

Rights body plans to charge members an annual fee



Jack swingers Joe Public are tip for the top

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



Beleaguered acts face uncertainty over sampling law



music week

For Everyone in the Business of Music

20 JUNE 1992 £2.50

MTV scoops Beeb chart

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

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

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



miere the charts on Sunday afternoons is unaffected.

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

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

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

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

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

when pluggers are not working," says Hansen.

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

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

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

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

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

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

Sampling accord nears

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

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

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

Sony Music UK business af-

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

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

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

MCPS commercial director,

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

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

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

Feature p21.

BPI chief backs rival to NMS

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

The participation of the PolyGram chairman adds heavyweight support to the

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

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

German label blocks KWS

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

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

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

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

Woolies rethinks singles rundown

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

Though most multiples already use marketing-led albums charts, none have singles countdowns compiled in-store. Record company sales directors are convinced that Woolworth's move is imminent.

Commercial director Chris Ashe was unavailable for comment, but a spokesman confirmed, "Our policy on singles charts is under review."

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

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

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

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

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

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St John Ambulance in cash plea

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

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

A first aid service is vital to

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

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

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

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

provide the facilities they need."

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

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



Black: 'a lot of scope'

Black lands EMI hot-seat

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

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

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

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

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

Now Virgin's axe falls on Classics

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

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

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

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



Copisarow: victim of cuts

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

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

And Richard Lyttleton, president of EMI Classics International, confirms that EMI is "exploring every avenue to maintain Virgin Classics as an independent label".

EMI refuses to comment on reports that Jonathan Miall, manager of planning and business development at EMI Classics International, is to become Virgin Classics' label manager.

It will only say Miall "has been involved in the discussions with Virgin Classics".

Virgin Classics' June releases will be delayed until July, when they will be distributed by PolyGram.

XFM takes on London rivals

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

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

XFM programme controller

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

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

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

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

Sony reveals MiniDisc packaging

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

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

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

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

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



Schulhof: no threat to CDs

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

Steve Redmond

Sail day boosts Conifer suite



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

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

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

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

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

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

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

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

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

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

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

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

More than 100 sailing vessels — the largest wind-



Tall Ships: on the Mersey

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

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

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

tem along the Mersey.

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

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

PRS plans annual membership levy

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

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

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

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



Freeguard: redistributing costs

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

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

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

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

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

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

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

TBD cuts minimum order

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

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

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

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

Leese says the new price

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

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

Emap sees profits rise

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

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

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

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

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

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

Mellor heads debate line-up

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

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

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

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

Holidays in the sun for Nordoff lunch bidders

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

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

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

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

IR to relay Music Day concerts

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

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

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

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

man. A third concert is yet to be fixed.

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

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

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

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



Boots returns to press ads in new campaign

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

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

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

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

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

Ministers salute music's key role

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

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

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



Key, backing music

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

like Live Aid".

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

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

Geldof plans morning pop

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

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

early morning service, which launches in September.

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

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

music series as well as new one-off programmes.

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

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

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

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

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

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

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

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

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

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

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SL2 will hit rich seam

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

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

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

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

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

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

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

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

New acts on cutting edge

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

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

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

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

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

Dave Wibberley
Momentum Music
17-19 Alma Road
London SW18

A&R staff lay down gauntlet

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

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

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

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

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

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

Multiple deals put squeeze on indies

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

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

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

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

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

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

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

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

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

Eurovision on song

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

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

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

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

No one is suggesting that every Eurovision Song contest

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

Tim Spencer
24 Amhurst Road
Hackney
London E8

Copyright law is not a 'gag'

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

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

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

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

Peter Knight Jr
Global Music
171 Southgate Road
London N1

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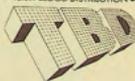
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DONALD BYRD - *Love Has Come Around*

RAMSEY LEWIS - *Spring High*

ROY AYERS - *Love Will Bring Us Back Together*

BOB JAMES - *Westchester Lady*

KOOL & THE GANG - *Summer Madness*

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

STEVE KHAN - *Darlin' Darlin' Baby*

AQUARIAN DREAM - *You're A Star*

LENNY WHITE - *Best Of Friends*

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DONALD BYRD

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THE CRUSADERS

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MONDAY 22ND JUNE

MAINSTREAM

Albums

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

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

His last two albums (The

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

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

out as a single.

PICK OF THE WEEK

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

Singles

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



Joe Public: Jack swing

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

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

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

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

PICK OF THE WEEK

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

Alan Jones

DANCE

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

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

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



Johnston: uplifting

gether six uncompromising rave tracks.

PICK OF THE WEEK

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

HEAVY METAL

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

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

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

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

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

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

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

PICK OF THE WEEK

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

Andrew Martin

CLASSICAL

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

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

Nos 22 and 23.

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

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

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

PICK OF THE WEEK

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

REISSUES

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

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

Even better is *Rocking At The Star Club* (Columbia 4689502) which captures *The Beatles* live in Hamburg, but in 1962, after a 4 signed with *EMI*. The sound quality is only so-so but the set catches them at that magical moment between becoming writers (there's an early version of *I Saw Her Standing There*) and energetic recyclers of the glories of rock'n'roll.

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

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

PICK OF THE WEEK

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



music week

datafile

The Information Source for the Music Industry

20 JUNE 1992

CHART FOCUS

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

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

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



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

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

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

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

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

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

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

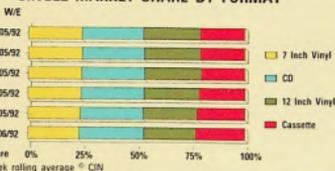
Alan Jones

UPDATE

SALES

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

SINGLE MARKET SHARE BY FORMAT



ROOKIES

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

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

CHART NEWCOMERS

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

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



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

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

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

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

Alan Jones

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TOP 75 SINGLE

THE OFFICIAL Music Week CHART

Chart Last Week	Title Artist (Producer/Publisher)	Label	Label 7* (12*) (Distributor)		Chart Last Week	Title Artist (Producer/Publisher)	Label	Label 7* (12*) (Distributor)	
			Cassette/CD	Cassette/CD				Cassette/CD	Cassette/CD
1	ABBA-ESQUE (EP) Eva & Baccai/Beccu	Capitol	1070476	1070769	38	FOUR SEASONS IN ONE DAY Crowded House (Froomie)	Capitol	1655-1E 13434468-3342	
2	HEARTBEAT Nick Berry (Berry/Whitlock) Peer	Columbia	658157-1	6581581-31	41	I DON'T CARE Dolphins Make Me Cry	Epic	6581347-1 (SM) 6581348-1 (EM)	
3	PLEASE DON'T GO/GAME BOY KVIS (King/Williams/Gambler) Kool Kat/EMI	Nonesuch	1047611-1	1047612-1	20	RUSTY JACK Soundgarden (Dale/Soundgarden) MCA	AMM	83444M 721 (F) JAMC 724	
4	HAZARD Richard Marx (Marx) EMI	Capitol	65841-1	65841-1	42	XPRESS YOURSELF Family Foundation (Johnny J) JCC	360	7601 (1) (W) 7601 (1) (F)	
5	TOOFUNKY George Michael (Michael/Morrison/Leahy)	Epic	6585789-1	6585789-1	43	SENSE The Lightning Seeds (Brooker/Rogers) Chrysalis/BMG	Virgin	1071144 (F) 1071144 (F)	
6	SOMETHING GOOD Uyah Saints (Uyah Saints) EMINITY	Mercury	107151 (F) 107151 (F)	107151 (F) 107151 (F)	44	I WANT YOU NEAR ME Tina Turner (Britten) Nonesuch/WG Gooding/EMI	Capitol	1654-1E TCLL 659-CD 659	
7	JUMP Kris Kross (Dugni) EMI	Capitol	657845-1	657845-1	45	DREAMS EP Rhythm Quest (Haddfield) Kool Kat/EMI	Network	1047748-1 (W) 1047748-1 (W)	
8	IT ONLY TAKES A MINUTE Take That (Hewitt) JACA	RCA	1021119-1	1021120-1	46	ENDLESS ART House Collins/Chrysalis	Selena	1024041-1 (F) 1024041-1 (F)	
9	EVERYTHING ABOUT YOU Uyah Kid, Jay (Dem/Joy) Kid Joy/JCC	Mercury	106901-1	106901-1	46	GOOD LOVER East West A 957371 (W) A 95730A 95730C	East West	A 957371 (W) A 95730A 95730C	
10	THE ONE Eton John (Thomas) Big Pig	Rocket	E15 29- (F) E15 29- (F)	E15 29- (F) E15 29- (F)	48	HANG ON IN THERE BABY Conority (Adams) Taylor/ WC	RCA	PB 45317 (F) 45318 (BM) PK 45317 (F) 45318 (F)	
11	KNOCKIN' ON HEAVEN'S DOOR The Roots (Coles/Quinn/R. Rossel) Sony	Geffen	97121-1	97121-1	49	NOTGONNACHARGE Guns N' Roses (Guns N' Roses) Geffen	Ford	SWK 10 (F) SWK 10 (F)	
12	BLUE ROOM The O'Jays (O'Jays/Hill) EMI/Orb/Big Life/Real	Big Life	BLRT 15 (F) BLNR 3, 7, 8, 10, 24	BLRT 15 (F) BLNR 3, 7, 8, 10, 24	50	TRIP CRIMES Black Sabbath (Mack Intersong/Nip) JCC	IRS	10E9SP91 178 (E) CDERS 178	
13	EVEN BETTER THAN THE REAL THING Lil' Wayne (Harris) Epic/Atlantic Blue Hit	Island	12105 25 (F) 12105 25 (F)	12105 25 (F) 12105 25 (F)	51	KEEP ON WALKIN' Ce Ce Peniston (Harley) Sony	ABM	ABM 8740 (F) ABM 8740 (F)	
14	CONTROLLING ME Dead & Co (Cooper) 1471 (W) G202 1465 (CD) 1420	Dead & Co	1471 (W) 1471 (W)	1471 (W) 1471 (W)	52	WHAT HAVE YOU DONE (IS THIS ALL) One Tribe Featuring Gene Kelly/Smith) Rhythm King	Inner Therapy	1047748-1 (W) 1047748-1 (W)	
15	THE WORK IS DONE Cyndi Lauper (Lauper) PolyGram/JCC	Epic	6579730-1	6579730-1	53	RUNAWAY Deee-Lite (Deee-Lite) EMI	Elektra	EXR 14871 (W) EXR 14871 (W)	
16	BELL BOTTOMED TREN The Beautiful South (Kenny) Gro Trax	Gal D'Arcy	600 78- (F) 600C 78- (F)	600 78- (F) 600C 78- (F)	54	SET YOUR LOVING FREE Lisa Stansfield (DeVany/Morris) Big Life	Alisa	1242110987431100581 (BM) 1242110987431100582	
17	MOTORCYCLE EMPTINESS Manc Street Records (Brown) Sony	Mercury	106901-1	106901-1	55	BEAUTY AND THE BEAST Celine Dion (D'Amico/Bryson) Campbell/Concord	Epic	6579607-1 (BM) 6579607-1 (BM)	
18	AIN'T 2 PROUD 2 BEG TLC (Austin) D'Arcy One/Penthouse/Telstar	Arista	11526 615-1 (BM) 12421109743100265	11526 615-1 (BM) 12421109743100265	56	DON'T BE AFRAID Aron Hall (Stoelckle) Wal-CO	MCA	MS71 183 (F) MS71 183 (F)	
19	FRIDAY, I'M IN LOVE The Cure (Lipson) The Cure/Funco	Foca	PCS14 42 (F) PCS3 49R-CD 42 (F)	PCS14 42 (F) PCS3 49R-CD 42 (F)	57	BACK TO THE OLD SCHOOL Bashams (Bashams) EMI	Deconstruction	EM1 12310 (F) TCL 10410R-CD 219	
20	ONE SHINING MOMENT Diana Ross (Lieber) RCA	Mercury	106901-1	106901-1	58	HEARTBEAT (TAINAI KAIKI II) David Sanborn/Patrick Sajakami (Sakamoto/Sylvian) Various	World Circuit	VCS2 37	
21	TEMPLE OF DREAMS Messiah (Messiah/Ruppert) Kickin/Carlin	Kickin	1004 12- (SRD) 1004 12C (CD)	1004 12- (SRD) 1004 12C (CD)	59	PAPUA NEW GUINEA The Future Sound Of London (FSO) Londoni Skatch	Jump & Pump	102107 1191 (F) MCST10110251071 (F)	
22	DON'T YOU WORRY 'BOUT A THING Innocence (Templeton) Jodelite/EMI	Talk-Loud	TLK11 (F) TLK11 (F)	TLK11 (F) TLK11 (F)	60	YOU WON'T SEE ME CRY Wilson Phillips (Blair) EMI/MCA	SBK	SBK 34- (E) TCSB 34C 3558 24	
23	THE SOUND OF CRYING Prefab Sprung (McAloni) EMI	Riverhead	97121-1	97121-1	61	DOGS WITH NO TAILS The Painsayers (Pain) PolyGram	AMM	AMM 8340 (F) AMM 8340 (F)	
24	MY LOVIN' En Vogue (McRoy/Foster) Rondor	Epic	6587614-1 (W) 6587614-1 (W)	6587614-1 (W) 6587614-1 (W)	62	I BELIEVE IN MIRACLES The Passendans (The Passendans/Conradi) JCC	Columbia	6580561-1 (SM) 6580561-1 (SM)	
25	PENNIES FROM HEAVEN Inner City (Baumgarten) Dive On/EMI	Tem	1047611-1	1047611-1	63	AIN'T MY BEATING HEART Ten Sharp (Hoogwood/Hermes) Sony	Columbia	6580941-1 (SM) 6580941-1 (SM)	
26	I'LL BE THERE Innocence (Lieber/Harris/Jolley) MCA/Repertoire	Contempo	COOL129 255 (CD) 256 (F) COOL129 255	COOL129 255 (CD) COOL129 255 (F)	64	A LITTLE BIT MORE Di-Hock (Hakken) Bygones	EMI	1047611-1 (F) TEMC2 61026 (F)	
27	PRECIOUS Annie Lennox (Lipson) La Lennox/EMI	RCA	1021119-1	1021120-1	65	ROUGH BOY ZZ Top (Palm) JCC	Warner Bros	W 9111 (W) 9111 (W) W 9111 (W) 9111 (W)	
28	BALLROOM BLITZ The Carpenters (Templeton) BMG	Reprise	W 91057-1 (F) W 91057-1 (F)	W 91057-1 (F) W 91057-1 (F)	66	PAC-MAN Power Station (Palm) JCC	Reprise	71822 118	
29	ON A RAGGA TIP SL2 (Sigmant/Lime) Westbury/Momentum	XL	XLS 29 187 (F) XLS 29 187 (F)	XLS 29 187 (F) XLS 29 187 (F)	67	THIS HURT/BOO! FOREVER The Boo Radleys (Butler/The Boo Radleys) PolyGram	Creation	CSE 1187 (F) CRESC 120	
30	LIKE A CHILD AGAIN The Mission (Saunders/The Mission) BMG	Virgin	1047611-1	1047611-1	68	DEEPLY DYPT Earl Sweat/Fred (Tommy) DJ Hi & Run	1071050 (F) 1071050 (F) CASNO 320590 (F)	1071050 (F) 1071050 (F) CASNO 320590 (F)	
31	MOVE ME NO MOUNTAIN Soul II Soul (Lyle) RCA	Tem	1047611-1	1047611-1	69	RIGHT THE FASTEST MILKMAN IN THE WEST Bronze (Hill) PolyGram	EMI	1047611-1 (F) 1047611-1 (F)	
32	HANGIN' ON A STRING (KNUCKLES REMIX) Loose Ends (Marinelli) Brampton/EMI	Tem	1047611-1	1047611-1	70	UNTIL YOU COME BACK TO ME Adele (Ismaek) Prods EMI	Contempo	COOL129 254 (E) COOL129 254 (E)	
33	MIDLIFE CRISIS Faino No More (Wallace/Faith No More) Rondor	Slash	LASH 31- (F) LASH 31- (F)	LASH 31- (F) LASH 31- (F)	71	SEARCHIN' FOR MY RIZLA Ragga MC (Garcia/Surral) Big Giant Haystack/Concord	Big Giant	801 6 (F) 810A (F)	
34	ONE REASON WHY Craig Bell (Chase) Mercury/SONY	Epic	6580671-1	6580671-1	72	2 DEEP Zeeb (Zeeb) Premier/The Gurali EMI	Contempo	COOL129 256 (E) COOL129 256 (E)	
35	O.P.P. Naughty By Nature (Naughty By Nature) T-Boy/Naughty/Jobete	Big Life	BLRT 14 (F) 14 (F) BLRT 14 (F) 14 (F)	BLRT 14 (F) 14 (F) BLRT 14 (F) 14 (F)	73	FEED MY FRANKENSTEIN Alice Cooper (Collins) Zomba/WOEMI	Epic	6580571-1 (SM) 6580571-1 (SM)	
36	NEW CRUCIFY Ten (Arnos) Egan/Sternley) Sword And Stone	Epic	1047611-1	1047611-1	74	ALWAYS THE LAST TO KNOW Del Amitri (Arnos) PolyGram	AMM	AMM 8310- (F) AMM 8310- (F)	
37	GOOD STUFF B2U (Wass) Rondor	Proper	1071817-1 (W) 1071817-1 (W)	1071817-1 (W) 1071817-1 (W)	75	15 YEARS (EP) The Levellers (Scott) Empire (3) Our 1!	EMI	WOKK 2030W (CD) 254 (F) WOKK 2030W (CD) 254 (F)	

TITLES AZ (WRITERS)

15	Years (P)	Fiona Heaven/Chase
16	Years (P)	Fiona Heaven/Chase
2	Dave (E)	Mark
3	Alisa (P)	John Deacon/Chris Brown
4	Alisa (P)	John Deacon/Chris Brown
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74	Alisa (P)	John Deacon/Chris Brown
75	Alisa (P)	John Deacon/Chris Brown

As used by Top Of The Pops and Radio One

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



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

MARTYN JOSEPH
His First Single
DOLPHINS MAKE ME CRY

Out Now on 7". Cassette and CDs
 CD1 also features 'Drug You Bleeding' and 'Simply No.'
 CD2 features 'In The Ghetto' plus five versions of
 'Summer Of Flowers' and 'Dolphins Make Me Cry'.
 Simon Mayo's record of the week

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

TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

Pos	Title	Artist	Label	Station with Most Plays	Pos	Title	Artist	Label	Station with Most Plays
1	TOOFUZZY	George Michael	Epic	Capital FM	46	BALLROOM BLITZ	Tia Carrere	Warner Bros	Clyde One FM
2	FRIDAY, I'M IN LOVE	The Cure	Fiction	Clyde One FM	47	GOOD STUFF	B-52s	W.A.	BBC Radio 1
3	THE ONE	Elton John	Rocket	Piccadilly Key 103 FM	48	ONE REASON WHY	Craig McLachlan	Epic	Piccadilly Key 103 FM
4	PLEASE DON'T GO AWAY	NSYNC	Nonesuch	Capital FM	49	NOTGONNACHANGE	Swing Out Sister	Fontana	Children Network
5	HAZARD	Richard Marx	Capitol	Capital FM	50	I WANT YOU NEAR ME	Tina Turner	Capitol	Signal
6	PRECIOUS	Anna Lennox	RCA	Clyde One FM	31	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Geffen	Clyde One FM
7	DON'T YOU WORRY 'BOUT A THING	Incognito	Talkin' Loud	Children Network	32	CONTROLLING ME	Cyndee	Deed Dead Good	Children Network
8	I DON'T CARE	Shaggy's Sister	London	Downtown	33	THE WORLD IS STONE	Oscar Louder	Epic	Piccadilly Key 103 FM
9	SET YOUR LOVING FIRE	Lee Stansfeld	Arista	Clyde One FM	34	DOLPHINS MAKE ME CRAZY	Martin Joseph	Epic	BBC Radio 1
10	EVEN BETTER THAN A FRIEND	U2	Island	BBC Radio 1	35	BEAUTY AND THE BEAST	Celine Dion with Peabo Bryson	Epic	Children Network
11	THE SOUND OF CRYING	Primal Scream	Kitchenware	Piccadilly Key 103 FM	36	LIKE A CHILD AGAIN (REMIX)	The Mission	Mercury	BBC Radio 1
12	IT ONLY TAKES A MINUTE	Take That	RCA	Clyde One FM	37	FAIR BLOWS THE WIND FOR FRANCE	Pete	M&G	21st FM
13	HANG ON IN THERE BABY	Curiosity	RCA	Children Network	38	FOUR SEASONS IN ONE DAY	Crowded House	Capitol	Children Network
14	I BELIEVE IN MIRACLES	The Passendos	Columbia	Children Network	39	YOU BRING ON THE SUN	Londenbot	AmXious	Children Network
15	MY LOVIN'	En Vogue	Atlantic	Children Network	40	I'LL BE THERE	Innocence	Capitempo	Children Network
16	JUMP	Kiss Kross	Columbia	Clyde One FM	41	MONSTER MOUTH	Peppas	One Little Indian	Piccadilly Key 103 FM
17	SENSE	The Lightning Seeds	Virgin	Piccadilly Key 103 FM	42	YOU USED TO DISTANT SEASONS	David Byrne	Virgin	BBC Radio 1
18	ALWAYS THE LAST TO KNOW	Del Amitri	ASD	Piccadilly Key 103 FM	43	HANGING UPSIDE DOWN	David Byrne	Luska Broc	BBC Radio 1
19	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Clyde One FM	44	ONE SHINING MOMENT	Diana Ross	EMI	Downtown
20	BELL BOTTOMED TEAR	The Beautiful South	Get Bones	Piccadilly Key 103 FM	45	MOTORCYCLE EMPTINESS	Manc Street Preachers	Columbia	BBC Radio 1
21	YOU WANT SEE ME CRY	Wilson Phillips	SBK	Clyde One FM	46	ESCAPING	Alisa Blue	Atomic	Power FM
22	LAY ALL YOUR LOVE ON ME	Eurythmics	Mute	Piccadilly Key 103 FM	47	MOVE ME	NO MOUNTAIN Soul II Soul	Ten	Children Network
23	KEEP ON WALKIN'	Ce Ce Peniston	AMM	Clyde One FM	48	MIDLIFE CRISIS	Faith No More	Slush	Downtown
24	LOVE MAKES THE WORLD GO ROUND	Dan E	4th Way	Children Network	49	YOU DON'T UNDERSTAND LOVE	Olivia Newton-John	Fontana	BBC Radio 1
25	RAINING ALL OVER THE WORLD	George Strait	Polygram	Signal	50	SOMETHING GOOD	Utah Saints	HR	Children Network

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

TOP 10 BREAKERS

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

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

REGIONAL CHOICE

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

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

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

1	BBC Radio 1 FM
2	Children Network
3	Downtown

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

Aire FM, BBC Radio 1 FM, Capital FM, City, City One, City Two, Coast to Coast, County Sound Network, Delta, Downtown, Evox, Fox FM, Hereford, Home FM, Hereford, Children Network, Inca FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Ten, Ten 2, 21st FM, 21st FM. This represents 87% of total pop played listening in the UK.

US TOP 50 SINGLES

Pos	Title	Artist	Label
1	I'LL BE THERE	Mariah Carey	Columbia
2	BABY GOT BACK	Ms Ms A La Dee	Def American
3	JUMP	Kris Kross	Ruffhouse
4	UNDER THE BROOD	Red Hot Chili Peppers	Warner Bros
5	MY LOVIN' (YOU'RE...)	En Vogue	Atco
6	DAMN! I'DISHIT	Sage-B-Hawkins	Columbia
7	IF YOU ASKED ME	Celine Dion	Epic
8	ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
9	TENNESSEE	Anastacia	Chrysalis
10	THE BEST THINGS IN LIFE...	Luther Vandross/Penguest	Capitol
11	LIVE AND LEARN	Joe Public	Columbia
12	IN THE CLOSET	Michael Jackson/Motown Girl	Epic
13	HOLD ON TO MY HEART	Genesis	Atlantic
14	WISHING ON A STAR	The Cover Girls	Epic
15	JUST ANOTHER DAY	Jon Secada	SBK
16	COME & TALK TO ME	Jedediah	Uptown
17	AINT 2 PROUD 2 BEG, TIC	LaFace	LaFace
18	JUST TAKE MY HEART	Mr Big	Atlantic
19	LIFE IS A HIGHWAY	Ten Cochran	Capitol
20	I WILL REMEMBER YOU	Amy Grant	AMM
21	YOU WON'T SEE ME CRY	Wilson Phillips	SBK
22	SLOW MOTION	Colin M. Babb	Giant
23	DO IT TO ME	Louise Litchie	Motown
24	TEARS IN HEAVEN	Eric Clapton	Reprise
25	ONE, U2	U2	Island
26	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
27	EVERYTHING ABOUT YOU	Ugly Kid Joe	Starboot
28	BOHEMIAN RHAPSODY	Queen	Atlantic
29	THOUGHT I'D DIED AND...	Bryan Adams	AWM
30	TOOFUZZY	George Michael	Columbia
31	T.L.C., Loner	T.L.C.	Atlantic
32	JUST FOR TONIGHT	Vanessa Williams	Wing
33	LET ME CALL YOU	Howard Jones	Elektra
34	KIFF ON WALKIN'	Ce Ce Peniston	AMM
35	THEY WANT YOU, DUS EXFX	Alco	Alco
36	HAZARD	Richard Marx	Capitol
37	NU NU	Lidell Townsend	Mercury
38	LET'S GET TOGETHER	De La Ford	Mercury
39	FRIDAY I'M IN LOVE	The Cure	Fiction
40	MAKE IT HAPPEN	Mariah Carey	Columbia
41	SILENT PRAYER	Shanice	Motown
42	NOT THE ONLY ONE	Bonnie Ratt	Capitol
43	CLOSERS TO ME	The Outfield	MCA
44	SOMETIMES RHYME SLOW	Nice & Smooth	RCA
45	BABY-BABA	TLC	LaFace
46	WHY ME	Anna Lennox	Arista
47	WHY ME BABY?	Kath Sweet	Elektra
48	TAKE THE HEART	Richard Marx	Capitol
49	HONEY LOVE	Kelly & Public Announcement	Jive
50	EVERYTHING CHANGES	Kathy Troccoli	Reunion

Charts current as of Billboard, 20 June 1992. ▲ Arrows are awarded to those products demonstrating the greatest upward sales gain.

US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	SOME GAVE ALL	Billy Ray Cyrus	Mercury
2	TOTALLY KROSSED OUT	Kris Kross	Ruffhouse
3	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
4	SHADOWS AND LIGHT	Wilson Phillips	SBK
5	THE SOUTHERN...	The Black Crowes	Def American
6	ADRENALIZE	De La Ford	Mercury
7	TEN	Porti Jim	Epic
8	MTP UNPLUGGED EP	Mariah Carey	Capitol
9	ROVIN' THE WIND	Garth Brooks	Columbia
10	MACK DADDY	Sir Mix-A-Lot	Def American
11	NO FENCES	Garth Brooks	Capitol
12	GREATEST HITS, 27 TOP	Warner Bros	Warner Bros
13	FUNKY DIVAS	En Vogue	Atco
14	CLASSIC QUEEN	Queen	Hollywood
15	WE CAN'T DANCE	Genesis	Atlantic
16	DEAD SERIOUS	Dus ExFX	Alco
17	METALLICA	Metallika	Elektra
18	TIME TO LOVE...	Michael Babb	Columbia
19	WISH THE CARE	Fiction	Fiction
20	WYNNONA	Wynonna	Curb
21	ACHTUNG BABY	U2	Island
22	CHECK YOUR HEAD	The Beastie Boys	Capitol
23	LUCK OF THE DRAW	Bonnie Ratt	Capitol
24	BACK TO FRONT	Island Ricta	Motown
25	NEVERMIND	Nirvana	DGC
26	SHEPHERD MOONS	Eurythmics	Reprise
27	COOLEYHIGHMARSH	Boyz n the Man	Motown
28	DIVA	Anna Lennox	Arista
29	FOREVER MY LADY	Jedediah	MCA
30	OFF THE DEEP END	Wendy & Adkins	Scotti Bros
31	THE COMFORT ZONE	Vanessa Williams	Wing
32	C.M.B.	Color Me Badd	Qwest
33	WILD LIFE	Slaughter	Chrysalis
34	RITES OF PASSAGE	Indigo Girls	Epic
35	DANGEROUS	Michael Jackson	Epic
36	REVENGE	Kiss	Mercury
37	HARTI BROOKS	Garth Brooks	Capitol
38	BEING IN MOTION	Amy Grant	AMM
39	WAKING UP THE NEIGHBOURS	Bryan Adams	Atlantic
40	WAKING UP THE NEIGHBOURS (OST)	Various	Reprise
41	HUMAN TOUCH	Bruce Springsteen	Columbia
42	BORN TO RUN	The 90s & Public Announcement	Jive
43	CELINE DION	Celine Dion	Epic
44	OOOOOOHHH...	The TLC, TLC	LaFace
45	TOE TEG TO QUIT	Hammert	Capitol
46	AS USGLY AS THEY WANT TO BE	Ugly Kid Joe	Starboot
47	NO MORE TEARS	Ozzy Osbourne	Epic
48	FOR MY BROKEN HEART	Reba McEntire	MCA
49	BRAND NEW MAN	Brooks & Dunn	Arista
50	XODUS	Slur	Polygram

UK acts are indicated by ▲. UK signed acts are indicated by ▲.

RECORD MIRROR

DANCE UPDATE

20 JUNE 1992
FREE WITH MUSIC WEEK

DEO

VIRGIN NAMES TOP CREW SUAD HIT BY MCPS WARNING

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

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

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

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

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

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



RAFFINI, MANLEY & GAVIN (L-R)

dance department to run."

Virgin has also begun to cut costs by bringing PR and

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

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

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

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

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

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

FX TO LAUNCH DJs POOL SYSTEM FOR HOT IMPORTS

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

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

For a subscription of about £60 per month

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

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

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'THE DUBB',
'ROGER'S FOREST MIX'
- REMIXED BY ROGER S
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12 also includes unreleased track "smile" (from John Peel session)

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REGGAE GIGS AXED

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

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

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

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

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

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

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



● MAXI PRIEST

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

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

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

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

Eyes' and 'Keep The Fire Burning' by House Crew. Indie veterans Reinforced, Suburban Base and SJAD all crept in ahead of the major-backed Columbia, Ten and Cooltempo. For the full Top 100, see p11.

TECHNO TEASERS

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

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

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

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

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

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



● CYBERSPACE (top) & ARTIFICIAL INTELLIGENCE

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

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

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

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

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

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

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

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

US TOP 10

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

AVAILABLE NOW
LIL' LOUIS
club lonely

7 lonesome mixes
36 minutes of music
including DJ Pierre mixes



COOKIE CREW
brother like sister

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

17 AIN'T 2 PROUD 2 BASK , TLC	Capitol	44 CLOSER TO ME , The Outfield	MCA	47 METALLICA	Elektra	42 BURNING UP THE SUN , K&S & Public Announcement	Jive
18 JUST TAKE MY HEART , Mr Big	Atlantic	45 SOMETHING'S RHYME SLOW , Nice & Smooth	R&B	18 TIME, LOVE AND	Michael Bolton	43 CELINE DION , Celine Dion	Epic
19 LIFE IS A HIGHWAY , Tom Cochrane	Capitol	46 BABY-BABY , TLC	LaFace	19 IF I WISH , The Cure	Fiction	44 00000000H , On The TLC	LaFace
20 I'LL REMEMBER YOU , Amy Grant	A&M	47 WHY, AREN'T YOU , Aretha Franklin	Arista	20 WYNNONNA , Wynonna	Curb	45 TOO LEGIT TO QUIT , Hammer	Capitol
21 YOU WON'T SEE ME CRY , Wilson Phillips	SBS	48 WHY ME BABY? , Keith Sweat	Elektra	21 ACHTUNG BABY , U2	Island	46 AS UGLY AS THEY WANT TO BE , Ugly Kid Joe	Starline
22 SLOW MOTION , Color Me Badd	Grant	49 HONEY LOVE , K&S & Public Announcement	Capitol	22 CHECK YOUR HEAD , The Beastie Boys	Capitol	47 NO MORE TEARS , Ozzy Osbourne	Epic
23 DO IT TO ME , Lionel Richie	Motown	50 EVERYTHING CHANGES , Kathy Troccoli	Riverdance	23 LUCK OF THE DRAW , Bonnie Raitt	Capitol	48 FOR MY BROKEN HEART , Rebel McCreine	MCA
24 TEARS IN HEAVEN , Eric Clapton	Reprise			24 BACK TO FRONT , Lionel Richie	Motown	49 BRAND NEW MAN , Brooks & Dunn	Atlantic
25 LOVE ONE , U2	Island			25 NEVERMIND , Nirvana	DGC	50 XODUS , X-Clan	Polydor

TO

XL

RECORDINGS

INTRODUCE

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REGULAR PRICE

XL

FOURPLAY

Vol. 1
THE NOISE FACTORY
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GLIDE
EQ

XLFP 1 XLFP 1CD

4 RM DANCE UPDATE

- 1 TO TOPFUNKY George
2 TO FRIDAY, I'M IN LOVE
3 TO THE ONE Elton John
4 TO PLEASE DON'T GO
5 TO HAZARD Richard Marx
6 TO PRECIOUS Anne Len
7 TO DON'T YOU WORRY
8 TO I DON'T CARE Shal
9 TO SET YOUR LOVING
10 TO EVEN BETTER THA
11 TO THE SOUND OF CR
12 TO IT ONLY TAKES A
13 TO HANG ON IN THEP
14 TO I BELIEVE IN MIRAC
15 TO MY LOVIN' En Vogue
16 TO JUMP Kris Kross
17 TO SENSE The Lightning
18 TO ALWAYS THE LAST
19 TO EVERYTHING ABOUT
20 TO BELL BOTTOMED 2
21 TO YOU WON'T SEE A
22 TO LAY ALL YOUR LOV
23 TO KEEP ON WALKIN'
24 TO LOVE MAKES THE
25 TO RAINING ALL OVER
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TOP 10 BF

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

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

US TO

- 1 TO I'LL BE THERE, M
2 TO BABY GOT BACK
3 TO JUMP, Kris Kross
4 TO UNDER THE BRIDGE, Ho
5 TO MY LOVIN' (YOU'
6 TO DAMN! (HELL) BIKES
7 TO IF YOU ASKED ME
8 TO ACHY BREAKY HE
9 TO TENNESSEE, Amer
10 TO THE BEST THINGS IN U
11 TO LIVE AND LEARN
12 TO IN THE CLOSET, M
13 TO I'M HOLID ON MY
14 TO WISHING ON A S
15 TO JUST ANOTHER E
16 TO COME & TALK TO
17 TO AINT 2 PROUD 2 WAN, M
18 TO JUST TAKE MY HEART, M, B
19 TO LIFE IS A HIGHWAY, Tom Cochrane
20 TO I WILL REMEMBER YOU, Amy Grant
21 TO YOU WON'T SEE ME CRY, Wilson Phillips
22 TO SLOW MOTION, Color Me Badd
23 TO DO IT TO ME, Loree Rickie
24 TO 43 TEARS IN HEAVEN, Eric Clapton
25 TO UN ONE, L2

Shop

f o c u s



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

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

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

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

Cool Cuts

- NEW EVEN BETTER THAN THE REAL THING L2 Paul Oakenfold and Steve Osborne on the mix. Massive Island
- (3) DON'T YOU WANT ME Felix Hoop Choons
- (2) FIGURE OF EIGHT The Grid Virgin
- (6) BACK TO FRONT Adsmis MCA
- NEW A LITTLE BIT MORE Kym Sims Atco
- (7) THE HUNTER Herbal Infusion Zoom
- NEW FOURPLAY VOL. 1 Various Artists XL
Four tracks of summer jungle techno from different artists
- (4) RUBBER LOVE Deee-Lite Elektra
- (17) TELL ME WHY Rachel Wallace Suburban Base
- NEW HEY FELLAS Simone US Strictly Rhythm
Another top garage release from the Strictly Rhythm stable
- (9) EXPRESS YOURSELF Jimi Polo Perfecto
- NEW FLATLINERS S1000 Guerrilla
A hot white label from earlier in the year now officially released and remixed
- NEW SHAKE YOUR HEAD Was (Not Was) Fontana
Was (Not Was) got bumpy with this much hyped single
- (16) SURRENDER YOURSELF The Daou Columbia
- NEW STUCK IN THE MIDDLE Danni Lee Epic
Check the dynamite Roger Sanchez dubs
- NEW LET THE MUSIC PUMP YOU UP Georgie Porgie Slam Jam
The import that got away from last year now out here in new mixes
- (8) HIGH Hyper Go Hoop Choons
- NEW KEEP IT OPENJUMPI! Deep Collective Zoom
A hot American-sounding but British produced club garage release
- NEW GHOST HOUSE Some Other People Infinite Mass
Fabi Paris' latest remix in his own inimitable style
- NEW CITY MOODS EP EC2 Holt
Excellent and innovative three-track EP of bumpy grooves

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

Phone now to hear the hot dance tracks
Cool Cuts clubline
0898 334334
Plays excerpts from the No. 1 and new entries to the Cool Cuts Chart
34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

- 43 TO I'LL BE THERE, M
44 TO CLOSER TO ME, The Outfield MCA
45 TO SOMETIMES I RHYME SLOW, Nore & Smooth RCA
46 TO BABY BABY BABY, TLC LfLace
47 TO WHY, Anne Lenox Arista
48 TO WHY ME BABY?, Keith Sweat Elektra
49 TO TAKE THIS HEART, Richard Marx Capitol
50 TO HONEY LOVE, R Kelly & Public Enemy, Jive
51 TO EVERYTHING CHANGES, Kathy Troccoli Reunion
52 TO ME-TALKING, Merelina Sirenia
53 TO TIME LOVE AND... Michael Bolton Columbia
54 TO WISH, The Cars Fiction
55 TO WYNNONA, Wynonna Carb
56 TO ACHTUNG BABY, U2 Island
57 TO CHECK YOUR HEAD, The Beastie Boys Capitol
58 TO LUCK OF THE DRAW, Bonnie Raitt Capitol
59 TO BACK TO FRONT, Lionel Richie Motown
60 TO NEVERMIND, Nirvana DGC
61 TO SHINY NEW THE 303, Invisibl Skratch Alliance
62 TO CELINE DION, Celine Dion Epic
63 TO 00000000H... ON THE TLC, TLC LfLace
64 TO TOO LEGIT TO QUIT, Nnamt Capital
65 TO ASUGLY AS THEY WANT TO BE, Ugly Kid Joe Starling
66 TO NO MORE TEARS, Ozzy Osbourne Epic
67 TO FOR MY BROKEN HEART, Reba McEntire Arista
68 TO BRAND NEW MAN, Brooks & Dunn MCA
69 TO XODUS, XClan Polydor

Charts courtesy Billboard, 20 June, 1992. ▲ Amps are awarded to those products demonstrating the greatest appeal and sales gain. UK acts: L2 UK signed acts.

TOP People

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

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

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

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

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

Dafydd Chong



on Zoom

Urban Shakedown



Bump

Bump are selling the proverbial boils to Newcastle. Their 'I'm Rushing', which was inspired by the NY dub sounds of Todd Terry and David Morales and given a UK edge, is now scoring in the Big Apple courtesy of WBLS Radio. It is also about to reach a wider audience here thanks to a full release on the new Sony dance offshoot SEP.

The track brilliantly adds up to far more than the sum of its parts, which are effectively a hypnotic organ theme, the simplest of basslines and the infectious "I know I'm rushing just a little bit too fast" vocal sample from an early Strictly Rhythm release. It is the work of London-based studio owner Steve Travell with help from DJ Marc Auerbach.

Travell says 'I'm Rushing' began as a low budget project with the sole aim of attracting remixing work. It has achieved that, winning them projects such as reworking Sue Chaloner's 'Answer My Prayer'. But it has also surprised its creators by going on to be one of this year's biggest club records.

Andy Beavers



'I'm Rushing' is released by SEP next week.

TOP 10 BF

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

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



US TO

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

THE CHART BOOK

THE DEFINITIVE GUIDE TO THE UK TOP 75 — 1991

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MW16

Chart	Artist	Label	Chart	Artist	Label	Chart	Artist	Label
43	JUST TAKE MY HEART, M2	Atlantic	43	THE ONE Elio & JBL	Capitol	43	CELINE DION, Celine Dion	Epic
19	LIFE IS A HIGHWAY, Tom Cochrane	Capitol	44	SOMETIMES RHYME SLOW, Nice & Smooth	RAL	44	OOOONDDHHH... ON THE TLC, TLC	LaFace
20	I WILL REMEMBER YOU, Amy Grant	A&M	45	BABY-BABY-BABY, TLC	LaFace	45	TOO LEGIT TO QUIT, Hammer	Capitol
21	IF YOU WON'T SEE ME CRY, Wilson Phillips	SBK	46	WHY, Anita Leonore	Arista	46	AS UGLY AS THEY WANT TO BE, Ugly Kid Joe	Starling
22	SLOW MOTION, Color Me Badd	Grant	47	WHY ME BABY?, Keith Sweat	Epic	47	NO MORE TEARS, Ozzy Osbourne	Epic
23	DO IT TO ME, Lionel Richie	Motown	48	TAKE THIS HEART, Richard Marx	Capitol	48	FOR MY BROKEN HEART, Brooke & Dunn	MCA
24	TEARS IN HEAVEN, Eric Clapton	Reprise	49	HONEY LEE, Kinky & Public Announcement	Capitol	49	BAND NEW MAN, Brooke & Dunn	Arista
25	UP ONE, U2	Island	50	EVERYTHING CHANGES, Kathy Troccoli	Reunion	50	XODUS, XClan	Polydor

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

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

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

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

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

Closer

Than

Close

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

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



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

'A New Life'

is released by

Slam Jam on

June 29.

Wild Planet

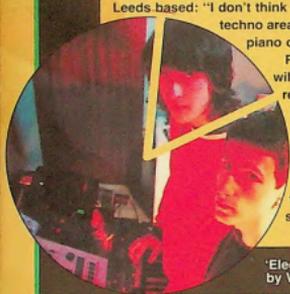
Some curiously futuristic sounds have been squeezed from an old Rowland 202 for 'Electron', Wild Planet's six-track debut EP. Spiked with skull-reverberating rhythms, curt basslines and eerie melodies, the EP was conceived by Richard Brook and Simon Hartley, two penniless art students whose influences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

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

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

Sandra Dunkley

'Electron' is released by Warp on June 29.



DEO

Label	Car no.
PMI	MVP 99 1259 3
WVW	7595382993
Ball Polygram	0849943
& Passion	SMV 491222
e	BMG 1000 791 224
ness	Virgin VVD 1803
cture Book	WVW 9031754343
Live At The...	SMV 2004442
ou	Music Club NIC 2032
riously...	Virgin VVD 1810
	PMI MV89913243
	PMI VC4112
	PMI MVN 99 1347 3
t	PMV/Channel 5 CFV 07752
Life	BMG Video 791236

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

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- INDICIN' IN PROMO**
- 36 SEX (CONTROL VOCAL MIX) (L.A.)
 - 37 CONTROLLING ME (MIXES) (Cassidy)
 - 38 LET'S GET HAPPY (SHOE SOULBASEMENT EXTENDED REMIXES) (Cassidy)
 - 39 MASS OZZIE
 - 40 ONE LOVE EP: ONE LOVE (GARAGE MIX)(DISCOMIX) (FRED) (John)
 - 41 THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER) (John)
 - 42 SPICE RACKBACK TO THE REAL WORLD... (Creative)
 - 43 KEEP ME COMIN' (MIXES) (Kenya)
 - 44 GONNA GIVE YOU MY LOVE (MIXES) 2 For 1
 - 45 BEAT PUBLIQUE (MIXES) (Bait)
 - 46 BREAD, LOVE AND DREAMS A Man Called Adam
 - 47 CAN YOU FEEL IT? (Chez-Damer)
 - 48 WATCH IT! (MIXES) OVER 2 U (Tamen)
 - 49 THE COMPLETE STELLA Jam & Spoon
 - 50 GUIDANCE (Banda)
 - 51 MY SEXUALITY (CLUB CLIMAX) (Sonic Surfers)
 - 52 A PROFOUND GAS (Sonic Surfers)
 - 53 GONNA GIVE YOU MY LOVE (MIXES) (Creative)
 - 54 GONNA GIVE YOU MY LOVE (MIXES) (Creative)
 - 55 SPIRIT (HOUSE MIX) (Niruka)
 - 56 SESAME'S TREET (Smarts)

- SOME THINK GOOD (MIXES)**
- 30 SEX (CONTROL VOCAL MIX) (L.A.)
 - 31 CONTROLLING ME (MIXES) (Cassidy)
 - 32 LET'S GET HAPPY (SHOE SOULBASEMENT EXTENDED REMIXES) (Cassidy)
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 - 48 GONNA GIVE YOU MY LOVE (MIXES) (Creative)
 - 49 SPIRIT (HOUSE MIX) (Niruka)
 - 50 SESAME'S TREET (Smarts)

- U R THE BEST THING (SO SHA REMIX)**
- 31 BACK TO FRONT (THE RUBIT VOCAL MIX) (Arists)
 - 32 HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) (Final Vinyl)
 - 33 (THE KENLUO MIX) (Unreleased featuring Shamo)
 - 34 SOME JUSTICE (CONCRETE JUNGLE MIX)(ORIGINAL MIX) (Urban Shakedown feat. Mickey Finn/Ce Ce Rogers)
 - 35 AIN'T 2 PROUD 2 BEG (SMOOTHER DOWN EXTENDED REMIX) (Ben Liebrand 12" CLUB MIX 11.C)
 - 36 RHYTHMIS A DANCER (MIXES) (Stop)
 - 37 COME TOGETHER (MIXES) (Diva featuring Tia Vega)
 - 38 PICTURE THIS (NICE & STONED CLUB MIX) (Diva)
 - 39 HOUR OF EIGHT (MIXES) (The Grid featuring King)
 - 40 DON'T YOU WORRY 'BOUT A THING (Integratio)
 - 41 SHINE ON (Dezroy featuring B.J. with Kid West)
 - 42 DELIVER ME UP (MIXES) (Bull & Butcher)
 - 43 HOLDIN' ON DSK (Ceciley Williams)
 - 44 NATURAL HIGH (MIXES) (People Get Ready)
 - 45 RAVE ALERT (Piggy Khan)
 - 46 NOT GONNA CHANGE (CLASSIC CLUB) (Swing Out Sister)
 - 47 AIN'T NO MAN (LOWMACK MIX) (Diva Central)
 - 48 HERE I GO AGAIN (SNOWBOY DISCO FREESTYLE REMIX)(PEOPLE) (JOEY NEGRO MIX) (Ashley J. Jackson)
 - 49 I'M RUSHING (MIXES) (Good Boy Records) (present Bump)

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

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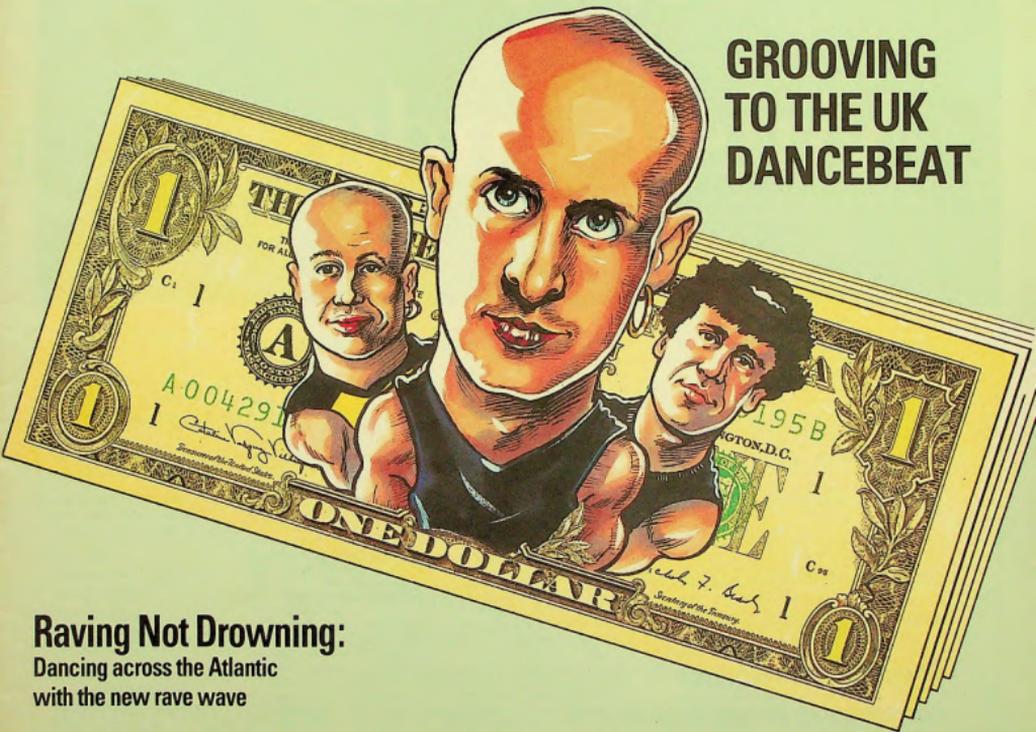
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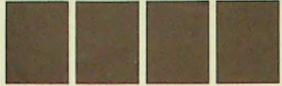
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INTRODUCTION

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

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

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

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

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

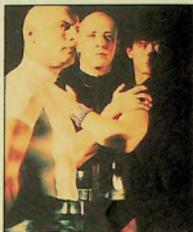
If it proves nothing else it is that the UK is always worth listening to.

Steve Redmond
Editor

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

HELP AT HAND

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

Kevin Sampson
Manager, The Farm

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

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

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

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

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

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

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

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

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

Fred Fairbrod
Right Said Fred

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

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

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

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

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

5m records but only getting royalties for 3m.

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

Keith Cooper
Head of Gee Street Management

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

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

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

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

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

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

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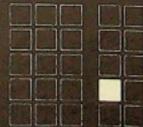
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BUSINESS AFFAIRS



Stereo MC's: small print survivors

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

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

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

Definition Of Sound

"The Don" — Musician

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

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

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

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

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



Financial muscle: Gloria Estefan and Salt 'N' Pepa

ON THE CASE...

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

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

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

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

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

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

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

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

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

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

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



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

► regularly audit European licensees' royalties for their clients.

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

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

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

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



Alan Broach: of Touche Ross

Morris.

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

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



Paul Woolf of Woolf Seddon

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

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

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

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

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

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

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

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SINGLES SAVIOUR

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

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

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

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

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

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

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

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

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

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

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

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

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

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

commission a remix of a third or fourth single.

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

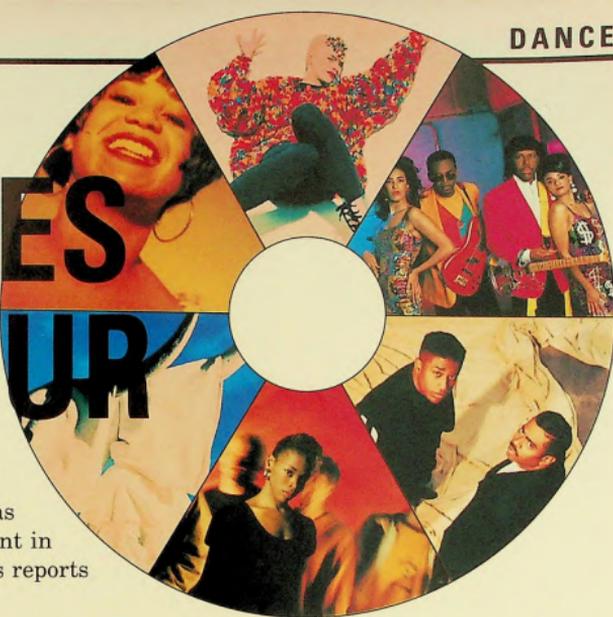
Steele adds: "It's very unlikely that Circa would make money out of a Top 30 dance hit — and though it presents the opportunity to recoup by licensing for compilations, it needs to act as a catalyst for album sales."

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

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

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

In many respects, it is the



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

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

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

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

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

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

SINGLES SALES SEESAW

Year	Sales (m)
1994	64
1995	56
1996	46
1997	45
1998	44
1999	41
1990	41
1991	43
1992	45
1993	50
1994	53
1995	63
1996	63
1997	57
1998	57
1999	62
1990	68
1991	77
1992	74
1993	79
1994	77
1995	71
1996	67
1997	63
1998	60
1999	61
1990	58
1991	56

● = 10th Source: C/N

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

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

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

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

While the typical Simply Red

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Stepping out

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



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

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

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

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

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

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Stateside

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



Key and Omar

it and where it comes from," he says.

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

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

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

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

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

ONES TO WATCH

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

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

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

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

Without You) by Urbanize.

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

Tracks making it through to cutting-edge radio are showing a "very retro-sounding, pop-orientated Seventies trend," says Joey Carvello, Atlantic Records' senior director of dance music and crossover projects. House, especially with a commercial feel, is still really big news: Steve Hurley's camp can do no wrong and E-Smoove's mixes are also currently hot.

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

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

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Catching the new rave wave

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

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

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

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

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

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

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

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



Altern 8: rave on

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

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

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

specialists such as Mo's Music and Greyhound.

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

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

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

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

TOP 10 DANCE SINGLES FOR FIRST QUARTER 1992

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

Source: CIN

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

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

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

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

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

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

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IN A NEW YORK STATE OF MIND

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

Steve Parsons, sales executive

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

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

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

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



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

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

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

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

TOTAL RECORDS

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



Total is a marketing, sales and distribution company. It licenses UK product worldwide and covers a wide range of acts from established artists such as Hue & Cry to new acts such as Right Said Fred

"We go to NMS for PR reasons," says Semence. "We see more of the right labels there than at Midem. I use it as a forum for meeting people. I speak to many of my UK labels there: it's quicker than meeting them in London. I meet with my labels including 3 Beat Records and Hamster Records, to see if there are any joint projects possible. I tend not to go to the seminars."

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

WINDSONG INTERNATIONAL
Steve Bradley, director

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

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

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

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

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

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

GREAT ASSET

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



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

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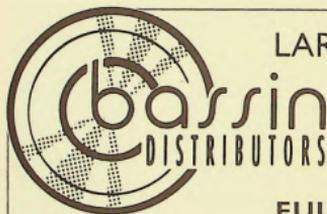
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As usual, we will have our representatives in New York for the New Music Seminar. If you wish to arrange an appointment, please contact Mike Gething or Tom Smith at the Marriott Marquis, from 15th June until 21st June.

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WHEN THE BOAT COMES IN



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

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

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

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

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

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

on by suppliers and retailers.

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

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

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

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

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

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

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

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

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

Both companies are hoping to expand their US business. Regular trips to the US and attendance at industry conventions help maintain vital contacts. At this year's Midem, Mike Denton and Barry Ereira sought out the smaller independent companies, who, like themselves, tend to specialise, rather than the bigger exporters.

"Anyone can import from the majors and you're almost selling identical products," says Ereira. "It's when you go a bit deeper, you find more limited editions and things which aren't classed as major releases over there, but have got a big market in Europe."

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

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

EXPORTING TO THE US

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

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

America and it sells."

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

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

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THE DANCE CHANNEL has teamed up with the legendary STREETSOUNDS label to provide a new multi-media entertainment video format for the '90s. You can watch the most happening dance videos and newly-generated 'mini concerts' from international stars to see new up-and-coming bands in 60 mins of non-stop home video explosive action.

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For further information, contact:
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Records Ltd., Bray Film Studios, Down Place, Water
Oakley, Windsor, Berks SL 4 5UG, United Kingdom
tel 0628 773902/22111
fax 0628 30535/781871

Terry Jarvis, THE DANCE CHANNEL, Bray Film
Studios, Down Place, Water Oakley, Windsor, Berks
SL 4 5UG, United Kingdom
tel 0628 773902/22111
fax 0628 30535/781871



top

100

dance labels

DEO

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

1 FFRR



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

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

- 1 21 MUTATIONS EP Orbital
 - 2 27 HARDCORE HEAVEN/YOU AND ME DJ Seduction
 - 3 45 EXPRESSION Salt 'N' Pepa
- Contact/Telephone/Fax/Distributor: Tracy Bennett/081-741 1234/081-741 1656/PolyGram

2 PRODUCTION HOUSE



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

- 1 1 CLOSE YOUR EYES Acen
 - 2 12 WE ARE HARDCORE House Crew
 - 3 163 KEEP THE FIRE BURNING House Crew
- Contact/Telephone/Fax/Distributor: Raj Malkani/081-968 8870/081-960 0719/Self

3 REINFORCED



Nebula II/Manix/One II One/Basic Rhythm

- 1 6 SEANCE/ATHEAMA Nebula II
 - 2 8 OBLIVION (HEAD IN THE CLOUDS) Manix
 - 3 46 MANIC MINDS (EP) Manix
- Contact/Telephone/Fax/Distributor: Dego/081-459 7634/081-459 7634/SRD

4 SUBURBAN BASE



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

- Assassins
 - 1 2 FAR OUT Son'z Of A Loop Da Loop Era
 - 2 9 I FEEL THIS WAY M&M feat Raschel Wallace
 - 3 99 HARDCORE WILL NEVER DIE Q-Bass
- Contact/Telephone/Fax/Distributor: Danny Donnelly/0708 727029/0708 734179/Southern

5 PWL CONTINENTAL



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

- 1 7 ROCK ME STEADY DJ Professor
 - 2 24 TWILIGHT ZONE 2 Unlimited
 - 3 118 TAKE ME AWAY Cappella/Loleatta Holloway
- Contact/Telephone/Fax/Distributor: Phil France/071-403 0007/071-403 3390/Warner Music

6 COLUMBIA



Civilles & Cole/Pasadenas/Mass Order/Paris Red

- 1 25 I'M DOING FINE NOW Pasadenas
 - 2 32 A DEEPER LOVE Civilles & Cole
 - 3 41 PRIDE (IN THE NAME OF LOVE) Civilles & Cole
- Contact/Telephone/Fax/Distributor: Rob Stringer/071-734 8181/071-734 4321/Sony Music

All information supplied by Gallup 1992 © DJN

SUBURBAN BASE RECORDS

a fourgone conclusion.

RM DANCE UPDATE 11

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

END PRODUCT END 656173 7 6 2 4

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THE m

Now results!

7 SHUT UP AND DANCE



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

8 TEN



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

9 COOLTEMPO



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

10 XL



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

11 MCA



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

12 RISING HIGH



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

13 TRIBAL BASS



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

14 A&M



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

15 PULSE 8



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

TOP 10 BI

- 1 10 THE BUC
 2 20 MAKING ME ALIVE
 3 23 I LOVE LOVE LIKE A
 4 21 I DROVE ALL NIGHT
 5 8 CRUCIFY
 6 16 AIN'T MY BEATING
 7 50 JUST FOR TONIGHT
 8 20 DON'T GIVE IT UP
 9 3 BARKING MAD
 10 16 LIFE IS A HIGHWAY

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

US TO

- 1 10 I'LL BE THERE, M
 2 7 BABY GOT BACK
 3 1 JUMP, Cris Kross
 4 1 UNDER THE BRIDGE, Ry
 5 1 MY LOVIN' (YOU
 6 5 DAMN! (WHI) BBS...
 7 1 IF YOU ASKED M
 8 1 ACHY BREAKY HI
 9 1 TENNESSEE, Are
 10 1 THE BEST THINGS IN L
 11 1 LIVE AND LEARN
 12 1 IN THE CLOSET, M
 13 1 HOLD ON MY
 14 1 WISHING ON A S
 15 1 JUST ANOTHER I
 16 1 COME & TALK TO
 17 1 AIN'T 2 PROUD 2

- 18 1 JUST TAKE MY HEART, Mr Big Atlantic
 19 1 LIFE IS A HIGHWAY, Tom Cochrane Capitol
 20 1 I WILL REMEMBER YOU, Amy Grant A&M
 21 1 YOU WON'T SEE ME CRY, Jillson Phillips SBK
 22 1 SLOW MOTION, Color Me Badd Giant
 23 1 DO IT TO ME, Lionel Richie Motown
 24 1 YEARS IN HEAVEN, Eric Clapton Reprise
 25 1 ONE, U2 Island

Charts courtesy Billboard, 26 June, 1992

FULL EFFECT

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FROM 'LFO TO 'RAVING I'M RAVING'

NO COMPROMISE UNDERGROUND

DANCE MUSIC CLUB PROMOTION

-MESSAGE OVER

12 RM DANCE UPDATE

- | | | |
|---|---|--|
| 43 10 CLOSER TO ME, The Outfield MCA | 18 10 TIME, LOVE AND... Michael Bolton Columbia | 43 10 CELINE DION, Celine Dion Epic |
| 44 10 SOMETIMES I RHYME SLOW, Nice & Smooth BAL | 19 10 WISH, The Cure Fiction | 44 10 OOOOOOHHH... ON THE TLC, TLC LaFace |
| 45 10 BABY BABY BABY, TLC LaFace | 20 10 WYNNONA, Wynonna Curb | 45 10 TOO LEGIT TO QUIT, Hammer Capitol |
| 46 10 WHY, Annie Lennox Arista | 21 10 ACHTUNG BABY, U2 Island | 46 10 AS UGLY AS THEY WANT TO BE, Ugly Kid Joe Startip |
| 47 10 WHY ME BABY?, Kim Sweat Elektra | 22 10 CHECK YOUR HEAD, The Beastie Boys Capitol | 47 10 NO MORE TEARS, Ozzy Osbourne MCA |
| 48 10 TAKE THIS HEART, Richard Marx Capitol | 23 10 LUCK OF THE DRAW, Bonnie Raitt Capitol | 48 10 FOR MY BROKEN HEART, Boba McEntine MCA |
| 49 10 HONEY LOVE, Kiki & Public Announcement Jive | 24 10 BACK TO FRONT, Lionel Richie Motown | 49 10 BRAND NEW MAN, Boyz & Dunn Arista |
| 50 10 EVERYTHING CHANGES, Kathy Troccoli Reunion | 25 10 NEVERMIND, Nirvana DGC | 50 10 XODUS, X-Cen Polydor |

KEY

	various		house		rap
	ragga		jazz		rave

UK acts: UK-signed acts.

16 ABSOLUTE 2



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

17 R&S/OUTER RHYTHM



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

18 ARISTA



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

19 ORBITAL



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



garage



hardcore



techno



soul

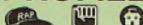


folk pop



gospel

20 PROFILE



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

21 PWL INTERNATIONAL



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

22 ATCO/EAST WEST



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

23 RCA/DE CONSTRUCTION



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

24 WARNER BROS



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

DEO

Label	Carlin
PMI	MVP 99 1259 3
WMV	799982993
Ball Polygram Video	0848943
I & Passion	SMV 49122
e	BMG Video 791 274
ness	Virgin VVD 1103
cture Book	WMV 9031754343
: Live At The...	SMV 2004442
ou	Music Club MC 2032
riously...	Virgin VVD 1910
	PMI MV898913243
	PMI VC4112
	PMI MVN 99 1347 3
t	PMV/Channel 5 CFV 07752
Life	BMG Video 791236

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As usual, we will have our representatives in New York for the New Music Seminar. If you wish to arrange an appointment, please contact Mike Gething or Tom Smith at the Marriott Marquis, from 15th June until 21st June. You can also contact us in London on the numbers given below. We look forward to hearing from you.

Lightning Export Ltd. Unit 3, Forest Works, Forest Rd, London E17 6JF Phone: (081) 503 2030 Fax: (081) 527 8629

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

END PRODUCT END 698173 7.6 2.4

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25 ZYX



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

26 STRESS



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

27 ENI

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

28 RAIDERS/POLYDOR

L.C.P. Nikita Warren
 Contact/Telephone/Fax/Distributor: Trenton Harris/081-846-8059/081-748-4104/PolyGram

29 ELEKTRA

Del The Funkes Homospaplen/Tito Puente/Keith Sweat/Lisa Fischer
 Contact/Telephone/Fax/Distributor: Annie Roseberry/071-486-1414/071-486-8892/Warner
 Music

30 DEF JAM/COLUMBIA

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

31 CITYBEAT

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

32 3 BEAT

New Atlantic/Zenana
 Contact/Telephone/Fax/Distributor: John Barlow/Liverpool (051) 709-3355/051-707-
 02376/Warner Music

33 WARP

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

34 4TH + B'WAY

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

35 MOTOWN

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

36 NETWORK

Alters & Reese Projects/Low Revolution/Rhythmic
 Contact/Telephone/Fax/Distributor: Neil Rushon/Birmingham (021) 766-3711/021-773-
 9751/Pinnacle

37 KLF COMMUNICATIONS

The KLF
 Contact/Telephone/Fax/Distributor: PO Box 283, Bucks H122 5BW/071-738-3001
 law@warrior.com/APT

38 EXPANSION

Heleen Baylor/J.A.A./Erosy Henson/Calvin Brooks
 Telephone/Distributor: 071-381-5315/S/Pinnacle

39 CIRCA

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

40 LOVE/POLYDOR

Skia Up/Um/Nikea Nicole/RAD Dept.
 Contact/Telephone/Fax/Distributor: Dave Dornell/071-284-4090/PolyGram

41 BIG LIFE

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

14 RM DANCE UPDATE

18 IN JUST TAKE MY HEART, Mr Big Atlantic

19 ON LIFE IS A HIGHWAY, Tom Cochrane Capitol

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

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

22 ON SLOW MOTION, Color Me Badd Giant

23 ON DO IT TO ME, Lionel Richie Motown

24 ON TEARS IN HEAVEN, Eric Clapton Reprise

25 ON I GOT ONE, LTJ Black Island

42 ON CLOSER TO YOU, The Outfield RCA

43 ON SOMETIMES BLYTHE SLOW, New & Smooth RAL

44 ON BABY BABY, Baby Love Africa

45 ON WHY, Anna Lennox Linn

47 ON WHY ME BABY?, Keith Sweat Elektra

48 ON TAKE THIS HEART, Richard Marx Capitol

49 ON HONEY LOVE, R.Kelly & Public Announcement Jive

50 ON EVERYTHING CHANGES, Kathy Treichel Reunion

42 CHINA

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

43 MUTE

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

44 MOVING SHADOW

2 Bad Mica/Cosmo & Dibs/Mashed Kaeolic Chemistry
 Contact/Telephone/Fax/Distributor: Rob Playford/Sterevage (0438) 749630/02992-
 501004/SRD

45 M.O.S.

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

46 PERSPECTIVE/A&M

Sounds Of Blackness/Mint Condition
 Contact/Telephone/Fax/Distributor: Steve Wafer/071-736-3311/071-731-4606/PolyGram

47 DUSTED SOUND/SONY SOHO

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

48 ATLANTIC/EAST WEST

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

49 TALKIN LOUD

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

50 EPIC

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

51 EAST WEST AMERICA

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

52 JIVE

Fu-Schickens/DJ Jazzy Jeff & Fresh Prince/Boogie Down Prods/A Tribe Called
 Quest
 Contact/Telephone/Fax/Distributor: Sharon Ascandou/081-459899/081-4513900/BMG

53 CAPITOL

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

54 CHAMPION

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

55 URBAN

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

56 BLACKMARKET

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

57 RHYTHM SECTION

Rhythm Section/Newton/Mk13
 Contact/Telephone/Fax/Distributor: See below - Label no longer exists. Former partners
 are Ritchie 081-606-9200/Renna 081-738-8233/Grinyard/Mo's Music

58 FLYING UK

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

59 JUMPIN' & PUMPIN'

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

60 BAD BOY

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

TOP 100

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

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TOP 10 BI

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

The following records are actual
 singles sales chart figure in brackets

US TO

Rank	Title	Artist
1	I'LL BE THERE, M	
2	BABY GOT BACK	
3	JUMP	Kris Kross
4	UNDER THE BRIDGE	Stevie Nicks
5	MY LOVIN' (YOU	
6	DAMN HIGHWAYS	
7	IF YOU ASKED M	
8	ACHY BREAKY HE	
9	TENNESSEE	Annie
10	THE BEST THINGS I	
11	LIVE AND LEARN	
12	IN THE CLOSET, M	
13	HOLD ON MY	
14	WISHING ON A S	
15	JUST ANOTHER I	
16	COME & TALK T	
17	AIN'T 2 PROUD 2	
18	JUST TAKE MY HEART, Mr Big Atlantic	
19	LIFE IS A HIGHWAY, Tom Cochrane Capitol	
20	I WILL REMEMBER YOU, Amy Grant A&M	
21	YOU WON'T SEE ME CRY, Allison Phillips SBK	
22	SLOW MOTION, Color Me Badd Giant	
23	DO IT TO ME, Lionel Richie Motown	
24	TEARS IN HEAVEN, Eric Clapton Reprise	
25	I GOT ONE, LTJ Black Island	

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

UK acts UK single acts

- 61 GEM**
 C. Bounce/Sure In Pure/Nu/Luv
 Telephone/Distributor: 0192 815621/MD
- 62 HYPE!**
 DJ/PSYKO
 Contact/Telephone/Fax/Distributor: Nic Moran/081-743 2019/081-743 6165/Pinnacle
- 63 REACT**
 Force Ruling Diva's T.O.
 Contact/Telephone/Fax/Distributor: John/081-960 4560/081-968 8518/BMG
- 64 SPLISH**
 YBU feat. Jonell Underground Resistance/Bam Music/Tiziana
 Contact/Telephone/Fax/Distributor: Deli/071-372 3959/Pinnacle
- 65 ETERNAL**
 Ultra Nate/Reach
 Telephone/Distributor: 071-937 8844/Warner Music
- 66 NINJA TUNE**
 NWI/D.J. Food/Euphoric
 Contact/Telephone/Fax/Distributor: Louise/081-889 6316/081-355 8616/SFD
- 67 BIG BEAT**
 Jomanda/Oliver Adams/Luther Vandross
 Contact/Telephone/Fax/Distributor: Korda Rosenblatt/071-937 8844/071-938 3901/Warner Music
- 68 OVAL/EAST WEST**
 Jah Wobble's Invaders Of The Heart
 Contact/Telephone/Fax/Distributor: Charlie Gillett/071-326 4907/Warner Music
- 69 PRODUCE**
 People Get Ready/The Farm
 Contact/Telephone/Fax/Distributor: Wayne/Liverpool (85) 779 7798/Pinnacle
- 70 RCA**
 Malcolm McLaren/Arthur Baker/YO-Bots/Garland Jefferys
 Contact/Telephone/Fax/Distributor: Korda Rosenblatt/071-937 8844/071-938 3901/Warner Music
- 71 VINYL SOLUTION**
 Bizare Inc/Gunsht/Midi Rain/Eon
 Contact/Telephone/Fax/Distributor: Melissa/071-792 9791/071-792 9871/SFD
- 72 DEAD DEAD GOOD**
 Oceanic/Digital Oregam/Joey Sallinas/Bows feat. Mala
 Contact/Telephone/Fax/Distributor: John/Geo/Northwich(8606)44558/Revolver/Pinnacle
- 73 FINAL VINYL**
 Cynthia La Ropina/Brothers/Mimi Mia/Red Light
 Contact/Telephone/Fax/Distributor: Everton Webb/071-323 3888/071-323 5392/SRD
- 74 GUERRILLA**
 React 2 Rhythms/D.O.P./Superreal/Code MD
 Contact/Telephone/Fax/Distributor: Dick O'Dell/081-964 1199/081 964 4876/Revolver/Pinnacle
- 75 POLYDOR**
 Yaz/D/Bora/James Brown/M.C. Buzz B
 Contact/Telephone/Fax/Distributor: Graham Carpenter/081-846 8090/081-741 4901/PolyGram
- 76 TON SON TON**
 Army Of Lovers
 Contact/Telephone/Fax/Distributor: Rob Buckle/081-746 1234/081-740 9899/Pinnacle
- 77 D-ZONE**
 Turntable Symphony/Tekno Too/Graded/Teac
 Contact/Telephone/Fax/Distributor: Andre Jacobs/071-923 4444/Pinnacle
- 78 MERCURY**
 Lidell Townsend/Black Sheep/Bobby Konders/Zoid
 Contact/Telephone/Fax/Distributor: Wendy KOO81-741 1212/081-741 4901/PolyGram
- 79 WILD BUNCH/CIRCA**
 Massive Attack
 Contact/Telephone/Fax/Distributor: Ashley Newton/071-2217535/071-2210957/PolyGram
- 80 ACID JAZZ**
 Snowboy feat Noel McKay/Colonel Abrams
 Contact/Telephone/Fax/Distributor: Kieron Hurley/071-379 9808/071 379 9814/Revolver/Pinnacle

- 81 STRICTLY UNDERGROUND**
 M-D-EMM/Warrior/Tigers In Space/Sonic Experience
 Contact/Telephone/Fax/Distributor: Mack Ryder/Romford (8706) 760953/0708 723850/SRD/Warner Music
- 82 CREATION**
 Primal Scream
 Contact/Telephone/Fax/Distributor: Alan McGe/081-986 7145/081-986 7184/Pinnacle
- 83 DEBUT**
 Rockie Robbins/Ris Caltane/Chuck Jackson/Massivo
 Contact/Telephone/Fax/Distributor: Les/MC/Cutcheon/071-3818315/071-3856785/Pinnacle
- 84 ALL AROUND THE WORLD**
 Control/Love Decade/2 For Joy
 Contact/Telephone/Fax/Distributor: Matt Cadman/0254 264120 Total Records/BMG
- 85 VIRGIN AMERICA**
 Paula Abdul/Frankie Knuckles
 Contact/Telephone/Fax/Distributor: Ashley Newton/071-221 7535/PolyGram
- 86 ELICIT**
 Bass Construction/Psycroptic/D.J. Salfu/A.W.D.L.
 Contact/Telephone/Fax/Distributor: Les/MC/Cutcheon/071-3818315/071-3856785/Pinnacle
- 87 THE WHITE LABEL**
 Frequency/Magus Project/Lords Of Acid
 Contact/Telephone/Fax/Distributor: Aude Hozedar/071-372 3959/Pinnacle
- 88 SONY SOHO²**
 Sunscreen
 Contact/Telephone/Fax/Distributor: Gordon Charlton/071-734 8181/071 734 4331/Sony Music
- 89 ONE LITTLE INDIAN**
 Soul Family Sensation/Shamen/Filntrix
 Contact/Telephone/Fax/Distributor: Niki Fyson/071-924 1661/071-924 4274/Pinnacle
- 90 WARRIOR**
 N.A.M./Bass Probe/Vinyl Vandalis
 Contact/Telephone/Fax/Distributor: Andrew Beer/071-490 5475/071-490 7320/Pinnacle
- 91 MOTORCITY**
 Jake Jacez/Billy Griffin/Elghis/Contours
 Contact/Telephone/Fax/Distributor: Ian Levine/081-993 6775/081-993 2454/BMG
- 92 MUTANT**
 X-Men/Matrix Rise
 Telephone: 081-996 1364
- 93 KICKIN'**
 Wishokta/Scientist/Kicksquad/Zero Zero
 Contact/Telephone/Fax/Distributor: Peter Hans/071-221 8698/071 792 3326/SRD
- 94 RUBY RED**
 Power Zone/Love Revolution
 Contact/Telephone/Fax/Distributor: Malcolm/Heath/Wolverhampton(8902)71186/(8902) 25544/SRD
- 95 D.E.F.**
 Eskimo's & Egypt
 Contact/Telephone/Fax/Distributor: Eric Harle/071-328 0706/Pinnacle
- 96 EAST WEST**
 Simply Red/Sabrina Johnston/Wesley Cook/Grif
 Contact/Telephone/Fax/Distributor: Malcolm/Dunbar/071-9382181/071-9376645/Warner Music
- 97 MUSIC OF LIFE**
 Daddy Freddy/Killa Instinct/Kobalt 50/First Frontal Assault
 Contact/Telephone/Fax/Distributor: Simon Hans/071-631 3846/071-436 0715/Pinnacle
- 98 SLAM JAM**
 Closer Than Close/Juliet Roberts
 Contact/Telephone/Fax/Distributor: Danny D/071-228 4000/071-924 1608/Warner Music
- 99 REVERB**
 Solo
 Contact/Telephone/Fax/Distributor: Ian Wright/071-938 1917/071-229 7511/SRD
- 100 URBAN/ACID JAZZ**
 Dead Filmstons/Colonel Abrams
 Contact/Telephone/Fax/Distributor: Kieron Hurley/071-379 9808/071 379 9814/PolyGram

RM DANCE UPDATE 15

DEO

Label	Cat No
PMI	MVP 99 1259 3
WMV	7599382993
Ball Polygram Video	0849543
Passion	SMV 491222
BMG Video	791 224
Virgin	VVD 1503
WMV	903175453
SMV	2004442
Music Club	MC 2032
Virgin	VVD 1010
PMI	MV89913243
PMI	VC4112
PMI	MVN 99 1347 3
PMV/Channel 5	CFV 07752
Life	BMG Video 791226

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

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beats & pieces

- TOP 10**
- 1 **TO PUNKY** George
 - 2 **FRIDAY, I'M IN LC**
 - 3 **THE ONE** Eric Robi
 - 4 **PLEASE DON'T GO**
 - 5 **HAZARD** Richard M
 - 6 **PRECIOUS** Anne Lu
 - 7 **DON'T YOU WORR**
 - 8 **DON'T CARE** Sha
 - 9 **SET YOUR LOVIN**
 - 10 **EVEN BETTER TRF**
 - 11 **THE SOUND OF C**
 - 12 **IT ONLY TAKES A**
 - 13 **HANG ON IN THE**
 - 14 **I BELIEVE IN MIR**
 - 15 **MY LOVIN'** Eni Vop
 - 16 **JUMP** Kris Kross
 - 17 **SENSE** The Lightn
 - 18 **ALWAYS THE LAS**
 - 19 **EVERYTHING ABO**
 - 20 **BELL BOTTOMED**
 - 21 **YOU WON'T SEE I**
 - 22 **LAY ALL YOUR ID**
 - 23 **KEEP ON WALKIN**
 - 24 **LOVE MAKES THE**
 - 25 **RAINING ALL OVE**
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WHETHER munching on the Big Apple this week or staying at home, there's no shortage of dates for the diary, starting with Saturday 20 at New York's Webster Hall (125 East 11th) where 20 DJs including **Tony Humphries, Todd Terry** and **Kevin Saunderson** play four rooms with **Moby** among the PAs, all for AIDS research. Details on 212 529 2600. . . Also worth catching at NMS this week — **Blake Baxter** and **Fierce Ruling Diva** at The Limelight. . . Hot hip hop at the Ritz on Wednesday with **Arrested Development, Gang Starr** and **House Of Pain**. . . On Friday there is an early evening battle for DJ world supremacy at The Ritz. . . The legendary **Last Poets** join **Arrested Development** at Sweet Jane's on Saturday. . . And as if that's not enough, how about the panels looking at the new dance indies on Friday, 12.30pm, at The Majestic. . . Kevin Saunderson and XL's **Nick Halikes** will be in the North Ballroom on Thursday at 4.30pm for "Techno: Make Way For The New Rave". . . Earlier that day at 12.30pm **Moby, Frankie Knuckles, Louie Vega, Tommy Musto** and **Steve Anderson** join **Larry Flick's** panel "Getting Started As A Mixer Or Reproducer". . . Before you leave New York catch up with **Red Hot &**



● THE ORB

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

- TOP 10 BI**
- 1 **THE BUG**
 - 2 **EATING ME ALIVE**
 - 3 **MAKE LOVE LIKE A**
 - 4 **DROVE ALL NIGHT**
 - 5 **CRUCIFY**
 - 6 **AIN'T MY BEATING**
 - 7 **JUST FOR TONIGHT**
 - 8 **DON'T GIVE IT UP**
 - 9 **BARKING MAD**
 - 10 **LIFE IS A HIGHWAY**
- The following records are outside singles sales chart. Figure in brackets

- US TO**
- 1 **I'LL BE THERE** Mz
 - 2 **BABY GOT BACK** A&M
 - 3 **JUMP** Kris Kross
 - 4 **UNDER THE BRIDGE** Bu
 - 5 **MY LOVIN' (YOU'**
 - 6 **DAMN WIGHTIRAS** Malown
 - 7 **IF YOU ASKED ME**
 - 8 **ACHY BREAKY HE**
 - 9 **TENNESSEE** Ame
 - 10 **THE BEST THINGS WLL**
 - 11 **LIVE AND LEARN**
 - 12 **IN THE CLOSET** M
 - 13 **HOLD ON MY**
 - 14 **WISHING ON A S'**
 - 15 **JUST ANOTHER!**
 - 16 **COME & TALK TC**
 - 17 **AIN'T 2 PROUD 2**
 - 18 **JUST TAKE MY HEART** Atlantic
 - 19 **LIFE IS A HIGHWAY** Tom Cochran Capital
 - 20 **I'LL REMEMBER YOU** Amy Grant A&M
 - 21 **IF YOU WON'T SEE ME CRY** Wilson Phillips SPK
 - 22 **SLOW MOTION** Color Me Baddi Guert
 - 23 **DO IT TO ME** Lionel Richie Malown
 - 24 **YEARS IN HEAVEN** Eric Clapton Reprise
 - 25 **ONE** U2 Island

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Dave Bascombe at Nomis Studios
(assisted by Nomis' very own
Ben "On the NED" Darlow)

Many Congratulations!

- | | |
|--|---|
| 18 TIME, LOVE AND . . . Michael Bolton Columbia | 43 CELINE DION Celine Dion Epic |
| 19 WISH The Cure Fiction | 44 000000000000 ON THE TLC, TLC LaFace |
| 20 WYNNONNA Wynnonna Curb | 45 TOO LEGIT TO QUIT Hammer Capital |
| 21 ACHTUNG BABY U2 Island | 46 AS UGLY AS THEY WANT TO BE Ugly Kid Joe Standig |
| 22 CHECK YOUR HEAD The Beastie Boys Capitol | 47 NO MORE TEARS Ozzy Osbourne Epic |
| 23 LUCK OF THE DRAW Bonnie Rait Capital | 48 FOR MY BROKEN HEART Robb McEltrine MCA |
| 24 BACK TO FRONT Lionel Richie Motown | 49 BRAND NEW MAN Brooks & Dunn Arista |
| 25 NEVERMIND Nirvana DGC | 50 XODUS X-Clan Polydor |

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

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Weeks on Chart	Artist Title	Category/Running time	Label	Cat. no.
1	3	THE LOVERS' GUIDE 2	Special Interest/1 hr	Pickwick	LTV 004
2	2	LEEDS UTD: Official '91/'92 Season	Sport/1 hr 20 min	Braveworld	STV 2144
3	5	CHERFITNESS: A New Attitude	Special Interest/1 hr 28 min	FoxVideo	257650
4	NEW	PINGU 2: Building Igloos	Children's/40 min	BBC	BBCV4812
5	3	ALIENS	Sci-Fi/2 hr 34 min	FoxVideo	186250
6	NEW	BLAKE'S 7: Terminal/Rescue	Sci-Fi/1 hr 44 min	BBC	BBCV 4745
7	NEW	BLAKE'S 7: Moloch/Death watch	Sci-Fi/1 hr 43 min	BBC	BBCV 4744
8	9	THE RESCUERS DOWN UNDER	Children's/1 hr 17 min	Walt Disney	D211422
9	38	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	D209132
10	7	THE SILENCE OF THE LAMBS	Drama/2 hr 53 min	Columbia Tristar	CVR 22819
11	8	THE DOORS	Drama/1 hr 14 min	Guild	GLD 91142
12	11	QUEEN: Live At Wembley	Music/1 hr 15 min	PMI	MVP 9912593
13	10	ZZ TOP: Greatest Hits	Music/53 min	WMV	7599382993
14	21	ROBIN HOOD - PRINCE OF THIEVES	Action/2 hr 17 min	Warner HV	PES 12220
15	22	MANCHESTER UTD: Official '91/'92...	Sport/1 hr	Braveworld	STV 2143
16	25	THE LOVERS' GUIDE	Special Interest/1 hr	Pickwick	LTV 001
17	12	MICHAEL BALL: Michael Ball	Music/45 min	Polygram Video	0849543
18	13	GHOST	Drama/2 hr 1 min	CIC	VHR 2496
19	19	THE Y PLAN FAT BREAKER	Special Interest/1 hr	Virgin	VVD 989
20	16	LIVERPOOL: Official '91/'92 Season	Sport/1 hr	Telstar	TVE 4031
21	29	ROSEMARY CONLEY'S WHOLE BODY PROG 2	Special Interest/1 hr 2 min	BBC	BBCV 4706
22	14	RED DWARF II: Kryten	Sci-Fi/1 hr 30 min	BBC	BBCV 4749
23	38	FANTASIA	Children's/1 hr 55 min	Walt Disney	D211322
24	NEW	JIM DAVIDSON: Something Old...	Comedy/1 hr	Pickwick	PV 2040
25	NEW	STEEPTOE AND SON: 65 Today	Sci-Fi/1 hr 28 min	BBC	BBCV 4731
25	NEW	RED DWARF II: Stasis Leak	Sci-Fi/1 hr 30 min	BBC	BBCV 4750
27	20	MICHAEL BOLTON: Soul And Passion	Music/1 hr	WMV	491222
28	NEW	ABOVE THE LAW	Action/1 hr 26 min	VPM/MIA	VIA 7506
29	17	RANGERS: Four In A Row	Sport/1 hr	Caledonian/Cameron	CTRSC 001
29	NEW	HITCHHIKER'S GUILDE TO THE GALAXY 1	Sci-Fi/1 hr 38 min	BBC	BBCV 4751

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TOP 15 MUSIC VIDEO

Rank	Weeks on Chart	Artist Title	Category/Running time	Label	Cat. no.
1	24	QUEEN: At Wembley	Live/1hr 15min	PMI	MVP 9912593
2	1	ZZ TOP: Greatest Hits	Compilation/53min	WMV	7599382993
3	2	MICHAEL BALL: Michael Ball	Compilation/45min	Polygram Video	0849543
4	4	MICHAEL BOLTON: Soul & Passion	Compilation/1hr	SMV	491222
5	6	CHER: Extravagana - Live	Live/54min	BMG Video	781 224
6	15	MADNESS: Divine Madness	Compilation/1hr	Virgin	VVD 1303
7	10	SIMPLY RED: Moving Picture Book	Compilation/45min	WMV	8031754343
8	NEW	STEVIE RAY VAUGHAN: Live At The...	Live/1hr	SMV	2004442
9	33	QUEEN: We Will Rock You	Live/1hr 30min	Music Club	MC 2032
10	5	PHIL COLLINS: ... But Seriously...	Compilation/1hr 17min	Virgin	VVD 1010
11	12	QUEEN: Box Of Flix	Compilation/2hr 40min	PMI	MVB9912343
12	9	QUEEN: Greatest Flix II	Compilation/1hr 20min	PMI	VC4112
13	11	KYLIE MINOGUE: Live!	Live/1hr 20min	PMI	MVN 99 13473
14	23	JAMES LAST: Berlin Concert	Live/1hr 38min	PMV/Channel 5	CFV 07752
15	13	LISA STANSFIELD: Real Life	Compilation/1hr	BMG Video	791226

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

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25	²⁴ PEWIES FROM HEAVEN	Ten
	Inner City	
26	NEW I'LL BE THERE	Coolumbo
	Innocence	
27	²³ PRECIOUS	RCA
	Annie Lennox	
28	²⁶ BALLROOM BLITZ	Reprise
	Tia Carrere	
29	¹⁵ ON A RAGGA TIP	XL
	S1,2	
30	NEW LIKE A CHILD AGAIN	Vertigo
	The Mission	
31	³⁸ MOVE ME NO MOUNTAIN	Ten
	Soul II Soul	
32	NEW HANGIN' ON A STRING (KNUCKLES REMIX)	Ten
	loose Ends	
33	¹³ MIDJEE CRISIS	Slash
	Faith No More	
34	²⁸ ONE REASON WHY	Epic
	Greg Maclean	
35	NEW O.P.P.	Big Life
	Nativity By Nature	
36	NEW CHUCKIFY	East West
	For Amos	
37	NEW GOOD STUFF	Reprise
	B5,25	



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

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63	NEW AIN'T MY BEATING HEART	Columbia
	Ten Sharp	
64	⁵² A LITTLE BIT MORE	EMI
	Dr Hook	
65	NEW ROUGH BOY	Warner Bros
	ZZ Top	
66	⁵⁰ PAC-MAN	Freedom
	Power/Tip	
67	NEW DOES THIS HURTT/BOO! FOREVER	Creation
	The Boo Radleys	
68	⁴¹ DEEPLY DIPPY	Tag
	Right Said Fred	
69	⁴⁰ ENNIE (THE FASTEST MILKMAN IN THE WEST)	EMI
	Benny Hill	
70	⁴⁷ UNTIL YOU COME BACK TO ME	Coolumbo
	Avea	
71	⁶⁵ SEARCHIN' FOR MY RIZLA	Big Star!
	Repack	
72	⁶⁷ 2 DEEP	Coolumbo
	Gang Starr	
73	⁴⁰ FEED MY FRANKENSTEIN	Epic
	Alice Cooper	
74	⁵⁵ ALWAYS THE LAST TO KNOW	AA&M
	Del Amitri	
75	⁴¹ 15 YEARS (EP)	China
	The Levellers	

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Year	Title	Composer	Artist	Label
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2	CLASSICAL COLLECTION SAMPLER	Various	Classical	CD 000CAT 1MC D00CAT 1 (CON)
3	DISCOVER THE CLASSICS VOL 1	Various	IMP Classics	CD BXDZ 23MC 800C 21 (PK)
4	DISCOVER THE CLASSICS VOL 1	Various	IMP Classics	CD BXDZ 23MC 800C 21 (PK)
5	OPERA FAVORITES	Various	W H Smith Classics	CD WHS 1012/CDMC WHS 1012 (PK)
6	EDITIONS DE L'OSIEUX-LYRE - SAMPLER	Various	L'Osieux-Lyre	CD 436452 (P)
7	VIVALDI: FOUR SEASONS	Antonio Vivaldi	Vinances Of England	CD CFP 901/MC TCFP 409 (E)
8	THE WORLD OF GILBERT & SULLIVAN	Various	Decca	CD 4309953/CD 4309954 (E)
9	ALBINONI/FACHELBELETIC	Albinoni	Karajan/BPO	CD 4190842/CD 4190844 (P)
10	BEST OF BACH	Various	Decca	CD 4327632/CD 4327634 (P)
11	DUETS FROM FAMOUS OPERAS	Various	CFP	CD CFP 4698/MC TCCFP 4688 (E)
12	ELGAR: VIOLIN CONCERTO	Edward Elgar	Karajan/HarveyLP	CD EMX 2055/MC TCMX 2058 (E)
13	BETHOVEN: SYMPHONY No. 9	Ludwig van Beethoven	Decca	CD 4378202/CD 4378204 (E)
14	YOUR HUNDRED BEST TUNES I	Various	Decca	CD 4378042/CD 4378044 (E)
15	YOUR HUNDRED BEST OPERA TUNES I	Various	Decca	CD 4310642/MC 4310044 (E)
16	YOUR HUNDRED BEST TUNES II	Various	Decca	CD 4378462/CD 4378464 (E)
17	HOLST: THE PLANETS	Gustav Holst	IMP Classics	CD CIMP 850/MC CIMP 850 (PK)
18	ORFF: CARMINA BURANA	Carl Orff	Decca	CD 4328962/MC 4328964 (E)
19	YOUR HUNDRED BEST OPERA TUNES III	Various	Decca	CD 4309682/MC 4309684 (E)
20	BIZET: CARMEN-SCENES AND ARIAS	Georges Bizet	Decca	CD 4313902/MC 4313704 (E)
21	MOZART: THE MARRIAGE OF FIGARO	Wolfgang Amadeus Mozart	IMP Classics	CD CFP 4724/MC TCCFP 4724 (E)
22	PUCCHINI: ARIAS AND DUETS	Giuseppe Puccini	IMP Classics	CD CDD 76252/CD LK 76254 (PK)
23	BIZET/PUCCHINI/VERDI: DUETS	Georges Bizet, Giuseppe Puccini, Giuseppe Verdi	IMP Classics	CD GL 8779/MC GK 8779 (BMG)
24	TCHAIKOVSKI: 1812 OVERTURE/ETC	Peter Ilyich Tchaikovsky	CFP	CD CFP 9029/MC TCCFP 101 (E)
25	MARIA CALLAS SINGS OPERATIC ARIAS	Maria Callas	Emmance	CD EMX 2123/MC TCMX 2123 (E)
26	THE WORLD OF VAUGHAN WILLIAMS	Various	Decca	CD 4309322/MC 4309324 (E)
27	THE WORLD OF HANDEL	Various	Decca	CD 4309022/MC 4309024 (E)
28	THE COLLECTION - IN CONCERT	Various	Collector Service	CD CCLSP 289/MC CCLSP 288 (BMG)
29	DISCOVER THE CLASSICS MASTER DISC	Various	IMP Classics	CD PCDS 40C PCDS 4 (PK)
30	ORFF: CARMINA BURANA	Carl Orff	IMP Classics	CD CIMP 850/MC CIMP 850 (PK)
31	BAROQUE CLASSICS	Various	W H Smith Classics	CD WHS 1012/CDMC WHS 1012 (PK)
32	PUCCHINI: TURANDOT (HIGHLIGHTS)	Giuseppe Puccini	Decca	CD 4213002/MC 4213004 (E)
33	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER	Various	Philips	CD 429651 (E)
34	THE WORLD OF PEROPETTA	Various	Decca	CD 4322722/MC 4322724 (E)
35	WENDELSSOHN: SYMPHONY 3, HEBRIDES ETC	Felix Mendelssohn	Conifer	CD DDD 141/MC DDD 141 (CON)
36	ITALIAN OPERATIC ARIAS	Various	CFP	CD CFP 905/MC TCCFP 905 (E)
37	YOUR HUNDRED BEST TUNES III	Various	Decca	CD 4284862/MC 4284864 (E)
38	MAHLER: SYMPHONY No. 5	Gustav Mahler	Decca	CD 4310722/MC 4310724 (E)
39	DVORAK: SYMPHONY 9	Antonin Dvorak	CFP	CD CFP 4383/MC TCCFP 4382 (E)
40	BIZET: THE PEARL FISHERS	Georges Bizet	CFP	CD CFP 4212/MC TCCFP 4212 (E)

DISTRIBUTION: INDIE SINGLES

Year	Title	Artist	Label
1	ARBA-ESQUE (EP)	Esquire	Mute 123MTE 144 (RTM/P)
2	PLEASE DON'T GO	Network	NIPM 41 (E)
3	PAPUA NEW GUINEA	Jumper & Partners	123OT1 17 (P)
4	15 YEARS (EP)	The Lovelites	Chng - (W)OX 2020 (P)
5	SEARCHING FOR MY RIZLA	Big Game - (B)GT 2 (P)RTM/P)	
6	FUTURE SOUND (EP)	Phuture Associates	Suburban Base - (SUB)SAE 010 (SRD)
7	THE COMPLETE STELLA	Aki & Spoon	R&S/Outer Rhythm - RSUK 14X (P)
8	PACIFIC SYMPHONY TOO	Frederator 2	Profile - (PRO)PT 366 (P)
9	DANGELIC DANGEROUS	Rhythm Hardcore	Strictly Underground - (STU) RL 16 (SRD)
10	TAILGATS FADE	Subtop	Station Two - (ST) 801 (RTM/P)
11	RAVING 'N' RAVING	S.U.A.D.	SIJAD 365 (SIJAD 36) (P)
12	THE DROWNERS/TO THE BIRDS	Nate Nud 15 (NUD 11) (RTM/P)	
13	HELLS I DON'T KNOW...	Unknown Artist	First Vinyl PVT1 14 (SRD)
14	YOUR CLOUSE COLIDE	Impagard Carrots	Mute DUNG 17X1 (RTM/P)
15	JOIN YOUR CLUB/PEOPLE GET REAL	Mercury Nihil 15 (NHL 15) (P)	
16	BASKET CASE	Vinyl/Solution - (STORM 29) (P)	
17	NEVER SLEPT THAT FEELING	Sweatdriver	Creation CRE 1201 (P)
18	REACH	Rising High Collective	Rising High - (RSN 24) (SRD)
19	READY 2 GO	Production House - (PN 44) (E)	
20	FOOLS GOLD	The Store Hours	Silvertone - (SIL)T 143 (RTM/P)
21	MOVE YOUR FEET	Society Underground - (STUR 11) (SRD)	
22	WOMEN RESPOND TO BASS	Renegead Soundwave	Mute - (12)MTE 143 (RTM/P)
23	ROUGHNESS	Project 1	Rising High - (RSN 21) (SRD)
24	FUN FOR ALL THE FAMILY (EP)	Hyper-On Experience	Moving Shadow - (SHAD)W 17 (SRD)
25	Latin Blvd	Flying Kite - (FLY)UK 231 (P)	
26	HOW YOU SATISFY ME	Spectrum	Silverstone - (SIL)T 143 (P)
27	PINK CHAMPAGNE	Rhythm Empire	Dead Dead Good GOOD 15 (E) (P)
28	LET IT HIT DEM	Reinforced - (R)EDT 1215 (SRD)	
29	PROFOUND GAS	Acid Jazz - (AJ)Z 41 (SRD)	
30	MONSTER MOUTH	One Little Indian (1) TPI 181 (P) (P)	
31	EVAPOR 8	Network	NW 201 (P)
32	YOU STUPID ASSHOLE/KIFFE	Melvin/Gas/Miller	Mus. Trapezeda ERA 1135/7621 (SRD)
33	NEVER GONNA GIVE YOU UP	Bump 'N Hustle - (BUMP 12) (P)	
34	INJECTED	Sutton 17 (P) (E)	
35	STUPID WITH A POISON/FREE...	Prize - (PRO)F 341 (P)	
36	CAN YOU FEEL IT	Nova Mute - (12)MNU 31 (RTM/P)	
37	FLIGHT	Ultimate TOPP 6001 (RTM/P) (A)	
38	SPARK VOL 1	Suburban Base - (SUB)SAE 009 (SRD)	
39	FIRES BURNING	Rising High - (RSN 24) (SRD)	
40	AMERICA: WHAT TIME IS LOVE?	KLF Communications KLFUS 4 (X) (RTM/P)	

DISTRIBUTION: INDIE ALBUMS

1	THE SOUND OF SKA	Various	Quality Television TV 007 (P)
2	LIVING THE LAND	The Lovelites	Chng WOL 1022 (P)
3	HEARTLANDS	Various	Doro DNTV 37 (P)
4	LEGION	Decca	RFC RC 9121 (P)
5	ALL WOMAN	Various	Quality Television TV 004 (P)
6	THE WHITE ROOM	Various	KLF Communications JAMSLV 006 (A) (P)
7	DRY	Various	Top Pure TUNE 10 (A) (P)
8	SHINY	Agg Pop	Agg Pop PROCP 11 (SRD)
9	CHORUS	Esquire	Mute STUMM 55 (RTM/P)
10	TEMPTATION	Various	Quality Television TV 005 (P)

METAL CHART

1	WAYNE'S WORLD - OST	Various	Reprise 755928854 (V) 759375862 (P)
2	USE YOUR ILLUSION II	Guns N' Roses	Geffen GEF 2420 (BMG) GEG 2420/GC 2420
3	AS UGLY AS THEY WANNA BE	Ugly Kid Joe	Mercury 668124 (P) 88822309821 (P)
4	SOUTHERN HARMONY...	The Black Crowes	Def American 812834 (P) 1127253112621 (P)
5	FEAR OF THE DARK...	Iron Maiden	EMI CEMD 1032 (E) CEMD 1032/CE 1032
6	GREATEST HITS	Warner Bros WX 406C (V) ZZ Top	Warner Bros WX 406C (V) 95926403/WX 406
7	USE YOUR ILLUSION I	Guns N' Roses	Geffen GEF 2411 (BMG) GEG 2411/GC 2411
8	NEVERMIND	Decca	DCD DCC 2425 (BMG) DCCD 2425/GC 2425
9	EXTREME II - PORNOGRAFFITI	Extreme	ABM 39131 (P) 39531233931 (P)
10	ADRENALIZE	Def Leopard	Shotgun SH 310874 (P) 510872510591 (P)
11	METALLICA	Mercury	Verigo 5100274 (P) 10922510021 (P)
12	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEF 2418 (BMG) GEG 2418/GC 2418
13	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros WX 414C (V) 709326012195X 441
14	AFTER HOURS	Gary Moore	Virgin TV 2084 (P) CD 2084/2084
15	REVENGE	Kiss	Mercury 848274 (P) 848272348021 (P)
16	GRIPUS MAXIMUS	Electric Blue	Affinity 912564 (P) 512565112561 (P)
17	BRICKS ARE HEAVY	Slush 826274 (P) 826272348021 (P)	
18	GREATEST HITS FOREVER	Affinity WX 406C (V) 7647091121WX 406	
19	TEN	Epic 468844 (BMG) 468842346841 (P)	
20	LEAN INTO IT	Peel 'N' Juice	Affinity 75672504 (V) 756822092756722091
21	THE RITUAL	Tormentor	Affinity 75678234 (V) 7567823275678231
22	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M 391544 (P) 391542391541
23	HITS OUT OF HELL	Mist Wolf	Epic 460474 (BMG) 460472460471
24	ELECTRIC TEPIC	Headkand	Essential ESSMC 181 (BMG) ESSCD 181/ESCD 181
25	LEGION	Decca	RFC RC 9124 (P) RC 9124/RC 9124
26	BANDMORTFINGER	Decca	ABM 395374 (P) 395372395371
27	BLEACH	RC RC 9124 (P) TUPCO 571 (P) (E)	
28	GUN N' ROLIES	Guns N' Roses	Geffen GEF 2418 (BMG) GEG 2418/GC 2418
29	UTOPIA BARRIO	Yaguar-Dash	Esquire MO5H 530C (V) MO5H 530C/MO5H 531
30	FOUR SYMBOLS (LE ZEPPELIN 4)	LeZ Zepplin	Atlantic 450008 (V) 425008X 50008

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PROVOC

MUSIC WEEK 20 JUNE 1992

VARIOUS CLASSIC JAZZ FUNK MASTERCUTS VOLUME 3 MASTERCUTS CD-DISC78 MC CUTMS	TDW	Jan	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 02 804668 MC 804664	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Feb</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 03 804668 MC 804664 <th>F</th> <th>World</th> </td>	Feb	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 03 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Mar</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 04 804668 MC 804664 <th>F</th> <th>World</th> </td>	Mar	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 04 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Apr</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 05 804668 MC 804664 <th>F</th> <th>World</th> </td>	Apr	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 05 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>May</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 06 804668 MC 804664 <th>F</th> <th>World</th> </td>	May	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 06 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Jun</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 07 804668 MC 804664 <th>F</th> <th>World</th> </td>	Jun	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 07 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Jul</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 08 804668 MC 804664 <th>F</th> <th>World</th> </td>	Jul	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 08 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Aug</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 09 804668 MC 804664 <th>F</th> <th>World</th> </td>	Aug	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 09 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Sep</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 10 804668 MC 804664 <th>F</th> <th>World</th> </td>	Sep	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 10 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Oct</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 11 804668 MC 804664 <th>F</th> <th>World</th> </td>	Oct	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 11 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Nov</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 12 804668 MC 804664 <th>F</th> <th>World</th> </td>	Nov	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 12 804668 MC 804664 <th>F</th> <th>World</th>	F	World
VARIOUS UNCLE TUCKER'S FUNK INTERNATIONAL CD-MCDD 080 MC MCD 080	TDW <th>Dec</th> <td>VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 13 804668 MC 804664 <th>F</th> <th>World</th> </td>	Dec	VARIOUS THE BEST OF JAZZ VOCALISTS VOLUME 13 804668 MC 804664 <th>F</th> <th>World</th>	F	World

SINGLES

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT. NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT		
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Dance	Still plugging away to get the profile a nice higher
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Rock	Review for a striking ballad of the gritty variety
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop	

Single Release Dates 22 June 1992-26 June 1992-100
 Date: 2,164

ARTIST	TRACKS	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT	
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Dance
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Rock
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop
ADAM34	BACK TO FRONTBACK	From (Maced) MC	MC MSTD 1644	7	MC6 1644	12	MC6 1644	12	Pop

SINGLES TITLES A-Z

ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)
ADDITIONAL PART 1	DO ME ME FAR SO	FIELD OF VISION	N	LOVE MY WOMAN	R	INSTAQUALIBRA	D	DO THE RIGHT THING	S	SLEEPING LIKE A BABY	B	UNLASH MY HEART (89)

TOP 60 DANCE SINGLES

THE OFFICIAL **music** week CHART

HIGHEST POSITION	This Week	Last Week	Title		Label (12*) (Distributor)
			Artist	Artist	
	NEW		WHAT HAVE YOU DONE	One Tribe feat Gem	Inner Rhythm HEART 03 (RTMP)
2	NEW		TEMPLE OF DREAMS	Messiah	Kidkin KICK 12 (SRD)
3	NEW		GOOD LOVER	D-Influence	East West A 85737 (W)
4	NEW		THE DREAMS EP	Rhythm Quest	Network NWKT 40 (P)
5	1	2	XPRESS YOURSELF	Family Foundation	380 PEWT 1 (W)
6	NEW		AIN'T 2 PROUD 2 BEG	TLC	LaFace 615265 (BMG)
7	NEW		HANGIN' ON A STRING (REMIX)	Loose Ends	Ten TENX 406 (F)
8	2	2	PENNIES FROM HEAVEN	Inner City	Ten TENX 405 (F)
9	3	3	SEARCHIN' FOR MY RIZLA	Ratpack	Big Giant BGT 02 (PDRTMP)
10	NEW		BLUE ROOM	The Orb	Big Life BLRT 75 (F)
11	15	2	DON'T BE AFRAID	Aaron Hall	MCA MCST 1632 (BMG)
12	NEW		O.P.P.	Naughty By Nature	Big Life BLRT 74 (F)
13	NEW		I'LL BE THERE	Innocence	Cooltempo COOLX 255 (E)
14	4	3	FUTURE SOUND (EP)	Phuture Assassins	Suburban Base SUBBASE 010 (SRD)
15	6	2	MOVE ME NO MOUNTAIN	Soul II Soul	Ten TENX 400 (F)
16	NEW		IT'S MY PLEASURE	My Friend Sam/Viola Wilts	Network NWKT 47 (P)
17	13	3	DON'T YOU WORRY 'BOUT A THING	Incognito	Talkin Loud TLXK 21 (F)
18	8	4	JUMP	Kris Kross	Ruff House 6578546 (S/M)
19	NEW		WE GOT ONE	Mart Covington	Expansion EXPAND 29 (P)
20	7	3	PAC-MAN	Power Pill	Ifreedom TABX 110 (F)
21	16	3	SOMETHING GOOD	Usher Saints	Hr FX 187 (F)
22	NEW		WIN YOUR LOVE	Josie James	Expansion EXPAND 28 (P)
23	9	2	RUNAWAY	Dee-Lite	Elektra EKR 148T (W)
24	NEW		DREAMS OF SANTA ANNA	Orange Lemon	Bad Boys BADBT 005 (RIOP)
24	NEW		IMPACT (EP)	Impact	Formation FORM 12005 (Self)
26	NEW		KOUNTER ACT	Raging Rockers	Ruby Red LTD 19 (SRD)
27	NEW		IN THE JUNGLE (EP)	MS SX	Absolute 2 ABS 004DJ (SRD)
28	5	3	RAIN FALLS	Frankie Knuckles, Michaelis	Virgin America VUST 60 (F)
29	NEW		NOTGONNACHANGE	Swing Out Sister	Fontana SWING 1012 (F)
30	25	3	TEARS	No Colours	Wild Card CARDX 1 (F)
30	24	2	TO BE FREE (BROTHER JOHN)	K-Creative	Talkin Loud TLXK 20 (F)
32	17	2	CONTROLLING ME	OCtanic	Dead Dead Good GOOD 147 (W)
33	21	2	2 DEEP	Gang Starr	Cooltempo COOLX 256 (E)
34	12	3	READY 2 GO (EP)	X-Static	Production House PNT 040 (Self)
35	NEW		REVIVAL	Martin Giraalt	Opaz OP 001 (Self)
36	11	5	PAPUA NEW GUINEA	Future Sound Of London/Jumpin' & Pumpin'	12TOT 17R (P)
37	14	2	DANCEHALL DANGEROUS	Hackney Hardcore	Strictly Underground STUR 16 (P)
38	28	2	PACIFIC SYMPHONY TOO	Transformer 2	Profile PROFIT 366 (F)
39	31	2	TOOFUNKY	George Michael	Epic 6580586
40	46	2	LET IT HIT DEM	Sudden Def	Reinforced RIVET 129 (SRD)
41	34	12	MY LOVIN'	En Vogue	East West America A 8578T (W)
42	16	5	KEEP ON WALKIN'	Ca Ce Peniston	A&M AMY 878 (F)
43	18	3	THE COMPLETE STELLA	R&S/Outer Rhythm RSLUK 145 (P)	
44	RE		DON'T GO AWESOME 3	Entity NIT 1207 (RIOP)	
45	49	2	THE FUTURE IS BEFORE YOUR EYES	Mix Race	Moving Shadow SHADOW 18 (SRD)
46	19	3	UNTIL YOU COME BACK TO ME	Adeva	Cooltempo COOLX 254 (S/M)
47	23	2	GOT TO BE FREE	49ers	Media 12BRW 255 (F)
48	48	3	REAL LOVE	Time Frequency	Jive JIVET 307 (BMG)
49	27	3	SET YOUR LOVING FREE	Lisa Stansfield	Anata 74321100581 (BMG)
50	42	2	PASSION	Jam Decor	Effective 12EFS1 1 (BMG)
51	44	2	FUN FOR ALL THE FAMILY (EP)	Hyper-On-Experience	Moving Shadow SHADOW 17 (SRD)
52	25	3	PLEASE DON'T GO	KWS	Network NWKT 46 (P)
53	NEW		HEY FELLAS	Simone	Strictly Rhythm SRB 003 (Import)
54	RE		FIRES BURNING	Run Tings	Suburban Base SUBBASE 009 (SRD)
55	RE		WHAT WOULD WE DO	OSK	Boys Own BOIX 7 (F)
56	29	4	NEVER GONNA GIVE YOU UP	Watergates	Bump 'N' Hustle BUMP 12 (P)
57	23	4	BACK TO THE OLD SCHOOL	Bassheads	Deconstruction/EMI 12R 6310 (E)
58	28	6	ROUGHNECK	Project 1	Rising High RSN 22 (SRD)
59	26	2	DESEO	Latin Blood	Flying UK FLYUK 23T (P)
60	39	3	BASKET CASE	Eon	Vinyl Solution STORM 39 (SRD)

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/Picassette (Distributor)
1	NEW	MECCA AND THE SOUL BROTHERS	Pete Rock & Cl Smooth	Elektra EKT 105V (W)
2	NEW	A JOYFUL NEW UNTO THE CREATOR	Galliano	Talkin Loud 84808031 (F)
3	NEW	ALTITUDE	System 7/Jutra Nate	Ten TENX 403 (F)
4	3	WHEN ONLY A FRIEND WILL DO	Mike Davis	Jive HIP 127/HIP 127 (BMG)
5	1	3 YEARS, 5 MONTHS AND 2 DAYS	Arrested Development	Cooltempo CTLP 28/CTLP 28 (E)
6	7	THIS THING CALLED LOVE - GREAT	Alexander O'neal	Tabu 471714/4717144 (S/M)
7	6	FUNKY DIVAS	En Vogue	East West America 756792121/756792121214 (W)
8	15	FINALLY	Ce Ce Peniston	A&M 391176/3911764 (F)
9	RE	VOLUME III JUST RIGHT	Soul II Soul	Ten DIX 100/CDX 100 (W)
10	8	DEAD SERIOUS	Das EFX	East West America 756791827/1 (W)

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

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Who's afraid of the black box?



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

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

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

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

prejudices.

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

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

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

In any sampling dispute there are

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

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



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

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

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

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

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

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

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

It is unlikely, however, that a single

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

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

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

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

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

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



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

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

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

SAMPLERS SAY 'TO SU



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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



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

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

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

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

A HISTORY OF DISPUTE

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

IS TO STIFLE CREATIVITY?

couldn't play," he says.

Fairlight suffered the fate of many innovators and was taken over by cheaper Japanese products. In 1985 Yamaha even brought out a children's synthesiser for around £175 with a built-in drum machine and a basic sampler. XTC used it for the expensive distorted guitar chords on their 1985 track, Another Satellite.

But the hardware which soon after opened up the market to the dance mixers was the Akai S series of samplers. Costing around £1,000 and linked to a home computer with compositional programmes such as Pro 24, a simple mixing desk, a couple of synthesisers and a tape machine, it was possible to build a basic sampling studio for under £5,000. Even if the artists couldn't play, the sequencer in the computer could play it instead. In fact, the £300 computer sequencing software is possibly a greater villain of the piece than the sampler. The breakthrough with sampling came from the sequencers' ability to play the sample into appropriate parts of the track.

Initially sampling was not thought of as a method of stealing musical passages from other people. "When sampling started no-one conceived the idea of stolen vocal loops," says Ian Craig Marsh, who was a dominant part of UK electronic music in the Eighties.

"It's a bit of a game trying to find samples that work from really obscure records." Daniel Miller, owner of Mute Records, even admits to having used the Hyperion Records sample long before Hyperion issued a writ against The Beloved and East West Records. "We did it because it came from an advert and was the longest sample we could make at the time," he says. But he won't say which Mute artist used it.

Three Man Island work mainly with vocalists such as Rozalla. So their use of samples is largely instrumental. "We're just able to do things that wouldn't be economical and if we weren't allowed to do

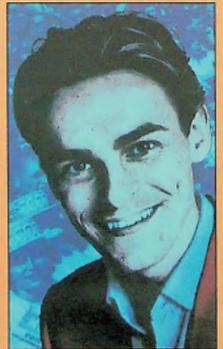
it there's just no way we could afford to bring in a real orchestra," says Tim Cox. "There's something to be said for a real musical discipline and you're never going to recreate that with a sampler. But sampling has given us another kind of music."

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

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

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

Neville Farmer



Craig Marsh: 'bit of a game'

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UK stores: big, bold and the best

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

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

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

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

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

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

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



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

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

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

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

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

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

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

"power retailing" existed in the record market.

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

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

Both McAllister and Kerr stress the importance of em-

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

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

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

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

APPOINTMENTS

Product Manager

Licensed Repertoire Division

Sony Music's Licensed Repertoire Division has been established mainly to enter into foreign licensing agreements with UK and foreign independent labels. The agreements range from pure distribution deals for the UK to full territorial licences, with the Division providing full marketing and promotion support.

We are now seeking to employ an experienced Product Manager to manage the day to day marketing activities of the division, but with the desire to develop wider responsibilities in a challenging environment.

Candidates should have an interest in the independent music scene, and because of the nature of the division, international experience would be an advantage. The ability to work in an unstructured environment to meet deadlines under pressure is essential, as is the creativity to solve problems in an innovative way.

We offer a competitive salary, company car, private health insurance and the opportunity to join us at an exciting time of growth.

Please send your CV with current salary details to Sharon Mulrooney, Personnel & Training Manager, Sony Music Entertainment, 17-19 Soho Square, London W1V 6HE, quoting reference LRD. 01.

Sony Music Entertainment 

Product Manager

Columbia is a growing label with a roster of new and established acts including Manic Street Preachers, Prefab Sprout, Deacon Blue, Bruce Springsteen and Paul Young, which provide a challenge to our versatile marketing team.

Due to an internal promotion, we are seeking to employ an experienced marketing person to manage a varied roster, including UK and US acts. Candidates should have experience of marketing in the music industry, and have a track record of creative and cost effective campaigns. You should be of graduate calibre, and be able to work under pressure in a team environment, taking direction where necessary.

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DOOLEY'S DIARY

Remember where you heard it: Three cheers for Marshall Arts and Dire Straits. They stepped in and offered the use of the stage they will use tomorrow night (Tuesday) in Manchester so that **Guns N' Roses** could play their rescheduled gig yesterday (Sunday) . . . When the **fire alarm** went off at the **Island** building the other week, the tastily-named **Suzette Newman** of **Island** trading refused to leave the building, preferring to run the risk of **combustion** rather than stop working. Could she be related to **Dave Bates**, we wonder? . . . **Sony** revealed a hitherto hidden dimension to its **MiniDisc** system at its presentation in **Salzburg** last week, with **Alan Phillips** declaring, "We are confident that MiniDisc is the musak format of the future" . . . After **EMI's** shindig in **New York** and **PolyGram's** gathering in **Berlin**, **Warner's** 80 worldwide managing directors have their own conference — the first for two years — in **Boston** this week . . . With all the entries for the **Mercury Music Prize** now in, it's interesting to note that no less than 10 of the albums are by **contemporary classical** composers and around 30% come from the **independent sector**, twice as many as might be expected from its market share . . . **Congratulations** to former **Our Price** buying and marketing director **Tony Bennett** who has found himself a new job as marketing director of **Thomas Cook** and to **Geffen PR Sue Brown**, newly



Hundreds of top music industry executives from around the world poured into the Roof Gardens in London's Kensington High Street last Wednesday for a BPI reception to honour the 120 delegates in town for the IFPI council meeting, the first in London since 1974. The guest list ranged from EMI Music chief Jim Field and Sony's Bob Summer to BBC TV "yool" specialist Janet Street-Porter and Kingfisher boss Geoff Mulcahy. Pictured (above, left to right) are BPI director general John Deacon, Bard secretary general Bob Lewis and BPI council chairman Maurice Oberstein, while (below) EMI president Rupert Perry shares a laugh and a joke with the MDs of Virgin Retail, Simon Burke, and MCA, Tony Powell.



engaged to promoter **Phil Ross** . . . The music-lovers of **MCA** are causing mayhem in **London's Piccadilly** after their move last week. Their new neighbours, the **snooty bankers Rothschilds**, have apparently already complained about the noise. "And we haven't even **unpacked** all the **amps**," remarked one insider . . . Those **In The City** types are coy about it, but whispers from **Manchester** suggest **Circa, London, East West, PWL, Mute** and **Creation** are all planning showcases for the **September** event . . . **Tony Smith** is to quit as **A&R manager** of **Chrysalis**, but there's no confirmation on his new job. **Word** reaches me he will need to be **totally dedicated** . . . As the **Virgin** lay-offs began making an impact on the **dole queues** of **London**, I am asked to give the numbers of former head of **press Sian Davies** (081 993 3021),

head of creative **Elly Smith** (081 995 5874) and **Juliette Joseph** (081 658 8471) . . . **Damont Audio** moved to deny rumours that its HQ in **Hayes** was **struck by lightning** during last week's storms while copies of **The Messiah** on **Kickin' Records** were pressed. A **flooded** generator room did force the plant to close down however . . . It's all-change at **Sony**, with **Doe Phillips** promoted to international marketing manager for **Columbia**, **Alfe Hollingsworth** moving from **London** to become head of promotions for the **Soho Square** label and **Bertie De Rougement** appointed **Sony Music Video** marketing manager . . . **Students** from **West Lothian College's** music business course were celebrating last week as the single, **Obviously**, by **Smile** (on their Different Class label) reached number 45 in **CIN's Scottish Chart** . . . **Island** plugger **Andy Taylor** landed her poor mum in trouble by giving her one of the **Disposable Heroes Of Hiphopriety's** "Let's Fuck" T-shirts. **She** was stopped by one of the boys in blue walking along **Ruislip High Street** and warned that wearing the



PR man **Alan Edwards** is apparently now practicing his talent for publicity on his five year old daughter, by this picture, featured in last week's **Melody Maker**. For the bee on the left performing during **Mercury Rev's** set at **Finsbury Park** last Saturday is none other than the apple of his eye, **Ruby**. "I can ring me up and asked if I could get hold of a couple of kids for the gig, and I thought I couldn't do better than my own," he says. Unfortunately, **Edwards** missed the stage debut of **Ruby** and sister **Josie**, 8. **He** was away masterminding coverage of client **David Bowie's** marriage to **Iman**.

garment was an offence . . . **Congratulations** to **John Miles** (brother of **Radio One's** **Smiley Miley** and manager of **Timmy Mallett**, **David Jensen** and **Paul Brunett**), who married **Lyn Farrall** in **Bristol** on **Saturday** . . .



Britschool student **Madeline Guest**, 17, gets to grips with the intricacies of magazine design with **Music Week** sub-editor **Andy Martin** last week. Guest is just one of 150 **Britschool** sixth form students to have spent the past two weeks on work placements in every area of the entertainment industry with companies including **BMG, MCA** and **Kiss FM**.

music week

Incorporating Record Mirror

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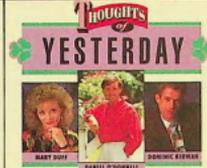
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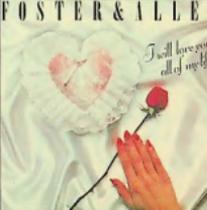
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