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EMI lifts retail rates to match rivals' prices



Young guns 13  
An industry top 10 to remember

Shows guests 28  
Talent nights give writers a break



Max volume  
Manufacturing supplement focuses on CD



# music week

For Everyone in the Business of Music

2 MAY 1992 £2.50

## Labels face skills famine

The industry is facing calls for a radical review of training policy as an unprecedented number of high-level vacancies remain unfilled.

MCA has recently been joined in its six-month hunt for a marketing director by Phonogram, and Chrysalis is still without a senior marketing executive.

At EMI, seats left vacant by divisional managing director Clive Swan and A&R director Nick Gatfield remain empty.

And in publishing Sony Music is hunting a new MD while Virgin Music has lost its head of A&R Mike McCormack (see below).

"It's a nightmare," says one major label managing director. "I have never known such a period of high-level change."

The problem, says a leading publisher, is that the industry is failing to develop up-and-coming executives. "It means that all we ever do is swap people from one top job to another.

One person leaves and it sets off a whole chain reaction."

Some managers are hoping to tackle the problem by looking outside the industry for new talent. New RCA managing director Jeremy Marsh has hired the publisher of *Sky*, Hugh Goldsmith, as his new marketing director, while Phonogram MD David Cliphams has advertised his marketing vacancy in media trade paper *Campaign*.

MCA managing director Tony Powell argues that the real answer is for the industry to put more emphasis on career development for people within the business.

"I have felt for a long time that as an industry we train our future executives very poorly," he says.

"This creates a problem of supply and demand which puts the whole business through a period of change," he adds.

Powell says projects such as

the Brits school offer hope for the future, but adds: "Really it is down to each company to encourage better training."

MCA has been without a marketing director since the departure of Bob Fisher last September. But Powell says he is not in competition with other companies looking to recruit staff.

"We may require a very different type of animal from Chrysalis — each company has its own style," he says

## Marsh hires A&R chief

RCA managing director Jeremy Marsh has poached Virgin Music head of A&R Mike McCormack to be A&R director of the RCA label.

Current RCA head of A&R Korda Marshall is stepping down, but will remain as consultant seeing out five current projects.

McCormack, 29, was named top A&R man in *Music Week's* publishing "dream team" six weeks ago.

He takes up the job on May 5 with a promise to give the BMG label "a strong identity". McCormack has been with Virgin Music for six-and-a-



McCormack: poached

half years, the last three as head of A&R. Among his top signings have been Terence Trent D'Arby, Seal and Bomb The Bass.

He will head a department initially comprising himself, senior A&R manager Nick Raymonde and talent scout

Jamie Nelson, but expects to name a replacement soon for A&R manager David Donald, who has left as part of the changes.

MD Marsh says: "It's a new start. I'm very excited at Mike's arrival and the long-term possibilities of Korda's position."

Marshall, head of A&R for just 14 months and with nine years at RCA, stresses his departure is amicable. He is considering several offers.

Virgin Music managing director Steve Lewis is expected to name a successor to McCormack shortly.

## EMI centre opens for business

EMI this week takes the final steps in moving into its new Leamington Spa base after over 80 years in Hayes.

New release product was being supplied from the centre for the first time last week and chart product will follow today (Monday).

Final stocks will be moved this week.

Vinyl and cassette manufacturing will remain at Hayes along with the royalties and record token departments.

The new Leamington Spa centre will be officially opened in July.

## Sony ponders pack riddle

Sony is just days away from deciding the shape of the packaging for its new Mini Disc, after one of the most extensive consultation periods for any new format launch.

Sony software vice-president of sound technology marketing Alan Phillips, who is overseeing the Mini Disc launch in the UK and Europe, has had talks with record companies, Bard and retail tracking manufacturers in the quest for a pack for the two-and-a-half inch diameter disc.

"We are determined to get it absolutely right," he says.

The company has already

decided on packaging for Japan which boasts a hi-tech feel with rounded edges and four plastic "posts" which hold the disc in place. But this has been rejected for the rest of the world because its plain plastic back allows no room for tracklisting.

Since the aim is to allow retailers to adapt existing racking, one option is based on the existing CD jewel case, the other on the conventional cassette case.

Retailers in countries such as the UK which still boast a large, but declining cassette market are eager to use a cas-

sette-sized pack. But Phillips points out that territories heavily biased towards CD take a different view.

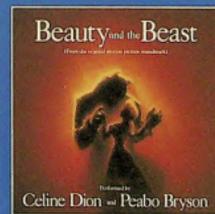
"The decision has to be based on views from all over the world," he says.

A final verdict was expected in New York on Friday, but Phillips will fly to Austria this week to examine the possibility of producing the CD and cassette-based packs with the Japanese-style rounded corners and holding posts.

Phillips plans to hold a series of presentations of Mini Disc's sound compression system in London next week.

## Beauty and the Beast

(from the original motion picture soundtrack)



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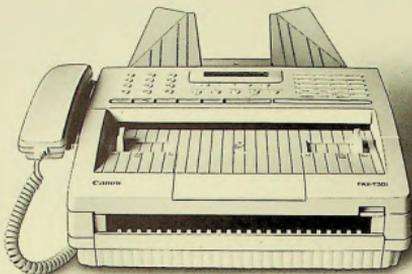
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MLW0001CT

# Elektra boosts UK talent source

Elektra opens an independent UK office this week in its bid to establish a separate identity from parent Warner Music.

Label boss Bob Krasnow insists there are currently no plans for the UK & A&R operation to take on responsibility

for promotion and marketing as it does in the US, however.

Krasnow, who will be at the opening of the new offices this Thursday, says: "I can't describe how critical the English music scene is in Elektra's strategy as a world power

"This is not about breaking away or alienation. Warner is our second name, but I like to look at Elektra as something with its own personality."

Head of the UK office Annie Roseberry has been promoted to worldwide senior vice-presi-

dent in recognition of the UK company's increasing significance and she plans to hire a new A&R executive shortly.

The new office is at Kensington Cloisters, 5 Kensington Church Street, London W8. Telephone: 071 937 6565.

## Indie chart talks: no end in sight

The indie chart comes up for discussion at the BPI Council once again on Wednesday with a solution as remote as ever.

The consultation with indie labels by Martin Mills and Steve Mason appears not to have offered any substantial hope of an end to the debate.

When the pair put forward their recommendation to Thursday's BPI chart committee, talks continued for four hours with little progress.

Mason, of Pinnacle, refuses to give details of his and Mills' recommendation, and would only say: "The problem is that so many people have so many opposing views, which they feel very strongly about."

Another member of the BPI charts committee adds: "We're not near a solution, but we are no further either. The discussions look like continuing."

# Norwich plots annual festival

Norwich may enjoy an annual music festival of its own following the huge success of the first Sound City event which ended yesterday (Sunday).

Although the BPI/Radio One/Musicians' Union-backed Sound City event will be held at a different city next year, Norwich is likely to host a smaller event of its own.

Anne Louise Wirgman, of the city's Waterfront venue which organised the event, says it will be seriously considering mounting a festival next year.

"Given the amount we have learned about organising a city-wide event like this, it would be a shame not to use



Cathy Dennis in RI link-up

that knowledge again.

"Obviously it wouldn't have the same national impact, but we could do something of our own next year."

Radio One producer Stuart Grundy says if the event comes off it will be a major bonus for the project, which was

intended to put the spotlight on music in a provincial town.

The venue for next year's Sound City event should be confirmed within two months he says.

"We already have a city in mind for next year."

BPI head of press and public relations Jeremy Silver says: "This year it was very much a matter of testing the water, and we have found the water is quite warm, if not hot."

Audiences of up to 150 people attended seminars and talks fronted by the likes of EMI publishing chief Peter Reichardt, Factory's Tony Wilson and Phonogram's David Clippsham.

## TRIBUTE TO FREDDIE MERCURY



Lizzy Minelli embraces Queen guitarist Brian May at the emotional climax of last Monday's Freddie Mercury tribute concert. The full extent of charitable funds raised by the gig will take at least a further week to assess. The event, which overran by an hour-and-a-half, broke Wembley's record for merchandise sales and could produce more than £20m in funds. Speculation still surrounds the possible commercial release of recordings made at the concert, though artists' consent will need to be secured first.

# Gig lifts Easter sales gloom

Album sales received a welcome boost in the wake of the Freddie Mercury Tribute gig, after what retailers describe as a disappointing Easter.

The Queen catalogue and albums from Guns N' Roses, Extreme and Metallica were among those showing the greatest benefit from last Monday's gig.

Although the Easter weekend's sales increased the albums market by 36% over the previous week, retailers report that overall singles sales were

down 20% and albums down 3% over the equivalent holiday period last year.

Virgin Retail product controller John Taylor admits being "a bit disappointed" with Easter music sales, though new video titles sold well.

East of England chain Andy's Records experienced similarly flat sales although video sold well.

Our Price says its £2 CD discount offer proved popular, and marketing manager Neil Boote says some stores doubled

CD sales week-on-week.

HMV run product promotions over Easter, but found sales disappointing. But operations director Steve Knott says mid-week sales resulting from the Wembley concert made up for the poor holiday weekend.

EMI Music Services says last week was its busiest since Christmas, as it fulfilled orders for Wembley-related product.

"There was a really big demand on Tuesday," says managing director Jim Lefwich.

Brian May and Roger Taylor present a cheque for £1m to the Terrence Higgins Trust, raised by sales of Queen's reissued Bohemian Rhapsody single. It will be used to purchase new HQ for the charity. The single spent five weeks at number one and sold 1.1m copies, of which 345,000 were on CD, making it the biggest selling CD-single of all time. Pictured (from left): Peter Reichardt (MD, EMI Publishing), Brian May, Nick Partridge (chief executive, Terrence Higgins Trust), Martyn Taylor (chairman, TH), Jim Beach (Queen manager), Roger Taylor, Rupert Perry (CEO, EMI UK).



The Freddie Mercury

Aids awareness benefit was a tribute not just to Freddie but also to the talents of a small army of people from promoter Harvey Goldsmith, to equipment suppliers, merchandisers and those involved in the TV broadcast.

Together they proved that in huge set-piece events Britain really does lead the world.

Many have questioned the effectiveness of such musical jamborées in spreading a serious message, but it is certainly a lot more effective than doing nothing.

Everyone who was there or who watched it on TV will have been left with a whole series of impressions, from David Bowie's very personal but oddly public rendition of the Lord's Prayer to Lisa Stansfield's curlers and Hoover to George Michael's stunning vocal performance.

But the one thing apparent throughout was how unique Mercury really was. On Bohemian Rhapsody, for instance, it took just Elton John but Axl Rose and a tape machine to even approximate the breadth of Mercury's range. And it still wasn't that close.

That, above all, is probably the greatest tribute to Freddie Mercury.

So, the music industry fails to win a single Queen's Award for Exports. Yet again, it seems, a British business which uniquely can claim up to a quarter of a world market has missed the boat when it comes to honours.

Has somebody got it in for us? Apparently, not, and embarrassingly, not.

Sources at the Queen's Awards office suggest that nobody from the industry may actually have bothered to apply this year.

There's a lot of truth in the idea that the industry does not get its due from government. But we can hardly moan if we do nothing to help ourselves.

Steve Redmond



I appreciate that the PRS has difficulty in chasing up all the venues where live performances take place — I myself am awaiting over £1,000 of back payments due to various venues not declaring their performances.

However, I can't help feeling that its new system requiring programme returns from 500 venues throughout the country is ridiculous.

It's like the Metropolitan Police suggesting that their method for combating burglary is to secure 500 houses with full police guard, sniffer dogs and artillery while leaving all other property open to all corners, telling the public not to lock their doors and windows. The law breakers over the past few years have not only got away with it but are now allowed to get away with it.

The PRS claims this is in the interests of live music, but how can this possibly be the case? I realise that much of the PRS's revenue comes from recorded and broadcast music, but young and upcoming composers and arrangers (as well as many that are established) have not got recording contracts or even publishing contracts. How will they get used to working in the business? they won't.

The PRS is pushing the composition of new music — of all genres — to the scrap heap. Who could seriously want this system?

The Musicians' Union says "Keep Music Live" — the PRS seems to be adding "but only if it's really necessary because it does cause us so many problems."

The PRS, however, appears to have decided that the copyright laws of this country are pointless, that live music is a waste of time, that new music is merely an administrative irritation.

It is better to accidentally miss out a few programme details than to not bother trying to collect them at all. Robert Steadman is a professional composer and a member of the PRS and BASCA.

# Prices on hold as EMI levels rates

EMI's plan to raise its prices by an average 3.5% appears unlikely to spark an immediate wave of increases by other majors.

The increases, effective from May 5, are part of EMI's annual price review and bring its rates in line with the rest of the market, says sales director Keith Staton.

The major's last package of increases came last April. PolyGram's sales director Nigel Haywood says although he will look again at his own prices, he will not be moving to match the percentage increases.

PolyGram's annual review is due in July, 12 months after its last rises. Warner's 12-monthly increase is due in September, Sony's in October and BMG's in December.

The EMI rises are around 3% for deluxe releases, with

	Standard		Deluxe/Premium		TV Advertised	
	CD	Cass	CD	Cass	CD	Cass
BMG	£7.44	£4.85	£7.58	£7.15	£7.89	£5.35
EMI	£7.56	£4.99 (£5.13)	£7.86	£5.13 (£5.28)	£8.14	£5.50 (£5.65)
			£4.14	£5.28 (£5.40)		
PolyGram	£7.44	£5.05	£8.03	£5.35	£8.03	£5.35
Sony	£7.29	£4.85	£7.58	£5.17	£8.03	£5.35
Warner	£7.45	£4.98	£7.56	£5.29	£8.05	£5.40

Figures in brackets are vinyl prices where they differ from cassette. Dealer prices as of May 5

standard vinyl and cassette up by 4.9% (to £5.13) and 6% (to £4.99) respectively.

The company's increases in 1991 were below the levels introduced later in the year by the other majors, however.

Staton says pricing structures are becoming increasingly complicated because of the growth of CD, which sometimes lead to a double vinyl or

long play cassette version.

"The rigidity of pricing structures is a thing of the past", he says.

But it is a positive move that prices now reflect the costs of the music.

"There was a time when the price of a record would be higher because of the phenomenal packaging around it," he adds.

## Conifer jazz CD is cover star

Conifer is planning strong promotion of Denon's launch on CD of the Savoy classic jazz label, writes Phil Sommerich.

The first 40 digitally remastered discs were rush released last October, and now Conifer will build on their enthusiastic reception by the jazz press.

Highlighting the issue of another 20 titles this week, with

20 more to come at the end of May, the label will be featured in the May issue of *Esquire* magazine, with a 16-track sampler disc on the cover.

Editorial in *Esquire* and *CD Review* will be backed by ads.

"Savoy has strong appeal to record buyers in general, and HMV and Tower will be giving very good support," says Coni-

fer national accounts executive Simon Rayner.

Further promotional use of sampler discs is planned for later in the year.

The Savoy catalogue covers three decades of jazz classics and includes Miles Davis's first recordings, early John Coltrane performances, Charlie Parker, and Lester Young.

## Ex-Capitol PR targets Scots

Former Capitol head of press Joan Lee is launching a regional press and promotions company, Plus One Promotions, covering the whole of Scotland.

Lee, née Ingram, says she believes there is a gap in the market for specialist music plugging north of the border.

Lee, at Capitol between 1984 and 1988, also handled

PR for Ronnie Scott's for several years in the early Eighties, working on the venue's 25th anniversary celebrations.

The company can be contacted on: 041-810 5109.

# Robin Hood fires WHV to top

Warner Home Video has boosted its quarterly market share by 30% with the million-selling Robin Hood: Prince Of Thieves.

The title's success saw WHV overhaul Video Collection to become the leading company for January to March 1992, according to Gallup sales data.

Buena Vista, which took 18% of sales in the key Christmas period, slumped to 6.8%. Gallup estimates the mar-

	TOTAL VIDEO			MUSIC VIDEO		
	Jan-Mar 1992	%Change 1991-1992		Jan-Mar 1992	%Change 1991-1992	
Warner Home Video	13.9	+29.9	PolyGram	24.5	+14.5	
Video Collection	12.2	-12.2	EMI	24.3	+104.2	
BBC	10.3	-1.0	WVW	11.3	-22.6	
PolyGram	9.0	-56.0	Virgin	8.5	-4.5	
CIC	7.3	-12.0	Video Collection	4.9	-3.0	

Source: CIN from data supplied by Gallup.

## Kirov Opera leads huge Philips push

Philips Classics launches its biggest ever opera recording project in June with the release of the first of a series of albums from the Kirov Opera, writes Phil Sommerich.

The recording of Mussorgsky's *Khovanshchina* from the Russian opera company marks the start of a series of laser disc and CD releases which will cover ballet and opera productions from St Petersburg as well as orchestral works.

The marketing of the Kirov Gala, recorded at the Royal Opera House, Covent Garden, on April 9 and due for TV broadcast and release on disc later this year, marks the first time Philips has handled video rights.

## Amp firm wins export prize

Marshall Amplification and piano maker Kemble Instruments are winners of this year's Queen's Awards for Export Achievement.

Kemble started business in 1911 and now produces 6,300 pianos a year from its Milton Keynes factory, following a joint venture with the Yamaha Corporation.

Marshall, winners for the second time, have manufactured amplifiers for 30 years, exporting them to 65 countries.

The annual awards are made to any British company or UK-based subsidiary showing "substantial" export growth over three years.

Record companies and music publishers continue to be notable absentees from the list of winners despite overseas sales of UK product of more than £750m.

A spokesman for the awards points out that companies must apply before being considered, however.

ket grew by around 10% year on year for the first quarter of 1992.

WHV marketing director Barry Humphreys says: "The Robin Hood effect was obviously greater at this time when sales are generally low."

PolyGram and EMI continued to lead in music video, but the fast growing VCI Distribution has begun to encroach on the two giants share of shipments.

# Michael adds three to Aids LP

Sony's Epic label will launch a new Red, Hot & Dance album this June in aid of Aids charities featuring exclusive remixes of tracks by Madonna, Seal, Lisa Stansfield and EMF.

The 10-track album will also include three new songs from George Michael, his first new material for over 18 months.

One of the tracks, Too Funky, is released as a single on May 18, to promote the al-



Michael: Red Hot & Dance

bum before its June 15 release.

Last year's Red Hot & Dance concert is also due to be broad-

cast on Channel Four on June 13. Magazines and newspapers are being asked to donate free advertising space.

The project devised by John Carlin and Leigh Blake follows the Red, Hot & Blue compilation of Cole Porter covers, released through Chrysalis a year and a half ago which raised over £350,000. Again all proceeds from the releases will go to Aids awareness and research groups.

The new Michael tracks Too Funky, Happy and Do You Really Want To Know are said to be reminiscent of his Wham! recordings. Too Funky is being released exactly 10 years after Wham! Rap was the band's first single in 1982.

The other tracks include a Brian Eno mix of EMF's Unbelievable, Joey Negro's mix of Gypsy Woman and a Sly & Robbie remix of Madonna's Supernatural.

## Madonna to open London A&R office

Madonna is planning to open a London office for her new Maverick multi-media company.

The company the singer is forming with Time Warner as part of her new record deal, estimated to be worth £35m, will have record label and music publishing operations as well as TV, film and book publishing divisions.

It will release all future Madonna music product on a combined Maverick/Sire label, starting with a new album this autumn. Music publishing will be administered by Warner-Chappell.

The London arm of the company is expected to be solely an A&R operation. Sales and marketing will be operated by Warner.

Staff for the office will be appointed over the next few months. Other offices will open in New York and Los Angeles. Madonna will oversee and run the label with former Michael Jackson adviser Freddie DeMann.

Warner refuses to comment on speculation that the artist will earn about £3m for each of her next seven albums under the new deal.

# Music and video lead in kids' homes

Music and video are still higher than television in the home than PCs or computer games, according to a new survey of school children.

But the Business Development Partnership's Schools Survey found more boys have access to a computer games system than to a CD player.

The sales promotion agency interviewed 936 children aged seven to 16 in schools during January. And while around 75% had access to video recorders and record players,

### CHILDREN'S TOP FIVE POP GROUPS

BOYS		GIRLS	
1. Queen	16%	1. New Kids On The Block	21%
2. New Kids On The Block	14%	2. Queen	13%
3. Salt 'n' Pepa	10%	3. Salt 'n' Pepa	12%
4. Take That	9%	4. Take That	11%
5. Simply Red	9%	5. Color Me Badd	9%

only about 40% had access to a CD player.

Around 40% said they bought their music at Woolworths. WH Smiths (37%) came a close second and Our

Price was named by around 29% with HMV scoring 25%.

When it comes to pocket money around 40% received less than £1.50 a week and 30% received £1.50-£5.

## Shop faces promo ban

The right of secondhand shops to sell unreleased promotional product is being challenged.

Music Factory Music is threatening to refer its dispute with Croydson shop Beans over the sale of six of its subscription-only Mastermix compilations to the BPI and PPL.

The company insists that such sales are in breach of

copyright and has asked Beans to return the product, disclose the goods' supplier and to stop selling the albums. Beans owner David Lashmar argues that the resale condition is not made clear.

And Music Factory's legal representative, John Giacobi, admits the existing wording is unclear, and suggests that

Music Factory could buy the remaining stock from Beans to resolve the dispute. But Lashmar feels a wider issue of selling promotion-only music product is at stake.

"If this legal situation is correct," he says, "I can never sell another promotional record again, and it spells the end of record fairs."

MCA's new Lyne Lovett album has been disqualified from the C&M country chart after two weeks at number one. The expert panel which adjudicates on the chart has ruled the album, Joshua Judges Ruth, is too diverse to qualify as country. However, it was included in its first week of release before the panel had met to scrutinise new entries.

Fast Freddie's Fingertips, the first band signed to Stiff founder Dave Robinson's new Phoenix label, have won the prestigious support slot on the Cher tour.

Peter Robinson's new Dome label has moved to 19 Seymour Mews, London W1H 9PF. Phone: 071-487 3747.

A posthumous album Benny Hill... The Best Of is being released worldwide by Continuum Recording Corporation, distributed by APT in the UK. It plans a video by early summer.

Fly By Night Management, has moved to new offices at The Basement, 754 Fulham Road, London SW6. Phone: 071-734 5287.

Music Week senior ad executive Judith Rivers has been promoted to deputy ad manager.

Pic-A-Tape has appointed Bernard Wilkes as national sales manager from its past as general sales manager of Pickwick, where he worked for 15 years. Les Boden is appointed operations manager.

Winners of the 1992 British Jazz Awards, held in Birmingham last week, included Hep Records for the best reissue with Roy Eldridge's Hecklers Hop and Emarcy/PolyGram for best new release with Stan Getz's Serenity. The Julian Joseph Group also won the John Dankworth award for best young ensemble.

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# EMI streaks ahead of rival

The market share figures on this page mark a new era both for *Music Week* and for the music publishing industry, introducing a new level of depth and accuracy to the figures.

Following our move to introduce album sales to the calculations (now boosted to the Top 50), it is now possible to publish separate tables for singles and albums market share as well as the established combined figures.

Together the tables give a clearer idea than ever before of different companies' strengths and weaknesses.

Undoubtedly the biggest story of the quarter is EMI Music Publishing's strengthening of its position over its traditional rival Warner-Chappell.

EMI comes out top in all six of

the quarter's tables, partially a result of the continued success of Simply Red and the Queen catalogue, but also reflecting a string of more recent successes, such as its stake in Shakespears Sister's *Stay* and the Temptations' *My Girl*.

Warner-Chappell retained second position in the albums listings, but was pushed into third place in the corporate singles rankings and fourth in the individual singles league.

Elsewhere other patterns emerge: while MCA had a strong presence in the singles market, benefiting from Shakespears Sister and 2 Unlimited among others, it was relatively weak in albums, scraping in at ninth in the corporate league table. Conversely while Virgin came third in the

corporate albums ranking, it was only seventh in the equivalent singles league.

Finally, one other very strong player whose performance is worth noting was Chrysalis, newly independent of the record company which still bears its name.

Courtesy of the revived Wet Wet Wet and with a useful stake in the Madness reissue of *It Must Be Love*, the company ended up fourth in the combined corporate rankings. Last time out, it did not even make the Top 10.

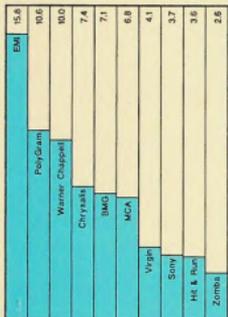
Compiled by ERA from statistics supplied by Gallup. This survey is based on chart panel sales from the A-sides of the Top 100 singles and tracks on the Top 50 albums from Jan-Mar 1992. © CIN 1992

## TOP 10 WRITERS

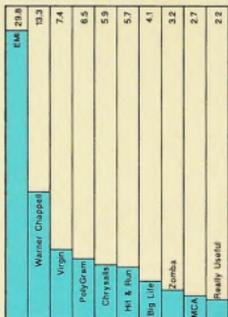
- 1 Pellow/Mitchell/Cunningham/Clark (Chrysalis Music)
- 2 Hucknall (EMI Music)
- 3 Fahey/Detroit/Guio (Island/EMI/BMG)
- 4 Banks/Collins/Rutherford (Hit & Run Music)
- 5 Stansfield/Devaney/Morris (Big Life Music)
- 6 Mercury (Queen Music)
- 7 Mullen/Hewson/Evans/Clayton (Blue Mountain Music)
- 8 Fairbrass/Fairbrass/Manzoli (Hit & Run Music)
- 9 White/Robinson (Jobete Music)
- 10 Walden/Jackson/Baker/Wilson (Carlin)

## PUBLISHING : CORPORATE

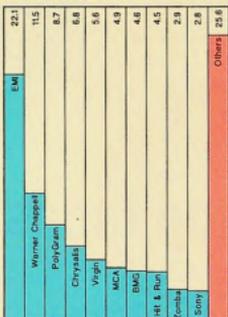
### SINGLES



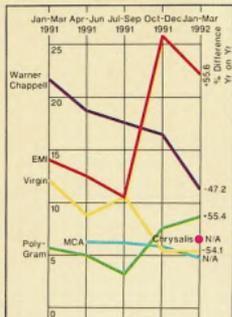
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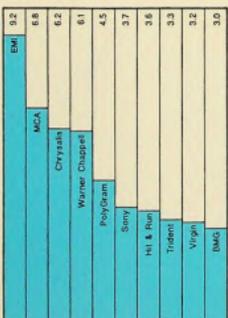


### 12-MONTH TREND

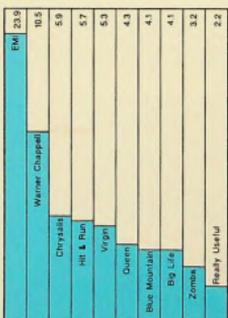


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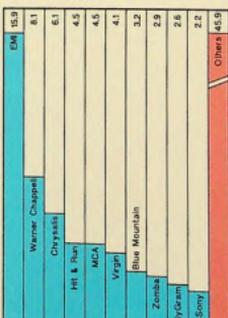
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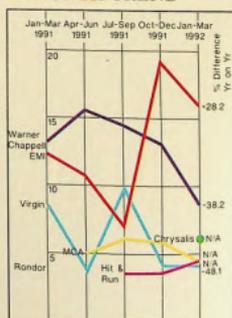
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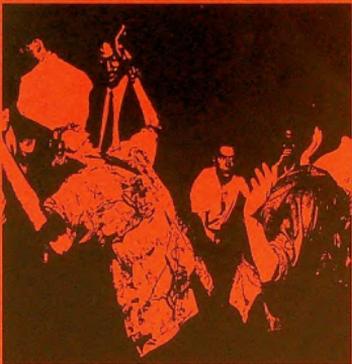


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# Young guns: a top

Following last year's profiles of 10 rising stars, *MW* has again canvassed 60 music industry

For a business that prides itself on spotting new talent, the music industry can be surprisingly coy when it comes to promoting future stars within its own ranks.

Over 100 music industry personnel were approached for names to watch in 10 different categories, but many felt unable to proffer suggestions outside their own companies.

"I don't know anyone," was the rueful reply on more than one occasion. However, representatives from record companies, publishers, retailers, agents, promoters, managers, lawyers, producers and the music press eventually produced a strong shortlist.

All suggestions were thoroughly researched to fulfil the strict criteria — candidates had to be young, already achieving some success in their field and definitely on the up.

Contrary to some fears, being tipped for greatness hasn't proved a professional kiss of death for those who appeared in *MW*'s 1991 stars of the future feature.

As predicted, *Lincoln Elias* and *Mark Richardson* moved over to Sony's new Soho Square label — the former as A&R director and the latter as marketing manager.

*Ingrid Brandtstar* left publishing at Virgin Music to join MCA's new joint venture label Oxygen as A&R manager.

Soon after the article was published, *Jason Guy*, then head of marketing at Chrysalis, returned to A&M to collect his new prize — the job of marketing director.

Promo director *Baillie Walsh* retained his close links with Massive Attack, courting publicity with his "stripper" video for their single, *Be Thankful*.

Earlier this month *Paul Connolly* progressed from creative manager to become director of creative services at MCA Music while lawyer *David Glick* of Eatons continues to enjoy a growing reputation.

Promoter *Simon Moran* says 1991 was the busiest year to date for his company SJM Concerts with new clients — and an ambitious 28-date tour for James.

Not only was DJ *Sasha* the man behind the most popular mixes of Urban Soul's *Alright* — the biggest dance single of 1991 in the *RM* year-end chart — but he also remixed tracks for *M People* and *The Pet Shop Boys*.

Retailers *Steven Miller* and *Peter McKenzie* meanwhile have opened their fourth store in the Solid Sounds chain.

It all means there's only one message for this year's young guns — go for it!

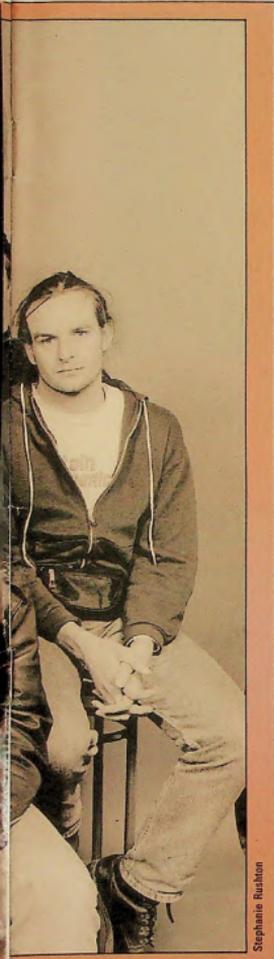


(Front row: l to r) Adrian Boss, Paul Adam; (middle row) Lesley Alexander, Jill Pearson, Dej Mahoney, Simon Riches, Anton Brookes; (back

THE FULL LIST OF VOTERS: Dave Adam (l'or Price), David Alder (Virgin Retail), Nick Angel (Island), Bob Barnes (Music Junction), Paul Bibby (manager), Richard Brown (reelance A&R), Pete Evans (Big Life), Paul Fenn (Asgard), Steven Fisher (Steve Fisher & Co), Steve Gibbs (Person Music), David Glick (Eatons), Fiona Graham (Worldchick), Georgia Hall (Taurus), (Primary Talent), John Kennedy (LP Kennedy), Sean Leavelle (Music Junction), John McCarty (l'or Price), Tony McGuinness (WEAL), John McEwen (l'or Price), Mike Kinnin (Eastern), Peter Scott (Howell Jones & Partners), Seb Shelton (manager), David Smith (S&B Records), Mike Smith (EMI Music), Tony Smith (Chrysalis), Mike Suster (Smith Hits), Tony Swain (l'or Price), Guy Trezise (manager), Phil Webb (l'or Price), Joni West (Sony), Len Whittell (A&M), Alison Whittingham (Barclay & Lewis), Ivar Wilkins (manager), Paul Woolf (Woolf Seddon), Richard

# 10 to remember

experts to select a group of young turks worth keeping an eye on. By Paula McGinley



Stephanie Reichen

Mike Spike Drake, Dave Gilmour, Ian Ramage.

Cavanagh (Select), Sam Durrant (Chrysalis), Dave Easton (EMI), Nigel Hassell (Primary Talent), Martin Hopwood (Madwick (WEA), Dave Massey (Hi! And Run Music), Paul Roberts (Phil McGinley Promotions), David Rose (ASML), Carl, Peter Thompson (Sounds To Go), Jim Tracey (manager), John (Anksty), Jeff Young (MCA).

## PAUL ADAM

### Publisher

"If Paul Adam is as good a publisher as he was an agent then he'll do extremely well," says Tim Parsons, director of concert promoter MCP. Adam certainly held a strong roster — including Inspiral Carpets and The Wedding Present — when he left ITB in 1990 for what he calls the "new challenge" of publishing.

Now A&R manager at PolyGram Music, Adam, 28, is already establishing a strong reputation.

Last year Adam's signings included Teenage Fan Club, The Sugarbuds, Cud, and Sensitize.

Jim Tracey, Cud's manager, points out that Adam signed Cud "months" before their record deal with A&M.

"Some bands see publishers as banks," says Tracey, "but Paul A is much more than that. He's in there early, he mucks in and gets on with it."

## LESLEY ALEXANDER

### Accountant

When Lesley Alexander was offered a partnership at accountancy firm, Stainton & Shafo in 1989, she turned it down for the challenge of setting up her own.

Personal recommendations have since boosted Alexander & Co's client base to around 230, including Nick Cave, Julian Cope, The House Of Love, The Jesus And Mary Chain and Nitzer Ebb.

Ivor Wilkins, manager of The House Of Love, describes Alexander as an "essential element" within the band's organisation.

And Paul Fenn, managing director of agency Aardag, testifies to her popularity. "Lesley is very efficient and professional and a pleasure to work with."

## ADRIAN BOSS

### Manager

Adrian Boss's ambitions once lay in the building trade: he wanted to be a surveyor. But that was before he met Carter The Unstoppable Sex Machine.

After booking Carter for a one-off gig, the DJ and occasional promoter began managing the band in 1987 and six months later set up his own company, Adrian Boss Promotions.

Boss, 27, also began managing Senseless Things two years ago.

Tony Smith, A&R manager at Carter's record company, Chrysalis, commends his hands-on approach, adding that he successfully steered the band through three record deals. "Adrian grown up with Carter," says Smith. "He respects his bands and he's very organised and honest."

## ANTON BROOKES

### PR

It's difficult to imagine a music publication without a Nirvana story. Yet three years ago the band were virtually unheard of in the UK. That

turnaround is down, in no small part, to the band's PR company, Bad Moon Publicity and its owner, Anton Brookes.

Anton is very single-minded and he believed in Nirvana from the start," says Dave Cavanagh, contributing editor to *Select*. "And it's a tribute to his abilities that they stayed with him after they took off."

Brookes, 28, borrowed money from a friend to set up Bad Moon three years ago and the company's clients now include Carter, Senseless Things, Superdrunk, Mudhoney and US label Subpop, as well as Nirvana.

## MIKE "SPIKE" DRAKE

### Recording engineer

Computers may now be more common than guitars in recording studios, but Mike "Spike" Drake remains loyal to the real thing.

Drake, 29, started out as night receptionist at Sarm Studios in 1984, quickly rising to tape up and engineer.

Moving to Advision Studios in 1988 Drake went freelance in 1990. His CV defies categorisation, featuring a disparate range of projects including Adamski, New Order and The Charlatans.

Adamski's manager, Paul Bibby, believes Drake's thorough approach means he will avoid the control room burn-out common to many engineers.

"Spike works by a method to get things done rather than staying up all night to finish the job," he says.

## DAVE GILMOUR

### A&R executive

Few could doubt Dave Gilmour's tenacity. Every night for two-and-a-half years the graphic designer finished work in Manchester and drove across the country, scouring gigs as a would-be talent scout.

"It was demoralising at times," he admits. "No one was paying me and I had a few knocks from A&R people along the way but my love of music kept me going."

Gilmour was finally rewarded last June when Island hired him as a talent scout. Although he has been in the job for less than a year, Gilmour is already proving his mettle. Mike Smith, A&R manager at EMI Music says Gilmour is "in a different league" to his competitors.

Island's head of A&R, Nick Angel, who credits Gilmour with discovering Verve and PJ Harvey last year, says: "Dave gets to bands faster than anyone I know."

## DEJ MAHONEY

### Business affairs

Traditionally, lawyers flourish at Sony Music — chairman Paul Russell and Columbia managing director Tim Bowen are cases in point — and Dej Mahoney is not about to prove an exception to the rule.

Currently head of business affairs

at Columbia, 28-year-old Mahoney expects the future to be "onward and upward".

"I'm probably perceived as a bit laid back but I'm inwardly very focused," he says.

The Cambridge graduate joined Sony as commercial lawyer four years ago, and has earned plenty of admirers in the industry. "He is a skilful, able and enterprising negotiator," says lawyer John Kennedy.

## JILL PEARSON

### Agent

After joining International Talent Booking (ITB) as a secretary in 1988, Jill Pearson became an agent in her own right two years later.

American-born Pearson settled in London in 1986 and worked on the information desk at Virgin's Megastore before moving to ITB.

The 27-year-old has already made her mark with a roster of up and coming acts including Natural Life, Scorpio Rising, Sensitize and The Trashcan Sinatras.

"A good agent has to be a good A&R person and Jill definitely spots bands early," says Lindsay Read, A&R manager at Hollywood Records.

## IAN RAMAGE

### Marketing manager

Wacky ideas are rapidly becoming the Ian Ramage trademark. Among his stunts for The Cure's new album, *Wish*, were a 25ft mobile video wall and a competition featuring 3,000 helium-filled balloons.

Ramage, marketing manager at Polydor, is confident that his campaign will shift 300,000 albums by September.

The 30-year-old is now in his second stint at Polydor. He left the company as senior product manager to join East West as marketing manager in 1990, only to return last year.

"He says: 'I am fully determined to become marketing director one day,'" Chris Parry, owner of Fiction Records says. "Ian is a thinker and very energetic."

## SIMON RICHES

### Sales rep

If Simon Riches is tempted to tell retailers a thing or two, it's understandable. The Warner sales and promotions rep started his career behind the counter at his local HMV in Bradford.

Riches, 25, joined Warner over five years ago and now burns up 700 miles a week visiting some 30 stores in the Midlands and the north of England.

"Simon understands the retailer's problems and he'll pop in on a Saturday if we're running out of stock," says Sean Leavesley, manager of Music Junction, in Leamington Spa. And Richard Wooten, co-owner of Ainleys in Leicester, adds: "His push and drive may take him far."

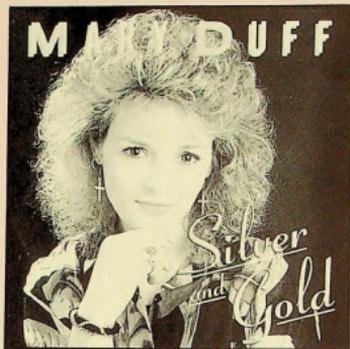
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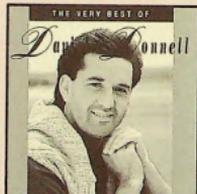
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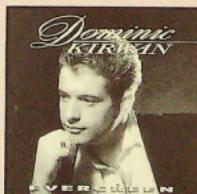


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Even though American country music has not travelled as well as that nation's other indigenous products (McDonald's hamburgers and Disney cartoons) it often seems that UK record companies overestimate consumer resistance to the stetson and chaps.

Adopting an extreme version of the clichéd image positively enhanced the hip status of Canadian country singer KDLang a couple of years ago, while the old guard "hat acts" like Don Williams and Kenny Rogers have held on to their solid MOR markets without compromising their attire.

Tammy Wynette may be one of the few country acts to have made it on to the ITV Chart Show (with The KLF) but producer Keith Macmillan says the recent poor showing does not reflect policy: "There's no prejudice about country music as far as we're concerned — we aim to be as eclectic as possible. The problem is that we don't have a chart and there aren't any videos," he says.

There are inherent difficulties in marketing product sourced almost exclusively from the States. UK record companies have little control over the timing of tours and an essential marketing tool such as the promo video is virtually non-existent. Defining who buys country and finding the best ways of reaching them remains a problem.

But there are encouraging pointers to there being a substantial market out there. Don Williams's recent UK tour sold the equivalent of Wembley Arena three times over and promoter Mark Howes of In Time Music says Williams and Tammy Wynette have been among his most successful tours.

"Both of them have been around for a long time and they don't play here that often, so they haven't saturated the market like Johnny Cash, who seems to come over every six months," he says.

Since the Country Music Association's live campaigns have wound down over the last couple of years, exposure for up and coming acts has become haphazard.

CMA European director Martin Satterthwaite says: "The new country campaigns went as far as they could in certain areas but now we are developing acts for who they are rather than them being country."

But the fact remains that Routes 87 and 88 succeeded in breaking a clutch of new acts including KD Lang, Lyle Lovett and Neil Griffin — all of whom can no longer be described as country. And there's the rub; once artists cross over they invariably lose their country credentials.

While there will always be debate about whose music qualifies for the country tag, one artist who has indisputably crossed over and remains comfortable with his Irish country tag is Ritz Records' Daniel O'Donnell. Like Williams and Wynette his audience is

# HOT SPURS

The marketing of US country music in the UK has been hampered by a lack of tours and promos. But change could be on the way, says Karen Faux



Galaxy of stars: head honcho Garth Brooks with, clockwise (from top left) Johnny Cash, Tammy Wynette, Don Williams and Daniel O'Donnell

essentially MOR, but unlike them he has a strong teenage fan base.

Ritz director Michael Clerkin testifies to the fact that substantial investment has maximised his potential. "We've spent around £500,000 in total on him so far but we've had a good return," Clerkin says.

His current album, *The Very Best Of*, has sold more than 200,000 while his video, *An Evening With Daniel O'Donnell*, is still riding high in the video chart with sales of over 120,000.

While Ritz is reversing the traditional equation by seeking to export O'Donnell to the US, it is

also developing its A&R policy by signing British country acts. The latest is country/rock artist Sarah Jory, whose debut, *New Horizons*, is due out in May and will be pitched at Top 40 radio formats.

EMI too is carefully focusing its marketing of the genre, reflected in the fact that strategic marketing director David Hughes now sits on the CMA board.

Hughes says: "With a lot of our releases we are aiming at the sort of MOR consumer who may be a casual Top Of The Pops viewer but is not a dedicated follower of the music consumer. We find that mounting co-op campaigns with multiple

retailers is the best approach."

EMI's campaign for Garth Brooks at the beginning of the year which followed in the wake of his phenomenal 6m-plus US sales, pursued this route.

"The resulting sales were not disappointing but it didn't bust out," says Hughes. "The fact he couldn't come over to perform live was the missing link — his live show is extraordinary."

Meanwhile Hughes is banking on his new 20-track compilation, *New Stars From The Heartland*, pulling in converts. "The quality of the tracks will provide a new perspective on what contemporary Nashville music is all about," he says.

HMV West End marketing manager Glen Crouch, who is involved in the in-store campaign to tie in with Channel Four's new series of the CMA Awards show, says: "The aim is to promote both the compilation and the back catalogue relating to it.

"From our point of view it's good to gain the credibility of showing we've got a good range."

It seems US country acts would probably stand more of a chance of crossing over in the UK if Nashville labels took more of an interest in the European market, and there are positive signs that this is beginning to happen.

Bob Saportis, appointed to the position of international vice president for Warner Bros last year, is particularly keen on testing the UK market's potential. But there can still be pitfalls.

At MCA, product manager Melody Howard says: "If we don't get simultaneous releases of product we get hit by imports. Price isn't really a factor with country fans — they're prepared to spend £20-£25 on an import."

According to Martin

Satterthwaite, the key to expanding country music in the UK is to make it more accessible. "In the US country is big because there are 2,500 country stations as opposed to 2,000 for AOR," he says.

Over recent years the CMA has lobbied hard for a dedicated UK country radio station and Satterthwaite is optimistic that it will finally happen in the near future.

On the satellite radio front, Quality Europe FM is aiming to launch a country station on its second frequency later in the year which will have its own chart and feature record company sponsored shows.

Cable viewers will also find they can turn on to country when The Landscape Channel launches its Country After Dark series in the UK. Landscape chairman Nick Austin is currently seeking investors for this 24 hour dedicated station which will see hot competition from US cable country channel CMT, also due to come on stream in later this year.

Meanwhile all eyes will be on how EMI's *New Stars From The Heartland* performs. If any release can convince the world that American country can make the crossing it's this one. ■

Country music will see some live action at South London's The Grand on May 26. In association with Sol, Warner Brothers in Nashville is presenting a showcase featuring Mark O'Connor, Little Texas and Jim Lauderdale. The concert is the second in a series of showcases featuring acts new to the UK, as a forerunner to Radio One's American Music Festival set to kick off at the end of June.

# Glittering prizes on C4

America's most prestigious country music awards ceremony is to be screened in the UK. And EMI is in on the act. Alan Gardiner checks out the line-up

Garth Brooks inevitably dominated the awards ceremony, and while most agree his virtual clean sweep of the major prizes was well deserved, it confirmed that what most impresses the CMA is commercial success

The prime-time Channel Four screening of the 25th Country Music Association Awards show on May 4 is something of a coup for the UK country cause.

And to coincide with it EMI is releasing a 20-track compilation entitled *New Stars From The Heartland* which features many of the artists who are appearing on the show. The selected tracks spotlight the very best of contemporary country music and dealers should expect renewed interest in the albums they're lifted from.

When the Country Music Association's annual Awards Show was broadcast by CBS TV in the US last October, it topped the night's ratings and became the week's third most popular programme.

During the month of the awards show *Billboard's* Top 100 Pop Album Chart featured 18 country releases, including Garth Brooks' *Ropin' The Wind* at number one and the same artist's *No Fences*, which with sales of 6m is now the biggest selling

country album ever.

The association inaugurated its annual awards in 1967. The most controversial demonstration of its role as a barometer of what is actually selling in the marketplace occurred in 1974, when Olivia Newton-John was named Female Vocalist of the Year. Her albums had soared on both pop and country charts that year, but the award outraged Nashville's old guard.

A few weeks later a group of leading artists, angered by the CMA's acceptance of crossover

performers, banded together to form the Association of Country Entertainers.

A more serious rival has been the Academy of Country Music, originally established in the early Sixties. It too has an annual awards show, held every spring in Los Angeles and screened nationwide by NBC-TV.

But the CMAs continue to lead the field and in recent years October has become Country Music Month, with extensive promotional and merchandising campaigns. The

week of the awards sees numerous industry get-togethers in Nashville, most notably the Talent Buyers Entertainment Marketplace.

The 1991 Awards Show was hosted by Reba McEntire. Garth Brooks won the top award for entertainer of the year, beating off competition from Clint Black, Vince Gill, Reba McEntire and George Strait. He also picked up awards for album of the year (*No Fences*), single of the year (*Friends In Low Places*) and video of the year (*The Thunder Rolls*).

Female vocalist of the year was Tanya Tucker. Vince Gill, who tried with Alan Jackson for the highest number of nominations, was named male vocalist of the year and also shared an award as co-writer of the song of the year, *When I Call Your Name*. Duo of the year award went inevitably to The Judds. Naomi Judd's impending retirement owing to ill health had already been announced and she made an emotional acceptance speech. The Horizon Award for new talent was collected by Travis Tritt.



CMA top contenders: The Judds and Clint Black

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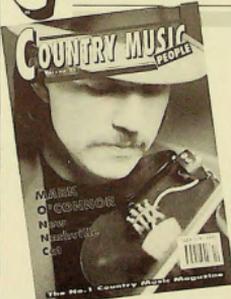
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# Showcases back songwriter talent

Midweek in London's Portobello Road people queue to get into the Subterrania club. Nothing unusual in that, but what is curious is that most of them will pay £7 to see a show they know nothing about; neither the identity of the performers nor the type of music they will play.

They are going to Laura Pallas's Songwriters Network, rapidly becoming the place for the music business to see and be seen on a Wednesday night.

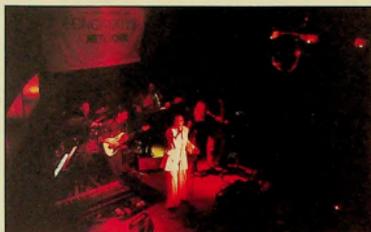
Pallas's parties are part of a trend which has been spreading through the capital for three years. It started with Eugene Crowley's Songwriters Showcases at Cafe Piaf. His was the purist route to exposing the talents of new songwriters — short acoustic sets by aspiring composers for a small but attentive audience.

Meanwhile Singers Club in Hanover Street was attracting young vocal talent.

Laura Pallas, a singer/songwriter with a couple of dance hits under her belt, was the talent co-ordinator at the Singers nights but became disillusioned. "I was fed up with seeing five would-be Whitney Houstons a night," she says.

She believed that by combining the fun of the Singers nights with exposure for songwriters something akin to Speakeasy, the Sixties industry watering hole, could be created: a place where musicians, producers and record businessmen types could gather and check out several new artists.

The inclusion of a few surprise guests on the bill — Chaka Khan, Roachford, Courtney Pine, Seal, and Geoffrey Williams — gave Pallas



Showcase success: luring the industry to midweek rendezvous

all the publicity she needed and by the time she left The Orange Club for Subterrania in December, Songwriters had a guaranteed following.

Others have also seen the advantages of such evenings. At Xenon, a West End night club, the Tuesday night show Voices Inc has showcased over 1,000 performers in the past year. More for singers than composers, exposure at Voices Inc has earned either recording deals or professional work for such artists as Meryl Kenton, who has since appeared on Channel Four's comedy series *Blouse And Skirt*, and Rebecca Byron, who subsequently signed to Sony.

The Subterrania gigs get results, too. Wendy Page and Thomas Ribeiro are two acts who have been in talks with a number of record companies since being spotted at Songwriters Network. "I am helping the A&R departments," says Pallas, "they can see several new acts in one place."

The reason for the showcases' success is perhaps explained by producer and Art

Of Noise member Gary Langan, who visited the Pallas show. "I get the feeling that A&R people are looking for songwriters again," he says.

Manager Jonathan Cooke agrees with Langan and has created another showcase for songwriters, a monthly night at the Borderline in the West End called Club Melomane. Cooke showcases less mainstream acts than the Network or Voices and after seeing the support given to Mother Red Cap at Club Melomane, signed the young writers for management. "In the end it should be fun," says Cooke.

The other club organisers agree. If Eugene Crowley's pioneering Songwriters Showcase had a failing it was that it took itself too seriously.

By providing what visitor Judie Tzuke called "a great idea with a really relaxed feeling," Pallas's Network has given songwriters and performers an unusual level of exposure to an uncommonly large and receptive record industry audience.

Neville Farmer

## WHAT'S THE DEAL?

Who's Signed To Whom

### NAKED EXPERIENCE

London-based duo Annabella Lwin (ex-Bow Bow Bow) and Chris Constantino (ex-Adam and The Ants), touted as a cross between Shakespears Sister and Neneh Cherry.  
Signed to: Sony Soho Square  
Management: Claire Russell  
Type of deal: album  
Signed by: Diane Young — "Our head of regional promotions passed me an early demo. I saw them rehearse and thought 'she's a genius.'"

### FUNKY SPACE NATIONAL

Five-piece pop/disco act from London.  
Signed to: Hit & Run Music  
Management: Dave Massey  
Type of deal: worldwide publishing  
Signed by: Dave Massey — "They're a very visual act — three guys and two girls who are models and dancers. We heard about them at Midem."

### TONY MAC

US solo dance/rap artist.  
Signed to: Hamster  
Management: none  
Type of deal: one-off single  
Signed by: Cino Berigliano — "We discovered him through the studio we use at the White House."

### THE HINNIES

London-based four piece — a cross between The Byrds, The Beatles and The Pixies.  
Signed to: Bad Girl Records  
Management: Second Vision  
Type of deal: two singles and an album  
Signed by: John Yates — "Their drummer pestered me to go to see them and when I did I was impressed. It goes to show pestering does pay off."

### SUB 45

Alternative techno duo from Stafford.  
Signed to: Union City Records

Management: none  
Type of deal: singles plus options  
Signed by: Rob Manley — "They came by the office with a tape and it was really wicked. Their demo shows they've got really good ideas."

### SMILE

Four-piece Sixties-style guitar pop band from Edinburgh.  
Signed to: Different Class Records, West Lothian College  
Management: none  
Type of deal: single  
Signed by: Brian Regan — "It's a student-run label, they needed a band to sign and saw Smile in a pub. They asked for a demo and it convinced us to sign them."

### NEW KINGDOM

Rap/rock fusion duo from Brooklyn, NY.  
Signed to: Gee Street  
Management: Linda Furlow  
Type of deal: album  
Signed by: Jon Baker — "I set up an A&R branch in America and the acts which are right for us are finding us."

### BASS VALUE

"Happy" dance music duo from Newcastle.  
Signed to: 3 Beat  
Management: Graham Ripley  
Type of deal: album  
Signed by: Hywel Williams

— "They brought their whites in to sell in the shop. We played it, bought every one they had in the car, took them upstairs and signed them."

### NEURO

Leeds techno duo  
Signed to: 3 Beat  
Management: RSA  
Type of deal: album  
Signed by: Hywel Williams — "They were found in the same way as Bass Value — bringing whites in to the shop to sell."

Compiled by Sarah Davis. Tel: 081-948 2320

BRAND NEW SINGLE

## Rose-Marie

### "Love Of My Life"

b/w "wrong time, wrong place"

AVAILABLE ON MC, CD, 7"  
(WITH BONUS TRACK ON CD)

RELEASED 5TH MAY

DISTRIBUTION BY R10 UIA POLYGRAM ON 081 590 6044  
SAPM100/SAPC100/SAPS100

Rose-Marie

"love  
of my  
life"



# MARKET PREVIEW

## MAINSTREAM

### Albums

Never quite as potent a hit machine as it should have been, Foreigner was nevertheless a very strong Anglo-American alliance, creating a fan, but never bloated, pop/rock sound of considerable sophistication, and occasional brilliance. The group's newly-released Greatest Hits does a good job of unearthing their gems.

Another compilation, Temptation, is a well thought out selection of primarily soulful love songs, which affords rare outings for the Pasadena's Enchanted Lady, Love Unlimited's It May Be Winter Outside and Vanessa Williams' 'Domine', alongside better known offerings from Luther, Whitney, Dionne et al. TV support should push this one high in the

compilation chart for newcomers and the sister label Quality Television.

Apprenticed to Quincy Jones from an early age, Tevin Campbell is a still youthful 15. And his debut album, T.E.V.I.N., goes some way to proving that Jones is a shrewd judge of singing talent, with a superior selection of ballads and uptempo tracks providing the youngster with an excellent showcase.

#### PICK OF THE WEEK

**IRON MAIDEN: Fear Of The Dark (EMI).** Unwilling or unable to find the same balance between rock and melody, offered by the likes of Extraneous and Def Leppard, Iron Maiden nevertheless offer a heady brew — one part what used to be called "progressive" to three parts metal! — that will delight the initiated. There's nothing here as anthemic as Bring Your Daughter... to sway the casual buyer, but the

complexity of tracks like 'Afraid To Shoot Strangers' provides a contrast with their normal fare to create an album of breadth.

### Singles

After a trio of stylistically similar hits, Rozzalla finally rings the changes with Love Breakdown. But as well as being her most individual single, it is also, sadly, her least impressive, drawing a below par vocal performance which stands exposed over an empty skitting track.

Exciting little reaction here since his debut smash Each Time You Break My Heart (MCA) as the Kamen family had a string of hits in Europe. And both his confidence and abilities have grown, if his latest single 'We'll Never Lose What We Have Found' is anything to go by. A lively rock track, it manages to sound like both The Beatles and the Hollies, with some simple harmonies and a



DNA: classy

good melody. Radio support is already picking up, so a hit is not out of the question.

More genuinely aged, Creedence Clearwater Revival's Bad Moon Rising makes a welcome outing, as a belated successor to the Temptations' title track from the movie My Girl. That the film is long past its box office peak shouldn't matter, the chart is already reverberating to the sound of oldies.

The first new offering from Morrissey in 1992, We Hate It When Our Friends

Become Successful, is a typically atypical single of considerable lyrical merit — sadly offset by a wholly unmemorable tune. The first single from Moza's forthcoming album Your Arsenal, it is destined to sell to the faithful — and even they are dwindling.

DNA's new offering Blue Love (Call My Name) is a strong and classy mid-tempo ballad, featuring new MCA signing Jo Nye.

#### PICK OF THE WEEK

**JERRY BURNS: Pale Red (Columbia 6579467)** Something of a priority over at Soho Square. Glaswegian Burns undeniably has a beguiling quality to his jazzily detached, sometimes passionate, but always interesting, Pale Red, which she co-wrote with Bobby Henry, is refreshingly different. The Strokes' Hague's arrangement is superb, yet striking.

Alan Jones

## REISSUES

Simple, straightforward reissues will always have a place, but carefully conceived reissue programmes are the future.

Consider Sony. Its latest Nice Price batch is still very nice indeed: **George Jones's** album of duets, My Very Special Guests (4714112); a Greatest Hits from **Lynn Anderson** (4714132); ditto from **Billie Nelson** (4714122); **Brother & Holding Company's** Cheap Thrills (CDCBS 32004), the marvelous tribute to Woody Guthrie and Leadbelly; **A Vision Shared** (4609052) with contributions from the likes of **Springsteen**, **Dylan** and **US**; and **The Songs of Kris Kristofferson** (4658632), as nifty a Kristofferson collection you could ask for.

But of more lasting importance is Sony's newly established **Legacy** series. Indeed so successful has the idea been in the US that Greg Geller, its mastermind, has slipped off to Warners to do the same thing for them. The Legacy offerings see Sony acting like a specialised re-issue company, hunting out rarities and documenting the artists with real concern.

The first of the series to reach the UK are **Dion, Bronx Blues** (4698092), **Van Morrison's The Bang Masters** (4683092), **Screaming Jay Hawkins, Cowfingers & Mosquito Pie** (4712702), a twofor from **Spirit, Time Circle**, 1968-72 (4712682) and **Roger McGuinn's Born To Rock And Roll** (4712692). The latter confirms that McGuinn's — the Byrds' career is the least interesting of the batch, but the

rest are sheer magic.

The wonderfully assembled Spirit set is the definitive telling of the first part of their complex story and the Morrison for the first time includes all those intriguing Bang recordings. Equally fine is the Hawkins set drawn from his stay with Epic in the late Fifties. It includes Spirit and his destruction of Love Paris.

#### PICK OF THE WEEK

**DION: BRONX BLUES (4698092).** Like the Morrison set, this shows an artist in transition, from pop to fully fledged rocker. But whereas the Morrison sees him still striving to achieve his vision, Bronx Blues is an assured career, the cream of Dion's legendary Columbia recordings. **Phil Hardy**

## CLASSICAL

Last Christmas, Warner's Teldec label found it had a surprise best-seller with **Nikolaus Harnoncourt's** Beethoven symphony cycle. And the rise and rise of this former cellist who has become a star conductor after 30 years of recording new chamber albums.

May will see rave reviews and heavy magazine coverage for his latest releases, Mendelssohn's Scottish and Italian Symphonies, and Mozart's Symphonies 39, 40 and 41, both with the Chamber Orchestra of Europe.

Harnoncourt and the COE also accompany **Edita Gruberova** in Mozart arias in another May release. Not surprisingly, Teldec plans lots more Harnoncourt albums.

US pianist **Emanuel Ax** is best known as an accompanist, but Sony now gives him the

solo spotlight in a disc of Brahms piano works. That's to be followed in June with an album of Ax in his more familiar role, accompanying cellist **Yo Yo Ma** in yet more Brahms.

Clean-cut, modernist-inclined conductor **Esa-Pekka Salonen**, regarded by many as a sort of Finnish version of Herbert von Karajan, has added a much-awaited new addition to the Sony catalogue, conducting the **Swedish Radio Symphony Orchestra** and a starry soloist line-up in **Stravinsky's Oedipus Rex**.

Deutsche Grammophon continues to stack up on flamboyant pianists: **Andrei Gavrilov** begins his contract with the yellow label with two discs, a powerful account of the Prokofiev sonatas 3, 7 and 8, and a more contrapuntal, flashy reading of Chopin's Sonata No 2 and the Ballades.

#### PICK OF THE WEEK

**SWEELINCK: Psalms Of Trinity Choir Of Trinity College Cambridge/Richard Marlow, Conifer.** Sweelinck's may not be a name to trip off the tongue, but the 16th century Dutch composer's festive-sounding French psalm settings drew a glorious sound from the Cambridge choir, and the recording quality is outstanding.

**Phil Sommers**

## DANCE

**Kathy Sledge** of Sister Sledge fame has returned with a bang up-to-date single, the classy Roger Sanchez mixed **Take Me Back To Love**. Import copies have already been filling garage-oriented dancefloors and the track is now getting a UK release (Epic 657983).

Sticking with the soulful side of dance, **Mass Order** release Let's Get Happy (Columbia 657983) as the follow up to their Lift Every Voice Hit. Plucked from their Maybe One Day LP, it features strong new mixes from the Basement Boys and Mass Order themselves.

Rave fans' shopping lists are likely to feature the following in coming weeks: **Closer To All Your Dreams** by Manchester's **Rhythm Quest** (Network), an above average up-tempo piano-driven tune with crossover potential; **The Future Saved** by the future Assassins (Sarburban base SUB BASE10), catchy ragga-hardcore from the up and coming Essex label; **No Fortuna by Traumatic Stress** (Hype!), rather dated relentless epic hardcore from Holland; **Not Me** by **O.D. (Safe SAFE)** is a trance rave tune cut punctuated with cries of "hands up, who wants to die?" **Shine Your Light by In My Head** (All Around The World GYGGE109), more catchy rave sounds from the new hind Control and Love Decade; and **The Crackerjack EP by Signs Of Chaos** (Rising High RS23), weird and wonderful techno experiments from the duo responsible for **GTO, John & Julie, Tricky Disco** etc.

#### PICK OF THE WEEK

**DAYEENE: Good Thing EP (Faze 2 12FAZE3).** Bringing together four Stonebridge-produced tracks from the Swedish female duo, this EP on the new Pulse 8 offshoot label has been getting a great club reaction. It is an excellent value-for-money package, featuring **Alb**, the irrepressibly upbeat club fave from last year.

**Andy Beever**

## HEAVY METAL

Atlanta is burning again. The city razed by the Yankees and immortalised in the film *Gone With The Wind* is home to two bands setting a scorching path up the charts.

The first is **Island Records'** **Dread Zeppelin**, a trio of excellent album, **My More Courageous**, sold more than 450,000 copies in the US over the past year. A busy touring schedule and wide press coverage should ensure considerable punter interest.

Follow southern boys the **Black Crowes** make their return with the single **Red**, from the forthcoming LP **The Southern Harmony And Musical Companion**. The inclusion of **Darling Of The Night** by **O.A.D. (Safe SAFE)** to the single, will boost sales.

Fresh from the unexpected commercial success of **God Save Rock And Roll To You 2**, **Kiss** see the single **Unholy** released this week. A grinding **Black Sabbath** song monster **Black Sabbath** to the single, will boost sales.

East West signings **The Wildhearts** see their debut four-track EP **Mondo Akimbo A-Go-Go** released. It includes the brisk **Turning American** and **Cryin' Over Nothing**.

#### PICK OF THE WEEK

**ELECTRIC BOYS: Groovus Maximus, Vertigo.** The Swedish funky metallers impressed with their UK debut **Funk On Metal Carpetride** and this builds on their growing reputation. The gloriously psychedelic **Mary In The Mystery World** is released as a single this week.

**Andrew Martin**

# Music week

# datafile

The Information Source for the Music Industry

25 APRIL 1992

## CHART FOCUS

**F**reddie Mercury tribute notwithstanding, album sales slumped by more than 20% last week, as the market was subject to post-Easter blues. The Wembley concert celebrating the life and music of Mercury did, however, make the decline much more gentle than it would otherwise have been. The main recipients of the TV viewers' approval were US rockers Guns N' Roses, Metallica and Extreme, and Queen themselves.



particularly Greatest Hits (48-17), Greatest Hits II (30-7) and their latest studio album *Innuendo*, a re-entry at number 65.

Meanwhile, Simply Red's catalogue received a boost: Stars soared from number nine to number four, while *Picture Book* and *A New Flame* re-entered the chart at 39 and 44 respectively.

Several factors came into play including Mick Hucknall's Ivor Novello Award win, the Easter TV screening of the band in concert, and heavy discounting of their albums in rival campaigns from HMV,

Our Price and Woolworths.

Wish debuts at number one this week, to give the Cure their first-ever album chart topper. Since 1979, each of the group's 15 albums has charted, and Wish climaxes a run of seven Top 10 albums in a row.

Finally in the singles chart, Sisters of Mercy's remake of Temple of Love is the week's highest debutant at number three, five places ahead of In The Closet, the third Top 10 smash from Michael Jackson's latest album *Dangerous*.

At the very top, Right Said Fred's Deeply Dippy is dipping deeply this week, with its sales off by well over a third. Its days are numbered, and a new number one seems likely next week. The third biggest-selling song of the week is Please Don't go, but the sales are split between the K.W.S. version which advanced 21 places to number nine, and the original cover (so to speak) of the K.C. single by Double You?

Alan Jones

GN'R's Use Your Illusion I and II albums moved from 51 to 21, and 64 to 24 respectively. Appetite For Destruction re-entered the chart at number 45. Similarly, Extreme's Extreme II — Pornograffiti re-entered the chart at number 29, while Metallica's self-titled album re-charted at number 52, and their latest single Nothing Else Matters raced up the chart.

Queen's entire catalogue registered increased sales.

## CHART NEWCOMERS

**12 METALLICA:** Nothing Else Matters, Vertigo. First on at the Wembley Stadium celebration of the life of Freddie Mercury, Metallica take a major leap in the chart this week, as Nothing Else Matters soars from number 188 to number 12 from their self-titled gold album, which also experiences a major resurgence re-entering the chart, some nine months after it was originally released last summer.

**26 KIM WILDE:** Love Is Holy, MCA. Now 31, this is Kim's 26th hit. Her score of two dozen solo hits is inferior only to those of Shirley Bassey and Petula Clark among British women. Love Is Holy is already Kim's biggest hit since 1989 — none of her last three singles reached the top 40 — and was written by the team of Rick Nowels and Ellen Shipley, whose joint songwriting skills have previously benefited both Belinda Carlisle and Stevie Nicks.



**47 DOUBLE YOU?":** Please Don't Go, ZYX. "It's not illegal, but it is unethical" — that's the opinion of ZYX sales and promotions manager Alex Gold on the rival cover version of Please Don't Go by K.W.S. To Recap: K.W.S.'s record label Network approached ZYX to license Double You?; the version of Please Don't Go, but were turned down. They subsequently released K.W.S.'s quickfire replication, thus earning ZYX's wrath. Pinnacle is in the middle of the row, being direct distributors of the K.W.S. single, and also sharing in the Double You? record via their deal with

Revolver. For the record, Double You? is a recording alias for Willie Morales, a 26-year-old Aggie-Italian. Please Don't Go is his first hit, and he is currently working on a debut album.

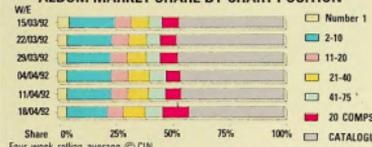
**49 JAM & SPOON:** Tales From A Dance-ographic Ocean, R&S. Improving R&S's enviable record to 11 Top 75's entrance from 11 releases. Jam & Spoon are Germans Markus Loeffel and Rolfe Ellmer. The unusual name they use for this three-track EP (lead track: Stells) is an amalgam of Rolfe's studio monicker (Jam) and a literal translation of Loeffel's surname. Even though the record debuts at number 49 on the Top 75 and at number 5 on the dance chart, it has fared less well than had been hoped by R&S's UK sponsors Rhythm King, who have already cleared the single, which they threaten to re-issue with new mixes from Mobey.

## UPDATE

### SALES

Index of unit sales. 100=weekly average in 1991	Last week	This week	% diff	This week last year % diff
Albums	101	78	-23	+18
Singles	98	84	-14	-6
Music Video	91	71	-22	+30

### ALBUM MARKET SHARE BY CHART POSITION



### EVERGREENS

1 LEGEND Bob Marley (Toll Gang)	315	6 FROM A SPARK TO A FLAME Chris De Burgh (A&M)	101
2 THE JOSHUA TREE (U2 Island)	227	7 BEVERLY CRAVEN (Epic)	58
3 YESTERDAY ONCE MORE Carpenters (A&M)	109	8 OUT OF TIME REM (Warner Bros)	58
4 EVERY BREATH YOU TAKE—THE SINGLES Police (A&M)	264	9 GREAT HITS Queen (Parlophone)	465
5 RECKLESS Bryan Adams (A&M)	316	10 THE WHITE ROOM KLF (KLF Comms)	59

Compiled by ERA from Gallup data. Albums must have appeared in Top 200 albums charts for at least 52 weeks. Sales period: March 23 to April 18, 1992.

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—Al Teller, Chairman, MCA Music Group

"If people will pay to see a video one time they'll certainly go out to buy the record"  
—Tom Silverman, Chairman, Tommy Boy Records

"The feedback from them is tremendous"  
—John Barbus, Senior Vice President, PolyGram Label Group

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MEETING THE DEMANDS OF THE MUSIC INDUSTRY

# NEW RELEASES

Album Releases for May 1992-8 May 1992: 209  
 Year Dates: 3255

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

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT		
							1	2	3	
BUFFALO TON	BUFFALO TON MEGALOMANIA	CD	MOC 1066	12.95 (14ft)		Rock	—	—	—	The next big thing?
CATERMILUS	THE LIVE ALOUD BIG CAT	CD	1-90-166	ZNRH 1946 / CHR 1948 (E)		Rock	—	—	—	Top 10 rubber stamp
POD	POWERDROPPING VOLO VOLO COLUMBIA	CD	468322 / SAC 468734 / SAC 468735 (SM)			Rock	—	—	—	Indie tracks on the rise
SLAUGHTER THE WILD LIFE CHRYSLERS	CD	CCD 1951 / MC ZCHR 1914 / CHR 1911 (E)				Rock	—	—	—	Massive selling US retailer in search for UK success
SWING OUT SIXTER	GET IN TOUCH WITH YOURSELF FONTANA	CD	512242 / SAC 512244 / SAC 512241	19.95 (19.95) 35.25 (35.25)		Rock	—	—	—	Don't panic about this
WALTER	ANY AFFAIRS OF THE HEART MCA	CD	MS955 / MCAC 10939 / LP SAC 11555 (M)	11.95 (11.95)		Dance	—	—	—	Dance disc to catch its

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTION	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTION	CATEGORY	
ALBANY	32ND MEGALOMANIA PARLOPHONE	CD	CDPS 258		BMG	Rock	ARTIST QUARTER	STRENGTH THROUGH UNITY	DEUTSCHE GRAMMOPHON	CD	435 882		Classical	
ALNY	BAR AND ANNY'S DUB SIDE LAMKA	CD	AV 483CD		Reggae	Rock	LAYERS	ANY PLEASURES TAKERS	CD	201882 / CD 2			Jazz	
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LEGGEDOWN	LEASONS YOU'VE TAKEN	CD	321882 / CD 2			Jazz	
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LLOYD	CHERRY NOTES FROM BIR SUR ELM	CD	511992 / SAC 511993	14.95 (20.95)		R&B	
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LOOKS	JUST ONE ALONE	CD	2002 2028 / CD 2			Rock	
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LUNCEFORD	ANY ORCHESTRA RHYTHM IS OUR BUSINESS	AVS LIVING ERM	CD	CDJAL 5091			Rock
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LURKERS	THE LIVE IN BERLIN	EMERSON	CD	IREM 0193 (5.50)			Rock
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LYTELTON	HUMPHREYS & BAKER BELT AT SUNDOWN	EMERSON	CD	CGD20 027 / MC ZCLG 027			Rock
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LYTELTON	HUMPHREYS & BAKER BELT AT SUNDOWN	EMERSON	CD	CGD20 027 / MC ZCLG 027			Rock
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LYTELTON	HUMPHREYS & BAKER BELT AT SUNDOWN	EMERSON	CD	CGD20 027 / MC ZCLG 027			Rock
ANDY	BOUNCE ANDY ANDY'S LAMKA	CD	AV 483CD		Reggae	Rock	LYTELTON	HUMPHREYS & BAKER BELT AT SUNDOWN	EMERSON	CD	CGD20 027 / MC ZCLG 027			Rock
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**MAKING MUSIC** **CARTER USM**

BRITAIN'S BIGGEST MUSICIANS' MAGAZINE MAY 1992 INSIDE NO 74

**def leppard**  
COULD HAPPEN TO ANYONE

**managing dire straits**  
inside the mind of an A&R man

**INSIDE:** CHORDS THAT ATE THE WORLD • FIXING ROOM ACOUSTICS • PRACTICE PADS  
• BUYING GUITARS ON A BUDGET • MUSIC ON THE PC • **REVIEWS:** ZOOM 9000 GTR-FX •  
CHARVEL BASS • PATRICK EGGLE SIX STRING **WIN** AKG MIKES AND SEE THE CURE

Making Music is Britain's most popular musicians' magazine. Its current UK circulation is 56,858 - not far short of Melody Maker's. Making Music readers are young, gigging musicians, who spend a fortune on albums, CDs and tapes. And you can't reach them through any other magazine.

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Did you ever know a musician with a *small* record collection?

# TOP 25 SINGLES

## THE OFFICIAL music week CHART

MUSIC WEEK CHART

This Week	Last Week	Title	Artist (Producer) Publisher
1	1	<b>DEEPLY DIPPY</b>	Right Said Fred (Tommy D'Hara) Run
2	3	<b>ON A RAGGA TIP</b>	SJ (Sigmund) Loni Westbury/Momentum
3	5	<b>TEMPLE OF LOVE (1992)</b>	Sisters Of Mercy (Ediwhi) EMI
4	2	<b>THE DAYS OF PEARLY SPENCER</b>	Mary McCormack (Vivian) BMG
5	4	<b>SAVE THE BEST FOR LAST</b>	Vanessa Williams (Thomas) WC/Virgin/PolyGram
6	6	<b>YOU'RE ALL THAT MATTERS TO ME</b>	Curtis Stigers (Ballard) Hit/Ron/Rodriguez/Sony
7	2	<b>THE ONLY LIVING BOY IN NEW CROSS</b>	Carters (USA) Carters/Pennell/Island
8	9	<b>IN THE CLOSET</b>	Michael Jackson and Mystery Girl (Riley) Jackson/Warner/Bosco
9	10	<b>PLEASE DON'T GO</b>	KWS (John/Williams) S&W
10	7	<b>YOU</b>	Tea Set (Hogwood/Bozzini/Hermes) Sony
11	14	<b>FINER FEELINGS</b>	Kyle Minogue (Stock/Waterman) All Boys
12	NEW	<b>NOTHING ELSE IS</b>	Monica (Rockefeller) Atlantic/Capitol/Crossing Death
13	2	<b>BE QUICK OR BE DEAD</b>	Ivan Miles (Beitch/Harris) Zomba
14	6	<b>IT'S WITH YOU</b>	Mr Big (Esoni) EMI
15	24	<b>HANG ON IN THERE BABY</b>	Carole King (David) Atlantic/Warner
16	12	<b>VIVA LAS VEGAS</b>	Zee Top (Hani) Elvis Presley/Carlin
17	NEW	<b>SONG FOR LOVE</b>	Extreme (Hageman) Jive/Metal/Almo
18	NEW	<b>UNEXPLAINED EP</b>	EMF (Lizard/Denchi) WEA
19	5	<b>STAY @</b>	London (LON) 314 LONCS 314/OCD 314/P Shakespears Sister (Thomas/Moulden/Shakespears Sister) EMI/Island/BMG
20	22	<b>SO RIGHT</b>	L. Ron (L) L. Ron (L) Deconstruct on/Palpatone (L) R/BMG
21	26	<b>ONE STEP OUT OF TIME</b>	Michael Ball
22	11	<b>EVAPOR 8</b>	Alten B/PF Arnold (Archer/Pest) Kool Kat/Virgin/Zomba
23	NEW	<b>WORKAHOLIC</b>	2 Unlimited (Wardner/DeCoster) MCA
24	NEW	<b>REMEDY</b>	Del American (DEFA) NI-DE/ARC 1405/DE/141/P Black Crows (Draboulakis/Black Crows) Enough To Contend With
25	3	<b>ULTIMATE TRUNK FUNK (EP)</b>	Brand New Heavies (Brand New Heavies) London/EC
26	NEW	<b>LOVE IS HOLY</b>	Kim Wilde (Newells/Future Future/Shipman) Virgin
27	13	<b>JOY</b>	Soul II Soul (Jazzie B) Jazzie B/Soul II Soul/Ten/Ten
28	16	<b>HOLD ON MY HEART</b>	Genesis (Genesis) Genui/Collins/Rutherford/H4S/Ron
29	4	<b>TIRE OF BEING ALONE</b>	Texas (Texas) McDonald/Burlington
30	21	<b>PRETEND WE'RE DEAD</b>	L.V. (L.V.) Drop Top/Virgin
31	15	<b>FINALLY</b>	Cr Co (Coco) (Delgado) Jackson/Cop Con
32	17	<b>MAKE IT HAPPEN</b>	Marsha Carey (Lole/Clivules/Carey) Sony/Columbia/Cloves/Virgin
33	20	<b>DO YOU WANT IT RIGHT NOW</b>	Degrees Of Motion (Heat Bit) London/Virgin
34	24	<b>NEVER AGAIN</b>	Mission (Mission) The Mission/BMG
35	NEW	<b>WEEKENDER</b>	Flowered Up (Langer) EMI
36	27	<b>AM I THE SAME GIRL</b>	Smoochy G (Smoochy G) RCA
37	6	<b>LET'S GET ROCKED</b>	Budjazz/Riffa (Dovey) 102/EMI 1

This Week	Last Week	Title	Artist (Producer) Publisher
38	NEW	<b>EVERYWHERE I GO</b>	EVERYWHERE I GO (Paul/Di) Hipnotic
39	18	<b>WHY</b>	Anne Lennox (Lynn) La Lennox/BMG
40	39	<b>TAKE ME</b>	Deacon (Frequency) Blind/Momentum
41	NEW	<b>THRILL ME</b>	Simply Red (Levine/Hucknall) EMI
42	40	<b>HOUSE OF FUN</b>	Madness (Langer/Winstanley) EMI
43	31	<b>COULD WE BEEN YOU</b>	Cher (Jacks) Jive/MCA
44	23	<b>INJECTED WITH A POISON/FREE...</b>	Praga Khan (astounding Jade & U) (MNO) Proton
45	NEW	<b>FEEL</b>	House Of Love (Livesey) EMI
46	25	<b>TAKE MY ADVICE</b>	Kym Sims (Hartley) Sony
47	25	<b>PLEASE DON'T GO</b>	Double You? (Robby) Productions/S&W
48	NEW	<b>HIGHER GROUND</b>	Janet (MacDonald) Ronda
49	NEW	<b>TALKS FROM A DANCEOGRAPHIC OCEAN</b>	Jam & Spoon LAM & Spoon/BMG/EC
50	28	<b>TIME TO MAKE YOU MINE</b>	Lisa Stansfield (Cavanaugh/Morris) Big Life
51	4	<b>YOUR SONG/BROKEN ARROW</b>	Red Stearns (Lester) London/Warner/PolyGram/EMI
52	NEW	<b>IT'S JUST A FEELING</b>	Terrorize (Imort) EMI
53	23	<b>START TOUCHERS</b>	Digital Underground (DUG) 101/EP Digital Underground (DUG) 101/EP
54	36	<b>TWISTERELLA</b>	Ride (Moulden) EMI
55	46	<b>MAKE ME SMILE (COME UP AND SEE ME)</b>	Make (1/Minute) Musical Moments/Andy Bell/Sony
56	73	<b>GET A LIFE</b>	Julian Lennon (Emi) Charisma/Virgin/Gunme Baye MCA
57	35	<b>EVEN FLOW</b>	Pearl Jam (Pearl Jam/Parashar) PolyGram
58	34	<b>BREATH OF LIFE</b>	Erasme (Phillips) Musical Moments/Andy Bell/Sony
59	NEW	<b>ELEVATION</b>	React (1/2) React (1/2) GTO/EC/W V
60	38	<b>YOUR LOVE IS LIFTING ME</b>	Nomad (Rochford) Sarah
61	NEW	<b>THE MAJESTY OF ROCK</b>	Sinful Top (Victorian) MCA
62	38	<b>SOMEDAY</b>	M People with Heather Small (M People) Hearst/MCA
63	12	<b>TEARS IN HEAVEN</b>	Eric Clapton (Neilman) W/Ronda
64	NEW	<b>NIGHTMARE</b>	Kat (Lennon) (Ed) Unknown/Warrior/Virgin
65	43	<b>THE DISAPPOINTED</b>	XTC (Duguid) Virgin
66	28	<b>(I WANT TO BE) ELECTED</b>	Neil Breen & Similar Campaign (Bee) Bruce Dickinson (Tangeranged) EMI
67	62	<b>COOL FOR CATS</b>	Squeeze (Hood/Smeaton) Ronda
68	62	<b>LET'S GOVING ME</b>	Bomb (The) Simons (Vain) Warner
69	NEW	<b>NO WAY OUT</b>	Francoise Zappa (Lentini) All Boys
70	47	<b>HOLD IT DOWN</b>	The Senseless Things (Lezzard) The Senseless Things/W V
71	NEW	<b>BAD MOON RISING</b>	Credence Clearwater Revival (Fogerty) Jondora
72	4	<b>SEPARATE TABLES</b>	Chris De Burgh (Harris) Ronda
73	2	<b>THE PRESSURE PT 1</b>	Sounds Of Blackness (Hines/Jam/Lewis) EMI
74	3	<b>THAT LOVING FEELING</b>	Concha (P) Concha (P) Concha (P)
75	6	<b>EXPRESSION</b>	Salt 'N' Pepa (Salt) New Cap/All Boys

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76	11	<b>FEEL</b>	House Of Love (Livesey) EMI
77	12	<b>TAKE MY ADVICE</b>	Kym Sims (Hartley) Sony
78	13	<b>PLEASE DON'T GO</b>	Double You? (Robby) Productions/S&W
79	14	<b>HIGHER GROUND</b>	Janet (MacDonald) Ronda
80	15	<b>TALKS FROM A DANCEOGRAPHIC OCEAN</b>	Jam & Spoon LAM & Spoon/BMG/EC
81	16	<b>TIME TO MAKE YOU MINE</b>	Lisa Stansfield (Cavanaugh/Morris) Big Life
82	17	<b>YOUR SONG/BROKEN ARROW</b>	Red Stearns (Lester) London/Warner/PolyGram/EMI
83	18	<b>IT'S JUST A FEELING</b>	Terrorize (Imort) EMI
84	19	<b>START TOUCHERS</b>	Digital Underground (DUG) 101/EP Digital Underground (DUG) 101/EP
85	20	<b>TWISTERELLA</b>	Ride (Moulden) EMI
86	21	<b>MAKE ME SMILE (COME UP AND SEE ME)</b>	Make (1/Minute) Musical Moments/Andy Bell/Sony
87	22	<b>GET A LIFE</b>	Julian Lennon (Emi) Charisma/Virgin/Gunme Baye MCA
88	23	<b>EVEN FLOW</b>	Pearl Jam (Pearl Jam/Parashar) PolyGram
89	24	<b>BREATH OF LIFE</b>	Erasme (Phillips) Musical Moments/Andy Bell/Sony
90	25	<b>ELEVATION</b>	React (1/2) React (1/2) GTO/EC/W V
91	26	<b>YOUR LOVE IS LIFTING ME</b>	Nomad (Rochford) Sarah
92	27	<b>THE MAJESTY OF ROCK</b>	Sinful Top (Victorian) MCA
93	28	<b>SOMEDAY</b>	M People with Heather Small (M People) Hearst/MCA
94	29	<b>TEARS IN HEAVEN</b>	Eric Clapton (Neilman) W/Ronda
95	30	<b>NIGHTMARE</b>	Kat (Lennon) (Ed) Unknown/Warrior/Virgin
96	31	<b>THE DISAPPOINTED</b>	XTC (Duguid) Virgin
97	32	<b>(I WANT TO BE) ELECTED</b>	Neil Breen & Similar Campaign (Bee) Bruce Dickinson (Tangeranged) EMI
98	33	<b>COOL FOR CATS</b>	Squeeze (Hood/Smeaton) Ronda
99	34	<b>LET'S GOVING ME</b>	Bomb (The) Simons (Vain) Warner
100	35	<b>NO WAY OUT</b>	Francoise Zappa (Lentini) All Boys
101	36	<b>HOLD IT DOWN</b>	The Senseless Things (Lezzard) The Senseless Things/W V
102	37	<b>BAD MOON RISING</b>	Credence Clearwater Revival (Fogerty) Jondora
103	38	<b>SEPARATE TABLES</b>	Chris De Burgh (Harris) Ronda
104	39	<b>THE PRESSURE PT 1</b>	Sounds Of Blackness (Hines/Jam/Lewis) EMI
105	40	<b>THAT LOVING FEELING</b>	Concha (P) Concha (P) Concha (P)
106	41	<b>EXPRESSION</b>	Salt 'N' Pepa (Salt) New Cap/All Boys

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108	43	<b>TAKE MY ADVICE</b>	Kym Sims (Hartley) Sony
109	44	<b>PLEASE DON'T GO</b>	Double You? (Robby) Productions/S&W
110	45	<b>HIGHER GROUND</b>	Janet (MacDonald) Ronda
111	46	<b>TALKS FROM A DANCEOGRAPHIC OCEAN</b>	Jam & Spoon LAM & Spoon/BMG/EC
112	47	<b>TIME TO MAKE YOU MINE</b>	Lisa Stansfield (Cavanaugh/Morris) Big Life
113	48	<b>YOUR SONG/BROKEN ARROW</b>	Red Stearns (Lester) London/Warner/PolyGram/EMI
114	49	<b>IT'S JUST A FEELING</b>	Terrorize (Imort) EMI
115	50	<b>START TOUCHERS</b>	Digital Underground (DUG) 101/EP Digital Underground (DUG) 101/EP
116	51	<b>TWISTERELLA</b>	Ride (Moulden) EMI
117	52	<b>MAKE ME SMILE (COME UP AND SEE ME)</b>	Make (1/Minute) Musical Moments/Andy Bell/Sony
118	53	<b>GET A LIFE</b>	Julian Lennon (Emi) Charisma/Virgin/Gunme Baye MCA
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123	58	<b>THE MAJESTY OF ROCK</b>	Sinful Top (Victorian) MCA
124	59	<b>SOMEDAY</b>	M People with Heather Small (M People) Hearst/MCA
125	60	<b>TEARS IN HEAVEN</b>	Eric Clapton (Neilman) W/Ronda
126	61	<b>NIGHTMARE</b>	Kat (Lennon) (Ed) Unknown/Warrior/Virgin
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129	64	<b>COOL FOR CATS</b>	Squeeze (Hood/Smeaton) Ronda
130	65	<b>LET'S GOVING ME</b>	Bomb (The) Simons (Vain) Warner
131	66	<b>NO WAY OUT</b>	Francoise Zappa (Lentini) All Boys
132	67	<b>HOLD IT DOWN</b>	The Senseless Things (Lezzard) The Senseless Things/W V
133	68	<b>BAD MOON RISING</b>	Credence Clearwater Revival (Fogerty) Jondora
134	69	<b>SEPARATE TABLES</b>	Chris De Burgh (Harris) Ronda
135	70	<b>THE PRESSURE PT 1</b>	Sounds Of Blackness (Hines/Jam/Lewis) EMI
136	71	<b>THAT LOVING FEELING</b>	Concha (P) Concha (P) Concha (P)
137	72	<b>EXPRESSION</b>	Salt 'N' Pepa (Salt) New Cap/All Boys

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As used by Top Of The Pops and Radio One

### THE SISTERS OF MERCY TEMPLE OF LOVE (1992) TOUCHED BY THE HAND OF OFRA HAZA



# TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Capital FM	26	DO NOT PASS ME BY	Hammer	Capital	Penne FM
2	DEEPLY DIPPY	Rhigai Said Frod	Tag	Clyde One FM	27	HANG ON TO THIS BABY	Cannery	RCA	Children Network
3	YOU'RE ALL THAT MATTERS TO ME	Curis Stagers	Arista	Capital FM	28	STAY	Shakespeare's Sister	London	Children Network
4	THE DAYS OF PEARLY SPENCER	Marc Almond	Sony Bizarre	Children Network	29	WIND OF BEING ALONE	Various	Mercury	Capital FM
5	AM I THE SAME GIRL	Saving Out Sister	Ferrara	Children Network	30	THEY'RE CRYING NOW	Randy Crawford	Warner Bros	Essex
6	TO BE WITH YOU	Mr Big	Atlantic	Power FM	31	NEVER STOP	Brand New Heavies	Mer	Children Network
7	GET A LIFE	Juan Lennon	Ten	Children Network	32	GET A LIFE	Juan Lennon	Virgin	Clyde One FM
8	VIVA LAS VEGAS 22	Tap	Warner Bros	Piccadilly Key 103 FM	33	LIFT ME UP	Howard Jones	East West	City
9	HOLD ON MY HEART	Gonness	Virgin	Piccadilly Key 103 FM	34	DO YOU WANT IT RIGHT NOW	Degrees Of Motion	Mer	Children Network
10	YOU Ten Sharp		Columbia	Clyde One FM	35	LOVE CRIME	The Cygnets Reg	Protocal	Piccadilly Key 103 FM
11	FINALLY Ce Ce Peniston		ASW	Children Network	36	LIFE OF RILEY	Lightning Seeds	Virgin	Power FM
12	WHY	Amie Lennox	RCA	Clyde One FM	37	PALE RED	Jerry Burns	Columbia	Piccadilly Key 103 FM
13	TAKE MY ADVICE	Kym Sims	Atco	Children Network	38	THE ONLY LIVING BOY IN NEW CROSS	Can't Be Untouched Sa Machine	Big Cat	Fourth FM
14	YOUR SONG	Rod Stewart	Mercury	Clyde One FM	39	HALLELUJAH '92	Ince	Ten	Invicta FM
15	THRILL ME	Simply Red	East West	Children Network	40	HOUSE OF FUN	Madness	Virgin	Piccadilly Key 103 FM
16	IN THE CLOSET	Michael Jackson	Epic	Children Network	41	SOMEDAY	M People	Deconstruction	Invicta FM
17	COULDBEEN BEEN YOU	Cher	Geffen	Clyde One FM	42	LOVE MAKES THE WORLD GO ROUND	Don E	HRB-way	Piccadilly Key 103 FM
18	BREATH OF LIFE	Essence	Mer	Piccadilly Key 103 FM	43	DIVINE THING	Snap Dragone	Big Life	Power FM
19	MONKEY DONT TAKE 2 NIGHT	Prince	Fantasy Park	Power FM	44	HUMAN TOUCH	Brave Springfield	Columbia	Power FM
20	FINER FEELINGS	Kyrie Minogue	PWL International	Children Network	45	FEEL	House Of Love	Fonitana	Fourth FM
21	TIME TO MAKE YOU MINE	Los Stanzell	Arista	Children Network	46	YOUR LOVE IS LIFTING ME	Nomad	Ramstar	Road Dragon
22	LET'S GET ROCKED	Del Leppard	Bludgeon Riffola	Power FM	47	SONG FOR LOVE	Estimate	ASW	Clyde One FM
23	LOVE IS HOLY	Kim Wilde	MCA	Capital FM	48	MAKE IT WITH YOU	The Passendos	Columbia	Clyde One FM
24	MAKE IT HAPPEN	Manah Caray	Columbia	Children Network	49	TEMPLE OF LOVE (1982) - TOUCHED BY OFRA HAZRA	Sisters Dr Mercy	Merchil Release	Fourth FM
25	THE DISAPPOINTED	XTC	Virgin	Red Rose Rock FM	50	TWISTERELLA	Rae	Creation	BBC Radio 1

© Copyright ERA. Compiled using BBC Radio and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing BR stations. Station weights are based on total listening hours as calculated by JCRAR.

## TOP 10 BREAKERS

Rank	Title	Artist	Label
1	ALWAYS THE LAST TO KNOW	Del Amick	ASW
2	DO IT TO ME	Lorel Roth	Motown
3	STAY WITH ME	John O'Kane	Cercia
4	HAZARD	Richard Marx	Capitol
5	WALKING ON BROKEN GLASS	Annie Lennox	RCA
6	REAL MAN	Bruce Springsteen	Columbia
7	DOMINO MAN	Beautiful South	Get Discs
8	WEEKENDER	Flowerdip Up	Heavenly
9	GETTING THROUGH	EMF	Parlophone
10	STORY OF THE BLUES	Gary Moore	Virgin

The following records are outside the Top 50 Airplay Chart and do not appear on last week's CHART Top 50 singles table. Circle figures in brackets in record titles.

## REGIONAL CHOICE

Rank	Title	Artist	Station
1	SECRETS	Sophie Lawrence	Fax
2	MORSE (HE'S A MYSTERY TO ME)	Colex 7	Fox FM
3	WINTER	Ten Amos	Signal
4	WHAT BECOMES OF THE BROKEN HEARTED	Paul Young	Mercury
5	NO FRONTIERS	Myra Bock	Downtown
6	THERE I GO AGAIN	Power Of Dreams	Coal FM
7	57 CHANNELS	Bruce Springsteen	Downtown
8	TAKE ME HIGHER	Enrage	Downtown
9	LOVE ME	The Southmenans	Coal FM
10	LOCO ENCOUNTERS	Bosnia	Coal FM

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: **IN THE CLOSET** Michael Jackson (Epic)

1	Red Dragon	6	Invicta FM
2	NorthSound	7	Capital FM
3	BBC Radio 1	8	Essex
4	Children Network	9	City
5	Forth FM	10	Fox FM

Stations showing most play for selected title.

**THIS WEEK'S CONTRIBUTORS:**  
 AVE FM: BRMB FM, Capital FM, City, Clyde One FM, Coal FM, County Sound Network, Delta, Downtown, Essex, Fox FM, Fox FM, Heartbeat, Children Network, Invicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Ten, Ten, UK FM, 210 FM. This represents 88.3% of total play for this listening in the UK.

## US TOP 50 SINGLES

Rank	Title	Artist	Label
1	JUMP	Kiss Kiss	Ruffhouse
2	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
3	TEARS IN HEAVEN	Eric Clapton	Reprise
4	BOHEMIAN RHAPSODY	Queen	Hollywood
5	MY LOVIN' (PART 2)	En Vogue	Atco
6	AIN'T 2 PROUD 2 BEP, TLC		LaFace
7	MAKE IT HAPPEN	Manah Caray	Columbia
8	LIVE AND LEARN	Jay Public	Columbia
9	EVERYTHING ABOUT YOU	Ugly Kid Joe	Sirius
10	HAZARD	Richard Marx	Capitol
11	MASTERSPIECE	Adams Star	Reprise
12	IN THE BROOD	Red Hot Chili Peppers	Warner Bros
13	ONE	U2	Island
14	BEAUTY AND THE BEAST	Carina Dan & Public Enemy	Profile
15	BREAKIN' MY HEART	L.M. Diment	Perspectives
16	EVERYTHING CHANGES	Cathy Toussaint	Rouman
17	THOUGHT I'D DIED	Bryan Adams	A&M
18	LET'S GET ROCKED	Del Leppard	Mercury
19	I CAN'T DANCE	Genesis	Atlantic
20	HUMAN TOUCH	Bruce Springsteen	Columbia
21	WILL YOU MARRY ME?	Perez Hilton	Captive
22	I'M THE ONE YOU NEED	Jody Watley	MCA
23	REMEMBER THE TIME	Michael Jackson	Epic
24	WE GOT A LOVE THANG	Ce Ce Peniston	A&M
25	I'M TOO SEXY	Rhigai Said Frod	Charisma
26	IN THE CLOSET	Michael Jackson	Epic
27	TO BE WITH YOU	Mr Big	Atlantic
28	MONKEY DONT TAKE 2 NIGHT	Prince & The NPG Rhythm Nation	Arista
29	GOOD FOR YOU	Any Grand	A&M
30	TAXI TIME	Chris Walker	Pendulum
31	BABY GOT BACK	Mr. Slick 'N' Mr. D	Del American
32	COME AS YOU ARE	Nirvana	DGC
33	NU NU	Lizell Townsend	Mercury
34	NOTHING ELSE MATTERS	Manalicia	Elektra
35	THINKING BACK	Color Me Badd	Giant
36	I LOVE YOUR SMILE	Shed	Motown
37	DAMNI I WISH I WAS	Sophie B Hawkins	Columbia
38	JUST DREAM AND ANIENT	The Fulltime Wytch	Arista
39	TENNESSEE	Arrested Development	Chryslis
40	MAMA, I'M COMING HOME	Dave Navarro	Epic
41	JUST TAKE MY HEART	Mr Big	Atlantic
42	HIGH	The Cars	Fiction
43	ALL 4 LOVE	Color Me Badd	Giant
44	MISSING YOU NOW	Michael Bolton	Columbia
45	SMELLS LIKE MY MAMA	Wendal Al Yankovic	Scott Bros
46	YOU THINK YOU KNOW HER	Chase & Status	SRC
47	DON'T BE AFRAID	Aunnn Hill	Soul
48	COME & TALK TO ME	Jedrick	Uptown
49	PLEASE DON'T GO	Boyz II Men	Motown
50	FINALLY	Ce Ce Peniston	A&M

Charts courtesy Billboard, 2 May 1992. A&M Arrows are awarded to those products demonstrating the greatest airplay and sales gain.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ADRENALIZE	Del Leppard	Mercury
2	TOTALLY KROSSED OUT	Kiss Kiss	Ruffhouse
3	HUMAN TOUCH	Bruce Springsteen	Columbia
4	WAYNE'S WORLD (OST)	Various	Reprise
5	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
6	WYNNONA	Wynonna	Carb
7	NEVERMIND	Nirvana	DGC
8	ROPIN' THE WIND	Garth Brooks	Capitol
9	AS UGLY AS THEY WANT TO BE	Ugly Kid Joe	Sirius
10	ACHTUNG BABY	U2	Island
11	LUCKY TOWN	Bruce Springsteen	Columbia
12	FUNKY DIVAS	En Vogue	Atco
13	CLASSIC QUEEN	Queen	Hollywood
14	NO FENCES	Garth Brooks	Capitol
15	METALLICA	Metallica	Elektra
16	WE CAN'T DANCE	Genesis	Atlantic
17	LUCK OF THE DRAW	Bonnie Raitt	Capitol
18	TEN	Pearl Jam	Epic
19	THE LOVE AND	Michael Bolton	Columbia
20	THE COMFORT ZONE	Vanessa Williams	Wing
21	GREATEST HITS, 22	Tap	Warner Bros
22	DANGEROUS	Michael Jackson	Epic
23	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M
24	OFF THE DEEP END	Wendal Al Yankovic	Scott Bros
25	COOLEYHIGHARMONY	Boyz II Men	Motown
26	BEAUTY & THE BEAST (OST)	Various	Walt Disney
27	TOO LIGHT TO QUIT	Hammer	Capitol
28	LEAN INTO IT	Mr Big	Atlantic
29	EMOTIONS	Mariah Carey	Columbia
30	MACK DADDY	Sir Mix-A-Lot	Def America
31	C.M.B.	Color Me Badd	Giant
32	SHEPHERD MOONS	Einy	Rouman
33	UNFORGETTABLE	Natalie Cole	Electra
34	HAVE IN MOTION	Any Grand	A&M
35	RUSH STREET	Richard Marx	Capitol
36	RUSH (OST)	Various	Reprise
37	CYPRESS HILL	Cypress Hill	Ruffhouse
38	GARTH BROOKS	Garth Brooks	Capitol
39	A WOLF IN SHEEP'S CLOTHING	Buck Sheep	Mercury
40	FOREVER MY LADY	Joselyne	MCA
41	NO MORE TEARS	Dave Navarro	Epic
42	BODY COUNT	Bodycount	LaFace
43	OOOOOOHHH... ON THE TLC	TLC	Sirius
44	DARE TO DREAM	Yanni	Private Music
45	NEVER ENOUGH	Messia Etheredge	Island
46	EMPIRE	Oceanhorn	EMM
47	NAUGHTY BY NATURE	Naughty By Nature	Torony
48	FOR MY BROKEN HEART	Reba McEntire	Capitol
49	PAST THE POINT OF RESCUE	Kid Creolin	Carb
50	DIAMONDS & PEARLS	Prince & The NPG	Paisley Park

UK acts are UK signed acts.

# RECORD MIRROR

## DANCE UPDATE

2 MAY 1992  
FREE WITH **music week**

### FORCED OFF THE ROAD

The sales team that helped break some of dance's biggest gross over acts has been forced off the road by dwindling business.

In a shift that mirrors changes in the whole dance market, most of its business has gone to a strike force renowned for one-off hits from underground roots.

Dave Fagence's Contact

Promotions has taken all 13 reps off the road after losing its account with Virgin, its subsidiary Circa, and the independent Big Life.

"When we lost the Virgin business that was a big amount of money to make up," says Fagence.

Rising promotions and sales force 3mv has taken over the Big

Life account and some Circa business. It is already working on acts such as Blue Pearl and the hotly-tipped Urbanized.

Last year 3mv won a lot of respect for its part in the success of "hits from nowhere" such as Oceanic's 'Insanity', Nomad's 'Devotion' and 'Sam Eternal' by KLF. It also handles Outer Rhythm product.

### LAFAYETTE VICTIM OF ARSONISTS

Police are hunting an arson gang after fire wrecked the office of dance specialist Lafayette Records.

The label is now operating from a temporary HQ while forensic experts and insurers assess the damage at its West London base.

Label manager Dave Howell had just begun to mail first promos of Red Sector's 'Deep EP' before fire struck, destroying the whole second batch. Several masters were also lost.

Lafayette's office is one floor above the HQ of its parent company Road Runner, which was completely gutted by the fire.

Last year Road Runner received threats of an arson attack over its links with US death metal act Decide.

"This is just a temporary glitch in the running of the label," says Howell, who plans to continue with the scheduled Red Sector release.

Lafayette was launched a year ago and made a name with underground hits such as DJ Tamsin's 'It's So Easy' and 'Magic Flute' by Bass Kruncher.

Howell can be contacted on 071 289 1021.

### UPFRONT SET FOR REVIVAL

Mahesh Bajaj is to relaunch his Upfront compilation series on the Orbital label.

The albums will take current hits as well as underground growers in an effort to increase each compilation's lifespan.

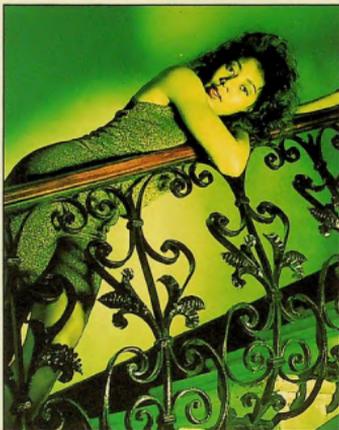
Bajaj also has plans for a series of albums compiled from white labels.

"I think there is definitely a gap between the TV-advertised commercial albums and the specialist hardcore collections," says Bajaj.

The first of the new Upfront series includes DOP's 'Groovy Beat', both current covers of KC's 'Please Don't Go' and the newly-promoted 'Higher' by Bajaj's own signing Boyzland.

Orbital plans to release an Upfront album every six weeks. Distribution is through Total/BMG.

The first Upfront album in May 1986 included the future number one smash 'Jack Your Body' and was one of two in the 11-album series to achieve sales of more than 60,000.



● BOYZLAND

## More with Sylvia Tella

NEW TOWN NEW TOWN NEW TOWN NEW TOWN

# Mr Big Stuff

NEW TOWN NEW TOWN NEW TOWN NEW TOWN



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**WELCOME BACK** A slamming hardcore release from new label Nunatak marks the return to the music business of Nigel Reveler. Although his surname suggests dedication to rave-like activities, Reveler pre-dates the Nineties phenomenon. The former boss of defunct distributor Pacific, he has put past troubles behind him to start his own label. "It's been a struggle," admits Reveler, whose attempt to launch a new distributor flopped last year. Now Reveler has teamed up with ex-Tam-Tam man Bernard Fanin for the new venture. Nunatak's debut release from Nitrus II, 'Kickin' Back', is noisy enough to grab some attention.

## JIVE JUMPS ABOARD THE CLUBSCENE BAND-WAGON

Scotland's well respected Clubscene magazine has teamed up with Jive Records in a push to break local talent into the dance charts.

The monthly magazine will act as an A&R base in a label venture that boosts its status as a focus of Scotland's dance scene.

The first single on Clubscene is by The Time Frequency, one of the country's leading techno acts (See People, p10). TTF's last vinyl outing, 'Futura', sold 6,000 copies on white label.

Forthcoming releases on the



BMG distributed label include singles by leading Scottish DJ Marc Smith, Ultrasonic and Suburban Delay.

"We want to show just how big and popular dance music is in Scotland," says Clubscene managing director, Bill Granger.

"We have so many great tapes sent in — now we can use them," he adds.

### MARIO-MAD

As more and more club cuts cash in on the video game craze, Nintendo this week



launches its Super Nintendo Entertainment System — complete with CD quality sound and digital stereo. First in was Beats International with 'Gameboy', then William Orbit sampled the Super Mario Land game on Bassomatic's last offering. But legions of Mario-mad musos are bouncing along behind. The Ambassadors Of Funk's 'Super Mario Land' features a certain MC Mario while underground label Ruff Quality's techno charmer 'Gonna Be' was apparently penned by the Mario Brothers themselves. But the company responsible for licensing the Nintendo name warns that such enthusiasm could be dangerous. A spokesperson for PSL reports an increase in sampling enquiries, and adds: "Any use of Nintendo trademarks in music have to be cleared."

- 1 **SAVE THE BEST FO**  
 2 **DEEPLY DIPPY**  
 3 **YOU'RE ALL THAT I**  
 4 **THE DAYS OF P**  
 5 **AM I THE SAME G**  
 6 **TO BE WITH YOU**  
 7 **JODY Soul II Soul**  
 8 **VIVA LAS VEGAS 2**  
 9 **HOLD ON MY HEA**  
 10 **YOU Ten Sharp**  
 11 **FINALLY Co Ce Pines**  
 12 **WHY Anne Lennox**  
 13 **TAKE MY ADVICE**  
 14 **YOUR SONG Red S**  
 15 **THRILL Me Simply R**  
 16 **IN THE CLOSET Mic**  
 17 **COULDO BEEN YE**  
 18 **BREATH OF LIFE E**  
 19 **MONEY DON'T MA**  
 20 **FINER FEELINGS Ky**  
 21 **TIME TO MAKE YO**  
 22 **LET'S GET ROCKED**  
 23 **LOVE IS HOLY Kim**  
 24 **MAKE IT HAPPEN I**  
 25 **THE DISAPPOINTEE**

Copyright ERA. Compiled using

### TOP 10 BR

- 1 **ALWAYS THE LAST**  
 2 **DO IT TO ME**  
 3 **STAY WITH ME**  
 4 **HAZARD**  
 5 **WALKING ON BROKE**  
 6 **REAL MAN**  
 7 **DOMINO MAN**  
 8 **WEEKENDER**  
 9 **GETTING THROUGH**  
 10 **STORY OF THE BLOOD**

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

### US TO

- 1 **JUMP King Kravo**  
 2 **SAVE THE BEST FOR**  
 3 **TEARS IN HEAVEN**  
 4 **BOHEMIAN RHAPS**  
 5 **MY LOVIN' YOUR**  
 6 **AINT 2 PROUD 2 B**  
 7 **MAKE IT HAPPEN**  
 8 **LIVE AND LEARN**  
 9 **EVERYTHING ABOUT**  
 10 **HAZARD Richard Mi**  
 11 **MASTERSPIECE, Aita**  
 12 **UNDER THE BRIDGE Red**  
 13 **001 One, U2**  
 14 **BEAUTY AND THE BEAST**  
 15 **BEAUTY MY HEART L**  
 16 **EVERYTHING CHANGE**  
 17 **THOUGHT I'D DIE**  
 18 **LET'S GET ROCKED, Def Leppard Mercury**  
 19 **I CAN'T TOUCH, Genesis Atlantic**  
 20 **HUMAN TOUCH, Blue Spirit Columbia**  
 21 **WILL YOU MARRY ME?, Paula Abdul Capitol**  
 22 **I'M THE ONE YOU NEED, Jody Watley MCA**  
 23 **REMEMBER THE TIME, Michael Jackson Epic**  
 24 **WE GOT TO LOVE, Right Out Co. Penetration A&M**  
 25 **LET IT GO TO SEVEN, Thelma Houston Charisma**



**BLUENOTE** You gotta hear Blue Note to dig Def Jam, runs the jazz label's slogan. And as if to prove it, Blue Break Beats provides a selection of the funkier moments from its lengthy past. It is a sampler-friendly collection of classics and in-demand deletions. Among the tracks are beats borrowed by Gang Starr (above), De La Soul and Ultramagnetic MCs — over to you transpoorters to pick them out! Though jazzers may moan about the plundering of their heritage by the hip hop generation, Blue Note makes no bones about the collection's purpose, billing it as a sampling "hotlist". So if you fancy a beat from Lonnie Smith's 'Move Your Hands' or Jimmy McGriff's 'Blue Juice', get hip to Blue Break Beats. And at £8.49 you won't have to mortgage the Roland 808 either.

### RAVE RAGE

Peter Bouncer, the singer who is about to bring East London regga-house label Shut Up & Dance its first hit, will not be raving this weekend. Though he can now be heard daily on Radio One singing 'Raving, I'm Raving', the nightclub doorman is part of a mass walk-out from one of the year's first major raves. DJ MAD says none of its acts billed to appear at World Party's Weekend World event in Yarmouth on May 1-3 were ever booked. But World Party insists the label has only pulled its acts at the last minute because of a dispute over payment. Shut Up & Dance, Peter Bouncer, Ragga Twins, Nicolette and MC Duke will not perform their planned PAs. And SUIJ is now advising ravers to seek refunds from promoters MDS. But Raymond Stephenson of MDS/World Party insists the £69-a-head event is sure to sell out with or without the Shut Up & Dance posse. "It's a shame they have decided they're not coming because we have always backed the regga-rave scene," says Stephenson.

### BIG APPLE

This summer's New Music Seminar is to dedicate more time than ever to dance music. As well as its showcases club nights and PAs, the New York convention has plans for 17 dance-related panels — 25% of the total. Topics under the spotlight will include rap on radio, the new techno boom and the changing role of independents. Also planned are specialist sessions for DJs and producers. The annual seminar due to be held on June 17-21, has yet to announce its PA and live show line-up.

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**ACID JAZZ**

- |   |  |   |
|---|--|---|
| 43 <b>ALL &amp; LOVE, Celer Me Badd</b> Giant             | 40 <b>TEN, Pearl Jam</b> Epic                            | 43 <b>000000HHH... ON THE TLC, TLC</b> LaFace                                       |
| 44 <b>MISSING YOU NOW, Michael Bolton</b> Columbia        | 41 <b>TIME, Love And</b> Columbia                        | 44 <b>DARE TO DREAM, Yanni</b> Private Music  |
| 45 <b>SUNSHINE LIKE MARIANA, Al Jarreau</b> Scott-Brooks  | 42 <b>THE COMFORT ZONE, Vanessa Williams</b> Wing        | 45 <b>NEVER ENOUGH, Melissa Etheridge</b> Island                                    |
| 46 <b>YOU THINK YOU KNOW HER, Cause &amp; Effect</b> Epic | 41 <b>GREATEST HITS, ZZ Top</b> Warner Bros              | 46 <b>EMPIRE, Queenyone</b> EM  |
| 47 <b>DON'T BE AFRAID, Aunna Hall</b> Soul                | 42 <b>DANGEROUS, Michael Jackson</b> Epic                | 47 <b>NAUGHTY BY NATURE, Naughty By Nature</b> Tommy Boy                            |
| 48 <b>COME &amp; TALK TO ME, Jodeci</b> Lightyear         | 43 <b>WAKING UP THE NEIGHBOURS, Bryan Adams</b> A&M      | 48 <b>FOR MY BROKEN HEART, Reba McEntire</b> MCA                                    |
| 49 <b>PLEASE DON'T GO, Boyz II Men</b> Motown             | 44 <b>OFF THE DEEP END, Ward 21 Jenkins</b> Scott-Brooks | 49 <b>PAST THE POINT OF RETURN, Hal Ketchum</b> Curb                                |
| 50 <b>FINALLY, Co Ce Peniston</b> A&M                     | 45 <b>COOLEYHIGHARMONY, Boyz II Men</b> Motown           | 50 <b>DIAMONDS &amp; PEARLS, Prince &amp; The New Power Generation</b> Paisley Park |

# Club

f o c u s



**Club** Jam Factory, Saturday night, 9pm to 2am at Le Palais, London Road, Sheffield.

**Capacity/PA/Special features** 1000/4-5K/distributes free fruit.

**Door policy** "There's no dress restriction although we keep Neanderthal Man out." — Anwar, co-promoter.

**Music policy** House dominates with hip hop and soul earlier in the evening. "We're mainly house although we're open minded and we'll play tracks like 'White Lines.'" — Anwar.

**DJs** Regular DJs — Dave Seaman, Ralph, Solid State, Anwar and Green. Guest DJs include Sasha, Justin Robertson, John Kelly.

**Spinning** Future Sound Of London 'Papua New Guinea'; DOP 'Rockin' To The Rhythm'; Rebel MC 'The Rich Ah Getting Richer'; Jimmy Polo 'Better Days' (Sasha Remix); Bump 'I'm Rushing'.

**DJ's view** "It's progressive, always full — there's never a bad week — and the people who run the club know what's going on and allow us to do our jobs. There's no restriction on the music we can play." — Dave Seaman.

**Promotions view** "The venue's huge with a nice centre space dancefloor and mirrored walls sheeted over. It's vibey. People stand on the ledges, do a uniform dance, and go wild. Dave Seaman and Anwar are terrific." — Wendy K, Talkin' Loud.

**Average ticket price** £6; £7 for PAs and bank holidays.



● DOP

## Nightlife 10

- | TW | LW   |                                     |                               |
|----|------|-------------------------------------|-------------------------------|
| 1  | NEW  | HELPLESS — Urbanized                | (Final Vinyl) (RCA)           |
| 2  | NEW  | TRUTH WILL SET YOU FREE — Peacetime | (Good Boy) (White label)      |
| 3  | (1)  | I'M RUSHING — Bump                  | (White label)                 |
| 4  | (9)  | VANILLA — Essence                   | (Emotive) (Tomato)            |
| 5  | (5)  | FEEL THE PIANO — Producers On Wax   | (Acid Jazz)                   |
| 6  | (7)  | VOL II — Pascal's Bongo Massive     | (White label) (Guerrilla)     |
| 7  | NEW  | LIFE IS A PROFOUND GAS — Sandals    | (Delicious Vinyl/4th + B way) |
| 8  | NEW  | DRIVES ME CRAZY — Outrage           |                               |
| 9  | NEW  | DON'T PANIC — Spooky                |                               |
| 10 | (10) | KEEP ME COMIN' — Kenyatta           |                               |



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

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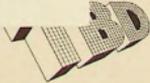
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E.

TRIBUTION



RM DANCE UPDATE 3

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# TO Shop

f o c u s



**Shop** 23rd Precinct, 23 Bath Street, Glasgow (3,500 sq ft).

**Specialist areas** Techno/house/garage; techno is the best seller. Lots of white labels and imports from the US, Belgium and Italy. Shop divided into three parts:

dance records in the front; merchandise, DJ decks, mixers, headphones in the middle; rock in the back. Worldwide mail order service, including newsletter covering Scottish scene.

**Manager's view** "The shop's been established for 17 years but since we took over three years ago we've made it even more specialist. We employ 12 staff and supply DJs throughout Scotland and in England too. We run a record label, 23rd Precinct Recordings. We've noticed the quality of demos we're getting is much better than last year." — Billy Kiltie, co-owner.

**Distributor's view** "I've been dealing with 23rd Precinct for years and it's not so much us selling to them, rather them buying from us — they know what they want. But if I say a record is good they'll take it on my recommendation." — Simon Drysdale, Greyhound Records.

**DJ's view** "They're really on the ball — each staff member has a different speciality. Billy chases things like one-offs and white labels. He gives me a bundle of things he thinks I'm interested in and I sort through and play them, which is easy as there are about five decks in the shop." — Bob Jeffries.

- 1 **SAVE THE BEST FO**
- 2 **DEEPLY DIPPY** Rhy
- 3 **YOU'RE ALL THAT**
- 4 **THE DAYS OF PEAL**
- 5 **AM I THE SAME G**
- 6 **TO BE WITH YOU I**
- 7 **JUDY Soul II Soul**
- 8 **VIVA LAS VEGAS Z**
- 9 **HOLD ON MY HEAR**
- 10 **YOU Ten Sharp**
- 11 **FINALLY Co Ce Pate**
- 12 **WHY Asia Lemosa**
- 13 **TAKE MY ADVICE I**
- 14 **YOUR SONG Rhy II**
- 15 **THRILL ME Simp II**
- 16 **IN THE CLOSET AII**
- 17 **COULD BE BEEN YE**
- 18 **BREATH OF LIFE E**
- 19 **MONEY DON'T MA**
- 20 **FINER FEELINGS Ky**
- 21 **IN TIME TO MAKE Y**
- 22 **LET'S GET ROCKED**
- 23 **LOVE IS HOLY Kim**
- 24 **MAKE IT HAPPEN**
- 25 **THE DISAPPOINTME**

## TOP 10 BR

- 1 **ALWAYS THE LAST**
- 2 **DO IT TO ME**
- 3 **STAY WITH ME**
- 4 **HAZARD**
- 5 **WALKING ON BROKE**
- 6 **REAL MAN**
- 7 **DOMINO MAN**
- 8 **WEEKENDER**
- 9 **GETTING THROUGH**
- 10 **STORY OF THE MUSIC**

The following records are available in single, tape, CD, cassette, LP or in box sets.

## US TO

- 1 **JUMP, Kris Kross**
- 2 **SAVE THE BEST FO**
- 3 **TEARS IN HEAVEN**
- 4 **BOHEMIAN RHAP**
- 5 **MY LOVIN' (YOU'**
- 6 **AINT 2 PROUD 2**
- 7 **MAKE IT HAPPEN**
- 8 **LIVE AND LEARN**
- 9 **EVERYTHING ABOUT**
- 10 **HAZARD, Richard M**
- 11 **MASTERSHIP, AII**
- 12 **UNDER THE BRODE**
- 13 **ONE, UZ**
- 14 **BEAUTY AND THE BEAS**
- 15 **BREAK MY HEART!**
- 16 **EVERYTHING CHANG**
- 17 **THOUGHT DID, R**

# music week

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- 4 Video Company/Label
- 5 Record/DJ Tape manufacturer and distributor
- 6 Music Label/Producer/Art Studio
- 7 Recording Studio/Producer/Engineer
- 8 Video production Facilities/Producer/Engineer
- 9 Professional equipment manufacturer/ hire

- 10 Artist/Acting Manager
- 11 Music Publisher
- 12 Radio Station
- 13 Concert Booking Agent/Presenter
- 14 Live Music Venue/University College
- 15 Music Publishing Manager
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## 4 RM DANCE UPDATE

- |   |  |   |  |
|---|--|---|--|
| 17 <b>THOUGHT DID, R</b>                            | 43 <b>ALL 4 LOVE, Colin Mc Bald</b> Giant                  | 49 <b>TEN, Pearl Jam</b> Epic                             | 63 <b>OOOOOOHHH... ON THE TLC, TLC</b> LaFace                      |
| 18 <b>LET'S GET ROCKED, Def Leppard</b> Mercury     | 44 <b>MISSING YOU NOW, Michael Bolton</b> Columbia         | 19 <b>TIME, Love And...</b> Michael Bolton Columbia       | 45 <b>DARE TO DREAM, Yanni</b> Private Music                       |
| 19 <b>I CAN'T DANCE, George</b> Atlantic            | 45 <b>SMELLS LIKE TRINIDAD, Wood 'N' Venice</b> South Bros | 20 <b>THE COMFORT ZONE, Vanessa Williams</b> Wang         | 46 <b>NEVER ENOUGH, Melissa Etheridge</b> Island                   |
| 20 <b>HUMAN TOUCH, Bruce Springsteen</b> Columbia   | 46 <b>YOU THINK YOU KNOW HER, Cassie &amp; Effect</b> SRC  | 21 <b>GREATEST HITS, ZZ Top</b> Warner Bros               | 47 <b>EMPIRE, Queensrÿche</b> EMI                                  |
| 21 <b>WILL YOU MARRY ME?, Paula Abdul</b> Capricorn | 47 <b>DON'T BE AFRAID, Aaron Hall</b> Soul                 | 22 <b>DANGEROUS, Michael Jackson</b> Epic                 | 48 <b>NAUGHTY BY NATURE, Naughty By Nature</b> Tommy Boy           |
| 22 <b>I'M THE ONE YOU NEED, Jody Watley</b> MCA     | 48 <b>COME &amp; TALK TO ME, Jexes</b> Uptown              | 23 <b>WAKING UP THE NEIGHBOURS, Bryan Adams</b> A&M       | 49 <b>FOR MY BROKEN HEART, Roba McEwen</b> MCA                     |
| 23 <b>REMEMBER THE TIME, Michael Jackson</b> Epic   | 49 <b>PLEASE DON'T GO, Boyz II Men</b> Motown              | 24 <b>OFF THE DEEP END, Wenzel &amp; Zanuck</b> Scott-Bro | 50 <b>PAST THE POINT OF RESCUE, Hal Ketchum</b> Curly              |
| 24 <b>WE GOT A LOVE THANG, Co Ce Peniston</b> A&M   | 50 <b>FINALLY, Co Ce Peniston</b> A&M                      | 25 <b>COOLEY/HARMONY, Boyz II Men</b> Motown              | 51 <b>DIAMONDS &amp; PEARLS, Prince &amp; The NPG</b> Paisley Park |
| 25 <b>I'M TOO SEXY, Right Said Fred</b> Charisma    |  |   |  |

Charts courtesy Billboard, 2 May 1992. A Arrows are awarded to those products generating the greatest appeal and sales among UK acts. UK-Signed acts.

## Cool Cuts

- 1 (1) **I KNOW YOU LIKE IT** Pac 2 Rhythm Guerilla Columbia
- 2 **LET'S GET HAPPY** Mass Order Good old fashioned garage in uplifting Basement Boys mixes Tomako
- 3 (5) **GETTIN' STARTED** Pascal's Bronco Massive Völlz Fabi Parais on the mix with this bronco club cut Cowboy
- 4 **RHYTHM DE LONDRES** Smells Like Heaven Talking Loud
- 5 (7) **YOUR LOSS MY GAIN** OCM Featuring the usual remix line up of Hurley, Joshua and E-Smoove A&M
- 6 **KEEP ON WALKIN'** Co Ce Peniston Featuring the usual remix line up of Hurley, Joshua and E-Smoove US Warner Bros
- 7 (12) **DRIVES ME CRAZY** Outrage White label
- 8 **NOTHING CAN STOP US** St Etienne The UK indie dance group get the Masters At Work treatment RCA
- 9 **TRUTH WILL SET YOU FREE** Paeleline Inspirational garage with gospel overtones White label
- 10 (10) **SCOOTER THE AVOID** American style garage from the Nordic house masters Cowboy
- 11 (4) **IS THIS UNDER REALLY REAL?** Sure Is Pure Union City
- 12 (NEW) **LOVE STRAIN** Clubland Another classy outing from the Nordic house masters Blech
- 13 (15) **VANILLA** Essence White label
- 14 **IN THE CLOSET** Michael Jackson Epic
- 15 **NEW** Excellent anonymous instrumental house production White label
- 16 **DON'T PANIC** Cookey Peppered with quirky samples this Guerilla groove is a bit different Guerilla
- 17 (13) **LOVE BREAKDOWN** Rozalla Pulse 8
- 18 **NEW** Feel to be Free 4+9s American style garage from this Italian style outfit 4th & Bway
- 19 **GET THE DREAM** Synthesia Vinyl Solution
- 20 **TEN COMMANDMENTS** Lost Uncompromising hardcore from this progressive label Mute
- 21 **NEW** Acid basslines and beefy beats from Steve Bicknell



Thanks to City Sounds, 8 Proctor St. London, W1p 9g; Kensington Market, Kensington 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.

# directory

## out on monday

James Hamilton reviews the week's releases

**D-M-S**  
**'Vengeance'**  
 (Production House PNT 039, via 081-966 8870)  
 An almost inevitable hardcore hit, not promoted to DJs, this Dice, Acan & DJ DMS created follow-up to 'Estimote!' as a vocally much speed-up 'I won't stop rocking' 16 'retro' Run-DMC ragged, frantic lullaby patterning and sizzling 138.8bpm jitter (from normally rapped at 33'vpm but then an over-slow 103.5bpm), ripped by the 'I'm in love with you' produced jaunty galloping 141.8bpm 'Love Overdose (Remix)'

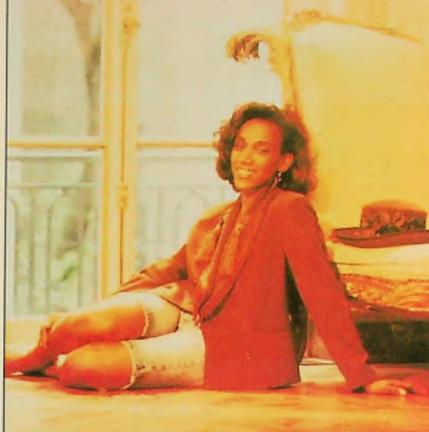
**RIO**  
**'I'm Comin' Home'**  
 (Atomic/ASM WNR 865)  
 Zestily wailed by Aussie born Natalie Cole, this Rob Marley & Paul Witts production is a breezy 80s-style gospel-ish gallop in its dramatic 0-124.9-0bpm Unity Mix, with gangling jiffing shuffly 0-128.8bpm De Janeiro, 126bpm Sine, 125.7bpm Dub, 125.8bpm Via Dub and 125.7-0bpm Accapella Mixes too (the promo optimistically labelled all as being 132bpm), et cetera.

**SAINT NINETEEN**  
**'Nothing Can Stop Us'**  
 (US Warner Bros 4-40395)  
 Totally remixed by the hot team of 'Lime' Louis Heggs & Kenny Dope Gonzalez, the UK trio's girl squeaked and whispered bright import is a lovely wounded backed (from Baby Washington's 'I Can't Wait Until I See My Baby's Face') silky chugger in its 115-115-115-0bpm 12" Remix, or a breezy baby-bouncer in its 123.5-122.7-123.2bpm House Mix, 0-123-1-122.7bpm KianLo Dub, 123.5-122.7-123.3-123.5bpm Masters At

**NIGHT FLOWERS/LOVE QUARTET**  
**'I Know/Kiss Me'**  
 4th + B Way/Media 12 BRW 253)  
 From Italy's Media Records, this real double-striker has the Night Flowers' brightly churning and swirling strong 'I Know' in its keyboard chords and life squawking girl driven 123 bpm Club Mix or more discreetly bubbling 123.1-0bpm Night Flowers Instrumental, coupled with Love Quartet's lushly ambient though quite bitingly tapping 'Kiss Me' in resonance washed whispering 120-0bpm Don't Be Alone or organ quavered bouncing 122bpm Ethos Mama Surveys in Dub 2 versions, good value.

**2 DA CORE**  
**'Rub A Dub'**  
 (PM 50 T)  
 Gene Kelly's 'Singin' in the Rain' and a slowed down outburst of "Take that fucker" shot off into this 'Rub A Dub Sledge' underlined frantic skittering 152.5bpm hardcore rattle. Rippled at first selling white label by the also ragged fingered but marginally less violent frothing twitney 147.46bpm 'Fly Thy Brother'.

Work Dub and 123.8-122.7-123.2bpm Bonafé Beats, coupled with the guy moaned jauntily swaying 0-101-0bpm 'Speedway', already selling well while due out here now is the girl whistled skittery scampering lightweight 'Jade Our Club' (Heavenly HVN 1512, via Revolver/Pinnacle), promoted in its star-like twanged linky swaying 128.7bpm Original Mix plus, remixed by the Council Compilations Dept (Bitty Nasty & Paul Daley), "this is a love thing" repeating salsably canting 128.3bpm Chemistry Friendly Zoom Mix and Morse coded America's Stripped Down Dub.



**KATHY SLEDGE**  
**'Take Me Back To Love Again'**  
 (Epic 657983 6)  
 A club hit on import already, the now solo Sledge sister's anxiously insistent wiggly

leaper here has just Roger Sanchez's 122.7 bpm Shelter Me, Soundshart, Roger's Favorite and Peter's Piano Mixes (the piano planning being by James Presson), our next week.

**BUMP**  
**'I'm Rushing'**  
 (Good Boy Records GB 002)

Apparently due for Polydor release, the second limited edition on London DJ Marc Aurelian's logo is a simple percussively looping rhythm grove woven from basic beats and needy organ chords with some nagging female 'I know I'm rushin', just a little little bit too fast' repetition, in rather 'tippy' treble toned 117.8-117.9bpm Big Bump Mix and 117.8-118.0bpm Big Bump Dub, bassier more meatily jiggling 118.2-118.1-117.5bpm Martin Mix and 117.8bpm Naked Martin Dub (not labelled, these latter two plus a Rushapella are on the 'B' side). Not to be confused with 'Raving in the Raving', it's far from hardcore and hottest for garage jocks!

**ROZALLA**  
**'Love Breakdown'**  
 (Pulse 8 Records 12 LOSE 25, via To-tal/SMK)  
 As usual created by the 3 Man Island/Band of Gypsies duo Nigel Swanton & Tim Cox, this attractive cheerful chantrelle will be another crossover hit for the 'Yaz of the Nineties', in churning piano planked breeze 126.3-0bpm Breakdown and boppier more insistent 0-129.6-0bpm Creator Mixes.

**WATERLILIES**  
**'Tired Of You'**  
 (US Sire/r/Knetic 0-40394)  
 Sandra Jil Atkins keeps chanting 'I'm so tired of you, keep on walkin'' in Madonna-type pop style through Eric Miller's simple piano planked bitingly bounding 120bpm S-Smooze's Groovy Mix and, Maurice Joshua's Hurley-shy planked Sutterly shuffling 115.8bpm Mo-Mo Mix, producer Ray Charles's bassy canting 119.5bpm 'Thovin' Sho' Mix and chunkier Study Lady Dub, sailing to grayw/heads/disco jocks.

**Glamo Productions Presents**  
**JAZZY GROOVES VOL. III**  
 (US New Breed Records NBR-01)  
 Again programmed and mixed by DJ Smash, this latest interesting collection of jazz overlapped breakbeats has the seductively jiggling Funky Soul's Ruff toolled, boogie bouncy 108.8bpm 'Figger', gentle advanced and scattered Egyptian Reggae-style plinking 96.8bpm 'Sabado' and 'Mister DJ' chant produced silky chugging 92.8bpm 'I Am For My Father', plus the faster House Side's sax squeaked and organ rippled lurching 114.2bpm 'What', bounding 'Bird' bassisted rattling 120.8bpm 'Work' and 'Love'! Chanted jauntily canting more 'Slave To The Rhythm...' than jazz 0-119.9-0bpm 'Yean'.

**LALOMIE WASHBURN**  
**'Try My Love'**  
 (4th + B Way 12 BRW 249)  
 Previously hard to find (and much sought) on Conscious Records, this bass rumbled Soul II Soul-style 100-0bpm subdub 119y lift groove moaned by a soulful broody girl has naggingly catchy chorus repetition, likely to grab you after a few listens (as the lyrics say, "if you try it you'll like it"), topped by the tender schmaltzy 68bpm 'What May I'.

**THE APHEX TWIN**  
**'Digeridoo'**  
 (R & S Records/Outer Rhythm RSUK 12, via Finniche)  
 Deliberately mis-spelling digerdoo (this sound combines with jaw's harp and bird effects), Kingston-upon-Thames based Richard James's bedroom recorded eerily droning ultra-frantic 145.8-145.145bpm hardcore flutterer is here coupled with his earlier ambient drifting 124.162-0bpm 'Xalogue Bubblebath 1' plus the promoted Begbie's import's industrial thumping twitney 135.8-136bpm 'Flaphead' and jenkily futuristic 0-135.5bpm 'Troposphere' (labelled on import in fact as 'Pulsar'), exciting pure noise for 16 year olds!

**CHOPS-E.M.C.-X-10-CIV**  
**'Israelites'**  
 (CAR 1001, via 081-863 5322/900 1921)  
 Suffer deservedly last as a white label from the (extensive) X-10-Civ stable, this sub-bass driven jenkily leaping 0-132.7-0bpm brutare hardcore-reggae fusion incorporates chunks of Desmond Dekker's rhythm and vocal, no less civilly Rippled by two 0-135.3-0bpm mixes of the World War II documentary samples overblended funk drummer driven 'War', a surefire smash if given proper distribution.

**MORE DJ DIRECTORY ON P8**  
**RM DANCE UPDATE 5**



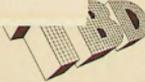
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BMG Video	791 224
	Silvervision WF 090
	Wait Disney 0211322
	Wait Disney 0209132
NE	Wait Disney 0202292
nd Outrageous	PMI MVN 99 1347 3
ess	Virgin vvd 0303
ETI/Polygram/WH	Smith 0458903
First Independent	VA 30223



Rank	Title	Artist
1	SAVE THE BEST FOR LAST	Various
2	DEEPLY DIPPY	High
3	YOU'RE ALL THAT	Various
4	THE DAYS OF PEACE	Various
5	I AM I THE SAME G	Various
6	TO BE WITH YOU	Various
7	JDY	Soul II Soul
8	VIVA LAS VEGAS	Various
9	HOLD ON MY HEART	Various
10	YOU	Ice Sharp
11	FINALLY	Ce Penetration
12	WHY	Various
13	TAKE MY ADVICE	Various
14	YOUR SONG	Red Star
15	THRILL ME	Simply Red
16	IN THE CLOSEST	Various
17	COULDN'T BEEN YET	Various
18	BREATH OF LIFE	Various
19	MONEY DON'T MAKE	Various
20	FINER FEELINGS	Various
21	TIME TO MAKE YOU	Various
22	LET'S GET ROCKED	Various
23	LOVE IS HOLY	Kim
24	MAKE IT HAPPEN	Various
25	THE DISAPPOINTMENT	Various

TOP 10 BR

Rank	Title	Artist
1	ALWAYS THE LAST	Various
2	DO IT TO ME	Various
3	STAY WITH ME	Various
4	HAZARD	Various
5	WALKING ON BROKEN	Various
6	REAL MAN	Various
7	DOMINO MAN	Various
8	WEEKENDER	Various
9	GETTING THROUGH	Various
10	STORY OF THE BLUE	Various

US TO

Rank	Title	Artist
1	JUMP	Kris Kross
2	SAVE THE BEST FOR LAST	Various
3	TEARS IN HEAVEN	Various
4	BOHEMIAN RHAPSODY	Various
5	MY LOVIN'	Michael Jackson
6	AINT'2 PROUD 2 BE	Various
7	MAKE IT HAPPEN	Various
8	LIVE AND LEARN	Various
9	EVERYTHING ABOUT	Various
10	HAZARD	Richard Marx
11	MASTERSHIP	Various
12	UNDER THE BRIDGE	Various
13	ONE	U2
14	BEAUTY AND THE BEAST	Various
15	BREAKY MY HEART	Various
16	EVERYTHING CHANGING	Various
17	THOUGHT I'D DIE	Various
18	LET'S GET ROCKED	Ded Dizzard Mercury
19	ICANT DANCE	Genesis Atlantic
20	HUMAN TOUCH	Various Columbia
21	WILL YOU MARRY ME?	Paula Abdul Capricorn
22	I'M THE ONE YOU NEED	Judy Watkley MCA
23	REMEMBER THE TIME	Michael Jackson Epic
24	WE GOT A LOVE THING	Ce Penetration
25	I'M TOO SEXY	Right Said Fred Chrysalis

# The Club chart

## RECORD MIRROR

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

The following records are selected to highlight those that figure on both charts.

US Virgin America Heavenly promo Circa promo Eternal Network doublepack promo XS Rhythm XS Rhythm Columbia Orange A&M Epic Dead Dead Good promo Alco/East West Moving Shadow Warner Bros firredrom promo Face 2 promo 4th & Broadway promo More Protein promo Medis/4th & B'way Columbia FXU Suburban Base promo Fabulous Fat promo Rhythm King promo React Hammer Suburban Base promo Tommy Boy/Big Life promo Rising High white label Cupido Disc US KMS

TW LW

Rank	Title	Artist
25	WORKOUT	Frankie Knuckles featuring Roberta Gilliam
26	JOIN OUR CLUB (MIXES)	St. Etienne
27	JAM	Various N.Y. Kizmes
28	REJOICING (DEEB-LITEFUL STOMP MIX)/DEEPER LOVE	Various
29	CLOSER TO YOUR DREAMS (MIXES)	Rhythm Quartet
30	MUSIC OF THE FUTURE (MOSEBLEED MIX)/(REMIXED BY SKIN-UP)	Lust
31	GONNA LET YOU GO	Green
32	MAKE IT HAPPEN (MIXES)	Marah Carey
33	THE ISOTONIC EP: EVERYWHERE I GO (MIXES)/LET'S GET DOWN/RUSH	Isotonic
34	IN THE CHAMPAGNE	Rhythm Quartet
35	TAKE MY ADVICE (HURLEYVE-SHOOVE MIXES)	Kym Sms
36	LOVE TAKES YOU (MIXES)	Blame
37	MUSIC YOU ALL MY LIFETIME (MIXES)	Chaka Khan
38	TIME TO CHANGE	Dino Lenny
39	MASTER BLASTER (MIXES)	Gongo
40	I'M COMIN' HOME (UNITY MIX) too	Various
41	TRY MY LOVE (S'LONG MIXES)	Hummer
42	GEDDIT (YBU VOCAL MIX) E-Zee Passé	Various
43	I KNOW (CLUB MIX) Night Flowers/KISS ME (DON'T BE AFRAID)	Love Quartet
44	IN MY LIFE (12" REMIX) Souled Out	Various
45	UR THE BEST THING (MIXES) D-Rham featuring Deborah Asher	Various
46	FIRE'S BURNING (REMIX)/Runnings	Various
47	KEEP GIVING ME LOVE (MIXES) Bombz The Bass	Various
48	BLAMING (MIXES) G.T.O	Various
49	IT'S JUST A FEELING	Various
50	HIGHER THAN THE RUSH	Boyzband
51	FUTURE SOUND (EP) Phuture Assessors	Various
52	NO NOISE BOJ (ULTRAFLUX MIX) Digital Underground	Various
53	THE ROUGHNECK (EP) Project One	Various
54	DESTINY	Various
55	CAN YOU FEEL IT	Chad Dammer

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Rank	Title	Artist
1	DO YOU WANT IT RIGHT NOW	Degrees Of Motion feat. Biti
2	THE PRESSURE (C-I, MACKINTOSH REMIXES)	Sounds Of Blackness
3	RIDE ON THE RHYTHM (MIXES)/THE MASTERS AT WORK (KEEP IT COMIN' ON) (MIXES)	Louie Vega & Marc Anthony Atlantic/East West promo
4	PAPUA NEW GUINEA (MIXES)	Jumpin' & Pumpin' Deconstruction/Paraphone Union City promo
5	SO RHYTHM (REMIX) X-Less	Deconstruction/Paraphone
6	GOOD THING(S) NOW GONNA GET YOU BACK/ALRIGHT/BODY ACTION	Union City promo
7	IS THIS LOVE REALLY REAL? Sure & Pure	Garage X RCA promo
8	CALL MY NAME/ Love & Sex	Effective white label
9	PLEASE DON'T GO (CLUB MIX) Double 'You'	RCA promo
10	PASSION GAT Doctors	Effective white label
11	PLEASE DON'T GO (SUNSHINE MIX)/GAME BOY/KOLLISSION	Network XL Recordings
12	ON A RAGGA TIP (ORIGINAL MIX) SL2	East West America
13	JOY (MIXES) Soul II Soul	East West America
14	MY VIBES (EXTENDED) En Vogue	MAURICE JOSHUA
15	DUNNO WHY IS YOUR BOY (E-SHOOVE & MAURICE JOSHUA)	Rhythm King promo
16	THE BEATMATTER (feat. E-Zee Passé)	US Epic
17	TAKE ME BACK TO LOVE (MIXES) Sledge	Better Days promo
18	SOUL ON ICE (FULL DISCO SYMPHONY)	Word Universe Orchestra
19	NEVER STOP (HEAVIES MIX)/STAY THIS WAY (SLAM MIX)	ffrr Guerilla
20	GO TO GIVE/ MR. TANAKA Brand New Heavies	ffrr
21	RAVING, I'M RAVING	Shut Up And Dance
22	SHUT UP AND DANCE (feat. Peter Bouncer)	Deconstruction
23	WEED (MIXES) Sade/Heels The People	Mojo Choons promo
24	PAKED UP (MIXES) Anarcus	Good Boy white label
25	I'M RUSHING Bunch	Good Boy white label
26	I NEED YOU NOW	Various
27	YOUR LOVE IS LIFTING ME (MIXES) Nomad	Rumour
28	SAFARI/DANCE ANGELS (GROST EP)/CELLENT VOCAL (REMIX)	Various
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Rank	Title	Artist
1	TEN, Pearl Jam	Epic
2	TIME, Love And	Michael Bolton Columbia
3	THE COMFORT ZONE	Vanessa Williams Wang
4	GREATEST HITS, ZZ Top	Warner Bros
5	DANGEROUS	Michael Jackson Epic
6	WAKING UP THE NEIGHBOURS	Bryan Adams A&M
7	GET THE DEEP END	Ward Atkinson Scotts Music
8	COOLEY/HIGH HARMONY	Boyz II Men Motown
9	00000000HHH	On The TLC, TLC LaFace
10	DARE TO DREAM	Yanni Private Music
11	NEVER ENOUGH	Melissa Etheridge Island
12	EMPIRE	Quincy Jones EMI
13	NAUGHTY BY NATURE	Naughty By Nature Tommy Boy
14	FOR MY BROKEN HEART	Ruba McKeen NICA
15	THE POINT OF RESCUE	Hil Khatum Pure
16	DIAMONDS & PEARLS	Feroza & The NPQ Paisley Park

Cupido disque  
 NEW KMS  
 Deconstruction promo  
 MCA promo  
 BCM promo  
 Junior promo  
 Go Beat promo  
 Citybeat  
 Warner Bros.  
 Daansteria white label  
 Regal Zonophone promo  
 Pulse 8 promo  
 Cowboy promo  
 ZTT promo  
 Columbia promo  
 Freetown Inc promo  
 All Around The World  
 Elicit promo

46 SATURDAY'S ANGELS (MOST EXCELLENT VOCAL REMIX)  
 MCA promo  
 Permanent white label  
 PILL TAKE YOU THERE L.C.G.C.  
 THE POWER OF KNOWLEDGE (EP) Mr. Hordley  
 TALES FROM A DANCEOGRAPHIC OCEAN (EP) STELLA/KEEP ON BESS  
 HOW TO MAKE THE MOST OF YOUR NIGHT  
 DEBUT PROMO  
 PERFECTO PROMO  
 MCA  
 Fun After All promo  
 Black Diamond promo  
 Big Life promo  
 Feet First  
 4th & B'way promo  
 Cold Chillin' promo  
 A&M promo  
 DON'T LOSE THE MAGIC (MIKE 'HITMAN' WILSON/DAVID MORALES/AD92/ARISTA)  
 Kickin' promo  
 Temple of Dreams Messiah  
 Rhythm King promo  
 MCA doubleback promo  
 German BCM  
 4th & B'way promo

52 I'LL TAKE YOU THERE L.C.G.C.  
 53 THE LOVER IN YOU (MISTER CEE'S REMIX)  
 Don-E  
 KEEP ON WALKIN' (MIXES) Co. Co. Pentaton  
 8 DON'T LOSE THE MAGIC (MIKE 'HITMAN' WILSON/DAVID MORALES/AD92/ARISTA)  
 10 TERRY TERRY MIXES Shawn Christopher  
 11 TEMPLE OF DREAMS Messiah  
 15 HALLELUJAH (LEFTFIELD MIXES) Inner City  
 26 NEW FIND 'EM, FOOL 'EM, FORGET 'EM S'Express  
 43 NEW ON MY WAY Mr. Fingers  
 55 I'M GONNA LOVE YOU (MIXES) Jesterlunk  
 42 SURVIVAL (12 MIX) Machine Orchestra

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3636.

▶ Highest Climber

HITHOUSE U.K. PRESENTS  
**MENG SYNDICATE**  
**SONAR SYSTEM (AW, AW)**  
**MIXES**  
 RELEASE DATE: 5.5.92  
 ORDER THROUGH RECUTS/PINNACLE. HIT-H2T

**GANGSTAR**  
**DAILY OPERATION**  
 ALBUM OUT 5.5.92  
 LP - CUP27 MC - ZCUP27 CD - CC0310

Label	Under
Walt Disney	D211422
Columbia Tristar	S CVR 22819
Warner HV	HIEVES PES 12220
FoxVideo	ttitude 2576 50
CIC	VHR 1446
WMV	7959382993
BMG Video	791 224
Silvervision	WF 090
Walt Disney	D211322
Walt Disney	D209132
Walt Disney	D202295
Outrageous PML	WV 93 1347 3
Virgin	vvo 1362
Polygram/WH Smith	ET) 0485903
First Independent	VA 30223



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# Directory

## out on monday

James Hamilton reviews the week's releases

- 1 **SAVE THE BEST FC**
- 2 **DEEPLY DIPPY** Rhg
- 3 **YOU'RE ALL THAT** G
- 4 **THE DAYS OF PAIN** G
- 5 **AM I THE SAME G**
- 6 **TO BE WITH YOU G**
- 7 **JOY** Soul ft. Soul
- 8 **VIVA LAS VEGAS 2**
- 9 **HOLD ON MY HEA**
- 10 **YOU** Ten Sharp
- 11 **FINALLY** Ec Ce/Pes
- 12 **WHY** Anita Lenz
- 13 **TAKE MY ADVICE**
- 14 **YOUR SONG** Rap ft. Soul
- 15 **THRILL ME** Simply 4
- 16 **IN THE CLOSET** Mx
- 17 **COULD'VE BEEN Y**
- 18 **BREATH OF LIFE 2**
- 19 **MONEY DON'T MA**
- 20 **FINER FEELINGS** W
- 21 **IT'S TIME TO MAKE Y**
- 22 **LET'S GET ROCKED**
- 23 **LOVE IS HOLY** Km
- 24 **MAKE IT HAPPEN**
- 25 **THE DISAPPOINTE**

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- 33 **MAKE IT HAPPEN**
- 34 **THE DISAPPOINTE**

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## TOP 10 BR

- 1 **ALWAYS THE LAST**
- 2 **DO IT TO ME**
- 3 **STAY WITH ME**
- 4 **HAZARD**
- 5 **WALKING ON BROK**
- 6 **REAL MAN**
- 7 **DOMINO MAN**
- 8 **WEEKENDER**
- 9 **GETTING THROUGH**
- 10 **STORY OF THE MUSIC**

## US TO

- 1 **JUMP, King Krosz**
- 2 **SAVE THE BEST FOR**
- 3 **TEARS IN HEAVEN**
- 4 **BOHEMIAN RHAI**
- 5 **MY LOVIN' YOU**
- 6 **AIN'T 2 PROUD 2**
- 7 **MAKE IT HAPPEN**
- 8 **LIVE AND LEARN**
- 9 **EVERYTHING ABOUT**
- 10 **HAZARD, Richard B**
- 11 **MASTERSHIP, A**
- 12 **ON THE BRIDGE, B**
- 13 **ONE, U**
- 14 **BEAUTY AND THE HEAT**
- 15 **BREAKY MY HEAR**
- 16 **EVERYTHING CHAM**
- 17 **THOUGHT I'D D**

- 18 **LET'S GET ROCKED, Def Japand** Mercury
- 19 **I CAN'T DANCE, Green** Atlantic
- 20 **HUMAN TOUCH**, Bruce Springsteen Columbia
- 21 **WILL YOU MARRY ME?** Fania Abdui Capricorn
- 22 **IT'S THE ONE YOU NEED, Jody Watley** MCA
- 23 **REMEMBER THE TIME, Michael Jackson** Epic
- 24 **WE GOT A LOVE THANG, CeCe Peniston** A&M
- 25 **IT'S TIME TO SEXY, Right Said Fred** Chrysalis

**REGGIE HALL**  
"Music"  
(Final Vinyl/Other Side FVT 8, via SRD)  
Produced in Chicago by Marshall Jefferson & Courtney Alexander, and previously the debut release here on Marshall's Other Side label, this Ten City-ish huskily moaned, yodked and "swivel, swivel music!" harmonized rambling Philly soul style careerer is now in a 121.5-121.70pm Club Mix (not the original, 121.86pm Radio Mix) and a Dub-like metallic-y scratching sparse 121.9-121.95pm industrial Autodisc Mix.

**"The Alpha Wave EP"**  
(B.P.S. Records BPS01)  
Another instant hardware seller ubiquitously white labeled without even an artist name details, this base-core blowing four-track has the muted life and sizzly synth prodded-butting 138Bpm "Alpha Wave" and another "do you swear to tell the truth" introd "Frank", 0-138.5-0pm chunter, rippled by stamming chivil 137.86pm and similar but jerkier 0-137.9-0pm instrumental tracks.

**REACT 2 RHYTHM**  
"I Know You Like It"  
(Guerrilla Records GRRR 27, via Revolver/Pinnacle)  
A relentless but still dancing and thrashing instrumental chunter in its 129.86pm Scars From A Fractal Blotter Mix, this becomes on the flip a more interesting if trickier sparsely building 0-122.8-0pm subdued new container in Fabr' Paras' a rare you ready for this? The Not For Love Nor Money Do I Remember Saying "I See Myself As Being Found For Quite Some Time" Remix. You're right!

**DNA featuring Jo Yve**  
"Blue Love (Call My Name) Remixed"  
(EMI 12EM 226)  
Promoted as "The Blue Love EP" with different tracks, this gift moored lament is now finally out in strange rope-like swaying half-tempo 0-61.9-0-61.96pm Mighty and daddily brassy sliding 123.86pm Disco Mixes lapped by Chris Paul's Began-style synth. 0-129.8-0pm Isonik Remix of their Rondo Veneziana reviving La Serenissima, plus a jangle-chugging 0-123.6pm "Psychionomics (Psychologic Remix)", whereas on promo were just this latter and "Blue Love (Disco Mix)" plus the Suzanne Vega vocalized juddery drifting 0-69.86pm "Salt Water (The Tidal 121 Mix)" and Melafate rippled Shanon Brown-like 115.26pm "I Specialise..."

**THE FUTURE SOUND OF LONDON**  
"Papua New Guinea"  
(Jumpin' & Pumpin' 120T1 17R, via Pinnacle)  
Humanoid duo Brian DGoutsos & Garry Cockburn (only slightly less techno/pro techno producers than Steve "Mac" McCutcheon) first released this awfully doo-dooed haunting strange ambient throbber last autumn, now expanded with epicentric 115 to mid-125-0-60pm Andrew Weatherall's, 0-125-0-60pm 121 "Original, Monsoon Journey To Paradise", 0-121.9-0-60pm 0-125-0-60pm Graham Massey, short reggae 0-62.5-0-60pm Dub and tempodrum Dumb Child O Mixes, with not always in next week.

## 8 RM DANCE UPDATE

- 43 **ALL 4 LOVE, Color Me Badd** Giant
- 44 **MISSING YOU NOW, Michael Bolton** Columbia
- 45 **SMELLS LIKE NIRVANA, "Word A" Yankovic** Scotti Bros
- 46 **YOU THINK YOU KNOW HER, Cause & Effect** SPC
- 47 **DO NOT BE AFRAID, Aaron Hall** Soul
- 48 **COME & TALK TO ME, Jiveck** Uptown
- 49 **PLEASE DON'T GO, Boyz II Men** Motown
- 50 **FINALLY, CeCe Peniston** A&M

**SASHA MEETS M-PEOPLE**  
"Someday (Remixes)"  
(doConstruction SD 1)  
On a D-only promo with no commercial release scheduled, so far, DJ Sasha revamps the husky Heather Small moaned CeCe Rogers revival in slowly unfurled patterning then cartiering jingly gossamerish 0-120.7-120.8-0pm Sasha's Master and (labeled as M-People Original 121 Mix) 0-121-120.8-0-60pm Master 2, remixes include 0-120.7-120.8-0-60pm Dub and, changes to programme, 120.9-121Bpm Full Tension mixes.

**MR. MONDAY**  
"The Power of Knowledge E.P."  
(Underground Level Recordings ULR 001, via Great Assets/Rig)  
The former acid house keyboardist returns on a four-tracker with the brilliantly synopsited "D" Train-ish chug and jackingo tight beats combining really jaunty jitting 0-114Bpm "Lisien 'N' Whug", surging epicentric Morderish electro-throbbed and piano plonked 130.7-130.9-0-60pm "Buy Going Crazy", disjunctly churning 130Bpm "Can't Breathe When I Look At You" and lugubriously drifting 102.86pm "Daybreak".

**GROOVE SECTOR**  
"The Love 1 Lost"  
(Canadian Hi-Bias Records HB-016)  
Remaining Mark Impensal's house track (not the Harlan Mohin odd), this group using hilariously rattling soaring rhythm is full of zeal in 129.8 Hyper Dance and 128.66pm Virtual Club Dubs. Yes, I like it!



**MR FINGERS**  
"On My Way"  
(MCA WMCST 1630)  
Out not next week across two separate 12-inchers in rare mixes, lightly moaning keyboardist Larry Fingers' hard's pleasant new loper has been promoted as a twerpback with eight mixes of which only one five will be on the commercial set; Larry's last squealed-douba 115Bpm Sublevel 1 Mix and gently drifting 114.86pm Street Corner Mix. (Eds: plus Frankie Fortner's origin doo-dooed shuffling 115.5-0-60pm Duke Part 2: 121, "Vocal Express and tapping 119Bpm (0-111.86pm Force Ministry Dub 1. Old commercially but not promoted too unheard) will also be Tony Humphries' Straight Up and Flaxy Blue Mixes plus Mike's "Dark and Sublevel 3 Mixes, although the promise do include Tony's chunky chugging 116.86pm Spag and 117Bpm Radio Mixes, and Larry's 114.86pm "Street 2 Dub. Why couldn't they just promote the proper singles and make every thing easier?

- 51 **TEN, Pearl Jam** Epic
- 52 **TIME LOVE AND...** Michael Bolton Columbia
- 53 **THE COMFORT ZONE, Vanessa Williams** Wang
- 54 **GREATEST HITS 22 TOP** Warner Bros
- 55 **DANGEROUS, Michael Jackson** Epic
- 56 **WAKING UP THE NEIGHBOURS, Bryan Adams** A&M
- 57 **THE DEPEND, Wendy Aikawa** Scotti Bros
- 58 **COOLEY/HARMONY, Boyz II Men** Motown



# SAN WICHES

**THE BEATMASTERS featuring ELAINE VASSEL**  
"Dancing What It Is (About You)"  
(Rhythm King Epic 658001 6)  
Revealing the Estate-walid rare groove-style jigger from early last year, this now becomes a CeCe Peniston. Finally, type plonk

ng kicking in Eric Miller's disco string; dub not missing 117.86pm E-Smooth's groovy Mix, 118-118.46pm Dub and 118.46pm EP, plus Maurice Johnson's inevitably accompanying music Crystal Waters set 117.8-118Bpm Maurice's House Mix and 118Bpm instrumental, with a beefy reworking 0-118.1Bpm Beatmasters' Heavily Mix too.

**ARRESTED DEVELOPMENT**  
"Tennessee"  
(Cooltemp COOLX 253)  
Actually from Atlanta in Georgia, interesting stream of consciousness-like Speech raps, Dione waltz and the rest of the crew jaunty chart this burning gyppy roller (somewhat like as Gil Scott-Heron had joined Soul II Soul), in 99.9-0-60pm The Mix, accapella introed 0-99.96pm The Remix and 100.9-0-60pm Dub Mix, coupled with the EPW basslined trotting 115.86pm "Natural".

**3SB (3 SHADES BROWN)**  
"Nasty Bass"  
(US Interscope Records/Atlantic 0-96179)  
Created by The Funky Mercenaries, this Morise Love-ish female rap trio's infectiously bounding stider is appropriately "bassy" bopped in 121.26pm Club Mix, Dub Mix With Samples, Dub Mix Instrumental, Instrumental, Radio Radio Mix, and, more beautifully arranged fully vocal scratching 123.86pm Radio Eds.

**THE ANIKUS**  
"Feel Good"  
(Italian Overyse Records OVK 00592)  
Not a misprint for The Anxious, this is an atmospherically introed than piping synth chunter, then luridly surging then percutively charting 0-125.9-0-60pm shuffler in its actual Anikus Mix, followed by a synth tones washed more immediately rhythmic 125.9-0-60pm "Do The Do (Do The Dub Mix)" reprise of the second half's groove. However, the B-side's lush synth tones washed charting 128.4-0-60pm Love Mix, followed by a lively surging 120Bpm so-called Love Instrumental Mix full of "got to do the do if you want to get it done" muttering, which rather suggests that something is wrong with the labeling, somehow!

**DJ SPLIX**  
"Nasty Rhythm"  
(Elicit 12 ELIC 9, via Pinnacle)  
Created by Tim Garvin with Steve "Mac" McCutcheon, the follow-up to "Paradise" is an "ecstasy" stonny gyppr guys and spawking girl produced 144Bpm hardcore laser in Nasty Rhythm, Mix, Dub, D.B.J. and Bonus Beats Mixes.

**MR FINGERS**  
"On My Way"  
(MCA WMCST 1630)  
Out not next week across two separate 12-inchers in rare mixes, lightly moaning keyboardist Larry Fingers' hard's pleasant new loper has been promoted as a twerpback with eight mixes of which only one five will be on the commercial set; Larry's last squealed-douba 115Bpm Sublevel 1 Mix and gently drifting 114.86pm Street Corner Mix. (Eds: plus Frankie Fortner's origin doo-dooed shuffling 115.5-0-60pm Duke Part 2: 121, "Vocal Express and tapping 119Bpm (0-111.86pm Force Ministry Dub 1. Old commercially but not promoted too unheard) will also be Tony Humphries' Straight Up and Flaxy Blue Mixes plus Mike's "Dark and Sublevel 3 Mixes, although the promise do include Tony's chunky chugging 116.86pm Spag and 117Bpm Radio Mixes, and Larry's 114.86pm "Street 2 Dub. Why couldn't they just promote the proper singles and make every thing easier?

**BUBBLES**  
"We Can Ride The Boogie (Rock With You)"  
(Elicit 12 ELIC 8, via Pinnacle)  
Not exactly a club smash but a belated seller, this Michael Jackson impersonation produced frenetic 0-140Bpm commercial hardcore flex is coupled with producer Steve "Mac" McCutcheon & James Anthony's bassline shaming but otherwise different furrying 140Bpm "Pulsed & Booted" and "The-Booted".

**MR FINGERS**  
"On My Way"  
(MCA WMCST 1630)  
Out not next week across two separate 12-inchers in rare mixes, lightly moaning keyboardist Larry Fingers' hard's pleasant new loper has been promoted as a twerpback with eight mixes of which only one five will be on the commercial set; Larry's last squealed-douba 115Bpm Sublevel 1 Mix and gently drifting 114.86pm Street Corner Mix. (Eds: plus Frankie Fortner's origin doo-dooed shuffling 115.5-0-60pm Duke Part 2: 121, "Vocal Express and tapping 119Bpm (0-111.86pm Force Ministry Dub 1. Old commercially but not promoted too unheard) will also be Tony Humphries' Straight Up and Flaxy Blue Mixes plus Mike's "Dark and Sublevel 3 Mixes, although the promise do include Tony's chunky chugging 116.86pm Spag and 117Bpm Radio Mixes, and Larry's 114.86pm "Street 2 Dub. Why couldn't they just promote the proper singles and make every thing easier?

**2 UNLIMITED**  
"Workaholic"  
(PWL Continental PWL 228)  
Pop aimed and not promoted until it was practically out, this galloping commercial reverber is an updated Boney M for the Nineties in 128.86pm Extended Mix and more techno-type 0-128.86pm Rap & Lo, Jean Rene's versions, featured by a jaunty waltzing 127.5-0-60pm Rap & Lo Jean Rene '90 of their earlier "Get Ready For The Top" crossover smash.

**MR FINGERS**  
"On My Way"  
(MCA WMCST 1630)  
Out not next week across two separate 12-inchers in rare mixes, lightly moaning keyboardist Larry Fingers' hard's pleasant new loper has been promoted as a twerpback with eight mixes of which only one five will be on the commercial set; Larry's last squealed-douba 115Bpm Sublevel 1 Mix and gently drifting 114.86pm Street Corner Mix. (Eds: plus Frankie Fortner's origin doo-dooed shuffling 115.5-0-60pm Duke Part 2: 121, "Vocal Express and tapping 119Bpm (0-111.86pm Force Ministry Dub 1. Old commercially but not promoted too unheard) will also be Tony Humphries' Straight Up and Flaxy Blue Mixes plus Mike's "Dark and Sublevel 3 Mixes, although the promise do include Tony's chunky chugging 116.86pm Spag and 117Bpm Radio Mixes, and Larry's 114.86pm "Street 2 Dub. Why couldn't they just promote the proper singles and make every thing easier?

**GANG STARR**  
"Take It Personal"  
(US Chrysalis V 2830)  
(DJ Premier & The Guru are joined on the flip side of this scratching 88.86pm murky rap jigger (instrumental tool) by Nice & Smooth for the funkier jiggler 99Bpm "Dwack" in Mix 1, Mix 1 instrumental and Heavy Instrumental).

- 59 **000000000000... ON THE TLC, TLC** LaFace
- 60 **DAVE TO DREAM, Yanni** Private Music
- 61 **NEVER ENOUGH, Melissa Etheridge** Island
- 62 **EMPIRE, Queensrÿche** EMI
- 63 **NAUGHTY BY NATURE, Naughty B. Naam's Toney** Epic
- 64 **FOR MY BROKEN HEART, Reba McEntire** MCA
- 65 **PAST THE POINT OF RESCUE, Rick Mullins** Curb
- 66 **DIAMONDS & PEARLS, Phish & The NFG** Parlay/PVC

Charts courtesy Billboard 2, May, 1990. A Arrows are awarded to those products demonstrating the greatest appeal and sales gain

# hot vinyl

**buzzing**  
on promo & import

**VARIOUS** 'White Men Can't Rap EP' (US EMI). Out on import in your shops now, yet another film soundtrack, this time from the film 'White Men Can't Jump'. Cuts come from Gang Starr, Main Source, Boo-Yaa Tribe and there's also a slice of madness for the Cypress Hill fans. Main Source's 'Fakin' The Funk' is the freshest cut with a slick chunky but funky beat and the smoothest of vocals ..... **RR**

**CASH CREW & AUZA TRIBE** 'My Intense Is Burning' (Vinyl Solution promo). Cash Crew's best to date. 'My Intense' features a sung chorus and a rap full of soul. The beat is ruff but melowed by the guitar lick from 'The Dove' and cool Hammond organ stabs. Flip for my favourite, 'The Provider' coming strong on the Islam tip. A wicked beat reminiscent of Gang Starr's 'Words Are Manifest' with 'Allah Allah' chant and a clever sample from an acid track — should fire up any dancefloor ..... **RD**

**NOYS** 'Ave Maria' (Logic UK). Techno, for those of you still wondring, sounds mostly like this. But this is the cooler variety, unlikely to be mixed with current madcore or breakbeats. Trancy and linear with a lurking bassline and topped by all manner of electronic bleeps, this is a feast of good tech that you can even chill out to if played quietly! ..... **GTO**

**OCTAVIA** 'I Need You' (US New Image). Real article garage! Octavia's superb vocals — sometimes subtle, sometimes

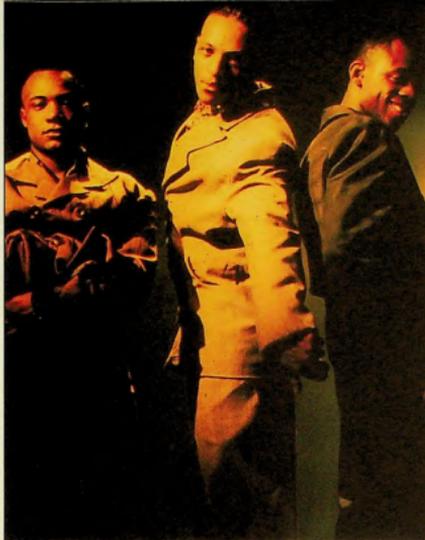
soaring — are shown to the full with a really strong chorus and beautiful harmonies. The drum and bass are pumping. It's destined to be a classic tune of '92 ..... **RD**

**PROJECT ONE** 'Roughneck' (Rising High). This is just released and deserves to be massive. **Nanjha's** vocals kick it into action over a reggae/breakbeat rhythm. 'Smokin' Chalice' is groovy and kicking with dub breakdowns while 'The 3rd Vibe' is soul magic. The new remixes stir it up in a hardcore bass-driven style ..... **GTO**

**IZE 2** 'House Trix' (US Nu Groove). Five tracks of beats and samples, often weird and sometimes wonderful, produced by Isaac Santiago. Familiar samples, but here they are twisted and woven in wild patterns with some unusual production touches. 'Out Of The Door', 'Give It Up' and the 1min 50sec 'Move Your Body' worth best. Ruff, rugged and somewhat obscure, this will only appeal to the adventurous ..... **RD**

**V-ROOM** 'V-Room EP' (US +8). If you like +8 records, you'll know the score with this one. The music is always innovative with a penchant for acid noises and loud hi-hats, claps and kickdrums, uncluttered but well busy. For the instrumental-mental only ..... **GTO**

Technics tactics by: GTO, Rhythm Doctor, Richie Rich.



● CASH CREW (ABOVE) & GTO REVIEW CREW



Levin  
Cuba

JNDER Walt Disney  
D211422

S Columbia Tristar  
CvR 22819

HIEVES Warner HV  
PES 12220

ttitude FoxVideo  
2578 50

CIC  
VHR 1446

WMV  
759592993

BMG Video  
781 224

Silvervision  
WF 090

Walt Disney  
D211322

Walt Disney  
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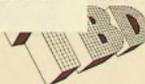
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# TOP People

- 1 **SAVE THE BEST FOR LAST** *Del* *Leppard*  
 2 **DEEPLY DIPPY** *Aug*  
 3 **YOU'RE ALL THAT**  
 4 **THE DAYS OF PEARL**  
 5 **I AM I** *The Same*  
 6 **TO BE WITH YOU**  
 7 **JOY** *Soul*  
 8 **VIVA LAS VEGAS**  
 9 **HOLD ON MY HEART**  
 10 **YOU** *Tee Sharp*  
 11 **FINALLY** *Co Ce Peniston*  
 12 **WHY** *Amie Lennox*  
 13 **TAKE MY ADVICE**  
 14 **YOUR SONG** *Red Star*  
 15 **THRILL ME** *Simply Deep*  
 16 **IN THE CLOSET**  
 17 **COULDBEEN YOU**  
 18 **BREATH OF LIFE**  
 19 **MONEY DON'T MAKE**  
 20 **FINER FEELINGS**  
 21 **TIME TO MAKE YOU**  
 22 **LET'S GET ROCKED**  
 23 **LOVE IS HOLY** *Kim Carnes*  
 24 **MAKE IT HAPPEN**  
 25 **THE DISAPPOINTED**

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## TOP 10 BR

- 1 **ALWAYS THE LAST**  
 2 **DO IT TO ME**  
 3 **STAY WITH ME**  
 4 **HAZARD**  
 5 **WALKING ON BROKEN**  
 6 **REAL MAN**  
 7 **DOMINO MAN**  
 8 **WEEKENDER**  
 9 **GETTING THROUGH**  
 10 **STORY OF THE BLUE**

The following records use double or triple sales chart figure in brackets

## US TO

- 1 **JUMP** *Kris Kross*  
 2 **SAVE THE BEST FOR LAST**  
 3 **TEARS IN HEAVEN**  
 4 **BOHEMIAN RHAPSODY**  
 5 **MY LOVIN'** *You*  
 6 **AIN'T 2 PROUD 2 B**  
 7 **MAKE IT HAPPEN**  
 8 **LIVE AND LEARN**  
 9 **EVERYTHING ABOUT**  
 10 **HAZARD** *Richard Marx*  
 11 **MASTERPIECE**  
 12 **UNDER THE BRIDGE**  
 13 **ONE** *U2*  
 14 **BEAUTY AND THE BEAST**  
 15 **BREAKY MY HEART**  
 16 **EVERYTHING CHANG**  
 17 **THOUGHT I'D DIE**

- 18 **LET'S GET ROCKED** *Def Leppard Mercury*  
 19 **I CAN'T DANCE** *Corona Atlantic*  
 20 **HUMAN TOUCH** *Blues Springsteen Columbia*  
 21 **WILL YOU MARRY ME?** *Paula Abdul Capricorn*  
 22 **I'M THE ONE YOU NEED** *Joey Watley MCA*  
 23 **REMEMBER THE TIME** *Michael Jackson Epic*  
 24 **WE GOT A LOVE THANG** *Co Ce Peniston A&M*  
 25 **I'M TOO SEXY** *Right Said Fred Charisma*



**Galliano**

The first act to sign to Talkin' Loud, Galliano were strangely the last of the original quartet — themselves, Young Disciples, Omar, Incognito — to reach the pop 40. 'Skunk Funk', a deep and sweaty funk number, is the excellent follow up to that chart-breaker, 'Jus' Reach' and sees the trio of Rob Galliano, Constantine and Spry (plus keyboard genius Mick Talbot) plotting previously uncharted waters.

"Being away on tour at the end of last year had a lot to do with it," says Spry, explaining the new dirtier funk focus, "You have to find the vibe and write it, because that's the only thing that keeps you going."

This is not a total change in direction, as Spry hastens to add: the group's approach to music has already been an eclectic, if not eccentric, one. 'Skunk Funk', which boasts the assistance of Carlene Anderson and some mean mixes by Andy Weatherall and Young Disciples' Marco, was inspired by lyrics the socially aware Constantine has been singing since his teens. It will also appear on their second album, 'A Joyful Noise Unto The Creator'.  
 Davydd Chong

'Skunk funk' is released by Talkin' Loud on May 11.

## The Time Frequency

Jon Campbell, songwriter and leading force behind Glaswegian trio The Time Frequency bubbles with enthusiasm as he describes their brief but eventful history. "We've probably done more live gigs than any other British rave act — 90 in a year," he claims. Their second EP, 'Real Love', is a grating blend of techno and Italian piano, featuring the wailing vocals of guest Mary Kiani. Formed 15 months ago, The Time Frequency cultivated a following of frenzied ravers who supported their refusal to mime at gigs. In October 1990, they released their debut EP, 'Futurama', on white label and sold a respectable 4,000 copies throughout Scotland. Their strategy of combining quality songwriting with sensitive use of melody is calculated to ensure their survival beyond the rave era.  
 Sandra Dunkley

The 'Real Love EP' is released by Jive on May 11.



**Nightcrawlers**

'Living Inside A Dream' is out on May 18.

Late morning lie-ins and casual jobs are very tempting, but then the money runs out. That was when Jon Reed, the Glaswegian soul boy behind The Nightcrawlers, decided to get up off his derriere and resume a love affair with music, the first signs of success coming with 'Living Inside A Dream'. Originally released in limited quantities on the short-lived Lizard Records label last year, a re-recorded version of the track has now become his debut for 4th & Broadway. 'Living Inside A Dream' has been given a tight Driza-Bone-like remix by Absolute, and features Reed's own smooth vocals. His voice has already been compared to the likes of Stevie Wonder, Michael Jackson and, more bizarrely, Anita Baker. Such is the soul bent of The Nightcrawlers' as yet unfinished debut long player that it's hard to believe Reed was once in a school rock band called Joker. But the heavy metal days are in the past, right Jon? "Oh, you never know," he laughs.  
 Davydd Chong



# Souled Out

## In My Life

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 plus the BRUCE FOREST remixes

43	ALL 4 LOVE	Color Me Badd	Grant	47	TEN	Pearl Jam	Epic	43	OOOOOOHHH... ON THE TLC	TLC	LaFace
44	MISSING YOU NOW	Michael Bolton	Columbia	19	TIME, LOVE AND...	Michael Bolton	Columbia	44	DARE TO DREAM	Yanni	Private Music
45	SMELL LIKE NIRVANA	'Nirvana'	A1	THE COMFORT ZONE	Vanessa Williams	Wing	45	NEVER ENOUGH	Melissa Etheridge	Island	
46	YOU THINK YOU KNOW HER	Cause & Effect	SRC	21	GREATEST HITS, 22 Top	Warner Bros	46	EMPIRE	Queenyushe	EMI	
47	DON'T BE AFRAID	Aaron Hall	Soul	22	DANGEROUS	Michael Jackson	Epic	47	NAUGHTY BY NATURE	Naughty By Nature	Torrey Boy
48	COME & TALK TO ME	Judex	Upstart	23	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M	48	FOR MY BROKEN HEART	Reba McEntire	MCA
49	PLEASE DON'T GO	Boyz II Men	Motown	24	UP THE DEEP END	Wendel M Jankovic	Scotti Bros	49	PAST THE POINT OF RESCUE	Hai Keuchum	Curb
50	FINALLY	Co Ce Peniston	A&M	25	COOLEYHIGH MANSION	Boyz II Men	Motown	50	DIAMONDS & PEARLS	Prince & The NPG	Paisley Park

Charts courtesy Billboard, 2 May, 1990. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. UK-signed acts.



## Shut Up & Dance

Shut Up & Dance are fed up with other people achieving chart success with what they claim are their ideas. "Bands like SL2 and The Prodigy are just rip-offs — they're doing what we were doing in '87 to '89," moans PJ. "We started ragga-hardcore with The Ragga Twins and we were the first to use breakbeats."

But now justice is to be done and the East End duo are about to storm the charts with their new single 'Raving, I'm Raving.'

"It's about bloody time," is all PJ has to say about the Top 20 predictions for the song, which is incongruously based on Marc Cohn's recent hit, 'Walking In Memphis'.

Set to the sounds of tough ragga and hardcore beats plus a hands-in-the-air piano intro and interlude, 'Raving, I'm Raving' features Peter Bouncer crooning cringe-worthy variations on the original lyrics such as "Put on my raving shoes".

The choice of cover version is the latest indication of Shut Up & Dance's amazing musical eclecticism, which is also reflected in their forthcoming double LP, 'Death Is Not The End,' and in the acts that they have signed to their eponymous record label.

With techno, rap, reggae, classical, soul, jazz and now AOR all getting a look in, is there any kind of music that they do not like? After a long pause, PJ eventually replies: "Calypso, I really hate calypso." So don't expect them to follow up with a hardcore version of 'Hot Hot Hot'.

Andy Beavers

## Deep

It's soul, but it's not soul. It's dance, but it's not dance. South London partnership Deep are out to bury musical prejudices under a pile of distinctive songs. Their Blacksmith-remixed debut single, 'This Time', comes complete with booming basslines and floor-friendly rhythms, yet combines such infectious grooves with unashamedly pop songwriting.

"The problem with dance music is that people start off with the groove, not the melody," says Ian McKenzie, the production partner of writer, singer and trumpeter Debby Browne. Like a club-credible version of The Pet Shop Boys, their sound is dominated by Browne's quirky lyrical vision.

"Why not find an interesting way of saying the things everyone else is saying?" she muses. "Soul is American and I'm just trying to do it in a very English way." Deep — signed to jazzier Charlie Gillet's off-beat Oval label — are proof that there is a melody in the mundane.

"I write on my feet," laughs Debby. "It could be on a bus or wandering round the shops. Those are the best times."

Martin Pearson

'Raving, I'm Raving' is released by Shut Up & Dance on May 4.

'Raving, I'm



'This Time' is released by Oval on May 25

Label	Code
UNDER Walt Disney	D211422
IS Columbia Tristar	CVR 22819
HIEVES Warner HV	PES 12220
Attitude FoxVideo	257650
IL CIC	VHR 1446
WMV	7589382953
BMG Video	791 224
Silvervision	WF 090
Walt Disney	D211322
Walt Disney	D209132
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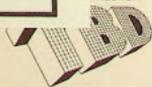
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# TO beats & pieces

- 1 **SAVE THE BEST FOR LAST**  
 2 **DEEPLY DIPPY**  
 3 **YOU'RE ALL THAT**  
 4 **THE DAYS OF PEACE**  
 5 **AM I THE SAME CO YOU BE WITH YOU**  
 7 **JAY'S SOUL**  
 8 **VIVA LAS VEGAS**  
 9 **HOLD ON MY HEART**  
 10 **YOU TEN SHARP**  
 11 **FINALLY Ce Ce Peniston**  
 12 **WHY Anne Lennox**  
 13 **TAKE MY ADVICE**  
 14 **YOUR SONG Rod Stewart**  
 15 **THRILL ME Simply Deep**  
 16 **IN THE CLOSET Milli Vanilli**  
 17 **COULD'VE BEEN YOU**  
 18 **BREATH OF LIFE**  
 19 **MONEY DON'T MAKE ME**  
 20 **FINER FEELINGS Koolhaas**  
 21 **TIME TO MAKE YOU**  
 22 **LET'S GET ROCKED**  
 23 **LOVE IS HOLY**  
 24 **MAKE IT HAPPEN**  
 25 **THE DISAPPOINTED**

WE SIGN on this week with news of someone who won't sign up — Simon Slater of **Gat Decors** has turned down several offers for 'Passion' which he will issue on his own Effective label via Total/BMG on May 5 . . . Meanwhile the producer of **Bump's** club hit 'I'm Rushing' is still hoping to agree terms with **Polydor** freeing him from the exclusive deal he signed as **Vitamin**. Polydor says it is still negotiating with the DJ/producer/writer Marc Auerbach . . . As the FA Cup final draws near **Sunderland's** players have recorded '**Roker Rave**' for release today (April 27) — at least it will give their fans one chance to wave their hands in the air . . . There's some serious vocal entertainment in store at **Subterania's** **Songwriters** night on May 6, billed as an evening with **Jocelyn Brown** — ticket enquiries on 071 286 9662 . . . **Chapter & Verse** will also be doing it live — on a tour of regional radio to promote their forthcoming '**Thank You To Be Free**' single . . . Fellow luminaries of the jazzy set **Galliano** and **Ronny Jordan** are joined by cult New York group **Pucho And The Latin Soul Brothers** for the Brighton Jazz 'Box '92 at the Event (0273 732627) . . . Hopefully they will get off to a quicker start than **Leaders Of**



● CE CE PENISTON

The **New School**, who left punters waiting until after 3am at their London one-off . . . But that is not as long as the eight-year wait for a re-release of **Sinamon's** much sampled '**I Need You Now**', due out on **Jive Records** on May 4 . . . **Big Daddy Kane's** 'The Lover In You', still not scheduled for UK release despite sustained import sales, is speeded up on UK promo to 103.3bpm in its SOS band-ish Mr Cee's remix . . . A pressing error saw the wrong mix of **Ce Ce Peniston's** 'Keep On Walkin'' allowed out on current promos — **A&M** promises to service the correct version this week . . . **Kiss FM** soul doctor **Bob Jones** has launched his own label, **Sounds Of Urban London** (SOUL — geddit?) . . . And his work on the mix of **The Temptations'** 'The Jones' has finally earned him an invite to produce their new album . . . Anyone who wants to follow in his footsteps could try **Your Music — Let's Do It** — a course offering an introduction to recording, mixing, sampling and more (details 071 608 0231) . . . **Warriors Dance**, also signed in the fire at its neighbour Lafayette, is looking for dance demos as well as setting up a DJ mailing list at PO Box 2629, London W14 8SR . . . AND THE BEAT GOES ON!

## TOP 10 BF

- 1 **ALWAYS THE LAST**  
 2 **DO IT TO ME**  
 3 **STAY WITH ME**  
 4 **HAZARD**  
 5 **WALKING ON BROOK**  
 6 **REAL MAN**  
 7 **DOMINO MAN**  
 8 **WEEKENDER**  
 9 **GETTING THROUGH**  
 10 **STORY OF THE BLUES**

## US TO

- 1 **JUMP, Kiss**  
 2 **SAVE THE BEST FOR LAST**  
 3 **TEARS IN HEAVEN**  
 4 **BOHEMIAN RHAPSODY**  
 5 **MY LOVIN' YOU**  
 6 **AIN'T 2 PROUD 2 B**  
 7 **MAKE IT HAPPEN**  
 8 **LIVE AND LEARN**  
 9 **EVERYTHING ABOUT**  
 10 **HAZARD, Richard & The**  
 11 **MASTERPIECE, J**  
 12 **UNDER THE BRIDGE**  
 13 **ONE, U2**  
 14 **BEAUTY AND THE BEAST**  
 15 **BREAKIN' MY HEART**  
 16 **EVERYTHING CHANG**  
 17 **THOUGHT I GOT ROCKED**

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- 18 **LET'S GET ROCKED**, Def Leppard, Mercury  
 19 **I CAN'T DANCE**, George Strait, Atlantic  
 20 **HUMAN TOUCH**, Bruce Springsteen, Columbia  
 21 **WILL YOU MARRY ME?**, Paula Abdul, Capricorn  
 22 **IT'M THE ONE YOU NEED**, Jody Watley, MCA  
 23 **REMEMBER THE TIME**, Michael Jackson, Epic  
 24 **WE GOT A LOVE THANG**, Ce Ce Peniston, A&M  
 25 **LET'M I'M TOO SEXY**, Right Said Fred, Chrysalis

- 43 **ALL 4 LOVE**, Color Me Badd, Grant  
 44 **MISSING YOU NOW**, Michael Bolton, Columbia  
 45 **SMELLS LIKE NIRVANA**, 'Weird' Al Yankovic, South Bros  
 46 **YOU THINK YOU KNOW HER**, Cause & Effect, SMC  
 47 **DON'T BE AFRAID**, Agnes Hall, Soul  
 48 **COME & TALK TO ME**, Jaded, Upstart  
 49 **PLEASE DON'T GO**, Boyz II Men, Motown  
 50 **FINALLY**, Ce Ce Peniston, A&M

- 11 **TEN**, Pearl Jam, Epic  
 19 **TIME LOVE AND**, Michael Bolton, Columbia  
 20 **THE COMFORT ZONE**, Vanessa Williams, Wing  
 21 **GREATEST HITS**, ZZ Top, Warner Bros  
 22 **DANGEROUS**, Michael Jackson, Epic  
 23 **WAKING UP THE NEIGHBOURS**, Bryan Adams, A&M  
 24 **OFF THE DEEP END**, 'Weird' Al Yankovic, South Bros  
 25 **COOLEY HIGHHARMONY**, Boyz II Men, Motown

- 44 **DARE TO DREAM**, Yanni, Private Music  
 45 **NEVER ENOUGH**, Melissa Etheridge, Island  
 46 **EMPIRE**, Queensrÿche, EMI  
 47 **NAUGHTY BY NATURE**, Naughty By Nature, Tommy Boy  
 48 **FOR MY BROKEN HEART**, Ruben McKenzie, MCA  
 49 **PAST THE POINT OF RESCUE**, Hal Ketchum, Curly  
 50 **DIAMONDS & PEARLS**, Prince & The NPG, Paisley Park

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# TOP 30 MUSIC VIDEO

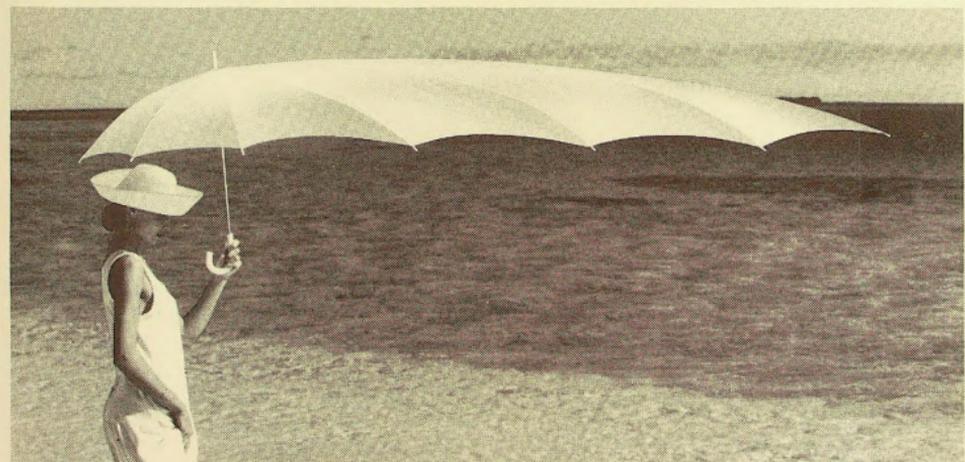
THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	<b>NEW</b> ZZ TOP	Greatest Hits Compilation/53min	WMV 7599382903
2	<b>NEW</b> CHER	Extravaganza - Live Live/54min	BMG Video 791224
3	<b>NEW</b> KYLIE MINOGUE	Live & Outrageous 91 PM Live/1hr 20min	PMI MVN 99 1347 3
4	MADNESS	Divine Madness Compilation/1hr 30min	Virgin VVD 1003
5	WET WET WET	High On The Happy Side PolyGram Video Compilation/50min	PolyGram 0848483
6	<b>NEW</b> MR BEAN & COMIC RELIEF	Elected Polygram Video Video Single/7min	Polygram 0849903
7	<b>NEW</b> PRIMAL SCREAM	Screamadelica Compilation/45min	Virgin VMV 1041
8	<b>NEW</b> SIMPLY RED	Moving Picture Book Compilation/45min	WMV 9031754943
9	LISA STANSFIELD	Real Life BMG Video Live/1hr 30min	BMG Video MC 2032
10	QUEEN	We Will Rock You Music Club Live/1hr 30min	MC 2032
11	QUEEN	Greatest Flix II Compilation/1hr 20min	PMI VC4112
12	CLIFF RICHARD	Video Collection Music Club/PMI Compilation/1hr	MC 2081
13	QUEEN	Box Of Flix Compilation/2hr 40min	PMI MV89913243
14	BEAUTIFUL SOUTH	Pumpkin PolyGram Video Compilation/50min	0849403
15	TEARS FOR FEARS	Tears Roll Down Polygram Compilation/1hr	0837500
16	MOTLEY CRUE	Decade Of Decadence Compilation/1hr 55min	WMV 8536401293
17	ROBERT PALMER	Video Addictions PolyGram Video Compilation/55min	0845383
18	TINA TURNER	Simply The Best PMI MVD 9913083	
19	<b>NEW</b> JOE LONGHORNE	The Very Best Vol 2 Telstar Live/1hr 2min	TVE 1043
20	JASON DONOVAN	Joseph Mega-Remix Video Single/16min	Polygram 0842723
21	ANNIE LENNOX	Diva Compilation/33min	BMG Video 791245
22	MADNESS	Complete Madness 4 Front/PolyGram Compilation/43min	0837863
23	<b>NEW</b> KATE BUSH	The Singles File Music Club/PMI Compilation/50min	MC 2054
24	DANIEL O'DONNELL	An Evening With Ritz Live/1hr 33min	RTVZ 6008
25	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video Live/1hr 26min	CFV 11122
26	QUEEN	Greatest Flix Compilation/1hr 3min	PMI MVP 9910112
27	QUEEN	At Wembley Live/1hr 15min	PMI MVP 99 1259 3
28	<b>RE</b> MADONNA	The Immaculate Collection WMV Compilation/55min	7599382143
29	LUCIANO PAVAROTTI	In Hyde Park PolyGram Video Live/1hr 30min	0711503
30	<b>NEW</b> CARRERAS/PLACIDO	Gala Lirica BMG Video Compilation/1hr	791183

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# TOP 15 VIDEO

Rank	Artist	Title	Label
1	THE RESCUERS DOWN UNDER	Walt Disney Children's/1hr 17 min	D211422
2	THE SILENCE OF THE LAMBS	Columbia TriStar Drama/1hr 53 min	CVR 22819
3	ROBIN HOOD - PRINCE OF THIEVES	Warner HV Action/2 hr 17 min	PES 12220
4	CHER/FITNESS: A New Attitude	FoxVideo Special Interest/1 hr 28 min	276750
5	BACK TO THE FUTURE III	CIC Sci-Fi/1 hr 53 min	VHR 1446
6	<b>NEW</b> ZZ TOP: Greatest Hits	WMV Music/53 min	7599382903
7	<b>NEW</b> CHER: Extravaganza	BMG Video Live/1hr 224	791224
8	WRESTLEMANIA VII	Silvervision Sport/3 hr	WF 090
9	FANTASIA	Children's/1 hr 55 min	Walt Disney D121322
10	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney D209132
11	THE SWORD IN THE STONE	Children's/1 hr 16 min	Walt Disney D202292
12	<b>NEW</b> KYLIE MINOGUE: Live And Outrageous	PMI Music/1 hr 30 min	MVN 99 1347 3
13	MADNESS: Divine Madness	Virgin Video/1hr 30 min	VVD 1003
14	<b>RE</b> JESUS OF NAZARETH (BOX SET)	Polygram/WH Smith Drama/6 hr 25 min	08454803
15	MISERY	Special Interest/1 hr 42 min	First Independent VA 30223



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25	13	ULTIMATE TRUNK FUNK (EP)	Mer
26	NEW	LOVE IS HOLY	MCA
27	13	JOY	Ten
28	16	HOLD ON MY HEART	Virgin
29	44	TIRED OF BEING ALONE	Mercury
30	21	PRETEND WE'RE DEAD	Slash
31	15	FINALLY	A&M
32	17	MAKE IT HAPPEN	Columbia
33	22	DO YOU WANT IT RIGHT NOW	Mer
34	46	NEVER AGAIN	Mercury
35	NEW	WEEKENDER	Heavenly
36	22	AM I THE SAME GIRL	Fonema
37	26	LET'S GET ROCKED	Bluphone/Ritola

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1	2	ON A BARGAIN TIP	21	MAKE YOU WHOLE
3	1	TEMPLE OF LOVE (1992)	22	UNEXPLAINED EP
4	NEW	NOTHING ELSE MATTERS	23	INJECTED WITH A POISON...
5	NEW	REMEDY	24	THERE IS NO LAW
6	6	PLEASE DON'T GO	24	FEEL
7	NEW	EVERYWHERE I GO	26	EVAOR 8
8	NEW	IT'S JUST A FEELING	27	NO WAY OUT
9	NEW	TALES FROM A DANCEGRAPHIC	28	MUSIC OF THE FUTURE
10	NEW	PLEASE DON'T GO	29	YOUR LOVE IS LIFTING ME
11	NEW	IN THE CLOSET	30	PRETEND WE'RE DEAD
12	3	SO RIGHT	31	THE PRESSURE PART 1
13	NEW	WORKAHOLIC	32	TWISTERELLA
14	4	DO YOU WANT IT RIGHT NOW	33	MUSIC TAKES YOU
15	7	TAKE ME	34	HANG ON IN THERE BABY
16	NEW	ELEVATION	35	THE MAJESTY OF ROCK
17	NEW	NIGHTMARE	36	WHOSE FIRST IS IT...
18	9	ULTIMATE TRUNK FUNK	37	SONG FOR LOVE
19	5	THE ONLY LIVING...	38	SOMEWAY
20	NEW	WEEKENDER	39	MAKE IT HAPPEN
			40	FINER FEELINGS

\* CD's Compiled by Gulliver for Music Week, BBC, and S&P. Produced in co-operation with the BPI and B&O. Based on a minimum spend of 500 record orders, incorporating 7, 12, Cassettes and CD singles sales. All rights reserved.

63	27	TEARS BY THE SEA	Reprise
64	NEW	NIGHTMARE	Warp
65	43	THE DISAPPOINTED	Virgin
66	28	I WANT TO BE ELECTED	London
67	42	COOL FOR CATS	A&M
68	NEW	KEEP LOVING ME	Rhythm King/Epic
69	NEW	NO WAY OUT	PML Continental
70	47	HOLD IT DOWN	Epac
71	NEW	BAD MOON RISING	Epac
72	42	SEPARATE TABLES	A&M
73	49	THE PRESSURE PT 1	Parade/veVA&M
74	53	THAT LOVING FEELING	Spanish
75	49	SAIT 'N' PEPA	Mer

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# TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	ESSENTIAL OPERA	Decca
2	PAVOTTI IN THE HYPER PARK	Decca
3	VIVALDI: FOUR SEASONS	EMI
4	THE ESSENTIAL MOZART	EMI
5	SIBELIUS/TCHAIKOVSKY: VIOLIN CONCERTOS	EMI
6	BRAHMS: VIOLIN CONCERTO	EMI
7	TAVENER: THE PROTECTING VEIL	Virgin Classics
8	MCDONALDSON/BRUCH/SCHUBERT	EMI
9	HEAVY CLASSIC	EMI
10	ROSSINI HEROINES	Decca
11	ELGAR: CELLO CONCERTO/SEA PICTURES	EMI
12	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	EMI
13	HOLST: THE PLANETS	Decca
14	ELGAR: CELLO CONCERTO/ENIGMA VARS	Decca
15	ALBINONI: ADAGIO/PACHELBEL CANON	Decca
16	DIVIA A SOPRANO AT THE MOVIES	Garnett
17	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	EMI
18	BETHOVEN: MISSA SOLEMNIS	Decca
19	ROSSINI: ARIAS	Decca
20	NYMAN: SONGBOOK	Decca
21	HOLST: THE PLANETS	Decca
22	PUCINI: LA BOHEME (EXCERPTS)	Decca
23	MOZART: ARIAS	Decca
24	ELGAR: CELLO CONCERTO	Philips
25	MOZART: REQUIEM	EMI
26	FAURE: REQUIEM	Decca
27	RACHMANINOV: PIANO CONCERTOS 2 & 4	Decca
28	VIVALDI: CONCERTOS	EMI
29	ELGAR: MUSIC FOR VIOLIN & PIANO	Chandos
30	GERSHWIN: RHAPSODY IN BLUE	EMI
31	VAUGHAN WILLIAMS: CLARENDON	EMI
32	ESSENTIAL HIGHLIGHTS: SWAN LAKE	EMI
33	VERDI: OTELLO	Decca
34	RAVEL: DAPHNIS ET CHLOE	Decca
35	MUSIC FEATURED ON THE SOUTH BANK SHOW	EMI
36	ORCHESTRA: Grieg Solo & Dukey Moore	EMI
37	VIVALDI: FOUR SEASONS	EMI
38	BETHOVEN: SYMPHONIES 5 & 6	Decca
39	RIMSKY-KORSAKOV: SCHEHERAZADE	EMI
40	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	EMI

\* CD/CN: Compiled by Gallup

# DISTRIBUTION: INDIE SINGLES

Rank	Title, Artist	Label
1	EVAPOR 8	Network NWK17 38 (P)
2	WITH A POISON/FREE	Profile /PROF 247 (P)
3	PLEASE DON'T GO AWAY	Network NWK17 46 (P)
4	TWINSTERRA	Creation /CRE 1001 (P)
5	STARBUCHERS	DDG International DMO 1317 (P)
6	BREATH OF LIFE	Mute 1210/UTE 142 (R/MP)
7	YOUR LOVE IS LIFTING ME	Remedy /RUMAT1 48 (P)
8	MUSIC TAKES YOU	Moving Shadow /SHADOW 11 (S)
9	LEEDS, LEEDS, LEEDS	O Music /LFC 211 (MP)
10	I AM THE RESURRECTION	Silverstone ORE11 49 (P)
11	THE COMING HARDCORE	Union City /UCRT 21 (S)
12	RISE THE BULLET	Tom Ser /TOSR17 20 (P)
13	GROOVY BEAT	Guenyil /GHRN 23 (P)
14	SAFARI (EP)	AAD /BAD 203 (R/MP)
15	WHAT TIME IS LOVE?	LF Communications 4L/PUSA 43 (R/MP)
16	LOVE LET YOU GO	Dance Zone /DZ06 010 (S)
17	WALKABOUT	One Little Indian 72 12P 12 (P/12)
18	WE CAN RIDE THE BOOGIE(ROCK.)	Elite /ELC 1612/ELC 81 (P)
19	ADRENALINE	Expression /EXPT 13 (P)
20	STRAIGHT TO YOU/JACK	Mute 1210/UTE 142 (R/MP)
21	EASY	Chava World/12016 (P)
22	ASCEND	Mute 1210/UTE 142 (R/MP)
23	PINK FLOWER/ROOM ELEVEN	Devo 82 17P121 (S)
24	TAKE IT EASY	S Up And Dance 23/04D 23/RS (SU/23 P)
25	FIELD OF DREAMS/EXODUS	Production House /PH1 038 (S/EP)
26	ALL IN THE MIND	Hut HU1171 12 (R/MP)
27	WEIBRO	Situation Two SF 8181 (R/MP)
28	NASTY RHYTHM	Elite /1181C 11 (P)
29	SET YOUR FREE	TEK TEK 7121 (R/MP)
30	DRAGGING ME DOWN	Mute DUNG 1671 (R/MP)
31	FLAME ON	Paperhouse /PAPER 0121 (R/MP)
32	OBSESSION HEAD IN THE CLOUDS	Rootedood /RHT 121 (S/EP)
33	THE BLACK AND WHITE SINGLE	Bosim /BT 00371 (P)
34	1-2-3 ACID	Flying UK /FLUK 191 (P)
35	THE BOUNCER	Tribal Bass TRB 35 (TRB/31 S)
36	FAITH HEALER	Mute 1210/UTE 142 (R/MP)
37	TEETH (EP)	Earache /EMG 571 (R/MP)
38	CRUCIFIED	China WOH121 2017 (P)
39	FAIT ACCOMPLI	Artemis /ANKT 30 (P)
40	BEATSTIME	RSS/Outer Rhythm RSU112CRS111 (R/MP)

\* CD/CN: Compiled by BSA from Gallup data from independent shops

# DISTRIBUTION: INDIE ALBUMS

Rank	Title, Artist	Label
1	COLD SWEAT	One DINTV 26 (P)
2	ALL WOMAN	Quality Television QTV 004 (P)
3	DRY	Too Pure PURE 10 (A/EP)
4	CHORUS	Mute S1UMM 95 (R/MP)
5	SLANTED AND ENCHANTED	Big Cat ABB 34 (R/MP)
6	RAVE IN - STRICTLY HARCORE!	Eloves ELVLP 52 (P)
7	BREAKING HEARTS	Dino DINTV 24 (P)
8	LAZER GUIDO MELODIES	Dedicated DEDLP 664 (R/MP)
9	GETTING BLANK AGAIN	Creation CRELP 124 (P)
10	BETWEEN 10TH AND 11TH	Situation Two STU 21 (R/MP)

# COUNTRY ALBUMS

Rank	Title, Artist	Label
1	SWEET DREAMS	MCA MCG 6003 (P)
2	HIGHWAY 28	Columbia 466824 (S/EP)
3	ROBIN THE WIND	Capitol CESTU 2162 (S/EP)
4	HIGHWAY MAN	Columbia 460246 (S/EP)
5	CURRENTS	RCA PC 9049 (R/MP)
6	FROM THE HEART	Telstar STAC 2137 (R/MP)
7	I NEED YOU	Rizz RITLZ 0318 (P/B)
8	NECK AND NECK	Columbia 461454 (S/EP)
9	THOUGHTS OF HOME	Telstar STAC 2137 (R/MP)
10	DON'T FORGET TO REMEMBER	Rizz RITLZ 0318 (P/B)
11	FAVOURITES	Rizz RITLZ 0318 (P/B)
12	ABSOLUTE TORCH AND TWANG	Sire WAX 259C (V)
13	SHOWDOWN	Warner Bros WX 171C (V)
14	NO FENCES	Capitol TCEST 2136 (E)
15	GLASSIS WITH PRIDE	Rizz RITLZ 0318 (P/B)
16	LOVE STAR STATE OF MIND	MCA MCH 3164 (R/MP)
17	AT THE RYMAN	Reprise 7592664 (V)
18	ONE FINE SUMMER EVENING	MCA MCH 3435 (P)
19	THE MYSTERY OF LIFE	Mercury 8480514 (P)

# JAZZ & BLUES

Rank	Title, Artist	Label
1	CHARLY BLUES MASTER WORKS	Charly TCEMS 101 (C/D)
2	THE ANTIDOTE	Island LIT 9988 (P)
3	MR LUCKY	Creation CREC 519 (P)
4	THE BEST OF DONALD BYRD	Blue Note (E)
5	THE HEALER	Silverstone OREC 508 (P)
6	BLUE LIGHT, RED LIGHT	Columbia 4609074 (S/EP)
7	WE ARE IN LOVE	DRAC 3050/3051 3435
8	GO LOVE IF YOU WANT IT	Pointblank VPB 7 (P)
9	CROSSROADS (OST)	Warner Bros 9253994 (P)
10	THE BEST OF JOHN LUCKY	Musica MCT 020 (1/1)

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# TOP 60 DANCE SINGLES

## THE OFFICIAL **music week** CHART

WEEKS ON CHART	This Last	Title Artist	Label (12") (Distributor)		This Last	Title Artist	Label (12") (Distributor)	
			Weeks	Weeks			Weeks	Weeks
1	NEW	EVERYWHERE I GO/LET'S... Isotomi	Freedom	TABX 108 (F)	25	NEW	WORKAHOLIC 2 Unlimited	PWL Continental PWL 228 (W)
2	1	ON A RAGGA TIP SL2		XL XLT 29 (W)	26	14	I'M COMIN' HARDCORE MANIC	Union City UCR 2 (SRD)
3	NEW	IT'S JUST FEELING Terrorize	Hamster	12STER 1 (BMG)	27	NEW	INTRODUCE ME TO LOVE Absolute	Foot First FEET 003 (P)
4	NEW	MAKE YOU WHOLE Andronicus	Freedom	TABX 107 (F)	28	15	FIELD OF DREAMS/EXODUS ... Brothers Grimm	Production House PNT 036 (Self)
5	NEW	TALES FROM A DANCEOGRAPHIC... Jam & Spoon	R&S/Outer Rhythm	RSUK 14 (RTMP)	29	11	WE CAN RIDE THE BOOGIE ... Bubbles	Ellicit 12LIC 8 (D)
6	NEW	NIGHTMARE Kid Unknown	Warp	WAP 20 (P)	30	17	TELL ME WHAT YOU WANT ME TO DO Tevin Campbell	Owest W 01027 (W)
7	43	WE ARE HARDCORE House Crew	Production House	PNT 035 (Self)	31	NEW	RUSHIN Funky Junky	Funky Junky FUNKY 1 (SRD)
8	NEW	ELEVATION GTD	React	12REACT 4 (BMG)	32	13	SOMEDAY M People/Heather Small	Deconstruction PT 45370 (BMG)
9	2	DO YOU WANT IT RIGHT NOW Degrees Of Motion feat Bi	Hfr FX	184 (F)	33	NEW	TWISTED TECHNO EP Sub-Love	Earth EARTH 5T (SRD)
10	NEW	PLEASE DON'T GO Double You?	ZYX	ZYX 674812 (ZYX)	34	28	AIN'T 2 PROUD 2 BEG TLC	Laface 73008240091 (Import)
11	4	MUSIC TAKES YOU Blame	Moving Shadow	SHADOW 11 (SRD)	35	19	EVAPOR 8 Altern 8	Network NWK 38 (P)
12	7	PLEASE DON'T GO KWS	Network	NWKT 46 (P)				
13	4	SO RIGHT K-Klass	Deconstruction/Parlophone	12R 6309 (E)				
14	3	GROOVY BEAT DOP	Guerrilla	GRRR 23 (RE/P)				
15	NEW	MUSIC OF THE FUTURE Lust	XS Rhythm	12XSR 1 (BMG)				
16	NEW	SONIC RUSH Cosmo & Dibs	Moving Shadow	SHADOW 12 (SRD)				
17	5	TAKE ME Dream Frequency/Debbie Sharp	Citybeat	CBE 76B (W)				
18	4	SEE THE DAY Ann Consuelo	Champion	CHAMP 12293 (BMG)				
19	NEW	SO MANY WAYS Humanizer	Faze 2	12FAZE 2 (BMG)				
20	9	PRESSURE PART 1 Sounds Of Blackness	Perspective	PERT 867 (F)				
21	RE	THERE IS NO LAW Messiah	Kickin	KICK 10 (SRD)				
22	NEW	IN THE CLOSET Michael Jackson and Mystery Girl	Epic	6580 186 (SM)				
23	10	ULTIMATE TRUNK FUNK - THE EP Brand New Heavies	Acid Jazz	JAZZ 185 (F)				
24	NEW	NO WAY OUT Francesco Zappala	PWL Continental	PWL 230 (W)				

## TOP 10 ALBUMS

WEEKS ON CHART	This Last	Title Artist	Label (12") (Distributor)	
			Weeks	Weeks
1	1	VOLUME III JUST RIGHT Soul II Soul	Ten	DIX 100/CDIX 100 (F)
2	2	THE THIRD CHAPTER Various	XL	XLLP 109/XLMC 109 (W)
3	NEW	KAOS THEORY 2 Various	Telstar	STAR 2583/STAC 2583 (BMG)
4	1	FUNKY DIVAS En Vogue	East West	AME 756792121/7567921214
5	NEW	FOREVER MY LADY Jodeci	MCA	MCA 10534/MCAC 10534 (BMG)
6	2	INTRODUCTION Mr Fingers	MCA	MCA 10571/MCAC 10571 (BMG)
7	NEW	IT'S REAL By All Means	Motown (USA)	Imported 3746363442
8	1	BRAND NEW HEAVIES Brand New Heavies	Acid Jazz	JAZZ 828300/8283004 (F)
9	1	FINALLY Ce Ce Peniston	A&M	3971761/3971764 (F)
10	NEW	CHECK YOUR HEAD The Beastie Boys	Grand Royal	EST 2171/TCST 2171 (E)

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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**AD FOCUS**  
CAMPAIGN CHOICE



**MOODS 2**  
(Virgin).  
Regions:  
Border,  
Grampian,  
TSW, TVS.  
Start date:  
4/5 for two  
weeks, followed by a two week  
campaign in HTV and Ulster  
from 11/5.

With sales of 400,000 in the bag for last year's compilation album, Moods, Virgin is banking on a tightly plotted TV campaign to spur comparable sales for the follow-up. Special projects manager Peter Duckworth says the Moods 2 campaign is kicking off in a limited number of areas — before rolling out nationally. "The success of Moods gave us the confidence to start off in more areas he says. The ads, which each highlight four tracks, including Enya's Caribbean Blue and Fleetwood Mac's Albatross, are being backed up with in-store displays and a national press co-op campaign with WH Smith.

**ROUND-UP**

**FLIGHT OF THE CONDOR**  
(Telstar).

Regions: Border, Grampian, HTV, Scotland, TSW, Tyne Tees. Start date: 2/14 for three weeks, followed by a three week national roll out from 4/5.

**GENESIS — We Can't Dance**  
(Virgin).

Regions: solus campaign in Central and co-op with Andy's Records in Anglia. Start date: 4/5 for two weeks.

**CHRIS DE BURGH —**

Power Of Ten (A&M).  
Regions: Central, Granada and Yorkshire. Start date: 2/14 for two weeks.

**TEARS FOR FEARS: Tears Roll Down**  
(Greatest Hits 82-92)  
(Fontana). Regions: TSW and TVS. Start date: April 27 for two weeks.

# Stores vouch for clip-out coupons

Housewives have been clipping them from cereal packets for years. Now money-off coupons are proving an increasingly popular advertising option for albums and singles too, particularly in co-op retail campaigns.

Although HMV's marketing manager Alan McDonald says that coupon advertising for records has always existed, he admits that it has been stepped up over the past year.

"It's a factor of the economy and current market — you have to fight a bit harder and offer an incentive to get people into the stores," he says.

And Our Price advertising and promotions manager Phil Webb says the recent uptick reflects record company efforts to target customers more effectively.

Vox recently carried an Our Price promotion offering £1.50 off albums by bands popular with the magazine's readers including Teenage Fanclub, and The Levellers.

But the real appeal of coupons is the fact that the effectiveness of a promotion is immediately apparent from the redemptions, giving it an edge over standard press advertising.

In fact TV, which is bought regionally and can be correlated with the Gallup data for each ITV region, is possibly the only other advertising option which can be measured more accurately.

"With coupon advertising we can measure how much store traffic it generates, particularly at a local level," says Ceri Davies, Virgin Retail's account manager at CIA Billett.

Phil Webb concurs. "The



Voucher power: offer labels and retailers an alternative to TV

Vox promotion had a redemption rate of around 3% during January which is extremely high, around 3,000 to 5,000 responses on a circulation of about 80,000," he says.

And Webb estimates the Vox promotion increased week-on-week sales of the featured albums by 15%.

According to both HMV and Our Price, the initiative to run coupon promotions generally comes from record companies. And McDonald stresses the benefits in promoting up-and-coming bands.

"It can be frustrating to advertise a single which isn't widely available in the record stores," he says. "These ads are a way of saying 'If you go into HMV not only have they got it but you get some money off as well'."

Circ's marketing manager David Steele, too, recognises the importance of money-off vouchers in promoting new bands. The company is currently co-ordinating a joint promotion with HMV: purchasers of jeans from Levi stores will get a free cassette of 12 tracks by development

acts such as Force'N K Zee and Joey Negro together with coupons offering discounts.

However, Tower MD Ken Sockolov argues that discounts should be available to all at the point of purchase, rather than to a select few who remember to clip a coupon.

"I don't think coupons are worth the paper they're printed on," he says. "I've never seen them to be effective."

Our Price's Phil Webb agrees in part, conceding that a coupon campaign can be of limited use if not well targeted. Selective media buying is essential.

There are opportunities outside the press to target potential customers with money-off coupons, including in-store leaflets, but these are used less frequently.

There is no doubt that such advertising is working for stores which target potential purchasers. And, although the sales uptick will never be as great, coupon promotions can offer both record companies and retailers a cheap and quantifiable alternative to TV advertising. **Caroline Moss**

**EXPOSURE**

**MONDAY APRIL 27**

**The Mix** featuring Carter The Unstoppable Sex Machine, Radio Five: 10.10-Midnight

**Wogan** featuring Mariah Carey, BBC1: 7-7.30pm

**TUESDAY APRIL 28**

**Classic Albums**, Kate Bush talks about recording her fifth album, The Hounds of Love, Radio One: 9-10pm

**WEDNESDAY APRIL 29**

**Artrageous** featuring Jah Wobble, BBC2: 7.30-8pm

**The Best Of The World** featuring Boy George, and Sinead O'Connor, Channel Four: 6.30-7pm

**THURSDAY APRIL 30**

**Top Of The Pops**, BBC1: 7-7.30pm

**In Concert** featuring Caron Wheeler, Radio One: 9-10pm

**SATURDAY MAY 2**

**The ITV Chart Show**, 12 noon-1pm

**My Top 10** featuring Curtis Mayfield, Radio One: 2-3pm

**Mary Black Live At The Albert Hall**, Channel Four: 12 midnight-1am

**SUNDAY MAY 3**

**Cue The Music**, a special party show featuring George Michael, Elton John and The Communards, ITV: 11.35pm-12.40am

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**Nimbus Records**

CD is no longer just a new generation of music carrier, it is an interface to the technology of the future in computers, graphics and photography. Caroline Moss looks back on its shaky beginnings and chronicles its triumphant rise

# MAXIMUM VOLUME

**C**D has come a long way since 1983 when viewers of BBC's Breakfast Time watched the new format being smeared in marmalade and cornflakes, wiped clean and played. Today CD is more than just a sound carrier. Already CD-ROM has found leisure and educational applications, Commodore's CDTV is on the market, CD-I (CD-Interactive) has been launched by Philips, CD-Video is being relaunched by Pioneer as LaserDisc and CD + Graphics and Photo CD are on the horizon. Meanwhile the importance of CD as a recorded music format is still growing.

"Everyone in the business is aware of the market growth but you'd be crazy to sit back and milk it," says Roger Twynham, sales manager at PDO.

"You have a responsibility to grow with the market and it's also good to expand your market share."

Nimbus, the UK's first CD plant, opened in Menmouth, South Wales in 1984. An initial run of 150 BBC Sound Effects CDs was followed by 10,000 copies of the Culture Club album, *Waking Up With The House On Fire*. Although a Nimbus spokesman says this was a large run at the time, initial runs of guaranteed hits have multiplied tenfold - a Nimbus first run of 150,000 of the new Genesis album *We Can't Dance* was matched by its European plant.

Other CD plants are run in the UK by Philips-owned PDO, EMI, independent company Disctronics and Damont, owned by the Meekland Group. Mayking, which formerly

sourced CD product from Europe, opened a plant in Battersea on May 1. Other companies act as CD brokers, arranging manufacture and delivery from European plants.

Nimbus, PDO, EMI and Disctronics all have an annual capacity in excess of 25m. They continue to expand the service they can offer, investing in new technology or switching to more efficient continental shift systems to work around the clock.

PDO now works 24 hours a day 360 days a year. It will have 16 presses by October, bringing annual capacity to 40m, and runs range from 1,000 to 500,000 units. PolyGram companies get equal priority to the smallest indie label. "Screw someone up by not delivering on time and they're yesterday's news," says Twynham.

With an investment of 2.5m, Mayking Records is the latest company to set up a UK plant, the first to open in London. Its annual capacity of 7m will initially be devoted to CD singles while Mayking's longstanding partnership with French manufacturer MPO continues for albums and back catalogue.

"We decided to diversify into CD because it will help us compete more effectively in CD singles manufacture, which has always required rapid response to demand," says chairman Brian Bonner.

The new Mayking plant features the first installation in Europe of the Compact Line system from German company Leybold. While all manufacture and printing will take place at Battersea, glass mastering ▶

Indie Pressing Services, a Peckham-based CD broker sourcing product from Europe, deals mainly with small record companies wanting an average run of 20,000. However, more and more bands are ordering smaller runs for demo or self-distribution. IPS, which prides itself on being "very, very competitive", offers 1,000 CDs including glass mastering, one colour body printing, full colour four-page booklet, tray card and boxes for £1,750 plus VAT.



PDO's sales manager Roger Twynham offers his customers the same level of service all year round. "The criterion is on time delivery," he says. "You can only do that when you have built seasonal elements into capacity projections." Consequently the plant works flat out during traditionally busy periods like October and November but doesn't reach full capacity in quieter periods, such as early summer.

equipment won't be installed until early next year.

EMI is the latest major to announce cut-backs in vinyl production, making 60% of the workforce redundant in response to a 70% drop in demand over two years. Meanwhile at its CD plant in Swindon the introduction of a shift system — 24 hours a day seven days a week — has increased annual capacity by 5m to 25m and the plant reports that it works constantly to full capacity.

This increase in capacity has been achieved through greater shift work alone, due to the Swindon plant's set-up in the former EMI videodisc factory and two nearby buildings.

Although most CDs pressed at Swindon are for EMI labels some third party clients are catered for. The plans are to begin manufacture of product on the newly-acquired Virgin labels in-house.

Unlike EMI most British CD plants have been built as dedicated premises, such as the Dictronics factory in Sussex. From an annual capacity of 500,000 when it opened six years ago the factory will be capable of producing 34m CDs a year by August.

As Dictronics is independently owned, sales manager Simon Markey says that the largest runs are for back catalogue and compilation work rather than bulk orders for majors. One of the largest monthly runs is 80,000 cover discs for *Classic CD* magazine. CD singles are also big business — Dictronics can turn an order around in three days and this attracts even the majors.

One of Britain's newest CD plants owned by Damont, started production in Hayes last summer with an annual capacity of 2.5m. Less than a year later it is doubling its capacity by adding a second CD machine and a five-colour printer — an investment of £700,000.

According to Andy Kyle, Damont's new sales manager, the plant runs at full capacity, is working a 24 hour day and six day week and he expects the situation to continue.

To remain as flexible as possible Damont passes large runs such as compilations from Castle and Pickwick on to its sister plant in Sweden which can produce 15m discs annually. Mastering also takes place at the Swedish plant and turn-round time is six working days.

With the UK's CD plants running to capacity there is always a niche for CD agents or brokers who source product from Europe. COPS, the UK's oldest "manufacturer without a plant", has been producing CDs at a plant in Normandy since the mid-Eighties. Indie Pressing Services, which puts its annual CD capacity at 6m, deals with several European plants.

Despite the need to invest only in new mastering and testing equipment, new CD formats are manufactured only by Nimbus and PDO. Both currently



The eyes have it: a vision of the future in CD

manufacture CD-ROM, but only Nimbus produces CD-I although PDO is now CD-I ready.

CD-ROM is produced at Damont's sister plant in Sweden while the UK company is "concentrating on the music market and thinking about CD-I" and Dictronics has plans to press all formats but is seeing how the market develops. EMI wants to consolidate its current equipment without investing in different technology but is looking at CD-V. Nobody is announcing plans to manufacture Mini Disc.

CD-ROM is already widely used in the UK for leisure, education and information. It has taken off in the home computer market and for training applications — the Abbey National now uses CD-ROM for training in high street branches.

Nimbus began to manufacture CD-ROM in 1986. Although a spokesman says demand "exploded" in 1988 the company is jealously guarding information regarding output levels and clients.

Nimbus has a contract with Refusion to supply background music on CD-I and the plant also presses jukebox discs on the format. With the capacity to include artist information, lyrics, graphics and eventually moving video, CD-I will undoubtedly be of most interest to the music industry.

The format was launched by Philips six months earlier than expected and already some US-manufactured CD-I ready titles are available.

Philips Interactive Media Systems in Dorking has been set up to help users and manufacturers of CD-I. Although MD David Anderson foresees a slow start for CD-I due to its complexity he ultimately expects it to overtake CD-Audio, and reports a "very healthy level of

interest from the music industry."

PDO, which began CD-ROM manufacture in March following a £200,000 investment in mastering equipment for new formats, has announced it is also to produce CD-I. Dave Wilson, marketing services manager at PDO's Blackburn plant, says: "We expect to see a huge growth in CD-ROM this year and to see CD-I titles available by the autumn. As CD-I is Philips-led, PDO is naturally at the front of this technology."

The new CD-I players, retailing at around £600, will not be capable initially of full motion video although Philips promises an upgrade cartridge and FMV players by Christmas.

This is where CD-Video, being relaunched for the third time by Pioneer as LaserDisc, could succeed. Already 1,000 copies of Madonna's Blende Ambition Tour have been sold in this country on LaserDisc and custom pressing manager Michael Netdes expects music titles to achieve sales faster than other titles.

Philips plans to release 60 titles this year including titles from BMG, PolyGram and Castle Music, and a third of the 20m discs produced annually at Pioneer's California plant are destined for Europe.

All in all, the CD manufacturing sector is enjoying a boom and is set for continued expansion with the demand for new formats. PDO's sales manager Roger Twynham speaks for the industry when he says: "Everyone's enjoying a good time of it presently — January and February were amazing."

And with an optimism matched by few industries in the current climate he adds: "There's even room for new plants in the UK. After all, competition is always healthy."

## GUIDE TO FORMATS

### CD-A (CD-Audio)

The original compact disc, containing up to 74 minutes, 33 seconds of stereo digital audio by the official Philips specification. The recording time is limited to avoid recording too near to the edge of the disc.

### CD-3 (Three inch CD)

A smaller version of the CD-A with playing time reduced to 20 minutes. Requires an adaptor.

### CD-ROM (CD-Read Only Memory)

Effectively a computer disc with a storage capacity in excess of 600m bytes. Used for permanent records like encyclopaedias.

### CD-ROM XA (CD-ROM Extended Architecture)

A development of CD-ROM. Audio is added to data and graphics for presentations.

### CD-I (CD-Interactive)

Another extension of CD-ROM. CD-I players will connect to a TV and/or stereo and can be used to play standard CD-A discs. Software limited but projected use in education and games.

### CD-I Ready

A CD-A with extra information written into a space before the first track, typically containing lyrics and artist information.

### CDTV

Launched as a competitor to CD-I, CDTV is not strictly a CD. Software is written in the same language as Commodore's Amiga computers. Also plays CD-A and CD + Graphics.

### CD + G (CD + Graphics)

A CD-A with accompanying graphics which can be viewed by connecting the player to a TV set. A CD + G can also be played on a standard CD player. An enhancement to the format is CD-BG (CD Extended Graphics).

### CD-V (CD Video)

Relaunched for a third time by Pioneer as LaserDisc. It is not a worldwide standard with separate discs required for PAL and NTSC territories. CD-V players will also play CD-A.

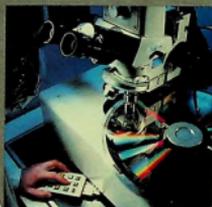
### Photo-CD

A new development from Kodak offering around 100 pictures on a CD. Negatives or slides will be sent to Photo CD labs for transfer on to Photo CD and viewed on a television screen.

Compiled by Caroline Moss and Bill Foster.

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Manufacturers have been hit hard by recession, but they're emerging with a more streamlined approach. Michael Bromley reports



Harvest festival: the machinery may be different but the result is the same



# PRICE FIGHTERS BEAT OFF RECESSION

**A**mid the closures, cut-backs and restructuring caused by shifting formats, UK manufacturing remains resilient. Even with the recession biting deep, European sales manager Wilber Craik reckons to have been winning as many as four new customers a week earlier this year for Hungerford-based Audio and Data Duplication.

Capacity across all formats still exceeds demand, and European competitors continue to threaten to siphon off vital business, with the former Eastern Bloc countries now getting in on the act.

Yet, by improving efficiency — cutting both prices and turn-round times and raising quality and service levels — manufacturers claim to be meeting the music industry's demands.

Many of the old labour-intensive practices of the black vinyl-dominated Sixties and Seventies are disappearing as domestic companies sharpen up to compete with the Europeans whose major advantage has traditionally been the ability to deliver high volumes at knock-down prices.

In all formats cost competitiveness is regarded as a key issue. UK prices are now at least close enough to count. Typically, the manufactured price of a CD, 85p three years ago, has been driven down to between

60p and 70p, and manufacturers recognise that they have to satisfy record label accountants as much as production departments. But price has never been all that mattered.

European manufacturers, says Jon Powell, sales manager of The Tape Duplicating Company, are generally "very efficient, very

fast and very together. By comparison we didn't have the best record on service and quality in the past, although we're a lot, lot better now," he says.

Most British manufacturers still can't compete on price with discounted high volume CD and vinyl pressing and tape duplication in the likes of

Germany, France, Holland and even Czechoslovakia. But, they argue, that they can on service, quality and, above all, speed.

For not only small independents, but even mid-size record companies such as Virgin, fearful of being squeezed off the production line by prior manufacturing commitments to ▶

"We believe our chrome cassettes are virtually as good as CD. We manufactured KLF's The Jam album, and they couldn't tell the difference," Wilber Craik, European sales manager, Audio and Data Duplication.



Efficient turn-round: the number of artists awaiting service grows daily

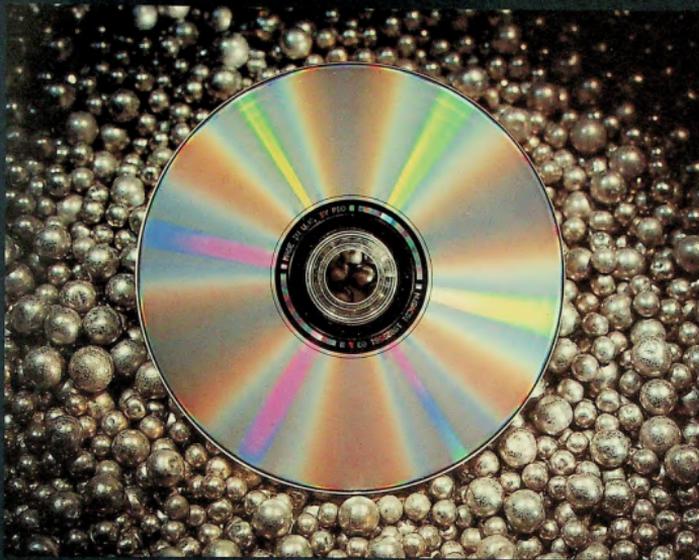


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KimTec UK, a multimedia consultancy house based in Dorset, offers over 200 CD-ROM titles in its latest catalogue.

Among them are the complete text of *The Guardian* from 1990 to 1992, the complete illustrated works of Shakespeare, children's books and games, language-learning programmes, medical journals and a celebration of the Hawaiian shirt. Among over 20 Videodisk titles are Man's Landing On The Moon, the Creation of the Universe and tours of the Kremlin, the Louvre and the National Gallery of Art.

► the majors, guaranteed delivery is a critical factor.

"Of course, we have to deliver at a price that justifies where they are buying the product," says Andy Kyle, sales manager of Damont Audio. "But the product has to be on the shelf in the outlet."

Turn-round demand can be as low as six or seven hours. Twenty-four hours is virtually standard. "We have to work very quickly," says Sue Owlett, managing director of Adrenaline Records. "In fact, we have to maintain a level of flexibility which in some cases is almost uneconomic. And we are being asked to work even faster."

In one respect European manufacturers suffer an inbuilt geographical disadvantage. The minimum of an extra day's distribution is often enough to make a continental plant uncompetitive at a time when British manufacturers are investing in faster production. Audio and Data, which specialises in manufacturing Top 40 indie titles at its 24-hour, seven-day plant, and recently handled Mastercuts' Jackswing compilation, is the first in the world to install a four-bank fully automated tape winder which speeds up output by as much as 50% to 30,000 C-60 cassettes a day.

The company takes orders based on record companies' Thursday or Friday chart predictions and delivers into the distributor first thing on Monday morning. Sony is the first major manufacturer to have expressed an interest in the Italian-made machine.

As larger numbers of record companies also seek out one-stop shopping — everything from the paperwork to packaging — more manufacturers are having to invest in capital intensive production equipment. In the long run this, too, can force down costs with standard components and raw materials bought in greater bulk.

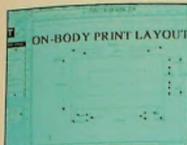
But "service" means more than economies of scale or adding value.

"We get close to the customer," says Lionel Smithers, Sony Music Operations' manufacturing director. "We build relationships. I know it sounds old hat, but with the customer really is king."

One manifestation of the emphasis on service is the



Orders: still healthy



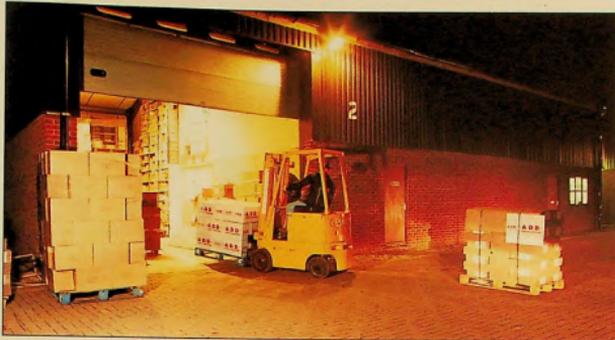
Hi-tech efficiency

recognition of the value of both big and small customers. "We'll do anything for anybody," says Smithers. "We don't turn jobs away because of size."

At the other end of the scale, Audio and Data believes its reputation for manufacturing for indies will ultimately attract the majors. All the same, says Craik: "It will still be essential for us to look after our smaller clients because they are just as important."

One way of balancing sometimes incompatible demands is through some kind of networking. Most commonly this mirrors the multi-national manufacturing of majors like Sony, which produces vinyl in Holland, CDs in Austria and audio and video cassettes in Aylesbury, with, say, a vinyl plant brokering cassette and CD manufacture by third parties.

Damont links with a sister company in Sweden, CD Plant AB, for high volume orders from Pickwick and Castle which



Audio and Data Duplication: winning as many as four new customers a week earlier this year.

cannot be handled at Hayes.

With demand for CDs still growing there is relatively little pressure to seek out new markets, although the computer-based CD-ROM looks set to take off as a consumer product.

Europe still leads volume CD manufacture, although the CD single may add volatility to the market. This is certainly what has happened to cassettes, where the Germans in particular are dominant.

After four or five years of volume production, cassette sales

in the UK are showing signs of tailing off, with young music fans sustaining the demand for "instant play" singles for which speed of turn-round and response to changing demand are critical.

While competition for the now apparently fading volume business has forced prices down, cassettes are still too bulky — that is, too expensive — to export in significant numbers.

That has driven duplicators into new areas. Blanks have long been a stand-by, alongside training and instruction tapes for

people like the medical profession, in-house entertainment and spoken word products.

Cassettes, ordered at up to 100,000 at a time, are now used by campaigners like Greenpeace; for new car launches; to promote tourism; for magazine give-aways; as marketing aids; and for mothers to play soothing sounds to their babies.

Vinyl is put to far more bizarre uses — as clocks, wall plaques and place mats. And marketers have discovered that vinyl is not ▶

There still appears to be no date for the demise of vinyl. "It may not have been called 'dance', but there have always been young people going out dancing to music," says Sue Owlett, managing director of Adrenalin Records. "And as long as they are out there and the cost is kept manageable, we'll be in business."

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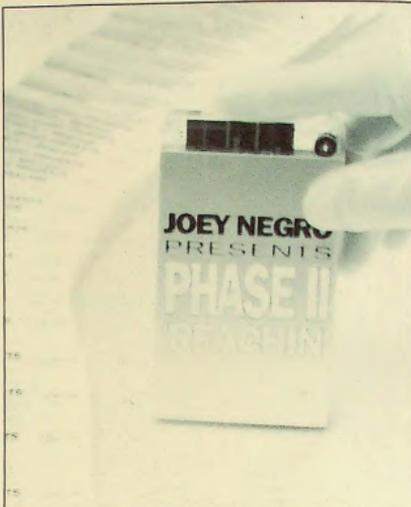
► always plain black. Pressers may be unable to compete with Europe on the price of black vinyl, but 12-inch picture, colour, shaped, flexible, mirror-backed and patterned discs enjoy a small export market usually for collectable editions of 3,000 to 5,000. But the main demand is in Britain. Owlett says: "We will experiment with anything and everything. Off-the-wall sustains our business, and is prolonging the life of vinyl."

Ironically, tape duplicators are feeling the draught now. Video is in the doldrums and is now shedding capacity. More closures are forecast.

Audio duplicators expect to have spare capacity even in the October-November peak.

"I can't see any improvement in that until people go out of business," says Chris Markberry, sales manager for Marking Cassettes.

Many duplicators are bracing themselves for two or even three



High stakes: many duplicators are preparing for retrenchment

years of retrenchment. That does not include Audio and Data. Its workforce has risen from just four in October 1990 to 33, and the company plans to increase output levels in June to 300,000

cassettes a week from the current 250,000.

Craik acknowledges that the stakes are high. "It's not a game we're playing," he says. "It's survival."

# fpa

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## Ten years after

Karen Faux visits a video duplicator that is happy to spend time and money protecting its assets

FPA Video Duplication, which along with Orlake Records and The Tape Duplicating Company is a wholly owned subsidiary of Forward Technology Industries, is just about to celebrate its tenth birthday.

FPA's current capacity stands at 6m and it employs an average of 70 people at its south London plant, although this can increase to 120 during the pre-Christmas season. FPA has pursued a broad client base in a competitive environment in which, according to director Mike Carey, "duplicators are always pitching for each others' business."

FPA's business breaks down into 80% rental and sell through video and 20% for corporate, with clients including ICI, Unilever, Rover Cars, ITC Home Video, PolyGram Video, Entertainment In Video and Pathé.

"While corporate runs are shorter at between 400-500 units the price structures are

higher and there is a consistent ordering pattern," says Carey. "It takes more of an effort to get the business — we have people selling specifically to the corporate sector as opposed to also selling to the film industry — but it is a growth area and the returns are high."

A visit to FPA's plant reveals that it is doing its bit to fight piracy. Closed circuit TV monitors every stage of the duplication process and combination locks and pass card keys restrict access to the operations centre.

"With hefty investment in both film and video products, it would be disastrous if they leaked out prior to release," says Carey. "Our security measures are expensive but they give customers confidence. Deliveries are made by security van and for especially sensitive jobs, we use our own vans and carefully vetted drivers."

Security: FPA director Mike Carey takes piracy very seriously



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# Samplers in the creative music mould

Not for the first time the issue of originality has become a source of confusion, particularly in the area of dance music.

I have spent 25 years defending the principle of copying and doing everything in my power to ensure that composers are properly rewarded for the creation of their work.

However, we must all realise that new technology has allowed a genuinely new way of combining the building bricks, and it behaves us all to address the situation of sampling with an open mind, and not to rely on ancient instincts and knee-jerk responses.

The people making technorecords have developed their music without the malign in-

fluences of the music industry. Thank God, they are not aware of the rule books — they are simply making music that other young people want to hear, and the professionals in the music industry owe it to these (very original) musicians/composers/technicians to provide a commercial environment in which they can flourish and grow.

British music has relied heavily on innovation. This should not be forgotten when we see thousands of young people packed out at a rave. Been to a rock club lately?

**Andy Heath**  
Momentum Music  
17-19 Alma Road  
London SW18

# Student titles widen option

NUS welcomes the many new companies which have sprung up recently to serve the student market. Anything that brings attention to this important area of the record buying public can only do good.

But one thing that never fails to amaze me is that these companies, which claim to be experts on the student "scene" and say that they conduct "a lot of research", still seem to have so little correct information.

John Blackhurst from Active (*MW*, April 28) says: "We can give record companies set space in 25 to 30 of bigger col-

lege magazines with any given release." This seems a very small proportion of the magazines in existence. There are, in fact, 131 student publications, 80 of which are high quality weekly or bi-weekly publications.

We would urge these companies to continue their work in the student market, but they should remember not to underestimate the size and diversity of the student population.

**Matt Williams**  
NUS Ents  
461 Holloway Rd  
London N7

# TV campaigns plea

As a retailer in Northern Ireland I find it frustrating that product is advertised on television without us being informed in advance.

Like other dealers, I would be only too pleased to stock product in bulk if I knew in advance what was coming on TV.

It is not possible for record companies to advise in *Music Week* dates and areas in which product is going to be advertised?

It seems easy and would create better sales.

**Edith L. Cormick**  
Records And Tapes  
44 Main Street, Ballyclare  
Co Antrim

*Music Week carries details of all the up-coming campaigns in the fortnightly Ad Focus column on our Media page. Record companies seeking a listing should send information to Selina Webb. — Ed.*

# Perils of pest list heart promoters

"If your name's not down, you're not coming in." The words of Kicks Like A Mule's recent hit were delivered by a club bouncer, but they must have sent a frisson down the spine of many a promoter.

Of all the variables which have to be juggled on the day of a show, the guest list is the one which can cause a promoter the greatest headache.

If the purpose of the "pest list", as the more jaded call it, is to make a gesture of gratitude or goodwill, then the snub is all the greater when the system breaks down and a band's record company boss or vocalist's mum finds their entry to the venue barred because they're "not down".

"You get more trouble from people on the guest list door than you ever get off the front door, where 95% of the people are coming into the gig," says EEC's Craig Duffy.

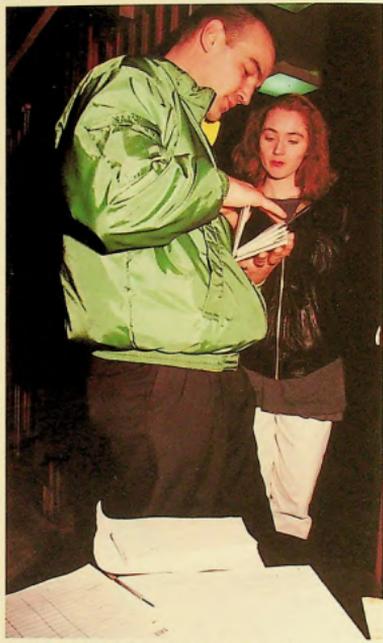
And at King Tut's Wah Wah Hut in Glasgow, the venue's official tour managers' information sheet stresses the perils of the list: "Our staff are here to run a busy venue, not to run up and down the stairs to find people because the bass player's cousin's next-door neighbour has arrived plus three, not two." Consequently, at King Tut's there's a strict limit of two guest list names per band member.

The guest list nonetheless fulfils a number of functions. Aside from offering a good public relations opportunity, it can also be an on-the-day safety net for record companies who discover that they need more tickets than they have purchased.

Promoters agree that the latter are generally scrupulous in paying for their guests — but the system can be subject to abuse by others if it is not efficiently regulated.

Town and Country Club duty manager Steve Phelan recalls that a popular punter's scam was to offer a fictitious name to a bouncer and then memorise a few legitimate names while he searched through the guest list. "You went back out, told your mates what the names were, and they gave you some money towards your ticket."

Nor are bands themselves averse to testing its limitations. "People often say, 'I've got x names for the guest list,'" says Bron Agency's John Vyner, "but in fact these names actually have 'plus ones' and 'plus twos' attached



Guest list gambit: 'if your name's not down ...'

to them, and it works out to be a lot more than they claim."

And there is also the story of a Seventies pub rock band who always threw a couple of celebrity names on their list, in the belief that it kept the promoter on their toes if they thought there was a possibility that Mick Jagger or David Bowie would turn up!

Vyner points out that the clubs also sometimes take advantage of the system, by offering acts a certain number of guests gratis and then charging for any extra, irrespective of whether all the names on the initial list actually show up on the night.

Those "no shows" are perhaps the most frustrating aspects of the guest list; nothing breaks a promoter's heart like an uncollected bundle of guest tickets at the end of a sold-out show. Each one represents a deduction from the potential gross, a cost that is ultimately

borne by promoter and artist.

And if the deal is based on a 85/15% split, then the act is carrying the larger share.

"It [no shows] costs the act more than it costs the promoter," explains Phil McIntyre Promotions' Paul Roberts. "I don't think the bands ever appreciate how much they give away."

And Steve Phelan quotes a sign displayed in a West End theatre: "If your friends won't pay to see you, who will?"

Craig Duffy would like to see the guest list abolished altogether and all free tickets distributed before the show, while Paul Roberts believes the answer is to co-ordinate it early.

But the problem of the guest who doesn't show remains insoluble while there are those who undervalue a ticket because it hasn't cost them anything.

Val Potter

# DOOLEY'S DIARY

Remember where you heard it: How the world turns—: **Korda Marshall**, who reveals he worked for seven MDs and three owners in his nine years at RCA, tried to hire Mike McCormack as his deputy only last year . . . Meanwhile sources suggest an **internal solution** to the vacancy left by McCormack at **Virgin Music** . . . Over at Virgin Records, hasn't **Paul Conroy** gone rather quiet? They certainly seem to be **early risers** over there these days . . . **Contrary to speculation**, it seems **Circa** is to retain its independence within **Virgin** . . . Red faces at distiller **Seagram** — the company has unwittingly used a picture of jazz trumpeter **Bunny Berigan** to advertise a new bourbon. Unfortunately, Berigan died of **alcoholism** . . . **David Bowie's** revelation that a friend of his was suffering from Aids sent the tabloids into overdrive. **The Sun** discovered that "**Craig**" was a former **Rolling Stone** writer now living in Paris. The presses were about to roll when it was belatedly established that (a) **Craig** didn't know Bowie and (b) he doesn't have Aids. Better luck next time, Piers . . . There's getting to be a bit of an **EMI reunion** at **Damont Audio**. First **Andy Kyle** went in as head of sales and production. Now he has been joined by production man **Malcolm Goody** . . . New Deutsche Grammophon chief **Chris Evans** is celebrating being **headhunted** from EMI by taking a holiday in **Borneo!** . . . And I always thought lawyers inhabited the most **sober** part of the music business. Perhaps not, given the news that **Russells** have accepted **Entertainment Law Associates'** challenge for a **drinking** match. **Boys**



Exactly 10 years since he first signed them to Phonogram, Chris Briggs (right) has signed Big Country to his new Compulsion label through Chrysalis. Stuart Adamson and the band may have had their ups and downs since their ill-starred Moscow jaunt three years ago, but the new deal means all the original Big Country team are now back together again, from manager Ian Grant (standing) to PR Alan Edwards, to agent John Giddings, publisher Steve Lewis and law firm Gerald Jayes.

will be boys, I suppose . . . Walking through the city bumping into various industry **luminaries** it was almost like **Midem** in **Norwich** last week, if about 10 degrees warmer . . . Great to see **Radio One's Stuart Grundy**, the **BPI's Jeremy Silver** and **Waterfront boss Anne Louise Wigram** at the launch throwing their credibility out of the window and puffing **We Are The Champions** on their kazooes . . . Things did not improve after that with **Tony Wilson** revealing how **Axl Rose** threatened **not to go on stage** at the **Freddie** tribute after the **Factory** boss mentioned the "**faggots**" controversy in his introduction . . . applause should go to all those **A&R** persons including **Rhythm King's Adele Nozedar**, **Hit & Run's Dave Massey** and **Epic's Gordon Charlton** for trashing all those demo tapes at a **listen in**. Remember the bands **Brave**, **The Chief Lickers**, **Texas Edge** and **Constructionist** for a potential future **egg-on-face** scenario . . . And as for the live concerts, things started well as the first night went just **four seconds** over schedule — not bad given the **Freddie Tribute's 90 minutes over-runs** . . . Things weren't so smooth when **Jah Wobble** hit the stage on Thursday. however. His set and **Radio One's** transmission was interrupted for 10 minutes when the **Waterfront alarm went off** and

the whole venue was evacuated. Strangely, next on the bill were . . . **Bomb The Bass**. Spooky, eh? . . . **Ralph Simon** calls from San Francisco to point out that his new company **Scintilla** has scored its first major management success with producer **Mike Shipley**, currently at number one in the US with the **Def Leppard** album . . . Remember **Subbuteo**? **BMG's** copyright department do, beating **PolyGram 2-1** in a clash last Tuesday. "It's a really great game," says **BMG's Steve Ashford**. "It's wasted on kids." Further challenges are welcomed . . . Look out for **Philips** head **Jan Timmer** in London next week for the **UK launch of CD-I**. **Chris Wright** talks to a **Philips** conference on Tuesday over its potential with music . . . Now the **London Ball charity bash** in aid of the **Terrence Higgins**



Brit School band Sexual Suicide have picked up their first gold disc — and they haven't sold a record yet. The group, made up of the BPI-sponsored school's current first stream of students (pictured here with Bruno Brooks), collected three of the four awards up for grabs at the 12th Panasonic Rock School competition final at London's Hippodrome. As well as best band, Ramon Layelle took best musician award and best composer prize with David Hall. Along with a gold disc and a digital piano for the school, the clutch of awards also included a total of £6,000, 30% of which the pupils are donating to the school. And what about a record deal? Music co-ordinator at the school Tudor Morris says: "I think at the moment we would prefer Sexual Suicide to concentrate on their exams."

**Trust** at **Wembley Exhibition Hall** has been delayed until **May 30**, **Right Said Fred** have had to pull out and organiser **Andrew Downey** needs a replacement. Phone him on **0836 581666** . . . And in case you were wondering, it's **NTV Music** which publishes the **Andronicus** track **Make You Whole** . . .

## Mini CD player

Soxy has unveiled a mini-compact disc system that can provide 74 minutes of recording and playback on a disc 2.5 inches in diameter.

Those self-congratulatory scourgies of the music industry at the **Independent** can hardly congratulate themselves with being first with the news if this clipping from last Wednesday's edition is any indication.

Soxy. Next week expect the **Independent** to announce the forthcoming launch of the 45 revolutions-per-minute vinyl record.

# music week

Incorporating Record Mirror

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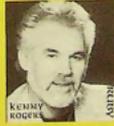
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