4 Head hunt Madonna in search for staff to man label's London base

How Johnson and Roses cases affect contracts

Case study 8 Cream slice 21 Jack Bruce among top reviews on Market Preview

In transit Distributors rely on speed



nusic wee

For Everyone in the Business of Music

16 MAY 1992

Majors' acts floored by indie chart fudge Major record companies have

been floored by a final ruling on the indie chart row which has retained distribution as the key criterion The decision, which follows

a year-long row over the chart. was immediately dismissed by critics as a "fudge" It comes after a furious

round of last-minute lobbying of the CSC's Bard and BPI camps on the CSC, headed by Simon Burke and Tony Powell For a record to qualify for

either chart it must be both distributed by an independent distributor and "fit broadly into" the indie genre. The committee also said



Burke and Powell: lobbied that a record "should not be excluded unless there is a good reason to exclude it". It would qualify if it has "some indie or alternative element."

The chart appears to favour the indie camp in the row, but Mute founder Daniel Miller says he does not support any form of genre chart. This will restrict the scope

of independent music and stifle creativity," he says. The decision will be felt hardest by independent labels which have sold minority stakes to majors. Big Life chairman Jazz

as a minority shareholder, says: "This decision is completely unfair. Above all, it's unfair on the music."

Paul Dowling, marketing director of Go! Discs, which also has a minority PolyGram shareholding, says, "A dis-tribution chart is irrelevant if you're trying to break a band

in the UK or internationally." The ruling comes as a huge blow to the major labels, who were optimistic of getting indie approval for a proposal to run an indie distribution singles chart alongside a genre-based "alternative" albums

Swan returns to PolyGram for DCC launch

Swan, the man who took the company into CD, to help it launch DCC Swan - who was a division

al managing director at EMI until he left at the end of March - helped launch CD in 1983 when he was managing director of PolyGram Record Operations.

I will be helping to facilitate the launch and to make sure we have covered all the bases," he says.

"It's clearly a tremendous product and one that offers real consumer benefits."

One of Swan's key tasks will be to reassure retailers on the pricing and packaging of DCC.
While DCC has the stronger

record company support, Sony - the inventor of the rival new format Mini Disc - has made the running in recent months in dealing with the concerns of retailers.

Managers set out charter

A new trade association for managers, launched by Paul Woolf of music lawyers Woolf Seddon, is to demand a minimum 12% artist royalty from music companies Woolf believes that offers of

lower percentages in contract talks for new signings should be rejected The first meeting of Woolf's

new Artists, Mediation and Protection Society agreed a charter that seeks to: standardise all artists'

e cut down unnecessary litigation

• tie companies to a minimum level of promotion for new acts

News of the first meeting of Woolf's new association comes just a month after Simply Red managers Elliot Rashman and Andy Dodd revealed plans to launch an Interational Managers' Forum at September's In The City convention War of Roses: see page 6.

Cohn asserts moral rights

Artist Marc Cohn has reluctantly allowed Shut Up And Dance to release the dance track Raving I'm Raving, after threatening to block it under 'moral rights" legislation.

Cohn objects to the use of a e-recorded excerpt from his Elvis-tribute song Walking In Memphis, but has given the go-ahead for a limited release. Cohn insists profits from the ingle, due for release next Monday (May 18) through Pinnacle, go to charity. SUAD pressed 35,000 copes

of the single before getting final clearance, but insists the system was too slow. It had by-passed MCPS,

gone directly to Warner Chapwhich sub-publishes Cohn in the UK, but waited a fortnight to hear from Cohn MD Simon Goffe says: "We

tried to play by the system, but the first major use of the moral right law, under the 1988 Copyright Act, was over

the Bad Boys Megamix of George Michael songs planned by IQ Records/BMG Records. Michael blocked the release last April and IQ/BMG have since had to pay costs.

IQ managing director Simon Cowell calls the clash between Cohn and SUAD "dreadful" He says: "The floodgates have

be in fear of writers after this." The moral right law allows an author to stop use of his work deemed likely to harm

opened. Record companies will including 'TO BE WITH YOU' & 'GREEN TINTED SIXTIES MIND' DISTRIBUTED BY © WARNER MUSIC UK LTD. A TIME WARNER COMPAY. ORDER FROM YOUR © WARNER MUSIC UK LTD SALESPERSON OR CALL TELESALES ON 081-998 5929 his reputation. See RM, pl.



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In The City brings in live team

The organisers of In The City - the British music convention taking place in Manchester in September - have appointed a special committee to organise four days of live music for the event

Chaired by Paul Mason of the influential Hacienda club. the committee also includes Nigel McIntyre of Phil McIntyre Promotions, Simon Moran of SJM Promotions and Pete Waterman of PWL.

Waterman says: "Britain is still the most innovative nation in the world as far as music is concerned, and it makes sense to try to pull something off in the UK

"After all, the other events like Midem and the NMS have worked because they have had the credibility of having the

Highlight of the live events will be a major gig in Man-chester city centre on Wednesday, September 16. And Radio One will be broadcasting live

three gigs taking place at the Academy on September 14, 15 and 16. Major labels are planning

showcase gigs and Waterman is masterminding a "European" edition of his Hitman And Her TV show. In The City takes place from September 12-16



Music Week is in an odd comes to charts. In a real sense, like most of our readers, our livelihood depends on them.

But unlike most readers we depend on them in their generality, rather than in the specifics of whether a record gets into the Top 20. Since we are merely an intermediary, our interest

tends to be that which is in our readers' interest. That is why we have been torn over the indie chart

row. Both sides have genuine reasons for their views. Both views are understandably born of What neither side has

really got to grips with is the view of the most important party in the equation, the record buyer.

And from the record buyer's point of view, the argument for a genre chart is undeniable. There's a dance chart; there's a metal chart: there ought to be an indie rock chart.

A chart that features The Sugarcubes, Nick Cave and Verve should also have room for Carter, The Cure and Nirvana. That's the consumer view and that's the view which counts.

That does not necessarily exclude the possibility of an independent companies or independent distribution chart. If there is a demand for an industry-based chart like that, for labels seeking overseas licensing deals, there's no reason why it should not exist.

What have we ended up with instead? A hotch-potch, a fudge, a thin gruel of compromise, tainted with a dose of expedience.

What a pity after so much discussion to have ended up with such a mess. For attempting to please everybody ultimately pleases nobody.

This magazine is now faced with the decision of whether to print the results of the Chart Supervisory Committee's deliberations. We're not convinced. Are

Ernie versions spell confusion Controversy and confusion

surrounds the release of two versions of the Benny Hill single Ernie, following the comedian's death last month EMI's original Christmas

1971 hit is released on May 18 in seven-inch, CD and cassette, followed by a shaped picture disc on May 26 Product manager Wendy

Furness says the decision to reissue has been made because of public demand. An album compiling his 1971/72 recordings, entitled Ernie, is released on June 22. The second version of Ernie.

released today (May 11) on seven-inch and cassette, was recorded last year.

American company Con-tinuum had signed the deal with Hill last year for an already completed 15-track al-- Benny Hill ... The Best Of - which is released later this month Continuum group president

Tim Brack says a portion of royalties from Ernie is to be donated to MENCAP

Priority product only, pleads EMI

EMI's distribution arm has asked its labels to hold back on all unnecessary new releases for the next two months Jim Leftwich, managing di-

rector of EMI Music Services. says he has made the plea because of the logistics of the massive move from Haves to its new Leamington depot, believed to be the biggest in UK record industry history "We have asked labels if

they can review those new releases which could sensibly soften the load for us," he says. Many releases may be un-able to be put back due to worldwide release schedules or

because marketing campaigns are too far advanced. Leftwich has also further delayed the phasing in of back catalogue stocks at LeamingLeamington move: problems

ton. The final units should be

moved to the new centre within the next fortnight. "It has been incredibly difficult," he says. "I'm sure we have been impacting on some

people. But we are minimising that as much as we can. New release product was first shipped from the new centre on April 20, while chart product followed a week later.

An estimated 100,000 vinvl deletions will be left once the move is complete, all of which will be recycled

"We have taken the opportunity to drastically review our deletions," says Leftwich. Particularly with vinvl. There is no point moving a load to Leamington which will

probably never be sold. The new purpose-built base will stock mostly CDs and cas-

settes. Vinyl will take up just 10% of the plant's capacity, save Leftwich EMI took over the lease of

the new building last December. A fully-automated system was installed at the beginning of the year followed by a new computer system just two months ago. The telesales department moved in March.

MERCURY MUSIC PRIZE

Criteria set for Bookers mean sales best LP prize would take that to around

Top book publisher Faber and Faber says the music industry should leap at the sales opportunities offered by the Mercury Music Prize - but it should not be worried by controversy.

Faber has published the winning Booker novel four

Publicity director Joanna Mackle says: "I think a music prize is a great idea, and I would have thought it could be

even bigger than the Booker. Mackle says the effect on a book's sales of winning the prize or even a shortlisting can be dramatic. "A shortlisting can multiply sales by a factory

of seven or eight," she says.

When Hodder and
Stoughton entered Thomas Keneally's Schindler's Ark for

COUNTDOWN TO THE MERCURY

June 5 July 13 Shortlist announced August 3 Sampler released September 8 Winner announced at

presentation dinner. the 1982 prize it was on the back of an initial 4,000 copy

print-run. The book was the winner and immediately sold 70,000 hardback copies in the four weeks after the presentation. It has now sold 125,000 copies.

A novel by a previously unknown author would typically have an initial hardback print-run of just 2,000 copies, says Mackle. Shortlisting

15,000 sales and a could expect to sell between 60,000 and 80,000 copie Sales of the paperback edi-

tion, which generally follows about a year later, are typically around 150,000 copies But Mackle sounds a note of

caution. "There are other book prizes which do not work nearly as well. The marketing has to be right. And you have to have controversy. You have to have people disagreeing with the shortlist.

Although the Booker began in 1969, it did not take off un til 1980 when a row about the choice of William Golding's Rites Of Passage as the winner over Anthony Burgess's Earthly Powers burst into the national press.

The Mercury Music Prize will be open to all "contemporary" music from the UK and Ireland released between June 1 1991 and this June 30. It includes virtually all rock,

pop, jazz, folk, dance and con temporary classical, but will exclude artists such as Nigel Kennedy who reinterpret classics. Artists must be British or Irish or must have been based in the UK or Ireland for more than three years. Only record companies are

allowed to enter albums, since a qualification for entry is that companies must be prepared to license tracks for the cut-price sampler which will promote the 10 shortlisted entries.

Entry forms will appear in next week's Music Week. The entry fee is £200 per album.

As an industry it's about time we started a campaign for college radio and recognised the benefits it could have in providing exposure for new acts and training for future radio workers.

I'm certain the current state of British radio is seriously detrimental to the long-term health of the music business.

At the moment, music radio in the UK is either dance-based, Top 40 singles-based, gold or irrelevant.

The result is that artists with the potential for worldwide careers - The Cure, The Smiths or The Pink Floyds of tomorrow get little radio exposure.

College radio could give the most reliable support for new types of music. While the ILR stations and daytime Radio One are programming only singles there are precious few outlets for the major album artists of the future.

What is good about college radio in America is that it allows young kids to play the music they want to play. At times it's wacky and pretty awful - but they are providing exposure for music which does not usually get an outlet.

With financial pressures affecting BBC radio training provision, the development of college radio could provide vital experience for broadcasters of the future.

As an industry we could start providing some finance - maybe through the BPI and MPA - for college radio stations in some of the existing communications courses

At the same time, seeing that the government and its new ministry covering broadcasting cares little about radio, we should take the chance to let them know what we want and need as an important and influential industry College radio is what we

should be campaigning for - let young people get hold of those studios and

transmitters and give us all a kick up the backside. Management.

BMG guns for classics share

marketing director of BMG/RCA, plans to challenge "head-on" the overwhelming classical market share dom nance of PolyGram and EMI. writes Phil Sommerich.

Figures published in MW last week showed the two companies with around 75% of the full-price market between "Our market share is far too cordings we are making now, says Foster. "We are going to go head-on and compete with

the major companies At present, BMG has about 7% of the classical market well behind the big two But Foster aims to change that by marketing mass compilations, possibly backed TV advertising, seeking

"I haven't got a great big budget - that would be a recipe for disaster - but we spend carefully on targeted areas on a project-by-project basis," he says.

In particular he aims to: o give a higher profile to artists such as conductor Leonard Slatkin - whom he originally signed for Virgin more TV and radio airplay Classics - and the Guildhall of his product, and stronger

emphasise crossover acts

such as The Chieftains and Cleo Laine

· build on the strengths of artists such as James Galway and Evelyn Glennie.

BMG's acquisition of the rights to the Olympics Gala, headlined by Placido Dom-ingo, Jose Carreras and ingo, Jose Carreras and Montserrat Caballe is expected to give the labels' profile an immediate boost.

small for the quality of back **DeMann reveals** Madonna's plans

donna's new Mayerick multimedia company is expected to open within six months, the star's business partner Freddy DeMann has confirmed.

DeMann will be in charge of the day-to-day running of the label which the two have form ed with Time Warner as part of Madonna's £35m deal signed last month. "Madonna is not going to be

involved on a day-to-day basis," he says. "But she will be involved in all the major decisions: artistic and executive

The company is not going to change her approach to her own career: that's why I'm



DeMann: day-to-day role DeMann says Madonna is unlikely to spend much time

Currently, Madonna DeMann are looking for an executive to head the London office as well as an A&R chief and other staff for its Los Angeles HQ and New York of-

DeMann has advised Madonna since 1983, as the head of DeMann Entertainment, a management company which represents The DiVinyls and Lionel Richie, and formerly handled both The Jacksons

and Michael Jackson Several artists are under consideration, but none have been signed yet, says DeMann.

The UK arm of the Songs Of Pain campaign is being run through Kerrang! The five-track disc. featur-The label's first release is likely to be the next Madonna al-

ing Obituary, Deicide, Sadus, Defiance and Xentrix, can be exchanged for a youcher printed in the magazine.

Roadrunner to

ship free CDs

for stores tie-in

Roadrunner Records is distri-

buting 20,000 give-away rock CDs as part of a cross-Euro-

pean promotion through 500

Rock Hard and Metal Hammer are backing the push in other territories.

Each of the 50 specialist rock retailers participating in the UK will have to stock the latest albums by the acts, and will be provided with in-store promotion material.

The campaign is costing just £40,000 throughout Europe, says Roadrunner's international marketing manager Frank Stroebele.

EMI booklet to lure buyers months as well as top-selling EMI is hoping to lure classical The book is a competition

buyers back into the shops by distributing 200,000 copies of a catalogue-based brochure over the next month, writes Phil Sommerich. Classical Choice, the 12-

page booklet listing new releases for the next three series such as DDD and British Composers, has been in-Gramophone and Classic CD. A further 60,000 have gone

to retailers and another 40 000 will go to "committed" buyers on EMI's mailing list.

with a prize of 100 CDs. Entrants are required to take their forms to one of 200 listed dealers or specialist EMI Classics director Roger

Lewis says the campaign may he reneated in the autumn

brews up Little Village, Boogie Radio One is keen to im-

Radio One is to stage an American music festival this summer in a bid to increase its live music profile in London. The concert series is promot-

ed by new company Sol Entertainment as part of a three year deal. The Festival involves 19

events staged in nine London venues over eight days around July 4, American independence day Acts include Emmylou Har-

Down Productions special screening of The Blues Brothers

Sol Entertainment, set up by the importers of premium lager brand Sol, is headed by Andy Hudson, who produced Capital Radio's Music Festival until this year.

Capital's annual Festival has been sponsored by Coca-Cola for the past three years, and packages a range of con-

certs at different venues under one banner Sol marketing manager Jill

Cramer says £1m has been invested in its venture, which gives Sol Entertainment independence from the Mexican brewer and resources to act as a promoter. "We don't stand to make

money out of it," says Cramer "but we want to attract people to Sol who go out and spend money on concerts."

prove its profile in London, where its market share has de clined since the introduction of specialist music stations

The deal involves no financial links between the two parties, but does link the Sol name indirectly with Radio One.

Sol Entertainment is also planning a series of college tours with rock acts, and one off London showcases for visiting American artists

Wilson Phillips hot up for new LP

to be released by SBK/EMI next month, is promoted by a "steamy" video, but it has been cleared for TV

Shadows And Light, releas ed June 1, is the follow up to the group's self-titled debut of two years ago, which has sold 318,000 copies in the UK and



spawned four singles The new single, You Won't See Me Cry, released today (May 11), is accompanied by a promo that EMI labels marketing director Mike Andrews describes as "mildly erotic" The group are filmed in a mix of monochrome and colour, bemoaning the loss of a lover

The video is premiered on the May 16 edition of The Chart Show, and a one-minute excerpt is booked as a solus ad slot in The South Bank Show the day before the album's re-

A live appearance on Wogan or TV-AM is under consider-

areas and is expected to under-

In his first major interview

with the Financial Times, Mellor was unambiguous

about the extent of his planned

area where there is an existing

"I can't think of a single

take a policy review

NEWSFILE Over 70 companies, including

Virgin Classics and Conifer, have booked exhibition space at September's Classical Music Show at London's Barbican Contro

Electronics giant Philips. which owns 80% of PolyGram saw a 29% rise in net profit in the first quarter of 1992 to FI 174m (\$94m) on sales of F1 12.96bn (\$6.99bn).

The Radio Authority moves next Monday (May 18) to 14 Great Queen Street, London WC2B 5DG. Tel: 071 430 2724.

Jazz FM has appointed Graeme Moreland to the post of programme controller. He had held previous positions as deputy programme controller of Century Radio in Dublin and head of music with London's Melody Radio

HHL Publishing has redesigned Rock Power magazine and is changing from monthly to fortnightly publication from May 21

Management company Ricochet has moved to 5 Old Garden House, The Lanterns. Bridge Lane, Battersea London SW11 3AD. Tel: 071 924 2255.

The Hedley Roberts Trust and Single Minded Promotions are presenting a benefit in aid of the Russian Orphans Appeal at London's Ministry Of Sound on May 20. The Farm and A Man Called Adam head the bill

Telstar leisure's mail order arm Star Direct is launching a £500,000 Europe-wide campaign for a Queen box set including video, CD, book and other merchandise. The Box Of Tricks package is priced at £49.99 (plus £3.50 P&P)

Music Enterprises press and promotion company has secured a deal with soft drink brand 7UP, its first non-music

Wire editor takes jazz role at PolyGram

PolyGram Classics has appointed Richard Cook, editor of The Wire magazine, to the new post of head of jazz, writes Phil Sommerich

Cook, who is also a broadcaster and Sunday Times jazz correspondent, moves to Poly-Gram on June 8 after overseeing the 100th issue of The

Peter Russell, director of PolyGram Classics, says Cook will be in charge of coordinated marketing and pro motion of jazz product, which has been sold under the group's various labels — principally Verve via Polydor and Emarcy through Phonogram.

Cook, 35, says "PolyGram has a wealth of superb back catalogue and some very good new signings." But so far that has not really been exploited.

Minister of Fun to address BPI ag

Newly appointed Secretary of State for National Heritage David Mellor will speak at this year's BPI annual general meeting, to be held on Wednesday, July 8, at the Britschool in Croydon

Mellor will also perform the official opening ceremony of the school on the same day, as it celebrates its first year of

It will be the second time Mellor has addressed a BPI agm. In 1990 he spoke to the agm about the Broadcasting Bill he was then piloting through Parliament. His new ministry combines responsibilities for arts, broad-



Mellor: second BPI speech

casting, museums, sport and Mellor is now meeting with key figures in each of these

policy that doesn't have to be taken down, inspected, scrutinised and at the very least polished up and probably together again," he said

frankly, dismantled and put Last week's Queen's Speech confirmed the establishment of a National Lottery which is expected to raise a total of

liaz quits but Red Place stays Sony has ruled out any closure The Spaniard's departure

of its international base in London's Red Place following the departure of regional vicepresident Manolo Diaz to rival PolyGram.

Replacing Diaz is Sony Holland's current MD Richard Denekamp. Although he will eventually drop his existing responsibilities, he will remain based in Holland Sony Music International

senior vice president Tom Tyrrell says the decision was a natural one because Sony already has a major distribution base and cassette manufacturing plant in Amsterdam.

Denekamp will oversee all Sony's European companies other than the UK. Spain. France, Italy and Germany He will report to Bob Summer, as do the heads of the five territories, including Sony UK's Paul Russell

Diaz, who has been based in London for just nine months, has quit to become PolyGram's president (Latin America) heading a new American office in Miami

follows months of speculation about Sony's London opera-tions and an allegedly "tense" relationship between Diaz and Paul Russell. Diaz says Russell had no

bearing on his move, but he concedes. "He is very temperamental and I am very tem-peramental," he says.

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War of Roses tips

A year ago the Stone Roses case rocked the industry when a judge threw out a contract which many thought unremarkable. Steve Redmond asks artist lawyers what difference the cause celebre has really made Would you risk your shirt on a Billy Joel record? US lawyer Allen in Grubman would. The best anecdote in Fred Danner's burd expose of the US record business. The Hitmen, tells of his negotiations with CBS chief Walter Yetnikoff over a new Billy Joel contract. It ends with Grubman on his knees in Yetnikoff's office begging for more points.

He got them, but not before Yetnikoff had literally ripped the shirt off Grubman's back.

Music industry law is not yet showbiz as it is in the US, but certainly it's more of a talking point than it has ever been. Whether in the string of high-profile deals struck by the likes of the Jacksons (Michael and Janet), the Rolling Stones and Madonna, or the recent series of disputes strovbling everyonem Talk Talking and the structure of the profile of the pr

contracts are news.
Most notorious of all was the Stone
Roses versus Zomba case. It's almost
exactly a year ago since the band
walked free of their contract after
Judge Humphries declared in the
High Court: "The contract... is to my
ind so entirely one-sided and unfair
that no competently advised artist...
would ever have agreed to sign it."

would ever have agreed to sign in other through the time that he had originally been interested in one major conflied at the time that he had originally been interested in other through the state of t

The Stone Roses case may have made no new law. In its concentration on the importance of expert legal advice and the avoidance of restraint of trade, it simply mirrored the Schroeder versus McCaulay case nearly 20 years before, but it sent lots of lawyers back to the drawing board.

The Roses' lawyer, John Kennedy, says the most immediate effect has been on the length of term offered to artists. Sony — a consistent hardliner — is now the only major to insist on eight albums, he says, and most of the others now settle on six.

Others attribute a whole range of changes to the Roses case, from guarantees of creative freedom and control over recording budgets to more stringent release commitments. Some are sceptical of the direct

effects of the Roses case. John Cohen feltest of the Roses case. John Cohen of Clintons, for instance, suggests the recession may ultimately be more important in the way it has reduced advances and coyalties. But doverall it is clear that the industry has been through the 53-page judgement with a fine-toothed comb.

In a whole range of incremental

mays, the Roses case has resulted in contracts which address the historical imbalance almost invariably implicit in a recording or publishing contract; it grants rights to the record company, but puts obligations on the artist.

Such an imbalance is not necessarily unfair in itself. As Peter Caisley, now commercial director of Zomba UK, points out: "We make corromous investments in new untried artists and only a minority are successful." A record company must, after all, have some way of protecting its investment.

But judges have time and again come to the conclusion that such contracts take protection of that investment to such a degree that it encroaches on the rights of the artist.

encroaches on the rights of the artist. Some now question the whole basis of record company contracts. Tony Morris, of Cameron Markby Hewitt, took one minor step in that direction last month when he started marketing a "standard" contract to independent labels.

"A copyright assignment is a copyright assignment and I can't see why there shouldn't be a form of words which is acceptable to the whole industry," he says.

The problem, as John Kennedy points out, is that, "any standard contract is going to be treated as a starting point."

It could only succeed as an industry initiative. Even then, in a competitive business, there will always be one artist who demands and warrants being made an exception.

Morris acknowledges his contract is

relatively modest in its ambitions. It simply codifies common practice. But Paul Woolf — the outspoken partner in London practice Woolf Seddon — typically proposes something even bolder: throwing away the book and starting again.

"Even the best record companies play the percentage game," he says. "They take the periodical risk of litigation as an on-cost. And their bog standard answer is 'If you're successful, then you can renegotiate'."

The lawyers' grievances are many and varied.

Packaging deductions are just the

Fackging detections are jobs to start of it. "No one even pretends they bear any relation to the costs of packaging any more," says John Kennedy. But they are universal nonetheless. To take one Island Records

producer's contract as an example, the only format not to generate a reduced royalty rate is the plain old white paper single sleeve.

Opt for anything more complicated and the deductions quickly mount — 15% for a standard vinyl album with plain inner sleeve and no insert, right up to 25% for CDs.

But such deductions are not the only way in which an initially generous royalty can be whittled away: sales to the armed forces, record clubs and libraries all typically attract a halved royalty rate; coloured, shaped or picture discs tend to be royalty-free for the first 10,000 units; and the

Schroeder versus McCaulay

1972 (House of Lords 1974)

18 a mysake wheth Los Grow Afvar by
Red my Yose by Elizon Lighthouse blooky in
Bened with the Committee of the Com

McCausey had signed an exclusive worldwide deal with January and its owners Mr and Mrs Aaron Schroeder in 1986 as an impoversised 2 year-old without independent legal advice. By 1972 and despite a series of hits, he still felt impoverished and he finally got around to

felt impoverished and he finally got around to reading the small print. In some ways the January deal was unremarkable. Its 50/50 publisher/writer split w standard for the time. But it was the imbalance

of obligations which upset the court.

The initial five year deal with a noctor to it which had by this are year deal with a noctor for the property of the pr

In the case of overses oryshes, the contradid down that his royaltee would be harbed if anamy had a local subsidiary. That caberal harbed is a local subsidiary that caberal harbed is a local subsidiary that caberal pain \$5,00, leaving McCeally with just 25%, in the case of ferrang, he roceved even less harbed a local administrator took a 30% fee and here a local administrator took a 30% fee and contract the subsidiary of the subsidiary of the which retained 50% before towarding it to continue the subsidiary of the subsidiary of the original subsidiary of the subsidiary of the original subsidiary of the subsidiary of the original Serman royaltes.





balance of power



ZTT Records and Perfect Songs versus Holly Johnson 1988 (Appeal 1989)

(Appeal 1 303)
Holly Johnson should have been a happy man: his first three singles with Frankle Gos To Rollywook had all gone to number one, as had the album, Welcome To The Plessuredome. But relations with the group had foundered during the making of a disastrous second album, Johnson wanted out and the two companies — ZTI and Peffect Songs, both owned by producer 2TI and Peffect Songs, both owned by producer.

Johnson wanted out and the two companies — ZTT and Perfect Songs, both owned by producer Trevor Horn and his wife Uill Sinclair — sought to enforce their contracts, which included "leaving member" clauses. Again the key issues were the onerous

Again the key issues were the onerous ronditions on the artist and the lack of comparable obligations on the record label and oublishing company. And since both had been rigned as a package on a take-ic-or-leave-it basis, he judge made it clear that if one felt, then so would the other.

The groot company effectively had total.

The record company effectively had total ristatic control, including choice of producer and, importantly, over the level of recording budget, otherwise was particularly concerned that costs to the second albom had costed to CPA(DO), the control of the control of the cost to the cost of the cost remaining by them and refu group had finished rost. Since the recording costs were fully secupable, from a defectively spent ESO0000 Franke Goes To Hollywood's money — and sey had no say in what for some producer when the cost of the cost producer was the cost producer of the cost producer was the cost producer of the cost producer was the cost producer of the cost producer was producer of the cost producer of produce

Most significant of all ZTT was under no obligation to release the group's recordings; if could effectively "sterilise" the group - make them forcibly unemployed — for the full term of the contract.

The coart ruled the contract overall to be in restrained trade with one rigida declaring it "onessiv one-draft of trade with one rigida declaring it "onessiv one-draft."

licensing of tracks to multi-artist compilations or to the incentives market also produces a discount to the

And it doesn't end there. If artists' lawyers pursued their entire shopping list, many of today's contracts would look very different.

John Giacobbi of Entertainment

Law Associates, for instance, cites reversion of copyright after term plus 10 years; royalty escalations at gold and platinum sales levels; more generous audit rights; and full termination rights.

It's enough to give some directors of business affairs apoplexy. But lawyers confess in most cases they are never going to get all that they want.

Inevitably some companies are easier to deal with than others. David Franks, of the Simpkins Partnership, says: "Those with an American ethos tend to have a tougher attitude

towards things."

As John Kennedy puts it: "There's no use saying to an American company the band hasn't got anything to live on. They are likely to say they don't care — as long as they're alive for the six weeks they're needed in the studio."

Ultimately, even if the lawyers could get exactly what they wanted, they accept that there's a downside in being too hard-nosed. "I always say to artists 'Don't let me

talk you out of a deal," says Tony to Mores. The caple who would Mores. The caple who would Mores. The good to the caple who would we say deal is better each of the caple. One of those people is about Kennedy "With the exception of DCC and Mini Disc rates, most record contracts are becoming fairer," he says. "And it is in all our interests that there is a strong and profitable record industry,"

Peter Caisley of Zomba says artists should be wary about pressing their suit too hard — for their own sakes. "In the long term it will make record companies more cautious about signing, which has got to be to the disadvantage of the artist." he says.

It would be wrong to be complacent but, says John Giacobbi, the kind of sharp practice on foreign income exposed in the Tony McCaulay and Elton John cases is now a thing of the past. "It's pretty close to fraud and woudn't be tenable in this day and age," he says.

age, ne says.

It is clear the Roses case — and
those which preceded it — have made
a difference. Artists do in the main
have more rights and protections than

In some respects, confesses one practitioner, the pendulum may even have swung too far. Artists are, after all, every bit as fallible as the companies to which they sign.

There's probably some way to go yet, however, before we see a record company asking a court to release it from a contract which unfairly benefits an artist.

versus Dick James and Dick James Music 1985

Danies - MUSIC 1903

The of the longest cases of exent times at over 50 days and with a final judgment which runs 50 days and with a final judgment which runs 1900 days and with a final judgment which runs 1900 days and 1900 d

John — later joined by Taupin — decided to test
the contracts in court.

This fapse of time would turn out to be cruc when it came to his major claim, for the guash The contract had been signed without independent legal advice at a time when Taupin was aged 17 and when John was 20 and when the age of majority was 21.

particularly in regard to foreign royalities, where they argued that the introduction of a number of DJM subsidiaries acted to unfairly reduce their royalities by up to ETM.

The judge found against John and Tauphin on the main matter of the return of copyrights and masterfapes, but agreed that they had signed the contracts while unfairly under the influence of James. He also found DJM guilty on the question of the foreign subsidiaries. Significantly, he said publishers own a "fideclary" responsibility to writers Signed to them. This means that where writers signed to them. This means that where company owns a duty to look after not just company owns a duty to look after not just to sown interests but those of the writer.





Silvertone Records and Zomba Music Publishers versus The Stone Roses and Gareth Evans 1991 (Appeal pending)

Judge Humphries tropped back into the High Court to deliver his verdict in the most influential of rocent industry court cases. Again the case hinged on the issues of restraint of trade and inequality of bargaining di

In the Roses case, they had relied on a lawyer with no specific music industry expertise; what Zomba intended as an opening bargaining position was consequently signed atmost unaltered in March 1988.

them re-recording works previously recorded to Zomba for a period of 10 years after expiry. The company again had no obligation to release the group's work, thus putting it in the position that it could compel the Stone Roses to

let to the sized for 17 years.

The judge declared. The contract was not fair to the Sione Roses, was oppressive and imposed unjustified and unjustifiable restraint of trade." Even more dramatically he said: "The contract... Is to my complete year dayling and unfair that occupate years with the contract... Is the contract... would ever have agreed to sign it." The Resex were released from their contract and

st., would ever have agreed to sign it. The yet, I we were released from their contract and one of the server released from their contract and one of their contract and one o

MAINSTREAM

Alhums

Less dynamic than many of her contemporaries, Meli'sa Morgan has never really had the success she deserves, but the dearth of good soul albums that has been one of the side effects of the dance boom has left something of a vacuum, which is at least partly filled by Meli'sa's Still In Love With You. The title track, a remake of an Al Green hit, sets the pace for an album likely to do rather well

The curious and the nostalgic will make up the bulk of purchasers of Meanwhile, the new album from 10CC. With only Eric Stewart and Graham Gouldman operating as fulltime members (5CC surely?) though Lol Creme and Kevin Godley do appear as guests, the group's first album since

1983 is a major disappointment, their flair for clever lyrics and concise melodies scemingly eroded by time.

"Ladies and gentlemen there are seven acknowledged wonders of the world, you are about to witness the eighth" are the first words to be heard on 3 Vegre 5 Months and 2 Days In The Life Of . . . the debut album by Arrested Development, and though they don't quite live up to this daunting epithet, they prove to be a more than promising new rap act. The single, Tennessee, is closer to De La Soul's daisy age, and will provide the group with a bridgehead to

PICK OF THE WEEK

success

DINAH WASHINGTON: Mad About The Boy (Mercury 5122142). The venerable jazz vocalist's distinctive style has been heard widely recently, the title track of this album

providing the latest audio accompaniment to a Levi 501 TV ad. This selection of her best-known recordings is well-chosen and likely to have wide appeal.

Singles

Even an import ban wasn't enough to prevent Jump the debut single from Kriss Kross from making the Top 200 here last week. Now due domestically, the record, which has been number one in America for three weeks. is certain to be a massive success Against an unusually fresh and eclectic backdrop, the two 13-year old rappers make a highly infectious noise incorporating some ragga

influences in their assured performances. Despite a slightly suspect vocal style, Ce Ce Peniston is the dance sensation of the past six months. Her latest single, Keep On Walkin', is faring equally well in the



Peniston: dance sensation

clubs and is destined for immediate crossover. Capercaillie have been extremely popular in their native Scotland for some time, winning a firm fan base for their gently inoffensive and sometimes bewitching attempts to bridge the divide between traditional Gaelic and contemporary music. Their new EP, A Prince Among Islands, released to coincide with last weekend's TV documentary of the same name, features four fine examples of their

work. Expect a healthy procession of viewers to lift this one into the charts.

Marillion is the latest, and one of the least expected, hands to remake a Seventies song, turning their attention to Sympathy, a Top 30 hit for Rare Bird 22 years ago. Not on any album, as yet, and supported in various formats by live versions of Kayleigh recorded in Argentina and Birmingham, it's likely to be one of their bigger hits.

PICK OF THE WEEK BENNY HILL: Ernie (The

Fastest Milkman In The West) (EMI ERN 1). Picked because of its obvious potential. Of the many and various comedy singles to top the chart (My Ding-A-Ling, Livin' Doll, The Chicken Song et al) this one at least has the wittiest lyrics, telling of a love feud between rival milkies A major hit all over again.

Alan Jones

DANCE

Omar returns to the fray with Your Loss My Gain (Talking Loud TLK32) which boasts his usual strong rhythms and smooth soulful vocals combined with an unexpectedly latin/jazz feel. Sales will be boosted by the inclusion of a couple of sought after tracks, iously available or limited promo issued late last

From the same label comes Galliano's new single, the low-slung moody jazz rap of Skunk Funk (TLK33) with mixes from The Young Disciples, Mick Talbot and a typiadventurous Andy Weatherall Its release co incides with a major country wide tour Oliver Adams must current-

ly qualify as one of the hardest working people in dance music, cropping up in Praga Kahn, Digital Orgasm, Code Red, and Atomizer-2 among others. He has now teamed up with Fellow Belgian Pat Drimson to form 2 Fabiola and record Milkyway (Better Days 12BET104) which alternates between relentless hard core and more tuneful ambi ent/piano breaks. Someone who is much much less prolific is UK house pioneer Julian Jonah who makes one of his criminally rare vinyl outings with The Welcome To The Disco EP (Bump'n'hustle BUMP11). The four quality tracks include the uplifting retro sounds of the title track plus some tasty deep house and jazz funk grooves

PICK OF THE WEEK

BASSHEADS: Back To The Old School (de/Construcvia Parlophone 12R6310). After scoring a Top



Five hit with Is Anybody Out There?, the Liverpool-based outfit return with a far more original track. Built around a vocal sample from Jomanda's 1988 Big Beat classic, Make My Body Rock, the single starts off as a traditional house track before entering a prolonged ambient phase and then emerging as a really kicking piano-based rave tune. Andy Beevers

REISSUES

reissue company identity is all important. Thus several companies have established series in the hope of developing brand loyalty. The trick, of course is to create an identity both broad enough to have appeal and narrow enough to still be identifiable A case in point is Castle Com munications' Collector series Divided into two elements single artists CDs dubbed "The Collection" and genre CDs, the series is the centrepiece of Castle's reissue activities. Recent additions to The Collection include Grand Funk Railroad CCSCD 332) The Band (333), The Allman Brothers (327), Ray Charles

(328), Connie Francis (325)

Though they are mostly con-

and Dollar (320).

structed along the Best Of principle, it's noticeable that it's the album artists who are best served by the Collection. The Allmans, Band and

Grand Funk compilations are all top notch. Most surprising is the Grand Funk compilation Much hated at the time (early Seventies) for their proto heavy metal thud, now tracks like We're An American Band sound quite charm-

The Collector series is more hit and miss when it comes to genre albums. West Coast (323) clearly makes sense. Similarly there is a world of Southern Rock (322). There certainly is an East Coast Rock (324) but whether it is perceived by consun including The Band, and Jim Croce is another matter.

JACK BRUCE: The Collection (Castle Communications, CCSCD 326). Too often ignored or merely remembered as a member of Cream, this outing confirms Bruce as a major artist Phil Hards

CLASSICAL

The young German conductor Franz Welser-Most has been getting a lot of media billing as the most nowerful orchestra director in Britain, in the runthe London Philharmonic's assumption status at the South Bank in

EMI's live recording of the 31-year-old conducting his band in a performance Bruckner's Symphony No 7 in the Albert Hall last August should counter some of the snider criticism of the partner ship. The heavyweight work is delivered with a strong sense of coherence and flow. It's a good performance, with a promise of great ones to come. Critics who say the age of solidly cemented orchestra/

conductor partnerships is gone should also take heart from two new Decca releases from Charles Dutoit and the Montreal Symphony Orchestra. They've been together since 1977, and a sparkling account of eight popular Rossini over tures and a coupling of Tchaikovsky's Pathetique Sym-phony and Romeo And Juliet contain first-rate, vividly coloured, velvety smooth playing,

PICK OF THE WEEK Por Favor. I Salonisti:

Decca. This is a transatlanti crossover which will appeal equally to Fifties nostalgia fans and classical buffs. Eighteen tracks show the wide influence of Latin American rhythms, dance from Milhaud's Twenties classicism to Astor Piazzolla's jazz tangos. I Salonisti play them all with loads of verve. Phil Sommerich

INDIES

If 1992 has yet to unearth a trend, a potential New Glam movement looks like it. After Sweet Josus and Verya's star. ling debuts, Adorable's debut single Sunshine Smile (Creation) falls a bit short of expectations, being a poutier, albeit worthy, update of House Of Love, but Suede actually live up to Melody Maker's 'Best New Band In Britain' claim

Combining The Smiths' cut-glass jungle with glam pop's satin swagger, The Drowners (Nude) is the best debut single since The Sugarcubes' Bir day and likely to be the first debut single on a new label to top the indie charts Just out, Kitchens Distinction's single, Breath-ing Fear (One Little Indian), is their most commercial vet: when will radio wake up to these subtle purveyors of sculpted noise and wistful mel-Which also goes for Amerindie exiles-in-London and current Kitchens tour support The Werefrogs' superb single Don't Slip Away (Ulti-

In a strong Cocteau twins vein, Chimera's promising if you can handle the reverence - debut single, Heal Me (Feel So Strange), is taken from Expo, Beechwood Music's complication of six currently unsigned bands, due in early

the albums front. On Levitation's debut, Need For Not (Rough Trade), brilliantly updates the progressive prow ess of pre-punk music with a hardcore mentality. Talking of which, both American popnoiseniks Superchunk's compilation Tossing Seeds (City Slang) and Big Cat's reissues Cop techno-noiseniks

Shoot Cop's debut album

Consumer Revolt should do

well on the back of recent UK

PICK OF THE WEEK SHUDDER TO THINK: Get

Your Goat. (Dischord DIS67V). Last year's mini-alhum Funeral At The Movies won rave reviews but lacked tour support. This time, the Washington DC quartet are supporting Fugazi, which must bring this exhilarating blend of pop hardcore, jazzy in-tricacy and Craig Wedren's gorgeous semi-operatic voice to a wider audience. Martin Aston

10 More Was Was Not Was head new album releases

Ton Marx Richard Marx holds steady in singles chart.

18 Roker Roar Sunderland AFC score indie hit

Dance Don

Don-E makes the world go round

music week



datafile

The Information Source for the Music Industry

16 MAY 1992

CHART FOCUS

nly marginally ahead last week, K.W.S.'s Please Don't Go emphatically confirms its status as Britain's best-selling single by doubling its sales SL2, narrowly held off last week, are still in second place. but now trail K.W.S. by a margin of more than two to one. In turn, they have a nearly identical lead over the new number three, Hang On In There Baby by Curiosity This equals not only the song's original 1974 peak, as scaled by its writer Johnny Bristol. but also the previous highest position achieved by Curiosity. matching their introductory 1986 hit Down To Earth Two of this week's most

impressive achievements are TV-linked. Climbing to number eight from its re-entry position of number 30, En Vogue's My Lovin' continues to reap the rewards of their unexpected performance of the song on Top Of The Pops (April 30), while the Celine Dion and Peabo Bryson duet Beauty And The Beast debuts



ensationally at number 14. Dion and Bryson's hit gained massively as the week went on (it wasn't even in the Top 40 on Thursday) after they performed it on Wogan, and it has obvious chart-topping potential.

The fifth of the Wedding Present's monthly offerings for 1992, Come Play With Me is also their biggest hit to date. debuting at number 10. To chart so highly with a single limited to 10,000 copies suggests that there are so few remaining in the shops that the single won't even be in the Top 75 next week.

Shakespears Sister's Stay disappears from the chart this week, after a 16-week chart residency, half of it at number one. But it is immediately replaced by their new single I Don't Care, which debuts at number 17. Their album Hormonally Yours responds to the new stimulus by climbing to number 14.

The fourth single from Simply Red's album Stars. Thrill Me, is also by far the least successful, falling six notches from its number 33 peak, Meanwhile, Stars is knocked off the top of the album chart for the fifth time. its conqueror this time being Carter - Unstoppable Sex Machine's 1992 — The Love Album. Carter's previous best album chart placing was the number eight posting of last year's 30 Something. Their new album is benefiting greatly from their biggest hit single The Only Living Boy In New Cross, which reached number seven a fortnight ago

Alan Jones

UPDATE SALES Index of unit This % diff. This week last year sales. 100=weekly week week % diff average in 1991 ดก -18Singles 96 -10 Music Video -10 + 28

ALBUM MARKET SHARE BY FORMAT



Four week rolling average * CIN

TOP 10 DISTRIBUTORS

- PolyGram BMG EMI Warner Music
- Sony Music RTM APT JetStar

Pinnacle 10 Pickwick Compiled by ERA from Gallup data. Based on Top 200 album charts April 6 to May 2 1992

CHART NEWCOMERS

CELINE DION & 14 PEABO BRYSON: Beauty & The Beast (Epic) Peabo Bryson has been recording as a soloist since 1970, and sees duets as an occasional indulgence Ironically, it's as a duettist that he has had his only two UK hits. Now 41, Bryson first scored here duetting with Roberta Flack on the 1983 number two hit Tonight I Celebrate My Love. He's also recorded with Melissa Manchester and Regina Belle. His partner on Beauty And The Beast is French-Canadian Celine Dion, who won the Switzerland in 1988. The sone won an Oscar as "best original song" for its writers Alan Menken and the late Howard Ashman, having originally been performed in the Disney movie Beauty And

15 UGLY KID JOE: Everything About You. (Mercury). The



realisation that they were the antithesis of Pretty Boy Floyd. whom they supported at an early gig, gave the then nameless Ugly Kid Joe the inspiration for their name Comprising vocalist Whitfield Crane, guitarists Klaus Eichstadt and Roger Lahr bassist Cordell Crockett and drummer Mark "Animal" Davis, the group hails from Santa Barbara, California. Everything About You is an

ironic rock anthem featured in

the hit movie Wayne's and is already a Top 10 hit

etatopida

34 GAT DECOR: Passion. (Effective). limited white label, Passion quickly established itself as one of the hottest club hits around, climbing as high as number four in RM's Club tune, its perpetrators are at present, preferring to wait until they have established a worthwhile body of work before revealing themselves.

54 NEBULA II: Flatliners (J4M), The Julia Roberts movie gives its Nebula II, a duo from Nottingham comprising DJ old Richard McCormack the Eastwood (Nottingham) based J4M label, Nebula II's

name to this, the second hit by Shot One (20-year-old Joe Shotter) and DJ Coz (21-year-

being licensed to Reinforced.

Alan Jones

CAPERCAILLIE A PRINCE AMONG ISLANDS

Featuring the haunting themes from the ITV network documentary on Prince Charles in the Scottish Island of Berneray





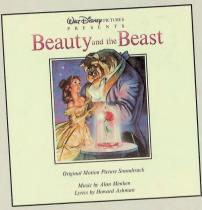
Send new release details to general manager Graham Walker, ERA, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

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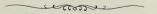
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TOP 75 SINGLES

	This	Last	Monte	Title Label 7 Artist (Producer) Publisher	" [12"] (Distributor) Cassette/CD		This	Lest	Weeks	Title Artist (Producer) Publis
				PLEASE DON'T GO/			38	21		VIVA LAS VEGAS ZZ Top (Ham) Elvis Prester
Δ	1	,	4	PLEASE DON'T GO/ GAME BOY KWS IKing/Wikiams/Gamble) EMI: Kool KaeVirgin	Network NWX(T) 46 (P) NWXC 46 NWXCD 46	-	39	33		THRILL ME Simply Red (Levine/Huckn
-	2	2	5	ON A RAGGA TIP SL2 (Stematt) Limet Westbury/Momentum	XL XLS 29 XLT 29 (W) XLC 29 XLS 29CD	Δ	40	52	2	STORY OF THE BL
	3	,	4	HANG ON IN THERE BABY REAP	8 45377.PT 45378 (BMG) PK 45377.PD 45378 (S)		41	15	4	THE ONLY LIVING
	4	12	3	Curiosity (Adams/Taylor) WC WORKAHOLIC PMLC	intinental PWL(T) 228 (E)	-	42	18		UNEXPLAINED ER
	5	3	,	2 Unlimited (WilderDe Coster) MCA DEEPLY DIPPY	Tug (12/SNOG 3 /BMG) ASNOG 3 CDSNOG 3 /8	-	43	26		UNHOLY Kiss (Ezrin) PolyGram
	6	4	4	THE DAYS OF PEARLY SPENCER S	ome Bizzara YZ 638/- (W)	Δ	44	59		STAY WITH ME John O'Kane (Vetesse) Vis
	7	6	3	NOTHING ELSE MATTERS	YZ 638C YZ 639CD (§) Wertigo METAL 10(12) (F) -METCD 10	-	45	NEW		DUNNO WHAT IT IS The Beatmasters/Elaine V
	8	30	6		st America A 8538(T) (W)	-	46	27		SO RIGHT K-Klass (K-Klass) MCA
-	. 9	8	8	YOU'RE ALL THAT MATTERS TO ME	A 8578C/A 8578CD Arista 115273' (BMG)	-	47	22		TO BE WITH YOU Mr Big (Elson) EMI
MTRY	10	NE		Curtis Stigers (Ballard) Hit&Run/Rondon/Sony COME PLAY WITH ME	412837.665273 RCA PB 453131-IBMGI	-	48	35	5	HOLD ON MY HEA
ENJ	-	-	=	The Wedding Present (Broudie) Hallin YOU Columb	i a 6566647/6566645 (SM)	-	49	_	1	Genesis (Genesis/Davis) E ROUGH NECK EP
	11	10	9	Ten Sharp (Hoogenboezem/Hermes) Sony SONG FOR LOVE	6566648/6566642 A&M AM(Y) 698 (F)	-	50	23	5	Project 1 (Williams) MCA ULTIMATE TRUN
	12	13	3	AI WAYS THE LAST TO KNOW	AMMC 698/AMCD 698 A&M AM 870/- (F)	-	51	37	6	Brand New Heavies (Bran EVAPOR 8
Δ	13	24	2	Del Amirri (Norton) PolyGram REALITY AND THE BEAST En.	AMMC 870/AMCD 870 65366031-6536608 (SM)	-	52	41	3	PLEASE DON'T G
	14	-	=	Celine Dion And Peabo Bryson (Alanasiett) Campbell Corn EVERYTHING ABOUT YOU	6576602 Mercury MER(X) 367 (F)	EST	雨	NEV	-	Double You? (Robyx Prod TENNESSEE
	15			Ugly Kid Joe (Dorn/Ugly Kid Joe) CC	MERMC 367 MERCO 367 LON 318 /LONCS 318 (F)	S S S	54		•	Arrested Development (A FLATLINERS
	16	NE	W	Shakespears Sister (Shakespears Sister/Moulder) no credit	LONCO 31 KMATI 15 KMC 15 (BMG)	-	-		-	Nebula II (Jonuz 4Rawso
	17	16	3	Kim Wilde (Nowels) Future Furniture/Shipmreck/Virgin	KAMTO 15	-	55	53	2	SENTIMENTAL Alexander O'Neal (Jimm) JOY
	18	9	3	Michael Jackson and Mystery Girl (Riley/Jackson) Warne		-	56	43	7	Soul II Soul (Jazzie B) Jaz. SHE'S GOT THAT
	19	5	3	Sisters Of Mercy (Eldrinch) ÉMI/BMG	Tul Release MR 53(T) (W) (MR53 CD	-	57	61	3	R Kelly And Public Annou FIRES BURNING
	20	11	5	Vanessa Williams (Thomas) WC/Virgin/PolyGram	Polydor PO 192/PZ 192/FI POCS 192/PZOD 192 (§	-	00	NEV	4	Run Tings (Meikel Reynol COOKIN' UP YAH
	21	N	W	JOIN OUR CLUB/PEOPLE GET REAL Sunt Etienne (Saint Etienne) WC	Hezveniy HVN 15(12) IPI HVN 15CS HVN 15CD	-	59	64	2	4 Hero (4 Hero) Westbury
Δ	22	35	2	Highard marx (Marx) EMI	Capitol CL 654/- (E) TOCL 654/CDCL 654	_	60	49	6	AM I THE SAME O Swing Out Sister (O'Duffy
Δ	23	28	2	Allison Jordan (Wright) Leiber-Stoller	isia 74321100427/- (BMG) 4321100424/74321100422		61	34	3	REMEDY Black Crowes (Drakoulias
Δ	24	32	2	LOVE MAKES THE WORLD GO ROUND 4 Don E (Don E) PolyGram	h - 8'way (12 ERW 242 F) ERCA 243 BRCD 242		62	43	5	MAKE IT HAPPEN Mariah Carey (Cole/Clivil
4	25	46	2	CLOSE BUT NO CIGAR Thomas Dolby (Dolby) Lost Toy People/WC	Virgin VS 14101-IF) VSC 1410-VSCDG 1410		62	NEV	٧	TAKE ME BACK T Kathy Sledge (TayloriFen
	26	19		TIRED OF BEING ALONE Texas (Texas/McDonald) WC	Mercury TEX 81 (F) TEXMC 8 TEX CD 8		64	45	3	FEEL House Of Love (Livesy) El
	27	20		WEEKENDER Flowered Up (Langer) CC	Heaven y -HVN 16 (SM) HVN 16CHVN 16CD		65	57	3	IT'S JUST A FEEL Terrorize (Imrei) PolyGran
	28	39		MISSING YOU NOW	Columbia 65799171- (SM) 6579914 6579912		66	66	2	BLUE LOVE (CAL DNA featuring Jo Nye (DI
	29	-	-	FINER FEELINGS Kylle Minogue (Stock/Waterman) All Boys	PWL Int. PWL(T) 227 (W) PWMC 227 PWCD 227 (§)		67	54	4	LEEDS, LEEDS, LI Leeds United AFC (Road)
	30	17		WE HATE IT WHEN OUR FRIENDS BECOME S			68	60	4	BE QUICK OR BE
	31	42		NOW THAT THE MAGIC HAS GONE	Capital CL 6531-1E1 TCCL 657/CDCL 657		69	64	7	PRETEND WE'RE L7 (Vig/L7) Drop Trou/Vin
	32	22		ONE STEP OUT OF TIME Michael Ball (Smith) Cannon/WC	Polydor PO 2061 (F) POCS 206 PZCD 206 (§	-	70	51	8	WHY Annie Lennox (Lipson) La
۸	33	_	-	DO IT TO ME	Motown TMG(X) 1407 (F) TMGCS 1407/TMGCD 1407		71	NEV	1	THE VERY THOU Natate Cole (Fischer) CC
-	34	-	EW	PASSION	Effective (12) EFFS 1 (BMG) CAEFFS 1 CDEFFS 1	-	72	55	2	DIGERIDOO Aphex Twin (James) MC
	35		EW	Gat Decor (Gat Decor) CC SHIVERING SAND Mega City Four (Potter) Big Life	Big Life MEGA 41 (SRD) (MEGAD4	1	73	NE	w	AGAINST THE W Maire Brennan (Malcolm
	36		-	DO YOU WANT IT RIGHT NOW	firr F(X) 184 (F)	Δ	74	NE	V	CONSTANT CRA KD Lang (Penny/Mink/Lar
	37	-		Degrees Of Motion feet Biti (Jones) Virgin EVERYWHERE I GO/LET'S GET DOWN	FCS 184 FCD 184 Ffrreedom (F)		75	65	2	LOVE BREAKDO

			•	INDIC TICOLI	
	This	Lest	Weeks	Title Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassetto/CD
	38	21	6	VIVA LAS VEGAS ZZ Top (Ham) Elvis Presley/Carlin	Warner Bros W 00981- (W) W 0098CW 0098CD
	39	11	3	THRILL ME Simply Red (Levine Hucknall) EMI	East West YZ 671(T) (W) YZ 6710 YZ 6710D
Δ	40	52	2	STORY OF THE BLUES Gary Moore (Moore(Taylor) 10	Virgin VS 1412/-(F) VSC 1412/VSCDT 1412
	41	15	4	THE ONLY LIVING BOY IN NEW CRO	
	42	18	3	Carter-USM (Carter/Painter) Island UNEXPLAINED EP	Pariaphone (12/SGE 2006/E) TCSGE 2026/CDSGE 2026
	43	26	2	EMF (Jezzard/Dench) WC UNHOLY	Mercary KISS 12(12) (F) KISMC 12 KISCO 12
^	44	50	,	Kiss (Ezrin) PolyGram STAY WITH ME	Circa YR 88-1F1 YRC 88/YRCD 88
-	45	NEV	÷	John O'Kane (Vetessel Virgin/Rondor DUNNO WHAT IT IS (ABOUT YOU) Rhyter	m King Epic 6580017/6580016/SM/
	46	27	4	The Beatmasters/Elaine Vassell (The Beatmasters) Z SO RIGHT Deconst K-Klass (K-Klass) MCA	suction/Parischone (12/R 6309 IE)
	47	22		TO BE WITH YOU	TCR 6309 CDR 6309 Atlantic A 7514(T) (W)
	48	-	11	Mr Big (Elson) EMI HOLD ON MY HEART	A 7514C/A 7514CD (§ Vogin GENS 8 / GENSC 8 (F)
	_	35	5	Genesis (Genesis/Davis) Banks/Collins/Rutherford/H ROUGH NECK EP	Risen Hisb (RSN 22 ISRD)
	49	NE	-	Project 1 (Williams) MCA ULTIMATE TRUNK FUNK (EP)	Acid Jazz Hirr F(X) 185 (F)
	50	23	5	Brand New Heavies (Brand New Heavies) London/O EVAPOR 8	C FCS 185/FCD 185 Network NWK(T) 38/NWKC 38 (P)
	51	37	6	Altern 8/PP Arnold (Archer/Peat) Kool Kat/Virgin/Zor	mba NWXCD38 ZYX ZYX 67487/ZYX 674812 (REP)
H 00	52	41	3	Double You? (Robyx Productions) EMI	ZYX 67484/ZYX 67488
RICHES	53	NE	*	Arrested Development (Arrested Development) Ar	
	54	NE	W	FLATLINERS Nebula II (Jonuz 4 Rawsoul) Just/J4M	J4M /12NEBULA 2 IBMG/ -ICDNEBULA 2
	55	53	2	SENTIMENTAL Alexander O'Neal (Jimmy Jam/Lewis) EMI	Epic 6580147/6580146 (SM) 6580144/6580142
	56	43	,	Soul II Soul (Jazzie B) Jazzie B/Soul II Soul Mad Virg	N(X) 350/TENC 350/TENDG 350 (F) in
	57	61	3	SHE'S GOT THAT VIBE R Kelly And Public Announcement (Kelly) Zomba	JIVE (JIVET 292 (BMG) JIVEC 292/JIVECD 232
	58	NE	W	FIRES BURNING Sub Run Tings (Meikel Reynolds) CC	ourban Base - SUBBASE 009 (SRD)
	59	64	2	COOKIN' UP YAH BRAIN 4 Hero (4 Hero) Westbury/Reinforced	Reinforced -RIVET 1216 (SRD) -RIVET 1216CD
	60	49	6	AM I THE SAME GIRL Swing Out Sister (O'Duffy) WC	Fortana SMWG 9(12)(F) SWWC 9 SWICD 9
	61	34	3	REMEDY Black Crowes (Drakoulias/Black Crowes) WC	Def American DEFA 16(12)(F) DEFMC 16 DEFCD 16
	62	43	5		117/6579416/6579414/6579412/SMI
	62	NE	w	TAKE ME BACK TO LOVE AGAIN Kathy Sledge (TayloriFerrar) Various	Epic 6579837.6579836 (SM) 6579834 6579832
	64	45	3	FEEL House Of Love (Livesy) EMI	Fontana HOL 6(10)(10') (F) -HOLCD 62
	65	53	3	IT'S JUST A FEELING Terrorize (Imrei) PolyGram	Hamster (12)STER 1 (BMG) CASTER LICOSTER 1
	66	66	2	BLUE LOVE (CALL MY NAME) DNA featuring Jo Nye (DNA/Stanley) TelstanCC	EMINZEM 226 (E) TCEM 226 CDEM 226
	67	54	4	LEEDS, LEEDS	Q Music LUFC 2(T) (APT) LUFC 2(C)
	68	an	4	BE QUICK OR BE DEAD Iron Marden (Birch/Harris) Zomba	EMI (12/EMIPD) 229 (E) (CDEM 229
	69	64	7	PRETEND WE'RE DEAD	Stash LASHIXI 34 (F)
	70	51	B	L7 (Vig/L7) Drop Trou/Virgin WHY	EASCS 34 LASCD 34 BCA P8 45317/ IBMG/ PK 45317/PD 45318 (6)
	71	NE	_	Annie Lennox (Lipson) La Lennoxa/BMG THE VERY THOUGHT OF YOU	Elektra EKR 143/- (SRD)
	72	55	2	Natarie Cole (Fischer) CC DIGERIDOO	EXR 147CEXR 147CD R&S/Outer Raystom - RSUK 12 (P)
	73	NE		Aghex Twin (James) MCA AGAINST THE WIND	RSUK 12CD RCA P8 45399(-)BMG(-) PK 45399 PD 45400
^		NE	=	Maire Brennan (Malcolm/Lunny) Clannad/BMG/CC CONSTANT CRAVING	Sice W 0100(T) (W)
	75	-	-	KD Lang (Penny/Mink/Lang) WCnny LOVE BREAKDOWN	W0100CW0100CD Pulse 8 (12 (LOSE 25 (BMG)
		65			

١	TITLES AZ (WRITERS)
ı	Against The Wind Braness January 23 Aways The Last To Know Gurrel 53
١	
۱	Bir Quick Or Bir Dead (Dickinson Gers) 63 Deadly And The Dead (Merkey)
1	Admiri
	Bue Love Coll My Names (044, Nyr) 65 Boy From New York City (1979) 23
	Court But No Cigar (Doby) 25
	Cooker Up Yah Brain (4 Hero) 59 Days Of Pearly Spencer The
	(MacWilliams)
ı	Deeply Deply Fortrass Fortrass Marvoll
	Distriction (James) 27
П	Do I To Me Plaches 33 Do You Work I Right Now (Burlow)
	Starket
	Evapor 8 (Archer Profit
	Everywhere I Golf, et a Get Down (Publ)
	DJ Hypio 37 Feel (Chadwok Livesy) 61
	Fires Burning (Meixet Reynolds) 56 Flatiness (DJ Ove Shell DJ Con 54
	Hanse Co. in Stone State (South) 3
	Had di Mario 22 Had Co My Heart (Barks/Colleg)
	I Don't Care (Fabry Behot/Sheamer) . Feldman
	In The Closet (Juckson/Ritry)
	It's Just A Feeling (mine)
	Joy (Romeo Mowah) 58
	Levels Levels Food Misson 67 Level Broakdown (SM) 75
	Love is Holy (Novels/Shipley)
	(Don-E) 24
	Muha it Happen (Contyl Civiles Cols) 62 Masing You Now Bolton Atmosreti
	Missing You Now Bolton Atlanse 47' Waren 28
	My Leave McErcy/Fosters
	New Trial Dis March Has Green (March 3)
	On A Ragga To (Sinclus Augustus) Martin/Signaria Limes 2
	One Stop Out Of Time (Davies Ryan)
	Shafford
	Only Living Boy In New Cross, The (Monteen Carter)
	Passon (Cat Door) 34 Passo Door I Good providents 52
	Please Don't Go Game Boy (Casey Finch)
	Ring Williams 1 Protend Wy to Good (Spanis) 09
	Remoty Robinson Robinson
	Rough Neck EP (Minamo) 49 Save The Best For Last (Waldman Lind)
	Sent montal (Lowis Huma 19
	Sons For Love Bettercourt Cherens 12
	Stay With Me (O'Kano Cure ingham) 41 Story Of The Blues (Moore) 40
	Holders 62 Temple CFLove (1990) (Elektrick/Adults 19
	Tenzessee Westeld Developments 53
	Streit Me Brockma's Microlyses
	Uterrute Sourk Funk (LP) Warrouts
	Unnov Gimmons Vincenti 4)
	Very Thought Of You. The Micties
	We Hate It When Our Friends Become
	Successful (Monnsey/Whyte)
	Workshold (Storman Windor Do Cook Singuard 4
	You (Hermon Groom)
	You've All That Markers To Me (Stigers) System Provent 9

louie vega & marc anthony

As used by Top Of The Pops and Radio One

pump the rhythm get ready to **ride**

ride on the rhythm '92/the masters at work (keep it comin' on)

ephraim lewis IT CAN'T BE FOREVER



OFFICIAL

nusic week

CHART

33 Simply Red

STORY OF THE BLUES
Gary Moore 21 VIVA LAS VEGAS

15

THE ONLY LIVING BOY IN NEW CROSS Carter-The Unstoppable Sex Machine



NOWAVALLABLES ON SPECIAL LAMITED EDITION DIGITACK CHLINE DION		NEW YORK CITY	HAZARD Richard Marx Capitol	JOIN OUR CLUB/PEOPLE GET REAL Heavenly	SAVE THE BEST FOR LAST Vanessa Williams Polydor	TEMPLE OF LOVE (1992) Sisters Of Mercy Merciful Release	IN THE CLOSET Michael Jackson and Mystery Girl Epic	I DON'T CARE Shakespears Sister London	Nov TUC	☑ BEAUTY AND THE BEAST Celine Dion And Peabo Bryson Epic	ALWAYS THE LAST TO KNOW A&M	SONG FOR LOVE	YOU Ten Sharp Columbia	The Wedding Present RCA	YOU'RE ALL THAT MATTERS TO ME Acista	N' East West	SE MATTERS	THE DAYS OF PEARLY SPENCER Some Bizzare	PPY O	HOLIC PWL Contin	HANG ON IN THERE BABY Curiosity RCA	2 ON A RAGGA TIP XL	PLEASE DON'T GO/GAME BOY	
	ブ			ON SPECIAL LIMITED EDITION DIGIPACK	NOW AVAILABLE!					7													Beauty and the Beast	1

NEW Project 1

35 HOLD ON MY HEART

22 27 SO RIGHT K-Klass 59 John O'Kane 18 EMF EMF

Mr Big

29

Brand New Heavies (EP)

41 37 Altern 8/PP Arnold

PLEASE DON'T GO Double You?

NEW COME P

8 Curtis St 30

The Beatmasters/Elaine Vassell

26

UNHOLY

12 2

13 24 5

21

JOIN OU Saint Etie

LOVE MAKES THE WORLD GO ROUND

REDITARO ROVEONI

Run Tings

51 SHE'S GOT THAT VIBE B Kelly And Public Announcement

64 COOKIN' UP YAH BRAIN

49 Swing Out Sister

REMEDY Black Crowes

MAKE IT HAPPEN

NEW FLATLINERS Arrested Development

JAN

23

SENTIMENTAL Alexander O'Nea

43 Soul II Soul

3

3 7

MEY EVERYTH NEW BEAUTY Celine Dir NEW I DON'T

TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

E B Cor Ann	Libel	Staton with Most Plays	2 5 tole Arter	Label	Station with Mest Plays
1 THE DAYS OF PEARLY SPENCER More Almond	Same Bizzare	Clyde One FM	26 a - MISSING YOU NOW Michael Bolton	Columbia	Piccadilly Key 103 FM
2 7 to IN THE CLOSET Michael Jackson	Epic	Chiltern Network	27 ss as TEMPLE OF LOVE (1992) - TOUCHED BYOFRA HAZA Sisters Of Mores		BBC Radio 1
3 4 to YOU Ton Sharp	Calumbia	Piccadilly Key 103 FM	28 12 12 WHY Annie Lernex	RCA	Clyde One FM
4 p. 2 DEEPLY DIPPY Roots Said Fred	Tue	Children Network	29 21 19 TAKE MY ADVICE Kym Siris	Atco	Chiltern Network
5 to st ALWAYS THE LAST TO KNOW Del Amin	ASM	Capital FM	30 23 39 NEVER STOP Brand New Heavies	Her	Piccadilly Key 103 FM
6 . YOU'RE ALL THAT MATTERS TO ME Cartis Stopers	Arista	Capital FM	31 so - LOVE BREAKDOWN Rozalia	Pulse 8	Piccadilly Key 183 FM
7 is at LOVE IS HOLY Kim Wide	MCA	Piccadilly Key 103 FM	32 m is LOVE CRIME The Cygnet Ring	Pretocel	Red Dragon
B to 15 THRILL ME Simply Red	East West	Chittern Network	33 n BEAUTY AND THE BEAST Celine Dion with Peebo Bryton	Epic	Capital FM
9 to 27 HANG ON IN THERE BABY Currosity	RCA	Chitern Network	34 st is YOUR SONG Red Stewart	Mercury	Clyde One FM
10 SAVE THE BEST FOR LAST Vanessa Wilhams	Wan	Capital FM	35 22 12 COULD'VE BEEN YOU Cher	Getton	Clyde One FM
11 w a TIRED OF BEING ALONE Toxas	Mercury	Capital FM	36 21 N MAKE IT HAPPEN Mariah Corey	Columbia	Children Network
12 to 29 FINER FEELINGS Kylie Minague	PWL International	Chiltern Network	37 zi si STAY WITH ME John O'Kane	Circa	Cool FM
13 s AM I THE SAME GIRL Swing Out Sister	Fontana	Chiltern Network	38 er er FEEL House Of Love	Forcena	BBC Redio 1
14 . LVIVA LAS VEGAS ZZ Top	Warner Bros	Clyde One FM	39 or an THE ONLY LIVING BOY IN NEW CROSS Carter-The Unstappable Sex Machin	e Big Cat	Forth RFM
15 m - I DON'T CARE Shakespears Sister	Landon	Piccadilly Key 103 FM	- 40 a - FRIDAY, I'M IN LOVE The Cure	Fiction	Cool FM
16 m a JDY Small Soul	Ten	Chilton Network	41 TOTAL LISTEN LIKE THIEVES Was Not Was	Fortana	Forth RFM
17 n p PLEASE DON'T GO KWS	Network	Chitem Network	42 m is THE DISAPPOINTED XTC	Virgin	Power FM
	ABM	Capital FM	B - DUNNO WHAT IT IS (ABOUT YOU) Becompasters	Rhythm King	Chiltern Network
18 20 or SONG FOR LOVE Extreme		Clyde One FM	44 m p GET A LIFE Julian Lormon	Virgin	Red Rose Rock FM
19 39 50 HAZARD Richard Marx	Capitol	Power FM	45 THE BOY FROM NEW YORK CITY Alisan Jordan	Ansta	BBC Radio 1
20 ; «TO BE WITH YOU Mr Sig	Atlantic	Piccadilly Key 163 FM	46 % IN MONEY DON'T MATTER 2 NIGHT Prince	Paisley Park	Power FM
21 m or LOVE MAKES THE WORLD GO ROUND Dan E	4hB way	Private FM	47 u.m. SO RIGHT K-Klass	Deconstruction	Chiltern Network
22 m z LET'S GET ROCKED Del Lespard	Bludgeon Riffols	Invicta FM	48 s. to CLOSE BUT NO CIGAR Thomas Doby	Virgin	NerthSeund
23 H 12 DO IT TO ME Lional Richie	Motown		49 M to FINALLY Co. Co. Penistro	ASM	Chiltern Network
24 : 9 HOLD ON MY HEART Genesis	Virgin	Clyde One FM	50 NEW SHIVERING SANDS Mess City Four	Big Life	BBC Racio 1
25 % % DO YOU WANT IT RIGHT NOW Decrees Of Metion	tter	Piccadilly Key 103 FM	so that shreeking Sareus mega thy rour using ILR stations. Station weightings are based on total listening hours as calculated by		DOC HACHA

TOP 10 BREAKERS							
Posterios Indianas In	Ina	Litte					
III si GLAD	Spaghetti Head	Dino					
2 to AGAINST THE WIND	Maire Brennan	RCA					
3 a NO NOSE JOB	Digital Underground	Big Life					
4 er EVERTHING ABOUT YOU	Ugly Kid Joe	Mercury					
5 % BELIEVER	The Real People	Colembia					
6 2 LONELY HEART	Frontier	Vertigo					
7 7 PAPUA NEW GUINEA - THE REMIX	Future Sound Of London	Jumpin & Pampin					
8 % FIFTEEN YEARS	The Levellers	Chin					
9 m JOIN OUR CLUB	StEpenne	Heavenh					
10 11 KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Getter					
The following records are outside the Top 50 Arplay Charles	m and do not appear on last	week's CIN Top 20					

	lde	Atte	Stoner
1	CALEDONIA	Frankie Miller	Tay
2	BOY ON TOP ON THE NEWS	Diesel Park West	Aire FM
3	FEELS SO GOOD	Ruby Fruit Jungle	Fox FM
4	SHAKE YOUR GROOVE THING	Pat And Mick	Aire FM
5	NU NU	Liddell Townsell	Aire FM
6	HARD TO HANDLE	The Black Crowes	Cost FM
7	RAINBOWS	Candyland	Aire FM
8	TEMPLE OF LOVE	Harnet	Aire FM
9	WHAT SHE'S DOING NOW	Gainh Brooks	Downtown
10	RHYTHM OF LIFE	Liz Francis	Cool FM

AIRPLAY PRUFILE ECTED TITLE: THE BOY FROM NEW YORK CITY

	son Jordan (Push & Plug)
ĺ	2CR FM
2	Aire FM
3	BBC Radio 1
1	City
5	Tay

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

Airo FM; BRAMS FM; Capital FM; City; Clyde One FM; Cool FM; County Spand Nichonds: Orbita; Opendown; Cases; Fach KFM; Fax FM; Horewood; Children Nichonds; Invited RM; Mercany; Nierbäyund; ESG Radio 1; Piccadilli Fax; DISH; Frenet FM; Red Export; Ed Radio RM; Signal; Tay; Tiesel; 201 FM; 210 FM; This appearant GETPs of total pay notice

U	S 10P 50 8	51		IGLES
8 3	Toe Artst Look			
0	1 JUMP, Kris Kross Ruthouse		∆26	x TENNESSEE, Arrested Development Chrysal's
Δ2	s MY LOVIN' (YOU'RE NEVER), Ervogue Atco	-	∆27	23 JUST TAKE MY HEART, Mr Big Atlantic
3	2 III BOHEMIAN RHAPSODY, Queen Hollywood	-	∆ 28	26 NU NU, Lidel Townsell Mercury
4	1 SAVE THE BEST FOR LAST, Vanessa Williams Mercury		∆ 29	29 TAKE TIME, Chris Walker Pendulum
5	6 LIVE AND LEARN, Joe Public Columbia		30	20 HUMAN TOUCH/, Bruce Springsteen Columb a
46	UNDER THE BRIDGE, Red Hot Chili Peppers Warner Bros.	-	∆31	44 THOLD ON MY HEART, Genesis Atlantic
7	A TEARS IN HEAVEN, Eric Clapton Reprise		32	23 I CAN'T DANCE, Genesis Atlantic
8	AIN'T 2 PROUD 2 BEG, TLC Laface		33	30 TO BE WITH YOU, Mr Big Atlantic
9	. EVERYTHING ABOUT YOU, Ugly Kid Joe Standag		34	27 REMEMBER THE TIME, Michael Jackson Epic
10	to UK ONE, U2 Island		35	30 SMELLS LIKE MRVANA, "West" Al Yankovic Scots Bros
11	10 MAKE IT HAPPEN, Marish Carey Columbia	0 1	∆ 36	· I WILL REMEMBER YOU, Arry Grant A&M
▲12	N INTHE CLOSET, Michael Jackson/Mystery Girl Epic		37	39 COME AS YOU ARE, Ninvens DGC
▲13	13 THOUGHT I'D DIED AND, Bryan Adams A&M		38	40 YOU THINK YOU KNOW HER, Cause & Effect SRC
14	11 HAZARD, Richard Marx Capitol		39	э GOOD FOR ME, Amy Grant A&M
15	15 ET LET'S GET ROCKED, Del Leppard Mercury		▲40	- SILENT PRAYER, Shanice Motown
▲16	as DAMNI WISH I WAS , Sophie B Hawkins Columbia		▲41	- DO IT TO ME, Lionel Richie Metown
▲17	N BABY GOT BACK, Sir Mix A Lot Def American		▲42	47 LIFT ME UP, Howard Jones Elektra
18	% MASTERPIECE, Atlantic Starr Reprise		▲ 43	es NOT THE ONLY ONE, Bonnie Raits Capitol
▲19	24 I'M THE ONE YOU NEED, Jody Watey MCA		44 ▲	es COME & TALK TO ME, Jodeci Uptown
20	19 WILL YOU MARRY ME?, Paula Abdul Captive	-	∆45	YOU WON'T SEE ME CRY, Wilson Philips SBK
21	17 EVERYTHING CHANGES, Kathy Troccoli Recricon	-	▲46	4 WHY ME BABY?, Keith Sweat Elektra
△ 22	as IF YOU ASKED ME, Ceine Don Epic		∆ 47	- ACHY BREAKY HEART, Billy Ray Cytus Mercury
A 23	as MONEYDON'T MATTER Prince & The NPG Paisley Park		48	43 ALL 4 LOVE, Color Me Badd Gunt

LBUMS

US TOP 50 S	INGLES	US TOP 50 A	LBUMS
\$ 3 tos Arsi Liter		2 3 fire Area Label	
1 JUMP, Kris Kross Rutthouse	▲26 × TENNESSEE, Arrested Development Chrysal's	1 ADRENALIZE, Del Leppard Mercury	26 % TIME, LOVE AND TENDERNESS, Michael Bokon Colombia
A2 s MY LOVIN' (YOU'RE NEVER), Ervogue Atco	△27 13 JUST TAKE MY HEART, Mr Big Atlantic	2 3 TOTALLY KROSSED OUT, Kris Kross Ruffhouse	27 21 THE COMFORT ZONE, Vanessa Williams Wing
3 2 13 BOHEMIAN RHAPSODY, Queen Hollywood	△28 № NU NU, Lidell Townsell Mescury	3 s BLOOD SUGAR, Red Hot Chili Peppers Warner Bros	28 zs LUCKY TOWN, Bruce Springsteen Columbia
4 1 SAVE THE BEST FOR LAST, Vanessa Williams Mercury	△29 > TAKE TIME, Chris Walker Pendulum	4 CLASSIC QUEEN, Queen Hollywood	29 MACK DADDY, Sir Mis-A-Lot Def America
5 & LIVE AND LEARN, Joe Public Columbia	30 30 HUMAN TOUCH/, Bruce Springsteen Columbia	△5 > ROPIN' THE WIND, Garth Brooks Capitol	▲30 № UK SHEPHERD MOONS, Enya Reprise
▲6 • UNDER THE BRIDGE, Red Hot Chill Peppers Warner Bros	▲31 + ■ HOLD ON MY HEART, Genesis Atlantic	6 2 WISH, The Cure Fiction	▲31 > GARTH BROOKS, Garth Brooks Capital
7 . TEARS IN HEAVEN, Eric Clapton Reprise	32 23 EST CAN'T DANCE, Genesis Atlantic	▲7 is NO FENCES, Garth Brooks Capital	32 x TOO LEGIT TO QUIT, Hammer Capitol
8 AINT 2 PROUD 2 BEG, TLC LaFace	33 so TO BE WITH YOU, Mr Big Atlantic	8 s NEVERMIND, Nirvana DGC	▲ BB o HOLDING MY OWN, George Strait MCA
9 s EVERYTHING ABOUT YOU, Ugy Kid Joe Stardog	34 27 REMEMBER THE TIME, Michael Jackson Epic	9 n WYNONNA, Wynonna Curb	34 to COOLEYHIGHHARMONY, Boyz II Men Mosson
10 to UK ONE, U2 Island	35 as SMELLS LIKE MRVANA, Wierd Al Yankovic Scott Bres	10 6 WAYNE'S WORLD (OST), Various Reprise	35 31 LEAN INTO IT, Mr Big Atlanto
11 to MAKE IT HAPPEN, Mariah Carey Colombia	▲ 36 · I WILL REMEMBER YOU, Arry Grant A&M	11 10 UK ACHTUNG BABY, U2 Island	36 as EMOTIONS, Mariah Carey Columbia
▲12 N IN THE CLOSET, Michael Jackson/Mystery Girl Epic	37 zz COME AS YOU ARE, Nirvana DGC	▲12 II GREATEST HITS, 2Z Top Warner Bros	37 to HEART IN MOTION, Arry Grant A&M
▲13 13 THOUGHT I'D DIED AND, Bryan Adams A&M	38 to YOU THINK YOU KNOW HER, Cause & Effect SRC	13 • WILD LIFE, Staughter Chrysalis	38 a UNFORGETTABLE, Natalie Cole Elektra
14 is HAZARD, Richard Marx Capitol	39 at GOOD FOR ME, Arry Grant A&M	14 19 FUNKY DIVAS, Envogue Atco	A 39 4 FOR MY BROKEN HEART, Reba McEntine MCA
15 is ES LET'S GET ROCKED, Did Leppard Mercury	▲ 40 - SILENT PRAYER, Shanice Motown	15 is METALLICA, Metallica Elektra	A 40 M BODY COUNT, Bodycount Sin
▲16 ≥ DAMNI WISHI WAS , Sophie B Howkins Columbia	▲41 - DO IT TO ME, Lionel Richie Motown	16 is HUMAN TOUCH, Bruce Springsteen Columbia	▲ 41 DEAD SERIOUS, Das EFX Acco
A17 M BABY GOT BACK, Sir Mox A Lot Def American	▲ 42 at LIFT ME UP, Howard Jones Elektra	▲ 17 22 OFF THE DEEP END, Wield' Al Jankovic Scotti Bros	42 × BEAUTY & THE BEAST (OST), Various Well Disney
18 % MASTERPIECE, Atlantic Statt Reprise	▲ 43 ↔ NOT THE ONLY ONE, Bonnie Raitz Capitol	18 to CHECK YOUR HEAD, The Beastie Boys Capitol	A 43 DARE TO DREAM, Yanni Private Music
A19 24 I'M THE ONE YOU NEED, Jody Warkey MCA	▲ 44 as COME & TALK TO ME, Jodeci Uptown	19 19 TEN, Pearl Jam Epic	44 × CYPRESS HILL, Cypress Hill Ruffbouse
20 to WILL YOU MARRY ME?, Paula Abdul Captive	A 45 YOU WON'T SEE ME CRY, Wilson Philips SBK	20 zr LUCK OF THE DRAW, Sonnie Raitt Capital	▲ 45 → PAST THE POINT OF RESCUE, Hall Ketchum Curb
s 21 ir EVERYTHING CHANGES, Kathy Troccoli Reunion	A 46 at WHY ME BABY?, Keith Sweat Elektra	21 20 WE CAN'T DANCE, Genesis Atlantic	46 # 0000000HHHON THE TLC, TLC LaFace
A IF YOU ASKED ME, Celtre Dion Eps	A 47 - ACHY BREAKY HEART, Billy Ray Cyrus Mercury	22 at C.M.B., Color Me Badd Gam	A 47 . IT'S ALL ABOUT TO CHANGE, Travis Tritt Warner Bros
A23 × MONEYDON'T MATTER., Prince & The NPG Paisley Park	48 to ALL 4 LOVE, Color Me Badd Giant	23 14 AS UGLY AS THEY WANT TO BE, Ugly Kird Joe Standing	A 48 DON'T ROCK THE JUKEBOX, Alan Jackson Arista
24 22 BREAKIN' MY HEART L. J. Mire Condition Perspective	49 at III HIGH, The Cure Fiction	24 × DANGEROUS, Michael Jackson Epic	49 in RUSH STREET, Richard Marx Capitol
25 to BEAUTY & THE BEAST, Colore Dion & Posto Bryson Epic	50 et ILOVE YOUR SMILE, Shance Motown	25 > WAKING UP THE NEIGHBOURS, Bryan Adams A&M	▲50 - BRAND NEW MAN, Brooks & Durn Arista
Charts courtesy Billboard, 16, May, 1992 A Arrows are award	led to those products demonstrating the greatest airplay and sales	gan LES UK acts. LES UK-signed acts.	

RECORD MIRROR

POLICE IN PLEA ON PARTYING

The forces of law and order sent out a mixed message to rave organisers last week

A national drugs conference organised by the Association of Chief Police Officers was warned of the potential for a "Hillsborough-type disaster" if the authorities do not

co-operate with organisers.
But an unrelated High Court
ruling signalled a legal
clampdown on unlicensed
raves, which could mean
everyone from the DJ's record
carrier to shops distributing
flyers will risk court action.

Detective Chief Inspector Alan Burrell of the West Midlands Pay Party Unit told the conference that 16 people have died after taking ecstacy, and that some of the 1,225 raves he had dealt with were up to 100% over capacity.

The cost of policing these events, he added, was between £10,000 and £40,000 per party, but a policy of co-operation was better than confrontation.

Meanwhile leading rave adviser Jana Dugal believes the High Court decision could cause chaos. "All promoters will have to publish their licences otherwise suppliers simply won't turn up," she says.



SUAD SAVED FROM RUIN

A last minute change of mind from American singer-songwriter Marc Cohn has lifted the threat of financial ruin for Shut Up & Dance.

The label's 'Raving, I'm Raving' now looks set to earn SUAD (above) their first Top 10 pop hit, even if it is only while stocks last. Cohn initially refused to allow

Cohn initially refused to allo the use of the chorus of his 'Walking In Memphis', leaving SUAD with 35,000 unsellable copies of the soulful techno stormer. But a statement from Cohn's management seems to have cleared the way.

"In the light of the serious

"In the light of the serious financial problems which could apparently result, Marc has agreed to permit the sale of copies already pressed, on the basis that no further copies whatsoever will be manufactured, and that all the manufactured, and that all the profits be donated to a charit his choice," says Cohn's manager Perry Watts-Russell

Even so SUAD had still not been informed of the deal when AM went to press. "As far as I'm concerned we're still unable to put out the record," says Simon Goffe, label manager. "But if this statement means what it says, we're obviously pleased. I can see shops fighting over the copies we have got."

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AVE'S PRIME CUIS GET PRIME TIME SPO

The chart success of rave is triggering a reapprisal of hardcore marketing tactics. While the likes of 'Steamin' Hardcore', 'Ultimate Hardcore' and 'Echnostate' have all gone gold, Gookle Jar's latest collection comes complete with a prime time TV ad campaign. Condon Media's Mark Brandon, who pushed Ultimate Hardcore', says: 'It used to be one

of two ads during The Word. Now it's more likely to be a few weeks in Now it's more likely to be a few weeks in August 18's not hard to see why: last week 'Kaos Theory 2' outside the Sisters Of Mercy, Cure and Madness albums by nearly 30's. 'Ordinarily those albums have a strictly niche appeal,' says Brandon, "but they seem to have tapped into a mass audience."

SYEARS, 5 MONTHS AND ADAYS IN THE An album on Cootempo Records from a group called

ARRESTED DEVELOPMENT

out on 11.5.92

1p. ct/p28 mc. 2ct/p28 ed. ccd/929



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the professional recording association

RAVE-ATHON The dance ndustry delivers a double whammy in aid of Aids veeks. First up is the

Sound on May 28. Featuring five hours of sponsored

Youth, the aim is to repeat the

success of LA

charities. Moral

support is in the shape of PAs rom Nu Colours, M People

and Jet Slags - the outfit set

Monday, Meanwhile, Red Hot

And Dance renews its efforts

raised more than \$4m with the original Red Hot And Blue

perfect vehicle to carry on the

changed the way we go out forever, so clubs are a crucial

audience to reach," she says.

HOOTS MAN As the Scottish

rave scene goes from strength

to strength the nation is at last

to contain it. The re-opening of

Edinburgh's Carlton Studios

by promoters Dance Energy

1,000-capacity venue at the

at the same time providing a

mercy of the bleary eyed,

platform for local hardcore

and Dream Frequency, no

records from Edinburgh to

Inverness.

doubt breaking Richter scale

talent, DEA's future plans

include 15,000 strong

BBC show) puts the

Associates (no relation to the

getting a venue large enough

npilation, organiser Leigh

up by Adamski and Mr

single, 'Too Funky', from

George Michael. Having

than \$2m for US

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5 to BELIEVER 6 m LONELY HEART

Earthquake event in Ayrshire on June 15, Stateside techno 7 7 PAPUA NEW GUIN giants Derek May and Kevin 8 m FIFTEEN YEARS Saunderson will be lining up 9 to JOIN OUR CLUB alongside Shut Up & Dance

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24 zz BREAKIN' MY HEART (...), Most Condition Perspective

25 in BEAUTY & THE BEAST, Celine Dion & Peato Bryson Epic

CULTURE **CLUBBERS**

Clubbers are not known for their love of fir art but recent efforts to bring a touch of culture to the dancefloor have changed all that.

up in the nation's clubs faster than you can say Henry Moore, with the Europe-wide Babel Fish cultural club tour leading the way. Featuring the creations of anarchic art warriors Circus Irritant (right), the multi-media adventure has already converted funky philistines at Brighton's Zap and London's Rocket, with Belgium, Holland and France soon to follow.

harnessing ravers' enthusiasm to look beyond the next bassline and discover more edifying forms of artistic expression, Camden's Pullit gallery combines some of the most experimental art around with regular raves and even the stuffy old Institute of Contemporary Arts is planning to get in on the act. An Art Meets Dance night is scheduled for this summer with DJs expected to include the

its very own sculpture, the artistic dancefloor



singer, who was most famous for her early Eighties hits 'Can You Handle It' and 'Never Give You Up', had recently revived her career by teaming up with DNA and, according to O'Reilly, was on the verge of signing a new deal. She had a history of bronchial illnesses, having recovered from a bout of pneumonia in the late Eighties. "She was a wonderful lady and no-one deserved a comeback more than her," says O'Reilly. who denies LA Mix's allegations. There has never been an issue. I am just responding to action taken against me," adds O'Reilly. LA Mix's Les Adams, while expressing sorrow at Redd's death, confirms: "The writ stands. My disagreement is with the management not Sharon herself."

Feddy Riley and Nellee Hooner Kiss FM's Producer of the Year is Paul Flworthy from Lewisham south London, His garage-tinged hundreds of entries by the Kiss panel including Graeme Park, Mike Pickering and Judge Jules as part of a London-wide search for the new knob-twiddler with the most potential. He wins studio-time and the chance to put out 500 white labels of his tune, but Kiss hopes that a major record company will also pick it up. Despite receiving sackloads of hardcore cuts, the Kiss panel opted for Elworthy's more sophisticated sound."I'm glad they didn't take the easy option," he says, "and I hope I can get something out that Kiss will be proud of backing."

Sanda a profound gas



produced and mixed by Leftfield

Motown

Distributed by Revolver

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A44 es COME & TALK TO ME, Jodeci

▲ 45 at WHY ME BABY?, Keith Sweet

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▲ 47 ACHY BREAKY HEART, Billy Ray Cyrus Mercury

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Jazid 47T/CD Out May 25th



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LL, Cypress Hill IT OF RESCUE, Hall Ketchum HH...ON THE TLC, TLC LaFace TO CHANGE, Travis Tritt Wanner Bros THE JUKEBOX, Alan Jackson 24 N DANGEROUS, Michael Jackson 49 # RUSH STREET, Richard Mark Epic 25 at WAKING UP THE NEIGHBOURS, Bryan Adams A&M ▲ 50 BRAND NEW MAN, Brooks & Ourn Arista ng the greatest airplay and sales gain 🚻 UK acts. 👀 UK-signed acts.

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Glub The Orange Club, Saturdays, 10pm-6am, at The Rocket, PNL, 166-220 Holloway Road, London N7 8DB Capacity/PA/Special features 600/22K/ sweet shop; free oranges at 4am; virtual darkness until midnight when the stage

curtains are drawn and the light show explodes to reveal the DJs and dancers on stage Door policy, "No dress code, over 18s. We've been filled to capacity every week for a year - we've spent £8,000 on backdrops, lasers and the massive sound system." - Chris

Paul, promoter Music policy "Pure rave" - Chris Paul.

DJS Groove Rider, Fabio, DJ Hype, DJ Randall, DJ Squirrel,

Spinning Isotonik 'The Isotonik EP: Everywhere I Go'; Absolute 2 'Love Is EP'; Andronicus 'Make You Whole

(Mixes)'; Tic Tac Toe white label; Naz Aka Naz 'Started Again'. DJ's view "Good sound system and crowd - they're very responsive to the music we play and that always makes us play better. They love it when the curtain goes up - their faces light up." — DJ Squirrel.

Promotions view "If you're into that kind of music there's

no better place to be. If you like techno/ragga - go there. I'd target it for that sort of record. They're very organised and it's well run. It's awesome." - Andy Thompson, Arista. Average ticket price £15; £10 for members.



• ISOTONIK

Niahtlife

EXPRESS YOURSELF - FRANSCHENE & FF (White label) LIFE IS A PROFOUND GAS — The Sandals (Acid larr) SHINE ON — Degrees of Motion (Esquire) PENNIES FROM HEAVEN - Inner City (Ten) VOL III - DJs On Vinyl (New Generation) I'LL BE THERE - Innocence (Cooltempo) LOOSE CONTROL - Night Communications (Heartheat) FEELIN' VIBES - Feelin' Vibes (Rottom Line) TAKE MY BODY - Fidelfatti (Disco Magic) NEW VOL 1 - Disco Elements



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

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▲23 × MONEY DON'T MATTER ... Prince & Tre NPG Pastey Park 24 20 BREAKIN' MY HEART [...], Mire Condition Perspective 25 18 EEAUTY & THE BEAST, Colore Dion & Posto Bryson Epic

Shop Eastern Bloc, 5-6 Central Building, Oldham Street, Manchester (1,333 sq ft). Specialist areas The shop is split into two

halves - one half concentrates on all forms of dance except soul and swingbeat, which are not

popular in the area, the other half deals in indie guitar/hardcore thrash; main ticket and flyer outlet, runs international mail order service and MOS Records (birthplace of 808 State and K-Klass) and operates a regional distribution service for records by local acts

Manager's view "A year ago a third of our record sales were European, a third UK and a third from the US. Now the British share has gone up and accounts for about half the records we sell. Our policy is to stay away from commercial records - as soon as anything hits the charts no-one wants it. We

try to be there first. We have 11 staff including an impressive roster of DJs." - Mike E-Bloc. Distributor's view "They're one of my best customers. They're on the ball, they play everything and they're very

helpful with information. And they pay well which is good for us!" - Marion Allen, Prism. DJ's view "Eastern Bloc is often referred to by leading

members of Manchester's DJ fraternity as 'the treble top shop' and that's certainly true. I wouldn't go anywhere else. Well, to be perfectly honest, they wouldn't have me anywhere else!" - John McCready.

COOL

Catchy Euro house from Germa (12) LET'S GET HAPPY Mass Order

(3) BACK TO THE OLD SCHOOL Bassheads MAKE MY DAY Grace Under Pressure INSTALL BETHERE Innocence
A stylish return for this British group sounding more Ar
Masters At Work on the mix PENNIES FROM HEAVEN Inner City 5 NEW ECLIPSE/BIG MOUTH Lemon Interrupt
An instrumental groove destined to be huge over the com (4) RHYTHM DE LONDRES Smells Like Heaven Cowbo

WEW MUSIC IS MUSIC/ORGANOMICS Fiction PWI
Two underground grooves that have been building a buzz for a while an are released here soon Cowboy

Cuts

SOMETHING GOOD Utah Saints NEW SHINE ON Degrees Of Motion Uplitting follow-up to their smash hit 'Do You Want It Right Nov 10 NEW WONDROUS DREAM White labor original ideas in this catchy rap cut. 6) NIGHT COMMUNICATIONS EP Night Communication Diax

DESTROY Destroy
Hardcore track that samples Seal to good effect isn production on this garage-v instrumental 16 NSW NATURAL HIGH People Get Ready
Commercial house from this British group Produce 17 INDIVIN THE MUSIC'S GOT ME Bass Bumpers

(12) LET'S GET HAPT THE MIND Deja Vu
Indie dance remixes — check out the Woodentop acid dub 20 NET ALTITUDE System 7
Featuring Ultra Naté on vocals and mixes by The Orb and Demick May

Phone now to hear the hot dance tracks 334334 0898

VINYL SOLUTION

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22 N C.M.B., Color Me Backl







IT'S ALL ABOUT TO CHANGE, Travis Tritt Warner Bros

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directory

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monday



ing High Records RSN 24, via

Ising High Collective's Caspar Pound plinks semposes passay Project One Mix and sparse beatily cantering vocal Project One Mix II, "you may be black, you may be white' prodded more hardcore Pete "Came" Smitt and properly technic Dervange Mixes, plus another this time, twitteryl Reprise.

'Time To Change' (Flying Records UK FLYUK21T, via

onth stint DJing in Malta), Italy's Dino Lanni returns with a gentler almost ambient jangly canterer, squawkingly warbled by an un edited girl in Roberto Ferrante's flurrying a different grittily gargling girl punctuating Funk Master Sweat's more subtly played bubblier iggly loping 0-118bpm Deep Version and '(I'm Under) Love Strain' (Swedish Club Vision CLUBLAS)

To launch their own new label Clubland recorded in London and New York Hamilton (a common surname in Sweden!) with Satoshi Tomiie jangling the ivories and oralas tapping the timbales, in lurching 0 117.6-Obpm Lost in Jurgle Mix, 0-117.6-bpm Lost in Radio Mix, 119.5-119.6-bpm Lost in Dub, superb more vocally stiming 0-117.6-bpm Kupper's Timeless Treatment and hounce 117.4-Obpm Timeless Dub.

'Cooking Up Yah Brain' (Reinforced RIVET 1216, via SRD)

The original four-tracker first scheduled for early March release has this staccate title reting 137.1-137.2bpm jerky hardcore jittere (with some nice chiming keyboards), the messi ly churning 0-135.9-0-135.9bpm "Burning" more violent fluttery surging 135-135.8bpm "Time To Get II", and "You killed the boy, you didn't just dream it? You buried him? Do you remember where?" punctuated piping and reminister where punctusized plant and scratching frantic 0-137-137, flopm. "Where's The Boy", white a more recently white labelled and now simultaneously released three-tracker (RIVET 1216R) has 4 Hero's this time "Til hear that sound in my dream, that man screaming like a child in a nightmare" punctuated 137-136.7-0bpm Where's The Boy (Pemix), coupled by Danny Breskr's scratchier breezily bounding 139.7bpm 'Cooking Up Yah Brain 15on's Of A Loop Da Loop Era Remix' and R-Solution's unrecognisable gently loping amb-ent 125.8bpm 'Burning (Rimox').

'Feel The Dream' (Vinyl Solution STORM 44, via SRD) parently seance inspired slow then fractic bus ing, bleeping and swirling 0-136.8-0bpm pounder isn't labelled as such but is in a Hard core For Sale Mix, flipped by the "let no man asunder" underpinned cantering



Your Loss My Gain'

(talkin' Loud/Kongo Dance TLKX 22) A taster for his next albums Omar Lye-Fook's husky Oscar Brown Jr-ish helf

2 FABIOLA 'The Milkyway ('92 Remix)' (Better Days 12BET 104, via Pinnacle) Belgium's busy Oliver Adams & Pat Krimson (dedicated 2 their country's Queen?) remix their own surgingly episodic rattling and burbling thumper in "bigger and bolder" ragga guy and "best of drums" dominatrix punctuated 129.6bpm Mindblower Remix, low frequency oscillation punctuated 127.6bpm Original Ver-sion and drawling rapper Ecreff The 3rd

(Reverb Records RVBT 015, via SRD) of Scottish raver Stuart Crichton's 'Rainbow ish vocal painfully shrinked by Jasmine Rennie through janging and fluting frisky 127bpm 127 Club and 0-127-126.9bpm Radio Edits, broken down 0-126.7-126.6bpm Phantasia and densely droning techno 0-126.8-126.6bpm 106 148 6bpm 'Reality' version 'Basket Case'

(Vinyl Solution Storm 39, via SRD)

J Saul Kane, is a horror movie inspired ("What's sm'-ish synth churned galloping hard core 0-135-0bpm White Coat and bumpily rumbling blippy 134.8bpm Black Coat Mixes. plus Kane's more percussive 0-127.8-0bpm Mr

ped 97.8bpm latin-jazz wriggler is flipped by the previously promoed reggae tempoed

74.3/148.6bpm 'Get To Know You Better

106 PROJECT Warning 106

(106 Records 106 T003, via Portland) From Liverpoool's Opus Music Productions robotic blippy shuffler is in surging 0-133.6-133.4-133.2-66.6bpm Shock Hazard, 0-133.6-133.3-133-66.5bpm Dream Light and far more danceable good galloping techno 66.6-133.2 133.3-133.25bpm Code 3 Mixes, not pron

MORE DJ DIRECTORY ON P8

THE MAN WITH THE CHILD IN HIS EYES 12" = 12 KATE 1

7" = KATE 1

STREET DATE = MAY 18th 1992

DISTRIBUTED BY THE TOTAL RECORD COMPANY VIA BMG (UK) LTD.

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MUSIC WEEK 16 MAY 1992

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

Inderground Level React RCA promo **Fabulous Fat**

THE POWER OF KNOWLEDGE (EP) Mr Monday

AD92 Arista promo Dead Dead Good promo Talkin Loud promo Fun After All promo

SET YOUR LOVING FREE (KENLOU 12") MAKE LOVE TO YA

LOVE & MONEY The High Givers

A&M promo

Fommy Boy/Big Life promo Falkin' Loud promo Wild Card promo Tomato promo Guerilla promo Tribal Bass promo 380 promo ffrr promo JS LaFace/Arista Dutch Rhythm Cowboy promo

O.P.P. (OTHER PEOPLE'S PRODUCTIONS REMIX)

Columbia promo Union City promo Jumpin'& Pumpin' Virgin America promo

Effective

DREAMS OF SANTA ANNA (ORIGINAL)

92 REMIX) Orange Lemon

FEARS No.

I NEED YOU NOW Snnamon

CONTROL (MASTER CONTROL MIX) Westwon

PINK CHAMPAGNE Rhythm Eternity

(THE FLOOR MIX) Lisa Stans

YOUR LOSS MY GAIN OTHER SKUNK FUNK (MIXES) Callano Bad Boy promo





T COMIN' ON) (MIXES) Loue Vega & Marc Anthony Atlantic East West promo LET'S GET HAPPY (SHOE SOUL'BASEMENT EXTENDED REMIXES) ON THE RHYTHM (MIXES) THE MASTERS AT WORK (KEEP

PASSION Gat Decor

IS THIS LOVE REALLY REAL! Sure & Pure PAPUA NEW GUINEA (MIXES) Future Sound Of London

DO YOU WANT IT RIGHT NOW (KING ST. MIX) RAINFALLS (MIXES)WORKOUT (MIXES)

LOVE BREAKDOWN Rozalla

REACH RHC
TAKE ME BACK TO LOVE (MIXES) Karby Stage
US EpicEpic promo
GOOD THINGWHO'S GONNA GET YOU BACKALRIGHT/BODY ACTION

CLOSER TO YOUR DREAMS (MIXES) PLL TAKE YOU THERE LCGC

CAN YOU FEEL IT Elevation

MASTER BLASTER (MIXES) Gongo SOMEDAY (MIXES) Sasha Meets I'M RUSHING Bump

Deconstruction promo/Deconstruction Liberty Trax promo Kickin Cue promo Shut Up & Dance promo Big Life promo Guerilla

LOVE BEATS The Invisible People TEMPLE OF DREAMS Messiah

Orange/ffrreedom Talkin' Loud promo 4th & B'way promo

WEA prom

ZTT promo

PWL Continental

WORKAHOLIC 2 (RIGE LEEAN REMIX) 2 Unimited

FEAR OF THE FUTURE (MIXES) Shades Of Rhythm

THE GONZO (REMIXES) LOS

Rhythm King promo

BLIND/AWARE (DUB)/HIGHER

DNE LOVE (MIXES) SURVIVAL Machine

THE ISOTONIK EP: EVERYWHERE I GO (MIXES) LET'S GET DOWN/RUSH

DON'T YOU WORRY 'BOUT A THING Incognito

RHYTHM DE LONDRES (SMELLS LIKE HEAVEN)

KPRESS YOURSELF (JUNGLE REMIX)(RAGGA RAVE MIX)

OIN OUR CLUB (MIXES) St. Etienne

UNDER ME SENSI Barrington

OY (MIXES) Soul II

DRIVE ME CRAZY Outrage

Network doublepack promo Nova Mute promo ffrreedom promo Good Boy

Permanent promo

LET GO Two Shiny BLUE OYSTER

ORIGINAL DON MIX AIN'T 2 PROUD 2 BEG

THE COMMANDMENTS LOST

GETTIN' STARTED Pascal's Bongo

FIND 'EM, FOOL 'EM, FORGET 'EM SExpress UNCONSCIOUS/THE BLIND LEAD THE IN THE CLOSET Michael lackson

GROOVY BEAT (THE ROCK-IT MIX) D.O.P.
HELPLESS (I DON'T KNOW #### 10 DO WITHOUT YOU) BREAD, LOVE AND DREAMS A Man Called Adam RAVING, I'M RAVING

四回

A 43 DARE TO DREAM, Yarrai 44 36 CYPRESS HILL, Cypress Hill A 45 to PAST THE POINT OF RESCUE. Hall Ketchum 28 WE CAN'T DANCE, Genesis 48 a ALL 4 LOVE, Color Me Badd DON'T ROCK THE JUKEBOX, Alan Jackson 24 N DANGEROUS, Michael Jackson 49 a RUSH STREET, Richard Many ▲50 - BRAND NEW MAN, Brooks & Dann 50 at ILOVE YOUR SMILE, Sharice



ILLUSION Do

GROOVY BEAT (THE ROCK-IT MIX)

GROT YBAB

CD AND LP (LIMITED EDITION 2 × 12") RELEASE DATE 18 • 5 • 92

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MUSIC WEEK 16 MAY 1992

T directory

out

1 . THE DAYS OF PI 2 2 IS IN THE CLOSET

3 & to YOU Ten Sharp

4 12 2 DEEPLY DIPPY R

5 13 SI ALWAYS THE LA

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7 to 22 LOVE IS HOLY to

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TOP 10 B

2 ∞ AGAINST THE WIN

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3 s NO NOSE JOB

6 17 LONELY HEART

7 7 PAPUA NEW GUII

8 n FIFTEEN YEARS

9 m JOIN OUR CLUB

III si GLAD

19 or St HAZARD Rich

monday

MENG SYNDICATE

'Sonar System (Aw, Aw) (Remixes)' (Hithouse Records HIT.H 2T, via RTM/Pinnacle) Originally a techno EP track on Dutch import last summer before becoming a trance dance anthem, this oaggingly bleeped (in somewholindustrial style) twisting and turning off-then industrial style) hasting and luming off-their-on-thrin-off-geat throbber's influential, 0-124-9. Obpm Original Mix is how joined by Speedy J's hypridically bounding faith a fact, passel 134.26pm Speedy J, René, Van Der (Weyd's persuskrey acidis: D-133.95pm, Van Der Weydes, Kijs Vandra Spordinari Stebpin The Art tack and 0-135.5-Obpm SAM Mixes, all sunably

RICHARD ROGERS All I Want'

(US SAM Records SAM 25025) the tenderly anguished mouning Alexande O'Neal-ish guy's Mike 'Hitman' Wilson produc ed bright steadily trotting chugger is in 123bpm Club Mix, Radio Edit and Hitman's Dub, plus ohn Robinson's alternative more soulful ering 123.2bpm Club Mix and Radio Edit.

NEBULA II

'Flatliners' (J4M 12 NEBULA 2, via Total/BMG) Nottingham's Joe Shotter & Richard McCormick (DJ Shot 1 & DJ Coz) bunch to gether all the beastlest, flercest and jangliest noises they can think of to make a disjointedly demented 144bpm hardcore spurter, saving yet more for the frantic slippery acidic 146.1bpm 'C.O.D Rider' flip. 16 year-old

'Got To Be Free'

(Got To Be Free'
(Media/4th + B'way 12 BRW 255)
With Lotenta-tity squaling new girl AnneLings Smith and newly increased street cree,
Intelligency and the street comes in 121.81225ppm Hight Denams 48es Citub, 122.1122.3ppm After Hours, jazz-funky of
121.7bpm Candaulnodergrounddub and
(G-)121.7-121.8-0bpm Rhythm Mixes by the
Coal mob, plays for Milke's bregish inditions local mob, plus Eric Miller's breezily striding 120.1-120bpm E-Smoove's Groovy Mix and 119.7bpm Meurice's Underground Mix.

10 s KNOCKIN' ON HEA

JUMP, Kns Kross A2 s MY LOVIN (YOU 3 2 BOHEMIAN F

4 3 SAVE THE BEST FOR 5 & LIVE AND LEAR!

A6 . UNDER THE BRIDGE, 7 . TEARS IN HE 8 AINT 2 PROUD

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11 10 MAKE IT HAPPE A12 IN THE CLOSET, M. ▲13 13 THOUGHT I'D DI

14 n HAZARD, Richa 15 " LET'S GET RE ▲16 % DAMWIWSHIWAS

▲17 × BABY GOT BACH 18 IS MASTERPIECE, Atlantic Starr ▲19 21 I'M THE ONE YOU NEED, Judy Walley

20 is WILL YOU MARRY ME?, Paulo Abdul Captive

▲23 × MONEY CON'T MATTER ... Prince & The NFG Parsiey Park

24 22 BREAKIN' MY HEART [...], Mire Condition Perspective

25 is BEAUTY & THE BEAST, Celine Dion & Peable Bryson - Epic

21 to EVERYTHING CHANGES, Karby Troccol-

▲ IF YOU ASKED ME, Celtre Dion

MASS ORDER 'Let's Get Happy' (Columbia 658073 6)

Marc Valertine & Eugene Hanes follow Every Voice (Take Me Away), — disappoints a bigger floorfiller than a sellor-despite all bootleg ballyhoo that preceded it with this also gruffly souful inspirational sing-along Seventies Philly-style trotter, promoed in Shoe Seventials Phily-style trotter promoted in Sho Scul Productions 0-120bpm Shoe Soul Es-tended Remix, Instrumental and Acappeta plu-the Basemers Boys-120bpm Basement Ex-tended Remix, C'Mon Dub and Hump Mix Good, but Learn another Love Train'.

NIGHTWRITERS Let The Music Use You' (Ifrreedom TABX 112)

Initially pressed up land re-Ricky Dilard mouned Frankie Knuckles classis from 1987 is still in its jingly throbbing 124.5 124.4-124.3bpm Original Chib Mix plus now its 124.4-124.39pm Original Club Mix plus now its 124.4-124.2-124.70pm Original Dub Mix, from which the ragging keyboard riff was sam-pled by SL2** "Obt Take Control" and russ through the A-side's otherwise unrelated surg-ing jardy 132bpm "92 Hardcore Remix by Liquid Orjetta's DJ N.R.G.

BLACK WOOD

Teel You (de/Construction PT 45440) From Italy's Blue Village label and an import bubbler for months, this wailing diva prodded purposeful wrigaly chapper still has its catchy "here we go, ah-ahh huh" punctuated striding 121.5-0bpm N.Y. Mix and funky drummer jig gled janglier 121.6-0bpm Underground Mix. Ripped here by far faster nervously jittering 128 5-128 8hom Full On Mix (with some jazzy nonking) and instrumental 127.9-127.7bpm Drown in Dub remixes by Manchester's

KRIS KROSS

'Jump' (US Ruff House Records 44 74193) This jaunty "jump, jump" prodded rolling jiggler is rapped by a couple of cute little kids like mini versions of Hammer chopping up an early Jackson 5 bassline, in 101.9bpm Extended 102bpm Instrumental and Radio Edit Mixes, the biggest selling single Stateside in quite a while and a chart-topper there in record time thanks to its wide appeal. That's the secret be kids may be cute but the track kicks!

L.C.G.C. 'I'll Take You There' Permanent Records 12 PERM 2, via

Cool Cuts' Tim Jeffrey and fellow Brighton DJ JC join Power Promotions' Paul Gotel to give the London Community Gospel Choir's buoyantly chugging revival of the Staple Singers 1972 classic a keyboards doodled simple strip ped down sparsely trotting 0-123.9-124.3bpm The Monkey Club Mix, with the largely instrumental 0-124.1-124-0bpm Monkey ground Mix and 123.9-123.8-0bpm Monks

THE MOODY BOYS
'Centre Of The World'

(LOVE Records EVOLX 15, via Polydor) Tony Thorpe's song of unity for Africa, this at osphese cicades, lions and other night-tin sizes washed reggae-ish rolling ligaly thudd rolling jiggly thudde is rapped by Caveman's MCM through an ap propriately African flavoured female chorus in Tony's 0-103.3-0bpm Nubian Club Mix. with ing monotonous long groove-type instrumental 102.4-0bpm The Potless Mix plus the Screamer igga rapped ridiculously framic throbbing 0 139.1-0bpm 'Loveup Loveup'.

HOLY NOISE

'Get Down Everybody (Remixes)'
(Hithouse Records HIT.H 1T, via RTM/Pinnacle)
Originally lead track on Paul Elstak, Rob Fabri

& Richard Van Naamen's year old 'Enter The Darkness' Dutch EP, this title prodded blippy bounder is now much more hardcore in their wn urgent 132bpm Funky Beat and René Var Der Weyde's really frantic 135.9bpm Terrif X Mixes, coupled by the late Peter Slaghus's Afee rapped 125.9bpm Parksicht and original 126bpm Techno Mixes from a slower "rave"

RUNTINGS

'Fires Burning' (Suburban Base Records SUBBASE 009, via SRD)

Danny Breakz's partner Winsto make this Gwen McCrae-ish ét's not her "keep the fires burnin", baby" prodded chug ging 138.3-0bpm galloper with only some light weight techno trappings, flipped by the Special A ragga rapped more hardcore 141.8-0bpm Tribe Vibes' while the now hotter senarate Re mix (SUB 9R) has in fact a fiercer jerkily sur-ing proper techno 137bpm Mickey Finn Rem of 'Fires Burning' and a stylus skipping solidly hardcore blippy 141.5bpm Sonz OI A Loop

Briefly...

Also recently released are SMITH AND MIGHTY "Stepper's Delight E.P." (Three Stripe Records/ffrr SNMX 5) Bristol reggae-ravers' jauntily jerky ske and Buggles beats woven thurnping 0-128.7-128.8-0bpm "Too Late", nasal ragga rapped frantic wriggly throbbing 131.75-132-120bpm 'Rub', dul "do it" prodded chugging 132.2bpm 'Killa' and murkily meandering dubwise 0-124bpm 'Give Me Your Love', U.S.I. 'King Of Dubrock' (Reinforced RIVET 1217, SRD), East London CE CE PENISTON 'Keep On Walkin" (A&M: PM AMY 878)

Produced and co-penned by Steve 'Silk Hurley, this soulfully waited jaunty juggler be gan as a chunkily keyboarded lurching 105.5 104.90pm swayer on her aroum but is now adapted in a similar superior 105.1-105bpm 12" Original Mix, plus Hurley's typical gibly wrigigling 118.40pm Siky Soul 12" and 118.50pm Dub, Misurice Uoshian's stuttery striding 120bpm Maurice's Underground Vox and Dub, and Eric Miller's tinkly chugging 118-118.1bpm E-Smoove's Groovy Mix An instant garage smash!

OUTRAGE 'Drives Me Crazy' (Boy's Own Productions/ffrr HSX 1)

White labelled with no full release date set ye Fabi Paras's percussively pushing 121.8-Obpm jggly new chugger has "somethin" about you. drives me crazy" female repetition and an all too brief Nile Rodgers ish gutar break, flipped by the slowed down "now, i'm looking for a good man" Eleanor Mills quoting, shrill strings ed plonking and plopping Seventies style 0-121.8bpm 'Tall 'N' Hands was out first around the New Year

LOUIE VEGA & MARC ANTHONY 'Ride On The Rhythm' (Atlantic A7486T)

Huge here when first out last autumn, this 'Little' Louie Vega & Kenny 'Dope' Gonzalez produced, Todd Terry helped, Basement Boys plorked excellent bounding garage strider is buskily waited and scatted by Marc petween Doug Lazy rap and girl group chards, now in a new 121.8-121.9bpm Funk '92 Re-Edit and its punchier old 121.9-122bpm KenLou Rhythm Mix, having been spread across a promo twinpack also with its 121.9bpm Masters At Work Dub and its 121,90pm neutrals of viole cause on jainty 0-121,9-0pm The Fide instrumental alongside 'The Masters At Work (Keep It Comin' On)', a brand new snapply percussive timboles rattled thumping percussive timboles rattled thumping chugger in 122.8bpm One Take Tito and 123.4bpm KenLou Mixes as comside but likewise promoed also with 123,5bpm Eddie's Mood and 122,8bpm



ers' painfully thin celloning regga-ravers' panully thin galloping 1998-byth hardcore rampage, with the different but disc 139.55pm iDon Gorgon' and "Mi Love, Mi Sess"; ALEX-ANDER O'NELL "Sentimental (Album Version)" (Epic Tabu 658014 6), achmalty 0-60.8-05pm MoR slush flipped by the older "gotta get up with the thythm" growling "The Yoke (G.U.O.IT.R.)" in The Ghostbrothers' pion olderlider ambilian 0-1074 sham and olderlider ambilian 0-1074 sham

(G.D.O.T.H.) in The Ghostbrothers' pi-ano plonked rambling 0-107.4bpm Remix and Dub; GANGSTER+POINT 'Get Back' (Hullabaloo 12 HUL 2, TRC/BMG), bleeping and jargling 124.7bpm dull Italian raver with girl yelled title line and butch male com-

1, Yanni

▲50 BRAND NEW MAN, Brooks & Dunn

Private Music

RESCUE, Hall Ketchum Curb

ON THE TLC, TLC LaFace

HANGE, Travis Tritt Wanner Bros

UKEBOX, Alan Jackson

Ruffhouse

8	RM DANC	E UPDATE

443	49 NOT THE ONLY ONE, Bonnie Raits	Capito
A 44	45 COME & TALK TO ME, Judeci	Uptowr
₫45	- YOU WON'T SEE ME CRY, Wilson Ph	llips SB#
A 46	4 WHY ME BABY?, Keith Sweat	Elektra
∆ 47	- ACHY BREAKY HEART, Billy Ray Cycu	s Mercury
48	ex ALL 4 LOVE Color Me Barts	Gian

49 46 THIGH, The Core

50 # I LOVE YOUR SMILE, Shanice

18	to CHECK YOUR HEAD, The Beastie Boys	Capitol	▲43	- DARE TO DREAM
19	19 TEN, Poart Jam	Epic	44	× CYPRESS HILL, C
20	21 LUCK OF THE DRAW, Bornie Raitt	Capitol	A 45	49 PAST THE POINT OF
21	20 WE CAN'T DANCE, Genesis	Atlantic	46	₩ 0000000ННН.
22	N C.M.B., Color Me Badd	Giarr	▲47	. IT'S ALL ABOUT TO CH
23	14 AS UGLY AS THEY WANT TO BE, Ugly Kid Joe	Stardog	▲48	DON'T ROCK THE JU
24	as DANGEROUS, Michael Jackson	Epic	49	o RUSH STREET o

25 28 WAKING UP THE NEIGHBOURS, Bryan Adams A&M

eatest airplay and sales gain. I UK acts. UK-signed acts.

Viny

buzzing import

promo MEGATONK 'Belgium'

(white label). The Sheffield-based wags distributing this record would have us believe that it originates from Japan, although it is more likely to have been created much closer to home. Anyway what matters is that it is one of the best records released so far this year. The excellent Teetering On The Brink mix is a busy tuneful techno track while the even better

Nintendotone mix is 12 minutes

of wonderful mellow trancey

techno

DINFLUENCE 'Good Lover (East West). A record which is causing a big buzz on the underground circuit, soon to be promoed for release next month This first single from the group's debut LP is surely one to watch out for. It has a great Eighties boogie feel with a sax hook straight in your face, great vocals and production. Look out for the Nellee Hooper mixes of this tune for the Nineties

NOOKIE 'The Love Is . . . EP (Absolute 2 promo). Nothing dodgy about this tune - what a corker. Lots of lovely piano and little samples for all the trainspotters, all used in an

D INFLUENCE

original way and mixed to make a much talked about record. It is flipped by the very Reel To Reelish 'Love Is The Message', and the sparse and funky 'Pedro Visits Romford', proving that along with Glide and Doc Scott Absolute 2 are putting out qua product. MA

THE FAMILY FOUNDATION 'Xpress Yourself' (380 promo).

Originally appearing out of Manchester last October, when it was on an Omen white label Dub EP and attributed to Franschene, this extremely hot slice of raggahardcore is now being officially released along with new mixes The original Don mix still sounds fresh, but the new Jungle and Ragga Rave mixes place slightly more emphasis on the regg elements AB

LEMON INTERRUPT 'Big Mouth' (Boys Own Junior promo). An excellent concoction of mouthwatering Cajun-style harmonica and big bouncy house beats. One of the most innovative DJ-made records for a long time, this Darren Emerson produced monster is already at the top of many DJs' shopping lists and with its unique Southern-fired flavours looks certain to stay

there. Finger lickin' good

SPOOKY

of waves

TRANSFORMER 2 Pacific Symphony Too' remixes (Profile promo). Licensed from Belgium's Round And Round label, this ambient techno track now appears with an excellent tougher and more trancey remix that retains the soaring female vocal samples, but which adds whistles in place of the sounds

AB AWESOME 3 'Don't Go (Entity Records), The most simple but effective record so far this year. It starts off with bassy stabs then launches straight into simple piano and laidback vocals, but together they work to make a real humdinger of a MA

SPOOKY 'Don't Panic (Guerilla promo). On paper all the elements of this track add up to a heavy hardcore number. biting breakbeat, D-Train-style stabbing synth and vicious vocal samples. But the reality is very different. Spooky takes these everyday elements and creates a happy, uplifting musical mix More power to William Orbit's

This week's stylus gurus: Andy Beevers, Steve Jervier, Judge Jules, Mark Archer (of Altern 8).

JJ

Guerilla; its consistency is

matched only by its

unpredictability

FoxVideo

Attitude FoxVideo UNDER Walt Disney Columbia Tristar

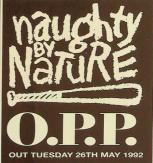
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THIEVES Warner HV Walt Disney DLE BODY PROG 2 BBC

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V OF **JENT**



12" + CD FEATURE BRAND NEW MIXES





RM DANCE UPDATE 9

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4 & EVERTHING AROU 5 n BELIEVER

6 PLONELY HEART 7 - PAPIJA NEW GILLS

8 7 FIFTEEN YEARS 9 m JOIN OUR CLUR

10 m KNOCKIN' ON HEA



One Tribe

As clubland tastes move downtempo it was only a matter of time before someone took the techno trickery of rave and gave it a mellow twist. 'What Have You Done' by One Tribe is just such a tune. And this loose collective of East Enders - whose love of subsonic bass is second only to a penchant for vintage soul - is better equipped than most to make harmonious hardcore for relaxed ravers.

"In an ideal world I'd like to make a class soul tune." says George 'G' Kelly, the Tribe's chief, "But I'd still pump up the bass. That's what makes us move. We call it jungle music - it's dark, it's moody - definitely a very black sound. But also a very British thing.

The basslines are beefy, the bleeps are squeaky, but 'What Have You Done' combines standard techno ingredients with a moody recipe guaranteed to cure soul starvation. A timely combination, but in fact it's over a year since its first self

"Too many record companies take forever to pick up on what's happening," explains Kelly. "But if it's a good record, I say, get that tune out on the street. Quick.



What Have You Done'is eased by Inner Rhythm



Call My Name

Is the world ready for a man whose work has already been likened to "Barry White on acid" and, more worryingly, "Pink Floyd without the acid"? 'It Can't Be Forever' is the debut single from the recipient of these comments, soulful singer/songwriter Ephraim Lewis, A bassy, moody tune. showcasing Lewis's deep husky tones, the single shows little evidence of the influences of nasty prog rock or hallucinogenics. "I don't know where they got those comparisons from," he ponders.

The Wolverhampton born wanderer who began his musical career at the age of six, as part of a local Jackson Five-style gospel-cum-reggae troupe, has just **Ephraim**

completed a debut album entitled Skin' in Sheffield, where he now resides. As well as his admirers at Elektra who snapped him up as soon as they had

heard his demo tape. Lewis can also count Robert Palmer as a fan. Not bad for someone who almost chose acting over music. Davydd Chong



D:Ream

Available in limited quantities from May 11th



s MY LOVIN' (YOL 3 + ET ROHEMIANS

5 & LIVE AND LEAR!

A6 . UNDER THE ERIDGE. 7 . TEARS IN HE 8 AIN'T 2 PROUD

9 + EVERYTHING ABOU 10 12 CONE, U2

11 10 MAKE IT HAPPE A 12 IN THE CLOSET, M

A 13 .. THOUGHT I'D D 14 m HAZARD, Richa

15 " LET'S GET R

A 16 DAMNI WISHI WAS ▲17 » BABY GOT BACE

10 RM DANCE UPDATE

18 IL MASTERPIECE, Adardic Stan ▲19 > FM THE ONE YOU NEED, Jody Wastey MCA 20 s WILL YOU MARRY ME?, Pouls Abdul Captive 21 so EVERYTHING CHANGES, Karby Troccoli

a IF YOU ASKED ME, Coine Dign ▲23 × MONEY DON'T MATTER _Prince & The NPG Paisley Park

24 22 BREAKIN' MY HEART [...], Mist Condition Perspective 25 is BEAUTY & THE BEAST, Coine Dion & Pasto Bryson Epic

▲ 45 YOU WON'T SEE ME CRY, Wilson Phillips SBK A 46 w WHY ME BABY?, Keith Smoot Δ47 - ACHY BREAKY HEART, Bely Ray Cyrus Mercury 48 a ALL 4 LOVE, Color Me Badd 49 44 EES HIGH, The Cure 50 41 I LOVE YOUR SMILE, Sharice

A 43 as NOT THE ONLY ONE Scoria Bait

A 44 es COME & TALK TO ME. Jodeci

18 to CHECK YOUR HEAD, The Beastle Boys Capitol 19 m TEN, Pearl Jam 20 In LUCK OF THE DRAW, Boncie Rain 21 29 WE CAN'T DANCE, Genesis

Epic 22 M C M R Color Me Band 23 M AS USLY AS THEY WANT TO BE, Ugby Kird Jac Standing

Exclusive UK only mixes by E-Smoove including Blaze, N.Y. Hi-Life Edit and Chicago Mix

Love & Sas

24 x DANGEROUS, Michael Jackson 25 N WAKING UP THE NEIGHBOURS, Bryan Adams, ASM st amplay and sales gain. W UK acts W UK-signed acts

A43 - DARE TO DREAM, Yarni 44 x CYPRESS HILL, Cypress Hil ▲45 et PAST THE POINT OF RESCUE, Half Ketchium OOOOOOOHHH...ON THE TLC, TLC - IT'S ALL ABOUT TO CHANGE, Travis Tritt War ▲ 48 - DON'T ROCK THE JUKEBOX, Alan Jackson 49 in RUSH STREET, Richard Mark

▲50 - BRAND NEW MAN, Brooks & Dures



Utah Saints have scored a possible first with their approved sampling of Kate Bush's 'Cloudbusting'. The Leeds-based duo were bowled over when they were given the thumbs up by the gracious lady, and allowed to use 14 syllables in their latest four-track EP. 'Something Good'

Everyone at her publishing company swore we wouldn't get it. I think it's

because we haven't bastardised her voice," says DJ Tim Garbutt who, with his musician partner Jez Willis, had a Top 10 hit last year with 'What Can You Do For Me

Frantic and thunderous, the original version of 'Something Good' is the most dancefloor friendly, but if you prefer a sparser groove, opt for the 051 Mix

'Anything Can Happen', the Fluk-ish, guitar-driven track, is outstandingly quirky, while the 'Trance Atlantic Flight' number is a mind-blowing meld of orchestral sounds, techno effects and spaced out whalesong. It's difficult to contradict Garbutt's assertion that "the 12-inch has something for everyone" Sandra Dunkley

Peter Cunnah could have been filling stadiums as guitarist with Irish rock band Tie The Boy, but instead he is now filling dancefloors as one half of D:Ream. The rock band split up just as they were on the verge of signing to U2's Mother label and a mutual friend introduced Cunnah to Al McKenzie, who now DJs at The Love Ranch

The first product of their partnership is 'U R The Best Thing', which first saw light of day as a limited FXU promo a few months ago. The soundtrack incorporates the drum and bass from Morales' remix of Overweight Pooch's 'I Like It', the organ from C&C's remix of Jacko's 'Black Or White' and the ubiquitous drum break from Leftfield's remix of 'Intoxication'. Add the duo's own powerful piano refrain plus D'Borah Asher's soaring backing vocals and you have something very special indeed

Man Called Adam

In these troubled times we need a duo like A Man Called Adam more than ever before. Optimistic and spiritually uplifting though never dull enough to slip into the vacuum of new age - Sally Rodgers and Steve Jones provide a massage for the

'Bread, Love And Dreams', the latest offering from the north London twosome, follows in the footsteps of its older siblings, 'Barefoot In The Head' and 'I Want To Know', a punchy, soulful house tune with a wide spectrum of mixes by the likes of Steve Anderson and Graeme Park



'Sometimes I write songs and they end up a little bit like hymns by accident," evoluine Rodgers "They're never completely passionate. because I don't have the faith in a very specific thing They're just kind of hopeful. Faith in the record-buying public has done little to

FoxVideo

Attitude FoxVideo

UNDER Walt Disney

DLE BODY PROG 2 88

Walt Disney

Lifetime/Pickwick

hole Body Prog. BBC BBCV 4457

N OF VENT

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Columbia Tristar

WMV

push A Man 'Bread. Love And Dreams' is released

> by Big Life on May 25

Called Adam chartward, despite the acclaim - from both press and radio shown their previous work. Hopefully, 'Bread, Love And Dreams', live dates, a possible live EP, a possible Peel session, and an album (planned for release before year end) will be enough to change

all that Still, the duo carry on regardless, kicking against the pigeonholes, "I'm not your standard spangly bra top kind of bird and Steve's not a standard band person,"

U R The Best Thing' is due out on May Andy Beevers says Rodgers. the

Davydd Chong

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the professional recording association

MUSIC WEEK 16 MAY 1992

beats & pieces

TASTELESS but timely: the LA fires might be

reduced to a flicker but Hooj Tunes, home to

tribute to the troubles, to be released on the

label's aptly named off-shoot Life's A Riot .

Closer to home, dance label Lafavette's mini-

inferno has forced it to temporarily relocate, tel

071-289 1021 for info Meanwhile James

Brown is so shocked by the California burnin'

and lootin' that he's organising an arts festival

"to make people feel good". Trouble is, it's in

New York not I.A. Nice try Mr Brown . . . Feeling

bad about trying to feel too good are SL2, who

were briefly detained by Mexican border police

after their driver was caught with an unnamed

pleasure-inducing substance . . . And wild

Mancunians K-Klass have had their wrists

viciously slapped by the BBC after similar

indiscretions in their TOTP dressing room.

Perhaps they should stick to a Far Eastern

cowpat. Apparently the methane has some

mind-altering effect . . . And talking of crap.

no-holds-barred songs like 'Rubber Lover', 'F**k

Censorship' and 'I Fell Through A Hole In The

Deee Lite aren't taking any of it. Their

long-awaited new album includes

indulgence involving half a coconut and a

Andronicus, is hot on the case with a hardcore

1 2 . THE DAYS OF PI 2 . .. IN THE CLOSET 3 c sa YOU Ten Sharp

4 to > DEEPLY DIPPY 8 5 13 51 ALWAYS THE LA 6 , YOU'RE ALL THA

7 mm LOVE IS HOLY K S THOU ME CO.

9 to 20 HANG ON IN TH 10 . SAVE THE BEST 11 x m TIRED OF BEING

12 - FINER FEELINGS 13 . . AM I THE SAME 14 . VIVA LAS VEGAS

15 m - I DON'T CARE S 16 or a JOY Soul II Soul

17 m PLEASE DON'T (18 ∞ o SONG FOR LOVE 19 sr sa HAZARD Richa

20 1 1 TO BE WITH YO 21 21 AD LOVE MAKES TH 22 n n LET'S GET ROCK

23 11 to DO IT TO ME DO 24 , HOLD ON MY H 25 × × 00 YOU WANT

TOP 10 B

II .. GLAD

2 to AGAINST THE WIL 3 a NO NOSE JOB 4 or EVERTHING ABOU

5 m RELIEVER

6 - LONELY HEART 7 1 PAPUA NEW GUIN

8 n FIFTEEN YEARS 9 m JOIN OUR CLUR

1 JUMP, Kris Kr

MY LOVIN' (YO BOHEMIAN I

A . CAVE THE BEST FOR 5 & LIVE AND LEAR

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14 11 HAZARD Richard

15 % ES LET'S GET R ▲16 ≥ DAMVIWISHIWAS

A 17 - RARY GOT BACK 18 MASTERPIECE, Arturoic Star

▲ 19 > 1'M THE ONE YOU NEED, Jody Wattey 21 st EVERYTHING CHANGES, Kathy Troccoli MIF YOU ASKED ME, Ceine Dion

▲23 × MONEY DON'T MATTER ... Prince & The NPG Paisley Park 24 22 BREAKIN' MY HEART [...], Mint Condition 25 IN BEAUTY & THE BEAST, Colon Dion & Feabo Bryson Epic

MCA A 44 45 COME & TALK TO ME, Jodeci A 45 YOU WON'T SEE ME CRY, Wilson Phillips SBK 20 m WILL YOU MARRY ME?, Paula Abdul Captive ▲ 46 at WHY ME BABY?, Keith Sweat ▲47 ACHY BREAKY HEART, Billy Ray Cyrus Mercury 48 a ALL 4 LOVE, Color Me Bada 49 4 III HIGH, The Cure 50 41 I LOVE YOUR SMILE, Shance

A 43 A NOT THE ONLY ONE. Boorie Rait. Uptown 18 to CHECK YOUR HEAD, The Beastle Boys Capito 19 m TEN, Pearl Jam 20 H LUCK OF THE DRAW, Bonnie Rain 21 20 WE CAN'T DANCE, Genesis 22 x C.M.B., Color Ma Badd

23 H ASUGLY AS THEY WANT TO BE, Ugly Kid Joe Stardeg 24 » DANGEROUS, Michael Jackson pain. W UK acts. W UK-signed acts

Ozone' More eco-friendly grooves courtesy of Dave Dorrell and Heinz Roth whose new 'Paradise Project' is for aerosol-free ravers only The green party starts here . . . But the KLF party is apparently at an end, with the sheep-loving duo reportedly deciding to move on to pastures new . . . Also trying something different Jarret Cordes aka DJ Minutemix - the slim and usually silent half of PM Dawn - can be heard rapping (well sort of) on 'Living Love' by Colour Of Love from the people who brought you Opus III ... On the label front, Urban Shakedown is to have its direction managed by none other than Pete Waterman and the team at PWL/Black Diamond, with distribution by Warner Music. Its hardcore classic, the currently more in-demand-than-ever Urban Shakedown featuring Mickey Finn's 'Some Justice', is set for re-release following the legal clearance of a sample from CeCe Rogers' 'Someday' - in return for which, Urban Shakedown (the act) will also be remixing the Rogers original for Atlantic/Fast West release . . . Meanwhile

Manchester mogul John Mayoh launches his

Foundation's 'Xpress Yourself . . . AND THE

new 380 label on May 26 with The Family

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▲43 - DARE TO DREAM, Yanni 44 × CYPRESS HILL, Cypness Hill A 45 in PAST THE POINT OF RESCUE, Hall Ketchum 46 or OOOOOOOHHH...ON THE TLC, TLC ▲ 47 . IT'S ALL ABOUT TO CHANGE, Travis Trist. Wanner Bros ▲ 48 DON'T ROCK THE JUKEBOX, Alan Jackson 49 at RUSH STREET, Richard Mark

▲50 - BRAND NEW MAN, Brooks & Dann

25 H WAKING UP THE NEIGHBOURS, Bryon Adams A&M

Giant

TOP 30 MUSIC VIDEO TOP 15

THE OFFICIAL Phone

-			MITTERIOR	
ž	Case	ARTIST TITLE Category/running time	Label Cat no.	
1	1	3 ZZ TOP: Greatest Hits Compilation 53min	WMV 7599382993	
2	2	3 CHER: Extravagana - Live	BMG Video	
3	3	MADNESS: Divine Madness Compilation/1hr 30min	Virgin VVD 1003	
4	5	27 QUEEN: Greatest Flix II Compilation/1hr 20min	PMI VC4112	
5	4	3 KYLIE MINOGUE: Live!	PMI MVN 99 1347 3	
6	,	31 SIMPLY RED: Moving Picture Compilation/45min	Book WMV 9031754343	
7	8	28 QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032	
8	6	27 QUEEN: Box Of Flix Compilation/2hr 40min	PMI MVB9913243	
9	11	5 WET WET WET: High On The Compilation/50min	PolyGram Video 0844843	
10	,	5 LISA STANSFIELD: Real Life Compilation(1hr	BMG Video 791236	
111	22	34 JAMES LAST: Berlin Concert Live/1hr 35min	PMV/Channel 5 CFV 07752	
12	21	3 ANNIE LENNOX: Diva Compilation/33min	BMG Video 791 245	
13	10	19 QUEEN: At Wembley Live/1hr 15min	PMI MVP 99 1259 3	
14	13	4 CLIFF RICHARD: Video Collection Compilation/1hr	Music Club/PMI MC 2081	
15	24	2 LUCIANO PAVAROTTI: Essential.	PMV/Channel 5 CFV 00022	

i	CI	N	eek	CHAF	₹T	
ī	7	Long	ARTIST TITL	.E nning time		Label Cat no
	16	12	4 QUEEN: Compilation	Greatest Flix	M	PM VP 991011
CONT. COMO		28	31 TINA TUI Compilation	RNER: Simply T	he Best M	PM VD 991308
	18	17	20 JASON DO Video Single	ONOVAN: Joseph M	Aega-Remix	Polygram 084272
	19	14	3 MR BEAN	& COMIC RELIEF: E	lected Polyg	ram Video 0849900
	20	~	. BEAUTIFU	JL SOUTH: Pumpk	in PolyGr	am Vide

18	17	20 JASON DONOVAN: Joseph Mega-Remix Polygram 0842723
19	14	, MR BEAN & COMIC RELIEF: Elected Polygram Video Video Single/7min 0849903
20	26	s BEAUTIFUL SOUTH: Pumpkin PolyGram Video Compilation/50min PolyGram Video
21	15	PRINCE: Sign 'O' The Times 4 Front 0838863
22	26	2 THIN LIZZY: Dedication-Very Best Of PolyGram Video CFM 2568
23	30	2 ERIC CLAPTON: The Cream Of 4 Front/PolyGram Compilation/1hr 25min 0838623

23	23	z KENNY ROGERS & DOLLY PARTON: Real	Starvision EUKV 6042
25	15	a TEARS FOR FEARS: Tears Roll Down Compilation/Thr	Polygram 0837503
26	NE	JIMMY SOMERVILLE: The Video Coll	4 Front

27	20	6 ROBERT PALMER: Video Addictions Compilation/55min	PolyGram Vi
-		DANIEL OUDONINELL A. F.	

28	24	3	Compilation/1hr 39min RITZV C
29	22	13	MADNESS: Complete Madness 4 Front/PolyGr

30 25 89 CARRERAS/DOMINGO/PAVAROTTI PolyGram Vide

E 3 & Congovinanong time Conn
1 2 ALIENS FoxVideo Sci-Fi/2 hr 34 min 1802 Si
2 3 4 CHERFITNESS: A New Attitude FoxVideo
3 2 4 THE RESCUERS DOWN UNDER Walt Disney Children's/1 hr 17 min D21142
4 4 THE SILENCE OF THE LAMBS Columbia Trista CVR 22819
5 6 3 ZZ TOP: Greatest Hits WM\ Music/53 min 759938299.
6) 3 THE Y PLAN FAT BREAKER Virgin VVD Set
7 n 3 CHER: Extravaganza BMG Video 791 22
8 5 16 ROBIN HOOD - PRINCE OF THIEVES Warner HV PES 12221
9 14 33 THE LITTLE MERMAID Walt Disney D20913.
10 18 2 ROSEMARY CONLEY'S WHOLE BODY PROG 2 BBC Special Interest/1 hr 2 min BBCV 4701
11 , 4 BACK TO THE FUTURE III CIC
12 12 10 MADNESS: Divine Madness Virgin
13 to 25 FANTASIA Walt Disney Children's/1 hr 55 min D21132
14 NEW THE LOVERS' GUIDE Lifetime/Pickwick
15 NEW ROSEMARY CONLEY: Whole Body Prog. BBC BBCV 445

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6 MYLOVIN REATLINERS Nebula II . WEEKENDER 27 2 28 . WE HATE IT WHEN. 26 25 " R Kelly/Public Announcemen SHE'S GOT THAT VIBE PLEASE DON'T GO HANG ON IN THERE

12 13 LOVE MAKES THE WORLD GO ROUND Don-E 10 " WORKAHOLIC 9 NEW FIRES BURNING BRAIN 4 Hero 32 " 31 M VENGEANCE 30 STARTED AGAIN (EP) 28 MAXIMIZOR Morrissey DMS

SORIGHT BURNIN' INTO LIFE Mix Factory

34 ಜ IN THE CLOSET Michael Jackson And Mystery Girl

13 EVERYTHING ABOUT

36 BREATHING FEAR 딿 15 BE QUICK OR BE DEAD

38 22 37 % ELEVATION

17 . EVERYWHEREIGO

18 LOVE AGAIN Kathy St

6

NOW Degrees Of Motion feat Biti

15 YOU Beatmasters/Elaine Vassell 14 . IT'S JUST A FEELING

Terrorize

THERE IS NO LAW EP Brand New Heavies

FREE... Praga Khan feat Jade 4 U

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21 SHIVERING SAND 62 TAKE ME BACK TO LOVE AGAIN ż 57 45 FEEL House Of Love Terrorize IT'S JUST A FEELING



TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

The second	Lest	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	NEW	1992 - THE L ALBUM Careet The Unscroppable Sex Machine IC	Chrysa's ZCHR 1946 E
2	1 32	STARS * 7 Simply Red (Levine)	East West WX 421C (W) 5031752842/WX 427
3	4 8	UP * Right Said Fred (Tommy D)	Tup SNOGMC 1 IBMGI SNOGCD 1/SNOGLP 1
4	2 5	DIVA Arme Lennex (Lipson)	RCA PK 15326 IBMG1 PD 15326 PL 15336
5	1 4	GREATEST HITS 22 Top (Various)	Warner Bros WX 459C (III) 7599268452/WX 459
6	3 2	POWER OF TEN O Chris De Burgh (Hine)	A&M 3971884 (F) 3971882/3971861
7	7 11	DIVINE MADNESS * Madness (Larges Winstanley)	Virgin TCV 2692 (F) CDV 2692 V 2692
8	13 30	THE COMMITMENTS (OS The Commitments (Bushnell Killen Park	
9	20 26	WE CAN'T DANCE * 3 Genesis (Genesis Davis)	Virgin GENMC 3 (F) GENCD 3 GENLP3
10	12 28	GREATEST HITS II * 4 Oseen (Richards Oseen)	Parlophone TCPMTV 2 IE1 CDPMTV 2 PMTV 2
11	9 12	CURTIS STIGERS Curto Stigers (Balland Kontohran)	Arista 411953 (BMG) 361963/211963
12	6 3	WISH The Cure (Allen The Cure)	Fiction FIXHC 20 (F) FIXCD 20 FIXH 20
13	15 10	TEARS ROLL DOWN (GRE	ATEST HITS 82-92] * ontana 5109394 5109392 5109391 (F)
14	22 12	HORMONALLY YOURS Shakespears Sister (Snakespears Sister)	London 8282664 (F) Moulder/Tromus 8282662/8282661
15	11 6	ADRENALIZE Del' Leppard Ship ley Del' Leppard	Bludgean Riffela 5199784 (F) 5109782/5109781
16	14 26	REALLOVE # 2	Arista 41/200 (BMG) 26/2309/21/2300
17	10 4	VOLUME III. IUST RIGHT	Ten CDIX 100 (F) DIXIOD 100 DIX 100
18	5 2	SOME CIRLS WANDER BY MIS	TAKE Mercity/Refease MR 555C (W) 9031764762MR 555L
19	21 2	THE VERY BEST OF FORE	IGNER Atlantic WX 469C (W)
20	17 4	THE COMMITMENTS VOI	L 2 MCA MCAC 10506 (BMG)
21	35 47	EXTREME IL PORNOGRAF	
22	25 45	LOVE HIDTS + 3	Geffen GEFC 24427 (BMG) GEFD 24427 (GEF 24427
23	16 5	HEAR MY SONG (THE BE	
24	32 30	EMOTIONS	Columbia 4688514 (SM)
25	23 25	DANGEROUS + 4	Epic 4658024 (SM)
-	-		

This	1361	10101	Title Artist (Producer)	LabeVCa	ssette (Distributor CD/LF
26	24	33	NEVERMIND Novana Mig Nirvanal		DGC DGCC 24425 (BVG) DGCD 24425 DGC 24425
27	NE	w	GET IN TOUCH WITH YOU Swing Out Sister IO Duffy!	IRSELF	Fontana 5122414 (F) 5122412/5122411
28	25	297	GREATEST HITS *11 Queen (Various)	Pa	CDEMTV 30 EMTV 36
29	18	6	MOTOWN'S GREATEST H	IITS	Matawn 5300154 (F) 5300152 5300151
30	33	31	USE YOUR ILLUSION II * Guns N' Roses (Clink/Guns N' Roses)	Ge	Hen GEFC 24420 (BMG) GEFD 24420 GEF 24420
31	27	32	SIMPLY THE BEST * 4		Capitol TCESTV 1 IEI CDESTV 1/ESTV 1
32	38	34	USE YOUR ILLUSION I * Gurs N' Roses (Clink Gurs N' Roses)	Gi	tten GEFC 24415 (BMG) GEFD 24415 (GEF 24415
33	R	E	UNFORGETTABLE-WITH I	OVE	Elektra EKT 91C (IV) 7559616492 EKT 91
34	31	32	DIAMONDS AND PEARLS Prince & The New Power Generation Pri		isley Park WX 432C (III) 7599253792WX 432
35	19	2	MATTERS OF THE HEART Tracy Chapman (Chapman Tovine)		Elektra EKT 98C (W) 7559612152 EKT 98
36	41	17	METALLICA Metalica Rock Herfield Urichi		Vertigo 5100224 (F) 5100222/5100221
37	42	25	ACHTUNG BABY * 2		Island UC 28 IF I CDU 28 U 28
38	33	6	0898 The Beautiful South (Kelly)		Gel Discs 8283104 (F) 8283102/9283101
39	R	i	TENEMENT SYMPHONY Marc Almond (Nomis Balk Hom)	Son	ne Bizzare WX 442C (W) 9031755182/WX 442
10	NE	w	HYPOCRISY IS THE GREATEST Disposable Heroes Of Hiphopi sy (Pistel)		4m + 8 Way BRCA 584 (F) BRCD 584 BRLPX 584
11	- 61	33	WAKING UP THE NEIGHB		
12	39	7	HUMAN TOUCH Bruce Springsteen Expringsteen Landau		Columbia 4714234 (SMI) d) 4714232(4714231
13	45	61	OUT OF TIME * 3		erner Bros WX 494C (W) 1599264962/WX 494
14	35	16	WOODFACE Crowded House (Froun)		Capital TCEST 2144 (E) CDEST 2144 EST 2144
15	NE	w	NEED FOR NOT Levision (Smith Digran)	Roug	h Trade R 2864 (RTM P) R 2862 R 2861
16	34	3	BRICKS ARE HEAVY		Slash 8283074 (F) 8283072 (8283071
17	37	15	HIGH ON THE HAPPY SIDE * Wet Wes Wes (Wes Wes)	Precious 0	*ganisation 5104274 (F) 5004272:5104271
18	49	78	A NEW FLAME * 6 Simply Red (Levine)		Elektra WX 242C (IV) 2446892/WX 242
19	R	1	INGENUE KDLang (Penny)Mink(Long)	-	Sire 7599268404 (N) 599268402/7599268401
50	29	2	HENRY'S DREAM Nick Cave & The Bad Seeds (Briggs Harry	No	e CSTUMM 92 (RTMP)
51	28	2	NONSUCH XTC (Dudgeon)	youth Co	Virgin TCV 2699 (F) CDV 2699 V 2699
			No included the		20 - 1033 A 1033

This	Last	Weeks	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
52	43	4	THE COMFORT ZONE Vanessa Williams (Vanessa)	Polydor5112674 (F) 5112672/5112671
52	53 1		TIMELESS - THE VERY BEST OF	* Flying Music Polydor (F) 511442451144225114421
54	43 1		BRAND NEW HEAVIES Brand New Heavies (Brand New Heavies)	Acid Jazz Vir 8283004 (F) 8283002/8283001
55	50 1		YOURS SINCERELY () The Pasadenas (Various)	Columbia 4712644 ISM1 4712642/4712641
56	4712		PICTURE BOOK * 3 Simply Red (Levine)	East West WX 468C (W) 9031769932WX 468
57	51		NIGHT CALLS Joe Cocker (Lord Alge)	Capitol TCESTU 2167 (E) CDESTU 2167 ESTU 2167
58	48 1		INSPECTOR MORSE VOL 2 Barrington Phologram (Walker)	O Virgin Television VTMC 14 (F) VTCD 14/VTLP 14
59	58 5		APPETITE FOR DESTRUCTION	
60	64 6		GREATEST HITS * 5	RCA PK 74856 (BMG) PD 74856 (PL 74856
61	67 5		Eurythmics (Stewart Williams feur rel TIME, LOVE & TENDERNES	
CO			Michael Boiton (Alanasi etil Boiton) AFTER HOURS	Virgin TCV 2684 (F)
62	52	9	Gary Mccre (Moore/Taylor)	CDV 2684 V 2684
63	55	7	ADDICTIONS VOL 2 O Robert Palmer (Palmer Smith Edwards)	Island ICTTV 4 (F) CIDTV 4 ILPTV 4
64	RE		INNUENDO *	Parliophone TCPCSD 115 (E)
		-	Queen (Queen Richards)	Columbia 4714744 (SM)
65	59	7	LUCKY TOWN Bruce Springsteen (Springsteen Landau P	
66	54 1	12	SEVEN James (Youth/James Chase)	Fentana 5109324 (F) 5109322/5109321
67	RE	i	SHEPHERD MOONS * 2 Enys (Rean)	WEA WX 431C (W) 9031755722WX 431
68	60 5	51	SEAL * 2	ZTT ZTT 9C (W) 9011745672/ZTT 9
69	57 1	12	FINALLYO	A&M 3971824 (F)
70		_	Ce Ce Peniston (Delgado Jackson Harley A THE IMMACULATE COLLEC	
70	RE		Madonna (Vanicus)	7599264402WX 330
71	46	2	UNDER THE WATER-LINE Ten Sharp (Hoogenboezem Henmes)	Columbia 4690704 (SM) 4690702/4690701
72	75 1	11	BLOOD SUGAR SEX MAGII Red Hot Chili Peppers (Ruo'n)	K Warner Bros WX 441C (W) 7599266812WX 441
73	62 1	11	TEN Pearl Jam (Parashan Pearl Jami)	Epic 4688844 (SM) 4688842/4688841
74	NEW	٧	HOTWIRED The Soup Dragons (De Vries Dickson Side)	Big Life BLRWC 15 (F) (ark) BLRCD 15 BLRLP 15
75	63		LEAN INTO IT	Atlantic 7567822094 (W) 7567822092/7567822091
A For		inc	ODID SEVER BPI on all cases of cases of 50 to 50% case fact week required to 50 to 50% case fact week required to 50 to 50% case fact week required to 50 to 50% cases fact week required to 50% cases fact we 50% cases fact were cases fact week required to 50% cas	ords are mode on combined one sates often. CDs and LPs: with a dealer price of C2.79 or below which the sales quantity quoted above 1.80 above
and Br	60, bit	ted ted	by Gallup for Music Werk, BBC and BIRD. Prior on a mannum sample of 500 record outlets.	officed in cooperation with the SFI recorporating UPs. Cassames and CD

TOP 20 COMPILATIONS

11

This	Last	Wes	Title Artists	Label/Cassette (Distribu CD
1	1	4	NOW THAT' CALL MUSIC Various EMIVingin PolyGram	S WHAT I
2	5	3	COUNTRY MOODS Various	PolyGram TV 5152994 5152992/5152
3	2	3	KAOS THEORY 2 Various	Telstar STAC 2583 (BA TCS 2583/STAR 2
				ENTO INLOCKE

4 NEW Various Dover ZDD 33/CCD 33/- (E)			
Quality Television QTVC 005 (P) QTVCD 005/QTV 005			
Dino DINMC 37 (P) DINCD 37/DINTV 37			
Virgin VTLP12 IF) VTMC12/VTCD12			

U	4	2	Various	DINCD 37/DINTV 37
7		1	MOODS 2 Various	Virgin VTLP12 (F) VTMC12/VTCD12
В	7	6	CLUB FOR HEROES Various	Telstar STAC 2566 (BMG) TCD 2566/STAR 2566
9	8	7	ALL WOMAN Various	Quality Television QTVC 004 (P) QTVCD 004/QTV 004

)	6	5	Various Various	Dino DINMC 36 (P) DINCD 36/DINTV 36
	NE	w	NOISE 2 Jum Various	pin' & Pumpin' MCTOT 4 (P) CDTOT 4/LPTOT 4
	12	2	FLIGHT OF THE CONDOR Various	Telstar STAC 2576 (BMG) TCD 2576/STAR 2576
1			THE THIRD CHAPTER	VI VIMC 100 IMA

3 9 4 THE THIRD CHAPTER XL XLMC 109 IVI
Various XLCD 109 IXLD 109 IX

6 NEW REACTIVATE VOL 4 - TECHNOVATION
Various React REACTLP 6 REACTMC 6 REACTCD 6 II

	Marie Warm \$80	to obtain an award and 8250. Produced in concention will end suffers, incorporation UPs, Cassand	
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A.	en Ren	SA-Z	
the state of the s		3 K - L	
ADAMS Brown		PENSTON Co Co	
ADAMS, Bryon ALMOND, Mark	-41	PHELOUNG Barrington	
REAUTIFUL SOUTH, The		PRINCE & THE NEW POWER	
BOLTON, Michael		GENERATION	
BITAND NEW HEAVES		OUCEN.	
CAREY, March		AFD HOT CHAIPEPPERS	
CAPILY, MSFSh	- 24	SEM.	
CARTER THE UNSTOPPABLES MACHINE	4.4	RIGHT SAID FRED	
CAVE NYA THERAD SEEDS		SEAL	
CHAPMAN, Tracy.		SHAKESPEARS SISTER	
COCKER Jee		SIMPLY RED	
COLF, Natalia		DISTERS OF MERCY	
COMMITMENTS. The	33	SOUL # SOUL	
CROWDED HOUSE	0.0	COURDINACONE Tex	
CURE The	married and the	SOUP DRAGONS, The SPRINGSTEEN, Brace	
DE BURGH Chin		STANSFIELD, Usa	
DEF LEPPARD	The same of the same of	STIGERS Coms	
DISPOSABLE HEROES OF HEH	0.00	SWING OUT SISTER	
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CINESS	. 10	UZ	
GUNS N' ROSES	20.33.50	WEIWEIWEI	
JACKSON, Michael	34.37.53	WILLIAMS Vanessa	
JAWES		XTC	
D	- 66	ZZTOP	
LANG, KD		22 101	
LENNOX Assie	Carrier 13		
LEVITATION	***************************************		
LOCKE Josef			
MADNESS			
MADONNA			

TOP 40 DISTRIBUTION: CLASSICAL ALBUMS INDIE SINGLES

U	L	ADDIVAL ALDVIND
785	LAST	Title, Composer Artists, Orch. Cassette/CD/LP (Distributor)
1	,	ESSENTIAL OPERA Decca Various CD.4338222/MC.4338224 (F)
2	2	PAVAROTTI IN HYDE PARK Decca Pavarotti etc CD:4363203 MC:4363204 IFI
3	,	VIVALDE: FOUR SEASONS EM CD.CONIGE 2 MC. TONIGE 2 IE
4		THE ESSENTIAL MOZART Deco
5	,	HEAVY CLASSIX
6	5	SIBELIUS/TCHAIKOVSKY: VIOLIN CONCERTOS EM Kenneda Battle Karnufets CD: CDMGE 4 MC: TCNGE 4 IE
7		MENDELSSOHN/BRUCH/SCHUBERT EMI Kernedy/TatalECO CD:CDC 7473392 MC:EL 7496634 (E)
8		BRAHMS: VIOLIN CONCERTO Kennedy/Ternschalt/PO CD:CDNIGE 3/MC:TCNIGE 3/E)
9	,	TAVENER: THE PROTECTING VEIL Vran Classics Isseria Rachdestvensky USO CD:VC 7914742 (F)
10	13	HOLST: THE PLANETS DG KarajanSPO CD:40007824MC:3302019 (F)
11	11	ELGAR: CELLO CONCERTO/SEA PICTURES EMI Du Pre Baker Barbiroli CD. CDC ACT 3280 ANC. T CAS D655 (E)
12	14	ELGAR: CELLO CONCERTO/ENIGMA VARS Columbia Mosterworks Du ProBaserboim Philad O CD:MX 76528/MC-8014659 ISM0
13	14	ROSSINI HEROINES Bartoli Mann/Teatro La Ferice CD.486052 (F)
14	15	ALBINONI: ADAGIO/PACHELBEL: CANON DG Kanyan/8PO CD:4133992/MC:4133094/97
15	12	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS) Decca Karajani Freni Pavanetti (etc. CD: 4212472MC: KCET 605 6)
16	16	DIVAL A SOPRANO AT THE MOVIES Sha Screen Garett CD:SONGCD 903 MC:SONGC 903 (CON)
17	17	McCARTNEY/DAVIS: LIVERPOOL ORATORIO EMI Davis RI PO (etc. CD: CDPAUL 1 IMC-TCPAUL 1 IE)
18	18	BEETHOVEN: MISSA SOLEMNIS DG
19	21	GardinerMontywerd Choir
20	25	FAURE: REQUIEM Dvcca
21	22	MOZART: ARIAS Deco
22	26	Bartoli Fischer Venna Chamber Orch CD:4305132 (F)
23	19	ROSSINI: ARIAS Decra
24	71	VIVALDI: CONCERTOS Serv Classical
25	27	Williams Franz List CO CD SK 46556 WC. ST 46556 (SM) RACHMANINOV: PIANO CONCERTOS 2 & 4 Decca Asharnar Hatinis COA CD 4144752 WC 4144754 (F)
26	99	PUCCINI: LA BOHEME (EXCERPTS) Decca
27	71	Karajan/Freni/Pavaromiles: CD:4212452MC,KCET.579(F) VAUGHAN WILLIAMS CONCERT Argo
28	71	Marrine(ASMF CD:4145962MC:KZRC 696 (F) RIMSKY-KORSAKOV: SCHEHERAZADE Telarc
29	40	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS) DG DG
30	*	SiropoliFreni/Conterras/Philharmonia CD:4273582 (F) ORCHESTRA! Decca
31	2	Grong Selti & Dudley Moore CD 43383833MC 4358384 (F) BEETHOVEN: SYMPHONIES 5 & 6 DG
32		Kanajan BPO CD:4139022 [F] MOZART: HORN CONCERTOS Deco
33	· *	TODAYSELECO CD:4102842/MC:4102842/FI MOZART: REQUIEM Deca
34	STM	Seh/POETC CD.4336882/MC.4336884 IFI VIENNA NEW YEAR'S CONCERT 1992 Seny Classical
35	p	Kreiber-Vienna PO CD:CD 48376 MC:ST 48376 ISM/ ESSENTIAL HIGHLIGHTS: SWAN LAKE Royal Opera House Ermier ROHO CD:ROH QO1/MC:ROHMC:001 (CON)
36		GERSHWIN: RHAPSODY IN BLUE FM
37	11	Donohou/Russle CD-PETER 2/MC-PETER 2/E) VERDI: OTELLO Decca
20		SOTT Pavanetti Te Kanawa'etc CD: 4336992 MC: 4136694 (F)

38 MONTEVERDI: VESPRO DELLA BEATA VERGINE DG CD.4295652/MC.4295654 (F) 39 " ELGAR: MUSIC FOR VIOLIN & PIANO

40 » NYMAN: SONGBOOK Michael Nyman Band

INDIE SIN	IGLES [†]
F Title	Label 7" (12") (Distributor)
1 , a PLEASE DON'T GO	Network NWK(T) 46 (P)
2 1 2 PLEASE DON'T GO	ZYX ZYX 67487 (ZYX 674812) (RE/P)
3 2 5 EVAPOR 8	Network NWK(T) 38 IPI
4 12 3 LEEDS, LEEDS, LEEDS	Q Music LUFC 2(T) (APT)
5 NEW + DIGERIDOO Aphox Twen	R&S/Outer Rhythm (P)
6 NEW 1 COOKIN' UP YAH BRAIN	Reinforced - (RIVET 1216) (SRD)
7 NEW + STUPID KID Suitans Of Ping FC	Divine ATHY 02(T) (P)
8 · 2 NIGHTMARE	Warp 7WAP 20 (WAP 20) (P)
9 . s Praga Khan lest Jade 4U	Profile (PROFT 347) (P)
10 _{NEW} , ROKER RAVE/AIN'T NO	A Love Supreme SAFC 001 (APT)
11 , , YOUR LOVE IS LIFTING ME	Rumour RUMA(T) 48 (P)
12 . TWISTERELLA	Creation - (CRE 150T) (P)
13 . THERE IS NO LAW	Kickin - (KICK 10) (SRD)
14 , STARTOUCHERS	DDG International GOOD 13(T) (RE/P)
15 _{NIW} , VENGEANCE	Production House - (PNT 039) (Self)
16 11 > BREATH OF LIFE	Muse (12)MUTE 142 (RTM/P)
17 15 2 WE ARE HARDCORE	Production House - (PNT 035) (Set)
18 " , MUSIC TAKES YOU 19 " , SUNSHINE SMILE	Moving Shadow - SHADOW 11 (SRD)
MODISOR	Creation CRE 127(T) (P)
20 NEW 1 GET DOWN EVERYBODY	Hithouse UK - (HITH 1T) (P)
21 * 4 I'M COMIN' HARDCORE	Union City - (UCRT 2) (SRD)
22 _{NEW} , BIG LOVE	Moving Shadow - ISHADOW 161 ISRD
23 20 10 AMERICA: WHAT TIME IS LI	mmunications KLFUSA 4(X) (RTM/APT)
24 22 VENICE Revolves 25 11 3 GROOVY BEAT	HucHUT(T) 14 (RTM/APT
OC INTRODUCT ME TO LOVE	Gueralia - IGRER 231 (REP.
- Magazinis	Feet First - (FEFT 003) (P
OO HE CAN DIDE THE DOCCUE	Moving Shadow (SHADOW 12) (SRD
	Elicin 7ELIC 8 (12ELIC 8) IP
OO OASSAULSEN	Silvertone ORE(T) 40 (P
	4AD - IBAD 2003I (RTMIP
20 DELD OF DELANCIEVODIN	Ten Son Ton WOK(T) 2018 (P
00 000000000000000000000000000000000000	
24 CACY	Dance Zone - (DZONE 001) (RTM/P
25 WINDOW TO THE WORLD	China WOK(J) 2016 IP
36stw + Wheet Cousts 36stw + BRAINEATER (I NEED MY)	Creation CRE 122(T) IP
37 m s WALKABOUT	Jumpin & Pumpin - (12TOT 24) IP
38 as ALL IN THE MIND	One Little Indian 72 TP7 (72 TP12) (P
Jo Verve	Hut HUT(T) 12 (RTM/APT

I DICTRIDITION, INDIE ALDUME

IDIE ATRONIZ
Quality Television QTV 005 IF
Dino DINTV 30 IF
Muse STUMM 92 (RTM)
Dino DINTV 36 (F
Quality Television QTV COLIF
Too Pure PURE 10 IAPT
Alternative Tentaci VIRUS 100 (RTM)
Creation CREUP 124 IF
Tupelo TUPLP 6 (RES
Dedicated DEOLPOOK IRTMS
Capitol TCESTU 2162 IEM CDESTU 2162 ESTU 216
Telstar STAC 2372 (BMG TCD 2372/STAR 237
Columbia 4666524 ISM on 4666522/466652
MCA MCGC 6003 (I DMGC 6003 MCG 600
Columbia 4026466 (SM on /CBS 2646
Telstar STAC 2327 IBMG TCD 2327/STAR 232
TCD 2323/STAR 232 Ritz RITZLC 0038 (PTE
TCD 2323/STAR 232 Ritz RITZLC 0038 IPTE RITZCD 104RITZLP 003 R Ritz RITZLC 0043 IPTE
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TCO 222/STAR 22 RIV RITZLC 0003 BPTE RITZCD 104 RITZP 200 RIV RITZLC 0043 BPTE RITZCD 1054 RITZP 200 RIV RITZLC 0058 BPTE RITZLD 0035 RITZP 200 COlumbia 4574554 CSA 457455046753 RCA PK 90645 IBMA PD 99645PL 906
RITZCD 105 RITZLC 908 Ritz RITZLC 0058 PIFE RITZLD 0058 RITZLP 005 Columbia 4674354 (5h 437455046745) RCAPK 90645 (8hh VD 90645 PL 9064

18 a AT THE RYMAN Emmylou Harris & Nash Barr 19 " LITTLE LOVE AFFAIRS

15 " CLASSICS WITH PRIDE , LONE STAR STATE OF MIND

ZU	M Susan McCann	IHMC 591/
F	DLK/ROOTS	
1	, SHEPHERD MOONS	WEA WX 431C (W) WX 431CD WX 431
2	, ARKANSAS TRAVELER Michelle Shocked	London 5121894 (F) 5121892/5121891
3	WATERMARK Enya	WEA WX 274C (W) WX 274CDWX 274
4	THE BEST OF THE POGUES	PM WX 430C (W) WX 430CD WX 430
5	s BABES IN THE WOOD Mary Black	Grapevine GRAMC 008 (RIO) GRACD 008 GRALP 008
6	F THIS IS ROCK AND ROLL I	Solid ROCC 7 (P) ROCD 7/ROCK 7
7	10 Gipsy Kings	Columbia 4686484 (SM) 4684482/4686481
8	4 DELIRIUM 4 Capercaillie	Survival 2K 75113 (BMG) 2D 75113/2L 75113
9	GIPSY KINGS Gipsy Kings	Telstar STAC 2355 (BMG) TCD 2355/STAR 2355
10	MUSIC OF THE ANDES	Coda ZCCODA 19 IPI ICODA 19

39 29 2 SOUL ON ICE

э 7 PINK FLOWER/ROOM ELEVEN

A GIRL LIKE YOU ANGEL DOUBLE A SIDE SINGLE **RELEASED MAY 18**

AVAILABLE ON SEVEN TWELVE & COMPACT DISC [a girl like you] remixes by howard gray & rew. [angel] remixed by vince clarke



Single Releases for 18 May 1992-22 May 1992: 92 Year to Date: 1684

\$566 DOWN SO LONG MERCURY CD 8389642 MC 8389644 LP 8389641 CS 05/2 93/2 97				-	-
T99 CHILDREN IN CHAOS COLUMBIA CD 4713212 MC 4713214 LP 4713711		Dance	VARIOUS ROCK THE FIRST VOL 3 MMS CD.D 2338432 MC D 4338434 (6.54/4.15	IMD	Bar
THOMPSON, MICHARD ACROSS A CROWDED ROOM BGO OD BGOCD 109	564	Dance	VARIOUS ROCK THE FIRST VOL 4 MMS CD D 2330442 MCD 4330444 C6 54/4 IS	MD	Bar
TORA TORA WILD AMERICA ASM CD 3953712 MC 3953714	P	Felle	VARIOUS ROCK THE FIRST VOL 5 MMS CD D 2330452 MC D 4330454 (6.54/4.15	IMD	Box
TRINITY BURNING CREOLE CD LG2 1031 LP LG1 031 (5 95/2.56	1	Rock	VARIOUS ROCK THE FIRST VOL 6 MMS CO 0 2330462 MC D 4330464 (6.54/4.15	IMD	Bar
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	IMD	Requee	VARIOUS ROCKN'ROLL YEARS - 1964 VOLUME 2 CONNOISSEUR COLLECTION CD RRTCD 64	(WD	
VARIOUS 20 GREAT LOVE SONGS OF THE ROCK IN ROLL ERA CASCADE CD.CDROP 1618 MC.CROP		B 'm' B	MC BRING 64 CARSO 65	,	Po
VARIOUS ALLONS CAJUN ROCK IN ROLL ACE CD COCHD 367 (7.2)			VARIOUS ROCK'N'ROLL YEARS : 1965 VOLUME 2 CONNCISSEUR COLLECTION CO-RRTCO 65		
VARIOUS DESCRIPTION OF THE PROPERTY OF THE PRO	9	n win	MC RRIMC 65 (4 85) 65		PE
VARIOUS RARCELONA 92. POPULAR SPANISH MUSIC EMI CD COM 7643702 MC EG 7643704	1	Classic	VARIOUS ROCK'N'ROLL YEARS : 1966 VOLUME 2 CONNOISSEUR COLLECTION CO-RETCO 66		
MANUF BEATS BUYMES AND BAPTIMES			MC BRIMC SE CARSOLOS	,	Pe
VARIOUS BEATS, RHYMES AND RASSLINES 4THB WAY/POLYGRAM TV CD:5153842 MC:5153844	F	Dance	VARIOUS ROCK NIROLL YEARS: 1967 VOLUME 2 CONNOISSEUR COLLECTION CO RRTCD 67		0.
VARIOUS CHINESE ORCHESTRAL MUSIC INC YELLOW RIVER CONCERTO MARCO POLD CD 8223412			MC BRIMC 67 (4.85) 65		PO
(7.59 CANDOS CHICAGO POLO CO 8223412	5	Orch	VARIOUS ROCK'N HOLL YEARS : 1968 VOLUME 2 CONNOISSEUR COLLECTION CO RRICCO 68		Po
VARIOUS DO IT FLUID/BS/C PARTY BGP CD-CDBGPD 035 (7.29			MC BRIMC 68 (4.85) (A		- 14
VARIOUS FALLA: AMOR BRUJO SOMBRERO RODRIGO/TURINA/ETC EMI CO CMS 7642412 (10.90	9	Jarr	VARIOUS SOUND OF SKA QUALITY CO. GTVCD 667 MC GTVC 667 LP-GTV 667 (8:03/5.45/5.45	12	55
VARIOUS FLIGHT OF THE CONDOR TELSTAR CO TCD 2576 MC STAC 2576 LP STAR 2576 IS 655 65	£	Orch.	VARIOUS STARTIES MILAN CD 262832 MC 412832 (7 294 29	PTM/P	27
VARIOUS FLOW TO THE CONTROL TELESTARY CO TED 2576 MC STAC 2576 LP STAR 2576 IT 65/5.65	844G	World	VARIOUS THE DOOTONE STORY ACE CD COORD 242 (7.29	KINOP	
VARIOUS GALA DE ESPANA: GREAT SPANISH SINGERS EMI CD.COM 7643592 MC.EG.7643594	E	Onera	VARIOUS THE SOUND OF SKA QUALITY CD GTVCD 607 MC GTVC 667 LP GTV 607 (5.455.45		55
VARIOUS HEADSTRONG LONDON CD 8283162 MC 8283164 (P 8283161			VARIOUS TOTALLY WHILD B ACID JAZZ CD JAZDOD SO	25/0	Jan
VANOUS INDIE SCENE 1981 CONNOISSEUR COLLECTION CD IBMCD 81 (4 PS	۶	Rock	VARIOUS UPPRONT THE NEXT GENERATION ORBITAL CO-ORBITCO 2 MC GRBITMC 2 LP ORBITLP	TRC/RMG	Dens
VARIOUS INDESCENE THE CONNOISSEUR COLLECTION CD IBMCD 60 74 III.	P	India	2	INCHMO	Dane
VARIOUS JAMAICAN BEAT CREDLE CD LGZ 1038 (5.95	P	India	VARIOUS VIRUS 100 ALTERNATIVE TENTACLES CD:VIRUS 100CD MC VIRUS 100C LP VIRUS 100		
VANDUS JAMAGUAN BEAT CHECKE CD LGZ 1638 (5.55	DMD	Reggae	0650429429		
VARIOUS JUNIOR KARADKE: PICK OF THE POPS CASSETTES FOR YOUNG PEOPLE INC. PT 244	P		VARIOUS WEDDING ALBUM QUALITY CD:QTVCD 006 MC:QTVC 006 LP QTV 006 (8.035.545.45		Pa
VARIOUS LAFAYETTE SATURDAY NIGHT ACE CD COCHO 371 (7.29	P		WAGNERISOP/BREMBECK/CAPELLA ISTROPOLITANA BACHLIS: WEDDING CANTATALETC NAXOS		Vac
VARIOUS NANNY GOAT SKANK VP LP:VPRL 1233	.5	Recore	CD 8550431 (2.62		Vac
VARIOUS NOISE 2 JUMPIN' & PUMPIN' CD COTOT 4 MC MCTOT 4 LP LPTOT 4 (7 295 255 25	9	Dance	WALKER, Scott SCOTT 2 FONTANA CD.5108802 MC 5108804 (5.05/2.57		Pa
VARIOUS ROCK IN ROLL YEARS 1964 PT 2 CONN CO-RRTCO MC-RRTMC 64 (4.95/3.65	. p	B W B	WAS NOT WAS ARE YOU DIC? FONTANA CD:8463512 MC:8463516 F5 (FQ 97)		
VAMOUS ROCK 'N' ROLL YEARS 1965 VOL 2 CONN CO-RRITCO 65 MC RRTMC 65 C4.85/2.65	P	B No. B	WILDE, Kim LOVE IS MCA. CD MCAD 18625 MC MCAC 10825 LP MCA 10825	BMG	Ros
VARIOUS ROCK IN ROLL YEARS 1966 VOL 2 CONN CO RRICO 66 MC RRIMC 66 (4.85/3.65	P	B W B	WILLIAMS, Tony THE STORY OF NEPTUNE BLUE NOTE CO-COP PREMISE	84/0	Po
VARIOUS ROCK IN ROLL YEARS 1967 VOL 2 CONN CD SRTCD 67 MC BRTMC 67 (4.85/3.65	P	B 'w' B	WIT/POLISH NAT. RADIO SO MAHLER, SYMPHONY 5 NAXOS CD 856628 (2.47		Jan
VARIOUS ROCK IN ROLL YEARS 1968 VOL 2 CONN CD RRTCD 68 MC RRTMC 68 (4.8573.65	P	B 'e' B	WITHERSPOON, Ammy BLUES, THE WHOLE BLUES & NOTHING BUT THE BLUES INDIGO CO IGOCO	3	Orei
VARIOUS ROCK THE FIRST VOL 1 MMS CD:D 223041 MC:D 4320414 (6:54/4.15	IMD	Bork	2001 MC IGOMC 2001 F7 29(1) 6		Blue
VARIOUS ROCK THE FIRST VOL 2 MMS CD:D 2330422 MC D 4330424 (6:54/4.15	IMD	Pork	YARDSTICK SELF RELAXATION FOR THE INSANE SMR CD CASE 003CD LP CASE 003 (7 29 4 29	0/25	1000
					Met

SINGLES

			MOST REC	ENT, RIGH	SS COMMENT		
RDHAM, Julia I THOUGHT IT WAS YOU IND CIRCA "CD" YRCD 90 "7" YR 90 "MC" YRC 90 (F)		30A	. 631 6	4 19	Classy, solid and capable of the odd chart surprise		
LL, Benny ERNE (THE FASTEST MILKMAN IN THE WEST)/Ting-A-Ling-A-Loo/The Dusbins Of Your Me II "CO" ODERN 1 "7" ERN 1 "MC" TCERN 1 (E)	od Fed Eyed F	al Comedy	E41 E	0 1	Inevitable, but still fan		
EVERGLADE No. SLASH CD LASCO 36 "7" ILASH 36 "12" exched LASXP 36 (f)		Rock			Time to build on that initial buzz	-	
ARR, Ringo WEIGHT OF THE WORLD After Thoso Years RCA "7" 115392 "12" 665392 (BMG)		Pop		51 IDI	All-Starr band as we know, but is that enough?		_
BINER, Tina I WANT YOU NEAR MELet's Stay Together/Tonight (Duct with David Bowiel-Let's Darce I D* CDCL 659 "7" CL 659 "MC" TCCL 659 (E)	Live) CAPITO	Pep/Reck		EI EOI	Watch 8-sides for renewed interest		
ARTICY TRACKS LABEL CATALOG	-					-	_
25TH OF MAY GO WED What's Gold On ABISTA CD 665269 TO 115369 TO 435269 TO 435269	NSTRIBUTOR BMG	CATEGORY	ARTIST	TRACKS	LASEL CATNOS (LASCO 36 7: LASH 36 12' reched LASKP 36	ISTRIBUTOR	
36/5. The DEAD 1970/by LEMON CO LEMON COACD 12' LEMON GM ARCUT ETERNAL/by BEATFARM 12' BER GO? ARMATRADING, Joan WEAPFED AROUND HERPTOMISE Land/All The Way From America//in	RE/P	Indie Dance	LAUREL & HAR	DY TRAIL OF	THE LONESOME PINEITON ANOTHER FINE MESS 7" MESS 001	RIMPEK	
Lucky/Can't Lie To Myself A&M CD AMCD 877 CD digrack AMCD 708 7" AM 877 MC AMMC	,	Rock/Soul			ba PERMANENT CD COPERM 2 7" PERM 2 12" 12PERM 2 Etbs VIRGIN 7" VS 1414 MC VSC 1414	IRC/EMG	
BARCLAY JAMES HARVEST STAND UPILISE IS FOR Living/John Lonnor's GuzanPlay To The World FOLYDOR CD P2CD 208 CD (2nd) P2CDB 208 Alono In The Night/Poor Man's Moody Blass 7"	F	Rock			WAY MAD Big Love/Do Wish Me What You Want To Do REPRISE CD.: WO166C	w	
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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

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The New Single



I WANT IT YESTERDAY

Hit the racks or it's ruin for today's distributor, with speedy delivery as always the key. Martin Aston reports

here's nothing mysterious about what makes a good distributor says and distributor says are supported by the says and supported by the says and supported by the says are placed, nothing more, nothing less. It may sound easy enough but,

It may sound easy enough but, to steal a lead over the majors many independent distributors are now offering this facility up to 5.30pm and even later.

Inevitably this puts pressure on

the warehouse. The pickers and packers at Pinnacle generally have a standard working day, clocking on at 9am and off again at 5.30pm, but the shifts get longer and more intense in the pre-Christmas build up.

Pinnacle general manager of operations Alan King describes life at the ground floor of distribution as "the physical hub in the spoke wheel that is the music industry," which spins between label, wholesaler and retailer on a daily basis.

To maintain standards of

efficiency in delivery time, packaging and accuracy of picking, that hub needs skilful oiling.

Managers have the task of aligning human resources to demand given the weekly, as well as seasonal, fluctuations. "The busiest day is Monday, after Saturday business, where invariably we have everyone picking and packing stock orders," explains APT general manager Peter Thompson. "By Wednesday, the team splits into two, as one half continues handling shop orders while the other concentrates on the week's new releases, with one person floating inbetween. By Friday, we may need more assistance on new releases."

The same happens in video. VCI distribution director Terry Hanks reports that 80% of its orders arrive on Monday and Tuesday.

While the larger distributors

can afford to have clearly demarked; but these, smaller operations find that staff have to wear more than one hat. At the largest independent distributor, Plunacle, Alan King heads a warehouse staff of 75, with a distribution manager, two warehouse managers, four warehouse managers, four supervisors overseing returns, supervisors overseing returns, picking floor and three handling physical shipment of goods, with an optimum number of 60 pickers and packers.

By comparison, Conifer finance director John Milton is responsible for five warehouse staff, and the supervisor picks and packs alongside four operatives.

At Backs Records, sales

manager Chris Evans and warehouse manager Simon Bardwell are also the full time pickers and packers for its small export operation.

Flexible job sharing — or the "cross-fertilisation of skills," as King puts it — helps a company deal with fluctuating demand, while introducing variety into work that can otherwise be todious.

"We can throw everyone into the warehouse if need be," says Conifer MD Alison Wenham. "Everyone at the company has had two days specific training, so that they understand that the work is part of the chain. It means they can go in when we're busy and not get strange looks from the rest of the warehouse setal"."

The most common daily crisis revolves around stock. "Stock control is very important, especially with a chart item," says Thompson. "If the record moves too slowly up the

important, especially with a chart item," says Thompson. "If the record moves too slowly up the charts, or stops, the risk of overstocks increases. We don't deal in dance music, where the market's more volatile than rock, but things still happen.

"We recently had trouble keeping up with PJ Harvey's album because nobody suspected it would do so well. Just before that, Daisy Chainsaw had to cancel a Top Of The Pops appearance, so we have a pile of seven inch singles sitting in the corner of the warehouse, as Top 20 formats don't sell after the record has dropped out."

The recession has had its own effect on the market. "It is especially important to maintain 90-95% completion rate across 40,000 productines, so our customer and his customer's our customer has product available at all times," says Mike Fay, Terry Blood Distribution distributed labels manager.

Stock fluctuations are just one.

Stock fluctuations are just one problem that label managers and distributors have to cope with. The constant liaison between the two, says Rio Communications MD George Kimpton-Howe means the relationship is among the closest in the industry. "That was highlighted by the

demise of Rough Trade
Distribution, he says, when label
managers who came up for grabs
were headhunted by the labels.
The last stage in the process is

The last stage in the process is getting product out of the warehouse. Maintaining 24 hour delivery time can be a tall order, which is why wholesaler/distributor Entertainment UK pays so much attention to its deal with Parceline to supply High Street customers like Asda and Woolworths.

The key is E.UK's unique, selfgenerated bar coding system

Crises can arise when least expected, from a widespread dose of flu to a disaster on the scale of Conifer's loss of distribution when Soto Sound collapsed in 1990. A team effort was needed for Conifer to build its own distribution arm in just three weeks. "We had no computer system, no warehouse, no stock even. says Conifer MD Alison Wenham. "We had husbands wives, visiting relatives, the lot. working round the clock. It was an amazing success story.

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WHOLESALE & DISTRI

When successful distributor and dance specialist ZYX

set up a UK arm in 1990, it knew the score. Dance is the most competitive, chart-dependent market, with the fastest turnover. ZYX has to cope with a 48-hour delivery from its German warehouse although sales/ promotions manager Alex Gold explains that ZYX offers "cheaper imports and exclusive

foreign product.

People will bear

with you if you

have the hot records."

which identifies the parcel through the delivery process. The code determines the Parceline destination depot closest to the parcel's delivery address while providing an essential tracking

service. "We can determine where the parcel is at any given time, who signed for it and at what time," explains E.UK customer operations manager Dave Allan.

Distributors monitor the quality of the service constantly. Feedback from the salesforce is combined with internal audits of efficiency. At Conifer, Wenham puts orders through her own system to see how quickly they return, while she reports just 0.5% degree of error in product lost in transit or wrongly delivered.

The secret of survival, amid so many potential pitfalls, is balancing the happiness of the customer with that of the staff. "A company's dynamism depends on its efficiency, which

keeps the customer happy, which keeps you happy," he says. "Being at the specialist end of distribution in classical and jazz, our staff come into close contact with the customer, so they can develop a good rapport, which makes the job more

pleasurable It's that rapport and those relationships which invariably lie at the heart of successful distribution businesses



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HITTING THAT DEADLINE — TOP SIX DISTRIBUTORS

1. PolyGram 28.2%

Contacts: Tony Pye (senior commercial director); Nigel Haywood (sales director); Russell Richards (head of distribution); Gordon Barnes; (national sales manager); Dave Tweed (classical sales

manage... Labels distributed: A&M, Big Life, Decca, Deutsche Grammophon, Go! Discs, Island, London, Philips, Phonogram, Polydor, Pro TV, Virgin (plus First Choice, Fire, Grapevine, Receiver, Strange Fruit for Rio Communications). Field reps: Nine, plus two regional managers (pop albums); eight

Telesales: Six (singles only).

Product Type: All music categories

2. EMI 17.3%

Contacts: Jim Leftwich (MD); Mark Botham (distribution director):

Labels distributed: Capitol, Chrysalis, Classics For Pleasure, EMI, EMI America, EMI Classics, Harvest, Listen For Pleasure, Music For Pleasure, Parlophone, Now. Field reps: Eight (albums), two (classical), 43 (singles) and two

Telesales: 18 (includes order desk, sales support and returns

Product Type: All categories.

3. BMG 14.2%

Contacts: John Henderson (director of distribution and operations): Ray Mulligan (distribution manager); Paul Dudley (administration

Labels distributed: Ariola, Arista, Bluebird, BMG, BMG Classics, BMG Mid-Price, Champion, Geffen, GRP, Jive, MCA, RCA, Telstar (plus All Round The World, Beechwood, Pulse-8, Reactivate and ug for Total; Castle, Castle Collectors and Knight for Castle

Field reps: Eight (albums) plus a strikeforce of 12 (singles and albums). Telesales: Nine, plus telesales manager.

Product Type: All categories.

4. Warner 13.2%

Contacts: Dennis Woods (director of operations); Gwen Pearce

Labels distributed: Atlantic, Asylum, Atco, Beggars Banquet Blanco y Negro, East West, Elektra, Giant, Magnet, Nonesuch, PWL, Reprise, Sire, Warner, WEA, ZTT. Field reps: Information not supplied. Telesales: Information not supplied.

Product Type: All categories

5. Sonv 12.0%

Contacts: David Black (MD); Fred Whittle (distribution director); Caurie Crow (commercial services manager).

Labels distributed: Arcade, Columbia, Def Jam, Epic, Hollywood, Landscape Channel, Revolver/FM, Rhythm King, Savage, Sony Field reps: Information not supplied

Telesales: Information not supplied

Product Type: All categories

6. Pinnacle 7.2%

Contacts: Steve Mason (chairman); Sean Sullivan (director); Alan King (operations manager; Steve Dickson (sales manager); Bill

Labels distributed: Ace, BBC, China, Collins Classics, Creation, Demon, Dino, Factory, First Night, Music For Nations, Network, One Little Indian, Profile, Roadrunner, Shut Un And Dance Silvertone (plus Alternative Tentacles, Backs, Big Cat, 4AD, Mute and Situation 2, for RTM, Cookin' Vinyl, Dead Dead Good, Earache, Trojan, Tupelo for Revolver; and Bellaphon, ECM, Nuova Era, Vogue, Windham Hill for New Note). Field reps: 12

Telesales: 24 (8 specialising in dance). Product Type: All categories

© CIN. Figures based on market share 1991

Having sold in excess of 350,000 copies to date. Right Said Fred's debut album, Up, has tested the relationship hotween an india label (Tug), a sales/marketing "holt-on" operation (Total) and a major distributor (BMG) Total MD Henry Semmence says "It's just proved that the Total type of operation can compete with the majors, and compete successfully, in that we haven't lost any semblance of control. The BMG set up is geared to cope with demand. and remember, it's had the

Annie Lennox

album at the

same time."



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Delivering the goods at music's sharp end

Specialist distributors stand and deliver. By Leo Finlay

Managing director, Complete Record Company, classical specialist "I got involved in classical music because I have always been a classical music lover, I enjoy my

product and the business side and this obviously helps me bring an air of enthusiasm to the distribution "This is not a highly lucrative

area, but there is enough scope to make a very good living if you know what you are doing on the business front. The aim of the company is specifically to provide high quality product but that

does not exclude budget or midprice material The multiples do not stock

everything that is available on the classical market and you can't expect them to, so you have to be very aware of what they want and what they can handle. "We are dependent on quality

product and we have to aim it very accurately. In the case of the multiples, a distributor has to have a sympathy with their kind of customer: the job does not stop at the buyer, you have to think of the customer as being of prime

The Tenors did create a broader interest in classical music, but it is very difficult to tell whether it has actually created broader sales.

Peter Thompson General Manager, APT Distribution,

independent music specialist "The most important specialist skill is really being in touch with what is going on. I am surrounded by staff who are very keen on indie music, see the bands play live regularly and avidly read the music press. Moods and bands can change so quickly in this area that it is crucial that staff know

what they are talking about. There is no leading scene in indie music at the moment. It is much more of a mish-mash of styles. We have to keep an oper mind so that we don't miss out on potential hot product! "It is not a particularly

lucrative area, there are too many bands selling 2,000-3,000 copies and being quite happy with that. Also there is very little interest in india music abroad so the market is limited unlike

"We have to resign ourselves to the fact that bands often sign to majors and leave us behind. 1 don't get upset by it any more "We work with people like The KLF so we are quite used to high

to go to see as a kid. Times have changed; in the



Doug Osborne European buyer, Mo's Music Machine, dance specialist "The team we have is quite young and streetwise and they all have their own areas

handle on the scene. In dance, where there is so much product out now, it is important to offer something extra in the service. Ours is very economical because we don't charge for delivery or collection. Similarly we have the ability to move very quickly. We don't have all the paperwork problems of the majors. If somebody brings a track to us and it's shit-hot, we are on to it straight away. I believe this is where the

upfront enough about it, and the delay in getting material into the shops loses the buzz "Most of our staff have which I think gives us a strong

worked in record shops, and they know the score dance fans want to buy the track there and then as soon as there enables us to give an immediate, cost-effective

they are not capable of being

independent label, The Whitehouse, which we use to fund interesting projects by new acts without any money It gives people the opportunity to get their foot in the door and as a distributor it makes us see what swings and turns the market is taking

majors have lost out. When volume chart records, and we are doing very well now with PJ Harvey. One major chart record is not going to break our backs.

"I do believe the indie distribution world is slightly over-crowded. It would be a lot easier for everybody if there were one or two companies fewer."

Peter Shertser Managing director, Red Lightnin Records, blues specialists

"The blues was my first love, and it is a joy to now be involved in distributing it. We are a small operation and one of the few businesses that is actually "underground" in the Sixties sense. We distribute our own label and one called Promised Land which specialises in

releasing current recordings by British R&B artists from the Sixties. It is very exciting because I am now dealing with bands such as The Yardbirds, Creation and The Nashville Teens who I used

Seventies and early Eighties every store in the country would stock our product, but now we are limited to specialist stores and particularly the export market

"I find sale or return damaging because the music is not left in the stores for long enough. The blues is not a fashionable music and consequently needs a longer shelf life. There is no reason whatsoever for High Street stores not to stock this kind of music, but they haven't got the balls, they think it all begins and ends with Robert Cray, Gary Moore and BB King

"A lot of shops refer customers directly to us, and we are happy to accommodate them, but it shows a certain blindness on their behalf. If kids continually go into shops and ask for product and are told the shop doesn't stock it they

It is galling that we distribute more product to Australasia, the US, Canada, Scandinavia and Japan than to the country of origin of the music

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DOOLEY'S DIARY

Remember where you heard it: Richard Branson was remarkably level-headed about girlie mag'

level-headed about girlie mag Mayfair's decision to print 20-year-old topless pictures of his wife Joan. "I think you can see why I married her " he said . . . Former Zomba man Ralph Simon - in town last week exploring deals for his new San Francisco-based Scintilla company -reveals he hosted a star-studded "green" benefit at his home last week featuring Carole King and the Grateful Dead's Bob Weir . . . Pete Waterman is still tussling with English Heritage over his plan to open a studio in a Manchester church Those True Blues at EMI Classics are marketing their album of Margaret Thatcher narrating Aaron Copland's Lincoln Portrait with a mail-out to Tory Party branches . . . Right Said Fred manager Tamzin Aronowitz points out that

their album of Margaret Thatcher narrating Aaron Copland's Lincoln Portrait with a mail-out to Tory Party branches . . . Right Said Fred manage Tamzin Aronowitz points out that Andrew Downey, the man behind the London Ball Terrence Higgins Trust benefit, boobed when he said he was seeking a replacement for RSF who had "pulled out" of the event. It turns out that the unfortunate Downey had made his "booking" with someone totally unconnected with the band. Happilly, Tamzin reports the band are still big supporters of the charity . . . Former Kingfisher-man-turned-banker Mike Sommers seems to be

"I have never beam more distrassed by an article before," was most the many messages of complaint to reach Move rethe baster well when the complaint to deviate output to the complaint to the co

then relegated. Others who demanded mentions — and this is the first and only addressed — were Polydram International's Clive Office (Crystal Palece), Mike Aller (Sunderland), Barry Barnes Poltsmoonly and John Tarry (DPR), not a needing Metal Namane editor Howard-Johnson (Man City) and, from the sales world. Woking hash Dave Crossers Form Stratch Music, EMFs John Washin and Roger Smith (both Lecester), MGA's Robert Soward (Crystal Palece), Polydram's inam Smit Reed and Tim Ever (Man Utd.), Sony's Cliyna Jones (Wolves), AMN's Stove Ford (Sondampsale, MW) Tarry Duckword (Drystal Palece), AMN's Stove Ford (Sondampsale, MW) Tarry Duckword (Burry) and Telstair's Paul Levene (Watford) and Howard Side (Warry)

over to most of West Ham's home games last season only to see



Who says there's no such thing as imaginative marketing campaigns any more? MCA is certainly showing it's possible to do things well and on the cheap. Take these three pieces of coverage in Vox. Raw and Kerrang! of the company's poster campaign for Spinal Tap, Great stuff, but even better when you realise the posters never went up and the pictures are mock-ups. putting his knowledge of the charts to good use, with plans to address a Market Research Society summer school in July . . . Was it just coincidence that the brains behind Mini Disc and DCC both chose last Thursday to mount presentations of their wares? . . . Mrs Dooley was frustrated in a recent Our Price shopping spree. Selecting her copy of the Allegri Miserere CD she was outraged to discover that while the shop had the box, that vital little silver chap was nowhere to be found. "That's life." quoth the hapless assistant, Classical boom? Not in Barnet, mate . . . He's not quite in the mogul league, but modest indie entrepreneur Bob Barnes - MD of the Midland and North-west retail chain Music Junction - is planning to honour any of the multiples' money off vouchers, starting with the HMV/Vox offer . . . Aaaah, isn't love wonderful. Wearing my "dating agency" hat, Jenny from Denver, Colorado, US, is itching to hear from Garfield, a Manchester session drummer she met last year. If you recognise yourself she's on 0101 303 7786412 . . . A reborn soccer league this time under the direction of Mark Caswell - has started up with Vinvl Solution one of those winning through to the next round. Not so lucky was EMI Music Publishing's Russell Charman, taken to hospital

with six stitches in his head after smashing into a wrought iron fence . . . Any teams keen to play in a five-a-side tournie at Fulham's Craven Cottage pitch on May 31 should contact Caswell on 081 874 6715 . . . A little birdie tells me that at HMV, Chrysalis's hottest duo is now known as Carter the Undelivered Sex Machine, because of stocking problems caused by EMI Music Services' move to Leamington . . . Also delayed is the release of George

might question the suitability of SSK (under Charles Kopptiman to receive an award alongside Mikhali Girbachov, but we have no doubt. So, Gorbie may have abulsited communion and brought down the fonc Curtain, but what's that compared with man behind Yamilla Ice. (OK, so assessin is the lowest form of wit.)

Some churlish souls



Michael's new single Too Funky, now out on Epic on June 1. Poor Georgie is in Paris recording the video with his fave supermodels á la Freedom 90 although it won't cost him £1m like last time (allegedly). This time its free, with proceeds going to AIDS charities. . . . Congratulations to Northsound Radio in Aberdeen which managed to attract A&R staff from WEA, Virgin, MCA, Warner Chappell, Island, London and others to the North-east of Scotland last week for a showcase of local bands . . . Oh, no, not more of those football namechecks: Big Life's Tim Parry points out that he supports Arsenal, Brian Justice of Big Life Music is into Spurs, while Harry Magee goes for Man U. And finally (but finally) an offended Radio One breakfast show producer Ric Blaxhill writes, "I eat, breathe, live and love the mighty red machine that is called Arsenal . . . And I have a piece of Anfield growing in my back garden from when we won the title in 1989. PS Spurs are crap!".....



ther three belong Lupter of their Sellas Witch Dayer, some often Martin Pales, Cartel-stage and Sellas Witch Dayer, a manager, and Cartegory, Dupties of Martin Pales, and Sellas Witch of Services Services, Martin Pales, and Sellas Witch of Services Services Services, Martin Pales Sellas Services Ser

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