

Classical companies
'snub new music'
says cellist star



Whatever happened
to pop's precarious
pact with politics?

Low down on mid
price titles bonanza.
Special supplement



Genial Bavarian
conductor seeks
classic's new buyers



music week

For Everyone in the Business of Music

11 APRIL 1992 £2.50

OFT probe nails CD price myth

Vindicated!

The Office of Fair Trading has cleared the music industry once and for all of unfairly inflating the price of CDs.

After a 15 month enquiry, sparked by a report in *Which?* in January 1990, the OFT has rubbished allegations of a High Street conspiracy.

In a letter closing the enquiry the office says record company profits are "not excessive" and accepts that the price of CDs may simply cover higher A&R costs.

The OFT concludes that consumers freely choose to buy the format: "The prices of CDs



Two wrongs: Sunday Times and Independent blow

seem to have settled around a level which the market appears to bear."

It says there are no grounds for a referral to the Monopolies Commission and no sign of unfair collusion between retailers and their suppliers.

But despite the clear vindication, press reports continue



Two wrongs: Sunday Times and Independent blow

to try and nail the industry, alleging that the report blames retailers for inflating CD prices.

An untimely OFT leak which led to a *Sunday Times* report last week pointing the finger at stores has sparked an angry response from HMV managing director and Bard

chairman Brian McLaughlin. "I am furious about the way we have been treated," says McLaughlin, one of many Bard representatives to assist the enquiry.

He says the OFT is guilty of "unprofessional conduct" for speaking to the press before reporting back to retailers.

Which? remains unrepentant claiming that the OFT's conclusions uphold the basis of its claim.

But BPI director general John Deacon says: "It clearly lays to rest once and for all the £1-to-make/£12-to-sell myth."

Cokell bros on the move

The Cokell brothers are on the move, with RCA head of marketing Joe leaving last week while John and Phil are quitting the Chrysalis Records-owned Dover Records.

Joe Cokell left BMG after nine years with the company on Friday, after turning down two senior posts.

The appointment of Hugh Goldsmith as RCA marketing director and Vicky Bold as head of marketing effectively left Cokell without a job.

Meanwhile, Phil and John Cokell — the two eldest brothers — have quit as joint MDs of TV-advertising specialist Dover.

It is understood that the pair are planning to launch a similar operation with Chris Wright's Chrysalis Group, under a new name, though Wright's deal with EMI prevents him from owning any label for at least a year.

Labour backs industry

The Labour Party has launched a comprehensive policy towards the music industry ahead of Thursday's General Election.

The policy, drawn up with help from supporters such as BMG chairman John Preston and Billy Bragg manager Pete Jenner, and with input from industry organisations such as the BPI, plans to streamline responsibilities currently split between the ministries of the arts and trade and industry.

It proposes:

- Action to protect music industry copyrights;
- Help in export markets;
- Cash backing for indies through new Regional Development Agencies;



Brown: sings music's praises

- A new emphasis on music education;
- A drive to increase the number of new venues.

Shadow arts minister Mark Fisher says music "is one of Britain's most important industries of the future". It is one of only three for which Labour has developed specific

long-term strategies.

Fisher accuses the Conservative government of neglecting the industry. "They have no policy for music," he says.

Shadow trade and industries minister Gordon Brown says: "There are almost no other industries where Britain can claim a third share of world markets, and few others which give such a wide range of opportunities for people to develop skills."

Fisher dismisses criticisms of CD pricing (see above).

"You are not only buying a piece of vinyl, when you buy a record," he says. "You are buying the talent of a whole industry."

Never mind the ballots p6.

RM Update boosts MW's sales to all-time high

Music Week has defied recession to score its highest ever circulation figure, reinforcing its position as the industry's most important weekly read.

Circulation in the second half of 1991 averaged 14,114, according to ABC.

That was an impressive 6.25% increase on the same

period of 1990. *Music Week* publisher Tony Evans says: "This ABC shows *Music Week* growing even amid recession."

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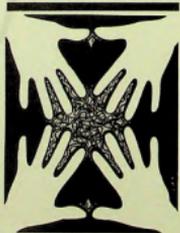
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Sony takes stake in outdoor venue

Sony Music UK has signed a joint venture deal to manage the Milton Keynes Bowl in conjunction with Sony Music US and business partner Pace Entertainment Corporation.

The as-yet unnamed joint venture company — in which Sony Music UK and the two US companies are equal partners — took over management of the venue from April 1 for five years.

The company will increase

activity at the 60,000-capacity venue to stage around seven major concerts a year. Only one or two are held currently.

Sony Music US and Pace have been partners in the US for two years, developing and managing amphitheatres across the country, starting with a major venue in Pittsburgh.

Corporate business affairs director Sylvia Coleman who has co-ordinated the deal for Sony UK, says there are no

immediate plans to begin developing other sites in the UK.

The Milton Keynes Development Corporation can no longer manage the Bowl — which opened in 1979 — because it is being wound up this month.

A full-time manager for the Bowl is likely to be appointed soon, says Coleman, and other senior appointments may be made subsequently.

As part of the management deal Sony has also pledged to

donate 25p from every ticket sold to the city's community trust. An annual scholarship is also being made available to a Milton Keynes resident to study event management in America.

The venue will be managed completely independently of Sony, like its Hit Factory studio. Coleman refuses to comment on the prospect of Michael Jackson staging a date there this year.



An amazing thing happened in a room in Westminster last Tuesday — a prospective British government revealed it had a policy towards the music industry.

But what is most striking is that this is a positive policy, which takes account of the artistic and commercial benefits music brings to the country.

At times during last Tuesday's press conference, it sounded almost like a BPI presentation, so totally does Labour appear to accept the industry's concerns.

And these were not the meaningless outpourings of backbenchers. They came from people who may on Friday be the country's arts, trade and industry and education ministers.

Of course, it is easy for an opposition to make promises. And many industry executives have good reason to be wary of a party committed to taxing high earners.

When a retailer like Woolworths has admitted it pays many staff less than Labour's proposed minimum wage of £3.40 an hour, however, it's clear there are many in the industry who would be better off with a Kinnock government.

The music industry did well out of the Tory Eighties but Labour's new music policy may well be sufficient to persuade many that it really is time for a change.

As noted on our front page this week, the OFT has finally cleared the music industry of any untoward behaviour over CD pricing.

But the music industry is the only side to come out of this affair with credit. The OFT deserves a rocket over its incompetent handling of the results of the inquiry. More to the point, the *Independent* and *Sunday Times* should think hard about their part in this affair.

Or maybe somebody should start investigating this.

TEC scheme elbows grants for musicians

Musicians are being banned from a training scheme which has given bands such as Happy Mondays, 808 State and the New Fast Automatic Daffodils their first break.

Manchester Training Enterprise Council has ruled that the Enterprise Allowance Scheme is no longer open to musicians from April 1.

Under the scheme, young people who can invest £1,000 in their business are paid £40 a week.

Ian Lever, business enterprise manager of Manchester TEC, says: "Our research showed the category which includes musicians has a 6% survival rate 18 months after they started."

Tax consultant Roz Horton, who works with the New FADS, says: "The scheme has started up with new young bands."

The TEC's took over local administration of the Enterprise Allowance Scheme last April.

4AD product to go through Warners in US

Indie label 4AD has sealed a deal with Warner/Reprise to distribute its releases in the US.

Director Ivo Watts-Russell says the move was made to bring the label's many licensing deals together.

He says: "About a year ago I saw a potential situation where we could have been working with a dozen different labels, which would have been horrendous."

First releases through the deal are albums by Pale Saints and Wolfgang Press. The arrangement is not exclusive, however, and gives 4AD a continued flexibility to use other labels where necessary.

Levy wins race to sign Gatfield

PolyGram International president Alain Levy has won the race to sign EMI A&R director Nick Gatfield to a label deal.

Gatfield's seven year stint with EMI ran out last Tuesday at 6pm when he decided to turn down an offer from EMI Records president and CEO, UK and Eire, Rupert Perry.

The former Dexy's Midnight Runner took up the post of president of the so-far-unnamed label on July 1. He says he will have four staff in LA, two in New York with a scout based in London.

The wholly-owned label will be marketed by the PolyGram Label Group in the US — which also handles Island, London and Polydor product — but its UK affiliate is yet to be named.

Gatfield, 31, says, "It's an opportunity to build an artist-based creatively run record label. PolyGram is determined



Gatfield: PolyGram label deal

to make America the jewel in its crown, and it's exciting to join a company that is really beginning to grow."

The US is more amenable to long-term A&R, he says.

David Munns, now senior vice-president of pop marketing at PolyGram International and the man who first hired Gatfield at EMI, says, "He is one of the few Englishmen who can make a record that

will sell in America."

Gatfield became A&R director of EMI at the age of 26 and has signed acts such as EMF, Jesus Jones and Blur.

His departure has left EMI with two high-profile vacancies.

Divisional MD Clive Swan left suddenly two weeks ago. Clive Black is to run EMI's A&R department while a successor is found.

Virgin triumphs in radio bid

The UK's second national commercial radio licensee has been awarded to Independent Music Radio (IMR), a joint bid between Virgin Communications and TV-AM offering £1.9m per annum.

The Radio Authority passed over the highest cash bid of £4m per annum by the Independent National Broadcast-

ing Company (INBC) because it was not confident in the company's ability to sustain its planned service.

The Board of INBC says it is "naturally disappointed" at the Authority's decision and maintains that its business plan was attainable.

IMR plans to be on air within 12 months and will broad-

cast on Radio Three's former medium wave frequencies to 85% of the UK. The station will play "the best modern music of the last 25 years," says a Virgin spokesman. Its output will be principally drawn from rock music, covering all styles from folk through to stadium acts, and concentrating on album tracks.

If you thought Woolies were crazy to charge £19.99 for both Springsteen albums, check out this ad. Owner of Nuneaton's What Records Tim Ellis says he sold a total of 220 CDs at a profit of around 50p each. "It's the only way to stop Woolies," he says. "If every indie did £8.99 they wouldn't make any money, but Woolies would never again do a £9.99 promotion," he asserts.

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BRUCE SPRINGSTEEN
"Human Touch" & "Lucky Town"
 CDs £8.99 — LPs £8.99 — CASSETTES £6.99



Although it continues to prove successful against the odds, I am amazed that easy listening just isn't supported by the record companies.

I stopped selling singles and chart albums two-and-a-half years ago and now I'm doing better than ever by specialising in easy listening and nostalgia.

But recently, I have had tremendous problems getting support for EMI's Best of Joseph Locke album.

Given the media support provided by the Royal premiered film *Hear My Song* about his life, as well as appearances on *Aspen* and *This Is Your Life*, I think the marketing people have missed out by not promoting well enough to retail.

I have sold nearly 250 copies of the album, but have had no point of sale material. Only once the album was a hit did I get any promotional material offered to me.

But EMI are not the only ones to treat easy listening like this.

I used to be a sales rep for both EMI and BMG and know how much time and money they and the rest of the majors spend on promotional paraphernalia for pop groups which often have a shelf life of a couple of months, at most.

Marketing guys at record companies are not interested unless it's fashionable rock or pop. You can't expect them to put up big 48-sheet posters just like WEA did with Seal. I'm not even suggesting they should bring out a poster with every release.

But, instead of throwing away money on artists lasting five minutes, they should put money into longevity.

The success of Joseph Locke today and Patsy Cline a couple of years ago, shows there is a demand for easy listening whatever the trendy record company executives think.

Brian Tomlinson runs *Granger Market Records*, an independent retail store in Newcastle On Tyne.

Talk Talk win remix costs

Talk Talk have won a first round battle in their clash with former record company EMI over the release of a remix album.

The High Court ruled that EMI should pay production costs for the album back to the band.

Although Talk Talk, now

with Polydor, had not sanctioned the compilation *History Revisited*, EMI had deducted £30,000 in costs from the band's royalties.

The ruling is the first round of a row which is due to end in a full hearing in September. Talk Talk manager Keith Aspen says the remixes break the

band's moral right.

"We feel they don't have the right to remix and overburden our tracks after they have been delivered," says Aspen. "It is very encouraging that they have had to pay back the money they deducted from us."

The full hearing is expected also to deal with claims by

Talk Talk that EMI withheld royalties, including a deduction of almost £100,000 for a TV advertising campaign for the band's greatest hits release.

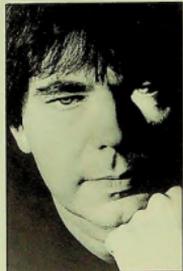
EMI is refusing to comment, however, it is understood that the label is now considering an appeal.

Classical labels 'snub new works'

Celloist Julian Lloyd Webber has called on the record industry to set aside a percentage of the profits it makes from classical top sellers to subsidise recordings of new and less familiar music. *writes Phil Sommerich.*

In a speech to the Association of British Orchestras, the brother of composer Andrew Lloyd Webber said the industry could "bleed itself to death" by continuing to record multiple versions of a few of the popular classical works from the past.

With 85 versions of Beethoven's Fifth Symphony and 83 of Vivaldi's Four Seasons already out on CD, the cellist reckons the classical industry faces a crisis. Digital sound means it is no longer necessary to commission new recordings of familiar works to provide state-of-the-art audio quality, yet classical companies continue to concen-



Julian Lloyd Webber: cash plea

trate on the same music in up to 400 releases a month.

"It would seem that the days of close partnership between composer and record company — as evidenced in the Fifties and Sixties by Britten and

Decca, and even earlier by Elgar and HMV — are no longer with us," said Lloyd Webber.

"This is an unhealthy situation, both for music as a culture and for the future of classical recording. In a few years we could arrive at a point where there is no new repertoire coming through."

Lloyd Webber praises his own label, Philips, for allowing him to record unfamiliar works, but is less complimentary about some of his colleagues.

"Could it be that the artists are more concerned with contributing more ego-satisfying cycles of Beethoven and Brahms symphonies?" he says.

He calls on companies to use some of the profits "from enterprises such as Nigel Kennedy, The Three Tenors and Dame Kiri Sings Rugby Songs" to fund adventurous projects.

X-FM hires industry DJs

Alternative rock station X-FM has lined up several music industry executives to present programmes on its temporary North London service.

East West marketing manager Richard Engler is scheduled to host a Monday night

punk show, and Phonogram's Head of A&R Dave Bates will be featuring Sixties garage bands on Wednesday nights.

Tony Smith, A&K manager at Chrysalis, returns to radio playing listeners' requests on Sunday afternoons after the

axing of his GLR show three years ago.

Four staff from the Mean Fiddler organisation will also present shows, though X-FM says they will not be promoting the venue or bands booked to appear there.

Landscape in country cable plan

The UK's first 24-hour country music television channel is to be launched on cable networks this September as the second service from the five-year-old Landscape Channel.

The company is seeking £1.5m from investors willing to back the project.

Landscape chairman Nick Austin says he expects the start-up to emulate the success of similar US services such as

The Nashville Network which reaches 58% of US households.

The Country Music Channel will be marketed as a basic rate cable-only service, reaching 200,000 homes initially with a three-hour cycle of videos.

The service is targeted to reach 2.4m homes within five years, and Austin foresees its development into a live 24-hour satellite medium.

Its target audience will be the 25-55 age group, and Austin will seek advertising from major name consumer brands.

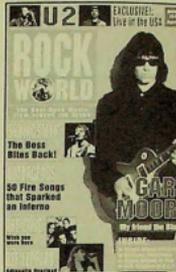
"The music videos for country music are of a very high quality," he says, "and we want to attract high quality products to advertise on the channel."

Austin is keen to involve major record companies in setting up the new service as

many have country music acts but few outlets to promote them.

"This venture is something the music industry should get involved in," he says, "and not leave it to the banks, as has happened in the US."

Although the UK market for country music is considerably smaller than the US, Landscape anticipates a loyal audience for the channel.



New title: Rock World

Rock rejig as Hot Metal folds

The crowded rock magazine market faces a reshuffle as *Hot Metal* closes and a new launch hits the newsstands.

Astic Futura, *Hot Metal*'s Australian publisher, pulled the plug on the title after 11 issues.

But as one monthly closes, Metal Hammer is gearing up to launch a sister title, *Rock World*, on May 18.

Hot Metal publisher Nigel Deering says: "The market is just too crowded. We had expected others to fold but nothing gave."

He does not rule out a return to the same field and says job losses are not likely.

"There are plenty of new projects for people to work on," he says.

TV Hits, publisher of *TV Hits*, commissioned an audit which put the circulation figure of *Hot Metal* at 25,000.

Music will head CD-I campaign

Philips is to launch its Compact Disc Interactive (CD-I) format in London later this month with a range of music titles showing the system's capabilities.

Following a successful market test last year, the company has brought forward its original autumn launch date to coincide with the third international conference on the format. And it plans a rapid national roll-out.

CD-I players will retail at £500 to £600, and the initial 30 titles will cost between £12 and £30.

Philips will require retailers to stock both hardware and software, and plans in-store demonstrations of the new format.

Philips marketing services manager says the link with music is vital to CD-I's slow-burn launch. "The consumer needs to understand the concept more, but then it will take off," she says.

Music titles include Golden Oldies Jukebox which features 20 pop hits from the Fifties and Sixties with packaging including lyrics, artist histories, photos and sleeve shots.

Other music titles include Cool Oldies Jukebox, a compilation of soul oldies; single artist showcases by Luis Armstrong and Luciano Pavarotti; and children's adventure stories scored by Ry Cooder and Bobby McFerrin.

Emap takes Kiss in shares swoop

Emap has taken complete control of Kiss FM, buying out all major shareholders apart from managing director Gordon McNamee.

The publishing group's swoop sees its stake in the London dance station rise from 59% to 94%.

Its shares came from founder backers Centurion Press, Cradley Group and Kiss chairman Keith McDowell, who has now left the station.

McDowell accepts the takeover means the end of an era for the former pirate station that takes pride in its street level roots. But he adds: "We



McNamee: staying on

have taken it as far as we can and it was time to pass it on to a company with more resources." Kiss, which turned legit-

imate 18 months ago, is still trading at a loss.

But McNamee, who remains as managing director, forecasts a move into profit this year.

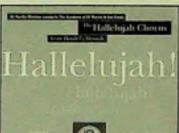
And he insists that there will be no change in music policy in the effort to break even. "I wouldn't be here if there were plans to change it," he says.

Emap has invested £4m in Kiss, the country's fourth largest commercial station. McNamee will now take a seat on the board of Emap Radio, which also owns Liverpool ILR station Radio City.

Messiah gets pop lift off

Bob Geldof's Planet Pictures and Philips Classics are combining to mark the 250th anniversary of Handel's Messiah with a pop-style audio and video release, writes Phil Sommerich.

Philips is releasing a CD single of the Hallelujah Chorus today (Monday) as a prelude to its recording next Monday of a performance of the Messiah in Dublin — 250 years to the day after the work



Messiah: CD single

was premiered in the city. The commemorative performance by

the Orchestra and Chorus of St. Martin-in-the-Fields and an international cast of soloists conducted by Sir Neville Marriner, will be broadcast live on Channel 4 and RTE.

Philips will do its fastest-ever editing turnaround to rush out a highlight disc of the Dublin performance on CD and cassette in late May, followed by release of the complete programme on audio and video in the autumn.

Jukebox deal lines up hit CD first

A unique CD jukebox service offering custom-made compilations featuring current hits is being launched by video company AVC Music Mix.

The new twice-monthly CDs are being offered to pubs and clubs for the first time after a

deal with PPL and MCPS.

The deal makes up-to-the-minute singles and new releases available to CD jukeboxes for the first time and represents a return to the flexibility of the original vinyl-only systems.

Music programmer for the system Andi Baron says: "Currently a single like I'm Too Sexy could not appear on a CD jukebox until after it had appeared on a compilation."

Talks with PPL take place over the past six months.

Clearance was also needed from MCPS for the rights to produce the compilations, which will be rented to subscribers for up to two months.

PPL's head of music systems Ray Kahn says the PPL agreement is the first of its kind.

British artists are now free to perform in South Africa after a decision by the Musicians' Union to end its 40-year boycott. However the union will maintain its position on apartheid by recommending artists only accept engagements backed by black organisations.

Three potential buyers have expressed interest in London mastering studio **Tape One**, which went into administrative receivership last month.

US immigration authorities have delayed until early May the introduction of tougher categories for performers requiring entry visas.

Two men have been jailed for 12 months for counterfeit tape production in Brighton and Newhaven. They had been sentenced to five years a month earlier for conspiracy to forge British passports.

Matthew Chalk has been appointed professional manager at Peermusic, succeeding Rannoch Donald, who now heads the company's Dublin branch.

UK acts Kingmaker, Jah Wobble, Cut and Pop Will Eat Itself will perform at the **New Music Seminar** in New York in June.

PR company **Hall Or Nothing** has moved to 8 Poplar Mews, Uxbridge Road, London W12 7JS. Phone 081 740 6288. **M&G Records** is moving to Queens Street, London NW6 6RG. Telephone 625 7993.

BASCA is relaunching its quarterly magazine, with sponsorship from law firm Butcher, Burns, Balin & Co and accountants Stoy Hayward.

Contrary to information supplied by Oxfam last week, the **Cure** have not yet confirmed their involvement in the charity's benefit gig.

BEST OF BRITISH SKA LIVE!

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Sixties icon Bob Dylan sang, 'The times they are a changin''. A decade later and it was the Sex Pistols belting out Anarchy In The UK, while the Eighties spawned the Red Wedge and Oi. But what of the Nineties? With the nation set to go to the polls on Thursday, Robert Ashton examines the curious relationship between pop and politics — and whatever happened to it

The election is proving an eye-opener for that bastion of political pop journalism, the *NME*.

In an attempt to survey musicians' voting intentions, the publication has been threatening to label bands "apolitical scum" if they do not respond. "We thought it was a sure way of making them return our fax," says news editor Iestyn George. "Instead we've had several responses from bands — most of whom we assumed were quite political — saying 'that's fine by us'."

The *NME* is shocked to discover such political apathy among musicians purveying rock and roll, the music of rebellion.

George should not have been surprised. Not only are artists less political than they have ever been — so is the paper that tends to reflect the concerns of those at the cutting edge, says one record company head of press.

"At one time when Steven Wells was at his most influential, the *NME* came across like the *Socialist Worker*. It's a lot different these days," he says.

Gone are the days, it seems, when the very act of being in a band meant you were bound to have something significant to say about world affairs. Over the years various acts have espoused every cause from anarchism (Crass) to opposing the Vietnam War (Bob Dylan) to Irish nationalism (Paul McCartney) to situationism (Malcolm McLaren).



"The current flavour is a return to a sort of semi-Sixties philosophy: who needs politics? We got E". — Andy Gill, Gang Of Four

Yet with the nation at its most politically active for five years and with Thursday's election just days away, contemporary pop music apparently has little to say on the subject.

When the Labour Party announced its policy for music at a press conference last week it was left to loyal old stager Billy Bragg, rather than any of the new breed of artists, to preach the cause.

Of course artists can only reflect the mood of the times. In the Sixties youth connected with the big issues of the moment — Vietnam, civil rights and sexual equality. Politics was explicitly defined in terms of revolution.

"Pop music became message-driven in the Sixties when youth culture thought it could control the world," says Malcolm McLaren.



"Any pop music can be political. Kylie is political in the sense that she encourages no thought". — Pat Kane, Artists For Independent Scotland

Times may have changed but there is no easy explanation for why politics appears to have dropped out of pop.

For those who grew up in the late Seventies, the alliance of pop and politics almost went without saying. The unashamed sloganising of Chelsea's Right To Work went

unquestioned and the Anti-Nazi League dominated the political consciousness of any self-respecting "radical" teen.



"Music was effective in the politics of confrontation, not in examining the transference of government". — John Preston, managing director BMG

But even then the contradictions implicit in any marriage of soapbox oratory and good old pop became apparent.

The inherent "rebelliousness" of pop means that pop's politics are almost invariably left wing, but in the early Eighties — fuelled by the saturation coverage of the *Sounds* writer and now *Sun* columnist Garry Bushell — South-east London became the breeding ground of that right-wing offshoot of punk, Oi.

"Both anti-fascist and fascist skinheads would turn up at gigs," recalls Oi Records founder Roddy Moreno. "But if the band was not English and they realised this, they would side together. The next night they would go to see a ska band perform — sometimes with black members."

Like-wise Tom Robinson recalls the shock he felt one night while singing his homosexual anthem Glad To Be Gay. The whole audience was singing along, he says — basking in the glow of right-on togetherness — yet as soon as he leaned across to kiss his male keyboard player, "Everyone went 'Yuk'".

They may have been at opposite ends of the political spectrum, but both Moreno and Robinson had discovered one of the eternal truths of political pop — it may score success with "feel good" slogans but it rarely provokes a well-thought-out political analysis.



"At the propaganda level music is useful and it is important that artists say more than 'I love you, you love me'". — Lee Humber, organiser of Anti-Nazi League gigs

Politicians (being politicians) do not often allow that to put them off. The opportunity to mould young minds to whatever degree is too good an opportunity to pass up. Sometimes it does not even matter if musicians agree with their views.

Lee Humber, who organises gigs for the recently-reformed Anti-Nazi League, openly admits that he is unconcerned whether acts are politically minded. It is simply an arrangement which benefits both sides, he says.

"We give them the stage and they bring in the crowd," he says. "There is no way I could book a town hall and get 1,000 people to come to an ANL meeting without the bands."

By giving them access to gigs, the ANL and its Rock Against Racism

offshoot have clearly given some bands a leg-up in the early part of their careers. But once acts are established a political connection can often have the opposite effect.

Peter Robinson, the former RCA and Chrysalis A&M man now managing director of EMI's Dome label, warns that

being overtly political can, and has, ruined careers.

He points to Celebrate The Day After You, Dr Robert's anti-Thatcher duet with Curtis Mayfield in 1987, which had to be withdrawn after the media refused to touch it.

"We all felt very strongly it was a smash, but as a consequence of being blatantly political he lost a hit and his career certainly suffered," he says. Perhaps Dr Robert was simply unlucky. There are plenty of examples of outspoken songs being misunderstood from The Clash's White Riot — thought by some to be a rallying call to fascists — to Bruce Springsteen's Born In The USA — an anti-Vietnam song used successfully by the Bush administration, which obviously missed its point. "In terms of converting the unconvinced these were totally ineffectual," says Tom Robinson.

This appears to be the price artists have to pay for their political lyrics. If they are too overt, they don't get played; too subtle and they miss the mark. The most successful political songs commercially have tended to be those in which the sometimes bitter pill of the message is sweetened by the music.

"The audience has to be won over by the music first and then clobbered by the politics," says Peter Hooten, lead singer with the Farm, who had a number one with the anti-war song *Altogether Now*.





In The Farm's case it is doubtful, however, how many of the non-fans who took the record to the top of the chart ever really cottoned on to its meaning.

Of course there are some examples of obviously political records which have cracked the Top 40, such as The Special AKA's Nelson Mandela, Robert Wyatt's Shipbuilding and Wings' Give Ireland Back To The Irish, but they are few.

"Generally, the more overtly political the band, the less they are of interest," says one major label MD.

Songs such as Report Of The Amnesty International Investigation Into Alleged Torture of Political Prisoners In Northern Ireland — the B side on a Pop Group single — certainly convey an

accurate message, but they are unlikely to be of interest to anyone other than the converted. The Pop music's strength as a political tool is in generating snappy slogans, such as "Free Nelson Mandela" or "Glad To Be Gay" rather than analysis. And that is one reason why pop is often of little use to politicians come election time.

Factory chairman Tony Wilson says: "There's no place for party politics in pop music. The powerful part is to fuck off the establishment."

Red Wedge remains the best known political/musical movement. It attempted to put the youth vote behind Labour. However, many believe it failed because the audience were already aware of the politics of

"The political power lies with the people and the person on stage reflects that power by saying something they might agree with". — Tom Robinson

the key musicians involved — Billy Bragg and Paul Weller — and none of the others brought along new converts.

And like any other gig the audience went for the music, not the politics. "Red Wedge was valueless, it is like Neil Kincock trying to embark on old fashioned socialist values again. It was clopach socialism," says McLaren.

Tom Robinson is among a minority which believes Red Wedge did have

"I would like to think music could overcome the apathy of youth and get them to the polls". Maurice Oberstein, chairman and chief executive PolyGram

some meaning. "It renewed the vigour of people at a time when the left was in the doldrums. It brought together like-minded people and the next time they were in the pub they would pull someone up on racism," he says.

Success or not, it is clear that the Red Wedge concept did not have the longevity to make it to this election. Billy Bragg's manager Pete Jenner argues that the absence of a Red Wedge-style campaign is a result of left wing musicians being turned off by Labour's move towards the centre.

Alternatively, argues the Gang Of Four's Andy Gill, it could be that the politicians themselves, scared that any association with "radical" artists could rock the boat.

"The knives are out," says Gill. "The politicians could look a little foolish if there was any tomfoolery with musicians."

Whatever, music's profile is certainly low in the run-up to polling day. The Labour Party's pre-election event in Sheffield last Wednesday was billed as "the most important political rally of the decade". But the musicians chosen to perform there — Alison Limerick, Courtney Pine and Junior Giscombe, to name three — could hardly be less political.

There were no plans at all for music at a similar "star-studded" event being planned by the Tories last week.

And it is significant that the only real publicity the Conservatives have won from a musician was Joan Armatrading's angry statement that her voting intentions are a "personal matter" and that she should not have been listed as a Tory supporter.

Party politics, it seems, are out. But it would be wrong to assume that pop music no longer has any potential to become a focus of social change. Rather the notion of what is political is being redefined in a broader way.

One school of thought has it that raves are by definition political.

"They don't conform to what the government wants and the instruments of the government — the police — are brought out to stop them," says BMG chairman John Preston.

It can be argued that even in her pop-iest moments — Express Yourself, for example — Madonna offers a type of politics, what some describe as a post-feminist role model, to her teenage fans.

In short, the true politics of pop comes without a capital 'p'. It is personal rather than party-based.

If the Sex Pistols were political it was in what they were and what they did, rather than what they said. And likewise, although the Manic Street Preachers may fancy themselves politicians — or generation terrorists, for the sake of argument — it is probably the Happy Mondays, happily sparking up a spill on record, who make a more potent political statement about being young in today's Britain.

It's either them or Mr Bean.

MARKET PREVIEW

MAINSTREAM

Albums

A few years ago, Connoisseur launched a series of albums thematically entitled 25 Years Of Rock 'n' Roll. Comprising of separate compilations for each year between 1959 and 1983, it sold a total of more than 750,000 units. A little belatedly, and now with the patronage of Radio One's Simon Bates, it is issuing the second volumes of hits for each year, as 20 track cassette and CDs. The first five cover 1959-1963, and the remainder are to be issued at monthly intervals.

Extras is the title of the new compilation by the Jam, a superbly annotated and worthwhile album, comprising primarily of B-sides, tracks previously issued on flexidisc and demos, the latter category including intriguing covers like *And Your Bird Can Sing* (the Beatles) as well as early

versions of the group's own material. A welcome supplement to the catalogue of one of the most important groups of the last 20 years.

A relentless slew of hardcore rave compilations which dominate the dance output of the TV merchandisers, *Arcaide: The Essential* Chill pulls together 18 tracks collectively and loosely intended to demonstrate "the mellow side of dance". It's a simple concept, and one that is very effective, offering the opportunity to exhume some songs which exercise the brain as well as the feet.

PICK OF THE WEEK

GUN: Callus (A&M). After landing the support slot on Def Leppard's upcoming UK tour, the increasingly popular Gun emulate Leppard's ability to marry tight, traditional rock signatures to melody with their impressive new album *Callus*. The first single *Steal Your Fire* increased their

pop profile considerably, and there are others here that are ripe for the picking. *Callus* is an improbably strong album, and one that should signal Gun's promotion to the first division.

Singles

Finally shaking off the prefix "former Kool & The Gang vocalist", JT Taylor has found his niche singing melodic house-inflected material like his latest single, the simple and undeniably catchy *Follow Me*. A smart remix by Lisa Stansfield's cohorts Ian Devaney and Andy Morris should see this one safely into the Top 40.

Chris DeBurgh weaves an intricate vocal and melodic tapestry with *Separate Tables*, the introductory single from his upcoming album *Power Of Ten*. At turns quietly reflective and propulsive in a sub-Spector manner, it's likely to attract a good deal of attention, and is his most accessible



JT Taylor: melodic

for non-believers since *Lady In Red*.

The consummate ease with which Genesis accumulate hits is the envy of many. *Hold On My Heart*, the third single from their current album *We Can't Dance*, is destined to be another one of major proportions. A pretty ballad boasting the usual impeccable Phil Collins vocal, it's powerful yet very understated, with the simplest keyboards/guitar/percussion accompaniment imaginable, leaving it deceptively fragile. A definite case of less is more.

Initially recorded by Ce Ce Rogers, *Someday* is currently riding the Club Chart for M-People, whose decision to rescue the track from comparative obscurity is justified by their peppy performance, which centres around a distinctive (but not too diva-like) lean vocal courtesy of Heather Small and a bassline that is a closely related mutation of the one that has carried the other Ce Ce — Ms. Peniston — to success with *Finally*. Excellent crossover possibilities.

PICK OF THE WEEK

ROD STEWART: Your Song (Warner Bros. W0104). The third single lifted from the Elton John/Bernie Taupin tribute album *Two Rooms*, this is the song that gave Elton his very first hit back in 1971. Rod's interpretation, discreetly but pleasingly produced by Trevor Horn, has neither the pathos nor intensity of the original, but is charmingly performed in a style close to that which made a star. *Alan Jones*

MUSIC VIDEO

The sales performance of Kylie on video is hard to beat. Collectively, the four *Minogue* titles released via PWL Video and Video Collection have topped sales of 1m units worldwide. Her first release for PML is next week, a 80-minute live longform filmed at Dublin's Point Theatre during her 1991 *Let's Get To It* world tour.

Kylie Live! (MVN 9913473) also features behind-the-scenes footage plus an interview with the designer of her Madonna-esque stage gear, John Galliano.

Similar in concept, but very different in content, is Virgin Video's *Primal Scream* tape, *Screamadelica* (VVD 1041). Also due out next week, the 40-minute longform features 10 promote including the psychedelic *Loaded* and inspirational *Movin' On Up*. The clips are linked with "transcendental transmissions" filmed by former Jesus And Mary Chain bass player Douglas Hart.

Castle Communications' latest batch of releases and re-releases — due out on April 27 — runs the gamut of musical styles from *Motörhead* to *Pavarotti*.

Leading the list is *Tina Turner — The Wild Lady Of Rock* (HEN 2089) which is reissued on the heels of the omnibus TV special. Other titles in the package include *A Night With Lou Reed* (CMP 6079), *Aerosmith — Video Scrapbook* (HEN 2105) and *The Cole Porter Story* (CMP 6074).

PICK OF THE WEEK

ANNIE LENNOX: Diva. BMG Video 791 245. This eight-track video was directed by Sophie Muller, the woman behind numerous award-winning films for Eurythmics and, more recently, the stunning clip which accompanies *Shakespeare's Sister's Stay*. Embraced by the marketing drive behind *Lennox's* new album, this release will run and run. *Selina Webb*

CLASSICAL

Decca seems to have an inexhaustible mine of back catalogue for its budget and mid-price series. A second release in the budget *Headline Classics* range comprises 15 titles including TV-related themes such as Grieg's *Peer Gynt Suite* from the National Philharmonic Orchestra under Willi Boskovsky (Nescafe commercial), Beethoven's *Pastoral Symphony* from *Hans Schmidt-Isserstedt* and the *Vienna Philharmonic* (Tweed perfume), Elgar's *Cello Concerto* with Lynn Harrell (Buxton Springs).

Additions to the Enterprise series include the *Fitzwilliam Quartet's* superb *Seventies Shostakovich* cycle, in a six-disc box, and *György Solti's* excellent account of *Bartók's mini-opera Duke Bluebeard's Castle*. More from Solti in the *Grand Opera series*: Wagner's *Tristan and Isolde*, with *Birgit Nilsson* in top form, Strauss's *Arabella* with the delectable *Lisa della Casa*, and a rather brusque but acceptable *Ariadne auf Naxos*. Ten new titles in the *Ovation*

series include *Jorge Bolet* playing *Rachmaninov's Piano Concerto No 2*, *Ashkenazy's* excellent account of the *Sibelius Second Symphony* and *Solti* again in *Tchaikovsky's Fourth*.

Pianist *Mieczyslaw Horowitz* is 100 in June, and Warner's *Elektra Nonesuch* anticipates the event with a recital disc of him playing *Bach, Schumann* and *Chopin*.

The *Tallis Scholars* recording of their namesake composer mentioned two weeks ago is, of course, on *Gimel*; not *Ganuit* as printed.

PICK OF THE WEEK

GILBERT & SULLIVAN: The Mikado, Welsh National Opera Chorus and Orchestra/Sir Charles Mackerras, relayed on CD. Treat this as a serious — but funny — piece of music, use fine operatic voices, and you suddenly have a different work. Even those who loathe G&S will find this *Rolls-Royce* recording goes to the top of their little list of favourites.

Phil Somerich

DANCE

Guerrilla Records, champion of the smartest underground hard-house and techno grooves generated by the London club scene, has lined up a busy April release schedule. *Code MD's* *Patrolling The Edge* (GRRR24) combines pulsating basslines, cool organ stabs, acidic keyboards and plenty of vocal samples to great effect. Let go by *Two Shiny Heads* (GRRR25) is a mesmerising minimalist track with both

New Jersey and *Detroit* overtones. The best seller will probably be *DOP's Greedy Beat* (GRRR23), another sample-laden trance affair that is getting played in all the right clubs. It will be followed by the outfit's consistently impressive LP, *Musica's Of The Mind* (GRLP003), which comes as a DJ-friendly 12-inch doublepack.

Other tracks that are going to be on DJs' and clubbers' shopping lists in coming weeks include *Make You Whole* by *Adronious* (*Hooj Choon*/Freedom TABX107), a very tasty tuneful house track that has been getting a good dancefloor reaction.

PICK OF THE WEEK

BRAND NEW HEAVIES: Ultimate Trunk Funk EP (FFR FX185). Rush-released to capitalise on the success of *Dream Come True*, this EP is fronted by a mix of their old favourite *Never Stop*. Added bonuses include *Stay This Way*, remixed by the highly talented and inventive *Slam team*, plus a new instrumental jam, named *Mr Tanaka*. *Andy Beavers*

REISSUES

In the Fifties there was a blues boom in Chicago and then one in the Sixties in London. Then came a long lean time in which the blues almost died, until a few years ago there erupted the biggest ever revival of interest.

Artists like *Robert Cray* and *Jeff Healey* found new audiences and the likes of *John Lee Hooker* became unlikely stars with hit records

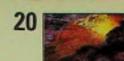
to boot. A mark of how big the blues revival is, is that new magazines are being devoted to it and existing ones are quickly finding resident experts. However, whereas in the Sixties the blues' past was hard to find, in the new reissue age the blues revival has resulted in countless re-packaging, some welcome, some shoddy and some quite bizarre. The new 12 CD mid price series from *Charly* running under the *Blues Masterworks* rubric is decidedly welcome.

What is particularly good about the series is that it stretches the imagination a little. In short it reminds us that the blues didn't all take place in Chicago. This includes *Guiter Junior* (CD BM 1) from Louisiana, Clarence "Gatemouth" Brown (BM2) from Texas, Walter "Wolfman" Washington (BM9) from New Orleans and *John Mayall* (BM4) from Manchester. The series understandably leans heavily on Chess' white outtings from *Muddy Waters* (BM10), *Jimmy Rogers* (BM3), *Buddy Guy* (BM11) and *Otis Rush* and *Albert King* (BM2).

Also on offer, naturally, is *John Lee Hooker* (BM7) with a collection of his *Vee-Jay* recordings, ranging from 1955's *Dimples* to 1964's *It Serves Me Right To Suffer*.

PICK OF THE WEEK

VARIOUS ARTISTS: The Charly Blues Masterworks Sampler (BM5 100). Twelve tracks from each of the featured CDs in the series and as good an introduction as one could ask for. *Phil Hardy*



music week

datafile

The Information Source for the Music Industry

11 APRIL 1992

CHART FOCUS

It's fair to say that the singles market has been, at best, rather flat this year, and even singles embraced by radio are selling in only small quantities. We recently had the spectacle of the **Wedding Present** climbing as high as number 14 with a single which is limited to a mere 10,000 copies, and we now have **Shakespears Sister** continuing at number one for the eighth week with sales well below the norm. Hard as it is to imagine, it could be that the single is in terminal decline. Sales last year were the lowest for nearly 20 years, and the 1992 figures are going to be worse still — this despite the fact that in times of recession (ie now) it's usually albums that decline as people have less cash to spend, and prefer to buy singles they know they like rather than gamble on albums.

The UK industry could soon be in the same position as the French and Germans, who have small and rapidly shrinking singles markets,



where big selling hits reign at number one by default for lengthy periods, as is the case here at present with **Shakespears Sister**. Stay's overall lead over **Deeply Dippy** is the smallest — at around 250 sales — since the dead heat between **Steve Miller's The Joker** and **Dee-Lite's Groove Is In The Heart** in August 1990.

Despite its overall lead, however, Stay is only number one in the cassette chart, the number one hits in other formats being **Right Said Fred's Deeply Dippy** (seven inch), **Altern 8's Evapor 8** (12-

inch) and **Annie Lennox's Why (CD)**.

The **Cure's High** falls precipitously from number 18 to number 53, while a radically remixed version of the same song (available only on CD and translucent vinyl) debuts at number 44.

On the album chart, **Right Said Fred** demonstrate an unexpected tenacity, as UP climbs to number two on its third week in the listings, but **Def Leppard** are runaway chart champs with **Adrenalize**. Their last album, and only previous number one, was 1987's **Hysteria**.

Finally, proving once again the power of TV, the impersonation of **Patsy Cline** by a 14-year-old girl on **Stars In Their Eyes** (March 28) has given **Patsy's** albums a major boost. Sales have increased across the board, with no fewer than four compilations of **Her material** among the 150 best-sellers this week, though all are not budget albums, and are not allocated chart positions.

Alan Jones

CHART NEWCOMERS

17 ZZ TOP: Viva Las Vegas. Warner Bros. Originally recorded in 1963 by Elvis Presley for the movie of the same name, in which he sang it no fewer than three times — once as a duet with Ann-Margret. Written by Doc Pomus and Mort Shuman, both of whom died last year, ZZ Top's rendition will benefit Elvis' former wife Priscilla, who owns 5% of Elvis Presley Music, the song's publisher. ZZ Top's 11th hit, it is one of two new tracks on their upcoming Greatest Hits album.

63 GEOFFREY WILLIAMS: It's Not A Love Thing. EMI Young, gifted and black, Geoffrey is a London-born singer/songwriter who was signed to his publishing deal with Hit & Run when Genesis manager Tony Smith heard him singing at Heathrow Airport where he (Williams, that is, not Smith) worked in a fast food restaurant. Film fanatic Williams has already had



considerable success on the continent, notably in Germany where this record reached the Top 10. It is also climbing the chart in America, where it is currently placed at number 84.

35 SWING OUT SISTER: Am I The Same Girl. Fontana. Originally recorded by Barbara Acklin in 1968, though she never really scored the hit she deserved, as her record company initially shelved her version, replacing her vocals with a piano. The resulting disc, re-titled **Souful Strut**, was a number three hit

in America, while Acklin's belatedly released recording peaked at number 79. In Britain, it popped completely, though the song was eventually a modest (number 43) hit for Dusty Springfield. SOS's seventh hit, it's the introductory single from their new album **Get In Touch With Yourself**, "a collection of contemporary, brash, yet intriguing songs" it says here. The 11 other tracks on the album are all SOS originals.

30 SOUNDGARDEN: Jesus Christ Pose. A&M. Completing a triumvirate of Seattle groups getting the rave treatment from the inks (Nirvana and Pearl Jam are the others) Soundgarden make their chart debut with this single, whose high debut is fuelled by their recent, well-received short UK tour. Their album **Badmotorfinger** has been certified gold Stateside, and is due to be re-launched here next week.

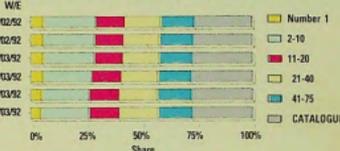
Alan Jones

UPDATE

SALES

Index of unit sales, 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	106	88	-17	+18	
Singles	95	88	-8	+1	
Music Video	71	68	-5	+8	

SINGLE MARKET SHARE BY CHART POSITION



Four week rolling average © CIN

TOP 10 BEST SELLING ALBUMS ARTISTS

- | | |
|-------------------------|--------------------------|
| 1 (7) MADNESS | 6 (2) WET WET WET |
| 2 (1) SIMPLY RED | 7 (—) SHAKESPEARS SISTER |
| 3 (—) TEARS FOR FEARS | 8 (8) LISA STANSFIELD |
| 4 (—) BRUCE SPRINGSTEEN | 9 (—) CROWDED HOUSE |
| 5 (—) RIGHT SAID FRED | 10 (—) GARY MOORE |
- Compiled by ERM from Gallup data. Based upon the Top 150 Artist Album charts Mar 1 to Mar 28. Last month's position in brackets.

SPRING FEATURES

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	STAY • 1 Shapeways Sister	London
2	DEEPLY DIPPY 4 Night Shift Fred	Ten
3	TO BE WITH YOU 3 Mr Big	Atlantic
4	JOY 9 Soul II Soul	Ten
5	WHY 6 Arnie Lennox	RCA
6	FINALLY 5 CeCe Peniston	A&M
7	LET'S GET ROCKED 2 Del Lppard	Bigtop Records
8	SAVE THE BEST FOR LAST 11 Vanessa Williams	Polydor
9	I WANT TO BE ELECTED 12 Mr Bean & Smeets Campaign/rude Dickson	London
10	EVAPOR 8 10 Altern 8/PP Arnold	Network
11	BREATH OF LIFE 8 Efsesus	Mute
12	TEARS IN HEAVEN 7 Eric Clapton	Reprise
13	TAKE MY ADVICE 22 Kym Sims	A&O
14	TIME TO MAKE YOU MINE 16 Lisa Stansfield	Arista
15	YOU'RE ALL THAT MATTERS TO ME 28 Curtis Stigers	Arista
16	INJECTED WITH A POISON/FREE YOUR BODY 25 Praga Khan (Celebrating Labels 'U	Profile
17	NEW VIVA LAS VEGAS 22 Top	Warner Bros
18	YOU 22 Ten Sharp	Columbia
19	NEW HOLD IT DOWN The Senseless Things	Eric
20	MAKE IT WITH YOU 26 The Passadinos	Columbia
21	I LOVE YOUR SMILE (DRIZA BONE REMIX) 16 Shance	Motown
22	HALLELUJAH '92 25 Inner City	Ten
23	DO NOT PASS ME BY 14 Hammer (feat Trainee Hawkins/Tina Johnson)	Capitol

SENSELESS THINGS

New Single
OUT NOW

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NUMBERED JAMES HEWLETT PRINT
AND
SPECIAL ORANGE VINYL 7"

HOLD IT DOWN

38	WASTED IN AMERICA 40 Lovelife	Columbia
39	SLASH 'N' BURN 24 Manic Street Preachers	Columbia
40	TOO GOOD TO BE TRUE 34 Toni Braxton & The Real Gone Girls	MCA
41	MAD ABOUT THE BOY 48 Dina Washington	Mercury
42	THE DISAPPOINTED 51 XTC	Virgin
43	RAVE GENERATOR 20 Toxic Two	PML International
44	NEW HIGH (REMIX) The Cure	Fiction
45	CALEDONIA 52 Frankie Miller	MCS
46	THE LIFE OF RILEY 36 The Lightning Seeds	Virgin
47	NEW PASS THE MIC The Beatsteaks	Capitol
48	NEW MUSIC MOVES YOU Blime	Moving Shadow
49	AMERICA... WHAT TIME IS LOVE? 20 The KLF	KLF Communications
50	DON'T LOSE THE MAGIC 23 Shawn Christopher	Arista
51	HUMAN TOUCH 27 Bruce Springsteen	Columbia
52	NEW ASCEND Nitzer Ebb	Mute
53	HIGH 18 The Cure	Fiction
54	RING THE BELLS 27 Jamiroq	Fontana
55	NEW NIGHTRAIN Public Enemy	Del Jam
56	LOVE YOU ALL MY LIFETIME 49 Chaka Khan	Warner Bros
57	TELEVISION, THE DRUG OF THE NATION 60 The Disposable Heroes Of Hiphopriety	4th + B'way
58	A DEEPER LOVE 28 Chiville & Cole	Columbia
59	NEW I'M THE ONE YOU NEED (DRIZA BONE MIX) Jody Watley	MCA
60	MORE THAN LOVE 21 Wet Wet Wet	Previews Org
61	ALWAYS 41 Urban Soul	Cooltempo

TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

Pos	Title	Artist	Label	Station with Most Plays
1	WHY	Annie Lennox	RCA	Power FM
2	MONEY DON'T MATTER 2 NIGHT	Proenca	Capital FM	Capital FM
3	TO BE WITH YOU	Mr Big	Atlantic	Clyde One FM
4	DEEPLY DIPPY	Right Said Fred	Tag	Power FM
5	BREATH OF LIFE	Erasme	Mute	Chiltern Network
6	THE LIFE OF RILEY	Lush	Virgin	Power FM
7	AM I THE SAME GIRL	Swing Out Sister	Capitol	Power FM
8	WEATHER WITH YOU	Dusted House	Femina	Power FM
9	HUMAN TOUCH	Bruce Springsteen	Columbia	Piccadilly Key 103 FM
10	FINALLY	Ce Ce Passion	ABM	Power FM
11	LET'S GET ROCKED	Def Leppard	Bludgeon Riffola	Power FM
12	JOY SAIL II	Soul	Ten	Chiltern Network
13	STAY	Shakemaster's Sister	London	Piccadilly Key 103 FM
14	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Chiltern Network
15	DO NOT PASS ME BY	Hammer	Capitol	Chiltern Network
16	DON'T LOSE THE MAGIC	Shawn Christopher	Arista	Chiltern Network
17	YOU'RE ALL THAT MATTERS TO ME	Curis Sipeles	Antea	Piccadilly Key 103 FM
18	RING THE BELLS	Janus	Fantasia	Power FM
19	HIGH	Cure	Fiction	Power FM
20	LOVE YOUR SMILE	Shanice	Motown	Power FM
21	EXPRESSION	Sah-N-Papa	Brv	Power FM
22	TEARS IN HEAVEN	Epic Clapton	Warner Brothers	Clyde One FM
23	CHURCH OF YOUR HEART	Reverie	EMI	Piccadilly Key 103 FM
24	YOU	Ten Sharp	Columbia	Red Rose Rock FM
25	TIME TO MAKE YOU MINE	Lisa Stansfield	Antea	Power FM

© Copyright ERA. Compiled using BBC Romeo and RCS Selector software. Based on the plays of current issues on Radio 1 and contributing ILR stations. Station weightings are based on total listening hours as calculated by JORAC.

Pos	Title	Artist	Label	Station with Most Plays
26	TAKE MY ADVICE	Kym Sims	Alco	Chiltern Network
27	I WANT TO BE ELECTED	Mr Bean & Smeag Campaign	London	210 FM
28	MAKE IT WITH YOU	The Pasadenas	Columbia	Chiltern Network
29	MORE THAN LOVE	Wet Wet Wet	Precious	Power FM
30	GIRLS ON MY MIND	David Byrne	Luaka Bop	BBC Radio 1
31	MY LOVIN'	En Vogue	Atlantic	Power FM
32	WE ARE EACH OTHER	Beautiful South	Gal Discs	Power FM
33	DIVINE THING	Soup Dragons	Big Life	Red Dragon
34	LIFT ME UP	Howard Jones	Clyde One FM	Clyde One FM
35	VIVA LAS VEGAS 22 Top		Warner Bros	BBC Radio 1
36	IT'S A GOOD DAY	Opus III	PWL International	Power FM
37	TOO FINE TO BE TRUE	Ten, Petry & The Heartbreakers	MCA	Chiltern Network
38	COULD'VE BEEN YOU	Cher	Geffen	Dunston
39	ONE U2		Island	Clyde One FM
40	ONE TRUE WOMAN	Yaz	Polydor	Power FM
41	THE DISAPPOINTED	XTC	Virgin	Red Dragon
42	AMERICA WHAT TIME IS LOVE	KJ!	KJ! Communications	Chiltern Network
43	MY FATHER'S SHOES	Level 42	RCA	Red Dragon
44	HOLD ON MY HEART	Genesis	Virgin	Piccadilly Key 103 FM
45	MY GIRL	The Temptations	Epic	Power FM
46	RAINBOW'S END	Eleven	Morgan Creek	BBC Radio 1
47	HALLELUJAH '82	Iner City	Ten	Chiltern Network
48	HODDIGN	Heart Throbs	One Little Indian	Piccadilly Key 103 FM
49	LOVE YOU ALL MY LIFETIME	Osaka Khan	Warner Brothers	Invicta FM
50	MAKE IT HAPPEN	Manah Chest	Columbia	Chiltern Network

TOP 10 BREAKERS

Pos	Title	Artist	Label
1	HANG ON IN THERE THERE BABY	Curis Sipeles	RCA
2	DO YOU WANT IT RIGHT NOW	Digrees Of Meison	Brv
3	GET TO GRIPS	Renny Jordan	Island
4	HOLD ON	Max	Red Dar
5	SINCE I MET YOU BABY	Gary Moore	Virgin
6	HOLD IT DOWN	Senseless Things	Epic
7	YOUR LOVE IS LIFTING ME HIGHER	Nonad	Rumour
8	WHO'S CRYING NOW	Randy Crawford	Warner Brothers
9	FOLLOW ME	J J Taylor	MCA
10	POPSICNE	Blar	Power FM

The following records are outside the Top 10 Airplay Chart and do not appear on last week's ORN Top 100 singles sales chart. Figure in brackets is overall position.

REGIONAL CHOICE

Pos	Title	Artist	Station
1	MAKE IT WITH YOU	The Pasadenas	BRMB FM
2	MAKE IT WITH YOU	The Pasadenas	Chiltern Network
3	MAKE IT WITH YOU	The Pasadenas	Signal
4	MY FATHER'S SHOES	Level 42	Tay
5	MAKE IT WITH YOU	The Pasadenas	NorthSound
6	MAKE IT WITH YOU	The Pasadenas	Essex
7	SWEET HARMONY	Liquid	Chiltern Network
8	CALEDONIA	Froggie Miller	Forth RFM
9	MY FATHER'S SHOES	Level 42	Clyde One FM
10	MY FATHER'S SHOES	Level 42	Cool FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: MY FATHER'S SHOES
Level 42 RCA

1	BBC Radio 1	6	Cool FM
2	BRMB	7	DownTown
3	Capital FM	8	Essex
4	Chiltern Network	9	Hereford
5	Clyde One FM	10	Invicta FM

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

Alco FM, BRMB FM, Capital FM, Clyde One FM, Cool FM, County Sound Network, Dink, DownTown Essex, Forth RFM, The FM Network, Chiltern Network, Invicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay, Tair, 220 FM, 210 FM. This represents 88.7% of total play radio listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label
1	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
2	TEARS IN HEAVEN	Eric Clapton	Reprise
3	MASTERCHEF	Atlantic Starr	Reprise
4	REMEMBER THE TIME	Michael Jackson	Epic
5	MAKE IT HAPPEN	Manah Chest	Columbia
6	BREAKMY HEART...	Milli Vanilli	Capitol
7	I CAN'T DENY	Genesis	Atlantic
8	IF I'M TOO SEXY	Right Said Fred	Charisma
9	AIN'T 2 PROUD 2 BEG	TLC	LaFace
10	BOHEMIAN RHAPSODY	Queen	Hollywood
11	TO BE WITH YOU	Mr Big	Atlantic
12	JUMP	Kris Kross	Ruffhouse
13	BEAUTY AND THE BEAST	Celine Dion & Peabo Bryson	Capitol
14	HAZARD	Richard Marx	Capitol
15	MY LOVIN' YOU'RE NEVER GONNA...	En Vogue	A&O
16	HUMAN TOUCH	Bruce Springsteen	Columbia
17	EVERYTHING CHANGES	Karyn Toole	Reunion
18	GOOD FOR ME	Ami	ABM
19	LIVE AND LEARN	Joe Public	Columbia
20	WE GOT A LOVE THANG	Ce Ce Passion	ABM
21	THINKIN' BACK	Colee McLeod	Grant
22	ONE	U2	Island
23	AUTUMN ANGEL	The KLF/Tommy Wymore	Arista
24	LOVE YOUR SMILE	Shanice	Motown
25	MISSING YOU NOW	Michael Bolton	Columbia
26	I'M THE ONE YOU NEED	Judy Watley	MCA
27	LET'S GET ROCKED	Def Leppard	RCA
28	ROMEO & JULIET	Stacy Elnz	A&O
29	THOU'GD I'D GO AWGONE	Bryan Adams	ABM
30	MAMA, I'M COMING HOME	Ozzy Osbourne	Epic
31	DOOCHIE COOCHIE	MC Brains	Motown
32	TELL ME WHAT YOU WANT	Tevin Campbell	Island
33	IF YOU GO AWAY	KTO5	Columbia
34	UHH AHH	Boyz II Men	Motown
35	DIMONDS AND PEARLS	Prince & The NPG	Paisley Park
36	CHURCH OF YOUR HEART	Reverie	EMI
37	ALL 4 LOVE	Color Me Badd	Giant
38	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
39	TOO MUCH PASSION	The Smithereens	Capitol
40	NU NU NU	Lidell Townsend	Mercury
41	FINALLY	Ce Ce Passion	ABM
42	WHAT DO YOU WANT...	Prince & The NPG	Paisley Park
43	TAKE HIGH	The Cure	Fiction
44	THE TIME	Chris Young	Pentatonix
45	CMT'D UP HARD	The Williams Brothers	Warner Bros
46	WILL YOU MARRY ME?	Paula Abdul	Capitol
47	COME AS YOU ARE	Nirvana	DGC
48	NOTHING ELSE MATTERS	Metallica	Epic
49	WHAT GOES AROUND COMES AROUND	Gippsies	Catfish
50	WHAT COMES OF THE...	Paul Young	MCA

Charts courtesy Billboard, 11 April 1992. Arrows are awarded to those products becoming the greatest weekly sales.

US TOP 50 ALBUMS

Pos	Title	Artist	Label	
1	WYNNIE WORLD	Various	Reprise	
2	ROVIN' THE HIND	Garth Brooks	Capitol	
3	NEVERMIND	Nirvana	DGC	
4	AS GLY AS THEY WANT TO BE	Ugly Kid Joe	Stardog	
5	NO FENCES	Garth Brooks	Capitol	
6	METALLICA	Metallica	Elektra	
7	ACHTING BARRY	U2	Island	
8	FUNKY DIVAS	En Vogue	Alco	
9	CLASSIC QUEEN	Queen	Hollywood	
10	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia	
11	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros	
12	DANGEROUS	Michael Jackson	Epic	
13	COOLEYHIGHHARMONY	Boyz II Men	Motown	
14	WE CAN'T DANCE	Genesis	Atlantic	
15	UNFORGETTABLE	Natalie Cole	Elektra	
16	LUCK OF THE DRAW	Bonnie Raitt	Capitol	
17	C.M.B.	Color Me Badd	Giant	
18	THE COMFORT ZONE	Vanessa Williams	Wing	
19	LEAN INTO IT	Mr Big	Atlantic	
20	EMOTIONS	Mariah Carey	Columbia	
21	TEN	Pearl Jam	Epic	
22	NEVER ENOUGH	Melissa Etheridge	Island	
23	WAKING UP THE NEIGHBOURS	Bryan Adams	ABM	
24	RUSH (OST)	Various	Reprise	
25	SHEPHERD MOONS	Enya	Reprise	
26	TO LOG TO QUIT	Hammer	Capitol	
27	NO MORE TEARS	Ozzy Osbourne	ABM	
28	IN MOTION	Army Grant	Epic	
29	GARTH BROOKS	Garth Brooks	Capitol	
30	A WORN SHEEP'S CLOTHING	Back Street Boys	Motown	
31	CYPRESS HILL	Cypress Hill	Ruffhouse	
32	MACK DADDY	Si Mii-A-Lot	Def America	
33	FOREVER MY LADY	Jodeci	MCA	
34	NAUGHTY BY NATURE	Naughty By Nature	Tenney Boy	
35	FOR MY BROKEN HEART	Robin McLevin	MCA	
36	BEAUTY & THE BEAST (OST)	Various	Walt Disney	
37	DARE TO DREAM	Yanni	Private Music	
38	DIAMONDS & PEARLS	Prince & The NPG	Paisley Park	
39	USE YOUR ILLUSION II	Guns N' Roses	Geffen	
40	EMPIRE	Queen	EMI	
41	RUSH STREET	Richard Marx	Capitol	
42	USE YOUR ILLUSION I	Guns N' Roses	Geffen	
43	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros	
44	BLUE LIGHT	Red Light	Harmonix Jr	Columbia
45	OUT OF TIME	REM	Warner Bros	
46	UP	Right Said Fred	Chazmon	
47	LOVERS LANE	MC Brains	Matrix	
48	REAL LOVE	U2	Arista	
49	BADMOT'OPRINGER	Squid	Atlantic	
50	THE MAMBO KINGS (OST)	Various	Elektra	

Charts courtesy Billboard, 11 April 1992.

RECORD MIRROR

DANCE UPDATE

11 APRIL 1992
FREE WITH MUSIC WEEK

VIDEO

Label
Celine

ness
Video
WVD 8003

icture Book
WMV
9031754043

de Park
PolyGram Video
0711503

PMI
VCD4112

Sictions Island Visual Arts
0845383

Highway BMG Video
791237

The Best
MVD 9013083

ou
Music Club
MC 2022

AROTTI PolyGram Video
CFV 11122

PMI
MV8991043

n Evening With
Ritz
RITZV 0008

Roll Down
Polygram
0837503

re Here ...
Music Club
MC 2075

tti
Music Club/Video Col
MC 2003

venis & ...
Telstar
TVE1034

HIP HOP HICCUP LOOMS

A concert date clash that threatens to split the hip hop community has sparked anger and frustration for fans and promoters alike.

Pete Rock & CL Smooth are due to make a rare UK appearance on the same night as their Elektra label mates Leaders Of The New School.

But last ditch efforts to merge the shows, allowing fans to see both acts, seem doomed to failure.

"We know the only sensible thing is to put them on the same bill, but we cannot agree on how to do it," says Jamie Style of Hardzone, promoter of the Rampage night featuring Rock and Smooth.

The Rampage show, booked into London's 2,600 capacity Le Palais on April 20 also features Tim Westwood, MC Mello and Dodge City Productions, making up a monster bill for rap fans.

But the promoter knows that



● PETE ROCK & CL SMOOTH

part of its audience will be lost to the Leaders Of The New School show at the smaller Shaftesbury's nightclub in London's West End.

Hardzone offered to add Rock & Smooth to the bill for a Leaders show at Birmingham's

Hummingbird. In return the London shows would be merged.

But the plan has now been scrapped and the acts' label seems to accept the inevitable.

An Elektra spokesman says: "It is most unfortunate but seems unavoidable."

BONGO SEES REDD OVER ACT RELAUNCH

The manager of revived disco diva Sharon Redd faces a court room battle over the relaunch of her career.

Studio team Les and Emma Adams, formerly LA Mix, are suing Redd's manager Jimmy O'Reilly — who has also managed Nomad — and claim he unfairly took all the credit for Redd's subsequent success.

LA Mix, now working as

Bongo Productions, have scored recent success as producers and writers for Danni Minogue as well as penning Faze 2's upcoming Humanizer single.

The pair claim they formulated the idea of reviving Redd's career with O'Reilly, their former manager.

In a High Court writ they say Redd promised to work with them towards a major deal and

they recorded several tracks together.

But then they allege O'Reilly encouraged her to work with other producers and pretended to be her sole manager.

Redd subsequently scored a Top 20 hit with DNA's reworking of her classic 'Can You Handle It?' on EMI.

O'Reilly was unavailable for comment as *RM* went to press.



SPRING '92

COCO STEEL AND LOVE BOMB KID - FEEL IT
KID UNKNOWN - NIGHTMARE

DSR - MIAMI EP

WATCH OUT FOR WILD PLANET/LFO/NIGHTMARES ON WAX

NEW
TEST!

TO RICH PICKINGS FOR THE HAPPY FAMILY

- THE LAST 10 WEEKS
- 1 **WHY** Annie Lennox
 - 2 **MONEY DON'T MIND**
 - 3 **TO BE WITH YOU**
 - 4 **DEEPLY DYING** Ray
 - 5 **BREATH OF LIFE**
 - 6 **THE LIFE OF NILE**
 - 7 **AM I THE SAME**
 - 8 **WEATHER WITH**
 - 9 **HUMAN TOUCH** B
 - 10 **FINALLY** Co Co Pink
 - 11 **LET'S GET ROCKE**
 - 12 **JOY** Soul II Soul
 - 13 **STAY** Shakespeare's
 - 14 **SAVE THE BEST!**
 - 15 **DO NOT PASS M**
 - 16 **DON'T LOSE THE**
 - 17 **YOU'RE ALL THAT**
 - 18 **RING THE BELLS**
 - 19 **HIGH** Care
 - 20 **WE LOVE YOUR SM**
 - 21 **EXPRESSION SAZ**
 - 22 **TEARS IN HEAVEN**
 - 23 **CHURCH OF YOU**
 - 24 **YOU** Ten Sharp
 - 25 **TIME TO MAKE Y**
- © Copyright EMI, Compendium

HAPPY Hip hop pioneer Richie Rich has founded a new label — four years after he launched Gee Street in partnership with Jon Baker.

Happy Family Records is now set to unleash Rich's first single as an artist since the club classic *Salsa House* — a top 50 hit for frr over three years ago.

"It combines soul, funk and hip hop — and that is what Happy Family is about," says Rich.

For the single 'Feel It' he teams up with vocalist Antonio B. The track is due out in May and a self directed promo video is already being aired on MTV.

Rich does not plan to sign other acts until Happy Family is established. "It is what its name suggests, for now — a very close team," he says.

His split with Baker came at the time of Island Records buy-out in the former independent.



● Rich's new label logo — hot off the drawing board of design maestro Trevor Jackson.

Rich says he will still do remix work for the label but no longer has any official ties to it. "It is amicable, but final," he says.

Happy Family has distribution by PolyGram via Rio Communications.

PIRATES A nationwide survey by dance music pluggers HeavyMusic Media has tracked around 50 pirate radio stations putting club sounds on the airwaves. With 15 in London and 10 in the Midlands, the major cities have the most crowded dials. But even England's South West corner has six pirate operators. The UK's undercover dance DJs show no sign of losing the faith.

BPM You don't need to take a stopwatch onto the dancefloor to notice how the beats are slowing lately.

And now the slowest tunes of all are proving the most popular in clubland. Clocking in at around 101bpm Soul II Soul's steady stepper 'Joy' tops the Club Chart. And last week's number two — 'The Pressure' by Sounds Of Blackness — is a close second in timing as well as DJ support.

The move from galloping ravers to subtle canterers also seems to have given the US a lead over the Brits in the dance chart. Last week there were just two UK records in the Club Top 10. And the pattern that started in London last year seems to be spreading nationwide unless UK ravers begin to come out in force.



BIZARRE A hardcore reggae tune has burst into the dance mainstream thanks to a bizarre stroke of luck.

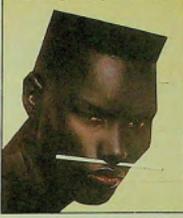
Chaka Demus and Pliers' 'Murder She Wrote' is the latest in a line of hopefuls from the duo who first hit the jackpot with 'Gal Wine'. But their latest is the first to appear in the Gallup Dance Chart — entering last week at 16.

The rare success was down to a hiccup at Gallup that let it slip through the net that usually sifts out reggae. Now the extra exposure is set to give the Sly & Robbie production the kind of boost denied Philip Lee's blockbuster of last year 'Breaking Love', which never dented the chart despite weekly sales which consistently reach the mark of around 2,000 units.



GRACE JONES

New Single: *My Jamaican Guy*



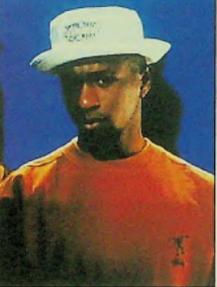
STUCK-UP A new book of posters from Island's history reminds us that there is nothing new about reggae stars toting guns and that a reportedly penniless Grace Jones is back in the studio.

RAVING Eastend house homeboys Shut Up And Dance (below) are currently hunting that elusive crossover hit with 'Raving I'm Raving'. But if that fails, producers PJ and Smiley's latest partnership could do the job. Word is that aged raver Kevin Rowland of Dexy's fame is escorted in S.U.A.D. HQ wearing his dungaree-clad destination on a reworking of their 'Autobiography Of A Crackhead'. Rumour of a ska version of 'Come On Eileen' have yet to be confirmed.



TOP 10 B

- THE FOLLOWING WEEKS
- 1 **HANG ON IN THERE**
 - 2 **DO YOU WANT IT**
 - 3 **GET TO GRIPS**
 - 4 **HOLD ON**
 - 5 **SINCE I MET YOU**
 - 6 **HOLD IT DOWN**
 - 7 **YOUR LOVE IS LIFE**
 - 8 **WHO'S CRYING IN**
 - 9 **FOLLOW ME**
 - 10 **POPSCENE**



● RICHIE RICH

US TO

- THE FOLLOWING WEEKS
- 1 **SAVE THE BEST FO**
 - 2 **TEARS IN HEAV**
 - 3 **MASTERPIECE...**
 - 4 **REMEMBER THI**
 - 5 **MAKE IT HAPP**
 - 6 **BREAKIN' MY HEA**
 - 7 **I CAN'T DANCE**
 - 8 **I'M TOO SE**
 - 9 **AIN'T 2 PROUD**
 - 10 **BOHEMIAM RH**
 - 11 **TO BE WITH YOU**
 - 12 **JUMP** Kiss Kiss
 - 13 **BEAUTY AND THE**
 - 14 **HAZARD** Richard
 - 15 **MY LOVIN' (YOU'**
 - 16 **HUMAN TOUCH!**

epm = ()²

The Essential Promotion & Management Co.

ESSENTIAL PROMOTION

- OPUS III - SHANICE - DELASOUL
 ROZALLA - A.S.K. - P.O. OPM
 YOTHYINDU! - BLUE PEARL
 LINDY LAYTON - BUBBLES
 SUE CHALDNER - APOLLO 440

NAUGHTY BY NATURE - ANN CONSUELO

MORE RESULTS THAN GRANDSTAND!

ESSENTIAL MANAGEMENT

- OPUS III - LINDY LAYTON - ULTRAGROOVE
 MASSIVO - A.S.K. - ASHBROOKE ALLSTARS
 PAUL VARNEY CRYPT
 THE ENFORCERS - AMANDA CHARLES-VINCENT

WHY NOT CALL TIM SMITH
 FOR MORE INFORMATION !

2 RM DANCE UPDATE

- | | | | | | |
|---|--------------|--|----------|---|-------------|
| 42 MONEY DORTER! ...Phase 2 The NPG | Patsy Kensit | 17 C.M.B. Colour Me Badd | Giant | 42 USE YOUR ILLUSION I Guns N' Roses | Geffen |
| 43 OH HIGH The Cure | Fiction | 18 THE COMFORT ZONE Vanessa Williams | Wing | 43 IT'S ALL ABOUT TO CHANGE Travis Trz | Warner Bros |
| 44 TAKE TIME Chris Walker | Pendulum | 19 LEAN INTO IT Mr Big | Atlantic | 44 BLUE LIGHT, RED LIGHT Harry Connick Jr. | Columbia |
| 45 CANTORY HARD ...The Williams Brothers | Warner Bros | 20 EMOTIONS Mariah Carey | Columbia | 45 OUT OF TIME, REM | Warner Bros |
| 46 WILL YOU MARRY ME? Paula Abdul | Captive | 21 TEN Pearl Jam | Epic | 46 UP, Right Said Fred | Chrysalis |
| 47 COME AS YOU ARE Nirvana | DGC | 22 NEVER ENOUGH Marlene Etheridge | Island | 47 COVERS LANE MC Brains | Motown |
| 48 NOTHING ELSE MATTERS Metallica | Columbia | 23 WAKING UP THE NEIGHBOURS Bryan Adams | A&M | 48 REAL LOVE Us2 | Stansfield |
| 49 WHAT GOES AROUND COMES AROUND Giggs | Elektra | 24 RUSH (OST) Various | Reprise | 49 BADMOTFORPINGER Soundgarden | Arista |
| 50 WHAT BECOMES OF THE... Paul Young | MCA | 25 SHEPHERD MOONS Erna | Reprise | 50 THE MAMBO KINGS (OST) Various | Elektra |

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Club

f o c u s



Club Shave Yer Tongue, Simpsons, The Ring, Bracknell, Berks, 8pm-1.00am Sundays
Capacity/Sound System 300, or 600 if using two rooms. 4K Renegades sound system

Door Policy "The crowd's over 21 and we try to keep it members only as we have a lager loud tendency in this area. No queues except on special nights when we open both rooms. We get people coming from all over — Birmingham, Scotland, Nottingham — especially on bank holidays." — Moira Harrison, promoter

Music policy Softer house and Balearic sounds with monthly PAs by acts like Dove, Rozalla and Sabrina Johnston.

DJs Resident DJ — Scott James. Guest DJs — Andy Weatherall, Sasha, Justin Roberts.

Spinning Ramirez — remix La Musika Tremenda; Moody Boys — Weatherall mix; Nu World — Crystal Dance; Smith & Mighty EP — Too Late; Serendipity — Do You Feel.

DJ's view "We've always stayed away from severe trends like hardcore and rave. We stick to decent quality house and European stuff which is popular in this area. We try to keep it a nice, friendly, social, energetic Sunday." — Scott James.

Promotions view "Fun loving, easy-going crowd — they're really receptive. It gets chock-a-block when DJs like Andy and Justin go down. They've got an open-minded music policy. They play quality music, alternative Euro sounds — We rate it," — Jonathan Richardson, Pop Promotions.

Average ticket price £5.

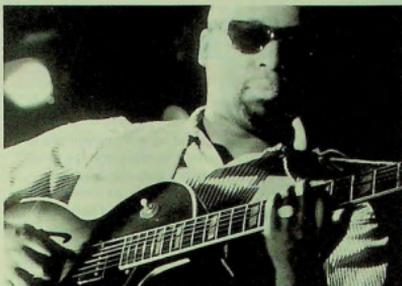


● SMITH & MIGHTY

Nightlife 10

- | TW | LW | | (White) |
|----|------|---|---------------|
| 1 | NEW | I'M RUSHIN' — Bump | (Tag Records) |
| 2 | (1) | GATDECOR — Passion | (Guerrilla) |
| 3 | (6) | GROOVY BEAT — DOP | (US 12) |
| 4 | NEW | CAN U FEEL IT — Chez Damier | (Faze 2) |
| 5 | (8) | GOOD THING — DaYeeen | (Massive) |
| 6 | (9) | AS ONE — Jus Friends | (Union City) |
| 7 | NEW | IS THIS LOVE REALLY REAL — Sure Is Pure | (US 12) |
| 8 | (10) | NEVER GIVE UP — Jinny | (Nu Groove) |
| 9 | NEW | WHO'S GONNA GIVE... — DJ Essentials | (Nu Groove) |
| 10 | NEW | DIRTY GAMES — Groove Committee II | (Nu Groove) |

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



GET TO GRIPS RONNY JORDAN

WITH I.G. CULTURE FOR
DODGE CITY PRODUCTIONS
12" AND DIGIPAK C.D. INCLUDE MIXES BY LOUIE LOUIE VEGA



RM DANCE UPDATE 3

DEO

	Label	Cat. no.
ness	Virgin	VVD-1502
icture Book	WMV	9031754343
de Park	PolyGram Video	0711503
	PMI	VC4112
ictions Island Visual Arts		0845383
Highway	BMG Video	791237
The Best	PMI	MVD 8913083
'ou	Musical Club	MC 2022
AROTTI	PolyGram Video	CFV 11122
	PMI	MVB9913243
n Evening With	Ritz	RITZV 0008
roll Down	Polygram	0837503
re Here ...	Musical Club	MC 2075
tti	Musical Club/Video Col	MC 2003
venirs & ...	Telstar	TVE1034

NEW
TIES!

T Shop

f o c u s



Shop Quaff, 4 Berwick Street, London W1
Size Upstairs 20ft x 20ft; downstairs 45ft x 16ft
Specialist areas "All our staff are working DJs so they know what's happening in the clubs."
 — Roy Marsh, owner. Mail order service subscriptions cost £7.60 for six months and include catalogue, regular newsletters, chart and details of records written by staff. Shop stocks clothing including T-shirts and jackets with Quaff logo

Manager's view "All the top DJs are served from downstairs — Judge Jules, Danny Rampling, Fabio, Steve Proctor. They get better service as they can sit by themselves and listen to product rather than in the sales area upstairs. We attract a lot of DJs from out of town and we put records aside for them. We also get a lot of export enquiries." — Paul Hollier.

Distributor's view "They're great — one of the best shops in west London, especially for rave. The bulk of their order is rave/techno, not too hard, a lot of white labels and they're branching into albums. They're always on the case. Dominic, the British buyer, always knows what he wants." — Blue, Panther Music.

DJ's view "Quaff is unique — probably the only shop in the world which has its own little room where you're left on your own with a box of records to listen to. They keep boxes of records for about 30 DJs. I go there once a week and listen to what's in my box plus any others that are round that have come in that week. Quaff has everything." — Judge Jules.

Cool Cuts

- NEW** PAPAU NEW GUINEA Future Sound of London
Ahead of its time when it first appeared last year and now out with new Weatherall and Mossley mixes
- NEW** THE PRESSURE (REMIX) Sounds Of Blackness
Silence Acom Arts
- NEW** Excellent three track EP of underground house
- NEW** SOMEDAY M People
De La Roger's classic anthem remade '90's style
- NEW** PLEASE DON'T GO Double You
GOOD THING Da Yenne
Also featuring the Swedish outlet's other hot cuts "Alright" and "Who's Gonna Get You Back"
- NEW** WEATHERALL'S WEEKENDER Flowered Up
Remixed by guess who? A long, expansive funky workout
- NEW** CAN'T WAIT CLOSE ENOUGH For Jazz
HEAVEN FOUND The Affection
- NEW** THE POWER OF KNOWLEDGE EP Mr Monday
Four tracks of powerful house groove
- NEW** 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF Arrested Development
Not so much for the dancer/boor but a superb five track sampler of one of the most exciting new rap acts for ages
- NEW** BABY GOT BACK Sir Mix-a-Lot
- NEW** DIRTY GAMES Groove Committee II
Hottest import of the week is this groovy disco garage number
- NEW** THE GUITAR TANGS
Mad and heavy hard house track mixed by Coldcut
- NEW** LET GO Two Shiny Heads
Guerrilla Atomic
- NEW** FM COMIN' HOME Rio
Useful finger-snapping garage track in unusual mixes
- NEW** PINK CHAMPAGNE Rhythm Device
Commercial Northern raver setting the floors alight
- NEW** I WANNA EXPLODE David
Excellent and innovative funk house with soaring vocals
- NEW** WE NEED MUSIC! Key Tronics Ensemble
Classy Italian midtempo disco

Jumpin' & Pumpin'
X-Gale
de/Construction
ZYX
Faze 2
Who's Gonna
Heavenly
White label
White Label
Cooltempo
US Dept American
US Nu Groove
White Label
Dead Dead Good
Better Days
Savior
Irms



Thanks to City Sounds, 8 Proctor St, London, F1yng, Kensington Market, Camden High St, London, and Zoom, 188 Camden High St, London NW1.

Phone now to hear the hot dance tracks

Cool Cuts clubline

0898 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
 34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

100
100
100

- WHY Annie Lennox
- MONEY DON'T M
- TO BE WITH YOU
- DEEPLY DIPPLY R
- BREATH OF LIFE
- THE LIFE OF RILE
- AM I THE SAME
- WEATHER WITH
- HUNGAN TOUCH
- FINALLY Ce Ce Pe
- LET'S GET ROCKE
- JAY Seal II Seal
- STAY Shakespear
- SAVE THE BEST I
- DO NOT PASS M
- DON'T LOSE THE
- YOU'RE ALL THAT
- RING THE BELLS
- HIGH Cure
- LOVE YOUR SM
- EXPRESSION SA
- TEARS IN HEAVY
- CHURCH OF YOU
- YOU Ten Sharp
- TIME TO MAKE V

TOP 10 BI

- HANG ON IN THER
- DO YOU WANT IT
- GET TO GRIPS
- HOLD ON
- SINCE I MET YOU
- HOLD IT DOWN
- YOUR LOVE IS LIFT
- WHO'S CRYING NO
- FOLLOW ME
- POPSCE

The following records are based on singles sales chart. Figure in brackets

US TO

- SAVE THE BEST FO
- TEARS IN HEAVY
- MASTERPIECE.
- REMEMBER THI
- MAKE IT HAPP
- BREAKIN' MY HEA
- I CAN'T DANCE.
- I'M TOO SE
- AIN'T 2 PROUD
- BOHEMIAM RH
- TO BE WITH YOU
- JUMP, Kris Kross
- BEAUTY AND THE
- HAZARD, Richard
- MY LOVIN' YOUR
- HUMAN TOUCH (B)
- EVERYTHING CHANG
- GOOD FOR ME, Amy Grant
- LIVE AND LEARN, Joe Public
- WE GOT A LOVE THANG, Ce Ce Peniston
- THINKIN' BACK, Color Me Badd
- ONE, U2
- AJUSTED AND ANGLI, The KLF/Tommy Stinson, Anita
- I LOVE YOUR SMILE, Shania
- MISSING YOU NOW, Michael Bolton
- OH, HIGH, The Cure
- TAKE TIME, Chris Walker
- WILL YOU MARRY ME?, Paula Abdul
- COME AS YOU ARE, Nirvana
- NOTHING ELSE MATTERS, Metallica
- WHAT GOES AROUND COMES AROUND, Giggles Cutting
- WHAT BECOMES OF THE... Paul Young MCA
- THE COMFORT ZONE, Vanessa Williams
- LEAN INTO IT, Mr Big
- EMOTIONS, Mariah Carey
- TEN, Pauli Jam
- NEVER ENOUGH, Melissa Etheridge
- WAKING UP THE NEIGHBOURS, Bryan Adams
- RUSH (OST), Various
- SHEPHERD MOONS, Evya
- IT'S ALL ABOUT TO CHANGE, Travis Tritt
- BLUE LIGHT, RED LIGHT, Harry Connick Jr
- OUT OF TIME, REM
- UP, Right Said Fred
- LOVERS LANE, MC Brains
- REAL LOVE, Lisa Stansfield
- BADMOT ORFINGER, Soundgarden
- THE MAMBO KINGS (OST), Various

4 RM DANCE UPDATE

- 43 **OH** HIGH, The Cure Fiction
- 44 **TAKE TIME**, Chris Walker Pendulum
- 45 **CANT'RY HARD**, The Williams Brothers Warner Bros
- 46 **WILL YOU MARRY ME?**, Paula Abdul Captive
- 47 **COME AS YOU ARE**, Nirvana DGC
- 48 **NOTHING ELSE MATTERS**, Metallica Elektra
- 49 **WHAT GOES AROUND COMES AROUND**, Giggles Cutting
- 50 **WHAT BECOMES OF THE...**, Paul Young MCA
- 51 **THE COMFORT ZONE**, Vanessa Williams Wing
- 52 **LEAN INTO IT**, Mr Big Atlantic
- 53 **EMOTIONS**, Mariah Carey Columbia
- 54 **TEN**, Pauli Jam Epic
- 55 **NEVER ENOUGH**, Melissa Etheridge Island
- 56 **WAKING UP THE NEIGHBOURS**, Bryan Adams A&M
- 57 **RUSH (OST)**, Various Reprise
- 58 **SHEPHERD MOONS**, Evya Reprise
- 59 **IT'S ALL ABOUT TO CHANGE**, Travis Tritt Warner Bros
- 60 **BLUE LIGHT, RED LIGHT**, Harry Connick Jr Columbia
- 61 **OUT OF TIME**, REM Warner Bros
- 62 **UP**, Right Said Fred Chrysalis
- 63 **LOVERS LANE**, MC Brains Moon
- 64 **REAL LOVE**, Lisa Stansfield Arista
- 65 **BADMOT ORFINGER**, Soundgarden A&M
- 66 **THE MAMBO KINGS (OST)**, Various Elektra

directory

out on monday

James Hamilton reviews next week's releases



GTO
'Elevation'
(React Music 12 REACT 4, via Total/DMC)

By the duo also behind Tricky Disco, John J. and Julie and C. G. is this "higher" pumped house. There's original surging 120bpm rave.

trotter is out now in shrilly bleating Sonic Loo, basement and fever dancier Troll Mixes, slowed next week by its Remixes (12 REACT 04) with 'Over Adams, Praps Khan & Jade 4 U's really raving frantic 0-137.60bpm MNO Remix, plus blipply lurching 0-129-06bpm Breakdown and Sonic Beat Mixes.

SOULED OUT
'In My Life'
(Columbia 657836 G)

Promoted for some time before it picked up support, and still not due for a fortnight, this is a Lisa Stansfield-on-sultry Sarah White wailed and John 'Snake' Davis saved silky 98.5bpm soul jagger in Bruce Fairbairn's 12" with a piano dotted out and 7" Remixes, or a jazz-funky chugging 0-114.30bpm sparse Seventies-style roller complete with poooping syndromes and some rapping vibes in Dave Lee's Joey Negro 12" Mix.

BRAND NEW HEAVIES featuring N'Dea Davenport
'Ultimate Trunk Funk - The EP'

(The UK jazz-funkers N'Dea crowned and sax hooked pleasant late Seventies style boogie swaying 100.75bpm major-3rd (Heavenly Mix) starts off a long roller that also has Stewart McKean & Ogie Altaba's new ambient reggae dub-like energetic throbbing 110.10bpm Stern Mix of 'Stay This Way', the Johnny 'Quitar' Watson-style sinuously jiggling 102bpm 'Get To Give' and delicately plinking jazzy instruments 118.9-120.1-121.8-06bpm 'Mr Tanaka' but the ones, while best of all the originals in relation to 'Stay This Way', 108.0bpm Heavies Mix of 'Stay This Way' has been an uncredited bonus track on promo only.

SOUND CORP
'Regen-Tim'
(Tone Def Records 0050)

Ludicrously frantic so selling fast (as limited pressings, this hardcore triple-tracker's "the true summer disc") stuffed bouncy thundering A-side in two 0-141bpm and 141.3bpm parts coupled with the fluffy shuffling 0-147.6bpm 'Security Overload'.

RUSTY
'Everything's Gonna Change'
(Stress Records 12 RUST 1, via SRD)

David Syon & Andrea Gemolotto's classic litaro cantoro still has his husky guys moaned friskily patterning 124.80bpm Original Club Mix, gradually unfolding 0-122bpm Dub Remix and chugging 121.80bpm Freestyle Remix, plus an scapella Key Vocals Mix, coupled now on the new A-side with Sirella's dramatically started episodically surging 0-124.90bpm Vocal Mix, fluttering Bohannon and sometimes chording "O" Train influences combining 124.80bpm Vocal Dub and Dub Mix, likely to sell well.

BLAME
'Music Takes You'
(Moving Shadow SHADOW11, via SRD)

Due now all an unheard track, this sub-bass 'turbid' pulsating and piping jerky 130.40bpm 'swooper boom' (it's an apparent boogie) may copy certain, but all identifying motifs scratched out, perhaps because the two original mixes sample Sade's 'By Your Side'.

LUST
'Music Of The Future'
(XS Rhythm Records XSR 1, via Total/DMC)

Landing on MCA Music's roster Records co-owned by John, this title is one cooling gift group's jazz-strengthened 127.20bpm thrummer sounds like a coolly produced techno equivalent of the old Park Drive's Gainsbury's Sensual Remix and Egor's 8AM Gainsbury Mix but nervy skitters, twitters and jitters in Chris, Paul & Stu Allan's frantic 0-134.80bpm isornotic/150 Vibes Remix, having been originally whose labelled with Skin-Up's 127.60bpm Nosedived and Sweet Trance Mixes plus a further John Miles 'Music'-like intro'd part.

ALTERN 8
'Evapor 8 (Inciner 8 Mix)'
(Network NWK138, via Pinnacle)
The Stuttgart technicians' live intro'd, Rhythmic is Rhythman stayed and "don't make me fly" repeating PP Arnold produced 0-128.00bpm jerky jitter was promoted with the air raid warning stroed properly force 1 episode patterning lecture 0-135.40bpm 'Armageddon (Rack 8 Mix)' and now both are out coupled commercially by a frequency twacking triplet (0-127.80bpm 'Infrared 202 (The Altern 8 Mix) And Space Remix' plus - previously a limited edition - the "jump, jump, jump to it" girls produced more dilly blurring 129.80bpm Frequency Infusion 8 Mix).

THE LATE BOYZ
'Can't Stop Dancing'
(Flying Records UK FLYUK18T, via Pinnacle)

Snapped up from New York's Nervous Records and rush released to combat the import, this homage to David Morales by Bronx DJ crew Two Men And A Baby is a reedy shiny piped and hooked jaunty instrumental trotter in its 120-1-120.20bpm Original Mix with a late boogie chanted simple bassline surging 120.10bpm El Moraxo Mix, flipped by the also chanted, brisily thumped swiving 'Things I Do To You' in 0-124.00bpm Original and 0-123bpm DJ Specialty "Fatty" Mixes.

JUS' FRIENDS
'As One'
(US Massive B MB-002)

Muttered, croaked and moaned by an uncredited Robert Owings, the Bobby Kondors produced 121.80bpm pulsing cool stind-o-kicks up the dust as it strolls through its 120.10bpm Original Mix and DJ, gentler starting more subtle 120bpm Remix Mix and 120.1-06bpm Dub.

YUM YUM
'Move Groove Dub E.P.'
(Bag BAC 003, via Mo's Music Machine 0181-520 7264/Creyfish)

Produced by Core 2's Cash B and Adam Pendo, this dub fire-track puts the chugging 'Move Groove' through thumping 122.60bpm 'Dance To...' (Extended), jerky percussive 122.60bpm 'Swing Dub', plinking reggae 122.60bpm 'Lolite' - ADZ Faith Mix, more ambient cantering 0-122.70bpm 'Move' and jauntily chuffing 122.7-06bpm 'House Dub' treatments, out now.

LAST RHYTHM
'Open Your Mind'
(Italieno/DiscoMagico OUT 3483)

This synth corded and washed heavy instrumental throbber has an ambiently intro'd 125.90bpm Extended Mix, totally ambient 0-125.8-06bpm 'Open Your Dreams', thudding 125.90bpm Dub Version and 125.90bpm Percussion Mix, while conventionally Last Rhythm's much bootlegged 'Last Rhythm' (originally on Italy's Post Ritmo/American Records last spring), is due here soon with a new UK remix on Stress Records.

MUSIC MADNESS
'Flash It'
(POSEUDO 3)

On a fast selling white label (with only Music Madness printed on it, other scant details being gleaned from the etched vinyl) are this jerky spotted synth and wiggling bass driven 0-140.4-140.1bpm rattler, and the more hardcore frenetic sometimes slower amblerly surging 144.14.90bpm '5 2 TA 5'.

WITH IT GUYS featuring Shirley Lewis
'Feel Alright'
(PWL, Continental PWLT 229)

Lucy's sister, amply cooed as an attractive Italian garage swirler in its jazz-futuristic blurring 116.7-116.8-06bpm Future, trippier 119.8-06bpm Will B. Guys, whimsy synth produced trotting 0-116.8-06bpm 'Open' and organ bleated shuffling instrumental 121.4-121.50bpm Suck Mixes, with brief 0-119.80bpm Bonus Track beats and Before Ending scapella.



DOUBLE YOU?
'Please Don't Go'
(FX Records 2FX 6748-12, via DBI-912 6295)

62.8 The Sunshine Band pathetically (re)reworked 1970s side suddenly is much revived, first as the non-revised (later by the UK's '143' Morais) in lurchily rolling 0-118.0-06bpm Club, Radio and Arzappella Mixes plus a (re)reworked janky cantoring 0-124.8-06bpm 'Please Get So Gay' version, and then next week as a similar cover version by K.W.S. (Network NWK 46, via Pinnacle) in 0-125.10bpm 'Sunshine and instrumental' G! Mixes, coupled with the hardcore lecture 0-135.70bpm 'Gains Boy' and sub-bass ac burping 0-135.70bpm 'Kollan'.

MY FRIEND SAM featuring Viola Williams
'It's My Pleasure'
(US EX-FIT Records EX-FIT 111)

Prodded by thourty brats of Viola's wailing vocal, this catchy old fashioned churning 125.10bpm H-RMG disco bouncer (in Club, Radio, Dub, and Percapella versions) has the flavour of a much later and better 'You Got The Love' by The Source featuring Candy Staton.

CHAKA DEMUS & PLIERS
'Murder She Wrote'
(5th Avenue South FAST 9, via EMJ/Fat Star)

Already selling well as detailed above, but now conclusively promoted on the also Jet Star distributed Taxi label with the info that it's out on May 4 (TAXT 23), this Sly & Robbie produced lustrating Jamaican duo's sparsely jaunty 90bpm reggae jigger is a massive smash in its own market and could even cross over if championed by radio.

FRANCESCO ZAPPALA
'No Way Out'
(Legends Of Hardcore Series/PWL Continental PWLT 230)

A one time partner of DJ Professor, this Roman DJ launches Part 1 of PWL's Hardcore series with his brand new slithery Manhattan-type techno spurter in 0-123.90bpm Extended Mix, jauntily twinning 0-133.60bpm Nitika Mix and 0-123.90bpm EPK Side variations.

DEO

Label	Virgin
Cat No	VVO 7003
ness	WMV 9031754343
Picture Book	PolyGram Video 0711503
De Park	PMI VCA412
fiction's Island Visual Arts	0845363
Highway	BMG Video 791237
The Best	PMI MVD 9913083
ou	Music Club MC 2032
AROTTI	PolyGram Video CFV 11322
	PMI MBV8913243
n Evening With	Ritz RTVZ 0008
Roll Down	PolyGram 0837503
re Here ...	Music Club MC 3075
tti	Music Club/Video Col MC 2000
venirs & ...	Temstar TVE1034

NEW RELEASE

1014 Arden Walk

TOP 10

Week	Artist	Title
1	WHY	AMIE LENOX
2	MONEY DON'T M	
3	TO BE WITH YOU	
4	DEEPLY DIPPY	REX
5	BREATH OF LIFE	
6	THE LIFE OF RILE	
7	AM I THE SAME	
8	WEATHER WITH	
9	HUMAN TOUCH E	
10	FINALLY	CE CE PO
11	LET'S GET ROCKE	
12	JAY SOUL II	SOUL
13	STAY	SHAKESPEAR'S
14	SAVE THE BEST I	
15	DO NOT PASS M	
16	DON'T LOSE THE	
17	YOU'RE ALL THAT	
18	RING THE BELLS	
19	HIGH CUIS	
20	LIVE YOUR SM	
21	EXPRESSION SAH	
22	TEARS IN HEAV	
23	CHURCH OF YOUR	
24	YOU TEN SHAP	
25	TIME TO MAKE Y	

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TOP 10

Week	Artist	Title
1	HANG ON IN THER	
2	DO YOU WANT I	
3	GET TO GRIPS	
4	HOLD ON	
5	SINCE I MET YOU I	
6	HOLD IT DOWN	
7	YOUR LOVE IS LIFT	
8	WHO'S CRYING NO	
9	FOLLOW ME	
10	POPSCENE	

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

US TO

Week	Artist	Title
1	SAVE THE BEST FO	
2	TEARS IN HEAV	
3	MASTERPIECE	
4	REMEMBER THE	
5	MAKE IT HAPP	
6	BREAKIN' MY HEA	
7	CAN'T DANCE	
8	I'M TOO SE	
9	AIN'T 2 PROUD	
10	BOHEMIAN RH	
11	TO BE WITH YOU	
12	JUMP	KEN COSGROVE
13	BEAUTY AND THE	
14	HAZARD	RICHARD
15	MY LOVIN' YOUR	
16	HUMAN TOUCH	
17	EVERYTHING CHA	
18	GOOD FOR ME	AMY GRANT
19	LIVE AND LEARN	JOE PUBLIC
20	WE GOT A LOVE THANG	CE CE PENISTON
21	THINKIN' BACK	COLLEEN BACD
22	ONE LO	ISLAND
23	AUSTRIAN ANCELT	THE 417 WYNNE
24	I LOVE YOUR SMILE	SHANICE
25	MISSING YOU NOW	MICHAEL BATTEN

Charts courtesy Billboard. 11 April 1992. A Arrows are awarded to those products becoming the greatest selling and sales

The RECORD MIRROR

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

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1	WHY	AMIE LENOX
2	MONEY DON'T M	
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16 I FEEL YOU (NAKED CLUB MIX)

17 Love Decade

18 I'LL BE A FREAK FOR YOU (Lynyrd Layton)

19 MONEY (T.N.T.)

20 SEE THE DAY (CLUB MIX) (Ann Consuelo)

21 MUSIC OF THE FUTURE (NOISEBLEED MIX) (REMIXED BY SK)

22 XS (Ry Rym)

23 CAT DECORS (Phish)

24 TALES FROM A DANCEOGRAPHIC OCEAN (EP): STELLA/KEEP ON

25 MOVIN' MY FIRST FANTASTIC F.F. (Jim & Spoon)

26 IT'S OVER NOW (Sue Chaboner)

27 GEDDIT (YBU VOCAL MIX) (E-Zee Posse)

28 JUST COME (Cool Jack)

29 SO MANY WAYS (BONGO MIXES) (Humanazer)

30 ELEVATION (MIXES) (GTO)

31 THE GONZO (REMIXES) (Lost)

32 GET TO GRIPS (Tommy Jordan featuring G. Culture)

33 SPIRIT OF DESTINY (JUSTIN ROBERTSON MIX) (Jay & Loveshid)

34 LONESTORM (MIXES) (S)

35 SWEET HARMONY (EP): SWEET HARMONY/SWEET DUBS/LIQUID BEATS

36 Liquid

37 XL Recordings

38 Boys Own promo

39 Guerilla promo

40 Music Audio Noise Inducement

41 RE: I'M COMIN' (HARDCORE (REMIX)) (P.A.N.I.C.) (Music Audio Noise Inducement)

42 Union City white label

43 Control)

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11 Around The World

12 Dubt promo

13 TNT promo

14 Champion

15 MUSIC OF THE FUTURE (NOISEBLEED MIX) (REMIXED BY SK)

16 XS (Ry Rym)

17 white label

18 Belgian R&S

19 Pulse-8 promo

20 More Protein promo

21 Italian Black Moon

22 FaZe 2 promo

23 React promo

24 Perfecto promo

25 Island promo

26 Citybeat

27 Fire

28 LIQUID BEATS

29 XL Recordings

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- 5 **BREATH OF LIFE**
- 6 **THE LIFE OF RILE**
- 7 **AM I THE SAME**
- 8 **WEATHER WITH**
- 9 **HUKAN TONG I**
- 10 **FINALLY** Ce Ce Pe
- 11 **LET'S GET ROCKE**
- 12 **JOY** Soul II Soul
- 13 **STAY** Shakespear's
- 14 **WE DO NOT PASS M**
- 15 **DO NOT PASS M**
- 16 **DON'T LOSE THE**
- 17 **YOU'RE ALL THA**
- 18 **RING THE BELLS**
- 19 **HIGH** Curo
- 20 **WE LOVE YOUR SM**
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 - 6 **BREAKIN' MY HEA**
 - 7 **I CAN'T DANCE**
 - 8 **WE'VE GOT TO BE**
 - 9 **AIN'T I TOO SO**
 - 10 **AIN'T I PROUD**
 - 11 **BOHEMIAN RH**
 - 12 **TO BE WITH YOU**
 - 13 **JUMP** Kiss Keros
 - 14 **BEAUTY AND THE**
 - 15 **HAZARD** Richard
 - 16 **MY LOWLY TOUN**
 - 17 **HUMAN TOUCH/RE**
 - 18 **EVERYTHING CHA**
 - 19 **GOOD FOR ME**, Amy Grant
 - 20 **LIVE AND LEARN**, Joe Public
 - 21 **WE GOT A LOVE THANG**, Ce Ce Peniston
 - 22 **THINKIN' BACK**, Color Me Badd
 - 23 **ONE**, U2
 - 24 **JUSTIFIED AND SINCERE**, The J. J. Evans Wynette Anst
 - 25 **I LOVE YOUR SMILE**, Shalena
 - 26 **MISSING YOU NOW**, Michael Bolton

ANTICAPPELLA 'Everyday'

(PWL Continental PAVL 220)

Again fronted by a London duo despite being an Italian creation from Media Records, this similarly Belgian-style follow-up to "V231" is a "keep on tryin'" girl punctuated driving techno throbber in 0-124.80rpm. Extended, little stuttering 0-127.70rpm. Extravaganza, jerkily bleeping 0-127.4-127.6-0rpm Plus Staples and 127.50rpm Knife Blades Mixes.

MINT CONDITION 'Breakin' My Heart (Pretty Brown Eyes)'

(Perspective Records PERT 064, via A&M)

By the latest bunch of yearning ballad youths to smash into the US pop chart, this tenderly soulful superb slow joller in timeless classic style has here its 0-48.80rpm Album Version, 68.70rpm UK Edit, lusher 68.20rpm Brown Eyed 12" Mix and 68.00rpm Instrumental, and mumbly extended 0-34-68.1-0rpm Tear Drop 12" Mix.

KID UNKNOWN 'Nightmare'

(WARP Records WAP 20, via Pinnacle)

Originally white labelled in February as 'I Am A Nightmare Walking' (the naggingly repeated refrain), US born but Stockport based DJ Nipper's desperately jiggling 128.50rpm similar shuffler has had its flip more totally retitled the jerkily driving twintery 'Energy Disarm' and its instrumental now becoming the identical 0-128.5-0rpm 'Mayhem' and its Dub.

POWER ZONE 'No More Mind Games'

(Ruby Red LTD 17, via SRD)

Another Southern distributed instant hardcore seller that wasn't promoted, this simple two-track has the ultra-frantic droning 0-141.20rpm "Mind Games" and jangling 0-133.10rpm "Feel Fine".

CEDRIC WINKLEBURGER & THE YELLOW BLUEBERRYS

featuring Juliette James
'Take It Easy Remix'

(Shut Up And Dance Records SUAD 23R, via Pinnacle)

With Juliette plaintively repeating "take it easy, find time to free your soul", last October's Twin Peaks-style string tones and luring bleeps washed unharmed (jittery swaying 0-125.80rpm Original is now the flip of a new "brothers and sisters" punctuated jangler) frenetically raving 130.3-130.60rpm Shut Up And Dance Remix, Kilo to sell.

KYLIE MINOQUE 'Finer Feelings (Brothers In Rhythm Mix)'

(PWL International PAVL 227)

More profound than usual (sample lyric: "what is love without the finer feelings, it's just sex without the sexual healing"), this Steve Anderson & Dave Seaman remixed delicately introduced 0-94.8-0rpm Soul II Soul rhythm jiggled 93.70rpm sleek sweeter has, as customary club aimed flip, Angel's smoothly cantering 127.90pm 'Closer (The Pinnacle Mix)'.
© Copyright EMI. Compiled by



J.T. TAYLOR 'Follow Me'

(MCA MOST 1617)

Remixed here by Lisa Stanfield's partners Ben Deacon & Andy Morris, the Kool & The Gang singer's breathily tender, lush pop-soul sweeper is in their sturdy thumped rocking 99.9-105.40rpm Extended Remix. Rippled by its more ritually meandering 105.80rpm Album Version and 104.720rpm instrumental, out this week.

FIRE ISLAND 'In Your Bones'

(Island Boy's Own JNR 12-001, via Great Asset)

An official Boy's Own product but on an indie splinter from the main label, out in limited numbers for about a month already, this Pate Healy & Tony Farley caught really catchy "you put the best, best, best in your bone-bone-bone" churning simple jauntily jacking 132.90pm jiggly

chugger has the instant appeal of Right Said Fred doing 'Pump Up The Volume' and could be a smash, with its 'Bones Beats Mix' and two 'Wake Up' dubs. Brilliant!

LEROY HUTSON 'Shades Of Love E.'

(Expansion EXPAND 24, via Pinnacle)

Curly Mayfield's replacement in the Impressions, cut soul star Leroy gets on the "love" tip for a romantic four-track featuring the Kenny G-ally tooted instantly sweetly 83.60pm "Share Your Love" with its Sax Instrumental, Bacharach & David's sweetly meandering 59.50pm 'The Look Of Love', and semi-falsetto 76.638.30pm 'Show Your Love'.

FUNDA MENTAL 'Janaan'

(Nation Records NR 012T, via APT)

Bradford's Asian answer to Public Enemy drop political pronouncements from such as Louis Farrakhan through their own ragga rap and Islamic chants to make an intriguingly multi-cultural scratchy rumbling interer in 0-123.9-0rpm The Message and 0-124-00rpm Dub Message pt. I versions, coupled with the Malcolm X intoned similarly cultures swailing slower jiggly 0-106.00pm 'Righteous Preacher'.

DIGITAL BOY '1-2-3 ACD'

(Flying Records UK FLYUK 97A, via Pinnacle)

"Uno, dos, tres" rather more than "one, two, three" helps punctuate this "rhythmic driven Italian raver, in bazzing chugging 128.80rpm Extended Futuristic, booty bopping 0-130.80rpm Percussion, bleeping techno 130.90pm Hi-Speed and noly really raving 0-130.9-00rpm Hard Core Mixes, out next week hand on the basis of 'This Is Mutha F*cker (Censored) Remix' (FLYUK14TR), its ritzy fills line merely repeating "mutha, bleep", now in new 128.80rpm Original. Censored, rhythm buzzed 128.80pm Minimal and raving techno 0-131-00pm Frenetic Mixes, although the full faith remains in 'Underground Resistance's 126.80pm 1) R. Mutha Fucked remix.



8 RM DANCE UPDATE

- 43 **HIGH**, The Eurythmics Fiction
- 44 **TAKE TIME**, Chris Walker Pentakost
- 45 **CANT GET HARD**, The Williams Brothers Warner Bros
- 46 **WILL YOU MARRY ME?**, Paula Abdul CAP
- 47 **COME AS YOU ARE**, Nirvana Dog
- 48 **NOTHING ELSE MATTERS**, Metallica Elektra
- 49 **WHAT GOES AROUND COMES AROUND**, Gogolyns Geffen
- 50 **WHAT BECOMES OF THE...**, Paul Young MCA

- 18 **THE COMFORT ZONE**, Vanessa Williams Wing
- 19 **LEAN INTO IT**, Mr. Big Atlantic
- 20 **EMOTIONS**, Mariah Carey Columbia
- 21 **TEN**, Pearl Jam Epic
- 22 **NEVER ENOUGH**, Melissa Etheridge Island
- 23 **WAKING UP THE NEIGHBOURS**, Bryan Adams A&M
- 24 **RUSH (OST)**, Various Reprise
- 25 **SHEPHERD MOONS**, Enya Reprise

- 43 **IT'S ALL ABOUT TO CHANGE**, Travis Tritt Warner Bros
- 44 **BLUE LIGHT, RED LIGHT**, Harry Connick Jr. Columbia
- 45 **OUT OF TIME**, Rm Warner Bros
- 46 **UP, RIDE SADD**, Fred Chisane
- 47 **LOVERS LAKE**, MC Brains Motown
- 48 **REAL LOVE**, Lisa Stansfield Arista
- 49 **BADMOTORTFINGER**, Soundgarden A&M
- 50 **THE MAMBO KINGS (OST)**, Various Elektra

hot vinyl

buzzing
on promo & import

JAMERSON 'Got To Give It Up', (US Happy Records). "The sounds that make you happy" says the run-out groove and that just about sums it up. Underground Resistance's new garage off shoot label even looks like an old Northern soul logo and the music is just as authentically retro. Mike Banks on keyboards does his normal jazz thing and adds some Shakatack style top lines to mix in with zinging strings and a male vocal chant of "Not giving up". Disco with 1992 programming — so happy! ... **NR**

GENERATOR 'Narco Maniac'/'Belgium Calling' (White label) This Euro-style track catches the attention with its raw British beats. 'Narco Maniac' is a heavy bass frenzied track for the underground raver, where as 'Belgium Calling' has lighter overtones which promise to bring a smile. Collect a copy and see..... **L**



● MESSIAH

URBAN SHAKEDOWN 'Assasinator'/'Quasar'/'Do It Now'/'There Is No Other' (12" Promo). A four track EP containing a rough selection of breakbeats over violin samples from 'Assasinator', to a breakdown of female vocals from 'Do It Now'. 'There Is No Other' utilizes a Shades Of Rhythm sample with a rugged bassline. A must for all DJs and mixers. **L**

SEPARATE MINDS '2nd Bass' (White label). It's been three-and-a-half years since MK came up with 1st Bass and this makes the wait almost worthwhile. Mark turns his back on his recent garage excursions and gives us 1992 techno. It's one repetitive groove sound sequenced to death and sped up for today's dancefloor requirements. Very underground and I can't wait to hear what the UK break-beat boys do with this..... **NR**

NAZ AKA NAZ 'Start It Again' (Deja Vu Promo). A fairly simple sort of track, this has loads of energy with excellent use of the kickin' breakbeat and a powerful bassline. Combined with the piano breakdown and the catchy voice samples, it makes an excellent hardcore stomper..... **S**

PROGRAM 2 'EP From Hell — Twister/The Beast/Threshold/Hysteria'. US Vortex (Test Pressing). Beltram's one time studio cohorts go solo with the debut release on Vortex. The hype is on for this one as Program 2 lead New York's push to sell rave culture back to Europe. 'Twister' and 'The Beast' find a home in the box of the most hardcore DJ while 'Threshold' (coming on like a raver version of The Prodigy) and 'Hysteria' both kick too. A genius EP for the headstrong. **NR**

LOVE THY BROTHER 'Rub A Dub' (White Label). The bpm's of some records seem to be getting a bit over the top lately, like this tune at 152bpm. Still, it's better to go too fast than too slow. This is a very simple track obviously influenced by Urban Shakedown/Mickey Finn with the sliding bassline and familiar breakbeat. With a ragga sample and breakdown in the middle, this is an excellent rave kicker..... **S**

ZONE RANGER '2 B Reel' (White Label). Created by DMC's Paul DaKeyne, this well-produced commercial rave track stands out from the crowd thanks to its imaginative use of the strings intro from Echo and the Bunmen's 'The Gutter'. Vocal samples from Freeze's 'IOU' among others help whoop it up. Only 500 copies were pressed with some being mailed by Reactor and others through shops in the North West. This is now



● SL2 REVIEW CREW

likely to be released on the Omen Label or its new Strangeways offshoot. Remixes are underway and permission is being sought for the Bunnymen sample. **AB**

MESSIAH 'Temple Of Dreams' (Kickin' white label). Currently stirring up interest with the limited pressing of the Beltram remix of 'There Is No Law', Messiah are also now promoting this much more poppy track which is scheduled for release on April 27. Like Zone Ranger they have been plundering the post-punk sounds of 1983 and have come up with a line from This Mortal Coil's version of 'Song To The Siren'. Resuing to avoid legal hassles, it combines with squelchy acid keyboard sounds to make an infectious dreamy hook that sits neatly alongside more frenzied hardcore breaks punctuated with cries of "who loves you and who do you love?" This one should take the London based duo into the mainstream charts..... **AB**

Techno Kids: Neil Rushton of Network Records, SL2's Slipmatt and Lime, Andy Beavers.

VIDEO

ness	Virgin Video 0037156343
icture Book	WMV 9037156343
de Park	PolyGram Video 0711563
	PMI VCA112
dictions Island Visual Arts	0845383
Highway	BMG Video 791237
The Best	PMI MVD 9913083
ou	Music Club MC 2032
AROTTI	PolyGram Video CPV 11122
	PMI MVB931243
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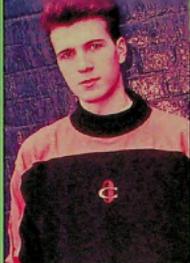
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SMP

RM DANCE UPDATE 9

TOP People

Andronicus



'Make You Whole' is released by London on April 13

The transformation from bedroom boffin to dancefloor wizard has taken Andronicus (Jonathan Blanks), a mere three months. With a talent for the trombone and piano, but no previous experience of the music industry, he kicked-started his career with a clutch of self-penned tracks and a lot of hype.

"I sent demos to loads of record companies," confides the north London based, English-Danish musician whose debut single 'Make You Whole' has been whipping up a hurricane on promo.

Disheartened by rejection slips, he managed to press 1,000 white labels with Hooj Toons. Soon London Records got wind of the track and came after him waving pen and contract.

Of the four versions, the Samba-ish B1 track is the most dancefloor friendly. But the shirtless stompers brigade will appreciate the harder, speeded-up A2 mix. Sandra Dunkley

DOP

DOP are fast establishing themselves as masters of hypnotic hard house grooves. The latest evidence comes in the form of their monstrous new single, 'Groovy Beat.' And there is a whole LP of the stuff waiting in the wings.

Dance Only Productions, to give them their full name, are two London DJs Kevin Swain and Kevin Hurry, who can often be heard at some of the capital's most essential clubs like Love Ranch, Flying and Sign Of The Times.

Their first single was 'Future Le Funk', which sampled Visage, while the second, 'Get Out On The Dancefloor', borrowed strings from a Japan record. With their new one sounding suspiciously like Blancmange in places, the question has to be asked: were they frilly-shirt-wearing new romantics?

"Yeah", says Swain without a hint of shame. "It was a good time for music; those electro-pop records used early analogue keyboards that had much more character."

Their other trademarks are minimalist grooves and vocal snatches that are invariably sampled. They went for minimalism because, in Swain's words: "There is a much greater danger of over-producing a record than of under-producing one."

Andy Beever



'Groovy Beat' is released by Guerilla this week...

...with the LP due out next week.

- 1 **WHY** Annie Lennox
 2 **MONEY DON'T B**
 3 **TO BE WITH YOU**
 4 **DEEPLY DIPPY**
 5 **BREATH OF LIFE**
 6 **THE LIFE OF RILEY**
 7 **AM I THE SAME**
 8 **WEATHER WITH**
 9 **HUMAN TOUCH**
 10 **FINALLY** Co Ce Pe
 11 **LET'S GET ROCKI**
 12 **JODY** Seal II Soul
 13 **STAY** Shakespeare
 14 **SAVE THE BEST**
 15 **DO NOT PASS M**
 16 **DON'T LOSE THE**
 17 **YOU'RE ALL THA**
 18 **RING THE BELLS**
 19 **HIGH** Caro
 20 **I LOVE YOUR SM**
 21 **EXPRESSION** S4
 22 **TEARS IN HEAV**
 23 **CHURCH OF YOU**
 24 **YOU TEN** Shep
 25 **TIME TO MAKE**

TOP 10 B

- 1 **HANG ON IN THE**
 2 **DO YOU WANT IT**
 3 **GET TO GRIPS**
 4 **HOLD ON**
 5 **SINCE I MET YOU**
 6 **HOLD IT DOWN**
 7 **YOUR LOVE IS LI**
 8 **WHO'S CRYING N**
 9 **FOLLOW ME**
 10 **POPSICNE**

The following records are based on singles sales chart. Figure in brackets

US TO

- 1 **SAVE THE BEST**
 2 **TEARS IN HEAV**
 3 **MASTERPIECE**
 4 **REMEMBER TH**
 5 **MAKE IT HAPPY**
 6 **BREAKIN' MY HE**
 7 **I CAN'T DANCE**
 8 **I'M TOO SOE**
 9 **AIN'T 2 PROUD**
 10 **BOHEMIAN RH**
 11 **TO BE WITH YOU**
 12 **JUMP** Kris Kross
 13 **BEAUTY AND THE**
 14 **HAZARD** Richard
 15 **MY LOVIN' (YOU'**
 16 **HUMAN TOUCH**
 17 **EVERYTHING CH**
 18 **GOOD FOR ME** Amy Grant
 19 **LIVE AND LEARN** Jon Public
 20 **WE GOT A LOVE TH** Co Ce Peniston
 21 **THINKIN' BACK** Color Me Badd
 22 **ONE** U2
 23 **AJUSTED AND AN** The KLF/Tommy Womack
 24 **I LOVE YOUR SM** Shalane
 25 **MISSING YOU NOW** Michael Ballou

music week

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10 RM DANCE UPDATE

- 43 **HIGH** The Cure Fiction
 44 **TAKE TIME** Chris Wakelin Pentium
 45 **CANTY RIND** The Williams Brothers Warner Bros
 46 **WILL YOU MARRY ME?** Paula Abdul CMC
 47 **COME AS YOU ARE** Nirvana DGC
 48 **NOTHING ELSE MATTERS** Metallica Elektra
 49 **WHAT GOES AROUND COMES AROUND** Giggles Coating
 50 **WHAT DOES COMING OF THE** Paul Young MCA

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- 18 **THE COMFORT ZONE** Vanessa Williams Wing
 19 **LEAN INTO IT** Mc Brigg Atlantic
 20 **EMOTIONS** Marsh Cray Columbia
 21 **TEN** Pearl Jam Epic
 22 **NEVER ENOUGH** Melissa Etheridge Island
 23 **WAKING UP THE NEIGHBOURS** Bryan Adams ASAM
 24 **RUSH!** Vanox Reprise
 25 **SHEPHERD MOONS** Eiva Reprise
- 43 **IT'S ALL ABOUT TO CHANGE** Travis/Tint Warner Bros
 44 **BLUE LIGHT, RED LIGHT** Harry Connick Jr Columbia
 45 **OUT OF TIME** REM Warner Bros
 46 **UP, HIGH** Sade Fred Charnas
 47 **LOVERS LANE** MC Brains Motown
 48 **REAL LOVE** Isa Stankfield Arista
 49 **BADMOTTERFINGER** Soundgarden A&M
 50 **THE MAMBO KINGS (LST)** Vanox Elektra



Arrested Development

Arrested Development hark back to an era before Grandmaster Flash's Reaganite critiques, Ice Cube's race confrontations or NWA's de-railed misogynism. Arrested Development offer an alternative philosophy.

The half dozen Atlanta rappers, dancers and DJs take a distinctly folk-afrocentric look at life for America's black communities.

Spending winters growing up among the mid-western city racism of Milwaukee and the hot summers in the corn-fields of his grandparents' sprawling Southern ranch, rapper Speech

offers a unique musical sound-scape combining blues guitar, harmonica reggae and African spirituals.

Their debut 12-inch 'Tennessee' is a case in point, being a very personal look at unnecessary black on black antagonism.

Despite a preference for positive social values Speech insists he's not an idealist.

"I admit that a lot of the things that really worked well aren't realistic any more in American Culture. Whether or not what we stand for is right for the entire population, I'm not sure. But they worked for us and we'll still stand by them." Dom Foulsham

'Tennessee' is released by Cooltempo on April 27.



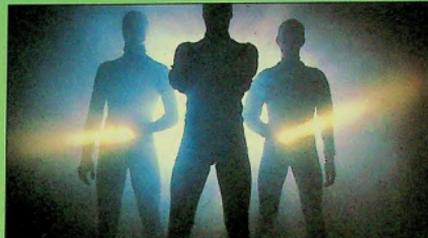
Kid Unknown

There's nothing like a little confidence to help pack a record on the train bound for success. But on completion of his debut offering, 'Nightmare', Paul Fitzpatrick found himself reluctant to buy so much as a platform ticket. "I didn't like it at first. I wasn't even going to get it pressed. It was so different, I wasn't sure about it," he says.

Eventually pressed up as 500 white labels, the blistering techno tune soon became hot property, pricking up the ears of Sheffield's finest, Warp.

The next thing he knew, 'Nightmare's' mix of hip-hop/electro samples, menace and sheer inspiration had made him a wanted man.

Though he DJs countrywide, Paul's DJ name, Nipper, has become synonymous with the North West, the region where he first started DJing — in 1983, at the age of 16 — and still



lives. Nipper's work "in the area" includes a job at Eastern Bloc and subsequent projects with 808 State and Eskimos And Egypt.

Despite this, 'Nightmare' is released under an enigmatic pseudonym, Kid Unknown. "It's to do with prejudice really," he explains. "You get people going in a shop and if they're told the new Nipper track is in, they'll either go 'No, I don't want it, because it's Nipper' or 'Yes, I'll have, because it's Nipper.'"

'Nightmare' is released by Warp on April 13.

Future plans see Mr Unknown soldiering on in the direction of Derrick May, one of his biggest influences. Oh, and the nickname 'Nipper' originates from Paul's school days, earned because of his height at the time.

Nothing small about 'Nightmare', naturally. Davydd Chong

DEO

Label	Virgin
CD	VVD 1303
Iness	WMV 9031754343
Picture Book	WMV 9031754343
Video Park	PolyGram Video 0711503
	PMI VC4112
ditions Island Visual Arts	0845383
Highway BMG Video	791237
The Best	PMI MVD 8913083
You	Music Club MC 2032
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RM DANCE UPDATE 11

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T beats & pieces

- 1 **1** **WHY** Annie Lennox
 2 **11** **MONEY DON'T** **A**
 3 **1** **TO BE WITH YOU**
 4 **10** **DEEPLY DIPPY** **R**
 5 **11** **BREATH OF LIFE**
 6 **11** **THE LIFE OF RILL**
 7 **11** **AM I THE SAME**
 8 **11** **WEATHER WITH**
 9 **11** **HUNKAN TOUCH**
 10 **11** **FINALLY** Ce Ce Pe
 11 **11** **LET'S GET ROCK**
 12 **11** **JAY** Soul II Soul
 13 **11** **STAY** Shakempear
 14 **11** **SAVE THE BEST**
 15 **11** **DO NOT PASS N**
 16 **11** **DON'T LOSE THE**
 17 **11** **YOU'RE ALL THA**
 18 **11** **RING THE BELLS**
 19 **11** **HIGH** Care
 20 **11** **I LOVE YOUR SM**
 21 **11** **EXPRESSION SAH**
 22 **11** **TEARS IN HEAVY**
 23 **11** **CHURCH OF YOU**
 24 **11** **YOU** Ten Sharp
 25 **11** **TIME TO MAKE'**

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TOP 10 B

- 1 **1** **HANG ON IN THERE**
 2 **10** **DO YOU WANT IT**
 3 **11** **GET TO GRIPS**
 4 **11** **HOLD ON**
 5 **11** **SINCE I MET YOU**
 6 **11** **HOLD IT DOWN**
 7 **11** **YOUR LOVE IS LIFE**
 8 **11** **WHO'S CRYING NC**
 9 **11** **FOLLOW ME**
 10 **11** **POPSCEAN**

The following receipts are based on singles sales chart. Figure in million

US TO

- 1 **1** **SAVE THE BEST FC**
 2 **1** **TEARS IN HEAVY**
 3 **1** **MASTERPIECE**
 4 **1** **REMEMBER TH**
 5 **1** **MAKE IT HAPPEN**
 6 **1** **BREAKIN' MY HEA**
 7 **1** **I CAN'T DANCE**
 8 **1** **I'M TOO SE**
 9 **1** **AIN'T 2 PROUD**
 10 **1** **BOHEMIAN RH**
 11 **1** **TO BE WITH YOU**
 12 **1** **JUMP** Kris Kross
 13 **1** **BEAUTY AND THE B**
 14 **1** **HAZARD** Richard
 15 **1** **MY LOVIN' YOUR**
 16 **1** **HUNKAN TOUCH(RED**
 17 **1** **EVERYTHING CHAI**
 18 **1** **GOOD FOR ME**, Amy Grant
 19 **1** **LIVE AND LEARN**, Joe Public
 20 **1** **WE GOT A LOVE THANG**, Ce Ce Peniston
 21 **1** **THINKIN' BACK**, Color Me Badd
 22 **1** **ONE, U2**
 23 **1** **JUSTICE AND ANCIENT**, The KLF/Tina Turner
 24 **1** **I LOVE YOUR SMILE**, Shalane
 25 **1** **MISSING YOU NOW**, Michael Bolton

Spreading the word once more with news that gospel outfit **Nu Colours'** remake of **Frankie Knuckles'** "Tears" is due for remix treatment from the man himself — the ultimate seal of approval... Meanwhile **Pete Tong** says a re-release of Knuckles' original on fir is "cooked and ready to go"... And the same label's freedom subsidiary has snapped up The Nightwriters' "Let The Music Use You", beating **Danceteria** in the race to reissue the 1987 classic... And what about **Philips** classics release of the Hallelujah chorus as a single — anything to do with **Inner City?**... Still on the gospel tip, watch out for a floor friendly **Tim Jeffrey** remix of The London Community Gospel Choir... Ex-Roxy Music axeman with attitude **Phil Manzanera** has teamed up with Italian dance label **Bull & Butcher** and will soon be putting out the new one from **DSK** on his Expression label... **Dave DeBriane**, still jocking at **Croydon's** **Rush Orchid**, has taken over the running of **Blue Release** sessions leaving **Nick and Ian Titchener** to concentrate on their The Brothers Organisation label. DeBriane wants all DJs to re-apply for the revamped list on 081 675 4916... **Mick Carroll** is looking for funkier, low bpm jocks for the mailing list at Indolent



● FRANKIE KNUCKLES

Records PO Box 2048, London W12 7LH... Ms Nicky Trax, Paul Ruiz and DJ JM Easy have formed a new promotions firm **Phuture Trax** (tel: 081 780 9766)... Reigate based **Swift Research** is offering a free mail out service to dance labels wanting to try out its club-radio-**drive** service (0737 241893)... but they are unlikely to reach charting jocks **Slipmatt** — **Live off on tour of Mexico** on a 1,000... After finding massive demand on an April white label issue **Gat Decors'** "Passion" is due in a fortnight on **Effective Records** via **Total/BMG**... Well done **Profile UK** on its first homegrown hit courtesy of Belgian ravers **Praga Khan**... And for fans of old school techno watch for a **Juan Atkins** comeback... Or if nostalgia is your **tippie** check out the always outrageous and guaranteed good time music of **Millie Jackson** at the **Hackney Empire** on July 17-18 or **Average White Band** at London's **Orange** on May 13-16... **Meanwhile Kickin' Records** has decided to give up on reissuing **Wishdokta's** **Bananna Sausage** after R&S objected to its liberal use of a **Betram** sample. Apparently a sample free version of the track hardly seemed worthwhile... **AND THE BEAT GOES ON!**



KYM SIMS

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12 RM DANCE UPDATE

<p>18 1 GOOD FOR ME, Amy Grant 19 1 LIVE AND LEARN, Joe Public 20 1 WE GOT A LOVE THANG, Ce Ce Peniston 21 1 THINKIN' BACK, Color Me Badd 22 1 ONE, U2 23 1 JUSTICE AND ANCIENT, The KLF/Tina Turner 24 1 I LOVE YOUR SMILE, Shalane 25 1 MISSING YOU NOW, Michael Bolton</p>	<p>43 1 HIGH, The Cure 44 1 TAKE TIME, Chris Wark 45 1 CANTCRY HARD, The Williams Brothers 46 1 WILL YOU MARRY ME?, Paula Abdul 47 1 COME AS YOU ARE, Nirvana 48 1 NOTHING ELSE MATTERS, Metallica 49 1 WHAT GOES AROUND COMES AROUND, Giggles 50 1 WHAT BECOMES OF THE..., Paul Young</p>	<p>18 1 THE COMFORT ZONE, Vanessa Williams 19 1 LEAN INTO IT, Mr. Big 20 1 EMOTIONS, Mariah Carey 21 1 TEN, Pearl Jam 22 1 NEVER ENOUGH, Melissa Etheridge 23 1 WAKING UP THE NEIGHBOURS, Bryan Adams 24 1 RUSH (OST), Various 25 1 SHEPHERD MOONS, Enya</p>	<p>43 1 IT'S ALL ABOUT TO CHANGE, Travis 44 1 BLUE LIGHT, RED LIGHT, Harry Connick Jr. 45 1 OUT OF TIME, REM 46 1 UP, Right Said Fred 47 1 LOVERS LANE, MC Brains 48 1 REAL LOVE, Lisa Stansfield 49 1 BADMOTORFINGER, Soundgarden 50 1 THE MAMBO KINGS (OST), Various</p>
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Charts courtesy Billboard, 11 April, 1997. Arrows are awarded to those products demonstrating the greatest upward and sales gain. UK signings.

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

ARTIST TITLE	Label	ARTIST TITLE	Label
Category/running time	Cat. no.	Category/running time	Cat. no.
1 ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV PES 12220	16 THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132
2 GHOST Drama/2 hr 1 min	CIC VHR 2496	17 NEVER ENDING STORY II - THE NEXT... Children's/1 hr 26 min	Warner HV PES 11913
3 FANTASIA Children's/1 hr 55 min	Walt Disney D211322	18 FLATLINERS Drama/1 hr 43 min	Columbia CVR 22461
4 RED DWARF II: Kryten Sci-Fi/1 hr 30 min	BBC VVD 7003	19 THE EXCITING ESCAPADES OF... Comedy/55 min	Thames/Video Coll TV 8140
5 MADNESS: Divine Madness Music/1 hr 30 min	BBC VVD 7003	20 ELIZABETH R Special Interest/52 min	BBC BBCV 4710
6 THE SWORD IN THE STONE Children's/1 hr 16 min	Walt Disney D 202292	21 SIMPLY RED: Moving Picture Book Music/45 min	WMV 9031754343
7 RED DWARF II: Stasis Leak Sci-Fi/1 hr 30 min	BBC BBCV 4750	22 NEW! THE SOUND OF MUSIC Musical/2 hr 45 min	FoxVideo 105150
8 GOODFELLAS Drama/2 hr 19 min	Warner Home Video PES 12039	23 MAKING LOVE Special Interest/50 min	PolyGram 0840863
9 THE KRAYS Drama/1 hr 55 min	Polygram Video 0839103	24 LOOK WHO'S TALKING TOO Comedy/1 hr 17 min	Columbia CVR 22942
10 ROSEMARY CONLEY'S WHOLE BODY PROG 2 Special Interest/1 hr 2 min	BBC BBCV 4706	25 RE ROSEMARY CONLEY: Whole Body Prog Special Interest/1 hr 10 min	BBC BBCV 4457
11 YOUNG GUNS II - BLAZE OF GLORY Action/1 hr 39 min	Foxvideo 1902	26 CALLANETICS Special Interest/1 hr	CIC VHR 1235
12 HOME ALONE Children's/1 hr 39 min	Foxvideo 1866	27 RE PRETTY WOMAN III: Timeslides Sci-Fi/1 hr 30 min	BBC BBCV 4707
13 WRESTLEMANIA VI Sports/3 hr	Silvervision WF 878	28 SURVIVOR SERIES: Hulkamania... Sports/1 hr	Silvervision WF 075
14 THE AMAZING ADV. OF MR. BEAN Comedy/1 hr	Thames/Video Coll TV 8134	29 RE PRETTY WOMAN Comedy/1 hr 55 min	Touchstone D410272
15 PINGU - BARREL OF FUN Children's/48 min	BBC BBCV 4653	30 RE RED DWARF II: Backwards Comedy/1 hr 24 min	BBC BBCV 4699

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TOP 15 MUSIC VIDEO

ARTIST TITLE	Label	ARTIST TITLE	Label
Category/running time	Cat. no.	Category/running time	Cat. no.
1 MADNESS: Divine Madness Compilation/1hr 30min	Virgin VVD 1003	1 MADNESS: Divine Madness Compilation/1hr 30min	Virgin VVD 1003
2 SIMPLY RED: Moving Picture Book Compilation/45min	WMV 9031754343	2 SIMPLY RED: Moving Picture Book Compilation/45min	WMV 9031754343
3 LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram Video 0711503	3 LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram Video 0711503
4 QUEEN: Greatest Flix II Compilation/1hr 20min	PMI VCA112	4 QUEEN: Greatest Flix II Compilation/1hr 20min	PMI VCA112
5 ROBERT PALMER: Video Addictions Island Visual Arts Compilation/55min	0846383	5 ROBERT PALMER: Video Addictions Island Visual Arts Compilation/55min	0846383
6 NEW TOM PETTY: Take The Highway Live/1hr 30min	BMG Video 791237	6 NEW TOM PETTY: Take The Highway Live/1hr 30min	BMG Video 791237
7 TINA TURNER: Simply The Best Live/1hr 30min	MVD 9913063	7 TINA TURNER: Simply The Best Live/1hr 30min	MVD 9913063
8 QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032	8 QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032
9 CARRERAS/DOMINGO/PAVAROTTI Live/1hr 28min	PolyGram Video CFV 11122	9 CARRERAS/DOMINGO/PAVAROTTI Live/1hr 28min	PolyGram Video CFV 11122
10 BOX OF FLIX Compilation/1hr	PMI MVB8913243	10 BOX OF FLIX Compilation/1hr	PMI MVB8913243
11 DANIEL O'DONNELL: An Evening With Live/1hr 28min	Ritz RITZV 0008	11 DANIEL O'DONNELL: An Evening With Live/1hr 28min	Ritz RITZV 0008
12 TEARS FOR FEARS: Tears Roll Down Live/53min	Polygram 3637503	12 TEARS FOR FEARS: Tears Roll Down Live/53min	Polygram 3637503
13 NEIL DIAMOND: Glad You're Here ... Live/1hr 17min	Music Club MC 2075	13 NEIL DIAMOND: Glad You're Here ... Live/1hr 17min	Music Club MC 2075
14 LUCIANO PAVAROTTI: Pavarotti Live/1hr 17min	Music Club/Video Coll MC 2003	14 LUCIANO PAVAROTTI: Pavarotti Live/1hr 17min	Music Club/Video Coll MC 2003
15 FOSTER & ALLEN: Souvenirs & ... Compilation/1hr	Telstar TVE1034	15 FOSTER & ALLEN: Souvenirs & ... Compilation/1hr	Telstar TVE1034

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olly Arden walks

24	22	Sitt 'N' Spin	Hit
25	19	MONEY DON'T MATTER 2 NIGHT Prince & The New Power Generation	Paisley Park
26	13	WEATHER WITH YOU Crowded House	Capitol
27	17	CHANSAM CHARLE (MURDERS IN THE NEW MORGUE) W.A.S.P.	Fanhouse
28	20	SWEET HARMONY (EP) Liquid	XL
29	15	MY GIRL The Temptations	Epic
30	NEW	JESUS CHRIST POSE Soundgarden	A&M
31	NEW	SEPARATE TABLES Chris De Burgh	A&M
32	NEW	POPSGENCE Blur	Food
33	NEW	I AM THE RESURRECTION The Stone Roses	Silverstone
34	41	PRETEND WE'RE DEAD L7	Slash
35	NEW	AM I THE SAME GIRL Swing Out Sister	Fonitona
36	NEW	I FEEL YOU Love Decade	All Around The World
37	21	CHURCH OF YOUR HEART Roxette	EMI

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TWELVE INCH

1	NEW	EVAPOR 8 Athena	21	17	PRETEND WE'RE DEAD
2	NEW	INJECTED WITH A POISON/ Praga Khan feat. Jade 4 U	22	NEW	PASS THE MIC The Beastie Boys
3	2	JOY Soul II Soul	23	NEW	IN THE ONE YOU NEED Jody Watley
4	NEW	HIGH (REMIX) The Cure	24	NEW	TAKE IT EASY (REMIX) Cedric the Entertainer
5	NEW	MUSIC MOVES YOU Ultravox	25	NEW	REJOICING Ulla Menz
6	NEW	FEEL YOU Love Decade	26	9	CHANSAM CHARLE (MURDERS...) W.A.S.P.
7	NEW	HOLD IT DOWN The Snapettes Things	27	20	MAKE IT WITH YOU The Passions
8	3	HALLELUJAH '92 Inner City	28	NEW	FIELD OF DREAMS... The Brothers Grimm
9	4	SWEET HARMONY (EP) Liquid	28	5	MONEY DON'T MATTER 2... Prince & The New Power Generation
10	6	FINALLY Crucial	30	13	EXPRESSION! Salt 'N' Pepes
11	NEW	I AM THE RESURRECTION The Stone Roses	31	NEW	THE GO AGAIN Power Of Dreams
12	NEW	JESUS CHRIST POSE Soundgarden	32	11	WASTED IN AMERICA Lovehate
13	3	TAKE MY ADVICE Kym Sims	33	NEW	ALRIGHT Glasgow
14	NEW	ASCEND Kiefer Fieb	34	12	DON'T LOSE THE MAGIC Shawn Christopher
14	NEW	POPSGENCE Blur	35	15	BREATH OF LIFE Erasee
16	7	ALWAYS Urban Soul	36	24	RICH AM GETTING RICHER Rebel MC/The T
17	NEW	NIGHTTRAIN Public Enemy	37	14	BEATSTIME Sonic Solution
18	23	TELEVISION THE DRUG... Disposable Heroes Of Frisco	38	10	LET'S GET ROCKED Dell Legend
19	NEW	GONNA LET YOU GO Greed	39	27	DEEPLY DIPPY Right Said Fred
20	16	LOVE YOU ALL MY... Chaka Khan	40	21	A DEFERER LOVE Cavillies & Cole

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63	NEW	IT'S NOT A LOVE THING Geoffrey Williams	64	43	ONE U2
65	NEW	THERE I GO AGAIN Power Of Dreams	66	44	IT'S A FINE DAY Doris Day
67	28	WINTER Columbia	67	39	WINTER Earl West
68	NEW	STRAIGHT TO YOU/JACK THE RIPPER Nick Cave And The Bad Seeds	69	71	MY LOVIN' Earl West
70	NEW	LIFT ME UP Howard Jones	71	46	I KNOW New Atlantic
72	54	COME AS YOU ARE Nirvana	73	46	HALFWAY TO HEAVEN Europe
74	51	RICH AM GETTING RICHER Rebel MC/Enticing Little T	75	55	IT MUST BE LOVE Virgin

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MID-PRICE/BUDGET CLASSICAL ALBUMS

CD	Title, Composer	Artist, Orch.	Cassette/CD/P. Distributor	Label
1	CLASSICAL COLLECTION SAMPLER		Comler	
2	FOUR HUNDRED BEST OPERA TUNES II	CD: D00CAT (MCMC/D00CAT1) CONI	Comler	
3	DISCOVER THE CLASSICS MASTER DISC	CD: PCD05 41MC/PCD05 41MC	Piwick	
4	YOUR HUNDRED BEST OPERA TUNES I	CD: 4330662MC/4330664 F	Decca	
5	BEST OF BACH	CD: D02 7625323/MC L2 7625324 (E)	EMI Laser	
6	ALBINONI/PACHELBELE/ETC	CD: 4189462/MC 4189464 F	Decca	
7	HOLST: THE PLANETS	CD: 4330662MC/4330664 F	Decca	
8	DUETS FROM FAMOUS OPERAS	CD: CFP 4458/MC TCCFP 4458 F	Comler	
9	VIVALDI: FOUR SEASONS	CD: CFP 9001/MC TCCFP 9001 F	Comler	
10	THE COLLECTION - IN CONCERT	CD: 4330662MC/4330664 F	Decca	
11	BIZET: CARMEN-SCENES AND ARIAS	CD: 4213002/MC 4217124 F	Decca	
12	ELGAR: VIOLIN CONCERTO	CD: EMX 2003/MC TCEM2 2003 F	Embrace	
13	MOZART: EINE KLEINE NACHTMUSIK, ETC	CD: D00 1232/MC D00 1232 F	Comler	
14	THE WORLD OF GILBERT & SULLIVAN	CD: 4309952/MC 4309954 F	Decca	
15	CHOPIN FAVOURITES	CD: 4177982/MC 4177984 F	Decca	
16	BEEHOVEN: SYMPHONY No. 6, ETC	CD: 4186322/MC 4186324 F	Decca	
17	HOLST: THE PLANETS	CD: CFP 4263/MC TCCFP 4263 F	Comler	
18	HOLST: THE PLANETS	CD: D00 111/MC D00 111 F	Comler	
19	BEEHOVEN: SYMPHONY No. 9	CD: 4278022/MC 4278024 F	Decca	
20	THE WORLD OF KATHLEEN FERrier	CD: 4309602/MC 4309604 F	Decca	
21	VIVALDI: THE FOUR SEASONS, etc.	CD: C02 7625683/MC L27625684 F	EMI Laser	
22	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	CD: 4395662/MC 4395664 F	Decca	
23	THE WORLD OF BACH	CD: 4309602/MC 4309604 F	Decca	
24	BIZET/PUCCHINI/VERDI: DUETS	CD: 4377982/MC 4377984 F	Decca	
25	WARSAW CONCERTO	CD: CFP 9020/MC TCCFP 9020 F	Comler	
26	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	CD: CFP 913/MC TCCFP 913 F	Comler	
27	MUSIC FOR THE LAST NIGHT OF THE PROMS	CD: 4312002/MC 4312004 F	Decca	
28	GRFF: CARMINA BURANA	CD: 4238982/MC 4238984 F	Decca	
29	KING OF THE HIGH C'S	CD: 4213002/MC 4213004 F	Decca	
30	PUCCHINI: GREAT ARIAS	CD: 4177982/MC 4177984 F	Decca	
31	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	CD: 4395662/MC 4395664 F	Decca	
32	TCHAIKOVSKY: 1812 OVERTURE	CD: CFP 9000/MC TCCFP 9000 F	Comler	
33	SACRED ARIAS	CD: CFP 4632/MC TCCFP 4632 F	Comler	
34	ALBINONI/CORELLI/VIVALDI/PACHELBELE	CD: 4132422/MC 4132424 F	Decca	
35	MOZART: CLARINET/FLUTE/HARP CONCS	CD: M1 4132424 F	Decca	
36	BEST-LOVED CLASSICS 2	CD: 402 7625012/MC L2 7625014 (E)	EMI Laser	
37	MOZART: THE MARRIAGE OF FIGARO	CD: CDF02 474/MC TCCFP 474 F	Comler	
38	FAMOUS OPERA CHORUSES	CD: 4330612/MC 4330614 F	Decca	
39	DISCOVER THE CLASSICS: LOVE & ROMANCE	CD: PCD05 MCM/PCD05 41MC	Piwick	

DISRUPTION: INDIE SINGLES†

CD	Title, Artists	Label* (Distributor)
1	BREATH OF LIFE	Mute (2)MUTE 142 (RTMP)
2	INJECTED WITH A POISON/FREE...	Profile: (PROF) 2AT 3
3	AMERICA - WHAT TIME IS LOVE?	K.L. Communications (K.L.SA 40) (RTMP)
4	BEATSTIME	M&D/duet/Rhythm (RSUK11) (RTMP)
5	EASY	China (WOK) 2016 (E)
6	PINK FLOWER/ROOM ELEVEN	Deva (E) DF 121 (E)
7	LOVE STORM	Final Vinyl (FV) 12 (SR)
8	DRAWING ME DOWN	Mute (DUNG) 161 (RTMP)
9	IN MY MIND	Hu/HUT112 (E) (RTMP)
10	HOLLICAN	One Little/Indie (60 TP) 80 TP12 (E)
11	DEIT	Tribal Bass - (TRB) 41 (SR)
12	FAIT ACCOMPLI	Carve - (ANX) 361 (SR)
13	CRUCIFIED	China (WOK) 2017 (E)
14	OBSESSION (HEAD IN THE CLOUDS)	Reinforced - (RVE) 121 (SR)
15	WERDO	Situation Two (ST) 881 (RTMP)
16	FATH HEALER	Mute (2)MUTE 110 (RTMP)
17	MOTORBKE/MARY-JANE	Transglobal - (TRAN) 051 (RTMP)
18	WELCOME TO THE FUTURE	DEF - (DEF) 941 (E)
19	ETHISH	Inauguration - (IBF) 100 (RTMP)
20	JAMES BROWN IS DEAD	ZYX - (ZYX) 665012 (Set)
21	DIXIE-NARCO EP	Creation (CR) 1111 (E)
22	WHO IS ELVIS	ETC - (ETC) 011 (RTMP)
23	FEEL IT	Warp - (WAP) 181 (E)
24	HARDCORE - THE FINAL CONFLICT	Furious - (FRUT) 001 (SR)
25	THE SKIN GAME	Nume Nume 23 (E)
26	I WANT YOU	Reinforced - (RVE) 121 (SR)
27	INSSOMNIA	Hype - (1)2P/AR 0051 (E)
28	MIXED TRUTH/BRING UP THE	Shut Up And Dance (SUAD 27) (SUAD 27) (E)
29	BERRY (THE REMIXES)	Union City (UC) 2006 (E)
30	LOVE YOUR MONEY	Deva (DVA) 011 (APT)
31	SHADES OF PANAMA	China - (WOK) 2016 (E)
32	SHELLA-NA-GIG	Top Pure - (PURE) 161 (APT)
33	THIS IS MUTHA FU...ER	Flying UK - (FLYUK) 101 (E)
34	FAR OUT	Suburban Base (SUBBASE 8) (SUBBASE 8) (SR)
35	2 PHASE EP	D-Zone - (DANCE) 001 (RTMP)
36	THE BOUNCER	Tribal Bass (TRB) 35 (TRB) 35 (SR)
37	PURE PLEASURE	R&S (RSUK 10) (RSUK 10) (RTMP)
38	FOUR TRACK HARDCORE EP	Chiv - (CHI) 211 (RTMP)
39	CLOSE YOUR EYES	Production House - (PNT) 034 (E)
40	WE ARE HARDCORE	Production House - (PNT) 035 (E)

DISTRIBUTION: INDIE ALBUMS†

1	ALL WOMAN	Quality Television (OTV 094) (E)
2	BETWEEN 10TH AND 11TH	Situation Two (ST) 32 (RTMP)
3	BREAKING HEARTS	Dino DYNV 34 (E)
4	EVERY BLANK AGAIN	Creation (CRELP 124) (E)
5	EVERYTHING'S ALRIGHT FOR NOW	Creation (CRELP 120) (E)
6	CHORUS	Mute (STUM) 95 (RTMP)
7	HEAVENLY ROMANCE	Dino DYNV 35 (E)
8	PETER HETHERINGTON: SONGS	Muticon And Warehouse (PM) 2 (Set)
9	POPPLEGANG	Anxious (ANKLP 17) (E)
10	IN RIBBONS	A40CAD 2054 (RTMP)

METAL CHART

1	AFTER HOURS	Virgin (TV) 2684 (E)
2	NEVERMIND	DCG (DCC) 2445 (BMG)
3	WAKING UP THE NEIGHBOURS	ARM 2911544 (E)
4	BEACH	Decca (46884) 54 (E)
5	BLOOD SUGAR SEX MAGIK	Warner Bros (W) 9413 (E)
6	USE YOUR ILLUSION II	Decca (46884) 54 (E)
7	BLOOD SUGAR SEX MAGIK	Warner Bros (W) 9413 (E)
8	USE YOUR ILLUSION II	Decca (46884) 54 (E)
9	GENERATION TERRORISTS	Columbia (4684) 54 (E)
10	WASTED IN AMERICA	Columbia (4684) 54 (E)
11	EXTREME II - PORNOGRAFFITI	ARM 2931344 (E)
12	APPETITE FOR DESTRUCTION	Decca (46884) 54 (E)
13	METALLICA	Vertigo (5100224) (E)
14	FOUR SYMBOLS (LED ZEPPELIN 4)	Atlantic (46000) 19 (E)
15	BABY ANIMALS	Innogy (PK) 9036 (BMG)
16	VULGAR DISPLAY OF POWER	Budweiser (B) 1582 (E)
17	HYSTERIA	Hydrex (HY) 5154 (E)
18	BAT OUT OF HELL	Cleveland (E) 408249 (E)
19	PRISONERS IN PARADISE	Epic 4687554 (E)
20	SCREW IT	Epic 468614 (E)
21	STILL GOT THE BLUES	Virgin (TV) 2617 (E)
22	RECKLESS	ARM 40613 (E)
23	NO MORE TEARS	Epic 4687884 (E)
24	HITS OUT OF HELL	Epic 460474 (E)
25	GN'R LIES	Decca (46884) 54 (E)
26	BILL & TED'S BOGUS... (OST)	InterScope (75679) 254 (E)
27	CORNERSTONES 1967-1970	PolyGram (84723) 1 (E)
28	SLIPPERY WHEN WET	Vertigo (VHC) 381 (E)
29	SHAKE YOUR MONEYMAKER	DeLAmante (8425154) (E)
30	PRETTY HATE MACHINE	TVT (TV) 9673 (E)

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SINGLES

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACES	COMMENT
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

SINGLES

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACES	COMMENT
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

SINGLES

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACES	COMMENT
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

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BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

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BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

SINGLES

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACES	COMMENT
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

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 WILLIAMS, Terence CD 1028 18 93
 WILD BRANCHES/PALMER/ABRAHAM/BALLAD/SULLIVANT/VANGUARD CD 68 453741 16 18
 WILLIAMS, Terence THE COMFORT ZONE POLYDOR CD 9118782/9118784 LP 9118721
 WOLFFSTEIN/ALMA/SHRINE/LOVE/PYRANE/TOMBEAU/DE COLPHER
 TELDEC CD 6011 90484 17 45
 XI RECORDED THE THIRD COURSE BREAKFAST VIRGIN XL RECORDED CD XLCD 109
 MC 3426 109 LP 198 17 394 99 94
 ZZ TOP GREATEST HITS WARNER BROTHERS CD 7099284/80 MC 456C LP W 459

Single Releases for 13 April 1992-19 April 1992
 Year to Date: 1201

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACES	COMMENT
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77
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BOB MARLEY	HE QUICK OR BE DEAD	RED	Blue/Spanish Station No. 5	EM '80	CD/D	229	77	EM 229 '77

TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week's Position	Last Week's Position	Title	Artist	Label (12") (Distributor)
1	NEW	MUSIC MOVES YOU	Blame	Moving Shadow SHADOW 11 (SRD)
2	NEW	EVAPOR 8	Altern 8	Network NWKT 38 (P)
3	NEW	FIELD OF DREAMS/EXODUS ...	Brothers Grimm	Production House PNT 036 (Self)
4	1	INJECTED WITH A POISON/FREE	Praga Khan featuring Jade 4 U	Profile PROFT 347 (P)
5	2	JOY	Soul II Soul	Ten TENX 350 (F)
6	NEW	I FEEL YOU	Love Decade	All Around The World 12GLOBE 107 (BMG)
7	2	HALLELUJAH '92	Inner City	Ten TENX 398 (F)
8	NEW	TAKE IT EASY	Cedric Winklebarger...	Shut Up And Dance SUAD 23R (P)
9	4	SWEET HARMONY	Liquid	XL.XLT.28 (W)
10	NEW	ALRIGHT	Glide	Absolute 2 ABS 003DJ (SRD)
11	NEW	GONNA LET YOU GO	Greed	Dance Zone DZONE 001 (RTMP)
12	3	LOVE YOU ALL MY LIFETIME	Chaka Khan	Warner Bros W 00877 (W)
13	4	REJOICING	Ultra Nite	Eternal Y2647T
14	3	TAKE MY ADVICE	Kym Sims	Alco B 8591 (W)
15	5	ALWAYS	Urban Soul	Cooltempo COOLX 251 (E)
16	NEW	NIGHTTRAIN	Public Enemy	Def Jam 6578646 (SM)
17	42	CLOSE YOUR EYES	Acen	Production House PNT 034 (Self)
18	NEW	I'M THE ONE YOU NEED (MIX)	Jody Watley	MCA MCST 1608 (BMG)
19	16	MURDER SHE WROTE	Chaka Demus & Pliers	5th Avenue South FAST 9 (J&S)
20	26	TELEVISION, THE DRUG OF...	Heroes Of Hip-hoptry	4th + B way 12BRW 241 (F)
21	12	IS IT GOOD TO YOU	Teddy Riley/Tammy Lucas	MCA MCST 1611 (BMG)
22	10	FINALLY	Ce Ce Peniston	A&M AMY 858 (F)
23	7	BEATSTIME	Sonic Solution	R&S/Outer Rhythm RSUX 11 (RTMP)
24	18	MAKE IT WITH YOU	The Paradisees	Columbia 6579256 (SM)

This Week's Position	Last Week's Position	Title	Artist	Label (12") (Distributor)
25	13	RICH AH GETTING RICHER	Rabel MC/Little T	Big Life BLRT 70 (F)
26	NEW	ASCEND	Nitzer Ebb	Mute 110MUTE 145 (RTMP)
27	NEW	MOVE YOUR WAISTLINE	Deja Vu	Rumour PROCT 5 (P)
28	14	DON'T LOSE THE MAGIC	Shawn Christopher	Arista 615097 (BMG)
29	NEW	TOUCH SOMEBODY	Spectral	Cue TCUE 011R (BMG)
30	NEW	MAGIC FLUTE	Bass Kruncher	Lafayette LA 24046 (P)
31	20	EXPRESSION	Salt 'N' Pepa	f/r FX 182 (F)
32	NEW	PASS THE MIC	The Beastie Boys	Capitol 12CL 653 (E)
32	NEW	BEANS AND BARLEY	Third Mind	Kickin KICK 14 (SRD)
34	15	LOVE STORM	Cynthia May	Final Vinyl! FVT 12 (SRD)
35	22	MY LOVIN'	En Vogue	East West America A 8578T (W)

This Week's Position	Last Week's Position	Title	Artist	Label (12") (Distributor)
36	11	DETT	Damon Boyz	Tribal Bass TRIBE 4 (SRD)
37	NEW	DON'T BE AFRAID	Paron Hill	MCA (USA) MCA 1254384 (Import)
38	32	WE ARE HARDCORE	Harcore Crew	Production House PNT 035 (Self)
39	NEW	PARTYTIME	Green Street	Green Street GREET 38 (F)
40	NEW	PATROLLING THE EDGE	Code MD	Guerilla GRRR 24 (REP)
41	1	SPIRIT OF DESTINY	Sly & Lovechild	Citybeat CBE 1267 (W)
42	24	A DEEPER LOVE	Civilites & Cole	Columbia 6578496 (SM)
43	NEW	EXTRASYN	RFR	DDG Int. GOOD 11T (W)
44	19	FEEL IT	Coco Steel And Lovebomb	Warp WAP 18 (P)
45	46	TAIN'T 2 PROUD 2 BEG	ALC	Laface 73008240091 (Import)
46	57	STILL IN LOVE WITH YOU	Melissa Morgan	Elektra (USA) 066438 (Import)
47	31	A JUICY RED APPLE	Skin Up	Love EVOLX 11 (F)
48	25	OBIVION (HEAD IN THE CLOUDS)	Manix	Reinforced RIVET 1212 (SRD)
49	21	ROCK ME STEADY	DJ Professor	PWL Continental PWT 219 (W)
50	NEW	UNITE	Two Undercover	Deja Vu DJV 10 (SRD)
51	RE	MY FAVOURITE THING	Calvin Brooks/Hari Paris	Expansion EXPAND 23 (P)
52	25	BERRY	TC1991	Union City UCRT 1 (P)
53	23	I WANT YOU	One II One	Reinforced RIVET 1214 (SRD)
54	NEW	HEAD (EP) VOL III	Dub Collective	Rising High RSN 21 (SRD)
55	RE	WORKOUT	Frankie Knuckles/R. Gill	Virgin (USA) 096201 (Import)
56	28	WE'VE GOT TO LIVE TOGETHER	RAF	PWL Continental PWT 218 (W)
57	25	I LOVE YOUR SMILE (REMIX)	Shanice	Motown TMGX 1401 (F)
58	NEW	IT'S NOT A LOVE THING	Geoffrey Williams	EMI 12EM 228 (E)
59	48	FAR OUT	Sony's Of A Loop Da ...	Suburban Base SUBBASE 008 (SRD)
60	30	HARDCORE - THE FINAL CONCEPT	Harcore Rhythm Team	Furious FRUT 001 (SRD)

TOP 10 ALBUMS

This Week's Position	Last Week's Position	Title	Artist	Label/Picassette (Distributor)
1	NEW	FUNKY DIVAS	En Vogue	East West America 756792121/7567921214
2	3	THE BEST OF DONALD BYRD	Donald Byrd	Blue Note B 196539 (E)
3	4	NEW JACK SWING MASTERCUTS 1	Various	Mastercuts CUTSLP 5/CUTS5MC 5 (BMG)
4	1	FU DON'T TAKE IT PERSONAL	Fu-Schicklean	Jive HIP 125/HIP125 (BMG)
5	NEW	MYBE ONE DAY	Mas Order	Columbia 4694821/4694824 (SM)
6	3	FUNK YOUR HEAD UP	Ultramagnetic MCs	f/r 109871/5109874 (F)
7	1	BORN INTO THE 90s	R Kelly/Public Announcement	Jive HIP 123/HIP123 (BMG)
8	7	UP	Right Said Fred	Tug SNOGLP 1/SNOGMC 1 (BMG)
9	4	SEX AND VIOLENCE	Boogie Down Productions	Jive HIP 120/HIP120 (BMG)
10	RE	THE ANTIDOTE	Ronny Jordan	Island I&PS 9988/ICT 9988 (F)

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

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CHART INFORMATION

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- +91 - Artists and Compilation Albums - new positions

calls charged at 34p per minute off-peak, 45p per minute peak times

AD FOCUS

CAMPAIGN CHOICE



HEARTLANDS (Dino Entertainment). Regions: STV, Ulster, London, Grampian, Central/Yorkshire.

Tyne Tees, TSW, BSkyB. Solus start date: 21/4 staggered over three weeks, backed up by co-op with HMV in Central, Granada and London for one week from 21/4. One-week co-op campaign with Andy's Records in Anglia from 27/4.

Dino Entertainment is, not surprisingly, pushing its new compilation album *Heartlands in TV* areas with a Celtic bias; STV, Grampian and Ulster are the only regions to feature the ad. But sales and marketing manager Mario Warner is confident the ad will perform well in all regions. "It's almost an indie album and the national identity is irrelevant," he says. The ad is being created in-house and TV activity will be backed up by regional and national radio and in-store displays.

ROUND-UP

ANNIE LENNOX — Diva (RCA). Regions: London, TVS, Yorkshire, Granada, STV, Grampian. Solus start date: 6/4 for one week, rolling out nationally as co-op campaign with Our Price from 13/4 for two weeks.

ZZ TOP — Greatest Hits (Warner Bros). Regions: Central, Granada, Yorkshire, Tyne Tees, Grampian, Border, BSkyB. Start date: 20/4 for two weeks. Second solus burst planned for fortnight from 11/5.

COUNTRY MOODS (PolyGram TV). Regions: Central, HTV, STV, BSkyB. Start date: 20/4 for two weeks followed by a national roll out.

Campus pluggers press their case

Name a band with the word "city" in their title. Need a clue? Tartan trousers! Not much of a poser, but when you are trying to boost Mega City 4's profile among students, you might as well keep it simple.

Active Promotions is a PR firm which deals solely with the college media, and its national competition for Mega City 4 is the company's biggest campaign to date.

The combined circulation of college newspapers and magazines in the UK exceeds 500,000, with most readers being in the 18-25 age bracket.

Yet while all devote valuable space to music, the individual publications are generally either too small or far-flung to warrant the full attention of record company promotion teams.

Despite the odds, Active Promotions formed three years ago by John Blackhurst and Matthew Lee, is confident that it can fill what it sees as a gap in record promotion.

Blackhurst says Active's strength is in working closely with college entertainment officers, DJs and magazine editors. "We can give record companies set up in 25 to 30 of the bigger college magazines with any given release," he says.

"We co-ordinate the whole thing and can give the company a clear idea of the reaction to the record."

Active's competition for Big Life's Mega City 4 has been aimed at 30 of the bigger publications and, by offering a generous overall prize — one year on Big Life's mailing list — Blackhurst believes the band's profile will be increased.

"We were reaching about



College digs: Active's Lee, Blackhurst and Alessandra Margaritto

100,000 people," he claims.

Big Life promotions and A&R man Everton Webb agrees that companies like Active are invaluable for reaching students.

"It is definitely an untapped market," he says. And Chris Ward, who runs Beatwalk, another college promotion company, stresses that specialists are vital to get the message across. "It took a lot of research to start this company," he says.

But Kitchenware's director of press and publicity Phil Mitchell is less convinced of the need to target colleges.

"If students aren't reading the music papers, nobody is," he reckons.

"We would not use such companies ourselves because it is very difficult to quantify their effectiveness.

"However," he adds, "it certainly can do no harm to make sure that some lazy social sec has a copy of the record in his hand."

Another PR firm aimed at campuses is Streets Ahead'

whose Cathy Richardson believes that students' needs are not satisfied by the existing rock press.

"When you are at college it is a very cozy little world, and therefore what is going on locally is more important than what is happening nationally," she says.

And independent PR Alan James praises college magazines for their willingness to profile new acts, but has some misgivings.

"They can give an act a good profile at a particular time but without a gig their effect is negligible," he says.

While it is difficult to analyse what effect exposure in the college media has on a band's sales, there is little doubt that it increases their profile to an important part of the record buying public.

And as Active can list labels such as WEA, Go! Discs, Arista and MCA among its clients, it is clear record companies value them as an addition to their promotional strike-force. **Leo Finlay**

EXPOSURE

MONDAY APRIL 6

The Mix, producer Youth talks about his work with Bananarama and Blue Pearl. Radio Five: 10.10-midnight

TUESDAY APRIL 7

Videoview, featuring Dave Pearce's review of punk long-forms. ITV: 12.30-1.30am

WEDNESDAY APRIL 8

Hit The North featuring Hug. Radio Five: 10.10pm-midnight.

THURSDAY APRIL 9

Top Of The Pops, BBC1: 7.30pm

In Concert featuring Lou Reed. Radio One: 9-10pm

FRIDAY APRIL 10

Hysteria III featuring Elton John and Beverley Craven. Channel Four: 11.05pm-1am

The Hitman And Her. ITV: 4-5am (regions vary)

SATURDAY APRIL 11

Going Live! featuring Texas. BBC1: 9am-12pm

The ITV Chart Show. 12noon-1pm

Annie Lennox, first of a two part documentary. Radio One: 2-3pm

John Sachs Presents Clannad In Concert. Radio Two: 6.02-7pm

SUNDAY APRIL 12

Cue The Music featuring Bob Geldof, George Michael and Elton John. ITV 1.05-2.05am (regions vary).

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Marilyn Monroe

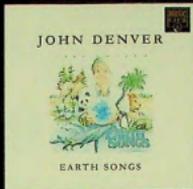
I Wanna Be Loved By You, Diamonds Are A Girl's Best Friend, Some Like It Hot, A Little Girl From Little Rock and 15 more.



MC CD/TC 030

The Very Best Of
Marc Bolan & T Rex

20th Century Boy, Metal Guru, Telegram Sam, Solid Gold Easy Action and 16 more.



MC CD/TC 035

Earth Songs
John Denver

Rocky Mountain High, Sunshine On My Shoulders, Calypso, The Eagle And The Hawk and 10 more.



Music Club

The mid-price label
with the full price attitude

Dealer prices are only £3.65 for CD and £2.43 for cassette

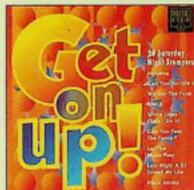
Each title features an extensive sleeve note by a respected journalist
Average playing time is over 60 minutes
The titles featured are just some of the 55 now on release



MC CD/TC 003

The Very Best Of The
Early Years 1968 - 74
Bob Marley & The Wailers

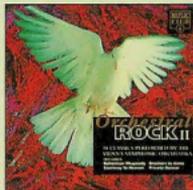
Trenchtown Rock, Lively Up Yourself, Don't Rock My Boat, Keep On Skanking and 14 more.



New release MC CD/TC 063

Get On Up!

Original hits from Sharon Redd, D Train, Shannon, Grandmaster Flash and 12 more.



New release MC CD/TC 065

Orchestral Rock II

Stairway To Heaven, Bohemian Rhapsody, Brothers In Arms, Bridge Over Troubled Water and 10 more.



MC CD/TC 049

Folk Heritage II

Richard Thompson - Time To Ring Some Changes, Dick Gaughan - The World Turned Upside Down, Four Men And A Dog - Hidden Love/Sheila Coyle's, Watsons - Country Life and 12 more.



MC CD/TC 038

This Is My Life
Shirley Bassey

Goldfinger, Big Spender, What Now My Love, Something and 11 more.



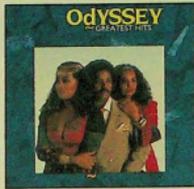
MC CD/TC 002

The Very Best Of
Gillan

Trouble, New Orleans, M.A.D., Smoke On The Water and 12 more.

Music Club is distributed through VCID [0923 255558] and TBD [0782 566511]





Taking a closer look at back catalogue can reveal some hidden gems ripe for lower-price exploitation

MID PRICE LOW-DOWN

Recession and the rapid growth of CD is the perfect recipe for a mid-price product boom. Gerald Mahlowe reports

The decline in consumer disposable income has been a positive rather than a negative for the mid and low price markets in the past couple of years.

The inexorable rise of CD combined with the terrific opportunity it provides for exposing back catalogue have helped marketers to capitalise on the all important collectability factor at a price consumers feel they can afford.

One of mid-price product's strengths is its ability to sell steadily over fairly long periods. Connoisseur Collection's 25 Years Of Rock 'n' Roll series, for example, has sold around 1m copies over three years according to director Peter Summerfield.

"Product that is stylishly packaged with extensive sleeve notes and priced at around £8 is a very tempting proposition to the

consumer," he says.

But while independents like Connoisseur have proved adept at targeting collectors, they are now having to fight harder for market share. Major labels are concentrating more on this area and the sheer volume of product being released is leading to too many CDs chasing too few sales.

Inevitably the independents are vulnerable in this competitive climate.

With the odd exception, such as Castle Communications which owns the old Pye catalogue, the indies in this field are non-repertoire owners, wholly dependent on licensing deals for a living, and this year finds them scrutinising every aspect of their operations to ensure they stay viable.

Seven years on from his company's first compilation album, Old Gold's general



A breadth of talent: from Barry White to John Denver



manager Danny Keene is one of many who finds himself currently researching repertoire far more carefully. His search for niches that haven't been fully explored — at least at mid-price — has been rewarded with winning concepts like *A Kick Up The Eighties*, which he claims is the only mid-range compilation series to feature contemporary giants like Erasure and Depeche Mode.

At See For Miles, which celebrates its tenth anniversary this autumn, it is prices which have lately been under the microscope of general manager Mark Rye. Increasing prices right now is universally regarded as unthinkable, but judicious juggling within different price bands has been paying off. His C5 subsidiary's product now sells for £8.99, £7.99, £5.99 and even £2.99. "We look at each release and decide which," he explains.

"For example, our Rugby Songs compilation cassette released to tie in with the World Cup was priced at £2.99 and sold through both the multiples and specialist outlets, whereas our MOR CDs, which only sell through the multiples are generally mid-price."

A bold, all-embracing approach is the 15-month-old Music Club label's answer to standing out in a crowd. "We treat our releases as full-price," claims marketing manager Steve Bunyan. "As far as we're concerned, we're trying to tempt the same consumer who

might buy the latest Michael Jackson album, so our product has to stand up against that."

Content and packaging are important and marketing support is becoming more imaginative. Last autumn, for example, found John Denver touring here under the banner of his Music Club album *Earth Songs*, and the label hiring a PR company to generate TV and radio spots — a "full-price marketing strategy" in Bunyan's book.

On the distribution side, mail-order has emerged as almost a necessity. Faced with the twin problems of retailers unable to carry everyone's product and the diehard reluctance of some customers to enter a store at all, virtually every indie now either runs its own direct-selling operation, uses someone else's, or, like Pinnacle and First Night's Connoisseur Collection, is "looking at it very, very carefully."

Awareness Records started inserting postcards in Roy Harper albums back in 1985 and has since built up an enormous mailing list throughout Europe and the US. "We target those people pre-release," explains founder Andy Ware, "and that ensures a base audience for what we do."

Not helping licensees at all is the fact that the licensors — the majors — have been taking a much greater interest in the contents of their own vaults. Memoir Records, once busy ▶

At the Tower Records store in Glasgow, ground floor manager Ronnie Boyce reports so much mid-price success that the store has set up a special mid-price department.

Consequently, he says, "People tend to buy two or three items there, as opposed to one full-price album, and that section now accounts for 30%-35% of our business." A lot of that trade, Boyce says, comes from people in their thirties replacing old vinyl. "And if the albums have been unavailable for a while and have extra tracks, so much the better," he says.

Retailers' favourite mid-price line is currently Warner's, boasting legendary acts such as Led Zeppelin, The Eagles and Joni Mitchell, and legendary titles such as Rumours, After The Goldrush and Astral Weeks. Virgin Retail testifies to the success of in-store twin label promotions. Last autumn it tried the combination of Warner and Sony and reports that product flew off the racks.

► with jazz and quality MOR, says it has almost been forced out of the market for this reason. "The majors didn't used to want to know, so I could license on easy terms," says label chief Gordon Gray. "Then they woke up—they always do when there's a new sound carrier — and now there are far fewer opportunities for me."

This trend is confirmed by John Tracy, international catalogue manager at the PolyGram group, who cites the emergence in the past couple of years of major company CD box sets — like his own company's Clapton issue — as the latest evidence and who also feels that with so many straight album reissues around, the majors are also looking harder at compilations — traditionally an indie speciality.

At mid-price, the shift of emphasis is particularly noticeable. When Tracy started his programme of Decca reissues under logos such as Deram and Eclipse in 1986, he was putting out around 45 pieces per year. Now it's 100 — and his release schedule is planned through to 1995.

For the mainstream rock and pop product, PolyGram's strategy is to constantly review and earmark full-price items for reissue at mid-price. Catalogue marketing manager Bob Nolan says: "This is an international exercise as we harmonise prices around the globe. So, for example,



Digging deeper into the archives

if a Bon Jovi album moves to mid-price in the US we make a similar move in Europe.

"The focus of this review, particularly in Europe is that we do mid-price marketing campaigns every spring. Germany, Holland and France have theirs in March/April and we have the UK promotion in May. Product is marketed under the banner 'special price' which serves as our mid-price logo. This year we have about 20 new titles," says Nolan.

At BMG, the appointment of

Paul Robinson in the role of catalogue development and licensing manager three years ago speaks for itself. "Mid-price is very important to us," he confirms, "because it creates revenue for signing new acts. We were neglecting ours and I was brought in to do a lot more."

While most labels are stepping up mid-price activity, EMI, the one major to have consistently demonstrated an acute awareness of the value of its catalogue, reports a slight shift in the opposite direction. A pioneer with

its 27 year old budget operation, Music For Pleasure, and its seven year old Strategic Marketing Department, the company is reacting to the fight for shelf space by "consistently trying to pick out fewer releases, which sell more," says divisional MD David Hughes.

Quality is thus under the spotlight, demonstrated by last year's five mid-price volumes of Capitol Country Classics. "We went for the most qualified person to compile it, made sure we had the right picture research done, just paid tremendous attention to details all round," explains Hughes.

"That way, we please the train-spotter-type experts as well as a broader audience, and hopefully enjoy a long shelf life."

At MCA likewise ensuring a long shelf-life for products is a priority commercial director John Pearson and his team have just finished four or five months hard work revamping and relaunching its mid-price MCA Masters line, subdivided by genre for the benefit of retailers and customers alike. This initiative was accompanied by a print run of 50,000 catalogues.

And it is this ability to give back catalogue a fresh face and even a new angle that will ultimately determine the winners from the losers as the mid-price market continues to evolve into the Nineties.

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THE EAR

MW's Talent TipSheet

EMI's classical division, which has spent years cultivating a youth image with artists such as Nigel Kennedy and Simon Rattle, is about to put its weight behind an avuncular 68-year-old conductor.

But Wolfgang Sawallisch is no fuddy-duddy, says Peter Alward, EMI Classics' head of A&R. At personable age the genial Bavarian is diving into a recording and concert schedule which would make a musician half his age shudder.

The veteran conductor will be at the forefront of a major promotion of core classical repertoire in May, but it will be his authority and experience rather than any personality cult which EMI will focus on in its marketing.

"People say that conductors mature like wine when they get to their 60th birthday," says Alward.

"Sawallisch is unique because he not only has vast experience as an operatic and symphonic conductor, but as a pianist he also is able to play chamber music and accompany singers."

"For that reason we want to record him with as broad a



Wolfgang Sawallisch: venerable conductor aiming at Kennedy clan

range of orchestras as possible." Sawallisch is conducting the Amsterdam Concertgebouw Orchestra in the Beethoven cycle, the London Philharmonic in Brahms, will make opera recordings with the Bavarian State and Radio Symphony Orchestras, as well as working with the Philadelphia Orchestra, as the latter's new musical director.

Only Decca's Sir Georg Solti, 80 this year, has as deeply rooted an image as an authoritative interpreter of the Central European greats, and EMI believes maturity in an interpreter is something newcomers to the classics will respect and buy.

Sawallisch himself says he was reluctant to put on record the Beethoven symphonies,

considered the ultimate proof of a conductor's calibre.

"Once you have recorded them they are there forever, you can't change anything," he says. "But, the Concertgebouw is one of the greatest traditional European orchestras, so I am delighted."

Alward is confident that Sawallisch will win over a youth following. "He is not at all rigid in his ideas, even after a lifetime of learning, and he can make people realise the tradition in his music without making it boring or fuddy-duddy." After the deaths of giants such as Karajan and Bernstein, it could be Sawallisch who proves the public is now ready for a new symphonic father figure. **Phil Sommerich**

LONDON

GREEN TAMBOURINES

A twin guitar act in The Only Ones mode, songs such as Everybody's A Star recall Tom Petty at his most laconic, while Beat Generation jangles memorably. Top notch. Contact: Tam Johnstone Tel: 081 876 2120

PIPEDREAM

The Seattle influence looms large in this quartet's sound, although it's more lushly than Nirvana. No harm though, as they have a few ideas of their own. Could appeal right across the board. Contact: Rob Ryan Tel: 081-471 9033

THE TRANSCENDERS

An unshamed collection of pop songs which are almost irritatingly catchy. This lot could do very well on Saturday morning TV. Contact: Daniel Lewis Tel: 081-203 7772

NEOWPT

STICKS AND STONES
This Welsh trio have the happy

knack of sounding both folk and poppy; somewhere between Violent Femmes and The Sugarbushes, with Kerin Presser's lilting celtic tones giving the songs a tastily distinctive edge. Contact: Kerin Presser Tel: 0633 243316

DUBLIN

NIKKI NEWMAN

This 19-year-old's compositions are capable ballads and her voice is undoubtedly strong, but there is little indication of its range and interested parties would do well to dig deeper into her catalogue. Contact: Niall Sweeney Tel: 010 3531 972749/439007

BRISTOL

JIMMY GALVIN

For a well played, sung and produced pop song look no further than the excellent This Could Be Everything which perfectly mixes pop with jazz and dance overtones. Galvin's voice is smoothly distinctive and diverse enough to do justice to the soulful Back Into You. Contact: Jimmy Galvin Tel: 0272 734465

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Marketing Manager

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DOOLEY'S DIARY



Chousies and girls: Frankenstein, Dracula, two dwarves, six fair-ground stalls, a gruesome cabaret and a set of statuesque Maiden girls awaited the 480 guests from 23 countries who crowded into London's Panchester Hall last week for the party of the year so far, the premiere of Iron Maiden's *Fear Of The Dark* album due out on EMI on May 11. The brainchild of the band and tour director Dickie Bell, the party was "the Seventies revisited" says manager Rod Smallwood, who had to restock the bar twice from a nearby Oidhins. "It's probably the best album the band have made," says Smallwood, "and we wanted to do it properly." One of our pictures shows assorted monsters, and the other, EMI chief Rupert Perry merrily musing W.A.S.P.'s Blackie Lawless and Iron Maiden's Steve Harris. But which picture is which?

Remember where you heard it: Laurie Jay would like to point out to all those labels who keep calling him, that he has most definitely signed Jimmy Nail to East West... Wimbledon supporter Ron McCreight and his Arsenal-supporting partner in Sharp End Promotions Robert Lemon sponsored last Saturday's Selhurst Park clash between the two clubs and took Arsenal-supporting Radio One producers Ted Beston, Jeff Griffin, Ric Blaxill and Malcolm Brown with them. The unfortunate McCreight was not only outnumbered — his team lost 1-3... The famous indie super club headed by D Miller, M Mills and AH Wilson met on Thursday as planned for an indie-chart pow-wow. They remain tight-lipped at the outcome, but a mole reveals the menu included goats

cheese and tomato soup starters followed by rack of lamb with pesto sauce or home made steak and kidney pie... Tuesday's Iron Maiden bash (left) featured a shooting range where one of the targets was a picture of Rupert Perry. "Nobody managed to knock me down," he boasts. Others in attendance included an upwardly-mobile looking Mike Andrews, Tower's Ken Sockolov, HMV's Dave Terrill and former Brits organiser Jonathan King, now recovered from his holiday in Venezuela... Joe Cokell may be denying any plans to join his brothers Phil and John in their new planned company, but he would still like some calls, on 081 859 5862... In the week the MU dropped its boycott of South Africa, news reaches me that Radio Vision International is close to tying up a live TV link-up with the country as part of the Freddie Tribute concert... John Major and Neil Kinnock wouldn't do it, but Philips' DCC and Sony's Mindisc come together in a face-to-face TV duel on Wednesday on Tomorrow's World. Let's hope they keep the marmalade locked up... Former international manager for BMG Music Publishing International Nigel Rush, one-time assistant to Diana Graham, is on the loose and available on 0525 373852... I also hear the sad news of the death after a long illness of Jackie Burns, 39, a stalwart of



To most of the world, a poster screaming "The Boss Is Back!" would be hard to misconstrue; but in Ireland, it's akin to hearing that Mrs Thatcher is returning. Former premier Charles Haughey is better known as "The Boss" too, you see, and with the poster printed in his Fianna Fail party colours of white, green and orange, Sony Ireland's 48-sheet poster campaign caused quite a stir.

Arista promotions in the mid-Eighties. Condolences to her sister Betty — former A&R and label manager for Phonogram in the Seventies — at 21 Balforn Grove, London W4... Strange words reach me that Sony is soon to be plugging a Phillips system into its publishing operation... Marketing minds at Polydor deserve a medal for dreaming up the concept of a Cure album playback tour where fans pay £3 each for the privilege of being plugged... There's obviously time for more than data processing in the BPI research department where the office romance between Chris Green and Helen Day has borne fruit with the birth of bouncing baby Molly — well done to both proud parents... After working as consultants on MCA's Spinal Tap campaign I hear that Andy Murray and Hugh Attwooll's Handyman Productions may be signed into a more permanent arrangement. Murray comments cryptically: "There's no dry ink at Handyman"... Vanity Fair promises to lift the lid on the sale of Virgin to EMI in the issue out this week. Writer Fred Goodman describes how MCA's Al Teller and Lew Wasserman, David Geffen, Sony's Michael Schulhof, Martin Davis of Paramount, Michael Eisner of Disney and BMG's Michael Dornemann all made approaches before Thorn EMI's Colin Southgate won out.....



RCA's new MD Jeremy Marsh got a quite a shock when he visited the BMG sales team on Trading Places day. I bet he wishes he had the real Tina Turner, AKA sales office supervisor Jane Ackland (right) on his roster. Meanwhile, head of sales Richard Storey established his department seniority as John Major, while Essex Girl Alan Taylor (front) left everybody wondering.

music week
Incorporating Record Mirror

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