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confidence



music week

For Everyone in the Business of Music

9 MAY 1992 £2.50

Music's Booker plan targets lost buyers

By Mary Jane Hebble



The music industry is to mount its own version of the Booker Prize in a bid to reach lapsed record buyers.

The Mercury Music Prize, sponsored by the UK's alternative telephone network, will highlight 10 quality albums each year from which one will be named the best album of the year. It is open to all, irrespective of musical genre.

The prize, to be launched next week, is a concerted attempt, backed by both BARD and BPI, to reach consumers aged over 25 who want an independent guide to quality

music.

The prize is the brainchild of Virgin International marketing director Jon Webster, who has worked on the plan with

HMV marketing director David Terrill for the past year.

"It started out of frustration about how to tell the lapsed consumer what a good album is," says Webster.

The prize has been timed so it gives the industry a second generic sales boost on top of the Brits. And its timing with an awards dinner in early September means it should give the industry a promotional boost during the quiet summer period, says Webster.

He emphasises that the jury will be independent of the industry, but will comprise ex-

pects with a broad range of musical expertise. This year's chairman will be music critic and academic Professor Simon Frith.

The jury's shortlist is due to be announced in July. This will be followed three weeks later by a budget promotional sampler which will help build interest in the prize — and sales. As with the Booker, the final decision on a winner will not be made until the evening of the presentation dinner.

Mercury's sponsorship of the prize is thought to be worth around £150,000 this year.



Powell hires Cokell for MCA

MCA managing director Tony Powell has appointed former RCA head of marketing Joe Cokell as his new general manager/marketing, after a six-month hunt.

Cokell takes over this week, just a month after leaving RCA where the appointment of marketing director Hugh Goldsmith effectively made his position redundant.

Powell and Cokell are pictured outside MCA Records new Piccadilly base, which it is moving into at the beginning of June.

Frenchman gets EMI job

EMI Records president and ceo Rupert Perry has named Frenchman Jean Francois Ceillon as the new divisional managing director of EMI/EMI USA/SBK.

Ceillon, 33, was previously marketing director of EMI Music's international sector division, responsible for South-east Asia and Latin America. He replaces Clive

Swan who left suddenly at the end of March.

Perry says, "We are a global organisation and the nationality of executives is becoming far less relevant than their capabilities."

After a spell as marketing manager of EMI Pathe Marconi in France, Ceillon spent three years as marketing director of Polydor France before

moving to EMI Music in London two-and-a-half years ago.

His first priorities are major releases from Iron Maiden and Wilson Phillips.

Perry has also promoted Mike Andrews, and Tony Wadsworth, previously general managers of the EMI and Parlophone/Capitol divisions respectively, to divisional marketing directors.

BPI courts the indie vote

The BPI is consulting indie labels over a proposal it believes could finally resolve the long-running indie chart row.

Wednesday's BPI council meeting came up with a plan to introduce a genre-based "alternative" albums chart to run alongside the indie distribution singles chart. The future of the indie distribution albums chart is unclear.

The BPI hopes to put the

scheme to this Friday's chart supervisory committee meeting, but Pinnacle's Steve Mason and Beggars Banquet's Martin Mills are currently talking to indie labels including Mute, Factory and Rhythm King.

If they rubber stamp the plan it will go forward as the BPI's official resolution for consideration by the CSC.

BPI chairman Maurice

Oberstein refuses to comment on the council meeting's discussions, but says: "We hope that the council's proposal will find broad acceptance."

In a statement released after the meeting, the council says its "very fruitful" talks on Wednesday brought "signs of a positive conclusion".

The meeting also hopes to table a plan for a proposed breakers chart on Friday.

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GEFFEN

Island rejigs as Rowe arrives

Island head of marketing Paul McGarvey left the company abruptly last week, following a reorganisation of the department's structure.

Speculation links his departure to the arrival, one week earlier, of new general manager Nick Rowe (right). To complement his own market-

ing background, Rowe is expected to reorganise McGarvey's department.

"I'm disappointed it happened," says McGarvey. "I have enjoyed my 16 months with Island."

During that period, the company succeeded in breaking PM Dawn, Ronny Jordan and



Nine Inch Nails as Top 40 acts, and generated huge media interest in its Trabant campaign for U2.

McGarvey moved to Island after five years as product manager with RCA, and is optimistic of finding another post.

Island MD Marc Marot was unavailable for comment.



Allen, lured from Chrysalis

Munns seals pop line-up

PolyGram International senior vice-president David Munns has completed his restructuring of the pop division with two final appointments.

Munns has lured former Chrysalis International director Mike Allen as director of international marketing for the division, taking over this week. And on Friday he announced that Wolf Muller, marketing director of PolyGram Austria, is to become his jazz marketing director.

Munns says: "It has taken me a long time to find the right people. There are not many around with broad international experience at a sophisticated senior level."

Allen whose career started in press and promotion for Phonogram in 1976, will be responsible for maximising worldwide sales of the division's newly-released repertoire. Allen was international manager at Charisma for five years before joining Chrysalis in 1984.

Muller, who has been with PolyGram for several years, will be responsible for developing the company's jazz output around the world.

EMI's Virgin deal gets EC go-ahead

Richard Branson's sell-out to Thorn EMI was given European Commission clearance last week, but rationalisation of the EMI and Virgin empires will not begin for at least two months.

Thorn's acquisition finally goes through on June 1, after it completes the second part of its rights issue to raise the rest of the £560m purchase price.

The next step will be to prepare Virgin's manufacturing and distribution to be transferred to EMI on August 1, when its deal with PolyGram expires. Discussions are continuing on the rationalisation of other parts of the business, however, says EMI executive vice-president Philip Rowley.



Fifield (left) and Berry: in daily contact

Rowley and EMI worldwide president Jim Fifield have been in daily contact with Virgin Music Group MD Ken Berry in recent weeks.

The EC clearance of the Virgin deal is the first examination of a music business case under its merger regulation. The EC ruled that although the EMI/Virgin combination



would add up to almost a 25% record company market share in most member states, it would not create an anti-competitive condition in the market.

Top executives from EMI and Virgin labels are in New York this week for a week's weekly managing directors conference.

McDonald takes A&R hot seat

Virgin Music managing director Steve Lewis has promoted Blair McDonald to head of A&R.

The job was left vacant by the departure of Mike McCormack last week to become A&R director of RCA Records.

McDonald, 26, has spent three-and-a-half years at Virgin Music, where his signings include Verve, Curve,

Aphrique and new EMI Records artist Tasmin Archer. Previously he was A&R production co-ordinator at Virgin Records.

Lewis says the Tasmin Archer signing typifies McDonald's ability to get to an act early.

"He signed her long before there was a record deal," says Lewis. "It was a true development deal."

In another internal move, Lewis has named Rob Melborn as McDonald's deputy. Melborn, 27, has signed acts like Prodigy and Guru Josh in his two years with the company.

Following last week's story, Mike McCormack points out that he signed Seal only for Killer and signed only one of the Bomb The Bass writers. Tim Simonen is signed to Rhythm King Music.

Hiccups follow move to Leamington

EMI Music Services will complete the UK record industry's biggest ever move next week as it transfers the last of its stock to the new Leamington Spa depot.

Managing director Jim Leftwich warns that retailers will still be feeling the effects of the upheaval for at least another two months.

About 10m units of more than 8,000 different titles have been moved from the old Hayes warehouse and the final transfer of back catalogue product will be completed later this week.

The move of back catalogue took a week longer than planned because of the extra demand caused by Easter week-

end's Freddie Mercury concert, says Leftwich.

Leftwich admits there have been problems maintaining stock availability because of the move and some lines have run very low, but he insists the situation will improve.

Shops report Now 21 as the title with greatest supply problems, though EMI deliver-

ies are generally arriving late, with increased out-of-stock items and delays of up to three days for chart records.

One delivery to Track Records in York took 10 days instead of the usual 48 hours.

But HMV buying manager Nick Turnbull says supply has not been disrupted as much as by other distributor moves.

The Mercury Music Prize is one of the most exciting developments in the business for years.

With its emphasis on "quality" music, the search for the best album of the year is the perfect counter-balance to the glitz and glamour of the Brits.

As a promotional device smack bang in the middle of one of the industry's quietest periods, it has got to be a major boost to trade.

There will be endless grumbling about the shortlist and the winner. Everyone will have an opinion (I'm working on my own list already).

But that's the beauty of it: by pitching the award as a reward for quality, it will connect with the passion everyone feels for their favourite music.

If it succeeds as it should, the industry will owe a big debt of gratitude to Virgin's Jim Webster, whose idea it was, and HMV's David Terrill, who has helped him make it a reality.

Jonathan King is a loudmouth. But thank the Lord for that.

His intervention at last week's Sony Radio Awards laying into David Mellor was timely, to the point and brilliantly offended the self-important intellectualism of much of the audience.

King is right. On his past record, Mellor shows no sign of being a friend of the music business. And Britain does need a national FM independent rock service.

Over to you, Minister of Fun.

Severe egg-on-face situation: Last week we reported the industry's "jobs crisis" — a major shortage of top executives and lots of vacancies.

Barry's a lot more of them were filled.

Rupert Perry says, tongue in cheek, that we ought to claim it as the power of the press. Unfortunately I suspect it's something a lot more humdrum — good old Sod's Law.

Steve Redmond

Classic FM hits ABC1 target



Far from deciding to "secure 500 houses... while leaving all other property open to all comers"

(Opinion, last week), PRS will go on doing everything in its power to secure all houses — that is, it will continue to issue licences (over 250,000 of them) and collect fees for the public performance of music, wherever and in whatever form it takes place.

The new live music policy deals only with the way that a part of the money is paid out — about £12m out of total fees of about £130m (in 1991).

Overall this scheme will be much fairer to a much larger number of composers, including young non-classical writers whose performances in smaller venues have in the past earned them nothing.

The whole purpose is to avoid the kind of discrimination according to musical genre about which Mr Steadman is complaining. But he must accept that this means not discriminating in favour of any particular type or style of music, as well as not discriminating against.

This system will, for the first time, enable composers of new non-classical music (the great majority of our members and the majority of new applicants for membership every month) to earn royalties from live performances in the early stages of their careers.

This new distribution policy recognises that the range of music being performed live has broadened greatly in recent years; while the overall amount of money paid out to classical composers will not decrease, the number of non-classical writers who will benefit — will be enormously increased.

In an ideal world PRS would be 100% certain of income from every work performed live anywhere. To achieve that ideal would be prohibitively expensive and PRS must do the best it can while keeping administration costs as low as possible.

Johnson Dyer is managing director of Peters Edition Ltd and a director of PRS.

Test broadcasts by Classic FM won an enthusiastic response, according to Ralph Bernard, chief executive of GWR and leader of the interim management committee of the new station, writes Phil Sommerich.

"Several thousand" people responded to the three-week test conducted in half a dozen regions in March.

Bernard claims the trial, which tried various presentation formats, hit squarely its target audience of ABC1 listeners aged 25 to 55. And he does not rule out further tests before the station goes fully on air later this year.

The launch date still depends on how quickly the 22 transmitters are built, but he says the Midlands and South-

east are priority areas and insists the station could be in operation before the autumn.

The trials showed "opera is just as popular as more familiar classical music", although in peak times demand was for shorter works, and programming will include news bulletins.

Classic FM will have a 25% ceiling on speech but a programme reviewing new classical releases will be included.

"Classic FM is good news for the record industry because nowhere else can they get high-level exposure of their classical product," Bernard says.

John Spearman, formerly head of advertising agency Collett Dickinson and Pearce, has been appointed chief executive.

King blasts Mellor for pop radio snub

Jonathan King lambasted the appointment of David Mellor as Minister for National Heritage and criticised his neglect of the pop music industry in an impromptu speech at last week's Sony Radio Awards.

King made his comments before announcing Radio One's Simon Mayo as winner of the *Smash Hits* best national DJ category.

"David Mellor does not like our national treasure of music," said King. "He is the man responsible for making sure the first national radio licence went to a classical station."

Mellor oversaw the passage of the Broadcasting Bill in the last government, prohibiting the national FM commercial station from running a pop format. King's controversial comments provoked boos from some quarters of the traditionally conservative BBC-dominated audience.

Meanwhile, Radio One also won the award for best special-interest music programme for Mark Radcliffe's *Out On Blue Six*. The BBC won 24 out of the 29 programming categories.



King: boored

Danny Baker, holidaying in Florida, accepted his personality of the year award via satellite link from Jonathan Ross. And best new broadcaster was awarded to ex-Commanurds members Richard Coles for his work on Radio Five.

Commercial radio took five awards, including Capital FM's Pat Sharp for best local DJ and Aire FM's Mark Page for best music-based breakfast show.

BBC DOMINATES SONY AWARDS

Station	No of awards
BBC Radio Four	6
BBC Radio Three	5
BBC Regions	4
BBC Local Radio	3
BBC Radio One	2
BBC Radio Five	2
BBC World Service	2
Capital FM + Gold	2
Clyde 1 + 2	1
Aire FM	1
Wear FM	1

Sir James Savile accepted a gold award for services to the radio industry. And Sir Richard Attenborough, soon to retire as chairman of Capital Radio after 19 years, received a special Radio Academy award.

David Mellor is a keynote speaker at this year's Radio Festival in Birmingham on July 14-15. BBC director general Sir Michael Checkland will be speaking about the future of the Corporation.

Suede heads Nude launch

Former RCA A&R manager Saul Galperin is launching his Nude label next week with the release of a debut single which by hotly-tipped four-piece Suede.

The label, distributed by RTM/Pinnacle, will focus on live bands and aims to operate in a style such as that developed by Mute and Creation, says Galperin.

"I want to build an identity," says Galperin, "and a tradition which people can look back on and respect."

RTM will provide marketing and sales backing with Best In Press handling publicity and Gary Blackburn the TV and radio plugging.

The Suede single *The Drowners* is released on May 11.

Phonogram rush releases Metallica CD

Metallica's performance at the Freddie Mercury Tribute concert has been rush-released by Phonogram/Vertigo as a three-track CD single.

Band member Lars Ulrich claims this is "the fastest turn-around of a live performance ever."

The studio-recorded version of *Nothing Else Matters* last week entered the singles chart in its first week of release. The new live version was recorded at Wembley by the Manor Mobile on Easter Monday, mixed overnight and mastered on Tuesday before being shipped to PDO in Blackburn for the initial 10,000 pressing.

Inlay cards and label film had already been prepared, enabling finished copies to be returned to London by Friday, ready for retail sale last week.

Geffen is also to release a recording from the Tribute concert on May 11, featuring Guns N' Roses' performance of *Knockin' On Heaven's Door*.

Proceeds from both releases will be donated to the Mercury Phoenix Trust, administered by Queen Productions.

APRS 92 plans Beatles tribute

The APRS exhibition which this year include a special display celebrating the 25th anniversary of the Beatles' Sergeant Pepper album.

APRS 92, held at London Olympia between June 3-5, will feature a full-size reconstruction of the Abbey Road studio where the groundbreaking album was recorded, using replicas of the original audio equipment.

George Martin, the record's producer, will visit the exhibition, which will also display Beatles memorabilia.

Around 160 exhibitors are booked for the event.

Label's LP first

Polydor is to release what it claims is the first pan-European hits compilation album in conjunction with T-shirt manufacturer Fruit Of The Loom.

Power Cuts — Rock's Greatest Hits is launched in 12 countries at full price in May 25 and compiles hit singles by artists such as Dire Straits, Tears For Fears, Robert Palmer and INXS.

A £5m European press, TV, radio and poster campaign will be accompanied by in-store promotion with music retailers and clothing shops. A special offer on Fruit Of The Loom products accompanies



Polydor collars pan Euro deal the release. The US clothing company relaunched in Europe this spring with a £3m sponsorship deal for MTV's *Greatest Hits* show.

Rivals close gap as giants hold classical lead

The big two classical companies PolyGram and EMI retained their dominance of the full-price market in the first quarter of 1992, despite continuing to lose ground to their competitors, according to CIN figures.

The companies retain almost 75% of the full price market compared with 87% a year ago, with PolyGram slipping to 49.3% — one-fifth down on a year ago — despite the success of Decca's Essential Opera and Pavarotti in Hyde Park.

EMI, meanwhile, has closed on its rival, recovering to almost 25% compared with its 13% low in the third quarter of last year, when PolyGram was at its strongest.

The biggest surprise, however, is the revival of Sony, which was in sixth place at the last count, but pushes itself into third; a position it held a year ago. This time its share is almost three times larger than its previous figure of 3%, now 8.7%.

CD-I debut echoes birth of television

Philips put its CD Interactive technology on sale for the first time in the UK last week, likening the launch to the birth of television.

And as the Dutch electronics giant demonstrated the latest video capabilities of the system at its third Interactive Media Conference in Westminster, Chrysalis founder Chris Wright warned the music industry not to be behind by the technology.

Philips has launched a major marketing campaign to explain the technology's applications. Its systems retail at £599 with discs from £14.95 to £39.95.

Retailers must stock both hardware and software for the initial launch period, expected to last around 12 months. Each outlet is provided with a demonstration kiosk and must



Turner: CD-I comes of age

stock all available titles. Currently there are six music titles — which all retail under £20 — out of 32 discs.

More than 70 titles are expected by Christmas, from games to teaching aids and children's books, available from 500 outlets. Discussions are continuing with at least two multiple record retailers.

Simon Turner, CD-I market-

ing director for Philips Interactive Media Systems, says: "If you compare this launch to the launch of CD, that was a very simple concept to explain. There is no simple parallel to CD-I. In marketing terms it is like the birth of television."

Philips demonstrated the latest advance in its CD-I technology which now allows 75 minutes of VHS-quality moving-pictures and sound to be stored on each five-inch disc. The pictures can be played back on the first CD-I machine using a special adaptor.

Chris Wright, whose Chrysalis Group includes an interactive media division, says music companies should back CD-I. "Nobody is going to buy their first CD-I player to play music, but it will ultimately be an important part of its growth," he says.

Beeb top brass to debate R1's future

Radio One's future will be decided later this month at a meeting of BBC governors and senior management, in preparation for the Corporation's Charter renewal.

The issue of Radio One's privatisation is likely to be rejected in favour of a realignment of the network's programming to make it more competitive with commercial stations.

A confidential document BBC Charter For The 90s, which will be presented to the meeting, and which was leaked to the *Independent*, recommends Radio One introduces more discussion and documentary programmes, while maintaining the exist-

THE TRUE COST OF RADIO			
	BBC Expenditure (£m)	Listening per head per week (hrs/min)	BBC Expenditure per hour per head (pence)
Radio Three	47.0	0-11	8.2
Radio Five	18.4	0-05	7.1
Radio Four	64.6	1-07	1.9
Radio Two	47.5	1-35	1.0
Radio One	29.4	2-32	0.4

Source: BBC Charter For The 90s

ing mix of pop and rock. Speech and social action programmes will be emphasised to differentiate the network from its music-oriented commercial competitors.

Figures in the report dem-

onstrate Radio One's value for money compared with the BBC's other networks, and show its annual budget to be half that of Radio Four's. Calculated on the basis of cost per hour listened per head, Radio

One proves to be more than 20 times cheaper than Radio Three.

However, in the more competitive markets such as London, Radio One is losing listeners to the new commercial stations.

Radio One is refusing to comment on the leaked document.

Independent radio has continued to increase its share of radio listening at the expense of BBC stations, according to JICRAR figures for the year's first quarter. Commercial radio's share is up to 38.1% from the previous quarter's 37.9%, while Radio One has fallen by 1.4% to 21.3%.

Lawyer John Wohlgenuth is joining BMG Music Publishing as general manager and director, taking over many of the responsibilities held by Diana Graham, before she is to become managing director of Arista last year.

Ad agency BMP DDB Needham has won a *Media Week* award for the best solo use of radio for its campaign for WEA's Prince album *Diamonds And Pearls*.

Music Box, producer of the Raw Power and Vivid television programmes, has been acquired by Lifetime Production International.

MCP is promoting the English dates for U2's Zoo TV world tour at London's Earls Court on May 31, Birmingham NEC on June 1 and Sheffield Arena on June 17. Regular Music is promoting the Scottish date at Glasgow SECC on June 18. Wasted Talent is the booking agent for all the European dates.

Former Bible frontman Boo Hewerdine is setting up an independent label with Derek Chapman, labels manager of Norwich distributor Backs. It will be distributed by Backs through RTM/Pinnacle.

Select magazine has appointed Sarah Jacomb as ad and manager from *The Observer*.

The phone number printed last week for Fly By Night Management was incorrect. It is 071-731-5287. Meanwhile Judy Totton Publicity's full number is 071-571 8158/9.

PolyGram Video points out that last week's report on video market shares should have recorded a 55% increase for the company rather than a decrease. Next Monday the company launches Oliver Stone's movie *The Doors* with a £100,000 campaign and expects it to top the charts.

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Bootleggers are the real bugbear of dance indies

I read with interest Andy Heath's letter on sampling (*MW*, May 2) and his view that the issue has become a source of confusion. He then goes on to make it even more confusing.

As one of the leading record companies in the techno field and the only national DJ on TV playing it, firstly let me assure you that all samplers know what they are doing.

They also know, more to the point, that it is illegal. It infringes someone else's copyright. Usually there is an easy and simple way of getting clearance from most companies now and most of them will clear a sample very quickly.

There are very few records



Waterman: backing techno

now that do not get sample clearance, so where the confusion lies, I personally do not know. The problem in the dance area which is becoming more and more rife is bootlegging, a completely unacceptable practice.

Any hit records currently not available to the majority of the public either on import, deletion or white label, I can guarantee will be bootlegged within three weeks, usually on compilation EP, four-track 12-inch.

As most of the industry has no interest in dance music, once again it is independents that bear the brunt of the problem. I hope Andy in his letter does not suggest copyright piracy and copyright theft are to be condoned, because if he does there is no future for the industry.

Already in the dance market we have all become very bored with certain samples and the swing back to singles in the

garage style is a welcome relief.

Sampling is not an art form, sampling is a way of entertaining people, a way of using new technology at its best. It introduces young people to music, but like the ABC it is only a first step because sampling is like making chicken soup without the chicken.

I applaud people who are clever with technology, but I deplore anybody who doesn't encourage people to want more out of life.

**Pete Waterman
Chairman
PWL International
47 The Vineyard
Sanctuary Street
London SE1**

Samplers go straight

Andy Heath's letter about sampling (*MW*, May 2) is timely. There are still parts of the music publishing industry which see sampling as largely akin to piracy; an activity to be stamped out. But it is not.

Sampling has long been going on in dance music. At first, the samplers would try to get away with it but, have since started sorting out matters before release.

Of course, a lot of material is still sampled for which no clearances are obtained, but most of this is happening at the specialist end of the market. And it is the dance specialists who are both sampling and being sampled. It is swings and roundabouts.

Sampling, as Andy Heath suggests, is a part of the modern music business. When he talks about "ancient instincts and knee-jerk responses" from the British music industry, he is talking very truly.

If someone samples a recording and the recording becomes a hit, then it is just a question of a deal having to be done with the owner of the original rights. We did just such a deal with Andy Heath in respect of *On A Ragga Tip*.

Working mainly in the independent music field, we have been involved in dozens of sample clearances, on both sides, in the last few years. All are sorted eventually and there is rarely the need to take things to law or to become pompous or prohibitive.

Sampling is not piracy. In many ways, it shows respect for the music it is borrowing from. It is, often, a modern version of doing a "cover". And, ultimately, for the people I work for, it has proved nicely rewarding over the years!

**Caroline Robertson
Westbury Music Ltd
Suite B, 29 Tunstall Road
London SW2**



Vox: cover offer

Vox cuts it with coupons

Given the fact that sales of *Vox* like those of *Music Week* are going up, you will appreciate that getting circulation figures wrong is bad news!

Your feature on the success of the *Vox*/Our Price money-off coupons promotion in January (*MW*, May 2) quotes Phil Webb of Our Price saying that it achieved "around 3,000 to 5,000 responses on a circulation of about 80,000."

In fact *Vox*'s circulation — and the redemption rate — is much higher. The sales figure for that month was in excess of 105,000 copies and Our Price redeemed 8,830 coupons, a remarkable response rate.

It was so successful that we are doing an even bigger scheme with HMV, cover-mounting coupons worth £10 on 140,000 copies of our current (June) issue, and we confidently expect a sell-out.

**Alan Lewis
Publisher, Vox
Stamford Street
London SE1**

DIY contracts 'unworkable'

Tony Morris proposes to produce standardised contracts for independent record companies (*MW*, April 18).

But while I applaud any step taken to simplify an increasingly complicated business, I can't see this one working.

The difficulty that I perceive, ignoring any comments on his drafting, is that the

indie will be confronted by artists' lawyers who will act in the same way as they would with a contract from a major company.

Accordingly, while I completely agree with Tony Morris's wish that the industry produce a standard contract, I do not believe his initiative will achieve that objective.

Would it not be better for all the record companies and all the artists' lawyers to sit down and produce a document which is balanced and deals with the legitimate concerns of the record company and the artist?

**Paul Woolf,
Woolf Seddon Solicitors
6 Portman Square
London W1H**

Campus plugger targets titles

In answer to criticism of college promotion companies from Matt Williams, NUS ents (*MW*, May 2) we feel we need to put our case.

He argues that we underestimated the number of student publications by targeting

only 30 of them.

We do, however, contact all college publications in the UK at the beginning of each term.

Our aim is to obtain as full a coverage as possible for any new releases we are promoting. We do however have an

obligation to the labels we work for not to send promos to people who will not use them and who may even have been potential buyers.

**John Blackhurst
Active Promotions
London SE4**

Bolster skills with 'good ears'

Yes, the industry is facing a skills famine (*Music Week*, last week).

But in a business where flair, musical awareness and intuition outweighs all other considerations, this is not a surprising situation.

There's no shortage of executives with business skills but there is a serious shortage of those with a sufficiently wide knowledge of music.

One wouldn't expect, for example, a person suffering from colour blindness to run a fine art gallery, yet there seems a shortage of "good

Music Week
For Everyone in the Business of Music 2 MAY 1992 £2.50

Labels face skills famine

The music business is facing a skills famine, says the author of the new book *Labels Face Skills Famine* by John Blackhurst. The book is available from Active Promotions, 6 Portman Square, London W1H 1AB. The book is available from Active Promotions, 6 Portman Square, London W1H 1AB. The book is available from Active Promotions, 6 Portman Square, London W1H 1AB.

Skills shortfall: last week's splash

care" in our industry, or at least good cars being combined with marketing know-how.

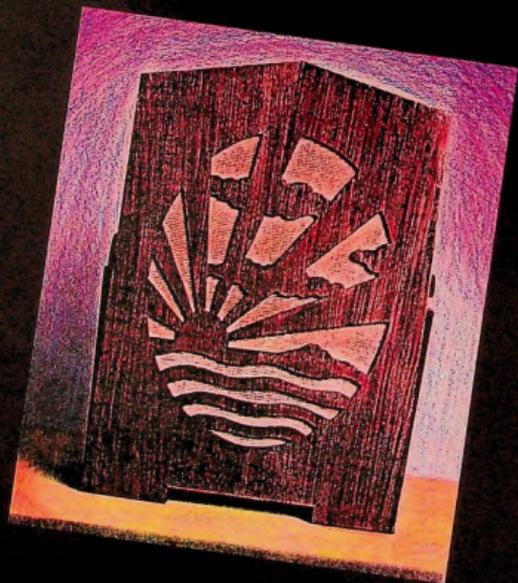
The musically articulate, such as classical people were, until recently, regarded as the poor relations.

The simple truth is that for over 300 years the finest composers had first choice of arranging the 12 notes of the Western scale into bloody good melodies. And good tunes are what

sell, whether written by Mozart or Elton John, which is why the classics are selling so well today.

Skills can be taught. But the industry must recognise the fact that good music as far as the public is concerned is what they like, not what we consider to be fashionable or for the elite minority.

**Denis Knowles
marketing consultant
Opportunities Worldwide
15 Barham Road
Teston
Kent ME18**



- MARTY B
- TRACY BIR
- LIONEL CA
- MARK CHES
- MARK COLLIE
- JOE ELY
- VINCE GILL
- GEORGE JONES
- PATTY LOVELESS
- THE MAVERICKS
- MAC MCANALLY
- MCBRIDE & THE RID
- REBA MCENTIRE
- ROGER SPRINGER
- GEORGE STRAIT
- MARTY STUART
- CONWAY TWITTY
- KELLY WILLIS
- TRISHA YEARWOOD
- JERRY CLOWER
- GERRY HOUSE
- BILL MONROE

MCA RECORDS

(BILLBOARD RANKINGS

NO.1 COUNTRY SINGLE

NO.1 COUNTRY ALBUM L

NO.1 OVERALL COUNTRY

Football is crazy

Now Leeds and Rangers have clinched the Championships, Cup fever is sweeping through the music industry. From Elton John investing his millions in Watford FC to the industry's own Highbury Corner, dedicated soccer supporters have long been inextricably linked with music. Al Senter examines the industry's affection for a game of two halves

This Saturday, as Wembley's twin towers host a mixed crowd of Scousers and Wearsideers and as Glasgow Rangers' hordes of supporters add their voices to the Hampden Roar, many of the music industry's leading figures will be glued to the action, reflecting the steadfast bonds which keep music and football tethered together.

Music may have won out over football in the career penalty shoot-out but passions still rage, and should the results go against their boys, then Saturday nights are dank with unrelieved gloom.

"I suppose that both football and the music business are refuges for people who don't want to grow up," reasons Momentum Music A&R man Dave Wibberley, a Liverpool supporter who is quietly confident that the Kop's lads will get a result.

"Both music and football are about having faith in your own judgement — both involve subjective opinions about bands and football teams. There is the same team spirit and sense of belonging."

Polydor senior A&R manager John Lloyd, a fellow-Liverpudlian whose five-year-old son Luke already believes himself to be the Dean Saunders of the kindergarten, points to the weight of tradition to which every Scouse child is exposed.

"Football satisfies a primitive, tribal urge and there is a great sense of camaraderie in standing shoulder to shoulder on the Kop. A Liverpool boy either went into football or the music business in order to make something of himself," he says. Lloyd adds that both music and football contain a sense of theatre and another Liverpool supporter, Tony Beard of PROOD PR and management, draws further parallels.

"You could compare A&R men to talent scouts or demos to schoolboy trials. I always feel like Graeme Southerne whenever I go backstage to give my 'team talk' during a gig. And I often use the football connection in order to persuade a journalist to do a piece."

The ranks of the Sunderland faithful are not overruled by the Wembley confrontation. After all, they have already played Second Division David to First Division Goliath when they defeated mighty Leeds in 1973. It was an occasion which graphic designer Vaughan Oliver, now putting the finishing touches to the sleeve of the inevitable Sunderland team record, remembers well. "I suppose that it was love of the underdog but when Ian Porterfield shot the winning goal, it captured everybody's heart. My father wanted me to become a professional and so I was brought up with a football boot on my left foot and a slipper on my right so that I'd develop a lethal strike."

APT label manager Gerard Myers takes a sip from his Sunderland mug

WHO SUPP



Arsenal

Keney Addison — product manager, One Little Indian; **Ted Bester** — senior producer, Radio One; **Gordon Charlton** — director of A&R, Epic; **Andy Childs** — general manager, Rough Trade Records; **Alan Edwards** — director, Paula Edwards PR; **David Glick** — partner, Eatons; **Lucian Grainge** — managing director, PolyGram Music; **Nigel Grainge** — managing director, Ensign; **Alexis Grewer** — partner, Saffell Saffell Williams; **Steve Jackson** — DJ, Kiss FM; **John Kennedy** — JP, Kennedy & Co, Robert Lenon — director, Sharp End; **Andy Macdonald** — managing director, Go Discs; **Go Music** — A&R manager, EMI Music; **Jonathan Merrick** — director of press, Sony; **Sean O'Sullivan** — A&R manager, A&M; **Tony Parsons** — freelance journalist; **Greg Sambrook** — product manager, Polydor; **Bill Stonebridge** — managing director, W. Stonebridge Management; **Ian Suary** — A&R director, London Music; **Pete Tost** — A&R director, London and Radio One DJ; **Geoff Travis** — managing director, Rough Trade Records



Everton

Keith Blackhurst — joint managing director, deConstruction; **Julian Cape** — Island recording artist; **Malcolm Dome** — editor, Metal Forces; **Lincoln Elias** — A&R director, Sony Sono Square; **Alan James** — managing director, Alan James PR; **Sonia** — IQ recording artist



Fulham

George Kington-Howe — managing director, RIO Communications; **Steve Lewis** — music researcher, Jonathan Ross Show; **Barry McCann** — general marketing manager, EMI



Glasgow Rangers

Saul Galpern — MD, Nude Records; **Billy MacLennan** — head of promotion, London



Aston Villa

Nigel Kennedy — EMI recording artist; **Mark Wainwright** — managing director, Childish Management; **Tim Parsons** — director, MCP



Celtic

Joe Black — marketing manager, Mute; **Elliot Davis** — managing director, The Precious Organisation; **Colin Wallace** — production manager 4AD.



Leeds United

Dave Bedford — general manager, Fire Records; **Mark Harris** — head of sales, SRD Distribution; **Jeremy Lascelles** — managing director, Offside Records; **Dave Shack** — product manager, RCA; **David Steele** — head of marketing, CPA; **Pete Thompson** — general manager, APT



Chelsea

Katie Adler — A&R assistant, BMG; **Tracy Bennett** — A&R director, London Records; **Keith Boughton** — managing director, Heavenly Management; **Barbara Charver** — head of press, WEA; **Pat Conway** — managing director, Virgin Records; **Mark Crossingham** — head of international, WEA UK; **Steve Davis** — senior product manager, EMI; **Eddie Levy** — managing director, Chelsea Music; **Billy MacLennan** — head of promotion, London; **Kevs Marshall** — A&R director, BMG; **Daniel Miller** — managing director, Mute; **Ashley Newton** — joint managing director, Circa; **Andy Reever** — head of press, A&M; **Paul Redding** — international product manager, Beggars Banquet; **Pedro Rocha** — promo director, The Oil Factory; **Jeff Young** — A&R director, MCA



Liverpool

Dave Balle — managing director, Food; **Dave Buckley** — singles buyer, Telstar; **Tony Bead** — managing director, PROOD Publicity and Management; **Gary Christian** — Island recording artist; **Debbie Fazer** — production manager, Creation; **John Lloyd** — senior A&R manager, Polydor; **Chris Lyett** — head of music, Radio One; **Ian McCulloch** — East West recording artist; **Blair McDonald** — creative manager, Virgin Music; **John Peel** — DJ, Radio One; **Stuart Slater** — president, Chrysalis Music; **Dave Wibley** — A&R, Momentum Music; **Pam Yeung** — press officer, Brassneck Publicity



Crystal Palace

James Edmondson — head of sales, Rough Trade Records; **Kid Jensen** — DJ, Capital Radio; **Colin Johnson** — managing director, Fly By Night Management; **Steve Mason** — chairman, Pinnacle; **Nick Raftery** — A&R manager, BMG; **Andy Ross** — director, Food Records; **Nicky Smith** — editor, Fast Forward



Manchester City

Kevin Curmins — NME/Vox photographer; **Billy Duffy** — Beggars Banquet recording artist; **Rob Gethes** — managing director, Swanwest Management; **Pete Hadfield** — joint managing director, deConstruction; **Johnny Marr** — EMI recording artist; **M. People** — deConstruction recording artists; **Elliot Redman** — manager; **Mark E. Smith** — Phonogram recording artist; **Dave Whitehead** — director, Real Time; **Blair Willis** — senior product manager, WH Smith

Football mad

SPORTS WHO



Manchester United

Matthew Austin — head of promotion, Circa; **New Fast Automatic Daffodils** — Play it Again Sam recording artists; **Terry Christian** — presenter, The Word; **Joe Cokell** — general manager/marketing, MCA; **Alan Duffy** — managing director, Imaginary Records; **Mick Hucknall** — East West recording artist; **Spike Hele** — head of press, Demos; **John Knight** — managing director, SRD Distribution; **Rob Manley** — dance A&R manager, Circa, and manager UCR Recordings; **Paul McDowell** — A&R manager, London; **Jim Peelan** — director, Exotica Records; **Vivie Kelly** — Factory Records recording artist; **David Rose** — A&R director, A&M; **Keith Stanes** — sales director, EMI; **The Stone Roses** — Giffen recording artists; **Christian III-Hansen** — membership representative, PRS; **Linda Valentine** — product manager, Circa; **Gary Whelan** — Factory Records recording artist; **Tony Wilson** — chairman, Factory Communications



Sheff Wednesdays

Paul Carrack — Virgin recording artist; **Ray Cooper**, joint managing director, Circa



Sunderland

Marie Briffon — press officer, Polydor; **Gerard Myers** — label manager, APT; **Steve Miller** — director, Solid Sounds; **Peter McKenzie** — director, Solid Sounds; **Vaughan Oliver** — managing director, V23



Swindon Town

Rupert Perry — managing director, EMI; **Chris Wright** — chairman, Chrysalis Group



Millwall

Frankie — Chrysalis recording artist; **Clive Rick** — director of business affairs, BMG



Newcastle United

Keith Armstrong — managing director, Kitchenware; **Mick Paterson** — head of press and promotion, Mute



Nottingham Forest

Chris Ash — commercial director, Woolworths; **John Briley** — director of international artist development, EMI



Portsmouth

Brian MacLaughlin — managing director, HMV



QPR

Joe Boyd — managing director, Rykodisc Europe; **Doug Henry** — managing director, Dedicated; **Robert Hayden** — freelance concert promoter; **Max Hole** — managing director, East West; **Mick Jones** — Epic recording artist; **Maureen Oberstein** — chairman and chief executive, PolyGram UK; **Robert Smith** — Polydor recording artist; **Chris Wright** — chairman, Chrysalis Group



Tottenham Hotspur

Roger Anes — managing director, London; **Mike Andrews** — general manager, EMI; **Stan Appel** — producer, Top Of The Pops; **Hassan Chaouf** — head of TV promotion, East West; **Steve Howard** — MO Zamb Music; **Stephen James** — managing director, Dejamus; **Danny Kelly** — editor, NME; **Simon Maye** — DJ, Radio One; **Xavier Russell** — writer, Kerrang!; **Adrian Thrills** — A&R manager, Gol Discs; **John Wobble** — East West recording artist; **Paul Woolf** — partner, Woolf Seddon



Watford

Elton John — Phonogram recording artist; **Matt Wiewand** — managing director, Sony Solo Square



West Ham United

Mark Dennis — marketing manager, Creation; **Barry Dickins** — joint managing director, ITC; **Mick Robinson** — head of press, Island Records; **Adrian Sherwood** — On-U-Sound



Wycombe Wanderers

Paul Badrick — key accounts manager, Virgin; **Je Hall** — radio promotions, Circa; **Ken Townsend** — managing director, Abbey Road Studios

Research by Martin Aston

and compares his professional life with his passion for the Roker Park side. "Working for an independent label and following a football team both come very much from the heart. Neither is elitist, both demand a large level of commitment and they can be enjoyed by everyone," he says.

North of the border, Glasgow Rangers have already clinched the League and should secure the double after a Cup showdown with Airdrie. Fulvern London-based fan Saul Galpern could have a double celebration this weekend, too, as his Nude Records launches its first single.

But it is not just the aristocrats of the forthcoming Premier League which inspire devotion in the music business. The minnows — those teams which languish at the foot of the pools continue unnoticed except when they enjoy a brief share of the limelight during a Cup run — also have their share of supporters.

Track Records sales assistant Sarah Ruane gives her heart to Rotherham United. "I've never known a team as abused and the fans so loyal," she says, while *Select* journalist Andrew Perry holds a torch for Third Division strugglers Torquay United.

But for sheer fanaticism, Circa plucker Jo Hall would be hard to match. She is a tireless pilgrim in the footsteps of her beloved Wycombe Wanderers currently perched near the top of the GM Vauxhall Conference League. "I've been to Yeovil, to Runcorn, to Merthyr Tydfil," she says as if she were a traveller on the Silk Road. "The further we go, the better the singing."

Hall puts her interest in football down to her tomboy childhood, when as a mere girl with a taste for aggressive tackling, she was often confined to the goal. In the macho bastion of the terraces, she is regarded as just one of the lads, except when they accuse her of making eyes at the Wycombe goalie.

"In this industry, you need some kind of release after a week of high pressure smiling at everybody," she says.

Also at Circa, product manager Linda Valentine is another football fan whose playing career at junior school was blighted by sexual discrimination. She roots for Manchester United, as does Happy Monday's drummer and former schoolboy player Gary Whelan, born into the faith half a mile from Old Trafford.

"I was two when I was taken to see United beat Benfica 4-1 in the European Cup Final at Wembley, although not surprisingly I don't remember anything about it," says Whelan. "My father was so ambitious for me to become a footballer that he didn't speak to me for four years after I gave it up through injury for music."

"The list of industry figures — both artists and executives — who admit

to football fanaticism could fill the First Division team sheets several times over: the run-down on these pages could never hope to be comprehensive.

Some, like Chrysalis chairman Chris Wright (Swindon and QPR) and London head of promotion Billy MacLoud (Chelsea and Glasgow Rangers) even profess to supporting two clubs. And some teams garner a disproportionately large industry following.

Since the days Swinging London swung all the way up the Kings Road, Chelsea has always attracted showbiz supporters. And in the middle tier of the East Stand on matchdays are to be found the music business faithful — Virgin managing director Paul Conroy and WEA head of press Barbara Charone.

Charone, an American, dates her infatuation from the night she caught a game on television and became hooked when she took an exploratory stroll to nearby Stamford Bridge.

Without hesitation she buys a season ticket and names a chance meeting with Chelsea star Andy Townsend outside a cash-dispenser as the highlight of her Chelsea years.

"I could see a million pop stars every day and it wouldn't faze me in the way that meeting Chelsea players in the flesh does," she says.

Chelsea's music business support is challenged only by the fans who are pledged to Arsenal, where industry figures make up their own Highbury Corner. Among the best known is Gol Discs' boss Andy Macdonald.

"It's a 90 minute opportunity to revert to childhood and pretend that you're a lad again," says Macdonald, whose office, famously, is full of football paraphernalia. Indeed, he is not averse to deal-making during lulls in the game and he was inspired during one match to sponsor the lads of Fulchester United — the footballing heroes of *Viz* magazine, although there's no sign as yet of Billy The Fish moving to Highbury.

As soon as the referee blows the final whistle at Wembley and Hampden on Saturday the 1991/92 season will all but disappear into the record books.

Over the next three months, Stamford Bridge and Highbury, Anfield and Ibrox will stand deserted, dozing in the summer sunshine, while the music business fans visit their neglected nearest and dearest catch up with mowing the lawn, and count the seconds until they can reclaim their favourite spots on the terraces.

Cricket may enjoy a temporary vogue. Wimbledon will send them out to the tennis courts for a few weeks, but the European Championships will at least provide some respite for the football-starved faithful for whom, in Bill Shankly's phrase, "Football is not a matter of life and death — it's much more important than that."

MAINSTREAM

Albums

Van Morrison has had considerable success as an album artist in the past couple of years, with *The Best Of... and Hymns To The Silence* becoming his first-ever Top 10 entries. So what better time than now for Sony to release the *Bang Masters*, a 17 track compilation representing his first ever solo recordings, made for the US label Bang (hence the title). Included here are two versions of *Brown Eyed Girl*, and several more seminal tracks notably *T.B. Sheets* and *Madame George* (later to turn up on the celebrated *Astral Weeks*).

Recently a popular vehicle over which to rap, the *O'Jays* original *For The Love Of Money* is one of a dozen tracks on *Classic Funk Volume 1*, the latest Masterscuts compilation. Funkateers will be

delighted by this set, which also includes the more rarely heard but legendary *Who Is He And What Is He To You* by Creative Source, the Ohio Players' *Fire* and Mandrill's *Fencewalk*. This album is a worthy representation of the music and its makers, and should further the burgeoning reputation and sales of the Masterscuts series.

First heard via *Immigrants, Emigrants And Me*, Dublin band *Power Of Dreams* return with 2 Hell With Common Sense, a rock album with a very wide perspective, making *POD* a difficult band to pigeonhole. Variety is the key here, and in-store play should reap dividends, as their potential appeal is considerable and broad.

Pulse 8's status as one of the hottest dance labels in town is underlined by *Volume 2 of Pulsating Rhythms*, a comprehensive collection of its recent releases, including *Rozalla's Are You Ready To Fly* and the excellent *Greed*

by *Intuition* featuring Keith Nunnally.

PICK OF THE WEEK

SQUEEZE: Greatest Hits (A&M 3971812). Chris Difford and Glen Tilbrook's ability to write perfect pop songs earned Squeeze more than a dozen hits, the majority of which are revisited on this welcome compilation. Extensive TV support should make this a Top 10 certainty.

Singles

Chart success is fairly elusive for MOR ballads, with no more than a couple at a time the usual rule. Two new singles that should overturn that unwritten rule are *The Very Thought Of You* by Natalie Cole's faithful reworking of one of her father's most popular recordings lifted from her Grammy-winning album *Unforgettable*—and *Beauty And The Beast*, another Grammy winner (best original song) as



Michael Funky

performed by Celine Dion and Peabo Bryson. Already a Top 10 hit stateside, it's similar in concept and execution to the Linda Ronstadt/James Ingram hit *Some Where Out There*, and likely to make a fairly major splash.

It's a fact that many PWL acts have been criticised over the years for weak vocals, their success usually reflecting more glory on the unstoppable hit machine's hugely commercial material instead, so the Nancy Davis single is certainly something of a switch. The

former pizza waitress from Birmingham certainly has an impressive set of pipes, but is let down slightly by one of Stock & Waterman's less commercial offerings. Melodically unmemorable, it should, however, be able to capitalise on the fact that it sounds very like *Ride On Time* in places — and, of course there is Nancy's fine voice.

PICK OF THE WEEK

GEORGE MICHAEL: Too Funky (Epic 6580587). This is one of a first new tracks George has contributed to the upcoming *Red Hot & Dance* album, an AIDS fund-raising successor to *Red Hot & Blue*. Released 10 weeks to the week after George made his recording debut with the instantly successful *Wham Rap*, it's a muscular, mid-tempo urban dance contender bass-based with some nice piano fills. George groups, dance fans and casual record buyers alike will warm to it, with obvious chart results. *Alan Jones*

DANCE

Currently notching up hits at an impressive rate, firestorm has picked up the reissue of the Eighties house classic *Let The Music Use* by *The Nightwriters*. Demanded will be boosted by an updated version by DJ NRG, which is included alongside the original club and dub mixes as used by SL2 on *DJs Take Control*. The label is also due to release *Masterblaster* by *Gongo* (TABX109), an upbeat Italian import from last year, now re-mixed to incorporate even more infectious hooks.

There are three other reissues of 1991 tracks to watch out for: *Find 'Em, Fool 'Em, Forget 'Em* by *S'Express* (Rhythm King EPC658013), recorded in the style by the *Band Of Gypsies*; is *Let This Love Real* by *Sure Is Pure* (UNION CITY UCRT3), a disco stomper that created plenty of interest as a limited Gem Records pressing; and *Ride The Rhythm* by *Louie Vega* and *Marc Anthony* (East West), the garage favourite which has been re-edited and coupled with a new in-demand track, *Masters At Work*. As for cover versions, the two worth ordering are *Nu Colors* soulful interpretation of *Frankie Knuckles' Tears* (Wild Card) and *The London Community Gospel Choir's* updating of *The Staple Singers' I'll Take You There*, which includes radical dance mixes (Permanent 12PER2M2).

PICK OF THE WEEK

CE CE PENISTON: Keep On Walkin' (A&M PM AMY878). Although not as



Nu Colors: soulful

immediately impressive as *Finally* or *Love Thang*, this soulful track should still score that all important third hit for Ce Ce. Taken from the LP, it has been remixed by each member of the ID productions team, namely *Steve Silk 'N' Rely*, *E-Smoove* and *Maurice Joshua*. *Andy Beavers*

COUNTRY

After a prolonged lull there's now a batch of high profile new releases.

EMI leads out in *May* with its own campaign for the contemporary country compilation, *New Stars From The Heartland*, which should give a shot in the arm to its other country releases including *Tanya Tucker's Hits*, *Suzi Qoguss's Aces* and *Billy Dean's You Don't Count The Cost*.

Newcomer *Dean* will be getting leverage in the UK via *Cindy Wilson*, recently appointed as international development director to his Nashville label, *Liberty*. Problem is he sounds just like a hundred other male country vocalists and it's going to take live dates to show the UK what he's really capable of.

Following the release of *Garth Brooks' Ropin' The Wind*, EMI is trying to keep interest alive until he comes over to the UK next year by releasing singles. The first one — *What She's Doing Now* — could be appealing to viewers who have glimpsed him for the first time on the *CMA Awards Show* (screened yesterday on *Channel Four*).

PICK OF THE WEEK

SARAH JORY: New Horizons: Ritz Records CD 0067. UK country vocalist and steel guitarist Jory shows here that she can give the best of the contemporary Nashville acts a run for their money. It's refreshing that she avoids a forced American twang in her voice and the handling of tracks like *Each Tear Becomes A Rose* and *You'll Never Get To Heaven* show confidence in her own style.

Karen Faux

REISSUES

Punk not only sent tremors through mainstream notions of rock. The waves it set in motion continued to beat against most unlikely shores, such as the almost moribund area of traditionally orientated folk music.

The classic example of the creative explosion that followed is *The Oyster Band's Wide Blue Yonder* (COOK CD 006) which leads off a welcome set of re-releases from *Cooking Vinyl*. Mixing traditional material (the marvellous *Hal-an-Taw*) with songs from the likes of *Billy Bragg* and *Nick Lowe* and their own compositions, and binding everything together with an alternately angry and joyful vocal stance

and above all energetic, dance infected rhythms, the *Oyster Band* reinvigorated a dying genre.

That marks out *The Oyster Band* from their fellow neo-tradies in their range: the trouble with *Bled In Lead* (From *The Lullaby To The Grave*, 015) and *God's Little Monkey* (New Maps Of Hell, 022) is that there's little variety amidst the energy and angst. Both offer pounding rhythms; for more seductive, sinuous ones turn to *Edward The Second & The Red Hot Polkas*. Their *Two Step To Heaven* (019) is a glorious mix of traditional and reggae whipped together with a touch of techno. Despite the album title (*Why Should I Stand Up*, 028) far more relaxed, ironic (and less compelling) is the *Color Blind James* recording.

PICK OF THE WEEK

VARIOUS: Tombstone After Dark (Demon, FIEND CD 713). Sixteen slabs of new country from the likes of *Butch Hancock*, *Junior Brown* and *Nanci Griffith*. In short songs that mean something from singers with voices.

Phil Hardy

CLASSICAL

Deca marks the 90th anniversary of the birth of contralto *Kathleen Ferrier* with the issue of a 10-CD mid-price set, also available as separate discs, of her recordings. The issue coincides with the publication of a book, *Ferrier — A Career Recorded*, by Paul Campion, chronicling her disc achievements.

Nimbus celebrates the 70th birthday of broadcaster *John*

Amis with the album *Amisellany*. Friends such as *Steve (My Music) Race*, *Donald Swann* and *Jeffrey Tate* are among contributors to the light-hearted pot-pouri of *Poulenc*, *Grainger*, *Elgar* and others.

Baritone *Renato Bruson* remains in good voice, as evidenced by his acquittal of the title role in a timely *Koch* recording. *Franchetti's Cristoforo Colombo*, an opera written for the 1892 tercentenary and sounding like an attractive mix of *Meyerbeer* and *Puccini*. Bruson also takes title-role honours in *Chandos's* recording of *Mozart's Don Giovanni*, but casting is uneven and *Neeme Jarvi's* stolid tempos, attempting to give everything a conversational pace, are likely to prove controversial.

Chandos is on stronger ground with the start of its cycle of works by *William Walton*, a composer overshadowed by *Britten* and *Tippett*. *The Symphony No 4*, distinctively original despite echoes of *Sibelius* and *Vaughan Williams*, is superbly played by the *London Symphony Orchestra* under *Richard Hickox*, and the second disc has *Hickox* conducting the *City of London Sinfonia* and *Nicholas Daniel* in the idyllic *Obce Concerto* plus three concerti grossi.

PICK OF THE WEEK

WOLF: Songs. Arleen Auger (soprano), Irwin Gager (piano) *Hyperion*. Auger makes the most of the expressive qualities of her lighthearted voice in these 23 settings of *Goethe* and *Morice*, all hauntingly beautiful.

Phil Sommerich

music week

datafile

The Information Source for the Music Industry

9 MAY 1992

CHART FOCUS

Nottingham duo K.W.S.'s recording of *Please Don't Go* soars to the top of the singles chart this week, to give Birmingham-based Network its first ever number one. It's the first number one achieved by a Brummie label since 1985, when UB40 and **Chrissie Hynde** topped the chart with *I Got You Babe*, released on UB40's own DEP International imprint, and the first by an act from Nottingham since 1974, when **Paper Lace** topped with *Billy Don't Be A Hero*.

K.W.S.'s version of *Please Don't Go*, it should be noted, is based almost entirely on the arrangement of the song by **Double You?**, which, though a major hit on the continent and in the UK clubs, was released here a week after the K.W.S. version. Despite being overshadowed, the **Double You?** recording inches up to number 41 this week.

Please Don't Go is one of four Seventies' hits currently in the Top 30 in a new version,



the other being **Curiosity's** rehash of **Johnny Bristol's** 1974 hit *Hang On In There Baby*, **Texas's** retreat of **Al Green's** 1971 smash *Tired Of Being Alone* and **Allison Jordan's** update of *The Boy From New York City*, a hit for **Darts** in 1978.

Since changing its format, **Top Of The Pops** has had mixed success with its "exclusives". But if a record has the potential, **TOTP** can still make a major difference. Such is the case with **En Vogue's** *My Lovin'*. A popular club hit, it nevertheless stalled at number 69 on the chart here

a few weeks ago, before dropping right out of the **Top 200**. A **Top 10** hit in America, it was aired via a live satellite performance on **TOTP** on Thursday and responds in dramatic fashion, by re-charting at number 30.

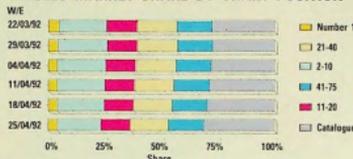
The fourth single from **Simply Red's** septuple platinum album *Stars*, **Thrill Me** is struggling a little, only climbing eight notches from its debut position this week, to come to rest at number 33, but the exposure commanded by the single, plus a renewed **TVP** campaign is enough to push **Stars** back to the top of the album chart. The album has now topped the chart on five entirely separate occasions in its 31-week chart tenure, during which time it has never dipped out of the **Top 10**. Its resurgence, and the continuing strength of **Annie Lennox's** *Diva* prevent **Chris De Burgh's** *Power Of Ten* from emulating the number one success of his last album of new material, 1988's *Flying Colours*. **Alan Jones**

UPDATE

SALES

Index of unit sales, 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	78	80	+2	+14	
Singles	84	86	+2	-6	
Music Video	71	71	-	+26	

SINGLES MARKET SHARE BY CHART POSITION



TOP 10 ALBUM ARTISTS

- | | |
|--|--|
| 1 (5) RIGHT SAID FRED (Tug) | 6 (2) SIMPLY RED (East West) |
| 2 (1) DEF LEPPARD (Bludgeon/Biffco) | 7 (3) TEARS FOR FEARS (Fontana) |
| 3 (1) ANNIE LENNOX (J&R) | 8 (1) BEAUTIFUL SOUTH (Go! Discs) |
| 4 (4) MADNESS (Virgin) | 9 (1) QUEEN (Parlophone) |
| 5 (4) BRUCE SPRINGSTEEN (Columbia) | 10 (8) LISA STANSFIELD (Arista) |

Compiled by ERA from Gallup data. Based on Top 200 album charts March 30 to April 25.

CHART NEWCOMERS

28 **ALLISON JORDAN:** *The Boy From New York City* (Arista). The girl from **Sydenham** isn't the first to sing the praises of the boy from **New York City** — the song was a **US Top 10** hit for the **Ad-Libs** in the Sixties and **Manhattan Transfer** in the Eighties. In the interim, it achieved similar UK success for **Darts** in 1978. **Allison** (that is the correct way to spell her name, not "Alison" as on the record) defeated nine other finalists, from a total of 2,000 entries, to win **Esther Rantzen's** *Search For A Star* competition on **BBC TV**. Unlike many of the entrants, 18-year-old **Allison** was a complete amateur, though she is now engaged in a hectic schedule of TV dates.



similarities to **Alison Limerick's** recent hit *Make It On My Own*, **Love Makes The World Go Round** is a soulful showcase for **Don-E**, who names his main influences as **Aretha Franklin** and **Marvin Gaye**, though his style is closer to **Stevie Wonder**.

32 **DON-E:** *Love Makes The World Go Round* (4th + B'way). Twenty-one-year-old **Southern Londoner** **Don-E** wrote and produced this, his debut single. Bearing some melodic

38 **LIONEL RICHIE:** *Do It To Me* (Motown). 1991 was an awful year for **Motown** in Britain with the label registering no **Top 40** hits at all, but 1992 is shaping up to be much better. First, **Shanice** scored a major hit with *I Love Your Smile*, and

now **Lionel Richie** returns for the first time in half a decade with a track lifted from his upcoming 'best of' album. "Semi-retired" for the past five years, **Richie** is now ready to fully resume his career as a soloist, in which context he has an enviable record of 14 hits from 14 releases.

55 **THE APHEX TWIN:** *Digeridoo* (R&S). The **Aphex Twin** is 20-year-old **Richard James**, from **Truro** in **Cornwall**, currently an electronics student at **Kingston College**. As befits a budding boffin, **James** has invented his own synthetic percussion, just one feature of the Aussie-orientated *Digeridoo*, which consists largely of electronic noises, but incorporates such non-standard "instruments" as oil cans. Unlike many of its ilk ("heavy industrial hardcore", it says here), *Digeridoo* includes no samples of any kind. **Alan Jones**

SPRING FEATURES

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PUBLISHING : CORPORATE

SINGLES

EMI	15.8
PolyGram	10.6
Warner Chappell	10.0
Chrysalis	7.4
BMG	7.1
	6.8
Virgin	4.1
Sony	3.7
Hit & Run	3.6
Zomba	2.8

ALBUMS

EMI	29.8
Warner	13.3
Virgin	7.4
PolyGram	6.5
Chrysalis	5.9
Hit & Run	5.7
Big Life	4.1
Zomba	3.2
MCA	2.7
Really Useful	2.2

COMBINED

EMI	22.1
Warner	11.5
PolyGram	8.7
Chrysalis	6.8
Virgin	5.6
MCA	4.9
BMG	4.8
Hit & Run	4.5
Zomba	2.9
Sony	2.8
Others	25.6

THE NO. 1 INDEPENDENT PUBLISHER

PUBLISHING : INDIVIDUAL

SINGLES

EMI	9.2
MCA	6.8
Chrysalis	6.2
Warner Chappell	6.1
PolyGram	4.5
Sony	3.7
Hit & Run	3.6
Trident	3.3
Virgin	3.2
BMG	3.0

ALBUMS

EMI	23.9
WE	10.5
Chrysalis	5.9
Hit & Run	5.7
Virgin	5.3
Queen	4.3
Blue Mountain	4.1
Big Life	4.1
Zomba	3.2
Really Useful	2.2

COMBINED

EMI	15.9
Warner Chappell	8.1
Chrysalis	6.1
Hit & Run	4.5
MCA	4.5
Virgin	4.1
Blue Mountain	3.2
Zomba	2.9
PolyGram	2.8
Sony	2.2
Others	45.9

Chrysalis



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THE
PUBLISHER



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	PLEASE DON'T GO/GAME BOY KWS Network	
2	ON A RAGGA TIP SL2	XL
3	DEEPLY DIPPY 1 Right Said Fred	Ting
4	THE DAYS OF PEARLY SPENCER Marc Almond	Some Bizzare
5	TEMPLE OF LOVE (1992) 3 Sisters Of Mercy	Meridian Release
6	NOTHING ELSE MATTERS 12 Metallica	Vertigo
7	HANG ON IN THERE BABY 15 Curiosity	RCA
8	YOU'RE ALL THAT MATTERS TO ME 6 Curtis Stigers	Arista
9	IN THE CLOSET 8 Michael Jackson and Mystery Girl	Epic
10	YOU 18 Ten Sharp	Columbia
11	SAVE THE BEST FOR LAST 5 Vanessa Williams	Polydor
12	WORKAHOLIC 22 21 Jump Street	Poly Continental
13	SONG FOR LOVE 11 Enrique Iglesias	ABM
14	INNER FEELINGS 11 Kylie Minogue	PAA Int.
15	THE ONLY LIVING BOY IN NEW CROSS 7 Carter The Unstoppable Sex Machine	Chrysalis
16	LOVE IS HOLY 26 Kim Wilde	MCA
17	WE HATE IT WHEN OUR FRIENDS BECOME SUCCESSFUL 17 Morrissey	HMV
18	UNEXPLAINED EP 18 EMF	Parlophone
19	TIRED OF BEING ALONE 25 Texas	Mercury
20	WEEKENDER 25 Flowered Up	Heavenly
21	VIVA LAS VEGAS 16 ZZ Top	Warner Bros
22	TO BE WITH YOU 14 Mt Edg	Atlantic
23	ONE STEP OUT OF TIME 21 Michael Ball	Polydor
24	ALWAYS THE LAST TO KNOW	

38	NEW DO IT TO ME Lionel Richie	Motown
39	NEW MISSING YOU NOW Michael Bolton feat. Kenny G	Columbia
40	BE QUICK OR BE DEAD 13 Iron Maiden	EMI
41	PLEASE DON'T GO 47 Double Youz	ZYX
42	NEW NOW THAT THE MAGIC HAS GONE Joe Cocker	Capitol
43	JOY 27 Soul II Soul	Ten
44	PRETEND WE'RE DEAD L7	Slash
45	FEEL 45 House Of Love	Fonema
46	NEW CLOSE BUT NO CIGAR Thomas Dolby	Virgin
47	STAY 19 Shakespears Sister	London
48	MAKE IT HAPPEN 22 Herbie Hancock	Columbia
49	AM I THE SAME GIRL 38 Sheryl Crow	Fonema
50	FINALLY 31 CeCe Peniston	ABM
51	WHY 38 Annie Lennox	RCA
52	NEW STORY OF THE BLUES Gary Moore	Virgin
53	NEW SENTIMENTAL Alexander O'Neal	Epic
54	RE LEADS, LEADS, LEADS Leeds United AFC	Q Music
55	NEW DIBEDDOO Apexx Twins	R&S/Quaker Rhythm
56	GET A LIFE 34 Julian Lennon	Virgin
57	IT'S JUST A FEELING 32 Terrorize	Hemlar
58	TAKE ME 40 Dream Frequency	Chisbak
59	NEW STAY WITH ME John O'Kane	Circs
60	COULD'VE BEEN YOU 43 Cher	Geffin
61	NEW SHE'S GOT THAT VIBE R Kelly And Public Announcement	Jive
62	KEEP GIVING ME LOVE	

TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

Pos	Title	Artist	Label	Station with Most Plays	Pos	Title	Artist	Label	Station with Most Plays
1	YOU'RE ALL THAT MATTERS TO ME	Curtis Stagers	Arista	Capital FM	26	DO YOU WANT IT RIGHT NOW	Degrees Of Motion	Irre	Children Network
2	THE DAYS OF PEARLY SPENCER	Marc Almond	Some Bizzare	Clyde One FM	27	LET'S GET ROCKED	Del Leppard	Bludgeon Riffola	Power FM
3	TO BE WITH YOU	Mr Big	Atlantic	Capital FM	28	LOVE MAKES THE WORLD GO ROUND	Don-E	4thBway	Piccadilly Key 103 FM
4	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Capital FM	29	STAY WITH ME	John O'Kane	Circa	Cool FM
5	VIVA LAS VEGAS	ZZ Top	Warner Bros	Clyde One FM	30	THIRD OF BEING ALONE	Texas	Mercury	Capital FM
6	Ten Sharp	Ten	Columbia	Clyde One FM	31	PLEASE DON'T GO KWS	KWS	Network	Piccadilly Key 103 FM
7	IN THE CLOSET	Michael Jackson	Epic	Children Network	32	BREATH OF LIFE	Enroute	Mute	Power FM
8	HOLD ON MY HEART	Genesis	Virgin	Piccadilly Key 103 FM	33	LOVE CRIME	The Cypher King	Frostal	Piccadilly Key 103 FM
9	I AM THE SAME GIRL	Swing Out Sister	Fontana	Children Network	34	TWISTERELLA	Ride	Orion	BBC Radio 1
10	THRILL ME	Sensory Red	East West	Children Network	35	MONEY DON'T MATTER	2 NIGHT Prince	Pasley Park	Power FM
11	JODY SQUID II	Squid	Ten	Children Network	36	PALE RED	Jerry Burns	Columbia	Clyde One FM
12	DEEPLY DIPPY	Right Said Fred	Tug	Children Network	37	HAZARD	Richard Marx	Capitol	Clyde One FM
13	ALWAYS THE LAST TO KNOW	Del Amitri	ABM	Children Network	38	I DON'T CARE	Shakespears Sister	London	Red Dragon
14	YOUR SONG	Red Stewart	Mercury	Clyde One FM	39	TEMPLE OF LOVE (1992)	TOUCHED BY...DRA HAZA	Sisters Of Mercy	Merchall Release
15	HANG ON IN THERE BABY	Cerisy	RCA	Children Network	40	MISSING YOU NOW	Michael Bolton	Columbia	Piccadilly Key 103 FM
16	FINDER FEELINGS	Kylie Minogue	PWA International	Clyde One FM	41	GET A LIFE	Julian Lennon	Virgin	Red Dragon
17	WHY	Annie Lennox	RCA	Clyde One FM	42	THE ONLY LIVING BOY IN NEW CROSS	Cane-The Unstoppable Sex Machi	Big Cat	Red FM
18	DO IT TO ME	Lionel Richie	MCA	Town	43	YOUR LOVE IS LIFTING ME	Normal	Rambour	Red Dragon
19	LOVE IS HOLY	Ken Wade	MCA	City	44	THE DISAPPOINTED XTC	XTC	Virgin	Mercury
20	SONG FOR LOVE	Extreme	ABM	Power FM	45	ONE STEP OUT OF TIME	Michael Ball	Polydor	Piccadilly Key 103 FM
21	TAKE MY ADVICE	Kym Sims	Alice	Children Network	46	STAY SHAKERS	Sister	London	Children Network
22	COULD'VE BEEN YOU	Cher	Geffen	Clyde One FM	47	FEEL YOURS	Ol' Love	Fontana	BBC Radio 1
23	NEVER STOP	Brand New Heavens	Irre	Children Network	48	TIME TO MAKE YOU MINE	Lisa Stansfield	Arista	Children Network
24	FINALLY	Cc Peavin	ABM	Children Network	49	LIFT ME UP	Howard Jones	East West	City
25	MAKE IT HAPPEN	Manah Card	Columbia	Children Network	50	HIGHER GROUND	Guns	ABM	Farm FM

TOP 10 BREAKERS

Pos	Title	Artist	Label
1	WALKING ON BROKEN GLASS	Annie Lennox	RCA
2	STORY OF THE BLUES	Gary Moore	Virgin
3	CLOSE BUT NO CIGAR	Thelma Houston	Dino
4	GLAD	Spaghetti Head	Falco 8
5	LOVE BREAKDOWN	Rozella	Mercury
6	FRIDAY, I'M IN LOVE	Cora	Fiction
7	LOVELY HEART	Freddie	Virgin
8	NOW THAT THE MAGIC HAS GONE	Joy Ceckler	Capitol
9	COOL PLACE	Leifur Einarsson	Virgin
10	THE BEAST AND THE BEAST	Kelley Dawn with Paolo Bryson	Epic

The following tracks entered the Top 50 Airplay Chart and do not appear on last week's CHN Top 200 singles sales chart. Figure in brackets is overall position.

REGIONAL CHOICE

Pos	Title	Artist	Label
1	WHAT BECOMES OF THE BROKEN HEARTED	Paul Young	Mercury
2	LITTLE BIRD	Annie Lennox	Cool FM
3	TAKE ME HIGHER	Enrage	Cool FM
4	LOVE OF MY LIFE	Enema with Brian May	Downbeat
5	BOY ON TOP ON THE NEWS	Descent	Arc FM
6	KISS ME	Isobel Obeseon	Cool FM
7	BAND OF GOLD	Jaki Graham	Arc FM
8	RHYTHM OF LIFE	Lu Francis	Cool FM
9	AINT IT HEAVY	Melissa Etheridge	Capitol FM
10	GUIN OF A CHANCE	RUSH	210 FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: ALWAYS THE LAST TO KNOW
Del Amitri (A&M)

1	Fourth RFM	6	BRMB
2	BBC Radio 1	7	Downtown
3	Tay	8	Cool FM
4	Northsound	9	Aire FM
5	Signal	10	Children Network

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

Arc FM: BRMB FM, Capital FM, City, Clyde One FM, Cool FM, County Sound Network, Delta, Devonport, Essex, Forth FM, Fox FM, Haverhill, Children Network, Inverce FM, Mercury, Northsound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Radio FM, Signal, Top, Tross, 202 FM, 210 FM. This represents 88.3% of total play radio listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label		
1	JUMP, Kris Kross	Ruffhouse	26	MY MONEY DON'T ... Prince & The NPG	Pasley Park
2	BOHEMIAN RHAPSODY, Queen	Hollywood	27	REMEMBER THE TIME, Michael Jackson	Epic
3	SAVE THE BEST FOR LAST, Vanessa Williams	Mercury	28	NU NU, Little Town	Mercury
4	TEARS IN HEAVEN, Eric Clapton	Reprise	29	TAKE TIME, Chris Walker	Pendulum
5	MY LOVIN' (YOU'RE NEVER...), En Vogue	A&M	30	TO BE WITH YOU, Mr Big	Atlantic
6	LIVE AND LEARN, Joe Public	Columbia	31	WE GOT A LOVE THANG, Ce Ce Peniston	ABM
7	AINT'Z PROUD 2 BEG, TLC	LaFace	32	COME AS YOU ARE, Nirvana	DGC
8	UNDER THE BRIDGE, Red Hot Chili Peppers	Warner Bros	33	JUST TAKE MY HEART, Mr Big	Atlantic
9	EVERYTHING ABOUT YOU, Wild Life Inc	Starline	34	GOOD FOR ME, Amy Grant	ABM
10	MAKE IT HAPPEN, Manah Card	Columbia	35	I'M TOO SEXY, High School Fresh	Charmax
11	HAZARD, Richard Marx	Capitol	36	TENNESSEE, Anesated Development	Chrysalis
12	ONE, U2	Island	37	SMELLS LIKE GIRL, Wet Air	Arista
13	THOUGHT I DIED AND ...	Bryan Adams	38	IF YOU ASKED ME, Celine Dion	Epic
14	IN THE CLOSET, Michael Jackson/Mystery Girl	A&M	39	NOTHING ELSE MATTERS, Metallica	Elektra
15	LET'S GET ROCKED, Del Leppard	Mercury	40	YOU THINK YOU KNOW HER, Cause & Effect	SRC
16	EVERYTHING, Atlantic Star	Reprise	41	I LOVE YOUR SMILE, Cherise	Monogram
17	IN MASTERS' CHANGES, Karly Tocco	Reunion	42	THINKIN' BACK, Color Me Badd	Giant
18	BEAUTY & THE BEAST, Céline Dion & Peabo Bryson	Capitol	43	ALL ALIVE, Color Me Badd	Giant
19	WHY YOU MARRY ME?, Paula Abdul	Capitol	44	HOLD ON MY HEART, Genesis	Atlantic
20	HUMAN TOUCHBETTER, Bruce Springsteen	Columbia	45	COME TO ME, Jakes	Upstart
21	THE ONE YOU NEED, Jody Watley	MCA	46	HIGH, The Cure	Fiction
22	BREATHY MY HEART, L L Mini Condition	Perspectives	47	LIFT ME UP, Howard Jones	Elektra
23	I CAN'T DANCE, Genesis	Atlantic	48	WHY ME BABY?, Keith Sweat	Elektra
24	BABY GOT BACK, Sir Mix-A-Lot	Del America	49	NOT THE ONLY ONE, Bonnie Raitt	Capitol
25	DAMN! WISH YOU ...	Steph 8 Hawkins	50	FINALLY, Cc Peavin	ABM

Charts courtesy Billboard, 9 May 1992. A&M, Arista are awarded to those products distributing the greatest airplay and sales gain.

US TOP 50 ALBUMS

Pos	Title	Artist	Label		
1	ADRENALIZE, Del Leppard	Mercury	26	DANGEROUS, Michael Jackson	Epic
2	WISH, The Cure	Fiction	27	THE CONFORT ZONE, Vanessa Williams	Wing
3	TOTALLY KROSSED OUT, Kris Kross	Ruffhouse	28	WAKING UP THE NEIGHBOURS, Bryan Adams	A&M
4	CLASSIC QUESS, Queen	Hollywood	29	COOLEYHIGHWAYMAN, Boyz II Men	Motown
5	BLOOD SUGAR, Red Hot Chili Peppers	Warner Bros	30	TOO LEGIT TO QUIT, Hummer	Capitol
6	WAYNE'S WORLD (OST), Various	Reprise	31	LEAN INTO IT, Mr Big	Arista
7	ROPIN' THE WIND, Bruce Springsteen	Capitol	32	MACK DADDY, Sir Mix-A-Lot	Del America
8	WILD LIFE, Slaughter	Chrysalis	33	EMOTIONS, Mariah Carey	Columbia
9	NEVERMIN, Nirvana	DGC	34	BEAUTY & THE BEAST (OST), Various	Walt Disney
10	CHECK YOUR HEAD, The Beastie Boys	Capitol	35	GARTH BROOKS, Garth Brooks	Capitol
11	WYNNONA, Wynonna	Curb	36	CYPRESS HILL, Cypress Hill	Ruffhouse
12	HUMAN TOUCH, Bruce Springsteen	Columbia	37	UP! SHEPHERD MOONS, Enya	Reprise
13	ACHTUNG BABY, U2	Island	38	UNFORGETTABLE, Natalie Cole	Elektra
14	AS USUALS THEY WANT TO GO, Leppard	Starline	39	A WOLF IN SHEEP'S CLOTHING, Black Sheep	Mercury
15	NO FENCES, Garth Brooks	Capitol	40	HEART IN MOTION, Amy Grant	A&M
16	METALLICA, Metallica	Elektra	41	RUSH STREET, Richard Marx	Capitol
17	FUNKY DIVAS, En Vogue	A&M	42	RUSH (OST), Various	Reprise
18	PRESTIGIOUS, ZZ Top	Warner Bros	43	HOLDING MY OWN, George Strait	MCA
19	TEN, Pearl Jam	Epic	44	BODY COUNT, Bodycount	Sire
20	WE CAN'T DANCE, Genesis	Arista	45	NO MORE TEARS, Ozzy Osbourne	Epic
21	LUCK OF THE DRAW, Bonnie Raitt	Capitol	46	FOREVER MY LADY, Jodeci	MCA
22	OFF THE DEEP END, Whitesnake	Scotti Bros	47	OOOOOOHHH... ON THE TLC, TLC	LaFace
23	LUCKY TOWN, Bruce Springsteen	Columbia	48	FOR MY BROKEN HEART, Retna McClure	MCA
24	C.M.B., Color Me Badd	Giant	49	PAST THE POINT OF RESCUE, Hal Ketchum	Curb
25	TIME AND TENDENCY, Michael Bolton	Columbia	50	READ BETWEEN THE LINES, Aaron Tippin	RCA

UK acts: U2, UK-signed acts.

RECORD MIRROR

DANCE UPDATE

9 MAY 1992
FREE WITH MUSIC WEEK

DEO

HURLEY TO SIGN UK DEAL

Fresh from his Top 10 production successes with Kym Sims and Ce Ce Peniston, prolific remixer Steve 'Silk' Hurley is about to clinch a UK deal for his Chicago-based ID Records.

The expected agreement with Sony will see all ID product released directly to the UK for the first time, although ID will continue to be independent in the States.

"We wanted to maximise our profitability in the UK and the rest of Europe," explains ID senior vice-president Andre Halmon. "Because 80% of our sales are to the UK we need someone there to monitor the situation. Sony fits the bill."

ID is also expanding its remix roster to include Chicago DJ Ralph Rosario and Detroit techno whizz Juan Atkins.

Although Sony refuses to comment officially, it is believed the details of the deal are now being finalised.

The company already has close links with Hurley. His UK publishing rights were signed to Sony Music in January and a single, Maurice Joshua's 'I Got A Hold On U', has been licensed for release on Sony/ID later this month.



● STEVE 'SILK' HURLEY

DANCE ENERGY IN INDIE SHIFT

Rap is taking a back seat to indie in the new-lock Dance Energy House Party.

Despite initial assurances that music policy would be unchanged, the BBC's only dance specialist show will kick off its new series on May 11 with the Soup Dragons as part of an attempt to broaden the programme's appeal.

Music producer Tim Burn says: "We felt we were slightly out of step with the current scene. Now we'll be covering dance music in its broadest terms."

Burn points to several rap acts which failed to dent the Top 40 despite exposure in the last Dance Energy series, notably Naughty By Nature.

"Our job is to reflect what is

happening not shape it," he says.

"The plain fact is that rap is not selling to a mass market in this country."

In the last series the show pulled in no more than 1m viewers, compared to nearly 3m for the Fresh Prince Of Bel-Air which immediately preceded it. The changes are designed to stop this mass channel switching.

"We will still be covering rap," says Burn, "but we'll be much more selective. The most noticeable change will be the inclusion of more guitar bands, although they will have to have a dance slant."

So visions of Normski giving his 'reeseep' to Carter USM are as yet unfounded.

COPS SNUB PARTY OUTFIT

The fledgling Pay Party Promoters Association (3PA) has been greeted with a less than enthusiastic reaction from one of the police units it intends to liaise with.

A spokesperson for the West Midlands Pay Party Unit is dismissive of the 3PA's attempts to standardise rave organisation. "We were asked to participate but our unit is an independent intelligence gathering organisation," he says. "It's not our job to get involved."

But amid speculation that the West Midlands unit is about to be disbanded, Ray Spence of Ralldance says the 3PA is more vital than ever. "It's down to us promoters to clean up our act. There are less and less licences being granted, and there's a danger the whole thing could go back underground."



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NEW
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TC

PRESSURE DROP UPSET GERMANS

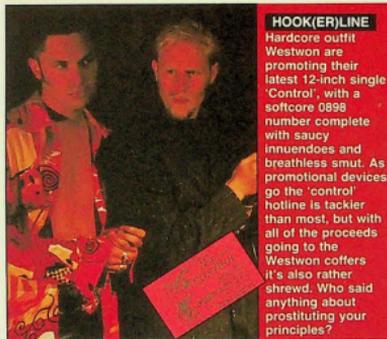
Germany is famous for many things, but a love of beefy funk basslines and quirky melodies is not yet one of them.

Nevertheless London duo Pressure Drop have scored a German hit with their 'Upset' album, yet to see a UK release. Pressure Drop say their UK company, Big World, hit financial troubles before the album reached the streets, but since being licensed to German indie Boomastic it has sold nearly 30,000 copies.

"We grew out of the London sound system scene like Soul II Soul and The Young Disciples," says Justin Langland who, with partner Dave Henley, is Pressure Drop. "So it's hard to understand how we have struck a note over in Germany."

The sought after 'Upset' — which features such vocalists as Galiano and Joanna Law — now looks like being licensed back to Britain where its knee-slapping appeal will, no doubt, score another point for European unity.

4 FEET The independent rock label responsible for discovering the likes of Metallica and Megadeth is turning its hands to dance orientated noise with two new labels. Music For Nations' Devotion offshoot will concentrate on the darker side of dance with industrial outfits like Pigface and Murder Inc, while Better Days will give DJ Steve Proctor the chance to exercise his A&R talents. First up from the Proctor stable is the smooth retro stomper 'Sou'l On Ice' from fellow disc spinner Jon DaSilva (see p10) and Proctor promises plenty more "loud, wobbly music" to come.



HOOK(ER)LINE

Hardcore outfit Westwon are promoting their latest 12-inch single 'Control', with a softcore 0898 number complete with saucy innuendoes and breathless smut. As promotional devices go the 'control' hotline is tackler than most, but with all of the proceeds going to the Westwon coffers it's also rather shrewd. Who said anything about prostituting your principles?

LOST & FOUND An ending worthy of Cilla Black has concluded the saga of DJ Gilles Peterson's missing record box (Beats & Pieces, 25 April). Having been left on a Pirellan pavement, the box of priceless jazz gems was found by a passing mini cab driver. A father of two with mounting debts, the man decided to add the records to his collection of goods for a car boot sale. Such rarities as Roy Ayers, £100 'He's Coming' LP looked destined to be sold for 50p alongside the likes of 'Now That's What I Call Music Vol 7' until the man's friend spotted a poster offering a £500 reward. An ecstatic Peterson was reunited with his discs over the Easter weekend and two little girls were recipients of some large Easter eggs.

SIZZLING Leave the Vapour at home and grab your Ambre Solaire. Alongside their acclaimed ventures into music making with the Cooltempo offshoot Volante, Charlie Chester and the Flying crew are jetting off again. Rimini '92 is their second annual ravers invasion of the steamy Italian resort where the summer of love never quite faded away. Acts include Sly & Lovechild and Jesus Loves You with the likes of Dave Dorrell, Brandon Block and Paul Oakenfold spinning the discs. Prices start at £387 for the fortnight.



LA RAP New York rap doyen Def Jam is opening a West Coast subsidiary to capitalise on the commercial potential of the California scene. New York, despite being the home of hip hop, still lags behind the West Coast in terms of Stateside sales, but the label claims the move is due to the depth of LA talent rather than commercial concerns. First out of the can will be gangster rapper Mel-Low with fellow Los Angeles artists the Boss and female rapper MC Sugs. Called DJ West Records, the label will be distributed, like Def Jam, through Columbia, although there are no plans as yet to release the product in Britain.

- 1 **YOU'RE ALL THAT**
2 **THE DAYS OF PEACE**
3 **TO BE WITH YOU**
4 **SAVE THE BEST FI**
5 **VIVA LAS VEGAS;**
6 **YOU** Ten Sharp
7 **IN THE CLOSET** Mx
8 **HOLD ON MY HEA**
9 **AM I THE SAME** C
10 **THRILL ME** Simply F
11 **JODY SQUID** Seal
12 **DEEPLY DIPPY** Hag
13 **ALWAYS THE LAS**
14 **YOUR SONG** Red S
15 **HANG ON IN THEF**
16 **FINER FEELINGS** K
17 **WHY** Annie Lennox
18 **DO IT TO ME** Lina
19 **LOVE IS HOLY** Kim
20 **SONG FOR LOVE** E
21 **TAKE MY ADVICE**
22 **COULD'VE BEEN Y**
23 **NEVER STOP** Brand
24 **FINALLY** Ce Ce Pees
25 **MAKE IT HAPPEN**
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TOP 10 BR

- 1 **WALKING ON BROK**
2 **STORY OF THE BLUE**
3 **CLOSE BUT NO CIG**
4 **GLAD**
5 **LOVE BREAKDOWN**
6 **FRIDAY, I'M IN LOW**
7 **LONELY HEART**
8 **NOW THAT THE MA**
9 **A COOL PLACE**
10 **BEAUTY AND THE B**

The following records are available in singles cases chart. Figures in brackets

US TO

- 1 **JUMP**, Kris Kross
2 **BOHEMIAM RI**
3 **SAVE THE BEST FOR**
4 **TEARS IN HEA**
5 **MY LOVIN'** (YOU)
6 **LIVE AND LEARN**
7 **AIN'T 2 PROUD 2**
8 **UNDER THE BRIDGE**
9 **EVERYTHING ABOVE**
10 **MAKE IT HAPPEN**
11 **HAZARD**, Richard N
12 **U2**
13 **THOUGHT I'D DIE**
14 **IN THE CLOSET**, Mx
15 **DAMN I WISH I WAS**...Sophie B. Hawkins
16 **MASTERSPIECE**, At
17 **EVERYTHING CHANG**
18 **BEAUTY & THE BEAST**, Gina Davis & Paolo Bryson-Eric
19 **WILL YOU MARRY ME?**, Paula Abdul
20 **NUMB TOUCHBETTER**...Brinsley Schwarz
21 **I'M THE ONE YOU NEED**, Jody Watley
22 **BREAKIN' MY HEART**...Mire Condicion Perspective
23 **CAN'T DANCE**, Genesis
24 **BABY GOT BACK**, Sir Mix-A-Lot
25 **DAMN I WISH I WAS**...Sophie B. Hawkins

THE CONFUSION IS ANSWERED.....

RHYTHM ETERNITY "PINK CHAMPAGNE"

RHYTHM ETERNITY

PINK CHAMPAGNE (PINK PROMO)

10 out of 10 for the loudest coloured vinyl, apply, because of its title. A slightly mood blend of vocal techno and atmospheric create a pure rousness energy zone in four versions with a mix for everyone's taste. Confusion as to who is responsible because nothing on the label indicates its origin. Still, a strong well produced track with the floor reaction from just one play!

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OUT 11TH MAY

VIA REVIVER
PINNACLE

2 RM DANCE UPDATE

43	ALL 4 LOVE	Color Me Badd	Giants	18	GREATEST HITS, 22 Top	Warner Bros	44	HOLDING MY OWN	George Strait	MCA
44	HOLD ON MY HEART	Genesis	Atlantic	19	TEN	Pearl Jam	45	BODY COUNT	Bodycount	Sire
45	COME & TALK TO ME	Judex	Upstart	20	WE CAN'T DANCE	Genesis	46	NO MORE TEARS	Ozzy Osbourne	Epic
46	HIGH	The Cure	Fiction	21	LUX OF THE DRAW	Bonnie Raitt	47	FOREVER MY LADY	Judex	Capitol
47	LIFT ME UP	Howard Jones	Eskimo	22	OFF THE DEEP END	Wendy Aronov	48	OOOOOOHHH...	ON THE TLC	TLG
48	WHY ME BABY?	Keith Sweat	Eskimo	23	LUCKY TOWN	Brinsley Schwarz	49	FOR MY BROKEN HEART	Reba McEntire	MCA
49	NOT THE ONLY ONE	Bonnie Raitt	Capitol	24	C.M.B.	Color Me Badd	50	PAST THE POINT OF RESCUE	Haji Kerchun	Curb
50	FINALLY	Ce Ce Peniston	ASB	25	TIME, LOVE AND TENDERNESS	Michael Bolton	51	READ BETWEEN THE LINES	Aaron Tippin	RCA

Charts courtesy Billboard, 9 May 1992. * Announced as available to these products demonstrating the greatest airplay and sales gain. UK acts. UK signed acts.

Club

f o c u s

KNOWLEDGE

Club Knowledge, Wednesdays
9.30pm-3.30am at 191 Victoria Street,
London SW1.

Capacity/PA/Special features 850/5K/platform in middle of dancefloor with sculpture by Circus Irritant (ex-Mutoid Waste); all-night licence — all-night parties planned for first Wednesday of every month from June.

Door policy "People feel good about coming here on their own. It's a fantastic crowd — lots of musicians and DJs — and a real underground vibe." — Jane Howard, joint promoter with Colin Dale and Colin Faver.

Music policy Ultra hard, underground sounds, mainly European and Detroit techno.

DJs Regular DJs — Colin Dale, Colin Faver, Brenda Russell, DJ Impact. Faver selects a bedroom mixer each week who takes the first slot of the evening. Guest DJs include Moby, Richie Fingers and US DJs Lenny Dee and DJ Madness.

Spinning Holy Ghost Incorporated 'Psycho Missus'; TZ4 (untitled); Seven Van Hees 'Endorphin EP'; Public Ambient 'Revival Shadows'; Strongheads 'Frequency Test'.

DJ's view "The club tends to be on the hard side, hard yet friendly. There are loads of visuals." — Colin Dale.

Promotions view "It's pure techno — really good, you don't hear the music in any other club or rave in London." — Amanda Carter, Rising High.

Average ticket price Members: £3 before 10.30pm/£4 after.



● HOLY GHOST INCORPORATED

Nightlife 10

TW	LW		
1	(1)	HELPLESS — Urbanized	(Final Vinyl)
2	(2)	TRUTH WILL SET YOU FREE — Peacetime	(RCA)
3	NEW	EXPRESS YOURSELF — Franschene & FF	(White label)
4	NEW	PENNIES FROM HEAVEN — Inner City	(Ten)
5	(7)	LIFE IS A PROFOUND GAS — The Sandals	(Acid Jazz)
6	NEW	ON THE RAGGA TIP — E-Lustrious	(MOS)
7	(4)	VANILLA — Essence	(White label)
8	(6)	DRIVES ME CRAZY — Outrage	(White label)
9	NEW	SHINE ON — Degrees of Motion	(Esquire)
10	NEW	FLY LIKE AN EAGLE — Neville Brothers	(Yellow label)
		(MASTERS AT WORK DUBS)	



A guide to the most essential new club tunes as featured on 'FM'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).

DEO

	Label
	Cat no
	W/MV
	7595382953
	BMG Video
	791 224
ess	Virgin
	VID 1503
	PMI
	MVN 99 1347 3
	PMI
	VC4112
	PMI
	MVB8913243
ture Book	W/MV
	9031754343
u	Music Club
	MC 2032
life	BMG Video
	791226
	PMI
	MVP 99 1259 3
...	PolyGram Video
	0848943
	PMI
	MVP 99 10112
tion	Music Club/PMI
	MC 2081
lected	PolyGram Vid
	0649503
es	4 Front
	0838863

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12 BET 104

MUSEKA

'BEAUTIFUL IN RED'

12 BET 101

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RM DANCE UPDATE 3

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T(Shop

f o c u s

THE RECORD BASEMENT

Shop The Record Basement, 40 Station Hill, Reading, Berkshire (1,300 sq ft).

Specialist areas Techno and rave make up half of sales. Small DJ room.

Also sells merchandise, including rave games, and tickets for events around the country.

Manager's view "There's a large black community in Reading so we sell a lot of soul, reggae, hip hop and swingbeat. We used to run a pirate radio station which made the shop take off, and we used to run raves until the local council cracked down. We've got no competition, people come from a 25-mile radius. We started Basement Records four weeks ago and our tracks are starting to make a noise." — Phil Wells, partner.

Distributor's view "They buy well, cover all aspects of dance and they get behind tracks. If you can't get it at Record Basement you just can't get it. They look after us and they look after their customers." — Raz Gole, Great Asset.

DJ's view "It's got everything. If a company is only going to send out one track they seem to send it to Phil. Sometimes I used to look for something all over London until the day I went down there — and that was it. I've put a lot of DJs on to it. It's useful having the DJ room as I listen to about 80 records a week, which takes a couple of hours — also other people can't see what you're buying." — Loft Groover.

Cool Cuts

- | | | | |
|----|------------|--|----------------|
| 1 | NEW | PENNIES FROM HEAVEN Inner City | Ten |
| 2 | NEW | Another happy house excursion from Kevin Saundersen | Columbia |
| 3 | NEW | MAKE MY DAY Grace Under Pressure | |
| | | Long awaited debut from Bruce Forest's outfit with Sanchez mixes | deConstruction |
| 4 | NEW | BACK TO THE OLD SCHOOL Breakbeats | |
| | | A familiar vocal line strung together with a driving rhythm | Cowboy |
| 5 | (4) | RHYTHM DE LONDRES Smells Like Heaven | Guerrilla |
| 6 | (3) | I KNOW YOU LIKE IT Ready 2 Rhythm | Tomato |
| 7 | NEW | GETTIN' STARTED Pascal's Bongos Massive Vol II | Acid Jazz |
| | | LIFE IS A PROFOUND Gas Santals | |
| 8 | NEW | Cool and sunny groove with a little help from Laffield | RCA |
| 9 | NEW | TRUTH WILL SET YOU FREE Peacetime | |
| | | Impassional garage with gospel overtones | MOS |
| 10 | NEW | SOMETHING GOOD Lip-Santa | |
| | | Banging return from the Saints | Blotch |
| 11 | (12) | (I UNDER) LOVE STRAIN Cluband | Columbia |
| 12 | (2) | LET'S GET HAPPY Mass Order | A&M |
| 13 | (6) | KEEP ON WALKIN' Ca Ce Penzance | White label |
| 14 | NEW | AIRSTREAM Airstream | |
| | | Check the B-side's chugging dub mix | frt |
| 15 | NEW | BROTHER LIKE SISTER Cookie-Cree | |
| | | Disco-fied mix of the Cookie's forthcoming single | Heartbeat |
| 16 | NEW | NIGHT COMMUNICATION EP Night Communication | |
| | | Five tracks of classy Italian house | White label |
| 17 | (7) | DRIVES ME CRAZY Outrage | White label |
| 18 | NEW | IF YOU BELONGED TO ME Nanny Davies | |
| | | An excellent UK interpretation of American garage. Ca Ce-style | Rumour |
| 19 | NEW | FEEL THE FRICTION Lux Culture | |
| | | Simple but effective house groove with vocal samples | Reprise |
| 20 | NEW | MONEY Gamco | |
| | | Nothing like the Gamco of old, this has been transformed by Reese into a hardcore trip | Reese into a |



Thanks to City Sounds, 8 Proctor St, London, Fyng, Kensington Market, Kensington High St, London, and Zoom, 188 Garsden 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 at other times. Original Artists PO Box 174, Brighton.

TOP 10 BR

- | | |
|----|---------------------|
| 1 | WALKING ON BROK |
| 2 | STORY OF THE BLUE |
| 3 | CLOSE BUT NO CIGI |
| 4 | GLAD |
| 5 | LOVE BREAKDOWN |
| 6 | FRIDAY, I'M IN LOVI |
| 7 | LONELY HEART |
| 8 | NOW THAT THE MA |
| 9 | A COOL PLACE |
| 10 | BEAUTY AND THE E |

US TO

- | | |
|----|---|
| 1 | JUMP, Kris Kross |
| 2 | BOHEMIAN R |
| 3 | SAVE THE BEST FOR |
| 4 | TEARS IN HEA |
| 5 | MY LOVIN' YOU |
| 6 | LIVE AND LEARN |
| 7 | AIN'T 2 PROUD 2 |
| 8 | UNDER THE BRIDGE |
| 9 | EVERYTHING ABO |
| 10 | MAKE IT HAPPEN |
| 11 | HAZARD, Richard |
| 12 | ONE, U2 |
| 13 | THOUGHT I'D DIE |
| 14 | IN THE CLOSET, Mod |
| 15 | LET'S GET RO |
| 16 | MASTERPIECE, Al |
| 17 | EVERYTHING OAK |
| 18 | BEAUTY & THE BEST, Ceina Dion & Paolo Bonini Epic |
| 19 | WILL YOU MARRY ME?, Paula Abdul Capitol |
| 20 | KHAMA TOUCHWETTER, Bruce Springsteen Columbia |
| 21 | I'M THE ONE YOU NEED, Jody Watley MCA |
| 22 | BREAKIN' MY HEART [1, Mimi Condition Perspective |
| 23 | CAN'T DANCE, Genesis Atlantic |
| 24 | BEATY GOT BACK, Sir Mix A-Lot Def American |
| 25 | DAMN I WISH I WAS, Sophie B Hawkins Columbia |

TLC

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4 RM DANCE UPDATE

- | | | | | | | | | |
|----|--------------------------------|----------|----|---|-------------|----|---------------------------------------|--------|
| 42 | ALL 4 LOVE, Color Me Badd | Giant | 48 | GREATEST HITS, ZZ Top | Warner Bros | 43 | HOLDING MY OWN, George Strait | MCA |
| 43 | HOLD ON MY HEART, Genesis | Atlantic | 49 | TEN, Pearl Jam | Epic | 44 | BODY COUNT, Bodycount | Sire |
| 44 | COME & TALK TO ME, Jodeci | Uptown | 50 | WE CAN'T DANCE, Genesis | Atlantic | 45 | NO MORE TEARS, Ozzy Osbourne | Epic |
| 45 | HIGH, The Cure | Fiction | 21 | LUX OF THE DRAW, Bonnie Raitt | Capitol | 46 | FOREVER MY LADY, Jodeci | MCA |
| 46 | LIFT ME UP, Howard Jones | Elektra | 22 | OFF THE DEEP END, Ward A Jarmovic | Scotti Bros | 47 | OOOOOOHHH... ON THE TLC, TLC | LaFace |
| 47 | WYF ME BABY?, Keith Sweat | Elektra | 23 | LUCKY TOWN, Bruce Springsteen | Columbia | 48 | FOR MY BROKEN HEART, Reba McEntire | MCA |
| 48 | NOT THE ONLY ONE, Bonnie Raitt | Capitol | 24 | C. M. B., Color Me Badd | Giant | 49 | PAST THE POINT OF RESCUE, Hal Ketchum | Curb |
| 49 | FINALLY, Ca Ce Penzance | A&M | 25 | TIME, Love and Tenderness, Michael Bolton | Columbia | 50 | READ BETWEEN THE LINES, Aaron Tippin | RCA |

Charts courtesy Billboard, 8 May 1993. All artwork are awarded to those products demonstrating the greatest airplay and sales gain.

directory

out on **monday**

James Hamilton reviews the week's releases

DOMINICK

'Contract'
(3 Mile Records TM 1209, via Jet Star/Marcus/Dub Vendor)
Recounting the details of the Mike Tyson case and viewed by the verdict, this remorselessly taunting dancehall DJ achieves through a jiggly 96.6bpm "L.O.V.E.": mydism that the only side way to have sex now is to get a contract from the girl first! (Total enough to sail.

D.J. PIERRE

'Love Train'
(US Strictly Rhythim SR 1278)
A booming bass throbbled 128bpm subtle garage shuffler with bursts of sultrily breathed female vocal, this has Love Iz ... Happiness, and (on the Wild Rich Side) more mysteriously drifting marathon Distorted Lux versions.

S EXPRESS

'Find 'Em, Fool 'Em, Forget 'Em'
(Rhythm King/Epic 658013 6)
Originally released in March last year, when it was a hissing and jangling purposeful post-punk roller in its 94.9-106bpm range and peevish 90bpm QWERTY Club Mises, this revised Cardi Station ode is a Sonique waired swing and churning early Seventies with rough-textured moody popper that still builds infectiously upwards but now, at a far faster tempo (in the Band Of Gypsies) centering 123-8bpm Nordic-revival and piano-epic 0-123-106bpm Gangsterlike Mises, lipped by the stark, wiggly jacking 126bpm Let It All Out (in B Phant) and really ralling 132.8-132.6-127-8bpm it's All Out (stunners Re-mix), out in fact next week.

COSMO & DIBS

'Sonic Rush'
(Moving Shadow SHADOW 12, via SRD)
Yet another Southern distributed seller that wasn't promoted, Rob Playford and Little Stevie T. Thrower's follow-up to 'Star Eyes' is a breezed and jangled thrilly chugging 134bpm raver with an anxious girl's "you're puttin' a rush on me" repetition, lipped by the far fiercer shrill "yeh-yeah" and "work your body" yelling frantic techno 132bpm 'Bodywork', faster seeming than it is.

TECHNO GROOVES

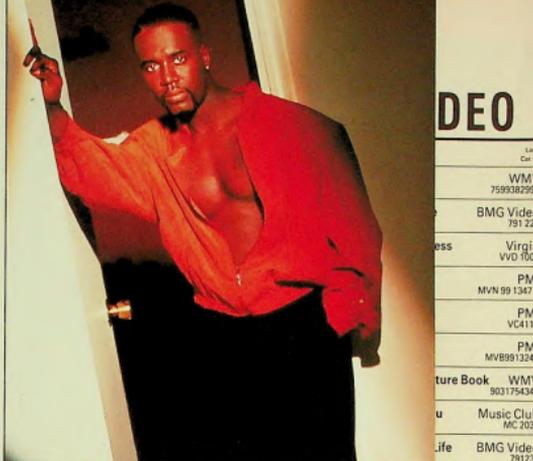
'Match 6'
(Dutch Stealth Records STR 3992)
Latest in the Stealth Boys' EP series, this edition has the title repeating girl prodded and keyboards rippled frantic but also attractively ambient 128.8-0bpm 'Good Inside', carmer skilly cantering 0-126.9bpm 'S-Cape', "yeh-ahh, yesh, oh no no, no, let it go" prodded jingly driving 128.8bpm 'Let It Go', salsa-style keyboard jatted jaunty 128.3bpm 'Siesta Wake Up', more hardcore percussively throbbing 132.8bpm 'My Body's Burning' and 132.8bpm 'Also Compressor'.

POWER-PILL

'Pac-Man'
(PAC 1)
Apparently due for full release on the freedom label but currently on a yellow vinyl, this video game effect filled 116bpm chuffer is in work electro 0-132.5-0bpm 'Pac-Man', percussively shuffling 134.8bpm Ghett, jazzy piano splated (jazzier) 127.7-0bpm Circus in H-Skies and Pink Floyd cash hit purchased scratchy drumming hard 0-132.8-0bpm 'Mickey-Evry's Yum Yum Mizes.

S.I.L.

'Blue Oyster'
(Dutch Rhythm Records RHYTHM 022-6)
Aided by DJ Zki, 'Olov' (World Series Of Life) Bossa's tin can rattled and Charly 'Type 'Lis-say' and Daddy land do what they could but purchased 128.8bpm bounding pounder is coupled with the semi-ambient sparse plinky pitter 132.6bpm 'Vibe & Go' and some bips), 128.8bpm 'The Ring'.



AARON HALL

'Don't Be Afraid'
(MCA MCST 1632)
A perfectly adequate three-tracker on import, this Stevie Wonder pitched Jug singer's Hank Shocklee co-created P Funk roller from the 'Jazz' soundtrack here adds another five shorter mixes, with the George Clinton-ish slugging 102.3bpm Nasty Man's Groove

and Instrumental, more subdued 101.6bpm Album Version, funky drum rumbled 109bpm The 125th Chapter Of The Posse Mix, libidly different, piano backed smoothly 0-85bpm Sex You Down Version and Instrumental, Piano Jam and fragmentary accapella Vocal Flax, followed next week by another 12-inch with Pressure Point's leanhard, competitive winning remix.

DEITIES OF MOTION Featuring BITI with Kit West

'Shine On'
(US Esquire Records, Inc. ESQ 74326-1)
This follow up to 'Do You Want It Right Now' is in the States right now, this risiky Bk wailed title chorusing 120.3bpm wiggly disco-garage cantanter (with only a bit of rap by Kit) is in producer Ritchie Jones's Club Mix, possibly more club-oriented episodic Extended Album Mix, instrumental Trance Dub, gospel-ish Inspiration Mix and Bonus Chart. It is in fact "this little light of mine" that shines on, straight out of the gospel songbook.

STORIES IN DUBH Chapter Two

'I Will'
(Doctor Vibe Records DV 12002, via 081-903-2391)
In classy minimalist Now York/Loz style, Ian Duff's coolly keyboarded and pulsed jazz-funky lope drifts through "don't you want my love" and proceeds 121.4-121.7bpm Club and 121.8bpm House-Music, worth checking

LOVE & SAS

'Call My Name'
(RCA PT 49094)
Created by Ritchie Mayer & David Bendish, this fiercely hotting dms wailed garage smash here has additional mixes, with Kevin Hedge's original lurching 117.1-117.4bpm Blue's Shelter Mix, Frankie Torres's jolting 118.3bpm NY Hi-Life EDM, Maurice Joshua's cantering 118bpm Chicago Mix and 118-117.7bpm Dub, plus Eric Miller's breezily whomping 118-118.2-118bpm E-Simone's Groovy Mix and trotting 117.9-118bpm Instrumental, out next week.

OCTAVIA

'The Flavor'
(US New Image Records NIR-005)
With only two songs both in four mixes, this Danny Payne produced garage EP by Octavia Lambert has her sweetly waltzed wiggly jiggling 115bpm 'Never Give Up' and much stronger soulfully coded and wailed urgently cantering 0-100bpm 'I Need You'

MORE DJ DIRECTORY ON P8

"... the bass, the treble, don't make a rebel, having your life together does ..."

("Hypocrisy Is The Greatest Luxury", words: Michael Fronti, published by Boatright Music)



The debut album from The Disposable Heroes of Hip-hop
if you only read one book this year, make sure it's this one.

RM DANCE UPDATE 5

DISPOSABLE HEROES OF HIPHOP, NEW YORK, NY 10012, TEL: 212-478-4949, FAX: 212-333-5102

24	1 NEED YOU NOW Saigon	Live
84	1 FEEL YOU (NEW YORK MIX) Blackwood	Deconstruction promo
51	CLOSER TO YOUR DREAMS (MIXES)	Network doublepack promo
27	JOY (MIXES) Soul II Soul	Ten
28	I'LL TAKE YOU THERE L.C.G.C.	Permanent white label
30	RAINFALLS (MIXES) Workout (MIXES)	Liberty Trax promo
31	TEMPLE OF DREAMS Resaiah	Virgin America promo
32	ON MY WAY The Fingers	Rockin' promo
33	LOVE MAKES THE WORLD GO ROUND (EXTENDED CLUB MIX)	MCA doublepack promo
34	HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU)	4th & B-way
35	(THE KENLOU MIX) Urbanized	Final Vinyl promo
36	NEVER STOP (HEAVES MIX) STAY THIS WAY (SLAM MIX)	Better Days promo
37	ON A RAGGA TIP (ORIGINAL MIX) 3.2	frfr Recordings
38	THANK YOU TO BE FREE (MIXES) Chapter + The Verse	XL Recordings
39	MAGIC BLASTER (MIXES) Gongoo	Virgin promo
40	MAKE YOU WHOLE (MIXES) Andronicus	freedom promo
41	DO NOT LOSE THE MAGIC (MIKE 'HITMAN' WILSON/DAVID MORALES)	Hooj Choons freemove!
42	TRUTH WILL SET YOU FREE (MIXES) Paolcume	AD92 Artists
43		RCA promo

➤ Highest Climber

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 650 3636.

Order from your Impulse Sales Rep. or from BMG Telesales 12" - 12 JUL 1. CD - CD HUL 1.

the AFFECTION

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DISCOTECH (TZ3)
DISCOTECH RADIKAL MIX (TZ4)

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AVAILABLE THROUGH RECORDS/PINNACLE
CAT. NO. TZ1

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DEO

Label	WMV
Cat. No.	7590382993
ess	BMG Video 791 224
ess	Virgin VVO 1503
	PMI MVP 99 1347 3
	PMI VC412
	PMI MVB9913243
ature Book	WMV 803175436
u	Music Club MC 2032
Life	BMG Video 791236
	PMI MVP 99 1259 3
... PolyGram Video	084843
	PMI MVP 991012
ction Music Club/PMI	MC 2081
Elcted Polygram Vid	0849903
ses	4 Front 0838863

THE directory

out on monday

James Hamilton reviews the week's releases

- 1 **YOU'RE ALL THAT**
- 2 **THE DAYS OF PEACE**
- 3 **TO BE WITH YOU**
- 4 **SAVE THE BEST FOR LAST**
- 5 **VIVA LAS VEGAS**
- 6 **YOU** Ten Sharp
- 7 **IN THE CLOSET** M4
- 8 **HOLD ON MY HEART** M4
- 9 **I AM THE SAME I** M4
- 10 **THRILL ME** Simply
- 11 **JODY SUE** Soul B
- 12 **DEEPLY DIPPY** Soul B
- 13 **ALWAYS THE LAST** Soul B
- 14 **YOUR SONG** Soul B
- 15 **HANG ON IN THERE** Soul B
- 16 **FINER FEELINGS** Soul B
- 17 **WHY** Jesse Limón
- 18 **DO IT TO ME** Linn
- 19 **LOVE IS HOLY** KEM
- 20 **SONG FOR LOVE** I
- 21 **TAKING MY ADVICE** I
- 22 **COULDOVE BEEN Y** I
- 23 **NEVER STOP** Brian
- 24 **FINALLY** Ce Ce Peet
- 25 **MAKE IT HAPPEN** Ce Ce Peet

© Copyright ERA. Compiled using
 The following records are available
 in stores. Check figure in brackets

TOP 10 BF

- 1 **WORKING ON BROK**
- 2 **STORY OF THE BLO**
- 3 **GLAD BUT NO CIG**
- 4 **CLUSE**
- 5 **LOVE BREAKDOWN**
- 6 **FRIDAY, I'M IN** LOV
- 7 **LOVELY LEMON**
- 8 **HOW THAT THE M**
- 9 **COOL PLACE**
- 10 **A BEAUTY AND THE I**

US TO

- 1 **JUMP, KISS KISS**
- 2 **BOHEMIAN RA**
- 3 **SAVE THE BEST FOR**
- 4 **TEARS IN HEI**
- 5 **MY LOVIN'** I
- 6 **LIVE AND LEARN**
- 7 **AINT'2 PROUD 2**
- 8 **UNDER THE BRIDGE**
- 9 **EVERYTHING ABO**
- 10 **MAKE IT HAPPEN**
- 11 **HAZARD** Richard
- 12 **ONE, U2**
- 13 **THOUGHT TO DIE**
- 14 **IN THE CLOSET, M4**
- 15 **LET'S GET R**
- 16 **MASTERPIECE, A**
- 17 **EVERYTHING GAN**
- 18 **BEAUTY & THE BEAST** Ceine Dorn & Fabia Bryan Epic
- 19 **WHY YOU MARRY ME?** Pavla Abad Caprice
- 20 **HUMAN TOUCH BETTER** Brian Spangher Columbia
- 21 **IF I'M THE ONE YOU WANT** MCA
- 22 **BREATHY MY HEART** MCA
- 23 **CANT DANCE** Atlantic
- 24 **BABY GOT BACK** Sir Mix-A-Lot Def American
- 25 **DANNI WILSON WAS** Sophie B Hawkins Columbia

Charts courtesy Billboard, 5, May 1992. A **+** denotes an ascension to the greatest of the greatest and sales gem.

C.M. TONI 'Hustle Ain't Over' (Partners Inc. Records P1 2003)
 Hit on a controversy, labeled UK Five Prokeer, this T-Connection and other sampled Seventies beats won't 121.80pm excellent instrumental is, with C.M.'s "make me 'Frankie Love'" reworking, melior origin, named 121.80pm "Rhythm Tonight," the B-side to Underground Dream & Crunchy Nut Cornakes' vibes linked them piano planked attractive toting 0-120.80pm "Tight" and Crunchy Nut Cornakes' (ironically) striding "We Can Work It Out" into the reunion of 121-81.21.70pm Tremor and 121.60pm Vibe Music. These have correctly credited with the label only as the tracks' producers, to you are forgiven for thinking that the whole thing could also be by — rather than just you — Partners Inc!

MUSIC & MYSTERY 'Falling Like Dominoes' (Hoop) The Dream Alive KTD4 01, via Titled/EMG

On a Letchworth based label dedicated to keeping alive the original spirit of soul, jazz, boogie and funk, the *Sloves* is produced and more largely Light Co. The finest performed straight-forward 105.75bpm remake of trumpeter Donald Byrd's classic jazz-funk groove — a semi-sampled catchy chime and jolly bass tagged bubbling jangle groove — adds some unobtrusive rap, with an alternative 105.60pm *Dominos* (Funky Feeling Mix) plus the Breakwater (Funky Soul) and a Fatgate joggling 101.50pm *Say You Love Me* G4.

THE DUB FUNK ASSOCIATION 'Harmony Version EP' (Tartly Records TNYT 2002 via Revolver/Pinnacle/Soul Trader)
 Applying the stripped down principle of reggae dub to funk rhythms and different instruments, the influences, this fascinating four-track has the haunting fluid bass jotted rolling 107.70pm "Harmony Version," similar but bumpier "slinky strings and you gonna find a way to sample this" prodded (D)100.60pm "Sample This," again haunting more sinister jiggly 102.50pm "Road To Success," and sublimed MC Hammer-type tempoed funk punchdriving groovy jittery jumpy 9-127.60pm *True Love/Leaving Dub*.

SO SMOOTH 'Jus 111' (East Records JB-0010)
 New York's dependable James Throne & Chris Payne produce these at times suave sophisticated lounge-ish grooves that at times sound like English-ish grooves' good sleekly striding garage churning in 120.60pm Club Versions, 119.80pm Deep House Remix, 118.4-118.0pm Club Dub and 118.10pm Radio versions, coupled with the sinuous 75bpm "We Can Work It Out" (famously treated but not any previous song).

ASCENDANT MASTERS 'Put The Bassdrum On' (FOX Off Records P.O.R. 11/2 XSR 2, via 081-541 5940)
 Sheer speed for the sake of it, breaking the 150 bpm per minute barrier, this title like and "his information is channeled to you from the Ascendant Masters' multi-ultra-fantastic 0-151.6-151.6-0pm throbbing is white labeled as three mixes, apparently at rather major label attention. If speed is what you want, it's certainly exciting enough.

Briefly...
 Also about how are SIMPLY Red *'Thrill Me (East West Y26711)*, gently jiggly 0-90.30pm stroling away in Nellie Hooper's wah-wah and bongos backed undulating *Connoisseurs* and Dub Mixes, *bound the bass* featuring handthumbed, piano plucked and sax seared *rough Stewart Levine's* Club Mix; *BOAST THE BASS*; *Keep Giving Me Love (Rhythm King Epic 657988 6)*, Loretta Zoi Heywood cooed sleekly dated joggling in *Streets Ahead's* 89.60pm *Love* and *Brighton Daze* Mixes, Keith LeBlanc's empty tapping 89.80pm *Trial Love Mix*, with a different sound, the percussively wringing stark 127.60pm *Moodly Extended Club Mix (ESQ)*, *CHRISTY 'Hang On In There Baby'* (RCA 17 45378), mirthily jiggling pop revival of Johnny Bristol's 1974 romantic soul classic, in 100.70pm *Extended Club*, 99.60pm *After Hours* and 100.60pm *Dub Mixes*; *SUB-LOVE Twisted Tech EP* (Earth Records

CHIC 'Your Love' (Warner Bros W0107)
 New Rodgers wiggles up a typically choppy guitar groove to propel new group Sylvie Logan Sharp and Jenn Thomas through this

PNN 'Higher Elevation E.P.' (Purple Note Music PNM001, via 081-969 6374)
 Lee Tapper's four-track uses much the same bounding rhythm for the repetitive plaintive girl charmed 125.70pm "Higher Elevation," similar but Link "You're Lying" soul prodded less tight 125.70pm "You," more techno instrumental 127.60pm "AEIOU (No Electric In Orchestra Universal), and disappointing (considering its great title) sluttery 0-125.5-0bpm "Farting Buffalo On Speed."

ings EARTHSTX, SRD, Bristol *Dave Kaufman & Jody Wistenoff's* quirky throbbing hardcore 0-134.9-0bpm "Hyper Active," 0-132.5-0bpm "And Then More (Remix)," 134.70pm "Skank Mission," 0-130.50pm "I-4-0-0," **AWE-SOME** 0-Don't Go! (Entity NTT 1207 via 091-519 4875), synth scrubbed, piano plucked and girl charmed 132.70pm *and/or* wiggled with the more dramatically hardcore fluttering bleepy 135.5-135.80pm "Headstrong"; **BOZLAND** (Herbol) 121 OR-0-123.50pm, Nathan Boylan's biff '77, thrash and beeping surging 0-135-0 bpm routine rave even has clichéd "back me higher" samples, with the gangling dub but jerkier lurching 134.8-0bpm "The Rush"; **NOOKIE The Love Is... E.P.** (Absolute 2 Records GAV 001, SRD), techno three-track with keyboard planked squiggly bumping 136.9-0bpm "Give A Little Love," lush unheededly surging 134.6-0bpm "Love Is The Message," disorienter jorker shuffling 134.6-0bpm "Pedro Vives Romford".

attractive staccato jittery pulsing chamer, due out next week but meanwhile pinned in its 117.70pm LP *Verson* flipped *Kuuxie* with the lovely "40-50-60" soul prodded wiggly 114.80pm "Do!" *The Thing To Me*, *Yowah!* *Yowah!* *Yowah!*

D.S.K. 'I'll Keep Holding On' (TJ Jack Pot Records HA 12305)
 Last album's remakes of *What Wants We Do* still not having been released here despite recent prominence in the Club Chart on Boy's Own promo again, the Davis Stone Kinn 69's great new creation (on a Miami logo promoting "Authentic House Sounds") is a Crystal-city slurred and hurly-burly though vigorous 0-122.10pm *Breathlessly* in Pt 1, 2, 3 and 4, the full length later totally scappable.

D.J. SELECTOR & EXTENSIVE 'Select The Rhythm' (SOMA Productions SOM 1002, via 081-863 5322)

In an initial outsize of just 1,000 white labels from North Harrow's X-10-Cin stable, like last week's "wasteful" (he "bleeds the funk" and "bring it down, this party down") prodded serially clever samples woven late Seventies-style funk, leaping 124.60pm jazz-funk disco gallop mix, along the lines of Hi-Tension meeting Tony Rallo except not actually based on either! Say who?

APOLLO 440 'Loita U.S.A. '92' (Sleazh Sonic Recordings/Reverb Records RVB 0009, via SRD)
 Rather than being sold here merely on import, as originally planned, due for retail release are their early recordings, removed for the rave techno invasion of the US, the bleeping, swirling and "What do we want?" shouting 131.8-0bpm *Ittery shuffler* and its similarly new 132-0bpm instrumental plus the exciting electric effects bombarded cantering 0-131.0bpm "Destiny C.S. '92"

8 RMA DANCE UPDATE

43	ALL 4 LOVE, Color Me Badd	Grant
44	HOLD ON MY HEART, Genesis	Atlantic
45	COME & TALK TO ME, Jodeci	Upstart
46	HIGH, The Cont	Façon
47	LIFT ME UP, Howard Jones	Elektra
48	WHY ME BABY?, Keith Sweat	Elektra
49	NOT THE ONLY ONE, Bonnie Raitt	Capitol
50	FINALLY, Ce Ce Peniston	A&M

18	GREATEST HITS, Z Top	Warner Bros
19	TEN, Pearl Jam	Epic
20	WE CAN'T DANCE, Genesis	Atlantic
21	LUCK OF THE DRAW, Bonnie Raitt	Capitol
22	OFF THE DEEPEND, Ward Aul Jarvick	Scam Bros
23	LUCKY TOWN, Bruce Springsteen	Columbia
24	C.M.B., Color Me Badd	Grant
25	LOVE AND TENDERNESS, Michael Bolton	Columbia

The Anthem
 features the UK exclusive
 Basement Boys & Shoe Soul remixes
 out next week on
 7" 12" CD 12" CASS
 ★ SIX MIXES
 taken from the superb album
 'MAYBE ONE DAY'
 L.O.P. FAMILY, 1990/5 1724

43	HOLDING MY OWN, George Strait	MCA
44	BODY COUNT, Bodycount	Epic
45	NO MORE TEARS, Ozzy Osbourne	Sire
46	FOREVER MY LADY, TLC	Capitol
47	OOOOOOHHH... ON THE TLC, TLC	LaFace
48	FOR MY BROKEN HEART, Reba McEntire	MCA
49	PAST THE POINT OF RESCUE, Hal Ketchum	Curb
50	READ BETWEEN THE LINES, Aaron Tippin	RCA

hot vinyl

on promo & import

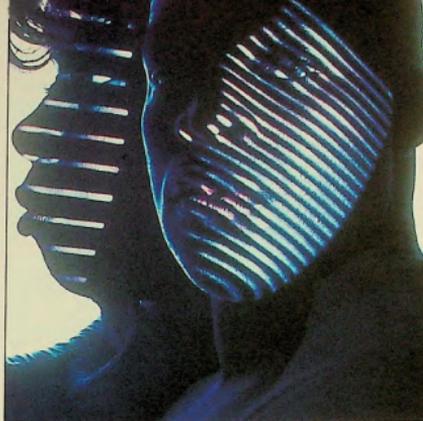
REASON feat ALICKA

'Heartache' (Bush Records promo). Featuring sweet vocals over a simple backbeat, this mid-tempo groove is very sparse in its construction, but the song and the vocals from the unknown Alicka carry it through. Almost lovers rock at times, but then the jazz guitar breaks through. For those who approve of warm weather and the street soul of urban London. Lovely. **BJ**

INNER CITY 'Pennies From Heaven' (Ten doublepack promo). It's good to see Inner City back on a roll with another great single to follow up the recent hit reissue of 'Hallelujah'. Kicking off with repeated cut-up snatches of Paris Grey singing "we need some love" along with

a groundshaking bass drum and the coolest of organ lines, Kevin's Tunnel Mix builds into a gorgeous song backed by a simple but effective piano refrain. The first 12-inch features two other mixes from Kevin Sanderson himself while the second features four Tony Humphries remixes. Unmissable. **AB**

INVISIBLE PEOPLE 'Love Beats' (Liberty Trax). Bassline and hi-hats at around 125bpm, the sparse and mesmerizing vocal mix incorporates 'I Feel Love' samples floated over a garage groove. Already creating a stir on clear red vinyl imports from the US, The rainforest sounds of the Tropical mix must be the New York DJs' fave, and



INNER CITY

there's a faster industrial mix for the uptempo set. Intelligent and essential. **GTO**

D-BREEZE 'I'll Be There' (SOB promo). A combination of close harmonies and a tough vocal in a sort of mid-tempo garage groove. It surfaced up north before the cockneys were aware of it, even though the production sounds like a London tune. Its feeling comes complete with plenty of strings and sax solos that will keep the dancers happy. Very tough tune. **BJ**

FRANKIE KNUCKLES

'Rainfalls' (Virgin America promo). David Morales' Soak And Wet remix builds very gradually from a sultry female monologue set to the sound of rainfall and develops into an uplifting gospel-influenced dub section. It ends up as a full-blown disco number, incorporating "Where Love Lives" style piano, multi-layered strings, a cool vibes interlude and go go breaks. The

song itself is very classy but is almost overwhelmed by the epic proportions of the mix. Both commercial versions will include mixes of "Workout", the recent import floorfiller featured here in Eric Kupper vocal and dub versions. **AB**

EAST SIDE CONNECTION

'Love's Gotta Hold On Me' (UK white label). Before any transpotter lifts pen to paper, no it's not the disco outfall from the days of flares and afro, it's from London's east side, and the branchchild of Kiss FM's Bobby and Steve. An English garage groove with flying congas and lush strings plus a fine vocal from Destr'y, it's a great production, massive on the dancefloors and yet is looking for a deal. When this gets picked up, it will be huge. **BJ**

In the deck chairs this week: 'Doctor' Bob Jones, GTO, Andy Beavers.



● FRANKIE KNUCKLES

DEO

	Label
	Carlin
	WMV 7599382993
e	BMG Video 791 224
ess	Virgin VD 1503
	PMI MVN 99 1347.3
	PMI VC4112
	PMI MV89913243
cture Book	WMV 9031754243
u	Music Club MC 2032
Life	BMG Video 791296
	PMI MVP 99 1299.3
3...	PolyGram Video 6844843
	PMI MVP 9910112
ction	Music Club/PMI MC 2081
Electcd	Polygram Vid 0849503
tes	4 Front 0638863

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RM DANCE UPDATE 9

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TOP 10 People

The Disco Universe Orchestra

When Jon DaSilva decided to name his recording project The Disco Universe Orchestra he was definitely not thinking platform soles and 'Carwash'. An offshoot of the occasional Disco Universe club nights the Manchester based DJ has hosted since 1988, the one man orchestra seeks instead to bring "the feverish uptempo disco of Prelude and early Pettibone" up to date.



"The basic inspiration is something like 'Love Sensation', stomping disco with all the dynamics," explains DaSilva.

'Soul On Ice', the DUO debut, has all these specifications, spreading itself across a full 10 minutes and 20 seconds of black vinyl, on Steve Proctor's Better Days label. Recent Happy Mondays collaborator Rowetta lends her larynx to this track, although future plans are for a disco dub album.

As disco/garage leaps back into vogue, DaSilva is at pains to stress the non retro nature of his project. As the sleeve of 'Soul On Ice' states, this is "loud & wobbly music for the Nineties."

Davydd Chong

'Soul On Ice' is released by Better Days on May 11

Having spent the past three years gigging worldwide with N-Joi, Saffron is busy establishing herself as a solo performer with the release of her second single. An understated, uptempo garage number, 'One Love', is pulled along by her sweet, plaintive vocals. Melody lovers should go for The

Saffron



Shades Of Rhythm Mix with its jangly piano chords, while the fierce crews may enjoy the rolling bass and rushing space samples of the Rising High Mix.

Originally destined to become a ballerina, Saffron's formative years were spent practising pirouettes rather than microphone techniques. But her overworking interest in club culture resulted in a career rethink.

She's fanatical about putting on a strong show. "I certainly believe in glamour and dressing up. All my clothes are made by myself or my mum, who's created some super crochet numbers," she says.

Sandra Dunkley

'One Love' is released by WEA on May 18

Watergates

Kiss FM's resident soul specialist Bob Jones knows a good tune when he hears one. Rooting through the racks at Vinyl Zone one day last summer, his lighthouses were sited by a soulful garage track by an act called Watergates. When he approached the decks to find out the name of the tune, he found its creator — Julian Jonah — standing before him.

Jonah provided the good doctor with a DAT of the track and 'Never Gonna Give You Up' went on to win many friends through Kiss, Choice and the Weekend stations. The cool, spine-tickling tune with the most melancholic keyboard hook has now made its way on to vinyl.

"The name Watergates is really Seventies, and it gives people some idea of what to expect," explains Jonah, once a solo artist with Chrysalis. "Musically, that's my favourite period."

His Watergates partner is chanteuse Janet Sewell, whose CV includes session vocals with the likes of Simply Red and Double Trouble. Jonah is now juggling several other projects, including his own solo career.

Davydd Chong

- THE
Singles
Chart
TOP 10
- 1 **YOU'RE ALL THAT** *Shirley*
 - 2 **THE DAYS OF PEACE** *Shirley*
 - 3 **TO BE WITH YOU** *Shirley*
 - 4 **I SAVE THE BEST 1** *Shirley*
 - 5 **VIVA LAS VEGAS** *Shirley*
 - 6 **YOU** *Shirley*
 - 7 **IN THE CLOSET** *Shirley*
 - 8 **HOLD ON MY HEEL** *Shirley*
 - 9 **I AM I THE SAME** *Shirley*
 - 10 **THRILL ME** *Shirley*
 - 11 **JOY** *Shirley*
 - 12 **DEEPLY DIPPY** *Shirley*
 - 13 **ALWAYS THE LAST** *Shirley*
 - 14 **YOUR SONG** *Shirley*
 - 15 **HANG ON IN THE** *Shirley*
 - 16 **FINER FEELINGS** *Shirley*
 - 17 **WHY** *Shirley*
 - 18 **DO IT TO ME** *Shirley*
 - 19 **LOVE IS HOLY** *Shirley*
 - 20 **SONG FOR LOVE** *Shirley*
 - 21 **TAKE MY ADVICE** *Shirley*
 - 22 **COULD'VE BEEN 1** *Shirley*
 - 23 **NEVER STOP** *Shirley*
 - 24 **FINALLY** *Shirley*
 - 25 **MAKE IT HAPPEN** *Shirley*
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TOP 10 BF

- THE
Singles
Chart
TOP 10
- 1 **WALKING ON BROY** *Shirley*
 - 2 **STORY OF THE BLU** *Shirley*
 - 3 **CLOSE BUT NO CIG** *Shirley*
 - 4 **GLAD** *Shirley*
 - 5 **LOVE BREAKDOWN** *Shirley*
 - 6 **FRIDAY, I'M IN LOV** *Shirley*
 - 7 **LOVELY HEART** *Shirley*
 - 8 **NOW THAT THE M** *Shirley*
 - 9 **A COOL PLACE** *Shirley*
 - 10 **BEAUTY AND THE** *Shirley*
- The following records are outside singles chart figures in brackets

US TO

- THE
Singles
Chart
TOP 10
- 1 **JUMP** *Chris Brown*
 - 2 **BOHEMIAN F** *Chris Brown*
 - 3 **SAVE THE BEST FOR** *Chris Brown*
 - 4 **TEARS IN HE** *Chris Brown*
 - 5 **MY LOVIN' YOU** *Chris Brown*
 - 6 **LIVE AND LEARN** *Chris Brown*
 - 7 **AINT 2 PROUD 2** *Chris Brown*
 - 8 **UNDER THE BRIDGE** *Chris Brown*
 - 9 **EVERYTHING ABC** *Chris Brown*
 - 10 **MAKE IT HAPPEN** *Chris Brown*
 - 11 **HAZARD** *Chris Brown*
 - 12 **ONE, U2** *Chris Brown*
 - 13 **THOUGHT TO DIM** *Chris Brown*
 - 14 **IN THE CLOSET, M** *Chris Brown*
 - 15 **LET'S GET NC** *Chris Brown*
 - 16 **MASTERPIECE** *Chris Brown*
 - 17 **EVERYTHING CHAN** *Chris Brown*

- 18 **BEAUTY & THE BEAST** *Chris Brown*
- 19 **WILL YOU MARRY ME?** *Chris Brown*
- 20 **HUMAN TOUCH BETTER** *Chris Brown*
- 21 **I'M THE ONE YOU NEED** *Chris Brown*
- 22 **BREAKIN' MY HEART** *Chris Brown*
- 23 **CANYON DANCE** *Chris Brown*
- 24 **BABY GOT BACK** *Chris Brown*
- 25 **DAMN I WISH WAS** *Chris Brown*

pump the rhythm

get ready to ride

louie Vega and marc anthony
ride on the rhythm '92
b/w the masters at work (keep it comin' on)

'the new edit will blow your mind' - mix mag

10 RM DANCE UPDATE

- | | | | |
|----|--------------------------|--------------------|-------------|
| 43 | ALL 4 LOVE | Color Me Badd | Grant |
| 44 | HOLD ON MY HEART | Genesis | Atlantic |
| 45 | COME & TALK TO ME | Judex | Upstart |
| 46 | HIGH | The Cure | Fiction |
| 47 | LIFT ME UP | Howard Jones | Elektra |
| 48 | WHY ME BABY? | Karla Swain | Elektra |
| 49 | NOT THE ONLY ONE | Bonnie Raitt | Capitol |
| 50 | FINALLY | Ce Ce Peniston | ASAP |
| 18 | GREATEST HITS, 22 TOP | Warner Bros | |
| 19 | TEH, Papi Jam | Eric | |
| 20 | WE CAN'T DANCE | Genesis | Atlantic |
| 21 | LUCK OF THE DRAW | Bonno Raitt | Capitol |
| 22 | OFF THE DEEP END | Wendie Ai Jankovic | Scotti Bros |
| 23 | LUCKY TOWN | Bruce Springsteen | Columbia |
| 24 | C.M.B. | Color Me Badd | Grant |
| 25 | TIME LOVE AND TENDERNESS | Michael Bolton | Columbia |
| 43 | HOLDING MY OWN | George Strait | MCA |
| 44 | BODY COUNT | Bodycount | Sire |
| 45 | NO MORE TEARS | Ozzy Osbourne | Epit |
| 46 | FOREVER MY LADY | Jodeci | MCA |
| 47 | OOOOOOHHH... ON THE TLC | TLC | LaFace |
| 48 | FOR MY BROKEN HEART | Reba McEntire | MCA |
| 49 | PAST THE POINT OF RESCUE | Ned Ketchum | Curb |
| 50 | READ BETWEEN THE LINES | Aaron Tippin | IGA |

Charts courtesy Billboard, 9 May 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. UK-signed acts.

Anyone who thinks putting out a dance tune is easy, should check out the tortuous tale behind 'Feel The Rhythm' by Nu Class A.

First out almost a year ago, this dreamy techno debut — now backed by the balearic bleeper 'You Can Do It' — was hammered by a series of misfortunes. By the time Optimism (then home to Bug Kahn And The Plastic Jam) picked it up — and dropped it — two indie distributors had disappeared. Not surprisingly the band decided to go solo instead, now finally releasing it on their own Cupido label. "We thought, 'well we might not get a number one but at least we ain't going under,'" jokes Nu Class "father" Andy Swallow.

His bass-crunching brood includes the vocal nucleus of three sisters; plus Andy's DJ partner Keith in support. It's a combination they've taken on the PA circuit from Tenerife to Braintree and back. "It's not quite commercial and it's not quite hardcore," muses Andy. "When you see the stuff which charts, you start to wonder if you're on the right lines but we believe we are." **Martin Pearson**

**Nu
Class
A**



'Feel The Rhythm' is released by Cupido on May 11

The Affection

"We were so honoured when we heard that Frankie Knuckles had been playing it at The Roxy in New York," says Linda of The Affection about their debut single, 'Heaven Found'. "It was the ultimate accolade," she adds, before admitting that the only downside was that they were not there to witness it. The London-based quartet are hoping Knuckles will still be spinning the track when he visits these shores in a few weeks time.

Originally surfacing on white label last year, the single kicks off with trancey pan pipes and soft synths before building up to euphoric pounding piano lines and strong uplifting lyrics soulfully delivered by Gillian. The poppy sound, which Linda describes as "happy house", has a definite Italian flavour. This could have done something to do with the fact that the group spent some time in Milan doing production work for a local label.

The single is now out officially on the new Liverpool-based Hullabaloo label run by Kevin Rea, who knows a thing or two about commercial dance records: he was previously an MD at Swanyard, the company that brought you Technotronic. The Liverpool connection has led to a new mix of the song by the innovative Eight production team. Included on the flipside of The Affection's own version, it is a tougher, more radical interpretation with a thumping bassline and heavy guitar riffs. **Andy Beever**

'Heaven Found' is out now on Hullabaloo via Total

DEO

Label	Cat.no.
WMV	7599382993
BMG Video	781 224
Virgin	VVD 1203
PMI	MVN 99 1347 3
PMI	VC4112
PMI	MVB9913243
Structure Book	WMV 9031754343
Music Club	MC 2032
Life	BMG Video 791236
PolyGram Video	0849343
PolyGram Video	MVP 99 1259 3
Music Club/PMI	MC 2081
Elected Polygram Vid	0849393
4 Front	0838863

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about You'

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RM DANCE UPDATE 11

TO beats & pieces

- TOP 10
- 1 YOU'RE ALL THAT
 - 2 THE DAYS OF PE
 - 3 TO BE WITH YOU
 - 4 SAVE THE BEST
 - 5 VIVA LAS VEGAS
 - 6 YOU I'm Sharp
 - 7 IN THE CLOSET
 - 8 HOLD ON MY HE
 - 9 I AM THE SAME
 - 10 THRILL ME Simply
 - 11 JODY Soul II Soul
 - 12 DEEPLY DIPPY
 - 13 ALWAYS THE LAS
 - 14 YOUR SONG RID
 - 15 HANG ON IN THE
 - 16 FINER FEELINGS
 - 17 WHY Anne Lennox
 - 18 DO IT TO ME Leo
 - 19 LOVE IS HOLY Ke
 - 20 SONG FOR LOVE
 - 21 TAKE MY ADVICE
 - 22 COULDO'VE BEEN
 - 23 NEVER STOP Beat
 - 24 FINALLY Ce Ce Po
 - 25 MAKE IT HAPPEN
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KEEPING you informed about the most curious projects in the pipeline, the late Benny Hill has had his musical knobs twiddled thanks to a techno remix of the theme song 'Yakety Sax' courtesy of **Continuum Records**. Whatever next? ... How about a rap version of Alice in Wonderland for starters? The project is still under way in the US with the working title of 'Yo Alice'. **Whitney Houston, Janet Jackson** and **Paula Abdul** are now reportedly chasing the lead ... Talking of superstars, the next **Jacko** single 'Who Is It' has got the remix treatment — complete with a housified version — from **Brothers in Rhythm**. The first Brits to be so honoured ... Meanwhile, back on planet earth **Rhythm King's** lawyers are exploring the mysterious case of an imposter. **Full Effect** is a Bristol club promotions outfit which has "borrowed" the company name of RK's renowned in-house promotions firm ... More mistaken identities: **Orbital** the frrr-signed techno band and **Orbital** the techno label. It seems some shops have been stacking the label's product in the band's slot, and the Hartnoll brothers have been inundated with phone calls about the latest Orbital compilation ... No such confusion about 'Stella', the



● PAULA 'ALICE' ABDUL

undisputed hottest track on Jam & Spoon's EP, which is being rush-released as a single in its own right with three mixes by **Moby** and should be out now ... Among the week's Pop 40 escapees are **Swing Out Sister's** revival of 'Am I The Same Girl', never serviced to club jocks in its commercial mix, which has now been promoted in a ponderous 0-92.2bpm reggae-tinged remix by Kiss FM's **Bob Jones** ... Across the water **Rising High** tracks will be getting a release via **Industrial Strength**, a new label started by New York techno DJ/producer **Lenny Dee**, who has been working in London with **Casper Poon** ... Worth keeping an ear to the ground to hear the result of the **Mass Order** bootlegs court case, which was due to be heard late last week ... The jury is also out in the race to make **Channel Four's** new dance programme. The deadline for production company proposals was on Friday ... On the club front, **Zatopeks** celebrates its first birthday this week with the London debut of the South Coast rave renegades **In-ter-dance** and a regular Friday night slot called **Sun Lover**. An all-night "sea-side vibe" is promised but a bucket and spade is optional ... **AND THE BEAT GOES ON!**

- TOP 10
- 1 WALKING ON BROD
 - 2 STORY OF THE BLU
 - 3 CLOSE BUT NO CIG
 - 4 GLAD
 - 5 LOVE BREAKDOWN
 - 6 FRIDAY, I'M IN LON
 - 7 LONELY HEART
 - 8 NOW THAT THE M
 - 9 A COOL PLACE
 - 10 BEAUTY AND THE
- The following records are single singles charts. Figures in brackets

- US TO
- 1 JUMP, Key Kross
 - 2 BOHEMIAN II
 - 3 SAVE THE BEST FO
 - 4 TEARS IN HEI
 - 5 MY LOVIN' (YOU
 - 6 LIVE AND LEARN
 - 7 AIN'T 2 PROUD
 - 8 UNDER THE BRIDGE
 - 9 EVERYTHING ABC
 - 10 MAKE IT HAPPEN
 - 11 HAZARD, Richard
 - 12 ONE, U2
 - 13 THOUGHT I'D DI
 - 14 IN THE CLOSET, M
 - 15 LET'S GET RE
 - 16 MASTERPIECE, J
 - 17 EVERYTHING CHAN
 - 18 BEAUTY'S THE BEST, Colina Dion & Paolo Bryson Epic
 - 19 WILL YOU MARRY ME?, Paula Abdul Capitol
 - 20 HUMAN TOUCH BETTER, Bruce Springsteen Columbia
 - 21 I'M THE ONE YOU NEED, Jody Watley MCA
 - 22 BREAKIN' MY HEART [L.Mex] Continental Perspective
 - 23 I CAN'T DANCE, Genesis Atlantic
 - 24 BABY GOT BACK, Sir Mix-A-Lot Def American
 - 25 DAMN I WISH I WAS, Sophie B Hawkins Columbia

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12 RM DANCE UPDATE

- | | | |
|----|---------------------------|----------|
| 43 | ALL 4 LOVE, Color Me Badd | Grant |
| 44 | HOLD ON MY HEART, Genesis | Atlantic |
| 45 | COME & TALK TO ME, Jodeci | Uptown |
| 46 | HIGH, The Cure | Fiction |
| 47 | LIFT ME UP, Howard Jones | Elektra |
| 48 | WHY ME BABY?, Keith Sweat | Elektra |
| 49 | NOT THE ONLY ONE, Boyzone | Capitol |
| 50 | FINALLY, Ce Ce Peniston | A&M |

RELEASE DATES

THE FUTURE SOUND OF LONDON

NEW MIXES



FOUR FORMATS

PAPUA NEW GUINEA

"LAST YEAR'S DUB MONSTER IS BACK AND ON COURSE FOR DESTINATION MASSIVE!" (MIX MAG UPDATE)

NO.1 - COOL CUTS
NO.1 - BUZZ CHART
TOP 5 - RM CLUB CHART

OUT MAY 11TH

12" TOT 17 TOT 17
CD'S TOT 17 MC'S TOT 17
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- | | | | | | |
|----|---|-------------|----|---------------------------------------|--------|
| 18 | GREATEST HITS, ZZ Top | Warner Bros | 43 | HOLDING MY OWN, George Strait | MCA |
| 19 | TEN, Paul Jam | Epic | 44 | BOODY COMPANY, Bodycount | Sire |
| 20 | WE CAN'T DANCE, Genesis | Atlantic | 45 | NO MORE TEARS, Ozzy Osbourne | Epic |
| 21 | LUCK OF THE DRAW, Bonnie Raitt | Capitol | 46 | FOREVER MY LADY, Jodeci | MCA |
| 22 | OFF THE DEEP END, Ward 21 Junkies | Scotti Bros | 47 | OOOOOOHHH... ON THE TLC, TLC | LaFace |
| 23 | LUCKY TOWN, Bruce Springsteen | Columbia | 48 | FOR MY BROKEN HEART, Reba McEntire | MCA |
| 24 | C.M.B., Color Me Badd | Grant | 49 | PAST THE POINT OF RESCUE, Hal Ketchum | Curb |
| 25 | TIME, Love & Tenderness, Michael Bolton | Columbia | 50 | READ BETWEEN THE LINES, Aaron Tippin | RCA |

Charts courtesy Billboard, 9, May 1992. A & M, Atlantic are awarded to those products demonstrating the greatest airplay and sales gain. UK charts are UK signed acts.

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

#	Week	Artist Title	Label	Category/running time	Label		
#	Week	Artist Title	Label	Category/running time	Label		
1	NEW	ALIENS Sci-Fi/2 hr 34 min	FoxVideo 1802 50	16	15	MISERY Special Interest/1 hr 42 min	First Independent VA 30223
2	1	THE RESCUERS DOWN UNDER Children's/1 hr 17 min	Walt Disney D211422	17	NEW	THE RUNNING MAN Drama/1 hr 30 min	Starvision EUKV 6036
3	4	CHERFITNESS: A New Attitude Special Interest/1 hr 28 min	FoxVideo 2576 50	18	RE	ROSEMARY CONLEY'S WHOLE BODY PROG 2 Special Interest/1 hr 2 min	BBC BBCV 4706
4	2	THE SILENCE OF THE LAMBS Drama/1 hr 53 min	Columbia TriStar CVR 22819	19	RE	QUEEN: Greatest Fix II Music/1 hr 50 min	PMI VC4112
5	15	ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV FES 12220	20	17	HITCHHIKER'S GUILD TO THE GALAXY 1 Sci-Fi/1 hr 38 min	BBC BBCV 4751
6	2	ZZ TOP: Greatest Hits Music/53 min	WMV 7595382953	21	25	SUMMERSLAM '90: The Heat Returns Sport/3 hr	Silvervision WF 083
7	NEW	THE Y PLAN FAT BREAKER Sport/3 hr	Virgin VVD 989	22	20	GHOST Drama/2 hr 1 min	CIC VHR 2496
8	3	WRESTLEMANIA VII Sport/3 hr	Silvervision WF 090	23	18	RED DWARF II: Kryten Sci-Fi/1 hr 30 min	BBC BBCV 4749
9	3	BACK TO THE FUTURE III Sci-Fi/1 hr 53 min	CIC VHR 1446	24	22	HITCHHIKER'S GUILD TO THE GALAXY 2 Sci-Fi/1 hr 38 min	BBC BBCV 4752
10	25	FANTASIA Children's/1 hr 55 min	Walt Disney D211322	25	RE	ALIEN Sci-Fi/1 hr 56 min	FoxVideo 1090 50
11	7	CHER: Extraganza Music/54 hr	BMG Video 791 224	26	28	RED DWARF II: Stasis Leak Sci-Fi/1 hr 30 min	BBC BBCV 4750
12	13	MADNESS: Divine Madness Music/1 hr 30 min	Virgin VMD 7803	27	21	HOME ALONE Children's/1 hr 38 min	FoxVideo 1865 50
13	12	KYLIE MINOGUE: Live! Music/54 hr	PMI MVN 99 1347 3	28	RE	ONLY FOOLS AND HORSES: Homesick Comedy/1 hr 58 min	BBC BBCV 4747
14	10	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132	29	NEW	THE EVIL DEAD Horror/1 hr 19 min	4 Front 0845983
15	11	THE SWORD IN THE STONE Children's/1 hr 18 min	Walt Disney D202292	30	RE	CARRY ON EMANUELLE Comedy/1 hr 18 min	Cinema Club/Video Co CC 7017

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TOP 15 MUSIC VIDEO

#	Week	Artist Title	Label	Category/running time	Label		
1	1	ZZ TOP: Greatest Hits Completion/53min	WMV 7595382953	2	2	CHER: Extraganza - Live Live/54min	BMG Video 791 224
3	4	MADNESS: Divine Madness Completion/1hr 30min	Virgin VMD 7803	4	3	KYLIE MINOGUE: Live! Live/1hr 20min	PMI MVN 99 1347 3
5	11	QUEEN: Greatest Fix II Completion/1hr 20min	PMI VC4112	6	13	QUEEN: Box Of Fix Completion/2hr 40min	PMI MV891 13243
7	3	SIMPLY RED: Moving Picture Book Completion/45min	WMV 9031754343	8	10	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032
9	4	LISA STANSFIELD: Real Life Completion/1hr	BMG Video 791236	10	27	QUEEN: At Wembley Live/1hr 15min	PMI MVP 99 1259 3
11	5	WET WET WET: High On The ... Completion/1hr	PolyGram Video 0848483	12	26	QUEEN: Greatest Fix Completion/58min	PMI MVP 99/0112
13	12	CLIFF RICHARD: Video Collection Completion/1hr	Music Club/PMI MC 2081	14	6	MR BEAN & COMIC RELIEF: Elected Video Single/7min	Polygram Vid 0849903
15	NEW	PRINCE: Sign 'O' The Times Live/1hr 15min	4 Front 0838863				

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25	EVERYWHERE! / GO/LET'S GET DOWN	Freemason
26	NEW UNHOLY	Vertigo
	Isotonic	
27	SO RIGHT	Deconstruction/Philosophie
	K-K-James	
28	NEW BOY FROM NEW YORK CITY	Arista
	Alison Goldson	
29	NEW ULTIMATE TRUNK FUNK (EP)	Acid Jazz/It
	Bronx New Heavens	
30	RE MY LOVIN'	East West America
	En Vogue	
31	DO YOU WANT IT RIGHT NOW	Mr
	Degrades Of Motion feat. Bill	
32	NEW LOVE MAKES THE WORLD GO ROUND	4th + B'way
	Don-E	
33	THRILL ME	East West
	Simply Red	
34	REMEDY	Def American
	Black Crowes	
35	HOLD ON MY HEART	Virgin
	Genesis	
36	NEW HAZARD	Capitol
	Richard Marx	
37	EVAPOR 8	Network
	Altern 8/PP Arnold	

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	AKS		K-Klass
2	A RAGGA TIP	22	ULTIMATE TRUNK FUNK
	SIZ		EP Brand New Heavens
3	NEW TEMPLE OF LOVE (1992)	23	NEW NIGHTMARE
	Sisters Of Mercy		Kid Unknown
4	NEW WEEKENDER	24	NEW SHE'S GOT THAT VIBE
	Powerseed Up		R Kelly/Pacific Announcement
5	NEW EVERYWHERE I GO	25	NEW UNHOLY
	Isotonic		Kass
6	NEW WE HATE IT WHEN...	26	NEW MAKE YOU WHOLE
	Morrissey		Andromeda
7	NEW COOKIN' UP YAH BRAIN	27	NEW HANG ON IN THERE
	Hiro		Baby Conchly
8	NEW DIGERIDOO	28	NEW THERE IS NO LAW
	Agnes Twa		Messiah
9	NEW IT'S JUST A FEELING	29	NEW NEVER GIVE UP
	Terorica		Jenny
10	NEW PLEASE DON'T GO	30	NEW STUPID KID
	Double Top		Sultans Of Ping FC
11	NEW WORKAHOLIC	31	NEW VENGEANCE
	Unlabeled		DMS
12	NEW NOTHING ELSE	32	THE ONLY LIVING BOY
	Matters Media/Ita		IN/NEW CROSS Gen/USM
13	NEW LOVE MAKES THE WORLD GO ROUND	33	TAKE ME
	Don-E		Dream Frequency
14	DO YOU WANT IT RIGHT NOW	34	INJECTED WITH A POISON/FREE
	Degrades Of Motion feat Bill		Priya Khan feat Jade 4 U
15	BE QUICK OR BE DEAD	35	EVAPOR 8
	Iron Maiden		Altern 8
16	NEW ELEVATION	36	NEW UNEXPLAINED EP
	GTD		EMF
17	NEW IN THE CLOSET	37	NEW FEEL
	Michael Jackson And Maryn Gil		Honors Of Love
18	NEW REMEDY	38	RE WE ARE HARDCORE
	Black Crowes		House Of Wax
19	NEW BURNIN' INTO LIFE	39	NEW INSENSE
	Max Factory		Arrested Development
20	NEW MY LOVIN'	40	NEW IN MY LIFE
	En Vogue		Sould Out

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67	NEW STUPID KID	Diverse
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68	TAKE MY ADVICE	Azco
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69	YOUR SONG/BROKEN ARROW	Warner Bros
	Rod Stewart	
70	LET'S GET ROCKED	Budsign/Riffola
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	99	
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2	DISCOVER THE CLASSICS VOL. I	Various	CD-BOX2 21MIC-BOX2 21 (PK)	IMP Classics	Network NWK11(38) (P)
3	CLASSICAL COLLECTION SAMPLER	Various	CD-DDCAT 11MC-DDCAT 11 (CON)	Center	Zyx, ZYX 4208Z(ZYX 4208Z) (RS) (P)
4	YOUR HUNDRED BEST OPERA TUNES III	Various	CD-42336Z2/MC-42336Z1 (CON)	Decca	Profile-IPROF 347(1) (P)
5	HANDEL: MESSIAH	Sargers/RP/Os	CD-CDCPFP 4718/MC-TCCFP 4718 (P)	CFP	RES/Os/Quiterm - RSUX 14 (P)
6	YOUR HUNDRED BEST TUNES I	Various	CD-4254Z2/MC-4254Z1 (P)	Decca	Creation - CRE 150(1) (P)
7	ALBINONI/PACHELBELETC	Karajan/RO	CD-4194Z4/MC-4194Z3 (P)	DG	DDG International DGO 137(1) (RS) (P)
8	VIVALDI: FOUR SEASONS	Various	CD-CFP 500/MC-TCCF 400 (P)	CFP	Warp 7WAP 20 (WAP 20) (P)
9	MOZART: THE MARRIAGE OF FIGARO	Gardner/Orchestra	CD-CDCPFD 4724/MC-TCCFP 4724 (P)	CFP	Runow RUMAT1 48 (P)
10	YOUR HUNDRED BEST TUNES II	Various	CD-4254Z3/MC-4254Z4 (P)	Decca	Kickin - KICK 101 (RS) (P)
11	DISCOVER THE CLASSICS MASTER DISC	Various	CD-4254Z4/MC-4254Z3 (P)	IMP Classics	Mate (12)MUTE 142 (RM) (P)
12	BEEHÖVEN: SYMPHONY No. 9	Bohm/Varna/PO	CD-42786Z2/MC-42786Z1 (P)	DG	Q Music (L)FC 21(1) (AP) (P)
13	DUETS FROM FAMOUS OPERAS	Various	CD-CFP 469/MC-TCCF 469 (P)	CFP	Creation CRE 120(1) (P)
14	BEST OF BACH	EMI Label	CD-CDZ 76932Z/MC-LZ 76932Z (P)	EMI	Moving Shadow SHADW 11 (RS) (P)
15	ELGAR: VIOLIN CONCERTO	Kennedy/Hardy/LPO	CD-EMX 2058/MC-TCEM 2058 (P)	Emmence	Production House - (PH) 031 (Self)
16	HOLST: THE PLANETS	Kirkwood/SO	OMP 890/CMP 890 (P)	Imp Classics	Union City - (UC) RT 21 (RS) (P)
17	THE WORLD OF GILBERT & SULLIVAN	O'Day/Carr	CD-4309Z3/MC-4309Z4 (P)	Decca	Moving Shadow - (SHADW) 12 (RS) (P)
18	THE COLLECTION - IN CONCERT	Various	CCSL 284/MC-CCSL 284 (P)	Collector Series	Quanta - 120Z 12 (RS) (P)
19	YOUR HUNDRED BEST TUNES III	Various	CD-4254Z4/MC-4254Z3 (P)	Decca	Silvertone CREIT 40 (P)
20	BIZET/PUCCINI/VERDI: DUETS	Milner/McIntosh/Albani/Schuld	GL 8739/GK 8739 (BMG)	Decca	AMM 3515(14) (P)
21	CHOPIN FAVORITES	Wladimir Ashkenazy	CD-41779Z/MC-41779Z (P)	Decca	39512 (10) 39513 (P)
22	MOZART: SYMPHONY 9	Muscatello	CFP 4382Z/TCCF 4382 (P)	CFP	Atlantic 7867220(1) (P)
23	PUCCINI: ARIAS AND DUETS	Various	CD-CDZ 76703Z/MC-LZ 76703Z (P)	EMI	7050220(2) 7050220(1)
24	MOZART: PIANO CONCERTOS 20, 21, 26, 27	Anda/Sallburg/Mozartium	CD-41347Z2/MC-41347Z1 (P)	DG	Warner Bros/WV 441C (P)
25	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	Funkh/RFC/Tenors	CD-EMX 9599/MC-TCEM 2003 (P)	Emmence	7599269(1) 7599241 (P)
26	PUCCINI: TURANDOT (HIGHLIGHTS)	Wenta/Sutherland/Pavarotti	CD-421320Z/MC-421320Z (P)	Decca	Atlantic 7867220(1) (P)
27	SACRED ARIAS	Various	CD-CFP 4633/MC-TCCF 4633 (P)	CFP	GEDF 2418Z(GEF 2418Z)
28	WARSAW CONCERTO	Abif/Rosen/Burmanov/SO	CD-CFP 9209/MC-TCCF 4680 (P)	CFP	Virtigo 5102(24) (P)
29	HANDEL: MESSIAH (HIGHLIGHTS)	Malcolm Sargers/RP/O	CD-4690Z0/TCCF 4690 (P)	CFP	51002(25) 50922(1)
30	BIZET: THE PEARL FISHERS	Various	CD-CDCPFD 4723/MC-TCCFP 4723 (P)	CFP	Tuquets TURPAC 6 (P)
31	ALBINONI/CORELLI/VIVALDI/PACHELBELE	Various	CD-41342Z/MC-41342Z (P)	DG	TURCOP 97 (P) (P)
32	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	Abif/Rosen/Preuss/SO	CD-41770Z2 (P)	DG	51002(26) 50922(2)
33	ORFF: CARMINA BURANA	Various	CD-42388Z2/MC-42388Z1 (P)	DG	Tuquets TURPAC 6 (P)
34	BEST OF LIVE CLASSICS I	Schubert	CD-CDZ 76703Z/MC-LZ 76703Z (P)	EMI	51002(27) 50922(3)
35	SCHUBERT: TROUT QUINSET	Fischerbach/Orchestra/Duarte	CD-427153Z/MC-427153Z (P)	DG	MCA/MC 10514 (BMG)
36	VIVALDI: FOUR SEASONS	Makymak/Polina Chamber Orch.	EMX 2009Z/CMP 955 (P)	Emmence	MCA/PO 12614 (BMG)
37	ORFF: CARMINA BURANA	Kirkwood/SO	CD-CMP 855/MC-CMP 855 (P)	Imp Classics	RC 9201(2) RC 9201(1)
38	THE WORLD OF KATHLEEN FERRIER	Various	CD-4309Z3/MC-4309Z4 (P)	Decca	Bludgion/RLI 19(5) MC 1 (P)
39	PUCCINI: ARIAS	Various	CCP 456/MC-CMP 456 (P)	CFP	HYSC 119(5) (P)
40	FAMOUS OPERA CHORUSES	Various	CCP 456/MC-CMP 456 (P)	CFP	21E 7939(6) 794 (NO) Body Count

* © C/N Compiled by Gallup

DISTRIBUTION: INDIE SINGLES

Label	Title	Artist	Label # (12")
1	PLEASE DON'T GO	KWS	Network NWK11(46) (P)
2	EVAPOR 8	Various	Network NWK11(38) (P)
3	PLEASE DON'T GO	Debut Year!	Zyx, ZYX 4208Z(ZYX 4208Z) (RS) (P)
4	INJECTED WITH A POISON/FREE	Various	Profile-IPROF 347(1) (P)
5	TALES FROM A DANCEOGRAPHY	Jan & Spon	RES/Os/Quiterm - RSUX 14 (P)
6	TWISTERELLA	Various	Creation - CRE 150(1) (P)
7	STARTOUCHERS	Various	DDG International DGO 137(1) (RS) (P)
8	NIGHTMARE	Kid Unknon	Warp 7WAP 20 (WAP 20) (P)
9	YOUR LOVE IS LIFTING ME	Various	Runow RUMAT1 48 (P)
10	THERE IS NO LAW	Various	Kickin - KICK 101 (RS) (P)
11	BREATH OF LIFE	Various	Mate (12)MUTE 142 (RM) (P)
12	LEEDS, LEEDS, LEEDS	Leeds United AFC	Q Music (L)FC 21(1) (AP) (P)
13	SUNSHINE SMILE	Various	Creation CRE 120(1) (P)
14	MUSIC TAKES YOU	Moving Shadow	SHADW 11 (RS) (P)
15	WE ARE HARDCORE	House Crew	Production House - (PH) 031 (Self)
16	THE COMIN' THRU	Various	Union City - (UC) RT 21 (RS) (P)
17	SONIC RUSH	Various	Moving Shadow - (SHADW) 12 (RS) (P)
18	GROOVY BEAT	Various	Quanta - 120Z 12 (RS) (P)
19	I AM THE RESURRECTION	Various	Silvertone CREIT 40 (P)
20	AMERICA: WHAT TIME IS LOVE?	The KLF	KLF Communications KLFUSA 4(X) (RT) (M) (P)
21	RIDE THE BULLET	Various	Ton San Ton WOKAT1 20(1) (P)
22	REVOLVER	Various	Hu! HUT11(1) 14 (RT) (M) (P)
23	SAFARI (EP)	Various	AAD - (BAD 2003) (RT) (M) (P)
24	WE CAN RIDE THE BOOGIEROCK I	Blubbies	Eric! 7ELIC 6(1) 21(ELIC 6) (P)
25	GONNA LET YOU GO	Various	Dance Zone - (DZ) 020E 001 (RT) (M) (P)
26	INTRODUCE ME TO LOVE	Various	Fest Feet - (FEET 003) (P)
27	EASY	Various	China WOKI1(1) 20(1) (P)
28	WAKABOUT	Various	One Little Indian 7(1) 17(1) 17(1) (P)
29	SOUL ON ICE	Blues Universal Orchestra	Better Days - (12BE7 103) (P)
30	ASCEND	Various	Mate - (12)MUTE 145 (RT) (M) (P)
31	STRAIGHT TO YOU/JACK	Various	Mate (12)MUTE 140 (RT) (M) (P)
32	POSITIVELY EVIL	Various	Ruff Quota - (RQ 3) (P)
33	FIELD OF DREAMS/EXODUS	Various	Production House - (PH) 031 (Self)
34	PINK FLOWER/ROOM ELEVEN	Various	Dance Zone - (DZ) 020E 001 (RT) (M) (P)
35	RUSHIN'/CLUB CANDY	Various	Family Juvy - (FUNKY 11) (RS) (P)
36	TWISTED TECHNO EP	Various	Earth - (EARTHX 57) (RT) (P)
37	RECYCLED (REMIX EP)	Various	Loading Bay 7LBA1 11 (LBA1 11) (GS) (VE) (P)
38	FAIT ACCOMPLI	Various	Warrior - (WARX 36) (P)
39	ALL IN THE MIND	Various	Hu! HUT11(1) 12 (RT) (M) (P)

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DISTRIBUTION: INDIE ALBUMS

1	TEMPTATION	Various	Quality Television QTV 025 (P)
2	COLD SWEAT	Various	Dino DINTV 35 (P)
3	HEARTLANDS	Various	Dino DINTV 37 (P)
4	ALL WOMAN	Various	Quality Television QTV 024 (P)
5	DRY	Various	Tone Pure TUNE 10 (APT)
6	GREEN BLANK AGAIN	Various	Creation CRELP 124 (P)
7	BLEACH	Various	Tuquets TURP 6 (P) (P)
8	CHORUS	Various	Mate STUMM 95 (RT) (M) (P)
9	LAZAR GUIDED MELODIES	Various	Dedicated DEDD 004 (RT) (M) (P)
10	THE WHITE ROOM	The KLF	KLF Communications JAMES P 006 (APT)

METAL CHART

1	ADRENALINE	Def Leppard	Bludgion/RLI 19(5) 19(5) (P)
2	GREATEST HITS	ZZ Top	Warner Bros/WV 441C (P)
3	NEVERMIND	Various	DGC DGC 2443 (BMG)
4	USE YOUR ILLUSION I	Guns N' Roses	DGC DGC 2443(GEF 2443Z)
5	USE YOUR ILLUSION II	Guns N' Roses	GEDF 2418Z(GEF 2418Z)
6	BADMO'FOFFER	Soundgarden	AAAM 39K3(14) (P)
7	WAKING UP THE NEIGHBOURS	Bryan Adams	AAAM 3974(14) (P)
8	GALLUS	Various	AAAM 39K3(14) (P)
9	AFTER HOURS	Virgin	TCV 2604 (P)
10	LEAN INTO IT	Pratt Jam	CDV 2894(7) 2894 (P)
11	EXTREME II - PORNOGRAFFITI	Mr. Big	458884(2) 458884 (P)
12	LEAVE INTO IT	Various	AAAM 39K3(14) (P)
13	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros/WV 441C (P)
14	APPETITE FOR DESTRUCTION	Guns N' Roses	7599269(1) 7599241 (P)
15	METALLICA	Various	Virtigo 5102(24) (P)
16	BLEACH	Various	51002(25) 50922(1)
17	GENERATION TERRORISTS	Manic Street Preachers	Tuquets TURPAC 6 (P)
18	BREAK LIKE THE WIND	Various	51002(26) 50922(2)
19	THE END COMPLETE	Obituary	MCA/MC 10514 (BMG)
20	HYSTERIA	Various	MCA/PO 12614 (BMG)
21	BODY COUNT	Various	RC 9201(2) RC 9201(1)
22	WASTED IN AMERICA	Various	Bludgion/RLI 19(5) MC 1 (P)
23	HIGH STAKES AND DANGEROUS MENT	Essence	HYSC 119(5) (P)
24	BAT OUT OF HELL	Various	21E 7939(6) 794 (NO) Body Count
25	GN'R LIES	Guns N' Roses	Atlantic WX 439C (P)
26	THE ROCK BONES	Various	71670529(2) 716704 436
27	RECKLESS	Various	AAAM 39K3(14) (P)
28	VULGAR DISPLAY OF POWER	Various	AAAM 39K3(14) (P)
29	CONJUNCTIONS 1967-1970	Various	AAAM 39K3(14) (P)
30	SHAKE YOUR MONEYMAKER	Various	AAAM 39K3(14) (P)

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TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week's Entry	This Week's Last	Weeks	Title Artist	Label (12") (Distributor)
1	NEW		COOKIN' UP YAH BRAIN 4 Hero	Reinforced RIVET 1216 (SRD)
2	NEW		VENGEANCE DMS	Production House PNT 039 (Self)
3	4	3	ON A RAGGA TIP SL2	XL XLT 29 (W)
4	12	3	PLEASE DON'T GO KWS	Network NWKT 46 (P)
5	3	2	IT'S JUST A FEELING Terrorize	Hamster 12STER 1 (BMG)
6	1	2	EVERYWHERE I GO/LET'S GET DOWN Isotonic	Firebrand TABX 108 (F)
7	NEW		LOVE MAKES THE WORLD GO ROUND Don-E	4th+B Way 12BRW 242 (F)
8	10	10	WE ARE HARDCORE House Crew	Production House PNT 035 (Self)
9	NEW		BURNIN' INTO LIFE Mix Factory	All Around The World 12GLOBE 113 (BMG)
10	NEW		DIGERIDOO Alpha Twin	R&S/Outer Rhythm RSUK 12 (P)
11	38	2	WEEKENDER Flowerz Up	Heavenly HVN 16 (SM)
12	NEW		MAKE THE FLOOR BURN Reckless	Pulse 8 12LOSE 24 (BMG)
13	5	2	TALES FROM A DANCEOGRAPHIC... Jam & Spoon	R&S/Outer Rhythm RSUK 14 (RTMP)
14	4	2	MAKE YOU WHOLE Andronicus	Firebrand TABX 107 (F)
15	NEW		NEVER GIVE UP Jinny	Faze 2 12FAZE 1 (BMG)
16	RE		SHE'S GOT THAT VIBE R Kelly/Public Announcement	Jive JIVET 292 (BMG)
17	2	2	ELEVATION GTO	React 12REACT 4 (BMG)
18	6	2	NIGHTMARE Kid Unknown	Warp WAP 20 (P)
19	3	2	DO YOU WANT IT RIGHT NOW Degrees Of Motion feat Biti	ffrr FX 184 (F)
20	19	2	PLEASE DON'T GO Double You?	ZYX ZYX 674812 (ZYX)
21	21	6	THERE IS NO LAW Messiah	Kickin KICK 10 (SRD)
22	RE		MY LOVIN' En Vogue	East West America A 85787 (W)
23	11	5	MUSIC TAKES YOU Blame	Moving Shadow SHADOW 11 (SRD)
24	23	4	ULTIMATE TRUNK FUNK - THE EP Brand New Heavies	Acid Jazz FX 185 (F)

25	14	2	GROOVY BEAT DOP	Guerrilla GRRR 23 (RE/P)
26	NEW		BIG LOVE Tone Del	Moving Shadow SHADOW 16 (SRD)
27	34	6	AIN'T 2 PROUD 2 BEG K-Klass	Lafaze 7308240091 (Import)
28	13	3	SO RIGHT Deconstruction	Parlophone 12R 6309 (E)
29	30	4	TELL ME WHAT YOU WANT ME TO DO Tevin Campbell	Qwest W 01027 (W)
30	25	2	WORKAHOLIC 2 Unlimited	PWL Continental PWT 228 (W)
31	27	2	INTRODUCE ME TO LOVE Absolute	Feet First FEFT 003 (P)
32	NEW		TENNESSEE Arrested Development	Coletempo COOLX 253 (E)
33	15	2	MUSIC OF THE FUTURE Lust	X5 RHymix 12XSR 1 (BMG)
34	17	3	TAKE ME Dream Frequency/Debbie Sharp	Citybeat CBE 768 (W)
35	16	2	SONIC RUSH Cosmo & Odis	Moving Shadow SHADOW 10 (SRD)

36	28	3	FIELD OF DREAMS/EXODUS ... Brothers Grimm	Production House PNT 036 (Self)
37	NEW		IN MY LIFE Souled Out	Columbia 6578366 (SM)
38	18	3	SEE THE DAY Ann Consuelo	Champion CHAMP 12293 (BMG)
39	25	3	EVAPOR 8 Alem 8	Network NWKT 38 (P)
40	22	2	IN THE CLOSET Michael Jackson and Mystery Girl	Epic 6580186 (SM)
41	NEW		SHINE ON Degrees In Notion	Esquire 71771743261 (Import)
42	16	3	JUMP Kris Kross	Columbia (USA) 4474139 (Import)
43	12	2	SO MANY WAYS Humanizer	Faze 2 12FAZE 2 (BMG)
44	29	2	PRESSURE PART 1 Sounds Of Blackness	Perspective PERT 867 (F)
45	NEW		POWER/KNOWLEDGE EP Mr Monday	Underground Level ULR 1 (RIO/F)
46	14	2	CLOSE YOUR EYES Acen	Production House PNT 034 (Self)
47	29	2	WE CAN RIDE THE BOOGIE ... Bubbles	Elicit 12ELIC 8 (P)
48	24	2	NO WAY OUT Francesco Zappala	PWL Continental PWT 230 (W)
49	NEW		NO NOSE JOB Nigral Underground	Big Life BLRT 71 (F)
50	38	2	SOUL ON ICE Disco Union Orchestra	Better Days 12BET 103 (P)
51	NEW		THE LOVE I LOST Groove Sector	Hi-Bias HB 016 (Import)
52	37	3	YOUR LOVE IS LIFTING ME Nomad	Rumour RUMAT 48 (P)
53	33	2	TWISTED TECHNO EP Sub-Love	Earth EARTHX 52 (SRD)
54	NEW		GET DOWN EVERYBODY Holy Noise	Hithouse UK HITH 11 (P)
55	RE		DON'T GO Awesome 3	Entity NT 1207 (RIO/F)
56	49	2	SPREAD LOVE World Series Of Life	A&M AMY 859 (F)
57	RE		MURDER SHE WROTE Chaka Demus & Pliers	5th Avenue South FAST 9 (US/E)
58	NEW		LA SCHMOOVE Fu-Schickens	Jive JIVET 303 (BMG)
59	53	2	THRILL ME Simply Red	East West VZ 6717 (W)
60	38	2	SCENARIO A Tribe Called Quest	Jive JIVET 302 (BMG)

TOP 10 ALBUMS

This Week's Entry	This Week's Last	Weeks	Title Artist	Label/PI/Cassette (Distributor)
1	NEW		T.E.V.I.N. Tevin Campbell	Warner Bros (USA) 759926291V (Import)
2	3	3	VOLUME III JUST RIGHT Soul II Soul	Ten DIX 100/CDIX 100 (F)
3	2	2	KAOS THEORY 2 Various	Telstar STAR 2583/STAC 2583 (BMG)
4	5	2	FOREVER MY LADY Jodeci	MCA MCA 10534/MCAC 10534 (BMG)
5	2	3	THE THIRD CHAPTER Various	XL XLP 109/LX/MC 109 (W)
6	4	5	FUNKY DIVAS En Vogue	East West America 756792121/7567921214
7	6	4	BRAND NEW HEAVIES Brand New Heavies	Acid Jazz 8283001/8283004 (F)
8	RE		UP Right Said Fred	Tug SNOGLP 1/SNOGMC 1 (BMG)
9	3	2	FINALLY Ce Ce Peniston	A&M 3971161/3971164 (F)
10	4	2	INTRODUCTION Mr Fingers	MCA MCA 10571/MCAC 10571 (BMG)

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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Alive and kicking

The Freddie tribute heralded a summer of more tours and more confidence. Stu Lambert reports



The British concert promoting industry is preparing for one of its most successful years ever and its suppliers are sharing the good times. "We're overbooked," says Vari-Lite, "sold out and turning work away" echoes sound reinforcement specialist SSE.

With tours from Prince, Dire Straits, Bryan Adams, Rush, Guns N' Roses and Simply Red leading the field, the industry is putting the gloom of 1991 well behind it.

On the festival front old stalwarts such as Reading, Castle Donington and the Cambridge Folk Festival will be returning on their usual scale. Others promise to be bigger and better.

Glastonbury is expanding its acreage to accommodate five music stages. Womad is staging four UK festivals to mark its 10th

anniversary and The Mean Fiddler is expanding its activities with two consecutive 30,000 capacity shows in Finsbury Park, followed by two more in Glasgow and Newbury.

And the good news for suppliers is that scaled up events mean organisers have to invest more in staging and operations. Glastonbury Festival officer Simon Rosse reports that the total cost of staging this year's festival — with its increased 200 acres — will go up to £3m.

"We will be paying the police £325,000 to patrol the expanding area while our fencing costs go up to £20,000," says Rosse. "Staging will be handled by Serious Staging and FAC at a total cost of £50,000."

Sound and lighting hire companies will be the ones to benefit most from this increased

activity as they rely heavily on the music industry for their bread and butter. Transport, security and catering operations generally have a broader client base.

The bidding for major events is fierce but leading hire companies pin their faith on the promise of quality rather than a shaved-to-the-skull quote.

"It's the service we give and the equipment we have that attracts people, rather than putting together economy packages," says Bryan Grant, MD of sound specialist Britannia Row.

"We have strong crews. Our core of about 20 staff is supplemented by 40-50 freelance and we are continually updating our

equipment to stay

ahead of the game." Those assorted black boxes above and around the stage may look much the same as always to the punter, but new light and sound technology definitely helps to draw top-class business. Vari-Lite, which lit the recent

Wembley Freddie Mercury tribute concert, offers its Automated Lighting System to lure prestigious customers. Made in Dallas, the Vari-Lite luminaires were originally developed for

Genesis in 1981. This year its users include

Prince. ▶

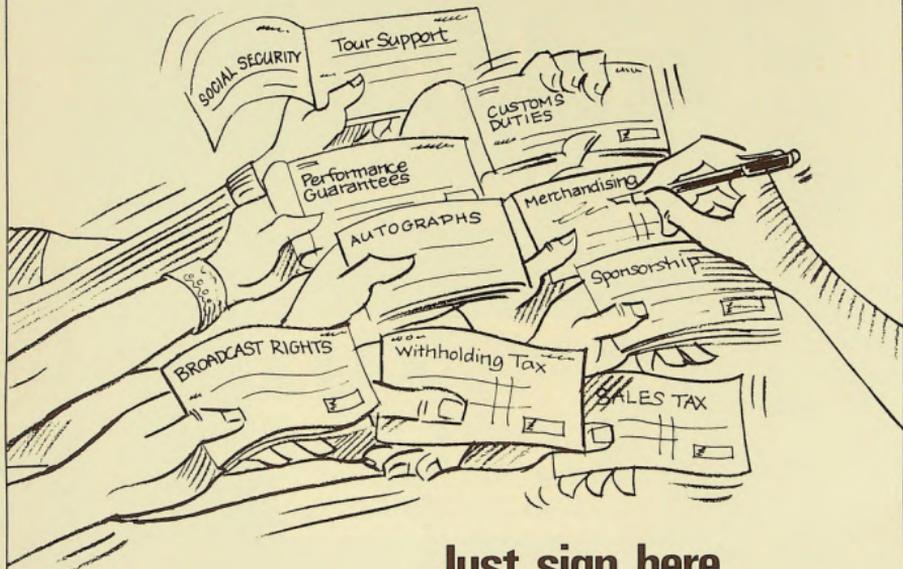
Gelfand, Rennert, Feldman & Brown partner Stephen Brackman says "Box office negotiations can become lively affairs as I found out when my clients arrived two hours late for a show in Germany. The 'discovery' of a penal curfew clause in the hall contract by the promoter 15 minutes after deadline did not improve relations!"



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► Bryan Adams, Guns N' Roses, Rush and Dire Straits, who are all using the company for European tours this summer. Vari-Lite, part of the Samuelson group which is growing; it has just appointed one European distributor, in Stockholm, and is looking for more.

Marketing services co-ordinator Gayle de Winter says: "It is necessary to expand to maintain our competitive edge. Things were tight for everyone last year, but this year there are more tours, more confidence in the market — and we're winning more of the quotes."

TurboSound is a respected name in sound reinforcement and its flashlight system, offering high quality and long throw from compact setups, is the jewel in Britannia Row's crown.

"Everybody wants it," says Grant. "Dire Straits had it — now The Cure and Cliff Richard are using it. We've just used it at the Eurodisney launch for an absolutely huge show on the lake — the bit they showed on TV news was just the kiddy part."

Keeping abreast of new technology is, of course, a costly undertaking. Britannia Row has invested around about £700,000 in expansion (not just on Flashlight) during the past year. SSE, which leads the field along with Britannia Row, has spent



Mercury Finale: showing how it can be done

about £3m on new equipment in the past 18 months.

How can companies spend that kind of money and keep their prices under control? The answer for SSE has been to rationalise its operation in order to absorb costs.

A key strategy has been a £250,000 overhaul of its packaging system. The company manufactures all its packing in-house with an extensive woodwork and metalwork shop employing three full-time staff. This saves spending on outside contractors and also allows the company to improve loading efficiency by making cases to fit the inside of trucks rather than the normal practice of making cases to fit the equipment they

contain. SSE uses just three standard case sizes.

Director John Penn claims that without compromising quality, costs are cut significantly by reducing the labour time needed. He reckons SSE's systems are 20-30% faster to load and unload and to set up and take down.

Quality is paramount: John Mellen, proprietor of Prism Lighting, is trying to maximise his markets by encouraging special midweek packages largely aimed at raves, which are a good part of his business and less likely to be booked far ahead than tours.

But he says his main aim is to provide as good a lightshow as anyone. He thinks cutting back

on presentation is a false economy for hire companies and for concert promoters. "Of course, things get cheaper when competition is stiffer but we want to deliver quality; many artists look critically at the concert production — they expect the best."

The emphasis on quality, growth and constant updating make it tough for new firms to join the big league.

"Startup costs are so high that it is difficult for a new company to break into the market," John Penn observes, though he commends Canegreen, a north London-based company formed in 1983 and currently servicing tours for David Byrne, Stevie Wonder and Van Morrison, as a top-end contender.

"The perception of what should be paid is historically derived. Our business is incredibly undervalued," he says.

The major outfits, like SSE and Britannia Row which play a part in setting prices, have been around since the mid-Seventies. But with the increasingly healthy economics of the concert sector — cheaper and more portable equipment, more and more international-calibre acts and growth in related areas like raves — the time could be right for a new player to blast old assumptions and fly to the top. ☐

Recent suggestions that big agencies might introduce five-year exclusive contracts for new artists are viewed with concern by Simon Long, partner in the Simkins Partnership. "There's a gulf between the live business and the rest of the industry in awareness of legal developments," says Long. "The agents

apparently aren't aware of the issues on restraint of trade which the Frank Goes To Hollywood and Stone Roses cases brought up. All contracts are moving towards fairer deals to the artist," Long says he wouldn't have any

problem with a three-year contract. "You have to sign some kind of exclusive arrangement, but you must be able to get out," he says. "Live contracts can appear inoffensive, but they are missing vital protections like a 'Key man' clause. You can buy confidence in a three-year deal for less than the gross from one pub gig." Long estimates that vetting an agency contract would cost around £100.

OUT AND ABOUT THIS SUMMER

EVENT	ORGANISER	TEL	DATE	SITE	APPEARING	CAPACITY	ADMISSION	PA	LIGHTS	SECURITY
Castle Donington Monsters of Rock	Aimcarve/MCP	0922 20123	August 22	Donington Park	Iron Maiden, W.A.S.P.	72,000	£23.50	Britannia Row	tba	Showsec
Glastonbury Festival	Michael Eavis, Glastonbury Festivals Ltd in assn with NM	074 989 470	June 26-28	Worthy Farm, Pilton, Shepton Mallet	Lou Reed, Carter USM, Shakespears Sister, Curve, Lush	£49		Britannia Row	Supernick	Specialized Security
Cropredy Festival	Woodworm Records	0869 38853	August 14-15	Home Farm, Cropredy, Oxfordshire	Fairport Convention with Julianne Regan, Richard Thompson	15,000	£16-£30	Rob Bravner Entertainments/MSL	Prism Lighting	Robert Brown Associates
In The Park	Mean Fiddler	081 961 5490	June 6	Finsbury Park, London	Cult, Ned's Atomic Dustbin, Pearl Jam, Mega City 4	30,000	£17.50	SSE	Neg Earth	Various
Fleash (London)	Mean Fiddler	081 961 5490	June 7	Finsbury Park, London	Christy Moore, Saw Doctors, Andrew Strong, Rory Gallagher	30,000	£22.50	SSE	Neg Earth	Various
Fleash (Glasgow)	Mean Fiddler	081 961 5490	May 24	Glasgow	Van Morrison, Christy Moore, Del Amitri, Andrew Strong	30,000	£20.00	SSE	Neg Earth	Various
Redding Festival	Mean Fiddler	081 961 5490	August 28-30	Newbury	tba	25,000	£35	tba	tba	tba
Reading Festival	The Reading Festival	071 430-9060	28-30 August	tba	The Wonderstuff, Public Enemy, Nirvana, EMF	tba	tba	Entec	Entec	tba
The Abbot Ale Cambridge Folk Festival	Cambridge Council	0223 358977	July 31-August 2	Cherry Hinton Hall	Nanci Griffith, Buddy Guy, Capercaille, The Blues Band	10,000 per day	£17-£37.50	The PA Company	Pearce Electronics	Own
WOMAD Holiday Weekend, Morecambe Bay	WOMAD	0524 582837	May 29-31	Empire Arena, Seaford, Morecambe Bay, Lancs	R Rebel MC, Burning Spear, Sheila Chandra, Aster Awake	5,000	£10-£35	Oasis and Lowfold	Nuffield Lights	Local council
WOMAD Tenth Anniversary Festival	WOMAD	0734 591591	July 17-19	Rivermead Leisure Centre, Reading, Berks	Drummers of Buraudi, Salif Keita, Courtney Pine	12,000	£10-£36	Entec & Oasis	Entec	tba

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LIVE/BUSINESS AFFAIRS

So much can go wrong on a tour: customs seizures, ripoff merchants, natural disasters, brushes with foreign law officers — there is many a tale of guns on the table when the time comes to settle up with the promoter. When any of these problems arise it's the business affairs advisor who acts as troubleshooter.

Accountant Martin Greene Ravden specialises in on-the-road accounting and has seen most of the hassles that can come up. Partner David Ravden particularly remembers tangling with one "heavy mob" that should be avoided — America's taxmen, the IRS.

"The rules on withholding tax in the US are vehemently enforced," he recounts. (Withholding tax is money reserved from an artist's earnings abroad to meet local tax assessments). "There, it is the recipient's (artist's) responsibility to pay, rather than the promoter's. The IRS might find out that a tour is going on, from ads or elsewhere, and if they haven't been approached for an agreement on withholding tax, they will swoop," he says.

"In one case, the IRS came down and impounded a load of gear just before the show — they put a couple of their heavies on the door and stickered all the amplifiers 'property of IRS'; they know just which bits of gear to go for. We panicked! — then negotiated. The band agreed to do an additional gig, from which the promoter would pay IRS. So we can be facilitating negotiations between IRS, promoter and act."

It's in the nature of international touring that most serious problems crop up far from home and outside business hours — Sod's law will often dictate that the band get into trouble late at night or on a public holiday. Martin Greene Ravden's Steve Daniel had to cope with one band being arrested abroad for a minor infringement on the eve of a Bank Holiday — he hired a helicopter to get the bail money delivered by 8am, narrowly preventing a four-day jail stay for the miscreant musos.

Another act turned up in a foreign country expecting to play a gig where they had had to cancel two years previously due to an unsafe stage. When they got there they found that the promoter had sued them and the police were waiting.

Whatever the eventuality, professional help is good insurance. As Ravden's partner Lionel Martin points out: "You will never know how much you've saved, because no-one knows what might go wrong and how much it would cost to sort it out."

Calling t

In a tight corner in a foreign country? T



Steven Fisher

Senior partner, Steven Fisher and Co

"We have been involved in work for U2 and The Cult in combating unofficial merchandisers and we have also recently taken an instruction on behalf of Giant Merchandising. We are able to do some advance preparation: there are certain pirates of which we are aware and we can try and take out injunctions against them to prevent them from selling merchandise.

"It is not possible to take out an injunction against unnamed individuals, but with provisions which are available under the 1988 Copyright Act, we can seize merchandise without a court order — that was not possible before the new act.

"It's a good idea to warn the police in advance, but with a bit of help from the band's or venue's security it usually isn't too difficult."

Mark Robertson

Manager, entertainments division, Touche Ross

"I work a lot in international tax planning. When you are planning tax, VAT and customs on a worldwide basis, things can go wrong day or night — though we haven't had any disasters. If tour dates change, a band can find it is doing dates in a country that wasn't originally scheduled and we have to put everything in place at the last minute.

"VAT planning and reclamation can be difficult for

some people to take on. Different things can be reclaimed in different countries: in some places you can't claim for hotels and transport.

"Most problems that arise at customs can be avoided: bands can be tempted to load the T-shirts and merchandise into the trucks with the gear. If customs find out, they seize all the merchandise, at least until after the concert. Depending on just how naughty the band has been, we can usually sort something out, but of course we advise them to pay the duty and we can recommend manufacturers in EC countries or those who already have special arrangements with the EC.

"Our accountants burn out early — they are responsible for everything from important negotiations with promoters to handing out \$5 bills for burgers. It's good to have someone back in London who is removed from the situation — particularly when on-the-spot expenses are mounting up."

Alan Lester

Partner, media group, HW Fisher

"More and more charity centres are being staged these days, large and small. Everyone concerned wants to maximise the amount of money that eventually flows to the charity and there are ways to do this by correct tax handling. "A deed of covenant established between the company and a recognised charity before the

The troubleshooters

That's when you need professional help. Stu Lambert finds out what can be done



David Sloane

Senior partner at Sloane & Co
 "At a gig in Philadelphia we had to deal with a difficult act and a difficult promoter in a difficult situation.

"The support act, Snap!, went on and did their set; then Soul II Soul started their show but after only one number the power supply was struck by lightning. It stopped the show completely and the promoter didn't want to pay up.

"We had to get hold of the band's lawyer and freeze the box-office takings while we negotiated.

"When the insurers of the show were contacted, they denied liability, claiming that the show had been stopped by an act of God.

"Eventually the two sides settled: Soul II Soul were to have been paid a guaranteed fee plus a percentage of the box-office and the solution was that they took just the guarantee."

event takes place can establish a donation element which avoids full VAT and corporation tax biting the surplus from ticket sales and merchandising. Professional advice is needed for that, as it is for proper use of donations from sponsors, merchandisers — and of course the artists.

"Artists frequently give their services free; there is a common misconception that they then have no liability for tax, but the Inland Revenue will regard any expenses reimbursed as a fee unless the expenses can be fully justified."

Reina Maria May

Collyer-Bristow

"One effect of the recession is that touring has become incredibly complex in an effort to keep costs down: ticket prices have peaked but costs are still increasing gradually.

"A large part of the complication arises from the accounting side, but I believe a professional accountant is a

number one priority on a tour. We lawyers can also help with tour costs: we negotiate for our clients with specialised insurers because we know the best ones to go to for certain services. For instance some insurers are now offering a return of premium for seats not sold.

"We can also help with other costs. It is common practice now for artist managers to calculate their commission on the net tour profit but, even in the UK, there are still some who work on the gross. A lawyer can get them in a position to take from the net if their overheads go in the costs section of the profit and loss account.

"Some people are saying that the fun has gone out of touring because it is so complex and needs to be so streamlined. We are partly to blame for that, but at least there isn't too much mess to clear up after the party! We hope the punters get as much spectacle as their money will buy — that's what it's all about. Tight contracts are crucial in helping that."

It makes TV news when big stars get turned back at the airport by immigration control, but work permit hassles can hit any kind of tour. Julia Onslow-Cole, head of the immigration and nationality group at lawyers Cameron Markby Hewitt, gives the example of promotional visits to countries before any tickets have been sold and therefore no "work" will have been done.

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DOOLEY'S DIARY

Remember where you heard it. Minister of Fun **David Mellor** turned down the opportunity for a debate with **Jonathan King** on LBC last week. "It just proves he doesn't like radio," says the oddly-dressed one. Congratulations to Virgin MD **Jon Webster**, newly celebrating the joys of fatherhood. . . . And best wishes to Warner Chappell chief **Robin Godfrey-Cass** who ended up in hospital last week with **concussion** after a clumsy diner at Julie's in Holland Park dislodged a window pane which then struck the unfortunate Godfrey-Cass on the head. . . . Although new EMI label chief **Jean Francois Cecillon** has lived in the UK for two-and-a-half years, he reckons he flew around **1m kilometres** in his last job. In his first three days at Manchester Square he says he was briefed on 30 projects. "I work very quickly," he promises. . . .



When Carter held a press conference in Brussels for 200 media and retail delegates from around the world, EMI UK & Eire boss **Rupert Perry** and **Chrysalis A&R** director **John Williams** went along for the ride. Maybe they were lured along by the cheese and beers which were imported from all over the continent for the peckish hordes. But spare a thought for poor **Chrysalis MD Roy Eldridge**, left at home with dog crackers nursing the flu. Carter manager **Adrian Boss**, **Perry**, **Fruitbat**, **Jim-Bob** and **Williams** are pictured posing in front of a giant EMI molecule.

Cecillon and around a dozen other UK representatives were travelling to the **Fiffeld** bash in New York this week. The estimated cost of the week-long event in presentations and expenses could hit **£150,000** for the UK alone. "We're not worried," says one insider. "It comes from central funds" . . . Sony's **Alan Phillips** will be demonstrating the technical abilities of Mini Disc at a presentation in the neutral territory of **Metropolis**



Nina Simone left her legendary petulance behind when she "silenced any rumour of a rift" with **Charly Records**, by turning up to collect a platinum disc for the album *My Baby Just Cares For Me* at the **Burton Ale British Jazz Awards** in Birmingham. Amazing how 300,000 sales can break the ice, isn't it? **Nina** is pictured with special guest at the awards **Cleo Laine** and **Charly MD Tony Henebery**.

Studios this Thursday. . . . As if he didn't have enough to do counting the cash from his **Right Said Fred** success. . . . The cheerful **Guy Holmes** says his plugging activities are flourishing with **Curiosity** and **Marillion** both riding high. . . . Wanted: one sound company and one lighting outfit willing to donate their services for a very special auction prize at the **Silver Clef Awards**. Call **Mark Celier** on 071 439 2923. . . . Our football feature in this issue caused a flurry of last minute phone calls from soccer freaks hoping to get in. **Apologies** to all those omitted. . . . **Tony Powell** is looking forward to MCA's move to 139 Piccadilly, next door to the **Hard Rock Cafe**. "I suppose we'll be having take-aways every day," he drools. . . . For the record, the new palatial home was originally built by Napoleon for his wife **Josephine**. . . . Also moving, Elektra boss **Bob Krasnow** was in town on Thursday joining **Annie Roseberry** at the opening of the label's plush new office in Kensington Church Street. Going by the number of lawyers in evidence, it seemed more like a law society convention. . . . Litigation lives on after the **sad death**

ROCK COMPACT DISC MAGAZINE is looking for a **REVIEWS EDITOR**

Rock Compact Disc Magazine launches on 30 April. Featuring a CV with each issue, it's a new concept in rock magazines, and we're looking for a reviewer to take responsibility

Are the **RCG** staff already seeking jobs elsewhere and hoping to attract a readership of head-hunters with their ingenious monthly offer, seen in last week's *Guardian*?

of **Sharon Redd** last week; her manager **Jimmy O'Reilly** says his row with studio team **Les** and **Emma Adams** is not over yet. But a DNA-produced version of *In The Name Of Love*, completed just before **Redd's** death, may be out soon. . . . **Tape One** studios would like to point out that, contrary to popular misconception, it is **open**, working and celebrating a number one hit with **Deeply Dippy**. . . . A new owner is to be announced soon, by the way. . . . A team of reps and retailers represented the record industry at a six-a-side soccer tournament in West Bromwich in aid of **ITV's Telethon** on Sunday. Anyone offering sponsorship can contact **John Wilcox** (Virgin), **Dave O'Reilly** (EMI), **Jim Brain** (Sony), **Mark Boyce** (AIM), **Vince Tierney** (Music Junction), **Richard Perry** (BMG), **Terry Lay**

Ever fancied listening in on one of **bazare** **Sun** columnist **Piers Morgan's** most incisive interviews? Then listen into the flexi-disc free with *Select* this month, featuring his "interview" with two wags pre-tending to be manager **Paul McGuinness** and **Bono**. Apart from agreeing to being "the turd of the music world", the synchroptic hack displays admirable calm, squealing: "Is that really Bono? I can't believe this!"



(**Chrysalis**), **Steve Thomas** or **Johnny Hawker** (both of **Andy Cash**) . . . **Obie** was in fine form after a champagne-soaked, mud-spattered day in Ireland on Thursday, where his horse **Young Pokey** won him **£7,500** with second place in a novice hurdle. "It paid for the lunch," he says, "for me, the horse and his trainer" . . . **Chris Wright** was not quite so lucky, although his filly **Culture Vulture** did well to finish fifth in the 1,000 Guineas at **Newmarket**. . . . Warner's **Rob Dickens**, **Pinnacle's Steve Mason**, **EMI's Rupert Perry** and **BMG's John Preston** all stand for re-election at the **BPI AGM** on **July 8**, this year held at the **Brit School** in **Croydon**

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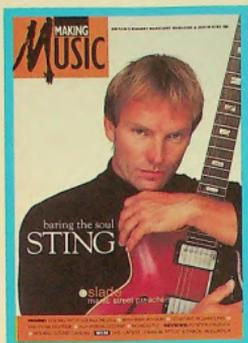
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