

Rights body plans to charge members an annual fee



Jack swingers Joe Public are tip for the top

16-page supplement focuses on indie's New York gathering



Beleaguered acts face uncertainty over sampling law



music week

For Everyone in the Business of Music

20 JUNE 1992 £2.50

MTV scoops Beeb chart

Chart owner CIN has signed an historic agreement with MTV which shatters Top of the Pops' monopoly of TV coverage of the official UK music charts.

MTV Europe will launch its two-hour prime-time CIN chart show, *Hit List UK*, on July 6 as part of a strategy to build its UK audience.

The show, broadcast at 6pm on Mondays with a repeat at 11pm on Tuesdays, will effectively "scoop" TOPP, which is broadcast on Thursdays, four days after the charts are issued. Radio One's deal to pre-



miere the charts on Sunday afternoons is unaffected.

Hit List UK, which will be offered for sponsorship, will feature the UK's Top 40 best-selling singles, with video and

albums chart rundowns and highlights from the indie, dance and metal charts.

While MTV is currently available in only 2.3m homes in the UK, it reaches 36.2m homes across Europe.

Brent Hansen, director of programming and production for MTV Europe, says the show will be largely promo video based. Sections from sessions already recorded for MTV could also be used.

It will not be pluggable, however. "We will be choosing our acts over the weekend,

when pluggers are not working," says Hansen.

Adrian Wistreich, chief executive of CIN, the joint venture between the BPI and MW publisher Spotlight, approached MTV with the charts in the autumn. He says: "This is the most significant new deal since CIN launched two years ago.

"It offers an opportunity for pan-European exposure to UK record companies."

Hansen says the chart is an important part of MTV's pan-European service.

It completes the station's trio of charts, he says, adding to the *Billboard US* chart show and the European countdown.

Keith McMillan, producer of ITV's 2.5m audience Chart Show, says he does not consider MTV to be a competitor. "The Chart Show is established on ITV," he says. "We have the best audience appreciation figures there are."

A TOPP spokesman says MTV's viewing figures do not threaten the BBC's show, which currently attracts 7m viewers.

Sampling accord nears

The MCPS has tabled an initiative which could herald the first industry accord on sampling.

The music publishers' society has written to the BPI suggesting talks on sample clearance. The matter has now been referred to the BPI rights committee meeting on July 14.

To date there has been little dialogue between industry bodies on the complex issue.

Sony Music UK business af-

fairs director Jonathan Sternberg, who chairs the BPI rights committee, says: "This is a very difficult area because each case is unique."

Although companies using uncleared samples are liable to legal action, most disputes have been settled out of court.

But both sample users and copyright owners have voiced a desire for a standard procedure to speed up clearance.

MCPS commercial director,

Graham Churchill says it would not be possible to establish fixed rates of payment for samples.

BPI legal affairs director Sara John says: "We may take a different view from the MCPS but will be happy to work towards a standard procedure."

The BPI is planning a sampling seminar for members in early September.

Feature p21.

BPI chief backs rival to NMS

BPI chairman Maurice Oberstein is to be the keynote speaker at Britain's rival to New York's New Music Seminar, In The City.

The participation of the PolyGram chairman adds heavyweight support to the

convention, which is set to take place in Manchester from September 12-16.

"Speaking as chairman of the BPI, I have to say that such an event is long overdue in the UK," says Oberstein. "And I very much welcome it."

German label blocks KWS

ZYX Records has won an injunction against a rival version of its single Please Don't Go by Double You.

A German court has ordered the withdrawal of the KWS version licensed to Rough Trade Germany by UK indie Network Records.

And now ZYX threatens a heavy claim for damages against Network in the UK where the KWS single reached number one.

A similar suit may follow in the US, says the German label. ZYX licensed the single from Italian label DWA for most of Europe and the US. The KWS version appeared after Network had failed to license Double You for itself.

Woolies rethinks singles rundown

Woolworth is understood to be considering launching its own singles chart.

Though most multiples already use marketing-led albums charts, none have singles countdowns compiled in-store.

Record company sales directors are convinced that Woolworth's move is imminent. Commercial director Chris Ashe was unavailable for comment, but a spokesman confirmed, "Our policy on singles charts is under review."

But Woolworth — which accounts for around 20% of the singles market — is thought to

be reviewing whether a chart more suited to its customer profile would help deliver higher sales.

The Kingfisher-owned chain sells a higher proportion of pop and easy listening product than its rivals.

CIN chief executive Adrian Wistreich says he is not aware of any retailer moving towards an in-store singles chart.

"Anyone doing so would have to review the impact of such a chart on the industry accord that has developed through the CIN operation," he adds.

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St John Ambulance in cash plea

St John Ambulance is calling on concert promoters to save it from a financial disaster threatening its attendance at live events.

The first aid charity is asking the music industry to "put something back" in return for the low cost service it currently provides at 80% of all live events.

A first aid service is vital to

the granting of licences for events such as the Knebworth and Reading festivals, as well as small indoor shows, but St John Ambulance only charges promoters for its attendance costs.

Jane Chegwini, responsible for the charity's fund-raising campaign, says, "Sometimes St John is not even paid after working at a pop concert.

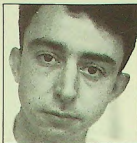
Other bodies like the FA have been quick to help, but the music industry has done nothing."

Tim Parsons, a director of promoter MCP, denies accusations that St John Ambulance has been undervalued by promoters. He says, "St John Ambulance provide us with a valuable service but we pay them what they ask us, and

provide the facilities they need."

St John Ambulance is due to attend forthcoming events including the Reading and Glastonbury festivals.

Chegwini says, "This is a crucial time of year. We will not boycott events but we may no longer be able to provide the standard of service expected."



TOP OF THE Pops may still be languishing despite its much-trumpeted new format, but MTV Europe's decision to launch a chart show based on the official C1N sales chart brings new hope for the international prospects of British acts.

It has long been a complaint that new UK music has found it difficult to win exposure abroad.

The new Hit List UK guarantees it coverage across Europe. MTV may still be at the lower end of its growth curve in the UK, but its penetration on the continent is big enough to make it a real force.

The fragmentation of media, of which the growth of MTV is just a part, is a mixed blessing for the industry in that better targeting often comes at the expense of higher costs.

But the introduction of a new mass market vehicle for British music in Europe — and potentially on MTV in the US — can only be good news.

The British contingent at this week's New Music Seminar in New York is expected to be one of the smallest for some time.

It makes the decision of BPI chairman Maurice Oberstein to throw his weight behind the UK's own music business convention, In The City, very timely.

The organisers have faced a tough job in persuading the industry that a weekend in drizzly Manchester is a more alluring prospect than either Cannes or New York.

But there are signs that the more down-to-earth attractions of the northern city are now in fact working in its favour.

Holding a working convention in the UK has always made sense.

But with fewer and fewer executives able to justify an overseas stint during this deepest of downturns, participation in In The City may well turn out to have a certain recessionary chic.

Steve Redmond

Now Virgin's axe falls on Classics



Black: 'a lot of scope'

Black lands EMI hot-seat

Clive Black has been promoted to A&R director at EMI, filling the vacancy left by Nick Gatfield's departure for PolyGram in April.

Black has been at EMI for eight years and at 28 is the company's youngest ever director. Previously general manager of A&R, he has been acting head of department for the past two months.

He says he now hopes to become more involved in the creative aspects of the job. In the past his signings have included Brother Beyond and Marc Almond.

"We have a tremendous success with UK acts overseas and the breadth of EMI's labels gives me a lot of scope to expand on that success," he says.

Black, the son of lyricist Don Black, entered the industry at 16 as a publisher with Island Music.

Virgin Classics has axed five of its 11 UK staff, retaining the remainder for a trial period, writes Phil Semmerich.

Three staff, including Katherine Copisarow, who joined the label as general manager for its launch five years ago and has been in control since MD Simon Foster moved to BMG earlier this year, left last Friday.

Two more, including marketing manager Liam Toner, are to go later. Discussions on the future of 10 staff who market product in overseas territories are continuing.

The cuts follow a wider shake-up of the Virgin Music



Copisarow: victim of cuts

Group two weeks ago in which 80 staff lost their jobs.

Ken Berry, Virgin Music Group managing director, says "Virgin Classics will continue to develop as a separate label under the EMI Classics umbrella."

XFM takes on London rivals

The backers of temporary indie radio station XFM will bid for one of the full-time London-wide FM franchises to be advertised in October.

The move will pit XFM against Kiss FM, Jazz FM, Melody and LBC Talkback, which must all re-apply for their current frequencies.

XFM programme controller

Sammy Jacob says the station, which launched for 28 days earlier this year, will go back on air in Islington and Camden for four weeks from September 14, to prove further its ability to run a competitive full-time service.

"We want to hammer home the success of XFM and also raise its profile again," says

Jacob. The results of surveys conducted during its first month-long run have shown there is a demand for the station, he adds.

The research, conducted by RSCG, gives XFM a 10% reach among 15 to 24-year-olds in London behind Capital (49%), Kiss (29%) and Radio One (18%).

Sony reveals MiniDisc packaging

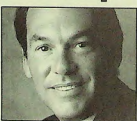
Sony will launch MiniDisc in display boxes that combine CD and cassette packaging features and fit into existing cassette racking systems.

The outer case (11cm x 9cm x 1.5cm) is the same height as a cassette box but features rounded corners that will slot into plastic racks designed by Sony for home and in-store use. The disc is held in its protective caddy on four "posts" within the box. A clear bubble gives access to the track-listing and the inner sleeve slides out like that of a CD.

Sony UK group managing director Haydn Abbott says pre-recorded MiniDisc titles will cost "probably the same" as CDs.

Tapes for Philips' rival DCC digital tape format, to be launched in September, will also retail at CD prices. Blank discs and tapes will cost around 55p.

Pricing will be a crucial issue since record companies, led by Warner Music, and retailers are worried that MiniDisc will threaten CD sales.



Schulhof: no threat to CDs

While all the majors, including Sony, will release DCC titles, the only major companies so far to have officially

backed MiniDisc are EMI and Sony's own record labels.

Sony stressed at a MiniDisc briefing in Salzburg last week that it is confident Warner will produce MiniDisc titles. Sony Music Entertainment chairman Michael Schulhof claims, "BMG will follow Warner. And MCA will follow its parent Matsushita because Matsushita will manufacture the hardware."

Schulhof adds, "MiniDisc will enhance and supplement sales and will not detract at all from CD sales."

Sail day boosts Conifer suite



Earning my living largely from the secondary marketing of music and from catalogue exploitation, I have welcomed the growing reputation of this area of our business.

While those at the sharp end are seeking out the next decade's catalogue, some of us can work away at selling music of all sorts to people of all sorts, many of whom will be lapsed or infrequent music buyers.

But I am surprised by the industry's reluctance to exploit a natural extension of the business — the branded album.

A couple of years back, my brother Phil and I pioneered the concept together with Peter Powell at James Grant Management.

This gave companies who felt that music was an important part of their marketing mix the opportunity to "brand" album artwork with their logo or advertising by-line in return for a contribution to TV advertising costs (as with the Cadbury-sponsored *And All Because The Lady Loves Album*).

We have now released four such compilations, aimed at various segments of the market, with considerable success. Yet many companies view the concept with suspicion and are unwilling to license material, even though we have paid our royalties on nearly a million albums.

Of course it's essential for some artists to be sold and marketed in a dignified fashion enhancing status and ensuring longevity (witness Paul McGuinness's shrewd handling of U2).

Yet we have to accept that some of what we turn out has a sell-by date and we must make the most of it while the opportunity lasts.

Being in the record business is not like having an oil well in the backyard. We do not need to sell our copyrights short, but to survive we must remind ourselves that the music business is exactly that, a business.

John Cobell is joint managing director of The Hit Label with his brother Phil.

Classical label Conifer is expecting an audience of 2 million for the launch of its Tall Ships Suite during the Columbus quinquenary celebrations in Liverpool in August, writes Phil Sommerich.

The work has been commissioned for the climax of Europe's celebration of the anniversary by the UK Tall Ships Committee.

More than 100 sailing vessels — the largest wind-



Tall Ships: on the Mersey

jammer fleet in modern times — are racing across the Atlantic to arrive in Liverpool on August 12-16.

The orchestral suite by Mersey-based composers Dave Roylance and Bob Galvin will receive its concert premiere from the Royal Liverpool Philharmonic on August 15.

Throughout the festivities Conifer's new recording of the work will be broadcast through seven miles of PA sys-

tem along the Mersey.

Conifer's marketing director Brian Hopkins says Liverpool retailers are promising "enthusiastic" support for the release of the disc on July 27.

On August 14 a separate operatic concert is being held at the city's Albert Dock. Among the opera singers performing at the Fanfair for a New World gala evening are Montserrat Caballe, Dennis O'Neill and Rita Hunter.

PRS plans annual membership levy

PRS is considering a radical plan to introduce an annual fee for its songwriter members to help meet increasing costs.

The PRS general council is looking into the scheme after a proposal to charge for every song registered was ruled out. Members felt it would discourage the society's 19,700 members from logging songs.

They are currently required to pay a one-off registration fee of just £25 on joining PRS. Chief executive Michael Freeguard says a high proportion of PRS's administration bill goes on registering writers who do not earn much in royalties; the costs are borne by its high-earning members.

"This is just another way of spreading the costs and would have the effect of slightly re-



Freeguard: redistributing costs

ducing the way the successful subsidise the unsuccessful writers," says Freeguard.

Other royalty collection agencies around the world charge an annual fee, he adds. US body ASCAP charges \$10 per year (£5.50), deducted from royalties.

Freeguard says any PRS charge would probably be higher than the ASCAP fee.

The PRS council is still considering the proposal, however, and a decision will not be made until early 1993.

General council member and MD of Rondor Music Stuart Hornall says, "This is an issue which is being aired as part of the day-to-day business of PRS."

He says a plan to charge per song was dropped as it could stop writers from registering songs until they began earning any money. Sometimes a work can be dormant for years until it is picked up.

A writer could lose income by logging a song late, after it had been used abroad without his or her knowledge, he says.

TBD cuts minimum order

Terry Blood Distribution has reduced its minimum order value to £50 for the summer to help stimulate business with small indie retailers.

The revised price, which extends until September 1, brings the distributor in line with rivals including Pinnac-

le. TBD raised the sum to £75 from £50 12 months ago.

TBD marketing manager Nick Leese says the company is aiming to help shops meet customer requests more quickly as well as keep up stocks in a slack trading period.

Leese says the new price

level is not the result of a fall in the volume of orders. "They are about the same year on year," he says.

TBD's distribution service to more than 15,000 independent retailers nationwide represents around 40% of its business.

Emap sees profits rise

Publisher Emap is poised for another round of acquisitions in print and radio after launching a £77.9m rights issue.

The group, which took a controlling stake in London dance music station Kiss FM in December, announced the issue as it published its 1992 results.

Following a strong second half recovery, Emap reported a 9% rise in pre-tax profits for the year to March 28 to £27.1m on turnover of £269.4m.

Chief executive Robin Miller says the group, which publishes music titles *Smash Hits*, *Q*, *Kerrang!*, *Raw* and *Select*,

aims to take advantage of any opportunities to expand its radio and magazine business.

Over the past 12 months Emap has spent £17m on launching 20 consumer magazines, four business titles and seven exhibitions. In the last three years the group has spent £121m on acquisitions.

Mellor heads debate line-up

Heritage Minister David Mellor leads a heavyweight line-up of speakers on the future of broadcasting at the 1992 Radio Academy Festival.

Mellor and out-going BBC director general Michael Checkland will analyse the corporation's future as it approaches the 1996 renewal of its charter.

And recently appointed Classic FM controller Michael Bukht will discuss the plans for the UK's first INR station.

The festival runs on July 14 and 15 at the Birmingham International Convention Centre. Details are available from 071-839 1461.

Holidays in the sun for Nordoff lunch bidders

Bidders at the 17th Nordoff-Robbins Music Charity off-lunch on June 26 will have four chances to compete for expenses-paid holidays abroad.

In addition to the free concert show and Music Week front page already announced, they will be able to make offers for 10 other lots to be auctioned by Dave Dee.

The final line-up comprises: a three-day trip to New York or Los Angeles, including tickets to see Elton John in concert; a week for 10-12 people in Lord Ninley's villa in Mistique; three nights in Los Angeles, including dinner with Dudley Moore; a week in Hong Kong; a Robert Johnson-style National guitar; a handmade Spanish guitar and football signed by Rod Stewart; a cricket lesson with Ian Botham; a speaking part in Michael Winner's next film; an 180-CD complete Mozart Edition; and sponsorship of a race at Newbury in September.

A record 874 guests are to set to attend this year's lunch. Last year the auction raised £250,000.

IR to relay Music Day concerts

Independent radio will celebrate the Government-sponsored National Music Day with a two-hour show broadcast live from three separate concerts tied in to the June 28 event.

The programme, which will go out on up to 45 stations across the country, is being produced by MCM Networking

and funded by the day's main sponsor, Coca-Cola.

It will come live from Hammersmith Odeon, where Mick Jagger is heading a blues night with Ronnie Wood, the Charlie Watts quintet, and Gary Moore, as well as the ANC 80th anniversary celebrations at Brixton Academy headlined by Tracey Chap-

man. A third concert is yet to be fixed.

Doug Adamson, European director of MCM, says: "This is independent radio finally showing it can do at least as well — and better — than the BBC can," he says.

The signals will be fed back to Capital Radio's headquarters in London, where the

programme will be mixed by MCM, says Adamson. Links will be provided by reports from earlier in the day, making up a National Music Day special.

The event's official station, Radio Two, has already scheduled for 15 continuous hours of broadcasting on the day featuring 35 presenters.



Boots returns to press ads in new campaign

Boots is planning a return to black and white press advertising in a bid to raise its profile as a music and video outlet and to challenge WH Smith and Woolworth head on for the family music market.

Apart from special Christmas promotions, the last time Boots ran advertising for its Sound and Vision division was more than three years ago, says sales buyer Steve Reynolds.

Record companies will be presented with the new artwork, produced in conjunction with advertising agency CDP, over the next fortnight.

The co-op campaigns will centre on a new purpose-designed ad layout which can be adapted for different titles.

Marketing services manager for Sound Vision Steve Cherton says Boots needs to work harder than chains such as Woolworth — which designs its stores with music and video at the front of the ground floor — because its Sound and Vision departments are generally on the first floor.

Ministers salute music's key role

Two government ministers gave official backing to the UK record industry in front of 120 delegates at last week's IFPI annual council meeting in London.

The support was welcomed by the BPI, coming weeks after the Labour Party turned on the industry by launching a campaign on CD pricing.

Parliamentary under secretary at the National Heritage ministry Robert Key and Edward Leigh, under secretary for technology at the Department of Trade and Industry, both backed the industry's contribution to British life.



Key, backing music

Key told the meeting on Wednesday: "The pop industry is a very important part of our national culture. We are also world innovators and leaders in staging concerts

like Live Aid".

Although neither Key nor Leigh would be drawn on policy matters, Key said the DTI will continue to hold responsibility for copyright and technical matters. The National Heritage ministry will have a closer relationship with the industry, giving it a direct link to the cabinet and access to lobbying the DTI.

"This is a new situation because now you have a minister responsible for music and arts. Before he was responsible for something bigger and grander, while music was in the backroom," says Key.

Geldof plans morning pop

Channel Four is set to expand its musical coverage with the award of its £10m breakfast TV contract to the company set up by Bob Geldof and the launch of two new music production series in the summer.

Geldof's Planet 24 production company will include a music strand in its two-hour

early morning service, which launches in September.

Executive producer Charlie Parsons says The Big Breakfast will offer a "variable regular music slot" which may involve live performances.

Meanwhile the channel's summer schedules, announced last week, include two major

music series as well as new one-off programmes.

Mojo Working, a 13-part series to be launched on June 24, will offer documentaries on the roots of popular music. Meanwhile Extreme East will screen seven half-hour films on East European music and youth culture from July 27.

BMG Records has increased the price of its deluxe CD albums to £8.14 to establish a 10% price differential between standard and deluxe releases, says chairman John Prentiss.

Sony Music Entertainment (UK) chairman and chief executive Paul Russell has joined Maurice Oberstein, LG Wood and John Deacon as a board member of the Brits Trust.

Mike Oldfield's first release for WEA Records following his signing of a long-term deal with the label will be Tubular Bells II. The work will be premiered TTA charity concert at Edinburgh Castle on September 4 which will be broadcast on BBC2.

Paul Falzon has been appointed senior A&R manager at Arcade Records. He previously held the position of music buyer at EUK.

Jazz label GRP is mounting its first sales and marketing campaign to celebrate its 10th anniversary this month. The campaign includes GRP and subsidiary labels Impulse and American Decca.

University College Salford is holding five-day Megaclasses on the music industry for 16-18-year-olds from August 10-14.

Nick Kounoupas has joined MCPS from solicitors Turner Kenneth Brown to head the society's legal affairs department.

Album sleeve design and TV commercials company Peacock Marketing & Design has installed a Cxibex system including paintbox and repro functions as part of its expansion programme.

Cost cutting and improved advertising revenue boosted independent radio group GWR's interim profits from £32,509 last year to £254,984 in the six months to March.

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SL2 will hit rich seam

While I'm delighted that you had fun at your Lionel Richie gig (Comment, June 6), I was somewhat dismayed by your comments with regards to SL2 and Shut Up And Dance.

To imply that these young, homegrown talents are responsible for the currently depressed album market seems somewhat impatient — On a Ragga Tip is only SL2's second single release, and our great-

est desire for them (alongside our other young, British acts such as The Prodigy and Nu-Matic) is to eventually break albums.

We are more than aware of the long-term dangers of the compilation market, and are gradually attempting to develop raw British talent into the sort of album acts who might give the business its desperately needed boost: should we

not be offered encouragement and plaudits, rather than having our acts used as a scapegoat for the industry's problems?

Admittedly there has been no number one artist album to emerge from the rave scene yet — this perhaps looks as unlikely now as a string of Top five rave singles would have looked a couple of years ago. I cannot guarantee that SL2

will become an album act on a sales par with Lionel Richie, but it seems somewhat absurd for the virtues of middle-aged, American MOR to be extolled at the expense of genuinely exciting and successful British talent.

Richard Russell
A&R manager
XL Recordings,
17-19 Alma Road
London SW18

New acts on cutting edge

As a publishing A&R manager, I can only agree that the industry could do with a few more Lionel Richies (*MW*, June 6).

However, it is not the role of *Music Week* to comment on which acts should or shouldn't exist.

Whether SL2 go on to sell large amounts of albums remains to be seen.

But despite the current economic climate, they have contributed to selling massive quantities of compilation albums.

The industry needs class songwriters, but we would slide into a melange of blandness if we were to lose the vital cutting edge that acts like SL2 provide.

Dave Wibberley
Momentum Music
17-19 Alma Road
London SW18

A&R staff lay down gauntlet

I feel it is a totally unjustified generalisation to say that A&R staff are inefficient and technically ignorant (Studios slam labels' A&R staff, *MW*, June 6).

As A&R co-ordinator of WEA Records, I have eight-and-a-half years of studio experience in both New York and London and have to answer to senior personnel, managers and artists when presented with bills from studios that are well over the amount we were quoted.

In a lot of cases, artists use a lot more time than their daily lookout rate, eat and drink, and use phones and cars without realising that there are charges for all of these things.

We try and make allowances for some of them but when the bills come in, they're almost invariably over budget and it's up to us to explain why there's nothing left in the coffers.

Perhaps, instead of complaining, most studio managers should spend a week as an A&R co-ordinator. They then'd soon see how the shoe fits on the other foot!

Robyn Machesney
A&R Co-ordinator
WEA Records
28 Kensington Church
Street
London W8

Multiple deals put squeeze on indies

I am writing with reference to the ongoing campaign by Jack Hughes of *The Independent on Sunday*.

I realise that in the past you have commented with contempt at the way that this newspaper has continued its cause for cheaper CDs. It is obvious from your comments in the past that you are not prepared to listen to the many independent retailers who are behind the campaign.

Let's face it, there are not that many indies left and this

has a lot to do with the record companies' attitude to us. Yes, they are quick to say how much they need us and that no new product would be broken if we weren't here. However, at the same time, they are kicking us in the teeth with their deals with the multiples.

I have always been on the side of Bob Lewis and Bard in the past. Now I am convinced that Bard is just a toothless tiger when it comes to looking after its members in light of his comments "no record re-

tailer — whether it be Woolies or an indie — is having a good time."

They say they treat all retailers the same way as they are not there to negotiate terms or conditions.

I put it to Bard that they let all their members be considered when it comes to investigating the deals that some of their members get.

Paul Assirati
Proprietor, See These ...
12a Pottergate
Norwich

Eurovision on song

For years this country — and the UK music business in particular — has adopted a rare contempt for the Eurovision Song Contest and, indeed, the European music scene.

The emergence of successful European acts in the past couple of years, however, will

no doubt have forced some of these critics to eat their words.

The 1988 winner from Switzerland, Ne Parlez Pas Son Moi, was passed over for UK release. Celine Dion has since gone on to US success.

No one is suggesting that every Eurovision Song contest

will spawn an act as successful as Abba on each occasion, but with 800m viewers this year its potential exposure value to new talent is without parallel.

Tim Spencer
24 Amhurst Road
Hackney
London E8

Copyright law is not a 'gag'

I really must take issue with your trite assumption that copyright law is being used as a gag ... (*MW*, May 30).

The purpose of the copyright law is for the copyright owner to be able to control the right to copy, whether this be to do with photocopying in a public library or the sampling of the owner's works.

If you take away that right, there is no basis upon which the entitlement to royalty payment could be established.

It may well be that the Stones were inspired by R&B music from the States, but even if they did copy an old drum pattern or guitar riff, they certainly never had the need to sample them.

Peter Knight Jr
Global Music
171 Southgate Road
London N1

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HERBIE HANCOCK - *Saturday Night*

DONALD BYRD - *Love Has Come Around*

RAMSEY LEWIS - *Spring High*

ROY AYERS - *Love Will Bring Us Back Together*

BOB JAMES - *Westchester Lady*

KOOL & THE GANG - *Summer Madness*

RAMSEY LEWIS AND EARTH, WIND & FIRE - *Sun Goddess*

STEVE KHAN - *Darlin' Darlin' Baby*

AQUARIAN DREAM - *You're A Star*

LENNY WHITE - *Best Of Friends*

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MONDAY 22ND JUNE

MAINSTREAM

Albums

In a world where TV compilations of oldies largely consist of the most high-profile hits selected from a well-thumbed copy of British Hit Singles, it's clear that Dino takes more time than most in assembling its thematic collections.

Its latest offering, *Let's Talk About Love*, focuses on the more melodic and relaxed end of the rap spectrum. Sure it's got its share of big hits, but the real delights are tracks like *The Rain by Oran Juice Jones* and the exceptional new *On A Sunday Afternoon by A Lighter Shade Of Brown*. Due shortly as a single on *Dino's Hype* label, it's got all the ingredients needed to be a summer hit.

His last two albums (The

Very Best Of and *Sleeping With The Past*) both reached number one, and the title track of his new album is already a substantial hit, so you don't have to be a Mastermind to predict that *Elton John's The One* is going to be a major success. The good news is that it's also a damn fine album.

Stepping back into the time warp, the recent spate of punk compilations seems to have dried up, at least temporarily, as everybody looks for the next back catalogue bonanza. Sony may just have read the runes correctly, with its exceptional compilation *The Boys Are Back In Town* neatly juxtaposing lightweight glitter and more substantial closely related rock nuggets from the early Seventies. Includes tracks by *The Sweet, Slade, BTO, Thin Lizzy, Rosy Music and Mott The Hoople's All The Young Dudes*, which is also

out as a single.

PICK OF THE WEEK

RED HOT & DANCE (Columbia). Successor to the Porter-penned *Red Hot & Blue AIDS-benefit* album is a powerful and stylish dance compilation, with *Stevie Nicks, Sabrina Johnston's Peace and Crystal Waters' Gypsy Woman* all radically re-interpreted by the globe's grooviest mixmasters, while the presence of previously unreleased *George Michael* tracks is a bonus.

Singles

It's breathy, it's less than perfect technically, and it's another remake — but *Mariah Carey's revamp of the Jackson 5's 'I'll Be There* should be massive. It's actually a duet (with the uncredited *Troy Lorenz*) and its minimal backing — it was recorded for MTV's



Joe Public: Jack swing

Unplugged series — underlines its melodic strength. A major hit, too, will be *Dannii Minogue's* foray into Jackson territory, *Show You The Way To Go*. Not released until next month, it's a track from the upcoming *NME* 40th birthday album.

Thanks largely to the patronage of *Michael Jackson*, Britain is finally learning to appreciate *Jack Swing*, and one of the prime contenders to happen along in his wake is *Live And*

Learn by Joe Public. Fashionably fusing a friendly rap with an instead hooky chorus, this R&B flavoured anthem is a cert.

The delicate and deft touch demonstrated on her last single have set up *Vanessa Williams's Just For Tonight*. Unfortunately, though it operates in similar territory to *Save The Best For Last*, it is a somewhat leaden and over-produced track, which will disappoint many.

PICK OF THE WEEK

SOPHIE B HAWKINS: Damn I Wish I Was Your Lover (Columbia). Brooklyn babe's self-penned multi-textured and multi-format debut is a compelling confection. Soulfully shuffling and coyly chiming, it's armed with a killer hook and a known name. A curious early fade builds, before *Sophie* breathes it up again.

Alan Jones

DANCE

After his successful work with *The Sounds Of Blackness*, *CJ Mackintosh* seems to be the favoured remixer for giving a UK feel to gospel influenced tunes from the US. He has done a great job on *Sabrina Johnston's I Wanna Sing* (East West), a lovely uplifting track that should make up for the disappointing chart performance of *Friendship*. He has also worked wonders on the spiritual *Hold Your Head Up High* from the new US vocal quartet *4 Love* (Union City Recording UCR75).

Essex-based *Suncream* deserve to have a hit with their third *Sony Soho Square* single. *Love U More* is catchy song which first saw light of day a year ago on white label and now arrives with remixes from *Farley/Heller*, *The Band Of Gypsies* and *Slam*. Other homegrown product to watch out for includes the innovative spaced out *Once Upon A Dancefloor by Planet X* (frr FX1166); the classy garage sound of *Pleasure And Pain by So Damn Tuff* (East West); and *We Got It All by Juliette James* (Pulse 8 12LOSE26), a breezy happy house tune.

As for rave singles, the pick of the crop are: *Come On by DJ Seduction* (freedom TABX 111), a (hardcore) crowd-pleasing hardcore track which also includes a complete reconstruction of *Hardcore Heaven*; *Take It by Alex Lee* (React 12BACT7) an upbeat tuneful Italian favourite; *The Wobler by Xenophobia* (Kickin' Records KICK20), a crazy high-speed hardcore workout; and the *Mental Eclipse MP from Wishtoka introducing Mental Collapse* (Kickin Records KICK16MP), which bring to



Johnston: uplifting

gether six uncompromising rave tracks.

PICK OF THE WEEK

JOEY NEGRO: Enter You Fantasy EP (Ten Records): Dave Lee dishes up four tasty disco extravaganzas on this value for money EP, which should have no trouble matching the Top 40 success of his *Do What You Feel*. *Love Fantasy* is the lead track, but *Get Up*, *Enter Your Mind* and *Everybody* are just as impressive. *Andy Beever's*

HEAVY METAL

The singular success of TV *Crimes* augurs well for a re-vitalised *Black Sabbath*. The new album *Dehumanizer* (IRS Records), out this week, promises an equally lively chart run.

Chicago band *Trouble* have quality stamped all over their debut album *Manic Frustration* (Def America).

WASP, that creature of the canny Blackie Lawless, breathe new vigour into that most moribund of musical conventions — the rock opera — *The Crimson Idol* (Parlophone) is best described as a modern, metal *Tommy* and undoubtedly looks to *The Who* milestone for inspiration. The band's scheduled appearance at this

year's *Monsters Of Rock* show will boost interest.

Megadeth's new single, *Symphony Of Destruction* (Capitol/Parlophone) comes in a sufficient number of formats and contains enough live tracks (including *Peace Sells*) to ensure it a chart run. The 12-inch and CD feature the unreleased *Breakpoint* and *Go To Hell*.

This album is expected "early this summer", according to the label.

A&M's *Gun* are still seeking a single to match the success of *Taking On The World*. Perhaps *Welcome To The Real World* may do just that. The band's place on the current *Def Leppard* tour enhances their chances considerably.

PICK OF THE WEEK

FAITH NO MORE: Angel Dust (Slash/London). Boldly refusing to play safe by releasing a "son of" *The Real Thing*, *FNM* have instead aired a bastard melange of styles by way of follow-up. *Brash*, provocative and certainly unpredictable, *Angel Dust* will win many new fans as it will confound those who bought *Epic*.

Andrew Martin

CLASSICAL

Pianist/conductor *Daniel Barenboim* is to take a central role in *Warner's* plans for *Teldec* and the newly-acquired *Erato* label.

For *Teldec* he begins the second part of his *Mozart* piano concerto cycle with the *Berlin Philharmonic* with an album coupling the *Leopold* concerto and *No 17*, and the award-winning four-disc box of late concertos issued last year is now appearing as single discs, one album coupling *Nos 20 and 21*, another

Nos 22 and 23.

Barenboim has also signed long-term exclusive contracts with *Erato* and *Teldec*, the French label issuing a *Ravel* disc with the *Chicago Symphony Orchestra* in the autumn, to be followed by *Brahm's German Requiem*, *Richard Strauss's Alpine Symphony*, *Schubert piano Impromptus*, a cycle of *Brahm's symphonies*, the *Verdi Requiem* and much else. *Teldec's* plans include the issue on CD and laser disc of *Barenboim's Bayreuth Ring cycle* and a *Bruckner* cycle with the *Berlin Philharmonic*.

Erato has also launched the first two discs of a new cycle of *Bach's organ works* played by *Marie-Claire Alain* on the 1714-vintage *Silbermann* organ of *Freiburg Cathedral*.

Pickwick's Allegro early music label makes its most ambitious issue yet with *Bach's St John Passion* in a two-disc box. Musicologist *Andrew Kropfer* directs *Czechoslovak forces* in a startlingly different performance, lightning tempos and strong articulation bound to cause a critical furore.

PICK OF THE WEEK

On Wings Of Song: Felicity Lott (soprano), *Ann Murray* (mezzo), *Graham Johnson* (piano). EMI. The second disc of duets from the two divas is again a delight, their feisty version of the *Cat Duet* is a show-stopper, but the *Purcell* and *French songs* are equally stunning. *Phil Sommerich*

REISSUES

This week it's odd records, which means there's no better place to start than that strange pair of cult heroes *Joe Meek* and *Captain Beefheart*. From *Line* comes

Vol 2 of the Joe Meek Story (TRCD 901082), which features the poppiest of his productions, and from *Sequel* there's *The Alternative Captain Beefheart* (NEXCD 215) on which the *Captain's* stay at *Buddah* is fleshed out (rather than phased out). The result is a must for collectors.

Even better is *Rocking At The Star Club* (Columbia 4689502) which captures *The Beatles* live in Hamburg, but in 1962, after a CD signed with *EMI*. The sound quality is only so-so but the set catches them at that magical moment between becoming writers (there's an early version of *I Saw Her Standing There*) and energetic recyclers of the glories of rock'n'roll.

Lots of fun, but more collectorly interest, is *What About Us* (NEXCD 204) a 25-track collection of *Merseybeat* nuggets from the *Pye* archives. Similarly collectable is *Paul McCartney* produced album of his brother *Mike*, *Goose* (SECD 539), which neatly blends *Scafield* humour with *Beatles* yricism.

George Jones features on two fascinating outings, *Dancetown USA* (CDCHM 156), a live album from 1965 which captures *Jones* at his prime, and *My Very Special Guest* (Epic 4714112) from 1979 on which he duets with the likes of *Elvis Costello*, *Willie Nelson* and *Linda Ronstadt*.

PICK OF THE WEEK

VARIOUS ARTISTS: Steel This Disco (RCO 02010). The naff title, notwithstanding, is this sampler of the delights of the *Rock* of *Jerry Jeff Walker*, *Devo*, *King Sunny And John & Mary*, is truly fine. *Phil Hardy*



music week

datafile

The Information Source for the Music Industry

20 JUNE 1992

CHART FOCUS

Homegrown covers of foreign songs take each of the top three places this week, with star performer **Nick Berry's** remake of Buddy Holly's **Heartbeat** accelerating from number seven to number two.

With **Erasure's** star already beginning to fall — their sales are down on last week's — **Berry** has an outside chance of his second number one. His only previous hit, **Every Loser Wins**, reached number one in 1986.

Even though its latest audience figure (5.3 million) is barely enough to place it among Britain's Top 100 shows, **Top Of The Pops** is still a major influence on singles buyers, and the fact that it wasn't screened until Saturday evening last week, too late to have an effect, has resulted in a more stable, less volatile Top 20 than normal. With the usual exposure which sends their sales into orbit, breakers outside the Top 10 made little progress, and the only new entry to the Top



10 is **Elton John's The One**, which simply crawled up a notch from number 11 to switch places with **Guns N' Roses**.

Perhaps the way to curb the volatility of the chart is simply to axe **TOTP**.

U2's Even Better Than The Real Thing debuts at number 13 on the singles chart, while their outstanding achievement of last week in placing seven albums on the chart simultaneously is nearly matched again. This time, there's six in the Top 75, with another couple just outside. The last act to have as many

albums in the chart at once was **Bruce Springsteen**, in 1985. Last week, we attributed the **U2** surge to the wonder of **Woolies**. However, the discount on the group's back catalogue which triggered the extra sales is actually available to all retailers.

At the top of the album chart, **Lionel Richie's Back To Front** continues to turn in impressive results. Number one for a third week, it has already shipped over a quarter of a million units.

Meanwhile, at the opposite end of the album chart, **System 7** debut with **Altitude**, which is not really an album at all, being a double-pack single featuring eight mixes of **Altitude**.

System 7's principal member is **Steve Hillage**, who also helped out on the **Orb** record (see below) and had a Top 10 solo album with the **Fippys** **Life In 75**. The **Orb's** **The Anatomy Of A Mind** and **System 7** is really no more than a version of that style.

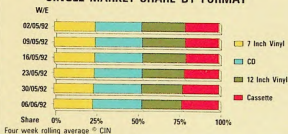
Alan Jones

UPDATE

SALES

Index of unit sales, 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	81	73	-10	-28	
Singles	113	97	-14	n/c	
Music Video	59	52	-11	-34	

SINGLE MARKET SHARE BY FORMAT



ROOKIES

- | | |
|--|---|
| 1 MICHAEL BALL Michael Ball (Polydor) | 7 SEAL Seal (ZTT) |
| 2 UP RIGHT Said Fred (Tug) | 8 BEVERLY CRAVEN Beverly Craven (Epic) |
| 3 DIVA ANNIE Lennox (RCA) | 9 HYPOCRISY IS THE GREATEST LUXURY The Disposable Heroes of Hiphoprisy (4th + 8 way) |
| 4 THE COMMITMENTS (OST) The Commitments (BSCA) | 10 TRACY CHAPMAN Tracy Chapman (Elektra) |
| 5 CURTIS STIGERS Curtis Stigers (Arista) | |
| 6 AS UGLY AS THEY WANNA BE Ugly Kid Joe (Mercury) | |

Best selling debut albums by previously uncharted acts. Sales period: May 10 to June 6 1992. Compiled by ERA from Gallup data.

CHART NEWCOMERS

12 **THE ORB: Blue Room.** (W-A-U/Mr Modo/Big Life).

They reached number 86 with **Little Fluffy Clouds**, and number 61 with **Perpetual Dawn**. This unimpressive track record gave little clue that **The Orb** would gatecrash the chart so high, leaving established campaigners like **U2**, **The Mission** and **Loose Ends** far behind in the new entry stakes. The first of two CD singles of **Blue Room** is one lengthy track that comes within two seconds of busting the 40 minute maximum playing time for singles. The Orb's upcoming album **U.F.Orb** will be released July 6.

18 **TLC: Ain't 2 Proud 2 Beg.** (LaFace/Arista).
Femme signing/rap trio from Atlanta come on like a female equivalent of **Bell Biv DeVoe** on their sample-strewn debut. Comprising three 21-year-olds, **T-Boz**, **Left Eye** and **Chilli**, **T.L.C.** have been together just over a year, and



were the first act to be signed to **L.A.** and **Babyface's** label, thanks to fellow recording star **Pebbles**. Ain't 2 Proud 2 Beg has been a 1m seller in the US, where their second single, **Baby Baby Baby**, is now a hit. Both tracks are from their debut album **Ooohooooohhh... On The TLC Tip**, for which no UK release date has yet been confirmed.

20 **DIANA ROSS: One Shining Moment.** (EMI).
TV and tour dates were instrumental in giving the estimable **Ross** this third hit

from her current album, **The Force Behind The Power**, following **When You Tell Me That You Love Me** (number two) and the title track (number 27). In all, the 48-year-old songstress has had 70 UK hits, this being her 44th as a solo artist.

40 **MARTYN JOSEPH: Dolphin Make Me Cry.** (Epic).

A sensitive singer/songwriter for the **Nineties**, **Martyn Joseph** served his apprenticeship for six years with independent labels before making his major league debut with this single. Currently supporting **Joan Armatrading** on a gruelling nationwide tour, having guested at a dozen dates by **Mary Beth** only last month, **Joseph** had impressive sales of 30,000 claimed for his last album, **An Aching And A Longing**. His debut album, **Being There**, produced by **Ben Wisch**, is to be released shortly on **Sony** label Epic.

Alan Jones

Buffy Sainte-Marie

The new single
Fallen Angels
& bonus track
Soldier Blue

out 22nd June

See **Buffy Sainte-Marie** live
Monday 29th June, **Hammersmith Odeon**

Also available the album
"Coincidence and Likely Stories"

Fallen Angels available on: NY 655, 12" ENX 655
CD ENXC 655, MC ENMC 655
Order Now through EMI Telecall 0926 888888

Album releases 27 June 1992-25 June 1992: 219
Year to Date: 4,700

Send new release details to general manager
Graham Walker, c/o Eighth Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR.
Tel: 071-620 3636. Fax: 071-928 2881

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
ADENA	LOVE OR LUST COOLDOWN	CD	CD 1846 "MC" 2CTJZ 22	£16.55/15.95/13.29		Dance	10	Never far from the top five, or indeed, the charts
DAVE SABBATH	WHOLE HUMAN REM	CD	ERSB02 1064 "MC" ERSTC 1667	£16.95/16.74/15.95/13.01		Metal	27	Coauthors of UK metal still biting away in expanded fashion
JOHN ELTON	THE ONE ROCKY	CD	512962 "MC" 512866 "MC" 512620	£15.95/15.25/13.29		Rock	13	Everything nicely tied up for a big hit
VARIOUS CLASSIC JAZZ	MUSICALS VOLUME 3	MUSICALS	CD	CD 05375 "MC" CD 05375 "MC" CD 05375 "MC"		Jazz/Funk	10	Excellent concept, excellent selection and another winner
VARIOUS DANCE ENERGY 4	FEEL THE RHYTHM EMU	CD	CD 00974 "MC" CD 00974 "MC" CD 00974 "MC"	£14.95/14.55/13.55		Dance	10	And again for our dancefloor charts

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTION	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTION	CATEGORY		
ADRIENNE PA. QUINCY	WHAT ABOUT ME	CD	CD 04274 "MC" CD 04274 "MC" CD 04274 "MC"	£12.95/12.45/11.45		Funk	ARTISTS	THE COLLECTION R/A	CD 28274 "MC" CD 41274				Pop		
ADENA	LOVE OR LUST COOLDOWN	CD	CD 1846 "MC" CD 1846 "MC" CD 1846 "MC"	£16.55/15.95/13.29		Funk	LABOUMY	BE BIL CALIFORNIA	CD 65270 "MC" CD 65270 "MC" CD 65270 "MC"				New Age		
ADULTER	JENNY SHELDON: MEMORIES OF MIDNIGHT	MC	CD 21002 "MC" CD 21002 "MC" CD 21002 "MC"	£12.95/12.45/11.45		Spoken	LEON	DAVID RETURN TO THE SOUTH	CD 4005 "MC" CD 4005 "MC" CD 4005 "MC"				Pop		
ALDER, HENRI & GEORGE VAN EPK	HAND CRAFTED SPOON	CD	CD 4132 "MC" CD 4132 "MC" CD 4132 "MC"	£12.95/12.45/11.45		Jazz	LOVERS	CONGALO WILMA	LP WLP 013 "MC" LP WLP 013 "MC" LP WLP 013 "MC"				Pop		
ALTERNATIVE FUTURE WORLD	WOLVES SONS	CD	CD 04274 "MC" CD 04274 "MC" CD 04274 "MC"	£12.95/12.45/11.45		Jazz	LOWE	MAD SOLVERS	A TRIBUTE TO THE BEST OF THE	CD 06021 "MC" CD 06021 "MC" CD 06021 "MC"				Pop	
ANDRADE	LETY EMBRACAVE YOU TIMELESS	CD	CD 365 "MC" CD 365 "MC" CD 365 "MC"	£12.95/12.45/11.45		Jazz	LYTTON	Humphrey, B. & THE BEAN	BEANO BEANO	CD 06021 "MC" CD 06021 "MC" CD 06021 "MC"				Pop	
ANDREW	THE BROTHERS	CD	CD 2924 "MC" CD 2924 "MC" CD 2924 "MC"	£12.95/12.45/11.45		Jazz	MACNEE	PATRIK JACKSONS EYE	OF THE STORM	MC ZBMC 1329				Funk	
ARNESTINE-DONAY	& KOSTER	THE SPIRIT OF OLYMPIA	NARCISUS	CD 4006 "MC" CD 4006 "MC" CD 4006 "MC"		New Age	MAD	THE EYE OF WHOROP	MC RPM 105	£6.10			Pop		
ASHENLEY	DEBUSHY	PHILLIPS VOL. UMZARZI	SINCHATA	YVCHTSB AS DISC	CD 405 AS 121	TA	MAITLANDS	DAVID, TROJ JAZZ	BALLADS WITH STRINGS	SWEDZ	CD 8699942 "MC" CD 8699942 "MC" CD 8699942 "MC"			Funk	
ATV	KING	THE WHOLE WORLD	MC BROAD	LOVE IN CONCERT	WINDSONG	CD WINDC 018	MC	MCCONNELL	ROB, & THE BOSS	BRASS BRASS	CD 86988 "MC" CD 86988 "MC" CD 86988 "MC"			Pop	
BADKIN	RAPEZ	DAVID	CD 2025	£8.21		REF	MCOWLANDS	DAVID	THE BEST OF THE	MC EMI YEARS	EMU	CD 02685 1453	MC	CD 02685 1453	Pop
BARRER	CHINA IN HIS ELEMENT	TRIBUTES	TRIBUTES	CD 1522	£12.95	REF	MCOWLANDS	MINSTER	BEAT ONE	MUSIC	CD 00	CD 487 "MC" CD 487 "MC" CD 487 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
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BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz	MOWAT	SHAW	SONGBOOKS	THE AGE OF DISCOVERY	NARCISUS	CD 04022 "MC" CD 04022 "MC" CD 04022 "MC"			Funk
BARRER/CHARNOUS	JAZZ	SACRED AND SECULAR	CD	DM 25CD 07.29		Jazz									

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RIGHT SAID FRED
LOVE DECADE
HUE & CRY
BETTY WRIGHT
WISHBONE ASH
NEW ATLANTIC
GAT DECOR
JOHN MARTYN
PRESENCE
TERRORIZE
CONTROL
BASS VALUE
SONJA KRISTINA
L.C.G.C.
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TOP 75 SINGLE

THE OFFICIAL Music Week CHART

Chart Last Week	Title Artist (Producer/Publisher)	Label	Distributor Cassette/CD	This Week	Title Artist (Producer/Publisher)	Label	Distributor Cassette/CD	TITLES AZ (WRITERS)	
								15	16
1	ABBA-ESQUE (EP) Eva & Baccai/Beccu	Capitol	1070476 (14) 1047679 (14) 144144 (14)	38	FOUR SEASONS IN ONE DAY Crowded House (Froomie FM)	Capitol	1655-1 (E) 1655-2 (E) 1655-3 (E)	15	15
2	HEARTBEAT Nick Berry (Berry/Whitlock) Peer	Columbia	658137-1 (SM) 658134 (BS1)	39	I DON'T CARE Shakespeares Sister (Shakespeares Sister/EMI/Parlophone)	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	2	2
3	PLEASE DON'T GO/GAME BOY KVIS (King/Williams/Gambler) Kool Kat/EMI	Nonesuch	104111 (14) 144144 (14) 144144 (14)	40	DOLPHINS MAKE ME CRY Maryon-Joseph (EMI)	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	1	1
4	HAZARD Richard Marx (Marx) EMI	Capitol	658134-1 (SM) 144144 (14)	41	RUSTY JACK Soundgarden (Dale/Soundgarden) MCA	AMM	658134-1 (SM) 144144 (14)	18	18
5	TOOFUNKY George Michael (Michael/Morrison/Leahy)	Epic	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	42	XPRESS YOURSELF Family Foundation (Lohmeyer JJ) CC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	12	12
6	SOMETHING GOOD Uyah Saints (Uyah Saints) EMINITY	Mercury	104111 (14) 144144 (14)	43	SENSE The Lightning Seeds (Brooker/Rogers) Chrysalis/BMG	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	11	11
7	JUMP Kris Kross (Dugni) EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	44	I WANT YOU NEAR ME Tina Turner (Britten) MCA/WG/Gooding/Parlophone	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	6	6
8	IT ONLY TAKES A MINUTE Kris Kross (Dugni) EMI	RCA	10211 (14) 144144 (14)	45	DREAMS EP Rhythm Quest (Haffeld) Kool Kat/EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	4	4
9	EVERYTHING ABOUT YOU Uyah Saints (Uyah Saints) EMINITY	Mercury	104111 (14) 144144 (14)	46	ENDLESS ART House Collins/Chrysalis	Selena	104111 (14) 144144 (14)	5	5
10	THE ONE Eton John (Thomas) Big Pig	Rocket	104111 (14) 144144 (14)	47	GOOD LOVER East West A 9377 (W) EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	3	3
11	KNOCKIN' ON HEAVEN'S DOOR The Roots (Cummings/Rose) Jive	Gaffa	104111 (14) 144144 (14)	48	HANG ON IN THERE BABY Cousins (Adams/Avior) WC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	7	7
12	BLUE ROOM The O'Jays (The O'Jays/EMI) EMI/Orb/Big Life/Real	Mercury	104111 (14) 144144 (14)	49	NOTGONNACHARGE Guns N' Roses (Guns N' Roses) Geffen	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	10	10
13	EVER BETTER THAN THE REAL THING Lil' Wayne (Lil' Wayne) Blue Mist	Mercury	104111 (14) 144144 (14)	50	TRIP CRIMES KRS (DEERUP) 104111 (14)	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	8	8
14	CONTROLLING ME Dead Dead Cool (Cool) 144144 (14)	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	51	KEEP ON WALKIN' Ce Ce Peniston (Harley) Sony	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	9	9
15	THE WISER IS STONE Cyndi Lauper (Lauper) PolyGram/CC	Epic	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	52	WHAT HAVE YOU DONE (IS THIS ALL) One Tribe Featuring Gene Kelly/Smith) Rhythm King	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	13	13
16	BELL BOTTOMED TREN The Beautiful South (Kenny) Grooves	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	53	RUNAWAY Deee-Lite (Deee-Lite) EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	14	14
17	MOTORCYCLE EMPTINESS Manc Street (Manc Street) Sony	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	54	SET YOUR LOVING FREE Lisa Stansfield (DeVany/Murray) Big Life	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	16	16
18	AIN'T 2 PROUD 2 BEG TLC (Austin) D'Neen/Onyx/Penthouse/Telstar	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	55	BEAUTY AND THE BEAST Celine Dion (Celine Dion/Alphonse) Campbell/Concord	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	17	17
19	FRIDAY, I'M IN LOVE The Cure (Lipson) The Cure/Funco	Foca	104111 (14) 144144 (14)	56	DON'T BE AFRAID Aron Hall (Stoelckel/Wal) CC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	19	19
20	ONE SHINING MOMENT Diana Ross (Lieber) RCA	Foca	104111 (14) 144144 (14)	57	BACK TO THE OLD SCHOOL Bashams (Bashams) EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	20	20
21	TEMPLE OF DREAMS Messiah (Messiah/Ruppert) Kickin/Carlin	Kickin	104111 (14) 144144 (14)	58	HEARTBEAT (TAINAI KAIKI II) David Sanjivan/Pooch (Sakamoto) (Sakamoto/Sylvian) Various	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	21	21
22	DON'T YOU WORRY 'BOUT A THING Inexpensive Milkshake (Jobete) EMI	Talk-Loud	104111 (14) 144144 (14)	59	PAPUA NEW GUINEA The Future Sound Of London (FSO) Londoni Skatch	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	22	22
23	THE SOUND OF CRYING Prefab Sprung (McAloni) EMI	Riverhead	104111 (14) 144144 (14)	60	YOU WON'T SEE ME CRY Wilson Phillips (Blair) EMI/MCA	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	23	23
24	MY LOVIN' En Vogue (McRoy/Foster) Rondor	Epic	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	61	DOGS WITH NO TAILS The Paley Family PolyGram	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	24	24
25	PENNIES FROM HEAVEN Inner City (Baumgarten) Dine On/EMI	Mercury	104111 (14) 144144 (14)	62	I BELIEVE IN MIRACLES The Passendans (The Passendans/Cronlund) CC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	25	25
26	I'LL BE THERE Innocence (Lofley/Harris/Jolley) MCA/Repertoire	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	63	AIN'T MY BEATING HEART Ten Sharp (Hooper/James/Hermes) Sony	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	26	26
27	PRECIOUS Annie Lennox (Lipson) La Lennox/EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	64	A LITTLE BIT MORE Di-Hock (Haffeld) Bygone	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	27	27
28	BALLROOM BLITZ The Carpenters (Templeton) BMG	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	65	ROUGH BOY ZZ Top (Palm) CC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	28	28
29	ON A RAGGA TIP SL2 (Stigmant/Lime) Westbury/Momentum	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	66	PAC-MAN Power (Palm) CC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	29	29
30	LIKE A CHILD AGAIN The Mission (Saunders/The Mission) BMG	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	67	THIS HURT/BOO! FOREVER The Boo Radleys (Butler/The Boo Radleys) Virgin	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	30	30
31	MOVE ME NO MOUNTAIN Santitas (Santitas) EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	68	DEEPLY DUFFY Red Fried (Tommy) DJ Hi & Run	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	31	31
32	HANGIN' ON A STRING (KNUCKLES REMIX) Loose Ends (Martiniello) Brampton/EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	69	ERNEST (THE FASTEST MILKMAN IN THE WEST) Bronze (Hill) PolyGram	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	32	32
33	MIDLIFE CRISIS Faino No More (Wallace/Faino No More) Rondor	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	70	UNTIL YOU COME BACK TO ME Adele (Ismaek) Prads EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	33	33
34	ONE REASON WHY Craig McLachlan (Hessley) MCA/Sony	Epic	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	71	SEARCHIN' FOR MY RIZLA Ragga MC (Garcia/Surraly) Big Giant Haystack/CC	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	34	34
35	O.P.P. Naughty By Nature (Naughty By Nature) T-Boy/Naughty/Jobete	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	72	2 DEEP Zee (Premier/The Gural) EMI	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	35	35
36	CRUCIFY Ten Arroy (Gigante/Santitas) Sword And Stone	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	73	ALWAYS THE LAST TO KNOW Del Amico (Lime) PolyGram	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	36	36
37	GOOD STUFF B2U (Wass) Rondor	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	74	15 YEARS (EP) The Levellers (Collins) Empire (3) Our 1!	Capitol	658134-1 (SM) 658134-2 (SM) 658134-3 (SM)	37	37

As used by Top Of The Pops and Radio One

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	ABBA-ESQUE (EP)	Mute
2	HEARTBEAT	Columbia
3	PLEASE DON'T GO/GAME BOY	Network
4	HAZARD	Capitol
5	TOO YOUNG	Epic
6	SOMETHING GOOD	Irre
7	JUMP	RuffHouse
8	IT ONLY TAKES A MINUTE	RCA
9	EVERYTHING ABOUT YOU	Mercury
10	THE ONE	Rocket
11	KNOCKIN' ON HEAVEN'S DOOR	Geffen
12	BLUE ROOM	Big Life
13	EVEN BETTER THAN THE REAL THING	Island
14	CONTROLLING ME	Dead Dead Good
15	THE WORLD IS STONE	Epic
16	BELL BOTTOMED TEAR	Go! Discs
17	MOTORCYCLE EMPTINESS	Columbia
18	AIN'T 2 PROUD 2 BEG	Arista
19	FRIDAY, I'M IN LOVE	Fiction
20	ONE SHINING MOMENT	EMI
21	MESSIAH	Kelvin
22	DO YOU WORRY ABOUT A THING	Talkin' Loud
23	THE SOUND OF CRYING	Kidderminster

MARTYN JOSEPH

His First Single

DOLPHINS MAKE ME CRY



Out Now on 7" Cassette and CDs

CD1 also features 'Drug You Bleeding' and 'Simply No.' CD2 features 'In The Ghetto' plus five versions of 'Summer Of Flowers' and 'Dolphins Make Me Cry'.

Simon Mayo's record of the week

38	NEW FOUR SEASONS IN ONE DAY	Capitol
39	I DON'T CARE	London
40	NEW DOLPHINS MAKE ME CRY	Epic
41	NEW RUSTY GAGE	A&M
42	XPRESS YOURSELF	380
43	SENSE	Virgin
44	I WANT YOU NEAR ME	Capitol
45	NEW DREAMS EP	Network
46	ENDLESS ART	Selena
46	NEW GOOD LOVER	Epic West
48	HANG ON IN THERE BABY	RCA
49	NEW NOTGONNACHANGE	Fonema
50	TV CRIMES	IHS
51	KEEP ON WALKIN'	A&M
52	NEW WHAT HAVE YOU DONE (IS THIS ALL)	Inner Rhythm
53	RUNAWAY	Elektra
54	SET YOUR LOVING FREE	Arista
55	BEAUTY AND THE BEAST	Epic
56	DON'T BE AFRAID	MCA
57	BACK TO THE OLD SCHOOL	Deconstruction/EMI
58	HEARTBEAT (TAINAI KAIKI II)	Virgin America
59	PAPUA NEW GUINEA	Jumpin' & Pumpin'
60	YOU WON'T SEE ME CRY	SBK
61	DOGS WITH NO TAILS	A&M
62	I BELIEVE IN MIRACLES	

TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

Pos	Title	Artist	Label	Station with Most Plays
1	TOOFRY	George Michael	Epic	Capital FM
2	FRIDAY, I'M IN LOVE	The Cure	Fiction	Clyde One FM
3	THE ONE	Elio Jona	Rocket	Piccadilly Key 103 FM
4	PLEASE DON'T GO AWAY		Northern	Capital FM
5	HAZARD	Richard Marx	Capitol	Capital FM
6	PRECIOUS	Anna Lennox	RCA	Clyde One FM
7	DON'T YOU WORRY 'BOUT A THING		Talkin' Loud	Children Network
8	I DON'T CARE	Shaggy's Sister	London	Downtown
9	SET YOUR LOVING FIRE	Lee Stanfield	Arista	Clyde One FM
10	EVEN BETTER THAN A FRIEND		Island	BBC Radio 1
11	THE SOUND OF CRYING	Prêt-à-Porter	Kitchenware	Piccadilly Key 103 FM
12	IT ONLY TAKES A MINUTE	Take That	RCA	Clyde One FM
13	HANG ON IN THERE BABY	Curiosity	RCA	Children Network
14	BELIEVE IN MIRACLES	The Passendos	Columbia	Children Network
15	MY LOVIN'	En Vogue	Atlantic	Children Network
16	JUMP	Kiss Kross	Columbia	Clyde One FM
17	SENSE	The Lightning Seeds	Virgin	Piccadilly Key 103 FM
18	ALWAYS THE LAST TO KNOW	Del Amitri	ASB	Piccadilly Key 103 FM
19	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Clyde One FM
20	BELL BOTTOMED TEAR	The Beautiful South	Cap Records	Piccadilly Key 103 FM
21	YOU WON'T SEE ME CRY	Wilson Phillips	SBS	Clyde One FM
22	LAY ALL YOUR LOVE ON ME	Eurythmics	Mute	Piccadilly Key 103 FM
23	KEEP ON WALKIN'	Ce Ce Peniston	ASB	Clyde One FM
24	LOVE MAKES THE WORLD GO ROUND	Dan E	4th Wave	Children Network
25	RAINING ALL OVER THE WORLD	Global	Polydor	Signal

© Copyright ARC, compiled using BBC Radio and RCS Selector software. Based on the plays of current titles on Radio 1 and compiling ITR stations. Station weights are based on total listening hours as calculated by JICRAR.

Pos	Title	Artist	Label	Station with Most Plays
26	BALLROOM BLITZ	Tia Carrere	Warner Bros	Clyde One FM
27	GOOD STUFF	B-Siz	W.A.	BBC Radio 1
28	ONE REASON WHY	Crash McLachlan	Epic	Piccadilly Key 103 FM
29	NOTGONNACHANGE	Swing Out Sister	Fontana	Children Network
30	I WANT YOU NEAR ME	Tina Turner	Capitol	Signal
31	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Geffen	Clyde One FM
32	CONTROLLING ME	Oceanic	Dead Dead Good	Children Network
33	THE WORLD IS STONE	Cyril Lauper	Epic	Piccadilly Key 103 FM
34	DOLPHINS MAKE ME CRAZY	Martin Joseph	ASB	BBC Radio 1
35	BEAUTY AND THE BEAST	Celine Dion with Peabo Bryson	Epic	Children Network
36	LIKE A CHILD AGAIN (REMIX)	The Mission	Mercury	BBC Radio 1
37	FAIR BLOWS THE WIND FOR FRANCE	Pete	M&G	21st FM
38	FOUR SEASONS IN ONE DAY	Crowded House	Capitol	Children Network
39	YOU BRING ON THE SUN	Londenbet	AmXious	Children Network
40	I'LL BE THERE	Innocence	Colttempo	Children Network
41	MONSTER MOUTH	Peppas	One Little Indian	Piccadilly Key 103 FM
42	YOU USED TO DREAM	Seavans	Virgin	BBC Radio 1
43	HANGING UPSIDE DOWN	David Byrne	Luka Bop	BBC Radio 1
44	ONE SHINING MOMENT	Diana Ross	EMI	Downtown
45	MOTORCYCLE EMBITTNESS	Manc Street Preachers	Columbia	BBC Radio 1
46	ESCAPING	Alisa Blue	Atomic	Power FM
47	MOVE ME NO MOUNTAIN	Soul II Soul	Ten	Children Network
48	MIDLIFE CRISIS	Faith No More	Slush	Downtown
49	YOU DON'T UNDERSTAND	House Of Love	Fontana	BBC Radio 1
50	SOMETHING GOOD	Utah Saints	HR	Children Network

TOP 10 BREAKERS

Pos	Title	Artist	Label
1	THE BUG	Dave Stronach	Vertigo
2	EATING ME ALIVE	Diana Brismar & Bernie X Sharpe	HR
3	MAKE LOVE LIKE A MAN	Del D'Amico	Bludgeon/Riffola
4	I BROKE ALL NIGHT	Ray Robinson	MCA
5	CRUCIFY	Ten Arson	East West
6	AIN'T MY BEATING HEART	Ten Sharp	Columbia
7	JUST FOR TONIGHT	Vanessa Williams	Polydor
8	DON'T GIVE IT UP	Larry Carlton	MCA
9	BARKING MAD	The Adventure Babes	Capitol
10	LIFE IS A HIGHWAY	Ten Cochran	Fantasy

The following records are outside the Top 10 Airplay Chart and do not appear on last week's CR Top 300 singles chart. Figures in brackets are overall position.

REGIONAL CHOICE

Pos	Title	Artist	Station
1	FEELS SO GOOD	Ruby Frost Jungle	Fox FM
2	YOUR LOVE	Dix	NorthSound
3	DON'T GO AWAY MAD	Little Village	NorthSound
4	JOIN OUR CLUB	Si Bennett	Signal
5	BBY	Billy Mackenzie	Tay
6	SENTIMENTAL	Alexander O'Neal	Ace FM
7	YOU ARE IN MY SYSTEM	Ronan Palmer	Hereford
8	NEVER SAY FOREVER	Dana Lee	Ace FM
9	COSTA BRAVA LOVE	Fast Freddie's Fingertips	Red Rose Rock FM
10	CALL MY NAME	Love & Sex	Ace FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: DOLPHINS MAKE ME CRAZY
Martyn Joseph (Flaming & Smallman)

1	BBC Radio 1 FM
2	Children Network
3	Downtown

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

ACE FM, BBC FM, CAPITAL FM, City, City One FM, Coast FM, County Sound Network, Delta, Downtown, Envy, Fox FM, Hereford, Children Network, Inca FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Ten Ten, 21st FM, 21st FM. This represents 87% of total pop radio listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label
A1	I'LL BE THERE	Mariah Carey	Columbia
A2	BABY GOT BACK	Ms Ms A La	Def American
3	JUMP	Kris Kross	Ruffhouse
4	UNDER THE BROOD	Red Hot Chili Peppers	Warner Bros
5	MY LOVIN' (YOU'RE...)	En Vogue	Atco
A6	DAMN! I'DISHIT	Sage-B-Hawkins	Columbia
A7	IF YOU ASKED ME	Celine Dion	Epic
A8	ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
A9	TENNESSEE	Anastacia	Chrysalis
10	THE BEST THINGS IN LIFE...	Luther Vandross/Penguest	Capitol
11	LIVE AND LEARN	Joe Public	Columbia
12	IN THE CLOSET	Michael Jackson/Motown Girl	Epic
A13	HOLD ON TO MY HEART	Genesis	Atlantic
A14	WISHING ON A STAR	The Cover Girls	Epic
A15	JUST ANOTHER DAY	Jon Secada	SBS
A16	COME & TALK TO ME	Jedrick	Uptown
17	AINT 2 PROUD 2 BEG, TIC	LaFace	LaFace
18	JUST TAKE MY HEART	Mr. Big	Atlantic
A19	LIFE IS A HIGHWAY	Ten Cochran	Capitol
A20	I WILL REMEMBER YOU	Amy Grant	ASB
A21	YOU WON'T SEE ME CRY	Wilson Phillips	SBS
22	SLOW MOTION	Colin M. Basford	Giant
A23	DO IT TO ME	Louise Litchie	Motown
A24	TEARS IN HEAVEN	Eric Clapton	Reprise
25	ONE, U2		Island
26	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
27	EVERYTHING ABOUT YOU	Ugly Kid Joe	Starboot
28	BOHEMIAN RHAPSODY	Queen	ASB
29	THOUGHT I'D DIED AND...	Bryan Adams	HomeMade
A30	TOOFRY	George Michael	Columbia
A31	T.L.C., Loner		Atlantic
A32	JUST FOR TONIGHT	Vanessa Williams	Wing
A33	LET ME UP ON THE ROOF	Janet Jack	Elektra
A34	KIFF ON WALKIN'	Ce Ce Peniston	ASB
A35	THEY WANT YOU, DUS EXF		Atco
A36	HAZARD	Richard Marx	Capitol
A37	HU, NU, L&L	Loose Tenants	Mercury
A38	LET'S GET TOGETHER	De La Funk	Mercury
A39	FRIDAY I'M IN LOVE	The Cure	Fiction
40	MAKE IT HAPPEN	Mariah Carey	Columbia
41	SILENT PRAYER	Shanice	Motown
42	NOT THE ONLY ONE	Bonnie Ratt	Capitol
A43	CLOSER TO ME	The Outfield	MCA
A44	SOMETIMES RHYME SLOW	Nice & Smooth	RCA
A45	BABY-BABA	TLC	LaFace
A46	WHY, Anna Lennox		Arista
A47	WHY ME BABY?	Kath Sweet	Elektra
A48	TAKE THE HEART	Richard Marx	Capitol
A49	HONEY LUV	Kelly & Public Announcement	Jive
50	EVERYTHING CHANGES	Kathy Troccoli	Reunion

Charts current as of Friday, 20 June 1992. A1-A25 are awarded to those contributors demonstrating the greatest airplay and sales gain. UK acts are UK signed acts.

US TOP 50 ALBUMS

Pos	Title	Artist	Label
A1	SOME GAVE ALL	Billy Ray Cyrus	Mercury
A2	TOTALLY KROSSED OUT	Kris Kross	Ruffhouse
3	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
A4	SHADOWS AND LIGHT	Wilson Phillips	SBS
5	THE SOUTHERN...	The Black Crowes	Def American
6	ADRENALINE	De La Funk	Mercury
7	TEN, Pearl Jam		Epic
A8	MUT UNPLUGGED	Eric Clapton	Capitol
A9	ROVIN' THE WIND	Garth Brooks	Columbia
10	MACK DADDY, Sir Mix-A-Lot		Def American
11	NO FENCES	Garth Brooks	Capitol
12	GREATEST HITS, 27 Top	Warner Bros	
13	FUNKY DIVAS	En Vogue	Atco
14	CLASSIC QUEEN	Queen	Hollywood
15	WE CAN'T DANCE	Genesis	Atlantic
16	DEAD SERIOUS	Dus EXF	Atco
A17	METALLICA	Metallika	Elektra
18	TIME TO LOVE...	Michael Biehn	Columbia
19	WISH, The Cure		Fiction
20	WYNNONA	Wynonna	Curb
21	ACHTUNG BABY, U2		Island
22	CHECK YOUR HEAD	The Beastie Boys	Capitol
23	LUCK OF THE DRAW	Bonnie Ratt	Capitol
24	BACK TO FRONT	Island Ricta	Motown
25	NEVERMIND	Nirvana	DGC
26	SHEPHERD MOONS	Enya	Reprise
A27	COOLEYHIGHHARMONY	Boyz n the Man	Motown
28	DIVA	Anna Lennox	Arista
A29	FOREVER MY LADY	Jedrick	MCA
30	OFF THE DEEP END	Wendy & Adrienne	Scotti Bros
31	THE COMFORT ZONE	Vanessa Williams	Wing
32	C.M.B., Color Me Badd		Q
33	WILD LIFE	Slaughter	Chrysalis
34	RITES OF PASSAGE	Indigo Girls	Epic
35	DANGEROUS	Michael Jackson	Epic
36	REVENGE	Kiss	Mercury
A37	HARTI BROOKS	Garth Brooks	Capitol
A38	BEACH IN MOTION	Amy Grant	ASB
39	WAKING UP THE NEIGHBOURS	Bryan Adams	ASB
40	WAKING UP THE NEIGHBOURS (OST)	Various	Reprise
41	HUMAN TOUCH	Bruce Springsteen	Columbia
A42	BORN TO RUN	Kelly & Public Announcement	Jive
43	CELINE DION	Celine Dion	Epic
44	OOOOOOHHH...	The TLC, TLC	LaFace
45	TOE TEG TO QUIT	Hammert	Capitol
46	AS USGLY AS THEY WANT TO BE	Ugly Kid Joe	Starboot
A47	NO MORE TEARS	Ozzy Osbourne	Epic
A48	FOR MY BROKEN HEART	Reba McEntire	MCA
A49	BRAND NEW MAN	Brooks & Dunn	Arista
50	XODUS	Clon	Polydor

RECORD MIRROR

DANCE UPDATE

20 JUNE 1992
FREE WITH MUSIC WEEK

DEO

VIRGIN NAMES TOP CREW SUAD HIT BY MCPS WARNING

Virgin's newly-merged dance department is set to rival the corporate might of the Sony Dance Division in the wake of the EMI takeover.

But the company's roster of acts has been cut by about one-third as labels such as Union City Recordings, More Protein and Ten move under one roof with Virgin and Circa dance.

There are no changes to a four-strong team headed by dance A&R boss Rob Manley with promotions by Simon Gavin and Carmella Raffini. They will now handle acts as diverse as Frankie Knuckles, William Orbit and E-Zee Posse.

Confusion remains over which acts have been dropped but Sinecut, Unique 3 and Raw Unlimited are known to be among the casualties.

Manley insists Boy George's More Protein will not be cut, despite doubts over its future after a series of flops. But he admits a lot of acts had to go: "It was long overdue for a lot of those projects."

Manley adds: "This is a good team and we now have a monster



RAFFINI, MANLEY & GAVIN (L-R)

dance department to run."

Virgin has also begun to cut costs by bringing PR and

marketing in-house following the completion of its purchase by EMI on June 1.

Breakbeat bandit Shut Up & Dance faces a sampling crackdown which threatens the label's future.

Copyright agency MCPS has ordered the East London indie to buy licences or face court action over scores of its profits on the hit 'Raving I'm Raving' following Marc Cohn's objections to the use of his original melody.

SUAD manager Simon Goffe believes the label is being used as a scapegoat for all sampling infringements and says: "It has never been our intention to evade payment."

But in a recent *Melody Maker* interview SUAD producers PJ and Smiley were quoted as saying: "We'd never ask permission to use a sample again. If people don't like it they can fuck off. They can sue us."

The label was given until Friday June 12 to respond to MCPS demands.

FX TO LAUNCH DJs POOL SYSTEM FOR HOT IMPORTS

DJ agency FX is ready to launch a US-style record pool providing UK jocks with import promos.

It aims to serve around 50 DJs with upfront imports from selected US and European labels.

For a subscription of about £60 per month

DJs would receive the latest tunes from a selection of US labels such as Nervous, Emotive, Maxi, Strictly Rhythm plus others from Belgium, Italy and Germany.

The pool will be run by Roy Pearce, formerly of Rush Release. He can be contacted on: 071-924 1229.

make
my
day
12" • CD
7" • CASSETTE



12" & CD FEATURE
'10 MINUTES OF SOUL',
'THE DUBB',
'ROGER'S FOREST MIX'
- REMIXED BY ROGER S
PLUS
'BRUCE FOREST CLUB MIX'
CD ALSO FEATURES
'ROGER'S DUB'



63118 6 2 7 4

12 also includes unreleased track "smile" (from John Peel session)

END PRODUCT END 658173 7-6 2-4

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REGGAE GIGS AXED

Police pressure has forced the West London Stadium to pull the plug on two reggae spectacles.

The promoters of One Love and Heartbeat had even swapped contracts with some of the international artists due to appear at the summer shows.

But just weeks before stars like Maxi Priest were due to play at Heartbeat 92, the event was blocked. And despite frantic negotiations the council-owned West London Stadium could not agree a new date with promoter Robert Lee.

One Love promoter Dexter Ricketts is now seeking a new venue for his event, which was due to be staged at the West London Stadium on August 2.

A Hammersmith and Fulham council spokesman says the dates were cancelled after local police complained about insufficient planning and security arrangements.

Police Inspector Michael Hallows adds: "Local residents are concerned about noise, traffic and spectator safety."

Last year's hugely successful One Love concert drew a crowd of 15,000 with no major incidents.



● MAXI PRIEST

HOMEBOY If you thought there were no good ideas left for novelty tracks check out 'I Want To Be Together.' Featuring the voice of the gormless Brummie from the cult Prudential TV ad (above), the track is already a firm favourite with raving teily addicts. Now actor Dave Williams has recorded a complete version, adding MC clichés such as "everybody in the place" to his immortal lines "we want to be able to go out once in a while" and "we want to be together". Williams, currently all bearded and Shakespearean for a very different role, has even agreed to appear on a club PA tour for the track being promoted by Hard Discs. Jive Records is considering a full release soon. And then no doubt we can expect his long suffering wife's reply record: "I want to be able to go out all the time."

FFRRONTRUNNER Clubland's favourite label as it danced into spring this year was Pete Tong's frrr.

Big sellers Orbital, DJ Seduction, and Salt 'n' Pepa pushed the London Records

label to the top of the dance sales league for January to March, a new *RM* survey reveals. Production House of Willesden, North London, came in a slamming second, helped along by Aca's 'Close Your

Eyes' and 'Keep The Fire Burning' by House Crew. Indie veterans Reinforced, Suburban Base and SJAD all crept in ahead of the major-backed Columbia, Ten and Cooltempo. For the full Top 100, see p.11.

TECHNO TEASERS

The 21st century was supposed to bring with it all manner of wonderful luxuries and entertainments.

With the year 2000 just years away we are still waiting for buses to the moon and health-giving happiness pills.

But in the meantime there is no shortage of products trying to take us part of the way with computer generated sound and visuals.

If you're fed up with jiggling round the living room Prism Leisure's latest video offers a Dance in Cyberspace. It is just one of a batch matching new generation graphics with a techno beat to produce the ultimate TV trip.

Prism's clubland promotion aims to take its product direct to those with the most tired legs and most active minds. And a 12-inch from the soundtrack by Dr Devious called 'Cyberdream' is due in early July.

Among the imports trying for the same territory are some notable Japanese



● CYBERSPACE (top) & ARTIFICIAL INTELLIGENCE

tepes and the impressive 83-minute '3Lux' from Studio K7 in Berlin. The specially commissioned hardbeat soundtrack includes the work of Neutron 9000 and Spice.

If futuristic sounds are what you want, then Artificial Intelligence is for you. "It is definitely not ambient," says Warp's Rob Mitchell. Instead he prefers to describe it as "electronic music for the mind". The album is a reaction to a new mellow strand of techno arriving at Warp HQ. Contributors include Musilogic, Richie Hawtin from the Plus 8 label and the unsigned Autechre.

With Euro labels like R&S exploring the moodier side of techno too, this could be a trend to watch for the next century.

But don't worry, there'll still be mugs of tea and Coronation Street when we get there.

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

- 1 **TOOFUNKY** George F
 2 **FRIDAY, I'M IN LOVE**
 3 **THE ONE** Eros Jahan
 4 **PLEASE DON'T GO**
 5 **HAZARD** Richard Mad
 6 **PRECIOUS** Anne Lee
 7 **DON'T YOU WORRY**
 8 **DON'T CARE** Shing
 9 **SET YOUR LOVING**
 10 **EVEN BETTER THAI**
 11 **THE SOUND OF CR**
 12 **IT ONLY TAKES A**
 13 **HANG ON IN THERE**
 14 **I BELIEVE IN MIRA**
 15 **MY LOVIN'** In Vogue
 16 **JUMP** Kris Kross
 17 **SENSE** The Lightning
 18 **ALWAYS THE LAST**
 19 **EVERYTHING ABOUT**
 20 **BELL BOTTOMED 2**
 21 **YOU WON'T SEE N**
 22 **LAY ALL YOUR LID**
 23 **KEEP ON WALKIN'**
 24 **LOVE MAKES THE**
 25 **RAINING ALL OVER**
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TOP 10 BF

- 1 **THE BUC**
 2 **EATING ME ALIVE**
 3 **MAKE LOVE LIKE A**
 4 **DRIVE ALL NIGHT**
 5 **CRUCIFY**
 6 **AIN'T MY BEATING**
 7 **JUST FOR TONIGHT**
 8 **DON'T GIVE IT UP**
 9 **BARKING MAD**
 10 **LIFE IS A HIGHWAY**

The following records are available through specialist dealers. Figures in brackets

US TOP 10

- 1 **I'LL BE THERE**, M2
 2 **BABY GOT BACK**,
 3 **JUMP**, Kris Kross
 4 **UNDER THE BRIDGE**, Ru
 5 **MY LOVIN' (YOU'**
 6 **DAMN WISH WAS...**
 7 **IF YOU ASKED ME**
 8 **ACHY BREAKY HE**
 9 **TENNESSEE**, Amer
 10 **THE BEST THINGS IN U**
 11 **LIVE AND LEARN**,
 12 **IN THE CLOSET**, M
 13 **HOLD ON MY**
 14 **WISHING ON A S**
 15 **JUST ANOTHER I**
 16 **COME & TALK TO**
 17 **AINT 2 PROUD 2 BASK**, TLC
 18 **JUST TAKE MY HEART**, Mr Big
 19 **LIFE IS A HIGHWAY**, Tom Cochrane
 20 **I'LL REMEMBER YOU**, Amy Grant
 21 **YOU WON'T SEE ME CRY**, Wilson Phillips
 22 **SLOW MOTION**, Color Me Badd
 23 **DO IT TO ME**, Lionel Richie
 24 **TEARS IN HEAVEN**, Eric Clapton
 25 **LO'NE**, U2

AVAILABLE NOW
LIL' LOUIS
 club lonely

7 lonesome mixes
 36 minutes of music
 including DJ Pierre mixes



COOKIE CREW
 brother like sister

2 12" singles released simultaneously, which include the main source remix of 'love will bring us back together'

17	AIN'T 2 PROUD 2 BASK , TLC	LaFace	24	NU! THE ONLY ONE , Bonnie Raitt	Capitol	41	METALLICA , Metallica	Elektra	48	BURNING UP THE SUN , Karyn & Public Announcement	Jive	
18	JUST TAKE MY HEART , Mr Big	Atlantic	43	CLOSER TO ME , The Outfield	MCA	18	TIME, LOVE AND ...	Michael Bolton	Columbia	43	CELINE DION , Celine Dion	Capitol
19	LIFE IS A HIGHWAY , Tom Cochrane	Capitol	44	SOMETIMES I RHYME SLOW , Nice & Smooth	R&B	19	IF I WISH , The Cure	Fiction	44	00000000H... On the TLC	TLC	LaFace
20	I'LL REMEMBER YOU , Amy Grant	A&M	45	BABY-BABY , TLC	LaFace	20	WYNNONNA , Wynonna	Curb	45	TOO LEGIT TO QUIT , Hammad	Capitol	Capitol
21	YOU WON'T SEE ME CRY , Wilson Phillips	SBS	46	WHY , Areis Lennox	Arista	21	ACHTUNG BABY , U2	Island	46	AS UGLY AS THEY WANT TO BE , Ugly Kid Joe	Starline	Starline
22	SLOW MOTION , Color Me Badd	Grant	47	WHY ME BABY? , Keith Sweat	Elektra	22	CHECK YOUR HEAD , The Beastie Boys	Capitol	47	NO MORE TEARS , Ozzy Osbourne	Mercury	Mercury
23	DO IT TO ME , Lionel Richie	Motown	48	TOUCH THIS HEART , Richard Marx	Capitol	23	LUCK OF THE DRAW , Bonnie Raitt	Capitol	48	FOR MY BROKEN HEART , Rebel McCreine	MCA	MCA
24	TEARS IN HEAVEN , Eric Clapton	Reprise	49	HONEY LOVE , Karyn & Public Announcement	Jive	24	BACK TO FRONT , Lionel Richie	Motown	49	BRAND NEW MAN , Brooks & Dunn	Mercury	Mercury
25	LO'NE , U2	Island	50	EVERYTHING CHANGES , Kathy Troccoli	Reprise	25	NEVERMIND , Nirvana	DGC	50	XODUS , X-Clan	Polydor	Polydor

TO

XL

RECORDINGS

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XL

FOURPLAY

Vol.1

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DJ'S UNITE
GLIDE
EQ

XLFP 1

XLFP 1CD

4 RM DANCE UPDATE

- 1 **1** TO **TOOFUNKY** George
2 **2** **FRIDAY, I'M IN LON**
3 **3** **THE ONE** Elio Jaffe
4 **4** **PLEASE DON'T GO**
5 **5** **HAZARD** Richard M.
6 **6** **PRECIOUS** Anne Le
7 **7** **DON'T YOU WORR**
8 **8** **I DON'T CARE** Sha
9 **9** **SET YOUR LOVIN**
10 **10** **EVEN BETTER THA**
11 **11** **THE SOUND OF CR**
12 **12** **IT ONLY TAKES A**
13 **13** **HANG ON IN THEP**
14 **14** **I BELIEVE IN MIRA**
15 **15** **MY LOVIN'** En Vogue
16 **16** **JUMP** Kris Koss
17 **17** **SENSE** The Lightnin'
18 **18** **ALWAYS THE LAS'**
19 **19** **EVERYTHING ABOUT**
20 **20** **BELL BOTTOMED 2**
21 **21** **YOU WON'T SEE A**
22 **22** **LAY ALL YOUR UP**
23 **23** **KEEP ON WALKIN**
24 **24** **LOVE MAKES THE**
25 **25** **RAINING ALL OVER**

TOP 10 BF

- 1 **1** **THE BUG**
2 **2** **EATING ME ALIVE**
3 **3** **MAKE LOVE LIKE A**
4 **4** **I DROVE ALL NIGHT**
5 **5** **CRUCIFY**
6 **6** **AIN'T MY BEATING**
7 **7** **JUST FOR TONIGHT**
8 **8** **DON'T GIVE IT UP**
9 **9** **BARKING MAD**
10 **10** **LIFE IS A HIGHWAY**

The following records are outside singles sales charts. Figure in brackets

US TO

- 1 **1** **I'LL BE THERE, M**
2 **2** **BABY GOT BACK,**
3 **3** **JUMP,** Kris Koss
4 **4** **UNDER THE BRIDGE,** Ho
5 **5** **MY LOVIN' (YOU'**
6 **6** **DAMN! (HELL) BRS,**
7 **7** **IF YOU ASKED ME**
8 **8** **ACHY BREAKY HE**
9 **9** **TENNESSEE,** Amer
10 **10** **THE BEST THINGS IN U**
11 **11** **LIVE AND LEARN,**
12 **12** **IN THE CLOSET,** lo
13 **13** **IN HOLD ON MY**
14 **14** **WISHING ON A S'**
15 **15** **JUST ANOTHER E**
16 **16** **COME & TALK TO**
17 **17** **AIN'T 2 PROUD 2** NAME, L
18 **18** **JUST TAKE MY HEART,** Mr. Bi
19 **19** **LIFE IS A HIGHWAY,** Tom Cochrane
20 **20** **I WILL REMEMBER YOU,** Amy Grant
21 **21** **IF YOU WON'T SEE ME CRY,** Wilson Phillips
22 **22** **SLOW MOTION,** Color Me Badd
23 **23** **DO IT TO ME,** Lionel Richie
24 **24** **YEARS IN HEAVEN,** Eric Clapton
25 **25** **LOVE, U2**

Charts courtesy Billboard, 26. June, 1992. ▲ Amps are awarded to those products demonstrating the greatest appeal and sales gain.

Shop

f o c u s



Shop Soul Sense, 16 Stuart Street, Luton. Specialist areas "We're not just a rave shop, we also carry hardcore dance, garage, soul, even reggae. We don't want the shop known as a rave haven, even though the market is saturated with it." — Gary Burt, owner.

Manager's view "We've been here a long time and cater for a wide clientele. We're very upfront. We find rave is popular with younger people while the older crowd is picking garage. Rave and hardcore techno are most popular but break beats and samples are also hot. Every week we powerplay a different track. Initially there's a backlash but then we find people really pick up on it in the second week." — Gary Burt.

Distributor's view "Gary Burt puts a lot of time into the shop and works all hours. He's very soul orientated. He sells hardcore dance because shops have to, but he really likes soul. We specialise in US black music imports and supply Gary with much of his US stock." — Terry Davis, Record Corner.

DJ's view "Although I do shop in London, Soul Sense saves me a lot of time; it's as good as any London shop because they get a lot of good imports — garage, soul, hip hop — and their stock of old soul records is excellent. Gary is very efficient and customers are always pleasantly surprised to find they always come out with what they wanted — even difficult-to-get old product." — Stumpy

Cool Cuts

- 1 **1** **NEW** **EVEN BETTER THAN THE REAL THING** U2
Paul Oakenfold and Steve Osborne on the mix. Massive Island
2 (3) **2** **DON'T YOU WANT ME** Felix Hoop Choons
3 (2) **3** **FIGURE OF EIGHT** The Grid Virgin
4 (6) **4** **BACK TO FRONT** Adsmis MCA
5 **5** **NEW** **A LITTLE BIT MORE** Kym Sims Alco
6 (7) **6** **THE HUNTER** Herbal Infusion Zoom
7 **7** **NEW** **FOURPLAY VOL.1** Various Artists XL
Four tracks of sampler 'Jungle techno from different artists
8 (4) **8** **RUBBER LOVE** Dee-Lite Elektra
9 (17) **9** **TELL ME WHY** Rachel Wallace Suburban Base
10 **10** **NEW** **HEY FELLAS** Simone US Strictly Rhythm
Another top garage release from the Strictly Rhythm stable
11 (9) **11** **EXPRESS YOURSELF** Jimi Polo Perfecto
12 **12** **NEW** **FLATLINERS S1000** Guerilla
A hot white label from earlier in the year now officially released and remixed
13 **13** **NEW** **SHAKE YOUR HEAD** Was (Not Was) Fontana
Was (Not Was) got bumpier with this much hyped single
14 (16) **14** **SURRENDER YOURSELF** The Daou Columbia
15 **15** **NEW** **STUCK IN THE MIDDLE** Danni Lee Epic
Check the dynamite Roger Sanchez dubs
16 **16** **NEW** **LET THE MUSIC PUMP YOU UP** Georgie Porgie Slam Jam
The import that got away from last year now out here in new mixes
17 (8) **17** **HIGH HYPER** Go Go Hoop Choons
18 **18** **NEW** **KEEP IT OPENJUMPIN'** Deep Collective Zoom
A hot American-sounding but British produced club garage release
19 **19** **NEW** **GHOST HOUSE** Some Other People Infinite Mass
Fabi Paris' latest remix in his own inimitable style
20 **20** **NEW** **CITY MOODS EP** EC2 Holt
Excellent and innovative three-track EP of bumpy grooves

Thanks to City Sounds, B Proctor (St. London, Plym), Kensington Market, Kensington High St. London, and Zoom, 188 Camden Way St. London NW1.

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- 17 **17** **ME-TALKER** MeriKka Sirenia
18 **18** **TIME LOVE AND** ...Michael Bolton Columbia
19 (5) **19** **WISH** The Cars Fiction
20 **20** **WYNNONA** Wynonna Carb
21 (1) **21** **ACHTUNG BABY** U2 Island
22 **22** **CHECK YOUR HEAD** The Beastie Boys Capitol
23 **23** **LUCK OF THE DRAW** Bonnie Raitt Capitol
24 **24** **BACK TO FRONT** Lionel Richie Motown
25 **25** **NEVERMIND** Nirvana DGC
- 31 **31** **SO SHINY YOU'RE BURNING** Invisibilia Management Jive
43 **43** **CELINE DION** Carine Dion Epic
44 **44** **00000000H-QH** The TLC, TLC LaFace
45 **45** **TOO LEGIT TO QUIT** Namco Capitol
46 **46** **AS USUALLY THEY WANT TO BE** Ugly Kid Joe Starline
47 **47** **NO MORE TEARS** Ozzy Osbourne Epic
48 **48** **FOR MY BROKEN HEART** Reba McEntire A&A
49 **49** **BRAND NEW MAN** Brooks & Dunn MCA
50 **50** **XODUS** XClan Polydor

UK acts: US signed acts.

TOP People

- Best
Last
From
This
- 1 TOOFUNKY George
 - 2 FRIDAY, I'M IN LOVE
 - 3 THE ONE Elio & JBL
 - 4 PLEASE DON'T GO
 - 5 HAZARD Richard M.
 - 6 PRECIOUS Anne Le
 - 7 I DON'T YOU WORRY
 - 8 I DON'T CARE Sha
 - 9 SET YOUR LOVING
 - 10 EVEN BETTER THA
 - 11 THE SOUND OF CR
 - 12 IT ONLY TAKES A
 - 13 HANG ON IN THERE
 - 14 BELIEVE IN MIRAC
 - 15 MY LOVIN' Er Vegas
 - 16 JUMP Kiss Kross
 - 17 SENSE The Lightninq
 - 18 ALWAYS THE LAS
 - 19 EVERYTHING ABOUT
 - 20 BELL BOTTOMED 21
 - 21 YOU WON'T SEE M
 - 22 LAY ALL YOUR LOV
 - 23 KEEP ON WALKIN'
 - 24 LOVE MAKES THE
 - 25 RAINING ALL OVER
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Deep

Hands up the purists who still believe that UK garage isn't fit to lick the DMs of its Stateside role model. Shame on you. Take a listen or three to Deep Collective's new double-headed killer and think again. Crafted by the Sensory Productions team of Robert R Mello, Zaki Dee and Adam Holden, 'Keep It Open' and 'Jumping' certainly give our Atlantic cousins cause for concern.

"The UK scene is very healthy," agrees Mello, who works in London's Zoo Records (Dee works at Black Market). "It would be nice if we could throw it back in their faces."

The London-based trio are definitely on a roll, having masterminded both the 'Sensory Elements Vol. 1' EP and the awesome 'Disco Elements' platter. All three are DJs, having spun at one-nighters such as Lift The Nation, but their time is now being gobbled up by recording projects, including a 'Sensory Elements' sequel.

An audience is certainly there. Among the many pundits who have praised their work is one Tony Humphries, and the lads are dead chuffed. "We're always quite surprised when people pick up on anything we do," says Mello. "We do it for ourselves and it's nice when someone else appreciates what we're about."

Dafydd Chong



on Zoom

Urban Shakedown



TOP 10 BF

- Best
Last
From
This
- 1 THE BUG
 - 2 EATING ME ALIVE
 - 3 MAKE LOVE LIKE A
 - 4 I DROVE ALL NIGHT
 - 5 CRUCIFY
 - 6 AINT MY BEATING
 - 7 JUST FOR TONIGHT
 - 8 DON'T GIVE IT UP
 - 9 BARKING MAD
 - 10 LIFE IS A HIGHWAY

The following records are include singles sales chart. Figure in brackets



US TO

- Best
Last
From
This
- 1 I'LL BE THERE, Ma
 - 2 BABY GOT BACK
 - 3 JUMP, Kiss Kross
 - 4 UNDER THE BRIDGE, Ma
 - 5 MY LOVIN' (YOU)
 - 6 DAMN! WISH I WAS
 - 7 IF YOU ASKED ME
 - 8 ACHY BREAKY HE
 - 9 TENNESSEE, Amer
 - 10 THE BEST THINGS IN U
 - 11 LIVE AND LEARN
 - 12 IN THE CLOSET, Ma
 - 13 HOLD ON MY
 - 14 WISHING ON A S
 - 15 JUST ANOTHER I
 - 16 COME & TALK TO
 - 17 AINT 2 PROUD 2 BANG, L&P
 - 18 JUST TAKE MY HEART, Mi-Big Atlantic
 - 19 LIFE IS A HIGHWAY, Tom Cochrane Capital
 - 20 I WILL REMEMBER YOU, Amy Grant A&M
 - 21 IF YOU WON'T SEE ME CRY, Wilson Phillips SBK
 - 22 SLOW MOTION, Color Me Badd Giant
 - 23 DO IT TO ME, Lionel Richie Motown
 - 24 TEARS IN HEAVEN, Eric Clapton Reprise
 - 25 UP ONE, U2 Island

THE CHART BOOK

THE DEFINITIVE GUIDE TO THE UK TOP 75 — 1991

- * Top 75 Singles and Albums for each week of the year.
- * Chart profiles for all hit artists and titles.
- * Running times for every hit single.
- * Review of the year and market analysis.

And: catalogue number information; biographies of the year's Top 100 singles artists; best of year charts; how the charts are compiled.

PUBLISHED IN ASSOCIATION WITH **music week**

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MW16

Best Last From This	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	43	44	45	46	47	48	49	50	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
	THE ONE	CLOSER TO ME	SOMETIMES RHYME SLOW	BABY-BABY-BABY	WHY	WHY THIS HEART	HONEY LOVE	EVERYTHING CHANGES	WE TALKED	TIME LOVE AND...	WISH	WYNNONA	ACHTUNG BABY	CHECK YOUR HEAD	LUCK OF THE DRAW	BACK TO FRONT	NEVERMIND	DOWNTOWN	CELINE DION	TOO LIGHT TO QUIT	AS UGLY AS THEY WANT TO BE	NO MORE TEARS	FOR MY BROKEN HEART	BRAND NEW MAN	XODUS
	Elio & JBL	The Outfield	Nice & Smooth	LaFace	Arista	Epic	Capitol	Reunion	Mercury	Columbia	Island	Curb	Island	Captar	Captar	Motown	DGC	Capitol	Epic	Capitol	Ozzy Osbourne	Mercury	Arista	Polydor	

Gavin King and Claudio Guissani are the first to admit their debut single, 'Cellar 4', bombed last summer. But, thanks to a chance meeting in London dance shop City Sounds, they are on their way to an infinitely more successful follow up.

In the West End shop late last year with their new track 'Some Justice', they noticed someone grooving in the corner who turned out to be none other than producer/writer Mickey Finn.

Finn's writing and mixing helped the lads produce a trailblazing rave track meshing a Run DMC break beat and slow revving bass sounds with Ce Ce Rogers waiving an inspirational, soul gospel hook. Finn also financed the original white label which has sold more than 14,500 copies since last November.

Urban Shakedown had some difficulty getting permission for the Rogers lift from 'Some Day', but now, says Finn, "Ce Ce is raving about the track and wants to come over from New York to sing it live with us." Sarah Davis

'Some Justice' is out now on Urban Shakedown/PWL

Closer

Than

Close

Five Get Mean In The East End — Chapter Two. With the funky embers of their debut, 'You've Got A Hold On Me', still aglow, Closer Than Close are ready to stoke up their disco inferno again. 'A New Life', their butt-wiggling, summery follow-up, is currently sitting pretty in the Kiss and Choice playlists.

"It started off as a garage tune," explains team member Todd Alabaster, "but then we realised that we were going with the flow, and it just wasn't us, so we changed it."



Alabaster, Keith Coello, Lloyd Burrell, Roy Hamilton and Wayne Crichlow have been in cahoots for about four years, and now have their own studio and an independent label, Treble Clef. Veterans of the late Seventies/early Eighties club scene the East Enders originally set out to be remixers, but, as Alabaster explains, "We were caught in a Catch 22 situation. They all wanted to know what we'd done before." No problems with the old portfolio now. Davydd Chong

'A New Life'

is released by

Slam Jam on

June 29.

Wild Planet

Some curiously futuristic sounds have been squeezed from an old Rowland 202 for 'Electron', Wild Planet's six-track debut EP. Spiked with skull-reverberating rhythms, curt basslines and eerie melodies, the EP was conceived by Richard Brook and Simon Hartley, two penniless art students whose influences include the house music of Marshall Jefferson.

Though loyal to their place of birth, Brook and Hartley feel artistically disadvantaged by being Leeds based: "I don't think this is really a techno area, it's more rave and piano orientated."

Perhaps the locals will be more receptive to the duo's next project, a mini album, designed to offer a different perspective on the Wild Planet sound.

Sandra Dunkley

'Electron' is released by Warp on June 29.



DEO

Label	
Car no.	
PMI	MVP 99 1259 3
WMV	7595382993
Ball Polygram	0849943
& Passion	SMV 491222
e	BMG 1000
ness	Virgin VVD 1803
cture Book	WMV 9031754343
Live At The...	SMV 2004442
ou	Music Club NIC 2032
riously...	Virgin VVD 1810
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Pos	Title	Artist
1	TOO FUNKY	George
2	FRIDAY, I'M IN LOVE	
3	THE ONE	Elton John
4	PLEASE DON'T GO	
5	HAZARD	Richard Marx
6	PRECIOUS	Anne Le
7	I DON'T YOU WORRY	
8	I DON'T CARE	Shal
9	SET YOUR LOVING	
10	EVEN BETTER THIS	
11	THE SOUND OF CRY	
12	IT ONLY TAKES A	
13	HANG ON IN THERE	
14	I BELIEVE IN MIRACLES	
15	MY LOVIN'	En Vogue
16	JUMP	Kiss Rocks
17	SENSE	The Lightning
18	ALWAYS THE LAST	
19	EVERYTHING ABOUT	
20	BELL BOTTOMED	
21	YOU WON'T SEE I	
22	LAY ALL YOUR LOVE	
23	KEEP ON WALKIN'	
24	LOVE MAKES THE	
25	RAINING ALL OVER	

Pos	Title	Artist
1	THE BUG	
2	EATING ME ALIVE	
3	MAKE LOVE LIKE A	
4	I DROVE ALL NIGHT	
5	CRUCIFY	
6	AIN'T MY BEATING	
7	JUST FOR TONIGHT	
8	DON'T GIVE IT UP	
9	BARKING MAD	
10	LIFE IS A HIGHWAY	

Pos	Title	Artist
1	I'LL BE THERE, MA	
2	BABY GOT BACK	
3	JUMP	Kiss Rocks
4	UNDER THE BRIDGE	Rox
5	MY LOVIN' (YOU	
6	DAMN I WISH I WAS	
7	IF YOU ASKED ME	
8	ACHY BREAKY HEART	ASM
9	TENNESSEE, ARIZ	
10	THE BEST THINGS IN	
11	LIVE AND LEARN	
12	IN THE CLOSET, SI	
13	HOLD ON MY	
14	WISHING ON A S	
15	JUST ANOTHER I	
16	COME & TALK TO	
17	AIN'T 2 PROUD O	
18	JUST TAKE MY HEART	Br B
19	LIFE IS A HIGHWAY	Tom Cochrane
20	I WILL REMEMBER YOU	Amy Grant
21	YOU WON'T SEE ME	Wilson Phillips
22	SLOW MOTION	Color Me Badd
23	DO IT TO ME	Lionel Richie
24	TEARS IN HEAVEN	Eric Clapton
25	ON	Bonnie D

BRITAIN'S NEAREST BEATS TILL
JUNE 22

The Club Chart

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

TW	LW	Pos	Title	Artist
		26	DESEO (SALSA CLUB MIX)(HOT LATIN MIX)	Luan, Blood
		50	COME ON DJ SEDICTION	
		51	PACIFIC YOURSELF TOO	Transformer 2
		52	YOURSELF (JUNGLE REMIX)(RAGGA RAVE MIX)	
		53	ORIGINAL DON MIX	The Family Foundation
		54	KEEP ON WALKIN' (C.C. Freeman)	
		55	YOUR LOVE (MIXES)	Jule Pearl
		56	IT TALK TO THE WIND (EXTENDED MIX)	Opus III
		57	CALL HIM UP (MIXES)	Voxes Of 6th Avenue
		58	A LITTLE BIT MORE (THE JOEY NEGRO MIXES)	Kym Sms
		59	SET YOUR LOVING FREE (KENLOU 12")	MAKE LOVE TO YA
		60	THE FLOOR MIX	Las Starfield
		61	AIN'T NO MORE (SOUL MIX)	Pure Witness
		62	ONE WORLD	
		63	DON'T YOU WANT ME	Idk
		64	SURRENDER YOURSELF (BALLROOM MIX)	The Disco
		65	POSITIVE FEEDBACK (CLIMAX MIX)	The Chopt-Habes
		66	PAC-MAN (MIXES)	Powerball
		67	PRIMES (FABI PARAS REMIX)(ORIGINAL)	Whyze
		68	ECLIPSE BIG MOUTH	Lemon Intxpt
		69	BACK TO THE OLD SCHOOL (MIXES)	Bashback
		70	IF YOU WANT IT	Zoe'll Noble
		71	YOU'RE GOING TO BE THE BEST (OF MY LOVE)	FRANKIE FONGETT
		72	UNTIL YOU COME BACK TO ME	FRANKIE KNUCKLES REMIX
		73	MUSICAL FREEDOM	Reza
		74	DRIVES ME CRAZY	Outrage
		75	GET TO BE FREE (E-SMOOVE/MAURICE)	JOSHUA MIXES
		76	CAN'T TAKE IT	Rhythm Invention
		77	GET DOWN (F & DREAM TEAM MIX)	J. Pride
		78	CLASSICAL IN MOTION (MARK SUMMERS REMIXES)	German Direct-Effect white label
		79	SOMETHING GOOD (MIXES)	Jah's Sam
		80	IF I BELIEVE IN MIRACLES	The Robinsons

TW	LW	Pos	Title	Artist
		1	PENNIES FROM HEAVEN	Inner City
		2	CLUB LONELY (MIXES)	Lil Louis And The World
		3	GOOD LOVER (MOW ORIGINAL)(WELLIE HOOPER MIX)	East West
		4	I WANNA SING (HARMONY & UNITY) (C. J. MACKINTOSH/JOHN POPPER/KUPPER MIXES)	Sabina Johnson
		5	HANGIN' ON A STRING (FRANKIE KNUCKLES CLUB MIX)	East West double pack promo
		6	(THE ALL NIGHT MIX)(ORIGINAL 12" MIX)	Loose Ends
		7	ENTER YOUR FANTASY (EP): LOVE FANTASY/ENTER YOUR MIND/GET UP EVERY TIME	Joey Negro
		8	ONE MORE TIME	Blake Baxter
		9	TEARS IN COLOUR	Mountain (Club Mix)
		10	RUNAWAY (MIXES)	RUBBER LOVER
		11	MAKE MY DAY (10 MINUTES OF SOUL)	Crack Under Pressure
		12	I'LL BE THERE (MASTERS AT WORK)	Innocence
		13	WE GOT IT ALL (MIXES)	Juletta James
		14	HOLD YOUR HEAD UP HIGH (MIXES)	4 Love
		15	DON'T COME TO LEAVE (MIXES)	YoYo Honey
		16	STROBING ME (MORALES MIXES)	Back Sheep
		17	FEEL LIKE YOU'RE ALIVE (MIXES)	
		18	PARLOS RUBBERLOVER	KAN KAN
		19	FREELOVE (MONSTER CLUB)	Rob B
		20	DON'T STOP ... PLANET ROCK (MIXES)	Alpha Bombast & The Solvent Force
		21	RAIN FALLS (MIXES)	WORX JUT (MIXES)
		22	BEARING (THE '92 MIXES)	Frankie Knuckles featuring Lisa Minkoff
		23	PLEASURE AND PAIN	So Do It... Truff
		24	TAKETIT (MIXES)	Axel Lee
		25	STRONG ENOUGH (ULTIMATE MIX)(V-K MENTAL)	Union City Recordings
		26	A TRIP TO TRUMPTON	Urban Hyge
		27	FOREVERGREEN (MIXES)	Imma
		28	U.S. IN THE BRISTOL (SALSA REMIX)	One Little Indian triple pack promo
		29	BACK TO FRONT	
		30	ME! ALICIA, Metallic	Elektra
		31	TIME LOVE AND ...	Michael Bolton
		32	WISH, The Cure	Fiction
		33	WYNNONA	Wynonna
		34	AUCHTING BABY, U2	Island
		35	CHECK YOUR HEAD, The Beastie Boys	Capitol
		36	LUCK OF THE DRAW, Roxette	Capitol
		37	BACK TO FRONT, Lionel Richie	Motown
		38	NEVERMIND, Nirvana	DGC
		39	BURN INTO THE SUN, R. Kelly & Public Announcement	Jazz
		40	CELINE DION, Celine Dion	Epic
		41	TOO LEGIT TO QUIT, ON THE TLC, TLC	LaFace
		42	TOO LEGIT TO QUIT, Hammer	Capitol
		43	AS UGLY AS THEY WANT TO BE, Kyla	Jive Starting
		44	NO MORE TEARS, Day After Tomorrow	Capitol
		45	FOR MY BROKEN HEART, Ricki M. Entere	MCA
		46	BRAND NEW MAN, Brooks & Dunn	Arista
		47	XODUS, K-Ci & Jay-Z	Polygram

Charts continue on page 20, June 1992. Arrows are awarded to those charts demonstrating the greatest airplay and sales gain.
 UK acts: asterisk. US acts: boxed acts.
 *17 ME! ALICIA, Metallic Elektra
 18 TIME LOVE AND ... Michael Bolton Columbia
 19 WISH, The Cure Fiction
 20 WYNNONA, Wynonna Wynonna
 21 AUCHTING BABY, U2 Island
 22 CHECK YOUR HEAD, The Beastie Boys Capitol
 23 LUCK OF THE DRAW, Roxette Capitol
 24 BACK TO FRONT, Lionel Richie Motown
 25 NEVERMIND, Nirvana DGC
 39 BURN INTO THE SUN, R. Kelly & Public Announcement Jazz
 40 CELINE DION, Celine Dion Epic
 41 TOO LEGIT TO QUIT, ON THE TLC, TLC LaFace
 42 TOO LEGIT TO QUIT, Hammer Capitol
 43 AS UGLY AS THEY WANT TO BE, Kyla Jive Starting
 44 NO MORE TEARS, Day After Tomorrow Capitol
 45 FOR MY BROKEN HEART, Ricki M. Entere MCA
 46 BRAND NEW MAN, Brooks & Dunn Arista
 47 XODUS, K-Ci & Jay-Z Polygram

- INDICIN' IN PROM**
- 36 SEX (CONTROL VOCAL MIX) (L.A.)
 - 37 CONTROLLING ME (MIXES) (Casper)
 - 38 LET'S GET HAPPY (SHOE SOULBASEMENT EXTENDED REMIXES) Columbia
 - 39 MASS OCEAN
 - 40 ONE LOVE EP: ONE LOVE (GARAGE MIX)(PHANTASY MIX) (BURNIN' UP) Phantasy
 - 41 THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER JOHN) Baker Street promo
 - 42 SPICE RACK/BACK TO THE REAL WORLD...Cryanthe
 - 43 YUM! YUM! BOOGIE FOOD Effective
 - 44 DEAD DEAD GOOD white label Beat Fantastic promo
 - 45 BIG LIFE Big Life
 - 46 KMS UK KMS UK
 - 47 LAFAYETTE promo R&S
 - 48 INFONET promo Dutch Fifth World promo
 - 49 OPEN TOE/ACID JAZZ Open Toe/Acid Jazz
 - 50 COLUMBIA promo Columbia
 - 51 SUBURBAN BASE promo Suburban Base promo

- SOME THING GOOD (MIXES)**
- 30 SEX (CONTROL VOCAL MIX) (L.A.)
 - 31 CONTROLLING ME (MIXES) (Casper)
 - 32 LET'S GET HAPPY (SHOE SOULBASEMENT EXTENDED REMIXES) Columbia
 - 33 MASS OCEAN
 - 34 ONE LOVE EP: ONE LOVE (GARAGE MIX)(PHANTASY MIX) (BURNIN' UP) Phantasy
 - 35 THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER JOHN) Baker Street promo
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 - 41 LAFAYETTE promo R&S
 - 42 INFONET promo Dutch Fifth World promo
 - 43 OPEN TOE/ACID JAZZ Open Toe/Acid Jazz
 - 44 COLUMBIA promo Columbia
 - 45 SUBURBAN BASE promo Suburban Base promo

- U R THE BEST THING (CD) (MIXES)**
- 32 U R THE BEST THING (CD) (MIXES) (MCA)
 - 33 BACK TO FRONT (THE RUB IT VOCAL MIX) (MCA)
 - 34 HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) (THE KENLU MIX) (Urbanized featuring Shamo)
 - 35 SOME JUSTICE (CONCRETE JUNGLE MIX)(ORIGINAL MIX) (Urban Shakedown feat. Mickey Finn/Ce Ce Rogers)
 - 36 AIN'T 2 PROUD 2 BEG (SMOOTHER DOWN EXTENDED REMIX) (BEN LIEBRAND 12" CLUB MIX) (L.C.)
 - 37 RHYTHMIS A DANCER (MIXES) (Stop)
 - 38 COME TOGETHER (MIXES) (Diva featuring Tia Vega)
 - 39 PICTURE THIS (NICE & STONED CLUB MIX) (Diva)
 - 40 HOUR OF EIGHT (MIXES) (The Grid featuring King)
 - 41 DON'T YOU WORRY 'BOUT A THING (Integratio)
 - 42 SHINE ON (Deregones Of-Popon featuring Bi with Kid West)
 - 43 DELIVER ME UP (MIXES) (Geoffrey Williams)
 - 44 HOLDIN' ON DSK (Bull & Butcher Recordings white label)
 - 45 NATURAL HIGH (MIXES) (People Get Ready)
 - 46 RAVE ALERT (MIXES) (Produce doublepack promo)
 - 47 NEVER CHANGE (CLASSIC CLUB) (Swing Out Sister)
 - 48 AIN'T NO MAN (LOWMACK MIX) (Diva Central)
 - 49 HERE I GO AGAIN (SNOWBOY DISCO FREESTYLE REMIX)(PEOPLE) (JOEY NEGRO MIX) (Ashley J. Jackson)
 - 50 I'M RUSHING (MIXES) (Good Boy Records present Bump)

40 Highest Climber

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3616.

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ness	Virgin VVO 5032
cture Book	SMV 8031754343
Live At The...	SMV 2004442
ou	Music Club MC 2032
riously...	Virgin VVO 1610
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	PMI VCA112
	PMI MVN 99 1347 3
t	PMV/Channel 5 CFV 07752
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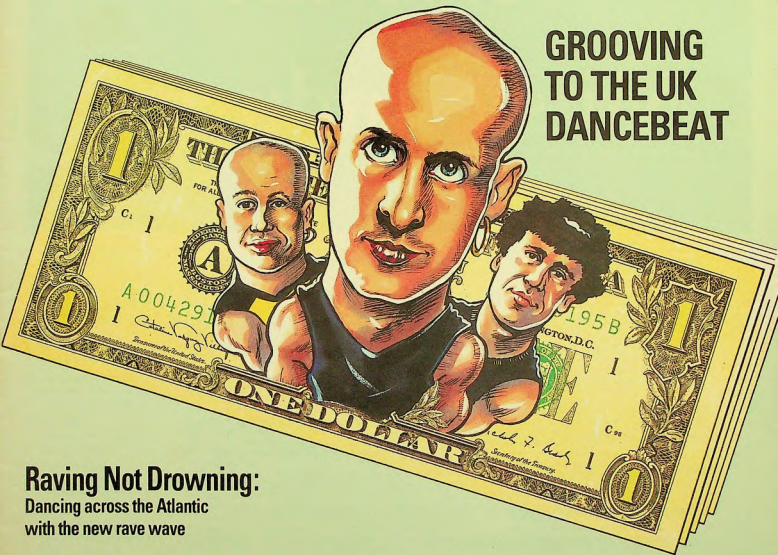
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20 JUNE 1992

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GROOVING
TO THE UK
DANCEBEAT



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Dancing across the Atlantic
with the new rave wave

Trade Secrets:

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INTRODUCTION

1992 — and the UK music market has never been so fluid. New acts. New styles of music. New styles of doing business.

By rights it shouldn't be the case: doomsters have suggested for years that the talent well will dry up. But it never does.

That's why the hundreds of UK delegates who are this week in New York for the New Music Seminar will once again wield a disproportionate influence.

This edition of *Music Week's* annual NMS special focuses on some of the lawyers, accountants, exporters, importers and labels — especially dance labels — who are helping create a buzz in the UK.

And as European dance music, and UK rave in particular, begins to take off in the US, it is worth remembering that it was a UK panel at the NMS which predicted it all two years ago.

If it proves nothing else it is that the UK is always worth listening to.

Steve Redmond
Editor

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A *Music Week* Publication Editor: Steve Redmond. Group Special Projects editor: Karen Faux. Production editor: Duncan Holland. Ad manager: Marc Gregory. Ad production assistant: Kate Mackenzie. Publisher: Tony Evans. Printed by Pensord Press.



Brits with attitude: Right Said Fred, Definition Of Sound and The Farm

HELP AT HAND

Acts looking to hit big in the US explain how professional advice gives them that extra edge. By Paula McGinley

Kevin Sampson
Manager, The Farm

"We signed a US licensing deal with Sire/Warner in March 1991 and our lawyers, The Simkins Partnership, were obviously instrumental in putting together a contract that worked in our favour.

"We also used an LA firm, Owen Sloane & Partners, to put us in the picture about local law and clarify a few points.

"There are things to look out for when you're trying to crack the US, one of which is CD packaging. About 20% of royalty payments are deducted to pay packaging costs and although some lawyers will put up a case not to pay, most accept it as a fait accompli.

"A good lawyer will also include a clause in the contract to the effect that the record company will offer to support a tour financially and will spend money on independent radio promotions people who can really influence sales in the US.

"When it comes to our accounts we use Martin Greene RAVden. The Farm have toured the US three times but only playing to 1,500-2,000 capacity venues so they haven't made huge profits out of the live scene.

"However, if the band become really big in the US and start making millions of dollars then we'll need to take on a full time US accountant because there will be things like bank accounts and Federal Identity — the equivalent of our National Insurance — to consider.

"Before we went out on tour to the US our accountants sat us down and told what was in store, mainly the unpredictability of withholding tax.

"That advice was really useful because it's very easy to work out a touring budget only to find that

you're shelling out different rates of withholding tax from state to state."

Fred RAVden
Right Said Fred

"When you're looking for a lawyer or accountant it comes down to a chemical reaction — you either like the person or you don't. Personal recommendations from people you trust also colour your decision. Our accountants are Martin Greene RAVden and Compton Carr are our lawyers. Professional advice doesn't come cheap so it's up to you to judge whether it's worth it and we definitely feel it is.

"When we started to break into the US we wanted to remain with both firms. US lawyers, in particular, have a bigger reach than UK lawyers. They're almost like secondary management and it's very expensive. We didn't feel in need of their services.

"The US music industry is huge and varied and if you don't know the game you'll get screwed. The market is biased to live acts and a band has to calculate whether it's worth spending £200,000 on a tour straight away or had better to wait for the second album.

"Martin Greene RAVden are crucial when it comes to the US because they know the pitfalls. We rely on them to get to grips with the points system — which is low in the US compared with other territories — PRS payments, personal tax and withholding tax. They advise us how to earn money and what to claim as a recoverable expenses.

"Our accountants are like a watchdog. They check our advances, chase up our licensing deals in the US and monitor our sales against royalty payments which is important because there's always a danger of selling

5m records but only getting royalties for 3m.

"We haven't come up against any legal problems in the US, but we know we've got a good firm of lawyers to help us out if it comes to that. Professional advice is vital, especially if you're working in an unfamiliar territory."

Keith Cooper
Head of Gee Street Management

"The US is very important to Stereo MCs because rap music goes down very well over there. The band were the first UK rap act to reach the US Top 40 last June and the single, *Elevate My Mind*, is still getting radio play.

"Professional advice is very important when you're taking a band to the US because there are so many different things to be aware of, interstate tax in particular.

"I'll use a US lawyer if I'm doing a deal with a US company, but the rest of the time I work with my lawyer or the band's firm, Statham Gill. I've been working with a US immigration specialist, Maureen Baker of Traffic Control, for about five years. She is invaluable when it comes to unravelling the red tape.

"Getting work permits is complex, time consuming and expensive and you need someone who is totally conversant with the US system to get it right — otherwise the band will be turned back at the airport.

"Lots of US record companies omit to tell you about certain requirements because they presume you already know, so good legal advice is paramount. For example, lots of bands think you can tour the US, drop into Canada and then stroll back into the US, but it's more complicated than that. ▶

"When an American band is touring UK or Europe, we represent them, set up their tax arrangements and whatever contractual work is necessary," says John Cohen, partner, Clintons. "They get all sorts of problems when they're here — on last year's Billy Joel tour, we dealt with drug charges against the keyboard player."

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BUSINESS AFFAIRS



Stereo MC's: small print survivors

"I've found that it's the very successful artists touring Europe who don't want action, as much as advice," says Eddie Grossman, partner, Martin Greene Raviden. "They're quite happy to go to Germany, gross \$1m, pay around \$200,000 in withholding tax, get a certificate and go home with it. All it is to them is a short-term cashflow problem."

"Accountants only really come into play when you're making a lot of money. We use Mansfield & Co in the UK and Braveman CPA in the US and the two firms do liaison which I think is very important.

"The bigger the band, the more important professional advice becomes. A small band is not such a huge business, but once that band starts generating income then lawyers and accountants come into their own."

Definition Of Sound

"The Don" — Musician

"Lawyers and accountants are very important to make sure you're not getting ripped off whether you're making money in the UK or the US. You may be selling records but you need to reap the benefits and with professional advice you can make sure you do.

"We use two lawyers in the UK — Alexis Grouper for most things and Compton Carr for our management contract. We have a manager for the US so we would always aim to use her lawyers if we needed to.

"Record companies don't always explain things very clearly, they just get on with the job so you can be left in the dark. It's the lawyers and accountants who let you know what's going on.

"Our accountants are Newman & Co and they take care of all our finances. The biggest issue for any band is tax. Obviously you don't want to be saddled with a huge tax bill which cancels out any royalty payments so our accountants keep tabs on our expenditure and advise us how and where to invest our money, which is particularly crucial when you're planning for a long term career.

"We haven't toured in the US yet, but when we do our accountants will be very important. When you're out on the road you need someone to handle the complex finances involved, especially when you are overseas. As an artist I think you're taken more seriously if you have an accountant and a lawyer and I strongly appreciate their role in the development of Definition Of Sound."



Financial muscle: Gloria Estefan and Salt 'N' Pepa

ON THE CASE...

For a US act touring the UK a music lawyer can prove the vital link. Grant Goddard finds out how

When an American act leaves its homeland for a European tour, it inevitably neglects some business arrangements until it arrives at the other end. Eddie Grossman, partner at accountants Martin Greene Ravden recalls one such frantic phone call:

"They say: 'We're in Germany, we've started the tour, and we've found out that such-and-such is going to happen. Can you help us?' The answer is 'yes', but it becomes a very delicate international planning operation."

Grossman says such late requests have never prevented him from successfully managing an act's tour finances, though he does prefer greater notice. Alan Broach, partner in the media & entertainment department of accountants Touche Ross, recounts similar tribulations:

"People used to phone me up and say 'We're going on tour next week. Can you make sure we don't get hit for tax anywhere?' Thanks very much, Alan. Goodbye.' You'd have to pick up one of the trade magazines to find out where they were actually going."

To try and avoid such belated requests for their services, Touche Ross produces a regular information bulletin distributed free to managers and agents around the world. "World

Performance Taxation", launched at this year's Midem, provides a country by country guide to the ever-changing fiscal regulations pertinent to touring entertainers.

"The response from America, particularly Memphis, has been phenomenal," says Broach. "We are thinking of going to lecture at one of the country and western music conferences to talk about touring in Europe."
Americans' uncertainty about European geography is another problem commonly resolved by British professionals, helping to avoid simple but otherwise costly planning errors:

"Sometimes I get a call from the States saying a band is doing UK dates at Wembley Arena, NEC, SECC and Dublin," says Eddie Grossman. "And I say: 'Dublin's in a foreign country'. And they say: 'Oh really, since when?' And I say: 'Since 1921!'"
Martin Greene Ravden handled tour accountancy for recent European visits by Gloria Estefan, Salt 'N' Pepa and Bonnie Raitt, and Grossman feels his role is as integral to the success of the tour team as the trucking company.

Royalty accounting is a further service UK professionals offer US clients alongside tour work. As well as financial management of tours by Tina Turner, Bryan Adams and Dred Zeppelin, accountants OJ Kilkenny & Co ▶

"With a royalty audit, you're never guaranteed the work will actually come off," says Stephen Aberly of Stephen Aberly & Co. "An artist thinks about it and then perhaps they do a new deal, then they're on recoups, and they believe there's no point auditing because they won't get any money out of it. They're ahead of the game."



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Stephen Aberly, Andrew Tristram, Steven Copperwaite

"We tend to use a UK limited company as the financial touring base for an American act touring Europe," says Alan Broach, partner in the media and entertainment department, Touche Ross & Co. "The company is a very easy way for artists to reclaim VAT on their costs. For one tour last year, the VAT reclaimed was \$170,000 for the UK alone, which makes a big difference to tour profit."

► regularly audit European licensees' royalties for their clients.

"Often companies simply do not account for a particular record sold in a particular territory by a particular artist," explains partner Patrick Savage. "Record companies often miss the escalation clause where, if an artist has sold over 1m records in a particular territory, they get paid an extra royalty point."

Stephen Aberly & Co stresses the need for American acts to have a local royalty auditor who understands the changing European market conditions. He cites the example of France where, until three years ago, TV advertising of records was banned.

"Prior to that, returns [detailed on royalty statements] would only have been faulty product. It was very rare to see high returns," Aberly says. "But TV advertising imposed on France the need to take back returns, which changes your royalty requirements."

The tendency for British dance music producers to sample Seventies soul tracks provides plenty of work for British lawyers acting for US clients. Lawyers Cameron Markby Hewitt represent drummer Billy Cobham whose music is probably sampled "every 10 minutes," according to entertainment law partner Tony



Alan Broach: of Touche Ross

Morris.

"Because it's usually a dance track that's only going to sell a few thousand copies, there's no value in litigating it," says Morris. "You make a realistic guess at what a proper fee would be and usually treat it as an advance against the royalty."

Clintons acts as lawyers for between 50 and 100 US clients, including the Michael Jackson-owned ATV Publishing catalogue. During Jackson's last UK tour, Clintons stamped out pirate merchandise sales outside Wembley by persuading a judge that court officers could be served by a "person duly authorised" rather than a solicitor.



Paul Woolf of Woolf Seddon

"We sent out a team of gentlemen of reasonable muscular physique," recalls Clintons partner John Cohen, "with 250 orders stamped by the court. We had a room at Wembley stacked to the ceiling with seized bootleg merchandise."

A law firm's work can extend across a whole range of complementary areas when acting for an American client. As well as having worked for New Kids On The Block, The Blues Brothers and rap entrepreneur Luke Skywalker, Woolf Seddon took on the soundtrack to Highlander, as Paul Woolf explains:

"We negotiated for Queen to score the soundtrack, then we

went to EMI Records and did the soundtrack deal. We negotiated with Michael Kamen who did some of the incidental music. And we negotiated with EMI Music for a publishing deal. All that was put together here and our clients were based in California."

Guy Rippon of accountants Guy Rippon & Partners feels there are many functions for which an American artist is better off using a small to medium sized UK firm. "It's about making the record companies aware of the commitment of the US artist, why they are coming over here, and what they hope to achieve," says Rippon. "Their recordings might have been sold on as part of an old catalogue package, but it's important for them to get record company support."

But for every carefully worded application for withholding tax or groundbreaking deal, there is inevitably an example of professional help needed to mop up an artist's messy business affairs. Martin Taylor, tax partner with HW Fisher Media Group, has recently been appointed accountant to two members of an internationally known band he describes as "the forerunners of heavy rock."

"It's an absolute bloody mess, but someone needs to sort it out," says Taylor. "There's not much planning you can do there. It's more a matter of damage limitation."

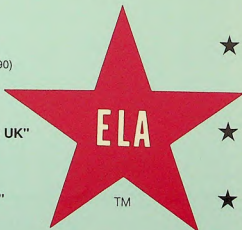
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SINGLES SAVIOUR

The UK's insatiable appetite for all forms of dance music has kept the singles market buoyant in the past five years. Alan Jones reports



With volumes flat or falling, it might be an exaggeration to say that the UK is bucking the worldwide decline in singles sales, but its market is certainly more healthy than any other major territory's.

When UK singles sales reached their all-time high of 89.1m in 1979, the UK accounted for one in nine singles sold worldwide, now it's one in six.

The primary reason why the UK market remains relatively buoyant while sales decline at an alarming rate elsewhere is the continued rise of dance music, which has made inroads overseas, but is more eagerly embraced in the UK than anywhere else in the world.

From a starting point of 26% in 1987, dance has upped its share of unit sales in the UK inexorably, reaching 27% in 1988, 28% in 1989, 33% in 1990 and 34% in 1991.

In the first quarter of 1992, dance accounted for nearly 40% of all Top 75 hits in the UK, and generated an even greater percentage of income, as its sales are more heavily skewed towards the high ticket CD and 12-inch markets than other types of music.

Typically, any dance record that hasn't crossed over to the pop audience (defined as one that hasn't gone Top 20) will sell almost exclusively in long form formats.

A survey of dance hits charting between 21 and 75 in a typical week shows that all registered between 61% and 100% of their sales on 12-inch/CD, with

cassette and seven-inch typically accounting for a mere 16% of sales.

The fact that the singles chart has been hijacked by dance acts is one which industry veteran and record company boss Pete Waterman feels is due as much to the lack of strong material coming from other areas, as to its own merits.

Waterman says: "One of the problems is that we — the British record industry — don't give punters what they want. When we do, records sell regardless of whether or not they are dance. Right Said Fred and Shakespears Sister both flew over the counter."

"Unfortunately there's no depth any more — where there used to be 20 records selling in quantity, there are now maybe five. There are just not enough good records around," he says. "To some extent it's easy to target the dance market, but it's much harder to get it right with a pop record, and too often we're getting it wrong, while those who make dance records are getting it right."

But the increasing dominance of dance singles is a problem even for big companies, as David Steele, former head of marketing at Circa, explains: "The trouble with dance music is that you're not selling artists. Very few of them command an audience that is either loyal enough to stick with them as a singles act, or buy their albums."

Even so, Steele agrees that even where an album has already sold in substantial quantities, it is often extremely useful to

commission a remix of a third or fourth single.

"A new mix can put a whole different perspective on a track, and turn it into a major hit," he says. "While we're obviously delighted when that happens, for a company of our size, with our overheads, the name of the game is selling albums; the single is simply a marketing tool."

Steele adds: "It's very unlikely that Circa would make money out of a Top 30 dance hit — and though it presents the opportunity to recoup by licensing for compilations, it needs to act as a catalyst for album sales."

With a rapidly declining audience of younger teenagers — who, along with the 9-12 age group, have formed the core market for singles in the UK in recent years — with a tendency to spend more of their finite income on alternative attractions like Game Boys and other computer games, the UK singles market has changed shape considerably.

Few teen idols are now in evidence, and the chart increasingly caters for AOR breakouts (Curtis Stigers, Michael Bolton, Ten Sharp), rock acts with fairly small cult followings (L7, The Levellers, Sverreudrievi) and state-of-the-art dance hits nurtured by the clubs.

The traditional singles audience has clearly diminished to a great extent, surrendering the high ground to dance breakthroughs.

In many respects, it is the



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Pioneering Eighties UK dance label StreetSounds is now back in business with an operation that includes a studio and a video production arm. MD Morgan Khan says: "Our 24-track recording studio and 16-track demo suite will be used exclusively to develop our licensed and signed artists." It has also just clinched an exclusive licensing deal with Chicago-based labels Saver and Dangerous.

► indies which are in the best position to exploit the popularity of dance singles.

Danny Donnelly runs Suburban Base with a staff of four, himself included. Two devote their time to the label upstairs, while the other pair run the record shop — Bogie Times — downstairs. As a result, overheads are minimal, and each of the label's 13 singles has made a profit. Having a shop means they can more easily canvass grassroots opinion and judge the ebb and flow of the market.

Donnelly says: "I think the fact that dance music is now such a big part of the singles market is a good thing, and I don't think it's going to go away. There will always be a club scene and dance singles are the only thing that caters for that.

"If anything, I reckon that dance music will increase its share of the market. There's really not much point in people buying rock records on singles' unless there are bonus tracks or something else that isn't easily available on album," he says.

The point is well-made; while record companies present dance hits in a bewildering array of mixes, some aimed at house fans, others at hip hop fans and so on, rock tracks don't lend themselves to this fine tuning, and are rarely even extended to give "added-value" over album versions.

SINGLES SALES SEESAW

Year	Sales (m)
1994	64
1995	56
1996	46
1997	45
1998	44
1999	41
1990	41
1991	43
1992	46
1993	50
1994	53
1995	63
1996	67
1997	57
1998	52
1999	49
1990	48
1991	77
1992	74
1993	79
1994	77
1995	71
1996	67
1997	63
1998	60
1999	61
1990	58
1991	56

● = 10th Source: C/N

Donnelly is one of a growing coterie of small dance label proprietors whose enthusiasm and ability to provide what the grassroots audience requires has saved the singles market from a steep decline.

Nowhere else but in the UK is there such an appetite for dance music singles, or indeed for singles generally, and Waterman, a man whose instincts are rarely wrong, believes it will remain both viable and vital. And although much of his company's recent success has been with dance music, he reckons "something will happen," and the pendulum will swing back towards pop.

"We have just finished a new Bananarama album," he says, adding with typical confidence, "It's us at our best, and them at their best. There's a definite number one there. I think we can prove that if you give people good pop music they'll buy it."

It's a point not lost on East West, whose Simply Red album Stars has sold more than 2m units in the UK. Vital to its success have been the four Top 40 singles the album has yielded, and even though it, like Circa, may not find singles especially lucrative in themselves, East West has spent a significant amount of money on commissioning dance mixes of the tracks.

While the typical Simply Red

fan is unlikely to be over-impressed by sparse garage reworkings of the group's material, the dedicated dance fan is. That purchase of the record sends it soaring up the chart, generating mainstream TV and radio play for the original mix of the song, and precipitates an increase in sales of the album.

Thus it is that even indirectly, dance singles are important to majors, and must form part of their overall strategy. More importantly, some might argue, they help to preserve as more than a living fossil the greatest weekly indicator of popularity, the Top 40.

And it's an indicator that is set to continue for some time, as, despite its contraction since the hazy days of 1979, more singles are sold in the UK today than either 20 or 30 years ago. Even in 1965, when the Beatles were at their peak, fewer singles were sold per year, and they helped generate only 24m album sales, compared to the 139m sold in the year to March 1992.

Increasingly a profit centre in itself for smaller entrepreneurs, the single is likely to remain a necessary evil for the majors. Given its many twists and turns, it may once more see better days, as Waterman expects.

Certainly, the single retains a magic that albums find difficult to match, and the world would be a poorer place for its passing. ■

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Once, the British dance scene seemed almost as American as apple pie and ice cream. For 25 years, the UK's dance market was unashamedly dominated by American music and trends — from Motown in the Sixties to house music in the Eighties.

During this period the UK's own dance music seemed happy to slavishly imitate American models — its status with dance fans reflected in low sales and indifference.

But in the past four years this situation has changed drastically. Now American artists often take up only 20% of the places in sales charts they once would have overwhelmed, replaced instead by a new breed of popular and innovative British dance artists.

From once being a net importer of dance music the UK has now taken on the role of the exporter. For small labels like Acid Jazz, the European market can be particularly important. "Europe takes soul and jazz more seriously," explains label owner Eddie Piller. "We sell more records in Greece, than we do in Britain — bizarre but true."

As Ken Grunbaum, head of Chrysalis dance label Cooltempo explains, the shift has been dramatic. "When Cooltempo and most dance labels started in the mid Eighties, it was all about American music. Labels were set up to do licensing deals with America for one-off tracks. Now, the nature of our roster has altered completely. Four years ago, Cooltempo was 90% American artists and records, now, it's 30% or even, 20%. The influence has changed enormously."

Nowhere has the UK's divergence with US-based music and trends been more evident

than with the fate of rap music in the UK. Over the past four years, the US rap market has gone from strength to strength — as evidenced by the phenomenal success of America's newest million selling rap discovery Kris Kross. However, as Simon Quance, label manager of Island associate Gee St Records, explains, over the same period rap's British market has been dented by the growth of the UK rave scene.

"From what I've witnessed, the kids who were getting into rap are now finding the rave scene — and especially the ragga/rave/rap fusion — is fitting the bill better," he says.

"With groups like Outlaw, it's going to be an interesting test to see what market we can pitch them in successfully and grow their sales base on," says Quance.

Another indicator of the recent difference between US and UK's tastes is the almost complete lack of impact of the biggest US teenage black music phenomenon, swingbeat.

Since 1988 swingbeat acts like Guy, Bobby Brown and Bel Biv DeVoe have dominated America's black music mainstream, doing so with a radio friendly mix of soul and hip hop. But, while a group like Motown's Boyz II Men has shifted more than 4m copies of the Cooleyhigharmy LP in the US, they remain unknown here, outside a tiny specialist

Stepping out

Where the US was once the most influential scene. Tony Farsides reports



Trend Setters: bands on the brink (from left) Boyz II Men, SL2, The Prodigy

audience. Jeff Young, head of A&R at MCA, attributes swingbeat's lack of popular success to the resistance of mainstream UK radio. "Guy's stuff, for instance, is great; but we can't get radio into it," he says. "We get the people you'd expect, but you need more than that — you need Radio One."

Others disagree. Ian Dewhurst, MD of Beechwood music, has sold more than 20,000 copies of his swingbeat compilation, *Mastercuts* — New Jack Swing, and sees great potential for the music. "There's no reason why Boyz II Men should sell so many

units in America and not translate at all to Britain," he says. "The whole key is educating the market — you can't ignore 4m units."

However, in swingbeat's absence, the UK's soul market has seen an explosion of homegrown talent. The once widely held assumption that only the Americans can produce true soul acts, is a thing of the past. As Acid Jazz supremo Eddie Piller suggests, many believe the opposite to be true. "It comes down to the word soul. Americans have forgotten what soul really is; they've forgotten how to record

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Stateside

essential dance base, young UK newbloods reports on the exciting new breed of acts



Key and Omar

it and where it comes from," he says.

One area in which the US influence has remained strong is providing a string of house based pop-dance hits — such as Crystal Waters' Gypsy Woman, Ce Ce Peniston's Finally and Kym Sims' Too Blind To See It. Tracks like these lead Cooltempo's Ken Grunbaum to suggest US music will be re-assert itself in the UK when the time is right.

"Things come and go but they're still always there. If you look at what people are playing, there's an enormous variety," he says. "I think things come to the



fore when there's great records around. For instance, the US garage thing happened here because there were some really great tracks about at that time."

In the meantime, UK labels — big and small — look set to build upon their newly found independence: getting used to setting trends, where once they followed, and enjoying the benefits.

The only blight on the horizon might be a shift on the part of that most unreliable of factors — the British Public. But the UK industry has lived with that for a long, long time.

ONES TO WATCH

It's slow going for new dance records from domestic US talent at present: shops, distributors and labels all feel that the explosion of Euro dance in recent months has led to a lull at home, with stalwart soul and house producers barely keeping things ticking over writes *Stu Lambert*.

However, the word is out coast-to-coast on The Movement's Jump, on Sunshine Records. Tipped by Rich Hernandez of City Sound Record Pool, NY and Stephen at Streetsounds in LA, Jump is a techno number with a slower hip hop midbreak.

Hernandez reports that New York is reggae-crazy, with reggae-hiphop fusions flavour of the month following Columbia's highly rated Dancehall Reggaespagnol album.

Profile's Poor Righteous Teachers, who have made some noteworthy straight rap albums, are mixing in some reggae on their newest tracks. Hernandez notes that small labels are "popping up everywhere"; the one to keep an eye on is the Maxi label, though its biggest success so far is a British track, Helpless (I Don't Know What To Do

Without You) by Urbanize.

The Strictly Rhythm label continues to be respected: Simone's Hey Fellas is its current track. E-Legal and Freeze — both labels with involvement from Todd Terry and a deep house tendency — New Groove and Nervous are also making strong release showings at the moment.

Tracks making it through to cutting-edge radio are showing a "very retro-sounding, pop-orientated Seventies trend," says Joey Carvello, Atlantic Records' senior director of dance music and crossover projects. House, especially with a commercial feel, is still really big news: Steve Hurley's camp can do more wrong and E-Smoove's mixes are also currently hot.

Carvello is doubtful about the breadth of interest in techno, at least on the East Coast. He still sees it as strictly a West Coast passion, though Hot 97 In New York is beginning to programme some techno. The rap scene is still very strong, with breaking new acts including Das EFX, whose Atco single They Want EFX is storming the dance chart right now, and the Double X Posse.

The UK youth market has deserted rap in favour of rave music. Where, once, up to 40% of a Public Enemy single's sales would be accounted for by seven-inch — the favoured youth format — now, sales are mostly accounted for by 12-inch. Sony's Steve Ripley: "We were shrink-wrapping a Public Enemy patch to the seven-inch, because it was the kids that were buying it. And that's stopped now."

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BAND OF GYPSIES - On A Natural High

RECKLESS - Time to Make The Floor Burn

URBAN HYPE - A Trip to Trumpton

ERIRE - I Just can't give you up

CHOPS EMC + EXTENSIVE - Isrealites

D'LUSION - Take Me There

INTUITION - Untitled

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Catching the new rave wave

Rave's big chance to make a splash in the US is now. Kwaku Lutterodt reports

Hullabaloo MD Kevin Rave believes that the zealous promotional approach of the larger UK independent labels is beginning to backfire. "There is a tendency at the moment to over promote white labels," he says. "This gives high club chart placings and creates a false buzz. Sales of the promo then kill off demand for the official release, so it fails to enter the national charts."

Rave has had a slow build in the US but that could prove no bad thing. After 18 months of Rozalla's rave anthem Everybody's Free bubbling under on import, Pulse 8 has now clinched a licensing deal with Epic for the album and she is signed direct to it for future product.

Meanwhile Dutch act LA Style's residency in *Billboard's* Hot 100 is boosting expectations of a rave summer stateside. Rave is a British invention. Although techno was developed in Detroit by the likes of Derrick May, Juan Atkins and Inner City's Kevin Saunderson in the late Eighties, it was inspired by the electronic music of European acts such as Kraftwerk, Gary Numan and Depeche Mode. Now it is the new European hybrids using ragga, fast break beats and vocal and industrial samples which are creating a buzz in the US.

However, when it comes to predicting a fully fledged rave this summer Nick Titchener, partner in the Brothers Organisation is

cautious. "DJ Westbam on the German Low Spirit label — which we look after — received lots of US press following the May Day rave in Cologne but his album has yet to be picked up there."

Neil Rushton, head of Network Records, the company behind *Altern 8* and KWS, believes that rave is developing in much the same way — and at the same pace — as it did in the UK. He says, "People keep telling me that techno doesn't sell in America. It makes me laugh. When I did the first techno compilation in 1988 for Virgin in the UK the experts were saying exactly the same thing. A year later Inner City had sold literally millions of records."

But now it seems that US majors are showing belief in the fact that rave can shift and UK acts recently picked up include N-Joi (RCA), Nomad (Capitol), The Prodigy (Elektra), Rozalla (Epic) and *Altern 8* (Virgin America). The national distribution muscle of a major label deal may be essential for breaking the acts to a mass market in the US, but The Prodigy's Liam Howlett is one



Altern 8: rave on

artist determined to avoid the commercial gloss that inevitably goes with it.

"In the UK the rave scene started off as an underground thing and as it has developed it has held on to its respect," says Howlett.

The American underground scene has a decided bias towards hardcore, which has been sustained by UK labels such as Guerilla, D Zone, Suburban Base, Rising High and Production House, exported through

specialists such as Mo's Music and Greyhound.

Vinyl Solution has just cemented a deal with Columbia on the back of the buzz created by *Eon's* hardcore track, *Spice*. A&F consultant D J Saul Kane says: "It was a big LA track. With the exception of Rozalla and 2 Unlimited most of the UK's commercial rave artists have not excited Americans. They're not into pianos and singing."

At Production House, hopes are riding high for *Acen* whose *Close Your Eyes* has been the longest stayer in *MW's* dance chart so far this year.

Some European labels are now opting to have their main offices in the UK, recognising it as a stronger springboard to other territories. The Brothers Organisation is currently building the profile of Belgian techno label SNM from a UK base, with a view to eventually breaking it in the US. The message is clear in the US this year, new music means rave.

Rave means Europe — and Europe most definitely means the UK.

TOP 10 DANCE SINGLES FOR FIRST QUARTER 1992

1 CLOSE YOUR EYES	ACEN
2 FAR OUT	SONZ'Z OF A LOOP DA LOOP ERA
3 THE BOUNCER	KICKS LIKE A MULE
4 AUTOBIOGRAPHY OF A CRACKHEAD/GREENMAN	SHUT UP AND DANCE
5 THE N.H.S. EP	DJ DOC SCOTT
6 SEANCE/ATHEAMA	NEBULA II
7 ROCK ME STEADY	DJ PROFESSOR
8 OBLIVION (HEAD IN THE CLOUDS)	MANIX
9 I FEEL THIS WAY	M&M FEAT RACHEL WALLACE
10 INJECTED WITH A POISON/ FREE YOUR BODY	PRAGA KHAN FEAT JADE 4U

Source: CIN

Of the 10 best-selling dance singles in the UK during the first quarter of this year, only one has so far shown up in the main US dance charts: Praga Khan's *Free Your Body/Injected With A Poison*, which has just surfaced in the *Billboard* club chart.

Despite being the top-selling dance record in the UK, *Acen's* *Close Your Eyes* has generated only one or two enquiries from America. It has topped a regional techno chart, but has not yet been licensed. "The buzz on export is good and the track is up for grabs — hopefully someone will pick up on it," says Raj Malkani, director of *Acen's* label Production House.

Simon Goffe, who represents the *Shut Up And Dance* and *Tribal Bass* labels as MD of *Heavyweight Management*, believes that only a big techno or rave hit will open doors and minds in the US.

"Majors over there pick up on things far too late — they are very reluctant to commit themselves to a single," he says.

SUAD's *Autobiography Of A Crackhead/Green Man* attracted initial interest from Island, EMI, Chrysalis and a number of independents in America, but so far has only been licensed for a compilation album on EMI, a tactic Goffe feels is a wait-and-see measure.

Even a UK Top 10 can't automatically expect to crack it Stateside: *The Bouncer*, admittedly a very British sound has no US takers for release.

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IN A NEW YORK STATE OF MIND

The UK's leading import/export companies will be seeking out new deals and renewing old contacts at the NMS. Sarah Davis convasses their views

APT
Peter Thompson, general manager
APT specialises primarily in guitar bands but is assessing the dance market with a view to developing its dance side.

Says Thompson, "Over the years we've built up a relationship with a number of North American companies such as Network.

"We also hope to finalise deals with US labels that we've been in negotiations with, including Shimmy Discs. With a seminar like this, one good deal is worth going for and we had a couple of reasonable successes last year with Mammoth, Tomato Records and Some Bizarre."

CONTACT (UK) LIMITED
Geoff Kite, general manager
Mike Slocumbe, consultant

An export company specialising in dance product, Contact also licenses products and prepares special pressings.

"As an export company we really enjoy NMS," says Kite. "It's good to hear what is coming out of the US and to check the stores to see what is happening regarding UK music and to see if there are areas not being serviced by their wholesalers or the customers we supply."

"It's also useful to glean what the radio stations are looking for. The emphasis has shifted so there's much more vinyl being exported, especially from UK independents."

relationships with our export customers and to license records. We have signed a new label and we're going to see if there's anything over there we can release to put out all releases by Future Sounds UK Recordings, owned by Terry Baldwin from Detroit. And we're going to party!" says Raz Gole.

"We've been before and it was good, very successful, and we met new and old faces. We hope to strengthen what we've got and expand."

LASGO EXPORTS
Charlie Paulinski, sales manager (pictured)
Martin O'Donnell, CD sales
Paul Burrows, sales
Martin Clinch, indie dance sales



Lasgo is an exporter of all UK major and independent labels' products: dance, rock, pop, jazz, oldies, reggae, classical and selected European imports. It has an extensive range of budget CDs and a large video selection (PAL).

"We have seen a significant growth in our US business over the last 12 months, and the NMS enables us to see the people who may not get the chance to go to Europe. More ground can be covered in a 20-minute conversation than in hours of transatlantic calls," says Paulinski.

"We offer a tremendous variety of items from the latest releases, imports, budget ranges and overstocks. Such a selection means that clients can use us as their European one-stop without having to consolidate from dozens of other suppliers, or having to wait a long time before having enough product to ship. It means that they have more to export through their customers."

LIGHTNING
Mike Gething, sales director
Phil Evans, assistant sales manager
Tom Smith, sales executive

Steve Parsons, sales executive

Worldwide exporter of all album formats, 12-inch and related merchandise, such as calendars and T-shirts, Lightning offers a wide range of titles and has a fully computerised system.

"We have been to NMS every year for four years. The timing is ideal — its place in the year between Midem is perfect — it's partly why we go," says Gething.

"It also gives us the chance to meet American clients on their own doorstep and improve our relations with them — we're probably one of the better represented exporters in America. NMS isn't so much a selling trip as a PR enterprise. The atmosphere isn't a highly charged sales one as at Midem — we talk to our US customers daily anyway — the point of NMS is to sit down and tell them more about our business and vice versa."

MO'S MUSIC MACHINE
Norris Czechowicz, MD
Simon Baker, US buyer
Steve Canueto, export
Doug Osborne, European buyer (pictured)



Launched in May 1991, Mo's Music Machine specialises in distributing independent dance releases, in particular artists

selling 3,000 to 4,000 units. The sales team are all DJs or clubbers.

"In order to get the best releases and quickly, it is imperative that we have a close relationship with our particular artists buddies," says Baker.

"Putting a face to the sound of a voice will be interesting, but more important is making sure they understand what type of new releases will sell for our company and specifying that speed and quality is what we're looking for — and vice versa for export product. I'll also be looking into the possibility of licensing new material for our new label, The Whitehouse."

TOTAL RECORDS

Henry Semmence, MD (pictured)
Fran O'Donnell, director
Bob Cunningham, overseas product
Chris Nuttall (All Road Through The World)



Total is a marketing, sales and distribution company. It licenses UK product worldwide and covers a wide

range of acts from established artists such as Hue & Cry to new acts such as Right Said Fred

"We go to NMS for PR reasons," says Semmence. "We see more of the right labels there than at Midem. I use it as a forum for meeting people. I speak to many of my UK labels there: it's

quicker than meeting them in London. I meet with my labels including 3 Beat Records and Hamster Records, to see if there are any joint projects possible. I tend not to go to the seminars.

"I don't find them overly relevant. A couple last year were really dire."

WINDSONG INTERNATIONAL
Steve Bradley, director

Windsong is a worldwide exporter/distribution company specialising in all music types including new releases, back catalogue, exclusive product, overstocks and deletions.

"This year's NMS will provide us with a cost effective platform to see as many US accounts as possible," says Bradley. "We didn't attend last year so it will give us a chance to catch up on any market developments — not so easy by phone or fax during a usual week."

"We're specifically looking for a distribution partner to work with our exclusive products such as Connoisseur or the Windsong In Concert series. One point we'd like to discuss is why US distributors do not consider 'made in the EC' sufficient documentation for goods manufactured, for example, in England, Germany and the Netherlands."

It seems the NMS could benefit its visitors by instituting a contact system.

"Last year we couldn't find anyone," says Greyhound director Paull Callaghan, and his complaint is echoed by the majority of attendees. The solution could be a service like the one at Narm: a secretary seated at a desk who takes messages and places them in alphabetically ordered pigeonholes for collection.

Lightning sales director Mike Gething welcomes the idea. "Once I got used to the A-Z pigeonhole system at Narm I checked it every couple of hours and there were always messages there. It was really efficient."

GREAT ASSET

Raz Gole, general manager (pictured)
Patrick Harrington, partner
John Warwick, export manager



Great Asset deals strictly with leading dance product. It imports and exports worldwide with strong sales for hot UK music in the US, particularly hardcore and garage.

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WHEN THE BOAT COMES IN



Wise UK importers are pinpointing specialist US product, says Valerie Potter

The difficulties that British record exporters have experienced in trading with the US has been the subject of much recent public discussion. But less well publicised has been the success of the UK import companies in exploiting niche markets by bringing non-parallel US product into the UK and re-exporting it to Europe.

It is an area that relies heavily on specialist knowledge, both where product is available and where to exploit it. For some companies, it is a very specialised part of their overall activities. Caroline International, for example, tends to import from US independent labels on a special order basis to service collectors.

However, European Music Services has built on its operation to the extent that about 40% of its business now comes from the US. Director Mike Denton says that while it rarely sells large volumes of any single release, it shifts smaller quantities across a range of around 10,000 titles.

"It's more or less specialist things," explains his partner, Barry Ereira, "which never get placed on anybody's release sheets because no one thinks they're worth bothering about. But if you get enough of those and you're selling tens and fifteens of a couple of thousand titles, it represents big business."

Most import companies pride themselves on the length of service of their staff, recognising them as an invaluable source of knowledge about what is available. The importers store an extensive reference index on computer, retain numerous catalogues and also welcome information and requests passed

on by suppliers and retailers.

"The information comes in virtually 24 hours a day — what's coming up, what's different about it, limited editions etc," explains Denton. "It all helps."

David Pegg, managing director of Pinnacle Imports, for which the US is a major supply source, identifies two types of product that importers handle for the UK and Europe — "mainstream product, which has something different about it though the States isn't quite so interesting for that any more or from new bands, where the buzz is just beginning or that we're helping to break," he says.

According to Pegg, the ability to gauge the potential of product comes down to knowledgeable staff. "There's nothing scientific; it's people's knowledge of, and close contact with what's happening out there in the real world of gigs and shops," he says. Once they have arranged to

import US product, companies often go further than passively making it available. Dance music frequently breaks through word of mouth and club airings, but in the pop and rock field, EMS targets retailers by advertising product in the trade papers and inserting flyers into the packaging of its regular shipments. But there are restrictions on how far the publicity can go.

"Like most independent distributors over here, nine times out of 10, budgets for advertising come from the label and inevitably some labels have exceptionally good product but just haven't got the finance behind them to do a major campaign," says Denton.

Identifying individual success stories in which importers have directly helped to break US product in Europe can be difficult. However, it is widely acknowledged that import

companies boosted the careers of En Vogue and Brand New Heavies recently, by making their US records available in the UK. And they had a big part to play in the success of the Seattle-based Sub Pop label, to which Nirvana were originally signed.

But once a buzz for a particular release has been created in Europe, UK labels are quick to acquire the rights to it — and promptly slap a ban on future imports. Import companies are resigned to the fact that they are often used as an official market research tool by record companies.

"I think the import companies have always played a role in breaking product, which UK companies then pick up on," says Pinnacle's David Pegg, while EMS's Mike Denton adds, "I like that kind of situation: you feel you've achieved something."

Both companies are hoping to expand their US business. Regular trips to the US and attendance at industry conventions help maintain vital contacts. At this year's Midem, Mike Denton and Barry Ereira sought out the smaller independent companies, who, like themselves, tend to specialise, rather than the bigger exporters. "Anyone can import from the majors and you're almost selling identical products," says Ereira. "It's when you go a bit deeper, you find more limited editions and things which aren't classed as major releases over there, but have got a big market in Europe."

Imagination and good old product knowledge are, as ever, the key to convincing customers that importers can offer something they can't get from their own home markets.

Dealing with wholesalers directly, says EMS's Mike Denton, provides a centralised source of business and information. "For the range of products that we do, we'd have to hold accounts with all the American record companies, the indies, and everybody else," he says. "If you had information coming in from every American record company, we'd be here for thirty-six hours a day!"

EXPORTING TO THE US

A number of companies are managing to operate successfully in the face of the restrictions on exporting product to the US by concentrating on non-parallel product, reissues and independent labels.

"You cater for the customer," says Lago sales manager Charlie Paulinski. "There's a wealth of independent product out there and people who have no licenses in America whatsoever, new artists who are trying to make it, and so forth. We export them, they generate a buzz over in

America and it sells."

Lighting Exports sales director Mike Gething reports that the US is the company's largest export territory, despite copyright difficulties. He points out that credit control can also be a problem, but manages to largely eradicate it by dealing with a select number of companies.

"Really," he says, "our aims for the NMS are not to pick up new customers, so much as to look at ways in which we can develop business even more with the ones that we've already got."

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top

100

dance labels

DEO

RM's indispensable guide to who's hot this year, compiled from first quarter sales data from MW's dance singles chart, the most accurate in the UK

1 FFRR



Orbital, DJ Seduction, Salt 'N' Pepa, Brand New Heavies

Top 3 by label positions on right indicate overall rank in dance chart, 1st quart. 1992

- 1 21 MUTATIONS EP Orbital
- 2 27 HARDCORE HEAVEN YOU AND ME DJ Seduction
- 3 45 EXPRESSION Salt 'N' Pepa

Contact/Telephone/Fax/Distributor: Tracy Bennett/081-741 1234/081-741 1656/PolyGram

2 PRODUCTION HOUSE



Acen, House Crew, X-Static, D.M.S.

- 1 1 CLOSE YOUR EYES Acen
- 2 12 WE ARE HARDCORE House Crew
- 3 163 KEEP THE FIRE BURNING House Crew

Contact/Telephone/Fax/Distributor: Raj Malkani/081-968 8870/081-960 0719/Self

3 REINFORCED



Nebula II/Manix/One II One/Basic Rhythm

- 1 6 SEANCE/ATHEAMA Nebula II
- 2 8 OBLIVION (HEAD IN THE CLOUDS) Manix
- 3 46 MANIC MINDS (EP) Manix

Contact/Telephone/Fax/Distributor: Dego/081-459 7634/081-459 7634/SRD

4 SUBURBAN BASE



Son'z Of A Loop Da Loop Era/M&M-Q-Bass/Phuture Assassins

- 1 2 FAR OUT Son'z Of A Loop Da Loop Era
- 2 9 I FEEL THIS WAY M&M feat Raschel Wallace
- 3 99 HARDCORE WILL NEVER DIE Q-Bass

Contact/Telephone/Fax/Distributor: Danny Donnelly/0708 727029/0708 734179/Southern

5 PWL CONTINENTAL



DJ Professor/2 Unlimited/Cappella/R.A.F.

- 1 7 ROCK ME STEADY DJ Professor
- 2 24 TWILIGHT ZONE 2 Unlimited
- 3 118 TAKE ME AWAY Cappella/Loleatta Holloway

Contact/Telephone/Fax/Distributor: Phil France/071-403 0007/071-403 3390/Warner Music

6 COLUMBIA



Civilles & Cole/Pasadenas/Mass Order/Paris Red

- 1 25 I'M DOING FINE NOW Pasadenas
- 2 32 A DEEPER LOVE Civilles & Cole
- 3 41 PRIDE (IN THE NAME OF LOVE) Civilles & Cole

Contact/Telephone/Fax/Distributor: Rob Stringer/071-734 8181/071-734 4321/Sony Music

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SUBURBAN BASE RECORDS

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RM DANCE UPDATE 11

12 also includes unreleased track "smile" (from John Peel session)

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results!

7 SHUT UP AND DANCE



- Shut Up And Dance/Ragga Twins/Nicolette/Rum & Black
 1 4 AUTOBIOGRAPHY OF A CRACKHEAD/GREEN MAN
 Shut Up & Dance
 2 19 MIXED TRUTH/BRING UP THE MIC SOME MORE
 Ragga Twins
 3 392 WICKED Rum & Black
 Contact/Telephone/Fax/Distributor: Smiley/P.J./071-254
 2943/071-923 4198/Pinnacle

8 TEN



- Inner City/Soul II Soul/Blow/Marathon
 1 13 HALLELUJAH '92 Inner City
 2 60 JOY Soul II Soul
 3 76 CUTTER Blow
 Contact/Telephone/Fax/Distributor: Mick Clark/071-792
 0941/071-221 5414/PolyGram

9 COOLTEMPO



- Urban Soul/DJ Power/Adeva/Kenny Thomas
 1 15 ALWAYS Urban Soul
 2 26 EVERYBODY PUMP DJ Power
 3 48 DON'T LET IT SHOW ON YOUR FACE Adeva
 Contact/Telephone/Fax/Distributor: Simon Dunmore/071-221
 2213/071-221 6455/EMI

10 XL



- Liquid/Prodigy/Nu-Matic/SL2
 1 16 SWEET HARMONY Liquid
 2 31 EVERYBODY IN THE PLACE/G-FORCE Prodigy
 3 106 HARD TIMES Nu-Matic
 Contact/Telephone/Fax/Distributor: Nick Halkes/071-870
 7511/081-871 1766/Warner Music

11 MCA



- Teddy Riley & Tammy Lucas/Mr Fingers/Adamski/If
 1 25 IS IT GOOD TO YOU Teddy Riley feat Tammy Lucas
 2 33 CLOSER Mr Fingers
 3 128 GET YOUR BODY! Adamski feat Nina Hagen
 Contact/Telephone/Fax/Distributor: Jeff Young/071-437
 8797/071-437 3121/BMG

12 RISING HIGH



- Project 1/Interface/Hypnotist/Friends Lovers & Family
 1 14 CHEEBA (EP) Project 1
 2 98 TOYTOWN (EP) Interface
 3 156 THE HARDCORE EP Hypnotist
 Contact/Telephone/Fax/Distributor: Caspar Pound/071-278
 2448/071-837 7434/SRD

13 TRIBAL BASS



- Kicks Like A Mule/Demon Boyz/Blapps Posse
 1 3 THE BOUNCER Kicks Like A Mule
 2 89 DETT Demon Boyz
 3 392 DONT HOLD BACK 91 Blapps Posse
 Contact/Telephone/Fax/Distributor: Simon Gofte/071-379
 0038/071-497 8909/SRD

14 A&M



- Ce Ce Peniston/Overweight Pooch/Barry White/Crystal Waters
 1 30 FINALLY Ce Ce Peniston
 2 104 WE GOT A LOVE THANG Ce Ce Peniston
 3 118 I LIKE IT Overweight Pooch/Ce Ce Peniston
 Contact/Telephone/Fax/Distributor: Steve Wolfe/071-736
 3311/071-731 4606/PolyGram

15 PULSE 8



- Reckless/Rozalla/Debbie Malone/Rave Nation
 1 38 RECKLESS KARNAGE Reckless
 2 68 RESCUE ME (CRAZY ABOUT YOUR LOVE) Debbie Malone
 3 93 ARE YOU READY TO FLY Rozalla
 Contact/Telephone/Fax/Distributor: Steve Long/071-224
 9405/071-224 9425/BMG

TOP 10 BI

- 1 1 TO FUNKY 502029
 2 1 FRIDAY, I'M IN L.O.
 3 1 THE ONE Elton John
 4 1 PLEASE DON'T GO
 5 1 HAZARD Richard M.
 6 1 PRECIOUS Janice L.
 7 1 DON'T YOU WORRY
 8 1 I DON'T CARE Sha
 9 1 SET YOUR LOVING
 10 1 EVEN BETTER THA
 11 1 THE SOUND OF C
 12 1 IT ONLY TAKES A
 13 1 HANG ON IN THE
 14 1 BELIEVE IN MIR
 15 1 MY LOVIN' Eric Vag
 16 1 JUMP Kris Kross
 17 1 SENSE The Lightn
 18 1 ALWAYS THE LAS
 19 1 EVERYTHING ADD
 20 1 BELL BOTTOMED
 21 1 YOU WON'T SEE I
 22 1 LAY ALL YOUR LO
 23 1 KEEP ON WALKIN
 24 1 LOVE MAKES THE
 25 1 RAINING ALL OVE

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US TO

- 1 1 I'LL BE THERE, M
 2 1 BABY GOT BACK
 3 1 JUMP Kris Kross
 4 1 UNDER THE BRIDGE, S
 5 1 MY LOVIN' (YOU
 6 1 DAMN! WHI! BBS...
 7 1 IF YOU ASKED M
 8 1 ACHY BREAKY HE
 9 1 TENNESSEE, Ar
 10 1 THE BEST THINGS IN L
 11 1 LIVE AND LEARN
 12 1 IN THE CLOSET, M
 13 1 HOLD ON MY
 14 1 WISHING ON A S
 15 1 JUST ANOTHER I
 16 1 COME & TALK TO
 17 1 AIN'T 2 PROUD 2
 18 1 JUST TAKE MY HEART, Mr Big
 19 1 LIFE IS A HIGHWAY, Tom Cochrane
 20 1 I WILL REMEMBER YOU, Amy Grant
 21 1 YOU WON'T SEE ME CRY, Jillson Phillips
 22 1 SLOW MOTION, Color Me Budd
 23 1 DO IT TO ME, Lionel Richie
 24 1 YEARS IN HEAVEN, Eric Clapton
 25 1 ONE, U2

Charts courtesy Billboard, 26 June, 1992

FULL EFFECT

ESTABLISHED 1988

FROM 'LFO TO 'RAVING I'M RAVING'

NO COMPROMISE UNDERGROUND

DANCE MUSIC CLUB PROMOTION

-MESSAGE OVER

12 RM DANCE UPDATE

<p>18 1 JUST TAKE MY HEART, Mr Big Atlantic</p> <p>19 1 LIFE IS A HIGHWAY, Tom Cochrane Capitol</p> <p>20 1 I WILL REMEMBER YOU, Amy Grant A&M</p> <p>21 1 YOU WON'T SEE ME CRY, Jillson Phillips SBK</p> <p>22 1 SLOW MOTION, Color Me Budd Giant</p> <p>23 1 DO IT TO ME, Lionel Richie Motown</p> <p>24 1 YEARS IN HEAVEN, Eric Clapton Reprise</p> <p>25 1 ONE, U2 Island</p>	<p>43 1 CLOSER TO ME, The Outfield MCA</p> <p>44 1 SOMETIMES I RHYME SLOW, Nice & Smooth B&B</p> <p>45 1 BABY BABY BABY, TLC LaFace</p> <p>46 1 WHY, Annie Lennox Arista</p> <p>47 1 WHY ME BABY?, Keith Sweat Elektra</p> <p>48 1 TAKE THIS HEART, Richard Marx Capitol</p> <p>49 1 HONEY LOVE, K Kelly & Public Announcement Jive</p> <p>50 1 EVERYTHING CHANGES, Kathy Troccoli Reunion</p>	<p>18 1 TIME, LOVE AND... Michael Bolton Columbia</p> <p>19 1 WISH, The Cure Fiction</p> <p>20 1 WYNNONA, Wynonna Curb</p> <p>21 1 ACHTUNG BABY, U2 Island</p> <p>22 1 CHECK YOUR HEAD, The Beastie Boys Capitol</p> <p>23 1 LUCK OF THE DRAW, Bonnie Raitt Capitol</p> <p>24 1 BACK TO FRONT, Lionel Richie Motown</p> <p>25 1 NEVERMIND, Nirvana DGC</p>	<p>43 1 CELINE DION, Celine Dion Epic</p> <p>44 1 OOOOOHHHH... ON THE TLC, TLC LaFace</p> <p>45 1 TOO LEGIT TO QUIT, Hammer Capitol</p> <p>46 1 AS UGLY AS THEY WANT TO BE, Ugly Kid Joe Startip</p> <p>47 1 NO MORE TEARS, Ozzy Osbourne MCA</p> <p>48 1 FOR MY BROKEN HEART, Boba McEntire MCA</p> <p>49 1 BRAND NEW MAN, Boyz & Dunn Arista</p> <p>50 1 XODUS, X-Cen Polydor</p>
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KEY

	various		house		rap
	ragga		jazz		rave

Charts courtesy Billboard, 26 June, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK-signed acts.

16 ABSOLUTE 2



DJ Doc Scott/Pied Piper/Glide
 1 5 THE N.H.S. EP DJ Doc Scott
 2 228 HOOKED ON HOPE (EP) Pied Piper
 3 787 ALRIGHT Glide
 Contact/Telephone/Fax/Distributor: Simon Smith/Derby
 (0332) 296203/(0332) 290671/SPD

17 R&S/OUTER RHYTHM



Digital Excitation/Sonic Solution/R.H.C./Human Resource
 1 62 PURE PLEASURE Digital Excitation
 2 91 BEATSTIME Sonic Solution
 3 110 FEVER CALLED LOVE R.H.C.
 Contact/Telephone/Fax/Distributor: Renaat Van Der
 Papierse/London 071-372 3959/071-372 4634/Belgium (010 120
 91 242146/Pinnacle

18 ARISTA



Shawn Christopher/Alison Limerick/Lisa Stansfield/Tom
 Browne
 1 44 DON'T LOSE THE MAGIC Shawn Christopher
 2 56 MAKE IT ON MY OWN Alison Limerick
 3 258 FUNKIN' FOR JAMAICA (1991 REMIX) Tom Browne
 Contact/Telephone/Fax/Distributor: Chris Cooke/071-973
 8040/071-371 9324/BMG

19 ORBITAL



D.J. Trace/After Dark/Invisible Men/Tom Tom
 1 29 INCEPTION D.J. Trace
 2 43 COME WITH ME (TONIGHT) After Dark
 3 333 AFTER DARK (EP) After Dark
 Contact/Telephone/Fax/Distributor: Mehesh Baja/071-487
 4691/071-487 5317/BMG



garage



hardcore



techno



soul

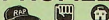


folk pop



gospel

20 PROFILE



Praga Khan feat Jade 4 U/Roel Butzen/Taz/Rayna
 1 10 INJECTED WITH A POISON/FREE YOUR BODY Praga
 Khan feat. Jade 4 U
 2 246 VIOLENT WAKE UP Roel Butzen
 3 654 FREE YOUR LOVE Taz
 Contact/Telephone/Fax/Distributor: Andy Cleary/081-749
 8777/081-749 3703/Pinnacle

21 PWL INTERNATIONAL



Toxic Two/Opus III/Vision Masters
 1 22 RAVE GENERATOR Toxic Two
 2 64 IT'S A FINE DAY Opus III
 3 413 KEEP ON PUMPIN' IT Vision Masters/Tony King/Kylie
 Contact/Telephone/Fax/Distributor: Phil France/081-403
 0007/071-403 3390/Warner Music

22 ATCO/EAST WEST



Kym Sims/Yes/Corina
 1 20 TAKE MY ADVICE Kym Sims
 2 77 TOO BLIND TO SEE IT Kym Sims
 3 1065 OWNER OF A LONELY HEART Yes
 Contact/Telephone/Fax/Distributor: Ian Wilson/071-371
 5633/071-371 5518/Warner Music

23 RCA/DE CONSTRUCTION



M People/N-Joi/Marina Van-Roooy/Black Box
 1 37 COLOUR MY LIFE M People
 2 58 LIVE IN MANCHESTER (PARTS 1+2) N-Joi
 3 313 HOW CAN I LOVE YOU MORE? M People
 Contact/Telephone/Fax/Distributor: Keith Blackhurst/071-700
 6657/071-700 0230/BMG

24 WARNER BROS



Chaka Khan/Chic/Thompson Twins/Karyn White
 1 57 LOVE YOU ALL MY LIFETIME Chaka Khan
 2 113 CHIC MYSTIQUE Chic
 3 115 THE SAINT Thompson Twins
 Contact/Telephone/Fax/Distributor: Kate Askey/071-486
 1414/071-486 6892/Warner Music

DEO

Label	Carlin
PMI	MVP 99 1259 3
WMV	799982993
Ball Polygram Video	0848943
I & Passion	SMV 49122
e	BMG Video 791 274
ness	Virgin VVD 1103
cture Book	WMV 9031754343
: Live At The...	SMV 200442
ou	Music Club MC 2032
riously...	Virgin VVD 1910
	PMI MV898913243
	PMI VC4112
	PMI MVN 99 1347 3
t	PMV/Channel 5 CFV 07752
Life	BMG Video 791236

THE

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12 also includes unreleased track "smile" (from John Peel session)

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25 ZYX

Jennifer Lucas/Interactive/L.A. Style/Misteria
 1 99 TAKE ON HIGHER Jennifer Lucas
 2 105 WHO IS ELVIS? Interactive
 3 138 JAMES BROWN IS DEAD L.A. Style
 Contact/Telephone/Fax/Distributor: Christine
 Vincent/081-902-6398/081-902-5896/Revolver/Pinnacle

26 STRESS

P.K.A. Sig City
 Contact/Telephone/Fax/Distributor: Dave Seaman/Burnham (6028) 667124/0528
 667057/SRD

27 ENI

DNA/Diana Ross/Geoffrey Williams/Krawcheck
 Contact/Telephone/Fax/Distributor: Andrew Pryor/071-486-4488/071-465-070/EMI

28 RAIDERS/POLYDOR

L.C.P. Nikita Warren
 Contact/Telephone/Fax/Distributor: Trenton Harris/081-846-8090/081-748-4104/PolyGram

29 ELEKTRA

Del The Funkies Homospiten/Tito Puente/Keith Sweat/Lisa Fischer
 Contact/Telephone/Fax/Distributor: Annie Rosebery/071-486-1414/071-486-8892/Warner
 Music

30 DEF JAM/COLUMBIA

Public Enemy
 Contact/Telephone/Fax/Distributor: Rob Stringer/071-734-8117/071-734-4321/SonyMusic

31 CITYBEAT

Dream Frequency/Sly & Lovechild/Code Red/Badman Presents N.O.X.
 Contact/Telephone/Fax/Distributor: Rich Hakkes/081-870511/081-8711796/WarnerMusic

32 3 BEAT

New Atlantic/Zenana
 Contact/Telephone/Fax/Distributor: John Barlow/Liverpool (051) 709-3355/051-707
 02276/Warner Music

33 WARP

LFO/Coco Steel & Lovebomb/Nightmares On Wax/Tuff Little Unit
 Contact/Telephone/Fax/Distributor: Rob Mitchell/Sheffield (0742) 757586/0742
 757555/Pinnacle

34 4TH + B'WAY

Disposable Heroes Of Hip-hop/EI Barrio/Rhythm Revolution/Dodge City Prods
 Contact/Telephone/Fax/Distributor: Julian Palmer/081-741-1511/081-748-1998/PolyGram

35 MOTOWN

Shanice/Temptations/Boyz II Men/Stevie Wonder
 Contact/Telephone/Fax/Distributor: Gordon Frewin/081-846-8090/081-741-9011/PolyGram

36 NETWORK

Alien 8/Reece Projects/Loose Revolution/Rhythmic
 Contact/Telephone/Fax/Distributor: Neil Rushon/Birmingham (021) 766-7311/021-773
 9751/Pinnacle

37 KLF COMMUNICATIONS

The KLF
 Contact/Telephone/Fax/Distributor: PO Box 283, Bucks P122 5BW/071-738-3001
 law@warrior.com/APT

38 EXPANSION

Heleen Baylor/J.A.A./Erosy Hinson/Calvin Brooks
 Telephone/Distributor: 071-381-5313/S/Pinnacle

39 CIRCA

Definition Of Sound/Ronin/Ray Simpson/World Of Twist
 Contact/Telephone/Fax/Distributor: Ashley Newton/071-2217535/071221095/PolyGram

40 LOVE/POLYDOR

Skin Up/Umek/Nike Nicole/RAD Dept.
 Contact/Telephone/Fax/Distributor: Dave Dornell/071-284-4090/PolyGram

41 BIG LIFE

Rebel McNaughty By Nature/Blue Pearl/Digital Underground
 Contact/Telephone/Fax/Distributor: Tim Parry/071-323-3886/071-323-5392/PolyGram

14 RM DANCE UPDATE

18 IN JUST TAKE MY HEART, Mr Big Atlantic

19 ON LIFE IS A HIGHWAY, Tom Costello Capitol

20 IN I WILL REMEMBER YOU, Amy Grant A&M

21 IN YOU WON'T SEE ME CRY, Allison Phillips SBK

22 IN SLOW MOTION, Color Me Badd Giant

23 IN DO IT TO ME, Lionel Richie Motown

24 IN TEARS IN HEAVEN, Eric Clapton Reprise

25 IN ONE, L2 Island

43 IN CLOSER TO YOU, The Outfield RCA

44 IN SOMETIMES BRYNER SLOW, Noe & Smooth RAL

45 IN BABY BABY, Baby's First A&A

46 IN WHY, Anna Lennox Defiance

47 IN WHY ME BABY?, Keith Sweat Elektra

48 IN TAKE THIS HEART, Richard Marx Capitol

49 IN HONEY LOVE, R Kelly & Public Announcement Jive

50 IN EVERYTHING CHANGES, Kathy Troccoli Reunion

42 CHINA

Art Of Noise
 Contact/Telephone/Fax/Distributor: Derek Grant/071-602-5031/071-602-5039/Pinnacle

43 MUTE

Erasure/Exit 100/Nitzer Ebb/Renegade Soundwave
 Contact/Telephone/Fax/Distributor: Daniel Miller/081-989-8866/081-968-4977/Pinnacle

44 MOVING SHADOW

2 Bad/Mica/Coma & Dibs/Mashed Kaeolic Chemistry
 Contact/Telephone/Fax/Distributor: Rob Playford/Stevenga (0438) 749630/0292
 501004/SRD

45 M.O.S.

E.L.ustrious/Rhythm Foundation/Analysis
 Contact/Telephone/Fax/Distributor: Mike Kirwin/Manchester (061) 228-6433/061-228-
 6728/SRD

46 PERSPECTIVE/A&M

Sounds Of Blackness/Mint Condition
 Contact/Telephone/Fax/Distributor: Steve Wolfe/071-736-3311/071-731-6606/PolyGram

47 DUSTED SOUND/SONY SOHO²

Des'Ree
 Contact/Telephone/Fax/Distributor: Gordon Charlton/071-734-8181/071-734-4321/Sony
 Music

48 ATLANTIC/EAST WEST

2 House/J.T. Michael Watford/Ten City
 Contact/Telephone/Fax/Distributor: Don Wilcox/071-371-9633/071-371-5518/WarnerMusic

49 TALKIN LOUD

Perception/K-Creative/Young Disciples/Omar
 Contact/Telephone/Fax/Distributor: Norman Jay/Giles Peterson/Paul Martin/081-741-
 1212/081-741-4301/PolyGram

50 EPIC

Michael Jackson/Spagna/Shabba Ranks/Luther Vandross
 Contact/Telephone/Fax/Distributor: Gordon Charlton/071-734-8181/071-734-4321/Sony
 Music

51 EAST WEST AMERICA

En Vogue/Escoffery/Smooth/Das EFX
 Contact/Telephone/Fax/Distributor: Malcolm Durbar/071-9382181/071-9376645/Warner
 Music

52 JIVE

Fu-Schickens/DJ Jazzy Jeff & Fresh Prince/Boogie Down Prods/A Tribe Called
 Quest
 Contact/Telephone/Fax/Distributor: Sharon Ascandoun/081-4598989/081-4513900/EMG

53 CAPITOL

Hammer
 Contact/Telephone/Fax/Distributor: Andrew Pryor/071-486-4488/071-465-070/EMI

54 CHAMPION

MIG29/Ron Towers/Hysteria/Blast
 Contact/Telephone/Fax/Distributor: Disset/081-961-5202/081-965-3948/Sei

55 URBAN

Uma/Jamie Principle/Jamie Loring/Ted O.G. & Da Bulldogs
 Contact/Telephone/Fax/Distributor: None/Division Discontinued/081-846-8090/081-741-
 4901/PolyGram

56 BLACKMARKET

Deitya/D.J. Massthe
 Contact/Telephone/Fax/Distributor: Daniel Miller/081-989-8866/081-968-4977/PolyGram

57 RHYTHM SECTION

Rhythm Section/Newton/Mk13
 Contact/Telephone/Fax/Distributor: See below -- Label no longer exists. Former partners
 are Ritchie 081-606-9500/Pinnacle 081-738-6233/GrundySound/MCA Music

58 FLYING UK

End/Kodak/Nezy Lanton/Digital Boy
 Contact/Telephone/Fax/Distributor: Pachi Turner/081-741-1718/081-741-1083/Pinnacle

59 JUMPIN' & PUMPIN'

Pandemic/D.J. Spacc/Flag/Flag
 Contact/Telephone/Fax/Distributor: LesMcKee/071-3818315/071-3856785/Pinnacle

60 BAD BOY

Underground posse/Urslua/Fiction
 Contact/Telephone/Fax/Distributor: Disset/081-961-5202/081-965-3948/EMG

Rank	Title	Artist
1	TOOFUNKY	George
2	FRIDAY, I'M IN L.O.	
3	THE ONE	Elton John
4	PLEASE DON'T GO	
5	HAZARD	Richard M.
6	PRECIOUS	Annie Le
7	DON'T YOU WORRY	
8	DON'T CARE	Shirley
9	SET YOUR LOVING	
10	EVEN BETTER TH	
11	THE SOUND OF C	
12	IT ONLY TAKES A	
13	HANG ON IN THE	
14	BELIEVE IN MIR	
15	MY LOVIN' Is Veg	
16	JUMP	Kris Kross
17	SENSE The Lightn	
18	ALWAYS THE LAS	
19	EVERYTHING ABO	
20	BELL BOTTOMED	
21	YOU WON'T SEE I	
22	LAY ALL YOUR W	
23	KEEP ON WALKIN	
24	LOVE MAKES THE	
25	RAINING ALL OVE	

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TOP 10 BI

Rank	Title	Artist
1	THE BUG	
2	EATING ME ALIVE	
3	MAKE LOVE LIKE A	
4	DROVE ALL NIGHT	
5	CRUCIFY	
6	AINT MY BEATING	
7	JUST FOR TONIGHT	
8	DON'T GIVE IT UP	
9	BARKING MAD	
10	LIFE IS A HIGHWAY	

The following records are actual
 singles sales chart figure in brackets

US TO

Rank	Title	Artist
1	I'LL BE THERE, M	
2	BABY GOT BACK	
3	JUMP, Kris Kross	
4	UNDER THE BRIDGE	
5	MY LOVIN' (YOU	
6	DAMN HIGHWAYS	
7	IF YOU ASKED M	
8	ACHY BREAKY H	
9	TENNESSEE	Anie
10	THE BEST THINGS I	
11	LIVE AND LEARN	
12	IN THE CLOSET, M	
13	HOLD ON MY	
14	WISHING ON A S	
15	JUST ANOTHER I	
16	COME & TALK T	
17	AINT 2 PROUD 2	
18	JUST TAKE MY HEART, Mr Big Atlantic	
19	LIFE IS A HIGHWAY, Tom Costello Capitol	
20	I WILL REMEMBER YOU, Amy Grant A&M	
21	YOU WON'T SEE ME CRY, Allison Phillips SBK	
22	SLOW MOTION, Color Me Badd Giant	
23	DO IT TO ME, Lionel Richie Motown	
24	TEARS IN HEAVEN, Eric Clapton Reprise	
25	ONE, L2 Island	
43	CLOSER TO YOU, The Outfield RCA	
44	SOMETIMES BRYNER SLOW, Noe & Smooth RAL	
45	WHY, Anna Lennox Defiance	
46	BABY BABY, Baby's First A&A	
47	WHY ME BABY?, Keith Sweat Elektra	
48	TAKE THIS HEART, Richard Marx Capitol	
49	HONEY LOVE, R Kelly & Public Announcement Jive	
50	EVERYTHING CHANGES, Kathy Troccoli Reunion	

Charts courtesy Billboard, 26 June 1997. Arrows are awarded to those productions dominating the greatest aiprty and sales spn

UK acts UK UK signed acts

18	IN TIME LOVE, M	Michael Bolton	Columbia
19	IN WISH, The Cure		Fiction
20	IN WYNNONNA, Wynonna		Capitol
21	IN ACHTUNG BABY, U2		Island
22	IN CHECK YOUR HEAD, The Beastie Boys		Capitol
23	IN LUCK OF THE DRAW, Bonnie Raiti		Capitol
24	IN BACK TO FRONT, Lionel Richie		Motown
25	IN NEVERMIND, Nirvana		DGC
43	IN CELINE DION, Celine Dion		Epice
44	IN OOOOOOOHHH... ON THE TLC, TLC		LaFace
45	IN TOO LEGIT TO QUIT, Hummer		Capitol
46	IN AS USUALLY AS THEY WANT TO BE, Ugly Kid Joe		Stardog
47	IN NO MORE TEARS, Ozzy Osbourne		Atlantic
48	IN FOR MY BROKEN HEART, Reba McEntire		MCA
49	IN BRAND NEW MAN, Bricks & Durn		Arista
50	IN XODUS, X-Cian		Polygram

- 61 GEM**
 C. Bounce/Sure In Pure/Nu/Luv
 Telephone/Distributor: 0192 815621/MD
- 62 HYPE!**
 DJ/PSYKO
 Contact/Telephone/Fax/Distributor: Nic Moran/081-743 2019/081-743 6165/Pinnacle
- 63 REACT**
 Parce Ruling/Diva's T.O.
 Contact/Telephone/Fax/Distributor: John/081-960 4560/081-968 8518/BMG
- 64 SPLISH**
 yBU feat. Jonell/Underground Resistance/Bam Bam Musique/Tiziana
 Contact/Telephone/Fax/Distributor: Deli/071-372 3959/Pinnacle
- 65 ETERNAL**
 Ultra Nate/Reach
 Telephone/Distributor: 071-927 8844/Warner Music
- 66 NINJA TUNE**
 NW1/D.J. Food/Euphoric
 Contact/Telephone/Fax/Distributor: Louise/081-889 6316/081-355 8616/SFD
- 67 BIG BEAT**
 Jomanda/Oliver Adams/Luther Vandross
 Contact/Telephone/Fax/Distributor: Korda Rosenblatt/071-937 8844/071-938 3901/Warner Music
- 68 OVAL/EAST WEST**
 Jah Wobble's Invaders Of The Heart
 Contact/Telephone/Fax/Distributor: Charlie Gillett/071-326 4907/Warner Music
- 69 PRODUCE**
 People Get Ready/The Farm
 Contact/Telephone/Fax/Distributor: Wayne/Liverpool (85) 779 7798/Pinnacle
- 70 RCA**
 Malcolm McLaren/Arthur Baker/YO-Bots/Garland Jefferys
 Contact/Telephone/Fax/Distributor: Korda Rosenblatt/071-937 8844/071-938 3901/Warner Music
- 71 VINYL SOLUTION**
 Bizare Inc/Gunsht/Midi Rain/Eon
 Contact/Telephone/Fax/Distributor: Melissa/071-792 9791/071-792 9871/SFD
- 72 DEAD DEAD GOOD**
 Oceanic/Digital Oregam/Joey Sellinas/Bows feat. Mala
 Contact/Telephone/Fax/Distributor: John/Geo/Northwich(9060)44559/Revolver/Pinnacle
- 73 FINAL VINYL**
 Cynthia M/Rapino Brothers/Mimi Mia/Red Light
 Contact/Telephone/Fax/Distributor: Everton Webb/071-323 3888/071-323 5392/SRD
- 74 GUERRILLA**
 React 2 Rhythms/D.P.P./Superreal/Code MD
 Contact/Telephone/Fax/Distributor: Dick O'Dell/081-964 1199/081 964 4876/Revolver/Pinnacle
- 75 POLYDOR**
 Yaz/D/Bora/James Brown/M.C. Buzz B
 Contact/Telephone/Fax/Distributor: Graham Carpenter/081-846 8090/081-741 4901/PolyGram
- 76 TON SON TON**
 Army Of Lovers
 Contact/Telephone/Fax/Distributor: Rob Buckle/081-746 1234/081-740 9899/Pinnacle
- 77 D-ZONE**
 Turntable Symphony/Tekno Too/Graded/Teac
 Contact/Telephone/Fax/Distributor: Andre Jacobs/071-923 4444/Pinnacle
- 78 MERCURY**
 Lidell Townsend/Black Sheep/Bobby Konders/Zoid
 Contact/Telephone/Fax/Distributor: Wendy KOO81-741 1212/081-741 4901/PolyGram
- 79 WILD BUNCH/CIRCA**
 Massive Attack
 Contact/Telephone/Fax/Distributor: Ashley Newton/071-2217535/071-2210957/PolyGram
- 80 ACID JAZZ**
 Snowboy feat Noel McKay/Colonel Abrams
 Contact/Telephone/Fax/Distributor: Kieron Hurley/071-379 9808/071 379 9814/Revolver/Pinnacle

- 81 STRICTLY UNDERGROUND**
 M-D-EMM/Warrior/Tigers In Space/Sonic Experience
 Contact/Telephone/Fax/Distributor: Mack Ryder/Romford (0706) 760953/0708 723850/SRD/Warner Music
- 82 CREATION**
 Primal Scream
 Contact/Telephone/Fax/Distributor: Alan McGe/081-986 7145/081-986 7184/Pinnacle
- 83 DEBUT**
 Rockie Robbins/Ris Caltane/Chuck Jackson/Massivo
 Contact/Telephone/Fax/Distributor: Les/MC/Cutcheon/071-3818315/071-3856785/Pinnacle
- 84 ALL AROUND THE WORLD**
 Control/Love Decade/2 For Joy
 Contact/Telephone/Fax/Distributor: Matt Cadman/0254 264120 Total Records/BMG
- 85 VIRGIN AMERICA**
 Paula Abdul/Frankie Knuckles
 Contact/Telephone/Fax/Distributor: Ashley Newton/071-221 7535/PolyGram
- 86 ELICIT**
 Bass Construction/Psycroptic/D.J. Salfix/A.W.D.L.
 Contact/Telephone/Fax/Distributor: Les/MC/Cutcheon/071-3818315/071-3856785/Pinnacle
- 87 THE WHITE LABEL**
 Frequency/Magus Project/Lords Of Acid
 Contact/Telephone/Fax/Distributor: Aude Hozedar/071-372 3959/Pinnacle
- 88 SONY SOHO²**
 Sunscreen
 Contact/Telephone/Fax/Distributor: Gordon Charlton/071-734 8181/071 734 4321/Sony Music
- 89 ONE LITTLE INDIAN**
 Soul Family Sensation/Shamen/Filntrix
 Contact/Telephone/Fax/Distributor: Niki Fyson/071-924 1661/071-924 4274/Pinnacle
- 90 WARRIOR**
 N.A.M./Bass Probe/Vinyl Vandalis
 Contact/Telephone/Fax/Distributor: Andrew Beer/071-490 5475/071-490 7320/Pinnacle
- 91 MOTORCITY**
 Jake Jacez/Billy Griffin/Elghis/Contours
 Contact/Telephone/Fax/Distributor: Ian Levine/081-993 6775/081-993 2454/BMG
- 92 MUTANT**
 X-Men/Matrix Rise
 Telephone: 081-995 1384
- 93 KICKIN'**
 Wisnodka/Scientist/Kicksquad/Zero Zero
 Contact/Telephone/Fax/Distributor: Peter Hans/071-221 8698/071 792 3326/SRD
- 94 RUBY RED**
 Power Zone/Love Revolution
 Contact/Telephone/Fax/Distributor: Malcolm/Heath/Wolverhampton(9002)71186/(9002) 25544/SRD
- 95 D.E.F.**
 Eskimos & Egypt
 Contact/Telephone/Fax/Distributor: Eric Harle/071-328 0706/Pinnacle
- 96 EAST WEST**
 Simply Red/Sabrina Johnston/Wesley Cook/Grif
 Contact/Telephone/Fax/Distributor: Malcolm/Dunbar/071-9382181/071-9376645/Warner Music
- 97 MUSIC OF LIFE**
 Daddy Freddy/Killa Instinct/Kobalt 60/First Frontal Assault
 Contact/Telephone/Fax/Distributor: Simon Hans/071-631 3846/071-436 0715/Pinnacle
- 98 SLAM JAM**
 Closer Than Close/Juliet Roberts
 Contact/Telephone/Fax/Distributor: Danny D/071-228 4000/071-924 1608/Warner Music
- 99 REVERB**
 Solo
 Contact/Telephone/Fax/Distributor: Ian Wright/071-938 1917/071-229 7511/SRD
- 100 URBAN/ACID JAZZ**
 Dead Filmstars/Colonel Abrams
 Contact/Telephone/Fax/Distributor: Kieron Hurley/071-379 9808/071 379 9814/PolyGram

RM DANCE UPDATE 15

DEO

	Label	Cat No
	PMI	MVP 99 1259 3
	WMV	7599382993
Ball Polygram Video	Video	0849543
il & Passion	SMV	491222
re	BMG Video	791 224
ness	Virgin	VVD 1503
cture Book	WMV	903175453
: Live At The...	SMV	2004442
ou	Music Club	MC 2032
riously...	Virgin	VVD 1010
	PMI	MV89913243
	PMI	VC4112
	PMI	MVN 99 1347 3
t	PMV/Channel 5	CFV 07752
Life	BMG Video	791 226

THE
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12 also includes unreleased track "smile" (from John Peel session)

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TO beats & pieces

- 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
- 1 **TO** **TOPFUNKY** George
2 **FRIDAY, I'M IN LC**
3 **THE ONE** Eric Robi
4 **PLEASE DON'T GO**
5 **HAZARD** Richard M
6 **PRECIOUS** Anne Lu
7 **DO NOT YOU WORR**
8 **DON'T CARE** Sha
9 **SET YOUR LOVING**
10 **EVEN BETTER TRF**
11 **THE SOUND OF CI**
12 **IT ONLY TAKES A**
13 **HANG ON IN THE**
14 **I BELIEVE IN MIR**
15 **MY LOVIN'** Eni Voo
16 **JUMP** Kris Kross
17 **SENSE** The Lightnrs
18 **ALWAYS THE LAS**
19 **EVERYTHING ABO**
20 **BELL BOTTOMED**
21 **YOU WON'T SEE I**
22 **LAY ALL YOUR ID**
23 **KEEP ON WALKIN**
24 **LOVE MAKES THE**
25 **RAINING ALL OVE**

WHETHER munching on the Big Apple this week or staying at home, there's no shortage of dates for the diary, starting with Saturday 20 at New York's Webster Hall (125 East 11th) where 20 DJs including **Tony Humphries, Todd Terry** and **Kevin Saunderson** play four rooms with **Moby** among the PAs, all for AIDS research. Details on 212 529 2600. . . Also worth catching at NMS this week — **Blake Baxter** and **Fierce Ruling Diva** at The Limelight. . . Hot hip hop at the Ritz on Wednesday with **Arrested Development, Gang Starr** and **House Of Pain**. . . On Friday there is an early evening battle for DJ world supremacy at The Ritz. . . The legendary **Last Poets** join **Arrested Development** at Sweet Jane's on Saturday. . . And as if that's not enough, how about the panels looking at the new dance indies on Friday, 12.30pm, at The Majestic. . . Kevin Saunderson and XL's **Nick Halke** will be in the North Ballroom on Thursday at 4.30pm for "Techno: Make Way For The New Rave". . . Earlier that day at 12.30pm **Moby, Frankie Knuckles, Louie Vega, Tommy Musto** and **Steve Anderson** join **Larry Flick's** panel "Getting Started As A Mixer Or Reproducer". . . Before you leave New York catch up with **Red Hot &**



● THE ORB

Dance busily planning **Red Hot & Rap** after launching the RH&D album. . . Back in London hi-groovelicity is guaranteed with **Dee-Lite** partying at Linford Film Studios, Battersea, this Thursday to launch the 'Infinity Within' album. . . On the same night **The Orb** offer a journey through the Cosmos at London's Planetarium for a media launch of the album 'U.F.O.R.B'. . . Hopefully their chanting of highspots from **The Koran** won't cause the protests recently sparked in Brighton. . . This Saturday **Les Adams** and **RM's James Hamilton** will be megamixing a continuous 'Halfway House Party' on Capital FM 6-8pm promising a more upfront selection than in their New Year's Eve show. . . **Future Sound Of London's** Brian Dougan and **Garry Cockbain** have remixed Dougan's 1988 hit "Stakker Humanoid". It's due out on July 20. . . **Paul Goto!** is to contribute a mix on the new Nu 'Shame' single. . . **Evelyn 'Champagne' King's** 'Shame' is rushed out (to beat bootleggers perhaps) for next week rather than July 20. . . And **Virgin's** immaculately groomed dance promotions team (pictured p1) invites calls from DJs it really should know about on 081 988 6688. . . **AND THE BEAT GOES ON!**

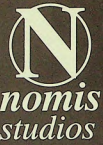
TOP 10 BI

- 1 **THE BUG**
2 **EATING ME ALIVE**
3 **MAKE LOVE LIKE A**
4 **DROVE ALL NIGHT**
5 **CRUCIFY**
6 **AIN'T MY BEATING**
7 **JUST FOR TONIGHT**
8 **DON'T GIVE IT UP**
9 **BARKING MAD**
10 **LIFE IS A HIGHWAY**

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

US TO

- 1 **I'LL BE THERE** Mz
2 **BABY GOT BACK** A&M
3 **JUMP** Kris Kross
4 **UNDER THE BRIDGE** Bu
5 **MY LOVIN' (YOU'**
6 **DAMN WRIGHTS** M
7 **IF YOU ASKED ME**
8 **ACHY BREAKY HE**
9 **TENNESSEE** Ame
10 **THE BEST THINGS W**
11 **LIVE AND LEARN**
12 **IN THE CLOSET** M
13 **HOLD ON MY**
14 **WISHING ON A S'**
15 **JUST ANOTHER!**
16 **COME & TALK TC**
17 **AIN'T 2 PROUD 2**



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(assisted by Nomis' very own
Ben "On the NED" Darlow)

Many Congratulations!

18 TIME, LOVE AND . . . Michael Bolton Columbia	43 CELINE DION Celine Dion Epic
19 WISH The Cure Fiction	44 000000000000 ON THE TLC, TLC LaFace
20 WYNNONNA Wynnonna Curb	45 TOO LEGIT TO QUIT Hammer Capitol
21 ACHTUNG BABY U2 Island	46 AS UGLY AS THEY WANT TO BE Ugly Kid Joe Standig
22 CHECK YOUR HEAD The Beastie Boys Capitol	47 NO MORE TEARS Ozzy Osbourne Epic
23 LUCK OF THE DRAW Bonnie Rait Capitol	48 FOR MY BROKEN HEART Robb McEltrine MCA
24 BACK TO FRONT Lionel Richie Motown	49 BRAND NEW MAN Brooks & Dunn Arista
25 NEVERMIND Nirvana DGC	50 XODUS X-Clan Polydor
43 CLOSER TO ME The Outfield MCA	
44 SOMETIMES I RHYME SLOW Nice & Smooth RAI	
45 BABY BABY BABY TLC LaFace	
46 WHY James Lenesse Arista	
47 WHY ME BABY? Keith Sweat Elektra	
48 TAKE THIS HEART Richard Marx Capitol	
49 HONEY LOVE Kinky & Public Announcement Jive	
50 EVERYTHING CHANGES Kathy Trucco Reunion	

Charts courtesy Billboard 20 June, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. US signed acts.

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Weeks on Chart	Artist Title	Category/Running time	Label	Cat. no.
1	3	THE LOVERS' GUIDE 2	Special Interest/1 hr	Pickwick	LTV 004
2	2	LEEDS UTD: Official '91/'92 Season	Sport/1 hr 20 min	Braveworld	STV 2144
3	5	CHERFITNESS: A New Attitude	Special Interest/1 hr 28 min	FoxVideo	2576 50
4	NEW	PINGU 2: Building Igloos	Children's/40 min	BBC	BBCV 49812
5	3	ALIENS	Sci-Fi/2 hr 34 min	FoxVideo	1862 50
6	NEW	BLAKE'S 7: Terminal/Rescue	Sci-Fi/1 hr 44 min	BBC	BBCV 4745
7	NEW	BLAKE'S 7: Moloch/Death watch	Sci-Fi/1 hr 43 min	BBC	BBCV 4744
8	9	THE RESCUERS DOWN UNDER	Children's/1 hr 17 min	Walt Disney	D211422
9	38	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	D209132
10	7	THE SILENCE OF THE LAMBS	Drama/2 hr 53 min	Columbia Tristar	CVR 22819
11	8	THE DOORS	Drama/1 hr 14 min	Guild	GLD 91142
12	11	QUEEN: Live At Wembley	Music/1 hr 15 min	PMI	MVP 9912593
13	10	ZZ TOP: Greatest Hits	Music/53 min	WMV	7599382993
14	21	ROBIN HOOD - PRINCE OF THIEVES	Action/2 hr 17 min	Warner HV	PES 12220
15	22	MANCHESTER UTD: Official '91/'92...	Sport/1 hr	Braveworld	STV 2143
16	25	THE LOVERS' GUIDE	Special Interest/1 hr	Pickwick	LTV 001
17	12	MICHAEL BALL: Michael Ball	Music/45 min	Polygram Video	0849543
18	13	GHOST	Drama/2 hr 1 min	CIC	VHR 2496
19	19	THE Y PLAN FAT BREAKER	Special Interest/1 hr	Virgin	VVD 989
20	16	LIVERPOOL: Official '91/'92 Season	Sport/1 hr	Telstar	TVE 4031
21	29	ROSEMARY CONLEY'S WHOLE BODY PROG 2	Special Interest/1 hr 2 min	BBC	BBCV 4706
22	14	RED DWARF II: Kryten	Sci-Fi/1 hr 30 min	BBC	BBCV 4749
23	38	FANTASIA	Children's/1 hr 55 min	Walt Disney	D211322
24	NEW	JIM DAVIDSON: Something Old...	Comedy/1 hr	Pickwick	PV 2040
25	NEW	STEPTOE AND SON: 65 Today	Sci-Fi/1 hr 28 min	BBC	BBCV 4731
25	NEW	RED DWARF II: Stasis Leak	Sci-Fi/1 hr 30 min	BBC	BBCV 4750
27	20	MICHAEL BOLTON: Soul And Passion	Music/1 hr	WMV	491222
28	NEW	ABOVE THE LAW	Action/1 hr 26 min	VPM/MIA	VIA 7506
29	17	RANGERS: Four In A Row	Sport/1 hr	Caledonian/Cameron	CTRSC 001
29	NEW	HITCHHIKER'S GUILDE TO THE GALAXY 1	Sci-Fi/1 hr 38 min	BBC	BBCV 4751

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TOP 15 MUSIC VIDEO

Rank	Weeks on Chart	Artist Title	Category/Running time	Label	Cat. no.
1	24	QUEEN: At Wembley	Live/1 hr 15 min	PMI	MVP 9912593
2	1	ZZ TOP: Greatest Hits	Compilation/53 min	WMV	7599382993
3	2	MICHAEL BALL: Michael Ball	Compilation/45 min	Polygram Video	0849543
4	4	MICHAEL BOLTON: Soul & Passion	Compilation/1 hr	SMV	491222
5	6	CHER: Extravagana - Live	Live/54 min	BMG Video	781 224
6	15	MADNESS: Divine Madness	Compilation/1 hr 10 min	Virgin	VVD 1303
7	10	SIMPLY RED: Moving Picture Book	Compilation/45 min	WMV	8031754343
8	NEW	STEVIE RAY VAUGHAN: Live At The...	Live/1 hr	SMV	2004442
9	33	QUEEN: We Will Rock You	Live/1 hr 30 min	Music Club	MC 2032
10	5	PHIL COLLINS: ... But Seriously...	Live/1 hr 17 min	Virgin	VVD 1010
11	12	QUEEN: Box Of Flix	Compilation/2hr 40 min	PMI	MVB9912343
12	9	QUEEN: Greatest Flix II	Compilation/1 hr 20 min	PMI	VC4112
13	11	KYLIE MINOGUE: Live!	Live/1 hr 20 min	PMI	MVN 99 1347 3
14	23	JAMES LAST: Berlin Concert	Live/1 hr 38 min	PMV/Channel 5	CFV 07752
15	13	LISA STANSFIELD: Real Life	Compilation/1 hr	BMG Video	791236

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12 also includes unreleased track "smile"
(from John Peel session)

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25	²⁴ PENNIES FROM HEAVEN Inner City	Ten
26	^{NEW} I'LL BE THERE Innocence	Coastal
27	²³ PRECIOUS Annie Lennox	RCA
28	²⁶ BALLROOM BLITZ Tia Carrere	Reprise
29	¹⁵ ON A RAGGA TIP S12	XL
30	^{NEW} LIKE A CHILD AGAIN The Mission	Vertigo
31	³⁸ MOVE ME NO MOUNTAIN Soul II Soul	Ten
32	^{NEW} HANGIN' ON A STRING (KNUCKLES REMIX) loose Ends	Ten
33	¹³ MIDJEE CRISIS Earth No More	Slash
34	²⁸ ONE REASON WHY Craig McClellan	Epic
35	^{NEW} O.P.P. Nativity By Nature	Big Life
36	^{NEW} CHUCKIFY For Amos	East West
37	^{NEW} GOOD STUFF B52s	Reprise



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1	^{NEW} TEMPLE OF DREAMS Massiah	21	PLEASE DON'T GO HOME. KWS
2	ABBA ESQUE (EP) Eura	22	²⁴ MOTORCYCLE EMPINESS Moto Street Preachers
3	^{NEW} AIN'T 2 PROUD 2 BEG TLC	23	¹³ DON'T YOU WORRY ... Incognito
4	^{NEW} DREAMS EP Hyphen Quest	24	^{NEW} IT'S MY PLEASURE My Friend Savoy's Wife
5	³ SOMETHING GOOD Uari Sams	25	¹⁷ RUNAWAY Dee-Lite
6	^{NEW} BLUE ROOM The Dip	26	⁷ RAIN FALLS Fratte Kondakudakshinells
7	^{NEW} HANGIN' ON A STRING (REMIX) loose Ends	27	¹¹ PAC-MAN Powertip!
8	^{NEW} WHAT HAVE YOU DONE One, True Fear Gem	28	^{NEW} NOTGONNACHANGE Swing Out Sister
9	^{NEW} GOOD LOVER D-Influence	29	²⁷ 2 DEEP Gang Starr
10	² PENNIES FROM HEAVEN Inner City	30	³⁵ PACIFIC SYMPHONY TOO Transformer 2
11	⁴ XPRESS YOURSELF Family Foundation	31	^{NEW} DOES THIS HURT? / ... The Boo Radleys
12	^{NEW} I'LL BE THERE Innocence	32	¹⁸ FUTURE SOUND FUTURE ASSASSINS
13	^{NEW} O.P.P. Nativity By Nature	33	¹⁶ PAPUA NEW GUINEA The Future Sound Of London
14	^{NEW} LIKE A CHILD AGAIN The Mission	34	²⁸ MY LOVIN' En Vogue
15	⁴ TOOFUNKY George Michael	35	^{NEW} ENDLESS ART A House
16	⁴ JUMP Kiss Kiss	36	^{NEW} RUSTY CAGE Savagarden
17	² SEARCHIN' FOR MY RIZLA Repack	37	⁹ MIDDLE CRISIS Fani No More
18	¹¹ DON'T BE AFRAID Aaron Hill	38	^{NEW} TO BE FREE (BROTHER JOHN) The K-Creative
19	¹⁵ CONTROLLING ME Oceanic	39	²¹ FRIDAY, I'M IN LOVE The Cure
20	¹⁶ MOVE ME NO MOUNTAIN Soul II Soul	40	¹⁶ KARMA/DOME/EAT ... Pop Will Eat Itself

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63	^{NEW} AIN'T MY BEATING HEART Ten Sharp	Columbia
64	⁵² A LITTLE BIT MORE Dr Hook	EMI
65	^{NEW} ROUGH BOY ZZ Top	Warner Bros
66	⁵⁶ PAC-MAN Powertip!	Freedom
67	^{NEW} DOES THIS HURT?/BOO! FOREVER The Boo Radleys	Creation
68	⁴¹ DEEPLY DIPPY Right Said Fred	Virgin
69	⁴⁰ ENNIE (THE FASTEST MILKMAN IN THE WEST) Benny Hill	EMI
70	⁴⁷ UNTIL YOU COME BACK TO ME Avea	Coastal
71	⁶⁵ SEARCHIN' FOR MY RIZLA Rampack	Big Star!
72	⁶⁷ 2 DEEP Gang Starr	Coastal
73	⁴⁰ FEED MY FRANKENSTEIN Eric Cooper	Epic
74	⁵⁵ ALWAYS THE LAST TO KNOW Del Amitri	AA&M
75	⁴¹ 15 YEARS (EP) The Levellers	China

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Year	Artist	Title, Composer	Cassette/CD/LP (Distribution)	Label
1	NEW	W H SMITH CLASSICS SAMPLER Various	W H Smith Classics CD WHS 5001/1MC, WHS 5001/1PK	Classical
2	NEW	CLASSICAL COLLECTION SAMPLER Various	CD 000CAZ 1MC, DOCCA1 (L) ON	Classical
3	NEW	DISCOVER THE CLASSICS VOL 1 Various	CD B0AD 23MC, B00C 21 PK	IMP Classics
4	NEW	DISCOVER THE CLASSICS VOL 1 Various	CD B0AD 23MC, B00C 21 PK	IMP Classics
5	NEW	OPERA FAVORITES Various	CD WHS 1012/CDMC, WHS 1012/1PK	W H Smith Classics
6	NEW	EDITIONS DE L'OSIEUX-LYRE - SAMPLER Various	L'Oiseau-Lyre CD 436452/1	Decca
7	NEW	VIVALDI: FOUR SEASONS Various	CD 437602/1MC, TCCP 420/1E	Decca
8	NEW	THE WORLD OF GILBERT & SULLIVAN Various	CD 430093/5MC, 430093/4/1E	Decca
9	NEW	ALBINONI/FACHELBELETIC Various	CD 419064/2MC, 419064/1E	Decca
10	NEW	BEST OF BACH Various	CD 024 762523/2MC, 12 7523/2PK	Decca
11	NEW	DUETS FROM FAMOUS OPERAS Various	CD CFP 4498/1MC, TCCP 448/1E	Decca
12	NEW	ELGAR: VIOLIN CONCERTO Karamit/Hartley/Pol Various	CD EMX 2058/MC, TEMX 2058/1E	Decca
13	NEW	BETHOVEN: SYMPHONY No. 9 Various	CD 437802/2MC, 437802/1E	Decca
14	NEW	YOUR HUNDRED BEST TUNES I Various	CD 437602/2MC, 4258074/1E	Decca
15	NEW	YOUR HUNDRED BEST OPERA TUNES I Various	CD 431064/2MC, 431064/1E	Decca
16	NEW	YOUR HUNDRED BEST TUNES II Various	CD 425468/2MC, 425468/1E	Decca
17	NEW	HOLST: THE PLANETS Hickwell/SD	CD CIMP 859/MC, CIMP 892/1PK	IMP Classics
18	NEW	ORFF: CARMINA BURANA Various	CD 432389/2MC, 432389/1E	Decca
19	NEW	YOUR HUNDRED BEST OPERA TUNES III Various	CD 430692/2MC, 430692/1E	Decca
20	NEW	BIZET: CARMEN-SCENES AND ARIAS Various	CD 431300/3MC, 431300/1E	Decca
21	NEW	MOZART: THE MARRIAGE OF FIGARO Various	CD CFP 4274/MC, TCCP 404/1E	IMP Classics
22	NEW	PUCCHINI: ARIAS AND DUETS Various	CD CDD 762520/2MC, L2 762520/1E	Decca
23	NEW	BIZET/PUCCHINI/VERDI: DUETS Various	CD GL 82798/MC, GL 82798/1PK	RCA Victor
24	NEW	TCHAIKOVSKY: 1812 OVERTURE/ETC. MacKenzie/PLP	CD CFP 9309/MC, TCCP 161/1E	Decca
25	NEW	MARIA CALLAS SINGS OPERATIC ARIAS Various	CD EMX 2123/MC, TEMX 2123/1E	Decca
26	NEW	THE WORLD OF VAUGHAN WILLIAMS Various	CD 430093/2MC, 430093/1E	Decca
27	NEW	THE WORLD OF HANDEL Various	CD 430093/3MC, 430093/1E	Decca
28	NEW	THE COLLECTION - IN CONCERT Various	CD CCLSP 288/MC, CCLSP 288/1PK	Collector Service
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30	NEW	ORFF: CARMINA BURANA Hickwell/SD	CD CIMP 859/MC, CIMP 892/1PK	IMP Classics
31	NEW	BAROQUE CLASSICS Various	CD WHS 1015/CDMC, WHS 1015/1PK	W H Smith Classics
32	NEW	PUCCHINI: TURANDOT (HIGHLIGHTS) Various	CD 421300/MC, 421304/1E	Decca
33	NEW	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER Various	CD 429652/1E	Philips
34	NEW	THE WORLD OF OPERETTA Various	CD 4323723/MC, 4323724/1E	Decca
35	NEW	WENZELSSOHN: SYMPHONY 3, HEBRIDES ETC. Various	CD DDD 141/MC, DDD 141/1CD	Conifer
36	NEW	ITALIAN OPERATIC ARIAS Various	CD CFP 606/MC, TCCP 606/1E	IMP Classics
37	NEW	YOUR HUNDRED BEST TUNES III Various	CD 425468/2MC, 425468/1E	Decca
38	NEW	MAHLER: SYMPHONY No. 5 Various	CD 431073/MC, 431074/1E	Decca
39	NEW	DVORAK: SYMPHONY 9 Various	CD CFP 4383/MC, TCCP 438/1E	Decca
40	NEW	BIZET: THE PEARL FISHERS Various	CD CFP 4212/MC, TCCP 421/1E	Decca

DISTRIBUTION: INDIE SINGLES

Year	Artist	Title	Label† (Distributor)
1	NEW	ARBA-ESQUE (EP) Erasure	Mute 123MTE 144 (RTM/PA)
2	NEW	PLEASE DON'T GO Various	Network NEM/41 4E (PA)
3	NEW	PAPUA NEW GUINEA Various	Jumper & Partners 1120T/11 1PK
4	NEW	15 YEARS (EP) The Lovelites	Ching - I/WOX 2020/1 PK
5	NEW	SEARCHING FOR MY RIZLA Various	Big Game - (BGT) 21 (PORT/MP)
6	NEW	FUTURE SOUND (EP) Phish & Spoon	Suburban Base - (SUBBASE 016) (SBI)
7	NEW	THE COMPLETE STELLA Various	R&S/Outer Rhythm - RSUK 14X (PA)
8	NEW	PACIFIC SYMPHONY TOO Various	Profile - (PROFIT 366) (PA)
9	NEW	DANGELIC DANGEROUS Various	Strictly Underground - (STUR 16) (SBI)
10	NEW	TAILGATS FADE Various	Stagion Two - (SIT 801) (RTM/PA)
11	NEW	RAVING 'N' RAVING Various	S.U.A.D. SUAD 395 (SUAD 30) (PA)
12	NEW	THE DROWNERS/TO THE BIRDS Various	Nude Nud 115 (NUD 11) (RTM/PA)
13	NEW	HELLS [I DON'T KNOW...] Various	First Vinyl PVT/1 14 (SBI)
14	NEW	YOUR CLOUSE COLLEGE Various	Mute DUNG 170X1 (RTM/PA)
15	NEW	JOIN YOUR CLUB/PEOPLE GET REAL Various	Mercury NINE 150/MV 152/1 (PA)
16	NEW	BASKET CASE Various	Vinyl/Salmon - (STORM 29) (SBI)
17	NEW	NEVER SLEPT THAT FEELING Various	Creation CRE 120/11 (PA)
18	NEW	REACH Various	Rising High - (RSN 24) (SBI)
19	NEW	READY 2 GO Various	Production House - (PH 448) (SBI)
20	NEW	FOOLS GOLD Various	Silverstone - (SRET 14) (SBI)
21	NEW	MOVE YOUR FEET Various	Society Underground - (STUR 11) (SBI)
22	NEW	WOMEN RESPOND TO BASS Various	Mute - (12MUTE 143) (RTM/PA)
23	NEW	ROUGHNESS Various	Rising High - (RSN 23) (SBI)
24	NEW	FUN FOR ALL THE FAMILY (EP) Various	Moving Shadow - (SHADOW 17) (SBI)
25	NEW	Latin Blvd Various	Flying Colours - (FLYUK 231) (PA)
26	NEW	HOW YOU SATISFY ME Various	Silverstone - (SRET 41) (PA)
27	NEW	PINK CHAMPAGNE Various	Dead Dead Good GOOD 15X1 (RE/PA)
28	NEW	LET IT HIT DEM Various	Reinforced - (RWEZ 1215) (SBI)
29	NEW	PROFOUND GAS Various	Acid JAZZ 4241 (JAZ) (SBI)
30	NEW	MONSTER MOUTH Various	One Little Indian 011 TPI (81) TP12/1 (PA)
31	NEW	EVAPOR 8 Various	Network NEM/41 28 (PA)
32	NEW	YOU STUPID ASSHOLE/KIFFE Various	Mus. Trapezeda ERA 1135/7021 (SBI)
33	NEW	NEVER GONNA GIVE YOU UP Various	Bump 'N' Hustle - (BUMP 12) (PA)
34	NEW	INJURED Kid Various	Divine ATHEY 02/11 (PA)
35	NEW	STUPID WITH A POISON/FREE... Various	Profile - (PROFIT 347) (PA)
36	NEW	CAN YOU FEEL IT Various	Nova Mute - (12NOVA 13) (RTM/PA)
37	NEW	FLIGHT Various	Ultimate TOPP 000T1 (RTM/PA)*
38	NEW	SPARK VOL 1 Various	Reinforced - (RWEZ 1216) (SBI)
39	NEW	FIRE'S BURNING Various	Suburban Base - (SUBBASE 069) (SBI)
40	NEW	AMERICA: WHAT TIME IS LOVE? Various	KLF Communications KLFUS 4X1 (RTM/PA)*

DISTRIBUTION: INDIE ALBUMS

1	NEW	THE SOUND OF SKA Various	Quality Television QTV 007 (PA)
2	NEW	LIVING THE LAND Various	Chava WOL 1022 (PA)
3	NEW	HEARTLANDS Various	Diros DNTV 37 (PA)
4	NEW	LEGION Various	R/C RC 9192/1 (PA)
5	NEW	ALL WOMAN Various	Quality Television QTV 004 (PA)
6	NEW	THE WHITE ROOM Various	KLF Communications JAMSU/1 006 (IAPT)
7	NEW	DRY Various	Too Pure PURE 10 (IAPT)
8	NEW	SHAY Various	Age Pop PROCP 11 (SBI)
9	NEW	CHORUS Various	Mute S TUMM 55 (RTM/PA)
10	NEW	TEMPTATION Various	Quality Television QTV 005 (PA)


METAL CHART

1	NEW	WAYNE'S WORLD - OST Various	Reprise 7559208554 (VI) 75932085/2
2	NEW	USE YOUR ILLUSION II Various	Geffen GEF 2442Z (BAND) GEF 2442Z/1E/2420
3	NEW	AS UGLY AS THEY WANNA BE Various	Mercury 6689234 (VI) 88882/350682/1
4	NEW	SOUTHERN HARMONY... Various	Def American 5123584 (PA) 1123253/122631
5	NEW	FEAR OF THE DARK... Various	EMI CEMD 1032 (VI) CEMD 1032/1E/1032
6	NEW	GREATEST HITS Various	Warner Bros WX 408C (VI) 7092660/WX 409
7	NEW	USE YOUR ILLUSION I Various	Geffen GEF 2441Z (BAND) GEF 2441Z/1E/24415
8	NEW	NEVERMIND Various	GCDC DGCZ 2442Z (BAND) DGCDC 2442Z/05C/24425
9	NEW	EXTREME II - PORNOGRAFFITI Various	A&M 3951334 (VI) 39513/23953/31
10	NEW	ADRENALIZE Various	Sire/Sire 3109784 (VI) 5109782/5109781
11	NEW	METALLICA Various	Vergo 5100274 (VI) 5109225/5100221
12	NEW	APPETITE FOR DESTRUCTION Various	Geffen GEF 24148 (BAND) GEF 24148/1E/24148
13	NEW	BLOOD SUGAR SEX MAGIK Various	Warner Bros WX 414C (VI) 7093260/32195X 441
14	NEW	AFTER HOURS Various	Virgin TV 2684 (VI) DCV 204V 2684
15	NEW	REVENGE Various	Mercury 8489734 (VI) 84897/3784892/1
16	NEW	GRUUS MAXIMUS Various	Atlantic 5125254 (VI) 5125253/5125251
17	NEW	BRICKS ARE HEAVY Various	Slosh 8326374 (VI) 83263/74263/1
18	NEW	GREATEST HITS FOREVER Various	American WX 408C (VI) 7467093/112WX 409
19	NEW	TEN Various	Epic 488844 (SBI) 48884/274884/1
20	NEW	LEAN INTO IT Various	American WX 408C (VI) 7546822/2927562/22091
21	NEW	THE RITUAL Various	American WX 408C (VI) 7546732/2756732/261
22	NEW	WAKING UP THE NEIGHBOURS Various	A&M 3915644 (VI) 3915642/3915641
23	NEW	HITS OUT OF HELL Various	Epic 4504474 (SBI) 4504472/4504471
24	NEW	ELECTRIC TEP Various	Essential ESSAC 181 (BAND) ESSCD 181/ESCD 181
25	NEW	LEGION Various	R/C RC 9192/1 (PA) RC 9192/1E/91921
26	NEW	BANDMATEFINGER Various	A&M 3953744 (VI) 3953742/3953741
27	NEW	BLEACH Various	Tapesco TLPK 6 (RE) TLPK 6/17LP 6/1E
28	NEW	GUN N' ROSES Various	Geffen GEF 24168 (BAND) GEF 24168/1E/24138
29	NEW	UTOPIA Various	Euroch MO5H 5336C (VI) MO5H 532C/531C/531E
30	NEW	FOUR SYMBOLS (LED ZEPPELIN 4) Various	American 450008 (VI) 425008X/50028

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VARIOUS THE BEST OF JAZZ VOCALISTS VOL 1, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 2, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 3, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 4, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 5, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 6, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 7, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 8, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 9, VARIOUS THE BEST OF JAZZ VOCALISTS VOL 10.

SINGLES

HIGHLIGHTS

ARTIST TITLE LABEL CAT NOS DEALER PRICE (DISTRIBUTORS) CATEGORY LAST 3 CHART PLACINGS COMMENT

ADAM32 BACK TO FRONT BACK To Front (Mixed) MC MCDC2 1644 T MSC 1644 T MCST 1644 R Dance 64 61 63 Still pluggin away to get the profile a nice higher...

Single Release 25 June 1992-26 June 1992-100

Date: 2,164

ARTIST TRACKS LABEL CAT NOS DISTRIBUTOR CATEGORY 80 DAYS LIKE THE EARLY BAY ARTLOS 12 B5 ADAM32 BACK TO FRONT BACK To Front (Mixed) MC MCDC2 1644 T MSC 1644 T MCST 1644 R

ARTIST TRACKS LABEL CAT NOS DISTRIBUTOR CATEGORY 80 DAYS LIKE THE EARLY BAY ARTLOS 12 B5 ADAM32 BACK TO FRONT BACK To Front (Mixed) MC MCDC2 1644 T MSC 1644 T MCST 1644 R

SINGLES TITLES A-Z

ADONISPART I E DO ME ME FAR SO FIELD OF VISION N LOVE MY WOMAN R NOSTALGIALINA D DO THE RIGHT THING S SLEEPING LIKE A BABY R UNLICHMY MY HEART 80'S

TOP 60 DANCE SINGLES

THE OFFICIAL **music** week CHART

HIGHEST POSITION	This Week	Last Week	Title		Label (12*) (Distributor)
			Artist	Artist	
	NEW		WHAT HAVE YOU DONE	One Tribe feat Gem	Inner Rhythm HEART 03 (RTMP)
2	NEW		TEMPLE OF DREAMS	Messiah	Kickin KICK 12 (SRD)
3	NEW		GOOD LOVER	D-Influence	East West A 85737 (W)
4	NEW		THE DREAMS EP	Rhythm Quest	Network NWKT 40 (P)
5	1	2	XPRESS YOURSELF	Family Foundation	380 PEWT 1 (W)
6	NEW		AIN'T 2 PROUD 2 BEG	TLC	LaFace 615265 (BMG)
7	NEW		HANGIN' ON A STRING (REMIX)	Loose Ends	Ten TENX 406 (F)
8	2	2	PENNIES FROM HEAVEN	Inner City	Ten TENX 405 (F)
9	3	3	SEARCHIN' FOR MY RIZLA	Ratpack	Big Giant BGT 02 (PDRTMP)
10	NEW		BLUE ROOM	The Orb	Big Life BLRT 75 (F)
11	15	2	DON'T BE AFRAID	Aaron Hall	MCA MCST 1632 (BMG)
12	NEW		O.P.P.	Naughty By Nature	Big Life BLRT 74 (F)
13	NEW		I'LL BE THERE	Innocence	Cooltempo COOLX 255 (E)
14	4	3	FUTURE SOUND (EP)	Phuture Assassins	Suburban Base SUBBASE 010 (SRD)
15	6	2	MOVE ME NO MOUNTAIN	Soul II Soul	Ten TENX 400 (F)
16	NEW		IT'S MY PLEASURE	My Friend Sam/Viola Wilts	Network NWKT 47 (P)
17	13	3	DON'T YOU WORRY 'BOUT A THING	Incognito	Talkin Loud TLXK 21 (F)
18	8	4	JUMP	Kris Kross	Ruff House 6578546 (S/M)
19	NEW		WE GOT ONE	Mart Covington	Expansion EXPAND 29 (P)
20	7	3	PAC-MAN	Power Pill	Ifreedom TABX 110 (F)
21	16	3	SOMETHING GOOD	Usher Saints	Hr FX 187 (F)
22	NEW		WIN YOUR LOVE	Josie James	Expansion EXPAND 28 (P)
23	9	2	RUNAWAY	Dee-Lite	Elektra EKR 148T (W)
24	NEW		DREAMS OF SANTA ANNA	Orange Lemon	Bad Boys BADBT 005 (RIOP)
24	NEW		IMPACT (EP)	Impact	Formation FORM 12005 (Self)
26	NEW		KOUNTER ACT	Raging Rockers	Ruby Red LTD 19 (SRD)
27	NEW		IN THE JUNGLE (EP)	MS SX	Absolute 2 ABS 004DJ (SRD)
28	5	3	RAIN FALLS	Frankie Knuckles, Michaelis	Virgin America VUST 60 (F)
29	NEW		NOTGONNACHANGE	Swing Out Sister	Fontana SWING 1012 (F)
30	25	3	TEARS	No Colours	Wild Card CARDX 1 (F)
30	24	2	TO BE FREE (BROTHER JOHN)	K-Creative	Talkin Loud TLXK 20 (F)
32	17	2	CONTROLLING ME	Outanc	Dead Dead Good GOOD 147 (W)
33	21	2	2 DEEP	Gang Starr	Cooltempo COOLX 256 (E)
34	12	3	READY 2 GO (EP)	X-Static	Production House PNT 040 (Self)
35	NEW		REVIVAL	Martin Giraalt	Opaz OP 001 (Self)

HIGHEST POSITION	This Week	Last Week	Title		Label/Picassette (Distributor)
			Artist	Artist	
1	NEW		MECCA AND THE SOUL BROTHERS	Pete Rock & Cl Smooth	Elektra EKT 105V (W)
2	NEW		A JOYFUL NEW UNTO THE CREATOR	Galliano	Talkin Loud 84808031 (F)
3	NEW		ALTITUDE	System 7/Jutra Nate	Ten TENX 403 (F)
4	3	3	WHEN ONLY A FRIEND WILL DO	Mike Davis	Jive HIP 127/HIP 127 (BMG)
5	1	3	3 YEARS, 5 MONTHS AND 2 DAYS	Arrested Development	Cooltempo CTLP 28/CTLP 28 (E)
6	7	7	THIS THING CALLED LOVE - GREAT	Alexander O'Neal	Tabu 4717414/47174144 (S/M)
7	6	6	FUNKY DIVAS	En Vogue	East West America 756792121/756792121214 (W)
8	15	15	FINALLY	Ce Ce Peniston	A&M 3911761/3911764 (F)
9	RE		VOLUME III JUST RIGHT	Soul II Soul	Ten DIX 100/CDX 100 (W)
10	8	8	DEAD SERIOUS	Das EFX	East West America 756791827/1 (W)

TOP 10 ALBUMS

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

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Who's afraid of the black box?



Sampling offers rights owners' a valuable new source of income. But legal uncertainty surrounding sample clearances benefits only copyright lawyers, says Matthew Cole

For most of his generation the event most vividly etched on the memory is the shooting of President Jack Kennedy. But Glen Larrusso can recall the day he first saw Black Box's promo for Ride On Time with the same chilling clarity.

Holed up in his Manhattan office — a Mecca of New York disco — the Salsoul label manager had to comfort a shaken Loleatta Holloway as they watched her unmistakable vocals from Love Sensation transplanted into the miming mouth of a model "I just went crazy," he remembers. "Loleatta couldn't comprehend how they could steal her voice like that."

Black Box's international hit summed up all that sampling's opponents detested most: what better embodiment of this "con" than to snatch a line from a cherished standard, pass it off as the voice of a glamour girl and name the group after the guilty studio budget. The fact that the song's title came from a misreading of Holloway's line "right on time" simply confirmed the purists'

prejudices.

Yet three years on, digital samplers are shaking off their image as a tool for talentless cheats. Even rock acts lauded by fans of the traditional writer/performer ethos now use drum samples as part of the normal studio process.

But if sampling has become a friend to musicians it is more of a bogeyman than ever to their record companies. "It is the bane of my life," says Island Records head of business affairs Ian Moss.

Part of the problem is that publishers and record companies, with no ground rules for guidance, still beat out deals on a sample-by-sample basis. This month MCPS has taken the first tentative steps towards a dialogue with the BPI on sampling procedure — years after it first became a talking point. And once more this year's NMS will see lively discussion at its sampling panels. But real progress is elusive — largely because the issue is so complex.

In any sampling dispute there are

at least five parties involved, represented by as many sets of lawyers. Between them they must consider three key issues: copyright and recording; copyright and composition; and moral rights — the artist's right to maintain the integrity of his work. The latter is particularly crucial in the record industry, it seems.

"It is not like the film business where everyone has their price," says Hope Carr, a New York lawyer specialising in sample clearance. "There are some writers like Gilbert O'Sullivan who never want their songs used in that way."

Marc Cohn's recent objections to Shut Up And Dance's use of a melody from his Walking In Memphis was such a case. Although it was not strictly about sampling, the fact that the label was almost forced to scrap 35,000 copies of a single shocked many in the industry. And it has been perceived as the latest in a series of punches that has left the samplers reeling on the ropes.

Hope Carr, who helped Tommy Boy and Gee Street with clearances on albums by De La Soul and PM Dawn, says there is a prevailing hostility to any secondary use of copyright material, sparked by the blatant theft of early samplers. The unshakable "they shall not pass" mood of old school publishers such as ABKCO head Allen Klein is now the starting point for negotiations.

Sample clearance may be becoming easier but it remains a lengthy and laborious process. "It is sometimes as if we are swimming against the tide," says Carr.

Some bluntly attribute the length of that process to the industry's lawyers. "Imagine how much they are making out of this," says Profile UK label manager Chris Childs.

There is no doubt that sample clearance is big business for the specialist lawyers working in an unregulated tangle of publishers and record companies — especially when their client's view of what a sample is worth can vary widely depending on ▶



► whether they are buying or selling. And it is a significant contributor to record company costs. Island's Ian Moss estimates that it takes up around 15% of his department's resources. "It also means that you never know how long an album is going to take to clear and how much it is going to cost," he adds.

Clearing samples may take time and money but the cost of not sorting them out in advance can be even more dramatic: the record may never be released.

Cold Chillin' Records learned the hard way. Its uncleared use of a Gilbert O'Sullivan sample led US District Judge Kevin Duffy to order all stocks of its Biz Markie album off retailers's shelves.

But if that horrified label executives a recent action brought against Sony by Tuff City Recordings over the use of nothing more than a drum break on LL Cool J's *Round The Way Girl* chilled them to the bone.

Tuff City's Aaron Fuchs eventually settled with Sony. But the damage has been done. Sony Music's head of dance Steve Ripley says, "I get you wondering if you now have to start worrying about every single beat."

The consequences of Fuchs' zealous protection of his Honeydrippers drum break seemed dire. Those looped drum breaks are the basis of rap, comprising around 80% of a typical backing track, according to Profile's Chris Childs. How many millions would be owed for the sampling of James Brown's Funky Drummer, Phil Collins' snare or John Bonham's drum beats from *When The Levee Breaks*?

Jonathan Moore of production team Coldcut, one of the most notorious sample users of recent years, takes a pragmatic view: "If it starts to get silly, I'm off."

And Altern 8, who have found great success with tracks which are almost totally comprised of samples, are becoming equally wary. "We're trying to move Altern 8 away from sampling because it's just too much grief," says partner Chris Post.

But those who don't have that option have also started taking precautions. Labels are reviewing their contracts. Warner Bros in the



US has sent letters to artists reminding them of their obligation on sample clearance. Meanwhile Salsoul chose the same action to get tough by placing an ad in US trade paper *Billboard* threatening to "vigorously pursue" claims against samplers. So far the company reckons it has traced 120 uncleared samples of artists such as Loleata Holloway and Sky.

Against the backdrop of this purge, labels such as 4th & B'way are not alone in encouraging acts such as Stereo MCs to use "live" samples played by themselves. Columbia, for

one, has been shouting proudly about the instrumental talents of its new rap-swing group *Je Public*. There are sound economic reasons for this sudden switch. After all, what use is a hit if all the royalties are siphoned off to pay for samples? Acts such as Utah Saints or PM Dawn may have been happy to give away 100% of writing credits on the sample-based hits that launched them. But the precedent is a dangerous one for their peers.

Pe Waterman, a veteran at sampling negotiation, last month agreed to pay over 60% of royalties to MCA Music for the use of a Marshall Jefferson sample when signing the rave track *Some Justice* by Urban Shakedown. No career could survive on that basis.

In sample clearance it is a sellers' market. Salsoul could not have picked a better time to clamp down. And it knew it. "Now that the law has finally



been clarified..." declared its ad in *Billboard* with an air of finality.

But in truth the Biz Markie case changed nothing. No case will ever be as simple and no record company is likely to leave itself so open to action by continuing to use a sample after having a licence refused.

Gilbert O'Sullivan's victory resounded so clearly because he owned both the masters and the publishing rights of the song, stripping the case of the red tape that would clutter any other hearing. It is not a scenario other publishers could hope to repeat.

Nor is the Tuff City claim about to spark the predicted frenzy of litigation. One reason is evident in Fuchs' proud boast: "There are not many people who know their catalogue as well as I know mine." In other words, stolen drum breaks are not that easy to spot.

Even if it can be proved that the sample is from a specific work the qualitative test remains. In US copyright law the provision for "fair use" seems to allow some leeway to samplers. In the UK it is "substantially" that must be proved by the plaintiff.

When classical label Hyperion went to the High Court to pursue a claim against East West Records and The Beloved it seemed to have a clear cut case. But even though it was accepted that The Beloved sampled an eight-note extract from Hyperion's recording, deputy judge Hugh Laddie QC was not satisfied that this constituted a "substantial" portion. On the basis of this outcome, it is hard to imagine a repeat of the Tuff City drum break case in the UK.

Hyperion's solicitor Andrew Inglis, of Nabarro Nathanson, is disappointed the Beloved case never went on to a full hearing. He believes a test case to establish substantially would remove the mystery currently making sample clearance so tricky for labels to negotiate. Music lawyer Alexis Grower, of McGrath & Co, adds: "If one of these cases came to court, life would be much easier for us all."

It is unlikely, however, that a single

case would establish ground rules that could be applied universally. Samplers would only be drawn into a game of hide and seek, using technological advances to mask samples and taking smaller and smaller snippets to evade detection.

It is already happening. "People are beginning to chop up and change the beats so you could never prove what they are from," says Aaron Fuchs.

Ian Craig Marsh, a founder member of The Human League, DEF and Heaven 17 who is currently releasing dance records under the name Forward Fifties, says he avoids paying the mechanical royalties on a sample by faking it right down to adding hiss and compression. It is a complicated process he calls "samplulation". And with the help of software such as Digi Design's *Sound Tools* - which allows samples to be customised on screen - the level of play is constantly raised.

Lawyers, too, are inevitably willing accomplices in the ducking and diving that is costing record companies and copyright owners more time and money each year. "In light of the Tuff City action I would simply suggest

using a different song, one that can't be recognised," says Hope Carr, who can also rest off the names of those publishers always willing to do a cheap deal.

They are the few who have come down from the moral high ground, putting the principles to one side in favour of doing deals. And they have



been welcomed with open arms by sample fixers longing for a new spirit of co-operation.

Record companies like Salsoul woke up long ago to the value of sampling. "It is just another source of income," says Larrous.

Some have even embraced the changes to the extent that they tout tracks to rap labels for sampling. Minder Music's John Fogarty is one of this new breed. His is a name NY lawyers love to cite as one man they

SAMPLERS SAY 'TO SU



Artists or thieves? (clockwise from top right) SUAD, Altern 8, Utah Saints

The staunchest defenders of sampling argue that artistic freedom is more important than any legal right.

As London lawyer Andrew Sharland, of Clintons, points out, "Good sampling is like making a kind of art collage. You wouldn't expect Campbell's to sue Andy Warhol."

It was probably the prevailing climate of artistic freedom in the Sixties which meant the first musical samplers didn't have to worry about being sued.

John Lennon's experimental Beatles track *Revolution 9* would be a litigious nightmare if recorded today with its dozens of snippets of plays, films, music and news reports.

Early sampling was not a simple process, however. The Beatles, Pink Floyd and even Simon & Garfunkel spent hours searching out tape snippets of music, dialogue and sound effects before looping them, slowing them down, speeding them up, playing them backwards and sticking them all together. Their efforts were lauded for taping pop on to more intellectual levels, reminiscent of Stockhausen.

It was on the dancefloor that people started becoming copyright conscious, frowning on the efforts of Grand Master Flash & The Furious Five for having hits partially based on scratch mixing parts of other recordings.

But while scratch mixing carried on unabated, weather artists were discovering the joys of digital sampling through the medium of the Fairlight Computer Musical Instrument. An Australian invention imported into the UK by Peter Gabriel in the early Eighties, it cost an incredible £20,000, but its musical horizons seemed to stretch forever.

The Art Of Noise formed because sound engineer Gary Langan got hold of a Fairlight belonging to his boss, Buggie and producer Trevor Horn: "None of the stuff was in tune but it was creative," says Langan.

Tim Cox of remixer/producer/composer team Three Man Island was equally inspired. "The Fairlight immediately fired my imagination because I could mess around with arrangements of instruments which I

can work with. And with deals like his placement of a Jimmy Castor sample with Marky Mark earning 75% of publishing income — around \$42,000 — no one could say he is not working for his writers.

"Major publishers never really saw the opportunity that sampling presents," says Fogarty. For him, even the disapproval of the sampled artist can be worked around. "Obviously with obscure material there can be a problem. For instance, Profile wanted to use a Gap Band sample on a track called Mo Puss by DJ Quik. That could have been a problem but in the end we agreed it for a significant proportion of writing royalties."

Progressive publishers and sample specialists are beginning to establish an understanding. And as word spreads of the benefits of co-operation the case for standardised procedure is given a healthy boost.

The issue is no longer whether or not to sample but how sampling can be policed within the industry to ensure rights owners are fairly paid. And at last there are signs of movement. MCPS commercial

manager Graham Churchill says: "We would like to take the initiative as the central licensing body to produce some standard procedure for clearance."

At the same time the MPA is finalising details of its sampling panel of a producer, publisher and writer to adjudicate in disputes, though a central problem here is how it would enforce its decisions.

John Fogarty was a prime mover in the MPA initiative. As one of the publishers who seems to have benefited most from the current confusion, making it work for his own writers, he may have been expected to favour the status quo. But he too is quick to see the benefits of allowing sampling to survive.

As well as providing a new revenue source it has seen a renewed interest in his entire catalogue. Meanwhile,



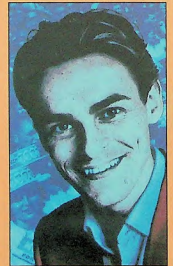
it there's just no way we could afford to bring in a real orchestra," says Tim Cox. "There's something to be said for a real musical discipline and you're never going to recreate that with a sampler. But sampling has given us another kind of music."

If musicians do have a complaint about sampling it is not so much about what is used as how. Robert Plant says he is concerned about Led Zeppelin samples and has even done it himself, albeit in a tongue in cheek manner.

And Kate Bush, an early user of the Fairlight, allowed Utah Saints to sample 14 syllables of her Cloudbusting track for their hit Something Good. DJ Tim Garbutt says they only got the go-ahead "because we didn't bastardise her voice".

As Ian Craig Marsh points out, it's not the individual sounds that matter but the context. "I've got no objection to people nicking bits of our music if it's a good record," says Tim Cox. "But if they take a chunk and there's nothing else in it that's a waste of time."

Neville Farmer



Craig Marsh: 'bit of a game'

artists such as Loleatta Holloway and Candi Staton can thank the Akai for late career revivals that have turned them into dance-floor megastars.

Altern S's Mark Archer believes they did Derek May a favour when they sampled his Rhythm In Rhythm track for Evapor-8. "We paid him 25% and he hasn't made a record since 1988. He hates us, but he's now released the 1987 original." And Chrisy has put the success of FM Dancers' Set Adrift On A Memory Bliss to good use with the release of a Spandau Ballet hits package featuring the sampled True.

Others believe there are still many who would have no interest in a common code. Why should publishers, for instance, give anything away to sample users as long as they occupy the high ground? "A standard formula for sampling clearance would be a bitter pill for the publishers to swallow," says James Harman of Theodore Goddard, a London legal firm specialising in sampling.

As though he is a writer with publishing interests to protect, Waterman agrees that publishers could keep the two sides apart. "They sense they are in the driving seat. They are just going over and ever higher asking for over 50% of songs that might just contain a small part of their work," he says.

In the end it is the basic problem of cash that could kill the move towards standard practice, however. Any scale of payments would be ridiculously complicated and near impossible to regulate. "The difficulty with any standard code is that each sample has to be viewed subjectively," says Paddy Griffin-Greene of Theodore Goddard.

There is no shortage of sticking points as the industry contemplates a standard code for sample clearance. But the benefits of co-operation should ensure it stays on the agenda. Besides,



the days of bald and blatant sampling are over. As 4th & B Way label manager Julian Palmer says: "In rap now, sampling is far less hip than it was."

Most would agree, however, that it is a technical advance that is here to stay. "Who would go back to horse drawn ploughs," says Waterman.

Artistically, sampling is just another way of enriching the new with snippets of the old. All artists react to their culture. U2, for example, lace their current live set with flashbacks to pop's past from Abba's Dancing Queen to Bob Marley's Three Little Birds. No-one would accuse Bono of theft.

The sampler has attracted a new generation of music makers and consumers. At a time of global recession it seems the industry is in a frame of mind to see the positive side. And it is incredible what an amicable settlement can do for copyright owners' appreciation of the art of sampling. "I love Ride On Time here," says Salsoul's Glen Larusso. "It's a very creative production. I like it a lot." Now that sounds like progress.

A HISTORY OF DISPUTE

1981: Grandmaster Flash & The Furious Five list six sampled tracks on sleeve of The Adventures Of Grandmaster Flash On The Wheels Of Steel... **August 1982:** Afrika Bambaata's seminal dance track Planet Rock borrows from Kraftwerk whose objections lead to hefty royalty settlement. Bambaata is to become one of the most sampled artists of the next 10 years... **1986:** Hold It Now. Hit it by The Beastie Boys samples Jimmy Castor's The Return Of Leroy Part 1. A court claim for \$750,000 folds into confidential settlement... **September 1987:** MIA/R/S's Pump Up The Volume hits number one and attracts law suit from Pete Waterman for use of a bass line from PWM's Roadblock. MIA/R/S and A4D agree to donate portion of proceeds to charity... **November 1987:** A Coldcut remix of Eric B & Rakim's Paid In Full samples unknown Israeli vocalist Ofra Haza. After long negotiations Israel agree to split proceeds with Haza who had never been asked for clearance... **August 1989:** Black Box top UK chart using a model miming to vocal sample from Loleatta Holloway's Love Sensation. Salsoul wins claim for portion of royalties... **February 1990:** Beats International's number one hit Dub Be Good To Me is said to take a bass line from Guns Of Brixton by The Clash who are later paid in an out of court settlement... **1990:** Tommy Boy is landed with a law suit after De La Soul's Transmuting Love From Mars uses a 12-second extract from The Turtles' You Showed Me. Settlement dashes hopes of a test case ruling... **September 1991:** Classical label Hyperion eventually settles with East West Records after failing to secure a summary judgement in the High Court in its claim against The Beloved's The Sun Rising, said to sample its recording of a medieval chant... **January 1991:** Maggie's Last Party by VIM receives airplay on London's Kiss FM and is eventually injected after the Conservative Party objects to sampling of them PM Margaret Thatcher's voice... **October 1991:** TV quiz show host Bob Holness is sampled on Blockbuster by Love Records' act Skin Up. The sample is withdrawn and title changed when Central TV objects to drug related reference... **December 1991:** Gilbert O'Sullivan wins a Federal Court case against Cold Chillin Records after Biz Markie's album I Need A Haircut uses a sample despite previous refusal of clearance. Judges order withdrawal of all stocks... **April 1992:** Tuff City Recordings owner Aaron Fuchs files against Sony/Den Jam claiming that a drum break used on LL Cool J's Round The Way Girl is sample from Impeach The President by The Honeydippers. Fuchs and Sony later settle... **May 1992:** Indie label Shut Up & Dance in last minute agreement with Marc Cohn over use of his melody on the single Raving In My Fing. SUAD agree to limit output to 35,000 already pressed and donate proceeds to charity... Island Music and Rolling Stones publisher ABKCO close to agreement over Carter USM's After The Watershed single. Proposed settlement will prevent the band re-recording or re-releasing the album version of the song, which uses one line from the Stones' Ruby Tuesday...

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UK stores: big, bold and the best

British record retailing know-how is conquering the world, writes Selina Webb

Taking a retail formula to Europe isn't as daredevil as flying a balloon across the Atlantic, but it's challenge enough for Richard Branson.

The man at the helm of the Virgin Group would be the first to admit the global expansion of his Megastore chain hasn't all been plain sailing.

"After the success of the Champs Elysees store we got a bit carried away; we've been brought down to earth with some of the others," he says.

In fact the success of Virgin's Parisian Megastore, which opened in 1988, would be hard to match. According to Virgin Retail (Europe) MD Alastair Kerr, its turnover is three times that of the UK flagship store in London's Oxford Street.

That only the Louvre has more visitors than the Megastore is testament to the Virgin Retail policy.

Its 11 outlets outside the UK and Ireland — which were joined on June 4 by a new 2,500 sq m site in Vienna and will soon be supplemented by a further two in Barcelona and



Export success: WH stores are providing an exciting experience for local shoppers

Los Angeles — are all designed to provide a new experience for local shoppers.

It is no lame boast. Virgin, HMV and WH Smith have all proved to the world that British record retailing is different.

According to Kevin Hawkins, director of corporate affairs at WH Smith which owns 160 record shops in the US North-east, the UK approach has the edge in terms of the quality of its management and its grip on distribution.

"We invest heavily in distribution systems for a particular area and then can easily bolt on smaller operations as we go," he explains.

In the case of Virgin and HMV, the difference is more visible: both offer a big, bold and best approach.

HMV now has 65 shops outside the UK, the latest of which opened last Wednesday in Ikebukuro, Japan. According to the group's chairman and chief executive Stuart McAllister, it's about time

"power retailing" existed in the record market.

But it isn't just a case of duplicating the British shops abroad. "You must be sensitive to the local nuances," says McAllister.

And Virgin's Alastair Kerr warns that there is no room for complacency, even within Europe. "The people who have not succeeded are those who have assumed Europe is all the same: it's not," he says.

Both McAllister and Kerr stress the importance of em-

ploying local staff and giving the shops a strong national identity, but they're sticking to their brand names. WH Smith, on the other hand, won't be using "Our Price" when it re-names its US chain. "It needs something with more of an American flavour to it," says Kevin Hawkins.

However they brand their shops, it's clear all three chains have been successful by plugging gaps in the market. Listening posts, in-store DJs and an "everything you want under one roof" philosophy may not be a big deal in the UK but, with the exception of a handful of overseas chains such as Tower WeM in Germany and Fnac in France, they haven't been abroad.

The competition is bound to get stiffer. "Our presence has certainly acted as a spur in the US," says Kevin Hawkins.

But in the meantime, with Virgin looking to Eastern Europe and the other chains both planning further expansion, the opportunities for British record retailing to prove its mettle are far from exhausted.

APPOINTMENTS

Product Manager

Licensed Repertoire Division


Sony Music's Licensed Repertoire Division has been established mainly to enter into foreign licensing agreements with UK and foreign independent labels. The agreements range from pure distribution deals for the UK to full territorial licences, with the Division providing full marketing and promotion support.

We are now seeking to employ an experienced Product Manager to manage the day to day marketing activities of the division, but with the desire to develop wider responsibilities in a challenging environment.

Candidates should have an interest in the independent music scene, and because of the nature of the division, international experience would be an advantage. The ability to work in an unstructured environment to meet deadlines under pressure is essential, as is the creativity to solve problems in an innovative way.

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DOOLEY'S DIARY

Remember where you heard it: Three cheers for Marshall Arts and Dire Straits. They stepped in and offered the use of the stage they will use tomorrow night (Tuesday) in Manchester so that **Guns N' Roses** could play their rescheduled gig yesterday (Sunday) . . . When the **fire alarm** went off at the **Island** building the other week, the tastily-named **Suzette Newman** of **Island** trading refused to leave the building, preferring to run the risk of **combustion** rather than stop working. Could she be related to **Dave Bates**, we wonder? . . . **Sony** revealed a hitherto hidden dimension to its **MiniDisc** system at its presentation in **Salzburg** last week, with **Alan Phillips** declaring, "We are confident that MiniDisc is the **musak** format of the future" . . . After **EMI's** shindig in **New York** and **PolyGram's** gathering in **Berlin**, **Warner's** 80 worldwide managing directors have their own conference — the first for two years — in **Boston** this week . . . With all the entries for the **Mercury Music Prize** now in, it's interesting to note that no less than 10 of the albums are by **contemporary classical** composers and around 30% come from the **independent** sector, twice as many as might be expected from its market share . . . **Congratulations** to former **Our Price** buying and marketing director **Tony Bennett** who has found himself a new job as marketing director of **Thomas Cook** and to **Geffen PR Sue Brown**, newly



Hundreds of top music industry executives from around the world poured into the Roof Gardens in London's Kensington High Street last Wednesday for a BPI reception to honour the 120 delegates in town for the IFPI council meeting, the first in London since 1974. The guest list ranged from EMI Music chief Jim Field and Sony's Bob Summer to BBC TV "yool" specialist Janet Street-Porter and Kingfisher boss Geoff Mulcahy. Pictured (above, left to right) are BPI director general John Deacon, Bard secretary general Bob Lewis and BPI council chairman Maurice Oberstein, while (below) EMI president Rupert Perry shares a laugh and a joke with the MDs of Virgin Retail, Simon Burke, and MCA, Tony Powell.



engaged to promoter **Phil Ross** . . . The music-lovers of **MCA** are causing mayhem in **London's Piccadilly** after their move last week. Their new neighbours, the **snooty bankers Rothschilds**, have apparently already complained about the noise. "And we haven't even **unpacked** all the **amps**," remarked one insider . . . Those **In The City** types are coy about it, but whispers from **Manchester** suggest **Circa, London, East West, PWL, Mute** and **Creation** are all planning showcases for the September event . . . **Tony Smith** is to quit as **A&R manager** of **Chrysalis**, but there's no confirmation on his new job. **Word** reaches me he will need to be **totally dedicated** . . . As the **Virgin** lay-offs began making an impact on the **dole queues** of **London**, I am asked to give the numbers of former head of press **Sian Davies** (081 993 3021),

head of creative **Elly Smith** (081 995 5874) and **Juliette Joseph** (081 658 8471) . . . **Damont Audio** moved to deny rumours that its HQ in **Hayes** was **struck by lightning** during last week's storms while copies of **The Messiah** on **Kickin' Records** were pressed. A **flooded** generator room did force the plant to close down however . . . It's all-change at **Sony**, with **Doe Phillips** promoted to international marketing manager for **Columbia**, **Alfe Hollingsworth** moving from **London** to become head of promotions for the **Soho Square** label and **Bertie De Rougement** appointed **Sony Music Video** marketing manager . . . Students from **West Lothian College's** music business course were celebrating last week as the single, **Obvious**, by **Smile** (on their Different Class label) reached number 45 in **CIN's Scottish Chart** . . . **Island** plugger **Andy Taylor** landed her poor mum in trouble by giving her one of the **Disposable Heroes Of Hiphopriety's** "Let's Fuck" T-shirts. **Way** was stopped by one of the boys in blue walking along **Ruislip High Street** and warned that wearing the



PR man **Alan Edwards** is apparently now practicing his talent for publicity on his five year old daughter, by this picture, featured in last week's **Melody Maker**. For the bee on the left performing during **Mercury Rev's** set at **Finsbury Park** last Saturday is none other than the apple of his eye, **Ruby**. "I can ring me up and asked if I could get hold of a couple of kids for the gig, and I thought I couldn't do better than my own," he says. Unfortunately, **Edwards** missed the stage debut of **Ruby** and sister **Josie**, 8. **Way** was away masterminding coverage of client **David Bowie's** marriage to **Iman**.

garment was an offence . . . **Congratulations** to **John Miles** (brother of **Radio One's** **Smiley Miley** and manager of **Timmy Mallett**, **David Jensen** and **Paul Burnett**), who married **Lyn Farrall** in **Bristol** on **Saturday** . . .



Britschool student **Madeline Guest**, 17, gets to grips with the intricacies of magazine design with **Music Week** sub-editor **Andy Martin** last week. Guest is just one of 150 **Britschool** sixth form students to have spent the past two weeks on work placements in every area of the entertainment industry with companies including **BMG, MCA** and **Kiss FM**.

music week

Incorporating Record Mirror

© Spotlight Publications, Lodgepole House, 245 Hacknays Road, London SE1 9UR.
Telephone: 071-420 3636. Fax: 071-401 8035.

A United Newspapers publication

Editor: Steve Redmond Deputy Editor: Selma Webb. News editor: Alexis Scott. Deputy news editor: Martin Talbot. Contributing editor: Matthew Cole. Production editor: Duncan Halliday. Senior sub-editor: Andrew Martin. Ad manager: Mary Drury. Deputy of manager: Judith Rivers. Ad accounts: Steve Masters, Heidi Greenwood, SUE Lucas. Ad production assistant: Kate MacKerran. Publisher: Tony Evans. Secretary: Linda van der Wall. For Spotlight Publications — Group production editor: Kay Sinclair. Group special projects editor: Karen Fox. Group ad production manager: Robert Clarke. Group publishing editor: David Dalton. Executive Publisher: Andrew Brain. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association. Printed by Process Press. UK subscriptions, including free **Music Week** directory every January: £85 from Computer Postings, 120-128 Lavender Avenue, Mitcham, Surrey GU14 7HF. Tel: 081 648 8142. Fax: 081-648-8873. UK £28.00. Europe £120/US\$190. The Americas, Middle East, Asia and the Indian Sub Continent £165/US\$230. Australian and the Far East £220/US\$350.

ISSN 0926-1548

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