

Tom Jones' TV producer slams 'blinkered' labels



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# Music week

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## CD 'rip off' splits Labour

The Labour Party's shadow cabinet is divided over the issue of CD pricing days before the launch of the party's campaign against "rip-off" CDs.

Shadow trade and industry spokesman Gordon Brown has written to the director general of the Office of Fair Trading demanding a new probe into "excessive prices".

And Labour consumer spokesman Nigel Griffiths will launch the campaign in two weeks, following a four-day



Brown: demanding OFT probe

fact-finding trip to the US. "Nothing I have at the moment is very good news for British phonographic inter-

ests," says Griffiths. "I think the industry case has been going down-hill for months." Griffiths says he will compare production costs of CDs in different countries. He is now trying to contact artists willing to join the campaign.

But Labour arts and media spokesman Mark Fisher stresses that CD pricing is a complicated issue: "It is not as simple as some of the recent press reports suggest, which seem to have taken certain fig-

ures from foreign countries, ignoring their fixed levels of purchase tax, and tried to make simplistic comparisons," he says.

"There are plenty of places that carry cheaper records but do not make the investment that we do in this country — I don't think that the public is being ripped off."

Labour's campaign, which comes less than two months after the OFT cleared labels and retailers of colluding to fix

artificially high CD prices, has met a hostile response from the music industry.

EMI Records president and CEO Rupert Perry describes Brown's move as "ridiculous". And BMG chairman John Preston, the BPI's PR committee chairman and a Labour supporter, describes Labour's move as a disappointment.

"It seemed the Labour Party had a better grasp of the issues facing the industry than the Tories," he says.

## EMI hits new high

EMI Music has achieved the best sales and profit figures in its 93-year history, according to full-year results revealed on Thursday.

The figures bolstered parent company Thorn EMI's performance, which showed a 1% fall in profits to £235m. Thorn EMI chairman Colin Southgate says the music company should continue to boost the group with the completion of the £510m Virgin deal today (Monday).

It is the fourth consecutive year of record results for EMI, which hit annual worldwide turnover of £1.13bn (up 11%) and profits of £125m (up 15%).

The UK was one of EMI's biggest growth areas, thanks to its success with Jesus Jones and EMF plus its 5m sales for Queen's Greatest Hits II.

EMI Music was corporate publisher for 1991.

### HOW EMI'S PROFITS BREAK DOWN

	1992 (m)	% change
Thorn turnover	£3,954.4	+ 8.0
profit (pre-tax)	£255.1	+ 1.3
EMI Music turnover	£1,128.6	+11.0
profit*	£125.1	+14.7
other business turnover	£1,065.0	-10.4
profit*	£52.9	-23.7

Figures cover 12 months to March 31, 1992.

\* Before finance charges have been deducted. Source: Thorn EMI.

EMI Music executive vice-president Philip Rowley says the acquisitions of SBK and Chrysalis, both contributing to the results for the first time, had not made a significant impact on profits.

Some of Virgin Music's business affairs operations will be absorbed over the next year, while some of the record company's backroom services will probably not be merged until

next summer.

A final decision has not yet been made on the planned move of Virgin's distribution to EMI in July.

HMV's performance is consolidated within Thorn's other businesses, which were down on sales and profit.

The record retail chain had a good year in the UK, however, says UK chairman Brian McLaughlin.

## Receiver closes Tape One

Tape One, one of the UK's top six mastering studios, closed down on Friday after an unnamed European bidder failed to meet a final deadline laid down by receiver Casson Beckman.

The company, which went into receivership three months

ago, finally collapsed after its two cutting engineers defected to former subsidiary Copymasters last week.

Tape One owner Bill Foster says the company then began losing work and became unviable. The 10 staff will probably be made redundant.

the B-52's

Good Stuff

## Studios slam labels' A&R staff

The UK's leading recording studios have accused A&R staff of "inefficiency" and "technical ignorance" in a new survey.

But now the A&R co-ordinator whose department was named as the least efficient has hit back.

Zita Wadwa, liaison man-

ager for London Records' A&R department, says: "How many of them have a clear idea of how record companies work and how tight our budgets are?"

Welcoming complaints that she demands the lowest rates, Wadwa points out that it is her job to get the best deals for

London artists.

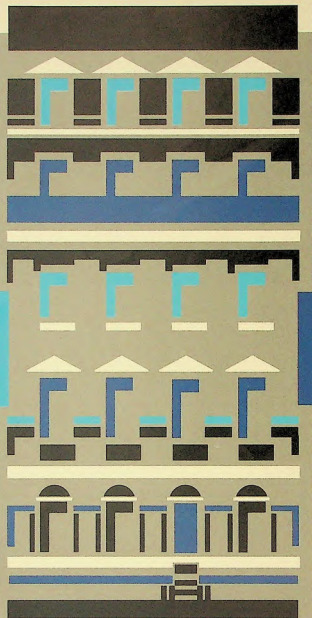
The survey of 50 studios, conducted by trade paper *Pro Sound News*, names Sony as the studios' favourite company.

Only 20% of respondents felt A&R staff were well informed about studio technology, while 30% said A&R departments were run efficiently.

New single out on Monday.

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# BPI/Bard to back classical awards

The BPI and Bard have finally decided to support this year's Gramophone awards, to be held at London's Dorchester Hotel on October 2, writes Phil Sommerich.

The decision comes two years after the BPI began considering whether to take the classical sector out of the Brits awards and make them a separate event. The radical pro-

file-raising reform of last year's Gramophone awards persuaded industry leaders to join forces with the magazine.

Gramophone managing editor Chris Pollard says the only change from last year will be the addition of awards for Young Artist Of The Year and Best Selling Classical Recording, to be chosen by Bard.

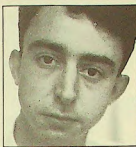
Bard's 2,000 members will

use in-store displays to promote the five main winners—Record Of The Year, Artist Of The Year, Lifetime Achievement plus the two new categories. The five entries short-listed for Record Of The Year will be published from mid-July.

Bard chairman Brian McLaughlin says television coverage of the Brits ceremony

is more than outweighed by the prestige of the 15-year-old Gramophone awards.

Rupert Perry, who replaced Sony Music Entertainment's Jonathan Morrish as chairman of the BPI classical awards committee 16 months ago, says the Brits link-up "has not been particularly satisfactory from our retailers' points of view".



The Tories maintained throughout the general election campaign that Labour would say anything to get elected.

It was a nice line. And it must have crossed the mind of every one of us who saw the top-ranking Shadow Cabinet line-up presenting Labour's policy for music.

But on the basis that you give the guys a chance, we listened. And it sounded good. At times it might have been a BPI presentation so fully did the party appear to have taken over the industry's case. It seemed like good news. Finally here was a party close to power which understood what we are all about.

More brown's shameless and pathetic attempt to jump on the CD pricing bandwagon has left the Labour Party looking shabby, opportunistic and without principle.

Labour did not have many supporters in this business to begin with. It certainly has fewer now. We were all impressed by the fact that Labour was the only party to have a policy towards the music business. If this is an example of what that policy means, they needn't have bothered.

At the time of writing it is not clear if Lionel Richie will have this week's number one album. He certainly deserves it.

Everyone who saw him perform what was only his second gig in five years on Thursday at London's Town and Country Club was reminded of how good pop music really can be.

At one point Richie made a dig at Rap. "I try to do it, but I just love a melody," he said. And if the truth be told, his preference is exactly the same as that of most of the British public.

At a time when the whole business seems to have adopted a penance long face in response to the low level of sales, it is an unavoidable truth that if the business had a few more Lonels and a few less SL2s, KWSeS and Shut Up & Dances we might be selling a few more albums.

Steve Redmond



Frith: jury chairman

## Mercury Prize names judges

The Mercury Music Prize has announced the nine judges joining jury panel chairman Simon Frith for this year's inaugural award.

The full panel is: Simon Frith, critic, journalist and author; Isabel Apps, editor of *The Weekly Journal*; Matt Cooper, music editor of BBC's *The Late Show*; Dave Fanning, Ireland's 2FM DJ and TV presenter; Sheryl Garratt, editor of *The Face*; Mark Goodier, Radio One DJ; Dave Haslam, journalist and DJ; Brenda Kelly, TV producer with Snub Productions; Robert Sandall, *Sunday Times* music critic; and Colin Semerville, music controller of Radio Forth.

The first criterion is that each one has to be passionate about music," says David Wilkinson, project director.

"It is crucial they form a balanced panel. We want all record companies entering to feel each album will get a fair hearing," he adds.

## Gay 'safe sex' video launched

Similar Entertainment is launching a sensitive marketing campaign to support a gay "safe sex" video.

The Gay Man's Guide To Safer Sex, the first legal video featuring explicit gay sex footage, was first launched to the gay press 10 days ago, before a national press conference on Thursday.

The video will be advertised solely in the gay press and stocked in up to 400 outlets, including: Virgin Retail and some HMV stores.

# Radio faces AM, FM licence hitch

Local radio stations offering the same services on AM and FM face a complex process of re-applying for their licences following the Radio Authority's decision to advertise separate permits for each frequency.

Stations will have to apply for both licences, either offering the same or different services.

The authority is only likely to grant both permits to simulcasters in areas where two separate services are not financially viable.

The proposals are contained in the authority's consultative document on re-advertising independent local licences published last week. The 55 licences — including those held by London stations such as Kiss FM, Jazz FM and Choice FM, that expire by 1995 will be advertised between October



Vick: 'consistent' approach

this year and the end of 1993. A further 73 licences will be re-advertised by the end of 1995.

The Association of Independent Radio Companies will meet the authority to discuss the proposals' implications for simulcasters.

Moray Firth FM managing director Tom Prag, whose station offers the same service on

AM and FM, says he is disappointed by the authority's decision.

"They feel they have to advertise the two frequencies for a protective legal reason. They are simply being careful about what the Broadcasting Act requires of them," he says.

Radio Authority head of development David Vick stresses: "The decision is consistent with what we have been doing over the past five years.

"Only in the smallest areas would we have considered offering (split AM/FM) licences as a single licence," he adds.

The authority will also advertise five regional FM licences to cover north west England, north east England, West Midlands, the Severn estuary and central Scotland. Applicants must offer services that differ from those already available locally.

# Irish charts make debut

The Irish record industry is about to announce a sponsorship deal for its new Top 50 singles and albums charts, which were unveiled to the public on Saturday.

The charts, compiled by Gallup for the Irish record industry's umbrella body, the International Federation of Phonographic Industries (Ireland), were launched with a Saturday lunchtime radio show on RTE's 2FM.

Top 50 singles and albums rundowns are compiled from chart returns covering the week starting on Friday morning through to the end of trading on Thursday.

IFPI (Ireland) bought about 70 data collection machines from the BPI and Gallup has established a sample of around 60 shops, making up about 70% of total sales. Previously

## TOP 10 IRISH SINGLES

- 1 Knockin' On Heaven's Door  
Guns N' Roses
- 2 Why Me? Linda Martin
- 3 Jump Kiss Cross
- 4 Friday I'm In Love The Cure
- 5 Please Don't Go KWS
- 6 Everything About You  
Ugly Kid Joe
- 7 Hazard Richard Marx
- 8 Deeply Dippy RSF
- 9 Workaholic 2 Unlimited
- 10 On A Raggie Tip SL2

Source: Gallup

## TOP 10 IRISH ALBUMS

- 1 Now! 21 Various
- 2 Use Your Illusion II  
Guns N' Roses
- 3 Back To Front Lionel Richie
- 4 Up Right Said Fred
- 5 Use Your Illusion I GN'R
- 6 Once Around The World  
Stunning
- 7 Rodin's ...Garth Brooks
- 8 Moons 2 Various
- 9 Stars Simply Red
- 10 Nevermind Nirvana

Source: Gallup

the Irish chart was compiled from distributors' ship-out figures.

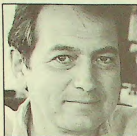
IFPI (Ireland) chairman and Warner Music MD Peter Price says the Saturday show, which goes out between noon and 2pm, may be followed by a TV

slot on RTE 2's *The Beatbox*. One of Ireland's biggest selling newspapers, *The Sunday World*, is also running the charts.

A sponsor should be secured within three weeks, says Price.



# Buy-out buoys Radio Clyde



The expanding Radio Clyde group has been helped to a healthy 57% boost in profits by its merger with Radio Forth.

The growth in pre-tax interim profits for the six months to March 31 1992 comes despite a costly rescue package to save losing-making Birmingham station Buzz FM.

Chief executive James Gordon comments: "It is a very pleasing result, particularly against the background of an

RADIO CLYDE'S BONNY RESULTS			
	six months to March 1991	to March 1992	% change
Turnover (£000)	3,660	6,621	+91
Taxable profit (£000)	707	1,113	+57
Earnings per share	7.3p	8.3p	+14

Source: Radio Clyde

advertising recession." Local ad revenue — 70% of income — grew by 8% to a record level, he adds. Clyde acquired the Forth

group in April 1991. Without its additional £798,000 profit Clyde's growth would have peaked for the period at 30%. But the good results are

tempered by Buzz FM's losses of £89,000. Clyde has built up a 97% share in Buzz at a cost of £750,000.

The group, which helped Lord Hanson set up London incremental Melody, is now poised for further expansion.

But Gordon says his energies are now concentrated on the forthcoming PPL/AIRC tribunal. "I am much more confident now after seeing the PPL evidence," he says.

Ten years after the promotional pop video began breaking through, the record industry retains a schizophrenic attitude to this allied craft.

"Is the pop promo a brilliant and exciting artistic field?" they ask.

Sadly, the majority appear to side with the former view; budgets are continually cut and commissioners increasingly take the safe option and refuse to experiment with new talent.

But, besides the obvious promotional benefits of the pop video, the record companies' work as an important support service for the visual entertainment business could be supported from other spheres.

In the UK, 50 video production companies make over 1,000 promos each year, creating the equivalent of 40 feature films or 60 hours of television. They hire facilities and give jobs to hundreds of technicians and creative personnel from all areas of the film, television and commercial industries.

The record industry is unwilling to shout about the important work it is doing — the promo business has become the paid training ground for tomorrow's programme makers. Maybe it should be financially rewarded for this work.

The record industry has a marvellous opportunity to embrace the film and television industries, in the process benefiting everybody.

Even today, promos are still in their infancy. With intelligent and imaginative co-operation between commissioners and production companies, the promo will continue to thrive — and so will music on television.

It's time the record companies, through the BPA, got together with the Media Film and Videotape Producers' Association to establish a coherent strategy for the future.

John Gaydon is chairman of the MFVPA and managing director of Mediabal.

# Labels 'blind to new TV formats'

The producer of Tom Jones' new Saturday night music TV show has attacked record companies for their refusal to support new programme formats.

By only supporting TV which simply plugs new releases, the industry is harming the long-term careers of its artists, says Graham Smith.

His new show, Tom Jones: The Right Time, looks at the history of pop and will feature guest artists performing other stars' hits.

EMF will duet Unbelievable with Tom Jones. Erasure will perform Marianne Faithfull's The Ballad Of Lucy Jordan and Shakespeares Sister will cover T Rex's Hot Love for the six-part show, which starts on Saturday at 10.20pm on ITV.

But Smith believes labels are failing to understand the



Jones: old songs, new ideas

benefits of pop artists performing unusual repertoire to widening their audience.

"Our biggest problem has been with record companies," he says. "Once you get through to artists or management they

are incredibly positive, but record companies just don't get the plot. It's a ridiculously short-sighted attitude."

Smith claims record companies showed a similar attitude in the early days of Jonathan Ross's The Last Resort, on which he worked after producing The Tube for Tyne Tees in the early Eighties.

The recent success of the Freddie Mercury concert is further proof that artists do not need to perform their latest single or album track to boost record sales, he says.

Neil Ferris of Ferret & Spanner, which promotes Erasure, says although he supports the Tom Jones show, record companies are disappointed if they cannot use TV to promote singles as there are so few outlets for new music.

# Nordoff lunch opens auction to label staff

A free concert shoot is among the prizes finalised for the seventeenth Silver Clef charity lunch.

Around 10 prizes — including a Music Week front page, a one-off Gibson guitar and a new Gold GTI — will be auctioned at the annual event in aid of the Nordoff-Robins Music Therapy Centre.

And the organisers are hoping that this year's fund-raising lunch, to be held on June 26 at the Inter-Continental Hotel, will feature more record company staff.

"Previously the bidders have been stars. We want people to come along with authorisation to join in the auction," says a committee member Mark Celler.

The concert film is being offered jointly by Carlton Broadcast Facilities — which will video and edit any event within 30 miles of London — and Celler's company Qd.

It will be directed by Tony Vanden-Ende.



Zomba co-founder Ralph Simon marks the opening in San Francisco of his new Anglo-American Scintilla company, with which he aims to repeat the Zomba formula of combining the management of producers with music publishing and ultimately a record label. Simon is pictured with creative director Bonnie Simmons and office manager Ashli Lewis.

# Union team reforms for football singe

ITV Sport and consultants Music & Media Partnership are aiming to repeat the success of their World In Union single and establish the Union name as an artist brand.

You Are The Number One Union featuring Paul Young, of Mike & The Mechanics, follows the number four hit featuring Kiri Te Kanawa last October.

The new single will promote ITV's European Football Championship coverage and sponsors Sega, mirroring the Sony/Rugby World Cup tie-in

of the previous release.

Released by Zomba, the single will appear in each of ITV's Championship 15 programmes in commercial breaks, titles and regular soccer slots for Sega — an estimated 45 minutes of peak air-time in total, says M&M director Rick Blaskey.

"We wanted to do something which maximised the programme airtime and be more than just a normal theme," he adds.

The opera style of the first single is replaced by a more

rock-orientated track this time — written by Blaskey's partner Charlie Skarbek — to suit the wider audience.

The name Union — effectively Skarbek and M&M's in-house team — is being used again to establish it and will be used in other future sport projects.

A video featuring soccer footage has been directed by ITV's The Match and Saint & Grosvenor director David Wood, and is being premiered before the network's News At Ten on Wednesday (June 3).



# R2 eyes live music events

Radio Two is considering moving into concert co-promotion in a bid to raise its public profile.

The station, which will this week appoint Arc Advertising as its first full-time advertising agency, has already written to concert promoters to explore co-promotion ideas.

Radio Two is stressing that

unlike some of the classic gold stations already involved in concert promotion, it plays a substantial amount of new release material.

Previously the station has only been involved in a few countries and western concert promotions. "We have not been as active in the environment as we should have been,"

says one senior executive.

Radio One, which has co-promoted concerts for the past four years, is using live concert broadcasts to spearhead its 25th birthday celebrations, other independent stations including Capital Radio and BRMB have also recently launched dedicated co-promotion departments.

Paul Flowers, marketing manager at MCP Promotions, which has been contacted by Radio Two, says, "Radio One has made great successes in promoting live events; now it's up to Radio Two to follow that lead. If it aligns itself more strongly with promoting artists and gets out there, it will create a new role for itself."

# Studios press for 10% rate increase

Record companies face steeper studio costs following the UK Studio Accord's first display of strength since its launch this year, writes Neville Farmer.

The Accord, which represents 50 studios under the umbrella of the Association of Professional Recording Services, has recommended a 10% studio price rise from today (Monday). The organisation has written to A&R departments explaining that studios can no longer operate at the low negotiated rates they currently obtain.

According to Piers Ford-Crush, senior Accord board member and owner of Eden Studios, the 10% increase is merely psychological and will not even return the same cash



Ford-Crush: price rise

rates as in 1987.

"The low numbers that have been offered for special deals such as last minute bookings have been used as the standard rate by record companies," he says. "They become offended when we won't play ball and give the same rate again."

Rod Halling of the Mill Studios in Cookham says he will leave the industry if rates do

not become more realistic. "It's do or die. There are plenty of other ways of keeping budgets tight without screwing the studios," he says.

Julie Selig, A&R coordinator at A&M Record, is sympathetic to the Accord's views but is wary of price-fixing. "It's fine in principle but I don't think things can be that rigid," she says.

The Accord recognises that deals will still be struck. It intends its initial muscle-flexing over pricing to be part of a wider plan to revive the studio industry, however.

"We want to work together with the record companies as partners in the British music industry instead of this 'us and them' attitude," says Halling.

# 1m brochures back Music Day

The BPI and Bard are teaming up to distribute 1m National Music Day programmes as the record industry's biggest contribution to the event on June 28.

Sony Music Operations will be providing free distribution on behalf of the BPI to Bard's 2,000 members across the

country. The handouts, which will detail all the events of the day, will be given away with all records sold.

Coca-Cola, one of the day's sponsors, is paying for all printing and production costs of the leaflets.

Jeremy Silver, who has been co-ordinating the BPI's in-

volvement as a member of the day's steering committee, says the service was seen as the best way of backing the event. It did not seem appropriate for the BPI to hold its own event in the first year, he adds, though record companies' artists are being made available for many of the live shows.



# Opera leads TV debut for Warner arm

Warner Classics is to launch its first TV advertising campaign at the end of June, to support the release of its mid-price album The Ultimate Opera Collection, writes Phil Sommerich.

The move follows Decca's six-figure sales success over the past two years for its TV-supported Essential Opera and Essential Pavarotti albums.

Warner Classics' album will present 16 artists drawn from the Erato catalogue including Plácido Domingo.

Advertising firm BMP has conducted extensive market research to discover whether the market wanted another opera excerpts disc.

"We were worried that there might be opera fatigue," says Bill Holland, general manager of Warner Classics.

The six-week TV campaign rolls out nationwide from Yorkshire and Granada.

The BBC is considering co-promoting a CD on the BBC Music Magazine, putting the September launch in head-on competition with Future Publishing's *Classic CD*.

Jason Donovan's UK tour at the end of the year will be sponsored by Taiwan-based bicycle manufacturer Giant.

The Cure have been confirmed to headline Oxham's 50th anniversary concert at Eastnor Castle in September. Other bands appearing include The Farm, The Levellers, Tori Amos and Salif Keita.

Japan's Pioneer LDC and London-based Florid Street Productions are to launch a joint company to record ballet and opera performances at The Royal Opera House, Covent Garden, for TV and video release.

The South Bank Show celebrates the 25th anniversary of the making of the Beatles' Sgt. Pepper with a programme featuring the original session tapes to be broadcast on June 14.

Radio One launches Race Through The 90s, a five-day series of bulletins examining racism through the experiences of celebrities as well as listeners, next month.

EMI Music Services is restoring its 24-hour delivery service after switching its chart and new release stocks to Hayes last week. Back catalogue is being consolidated at the new depot in Leamington, says MD Jim Leftwich.

Rykodisc is launching a label promotion through distributor Pinnacle which includes a 21-track sampler focusing on some of its artists. The CD, *Steal This Disc*, has a dealer price of £1.49.

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## MAINSTREAM

### Albums

Beechwood's Mastercuts series of compilations has built up a solid and highly deserved reputation, with each album seemingly generating more sales and a higher compilation chart position than its predecessors. Classic Jazz-Funk 3, the latest in the series, is the strongest of its jazz-funk outings, assembling a collection of the coolest cuts of the genre. The one that least fits the bill, but the one that will attract perhaps the most attention will be Donald Byrd's *Love Has Come Around*, which came to within a place of breaking the Top 40 in 1981.

**Hello, Dad... I'm In Jail!** is the title of the remix/compilation album by the ever interesting Was (Not Was). The ubiquitous *Out Come The Freaks* (updated

every time they venture into the studio) is here, along with the unusually poppy *Walk The Dinosaur*, and a couple of new tracks produced by Don and David, but polished into 1992 dance-floor gems by Steve 'Silk' Hurley, who earns his fee largely for *Shake Your Head*, a future single smash which unbelievably pairs the vocal talents of Ozzy Osbourne and Kim Basinger.

The Radio One birthday celebrations continue to build with the release of a further five albums from Connoisseur's Simon Bates' *Golden Hour Presents 25 Years Of Rock series*. Spanning 1964-1968, each album contains 20 major hits, and each should do well.

### PICK OF THE WEEK

**DEL AMITRI:** *Change Everything* (A&M 3953852). The likable Glaswegian band should make a killing

with this follow-up to the platinum *Waking Hours*, which features their current big hit, *Always The Last To Know*, and its equally accessible follow-up, *Be My Downfall*. The group celebrates 10 years together with this album, and it could easily reach number one.

### Singles

Still looking outlandish, Deee-Lite slide closer to the dance mainstream with *Runaway*, a hustling garage groover that sounds like it was mixed by either Steve Hurley or Joey Negro, though neither was actually involved.

Bouncing back with her first single since the demise of her label, *Fanfane*, in 1990, Sinitta makes it five cover versions in a row, with her update of Shirley & Co's 25 years smash *Sham & Sham*. Brought to you by the same band that masterminded



Sinitta: well covered

**Curiosity's Hang On** In *There Baby and Allison Jordan's Boy From New York City*, it's light, frothy, bouncy concentrated pop. A substantial hit.

Choosing a title for an album is always a chore, and *That Album By Oceanic* is probably as good a title for an Oceanic album as any. From it, their new single *Controlling Me* is another breakneck pop/rave crossover to an enthusiastic, but rather amateur, vocal.

**Swing Out Sister** took the

easy option of kickstarting their career with a cover version when they re-emerged a few weeks ago. But their version of *Am I The Same Girl* was smoothly and slickly tailored to their established sound, so their new self-penned single *Noggonnachange* is no great departure. They always sound so casual and relaxed that it's hard for them to generate a frenzy, and this middling effort is destined for middling success.

### PICK OF THE WEEK

**S'EXPRESS:** *Find 'Em, Fool 'Em, Forget 'Em*. Totally revamped since its first limited release last year, S'Express' latest is determinedly retro, in its *Wondercase* mix — so called, presumably, because of its Suprastation-style keyboard — but more of its time in the sparser *Garageque* mix.

Alan Jones

## DANCE

Kicking off with the pick of the rave tracks, we have *On The Ragga T.P.* by E-Lustrious (M.O.S. MOSS via SRD), another hot Mancunian regga-rave track destined to follow *The Family Foundation* up the charts. The other tune to watch is *Some Justice* by *Urban Shakedown*: this underground favourite now has PWL's backing and boasts very current remixes by Mickey Finn featuring samples from the hugely influential *Someday* by Ce Ce Rogers. Watch it fly.

The hardcore and piano-rave sounds of the *Conscious EP* by *Conscious* have also been going down very well in the clubs and are now ready to hit the shops via Cue Records (TCUE010). Rave-scene stalwart *And A Funki Dreid* unleashes four more slabs of hardcore madness in the shape of their *Conscious EP* (Cue Records RSN28). The similarly prolific *Ubik* dish up four new forward-thinking techno tunes on their fifth single (Zoom Records, the 109 EP (ZOOM 010)).

On a more soulful tip, *Innocence* return to the fray with a lengthy *Presence* High II LP. Their *Cooltemp COOLXW255*, a typically classy song that has been getting a deservedly good club reaction in the form of the promoted *Masters At Work* discs. Just as essential is *Eating Me* by *Diana Brown* and *Barrie K Sharpe* (ffr FX190), a great song backed by a jazzy and funky summer groove.

### PICK OF THE WEEK

**TRANSFORMER 2:** *Pacific Symphony Too* (Profile



Innocence: classy

**PROFITS366** Licensed from *Belgium's Round and Round* label, this is an ambient/trance techno tune topped off with soaring female vocals and crowd noises. It is similar in style to *Jam And Spoon's Stella* and the inclusion of various new mixes should help it achieve the same sort of success.

### INDIES

With an absence of top-tier releases, the field is wide open for the likes of *Stereobal's* debut album, *Peng!* (*Too Pure*), a deliciously minimalist dream-pop venture that profiles *Moog* synths and *Farfisa* organ instead of the predictable guitar haze.

With a *Melody Maker* cover preating release, *Verve's* second single, *Superstar* (*Hut!*) should take them into the Top 40. Slow, sensual and nine anthemic minutes long in full, it wasn't made for radio but nothing's going to stop them.

Watch out for the re-release of *A House's* excellent *Endless Art*; its Radio One airplay the first time round could snowball, given a *Cult In The Park* appearance and two Radio One sessions. Not in *The Park* but out on tour in June, *The Belltower's* third

single, *Flight*, neatly spans the divide between psych-pop and dream-pop. Fellow American genre-straddlers, if such a term exists, *The God Machine's* second EP, *The Desert Song* (*Fiction*) is 24 minutes of superior molten intensity that will appeal across the urban and metal spectrum.

The same applies to *Seaweed's* debut album, *Weak* (*Sub-Pop*), although a streamlined version of *Black Sabbath* doesn't sound like the "future of rock" as some sections of the music press will have you believe.

### PICK OF THE WEEK

**THE FLOORS:** *Truths And Distortions* (Setanta SET LPM/CDM 5). Another new name to make room for, *Setanta's* latest find is the work of young Irish singer-songwriter David Donoghue, whose eccentric, diverse mini-album debut is playful, roughly but richly lush, and seriously contagious. Not one to wipe the floor with the opposition, but a thing to be cherished nevertheless.

Martin Aston

## CLASSICAL

Even in the midst of its campaign promoting *Placido Domingo*, *Deutsche Grammophon* can't escape *Luciano Pavarotti*. The Italian tenor, on loan from *Decca*, sings for less than 10 minutes in a two-disc album of the *Berlioz Requiem* (and *Requiem* overture), but still holds the limelight despite vivid and vigorous playing from the *Berlin Philharmonic* under *James Levine*.

Two other CD releases are backed up by London appearances by sopranos *Kathleen Battle* and mezzo *Cheryl*

*Studer's* contribution to an album of *Mahler's Das Klagen Lied*, conducted by *Sinopoli*, are supported by *Covent Garden* recitals, on June 14 and July 3 respectively.

After making a mass-market success of the super-budget label *Naxos*, *Select Distribution* is doing the same with sister full-price label *Marco Polo*. By August it plans to have available 10 titles in the *British Light Music series*, strongly promoted during the *Proms*, and the first two titles, works from the *Forties* and *Fifties* by the film music composer *Robert Farnon* and bandstand music from the first quarter of the twentieth century by *Haydn Wood*, both finely played by the *Czecho-Slovak Radio Symphony Orchestra* under *Adrian Leaper*, show the nostalgia-laden tunefulness in store.

### PICK OF THE WEEK

**PURCELL:** *Complete Anthems And Services, Volume 2. Choir Of New College, Oxford. King's Consort/Robert King* (*Hyperion*). Top-quality period-instrument playing and singing make this latest contribution to an adventurous series a strong contender for a *Gramophone* award. *Phil Sommerich*

## REISSUES

Dancing back in time, from *HDH* (via *Demon*) comes a pair of *Beat* Ofs from early Seventies Detroit soul groups, *100 Proof* *Adged In Soul* (HDHCD 504) and *Glass House's Crumbs Of The Table* (HDHCD 505). Both depended on *HDH's* dense, layered production but *100 Proof* are the grittier.

For slow dances there's the

far sweeter sounds of *The Manhattans* whose superior *Columbia* sides are featured on *The Collection* (Castle CCSD 341). Even sweeter are *The O'Jays*, the cream of whose *Gamble & Huff* productions can be found on CCSD 342.

From *Sequel* there's a pair of jazz inflected offerings, twofers from *Melba Moore* (*This Is It/Melba*, NEXCD 195) and *Norman Connors* (*Saturday Night Special/You Are My Starship*, 186). *Castle* has also collected together the film music composer *Robert Farnon* and bandstand music from the first quarter of the twentieth century by *Haydn Wood*, both finely played by the *Czecho-Slovak Radio Symphony Orchestra* under *Adrian Leaper*, show the nostalgia-laden tunefulness in store.

For Sixties revivalists *Castle* has a trio of mouth watering *Collectors*, *Otis Redding* (339), *Wilson Pickett* (338) and *The Four Tops* (344). However, the actual CDs are a bit of a let down. *Otis* and *Pickett* offerings touch the highs of the careers but miss quite a lot in favour of oddities. Similarly, though laden with hits, the *Four Tops* outing is slightly disappointing. The hits are not the hits from their time with *Motown*, but later and lesser hits.

### PICK OF THE WEEK

**VARIOUS ARTISTS:** *Creole Kings Of New Orleans* (Ace, CDCD 393). A 26-track stroll through the glories of *Specialty's* New Orleans catalogue featuring the likes of *Joe Liggins*, *Professor Longhair*, *Percy Mayfield* and *Lloyd Price* and introduced by a set of entertaining and informative sleeve notes from legendary producer *Jerry Wexler*. *Phil Hardy*





# music week

# datafile

The Information Source for the Music Industry

6 JUNE 1992

## CHART FOCUS

**I**n America, Jump by Kris Kross is the first debut hit to spend seven weeks at number one since I Love Rock 'N Roll by Joan Jett & The Blackhearts in 1982, but in Britain it moves up to number two, failing to unseat the five week champ Please Don't Go by K.W.S. With Ugly Kid Joe's Everything About You moving into third place, all of Britain's top three singles this week are by previously uncharted acts.



**Utah Saints' Something Good**, topping the number 10 peak of their 1991 smash *What Can You-De-Eag Me*. Note too that *Something Good* is already a much bigger hit than the record which it samples to such good effect — *Kate Bush's Cloudusting*, a number 20 hit in 1985.

**Mancunian teen idols Take That** finally make their big break, their remake of the old *Tavares/100 Ton And A Feather* hit *It Only Takes A Minute* debuting at number 15. It's one of three singles on the RCA label in the Top 20, a welcome return to form for

The Ugly Kid Joe smash is one of three hits in this week's chart whose popularity is being boosted by their use in the number one movie *Wayne's World*. The others: **Tia Carrere's** cover of Sweet's *Ballroom Blitz*, which jumps from number 49 to number 35, and **Alice Cooper's Feed My Friends**, which debuts at number 27. The movie soundtrack also makes solid progress, advancing from number 11 to number five on the compilations chart.

The week's highest debuting single, at number nine, is the

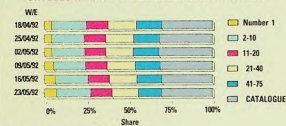
recently ailing imprint. With **Annie Lennox's Precious** (new at number 33) and the Wedding Present's California likely to reach the same status next week, there will be happier faces at Bedford Square.

By the same token, PolyGram's deal with Motown, previously licensed to RCA's parent company BMG, continues to pay dividends. Motown's sixth and biggest album success since the deal came into effect at the beginning of the year is **Lionel Richie's Back To Front**. Already certified gold, the album debuts convincingly at number one. A compilation of Richie's best-loved work supplemented by three new recordings it makes up the disappointing showing of the first of the new tracks — *Do That To Me*, which peaked at number 33 three weeks ago — in fine style. In so doing, it prevents **Queen** from registering their ninth number one with *Live At Wembley '86*. **Alan Jones**

## UPDATE

Index of unit sales, 100=weekly average in 1991	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	67	79	+ 19	n/c
Singles	93	96	+ 3	+ 5
Music Video	49	61	+24	- 4

## SINGLES MARKET SHARE BY CHART POSITION



## TOP 10 ALBUMS ARTISTS

- |                              |                              |
|------------------------------|------------------------------|
| 1 (8) SIMPLY RED (East West) | 7 (-) CARTER USM (Chrysalis) |
| 2 (1) RIGHT SAID FRED (Jag)  | 7 (-) GUNS N' ROSES (Geffen) |
| 3 (3) ANNIE LENNOX (RCA)     | 8 (9) QUEEN (Parlophone)     |
| 4 (-) THE COMMITMENTS (MCA)  | 9 (-) ZZ TOP (Warner Bros)   |
| 5 (-) CHRIS DE BURGH (A&M)   | 10 (-) IRON MAIDEN (EMI)     |

Compiled by ERA from Gallup data. Based on Top 150 Artist Albums charts April 26 to May 23. (Last month's position).

## CHART NEWCOMERS

**10 FAITH NO MORE: Midlife Crisis.** Slash/London. Formed a decade ago in San Francisco, Faith No More register their fifth and biggest hit to date with the first release from their upcoming album *Angel Dust*, which they assembled in San Francisco with producer Matt Wallace in February. *Angel Dust* is their first release in nearly two years, since when they were toured extensively, most recently visiting South America and Japan.



**13 ELTON JOHN: The One. Rocket.** Something of a landmark for John, his 50th solo hit. Only Elvis and Cliff Richard have had more. Elton also shares with Cliff the record for having had hits with as many as seven different duettists. Indeed, last time out John topped the chart guesting on George Michael's version of *Don't Let The Sun Go Down On Me*. A pre-release plug on

**Top Of The Pops** has clearly worked wonders for The One — it has debuted higher than any of Elton's solo singles ever. The title track from his upcoming album, it should receive a further boost this week with the release of a second CD, featuring the hits *Your Song*, *Don't Let The Sun Go Down On Me* and *Sacrifice* as well as *The One*.

**43 POWERPILL: frrreedom/London.** The highest debuting single this week by a previously uncharted act,

*Pacman* has been a rave fave for a while, but its release was delayed in order to clear *Pacman* samples. Quite who *Powerpill* is/are is a mystery that even the record company can't clear up, though there's a suggestion that Cornish keyboard wizard Richard James — aka *The Aphex Twin* — is heavily involved.

**55 NU COLOURS: Tears. Wild Card.** It is just coincidence that *Mass Order, Sounds Of Blackness, LCGG* and *Voices Of 6th Avenue* have taken gospel influence on to the dancefloor at the same time? It's hard to say, but add to their number *Nu Colours*, a slick and stylish new British outfit comprising Londoners *Lawrence Johnson, Pat Knight, Jay Simons, Iain Grey* and *Carol Riley*. Their cover of *Frankie Knuckles' 1989 floorfiller Tears* coincidentally debuts on the chart the very same week as *Knuckles' own* new single *Rainfalls*. **Alan Jones**



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# earthrise

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I Still Haven't Found What I'm Looking For **U2** **EURHYTHMICS** Here Comes The Rain Again  
Don't Give Up **PETER GABRIEL AND KATE BUSH** **JULIAN LENNON** Saltwater  
How Many People **PAUL McCARTNEY** **QUEEN** Is This The World We Created  
Walk of Life **DIRE STRAITS** **GENESIS** The Brazilian  
Yes We Can **ARTISTS UNITED FOR NATURE** **SPIRIT OF THE FOREST** Spirit Of The Forest  
Fragile **STING** **SEAL** Crazy  
Under African Skies **PAUL SIMON** **PINK FLOYD** Learning To Fly  
Wake Me Up On Judgement Day **STEVE WINWOOD** **REM** It's The End Of The World As We Know It (and I Feel Fine)  
**ELTON JOHN** I'm Still Standing

### MARKETING CAMPAIGN

- NATIONAL TV ADVERTISING FROM RELEASE FEATURING A DRAMATIC 30 SECOND COMMERCIAL
- RADIO ADVERTISING FROM RELEASE IN LONDON
- NATIONAL AND MUSIC PRESS ADVERTISING INCLUDING Q, VOX, REPLAY, TIME OUT PLUS THE INDEPENDENT & GUARDIAN
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# TOP 75 SINGLES

THE OFFICIAL **music week** CHART



<b>1</b>	<b>PLEASE DON'T GO/GAME BOY</b> KWS Network	
<b>2</b>	<b>JUMP</b> Kris Kross Ruff House	
<b>3</b>	<b>EVERYTHING ABOUT YOU</b> Ugly Kid Joe Mercury	
<b>4</b>	<b>KNOCKIN' ON HEAVEN'S DOOR</b> Guns N' Roses Geffen	
<b>5</b>	<b>HAZARD</b> Richard Marx Capitol	
<b>6</b>	<b>FRIDAY, I'M IN LOVE</b> The Cure Fiction	
<b>7</b>	<b>ON A RAGGA TIP</b> Siz XL	
<b>8</b>	<b>MY LOVIN'</b> En Vogue East West America	
<b>9</b>	<b>SOMETHING GOOD</b> NEW Urian Sains Irr	
<b>10</b>	<b>MIDDLE CLASS</b> NEW Faith No More Slash	
<b>11</b>	<b>I DON'T CARE</b> Shakespeare's Sister London	
<b>12</b>	<b>BACK TO THE OLD SCHOOL</b> Basia Deconstruction/M	
<b>13</b>	<b>THE ONE</b> NEW Elton John Rocket	
<b>14</b>	<b>KEEP ON WALKIN'</b> Ce Ce Peniston A&M	
<b>15</b>	<b>RAVING 'I'M RAVING</b> Shut Up And Dance featuring Peter Dinkler Shut Up And Dance	
<b>16</b>	<b>IT ONLY TAKES A MINUTE</b> NEW Pop Will Eat Itself RCA	
<b>17</b>	<b>KARMADROME/FEAT ME DRINK ME LOVE ME</b> NEW Take That RCA	
<b>18</b>	<b>15 YEARS (EP)</b> The Levellees China	
<b>19</b>	<b>HANG ON IN THERE BABY</b> Curiosity RCA	
<b>20</b>	<b>YOU WON'T SEE ME CHY</b> Wilson Phillips SIR	
<b>21</b>	<b>WORKAHOLIC</b> 2 Unlimited PWL Continental	
<b>22</b>	<b>PAPA NEW GUINEA</b> The Future Sound Of London Jungler & Remart	
<b>23</b>	<b>BEAUTY AND THE BEAST</b> 16 Cellie Dion And Friends Edouard Epic	

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**Cyndi Lauper**  
THE WORLD IS STONE

<b>38</b>	<b>SENSE</b> NEW The Lightning Seeds Virgin	
<b>39</b>	<b>I WANT YOU NEAR ME</b> NEW Find Out Where Capitol	
<b>40</b>	<b>YOU'RE ALL THAT MATTERS TO ME</b> 23 Curtis Stigers Arista	
<b>41</b>	<b>THE IDOL</b> NEW WASH Parlophone	
<b>42</b>	<b>YOU</b> 25 Ten Sharp Columbia	
<b>43</b>	<b>PAC-MAN</b> NEW Powerpill threeone	
<b>44</b>	<b>RICH AND STRANGE</b> 24 Cud A&M	
<b>45</b>	<b>UNTIL YOU COME BACK TO ME</b> NEW Adeva Contempo	
<b>46</b>	<b>GOT TO BE FREE</b> NEW Agnis 4th + B'way	
<b>47</b>	<b>A LITTLE BIT MORE</b> NEW Dr Hook EMI	
<b>48</b>	<b>RAIN FALLS</b> NEW Frankie Knuckles feat Lisa Mitchell Virgin America	
<b>49</b>	<b>I THOUGHT IT WAS YOU</b> 46 Julia Fordham Circus	
<b>50</b>	<b>NOW THAT THE MAGIC HAS GONE</b> 31 Joe Cocker Capitol	
<b>51</b>	<b>BETTER DAYS</b> 34 Bruce Springsteen Columbia	
<b>52</b>	<b>FIND 'EM, FOOL 'EM, FORGET 'EM</b> 43 S'Express Rhythm King/Epic	
<b>53</b>	<b>SYMPATHY</b> 20 Marillion EMI	
<b>54</b>	<b>DO IT TO ME</b> 44 Lionel Richie Motown	
<b>55</b>	<b>TEARS</b> NEW Nu Colours Wild Card	
<b>56</b>	<b>ONE STEP OUT OF TIME</b> 30 Michael Ball Polydor	
<b>57</b>	<b>SONG FOR LOVE</b> 23 Extreme A&M	
<b>58</b>	<b>SEARCHIN' FOR MY RZLA</b> NEW Babooze Big Giant	
<b>59</b>	<b>HONKY TONK WOMEN</b> 56 Patti LaBelle PM	
<b>60</b>	<b>REAL LOVE</b> NEW Time Incubation Jive	
<b>61</b>	<b>TWO WORLDS COLLIDE</b> 20 Inspiral Carpets Cov	

## 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	▶ ALWAYS THE LAST TO KNOW	Def Amexi	ASW	Clyde One FM	26	▶ SONG FOR LOVE	Extreme	ABM	Capital FM
2	▶ PLEASE DON'T GO	KWS	Network	Capital FM	27	▶ DEEPLY DIPPY	Right Said Fred	Tug	Chiltern Network
3	▶ I DON'T CARE	Shakespeare's Sister	London	Clyde One FM	28	▶ STAY WITH ME	John O'Kane	Corca	Coal FM
4	▶ FRIDAY, I'M IN THE LOVE	The Cure	Fiction	Piccadilly Key 103 FM	29	▶ THRILL ME	Simply Red	East West	Clyde One FM
5	▶ HANG ON IN THESE BABY	Casualty	RCA	Piccadilly Key 103 FM	30	▶ CONSTANT CRAVING	U2	Resipre	Piccadilly Key 103 FM
6	▶ MY LOVIN'	En Vogue	Atlantic	Clyde One FM	31	▶ THREE OF BEINGS ALONE	Texas	Mercury	Piccadilly Key 103 FM
7	▶ LOVE MAKES THE WORLD GO ROUND	Don E	480 Wuz	Power FM	32	▶ BETTER DAYS	Brave Springsteen	Columbia	NorthSound
8	▶ HAZARD	Richard Marx	Capitol	Clyde One FM	33	▶ BELIEVE IN MIRACLES	The Passengers	Columbia	Chiltern Network
9	▶ SET YOUR LOVING FIRE	Lisa Stansfield	Arista	Chiltern Network	34	▶ BUNNO WHAT IT IS (ABOUT YOU)	Beastmasters featuring Elaine Vassell	Rhythm King	Power FM
10	▶ EVERYTHING ABOUT YOU	Ugly Kid Joe	Mercury	Red Rose Rock FM	35	▶ JUMP	Kiss Kiss	Columbia	Chiltern Network
11	▶ TOO FUNKY	George Michael	Epic	Chiltern Network	36	▶ BELIEVER	The Real People	Columbia	BBC Radio 1
12	▶ BEAUTY AND THE BEAST	Celine Dion with Peabo Bryson	Epic	Chiltern Network	37	▶ ONE REASON WHY	Craig McLachlan	Epic	Piccadilly Key 103 FM
13	▶ PRECIOUS	Anisa Lennox	RCA	Power FM	38	▶ FIFTEEN YEARS	The Lovellies	Chana	Fourth FM
14	▶ YOU WON'T SEE ME CRY	Wilson Phillips	SBK	Piccadilly Key 103 FM	39	▶ RAINING ALL OVER THE WORLD	Adventures	Polydor	Fourth FM
15	▶ YOU'RE ALL THAT MATTERS TO ME	Curtis Stigers	Anisa	City	40	▶ CLOSE BUT NO CIGARS	Thomas Dolby	Virgin	NorthSound
16	▶ THE DAYS OF PEARLY SPENCER	Mac Anam	Some Bizness	Chiltern Network	41	▶ LISTEN LIKE THERE WAS NO TAP	Fernando	Piccadilly Key 103 FM	Power FM
17	▶ NOW THAT THE MAGIC HAS GONE	Joe Cocker	Capitol	Clyde One FM	42	▶ JUST TAKE MY HEART	Mr. Big	Atlantic	Clyde One FM
18	▶ DON'T YOU WORRY 'BOUT A THING	Incognito	Talon Loud	Piccadilly Key 103 FM	43	▶ IT ONLY TAKES A MINUTE	Take That	RCA	Aire FM
19	▶ YOU	Ten Sharp	Columbia	Capital FM	44	▶ DO YOU WANT IT RIGHT NOW	Degrassi Of Motion	Mer	Power FM
20	▶ KNOCKIN' ON HEAVEN'S DOOR	N'S Roses	Geffen	Red Rose Rock FM	45	▶ GALLORUM	Blitz T.C. Carre	Warner Bros	BBC Radio 1
21	▶ SENSE	The Lightning Seeds	Virgin	Piccadilly Key 103 FM	46	▶ DO IT TO ME	Lauri Luoma	Motown	Impact FM
22	▶ KEEP ON WALKIN'	Ce Ce Peniston	A&M	Chiltern Network	47	▶ HONKY TONK WOMEN	The Pogues	WEA	Fourth FM
23	▶ THE ONE	Eton John	Rocket	Piccadilly Key 103 FM	48	▶ MISSING YOU	NW Michael Bolton	Columbia	Clyde One FM
24	▶ LOVE IS HOLY	Kim Wilde	MCA	Power FM	49	▶ HELPLESS	Urbanized	Fossil Vinyl	BBC Radio 1
25	▶ IN THE CLOSET	Michael Jackson	Epic	Power FM	50	▶ WEIGHT OF THE WORLD	Rings Starr	RCA	Coal FM

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

## TOP 10 BREAKERS

Rank	Title	Artist	Label
1	▶ BELL BOTTOMED TEAR	The Beautiful South	Esp Discs
2	▶ MOTORCYCLE	Manc Street Preachers	Columbia
3	▶ IT CAN'T BE FOREVER	Egberts Lewis	Eloids
4	▶ LAY ALL YOUR LOVE ON ME	Erasure	Mute
5	▶ HANGING UPSIDE DOWN	David Byrne	Warner Bros
6	▶ SDS	Erasure	Mute
7	▶ THE SOUND OF TRYING	Feet-Slap-Straw	Kitchenerware
8	▶ DOGS WITH NO COLLARS	The Pale	A&M
9	▶ SOMETHING GOOD	Utah Sanits	IR
10	▶ MIDLIFE CHRISIS	Fish No More	Slush

The following records are outside the Top 100 Airplay Chart and do not appear on last week's CH 200. Right side shows track. Figure in brackets is overall position.

## REGIONAL CHOICE

Rank	Title	Artist	Station
1	▶ SHAKE YOUR GROOVE THING	Pat And Mick	Aire FM
2	▶ I STILL THINK ABOUT YOU	Danger Danger	Aire FM
3	▶ SUMMER KISSES, WINTER TEARS	Julian Craving	Fox FM
4	▶ I'M COMING HOME	Rea	Aire FM
5	▶ SUBSTITUTE	Carla	Toy
6	▶ FEELS SO GOOD	Ruby Fruit Jungle	Fox FM
7	▶ MR BIG STUFF	Mike with Sylvia Tella	Downtown
8	▶ ABAESBAEQ EP	Erasure	Coal FM
9	▶ BE STILL	Far Lady Spins	Coal FM
10	▶ DON'T WORRY	Kim Appleby	Signal

Top 10 titles showing most regional bias

## AIRPLAY PROFILE

SELECTED TITLE: SENSE The Lightning Seeds (Virgin)

1	▶ 210 FM	6	Fourth RFM
2	▶ 2CR FM	7	Fox FM
3	▶ BBC Radio 1	8	NorthSound
4	▶ Chiltern Network	9	Power FM
5	▶ Downtown		

Stations showing most play for selected title

## THIS WEEK'S CONTRIBUTORS:

Also FM: 8999 FM; Capital FM: City, Clyde One FM; Cool FM: County Sound Network; Delta, Somerset, Essex; Earth FM; Fox FM: Bristol, Chiltern Network; Impact FM; Mercury; NorthSound; BBC Radio 1; Piccadilly Key 103 FM; Power FM; Red Dragon; Red Stone Rock; Signal; Day; Tree; 2CR FM; 210 FM. This represents 10.3% of total play value listening in the UK.

## US TOP 50 SINGLES

Rank	Title	Artist	Label
1	▶ JUMP, Kiss Kiss	Ruffhouse	
2	▶ UNDER THE BROOGE	Red Hot Chili Peppers	Warner Bros
3	▶ MY LOVIN' (YOU'RE NEVER GONNA...)	L.E. Wigmore	A&O
4	▶ I'LL BE THERE	Mariah Carey	Columbia
5	▶ BABY GOT BACK	Mr. Big & L.A.	Def American
6	▶ LIVE AND LEARN	Juice A&P	Columbia
7	▶ DAMN! WISH WAS YOUR...	Sophie B Hawkins	Columbia
8	▶ IN THE CLOSET	Michael Jackson/Mystery Girl	Epic
9	▶ IF YOU ASKED ME	Celine Dion	Epic
10	▶ AIN'T 2 PROUD 2 BEG... TLC	LaFace	
11	▶ TENNESSEE, Anointed Development	Christina	
12	▶ ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
13	▶ TAKE THE BEST FOR LAST	Vanessa Williams	Mercury
14	▶ HOLD ON MY HEART	Captain	Reprise
15	▶ YEARS IN HEAVEN	Eric Clapton	Reprise
16	▶ BOHEMIAN RHAPSODY	Queen	Hollywood
17	▶ EVERYTHING ABOUT YOU	Ugly Kid Joe	Starling
18	▶ ONE... U2	Island	
19	▶ THE BEST THINGS... Luther Vandross	Perspecta	
20	▶ THOUGHT I'D DIED AND I'M... Bryan Adams	Atlantic	
21	▶ JUST TAKE MY HEART	Mr. Big	Atlantic
22	▶ LET'S GET CRODY	Def Leppard	Mercury
23	▶ YOU WANT ME	Richard Marx	SBK
24	▶ JUST ANOTHER DAY	Jon Secosta	SBK
25	▶ SLOW MOTION	Color Me Badd	Giant
26	▶ I WILL REMEMBER YOU	Amy Grant	A&M
27	▶ COME & TALK TO ME	Jadeco	SBK
28	▶ HAZARD	Richard Marx	Capitol
29	▶ DO IT TO ME	Lionel Richie	Motown
30	▶ MAKING IT HAPPEN	Mariah Carey	Columbia
31	▶ WAKE UP ON A STAR	The Cover Girls	Epic
32	▶ NU NU... Lionel Towner	Mercury	
33	▶ LIFE IS A HIGHWAY	Howard Jones	Kellogg
34	▶ THEY WANT EX	Tom Cochrane	Elektra
35	▶ T.L.C., Leneer	Atlantic	
36	▶ WILL YOU MARRY ME?	Paula Abdul	Capitve
37	▶ NOT THE ONLY ONE	Donna Raitt	Capitol
38	▶ SILENT PRAYER	Shane	Motown
39	▶ MASTERPIECE	Erica Starr	Reprise
40	▶ THEY WANT EX	Def Ex	Atco
41	▶ EVERYTHING CHANGES	Kathy Troccoli	Capitol
42	▶ BREAK MY HEART	J.J. Merry Contrano	Perspecta
43	▶ OH, HIGH	The Cure	Fiction
44	▶ WHY ME BABY?	Keith Sweat	Elektra
45	▶ I'M THE ONE YOU NEED	John Wotter	MCA
46	▶ I CAN'T DANCE	Genesis	Atlantic
47	▶ MONEY DON'T MATTER...	Prince & The New Power Generation	Capitol
48	▶ YOUR SONG	Red Stewart	Polydor
49	▶ JUST FOR TONIGHT	Vanessa Williams	Mercury
50	▶ INNOCENT CHILD	Colour Hubs	Intercoast

Charts courtesy Billboard, 28 May, 1992. ▲ Arrows are awarded to most products demonstrating the greatest airplay and sales gain.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	▶ TOTALLY KROSSED OUT	Kiss/Kiss Ruffhouse	
2	▶ THE SOUTHERN...	The Black Crowes	Def American
3	▶ BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
4	▶ SOME GAVE ALL	Billy Ray Cyrus	Mercury
5	▶ ADRENALIZE	Def Leppard	Mercury
6	▶ REVENGE	Kiss	Mercury
7	▶ ROPIN THE WIND	Garth Brooks	Capitol
8	▶ TEN	Pearl Jam	Epic
9	▶ CLASSIC QUEEN	Queen	Hollywood
10	▶ NO FENCES	Garth Brooks	Capitol
11	▶ GREATEST HITS, 22 Top	Warner Bros	
12	▶ FUNKY DIVAS	En Vogue	Alco
13	▶ I WISH	The Cure	Fiction
14	▶ TIME TO LOVE ANOTHER...	Michael Bolton	Atlantic
15	▶ WE CAN'T DANCE	Genesis	Atlantic
16	▶ MACK DADDY	Mr. Mr. & L.A.	Def America
17	▶ ACHTUNG BABY	U2	Island
18	▶ CHECK YOUR HEAD	The Beastie Boys	Capitol
19	▶ WYNNONA	Wyonna	Carb
20	▶ BACK TO FRONT	Lionel Richie	Motown
21	▶ NEVERMIND	Nirvana	OGC
22	▶ OFF THE DEEP END	Wendy Aikawa	Scotti Bros
23	▶ METALLICA	Metallica	Elektra
24	▶ LUCK OF THE DRAW	Bonnie Raitt	Capitol
25	▶ WILD LIFE	Slughter	Chrysalis
26	▶ THE COMFORT ZONE	Vanessa Williams	Wing
27	▶ DEAD SERIOUS	Das EFX	Atco
28	▶ DANGEROUS	Michael Jackson	Epic
29	▶ RITES OF PASSAGE	Indigo Girls	Epic
30	▶ FEAR OF THE DARK	Iron Maiden	Epic
31	▶ XODUS	X-Can	Polydor
32	▶ DIVA	Annie Lennox	Arista
33	▶ HUMAN TOUCH	Brave Springsteen	Columbia
34	▶ C.M.B., Color Me Badd	Giant	
35	▶ WAYNE'S WORLD (OST)	Vanessa	Reprise
36	▶ COOLEYHIGHHARMONY	Boyz II Men	Motown
37	▶ WAKING UP THE NEIGHBOURS	Bryan Adams	A&M
38	▶ SHEPHERD MOONS	Enya	Reprise
39	▶ GARTH BROOKS	Garth Brooks	Capitol
40	▶ AS UGLY AS THEY WANT TO BE	Ugly Kid Joe	Starling
41	▶ TOO LEGIT TO QUIT	Hummer	Capitol
42	▶ EMOTIONS	Mariah Carey	Columbia
43	▶ FOREVER MY LADY	Jodeci	MCA
44	▶ LUCKY TOWN	Brave Springsteen	Columbia
45	▶ HEART IN MOTION	Amy Grant	A&M
46	▶ OOOOOOOH... ON THE TLC	LaFace	
47	▶ FOR MY BROKEN HEART	Reba McEntire	MCA
48	▶ CELINE DION	Celine Dion	Epic
49	▶ DON'T ROCK THE KUBEROB	Alice Jackson	Arista
50	▶ UNFORGETTABLE	Natalie Cole	Elektra

▲ UK acts. [U] UK-licensed acts.



# RECORD MIRROR

## DANCE UPDATE

6 JUNE 1992  
FREE WITH MUSIC WEEK

### DEO

## SAMPLING SHOWDOWN RAVERS IN TABLOID SLUR FURY

Disco label Salsoul has fired the latest warning shots in the escalating sampling war with a *Billboard* ad threatening criminal prosecutions for unauthorised use of its material.

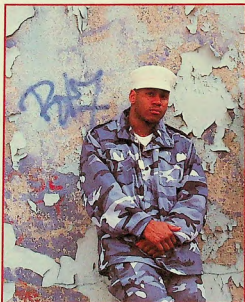
The move comes after two recent Stateside cases — concerning LL Cool J (right) and Biz Markie — sent artists scurrying to their lawyers.

An amnesty for illicit Salsoul abusers ran out at the start of June and Glenn Larusso, manager of the label's catalogue, says it is currently pursuing 30 cases.

"People have to be reminded that what they are doing is stealing our property, and it has to be paid for," he says.

The label hit the headlines two years ago for blocking Black Box's use of a Loleatta Holloway vocal sample. But an unrelated case concerning LL Cool J's 'Around The Way Girl' has opened the way for action over the use of just a couple of drumbeats.

Cool J's label Def Jam was challenged by Tuff City Records for its use of eight beats of The Honeydrippers' obscure funk classic 'Impeach The President'. The case was settled out of court but is widely seen as heralding a tough new approach.



Angry ravers have hit back at tabloid claims that last weekend's rave on Castlemorton Common, in Hereford and Worcester, degenerated into violent, drug-induced anarchy.

But the Home Office is pressing ahead with its comprehensive review of police policy which could result in the toughest anti-rave rules yet.

Lol Hammond of hardcore sound system Spiral Tribe says reports of police helicopters being fired on by some of the 40,000 party-goers were untrue.

"They're trying to make out we're some kind of monsters," says Hammond. "And all these claims that people were killing animals are just ridiculous. Most of us don't even eat meat."

The rave was the result of an alliance between hippy travellers and a number of tech sound systems, including Spiral from London, Circus Warp from Bristol and DIY from Nottingham.

Hammond adds: "We can get these events together in a matter of days. It's the authorities' worst nightmare come true."

## IS THERE A DOCTOR IN THE HOUSE?

A new project is offering a medically trained Rave Response Unit to help party organisers cut drug-related health dangers.

The Full Circle Project, an offshoot of the G-Spot rave outfit, aims to combine education with in-situ advice teams to help anyone who may have dropped one tab too many.

"Young people are naturally tempted to try this kind of thing," says organiser Richard Gill, "and it's about time everybody stopped sweeping it under the carpet."

"It's a question of safety for the punters and there's just no kind of back up there for them at the moment."

It's the first attempt to regulate and research the real scale of the rave drug problem from the inside.

Organisers hope this new initiative will also be an important weapon in the responsible raver's armoury against shock tabloid headlines and unscrupulous promoters.

# TRANSFORMER 2 PACIFIC SYMPHONY TOO

12" UK Remixes and Original Version

CD and Cassette Single with five mixes

including bonus Belgian mix

OUT JUNE 1ST

12" DJ RICCI Italian Remixes

OUT JUNE 8TH

SPIRITUAL TECHNO FROM BELGIUM

Via Pinnacle



AN EXCLUSIVE SELECTION

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...Stage 3 Promotions for the 1990s.....





# Club

f o c u s

## STORM!

**Club** Storm, Hastings Pier, Hastings — bi-monthly on Fridays, 9pm-6am.

**Capacity/PA/Special features**

1800/25K Renegade Sound System/fruit stall; body painting; robot from the Altern 8 video.

**Door policy** Over-18s only — ID required. Everyone gets a full body search on entering.

**Music policy** "The best in hardcore and progressive dance." — John Digweed, promoter. PAs are rare.

**DJs** "Whoever is in vogue at the time — we rotate the big names. On May 22 Kevin Saunderson flew in from Detroit plus we had Grooverider, LSD, Loft Groover, DJ-JD, Marvin Connor and Pigbag." — John Digweed.

**Spinning** DJ Seduction 'Hardcore Heaven'; Redemption 'See You Next Tuesday'; Rhythm Section 'Dreamworld'; Desired State 'Ducking And Diving'; Doc Scott 'Rider'.

**DJ's view** "The crowd's well good — there's always a lot there. It's well organised — they sort out the equipment and make it easier for me." — Grooverider.

**Promotions view** "John puts on a fantastic night. It's packed and so professional — from the flyers to the light show. He's one of the few promoters who spends money to make sure everyone has a great time. It's a good event for DJs to do." — Simon Gavin, 10 Records.

**Average ticket price** £18.



### REDEMPTION

## Nightlife 10

TW LW

- 1 **NEW** DON'T YOU WANT ME — Felix (Hooj Choons)
- 2 **NEW** SOME JUSTICE — Urban Shakedown (Urban Shakedown)
- 3 **NEW** PENNIES FROM HEAVEN — Inner City (Ten)
- 4 **NEW** WE KILL LOVE — Ten Dead Men (Junk Flock)
- 5 **NEW** LOVE FANTASY EP — Joey Negro (Ten)
- 6 **NEW** HIGH — Hyper Go Go (Hooj Choons)
- 7 **NEW** NUSH — Nush (White label)
- 8 (1) SHINE ON — Degrees Of Motion (US Esquire)
- 9 **NEW** THE MUSIC IS MOVIN' — Fargetta (Italian Media)
- 10 (3) CLUB LONELY — Lil' Louis (frr)



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

## DEO

	Label
	Catena
	WMV 7599382953
	BMG Video 791 224
& Passion	SMV 491222
iously...	Virgin VVD 1910
	PMI VC4112
ess	Virgin VVD 1803
u.	Music Club MC 2032
	PMI MV89913243
ture Book	WMV 9031754343
	PMI MVP 99 1259 3
	Virgin VVD 963
ction	Music Club/PMI MC 2081
Life	BMG Video 791286
nes	4 Front 0638963
	PMI MVN 99 1347 3

TAKE A BITE OUT OF  
THE BIG APPLE...  
DON'T MISS OUT ON  
NEXT WEEK'S  
EXPANDED RECORD  
MIRROR WITH BONUS  
CIRCULATION IN  
NEW YORK.  
CALL  
THE AD.DEPARTMENT  
ON  
071 620 3636

Bread, Love And Dreams

### A Man Called Adam

The new single out now  
Available on 7" • 12" • Cd • Mc

12" includes the top 10 club mixes by Andrew Komis, Steve Anderson, Graham Park, The Slam Boys and more...  
CD the first ever double image cd pack includes above mixes - a very limited format...

RM DANCE UPDATE 3

AN EXCLUSIVE SELECTION

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Stage 3 Promotions for the 1990s.....

# Ti Shop

f o c u s

## LOONY TUNES

**Shop:** Loony Tunes, 37 Castle Arcade, Cardiff (20hrs) x 15ft, two floors.

**Specialist areas**

Hardcore, techno, DJ accessories and clothes sporting the Hazardous Vinyl logo upstairs; records, mostly white labels and some Euro and Italian imports, downstairs.

**Manager's view** "Hardcore is massive in Cardiff — it accounts for 75% of our sales. We've been going for two years. We're all DJs as well. Pablo and I also run Oracle, a club promotions and ticket agency for the area. We're opening a new rave club and we have just started Hazardous Vinyl, a hardcore record label. Our first release is just out and demo tapes are flooding in from all over Wales." — Paul Lyons, owner.

**Distributor's view** "They take an awful lot of product from us — they're really on the ball. They'll phone in with an order and they're as wise on the product as we are — and we're the distributors. They take loads of hardcore and they really shift it." — Chris Stewart, Direct Distribution.

**DJ's view** "It's the only shop in Cardiff that stocks the music we're looking for — we mainly play jungle techno as that's what is popular in Cardiff. The rave scene's gone quiet but Paul's new club, which opens in a couple of weeks, should put us back on the map." — Dr Jackal and DJ Hyde.

- 1 **ALWAYS THE LAS**  
2 **PLEASE DON'T GO**  
3 **I DON'T CARE** SH  
4 **FRIDAY, I'M IN LO**  
5 **HANG ON IN THE**  
6 **MY LOVIN'** In Vap  
7 **LOVE MAKES THE**  
8 **HAZARD RICHES** M  
9 **SET YOUR LOVING**  
10 **EVERYTHING ABOVE**  
11 **TOO FUNKY** GE  
12 **BEAUTY AND THE**  
13 **PRECIOUS** Anne L  
14 **WHY YOU WON'T SEE I**  
15 **YOU'RE ALL THAT**  
16 **THE DAYS OF PEAT**  
17 **HOW THAT THE Y**  
18 **DON'T YOU WOR**  
19 **YOU** Ten Sharp  
20 **KNOCK ON HE**  
21 **SENSE** The Lightn  
22 **KEEP ON WALKIN**  
23 **THE ONE** Ethen J  
24 **LOVE IS HOLY** Cr  
25 **IN THE CLOSET** M  
© Copyright ERA. Compiled use

### TOP 10 BI

- 1 **BELL BOTTOMED TI**  
2 **MOTORCYCLE EMPI**  
3 **IT CAN'T BE FOREV**  
4 **LAY ALL YOUR LOV**  
5 **HANGING UPSIDE I**  
6 **SOS**  
7 **THE SOUND OF CR**  
8 **DOGS WITH NO TA**  
9 **SOMETHING GOOD**  
10 **LIFE IN MIDWINTER**  
11 **LIFE IN MIDWINTER**  
The following records are actual single sales chart figures in brackets

## music week

### SUBSCRIPTION FORM

Music business started out at place of work  
Please tick one category only

- 1 Music/Vocalist/Artist  
2 Music/Vocalist/Producer/Distributor  
3 Record/Song Label  
4 Music Company Label  
5 Record/Song Label  
6 Music/Vocalist/Producer/Distributor  
7 Music/Vocalist/Producer/Distributor  
8 Music/Vocalist/Producer/Distributor  
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- 26 Artist/Artist Manager  
27 Music Publisher  
28 Radio Station  
29 TV Station  
30 DJ/Deejay Club  
31 Live Sound Booking Agent/Producer  
32 Live Sound Technician/Engineer  
33 Live Sound Technician/Engineer  
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35 Music/Recording Studio/Producer  
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1  UK, 200  
2  Europe (excluding Eire), £149.95/150.00  
3  The Americas, Middle East, Africa and The Indian Sub-Continent £199.95/150.00  
4  Australasia and The Far East £229.95/180.00  
5  Please complete the coupon and send to: MUSIC WEEK, HERON BUILDING, COMPTON HOUSE, PORTING LANE, LINDSEY, LEICESTER, LE11 3JQ, ENGLAND  
6  LAYVENER, ROYAL MAIL, BATH, BA1 1BB, ENGLAND  
7  SHIP TEL: 081-640-9142

## Cool Cuts

- 1 **NEW** I WANNA SING Sabrina Johnston  
Great song in a rolling mid-tempo groove.  
2 **NEW** WE KILL LOVE Ten Deep Men  
Lutescens outling from Fabi Paras — hard and dangerous.  
3 **POSITIVE FEEDBACK** Clepto-maniacs  
Excellent progressive house on the label that brought you Anorionics.  
4 **NEW** DON'T YOU WANT ME Fefe  
Excellent progressive house to melt your brain.  
5 **NEW** COME ON DJ Seduction  
Banging hardcore to reek your train.  
6 **FOREVERGREEN** Fire Tribe  
7 **LOVE U MORE** Suncream  
8 **MOTHER DAWN** Blue Fire  
Youth on the mix again for another epic anthem.  
9 **ROCK IT VIBE** Afro  
10 **NEW** HIGH HYPER GO GO  
Simple, effective and very catchy house tune.  
11 **RUNAWAY** Deee-Lite  
12 **NEW** GUARDANCE Banbaru  
Heavy tribal club that builds and builds.  
13 **CANT TAKE IT** Rhylm Invention  
14 **TONIGHT** Orion Karle  
15 **NEW** SONIC TRANCE VOLT TDS  
The Tricky Disco team with some more fearsome techno.  
16 **HUSH A BYE BABY** Zero G  
17 **NEW** LOVE SEX INTELLIGENCE The Shamen  
Long awaited return from The Shamen.  
18 **NEW** DELIVER ME UP Goodfry Williams  
Goodfry's best yet and out in inspirational garage mixes.  
19 **NEW** PLEASURE AND PAIN So Damn Tuff  
Well produced garage from this hot UK signing.  
20 **NEW** HEY WHAT'S YOUR NAME Baby June  
A big underground cut last year on a white label and now remixed and set for major release.



Thanks to City Sounds, 8 Proctor St, London; Flying, Kensington Market, Kensington High St, London; and Zoom, 185 Camden High St, London, ZV1.

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

### US TO

- 1 **JUMP** King Kross  
2 **UNDER THE BROG**  
3 **MY LOVIN'** YOU'RE  
4 **I'LL BE THERE** B.E.  
5 **BABY GOT BACK**  
6 **LIVE AND LEARN**  
7 **GAMN!** WISH! WASH!  
8 **IN THE CLOSET** J.  
9 **IF YOU ASKED M**  
10 **AINT 2 PROUD 2**  
11 **TENNESSEE** A.  
12 **ACHY BREAKY H**  
13 **SAVE THE BEST FO**  
14 **HOLD ON MY**  
15 **TEARS IN MY**  
16 **BOHEMIAN R**  
17 **EVERYTHING AB**

If you want to stay ahead of the beat, you need Music Week. For only a fraction of the cost of one import 12", Music Week brings you all the latest news, new releases, charts and information you need to raise the temperature at your next gig. Music Week's complete DJ service includes:

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#### 4 RM DANCE UPDATE

- |   |  |  |   |
|---|--|--|---|
| 18 <b>ONE</b> U2 Island                                   | 43 <b>WHY ME BABY?</b> Josh Swast Elektra                        | ▲18 <b>CHECK YOUR HEAD</b> , The Beastie Boys Capitol    | 43 <b>FOREVER MY LADY</b> , Jodeci NCA                  |
| 19 <b>THE BEST THINGS</b> ... Letter Vindicta Perspective | 44 <b>WHY ME BABY?</b> Josh Swast Elektra                        | 19 <b>WYNNONA</b> , Wynonna Carb                         | 44 <b>LUCKY TUNG</b> , Bruce Springsteen Columbia       |
| 20 <b>TOUGH TO DIE AND GO</b> ... Brian Adams Atlantic    | 45 <b>I'M THE ONE YOU NEED</b> , Judy Watney MCA                 | 20 <b>BACK TO FRONT</b> , Lionel Richie Motown           | 45 <b>HEART IN MOTION</b> , Amy Grant ASM               |
| ▲21 <b>JUST TAKE MY HEART</b> ... Big Boy Atlantic        | 46 <b>I CAN'T DANCE</b> , Genesis Atlantic                       | 21 <b>NEVERMIND</b> , Nirvana DGC                        | ▲46 <b>OOOOOOHHH ON THE TLC</b> , TLC LaFace            |
| 22 <b>LET'S GET ROCKED</b> , Def Leppard Mercury          | 47 <b>MONEY DON'T MATTER 2</b> ... Prince & The NPG Public Enemy | 22 <b>IF THE DEEP END</b> , Neil Z. McKinnon Scotti Bros | ▲47 <b>FOR MY BROTHER HEART</b> , Reba McEntire MCA     |
| ▲23 <b>IF YOU WANT TO BE ME</b> ... Wilson Phillips SBK   | 48 <b>IF YOUR SONG</b> , Rod Stewart Polydor                     | 23 <b>METALLICA</b> , Metallica Elektra                  | ▲48 <b>CELINE DION</b> , Celine Dion Epic               |
| ▲24 <b>JUST ANOTHER DAY</b> , Jon Secada SBK              | 49 <b>JUST FOR TONIGHT</b> , Sandra Williams Wing                | 24 <b>LUCK OF THE DRAW</b> , Bonnie Raitt Capitol        | ▲49 <b>DON'T ROCK THE JUKEBOX</b> , Alan Jackson Arista |
| ▲25 <b>SLOW MOTION</b> , Color Me Badd Grant              | ▲50 <b>INNOCENT CHILD</b> , Colour Box Interscope                | 25 <b>WILD LIFE</b> , Slashgear Chrysalis                | 50 <b>UNFORGETTABLE</b> , Natalie Cole Elektra          |

Charts courtesy Billboard. 28. May, 1992. ▲ Arrows are awarded to those singles demonstrating the greatest airplay and sales gain.

UK acts; US UK signed acts.



# directory

out on **monday**

James Hamilton reviews the week's releases

## PHUTURE ASSASSINS

'Future Sound E.P.'  
(Suburban Base Records SUBBASE 10, via GRD)

Rumored raver Austin Reynolds, Kromozonia's DJ Krome and Timbasie's MC Mike Time have a fast selling regga hardcore four-track with the reggae backbeat clanked alongside janky tekno 11:50pm 'Future Sound', similar chugging 14:50pm 'Freedom Sound', Mad Rappa Jon's jaunty, bubbly scawling reworked 14:7-14:8 5-0pm 'Rydm Come Forward', and the occupationally gentle ambient 6-13:2-6:00pm 'Stancus', while separately white labelled now is a fantastically sprightly 144.7-00pm vally-frenco Remix (SUBBASE 10R) by O'Bad Alice, presumably of 'Rydm Come Forward' coupled with their reworked 14:0-0pm 'Freedom Sound' and skittering 0-13:6-1:50-2-00pm 'Stancus'. Also due about now is in fact KROME & TIME This Night Is For The Underground (SUBBASE 11), sub-bass pegged twenty tracks: 14:3-14:7-14:2-9-7-19:00 tekno Ripped sample by their more music but less ruffled 0-14:6-50pm 'Manic Stampede'.

## SOUL II SOUL

'Move Me No Mountain'  
(Ten Records TENX 40)

Sweetly coaxed by Kofi, a former colleague of Sugar Wheeler's in lover's rock group Brown Sarg, this is differently treated as Jazze B's 10:0-0pm jittery jacking Club Dub, and classily weaving slowed down Barbara Acklin-like Hackney Ed Meez, coupled by Dave Lee's typically late Seventies style hunting 'In-hot Nis' in 11:5-11:50pm Remixed Club and tangy patterning their drumming 0-12:0-00pm Dum Dum Dub Meez.

## D.S.K.

'Holdin' On'  
(Bull & Butcher Recordings U.K. 12 BBUK 1, via Pinnacle)

Launching an Italian label here, the Davis Stone Phon trio's 'I'll Keep Holdin' On' import hit as a Crystal Waters-type slowed and Sove/Sky-Hutley-type honked bleeping bounding 0-12:17pm strider now re-edited (and filled) in the UK Twelve, 0-12:1-00pm Radio Mix and Percussiva versions.

## GEORGE MICHAEL

'Too Funky (Extended)'  
(Epic 659058 6)

Ten years to the week since Wham!'s very first release, the AIDS charities benefiting brand new single is George's funkiest four-track since 'I Want Your Sex', a perhaps Prince influenced jiggling 9:2-00pm jacking roller breathily whispored between familiar samples, with an 'I am not trying to seduce you. Would you like me to seduce you? Is that what you're trying to tell me?' girl spoken intro and 'Will you stop playing with that radio of yours? I'm trying to get to sleep!' landlady scolded outro (should be useful), Rippled by the New York City street sounds ruffled sinuous program 6-0:0-5-00pm 'Cracyman Dance'.



## THE PASADENAS

'I Believe In Miracles'  
(Columbia 659056 6)

Remaking (as Jackson Sisters) New groove classic, the reworked 'I Believe In Miracles' charming soul harmony charmer in Tim Lovel & Mike Pecci's 11:1-30pm One World '12', become

## UNDERGROUND MASS FET

LISA WHITE

'Music (Takes Control)'  
(Azuli Records AZNY 07, via Black Market)

Whipping up an excellent scotch whisping groove, this meaning girl wanted and keyboard chanted uncluttered bouncer has a cickety rhythm overlay almost like someone playing the sporns in its 12:50pm Main Control, 12:4-00pm Dub and 12:4-00pm Sampledixic Mixes (dynamic mixed with Deen-Lee's current Masters At Work Dubz). Rippled by Dave Piccini's 'Discs Connection' only snipped rating 12:5-00pm Pucco Mix and Pucco Too Not promoted, it's selling well.

## D-INFLUENCE

'Good Lover'  
(Atlantic AB573T)

Eleanor Mil's 'Mr Right' is credited as vocal inspiration for this husky harmonised choppy little hottie, hot for garage jocks, in bristly juggling 11:1-00pm Wow Original, more busily weaving percussive rare groove style 11:1-00pm Touch, upstays synth buzzed cantering 0-12:2-00pm Industrial House, and tracked by Mr Hooper's polka polka flattered bouncily throbbing 11:1-00pm Nette's House Moves.

## WATERGATES

'Never Gonna Give You Up'  
(Bump 'N' Hustle Music BUMP 12, via Pinnacle)

Created by Julian Josiah and co-penned by its suttily whisperring and "shoooboooboo" ing sautierly seppor, Janette Sewell, this pleasant sampling 0-10:0-00pm chunky roller is simply in Club Mix and Instrumental, selling fast enough to prove that genuinely good music does not need multiple twampedixic mixes to do well!

## MORE DJ DIRECTORY ON P8

## THE K-CREATIVE

'Serious Flavour EP'  
(Batin Loud TLKX 20, via Phonogram)

Lightly rapped and chomped through Yusuf Lattier's gently cantering lush jazz funk, the 0-12:00pm 'To Be Free (Brother Jolly)' bulks gradually with rippling vibs and squawking squawky sax to a swelling percussively patterned climax, coupled by the "back and forth" muttering languidly doaded 0-8:0-00pm 'Back To The Real World', huskily chatted juggling sinuous 9:0-7:00pm 'Spice Rack' and Dub Mix. These are cut now while apparently due next week from the promoted twampedixic separate. To Be Free (Brother Jolly) Remixed and its loosely sparse cool linking joggling 11:9-50pm Flat Jolly Remix and Instrumental, but possibly not the more seriously wiggling house-style 12:1-00pm 'The Unpredictable'. Herbal Bass Mix and its hypnotic instrumental. Although the act is rap, the effect (jowles apart) is jazz-house.



**RANDOM NOISE GENERATION**  
**FALLING IN DB**  
**THE MIXES**  
**STREET DATE: 8-6-92**

AVAILABLE THROUGH RECUT/PINNACLE.

RM DANCE UPDATE 5

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Stage 3 Promotions for the 1990s

# DEO

Label Code

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**BRITAIN'S NEAREST BEATS TILL JUNE 8**

Week	Artist	Title
1	ALWAYS THE LAS	
2	PLEASE DON'T GO	
3	I DON'T CARE	Sho
4	FRIDAY, I'M IN LC	
5	HANG ON, I'M IN	
6	MY LOVIN' IN YOU	
7	LOVE MAKES THE	
8	HAZARD	Richard M
9	SET YOUR LOVIN'	
10	EVERYTHING ABO	
11	YOU FUNKY	Geop
12	BEAUTY AND THE	
13	PRECIOUS	Aemie L
14	YOU WON'T SEE I	
15	YOU'RE ALL THAT	
16	THE DAYS OF PE	
17	NOW THAT THE I	
18	DON'T YOU WOR	
19	YOU	Ten Sharp
20	KNOCKIN' ON HE	
21	SENSE	The Lightn
22	KEEP ON WALKIN	
23	THE ONE	Ethan Jm
24	LOVE IS HOLY	Kan
25	IN THE CLOSET	ly

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**TOP 10 BI**

Week	Artist	Title
1	BELL BOTTOMED I	
2	MOTORCYCLE EMP	
3	IT CAN'T BE FOREV	
4	LAY ALL YOUR LOV	
5	HANGING UPSIDE I	
6	SOS	
7	THE SOUND OF CR	
8	DOGS WITH NO TA	
9	SOMETHING GOOD	
10	MIDLIFE CHRIS	

**US TO**

Week	Artist	Title
1	JUMP, Pina Fops	
2	UNDER THE BRIDGE	
3	MY LOVIN' (YOU'RE	
4	I'LL BE THERE, M	
5	BABY GOT BACK	
6	LIVE AND LEARN	
7	DAMN! (WISH I W	
8	IN THE CLOSET, L	
9	IF YOU ASKED M	
10	AINT' 2 PROUD 2	
11	TENNESSEE, Am	
12	ACHY BREAKY H	
13	SAVE THE BEST FO	
14	HOLD ON IN ME	
15	TEARS IN MY	
16	BOHEMIAN R	
17	EVERYTHING AB	
18	ONE, U2	Irland

19	THE BEST THINGS...	Luther Vandross	Perspect
20	THOUGHT I DIED AND GONE	Bryan Adams	Ad&M
21	JUST TAKE MY HEART, Mr Big	Atlantic	
22	LET'S GET ROCKED	Def Leppard	Mercury
23	YOU WOULDN'T SEE ME CRY	Johnny Phillips	SBK
24	JUST ANOTHER DAY	Jon Secosta	SBK
25	SLOW MOTION	Color Me Badd	Giant

# The RECORD MIRROR

26	LET'S GET ROCKED	Mercury
27	YOU WOULDN'T SEE ME CRY	SBK
28	JUST ANOTHER DAY	SBK
29	SLOW MOTION	Giant

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

Week	Artist	Title
22	BEVER, LOVE AND DREAMS	A Man Called Adam
31	NEVER (MIXES)	West End
90	CLASSICAL IN MOTION	(MARK SUMMERS REMIXES)
87	SPIRIT (HOUSE MIX)	Mantra
92	CAN YOU FEEL IT	Chaz Danner
92	FEEL YOU (NEW YORK MIX)	Blackwood
46	LOVE YOU (MIXES)	Chic
37	WE'VE GOT THE FEELING	(CASCAL MIX) Sandals
41	BROTHER LIKE SISTERS	Cher
51	WE GOT IT ALL (MIXES)	Juettie James
51	NEW TONIGHT	Chrom Sam
58	SKUNK FUNK (MIXES)	Gallano
61	THE HITMAN	AB Logic
62	TAKE ME BACK TO LOVE AGAIN (MIXES)	Kathy Sledge
92	PAC-MAN (MIXES)	Powerball
95	IF YOU BELONGED TO ME (MIXES)	Nancy Davies
67	RE DREAMS OF SANTA ANNA	
67	Orange Lemon	
67	ALTIITUDE (MIXES)	System 7 feat. Ultra Nate
67	PAPUA NEW GUINEA (MIXES)	Future Sound Of London
67	REACH R.H.C.	
67	NEW CONTROLLING ME (MIXES)	Cocaine (Oceanic)
67	INTRODUCE ME TO LOVE	Absolute
67	RAYING I'M RAVING	Shut Up & Dance feat. Peter Bouncer
30	CAN YOU FEEL IT	Elevation
58	CLOSER TO YOUR DREAMS (MIXES)	Rhythm Quest
15	LOVE BEATS	The Inevitable People
NEW	LEARN TO LOVE (TURBO MIX)	Handville
53	MAD AS HELL	Tobias
53	PARADISE	Chrom Sam
NEW	EXPLOSIVE MOUTH	Londonbeat
63	PULSAR BOYS RUMBEROS/RAN KAN KAN	Tito Ponce
35	IS THIS LOVE REALLY REAL	Sure & Pure
51	STROBE LIGHT (MIXES)	Black Sheep
NEW	LOVE MAKES THE WORLD GO ROUND (EXTENDED CLUB MIX)	
12	Don't E	
12	Don't E	
12	Don't E	

Week	Artist	Title
46	NEVER, LOVE AND DREAMS	A Man Called Adam
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12	Don't E	
12	Don't E	
12	Don't E	

Charts courtesy Billboard. 28, May, 1992. All artists are awarded to those countries demonstrating the greatest airplay and sales gain. UK & US acts are UK signed acts.





THE  
TOP  
100

# direct

## out on Monday

James Hamilton reviews the week's releases

- 1 ALWAYS THE LAD
- 2 PLEASE DON'T GO
- 3 I DON'T CARE SH
- 4 FRIDAY, I'M IN S
- 5 HANG ON IN T
- 6 MY LOVIN' EN Vag
- 7 LOVE MAKES THE
- 8 HAZARD Richard V
- 9 SET YOUR LOVIN'
- 10 EVERYTHING ABC
- 11 TOO FUNNY GETI
- 12 BEAUTY AND THE
- 13 PRECIOUS Anne L
- 14 YOU WANT SEE
- 15 YOU'RE ALL THAT
- 16 THE DAYS OF PE
- 17 NOW THAT THE I
- 18 DON'T YOU WOR
- 19 YOU Ten Sharp
- 20 KNOCKIN' ON HE
- 21 SENSE The Lightn
- 22 KEEP ON WALKI
- 23 THE ONE Eton Jai
- 24 I'M LOVE IS HOLY G
- 25 IN THE CLOSET A



### DEE-LITE presents

**Runaway**  
(Elektra ERK 148T)  
Not another "Groove Is In The Heart" although it is a jaunty groove, this slightly Crystal Waters-yo vaguely veering funkier fast 120-bpm pop is a CD fireworks with several 0-125bpm mixes including four Dubbys by Little Louie Vega & Kenny "Dope" Gonzalez, but is out there in just its 0-124-bpm (day-bound Extended) Mix and cooler 0-124.8bpm Masters At Work Dub. It's a perfect synch with Underground Mass's A-side remake. Tipped however for good value by the artist's tight control, their new rather old-fashioned hip house tempo galloping 124.8bpm. Stretched Out Extended Mix (to be separately promoted) and Safe Sex instrumental versions.

### SANDALS

**'A Profound Gas'**  
(Open Tone/acid Jazz JAZZID 47T)  
Atmospheric softly mannequined angorous new jazz happy ramblings, co-created by Leftfield, with jiggly clanking 0-104-bpm percussion and jazzy electric piano driving one of these monotonous marathons while boy grooves through breathy flute and yowling guitar, in live mixes.

### ORDER 2 MOVE

**'Rizla Bass'**  
(Boogie Beat Records BOG B4T, via SIRD)  
Self-evident frantic 139.5-bpm hardcore techno in King Size Rizla and Roll-Up Piano Mixes, flipped by the piano and guitars produced galloping 132.4-bpm. Fresh Cortex 0 Move Via MW.

### GANG STARR

**'2 Deep'**  
(Columbia/COL COOLX 256)  
Scratching DJ Premier and languidly chattering The Guru's UK-only newie is a somber waddy suggestion in its JB funk, calling 92.79-93.9bpm. Album version plus Doozie City Productions' basically rolling 93.5bpm City Link and sleeker 93.7bpm May We Get A Bit Deeper! Mixes, coupled by the previously imported 96.8bpm mostly 80bpm 'Take It Personal' and New & Smooth parished funkier jolting 96.8bpm Dweyk (Mix #1), and 'White Men Can't Rap' (You're Mine) jazz break backed 98.7bpm 'Now You're Mine'. Good Value but very specialist in appeal.



### THE HIGH GIVERS

**'Love & Money (Vision Masters Remixes)'**  
(The Fabulous Fat Recording Co FF 786FX, via Revolver)  
Siti Marlene and her sister's original having sold out in February, without being promoted, their new rather old-fashioned hip house tempo flyer has been remixed by Blumenty's Paul Taylor and Manchester's Danny (HARD) Bennett in radio-hip piano jangling and organ jangled jittery throbbing 124.8bpm One-Time, organ produced funkier galloping 127.8bpm Love and No Money instrumental Mixes.

### VOICES OF 6th AVENUE

**'Call Him Up'**  
(Stress 12ST174, via SRD)  
Totally remixed and expanded since it was an import, their genuine gospel gallopers has since mixed lyrics they're calling up Jesus, and prancing his name) walked by a full choir with rambling episodic variety, here in Steve Anderson & Dave Steaman's (0-123.4-bpm Brothers In Rhythm Club Mix and 123.8bpm Brotherly Dub), Stuart McMillan & Ode Maska's 123.6bpm Slam Mix, plus producers Tyrone Payne, Paul Scott & Shook Thompson's (0-123.8bpm New Life Club, 123.4bpm Light House Dub and excitingly scuffling 123.4bpm Prance & Chant Mixes (which should not be overlooked just because they're for the B-side now).

### 8 RM DANCE UPDATE

- |    |                    |    |                      |    |               |    |                   |
|----|--------------------|----|----------------------|----|---------------|----|-------------------|
| 13 | IN THE LOU         | 14 | IN THE BEST THINGS   | 15 | WHY ME BABY   | 16 | THE COOL          |
| 17 | THOUGHT I DID TO   | 18 | I'M THE ONE YOU NEED | 19 | I CAN'T DANCE | 20 | MONEY SONT MATTER |
| 21 | JUST TAKE MY HEART | 22 | LET'S GET ROCKED     | 23 | YOUR SONGS    | 24 | JUST FOR TONIGHT  |
| 25 | YOU WANT SEE ME    | 26 | JUST ANOTHER DAY     | 27 | SLOW MOTION   | 28 | WHY ME BABY       |

- |    |                |    |                |    |                |    |                |
|----|----------------|----|----------------|----|----------------|----|----------------|
| 29 | EVERYTHING ABC | 30 | EVERYTHING ABC | 31 | EVERYTHING ABC | 32 | EVERYTHING ABC |
| 33 | EVERYTHING ABC | 34 | EVERYTHING ABC | 35 | EVERYTHING ABC | 36 | EVERYTHING ABC |
| 37 | EVERYTHING ABC | 38 | EVERYTHING ABC | 39 | EVERYTHING ABC | 40 | EVERYTHING ABC |
| 41 | EVERYTHING ABC | 42 | EVERYTHING ABC | 43 | EVERYTHING ABC | 44 | EVERYTHING ABC |



### EVE GALLAGHER

**'Love Is A Master Of Disguise'**  
(US Charisma/More Protein 0-95174)  
Final out here's a year ago as follow-up to 'Love Come Down', and still an accolade started seeing things backed sweet sultry joggin' just in producer Mark Brydon's original joggin' 0-96.7bpm. The Cause & Effect

Mix, or an excellent twice linked sparse jazzy half-step instrumental in his 0-96.5bpm The Project Omega Mix, this has now been most usefully remixed (to musical acclaim) by Frankie Knuckles in a sturdily pushed 109.6bpm steady garage beat with Terry Burns and Eric Kupper's rippling keyboards, in Classic Club, Deep, Master Suite and Classic Radio Mixes.

### LATIN BLOOD

**'Dese'**  
(Fying Records UK FLYUK23T, via Pinnacle)  
This is the record that I've really looked forward to reviewing, a fantastically exciting keyboards chamed, bass pumped and brass scored raring tearaway salsa leader (created in fact by Italian brothers Max & Frank Marcol, pointing through 0-127.1bpm Salta Club, 127.1bpm Hot Latn, 127bpm Underalsa Club, and 0-127bpm Hot Wind Mixes, out this week!

### THE RATPACK

**'The Searchin' For My Rizla EP'**  
(Big Gun Music RGT 02, via Portland)  
Ragga rapping L'Amour Mark and smoother Everton Allen's 'Double Barrel'-style started then jerry rushing necko 0-83.7-104.1-134.3-0bpm 'Searchin' For My Rizla' and a similar but 134bpm Covered Mix. Intoxic the Tom's 'One' singsong melody based brief house "manjuna" moment) are fluffed by the lyrically linked although this time fluidly reworked scuffling slick 0-134bpm Dance With The Ratpack! and its linking breezy 0-133.8bpm instrumental Mix, striking well without being promoted.

### THE FAMILY FOUNDATION

**'Express Yourself'**  
(SNO Records PEW T1, via PWL/Warner Music)  
Intended as Franchese's follow-up to 'Go Sista' last autumn, when it has included reggae Sista Shee raga rapper, Amanda wailed, bleeps, jolly, snare, DJ gator whined 0-127.8bpm Original Don on lead at a pre-mixed and reviewed but unreleased 'Express Yourself' - The Don EP on Omen Recordings, this is now updated to launch another Manchester logo so the remake 'Express Yourself' in similar more reggae funkcore 124.8bpm Jungle Techno Remix, saving synthetic strings punctuated 124.8bpm Ragga Rap and all in-grooves punctuated 124.9-134.6bpm Extended Vocal Mixes.

### KOUSH featuring JEYDINE

**'Get On The Funk Train'**  
(Tom-Tom Club TTC 003)  
Streak-wrapped to look like an import although rarely from London's Cleveland Anderson and Pete Hines, this simple bass driven 122.8bpm disco canter was inspired by Manich Marlene's 1977 sack of the same name in its UK repeating gigs produced Tony Tom Club in structural 'Junglesburg' and Hugh Masekela inspired gigs chanted percussively bunting 'African Woman's Dub' adaptations as fluff, setting well.

### BLACK SHEEP

**'Strobe Mercury 866 869-1'**  
(US Mercury 866 869-1)  
With a memorably nagging "I gotta go" chant, this punty rap is in a strange sweeping trumpet topped staccato 0-118.8bpm New We Did! Mix, Black Stars and Change 'Love of Love' rhythm (among other samples) punctuated joggly 115.6bpm Maybe We Did Mix, plus David Morales's piano planked and original versions, more calmly jolting garage-club 0-113.9-bpm Yes We Did Mix (it's due to UK release in a fortnight with further Morales mixes), coupled by the awfully thumping Latino Sincro and beefy bounding acidic Latino Moody Mixes.

### TOP 10 BI

- 1 Bell Bottomed T
- 2 Motorcycle Emp
- 3 It Can't Be Fore
- 4 Lay All Your Lov
- 5 Hanging Upside
- 6 SDS
- 7 On The Sound Of
- 8 Dogs With No Cr
- 9 Something Good
- 10 Midlife Chrisis

The following records are outside singles charts figure in brackets

### US TO

- 1 Jump, Kris Koko
- 2 Under The Bridge
- 3 My Love (You're The One)
- 4 I'll Be There
- 5 Baby Got Back
- 6 Live and Learn!
- 7 Damn Whiskeys
- 8 In The Closet
- 9 If You Asked Me
- 10 Aint 2 Proud
- 11 Tennessee, A
- 12 Achy Breaky 47
- 13 Save The Best For Last
- 14 Hold On (We Can Make It)
- 15 Tears In Heaven
- 16 Bohemian Rhapsody
- 17 Everything A

- |    |                  |    |                |    |                      |    |                |
|----|------------------|----|----------------|----|----------------------|----|----------------|
| 18 | THE BEST THINGS  | 19 | WHY ME BABY    | 20 | I'M THE ONE YOU NEED | 21 | I CAN'T DANCE  |
| 22 | LET'S GET ROCKED | 23 | YOUR SONGS     | 24 | JUST FOR TONIGHT     | 25 | SLOW MOTION    |
| 26 | EVERYTHING ABC   | 27 | EVERYTHING ABC | 28 | EVERYTHING ABC       | 29 | EVERYTHING ABC |
| 30 | EVERYTHING ABC   | 31 | EVERYTHING ABC | 32 | EVERYTHING ABC       | 33 | EVERYTHING ABC |

- |    |                |    |                |    |                |    |                |
|----|----------------|----|----------------|----|----------------|----|----------------|
| 34 | EVERYTHING ABC | 35 | EVERYTHING ABC | 36 | EVERYTHING ABC | 37 | EVERYTHING ABC |
| 38 | EVERYTHING ABC | 39 | EVERYTHING ABC | 40 | EVERYTHING ABC | 41 | EVERYTHING ABC |
| 42 | EVERYTHING ABC | 43 | EVERYTHING ABC | 44 | EVERYTHING ABC | 45 | EVERYTHING ABC |
| 46 | EVERYTHING ABC | 47 | EVERYTHING ABC | 48 | EVERYTHING ABC | 49 | EVERYTHING ABC |

- |    |                |    |                |    |                |    |                |
|----|----------------|----|----------------|----|----------------|----|----------------|
| 46 | EVERYTHING ABC | 47 | EVERYTHING ABC | 48 | EVERYTHING ABC | 49 | EVERYTHING ABC |
| 50 | EVERYTHING ABC | 51 | EVERYTHING ABC | 52 | EVERYTHING ABC | 53 | EVERYTHING ABC |
| 54 | EVERYTHING ABC | 55 | EVERYTHING ABC | 56 | EVERYTHING ABC | 57 | EVERYTHING ABC |
| 58 | EVERYTHING ABC | 59 | EVERYTHING ABC | 60 | EVERYTHING ABC | 61 | EVERYTHING ABC |

Charts courtesy Billboard, 28 May 1992. All albums are awarded to those singles demonstrating the greatest airplay and sales (see UK charts). UK UK signed acts



# hot vinyl

buzzing  
on promo & import

**SIMONE** 'Hey Fellas' (US Strictly Rhythm). A tuff New York City track, street talk at its best. A classic call-and-response vocal with a dope backing and excellent mixes on the B-side. Promising follow-up to 'My Family Depends On Me'... **MOS**

**ROHAN DELANO** featuring The Code ('Intimate Connection') (Vainate promo). One of the great Kleeer tracks revamped and injected with some real demanding beats and a snare which could slice your head off. This great cover of an all-time classic is another UK swing track kicking it up now... **SJ**

**MEN AT LARGE** 'Use Me' (US East West). With all the right ingredients for London's ever growing and insatiable new jack audience, 'Use Me' is the swing beat track currently flying out of the import shops. Built around a lead vocal which owes lots to Guy's Aaron Hall, the tune's real clincher is its very catchy call-and-response group vocals. Underpinning all this is some sound production by Gerald Levert and a beefy mix from the group's label boss, Merlin Bobb. Already receiving extensive play on Choice FM, Men At Large are further proof that if it swings, it'll sell... **TF**

**TODD TERRY** 'Found Love' (US white label). Strong, sinister keyboards blazing over a deep track that is a little more layered than most of Terry's work. The hype sample here is a Bobby McFerrin scat that takes

the Gypsyman vibe one step further..... **NR**

**LOLEATA HOLLOWAY** 'Strong Enough' (Active promo). Already massive in NYC and at MOS, this Francis Kerovian produced track has moved Holloway back to the top. Not since 'Love Sensation' has she been as strong. The 11-minute Ultimate Mix starts with her usual camped up commercial style, then subtly changes into a deep, trippy, grinding monster..... **MOS**

**SUPER CAT** 'Ghetto Red Hot' (US Columbia). Arranged by one of the original dance hall dub heads, Bobby Konders, this is another killer track from Super Cat. This absolutely firing 12-inch shows why he deserves the tag "Super" and is value for money with three mixes, the hip hop mix being my choice. Keep your eyes



● SUPER CAT

● **BLACK SHEEP**

peeled and ears open for his forthcoming UK LP. Hot!..... **SJ**

**BRYAN** 'Stand By' (US Black Rain). Producer John Robinson has become one of the most influential DJs in New York, with his daily Kiss-FM-like mix show on WBLS. Here he demonstrates his production prowess with an inspirational gospel house jam. Bryan waits out "stand by" over a thumping, bassy track..... **NR**

**BLACK SHEEP** 'Strobelite Honey' (Def Mix/Mercury promo). What started as a fairly lame hip hop track has been completely reworked by David Morales. Garage bass, Latin percussion and Philly strings with nasty vocal samples, this is one of the tracks of the year. We love the vicious breakdowns — Slam It!..... **MOS**

**KIM BEACHAM** 'Trouble' (US 111 East). Infectious, snappy house track with Beacham's raspy, soulful vocals working well with producer James Bratton's patented strings and hard percussion. Starting with his work with Sybil on 'Don't Make Me Over' through Susan Clark's 'Deeper,' Bratton consistently proves his ability to produce strong vocal tracks..... **NR**

Hitting the decks: Ministry Of Sound (Justin Berkman, Bert Bevans), Steve Javvier, Damon Rochefort, Nervous Records (Michael Weiss, Gladys Pizarro), Tony Farisides.



## DEO

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## LOGIC RECORDS says ONE MORE TIME for Blake Baxter

"Superb!...Can't fail to be massive!"

—Graeme Parke, Mix Mag Update UK

"A way-wicked garage trip!"

—Larry Flick, Billboard USA

"Terrific textured techno-Blake style!"

—Chris Torella, Streetsound CANADA

Distributed by BMG

On LOGIC RECORDS (LOC 81), June 15TH

RM DANCE UPDATE 9

AN EXCLUSIVE SELECTION

FOR MORE INFORMATION PLEASE CALL TEL: 0608 659200 FAX: 0608 659222 OR WRITE TO  
STAGE 3 PROMOTIONS, UNIT 12, THRESHERS YARD, KINGHAM, OXON. OX7 6YF

...Stage 3 Promotions for the 1990s.....

# TOP People

- 1 **ALWAYS THE LAZY**  
 2 **PLEASE DON'T GO**  
 3 **I DON'T CARE SH**  
 4 **FRIDAY, I'M IN L**  
 5 **HANG ON IN THE**  
 6 **MY LOVIN'** Erv Van  
 7 **LOVE MAKES TH**  
 8 **HAZARD** Richard S  
 9 **SET YOUR LOVIN**  
 10 **EVERYTHING ABC**  
 11 **TOO FUNKY GEOR**  
 12 **BEAUTY AND THE**  
 13 **PRECIOUS** Anne L  
 14 **YOU WON'T SEE**  
 15 **YOU'RE ALL THAT!**  
 16 **THE DAYS OF PE**  
 17 **NOW THAT THE**  
 18 **DON'T YOU WOR**  
 19 **YOU** Ten Sharp  
 20 **KNOCKIN' ON HE**  
 21 **SENSE** The Lightn  
 22 **KEEP ON WALKI**  
 23 **THE ONE** Elton Jai  
 24 **LOVE IS HOLY** Ke  
 25 **IN THE CLOSET** J

## TOP 10 BI

- 1 **BELL BOTTOMED I**  
 2 **MOTORCYCLE EMP**  
 3 **IT CAN'T BE FOMP**  
 4 **LAY ALL YOUR LOV**  
 5 **HANGING UPSIDE**  
 6 **SOS**  
 7 **THE SOUND OF CR**  
 8 **DOGS WITH NO T**  
 9 **SOMETHING GOOD**  
 10 **MIDLIFE CHRISIS**

The following records are outside previous sales chart figures in each category.

## US TO

- 1 **JUMP** Kris Kross  
 2 **UNDER THE BROG**  
 3 **MY LOVIN' (YOU'RE**  
 4 **I'LL BE THERE, I'**  
 5 **BABY GOT BACK**  
 6 **LIVE AND LEARN!**  
 7 **DAMN I WISH (BASS)**  
 8 **IN THE CLOSET, I**  
 9 **IF YOU ASKED B**  
 10 **AIN'T 2 PROUD:**  
 11 **TENNESSEE, Ar**  
 12 **ACHY BREAKY I**  
 13 **SAVE THE BEST F**  
 14 **HOLD ON M**  
 15 **TEARS IN ME**  
 16 **BOHEMIAN I**  
 17 **EVERYTHING AE**

**Jimi Polo**

Back in 1988 a tune called 'Better Days' was a house anthem and its creator Jimi Polo was the name to drop. Then nothing. The Chicago-born crooner's schedule was as empty as his namesake's proverbial hole. But now he's filling that void with the cool mint melodies of 'Express Yourself'. The surprise is that it owes as much to street soul as house. "I've been analysing the scene and myself," says Polo, who is now based in Blighty. "Do I want to be a club guy or a soul boy? I settled on a soul boy for myself, but a bit of both will satisfy everybody."



The soul roots of the Chicago boom have long been overlooked. Curtis Mayfield, Leroy Hutson and Keni Burke are all from the windy city and it's a tradition Jimi is eager to uphold. "I've always been into soul and gospel. But house was the way out of Chicago — it gave the place its name — but the soul vibe has always been fierce."

Martin Pearson

Singing the virtues of safe sex and featuring "Small Pecker" condoms in some of their publicity shots, Atlanta's TLC are very much a girl group of the Nineties. Their infectious debut, 'Ain't Too Proud To Beg', has already hit the US Top 10, and has featured in UK dance charts as an import.

Providing a female equivalent to male rap/swingbeat groups like Bel Biv DeVoe, TLC's mission is to counter the negative image of girls they believe rap music so often throws up. As singer Left Eye explains, "If you're a cute female, you're automatically stereotyped as a dingbat. We're trying to put over a positive message — not just being cute and wearing tight clothes."

With its mixture of tough beats and incredibly catchy vocals, 'Ain't Too Proud To Beg' looks likely to cross from the clubs into the chart, and provide TLC with a British hit. However, whether the same popularity will ever greet "Small Pecker" condoms (promising "protection for the little guy") remains to be seen.

Tony Farsides

'Ain't Too Proud To Beg' is released by Arista on June 8.

## Party A La Mazon

Fresh, quirky and permeated with an oddball sense of humour, Party A La Mazon are being dubbed the UK's answer to A Tribe Called Quest. Yet only Pogo, their programmer, is British. Regie and Fredi, the two rhytmsters, made London their home four years ago, having fled from the violence of the New York music scene. "Back home you can't go to a lot of jams 'cause people will fuck it up for you," says Regie.

Their raucous and funky debut single, 'If It Ain't PLZ', is a neat introduction to their tongue-twisting, haywire world. Check the flipside's 'Bad Person' if you're into slower, reggae influenced blues-rap. Next to seeing Party A La Mazon rise to supreme heights, Regie's dearest wish is to take hip hop to Africa, the birthplace of his father. "I went to Ghana a couple of years ago. I took a load of electro records and showed them some breakdancing. They loved it," he says.

Sandra Dunkley



'If It Ain't PLZ' is released by Go For The Juggler next week.

# GEORGE MICHAEL

**TOO FUNKY CW CRAZYMAN DANCE**  
 TWO BRAND NEW RECORDINGS AVAILABLE ON 7" & CASSETTE  
 ALSO AVAILABLE ON EXTENDED MIX 12" & CD

6585058 6.5.3.1

From the forthcoming AIDS Benefit album "RED HOT AND DANCE", available this June. All proceeds from this single will be donated to AIDS organisations in the country. SAFER SEX SAVES LIVES. Advocate for government committed to finding a cure for HIV, the virus that compromises the immune system and can lead to a variety of symptoms we call AIDS. Treat people with AIDS with dignity and the care they deserve. STOP AIDS NOW.

## 10 RM DANCE UPDATE

- |  |  |  |  |
|--|--|--|--|
| 18 <b>01 ONE, 12</b> Island                                | 43 <b>04 HIGH</b> , The Cure Fiction                                 | ▲18 <b>03 CHECK YOUR HEAD</b> , The Beastie Boys Capitol       | 43 <b>06 FOREVER MY LADY</b> , Jodeci MCA                  |
| 19 <b>05 THE BEST THINGS...</b> Luther Vandross Parlophone | 44 <b>04 WHY ME BABY?</b> , Keith Sweat Elektra                      | 19 <b>04 WYNNOWNA</b> , Wynonna Carb                           | 44 <b>06 LUCKY TOWN</b> , Bruce Springsteen Columbia       |
| 20 <b>04 THOUGHT I'D DIED AND GONE...</b> Brian Adams A&M  | 45 <b>04 I'M THE ONE YOU NEED</b> , Jody Watley MCA                  | 20 <b>04 BACK TO FRONT</b> , Lionel Richie Motown              | 45 <b>06 HEART IN MOTION</b> , Amy Grant A&M               |
| 21 <b>05 JUST TAKE MY HEART</b> , Mi-Big Atlantic          | 46 <b>04 I CAN'T DANCE</b> , Genesis Atlantic                        | 21 <b>05 NEVERMIND</b> , Nirvana DGC                           | ▲46 <b>06 000000HHH... ON THE TLC, TLC</b> LaFace          |
| 22 <b>04 LET'S GET ROCKED</b> , Def Leppard Mercury        | 47 <b>04 MONEY DON'T MATTER...</b> Prince & The New Power Generation | 22 <b>04 OFF THE DEEP END</b> , Wherf! Al Jankovic Scotti Bros | 47 <b>06 FOR MY BROKEN HEART</b> , Reba McEntire MCA       |
| ▲23 <b>04 YOU WON'T SEE ME CRY</b> , Wilson Phillips S&K   | 48 <b>04 YOUR SONG</b> , Rod Stewart Polydor                         | 23 <b>04 METALLICA</b> , Metallica Elektra                     | ▲48 <b>06 CELINE DION</b> , Celine Dion Epic               |
| ▲24 <b>04 JUST ANOTHER DAY</b> , Jon Secada S&K            | ▲49 <b>04 JUST FOR TONIGHT</b> , Vanessa Williams Warner             | 24 <b>04 LUCK OF THE DRAW</b> , Bonnie Raitt Capitol           | ▲49 <b>06 DON'T ROCK THE JUKEBOX</b> , Alan Jackson Arista |
| ▲25 <b>04 SLOW MOTION</b> , Color Me Badd Giant            | ▲50 <b>04 INNOCENT CHILD</b> , Colour Box Interscope                 | 25 <b>04 WILD LIFE</b> , Slaughter Chrysalis                   | 50 <b>06 UNFORGETTABLE</b> , Natalie Cole Elektra          |

Charts courtesy Billboard. 28. May, 1992. ▲ Awards are awarded to those products demonstrating the greatest airplay and sales gain.

UK acts: UK-signed acts.





## Planet X

The official Planet X story goes as follows: 200 light years from Earth, a war broke out on a planet known simply as X. The defeated negative elements were banished to the love planet, Venus, but changed co-ordinates and came to Earth.

Only Linda X, a glam mixture of Darth Vader and Marilyn Monroe, can save Earth from mediocrity, with music...

Alternatively... Linda X grew up in Manhattan, becoming a regular clubber and dancing buddy of Deee-Lite. She became the epitome of glamour, all baubles, mascara and Fifties Hollywood starlet chic. "Strangers used to walk up to me in the streets in Manhattan and say, 'You're gonna be a

State-of-the-art technology is all very well if you're a studio fetishist or the Art Of Noise, but in a club it means diddley squat. When Mike E-Bloc and Danny Hybrid of E-Lustrious first got the taste for making music together a year ago and set about creating last February's much-lauded 'Dance No More', they didn't have two Fairlights to rub together. "Basically we've no equipment," explains Mike. "We've got one S950 sampler, a kiddies' keyboard, two speakers and an amplifier."

Their new single, the excellent 'On The Ragga Tip', was created on the same meagre components. Though it follows in the wake of the similarly-tilted SL2 tune, E-Lustrious' monster is wreaking havoc of its own, spitting out rib-quaking basslines left, right and

## E-Lustrious

centre.

No doubt it has benefited from Mike's market research: as an integral part of Eastern Bloc, Mike is able to gauge punters' reactions to his own tunes in the shop.

Davydd Chong

'On The Ragga Tip' is released

by MOS on June 22



star," says the irrepressible Linda X.

'Once Upon A Dancefloor', Planet X's second single — the first was a James Bond tribute entitled 'I Won't Dance' — is a glorious combination of Linda's husky vocals and the intuitive dub soul of husband Danny Briottet (of Renegade Soundwave fame). A close musical neighbour to the likes of Massive Attack and the mighty Reborn, with a few great Tony Humphries mixes to boot, the track could be the year's best so far. Most X-cellent.

'Once Upon A Dancefloor' is released by frr on June 22.

Davydd Chong

# LOOSE ENDS HANGIN' ON A STRING

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ALL FORMATS CONTAIN THE ORIGINAL VERSION  
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RM DANCE UPDATE 11

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Stage 3 Promotions for the 1990s.....

# DEO

	Virgin VVD 1016
BMG Video	91224
SMV	491222
Virgin	VVD 1016
PMI	VCA112
Virgin	VVD 1003
Music Club	MC 2032
PMI	MVB9913243
WMV	9031754343
PMI	MVP 99 1259 3
Virgin	VVD 963
Music Club/PMI	MC 2081
BMG Video	791296
4 Front	0838963
PMI	MVN 99 1347 3

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LANGE

Newton  
Stone

# TO beats & pieces

- THE LIST**
- 1 ALWAYS THE LAI
  - 2 PLEASE DONT C
  - 3 I DONT CARE SK
  - 4 FRIDAY, I'M IN T
  - 5 HANG ON IN TH
  - 6 MY LOVIN' Ex Voi
  - 7 LOVE MAKES TH
  - 8 HAZARD Richard B
  - 9 SET YOUR LOVIN
  - 10 EVERYTHING ABI
  - 11 TOO FUNKY (Gee)
  - 12 BEAUTY AND TH
  - 13 PRECIOUS Anne S
  - 14 YOU WONT SEE
  - 15 YOU'RE ALL TH
  - 16 THE DAYS OF PE
  - 17 NOW THAT THE
  - 18 DONT YOU WOR
  - 19 YOU Ten Sharp
  - 20 KNOCKIN' ON HE
  - 21 SENSE The Lightn
  - 22 KEEP ON WALKI'
  - 23 THE ONE Elton Jai
  - 24 LOVE IS HOLY Ki
  - 25 IN THE CLOSET P
- © Copyright ERA. Compiled us

**POST-RIOT UPDATE:** in an untypically tactful move **NWA** have elected not to release a Rodney King version of 'Fuck The Police'... But the two **Ices** — **Cube** and **T** — are doing their bit with two separate benefit records. **T** teams up with **Black Uhuru** for a new version of 'Tip Of The Iceberg' while the square one is hooking up with **Compton's Most Wanted** and the **Lench Mob** for a cut called 'You Can Get The Fist'... Talking of tough men, Camden police welcomed new rap arrivals **Party A La Mazon** in traditional style; detaining them not once but twice on their way to gigs. Fortunately they released them in time and, boys in blue allowing, they'll be lining up for their third London gig with **Das FX** at the Jazz Cafe on June 7... That's the Jazz Cafe not the Original Jazz Cafe which is revived by founder **Jon Dabner**, who got his fingers burned with the plush Camden venture and has now moved back to Stoke Newington... Also making a move is Kiss FM's very own motormouth **Steve Jackson**, who has turned producer on **Suburban Base**'s bid for **TOTP** glory, 'Sesame Street'. Fans of the lunchtime kiddies fave will be relieved to hear that the excitable DJ keeps his mouth shut for a change... Making plenty of noise, of the garage



● ICE T

variety, will be **Kenny Gonzales** and **Little Louie Vega**, aka The Masters At Work, who will be spinning at the Ministry of Sound on June 6... **South Eastern Discotheque Association** has its annual disco equipment exhibition, **SEDA 92**, at Gravesend's **Woodville Halls** this Sunday (June 7), noon-6pm... **And Conscious**, creators of the in-demand techno treat of the same name, will be at the Hammersmith Palais the night before, and at Equinox on June 12 and 16... Whether rave loving Inspector Morse will be there remains to be seen, but the thinking man's copper has already been immortalised on vinyl by **De-Cypher** whose 'No-r-e-morse' mixes destructive basslines with detective tips... Tracking down Italian house maestro **Alex Lee** might prove a bit tricky, though. The pasta-loving producer, whose 'Take It' is out on **React**, has been drafted into the Italian army for a two-year stint just when his career has started taking off... Also on the up is rave American-style, and this time there's a hit to go with the hype. **LA Style**'s 'James Brown Is Dead' is the first genuine rave to make the **Billboard** Hot 100 and receive nationwide rotation play. The shape of things to come? **AND THE BEAT GOES ON!**

## TOP 10 BI

- THE LIST**
- 1 BELL BOTTOMED T
  - 2 MOTORCYCLE EMP
  - 3 IT CAN'T BE FOREV
  - 4 LAY ALL YOUR LOV
  - 5 HANGING UPSIDE
  - 6 SDS
  - 7 THE SOUND OF CR
  - 8 DDGS WITH NO T
  - 9 SOMETHING GOOD
  - 10 MIDLIFE CHRISIS

The following records are awarded singles sales chart figure in brackets

## US TO

- THE LIST**
- 1 JUMP Kiss Kiss
  - 2 UNDER THE BRIDGE
  - 3 MY LOVIN' YOU'RE
  - 4 I'LL BE THERE, W
  - 5 BABY GOT BAC
  - 6 LIVE AND LEARN
  - 7 DAMN I'M WASTY
  - 8 IN THE CLOSET, M
  - 9 IF YOU ASKED M
  - 10 AIN'T 2 PROUD 2
  - 11 TENNESSEE, Am
  - 12 ACHY BREAKY H
  - 13 SAVE THE BEST FO
  - 14 HOLD ON MY
  - 15 YEARS IN ME
  - 16 BOHEMIAN F
  - 17 EVERYTHING AB

singles chart positions 76 - 200 • next week's hits • international number 1s • BPI awards update • full airplay chart • producer details •

# THE NEW CHARTS PLUS +

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genre charts • 1992 subscriptions available at 1991 prices • best selling artists year to date • full compilation albums chart • contact telephone numbers • writer details • acts' line-up details • BPI awards update • full airplay chart

- |    |   |          |    |   |              |    |                                      |             |             |  |                                       |     |
|----|---|----------|----|---|--------------|----|--------------------------------------|-------------|-------------|--|---------------------------------------|-----|
| 19 | 01 ONE, J2                                  | Island   | 43 | 04 HIGH, The Cure                           | Fiction      | 48 | 06 CHECK YOUR HEAD, The Beastie Boys | Capitol     | 43          | 09 FOREVER MY LADY, Jodeci             | MCA                                   |     |
| 20 | 19 THE BEST THINGS... Lamer VanDusen        | Parade   | 44 | 05 WHY ME BABY?, Cool Sweat                 | Elektra      | 49 | 10 WYNNONIA, Wynonna                 | Capitol     | 44          | 10 LUCKY TOWN, Bruce Springsteen       | Columbia                              |     |
| 21 | 20 THOUGHT I'D DIED AND GONE... Bryan Adams | ABM      | 45 | 06 I'M THE ONE YOU NEED, Jody Watley        | MCA          | 50 | 11 BACK TO FRONT, Lionel Richie      | Meridian    | 45          | 11 HEART IN MOTION, Amy Grant          | ABM                                   |     |
| 22 | 21 JUST TAKE MY HEART, Mr Big               | Atlantic | 46 | 07 I CAN'T DANCE, Genesis                   | Atlantic     | 51 | 12 NEVERMIND, Nirvana                | DGC         | 46          | 12 000000HHH... ON THE TLC, TLC        | LaFace                                |     |
| 23 | 22 LET'S GET ROCKED, DJ Leppag              | Mercury  | 47 | 08 MONEY DON'T MATTER 2... Prince & The NPG | Paisley Park | 52 | 13 OFF THE DEEP END, Winger          | Al Jankovic | Scotti Bros | 47                                     | 13 FOR MY BROKEN HEART, Reba McEntire | MCA |
| 24 | 23 YOU WONT SEE ME CRY, Wilson Phillips     | SBK      | 48 | 09 YOUR SONG, Rod Stewart                   | Polydor      | 53 | 14 METALLICA, Metallica              | Elektra     | 48          | 14 CELINE DION, Celine Dion            | Epic                                  |     |
| 25 | 24 JUST ANOTHER DAY, Jon Secada             | SBK      | 49 | 10 JUST FOR TONIGHT, Vanessa Williams       | Wing         | 54 | 15 LUCK OF THE DRAW, Bonnie Raitt    | Capitol     | 49          | 15 DONT ROCK THE JUKEBOX, Alan Jackson | Arista                                |     |
| 26 | 25 SLOW MOTION, Color Me Badd               | Giant    | 50 | 11 INNOCENT CHILD, Colour Haze              | Interscope   | 55 | 16 WILD LIFE, Stanger                | Chrysalis   | 50          | 16 UNFORGETTABLE, Natalie Cole         | Elektra                               |     |
- Charts courtesy Billboard, 28 May 1992 • Awards are awarded to those countries demonstrating the greatest airplay and sales gain. UK acts. UK-signed acts.

top 50 format charts • new titles receiving Radio 1 airplay • formats % sales share • genre charts



# TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist	Title	Label	Cat no.	Pos	Artist	Title	Label	Cat no.
1	NEW	THE LOVERS' GUIDE 2 Special Interest/1 hr	Lifetime	LTV 004	16	12	DOCTOR WHO: The Tomb Of The... Sci-Fi/1 hr 40 min	BBC	BBCV 4772
2	3	ALIENS Sci-Fi/2 hr 34 min	FoxVideo	1802 50	17		THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick	LTV 001
3	2	CHER/FIX: A New Attitude Special Interest/1 hr 28 min	FoxVideo	2576 50	18	24	UK RAMPAGE '92 Special Interest/1 hr	Silver Vision	WF 072
4	7	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney	D209132	19	16	AWAKENINGS Drama/1 hr 55 min	Columbia Tristar	CVR 24660
5	4	THE RESCUERS DOWN UNDER Children's/1 hr 17 min	Walt Disney	D211422	20	25	CHER: Extravaganza Musical/1 hr	BMG Video	791 224
6	1	THE DOORS Drama/2 hr 14 min	Guild	GLD 51142	21	27	GHOST Drama/2 hr 1 min	CIC	VHR 2496
7	8	THE SILENCE OF THE LAMBS Drama/1 hr 53 min	Columbia Tristar	CVR 22819	22	19	MICHAEL BOLTON: Soul And Passion Musical/1 hr	SMV	491222
8	10	ZZ TOP: Greatest Hits Music/53 min	WVW	7599382993	23	6	STAR TREK: The Next Generation 46 Compilation/76 40min	CIC	VHR 2587
9	15	ROBIN HOOD - PRINCE OF THIEVES Action/2 hr 17 min	Warner HV	PES 12220	24	18	ANOTHER 48 HRS Action/1 hr 30 min	CIC	VHR 2417
10	11	RANGERS: Four In A Row Sport/1 hr	Caledonian/CITRSON	CAM98 001	25	28	FANTASIA Children's/1 hr 55 min	Walt Disney	D211322
11	14	THE Y PLAN FAT BREAKER Special Interest/1 hr	Virgin	VVD 989	26	RE	RED DWARF II: Stasis Leak Comedy/1 hr	BBC	BBCV 4750
12	13	DEATH WARRANT Action	MGM/UA	PES 52170	27	RE	THE AMAZING ADV. OF MR. BEAN Thames/Video Clk TV 8134	BBC	BBCV 4750
13	21	THE ROOKIE Action/1 hr 56 min	Warner Home Video	PES 12061	28	RE	THE SWORD IN THE STONE Children's/1 hr 16 min	Walt Disney	D202292
14	NEW	RACE FOR THE CHAMPIONSHIP Sport/1 hr	FoxVideo	5671	29	RE	CALLANETICS Special Interest/1 hr	CIC	VHR 1335
15	5	STAR TREK: The Next Generation 47 Sci-Fi/1 hr 30 min	CIC	VHR 2583	30	RE	ALIEN Sci-Fi/1 hr 56 min	FoxVideo	1090 50

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# TOP 15 MUSIC VIDEO

Pos	Artist	Title	Label	Cat no.	Pos	Artist	Title	Label	Cat no.
1	1	ZZ TOP: Greatest Hits Compilation/53min	WVW	7599382993	1	1	ZZ TOP: Greatest Hits Compilation/53min	WVW	7599382993
2	4	CHER: Extravaganza - Live Live/54min	BMG Video	791 224	2	4	CHER: Extravaganza - Live Live/54min	BMG Video	791 224
3	2	MICHAEL BOLTON: Soul & Passion Compilation/1hr	SMV	491222	3	2	MICHAEL BOLTON: Soul & Passion Compilation/1hr	SMV	491222
4	3	PHIL COLLINS: ... But Seriously... Virgin VVD R10	Virgin	VVD R10	4	3	PHIL COLLINS: ... But Seriously... Virgin VVD R10	Virgin	VVD R10
5	6	QUEEN: Greatest Fix II Compilation/1hr 20min	PMI	VC4112	5	6	QUEEN: Greatest Fix II Compilation/1hr 20min	PMI	VC4112
6	13	MADNESS: Divine Madness Virgin VVD R03	Virgin	VVD R03	6	13	MADNESS: Divine Madness Virgin VVD R03	Virgin	VVD R03
7	11	QUEEN: We Will Rock You Live/1hr 30min	Music Club	MC 2032	7	11	QUEEN: We Will Rock You Live/1hr 30min	Music Club	MC 2032
8	10	QUEEN: Box Of Flux Compilation/76 40min	PMI	MVB8913343	8	10	QUEEN: Box Of Flux Compilation/76 40min	PMI	MVB8913343
9	34	SIMPLY RED: Moving Picture Book MVW 9031754393	WVW	9031754393	9	34	SIMPLY RED: Moving Picture Book MVW 9031754393	WVW	9031754393
10	22	QUEEN: At Wembley Live/1hr 15min	PMI	MVP 891259 3	10	22	QUEEN: At Wembley Live/1hr 15min	PMI	MVP 891259 3
11	3	RIDE: Brixton Virgin VVD 963	Virgin	VVD 963	11	3	RIDE: Brixton Virgin VVD 963	Virgin	VVD 963
12	13	CLIFF RICHARD: Video Connection Compilation/1hr	Music Club/PMI	MC 2081	12	13	CLIFF RICHARD: Video Connection Compilation/1hr	Music Club/PMI	MC 2081
13	15	LISA STANSFIELD: Real Life Compilation/1hr	BMG Video	791296	13	15	LISA STANSFIELD: Real Life Compilation/1hr	BMG Video	791296
14	18	PRINCE: Sign 'O' The Times Live/1hr 15min	4 Front	0838863	14	18	PRINCE: Sign 'O' The Times Live/1hr 15min	4 Front	0838863
15	16	KYLIE MINOGUE: Live! Live/1hr 20min	PMI	MVN 99 1347 3	15	16	KYLIE MINOGUE: Live! Live/1hr 20min	PMI	MVN 99 1347 3

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Saxon, Autopsy, Paradise Lost, Sister Sarah, Pat Travers, Axxegrinder, Desscraator etc.



Incubator, Jumpin' Jesus, Holy Moses, Warpath, Immortalis, Dosen Montag etc.



Bathory, Necrosant, Cemetary, Edge of Sanity, Tribulation etc.

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# MID-PRICE/BUDGET CLASSICAL ALBUMS

#	Title, Composer, Artists, Orch.	Cassette/CD/LP (Distributor)	Label
1	DISCOVER THE CLASSICS VOL. I	IMP Classics CD-BOX2 22MC-BOX2 22 (IMP)	IMP Classics
2	DISCOVER THE CLASSICS VOL. II	CD-BOX2 21MC-BOX2 21 (IMP)	IMP Classics
3	CLASSICAL COLLECTION SAMPLER	Conifer CD-BOX2041 1MC-DOCCA 1 (DOCCA)	Conifer
4	ALBINO/PACHEBEL/ETC	DG Karamjiri CD-419042/62-419064 (E)	DG
5	BAR-VOLIN CONCERTO	Emence CD-EMX 2058MC-TOEMX 2058 (E)	Emence
6	BEST OF BACH	IMP Laser CD-COL 763532/34MC-L2 763532 (E)	IMP Laser
7	THE WORLD OF GILBERT & SULLIVAN	Decca D'Dry Cante CD-433026/2MC-433054 (E)	Decca
8	DUETS FROM FAMOUS OPERAS	CFP Verac CD-CFP 4588MC-TCFP4 4588 (E)	CFP
9	YOUR HUNDRED BEST OPERA TUNES III	Decca Verac CD-433026/2MC-433054 (E)	Decca
10	BEST GERMEN-SCENES AND ARIAS	Decca Solti/PO CD-433026/2MC-433054 (E)	Decca
11	BETHOVEN: SYMPHONY No. 9	DG Bach/Bach CD-417802/2MC-417804 (E)	DG
12	VIVALDI: FOUR SEASONS	CFP Virtuosos Of England CD-CFP 4601MC-TCFP 4601 (E)	CFP
13	YOUR HUNDRED BEST TUNES I	Decca Solti/PO CD-435472/2MC-435494 (E)	Decca
14	HOLST: THE PLANETS	IMP Classics CD-CMP 893MC-CMP 893 (IMP)	IMP Classics
15	YOUR HUNDRED BEST TUNES II	Decca Verac CD-435482/2MC-435484 (E)	Decca
16	VIRGO - THE SAMPLER	Virgo CD-VCB 791/802/2 (E)	Virgo
17	BIZET/PUCCINI/VERDI: DUETS	IMP Laser Mariani/Mariani/Tabach CD-GL 873991MC-GL 87399 (BVG)	IMP Laser
18	DISCOVER THE CLASSICS MASTER DISC	IMP Classics CD-PCDS 432MC-PCDSC 432 (IMP)	IMP Classics
19	GILBERT & SULLIVAN: MIKADO (HIGHLIGHTS)	Decca D'Dry Cante CD-433026/2MC-433054 (E)	Decca
20	THE WORLD OF KATHLEEN FERRIER	Decca Ferrer CD-433026/2MC-433054 (E)	Decca
21	MOZART: THE MARRIAGE OF FIGARO	CFP Gottlieb/Emence CD-CFP 4214MC-TCFP4 4214 (E)	CFP
22	HANDEL: MESSIAH	CFP Sanger/PLP/Orch CD-CFP 4214MC-TCFP4 4214 (E)	CFP
23	DVOŘAK: SYMPHONY 9	CFP Solti/PO CD-CFP 4363MC-TCFP 4363 (E)	CFP
24	TCHAIKOVSKY: 1812 OVERTURE/ETC	DG Karamjiri/PO CD-CFP 8602MC-TCFP 861 (E)	DG
25	ORFF: CARMINA BURANA	DG Jochum/Dresdener CD-423882/2MC-423884 (E)	DG
26	BIZET: THE PEARL FISHERS	CFP Ferrer/Paris Opera CD-CFP 4214MC-TCFP 4214 (E)	CFP
27	THE COLLECTION - IN CONCERT	Collector Series Pavarotti CD-CSSLP 288MC-CSS 288 (BMG)	Collector Series
28	THE WORLD OF HANDEL	Decca Verac CD-433026/2MC-433054 (E)	Decca
29	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER	Philips Harwood/SDB CD-42603/3 (E)	Philips
30	FAMOUS OPERA CHORUSES	Decca Verac CD-433026/2MC-433054 (E)	Decca
31	CHOPIN FAVORITES	Decca Vladimir Ashkenazy CD-417180/2MC-417184 (E)	Decca
32	YOUR HUNDRED BEST TUNES III	Decca Verac CD-435482/2MC-435484 (E)	Decca
33	YOUR HUNDRED BEST TUNES IV	Decca Verac CD-435482/2MC-435484 (E)	Decca
34	YOUR HUNDRED BEST TUNES VII	Decca Verac CD-435482/2MC-435484 (E)	Decca
35	MAHLER: SYMPHONY No. 5	DG Bernstein/Venusa PO CD-410137/2MC-410134 (E)	DG
36	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	Decca Andersson/Pfeiffer/PO CD-417322/2MC-417324 (E)	Decca
37	BETHOVEN: VIOLIN CONCERTO, PIANO CONC. 5	DG Schubert/Emence CD-421245/2MC-421246 (E)	DG
38	SCHUBERT: TROUT QUINQUET	DG Eichenbader/Moscow Quartet CD-427215/2MC-427216 (E)	DG
39	ORFF: CARMINA BURANA	IMP Classics Incessa/DO CD-CMP 855MC-CMP 856 (IMP)	IMP Classics
40	MOZART: REQUIEM	Decca Karajan/BPO/Orch CD-419857/2MC-419874 (E)	Decca

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# DISTRIBUTION: INDIE SINGLES\*

#	Title, Artists	Label† (Distributor)
1	PLEASE DON'T GO	Network NWK17 (E) 46 (P)
2	RAVING I'M RAVING	S U A O SNUAD 205 (S) 204 (S)
3	15 YEARS (EP)	IMP (WCKX 3038) (P)
4	PAPUA NEW GUINEA Future Sound of London	Jumpin' & Pumpin' 121071 17 (P)
5	TWO WORLDS COLLIDE	Mule DUNG 1171 (RTM)P
6	JOIN OUR CLUB/PEOPLE GET REAL	Recently Minn 154WH 15 (S) 21 (P)
7	NEVER LOSE THAT FEELING	Creation CRE 1200 (L) (P)
8	MOVE YOUR FEET	Strictly Underground: IN (S) 11 (S) (S)
9	THE DROWNERS/TO THE BIRDS	Nave NUD 15 (S) 12 (L) 11 (RTM)P
10	CAN YOU FEEL IT	Nada Mate - 11 (N) 20 (L) 31 (RTM)P
11	FOOLS GOLD	Silverstone 10RE 11 (S) 11 (P)
12	HOW YOU SATISFY ME	Silverstone 0RE 11 (S) 11 (P)
13	ROUGHNECK	Rising High: RSN 21 (S) (S)
14	NEVER GONNA GIVE YOU UP	Bump 'N' Hustle: (B) 20 (P) 12 (P)
15	PINK CHAMPAGNE	Dead Dead Good 15 (S) 1 (RTM)P
16	YOU STUDD ASSHOLE/KNIFE	Mus. Tragedy (E) 11 33X720 (S) (S)
17	COOKIN' UP YAH BRAIN	Reinforced: R (V) 21 (S) (S) (S)
18	CONTROL	Fun After All: 11 (2) 11 (S) 11 (P)
19	PLEASE DON'T GO	ZYA ZYA 6748Z 12 (X) 6748 (Z) (RE) (P)
20	SHIVERING SAND	Big Lite MEGALIT 4 (S) (S) (S)
21	FIRES BURNING	Suburban Base: SUBBASE 08 (S) (S) (S)
22	SPAM VOL. 1	Reinforced: R (V) 21 (S) (S) (S)
23	EVAPOR 8	Network NWK17: 28 (P)
24	RETURN KID	Devine ATHY 03 (S) (P)
25	STUDD TO TOUTOWN	Rising High: RSN 25 (S) (S) (S)
26	DIGERDOO	R&S/Outer: R (V) 21 (S) (S) (S)
27	GET THE MESSAGE	Out Of Romford: - (R) 002 (S) (S) (S)
28	INJECTED WITH A POISON/FRUITS	Profilis: (P) 007 (S) 11 (P)
29	MARY QUINN IN BLUE	Situation Two SIT 20 (P) 1 (RTM)P
30	BREATHING FIRE	One Lin 507P 7 25 (P) 21 (P) 21 (P)
31	A GIRL LIKE YOU/ANGEL	4AD (B) 400 (S) 1 (RTM)P
32	THROWING BACK THE APPLE	4AD (B) 400 (S) 1 (RTM)P
33	IS THIS LOVE REALLY REAL?	Union City: U (C) 21 (S) (S) (S)
34	THERE IS NO LAW	Kekex: (K) 00 (S) 1 (S) (S) (S)
35	LEEDS, LEEDS, LEEDS	Q Music: LUG 21 (S) 21 (P) 21 (P)
36	RIZLA BASS	Boogie Beat: (B) 00 (S) 1 (S) (S) (S)
37	PULSE EP VOL. 4	Jumpin' & Pumpin' 121071 25 (P)
38	AMERICA: WHAT TIME IS LOVE?	KLF Communications KLFUSA 4 (S) 1 (RTM)P
39	STAMPOLLER	Disrupted: F (L) 01 (S) 1 (RTM)P
40	TWISTERELLA	Creation: (C) 150 (S) 1 (P)

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# DISTRIBUTION: INDIE ALBUMS\*

1	HEARTLANDS	Diva DINTV 37 (P)
2	UTOPIA BANSHEE	Emence MOGH 53 (RE) (P)
3	TEMPATION	Quality Television QTV 005 (P)
4	NO 2	Jumpin' & Pumpin' LPTOT 4 (P)
5	LEVELLING THE LAND	China WOL 1022 (P)
6	ALL WOMAN	Quality Television QTV 004 (P)
7	ENERGY ON VINYL	Network NWK 41 (S) (P)
8	THE WHITE ROOM	KLF Communications JAMSU 1 (P) 05 (ART)
9	DRY	Top Pure PURE 10 (ART) (P)
10	NEED FOR NOT	Rough Trade R 2801 (RTM)P

# METAL CASH

1	FEAR OF THE DARK	EMI/CEM 1032 (E) (E) COEMO 1032EMD 1032
2	SOUTHERN HARMONY...	Def American 512706 (P) 512703/03/12 (S) 1
3	GREATEST HITS ZZ TOP	Warner Bros WX 496C (D) 759109/046/00X 439
4	USE YOUR ILLUSION II	Geffen GEF 2420 (BM)G GEPD 2420 (S) 7 2420
5	REVENGE	Mercury 848031 (P) 848012/1488023
6	EXTREME II - PORNOGRAFFITI	AXA 395134 (P) 395130/12 395132
7	NEVERMIND	DGC DGC 3443 (BM)G DCGD 3443/05G 3443
8	USE YOUR ILLUSION I	Geffen GEF 2418 (BM)G GEPD 2418 (S) 7 2418
9	METALLICA	Ventigo 510024 (P) 510022/2510022
10	ADRENALINE	Bludgeon RIF 510764 (P) 510763/0310764
11	GREATEST HITS FOREIGNER	Atlantic WX 496C (D) 759109/046/00X 439
12	ELECTRIC YEPPEE	Essential ESSAC 18 (BM)G ESSC 18-10/ESSC 18 (P)
13	APPETITE FOR DESTRUCTION	Geffen GEF 2418 (BM)G GEPD 2418 (S) 7 2418
14	BRICKS ARE HEAVY	Slash 395134 (P) 395130/12 395132
15	THE WILD LIFE	Chrysalis 2204 1911 (E) CDD 1911 (S) 1911 (P)
16	AFTER HOURS	Virgin TV 2004 (P) CDD 2004 (S) 2004
17	TEN	Epic 468884 (S) 468882/468884
18	HITS OUT OF HELL	Epic 404441 (BM) 404442/404441
19	WAKING UP THE NEIGHBOURS	AXA 397164 (P) 397162/12 397164
20	WAYNE'S WORLD - OST	Reprise 793006 (S) 793005/05
21	LEAN INTO IT	Atlantic 756192 (2004) (D) 756192/2002 756192 (2001)
22	UTOPIA BANSHEE	Emence MOGH 53 (M) 53 MOGH 53 (D) MOGH 53
23	KIN	Roadrunner RO 9166 (P) RO 9166/02 9166
24	BLOOD SUGAR SEX MAGIK	Warner Bros WX 414C (10) 759109/046/12 759109/046/12
25	BLEACH	Topguy TUPMC 6 (RE) TUPC 6 (S) 6 (P) P 6 (E)
26	FOUR SYMBOLS (LED ZEPPELIN 4)	Atlantic 250008 (RE) 250009/04 250008
27	BADMOTFINGER	AXA 395134 (P) 395130/12 395132
28	SLEPPY WHEN WET	Ventigo VINC 2 (S) VINC 2 (S) 2 (S) 2 (S)
29	GALLUS	AXA 395134 (P) 395130/12 395132
30	SHAKE YOUR MONEYMAKER	Def American 512706 (P) 512703/03/12 (S) 1

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# TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week's Highest Entry	Last Week		Title Artist	Label (127) (Distributor)	This Week's Highest Entry	Last Week		Title Artist	Label (127) (Distributor)	This Week's Highest Entry	Last Week		Title Artist	Label (127) (Distributor)
	1	2				1	2				1	2		
1	NEW		<b>SEARCHIN' FOR MY RIZLA</b> Rajpack	Big Giant BTG 02 (P/D/RTMP)	25	13	2	<b>TENNESSEE</b> Arrested Development	Cooltempo COOLX 253 (E)	36	11	2	<b>GET THE MESSAGE</b> New Decade	Out Of Ramford ROCC 002 (ISRD)
2	NEW		<b>FUTURE SOUND (EP)</b> Phuture Assassins	Suburban Base SUBBASE 010 (SRD)	26	7	10	<b>MY LOVIN'</b> En Vogue	East West America A 8578T (W)	37	19	2	<b>MOVE YOUR FEET</b> M-D-Emm	Strictly Underground STUR 15 (SRD)
3	2		<b>JUMP</b> Kris Kross	Ruff House 6578546 (SM)	27	NEW		<b>UNTIL YOU COME BACK TO ME</b> Adeva	Cooltempo COOLX 254 (SM)	38	10	3	<b>CAN U FEEL IT</b> Elevation	Nova Mute 12NDMU 3 (RTMP)
4	NEW		<b>PAC-MAN</b> Power-Fill	Ifreedom TABX 110 (F)	28	12	3	<b>YOUR LOSS MY GAIN</b> Omar	Talkin Loud TLXX 22 (F)	39	NEW		<b>RHYTHM DE LONDRES</b> Smells Like Heaven	Cowboy RODEO 2 (Self)
5	NEW		<b>DON'T YOU WORRY 'BOUT A THING</b> Incognito	Talkin Loud TLXX 21 (F)	29	16	4	<b>ROUGHNECK</b> Project 1	Rising High RSN 22 (SRD)	40	NEW		<b>YOUR LOVE</b> Chic	Warner Bros W 0107T (W)
6	NEW		<b>READY 2 GO (EP)</b> X-Static	Production House PNT 040 (Self)	30	26	5	<b>ON A RAGGA TIP</b> SL2	XL XL T 29 (W)	41	13	3	<b>LET THE MUSIC USE YOU</b> Nighthunters	Ifreedom TABX 112 (F)
7	1		<b>RAVING I'M RAVING</b> Shut Up And Dance	Shut Up And Dance SUAD 30 (P)	31	20	6	<b>FIND 'EM, FOOL 'EM, FORGET 'EM</b> S'Express	Rhythm King/Epic 6580136 (SM)	42	21	3	<b>LET'S GET HAPPY</b> Mass Order	Columbia 6580736 (SM)
8	4		<b>PAPUA NEW GUINEA</b> Future Sound Of London/Jumpin' & Pumpin'	12T0T 17R (P)	32	14	8	<b>LOVE MAKES THE WORLD GO ROUND</b> Don-E	4th + B Way 12BRW 242 (F)	43	36	5	<b>VENGEANCE</b> DMS	Production House PNT 039 (Self)
9	NEW		<b>RAIN FALLS</b> Frankie Knuckles/L Michaelis	Virgin America VU5T 60 (F)	33	RE		<b>RAN KAN KAN</b> Tito Puente	Elektra EKR 143T (W)	44	15	3	<b>SPAM VOL 1</b> Nick OD	Reinforced RIVET 1218 (P)
10	NEW		<b>SOMETHING GOOD</b> Utah Saints	ffr FX 187 (F)	34	NEW		<b>BASKET CASE</b> Eon	Vinyl Solution STORM 39 (SRD)	45	47	2	<b>PENNIES FROM HEAVEN</b> Inner City	Virgin (USA) 096195
11	3		<b>KEEP ON WALKIN'</b> Ce Ce Peniston	A&M AMY 878 (F)	35	RE		<b>JUMP</b> Kris Kross	Columbia (USA) 447139 (Import)	46	25	3	<b>ON MY WAY</b> Mr Fingers	MCA MCST 1630 (BMG)
12	NEW		<b>TEARS</b> Nu Colours	Wild Card CARDX 1 (F)	<h2 style="text-align: center;">TOP 10 ALBUMS</h2>									
13	5		<b>BACK TO THE OLD SCHOOL</b> Basheeds	Deconstruction/EMI 12R 631 (E)										
14	NEW		<b>THE COMPLETE STELLA</b> Jam & Spoon	R&S/Outer Rhythm RSK 145 (P)	1	NEW		<b>3 YEARS, 5 MONTHS AND 2 DAYS...</b> Arrested Development	Cooltempo CTP 28/CTLP 28 (E)	50	57	5	<b>SHINE ON</b> Dignees In Motion	Esquire 7171714326 (Import)
15	NEW		<b>REAL LOVE</b> Time Frequency	Jive JIVET 307 (BMG)	2	NEW		<b>WHEN ONLY A FRIEND WILL DO</b> Mike Davis	Jive Hip 122/CHP 127 (BMG)	51	NEW		<b>WOMEN RESPOND TO BASS</b> Renegeage	Mute 12MU/TE 147 (P)
16	NEW		<b>GOT TO BE FREE</b> 4fers	Media 12BRW 255 (F)	3	2		<b>DAILY OPERATION</b> Funk Starr	Cooltempo CTP 27/CTLP 27 (E)	52	56	3	<b>MUSIC TAKES YOU</b> Blame	Moving Shadow SHADOW 11 (SRD)
17	6		<b>SKUNK FUNK</b> Galliano	Talkin Loud TLXX 23 (F)	4	5		<b>FUNKY DIVAS</b> En Vogue	East West America 7567921211/7567921214	53	43	14	<b>WE ARE HARDCORE</b> House Crew	Production House PNT 035 (Self)
18	NEW		<b>SET YOUR LOVING FREE</b> Lisa Stansfield	Arista 74321100581 (BMG)	5	1		<b>GOLD</b> Chaka Demus & Pliers	Charm CRLP 11/CRLC 11 (S/E)	54	34		<b>LANGUAGE OF VIOLENCE</b> Disposable Heroes Of ...	4th + B Way 12BRX 248 (F)
19	NEW		<b>I BELIEVE IN MIRACLES</b> The Patadenas	Columbia 6580656 (SM)	6	3		<b>CLASSIC JUMP MASTERCUTS VOL 1</b> Various	Mastercuts CUTSLP 6/CUTSMC 6 (BMG)	55	30	2	<b>RIZLA BASS -</b> Order 2 Move	Boogie Beat BOGB 4T (SRD)
20	NEW		<b>HELPSLESS (I DON'T KNOW ...)</b> Urbanized feat Silvano	Final Vinyl FVT 14 (SRD)	7	4		<b>HERE I GO AGAIN</b> Glenn Jones	Atlantic 7567823521/7567823524 (W)	56	NEW		<b>THE TRUTH WILL SET YOU FREE</b> Peacetime	RCA PT 49088 (BMG)
21	17		<b>PLEASE DON'T GO</b> KWS	Network NWKT 46 (P)	8	RE		<b>BORN INTO THE 90s</b> R Kelly/Public Announcement	Jive Hip 123/HPC 123 (BMG)	57	24	2	<b>I'LL TAKE YOU THERE</b> LCGC	Permanent 12PERM 2 (BMG)
22	NEW		<b>A PROFOUND GAS</b> Sandaís	Acid Jazz JAZD1 471 (RE/P)	9	4		<b>THIS THING CALLED LOVE - GREAT</b> Alexander O'neal	Tabu 4717141/4717144 (SM)	57	25	3	<b>RETURN TO TOWNTOWN</b> Interfaca	Rising High 12BET 104 (SRD)
23	5		<b>NEVER GONNA GIVE YOU UP</b> Watersates	Bump 'N Hustle BUMP 12 (P)	10	5		<b>GARAGE CITY</b> Various	Teistar STAR 2594/STAR 2584 (BMG)	59	46	5	<b>AIN'T 2 PROUD 2 BEG</b> TLC	Laface 73008240091 (Import)
24	8		<b>PASSION</b> Gal Decar	Effective 12EFS 1 (BMG)	<p>The Music Week Dance Chart is updated every Friday by Pete Tong on JFM's Essential Selection between 7-7.30 pm</p>									

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- ★ Review of the year and market analysis.

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**SURVEY**  
COVER STAR



One *Smash Hits* cover was all it took for Cicero to clinch *MW's* latest cover star survey

Although other artists graced news magazine covers, the titles did not reach as many buyers as the 353,783-circulation *Enmap Metro* title. "Cicero appeals to *Smash Hits* readers because he's young, exciting and new," says editor Mike Soutar. Polydor's head of press, Steve Leachasin reckons Cicero's natural personality makes him popular with readers and journalists. "He has all the right ingredients," she adds. "He is a good-looking male pop star who makes good music, there aren't many of them around so magazines are keen to get behind him."

Carter USM were the runners-up after earning a *Melody Maker* cover plus insets on *NME*, *Smash Hits* and *Making Music*.

**MONTHLY RUN-DOWN**

- 1 Cicero  
PR: Lee Leachasin
- 2 Carter USM  
PR: Anton Brookes
- 3 Kylie Minogue  
PR: Sue Foster
- 4 Jason Donovan  
PR: Lee Leachasin
- 5 Jimi Hendrix  
PR: Rob Partridge and Neil Storey
- 6 Madonna  
PR: Barbara Charone
- 7 The Cure  
PR: Lee Leachasin
- 8 Leppard  
PR: Kaz Mercer
- 9 Guns N' Roses  
PR: Sue Brown
- 10 Metallica  
PR: Ted Cummings

Source: Media Shadowfax

# CD titles uncover a new approach

In theory, now is not the best time to launch a new music magazine. Yet this month not one, but two new titles are on the newstands, both armed with a marketing tool which seemingly cannot fail — a "free" compact disc.

They are not the pioneers of the format, of course. *Classic CD* and the broad-based *CD Review* have been doing it successfully for many months. *Esquire* did it last month and *Volume* — although its editor considers himself in the record business rather than magazine publishing — is onto its third issue.

But the independently-published *Replay* and Northern & Shell's *Rock CD* are the first to aim squarely at the Q market.

Both titles claim initial sales figures of around 60,000, which seems to indicate that, in an already crowded market, the public is willing to pay up to £4 for a magazine plus CD compilation featuring such acts as Jimi Hendrix, Marc Bolan and Carole King (*Replay*).

And there is another strong reason for the titles' confidence at a time when ad revenues are spread thinly: both are calculated to turn a profit even without any advertising.

With each CD costing around 46 pence to make and around 22 pence assigned to MCPS and artist royalty payments, *RCD* leaves plenty of room to produce and distribute a magazine with a profit from its £3.95 cover price.

*Replay* is £3.25 for its introductory issues, but it can afford the special offer as its CD compilations are paid for by



Title race: *Replay* and *Rock CD* are aiming for Q's readers

each record company featured.

It looks like a good deal although, in stark contrast to *Volume's* expensive but exclusive tracks, mixes and remasters which have earned it airplay on the John Peel and Mark Goodier shows, *Replay* has to take what it is offered by its donor record company.

Both titles admit their cover prices mean they hold little hope of attaining the 150,000-plus circulation of Q.

But editor Paul Trynka says *RCD* offers advertisers a specific market. "If someone spends £3.95 on *RCD* they must be a CD buyer," he reasons.

And *Replay's* editor Chris White stresses his title's unique selling point is its MOR-orientated approach, plugging a gap left by *Billboard's Easy Listening* in the Seventies.

"It could greatly benefit us," agrees Chris Popham, marketing manager at Ace Records.

In fact, both titles could prove a boon for the record industry, offering labels a demonstration of their product which buyers can actually take home.

MCPS commercial manager Graham Churchill likes the idea but has reservations. "If it's generating sales that has to be good, but the publishers do not have a philanthropic motivations so they must still pay."

Indeed, even if the record companies do not charge, the MCPS still takes its cut.

And, ultimately, a hot-potch of tracks on a cheap CD without a case may not always hold sufficient allure, despite record company support.

The real test for these £4 magazines will still be to maintain a high standard of editorial to ensure a loyal readership, otherwise they may find their readers investing their money in the CDs they really want.

Neville Farmer

**EXPOSURE**

**MONDAY JUNE 1**

Dance Energy House Party featuring Monie Love, Adeva, Kym Sims and Oceanic, BBC2: 6.25-7pm

The Mix featuring Newcomers, Radio Five: 10.10-midnight

**TUESDAY JUNE 2**

Elvis Costello, new documentary series, Radio One: 9-10pm

TVam featuring The Cure, first of three specials, ITV: 7.50-8am

**WEDNESDAY JUNE 3**

The Best Of The Word featuring M People, Channel Four: 6.30-7pm

Hit The North featuring Sensurround and Happy Mondays, Radio Five: 10.10-midnight

**THURSDAY JUNE 4**

Top Of The Pops, BBC1: 7-7.30pm

In Concert featuring The Beautiful South, Radio One: 9-10pm

**FRIDAY JUNE 5**

Wogan featuring Dolly Parton, BBC1: 7-7.30pm

**SATURDAY JUNE 6**

The ITV Chart Show, 12 noon-1pm

Crossover, looks at British black music and features Betty Boo, Monie Love, Cookie Crew and Rebel MC, Radio One: 8-3pm

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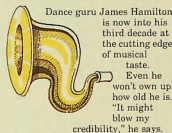
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# Over the

Record companies staff are run by bright young things — the average age of heads of departments is under 40 in all key record labels. Yet the 50-plus can offer much valued experience and many still thrive in the industry. So, asks Al Senter, 38, does age matter?



Dance guru James Hamilton is now into his third decade at the cutting edge of musical taste. Even he won't own up how old he is. "It might blow my credibility," he says. Within record companies, many senior executives are equally reluctant to spill the beans. "Can't you be vague about it?" asks one. And at Abbey Road Studios, it is clearly a sensitive subject. "Tell him to ring back in 20 years — then I'll be a veteran," exclaimed director of operations Ken Townsend.

Age, it seems, is the last taboo in an industry which prides itself on its trend-setting, go-getting ways. Demographic change may be on the way with a corresponding increase in the average age of the record buyer, but the main 16 to 24 age group still has to be courted, pampered and second-guessed.

To be seen as out of date or out of touch could mean professional suicide. Consequently, exact age often remains a closely-guarded secret.

It's true that the business has more than its fair share of whizzkids. The average age of record company MDs is nudging the late thirties, with young men in a hurry such as Jeremy Marsh of RCA, 31, and Marc Marot of Island, 31, contrasted with Warner's more typical Rod Dickens "42 this summer — and yes, 40 is over the hill", and EMI's Rupert Perry, whose office confined themselves to

suggesting that we "put him in his early forties".

"In this business, if you're young and up to the job, the sky's the limit," says Marsh. "There's no hanging around waiting to fill dead men's shoes. I now have a very young team in place at RCA — I'm banking on potential rather than experience."

Yet all is not lost for those fortysomethings reluctant to settle for pipe, slippers and a permanent residency at a twilight home. Increasingly the music industry needs the kind of expertise which only maturity and experience can bring. In January, PolyGram plucked the 61-year-old Allen Davis out of retirement to become its president of continental Europe. This may be an extreme example, but Davis is far from alone in the greying executive stakes.

"The record industry is taking on more traditional trappings and employing people with accountancy, legal or MBA qualifications behind them," comments one head of business affairs. "The Men In Suits are running the business aspects more and more." The trend is confirmed by Piers Gregson, 49, chairman of the Touche Ross Entertainment Group which regularly advises music industry clients on pensions.

"Of course, it is primarily a young man's game, played at a frenetic pace, but people in the higher echelons run the business in an increasingly sophisticated way," he says. "Careers now tend to follow the same kind of paths as in other industries, with the



exception of the speed at which people go from one record company to another. This means that pensions have to be portable and packages

made very attractive with a following retirement age which is following the general trend towards 60."

Early retirement and a commemorative gold watch are decidedly not on the game plan for the majority of the industry's seasoned campaigners. And they don't have to be, since those now in their forties and early fifties are lucky enough to share a generation with some of today's most enduring artists.

A glance at the current albums chart, heavy with greatest hits collections, reveals such fiftysomething evergreens as Tina Turner and Lou Reed; Joe Cocker and, notably, Joseph Locke who, at 73, is still attracting an audience to hear his song.

Constantly fine-tuning their work in order to appeal to each successive wave of record-buyer they have their parallels within the industry. Such a figure is George McManus, who admits to having reached his mid-forties. As a marketing executive for Polydor, McManus was instrumental in the wildly successful re-release of the Righteous Brothers' Unchained Melody.

"The great advantage of being older

## THE SURVIVORS

**Paddy Fleming: 70 "this summer"**

Self-retired publicity/promotions consultant.

Spent 20 years at Philips in promotions working with such artists as Shirley Bassey and The Walker Brothers. Persuaded by Maurice Oberstein to join CBS in early Seventies. Escorted Rod Stewart on his first TOP appearance when heading promotions for Mercury. Semi-retired in 1987.

**Jimmy Henney: "Late sixties". Consultant to Warner Chappell.**

Joined Chappell in 1942 as a pluggier — "I hate the word. I prefer 'toplining songs'" — where he worked for 50 years apart from a spell as an agent. One of the presenters of Oh Boy. Founded the Showbiz XI football team. "Once you're in this business, you live all your life for music. I'm part of the woodwork here — they'll have to throw me out."

**Vernora Hopkins: "Early fifties".**

North-west sales rep for Virgin. Spent six years in Virgin's releases department before going on the road. Mother of Simon Hopkins who handles press and marketing for the Earthworks world music label. Grandmother of one (soon to be two) and part-time agony aunt for some of her customers. "The minute you start to discuss age, you're old. Women of my own age are envious — 'When will she let her hair go grey?' they wonder — but it's staying bright red! I plan to be still riding a bike when I'm 80."

**LG Wood: 81. Honorary president of the BPI.** Joined EMI in the Thirties. Became sales manager then general manager of EMI Records in 1957. He was managing director between 1959 and 1960 when he negotiated The Beatles' second contract. Retired in 1980.

**Maurice Oberstein: 65. Chairman and chief executive of PolyGram UK.**

Joined CBS in 1960 and was sent to UK where he became sales and marketing director. Appointed chairman CBS Records in 1978. Retired from CBS in June 1986, but joined PolyGram UK as chairman and chief executive a month later. "I've still got a mental age of 12. In this business, when you show anything above adolescence, you should be disposed of."

**Tony Hall: 64. MD of The Tony Hall Group (publishing/management/promotions/production).**

Started as a journalist on the original *Muzik Express* in 1950. Joined Decca as product manager in 1954. Also director of A&R for Tomco-produced albums for such musicians as Tubby Hayes. He was a DJ on Radio Luxembourg and a copare on Oh Boy. Became promotions manager for Decca in 1960 and left seven years later to become an independent. "Discovered" Joe Cocker, Black Sabbath, The Real Thing. In the Eighties he managed and promoted Loose Ends. "At my age, I should be grazing in the grass but I'd be bored to tears."

**Vic Lanza: 60. A&R Consultant.**

Originally a violinist, Lanza joined EMI in 1956, working in the HMV shop before moving to the International Division where he was responsible for imports. In 1970 he joined the newly established MOR division at EMI Manchester Square, signing artists such as Max Boyce and The Wurzels and working with Ken Dodd and Des O'Connor. Left in 1989 to set up an independent consultancy, specialising in the re-mastering of compilations of Sixties and Seventies artists. "I don't think that age matters in any repertoire — MOR or otherwise."



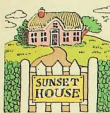
says Marsh. "There's no hanging around waiting to fill dead men's shoes. I now have a very young team in place at RCA — I'm banking on potential rather than experience."

Yet all is not lost for those fortysomethings reluctant to settle for pipe, slippers and a permanent residency at a twilight home.

Increasingly the music industry needs the kind of expertise which only maturity and experience can bring. In January, PolyGram plucked the 61-year-old Allen Davis out of retirement to become its president of continental Europe. This may be an extreme example, but Davis is far from alone in the greying executive stakes.



# Chill at 4?



is that you have such a wide musical span," he reckons. "It is such an innovative industry but one constant remains: a good song, lyric or melody is still a good song, lyric, or melody. You need to be able to appreciate that fact."

"This love of music and the continuing ability to be enthused by it is one method of keeping the years at bay. And it seems the pace of the business is as much rejuvenating as it is demanding.

"The promotions business is fun and tough and challenging — its thinking has to be fresh and innovative at all times," says Judd Lander, the "41-and-a-bit" director of promotions at Chrysalis. "The music keeps you young — the business brings you something new every day — it's never routine and always unpredictable. My young staff take my experience and squeeze it like a sponge — age is

immaterial when you're buzzing."

Many of the industry's veterans have either been unable or unwilling to climb the corporate ladder, often preferring to remain within the orbit of the music which inspired them to make it their career.

They are happily settled in their niches, content with a blend of professional expertise and amateur passion. Forty-eight-year-old Eugene Manzi, head of London's press office, is a relative latecomer to the business and has no ambitions to climb the greasy pole and end his days in what he terms "the elephants' graveyard" of senior management. With his age he has developed an avuncular air which seems to reassure the more nervous of the music hack pack.

"While I get older every year, the music press seems to get younger," he remarks.



"Some of the younger journalists like to call me Uncle Eugene and if they are having trouble with an

interview, they tend to rely on me to sort things out.

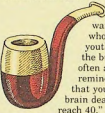
Manzi spent his early years running his own north London record shop and only decided on the mid-life metamorphosis when he joined a friend in setting up an independent label.

"This late entry from one section of the industry into another is relatively rare, according to recruitment consultant Sandy Campbell, 42, of People Unlimited. She detects definite ageist tendencies whenever managing directors, themselves, perhaps, past their fortieth birthday, come shopping for executives.

He is often asked to find people who are the perfect combination: who have the required experience but who are not over-the-hill. This limits my search to people in their thirties and if I try to interest the client in somebody older, he will often glance at the candidate's age and say something like 'not quite what we're looking for.'"

Campbell adds that if she does manage to land the applicant an interview, then generally the age prejudice falls away. "It's a prejudice which in other companies would not discriminate against anyone younger than 55.

What MDs want are people who can inject youthful ideas into the business — it is often a matter of reminding them that you don't go brain dead when you reach 40," she says.



Tim Bowen, Columbia's 44-year-old MD, needs no convincing about the benefits of exuding a self-confessed "boring old fart", he remembers dealing with the veteran John Hammond, the discoverer of Springsteen and Dylan, whom Bowen considers to have been the finest A&R man in history.

"He was over 70, he had suffered four strokes and had to get to the gigs on walking sticks and yet all the young musicians loved him," he says.

Bowen, who oversees a roster which extends from Manic Street Preachers to Julio Iglesias, is impatient with any misplaced emphasis on youth. "It's not age that matters — it's attitude," he declares. "The issue is not how old you are but whether or not you live, breathe and understand what is contemporary; you must have an affinity with the product you are helping to create."

He echoes other middle-aged industry figures who see themselves as pleasantly stuck fast in a first or second childhood. "In terms of enthusiasm I am like a 22-year-old and I hope to be as juvenile and as irreverent at 70 as I am now."



Seventy was the age at which the venerable I.G. Wood, the former EMI MD, now in his sprightly eighties,

decided to retire. Still attuned to the music business through his honorary presidency of the BPI, he compares the frantic pace of today's industry with the more leisurely and gentlemanly habits of the fifties.

"In the old days, artists and their records maintained their best-selling status for much longer and the single market embraced all age groups, not simply the teenagers. And this continuity was mirrored in the industry," he says.

"I didn't become MD until I was nearly 50 and in my day presentations to mark service of 25 or 40 years were quite common. We didn't make the money they do now, of course, but I don't envy what today's executives have to contend with in order to earn such large rewards."

Another survivor, the evergreen Muff Winwood who confesses to being the same vintage as Mick Jagger and Rod Stewart, still Keeps On Running as vigorously as he ever did during his years as part of the Spencer Davis Group; even rising from his bed to catch the dawn chorus at London's Elephant and Castle and to check out the latest PA at the Ministry Of Sound.

Surrounded by his team of bright young things, he compares himself to a retired footballer. "I feel a bit like an ex-pro who has hung up his boots to become a coach or team-manager. There are drawbacks, of course. The girls don't fancy you anymore and I'm not interested in being anybody's father figure. But, provided you still have the ears to listen — since ears don't fade like eyes or recede like hair — you can survive."

And Winwood says he is looking forward to the baby-boomers of the Sixties reaching their thirties and forming a market which is full of potential.

"The 'yoo' sector will no longer wield such power. Perhaps the business will be able to cope without them," he adds.

It's good news for closet oldsters. Perhaps they should dispense with the false teeth and ditch the toupees, forget about the all-the-year-round tan and brandish a bus pass instead. Soon nobody will be interested in a mere company car — it could be that it's the latest in executive zimmer frames which will be the new status symbol.

## HOW OLD ARE THE BOSSES?

HEADS OF DEPARTMENT	LABEL	COLUMBIA	EMI	TELSTAR	EPIC	PARLOPHONE	POLYDOR	A&M	RCA	AVERAGE
MD		44	33	40	41	44	39	40	31	39
MARKETING		39	37	31	40	35	38	31	29	35
SALES		45	n/a	30	45	n/a	38	44	28	38
LEGAL		28	37	41	34	37	35	37	34	35
A&R		29	28	35	30	28	36	34	28	31
PRESS		28	24	26	33	32	34	30	30	30
PROMOTION		35	41	26	45	41	43	41	34	38
FINANCE		34	36	37	28	36	30	37	50	36
AVERAGE		35	34	33	37	36	36	37	33	35

Age of heads of department within top album labels, 1991 (Virgin and Warner Bros figures unavailable)

APPOINTMENTS



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# DOOLEY'S DIARY

Remember where you heard it: Good timing on the part of Polydor for Wednesday's **Lionel Richie** gig. Since the Bard council was meeting on Thursday there were plenty of retailers in town to see what the Motown star can do... **Hamish Robertson** of Menzies reports that the company has not yet decided whether to stock the gay version of the *Lover's Guide*. It seems no-one has viewed it yet. "It's funny that," he says wryly. "We had people queuing up to be on the viewing team for the original *Lovers' Guide*"... Condolences to the family and friends of **George Shestopal** who died last week. Shestopal was the man who with Maurice Oberstein and Derek Witt helped build the original CBS UK company... As most department heads at Virgin and Circa spent the week dodging the vicious rumours of swingeing job cuts, **Mark Williams** should be complimented on the timing of his annual hols. The Virgin Records general manager returns today to the now fully-integrated EMI-owned label... Meanwhile it was appointments rather than redundancies giving cause for concern to Chrysalis boss **Roy Eldridge**. Hopeful that his long hunt for a marketing chief is soon to end, he says, "If it goes on much longer I'll soon get even greyer."



Dig those cheesy grins! Students from West Luthian College's music business course have clearly learnt from the music industry's plugging nuts if this corny stunt is anything to go by. When student Neil Barton delivered a copy of the single *Obvious by Smile* (on the students' own Different Class label) to Radio One DJ Steve Wright, he donned mortar board and cape — he could teach Wright a lesson about good singles, you see. Lesson one Neil, never listen to a pluggler... At least he is in London to do the stunt, though; on their journey down on Monday, the students' borrowed minibus exploded into flames just two minutes after they evacuated it. About £20,000 in damage was caused and all their promotional material, clothes and equipment destroyed.

Watch out record companies using the services of any producers or writers on the books of new management company **friz**: it is run by **Zita Wadwa**, named this week as the A&R co-ordinator who strikes the hardest bargain — clearly a natural for management... All power to those elite minds at **Island Music**, the industry's stars at the ITV Brain Game last week in finishing 14th out of 30 teams. "We ended up ahead of the likes of ICI and WH Smith, which isn't bad for a company of seven or eight people," says MD Richard Manners. The team failed on only one of six music questions, and it *was* about opera... Putting a brave face on matters, Tape One founder **Bill Foster** will be out and about at the APRS exhibition this week. "It's a good way of looking for work," he says... Meanwhile, he reassures record companies that all their tapes are safe and well, but any queries about them should be made by fax on 071-580 5455... It's always great to hear from

one of my fans in exotic climes, so **Tim Mann's** letter from the Qatar Broadcasting Services was particularly touching. He points out that, grammatically, the record which improves its position by the biggest margin each week is not the "highest climber" as referred to in our charts but the "biggest climber". "Please forgive me if this seems pedantic," he says. It does Tim, it does... All the Polydor old girls and boys are invited to a reunion at London's Lamb & Flag, James Street, W1 on June 8, says **Dennis Munday** of PolyGram Record Operations... Latest in an eclectic line of collaborators with **Elvis Costello** is the classical **Brodsky Quartet**, with whom he has been composing a song cycle since November. "If it blossoms and becomes fruit in its own season we will no doubt put it on the market," confirms the attractive one's agent... Was that Europhile conductor **Edward Heath** asking **Island** for U2 tickets last week?... And on the subject of **Bono & Co**, it seems they will play a fifth UK date this year,



Even the beer was an earth saver at last week's Grouche Club launch for PolyGram TV and Winerworld's rainforest fundraising album and video *Earthrise*. The organic brew, made from rainforest water, went down a treat with the sweating hosts. TV crews and general giggers. PolyGram TV's Brian Berry and Winerworld's Ian Wiener (both right) hold an night to their bottle and video respectively, while Earth Love patron the Marchioness of Worcester and Ivan Hattings of the World Wildlife Fund for Nature look on longingly. Looking ecstatic on the left are **Edward Posey** (Gala Foundation), **Kenay Young** (Earth Love Fund) and **Herbert Girardot**, editor of the associated book.



Paul Cannell (left), the artist responsible for *Primal Scream's* *Screamadelica* album cover, seems absorbed by a lesson in contract law from *Clintons'* partner **John Cohen** (right). Cannell can't complain though — Cohen was the first person to buy any of the works on show at the *Camellism: An Will Eat Itself* exhibition which runs at the *Newly Record Shop* in London until Saturday. Cannell is the new *Leb* boy richer and Cohen has a picture to set off his tie.

as headlines of a Greenpeace Stop Sellafield gig with **Nirvana** and **Kraftwerk**... Commuters travelling through Liverpool Street station last Friday may be relieved to know that the bizarre electronic noises emanating from the public address system were in fact part of **Radio Three's** Festival of Experimental Music. What will **British Rail** think of next to keep passengers' minds off the quality of its service? .....

## music week

Incorporating Record Mirror

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# Let's talk...

**Life after the Stone Roses:** Is there such a thing as a record contract?

**Upping the deal:** The lawyer, the band and the record company

**Life after Rave:** One E too many. The direction for dance.

**New ways of radio:** College and Alternative, could it happen?

**Living without the single:** Future formats.

**The colour of music:** The melting pot.

**One for the money, two for the show:** Is it time to legitimise the industry? Working for the accountants.

**The press and pop:** A bankrupt relationship?

**What a dish:** MTV: A single European audience?

**The technology wars:** Shakespeare's Sister vs Sonic The Hedgehog.

**Keeping the culture:** Life after the takeover.

**Forget live music; this is a PA:** Performance in the 90's.

**Life in the colonies:** The American market after Nirvana, Soundscan and Big Hats.

**You don't need \$100,000; sorry you do need \$100,000:** Making a video.

**Genre, what genre?** The Indie Chart, what Indie Chart?

**DJs:** The new pop heroes.

**Technology time:** DCC vs MiniCD.

**Say goodbye to mom and pop:** Everywhere man is in chains; the retail debate.

**It ain't just the Bee Gees:** Is there money in dance?

**The price of fame:** The rock biography; evasion or invasion?

**Techno is art:** Discuss.

**The secret life of the promoter:** Touring in the 90's.

**Radio On:** Breaking the monopoly would be a tragic mistake.

**Why I need a publisher:** PRS or DIY.

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