

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



How Johnson and Roses cases affect contracts

Jack Bruce among top reviews on Market Preview



Distributors rely on speed to hit racks



music week

For Everyone in the Business of Music

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Majors' acts floored by indie chart fudge

Major record companies have been floored by a final ruling on the indie chart row which has retained distribution as the key criterion.

The decision, which follows a year-long row over the chart, was immediately dismissed by critics as a "fudge".

It comes after a furious round of last-minute lobbying of the CSC's Bard and BPI camps on the CSC, headed by Simon Burke and Tony Powell.

For a record to qualify for either chart it must be both distributed by an independent distributor and "fit broadly into" the indie genre.

The committee also said



Burke and Powell: lobbied

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

The chart appears to favour the indie camp in the row, but Mute founder Daniel Miller says he does not support any

form of genre chart.

"This will restrict the scope of independent music and stifle creativity," he says.

The decision will be felt hardest by independent labels which have sold minority stakes to majors.

Big Life chairman Jazz

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

Paul Dowling, marketing director of Go! Discs, which also has a minority PolyGram shareholding, says, "A distribution chart is irrelevant if you're trying to break a band in the UK or internationally."

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

Swan returns to PolyGram for DCC launch

PolyGram has turned to Clive Swan, the man who took the company into CD, to help it launch DCC.

Swan — who was a divisional managing director at EMI until he left at the end of March — helped launch CD in 1983 when he was managing director of PolyGram Record Operations.

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

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

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

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

Managers set out charter

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

Woolf believes that offers of lower percentages in contract talks for new signings should be rejected.

The first meeting of Woolf's new Artists, Mediation and Protection Society agreed a charter that seeks to:

- standardise all artists' contracts
- cut down unnecessary litigation
- tie companies to a minimum level of promotion for new acts

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

War of Roses: see page 6.

Cohn asserts moral rights

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

Cohn objects to the use of a re-recorded excerpt from his Elvis-tribute song Walking In Memphis, but has given the go-ahead for a limited release.

Cohn insists profits from the single, due for release next Monday (May 18) through Pineapple, go to charity.

SUAD pressed 35,000 copies of the single before getting final clearance, but insists the system was too slow.

It had by-passed MCPS, gone directly to Warner Chappell, which sub-publishes Cohn in the UK, but waited a fortnight to hear from Cohn

without reply. MD Simon Goffe says: "We tried to play by the system, but it isn't quick enough."

The first major use of the moral right law, under the 1988 Copyright Act, was over the Bad Boys Megamix of George Michael songs planned by IQ Records/BMG Records.

Michael blocked the release last April and IQ/BMG have since had to pay costs.

IQ managing director Simon Cowell calls the clash between Cohn and SUAD "dreadful". He says: "The floodgates have opened. Record companies will be in fear of writers after this."

The moral right law allows an author to stop use of his work deemed likely to harm his reputation. ● See RM, p1.

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In The City brings in live team

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

Chaired by Paul Mason of the influential Hacienda club, the committee also includes

Nigel McIntyre of Phil McIntyre Promotions, Simon Moran of SJM Promotions and Pete Waterman of PWL.

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

"After all, the other events like Miden and the NMS have worked because they have had the credibility of having the British there."

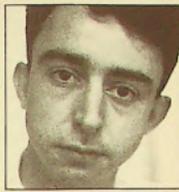
Highlight of the live events will be a major gig in Manchester city centre on Wednesday, September 16. And Radio One will be broadcasting live

three gigs taking place at the Academy on September 14, 15 and 16.

Major labels are planning showcase gigs and Waterman is masterminding a "European" edition of his Hitman And Her TV show.

In The City takes place from September 12-16.

COMMENT



Music Week is in an odd position when it comes to charts.

In a real sense, like most of our readers, our livelihood depends on them. But unlike most readers we depend on them in their generality, rather than in the specifics of whether a record gets into the Top 20.

Since we are merely an intermediary, our interest tends to be that which is in our readers' interest. That is why we have been torn over the indie chart row. Both sides have genuine reasons for their views. Both views are understandably born of self-interest.

What neither side has really got to grips with is the view of the most important party in the equation, the record buyer.

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

A chart that features The Sugarbubs, Nick Cave and Veruca also has room for Carter, The Cure and Nirvana. That's the consumer view and that's the view which counts.

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

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

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

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

Steve Redmond

Ernie versions spell confusion

Controversy and confusion surrounds the release of two competing versions of the Benny Hill single Ernie, following the comedian's death last month.

EMI's original Christmas 1971 hit is released on May 18 in seven-inch, CD and cassette, followed by a shaped picture disc on May 26.

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

The second version of Ernie, released today (May 11) on seven-inch and cassette, was recorded last year.

American company Continuum had signed the deal with Hill last year for an already completed 15-track album — Benny Hill ... The Best — which is released later this month.

Continuum group president Tim Brack says a portion of royalties from Ernie is to be donated to MENCAP.

Priority product only, pleads EMI

EMI's distribution arm has asked its labels to hold back on all unnecessary new releases for the next two months.

Jim Leftwich, managing director of EMI Music Services, says he has made the plea because of the logistics of the massive move from Hayes to its new Leamington depot, believed to be the biggest in UK record industry history.

"We have asked labels if they can review those new releases which could sensibly soften the load for us," he says.

Many releases may be unable to be put back due to scheduled release schedules or because marketing campaigns are too far advanced.

Leftwich has also further delayed the phasing in of back catalogue stocks at Leaming-



Leamington move: problems

ton. The final units should be moved to the new centre within the next fortnight.

"It has been incredibly difficult," he says. "I'm sure we have been impacting on some people. But we are minimising that as much as we can."

New release product was first shipped from the new centre on April 20, while chart product followed a week later.

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

"We have taken the opportunity to drastically review our deletions," says Leftwich. "Particularly with vinyl. There is no point moving a load to Leamington which will probably never be sold."

The new purpose-built base will stock mostly CDs and cassettes. Vinyl will take up just 10% of the plant's capacity, says Leftwich.

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

MERCURY MUSIC PRIZE

Bookers mean sales Criteria set for best LP prize

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

Faber has published the winning Booker novel four times.

Publicity director Joanna Mackle says: "I think a music prize is a great idea, and I would have thought it could be even bigger than the Booker."

Mackle says the effect on a book's sales of winning the prize or even a shortlisting can be dramatic. "A shortlisting can multiply sales by a factor of seven or eight," she says.

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

COUNTDOWN TO THE MERCURY	
May 13	Entries open
June 5	Entries close
July 13	Shortlist announced
August 3	Sampler released
September 8	Winner announced at presentation dinner.

the 1982 prize it was on the back of an initial 4,000 copy print-run.

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

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

would take that to around 15,000 sales and a winner could expect to sell between 60,000 and 80,000 copies.

Sales of the paperback edition, which generally follows about a year later, are typically around 150,000 copies.

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

Although the Booker began in 1963, it did not take off until 1980 when a row about the choice of William Golding's Rites Of Passage as the winner over Anthony Burgess's Earthly Powers burst into the national press.

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

It includes virtually all rock, pop, jazz, folk, dance and contemporary classical, but will exclude artists such as Nigel Kennedy who reinterpret classics. Artists must be British or Irish or must have been based in the UK or Ireland for more than three years.

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

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

BMG guns for classics share

Simon Foster, newly appointed marketing director of BMG/RCA, plans to challenge "head-on" the overwhelming classical market share dominance of PolyGram and EMI, writes *Phil Sommerich*.

Figures published in *MW* last week showed the two companies with around 75% of the full-price market between them.

"Our market share is far too small for the quality of back

catalogue we have and the recordings we are making now," says Foster. "We are going to go head-on and compete with the major companies."

At present, BMG has about 7% of the classical market, well behind the big two. But Foster aims to change that by marketing mass-selling compilations, possibly backed by TV advertising, seeking more TV and radio airplay of his product, and stronger

promotion of selected releases.

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

In particular he aims to:

- give a higher profile to artists such as conductor Leonard Slatkin — whom he originally signed for Virgin Classics — and the Guildhall

String Ensemble

- emphasize crossover acts such as The Chieftains and Cleo Laine

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

BMG's acquisition of the rights to the Olympics Gala, headlined by Plácido Domingo, José Carreras and Montserrat Caballé is expected to give the labels' product an immediate boost.



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

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

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

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

College radio could give the most reliable support for new types of music.

While the ILR stations and daytime Radio One are programming only singles there are precious few outlets for the major album artists of the future.

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

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

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

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

College radio is what we should be campaigning for — let young people get hold of those studios and transmitters and give us all a kick up the backside.

Pete Jenner is joint head of Utility Records and Sincere Management.

DeMann reveals Madonna's plans

The London office of Madonna's new Maverick multimedia company is expected to open within six months, the star's business partner Freddy DeMann has confirmed.

DeMann will be in charge of the day-to-day running of the label which the two have formed with Time Warner as part of Madonna's £35m deal signed last month.

"Madonna is not going to be involved on a day-to-day basis," he says. "But she will be involved in all the major decisions: artistic and executive."

"The company is not going to change her approach to her own career, that's why I'm here."



DeMann: day-to-day role

DeMann says Madonna is unlikely to spend much time in London.

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

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

Several artists are under consideration, but none have been signed yet, says DeMann. The label's first release is likely to be the next Madonna album.

EMI booklet to lure buyers

EMI is hoping to lure classical buyers back into the shops by distributing 200,000 copies of a catalogue-based brochure over the next month, writes *Phil Sommerich*.

Classical Choice, the 12-page booklet listing new releases for the next three

months as well as top-selling series such as DDD and British Composers, has been inserted in this month's issues of *Gramophone* and *Classic CD*.

A further 60,000 have gone to retailers and another 40,000 will go to "committed" buyers on EMI's mailing list.

The book is a competition with a prize of 100 CDs. Entrants are required to take their forms to one of 200 listed specialist dealers or a multiple.

EMI Classics director Roger Lewis says the campaign may be repeated in the autumn.

R1 brews up US music dates

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

The concert series is promoted by new company Sol Entertainment as part of a three-year deal.

The Festival involves 19 events staged in nine London venues over eight days around July 4, American independence day.

Acts include Emmylou Har-

ris, Little Village, Boogie Down Productions and a special screening of The Blues Brothers.

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

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

certs at different venues under one banner.

Sol marketing manager Jill Cramer says EMI has been invested in its venture, which gives Sol Entertainment independence from the Mexican brewer and resources to act as a promoter.

"We don't stand to make money out of it," says Cramer, "but we want to attract people to Sol who go out and spend money on concerts."



Metal promo: Kerrang! link

Roadrunner to ship free CDs for stores tie-in

Roadrunner Records is distributing 20,000 give-away rock CDs as part of a cross-Europe promotion through 500 retailers.

The UK arm of the Songs Of Pain campaign is being run through *Kerrang!* The free track disc, featuring *Obituary*, *Decide*, *Sadus*, *Defiance* and *Xentrix*, can be exchanged for a voucher printed in the magazine.

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

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

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

Radio One is keen to improve its profile in London, where its market share has declined since the introduction of specialist music stations.

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

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

Wilson Phillips hot up for new LP

Wilson Phillips' second album, to be released by SBK/EMI next month, is promoted by a "steamy" video, but it has been cleared for TV.

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



Wilson Phillips: steamy

spawned four singles.

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

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

A live appearance on Wogan or TV-AM is under consideration.

Wire editor takes jazz role at PolyGram

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

Cook, who is also a broadcaster and *Sunday Times* jazz correspondent, moves to PolyGram on June 8 after overseeing the 100th issue of *The Wire*.

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

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

Minister of Fun to address BPI agm

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

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

It will be the second time Mellor has addressed a BPI agm. In 1990 he spoke to the agm about the Broadcasting Bill he was then piloting through Parliament.

His new ministry combines responsibilities for arts, broad-



Mellor: second BPI speech

casting, museums, sport and tourism.

Mellor is now meeting with key figures in each of these

areas and is expected to undertake a policy review.

In his first major interview with the *Financial Times*, Mellor was unambiguous about the extent of his planned changes.

"I can't think of a single area where there is an existing policy that doesn't have to be taken down, inspected, scrutinised and at the very least polished up and probably frankly, dismantled and put together again," he said.

Last week's Queen's Speech confirmed the establishment of a National Lottery which is expected to raise a total of £1bn year.

Diaz quits but Red Place stays

Sony has ruled out any closure of its international base in London's Red Place following the departure of regional vice-president Manolo Diaz to rival PolyGram.

Replacing Diaz is Sony Holland's current MD Richard Denekamp. Although he will eventually drop his existing responsibilities, he will re-

main based in Holland.

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

Denekamp will oversee all Sony's European companies other than the UK, Spain,

France, Italy and Germany. He will report to Bob Summer, as do the heads of the five territories, including Sony UK's Paul Russell.

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

The Spaniard's departure follows months of speculation about Sony's London operations and an allegedly "tense" relationship between Diaz and Paul Russell.

Diaz says Russell had no bearing on his move, but he concedes: "He is very temperamental and I am very temperamental," he says.

Over 70 companies, including Virgin Classics and Conifer, have booked exhibition space at September's Classical Music Show at London's Barbican Centre.

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

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

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

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

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

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

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

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

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War of Roses tips

A year ago the Stone Roses case rocked the industry when a judge threw out a contract which many thought unremarkable. Steve Redmond asks artist lawyers what difference the cause celebre has really made

Would you risk your shirt on a Billy Joel record? US lawyer Allen Grubman would. The best anecdote in Fred Dannen's lurid expose of the US record business, *The Hitmen*, tells of his negotiations with CBS chief Walter Yetnikoff over a new Billy Joel contract. It ends with Grubman on his knees in Yetnikoff's office begging for more points.

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

Music industry law is not yet showbiz as it is in the US, but certainly it's more of a talking point than it has ever been. Whether in the string of high-profile deals struck by the likes of the Jacksons (Michael and Janet), the Rolling Stones and Madonna, or the recent series of disputes involving everyone from Talk Talk and EMI to Rozalla and Pulse 8, contracts are news.

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

The chairman of one major confidant at the time that he had originally been interested in bankrolling the group through the case as Geffen eventually did. "But then I thought about it," he said. "And I couldn't do it. For... effectively I would be helping someone break a contract very similar to the ones I have with my own artists. I would be cutting my own throat."

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

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

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

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

In a whole range of incremental ways, the Roses case has resulted in contracts which address the historical imbalance almost invariably implicit in a recording or publishing contract;

it grants rights to the record company, but puts obligations on the artist.

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

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

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

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

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

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

Morris acknowledges his contract is relatively modest in its ambitions. It simply codifies common practice.

But Paul Woolf — the outspoken partner in London practice Woolf Seddon — typically proposes something even bolder: throwing away the book and starting again.

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

The lawyers' grievances are many and varied.

Packaging deductions are just the start of it. "No one even pretends they bear any relation to the costs of packaging any more," says John Kennedy. But they are universal nonetheless.

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

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

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

Schroeder versus McCaulay 1972 (House of Lords 1974)

It's arguably wackier *Love Grows Where My Rosemary Goes* by Edison Lighthouse (below) was his most influential pop song of the past 20 years. But it's undeniable that it's writer Tony McCaulay set one of the most important legal precedents in the music industry when he challenged his publishing deal with January Music in 1972.

It is a case which was quoted extensively during the course of the three other cases listed here and has come to define the nature of 'restraint of trade' — the legal hurdle at which most restrictive record contracts fall.

McCaulay had signed an exclusive worldwide deal with January and its owners Mr and Mrs Aaron Schroeder in 1966 as an impoverished 22-year-old, without independent legal advice.

By 1972 and despite a series of hits, he still felt impoverished and he finally got around to reading the small print.

In some ways the January deal was unremarkable. Its 50/50 publisher/writer split was standard for the time. But it was the imbalance of obligations which upset the court.

The initial five year deal with an option to 10, which had by this time been exercised, covered all his work for life of copyright. But while January could terminate at a month's notice, McCaulay had no get-out. Even more damaging, while he was obliged to promote the interests of the Schroeders, January was entitled to sit on his work and do nothing with it.

To make matters worse, an audit discovered January had been idiosyncratic in its interpretation of his 50/50 split.

In the case of overseas royalties, the contract laid down that his royalties would be halved if January had a local subsidiary. That subsidiary would take 50% as its administration fee, passing the balance to January in London where it was split 50/50, leaving McCaulay with just 25%.

In the case of Germany, he received even less. There a local administrator took a 30% fee and then passed the balance to January in New York which retained 50% before forwarding it to London where there was yet another 50/50 split. After all that McCaulay ended up with just 17.5% of the original German royalties.

The judge sided with McCaulay, releasing him on the basis that he had signed the restrictive contract without proper legal advice.



balance of power



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

Holly Johnson should have been a happy man: his first three singles with Frankie Goes To Hollywood had all gone to number one, as had the album, *Welcome To The Pleasuredome*. But relations with the group had foundered during the making of a disastrous second album. Johnson wanted out and the two companies—ZTT and Perfect Songs, both owned by producer Trevor Horn and his wife Jill Sinclair—sought to enforce their contracts, which included "leaving member" clauses.

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

The record company effectively had total artistic control, including choice of producer and, importantly, over the level of recording budgets. Johnson was particularly concerned that costs on the second album had soared to £780,000, £500,000 of which was spent during five months of reworking by Horn after the group had finished work. Since the recording costs were fully recoupable, Horn had effectively spent £500,000 of Frankie Goes To Hollywood's money—and they had no say in it.

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

The court ruled the contract overall to be in restraint of trade with one judge declaring it "grossly one-sided." Johnson was released.



Elton John and Bernie Taupin versus Dick James and Dick James Music 1985

One of the longest cases of recent times at over 50 days and with a final judgment which runs to 172 pages and took four hours to read, the Elton John case polarized the industry. Many still blame the strain of the case for the death two months later of industry legend Dick James.

John and Taupin had first signed to James, already renowned as the publisher of the Beatles, back in 1961. A record contract followed. And to complicate matters further, by 1968 James was also managing John.

But it was seven years later in 1982 before John—later joined by Taupin—decided to test the contracts in court.

This lapse of time would turn out to be crucial when it came to his major claim, for the quashing of the contract and the return of the copyrights

of 144 songs and master tapes of 169 recordings.

The contract had been signed without independent legal advice at a time when Taupin was aged 17 and when John was 20 and when the age of majority was 21.

The plaintiffs alleged mismanagement, particularly in regard to foreign royalties, where they argued that the introduction of a number of DJM subsidiaries acted to unfairly reduce their royalties by up to £1m.

The judge found against John and Taupin on the main matter of the return of copyrights and master tapes, but agreed that they had signed the contracts while unfairly under the influence of James. He also found DJM guilty on the question of the foreign subsidiaries. Significantly, he said publishers owe a "fiduciary" responsibility to writers signed to them. This means that where royalties are based on an income split, the company owes a duty to look after not just its own interests but those of the writer.

them re-recording works previously recorded for Zomba for a period of 10 years after expiry.

The company again had no obligation to release the group's work, thus putting it in the position that it could compel the Stone Roses to be unemployed. A song recorded, but then rejected by the company, could conceivably be left on the shelf for 17 years.

The judge declared: "The contract was not fair to the Stone Roses, was oppressive and imposed unjustified and unjustifiable restraint of trade." Even more dramatically he said: "The contract... is to my mind so entirely one-sided and unfair that no completely advised artist... would ever have agreed to sign it." The Roses were released from their contract and subsequently signed to Geffen for whom they are currently recording.

licensing of tracks to multi-artist compilations or for the overseas market also produces a discount to the royalty rate.

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

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

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

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

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

Ultimately, even if the lawyers could get exactly what they wanted, they accept that there's a downside in being too hard-nosed.

"I always say to artists 'Don't let me talk you out of a deal,'" says Tony Morris. "There are people who would say any deal is better than no deal."

One of those people is John Kennedy. "With the exception of DCC and Mini Disc rates, most record contracts are becoming fairer," he says. "And it is in all our interests that there is a strong and profitable record industry."

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

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

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

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

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



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

It was almost exactly a year ago that His Honour Judge Humphries trooped back into the High Court to deliver his verdict in the most influential of recent industry court cases.

Apart from the case being on the issues of restraint of trade and inequality of bargaining due to poor legal advice.

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

The exclusive seven-year contract provided

Was Not Was head new album releases



Richard Marx holds steady in singles chart

Sunderland AFC score indie hit



Don-E makes the world go round

music week

datafile

The Information Source for the Music Industry

16 MAY 1992

CHART FOCUS

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

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



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

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

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

The fourth single from **Simply Red's** album *Stars*, *Thrill Me*, is also by far the least successful, falling six notches from its number 33 peak. Meanwhile, *Stars* is knocked off the top of the album chart for the *1/18* time, its conqueror this time being **Carter—Unstoppable Sex Machine's** 1992 — *The Love Album*. Carter's previous best album chart placing was the number eight position of last year's *30 Something*. Their new album is benefiting greatly from their biggest hit single *The Only Living Boy In New Cross*, which reached number seven a fortnight ago.

Alan Jones

CHART NEWCOMERS

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



realisation that they were the antithesis of *Pretty Boy Floyd*, whom they supported at an early gig, gave the then nameless Ugly Kid Joe the inspiration for their name. Comprising vocalist Whitfield Crane, guitarists Klaus Eichstadt and Roger Lehr, bassist Cordell Crockett and drummer Mark "Animal" Davis, the group hail from Santa Barbara, California. *Everything About You* is an ironic rock anthem featured in the hit movie *Wayne's World*, and is already a Top 10 hit stateside.

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

54 NEBULA II: *Platiners* (J4M). The Julia Roberts movie gives its name to this, the second hit by *Nebula II*, a duo from Nottingham comprising DJ *Shof One* (20-year-old Joe Shutter) and DJ *Coz* (21-year-old Richard McCormack). It's the first hit on the Eastwood (Nottingham) based J4M label, *Nebula II's* previous hit *Antheama* being licensed to *Reinforced*.

Alan Jones

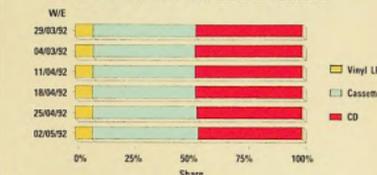
15 UGLY KID JOE: *Everything About You* (Mercury). The

UPDATE

SALES

Index of unit sales, 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	80	66	-18	-1	
Singles	86	77	-10	-6	
Music Video	71	64	-10	+28	

ALBUM MARKET SHARE BY FORMAT



TOP 10 DISTRIBUTORS

1 PolyGram	6 Sony Music
2 BMG	7 RTM
3 EMI	8 APT
4 Warner Music	9 JetStar
5 Pinnacle	10 Pickwick

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

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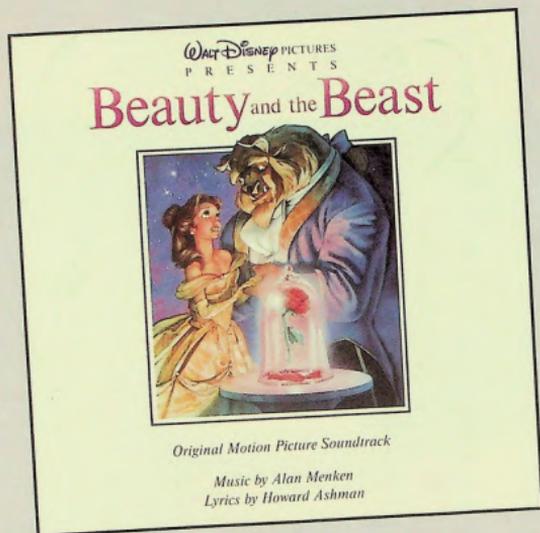


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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	PLEASE DON'T GO/GAME BOY KWS Network	
2	ON A RAGGA TIP SIZ	XL
3	HANG ON IN THERE BABY Curiosity	RCA
4	WORKAHOLIC 2 Unlimited	PMI Continental
5	DEEPLY DIPPY 3 Right Said Fred	Tug
6	THE DAYS OF FEARLY SPENCER 4 Marc Almond	Some Bizarre
7	NOTHING ELSE MATTERS 6 Metallica	Vertigo
8	MY LOVIN' 20 En Vogue	East West America
9	YOU'RE ALL THAT MATTERS TO ME 8 Curtis Stigers	Arista
10	COME PLAY WITH ME NEW The Wedding Present	RCA
11	YOU 10 Ten Sharp	Columbia
12	SONG FOR LOVE 13 Extreme	A&M
13	ALWAYS THE LAST TO KNOW 24 Delirious?	A&M
14	BEAUTY AND THE BEAST NEW Gerine Dion/Andr�e Blyson	Epic
15	EVERYTHING ABOUT YOU NEW Ugly Kid Joe	Mercury
16	I DON'T CARE NEW Shakespears Sister	London
17	LOVE IS HOLY 16 Kim Wilde	MCA
18	IN THE CLOSET 9 Michael Jackson and Mystery Girl	Epic
19	TEMPLE OF LOVE (1992) 5 Sisters Of Mercy	Mercury Release
20	SAVE THE BEST FOR LAST 11 Vanessa Williams	Polydor
21	JOIN OUR CLUB/PEOPLE GET REAL NEW Saint Etienne	Heavenly
22	HAZARD 36 Richard Marx	Capitol
23	BOY FROM NEW YORK CITY 28 Allison Jordan	Arista
24	LOVE MAKES THE WORLD GO ROUND	

Beauty and the Beast



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& DENZEL WASHINGTON

38	VIVA LAS VEGAS 21 ZZ Top	Warner Bros
39	THRILL ME 20 Simply Red	Fair Wind
40	STORY OF THE BLUES 52 Gary Moore	Virgin
41	THE ONLY LIVING BOY IN NEW CROSS 15 Carter The Unsubmittable Sex Machine	Chrysalis
42	UNEXPLAINED EP 18 EME	Parlophone
43	LINCOLN 26 U2	Mercury
44	STAY WITH ME 59 John O'Shea	Cesca
45	DUNNO WHAT IT IS (ABOUT YOU) NEW The Beamsstreet/Elaine Vassell	Rhythm King/Epic
46	SO RIGHT 21 K-lass	Deconstruction/Phonogram
47	TO BE WITH YOU 22 Mr Big	Atlantic
48	HOLD ON MY HEART 36 Genesis	Virgin
49	ROUGH NECK EP NEW Project 1	Rising High
50	ULTIMATE TRUNK FUNK (EP) 20 Brand New Heavies	Acid Jazz/Fit
51	EVAPOR 8 31 Altern 8/PP Arnold	Network
52	PLEASE DON'T GO 41 Double You?	ZYX
53	TENNESSEE NEW Arrested Development	Cooltempo
54	FLATLINERS NEW Nebula II	J&M
55	SENTIMENTAL 59 Alexander O'Neal	Epic
56	JOY 43 Soul II Soul	Ten
57	SHE'S GOT THAT VIBE 61 Ricki-L and Public Announcement	Jive
58	FIRES BURNING NEW Run-DMC	Sabian/Baz
59	COOKIN' UP YAH BRAIN 64 4ever	Reinforced
60	AM I THE SAME GIRL 49 Swing Out Sister	Fordina
61	REMEDY 34 Dick Cavates	Def American
62	MAKE IT HAPPEN	

TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	THE DAYS OF PEARLY SPENCER	Marc Almond	Some Bizzare	Clyde One FM	26	MISSING YOU NOW	Michael Bolton	Columbia	Piccadilly Key 103 FM
2	IN THE CLOSET	Michael Jackson	Epic	Chelms Network	27	WHY OF LOVE 1992 - TOUCHED BY AFRA HAZI	Sisters Of Mercy	Mercury/Release	BBC Radio 1
3	YOU	Ten Sharp	Columbia	Piccadilly Key 103 FM	28	IF YOU ASKED ME	Janet Jackson	RCA	Clyde One FM
4	DEEPLY DIPPY	Right Said Fred	Tug	Chelms Network	29	TAKE MY ADVICE	Kym Sims	Atco	Chelms Network
5	ALWAYS THE LAST TO KNOW	Del Amitri	ABM	Capital FM	30	NEVER STOP	Brandi New Measures	Mer	Piccadilly Key 103 FM
6	YOU'RE ALL THAT MATTERS TO ME	Curtis Stigers	Arista	Capital FM	31	LOVE BREAKDOWN	Isabella	Pulse 8	Piccadilly Key 103 FM
7	LOVE IS HOLY	Kim Wilde	MCA	Piccadilly Key 103 FM	32	LOVE CRIME	The Cygnets	Protostar	Red Dragon
8	THRILL ME	Serj Tank	West West	Chelms Network	33	BEAUTY AND THE BEAST	Celine Dion with Peabo Bryson	Epic	Capital FM
9	HANG ON IN THERE BABY	Carolely	RCA	Chelms Network	34	YOUR SONG	Red Stewart	Mercury	Clyde One FM
10	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Capital FM	35	COULDBE BEEN YOU	Cher	Geffe	Clyde One FM
11	TINED OF BEING ALONE	Texas	Mercy	Capital FM	36	MAKE IT HAPPEN	Monie Carey	Columbia	Chelms Network
12	FINER FEELINGS	Kyle Minogue	PWJ International	Chelms Network	37	STAY WITH ME	John O'Kane	Circa	Capital FM
13	I AM I THE SAME GIRL	Swing Out Sister	Fontana	Chelms Network	38	FEEL	House Of Love	Fontana	BBC Radio 1
14	VIVA LAS VEGAS 22 Top		Warner Bros	Clyde One FM	39	THE ONLY LIVING BOY IN NEW CROSS	Curtis The Unstoppable Sex Machine	Big Cat	Four FM
15	I DON'T CARE	Shaquillea Starr	London	Piccadilly Key 103 FM	40	FRIDAY, I'M IN LOVE	The Cure	Fiction	Capital FM
16	JUDY SAIL	Seal	Chelms Network	Chelms Network	41	LISTEN LIKE THIEVES	Was Not Was	Fontana	Fourth FM
17	PLEASE DON'T GO AWAY	KWS	Network	Chelms Network	42	THE DISAPPOINTED XTC		Virgin	Power FM
18	SONG FOR LOVE	Extreme	ABM	Capital FM	43	DUNNO WHAT IT IS (ABOUT YOU)	Beastmatters	Rhythm King	Chelms Network
19	HAZARD	Richard Marx	Capitol	Clyde One FM	44	GET A LIFE	Janet Jackson	Virgin	Red Rose Rock FM
20	TO BE WITH YOU	Mr Big	Atlantic	Power FM	45	THE BOY FROM NEW YORK CITY	Alicia Jordan	Arista	BBC Radio 1
21	LOVE MAKES THE WORLD GO ROUND	Dan E	EMI World	Piccadilly Key 103 FM	46	MONEY DON'T MATTER 2 NIGHT	France	Parlay Park	Power FM
22	LET'S GET ROCKED	Del Leppard	Bluepunch/Riffola	Power FM	47	SO RIGHT	K-Ross	Deconstruction	Chelms Network
23	DO IT TO ME	Lionel Richie	Invicta	Capital FM	48	CLOSE BUT NO CIGAR	Thomas Dolby	Virgin	NorthSound
24	HOLD ON MY HEART	Genesis	Virgin	Clyde One FM	49	FINALLY	Ca Ce Peniston	ABM	Chelms Network
25	DO YOU WANT IT RIGHT NOW	Degrassi D1 Mahan	Mer	Piccadilly Key 103 FM	50	SHIVERING SANDS	Mega City Four	Big Life	BBC Radio 1

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

TOP 10 BREAKERS

Rank	Title	Artist	Label
1	GLAD	Spagheeth Head	Decca
2	AGAINST THE WIND	Moira Brennan	RCA
3	NO NOSE JOB	Digital Underground	Big Life
4	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury
5	BELEVER	The Real People	Columbia
6	LONELY HEART	Frontier	Vergo
7	PAPUA NEW GUINEA - THE REMIX	Future Sound Of London - Junger & Pango	Cherry
8	FIFTEEN YEARS	The Lovellors	Cherry
9	JOIN OUR CLUB	Si Boney	Heavenly
10	KNOCKIN' ON HEAVEN'S DOOR	Guns N' Roses	Geffen

The following records are outside the Top 50 Airplay Chart and do not appear on our week's UK Top 200 singles sales chart. Figures in brackets in selected positions.

REGIONAL CHOICE

Rank	Title	Artist	Station
1	CALEDONIA	Rick Miller	Ray
2	BOY ON TOP ON THE NEWS	Diesel Park West	Aure FM
3	FEELS SO GOOD	Ruby Fruit Jangle	Free FM
4	SHAKE YOUR GROOVE THING	Pat And Mick	Aure FM
5	NU NU	Lodell Townsend	Aure FM
6	HARD TO HANDLE	The Black Crowes	Coal FM
7	RAINBOWS	Candyland	Aure FM
8	TEMPLE OF LOVE	Harriet	Aure FM
9	WHAT SHE'S DOING NOW	Guth Brooks	Downtown
10	RHYTHM OF LIFE	Liz Francis	Coal FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: THE BOY FROM NEW YORK CITY
Alicia Jordan (Push & Plug)

Rank	Station
1	2CR FM
2	Aire FM
3	BBC Radio 1
4	City
5	Day

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

Ara FM 90.99 FM, Capital FM, City, Clyde One FM, Coal FM, County Sound Network, Delta, Downtown, Lincs, Four FM, Free FM, Heart, Horizon, Children's Service, Mercury, Mercury NorthEast, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Top, Tote, 200 FM, UK FM. This represents 10.1% of total play value (listing in the UK).

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	JUMP	Kris Kross	Ruffhouse
2	MY LOVIN' (YOU'RE NEVER...)	En Vogue	Atco
3	BOHEMIAN RHAPSODY	Queen	Hollywood
4	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
5	LIVE AND LEARN	Jon Pickett	Columbia
6	UNDER THE BRIDGE	Red Hot Chili Peppers	Warner Bros
7	TEARS IN HEAVEN	Eric Clapton	Reprise
8	AINT 2 PROUD 2 BEG	TLC	Starline
9	EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury
10	ONE, TWO	Island	Island
11	MAKE IT HAPPEN	Mariah Carey	Columbia
12	IN THE CLOSET	Michael Jackson/Mystery Girl	Epic
13	THOUGHT I'D DIED AND...	Bryan Adams	ABM
14	HAZARD	Richard Marx	Capitol
15	LET'S GET ROCKED	Del Leppard	Mercury
16	BAMBI WISHES	Sophie B Hawkins	Columbia
17	BABY GOT BACK	Si M'x A La	Def American
18	MASTERPIECE	Atlantic Starr	Reprise
19	THAT ONE YOU NEED	Jody Watley	MCA
20	WILL YOU MARRY ME?	Paula Abdul	Capitol
21	EVERYTHING CHANGES	Kathy Traccia	Reunion
22	IF YOU ASKED ME	Celine Dion	Epic
23	MONEY DON'T MATTER	Prince & The New Power Generation	Parlay Park
24	BEAUTY & THE BEAST	Celine Dion/Peabo Bryson	Epic
25	TENNESSEE	Arrested Development	Chrysalis
26	JUST TAKE MY HEART	Mr Big	Atlantic
27	NU NU	Lodell Townsend	Mercury
28	TAKE TIME	Eric Ripston	Pandamus
29	HUMAN TOUCH	Brandi Springsteen	Columbia
30	HOLD ON MY HEART	Genesis	Atlantic
31	I WILL REMEMBER YOU	Amy Grant	ABM
32	COME AS YOU ARE	Nirvana	DGC
33	THINK YOU KNOW HER	Cherise & Effect	SRG
34	GOOD FOR ME	Amy Grant	ABM
35	SMELLS LIKE MIRIAM	Wendy & Lisa	Scam Bros
36	LIFT ME UP	Howard Jones	Elektra
37	DO IT TO ME	Lionel Richie	Motown
38	DO YOU WANT IT RIGHT NOW	Degrassi D1 Mahan	Mer
39	NOT THE ONE	Bonnie Raitt	Capitol
40	WHY ME BABY?	Keith Sweat	Elektra
41	ALL ABOUT YOU	Color Me Badd	Giant
42	HIGH	The Cure	Fiction
43	LOVE YOUR SMILE	Shanice	Motown

Charts current Billboard, 16 May 1992. A+ Awards are awarded to those projects demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ADRENALIZE	Del Leppard	Mercury
2	TOTALLY KROSSED OUT	Kris Kross	Ruffhouse
3	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
4	CLASSIC QUEEN	Queen	Hollywood
5	ROPPIN' THE WIND	Guth Brooks	Capitol
6	WISHES	The Cure	Fiction
7	NO FENCES	Guth Brooks	Capitol
8	NEVERMIND	Nirvana	DGC
9	WYNNONA	Wynonna	Curb
10	WAYNE'S WORLD (OST)	Various	Reprise
11	LAUCHTUNG BABY	Island	Island
12	GREATEST HITS, ZZ Top	Warner Bros	Warner Bros
13	WILD LIFE	Slaughter	Chrysalis
14	FUNKY DIALS	En Vogue	Atco
15	METALLICA	Metallica	Elektra
16	HUMAN TOUCH	Brandi Springsteen	Columbia
17	OFF THE DEEP END	Wendy & Lisa	Scam Bros
18	CHECK YOUR HEAD	The Beastie Boys	Capitol
19	THEY	Pauli Jones	Epic
20	LUCK OF THE DRAW	Bonnie Raitt	Capitol
21	WE CAN'T DANCE	Genesis	Atlantic
22	C.M.B.	Color Me Badd	Giant
23	AS USUALLY THEY WANT TO BE	Ugly Kid Joe	Starline
24	DANGEROUS	Michael Jackson	Epic
25	WAKING UP THE NEIGHBOURS	Brian Adams	ABM
26	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
27	THE COMFORT ZONE	Vanessa Williams	Wing
28	LUCKY TOWN	Brandi Springsteen	Columbia
29	MACKY DADDY	Si M'x A La	Def American
30	SHEPHERD MOONS	Enya	Reprise
31	GARTH BROOKS	Garth Brooks	Capitol
32	TOO LEGIT TO QUIT	Hammer	Capitol
33	HOLDING MY OWN	George Strait	MCA
34	COLEHIGHARMONY	Boyz II Men	Motown
35	LEAN INTO IT	Mr Big	Atlantic
36	EMOTIONS	Mariah Carey	Columbia
37	HEART IN MOTION	Amy Grant	ABM
38	UNFORGETTABLE	Natalie Cole	Elektra
39	FOR MY BROKEN HEART	Reba McEntire	Sire
40	BODY COUNT	Bodycount	MCA
41	DEAD SERIOUS	Del Fux	Atco
42	BEAUTY & THE BEAST (OST)	Various	Walt Disney
43	DREAM TO DREAM	Private Music	Private Music
44	CYPRESS HILL	Cypress Hill	Ruffhouse
45	PAST THE POINT OF RETURN	Hal Ketchum	Capitol
46	OOOOOOHHH...	The TLC	TLC
47	IT'S ALL ABOUT TO CHANGE	Trans-Siberian Orchestra	Warner Bros
48	DON'T ROCK THE JUKEBOX	Alex Jackson	Capitol
49	RUSH STREET	Richard Marx	Arista
50	BRAND NEW MAN	Brooks & Dunn	Arista

UK Acts: (U) UK-signed acts. (B) UK-born acts.

RECORD MIRROR

DANCE UPDATE

16 MAY 1992
FREE WITH music week

POLICE IN PLEA ON PARTYPING

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

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

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

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

The cost of policing these events, he added, was between £10,000 and £40,000 per party, but a policy of co-operation was better than confrontation. Meanwhile leading rave adviser Jana Dugal believes the High Court decision could cause chaos. "All promoters will have to publish their licences otherwise suppliers simply won't turn up," she says.



SUAD SAVED FROM RUIN

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

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

SUAD with 35,000 unsellable copies of the soulful techno stormer. But a statement from Cohn's management seems to have cleared the way.

"In the light of the serious financial problems which could apparently result, Marc has agreed to permit the sale of copies already pressed, on the basis that no further copies whatsoever will be manufactured, and that all the

profits be donated to a charity of his choice," says Cohn's manager Perry Watts-Russell.

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

RAVE'S PRIME CUTS GET PRIME TIME SPOTS

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

or two ads during *The Word*. Now it's more likely to be a few weeks in *Home And Away*." It's not hard to see why: last week 'Kaos Theory 2' outsold the Sisters Of Mercy, Cure and Madness albums by nearly 30%. "Ordinarily these albums have a strictly niche appeal," says Brandon, "but they seem to have tapped into a mass audience."

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Walt Disney	BBCV 4706
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CIC	VHR 1446
ess	Virgin VVD 1000
Walt Disney	D211322
Lifetime/Pickwick	LTV 001
sole Body Prog	BBC 962.V.4457

I OF
IENT

TOP 10

- 1 **THE DAYS OF PE**
- 2 **IN THE CLOSET**
- 3 **YOU YEAH**
- 4 **DEEPLY DIPPY**
- 5 **ALWAYS THE LA**
- 6 **YOU'RE ALL THA**
- 7 **LOVE IS HOLY**
- 8 **THRILL ME**
- 9 **HANG ON IN TH**
- 10 **SAVE THE BEST**
- 11 **TIRED OF BEING**
- 12 **FINER FEELINGS**
- 13 **AM I THE SAME**
- 14 **VIVA LAS VEGAS**
- 15 **I DON'T CARE**
- 16 **JUDY**
- 17 **PLEASE DON'T G**
- 18 **SONG FOR LOVE**
- 19 **HAZARD**
- 20 **TO BE WITH YOU**
- 21 **LOVE MAKES TH**
- 22 **LET'S GET ROCK**
- 23 **DO IT TO ME**
- 24 **HOLD ON MY HI**
- 25 **DO YOU WANT I**

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TOP 10 B

- 1 **GLAD**
- 2 **AGAINST THE WIN**
- 3 **NO NOSE JOB**
- 4 **EVERYTHING ABOUT**
- 5 **BELIEVER**
- 6 **LONELY HEART**
- 7 **PAPUA NEW GUIN**
- 8 **FIFTEEN YEARS**
- 9 **JOIN OUR CLUB**
- 10 **KNOCKIN' ON HEA**

The following records are solo single sales chart. Figures in brackets

US TO

- 1 **JUMP**, Kris Kross
- 2 **MY LOVIN' (YOU**
- 3 **BOHEMIAN F**
- 4 **SAVE THE BEST FOR**
- 5 **LIVE AND LEARN**
- 6 **UNDER THE BRIDGE**
- 7 **TEARS IN HE**
- 8 **AIN'T 2 PROUD:**
- 9 **EVERYTHING ABOUT**
- 10 **ONE, U2**
- 11 **MAKE IT HAPPEN**
- 12 **IN THE CLOSET, M**
- 13 **THOUGHT I'D DI**
- 14 **HAZARD, Richard**
- 15 **LET'S GET RI**
- 16 **DAMN I WISH WA**
- 17 **BABY GOT BACK**
- 18 **MASTERPIECE, Atlantic Star**
- 19 **TH THE ONE YOU NEED, Judy Watley**
- 20 **WILL YOU MARRY ME?, Paula Abdul**
- 21 **EVERYTHING CHANGES, Kathy Troccoli**
- 22 **IF YOU ASKED ME, Epic**
- 23 **MOVE! DON'T MATTER, Prince & The New Power Generation**
- 24 **BREAKIN' MY HEART (I, Milli Vanilli)**
- 25 **BEAUTY & THE BEAST, Céline Dion & Peabo Bryson**

Charts courtesy Billboard. 16, May, 1990. A Arrows are awarded to those products demonstrating the greatest display and sales gain

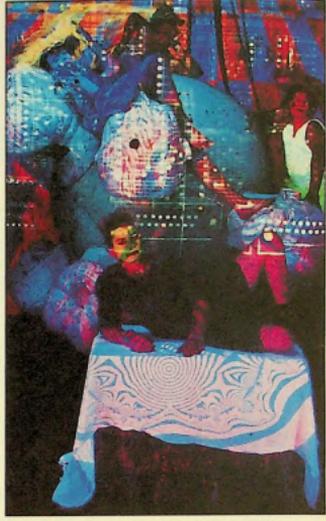
CULTURE CLUBBERS

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

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

It's all part of a wider movement aimed at harnessing ravers' enthusiasm to look beyond the next bassline and discover more edifying forms of artistic expression. Camden's Pullit gallery combines some of the most experimental art around with regular raves and even the stuffy old Institute of Contemporary Arts is planning to get in on the act. An Art Meets Dance night is scheduled for this summer with DJs expected to include the Rhythm Doctor and Sugar T.

With London club Knowledge commissioning its very own sculpture, the artistic dancefloor revolution looks unstoppable.



RAVE-ATHON The dance industry delivers a double whammy in aid of Aids research over the next couple of weeks. First up is the Terence Higgins Trust DanceAthon at the Ministry of Sound on May 28. Featuring five hours of sponsored raving to DJs such as Paul Oakenfold, Dave Pearce and Youth, the aim is to repeat the success of LA events which have raised more than \$2m for US charities. Moral support is in the shape of PAs from Nu Colours, M People and Jet Set — the outfit set up by Adamski and Mr Monday. Meanwhile, Red Hot And Dance renews its efforts with a specially recorded single, 'Too Funky', from George Michael. Having raised more than \$4m with the original Red Hot And Blue compilation, organiser Leigh Blake sees clubbing as the perfect vehicle to carry on the good work. "Aids has changed the way we go out forever, so clubs are a crucial audience to reach," she says.

HOOTS MAN As the Scottish rave scene goes from strength to strength the nation is at last getting a venue large enough to contain it. The re-opening of Edinburgh's Carlton Studios by promoters Dance Energy Associates (no relation to the BBC show) puts the 1,000-capacity venue at the mercy of the bleary eyed, at the same time providing a platform for local hardcore talent. DEA's future plans include 15,000 strong Earthquake event in Ayrshire on June 15. Stateside techno gaudiers Derek May and Kevin Saunderson will be lining up alongside Shut Up & Dance and Dream Frequency, no doubt breaking Richter scale records from Edinburgh to Inverness.



SHARON REDD Disco diva Sharon Redd died in New York on May 1 after being struck down with pneumonia on a recent tour of Germany. But the bitter court case between her manager Jimmy O'Reilly and production duo LA Mix continues (*RM*, April 11). The singer, who was most famous for her early Eighties hits 'Can You Handle It' and 'Never Give You Up', had recently revived her career by teaming up with DNA and, according to O'Reilly, was on the verge of signing a new deal. She had a history of bronchial illnesses, having recovered from a bout of pneumonia in the late Eighties. "She was a wonderful lady and no-one deserved a comeback more than her," says O'Reilly, who denies LA Mix's allegations. There has never been an issue, I am just responding to action taken against me," adds O'Reilly. LA Mix's Les Adams, while expressing sorrow at Redd's death, confirms: "The writ stands. My disagreement is with the management not Sharon herself."

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

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|--|---|---|

UK acts UK acts UK acts

Club

f o c u s



Club The Orange Club, Saturdays, 10pm-6am, at The Rocket, PNL, 166-220 Holloway Road, London N7 8DB.

Capacity/PA/Special features 600/22K/sweet shop; free oranges at 4am; virtual darkness until midnight when the stage curtains are drawn and the light show

explodes to reveal the DJs and dancers on stage.

Door policy "No dress code, over 18s. We've been filled to capacity every week for a year — we've spent £8,000 on backdrops, lasers and the massive sound system." — Chris Paul, promoter.

Music policy "Pure rave" — Chris Paul.

DJs Groove Rider, Fabio, DJ Hype, DJ Randall, DJ Squirrel, DMS, Isotonik.

Spinning Isotonik 'The Isotonik EP: Everywhere I Go'; Absolute 2 'Love Is EP'; Andronicus 'Make You Whole (Mixes)'; Tic Tac Toe white label; Naz Aka Naz 'Started Again'.

DJ's view "Good sound system and crowd — they're very responsive to the music we play and that always makes us play better. They love it when the curtain goes up — their faces light up." — DJ Squirrel.

Promotions view "If you're into that kind of music there's no better place to be. If you like techno/ragga — go there. I'd target it for that sort of record. They're very organised and it's well run. It's awesome." — Andy Thompson, Arista.

Average ticket price £15; £10 for members.



● ISOTONIK

Nightlife 10

- 1 (3) EXPRESS YOURSELF — FRANSCHENE & FF (White label)
- 2 (5) LIFE IS A PROFOUND GAS — The Sandals (Acid Jazz)
- 3 (9) SHINE ON — Degrees of Motion (Esquire)
- 4 (4) PENNIES FROM HEAVEN — Inner City (Ten)
- 5 **NEW** VOL III — DJs On Vinyl (New Generation)
- 6 **NEW** I'LL BE THERE — Innocence (Cooltempo)
- 7 **NEW** LOOSE CONTROL — Night Communications (Heartbeat)
- 8 **NEW** FEELIN' VIBES — Feelin' Vibes (Bottom Line)
- 9 **NEW** TAKE MY BODY — Fideifatti (Disco Magic)
- 10 **NEW** VOL 1 — Disco Elements (Azuli)



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

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TO Shop

f o c u s



Shop Eastern Bloc, 5-6 Central Building, Oldham Street, Manchester (1,333 sq ft).
Specialist areas: The shop is split into two halves — one half concentrates on all

forms of dance except soul and swingbeat, which are not popular in the area, the other half deals in indie guitar/hardcore thrash; main ticket and flyer outlet, runs international mail order service and MOS Records (birthplace of 808 State and K-Klass) and operates a regional distribution service for records by local acts.

Manager's view "A year ago a third of our record sales were European, a third UK and a third from the US. Now the British share has gone up and accounts for about half the records we sell. Our policy is to stay away from commercial records — as soon as anything hits the charts no-one wants it. We try to be there first. We have 11 staff including an impressive roster of DJs." — Mike E-Bloc.

Distributor's view "They're one of my best customers. They're on the ball, they play everything and they're very helpful with information. And they pay well which is good for us!" — Marion Allen, Prism.

DJ's view "Eastern Bloc is often referred to by leading members of Manchester's DJ fraternity as 'the treble top shop' and that's certainly true. I wouldn't go anywhere else. Well, to be perfectly honest, they wouldn't have me anywhere else!" — John McCready.

Cool Cuts

- (3) **BACK TO THE OLD SCHOOL** Basheads deConstruction Columbia
- (2) **MAKE MY DAY** Grace Under Pressure Coitempo
- NEW I'LL BE THERE** Innocence A stylish return for this British group sounding more American than ever with Madlers At Work on the mix.
- (1) **PENNIES FROM HEAVEN** Inner City Ten Boys Own Junior
- ECLIPSE/BIG MOUTH** Lennon Intermpt An instrumental groove destined to be huge over the coming months.
- (4) **RHYTHM DE LONDRES** Smetts Lake Heaven Cowboy PFL
- MUSIC IS MUSIC/ORGANOMICS** Fiction A two underground grooves that have been building a buzz for a while and are released here soon.
- (9) **SOMETHING GOOD** Utah Saints Itfr
- NEW SHINE ON** Degrees of Motion US Empire
- LIFTING FOLLOW-UP** to their smash hit "Do You Want It Right Now" White label
- (10) **WONDROUS DREAM** Unusual rhythm and original ideas in this catchy rap out
- (11) **NIGHT COMMUNICATIONS** EP Night Communications Heartbeat White label
- (12) **DESTROY** Destroy Hardcore track that samples Seal to good effect
- GASIS** Iemistik Djax
- (13) **GASIS** Iemistik Group production on this garage-y instrumental
- (14) **MONEY** Cameo Reprise
- (15) **ON THE RAGGA TIP** E-Lustrious MOS Produce
- (16) **NATURAL HIGH** Proppit Get Ready Commercial house from this British group
- THE MUSIC'S GOT MY** Base Bumpers Dance Street
- (17) **LET'S GET HAPPY** Mass Order Columbia
- (18) **LET'S GET HAPPY** Mass Order Columbia
- NEW PICTURE IN THE MIND** Deja Vu Rude
- TRIP** Deja Vu Rude dance remixes — check out the Woodentop acid dub
- NEW ALTITUDE** System 7 Ten
- Featuring Ultra Nate on vocals and mixes by The Orb and Derrick May



Thanks to City Sounds, Proctor & Proctor, London; Flying, Kensington Market, Kensington High St, London; NW1; and Zoom, 188 Camden High St, London NW1.

Phone now to hear the hot dance tracks

Cool Cuts clubline
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Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
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TOP 10 B

- 1** **GLAD**
- 2** **AGAINST THE WIND**
- 3** **NO NOSE JOB**
- 4** **EVERYTHING ABOUT**
- 5** **BELIEVER**
- 6** **LONELY HEART**
- 7** **PAPUA NEW GUIN**
- 8** **FIFTEEN YEARS**
- 9** **JOIN OUR CLUB**
- 10** **KNOCKING ON HEA**

The following records are available in most news outlets unless stated otherwise.

US TO

- 1** **JUMP**, Kris Kross
- 2** **MY LOVIN' (YOU**
- 3** **BOHEMIAN F**
- 4** **SAVE THE BEST FOR**
- 5** **LIVE AND LEARN**
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- 13** **THOUGHT I'D**
- 14** **HAZARD, Richard**
- 15** **LET'S GET RI**
- 16** **DAMN I WISH WAS**
- 17** **BABY GOT BACK**



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4 RM DANCE UPDATE

- | | | |
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| 43 NOT THE ONLY ONE , Bonnie Raitt Capitol | 18 CHECK YOUR HEAD , The Beatste Bops Capitol | 43 DARE TO DREAM , Yanni Private Music |
| 44 COME & TALK TO ME , Jodeci Uptown | 19 TEN , Pearl Jam Epic | 44 CYPRESS HILL , Cypress Hill Ruthless |
| 45 YOU WON'T SEE ME , Cry, Wilson Phillips SBK | 20 LUCK OF THE DRAW , Bonnie Raitt Capitol | 45 FAST THE POINT OF RESCUE , Hal Ketchum Curt |
| 46 WHY ME BABY? , Keith Sweat Elektra | 21 WE CAN'T DANCE , Genesis Atlantic | 46 OOOOOOHHH... ON THE TLC , TLC LaFace |
| 47 ACHY BREAKY HEART , Billy Ray Cyrus Mercury | 22 C.M.B. , Color Me Badd Guava | 47 IT'S ALL ABOUT TO CHANGE , Travis Tritt Warner Bros |
| 48 ALL 4 LOVE , Color Me Badd Giant | 23 AS UGLY AS THEY WANT TO BE , Ugly Kid Joe Shred | 48 DON'T ROCK THE JUKEBOX , Alan Jackson Arista |
| 49 HIGH , The Cure Fiction | 24 DANGEROUS , Michael Jackson Epic | 49 RUSH STREET , Richard Marx Capitol |
| 50 I LOVE YOUR SMILE , Shantae Motown | 25 WAKING UP THE NEIGHBOURS , Bryan Adams A&M | 50 BRAND NEW MAN , Brooks & Dunn Arista |

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directory

out on **monday**

James Hamilton reviews the week's releases



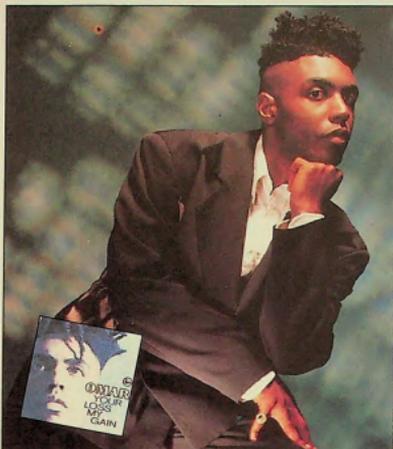
R.H.C. 'Reach'
(Rising High Records RSN 24, via SRC)
Rising High Collective's Caspar Pound perks and Plavka means this stringy washed surging 0-131.80bpm gallopier, a proper Donna Summer-ish song that's more disco than techno in its A-side treatment (all the others that follow being 132bpm), flapped by breezily sleeping Marc Williams and fluttery droning New York Music plus a shorter lush Raprose, who out next week 'reach' (The Remixed (RSN 24X) has the jangly then lush digipoppy sparring (with an ambient long tempo-based pause) Project One Mix and sparse beatily cantering vocal Project One Mix II, "you may be black, you may be white" produced more hardcore Pete "Gone" Smith and property techno Donarige Miles, plus another this time, twittily Reprose.

DINO LENNY 'Time To Change'
(Flying Records UK FLYUK21T, via Pinnacle)
Following his year old cover of 'Cocaine' (and a six month stint doing in Malia, Italy's Dino Lenny returns with a gentler almost ambient jangly carter, squawkingly warbled by an uncredited girl in Roberto Feraneta's flurrying 122bpm Club, Radio and Instrumental Mixes, a different gritty gargling girl punctuating Funk Master Sweatt's more subtly playing bubblejig joggly surging 0-118bpm Deep Version and Radio Edit plus a Dance mix.

CLUBLAND '(I'm Under) Love Strain'
(Swedish Club Vision CLUBLA6)
To launch their own new label, Stockholm's Clubland recorded in London and New York this David Morales co-produced, Morgan King and Kym Mazelle co-penned classily gospel-ish garage stroller, powerfully wailed by Zemya Hamilton (a common surname in Swedish) with Satoshi Tomiie jangling the waxes and Morales tapping the timbales, in lurching 0-117.6-0bpm Lost In Jungle Mix, 0-117.6bpm Lost In Radio Mix, 119.8-119.8bpm Lost In Dub, superb more vocally stirring 0-117.6bpm Kipper's Timeless Treatment and bouncy 117.4-0bpm Timeless Dub.

4 HERO 'Cooking Up Yah Brain'
(Reinforced RVET 1216, via SRC)
The original four-trackers first scheduled for early March release has this staccato title replacing 137.1-137.2bpm jerky hardware jitterer (with some rock-chasing keyboards), the messily churning 0-135.8-0-135.8bpm 'Burning' more violent fluttery surging 136-135.8bpm 'Time To Get It', and "you killed the boy, you didn't just dream it? You burned him? Do you remember..." punctuated piping and scratching frantic 0-137-137.1bpm, 'White's The Boy', while a more recently white labelled and now simultaneously released three-trackers (RVET 1216R) has 4 Hero's plus time "I'll have that sound in my dream, that man screaming like a child in a nightmare" punctuated 137-136.7bpm 'White's The Boy (Remix)', co-opted by Darryl Swack's scratcher broccoly bouncing 139.7bpm 'Cooking Up Yah Brain (SoF)' Di A Loop Di Loop (Ezra Remix)' and P-Riscion's unrecognizable gently rippy ambient 125.8bpm 'Burning (Remix)'

SYNAESTHESIA 'Feel The Dream'
(Vinyl Solidation STOREM 44, via SRD)
Brighton based Justin Partiti & Alex Rizzo a apparently inspired impressed slow than buzz-buzzing, bleating and 'swirly' 0-136.8-0bpm pounder isn't labelled as such but is a hard-core For Sale Mix, flapped by the 'let no man put asunder' underpenned cantering 0-127.9bpm 'Concerto in E (The Zap Mix)'



OMAR 'Your Loss My Gain'
(talkin' Loud/Kongo Dance TLKX 22)
A taster for his next albums Omar Lye-Fook's husky Oscar Brown Jr-ish huff

2 FABIOLA 'The Milkyway '92 Remix'
(Better Days 12BET 104, via Pinnacle)
Belgium's busy Olivier Adams & Pat Kiemion (punctuated 2 their country's Queen!) name their own surgingly episodic cattering and bubbling thumper in 'bigger and bolder' ragga gay and 'best of drum-'dominate, punctuated 129.6bpm 'Mintchower Remix', low frequency oscillation punctuated 127.6bpm Original Version and drawing rapper Eonoff. The 3rd named punchier 129.7bpm 'The Milkyway Story' version.

SOLO 'So Beautiful'
(Reverb Records RVBT 015, via SRD)
(Reverb Records RVBT 015, via SRD)
Originally an instrumental track on the B-side of Scottish rave Stuart Crockett's 'Banquet (Sample Free)' EP, this now has a Kate Bush-ish vocal partially imitated by Jasmine Pletone through jangling jazz flurrying 127bpm 12" Club and 0-127.126-0bpm Radio Edit, broken down 0-125.7-126.0bpm Phantasia and demselly droning techno 0-126.8-126.0bpm 105 Mixes.

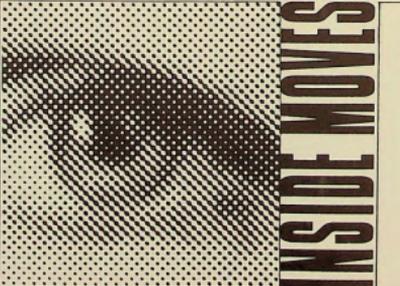
stopper' ptery samba-style percussion tapped 97.8bpm latin jazz wiggler is flapped by the precociously pronounced reggie tempoed 74.9/48.6bpm 'Get To Know You Better' and its better Hyperman ragga rapped 148.6bpm 'Realty' version.

EON 'Basket Case'
(Vinyl Solidation Storm 39, via SRD)
London DJ Ian B. Lovejoy's latest, mixed with J'Saul Kane, is a honor movie inspired 'What's in the basket?' "My mother!" "Your mother? Ha ha ha ha!" snister but breezy raver in 'Mintchower' synth churned galloping hard-core 0-128-0bpm White Coat and burly rumbly bippy 134.8bpm Black Coat Mixes, plus Kane's more percussive 0-127.8-0bpm Mr Rascuous Rides Again Version of the latter.

106 PROJECT 'Warning 106'
(106 Records 106 T003, via Portland)
From Liverpool's Opus Music Productions, Andy Stevenson's 'the beat taster' produced robotic dippy shuffler is in surgery 0-133.6-133.4-133.2-48.8bpm Shock Hazard, 0-133.6-133.3-133.4-48.8bpm Dream Light and far more danceable spool galloping techno 66.6-133.2-133.3-133.2bpm Code 3 Mixes, not promoted to DJs.

MORE DJ DIRECTORY ON P8

Label	Cat No.
FoxVideo	1802 50
ttitude	FoxVideo D211422
JNDR	Walt Disney D211422
S	Columbia Tristar CWR 22819
	WMV 7599382993
ER	Virgin VVD 989
	BMG Video 791 224
HIEVES	Warner HV PES 12220
	Walt Disney D20132
LE BODY PROG 2	BBC BBVC 4706
I	CIC VHR 1446
ess	Virgin VVD 1003
	Walt Disney D211322
	Lifetime/Pickwick LTV 001
role Body Prog	BBC BBVC 4457



THE MAN WITH THE CHILD IN HIS EYES

12" = 12 KATE 1

7" = KATE 1

STREET DATE = MAY 18th 1992



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

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the professional
recording association

BRITAIN'S HREATEST BEATS' TILL
MAY 18

The Club Chart

RECORD MIRROR

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

- 1 **THE DAYS OF PE**
2 **IN THE CLOSET**
3 **YOU** Ten Sharp
4 **DEEPLY DIPPY**
5 **ALWAYS THE LA**
6 **YOU'RE ALL THA**
7 **LOVE IS HOLY**
8 **THRILL ME** Simply
9 **HANG ON IN TH**
10 **SAVE THE BEST**
11 **TIBED OF BEING**
12 **FINER FEELINGS**
13 **AM I THE SAME**
14 **VIVA LAS VEGAS**
15 **I DON'T CARE**
16 **JOY** Spal & Seal
17 **PLEASE DON'T G**
18 **SONG FOR LOVE**
19 **HAZARD** Richard I
20 **TO BE WITH YOU**
21 **LOVE MAKES TH**
22 **LET'S GET ROCK**
23 **DO IT TO ME** Les
24 **HOLD ON MY H**
25 **DO YOU WANT I**

- TOP 10 B**
1 **GLAD**
2 **AGAINST THE WIP**
3 **NO NOSE JOB**
4 **EVERYTHING AB**
5 **BELIEVER**
6 **LONELY HEART**
7 **PAPUA NEW GUIN**
8 **FIFTEEN YEARS**
9 **JOIN OUR CLUB**
10 **KNOCKIN' ON HE**

- US TO**
1 **JUMP** Kris Kross
2 **MY LOVIN' [YO**
3 **BOHEMIAN CA**
4 **SAVE THE BEST FO**
5 **LIVE AND LEAR**
6 **UNDER THE BRIDGE**
7 **TEARS IN THE**
8 **AIN'T 2 PROUD**
9 **EVERYTHING AB**
10 **ONE** Les
11 **MAKE IT HAPP**
12 **IN THE CLOSET** M
13 **THOUGHT I'D F**
14 **HAZARD** Richard
15 **LET'S GET RI**
16 **DAMN! WISH I W**
17 **BABY GOT BACK**

- 18 **MASTERPIECE** Atlantic Starr Reprise
19 **I'M THE ONE YOU NEED** Jody Watley MCA
20 **YOU WILL MARRY ME?** Paula Abdul RCA
21 **EVERYTHING CHANGES** Kathy Truitts Reunion
22 **IF YOU ASKED ME** CeCe Peniston Epic
23 **MONEY DON'T MATTER** Prince & The New Power Generation Paisley Park
24 **BREAKIN' MY HEART** L.A.M. London Prospective
25 **BEAUTY & THE BEAST** Carole Danes & Paula Bryson Epic

- TW LW**
- 56 **THE POWER OF KNOWLEDGE (EP)** Mr. Monday
57 **ELEVATION (MIXES)** GTO
58 **CALL MY NAME** Love & Sex
59 **LOVE & MONEY** The High Givers
60 **SET YOUR LOVING FREE (KENLOU 12)** MAKE LOVE TO YA
61 **THE FLOOR MIX** Lisa Stansfield
62 **FR CHAMPAGNE** Rhythm & Soul
63 **CONTROL (MASTER CONTROL MIX)** Wetspan
64 **O.P.P. (OTHER PEOPLE'S PRODUCTIONS REMIX)** Naughty By Nature
65 **SKUNK FUNK (MIXES)** Calliano
66 **I NEED YOU NOW** Smanon
67 **DREAMS OF SANTA ANNA (ORIGINAL)** (O2 REMIX) Orange Lemon
68 **TEARS NU-COLORED**
69 **GETTIN' STARTED** Pascal Borge-Masse Vol II
70 **DON'T PANIC (MIXES)** Spooky
71 **THE FUTURE** The Future
72 **JOIN OUR CLUB (MIXES)** St. Etienne
73 **JOY (MIXES)** Soul 2 Soul
74 **UNDER MENSANI** Barrington Levy
75 **EXPRESS YOURSELF (JUNGLE REMIX)** RAGGA RAVE MIX (ORIGINAL DON MIX) The Family Foundation
76 **DRIVE ME CRAZY** Courage
77 **AIN'T 2 PROUD 2 BEG T.L.C.**
78 **LET GO** Two Sharp Heads
79 **BLUE OYSTER S.L.L.**
80 **RHYTHM DE LONDRES (SMELLS LIKE HEAVEN)**
81 **THE ISOTONIK EP: EVERYWHERE I GO (MIXES)** LET'S GET UP
82 **ORANGE PEEL** Rhythm
83 **TALKIN' LOUD** promo
84 **4th & B** way promo
85 **PERFECTO**
86 **WEA** promo
87 **US KMS**
88 **US KMS**
89 **US KMS**
90 **US KMS**
91 **US KMS**
92 **US KMS**
93 **US KMS**
94 **US KMS**
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99 **US KMS**
100 **US KMS**

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72 **US KMS**
73 **US KMS**
74 **US KMS**
75 **US KMS**
76 **US KMS**
77 **US KMS**
78 **US KMS**
79 **US KMS**
80 **US KMS**

- TW LW**
- 43 **NOT THE ONLY ONE** Bonnie Raitt Capitol
44 **COME & TALK TO ME** Jodeci Upfront
45 **YOU WON'T SEE ME CRY** Wilson Phillips SBK
46 **WHY ME BABY?** Keith Sweat Elektra
47 **ACHY BREAKY BREAK** Billy Ray Cyrus Mercury
48 **ALL HIGH** Color Me Badd Giant
49 **LOVE, THE Color** Fiction
50 **I LOVE YOUR SMILE** Shalane Mo'Nique
- 18 **CHECK YOUR HEAD** The Bratons-Boys Capitol
19 **TEN** Pearl Jam Epic
20 **LUCK OF THE DRAW** Bonnie Raitt Capitol
21 **WE CAN'T DANCE** Genesis Atlantic
22 **C.M.B. Cool Me Badd** Qwest
23 **AS UGLY AS THEY WANT TO BE** Ugly Kid Joe Starling
24 **DANGEROUS** Michael Jackson Epic
25 **WAKING UP THE NEIGHBOURS** Bryan Adams ADM
43 **DARE TO DREAM** Yanni Private Music
44 **CYPRESS HILL** Cypress Hill Ruffhouse
45 **PAST THE POINT OF RESCUE** Hal Ketchum Curb
46 **OOOOOOHHH... ON THE TLC** TLC LaFace
47 **IT'S ALL ABOUT TO CHANGE** Travis Tritt Warner Bros
48 **DON'T ROCK THE JUKEBOX** Alan Jackson Arista
49 **RUSH STREET** Richard Marx Capitol
50 **BRAND NEW MAN** Brooks & Dunn Arista

Charts courtesy Billboard, 16 May, 1997. ADM Arrows are awarded to those products demonstrating the greatest sales and sales per UK acts; UK acts signed acts.

- 24 GROOVY BEAT (THE ROCK-IT MIX) DOP
25 HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU)
26 SO RIGHT (REMIX) K-class
27 PENNIES FROM HEAVEN (MIXES) Inner City
28 THE ANTI-ROCK EPIC OCEAN (EP): STELLA/KEEP ON
29 MOVIN' MY FIRST PART (MIXES) Chicago, The Verse
30 THANK YOU TO BE FREE (MIXES) Chicago, The Verse
31 PLEASE DON'T GO (SUNSHINE MIX) GAME BOY/KOLLISION
32 KWS
33 THE LOVER IN YOU (MISTER CEE'S REMIX)
34 Big Daddy Kane
35 PACIFIC SYMPHONY Transformer 2
36 I FEEL YOU (NEW YORK MIX) Blackwood
37 TRUTH WILL SET YOU FREE (MIXES) Peaceville
38 GO ALIVE (WELL STRUNG MIX) Pro-Crescent (featuring Billy) Dance Zone
39 GET IT TO BE FREE (E-SMOOVE/MAURICE JOSHUA MIXES)
40 Media4th & B'way promo
41 4896
32 PLEASE DON'T GO (CLUB MIX) Double You!
33 ORGANONICS (E-MIX) Jackson
34 ON MY WAY Mr. Fingers
35 MAKE YOU WHOLE Andronous
36 THE PRESSURE (C.J. MACKINTOSH REMIXES)
37 Sounds Of Blasiness
38 DUNNO WHAT IT IS (ABOUT YOU) (E-SMOOVE & MAURICE JOSHUA MIXES) The Bealmasters feat. Elaine Vassell
39 MOUL ON ICE (FULL DISCO SYMPHONY)
40 Disco Universe Orchestra

- 75 ILLUSION Doublet FM
76 WORKAHOLIC (THIS IS MY LIFE) AN REMIX) 2 Unlimited
77 SATURDAY'S ANGELS (MOST EXCELLENT VOCAL REMIX) MCA
37 NEVER STOP (HEAVIES MIX) STAY THIS WAY (SLAM MIX) Acid Jazz firr
38 SOMETHING GOOD (MIXES) Ush-Sants firr promo
39 BACK TO THE OLD SCHOOL (MIXES)
40 PARIOPHONE/DECONSTRUCTION promo
41 Atomic/A&M promo
42 FICR promo
43 Aaron Hall
44 GUERILLA
45 MCR Int. promo
46 PARIOPHONE/DECONSTRUCTION
47 TZ/DISCOTECH
48 TZ promo
49 Atomic/A&M promo
50 Rumour promo
51 CLUB SCENE promo
52 REAL LOVE (FULL VERSION) The Time Frequency
53 DON'T BE AFRAID (NASTY CATS' GROOVE)
54 DEEPER LOVE Ultra Nalé
55 KEEP ME COMIN' Delicious Vinyl/4th & B'way
56 LOVE MAKES THE WORLD GO ROUND (EXTENDED CLUB MIX) Don-E
57 I'LL BE THERE (MASTERS AT WORK) Innocence
58 FLATLINERS Nebula II
59 MAXIMIZOR (MIXES) CATWALK (MIXES) 1799

- Guerrilla
Final Vinyl promo
Deconstructions/Pariophone
Ten doublepack promo
R&S
Virgin promo
Network
Cold Chillin' promo
Round & Round/Profile promo
Deconstruction promo
RCA promo
Dance Zone promo
Media4th & B'way promo
ATX
Black Diamond promo
MCA doublepack promo
Hooj Choons/freedom
Perspective/A&M
Rhythm King
Better Days
Highest Climber

▶ Highest Climber

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3616.

BABY FORD 9

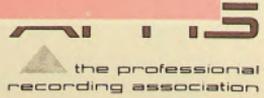
CD AND LP (LIMITED EDITION 2 x 12") RELEASE DATE 18.5.92

FEATURING THE SINGLES 'IN YOUR BLOOD' AND 'FETISH' UK LIVE DATES MAY/JUNE WITH GOON, COLIN DALE, COLIN FAVOR

Label	Label
FoxVideo	FoxVideo
1802 50	1802 50
Attitude	Attitude
UNDER	UNDER
Walt Disney	Walt Disney
0211422	0211422
IS	IS
Columbia Tristar	Columbia Tristar
CVR 22819	CVR 22819
WMV	WMV
7599328293	7599328293
ER	ER
Virgin	Virgin
VVO 389	VVO 389
BMG Video	BMG Video
791 224	791 224
THIEVES	THIEVES
Warner HV	Warner HV
PES 12220	PES 12220
Walt Disney	Walt Disney
D209132	D209132
OLE BODY PROG 2	OLE BODY PROG 2
BBC	BBC
8BCV 4706	8BCV 4706
II	II
CIC	CIC
VHR 1446	VHR 1446
ness	ness
Virgin	Virgin
VVO 1003	VVO 1003
Walt Disney	Walt Disney
D211322	D211322
Lifetime/Pickwick	Lifetime/Pickwick
LTV 001	LTV 001
hole Body Prog. BBC	hole Body Prog. BBC
8BCV 4457	8BCV 4457

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- 1** **THE DAYS OF P**
- 2** **IN THE CLOSET**
- 3** **YOU Ten Sharp**
- 4** **DEEPLY DIPPY R**
- 5** **ALWAYS THE LA**
- 6** **YOU'RE ALL THA**
- 7** **LOVE IS HOLY K**
- 8** **THRILL ME Smah**
- 9** **IN RANG ON IN TH**
- 10** **SAVE THE BEST**
- 11** **TINED OF BEING**
- 12** **IN A FIER FEELINGS**
- 13** **I AM I THE SAME**
- 14** **VIVA LAS VEGAS**
- 15** **W I CAN'T CARE S**
- 16** **JOY Soul II Soul**
- 17** **PLEASE DONT G**
- 18** **SONG FOR LOVE**
- 19** **HAZARD Richard**
- 20** **IT TO BE WITH YOU**
- 21** **LOVE MAKES TH**
- 22** **LET'S GET ROCK**
- 23** **TO HOLD ON TO ME**
- 24** **DO IT ON MY LI**
- 25** **DO YOU WANT**

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TOP 10 B

- 1** **GLAD**
- 2** **AGAINST THE WH**
- 3** **NO NOSE JOB**
- 4** **EVERYTHING AB**
- 5** **BELIEVER**
- 6** **LONELY HEART**
- 7** **PAPEY NEW GUIN**
- 8** **FIFTEEN YEARS**
- 9** **WHY OUR CLUB**
- 10** **KNOCK ON HEA**

The following songs are about nose jobs that appear in these

US TO

- 1** **JUMP Eric Krav**
- 2** **MY LOVIN' (YOU**
- 3** **BOHEMIAN R**
- 4** **SAVE THE BEST FOR**
- 5** **LOVE AND LEARN**
- 6** **IN UNDER THE BRIDGE**
- 7** **TEARS IN ME**
- 8** **AIN'T 2 PRODU**
- 9** **EVERYTHING AB**
- 10** **ONE IT**
- 11** **MAKE IT HAPPEN**
- 12** **IN THE CLOSET, M**
- 13** **TO THOUGHT I D**
- 14** **HAZARD, Richard**
- 15** **LET'S GET RI**
- 16** **DAMN WISH WAS**
- 17** **BABY GOT BACK**
- 18** **MASTERCREEP, Atlantic Stars**
- 19** **IT'M THE ONE YOU NEED, Jody Watley**
- 20** **WILL YOU MARRY ME?, Paula Abdul**
- 21** **EVERYTHING CHANGES, Kathy Troccoli**
- 22** **IF YOU ASKED ME, CeCe Peniston**
- 23** **MONEY DON'T MATTER, Prince & The New Power Generation**
- 24** **BREAK MY HEART, L.M. Monroe**
- 25** **BEAUTY & THE BEAST, Culture Club**

directory

out on monday

James Hamilton reviews the week's releases

MENG SYNDICATE
'Sonar System (Aw, Aw) (Remixes)
 (HiHouse Records HIT.H.2T, via RTM/Pinnacle)
 Originally a techno EP track on Dutch export last summer before becoming a trance dance hit, this arguably blipped in somewhat industrial style, venting and turning off with on-the-off top brother's influence. 0-124-14-08pm Original Mix is now joined by 'Speedy' J's hypnotically bounding with a lock-picked 134-56pm Slinky & Reed-Van Der Weyde's perky, synthetically acidic 0-133-56pm Van Der Weyde, Kiss Van'da's pounding 134-08pm The Attack and 0-135-9-08pm SAM Miles, all suitably fierce.

RICHARD ROGERS
'All I Want'
 (US SAM Records SAM 25025)
 With choruses supplied by Shawn Christopher, the tenderly anguished moaning Alexander O'Neal-ish guy's Mike 'Herman' Wilson produced effort steadily trotting charger is in 123-08pm Club Mix, Radio Edit and Hitman's Dub, plus John Robinson's alternative more soulful canon 123-26pm Club Mix and Radio Edit.

NEBULA II
'Flitiners'
 (JHM 12 NEBULA 2, via Total/EMG)
 Nottingham's Joe Shuster & Richard McCormick (DJ Set) & DJ Coo bunch together at the bestialist, fierce and jagged noises they can think of to make a disjunctly demoralized 144-08pm hardcore squarer, saving yet more for the frantic slippery acidic 146-18pm C.O.D. Rider! Bp. 16 year-old heaven!

40ERS
'Go To Be Free'
 (Media/4th + B Way 12 BRW 255)
 With Lokasta-lyt squalling new girl *Acryl*, *Maga-Saba* and newly increased street cred, this *Clarence* *Bortolotto* produced tale acts a tureful center comes in 121-8-122-08pm After Hours 40ers Club, 122-1-23-08pm Night Dreams, jazz funk 0-121-78pm *Cravato* and *Arundub*, and 0-1121-71-08-08pm *Rhythm Moves* by the local mob, plus Eric Miller's breezily striding 120-1-120-08pm E-Smoove's *Greyboy Mix* and Maurice Joshua's monotonously leaping 119-78pm Maurice's *Underground Mix*.



8 RM DANCE UPDATE

- 43** **NOT THE ONLY ONE, Bonnie Raitt** Capitol
- 44** **COME & TALK TO ME, Jaded** Uptown
- 45** **YOU WON'T SEE ME CRY, Wilson Phillips** SBK
- 46** **WHY ME BABY?, Keith Sweat** Elektra
- 47** **ACHY BREAK HEART, Billy Ray Cyrus** Mercury
- 48** **ALL LOVE, Color Me Badd** Giant
- 49** **HIGH, The Cure** Fiction
- 50** **LOVE YOUR SMILE, Shalane** Motown

MASS ORDER
'Let's Get Happy'
 (Columbia 658073 6)
 Miss *Villalona* & Eugene *Hanes* follow 'Lift Every Voice (Let Me Rise)', disappointingly a bigger foolier than *Let's Get Back* all the booting bubble that preceded it, with this also gully, soulful nigredo song along Seventies Philly-style mostly promoted (Globe Soul Productions 0-120-08pm Shoe Sold Extended Remix, Instrumental and Acappella) the Basement *Boyz* 120-08pm Basement Extended Remix, 'C'lan Dub and *Harmy Mix*, Good, but a better 'another Love Train'.

NIGHTWRITERS
'Let The Music Use You'
 (Iffrecord TABX 112)
 Initially pressed up (and reviewed) two months ago on Luton's *Dancetopia* label before being sub-licensed by London Records, this soulful *Tracy* *Dillard* moaned *Frankie Knuckles* classic from 1987 is still in its jingly throbbing 124-5-124-4-124-3-08pm Original Club Mix plus its 124-4-124-1-124-1-08pm Original Dub Mix, with the napping keyboard 'In' was sampled by *SL2's* 'Dubs Take Control' and runs through the A-side's otherwise unrelated rapping jangly 123-08pm '92 Remix and *Liquid Crystal's* DJ N.R.G.

BLACK WOOD
'I Feel You'
 (de/Construction PT 45440)
 From *Italy's* *Blue Village* label and an import broader for months, this wailing duo produced portakelny wiggly charger still has its catchy "we we we, ah-ah-huh" punctuated striding 121-5-08pm N.Y. Mix and jazz drummer jiggled jangler 121-6-08pm Underground Mix, lipped here by far's latest numerous jazzy 126-5-128-08pm Full On Mix (with some jazzy hooking and instrumental 127-9-127-7-08pm *Drum'n Bass* remix by *Manchester's* *E.L.roust*).

KRIS KROSS
'Jump'
 (Jus' Ruff House Records 44 74 193)
 This jaunty "jump, jump" produced rapping jiggler is rapped by a couple of cute little kids like mini versions of *Hammie* chugging up an early *Jackson 5* bassline, in 101-50pm Extended, 102-08pm Instrumental and *Radio Edit* Mixes, the biggest selling single *Stetasonic* in quite a while and a chart-topper three in record time thanks to its wide appeal. That's the secret - the kids may be cute but the track rocks!

L.C.G.C.
'I'll Take You There'
 (Permanent Records 12 PERM 2, via Total)
 Cool *Cuts* *Tim* *Jeffrey* and fellow *Brighton DJ* *JC* *Pine* *Winston*'s *Paul* *Gott* to give the *London* *Community* *Gospel* *Choir's* buoyantly chugging revival of the *Slaple Singers'* 1972 classic a keyboard-doodled simple striding dropped sparsely trotting 0-123-9-124-3-08pm The Mainly Club Mix, with the largely instrumental 0-124-1-124-08pm *Monkey Underground Mix* and 123-9-123-8-08pm *Monkey Dub* becoming hypnotic enough to induce a trance.



THE MOODY BOYS
'Centre Of The World'
 (Love Records EVOX 15, via PolyDor)
 Tony *Thorne's* songs of unity for Africa, this all-male, cross-cultural, horns and other right-note noises wapped reggae-inflating jiggly thudder is rapped by *Caveman's* *ICM* through an appropriately African flavored female chorus in *Tony's* 0-143-08pm *Rubbish* Club Mix, with *Andrew* *Weatherall's* new rapping and drong-e monotonous long groove-type instrumental 1-12-4-08pm *The Politics Mix* plus the *Scommer* rappa rapped ridiculously frantic throbbing 0-139-1-08pm 'Love/uv Love'.

HOLY NOISE
'Get Down Everybody (Remixes)'
 (HHouse Records HIT.H.1T, via RTM/Pinnacle)
 Originally head track on *Paul* *Eltak*, *Rob* *Falson* & *Richard* *Van* *Maanen's* year-old 'Enter The Darkness' *Dutch* EP, this title prodded *Big Boy* founder is now really more hardcore in their own urgent 132-08pm *Funny* *Bud* and *Real* *Van* *Der* *Weyde's* more frantically 135-20-08pm *Tam* *X* *Mixes*, coupled by the late *Peter* *Sklar*'s *As* *Also* *repped* 129-08pm *Parkside* and another 126-08pm *Techno* *Mixes* from a slower "rave" age.

RUNTINGS
'Fires Burning'
 (Suburban Base Records SUBBASE 009, via SBK)
Danny *Brink's* partner *Winston* *joins* *Austin* to make the *Queen* *McGrath*-ish 'It's not her' "every the fess burnin", baby" prodded chugging 138-3-08pm galloper with only some lightweight techno loopings. Repped by the *Special* *A* rappa rapped more hardcore 141-8-08pm 'Tribes Vibes', while the now hotter separate *Rebecca* (SMM 98) has in fact a fierce jiggly snappy proper techno 137-08pm *Mickey* *Finn* *Remix* of 'Fires Burning' and a stylish skipping solitary hardcore jiggly 141-50pm *Sone* *O* *Loop* *Da* *Loop* *Era* *Remix* of 'Tribes Vibes'.

OUTRAGE
'Drives Me Crazy'
 (Boy's Own Productions/ffr HSX 1)
 While labelled with no full release date set yet, *Fabs* *Piran's* precussively pulsing 121-8-08pm jiggly new charger has "something about you, drives me crazy" female repetition and an all too brief *Me* *Rodriguez*-ish guitar break, followed by the slowed down "now, I'm looking for a good man" *Eloise* *Mike* *Waller's* steel drums squeaked plugging and plugging Seventies-style 0-121-8-08pm *Tall* *T* *Handsome* (which was out first around the New Year).

LOUIE VEGA & MARC ANTHONY
'Ride On The Rhythm'
 (Atlantic AT4087)
 Huge here when first out last autumn, this 'Little' *Louie* *Vega* & *Kenny* *Dope* *Gonzalez* produced, *Toody* *Terry* *Helped*, *Basement* *Boyz* planked excellent bounding *Abge* *stinder* is huskily walled and scatted by *Mark* *Between* *Duo* *Larry* *rip* and *girl* *Chorus*, now in a new 121-8-121-08pm *Funky* *90*, *Re* *Edit* and its partner old 121-9-122-08pm *Ken* *Lou* *Ken* *Club* *Mix*, having been speed across a promo twangback also with its 120-08pm *Masters* *At* *Work* *Dub* and *Party* *8* 122-8-08pm *One* *Take* *Trio* and 123-08pm *Ken* *Lou* *Ken* *Mix* as commercial *B-side* but likewise promoted also with 123-56-08pm *Edison's* *Mood* and 122-08pm *Masters* *Dubs*, *Hot!*

CE CE PENISTON
'Keep On Working'
 (ASM: PM AMY 878)
 Produced and covered by *Steve* *'Ski'* *Hurley*, this soulfully wapped jaunty jiggler becomes a chunky keyboarded looping 105-5-104-08pm swayer on her album but is now subtitled in a similar superior 105-1-105-08pm 12'; *Original* *Mix*, plus *Hurley's* typical gully wiggling 118-08pm *Sky* *Soul* *12* and 118-08pm *Dub*; *Maurice* *Joshua's* sluttish striding 120-08pm *Maurice's* *Underground* *Mix* and *Dub*, and *Eric* *Miller's* frisky chugging 118-118-08pm *E-Smoove's* *Greyboy Mix*. An instant ganga smash!

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'Keep On Working'
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 Produced and covered by Steve 'Ski' Hurley, this soulfully wapped jaunty jiggler becomes a chunky keyboarded looping 105-5-104-08pm swayer on her album but is now subtitled in a similar superior 105-1-105-08pm 12'; Original Mix, plus Hurley's typical gully wiggling 118-08pm Sky Soul 12 and 118-08pm Dub; Maurice Joshua's sluttish striding 120-08pm Maurice's Underground Mix and Dub, and Eric Miller's frisky chugging 118-118-08pm E-Smoove's Greyboy Mix. An instant ganga smash!



Briefly...
 Also recently released are *SMITH* and *MIGHTY* 'Stepper's Delight E.P.' (Three Stripe Records/ffr SNM X 5); *Bristol* *reggae-ravers'* jaunty jiggly *aka* and *Suggles* *boasts* *women* *thumping* *D* *A* rappa rapped more hardcore 141-8-08pm 'Tribes Vibes', while the now hotter separate *Rebecca* (SMM 98) has in fact a fierce jiggly snappy proper techno 137-08pm *Mickey* *Finn* *Remix* of 'Fires Burning' and a stylish skipping solitary hardcore jiggly 141-50pm *Sone* *O* *Loop* *Da* *Loop* *Era* *Remix* of 'Tribes Vibes'.

- 43** **DARE TO DREAM, Yanni** Private Music
- 44** **CYPRESS HILL, Cypress Hill** Ruffnutz
- 45** **PAST THE POINT OF RESCUE, Miki Kutchman** Carb
- 46** **IS OOOOOOHHH... ON THE TLC, TLC** LaFace
- 47** **IT'S ABOUT TO CHANGE, Travis Tritt** Warner Bros
- 48** **DONT ROCK THE ROCKERS, Alan Jackson** Arista
- 49** **RUSH STREET, Richard Marx** Capitol
- 50** **BRAND NEW MAN, Brooks & Dunn** Arista

hot vinyl

on promo & import

buzzing

MEGATONK 'Belgium' (white label). The Sheffield-based wags distributing this record would have us believe that it originates from Japan, although it is more likely to have been created much closer to home. Anyway what matters is that it is one of the best records released so far this year. The excellent Teetering On The Brink mix is a busy tuneful techno track while the even better Nintendo tone mix is 12 minutes of wonderful mellow trancey techno..... **AB**

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

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

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

THE FAMILY FOUNDATION 'Xpress Yourself' (380 promo). Originally appearing out of Manchester last October, when it was on an Omen white label Dub EP and attributed to Franschene, this extremely hot slice of ragga-hardcore is now being officially released along with new mixes. The original Don mix still sounds fresh, but the new Jungle and Ragga Rave mixes place slightly more emphasis on the reggae elements..... **AB**

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



● SPOOKY

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

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

SPOOKY 'Don't Panic' (Guerilla promo). On paper all the elements of this track add up to a heavy hardcore number: biting breakbeat, D-Train-style stabbing synth and vicious vocal samples. But the reality is very different. Spooky takes these everyday elements and creates a happy, uplifting musical mix. More power to Universal's Guerrilla; its consistency is matched only by its unpredictability..... **JJ**

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

Label	Genre
FoxVideo	1802/50
Attitude	FoxVideo 2576/50
UNDER	Walt Disney 0211422
SS	Columbia Tristar CVR 22819
	WVM 7595382993
ER	Virgin VVD 3889
	BMG Video 791 224
THEEVES	Warner HV PES 12220
	Walt Disney 5209132
OLE BODY PROG 2	BBC BBCV 4706
II	CIC VHR 1446
1ESS	Virgin VVD 1003
	Walt Disney 0211322
	Lifetime/Pickwick LTV 001

● D INFLUENCE



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BRAND NEW MIXES

RM DANCE UPDATE 9

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the professional recording association

TOP People

NEW
LAST
WEEK
TWO

- 1 **THE DAYS OF PASTOR**
- 2 **IN THE CLOSET**
- 3 **YOU** Ten Sharp
- 4 **DEEPLY DIPPY** R
- 5 **ALWAYS THE LAST**
- 6 **YOU'RE ALL THE SAME**
- 7 **LOVE IS HOLY** K
- 8 **THRILL ME** Smash
- 9 **HANG ON IN THERE**
- 10 **SAVE THE BEST**
- 11 **TIRED OF BEING**
- 12 **BETTER FEELINGS**
- 13 **AM I THE SAME**
- 14 **VIVA LAS VEGAS!**
- 15 **I DON'T CARE '98**
- 16 **JOY** Soul II Soul
- 17 **PLEASE DON'T COME**
- 18 **SONG FOR LOVE**
- 19 **HAZARD** Richard
- 20 **TO BE WITH YOU**
- 21 **LOVE MAKES THEM**
- 22 **LET'S GET ROCK**
- 23 **DO IT TO ME** Lic
- 24 **HOLD ON MY HAND**
- 25 **DO YOU WANT**

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TOP 10 B

NEW
LAST
WEEK
TWO

- 1 **GLAD**
- 2 **AGAINST THE WIND**
- 3 **NO NOSE JOB**
- 4 **EVERYTHING ABOUT**
- 5 **BELIEVER**
- 6 **LONELY HEART**
- 7 **PAPUA NEW GUINEA**
- 8 **FIFTEEN YEARS**
- 9 **JOIN OUR CLUB**
- 10 **KNOCKIN' ON HEAVEN'S DOOR**

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

US TO

NEW
LAST
WEEK
TWO

- 1 **JUMP** Kris Kross
- 2 **MY LOVIN' (YOU'RE SHAKIN' ME)**
- 3 **BOHEMIAN RHAPSODY**
- 4 **SAVE THE BEST FOR LAST**
- 5 **LIVE AND LEARN**
- 6 **UNDER THE BRIDGE**
- 7 **TEARS IN HEAVEN**
- 8 **AIN'T 2 PROUD 2 DIE**
- 9 **EVERYTHING ABOUT**
- 10 **ONE** U2
- 11 **MAKE IT HAPPEN**
- 12 **IN THE CLOSET** M
- 13 **THOUGHT I'D DIE**
- 14 **HAZARD** Richard
- 15 **LET'S GET ROCK**
- 16 **DAMN I WISH WAS**
- 17 **BABY GOT BACK**
- 18 **MASTERPIECE** Atlantic Star
- 19 **THE ONE YOU NEED** Jody Watley MCA
- 20 **WILL YOU MARRY ME?** Paula Abdul Captive
- 21 **EVERYTHING CHANGES** Kathy Troccoli Reunion
- 22 **IF YOU ASKED ME** CeCe Dion Epic
- 23 **MOVE DON'T MATTER** Prince & The New Power Generation Paisley Park
- 24 **BREAKIN' MY HEART** J. M. H. Cardigan Respective
- 25 **BEAUTY & THE BEAST** CeCe Dion & Pablo Bryson Epic

Charts courtesy Billboard, 16 May 1992

Arrows are awarded to these products demonstrating the greatest apply and sales gain



One Tribe

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

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

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

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

'What Have You Done' is released by Inner Rhythm on June 1

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

The Wolverhampton born wanderer who began his musical career at the age of six, as part of a local Jackson Five-style gospel-cum-reggae troupe, has just completed a debut album entitled 'Skin' in Sheffield, where he now resides. As well as his admirers at Elektra — who snapped him up as soon as they had heard his demo tape, Lewis can also count Robert Palmer as a fan. Not bad for someone who almost chose acting over music.

Davydd Chong

Ephraim Lewis



'It Can't Be Forever' is out on May 18

Di:Ream



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

Love & Sas

Call My Name

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10 RM DANCE UPDATE

- | | | | | | |
|--|---------|---|----------|---|---------------|
| 43 NOT THE ONLY ONE , Denise Rams | Capitol | 43 CHECK YOUR HEAD , The Beatnik Boys | Capitol | 43 DARE TO DREAM , Yanni | Private Music |
| 44 COME & TALK TO ME , Judice | Urban | 44 TEN, Part 1 , Jam | Epic | 44 CYPRESS HILL , Cypress Hill | Ruffhouse |
| 45 YOU WON'T SEE ME CRY , Wilson Phillips | SBK | 45 LUCK OF THE DRAW , Suzanne Rasmussen | Capitol | 45 PAST THE POINT OF RESCUE , Hair Krutchman | Carib |
| 46 WHY ME BABY? , Keith Sweat | Elektra | 46 WE CAN'T DANCE , Genesis | Atlantic | 46 OOOOOOHHH... ON THE TLC , TLC | LaFace |
| 47 ACHY BREAKY HEART , Billy Ray Cyrus | Mercury | 47 C.M.B. , Color Me Badd | Giant | 47 IT'S ALL ABOUT TO CHANGE , Travis Tritt | Warner Bros |
| 48 ALL 4 LOVE , Color Me Badd | Giant | 48 AS UGLY AS THEY WANT TO BE , Ugly Kid Joe | Stanton | 48 DON'T ROCK THE JUKEBOX , Alan Jackson | Arista |
| 49 HIGH , The Cure | Fiction | 49 DANGEROUS , Michael Jackson | Epic | 49 RUSH STREET , Richard Marx | Capitol |
| 50 I LOVE YOUR SMILE , Shance | Motown | 50 WAKING UP THE NEIGHBOURS , Bryan Adams | A&M | 50 BRAND NEW MAN , Brooks & Dunn | Arista |

UK acts (UK) UK-signed acts.

Utah Saints



'Something Good' is released by VFR on May 28

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

"Everyone at her publishing company swore we wouldn't get it. I think it's because we haven't bastardized her voice," says DJ Tim Garbutt who, with his musician partner Jez Willis, had a Top 10 hit last year with 'What Can You Do For Me'.

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

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

Sandra Dunkley

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

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

Andy Beevers

'U R The Best Thing' is due out on May '88

A Man Called Adam

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

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



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

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

"Sometimes I write songs and they end up a little bit like hymns by accident," explains Rodgers. "They're never completely passionate, because I don't have the faith in a very specific thing. They're just kind of hopeful."

Faith in the record-buying public has done little to push A Man

'Bread, Love And Dreams' is released

by Big Life on May 25

Label:	Columbia
FoxVideo	1802 50
Attitude	FoxVideo 2378 50
UNDER	Walt Disney D211422
3S	Columbia Tristar CVR 22819
	WMV 7599382993
ER	Virgin VVD 989
	BMG Video 791 224
THIEVES	Warner HV PES 12220
	Walt Disney D209132
OLE BODY PROG 2	BBC BBCV 4706
II	CIC VHR 1446
ness	Virgin VVD 1803
	Walt Disney D211322
	Lifetime/Pickwick LTY 001
hole Body Prog	BBC BBCV 4457

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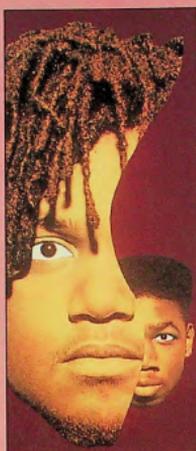
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beats & pieces

- 1 **THE DAYS OF P**
 2 **IN THE CLOSET**
 3 **YOU** Ten Sharp
 4 **DEEPLY DIRTY**
 5 **ALWAYS THE LA**
 6 **YOU'RE ALL THA**
 7 **LOVE IS HOLY K**
 8 **THRILL ME** Sireg
 9 **HANG ON IN TH**
 10 **SAVE THE BEST**
 11 **TIRED OF BEING**
 12 **FINER FEELINGS**
 13 **I AM I THE SAME**
 14 **VIVA LAS VEGAS**
 15 **I DON'T CARE S**
 16 **JOY** Soul II Soul
 17 **PLEASE DON'T C**
 18 **SONG FOR LOVE**
 19 **HAZARD** Richard
 20 **TO BE WITH YO**
 21 **LOVE MAKES TH**
 22 **LET'S GET ROCK**
 23 **DO IT TO ME L**
 24 **HOLD ON MY H**
 25 **DO YOU WANT**

TASTELESS but timely: the LA fires might be reduced to a flicker but **Hooj Tunes**, home to **Andronicus**, is hot on the case with a hardcore tribute to the troubles, to be released on the label's aptly named off-shoot **Life's A Riot**. . . . Closer to home, dance label **Lafayette's** mini-interno has forced it to temporarily relocate, tel: 071-289 1021 for info. . . . Meanwhile **James Brown** is so shocked by the California burnin' and lootin' that he's organising an arts festival "to make people feel good". Trouble is, it's in New York not LA. Nice try Mr Brown. . . . Feeling bad about trying to feel too good are **SL2**, who were briefly detained by **Mexican** border police after their driver was caught with an unnamed pleasure-inducing substance. . . . And wild Mancunians **K-Klass** have had their wrists viciously slapped by the BBC after similar indiscretions in their **TOTP** dressing room. . . . Perhaps they should stick to a Far Eastern indulgence involving half a coconut and a **cowpat**. Apparently the methane has some mind-altering effect. . . . And talking of crap, **Dee Lite** aren't taking any of it. Their long-awaited new album includes no-holds-barred songs like 'Rubber Lover', 'F**K Censorship' and 'I Fell Through A Hole In The



● PM DAWN

Ozone'. . . . More eco-friendly grooves courtesy of **Dave Dorrell** and **Heinz Roth** whose new 'Paradise Project' is for aerosol-free ravers only. The green party starts here. . . . But the **KLF** party is apparently at an end, with the sheep-loving duo reportedly deciding to move on to pastures new. . . . Also trying something different **Jarret Cordes** aka **DJ Minutemix** — the slim and usually silent half of **PM Dawn** — can be heard rapping (well sort of) on 'Living Love' by **Colour Of Love** from the people who brought you **Opus III**. . . . On the label front, **Urban Shakedown** is to have its direction managed by none other than **Pete Waterman** and the team at **PWL/Black Diamond**, with distribution by Warner Music. Its hardcore classic, the currently more in-demand-than-ever **Urban Shakedown** featuring **Mickey Finn's** 'Some Justice', is set for re-release following the legal clearance of a sample from **CeCe Rogers'** 'Someday' — in return for which, **Urban Shakedown** (the act) will also be remixing the Rogers original for Atlantic/East West release. . . . Meanwhile Manchester mogul **John Mayo** launches his new 380 label on May 26 with **The Family Foundation's** 'Xpress Yourself'. . . . **AND THE BEAT GOES ON!**

TOP 10 B

- 1 **GLAD**
 2 **AGAINST THE WI**
 3 **NO NOSE JOB**
 4 **EVERTHING ABOU**
 5 **BELEVER**
 6 **LONELY HEART**
 7 **PAPUA NEW GUIN**
 8 **FIFTEEN YEARS**
 9 **JOIN OUR CLUB**
 10 **KNOCKIN' ON HEA**

The following records are actual singles sales chart figure in brackets

US TO

- 1 **JUMP** Kris Kross
 2 **MY LOVIN' (YOU**
 3 **BOHEMIAN**
 4 **SAVE THE BEST FOR**
 5 **LIVE AND LEARN**
 6 **UNDER THE BRIDGE**
 7 **TEARS IN HE**
 8 **AIN'T 2 PROUD**
 9 **EVERYTHING ABOU**
 10 **ONE, U2**
 11 **MAKE IT HAPPEN**
 12 **IN THE CLOSET, M**
 13 **THOUGHT I'D D**
 14 **HAZARD**, Richard
 15 **LET'S GET TR**
 16 **DAMN I WISH I WAS**
 17 **BABY GOT BACK**

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|--|-------------|--|---------|---|----------|---|---------------|
| 18 MASTERPIECE , Atlantic Starr | Reprise | 43 NOT THE ONLY ONE , Bonnie Raitt | Capitol | 18 CHECK YOUR HEAD , The Beastie Boys | Capitol | 43 DARE TO DREAM , Yanni | Private Music |
| 19 TM THE ONE YOU NEED , Judy Watley | MCA | 44 COME & TALK TO ME , Jodeci | Uptown | 19 TEA , Inari Jam | Epic | 44 CYPRESS HILL , Cypress Hill | Ruffhouse |
| 20 WILL YOU MARRY ME? , Paula Abdul | Captive | 45 YOU WON'T SEE ME CRY , Wilson Phillips | SBC | 20 LUCK OF THE DRAW , Bonnie Raitt | Capitol | 45 PAST THE POINT OF RESCUE , Hal Ketchum | Curb |
| 21 EVERYTHING CHANGES , Kathy Troccoli | Reunion | 46 WHY ME BABY? , Keith Sweat | Elektra | 21 WE CAN'T DANCE , Genesis | Atlantic | 46 0000000000 , On the TLC, TLC | Lafayette |
| 22 IF YOU ASKED ME , CeCe Pennington | Epic | 47 ACHY BREAKY HEART , Billy Ray Cyrus | Mercury | 22 C.M.B. , Color Me Badd | Gunn | 47 IT'S ALL ABOUT TO CHANGE , Travis Tritt | Warner Bros |
| 23 MONEY DON'T MATTER , Prince & The New Power Generation | Parade Park | 48 ALL 4 LOVE , Color Me Badd | Gunn | 23 AS UGLY AS THEY WANT TO BE , Ugly Kid Joe | Starlog | 48 DON'T ROCK THE JUKEBOX , Alan Jackson | Capitol |
| 24 BREAKIN' MY HEART , Mel Condren | Perspective | 49 HIGH , The Cure | Fiction | 24 DANGEROUS , Michael Jackson | Epic | 49 RUSH STREET , Richard Marx | Arista |
| 25 BEAUTY & THE BEAST , CeCe Pennington & Paolo Bonolis | Epic | 50 I LOVE YOUR SMILE , Shantae | Motown | 25 WAKING UP THE NEIGHBOURS , Bryan Adams | A&M | 50 BRAND NEW MAN , Brooks & Dunn | Arista |

TOP 30 MUSIC VIDEO

THE OFFICIAL **musicweek** CHART

Rank	Artist	Title	Label
1	ZZ TOP	Greatest Hits Compilation/53min	WMV 7599382993
2	CHER	Extravaganza - Live Live/54min	BMG Video 791 224
3	MADNESS	Divine Madness Compilation/1hr 30min	Virgin VVD 1003
4	QUEEN	Greatest Flix II Compilation/1hr 20min	PMI VCA112
5	KYLIE MINOQUE	Live! Live/1hr 20min	PMI MVN 99 1347 3
6	SIMPLY RED	Moving Picture Book Compilation/55min	WMV 9031754943
7	QUEEN	We Will Rock You Live/1hr 30min	Music Club MC 2032
8	QUEEN	Box Of Flix Compilation/1hr 40min	PMI MV89913243
9	WET WET WET	High On The ... Compilation/50min	PolyGram Video 0844843
10	LISA STANSFIELD	Real Life Compilation/1hr	BMG Video 791236
11	JAMES LAST	Berlin Concert Live/1hr 36min	PMV/Channel 5 CFV 07752
12	ANNIE LENNOX	Diva Compilation/33min	BMG Video 791 245
13	QUEEN	At Wembley Live/1hr 15min	PMI MVP 99 1259 3
14	CLIFF RICHARD	Video Collection Compilation/1hr	Music Club/PMI MC 2081
15	LUCIANO PAVAROTTI	Essential...PMV/Channel 5 Live/1hr	CFV 00022

Rank	Artist	Title	Label
16	QUEEN	Greatest Flix Compilation/1hr 30min	PMI MVP 9910112
17	TINA TURNER	Simply The Best Compilation/1hr 30min	MVD 9913083
18	JASON DONOVAN	Joseph Mega-Remix Video Single/16min	PolyGram 0842723
19	MR BEAN & COMIC RELIEF	Elected PolyGram Video 0949503	
20	BEAUTIFUL SOUTH	Pumpkin Compilation/50min	PolyGram Video 0844803
21	PRINCE	Sign 'O' The Times Live/1hr 15min	4 Front 0830863
22	THIN LIZZY	Dedication-Very Best Of PolyGram Video 07M 2568	
23	ERIC CLAPTON	The Cream Of... 4 Front Compilation/1hr 25min	PolyGram 0838623
23	KENNY ROGERS & DOLLY PARTON	Real... Starvision Compilation/57min	EUKV 6042
25	TEARS FOR FEARS	Tears Roll Down Compilation/1hr	PolyGram 0837503
26	JIMMY SOMERVILLE	The Video Coll... Compilation/1hr	4 Front 0846663
27	ROBERT PALMER	Video Additions Compilation/55min	PolyGram Video 0845383
28	DANIEL O'DONNELL	An Evening With Live/1hr 30min	RITZV 0038
29	MADNESS	Complete Madness 4 Front Compilation/33min	PolyGram 0837863
30	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video Live/1hr 28min	CFV 11122

TOP 15 VIDEO

Rank	Artist	Title	Label
1	ALIENS	So-Fix It 34 min	FoxVideo 1802 50
2	CHERFITNESS	A New Attitude Special Interest/1 hr 28 min	FoxVideo 2576 50
3	THE RESCUERS DOWN UNDER	Walt Disney Children's/1 hr 17 min	D231422
4	THE SILENCE OF THE LAMBS	Columbia Tristar Drama/1 hr 53 min	CVR 22819
5	ZZ TOP	Greatest Hits Music/53 min	WMV 7599382993
6	THE Y PLAN FAT BREAKER	Virgin VVD 989	
7	CHER	Extravaganza Music/54 hr	BMG Video 791 224
8	ROBIN HOOD - PRINCE OF THIEVES	Warner HV FES 12220	
9	THE LITTLE MERMAID	Walt Disney D209132	
10	ROSEMARY CONLEY'S WHOLE BODY PROG 2	BBC Special Interest/1 hr 2 min	BBCV 4706
11	BACK TO THE FUTURE III	CIC Sci-Fi/1 hr 53 min	VHR 1446
12	MADNESS	Divine Madness Music/1 hr 30 min	Virgin VVD 1003
13	FANTASIA	Children's/1 hr 55 min	Walt Disney D211322
14	THE LOVERS' GUIDE	Lifetime/Pickwick Special Interest/1 hr	LTV 001
15	ROSEMARY CONLEY	Whole Body Prog. BBC Special Interest/1 hr 10 min	BBCV 4457

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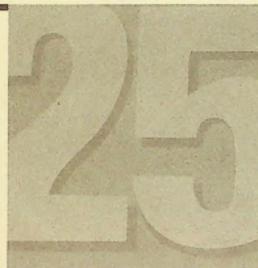
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TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Artist, Orch.	Cassette/CDLP (Distributor)	Label
1	ESSENTIAL OPERA	Various	CD-433822/MC-433824 (E)	Decca
2	PAVROTTI IN HYDE PARK	Various	CD-436202/MC-436204 (E)	Decca
3	VIOLIN: FOUR SEASONS	CD-CDNIG2 2/MC-TCNIG2 2 (E)	Decca	
4	THE ESSENTIAL MOZART	Various	CD-433242/MC-433244 (E)	Decca
5	HEAVY CLASSIC	Various	MC-EF 253454/CD-DC 253456 (E)	EMI
6	SIBELIUS/CHAIKOVSKY: VIOLIN CONCERTOS	EMV Kennedy/Rafael Kamarev	CD-CDNIG2 4/MC-TCNIG2 4 (E)	Decca
7	MENDELSSOHN/BRUCH/SCHUBERT	EMV Kennedy/Tonia LSO	CD-CDNIG2 7/MC-EF 749634 (E)	Decca
8	BRAMMS: VIOLIN CONCERTO	EMV Kennedy/Tonia LSO	CD-CDNIG2 3/MC-TCNIG2 3 (E)	Decca
9	TAVERNER: THE PROTECTING VEIL	Yvonne Chouinard/Isabelle Richer/Robynne LSO	CD-CDNIG2 8/MC-EF 791472 (E)	Decca
10	HOLST: THE PLANETS	Yvonne Chouinard/Isabelle Richer/Robynne LSO	CD-400823/MC-330021 (E)	DG
11	ELGAR: CELLO CONCERTO/SEA PICTURES	EMV Du Pré/Baker/Barnard	CD-CDNIG2 10/MC-TCAS0695 (E)	Decca
12	ELGAR: CELLO CONCERTO/ENIGMA VARS	EMV Du Pré/Baker/Barnard	CD-CDNIG2 11/MC-TCAS0695 (E)	Decca
13	ROSSINI: PERIODS	EMV Du Pré/Baker/Barnard	CD-436872/MC-436874 (E)	Decca
14	ALBINONI: ADAGIO/PACHELBEL: CANON	Karajan/BPO	CD-413399/MC-413394 (E)	DG
15	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	EMV Di Stefano/Pavarotti	CD-431747/MC-KCE2 6009 (E)	Decca
16	DIVAI: A SOPRANO AT THE MOVIES	EMV Di Stefano/Pavarotti	CD-431747/MC-KCE2 6009 (E)	Decca
17	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	EMV Di Stefano/Pavarotti	CD-CDPAU 1/MC-TOPAU 1 (E)	EMI
18	BEETHOVEN: MISSA SOLEMNIS	EMV Di Stefano/Pavarotti	CD-427973/MC-427974 (E)	DG
19	HOLST: THE PLANETS	EMV Di Stefano/Pavarotti	CD-CD 86133/MC-CS 86133 (CDN)	Decca
20	FAURÉ: REQUIEM	EMV Di Stefano/Pavarotti	CD-421442/MC-421443 (E)	Decca
21	MOZART: ARIAS	EMV Di Stefano/Pavarotti	CD-439317 (E)	Decca
22	ELGAR: CELLO CONCERTO	EMV Di Stefano/Pavarotti	CD-418342/MC-418344 (E)	Philips
23	ROSSINI: ARIAS	EMV Di Stefano/Pavarotti	CD-434302/MC-434304 (E)	Decca
24	VIVALDI: CONCERTOS	EMV Di Stefano/Pavarotti	CD-445556/MC-ST 46556 (S)	Decca
25	RACHMANINOV: PIANO CONCERTOS 2 & 4	EMV Di Stefano/Pavarotti	CD-414475/MC-414474 (E)	Decca
26	PUCCINI: LA BOHEME (EXCERPTS)	EMV Di Stefano/Pavarotti	CD-412453/MC-KCE2 570 (E)	Decca
27	VAUGHAN WILLIAMS: CONCERTO	EMV Di Stefano/Pavarotti	CD-414595/MC-KZRC 656 (E)	Decca
28	RIMSKY-KORSAKOV: SCHEHERAZADE	EMV Di Stefano/Pavarotti	CD-CD 8928 (CDN)	Decca
29	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	EMV Di Stefano/Pavarotti	CD-427952 (E)	Decca
30	ORCHESTRA	EMV Di Stefano/Pavarotti	CD-430824/MC-430826 (E)	Decca
31	BEETHOVEN: SYMPHONIES 5 & 6	EMV Di Stefano/Pavarotti	CD-433822/MC-433824 (E)	Decca
32	MOZART: HORN CONCERTOS	EMV Di Stefano/Pavarotti	CD-410284/MC-410284 (E)	Decca
33	MOZART: REQUIEM	EMV Di Stefano/Pavarotti	CD-436872/MC-436874 (E)	Decca
34	VIENNA NEW YEAR'S CONCERT 1992	EMV Di Stefano/Pavarotti	CD-48276/MC-ST 48276 (S)	Decca
35	ESSENTIAL HIGHLIGHTS: SWAN LAKE	EMV Di Stefano/Pavarotti	CD-POM 010/MC-RHM04 011 (CDN)	Decca
36	GERSHWIN: RHAPSODY IN BLUE	EMV Di Stefano/Pavarotti	CD-PEFER 2/MC-PEFER 2 (E)	Decca
37	VERDI: OTELLO	EMV Di Stefano/Pavarotti	CD-429993/MC-429994 (E)	Decca
38	VERDI: VESPRI DELLA BEATA VERGINE	EMV Di Stefano/Pavarotti	CD-429552/MC-429554 (E)	Decca
39	ELGAR: MUSIC FOR VIOLIN & PIANO	EMV Di Stefano/Pavarotti	CD-CHAN 6399/MC-ABTD 1069 (CDN)	Decca
40	NYMAN: SONGBOOK	EMV Di Stefano/Pavarotti	CD-425272/MC-425274 (E)	Decca

DISTRIBUTION: INDIE SINGLES

Rank	Title	Artist	Label (7-12/1)
1	PLEASE DON'T GO	KWS	Network NWK11 (46) (P)
2	PLEASE DON'T GO	KWS	Network NWK11 (46) (P)
3	EVAPOR 8	YXX ZYX 47481 ZYX 47481 (2)	Network NWK11 (46) (P)
4	LEADS, LEADS, LEADS	Leads United 2P	Network NWK11 (46) (P)
5	DIGERDOD	R&S/Culer	Rhythm (P)
6	COOKIN' UP YAH BRAIN	4 Hero	Reinforced: (REV) 1216 (S)
7	STUPID, ID	Sublim 2P, Puff D	Dive (ATA) 92 (1) (P)
8	NIGHTMARE	4 Hero	Reinforced: (REV) 1216 (S)
9	INJECTED WITH A POISON/FREE...	Praga Khan feat. Cole 4U	Profile: (PROF) 347 (A) (P)
10	ROKER RAVE/AJNT NO.	Sublim 2P, Puff D	A Love Supreme SAF3 001 (A) (P)
11	YOUR LOVE IS LIFTING ME	Leads United 2P	Ramour RUMA11 (48) (P)
12	TWISTERELLA	Leads United 2P	Kicks: (KIC) 150 (S) (R)
13	THERE IS NO LAW	Leads United 2P	Kicks: (KIC) 150 (S) (R)
14	STARTOUCHERS	Digital Output	DDG International GOOD 1013 (R) (P)
15	VENGEANCE	Leads United 2P	Production House: (PH) 203 (S) (E)
16	BREATH OF LIFE	Leads United 2P	Mute 12 (MUTE) 142 (R) (M) (P)
17	WE ARE HARDCORE	Leads United 2P	Production House: (PH) 203 (S) (E)
18	MUSIC TAKES YOU	Leads United 2P	Moving Shadow: SHADOW 11 (S) (R)
19	SUNSHINE SMILE	Leads United 2P	Creation CRE 121 (1) (P)
20	GET DOWN EVERYBODY	Leads United 2P	Hibhouse UK: (HUK) 111 (1) (P)
21	I'M COMIN' HARDCORE	Leads United 2P	Union City: (UC) 21 (S) (R)
22	BIG LOVE	Leads United 2P	Moving Shadow: (SHADOW) 16 (S) (R)
23	AMERICA: WHAT TIME IS LOVE?	Leads United 2P	RJ Communications KLFUSA 410 (R) (M) (A) (P)
24	VENICE	Leads United 2P	Hut Hut (11) 14 (R) (M) (A) (P)
25	SOOOO BEAT	Leads United 2P	Guerini: (GRR) 23 (E) (P)
26	INTRODUCE ME TO LOVE	Leads United 2P	Fast Feet: (FEET) 603 (P)
27	SONIC RUSH	Leads United 2P	Moving Shadow: (SHADOW) 12 (S) (R)
28	WE CAN RIDE THE BOOGIE(ROCK.)	Leads United 2P	Elton ZEUS 8 (1) (Z) (E) (A) (P)
29	I AM THE RESURRECTION	Leads United 2P	Silvernote GRE11 (4) (P)
30	SAPARI (EPI)	Leads United 2P	4AD: (4AD) 2000 (R) (M) (P)
31	RIDE THE BULLET	Leads United 2P	Ten Sun Ton WDK11 (2) (S) (R) (P)
32	FIELD OF DREAMS/EXODUS	Leads United 2P	Production House: (PH) 203 (S) (E)
33	GONNA LET YOU GO	Leads United 2P	Dance Zone: (DZONE) 011 (R) (M) (P)
34	EASY	Leads United 2P	China BCK7 (7) 2016 (P)
35	WINDOW TO THE WORLD	Leads United 2P	Creation CRE 122 (1) (P)
36	BRAINEATER (I NEED MY...)	Leads United 2P	Jungun & Pumpun: (12) 201 (2) (P)
37	WALKABOUT	Leads United 2P	One Little Indian 72 TP2 (12) TP12 (1) (P)
38	ALL IN THE MIND	Leads United 2P	Hut Hut (11) 12 (R) (M) (A) (P)
39	SOUL ON ICE	Leads United 2P	Better Days: (11) 267 (1) (P)
40	PINK FLOWER/ROOM ELEVEN	Leads United 2P	Decca 82 TP3 (12) (P)

DISTRIBUTION: INDIE ALBUMS

1	TEMPTATION	Various	Quality Television QTV 005 (P)
2	HEARTLANDS	Various	Decca DINO 21 (S) (R) (M) (P)
3	HENRY'S CREAM	Various	Mute STUM 92 (R) (M) (P)
4	COLD SWEAT	Various	Decca DINO 25 (P)
5	ALL WOMAN	Various	Quality Television QTV 004 (P)
6	DRY	Various	Too Pure PURE 10 (A) (P)
7	VIKING 100	Various	Alternative Tentacle VIRUS 10 (R) (M) (P)
8	GIORG BLANK AGAIN	Various	Creation CREP 12 (A) (P)
9	BLEACH	Various	Topic TOP 6 (A) (R) (P)
10	LAZER GUIDED MELODIES	Various	Decca DINO 004 (R) (M) (P)

COUNTRY ALBUMS

1	ROPIN THE WIND	Gamb Brooks	Capitol CESTU 2149 (R) (M) (C) (S) (T) 2149 (S) (T) 2142
2	THOUGHTS OF HOME	Gamb Brooks	Telstar STAC 2327 (R) (M) (C) (S) (T) 2327 (S) (T) 2327
3	HIGHWAYMAN 2	Jimmie Dale Gilchrist/Cash/Kristofferson	Columbia 466624 (S) (M) 466624 (S) (M) 46621
4	HIGHWAYMAN 3	Jimmie Dale Gilchrist/Cash/Kristofferson	Columbia 466625 (S) (M) 466625 (S) (M) 46622
5	HIGHWAYMAN 4	Jimmie Dale Gilchrist/Cash/Kristofferson	Columbia 466626 (S) (M) 466626 (S) (M) 46623
6	FROM THE HEART	Daniel O'Donnell	Telstar STAC 2327 (R) (M) (C) (S) (T) 2327 (S) (T) 2327
7	I NEED YOU	Daniel O'Donnell	Riz RTZL 0028 (P) (R) RTZL 0028 (P) (R) 0028
8	DON'T FORGET TO REMEMBER	Daniel O'Donnell	Riz RTZL 0034 (P) (R) RTZL 0034 (P) (R) 0034
9	THE LAST WALTZ	Daniel O'Donnell	Riz RTZL 0098 (P) (R) RTZL 0098 (P) (R) 0098
10	NECK AND NECK	Various	Columbia 4674354 (S) (M) 4674354 (S) (M) 46743
11	CURRENTS	Don Williams	RCA PM 9045 (B) (M) (G) 9045 (S) (M) 9045
12	ABSOLUTE TORCH AND TWANG	Gamb Brooks	Sire WX 2596 (W) WX 2596 (W) 259
13	NO FENCES	Gamb Brooks	Capitol CESTU 2138 (E) CESTU 2138 (E) 2138
14	FAVOURITES	Daniel O'Donnell	Riz RTZL C 0052 (P) (R) RTZL 0052 (P) (R) 0052
15	CLASSICS WITH PRIDE	Charlie Pride	Riz RTZL 0094 (P) (R) RTZL 0094 (P) (R) 0094
16	LOVE STAR STATE OF MIND	Nanci Griffith	MCA MCF 3364 (B) (M) (G) MCF 3364 (S) (M) 3364
17	SHADOWLAND	KD Lang	Warner Bros WX 2112 (W) WX 2112 (W) 211
18	AT THE RYMAN	Emmylou Harris & Quicksilver Messenger Service	Reprise 759206644 (W) 759206644 (W) 759206644
19	LITTLE LOVE AFFAIRS	Nanci Griffith	MCA MCF 3413 (B) (M) (G) MCF 3413 (S) (M) 3413
20	DIAMONDS & DREAMS 16 LOVE...	Susan McCune	Primus Leisure HMC 511 (S) (M) 511 (S) (M) 511

FOLKROOTS

1	SHEPHERD MOONS	Eric Burdon	WEA WX 421C (W) WX 421C (W) 421
2	ARKANSAS TRAVELER	Michelle Shocked	London S121894 (F) S121894 (F) 1381
3	WATERMARK	Various	WEA WX 274C (W) WX 274C (W) 274
4	THE BEST OF THE POGUES	Pogues	PM WX 424C (W) WX 424C (W) 424
5	BARBES IN THE WOOD	Mary Black	Grapevine GRAMC 008 (R) (M) (G) GRAMC 008 (R) (M) (G) 008
6	IF THIS IS ROCK AND ROLL I...	Various	Solex ROCC 7 (P) ROCC 7 (P) 7
7	ESTE MUNDI	Various	Columbia 466484 (S) (M) 466484 (S) (M) 46648
8	THE BROTHERS	Various	Telstar STAC 2350 (R) (M) (C) (S) (T) 2350 (S) (T) 2350
9	GIPSY KINGS	Various	Riviera STAC 2350 (R) (M) (C) (S) (T) 2350 (S) (T) 2350
10	MUSIC OF THE ANDES	Various	Decca 2CCD4 19 (P) 2CCD4 19 (P)

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(a girl like you) remixes by burtard gray &rew. (angel) remixed by vince clarke

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TOP 60 DANCE SINGLES

THE OFFICIAL **music** week CHART

This Week	Last Week	Title	Artist	Label (12) (Distributor)
1	NEW	PASSION	Gat Decor	Effective 12EFS1 (BMG)
2	NEW	ROUGHNECK	Project 1	Rising High RSN 22 (SRD)
3	NEW	FLATLINERS	Netball 1	J4M 12NEBULA 2 (BMG)
4	NEW	FIRES BURNING	Suburban Base	SubBASE 009 (SRD)
5	1	COOKIN' UP YAH BRAIN	4 Hero	Reinforced RIVET 1216 (SRD)
6	4	PLEASE DON'T GO	KWS	Network NWKT 46 (P)
7	3	ON A RAGGA TIP	SL2	XL XLT 29 (W)
8	NEW	STARTED AGAIN EP	Naz AKA Naz	Deja Vu DV 017 (SRD)
9	2	VENGEANCE	DMS	Production House PNT 039 (Self)
10	NEW	JOIN OUR CLUB/PEOPLE GET REAL	Saint Etienne	Heavenly HWL 1512 (RE/P)
11	7	LOVE MAKES THE WORLD GO ROUND	Don-E	4th + B Way 12BRW 242 (F)
12	NEW	TAKE ME BACK TO LOVE AGAIN	Kathy Sledge	Epic 6579836 (S&I)
13	5	IT'S JUST A FEELING	Terrance	Hamster 12STER 1 (BMG)
14	22	MY LOVIN'	En Vogue	East West America A 8578T (W)
15	NEW	I KNOW YOU LIKE IT	React 2 Rhythm	Guerrilla GRRR 27 (RE/P)
16	11	WEEKENDER	Flowered Up	Heavenly HWN 16 (S&I)
17	NEW	GOOD THING (EP)	Daycase	Faze 2 12FAZE 3 (BMG)
18	NEW	DUNNO WHAT IT IS (ABOUT YOU)	Beatmasters/E. Vassell	Rhythm King/Epic 6580016 (S&I)
19	10	DO YOU WANT IT RIGHT NOW	Degrees Of Motion feat Biti	ffrr FX 184 (F)
20	12	DIGERIDOO	Alpha Twin	R&S/Outer Rhythm RSUK 12 (P)
21	6	EVERYWHERE I GO/LET'S GET DOWN	Isotonik	Firebrand: TABX 108 (F)
22	16	SHE'S GOT THAT VIBE	R Kelly/Public Announcement	Jive JIVET 292 (BMG)
23	19	WE ARE HARDCORE	House Crew	Production House PNT 035 (Self)
24	14	MAKE YOU WHOLE	Andronicus	Freedom TABX 107 (F)

This Week	Last Week	Title	Artist	Label (12) (Distributor)
25	32	TENNESSEE	Arrested Development	Cooltempo COOLX 253 (E)
26	23	MUSIC TAKES YOU	Blame	Moving Shadow SHADOW 11 (SRD)
27	18	NIGHTMARE	Kid Unknown	Warp WAP 20 (P)
28	15	SHINE ON	Degrees In Motion	Esquire 71717174326 (Import)
29	36	FIELD OF DREAMS/EXODUS ...	Brothers Grimm	Production House PNT 036 (Self)
30	29	TELL ME WHAT YOU WANT ME TO DO	Tevin Campbell	Qwest W 1012T (W)
31	27	AIN'T 2 PROUD 2 BEG	TLC	Laface 73008240091 (Import)
32	13	BURNIN' LIKE FIRE	Mix Factory	All Around The World 12GLOBE 113 (BMG)
33	35	ULTIMATE TRUNK FUNK - THE EP	Brand New Heavies	Acid Jazz FX 185 (F)
34	28	PLEASE DON'T GO	Double You?	ZYX ZYX 674812 (ZYX)
35	NEW	DREAMER DREAM	Code Red	Cnybeat CBE 1269 (W)

This Week	Last Week	Title	Artist	Label (12) (Distributor)
36	24	SO RIGHT	K. Laass	Deconstruction/Parlophone 12R 6309 (E)
37	25	GOOBY BEAT	DOP	Guerrilla GRRR 23 (RE/P)
38	13	TALES FROM A DANCEOGRAPHIC...	Jam & Spoon	R&S/Outer Rhythm RSUK 14 (RTM/P)
39	17	ELEVATION	GTO	React 12REACT 4 (BMG)
40	21	THERE IS NO LAW	Messiah	Kickin KICK 10 (SRD)
41	12	TIME TO MAKE THE FLOOR BURN	Reskiass	Pulse 8 12LOSE 24 (BMG)
42	NEW	SET ME FREE	Chubbans/Demos Hamilton	Great Jones 162530615 (Import)
43	30	WORKAHOLIC	2 Unlimited	PWL Continental PWLT 228 (W)
44	NEW	I NEED YOU NOW	Simmon	Jive JIVET 305 (BMG)
45	NEW	MAXIMIZOR	T99	Emphasis 6579756 (S&I)
45	NEW	CLUB LONELY	Lil Louis & The World	Epic (USA) 987042821 (IMP)
47	38	SEE THE DAY	Ann Consuelo	Champion CHAMP 12293 (BMG)
48	NEW	I'LL BE A FREAK FOR YOU	Lindy Layton	Debut DEBXTX 3141 (P)
49	RE	POWER WITHIN	Liquid Crystal	Bizzare BIZZ 3 (RTM/P)
50	55	DON'T GO	Awesome 3	Enity NTT 1207 (RIQ/F)
51	40	IN THE CLOSET	Michael Jackson and Mystery Girl	Epic 6580186 (S&I)
52	NEW	LET NO MAN PUT ASUNDER	A Separate Reality	Hard Discs HARDT 1 (BMG)
53	37	IN MY LIFE	Souled Out	Columbia 6578366 (S&I)
54	26	BIG LOVE	Tone Def	Moving Shadow SHADOW 16 (SRD)
55	15	NEVER GIVE UP	Jinny	Faze 2 12FAZE 1 (BMG)
56	NEW	TZ (EP)	TZ	Outer Rhythm TZ 1 (P)
57	46	CLOSE YOUR EYES	Acen	Production House PNT 034 (Self)
58	42	JUMP	Kris Kross	Columbia (USA) 4474139 (Import)
59	53	TWISTED TECHNO EP	Sub-Love	Earth EARTH 5T (SRD)
60	49	NO NOSE JOB	Digital Underground	Big Life BLRT 71 (F)

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/Processer (Distributor)
1	NEW	CLASSIC FUNK MASTERCUTS VOL 1	Various	Mastrolite CUTSLP 6/CUTSMC 6 (BMG)
2	NEW	MUSICIANS OF THE MIND	DOP	Guerrilla GRLP 003 (RE/P)
3	NEW	TOTALLY WIRED VOL 8	Various	Acid Jazz JAZDLP 50/JAZDMC 50 (RE/P)
4	NEW	ALYSON WILLIAMS	Alyson Williams	Columbia (USA) C 45417 (Import)
5	NEW	NOISE 2	Various	Jumpin' & Pumpin' LP/TOT 4MC/TOT 4 (P)
6	NEW	DAILY OPERATION	Gang Starr	Cooltempo CLTP 27/CLTP 27 (E)
7	NEW	HYPOCRISY IS THE GREATEST...	Disposable Heroes	4th + B Way BR/PA 584/BRCA 584 (F)
8	2	VOLUME III JUST RIGHT	Soul II Soul	Ten DIX 1100/CDX 100 (F)
9	1	T.E.V.I.N.	Tevin Campbell	Qwest 759926291/7599262914 (W)
10	4	FOREVER MY LADY	Jodeci	MCA MCA 10534/MCAC 10534 (BMG)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7:30 pm.

© C.N. Compiled by ERA from Gallup data collected from dance outlets.

Ray Simpson

OUT THERE

7/12/CD/MC · May 18
from the hot debut album 'RAY SIMPSON'

"The new saviour of UK soul" - Echoes.
"Absolutely essential" - Mixmag Update.
"Stunning" - Touch. "Exceptional" - Blues & Soul.





WANT IT YESTERDAY

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

There's nothing mysterious about what makes a good distributor says Arabesque managing director Terry Windsor. It simply comes down to being able to despatch orders on the day they are placed, nothing more, nothing less.

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

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

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

To maintain standards of efficiency in delivery time, packaging and accuracy of picking, that hub needs skillful oiling.

Managers have the task of aligning human resources to demand given the weekly, as well as seasonal, fluctuations.

"The busiest day is Monday, after Saturday business, where

invariably we have everyone picking and packing stock orders," explains APT general manager Peter Thompson. "By Wednesday, the team splits into two, as one half continues handling shop orders while the other concentrates on the week's new releases, with one person floating in between. By Friday, we may need more assistance on new releases."

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

While the larger distributors can afford to have clearly demarcated job titles, smaller operations find that staff have to wear more than one hat. At the largest independent distributor, Pinnacle, Alan King heads a warehouse staff of 75, with a distribution manager, two warehouse managers, four supervisors overseeing returns, wholesale, exports and the picking floor and three handling physical shipment of goods, with an optimum number of 60 pickers and packers.

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

At Backs Records, sales

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

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

"We can throw everyone into the warehouse if need be," says Conifer MD Alison Wenham.

"Everyone at the company has had two days specific training, so that they understand that the work is part of the chain. It means they can go in when we're busy and not get strange looks from the rest of the warehouse staff."

The most common daily crisis revolves around stock.

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

"We recently had trouble keeping up with PJ Harvey's album because nobody suspected it would do so well. Just before that, Daisy Chainsaw had to cancel a Top Of The Pops

appearance, so we have a pile of seven inch singles sitting in the corner of the warehouse, as Top 20 formats don't sell after the record has dropped out."

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

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

"That was highlighted by the demise of Rough Trade Distribution, he says, when label managers who came up for grabs were headbutted by the labels.

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

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Crises can arise when least expected, from a widespread dose of flu to a disaster on the scale of

Conifer's loss of distribution when Soto Sound collapsed in 1990. A team effort was needed for Conifer to build its own distribution arm in just three weeks. "We had no computer system, no warehouse, no stock even," says Conifer MD Alison Wenham.

"We had husbands, wives, visiting relatives, the lot, working round the clock. It was an amazing success story."

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

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

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

The secret of survival, amid so many potential pitfalls, is balancing the happiness of the customer with that of the staff.

"A company's dynamism depends on its efficiency, which keeps the customer happy, which keeps you happy," he says.

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

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

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Delivering the goods at music's sharp end

Specialist distributors stand and deliver. By Leo Finlay

Jeremy Elliott

Managing director, Complete Record Company, classical specialist

"I got involved in classical music because I have always been a classical music lover, I enjoy my product and the business side and this obviously helps me bring an air of enthusiasm to the distribution.

"This is not a highly lucrative area, but there is enough scope to make a very good living if you know what you are doing on the business front. The aim of the company is specifically to provide high quality product but that does not exclude budget or mid-price material.

"The multiples do not stock everything that is available on the classical market and you can't expect them to, so you have to be very aware of what they want and what they can handle.

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

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

Peter Thompson

General Manager, APT Distribution, independent music specialist

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

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

"It is not a particularly lucrative area, there are too many bands selling 2,000-3,000 copies and being quite happy with that. Also there is very little interest in indie music abroad, so the market is limited unlike dance.

"We have to resign ourselves to the fact that bands often sign to majors and leave us behind. I don't get upset by it any more.

"We work with people like The KLF so we are quite used to high-



Doug Osborne

European buyer, Mo's Music Machine, dance specialist

"The team we have is quite young and streetwise, and they all have their own areas which I think gives us a strong handle on the scene.

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

they do have something good they are not capable of being upfront enough about it, and the delay in getting material into the shops leaves the buzz.

"Most of our staff have worked in record shops, and they know the score; dance fans want to buy the track there and then as soon as there is a buzz. Our expertise enables us to give an immediate, cost-effective service.

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

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

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

Peter Shertzer

Managing director, Red Lightnin' Records, blues specialist

"The blues was my first love, and it is a joy to now be involved in distributing it. We are a small operation, and one of the few businesses that is actually "underground" in the Sixties sense. We distribute our own label and one called Promised Land which specialises in releasing current recordings by British R&B artists from the Sixties. It is very exciting because I am now dealing with bands such as The Yardbirds, Creation and The Nashville Teens who I used to go to as a kid.

"Times have changed; in the

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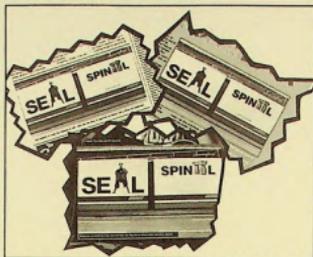
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DOOLEY'S DIARY

Remember where you heard it: **Richard Branson** was remarkably level-headed about girlie mag' *Mayfair's* decision to print 20-year-old **topless** pictures of his wife **Joan**. "I think you can see why I married her," he said... Former Zomba man **Ralph Simon** — in town last week exploring deals for his new San Francisco-based **Scintilla** company — reveals he hosted a star-studded "green" benefit at his home last week featuring **Carole King** and the Grateful Dead's **Bob Weir**... **Pete Waterman** is still tussling with English Heritage over his plan to open a studio in a **Manchester church**... Those True Blues at **EMI Classics** are marketing their album of **Margaret Thatcher** narrating Aaron Copland's Lincoln Portrait with a mail-out to Tory Party branches... Right Said Fred manager **Tamzin Aronowitz** points out that **Andrew Downey**, the man behind the London Ball Terence Higgins Trust benefit, **boobed** when he said he was seeking a replacement for **RSF** who had "pulled out" of the event. It turns out that the **unfortunate** Downey had made his "booking" with someone totally **unconnected** with the band. Happily, Tamzin reports the band are still big **supporters** of the charity... Former Kingfisher-man-turned-banker **Mike Sommers** seems to be



Who says there's no such thing as imaginative marketing campaigns any more? MCA is certainly showing it's possible to do things well — and on the cheap. Take these three pieces of coverage in *Vox*, *Raw* and *Kerrang!* of the company's poster campaign for Spinal Tap. Great stuff, but even better when you realise the posters never went up and the pictures are mock-ups.

putting his **knowledge** of the charts to good use, with plans to address a **Market Research Society** summer school in July... Was it just **coincidence** that the brains behind **Mini Disc** and **DCC** both chose last Thursday to mount **presentations** of their wares?... Mrs Dooley was **frustrated** in a recent **Our Price** shopping spree. Selecting her copy of the **Allegri Miserere** CD she was **outraged** to discover that while the shop had the box, that vital little silver chap was nowhere to be found. "That's life," quoth the hapless assistant. **Classical boom?** Not in **Barnet**, mate... He's not quite in the mogul league, but **modest** indie entrepreneur **Bob Barnes** — MD of the Midland and North-west retail chain **Music Junction** — is planning to honour any of the multiples' **money off vouchers**, starting with the **HMV/Vox** offer... Aaaaah, isn't **love wonderful**. Wearing my "dating agency" hat, **Jenny** from Denver, Colorado, US, is itching to hear from **Garfield**, a Manchester session drummer she met last year. If you **recognise** yourself she's on 0101 303 7786412... A reborn **social league** — this time under the direction of **Mark Caswell** — has started up with **Vinyl Solution** one of those winning through to the next round. Not so lucky was **EMI Music Publishing's Russell Charman**, taken to hospital

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

Some churchish souls might question the suitability of **SBK** founder **Charlie Koppelman** to receive an award alongside **Mikhail Gorbachev**, but we have no doubts. So, **Gorbie** may have abolished communism and brought down the Iron Curtain, but what's that compared with **Koppelman's** achievements? He was, after all, the man behind **Vanilla Ice**. (OK, so sarcasm is the lowest form of wit.)



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



"I have never been more distressed by an article before," was one of the many messages of complaint to reach *MW* over the last few days. And what outrageous behaviour were we guilty of? Leaving out some of the business's most ardent fans from last week's Soccer Special, of course. Some have more reason for misery than others however, notably Elektra's US-based head of legal affairs **Gary Casson**, who jettied

over to most of West Ham's home games last season only to see them relegated. Others who demanded mentions — and this is the first and only addendum — were **PolyGram International's Clive Griffin** (Crystal Palace), **Mike Allen** (Sunderland), **Barry Barnes** (Portsmouth) and **John Tracy** (QPR), not to mention **Metal Hammer** editor **Howard Johnson** (Man City) and, from the sales world, **Woking** fans **Dave Cronen** from **RTM** and **Ken Caesar** from **Skratch Music**, **EMI's John Walsh** and **Roger Smith** (both Leicester), **MCA's Robert Stewart** (Crystal Palace), **PolyGram's Ian Smith** (Leeds) and **Tim Tuer** (Man Utd), **Sony's Glyn Jones** (Wolves), **AIM's Steve Ford** (Southampton), **3M's Tony Duckworth** (Bury) and **Telstar's Paul Levene** (Watford) and **Howard Slade** (Ware)



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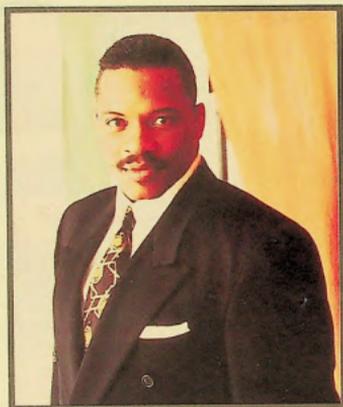
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