

# RECORD MIRROR

NOVEMBER 9 1991 FREE WITH MUSIC WEEK

U P D A T E

## Chart n e w s

BY ALAN JONES

### STOCK 2 SHOCK

The Miami Ghetto bass sound of rap act 2 Live Crew is nothing if not controversial. Their third album, 'Sports Weekend', is about to be released and its lyrics include references to sodomy, bestiality and violent sex. But, in a tradition they started with their last album, 'Move Something', they offer it in both its unexpurgated version — subtitled 'As Nasty As They Wanna Be Part II' — and in a version that, to be frank, your auntie would still blush at, though rather less, tagged 'As Clean As They Wanna Be Part II'.

'Move Something' attracted relatively few sales here, but in

America it was a million seller, with the dirty version outselling the clean one by 10 to one.

The highlight of the new set is 'Pop That Pussy'. As 'Pop That Coochie' it debuted on the US Hot 100 at number 70 last week. Like many of their ilk, 2 Live Crew's desire to shock is greater than their desire to communicate, and lyrics like "suck my cock till my balls go blue" show a distinct lack of intelligent thought. And yet in their more lucid moments they are a fine rap act, and the instrumental beats used to underpin their rantings are pretty damn funky. When they grow up, they could become one of rap's more addictive acts.



After consecutive Top Five hits with 'Do You Want Me' and 'Let's Talk About Sex' to add to their 1988 brace 'Push It' and 'Twist & Shout', Salt-N-Pepa are Britain's favourite female rap/pop duo. They have also been busy on the album chart. In July they reached number 70 with the clumsily titled 'The Hits Remixed — A Blitz Of Salt-N-Pepa Hits. It's Time For Cuts, Beats & Rhymes' while 'The Greatest Hits' reached number six three weeks ago. A careful check reveals that even though one of these albums is being marketed as a remix package, and the other simply as a hits package, all the contents of the former can be found on the latter in identical form. 'The Greatest Hits' also includes four additional tracks: 'Let's Talk About Sex', 'I Like It Like That', 'I Am Down' and the new Salt-N-Pepa single 'You Showed Me', which has already topped *RM's* Cool Cuts chart.

Meanwhile, 'Let's Talk About Sex' is still a major hit after 11 weeks in the chart — but won't be one of the records to receive a boost after the Smash Hits Pollwinners Awards, screened by BBC TV a little over a week ago. Somebody at the Beeb thought its title was too racy for Sunday afternoon.



## Bassheads

Is there anybody out there?

4/11/91

PARLEPHONE



Available at last! on *DECONSTRUCTION* vinyl, tape, CD.

# Chart news

BY ALAN JONES

## CONTROL-LED RELEASE

Usually when a record by an unknown act makes its first appearance in the Top 40 it's because they've had TV exposure, heavy radio play or they have created a nationwide pre-release buzz in the clubs.

None of these is particularly true of 'Dance With Me (I'm Your Ecstasy)', the introductory single by **Control** that debuted at number 40 last week.

In fact, the record has been tremendously popular in the

clubs, but thus far only in the group's home county of Lancashire.

The same situation worked exceptionally well for **Oceanic**, the **Liverpool** trio whose 'Insanity' also broke in and around **Manchester**, and entered the chart at number 21 before most of the country was aware it even existed. It subsequently climbed into the Top 10, where it spent a highly creditable nine weeks before finally dipping below the wire this week.



● Currently in production, with expected release in a year, is the animated feature film 'Strawberry Fields', which will feature a cast of characters from Lennon and McCartney songs with the songs performed by Michael Jackson, Siedah Garrett, Cyndi Lauper, Robert Palmer, Crosby, Stills & Nash, Cheap Trick, Stevie Ray Vaughan and Luther Vandross.

● Asked which act has had most hit albums in the past few years, it's a safe bet that almost no-one would reply "**Foster and Allen**". Yet the Irish duo, which first charted with 'Maggie' midway through 1983, has notched up an unrivalled 13 chart albums in the interim, the latest of which, 'Memories', entered the chart last week. Although several of their albums have sold exceptionally well, they have still to reach the Top 10. They narrowly avoided this honour in 1986, however, when 'Reminiscing' peaked at 11.

● The total of 31 singles that have made their chart debut inside the Top 10 this year is, as stated in *Music Week's* Chart Focus last week, already well ahead of the 24 that did it in the whole of 1990. It's also the highest annual tally ever, beating the 1989 figure of 30. With several more weeks left, that figure is bound to increase still further. It is interesting to note that thus far in the Nineties 55 singles have debuted in the Top 10, while at the same stage of the Eighties only 18 records had done it.

● High chart debuts by Neil Young & Crazy Horse's 'Weld' and Slayer's 'Decade of Aggression' last week proves yet again that live albums can and often do succeed.

Other live albums in the chart are Eric Clapton's '24 Nights' and 'Paul McCartney's Liverpool Oratorio', while INXS, Queensryche, Paul Simon and Poison all have concert performances due before the end of the month. It's not all

plain sailing however — Happy Mondays' 'Live' debuted strongly at number 21 last month, but rapidly faded from the chart, a fate that befalls many live albums. Regular studio output stands much more of a chance with the uninitiated, live sets generally tend to be bought only by people who are already fans. There are odd exceptions to the rule — for instance Peter Dinklage's 'Frampton Comes Alive', which was easily his most successful album. Generally, however, the annual spate of live albums that come out at this time are not expected to do as well as studio albums, and are simply a way of reducing the lengthy gap between studio releases and generating income from the Christmas market.



# SIMONE

My Family  
Depends On Me

RELEASED  
NEXT WEEK

SHINY  
RAYNAM



WEST RECORDS GROUP

# dj directory

## Hot vinyl

BY JAMES HAMILTON



### BELL BIV DEVOE 'Word To The Mutha!' (MCA MCST 1587)

Bobby Brown, Ralph Tresvant and Johnny Gill have got back together again with Ricky Bell, Michael Bevens and Ronnie DeVoe to reform the original New Edition for the first time in five years. To send this message of pride to the kids in the Boston area where they grew up, a gospel-ish introed janky snapping ultra-jiggly 0-108.3bpm lurcher in Club Mentality, Instrumental and Radio Mentality With Rap mixes, out next week.

### JAMIE PRINCIPLE 'You're All I've Waited 4' (US Smash Records 865-009-1)

The falsetto whinnying 'You Love' house pioneer now switches to almost Smokey Robinson style as he breathily coos a self-penned and sounding '5ix' Hurky co-produced madly jaunty bounding 120.1bpm chugger that in its Hurky's House Mix and Dubstrumental has the infectious old 'Don't Push It, Don't Force It' Get Down On It rhythm, with a "yes, close your eyes" mumbling jiggly more "You Got The Love" — like Maurice Mix and pleasant but less catchy percussively surging E-Smoove Late Nite Mix, just the (re)itled 120.2bpm Hurley's A' Mix, (0-1120.3bpm E-Smoove and 120.3bpm Maurice Mixes being due for slightly edited UK release next week (Urban 1991/Polydor URBX 85).

### MODERN-NIQUE featuring LARRY WOO

'Love's Gonna Get You'  
(Debut DEBTX 3132, via Pinnacle)  
Remixed with new backings by Steve 'Mac' McCutcheon from the 1986 original's scappella (by permission of Next Plateau Records Inc.) this marvelous Ruddy careering, soaring and



### BASSHEADS 'Is There Anybody Out There? (Extended)' (de/Construction 12R 6303, via Parlophone/EMI)

With all but one of its original samples re-recorded since Merseyside DJs Desha and Nick Murphy first circulated it as a Delhouse

white label, their fascinating moody episodically muted, twittered, jangled, plinked, rock riffed and Afrika Bambaataa "just get up and dance" charred atmospheric long (0-1121-0bpm ever shifting suite is now flipped by the fute-like tones driven pounding new 123.8bpm 'Non Verbal Communication (Extended)', like a housed-up Burt Bacharach melody. Watch it go!

wailing gossamer light soul floater is in 121.1bpm Bu Zone, Radio, Dub's Gonna Get Ya, and Mellow Mixes, a must for all lovers of music rather than noise!

### UNDERTAKERS

#### 'What's Going On' (12 SPR 001)

While labeled by apparently the Cash Crew, this sub-bass thrummed untidily jerking 127.4bpm raver has some "What the fuck is going on?" halfway, flipped at 33%rpm by the "Too much break for one brain to take" repeating bassily jolting 108.4bpm 'Hemridge'.

### CONTROL 'Dance With Me (I'm Your Ecstasy)'

(All Around The World Productions 12 GLOBE 105, via Total/BMG)  
On a Blackburn based label, this Manchester smash is a piercingly shrill Jo-an Ramsay wailed surging janky ponder in exciting 124bpm Original, disjointedly scappella Strange Vocal and jankily building more ambitious new (0-1123.6bpm Hard On Mixes.

MORE HOT VINYL, P4



# DE LA SOUL KEEP IN THE FAITH

**REMIXED BY YOUTH**  
12" INCLUDES NEW MIXES OF A ROLLER  
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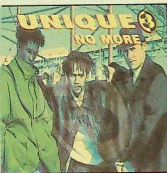
**NEW SINGLE**  
OUT 11th NOVEMBER



# dj directory

## Hot vinyl

BY JAMES HAMILTON



### UNIQUE 3 'No More'

(Ten/Z Records TENX 397)  
Bend Sin's finest return with this piano pounded breezily bopping and swirling 130bpm infectious frantic bubbly wringer wailed by Erica Harold (the uncredited gruff old on 'Uniq's Unity'), first promoted eight weeks ago in fewer mixes but delayed until now — thanks to the revised chart rules for 12-inch singles that come into force today — it is out with in addition that original promo's 130bpm Christmatal and slippery twittering sub-bass 132bpm I Can't Weighit Mix, plus Sasha's now earnestly intro'd/outro'd although otherwise more routinely rollicking 0-125.2-0bpm Club and 125.2bpm Dub Tip Mixes.

### LOVE DECADE 'So Real'

(All Around The World Productions 12 GLOBE 106, via Total/BMG)  
Another night little raver from Blackum's Reid's second step, this guy hokered noisily wringing, drooping and jangling frantic galloper in exciting 128.1bpm Massive, girl mottled oppressively bleeding less loose 0-128.1bpm Crunch and Elysian Mixes.

### NOMAD SOUL 'Candy Mountain'

(Island 12 IS 505)  
Dane Charlemagne breathily croons a delightful sophisticated cool groan grinder that should make your blood run warmer with escapist thoughts of summer, in chunky bubbling 0-100.3bpm Helio Hooper Remix and more delicate 0-100.5bpm Radio Mix versions, flipped by a stark jerky funk beats mixing 0-101.1bpm DJ Intellectual Mix and its Bonus Beats.



### ANTICAPPELLA '21, 231'

(PWL Continental PWL2 05, via Warner Music)  
Fronted by Black Box inspired Londoners, "oh love you, baby" stuttering Shaun Kendall and her almost silent partner Rodney Rowe Bishop, this Milan recorded by Italy's Media Records) style synth chords scudded 0-122.8-127.2-128.6bpm Extended and 0-122.9-122.75bpm After Hour, Italo style piano jingled 0-122.9bpm House and 123bpm Piano-A-Pella Mixes, all with pauses punctuated inconsistent beats. Although it's nothing different, advance orders suggest to PWL that it could be another 2 Unlimited.

### JOANNA LAW 'Celebrate Love EP'

(LM 1201)  
A limited edition white label by Simon 'The Funky Ginger' Law's classy sister (whose 'First Time Ever' summer club smash oddly failed to cross over last year), this superb jazz-soul four-tracker has the bongos lapped exotic cool (rumbling breathy slick 119.7-0bpm 'Turn My Love Around' and its burbling Dub Mix, reggae-spy percussion wares huskily spooking, harmonised and scattered soaring 85bpm 'Celebrate Love', and brass honked jittery sweet swaying 101.7bpm 'Peace & Satisfaction', each a haunting beauty.

### ROZALLA 'Faith (In The Power Of Love)'

(Pulse-8 Records 12LOSE 15, via BMG)  
Now that her 'Everybody's Free (To Feel Good)' has hit so big, the wailing Zambian's earlier frisky galloper from the April (the lead review in Music Week's very first Record Mirror Update) is reissued in its jumpy jangling original 123.1-0bpm The Chic Mix, plus producers the Band Of Gypsys' stereo panned plinking calmer 123-0bpm 'Space Station' and Joe T Vannelli's jaunty Spanish flavoured 0-123.0bpm 'Musk Out Of Control Mixes, all catchily punctuated at times by spacy saxophone-like synth tones.

### RISE PRODUCTIONS present 'Audio Analysis EP'

(RISE RISE 001)  
On a white labelled techno four-track are the thrumming twitery frantic 133.5bpm 'Rise', jittery spurring percussive 129.5-0bpm 'Sleep 16', frisky surging jittery 129.8bpm 'Sialker', and shrill synth washed jittering twitery 0-128.9bpm 'Serene Sequence'.

### FRANSCHE 'Express Yourself — The Dub EP'

(Omen Recordings ZT 45028, via BMG)  
On 12-inch only, the 20-year-old Mancunian's four track follow-up to 'Go Sista' has the episodic ragga rapped, pipingly beeped, James Brown guitar wailed, synth drenched, wailing 0-128bpm 'Express Yourself', straightforwardly raving Euro style 129.2-128bpm 'Can You Hear Me?', ragga rap duetted gently rolling 96.1bpm 'Find A Way', and briefly Hammer-style jiggled then, building from a pause, bass throbbled jangly wailing 116.1-0-128.1bpm 'Keep The Faith'.



### K-KLASS 'Rhythm Is A Mystery (Remix)'

(de/Construction 12R 6302, via Parlophone/EMI)  
Already a dance hit when out as part of a four-tracker on Creed Records at the end of April, the Wrexham and Chester ravers'

plaintive Bobbie Depasos wailed bubbly centering bouncer has since become something of an Oceanic-type anthem up north and is now hitting even harder, with this much more episodic jangling, patterning and pausing 121.1-0bpm new remix plus a sparsely lapping 121.25bpm Percussion Mix and its lighter frisky 122.4bpm original.

### KWANZAA POSSE 'Wicked Funk'

(Flying Records UK FLYUK67, via Pinnacle)  
Here featuring two German remixes but still including its Italian careers' original 103.6bpm Funk Rebirth Mix, a brass and organ accented unheralded rolling jiggly patterning mid-Seventies style funk fusion of African percussive and vocal influences with BT Express's 'Do It 'Til You're Satisfied' bass and quotes from Stretch's 'Why Did You Do It', big on the Balearic scene back in the spring, this is joined on the flip by a similarly sympathetic lush atmosphere washed Also Ambient Mix, while the much more brashly exciting A-side's jittery 0-106-0bpm Dimensions Of Blue Clouds Mix actually consists largely of a frenetic reggaemuffin rap — which works well even if, or perhaps because, it does obliterate the whole original point!

HEAVY D & THE BOYZ  
'Peaceful Journey'  
(MCA MCST 1589)  
Remixed by the Young Disciples, the Jacksons' 'Heartbreak Hotel' based lethargic jiggly swaying gruff mutterer is in 96.7bpm Tranquil Voyage and The Eye So Mix versions, together with their Instrumentals, plus its original catcher 97bpm Album Version, subtly napping but probably too undynamic to cross over.

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## Briefly...

Also about now are Q BASS 'Dancin' People' (Suburban Base SUBBASE 005, SRD), Danny Donnelly created jangly jittering 0-129.5bpm raver with sampled madly familiar whistling (Cameo?), and a frantic fierce (0-113.0bpm E-Type Remix; COSMO & DIBS 'Star Eyes' (MOVING SHADOW SHADOW 8, SRD), Rob Playford produced chimey jiggling 126.9-126.8bpm raver lumbering with the frantic biggy 121.1-121.2bpm 'Up Keys'; TRANQUILLIZER 'Tranquillizer' (Rising High Records RSH 6, SRD), atmospheric spacey synth swirler surging twitery throber in Nick Slater & Dave Allen's 0-127.8-0bpm Shades Of Rhythm Mix and Caspar Pound's 'peating atop/start' (0-117.9bpm Hippymix, X-STATIC 'Free' (Production House PNT 033, via 081-968 8870).

Dice created jerkily episodic urgent 0-127.8bpm girl nagged raver with an 128-0bpm E-Type Remix; KRAFTWERK 'Radioactivity (Remixes)' (EMI 12EM 201), robotic 1975 bleep protomype in new smoothly burbling 0-126.5bpm 0-129.3-0bpm Kevorkian and Twittering Motion; William Orbi Remixes; URBAN HYPE 'Hyper-Active EP' (Perception Records 120, RTM/P), ridiculously frantic bleeping rave four-track with the 135.8bpm 'Catastrophe', 0-139.7-0bpm 'Destiny', 132.7bpm 'Odsayn', more ambient 0-130.8bpm 'Emotion'.  
FIRST FRONTAL (MUSIC OF LIFE 'Bloodfire Assault' (ASSULT APPEAR URE 56, P), Handsworth 'nappa's gunfire and sirens intoned angry fast nervy 126.7bpm word-spitter; PROPHET OF RAGE 'Somebody Scream' (Rising High Records RSH 7, SRD), Caspar Pound co-produced cliched frantic twitery thundering 0-132.75-0bpm raver.

**TIZIANA**  
**'Seducer Me'**  
 (Splash SPLUSH 1, via Rough Trade Media)

Rave 2001's subsequently much bootlegged tune was largely ignored by DJs when the original first came out two years ago, among its more recent guests being this Belgian remake from R & S Records that now launches Mark Moore's Rhythm King associated label, a relatively entrancingly of his deadpan spoken-sung, hi-hat studded jiggy burning 118bpm shuffle simply in Versions 1 and 2.

**DE MELERO featuring Monica Green**

**'Night Moves'**  
 (ZYX Records ZYX 6598-12, via European Music Services/Greyhound/Target/Panther Music)  
 Rickster's house odie remodeled by Spanish brothers Cesar & Chito de Melero, respectively DJs at Ibiza's Ku and Barcelona's The Club, this jerkily starting, Monica wailed, Gordon Mathewman trumpet loofied, guys scattered surging jittery chugger is in an 122.7-123.5-122.7bpm En El Calor De La Noche Mix, 122.4bpm Monicopolita, and less cluttered jiggy jumping 122.6bpm 'de Melero's Grove (The Club Mix)' instrumental, originally 4bpm faster when on Spain's Blanco Y Negro Music label.

**de Melero**



**night moves**

**ROBERT OWENS**  
**'I'll Be Your Friend'**  
 (US RCA 07863 62156-1)

Created by David Morales with keyboardist Satoshi Tomie and its anxiously moaning title line singer, this pulsing, swirling and shuffling unusual mesmeric chugger is a niggling funk tone honked 122bpm Original Def Mix, organ chorded patterning 121.9-8bpm Dead Zone, trumpet tones loofied jingly thumping Def instrumental, beefily bumping Mo Mo Beats and luvly vocal 121.9bpm? Radio Mix versions, inevitably an instant seller.

**SOUND SYSTEMME**

**'Crazy Lover'**  
 (Go Beat GODX 61, via PolyGram)  
 Although promoted (as the translated 'Amante Loco') in seven mixes on a 30 minute 331rpm 12-inch, which would now qualify as a single for chart purposes, ragga rapping Valentine Nonnyela and sweetly cooing Carla Marie Marsh's reggae-house wriggler is nevertheless out commercially in just Neil McLellan's 0-123.3bpm Master Radio Edit and Instrumental, its producer Richie (Well Red) Stevens' bouncy "bassregg" affect bonked scuffling 123.4bpm Shutter Dub, and a virtually unrelated ladsdapted by someone called Menthof percussion samples patterned excellent brassy pure jazz-funk instrumental 116.1bpm Menthof Salad Mix, this latter having been the lead track on promo, along with Richie's sparsely loping 0-123.4bpm Rocker's Mix and Shutter Dub. Mar's original 123.8bpm Techno Mix, plus Norman Cook's breezy 120.8bpm Norm's First Mix and crawling pure reggae 61.8bpm Lover's Rock and 60.3bpm Norm's Dub versions.

**JEFF REDD**  
**'You Called & Told Me'**  
 (US Uptown Records/MCA MCA12-54141)

From the movie soundtrack 'Strictly Business', soulfully crooning and joining Jeff's chunky rolling early Eighties style jigger is in 0-107.1bpm Mix, 0-107.2bpm so-called Hip Hop and Radio Versions.

**Beats & Pieces**

**BLACK DIAMOND** is a label on which tracks then released on **PWL Records** have mysteriously been first appearing, the reason being that (far from a scam to disguise their real source!) it is the logo of PWL's new dance music promotion company, used just for its promos — run by ex-Hammersmith Palais DJ Phil France and ex-Number One magazine's Jacquie Carter, with help from John Mayoh's staff at JMP in Manchester, the company will also soon be open for business to promote other labels' product too (on 071-407 5274) ... Capital FM presenter Tim Smith, his Tyneside partner David Prever and London recruit Jonathan Pool have started a new dance music promotion service at **EPM/Essential Promotion & Management** (071-287 2619) ... **Greensleeves Records** is building a mailing list of club DJs who actually play ragga music, contact Katy Bartlett (phone 081-749 3277/fax 081-749 7360) with full work details ... **Simon Harris's** series of nine 'Beats, Breaks & Scratches' albums are now available in six volumes on Compact Disc, suitable for studio sampling, the complete set being discussed to £108 (full details from **Music Of Life**, phone 071-631 3845/fax

071-436 0715) ... **Altern 8's** "jump, jump, jump to it" prodded droning fierce 129.5bpm Hallucin 8 Mix of 'Frequency' has been coupled with a documentary programme about their recent car park gig as a strictly limited 1000 copies only pressing, on the **Stafford North Jugg** (actually Network NVK TR 341) ... **The Noise** is the track that has been setting SL2 to many ... **Korda** has been picked up by **Flying UK** for release here, while other hot imports due for UK release include **Simone** next week on **East West** and **Dread Filmstone** in a fortnight on **Urban** ... **Adamski's** promo, in addition to the four tracks released commercially, also has a quietly striding 100.25bpm Pal Joey Remix of 'Born To Be Alive' and the strange towering percolating 120.3bpm 'I'm Sure That If ... (Orange Telephone Remix)' ... **Nellee Hooper** will be working out of a studio in Los Angeles for much of the winter ... **Tony Blackburn's** latest **Capital Gold Soul Night Out** is a **Motown** special starring **Jimmy Ruffin** this Friday (Nov 8) in the **Coconut Cabaret**, at the Warren Street end of London's Tottenham Court Road ... **AND THE BEAT GOES ON?**

**C & C MUSIC FACTORY**  
**'Just A Touch Of Love (Everyday)'**  
 (US Columbia 44 74032)

No close relative of any previous 'Touch Of Love' (although zippily driven throughout by familiar sampled beats), Jillvites & Cole's girls wailed exotically urgent jittering and scratching teaser is in 122bpm The Standard House Mix, 0-121-0bpm The C&C Garage Mix, 121bpm The Garage Dub 2 Mix and jaunty instrumental The C&C Garage Dub Mix. Fire!

**YA YA'S**  
**'Loovoo'**  
 (Ariola/Arista 614 179)

Created by Wldmax for Germany's Underground Records, this Jimmy Castor Bunch 'Troglodyte (Cave Man)'/The Bertha Butt 'Boogie' inspired vigorously throbbing jingly pounder is in 0-122-0bpm Piano House, 0-122bpm Rattin' Out, and space invaders bleeped rolling 123-3-0bpm.

"BRILLIANT" MIX MAG

**M** *metropolis*  
**"SLOW DOWN"**



RELEASE DATE 4.11.91 12 FLEA 7 ORDER THROUGH THE TOTAL RECORD COMPANY VIA B.M.G. TELESALS 021-500-5678

"AN INSPIRED IDEA" N.I.M.E.

**P O W**  
 featuring **FRANKIE HOWERD**

**"OH NO MISSUS"**



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# dj directory



## Pressure Drop

Justin Langlands and Dave Henley, clubland's latest experimentalists, are nothing short of audio landscape gardeners. They have a positively greenfingering ability to deliver earthy mellow grooves, as heard on their latest offering, 'You're Mine'. But then any track with the combined talents of Joanna Law, Galliano and Mark Corneli, currently NYC's hottest unsigned talent, is bound to bear fruit.

Signed appropriately enough to Big World, Pressure Drop have scattered Indian tablas, African talking drums and even a South American rainstick on to the deliciously afrocentric 33 $\frac{1}{3}$ rpm platter. "Maybe it's a cliché, but we try to make a track with something for the mind, body and soul," says Langlands.

'You're Mine' is just one of four tracks on Pressure Drop's EP-sampler. 'You're Mine', 'Big Noise', 'Nice Touch' and 'Gotta Make It Home' embrace live Hammond and brass, plus the percussive talents of the Brand New Heavies' Paul Daley.

"It's only a taster," says hairdresser Henley, who can still be found delivering short back and sides upstairs at Kensington Market. Dom Foulsham

'You're Mine' is released early next year by Big World.

## Ultramarine

Ambience is still an unpopular concept in dance music, either because of its "hippy" connotations or because it just doesn't kick like a top rave tune, mate. But Ultramarine, however much they use Kevin Ayers samples in their work, are young and very much a part of the emerging London live-performing dance scene.

"We've always done quite spacey stuff," admits Paul Hammond. "But I think our work is more song-orientated than The Orb."

Ex-members of indie band A Primary Industry, Paul and partner Ian Cooper formed Ultramarine in 1989. 'Every Man And Woman Is A Star', their exceptional third album,

encompasses a wide range of musical genres and moods, from the gorgeously laid-back sounds on 'Honey' through the

twittering techno of 'Lights In My Brain' to the dub reggae vibe of 'Geezer'. The album is suited to all three stages of clubbing: before, during and after. But there has to be an underlying theme? "Well, we did have a storyboard of ideas," laughs Paul. "We had this image of a journey across America by canoe."

Ultramarine: the "ambient" act you can listen to between raves without losing your credibility. Davydd Chong



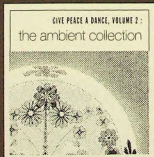
'Every Man And Woman Is A Star' is released by Brainiak on November 11

## Nightlife 10

- 1 (NEW) RHYTHM IS A MYSTERY K Klass (Deconstruction 12)
- 2 (NEW) I'LL BE YOUR FRIEND Robert Owens (RCA 12)
- 3 (1) MY FAMILY DEPENDS ON ME Simone (Strictly Rhythm 12)
- 4 (2) MOVE TO THE SOUND Korda (I Palmares 12)
- 5 (5) NIGHTBIRD/WORLD STATION Convert (Big Time 12)
- 6 (7) DANCE NO MORE E-Illustrious (M.O.S. 12)
- 7 (4) RIDE LIKE THE WIND East Side Beat (Whole 12)
- 8 (9) RAYBONE EP Armageddon (HUM 12)
- 9 (NEW) HOW DO YOU SEE ME NOW (REMIX) Extortion (Boys Own 12)
- 10 (NEW) YOU'RE ALL I'VE WAITED 4 Jamie Principle (Smash 12)



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone/Black Market (London); Bloc/Underground (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).



ALSO AVAILABLE 12" SINGLE  
BLEEP & BOOSTER - SENKI / SUNS OF ARQA - KALAYATI (22 min remixes)  
DISARM 3

## GIVE PEACE A DANCE, VOLUME 2 : the ambient collection

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CND COMMUNICATIONS





## Joi

Defiant and proud, Joi can be found at a point where cultures clash. Their Rhythm King debut 'Desert Storm' is uncompromising in its celebration of Asian music, yet as tough a dance track as you'll find.

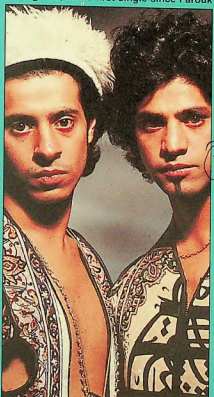
"We're giving Asians a sense of pride," explains Farouk. "There's a new generation out there, but what we're trying to do is nothing to do with bhangra."

'Desert Storm', its pummeling transcontinental mixture of beats already impressing DJs, is the first single since Farouk

and his brother Haroon produced two small-scale ventures, 'Taj Ma House' and 'Funky Asian', four years ago. Both have long been involved in projects which promote Bengali culture, a culture which they believe deserves more than the odd token sample, normally added to spice up a rather average tune.

Davydd Chong

'Desert Storm' is released by Transglobal/Rhythm King on November 11



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- 1 (1) **YOU SHOWED ME** Salt-N-Pepa Ifrr
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- 11 (NEW) **ACE LOVE VENUS** Fini Tribe White label  
Dynamic heavy remixes make this a real grower
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- 13 (6) **MY FAMILY DEPENDS ON ME** Simone US Strictly Rhythm
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- 19 (NEW) **MAD MONKS ON ZINC** Holy Ghost Inc. White label  
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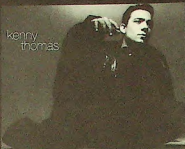
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# dance

● Floor fillies:  
Adeva, Rozalla and  
Cathy Dennis (left to  
right) — female  
vocalists have taken  
over the dancefloor



**T**ake any recent club or dance chart. Ignore the instrumentals and compare the numbers of female and male singers. The chances are that the women will out-number the men by at least three to one.

For example, at the time of going to press, the Club Chart Top 10 includes records by Adeva, Ce Ce Peniston, Lisa Stansfield, Alison Limerick, Cookie Watkins, Rodeo Jones (with vocals by Jayne Tretton) and M-People (with vocals by Heather Small). The only male representatives are Kenny Thomas, Simply Red and SL2.

There is no doubt that, save for rap acts and a few soul singers, female vocalists have taken over on the dancefloor. The change is not part of any particular fad or fashion. House and garage tracks do not have to be sung by women — look back to these genres' earliest records and they are more likely to have been performed by men. There has simply been a gradual, almost imperceptible, change over the past few years. There are many theories on why it has happened, and there is an element of truth in all of them.

First there is the practical point that there are more female vocalists to choose from. "That

is certainly the case in the UK," says Dave Lee, who runs Republic Records and as Joey Negro produces tracks with female vocalists such as Debbie French and Pacha. "I know about five female singers that I can work with," he says, "but I can't think of any men."

The point is echoed by Steve Long, A&R director for Pulse 8, the label behind Rozalla and Sue Chaloner. "We are quite keen to sign male vocalists," he says, "but there don't seem to be many about."

Nancy Noise, DJ and club promotions person at Perfecto, points out that the situation has arisen because most UK dance producers tend not to nurture their own vocalists but simply use session singers, the vast majority of whom are female.

The same situation applies to acts using sampled vocals. Apart from a few notable exceptions, such as The Peech Boys, the majority of acapellas available for them to sample are by female vocalists such as Loleatta Holloway and Gandi Staton.

Another important factor is that the hedonistic up-tempo house records of recent years tend to sound better with female vocals — try imagining Black Box's 'Ride On Time' with male vocals. As Dave Lee points out, using





# DISCO DIVAS

While the mixing desks on the club scene continue to be monopolised by males, it is the large-lunged ladies who are hogging the limelight in the Club Chart. Andy Beevers examines the female floor phenomenon

male vocals can instantly give a record a more serious soulful feel. "With Frankie Knuckles using a male vocalist on 'It's Hard Sometimes', the song is almost taken into the soul territory you associate with major labels and artists like Glenn Jones.

"If it had a female vocal, it would have sounded more street and more poppy."

Lee believes another factor which encourages the use of female vocals is that they do not have to be of a particularly high quality to sound good on a dancefloor. ▶

'An OK female voice sounds much better than an OK male voice. Unless it is really good, a male vocal can sound very dodgy in a club'

Dave Lee, Republic



● Sue Chaloner (left) and Innocence's Gee Morris (below); cashing in on the dearth of male vocalists



● Mica Paris: crossed over from the clubs to achieve regular chart success

► "An OK female voice sounds much better than an OK male voice," he says. "Unless it is really good, a male vocal can sound very dodgy in a club."

Long says a big influence has been the male domination of raves, particularly on the dancefloor, but also behind the decks. "You can get a 70% male audience," he says, "that is the crowd that Rozalla has got to be doing hundreds of PAs."

It is impossible to pinpoint what prompted the female

resurgence, but the successes of acts like Black Box, Adeva, Lisa Stansfield and Caron Wheeler with Soul II Soul have helped build up momentum.

Adeva sees herself as the latest in a long line of disco divas. "It goes all the way back to Donna Summer," she says.

Given the huge number of female vocalists achieving club success, it is surprising how few actually go on to establish themselves as mainstream stars.

Of course, Madonna can trace

her performing roots back to the New York clubs of the early Eighties.

But of the hundreds of US house and garage singers who have emerged in more recent years, only Adeva, and to a lesser extent Kym Mazelle have established themselves as "pop stars" in this country.

All the UK-based female artists who have recently crossed over from the clubs to achieve regular chart success have tended to deliver a more soulful or

pop-oriented sound, rather than out-and-out house music.

Examples include Lisa Stansfield, Cathy Dennis, Yaz, Gee Morris of Innocence, Caron Wheeler and Mica Paris.

There is an on-going trend in many clubs towards real songs, be they up-tempo house songs, garage tunes or Talkin' Loud-style tracks. With very few people prepared to buck the trend and use male vocalists, the end of female singers looks certain to continue. **Q**

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# ALB DILEMMA



● Dancefloor darlings Nomad (left) could only sell 25,000 copies of their album, while Prodigy's appeal is regarded as too instant to develop

Despite the huge success of dance acts in the singles charts, album sales still elude them. Matthew Cole reports on those labels trying to lead acts out of the dance ghetto into soul's mainstream

"Always there" wailed Jocelyn Brown on Incognito's Top 10 hit. But she could not say the same of the Incognito album — it peaked at 44.

Another of the year's dancefloor darlings — Nomad — were similarly deserted. Despite selling 300,000 singles with a number two and a number 16 hit, the album could not top 25,000.

Lessons like these have become commonplace in an industry that once saw hit singles as the key to album success. And as more dance singles break into the chart, labels seem no closer to solving the dilemma. Dance accounted for 17 of the Top 40 singles in the third quarter of 1991, but has only two acts among the Top 40 albums.

Dance music has opened a new route to the singles chart. But without the usual follow-on of lucrative album success the end result is more frustrating than encouraging for major labels.

"Some of the majors have had

their fingers burned," says Mick Clark, A&R director of Ten Records. "I even hear that certain major labels have told their A&R departments not to sign dance product any more."

But acts such as Ten's Soul II Soul, with over 5m album sales worldwide, are a constant reminder that dance can produce lucrative long-term results.

Clark's formula for success is "great songs and an act with a strongly identifiable character".

And at Phonogram's Talkin' Loud and Island's 4th & Broadway, new faith is placed in the old formula of songwriting talent and real musicianship. These labels form a new consensus trying to lead acts out of the dance ghetto into soul's mainstream.

Another is Chrysalis subsidiary Cooltempo. A&R director Ken Grunbaum believes that while out-and-out rave tunes such as Prodigy's "Charly" turn up massive hits, their appeal is too instant to develop further.

"Some of the major companies still only see dance as these one-off singles," he says. "We are trying to find the acts that can develop and cross over. They must be able to write good material and perform live."

A shift towards live performance is evident across the entire spectrum of dance music. Even East London's Shut Up And Dance label, known for its hardcore rave ethos, has recently had its acts limbering up with a live strings section.

The musical style best suited to this trend for "real" dance music is at the jazz and funk end of the market. And it is here that most major labels hope to find tomorrow's gold album sellers.

One act in the vanguard of this new wave is The Young Disciples, whose label, Talkin' Loud, has been careful to present the act as a group rather than a faceless studio collaboration.

It is all part of a process that will take far longer to succeed than their number 13 hit



● While dance has launched few successful single artist albums, the genre has dominated the compilation album charts. Despite releasing 10 'Deep Heat' albums in two years, Telstar has been able to launch spin-offs such as 'Thin Ice', 'Megabass' and 'Make You Sweat' to soak up extra demand. Hits are in such demand for compilation series that Dave Brooker of Rumour Records has licensed Nomad's 'Devotion' nine times. "But I don't believe it detracts from sales of the Nomad album. "It is a different market again," he says.

# U M MMA



● Soul II Soul's Jazmine B is a constant reminder to acts such as Incognito's Jocelyn Brown (above) and PM Dawn (below right) that dance can produce long-term results

'Apparently Nothin'. The album 'Road To Freedom', dropped rapidly from the chart after entering at 21.

"To just expect album sales straight away with dance is wrong," says Paul Martin, Phonogram's head of dance with responsibility for Talkin' Loud. "Labels need to show more commitment than that — they would with a rock act."

His words are carefully chosen. Martin believes that fostering longevity means distancing acts

from the dance scene in favour of a more mainstream approach.

A similar attitude is evident at the Island labels 4th & Broadway and Gee Street. Island's head of marketing Paul McGarvey says PM Dawn's recent first album was deliberately designed to appeal outside the dance market. "The sleeve looks more like a rock album — that is what we wanted."

The Young Disciples are also placed to appeal to an audience outside clubland, says Martin.

"Their strength is that they have tunes you can hum in the bath — you just happen to be able to dance to them as well," he says.

But it is not only the more soulful acts that can attract album buyers. Sony Music's C&C Music Factory broke through with a less traditional sound but by very traditional means.

"They did it by the age-old policy — three hits and you're there," says Steve Ripley, Sony's dance marketing manager. "They became a pop act." □



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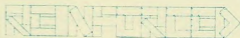
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# THE LIFE OF RILEY

Teddy Riley is giving r&b a new lease of life with rap and hip hop fusions and his prediction that 'Guy rules the world' may yet materialise

American producer Teddy Riley is the man responsible for giving hip hop a swing in its tail. Since the late Eighties he has steadily gained influence through his collaborations with acts such as Keith Sweat, Kool Moe Dee and Wee Pappa Girl Rappers. The terms new jack swing and swingbeat were coined from the output of Riley's own outfit Guy, which fuses gospel, r&b, jazz and rap.

Now with the credits set to roll for producing 15 tracks in the sessions which produced Michael Jackson's new LP, Riley is very much the man of the moment.

Riley was understandably keen to work with Jackson's voice: "Now I don't work with anyone who isn't a real singer."

● Teddy's own outfit Guy sold 1m copies of their eponymous debut in the UK



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'I don't work with anyone who isn't a real singer. I've turned down many big artists who I don't reckon have the ability'

he says. "I've turned down a lot of artists who are big but who I don't reckon have the ability."

Riley is determined to go in the direction of real sound: "You can copy sure, if you learn and move forward. Sampling is cool if it teaches you about music, but I'm not using samples anymore."

"On Kool Moe Dee's last record 'Funke Wisdom' (Jive/RCA) there are a lot of samples that I now realise were a mistake. That approach just isn't me anymore."

Riley is set to give r&b a new lease of life by mixing it with rap and hip hop. And he believes his association with Jackson will give it greater credibility: "I want to take this movement to both a wider r&b audience and an older generation in addition to the young dance market."

Riley believes rap has been undervalued as a musical form: "People don't realise that most rap artists have an enormous understanding and knowledge of music — especially in terms of its evolution. You can sit and talk to Ice Cube about anything from Gwen McCrae and Herb Alpert to Sun Ra and Miles Davis. And these influences all come out in the music."

Guy sold 1m copies of their

eponymous debut over here while MCA reports that the follow-up 'Future' is now edging up to a similar level.

Guy's recent Hammersmith

● Teddy produced 15 tracks for Michael Jackson



Odeon shows and the release of a longform video should help to boost sales of the forthcoming remix version of 'Future'.

"As soon as I've finished with the Jackson album it's going to be Guy rules the world," asserts Riley. "Since producing 'My Prerogative' for Bobby Brown we've learned the lesson that we've got to keep the best for ourselves." □

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# PUMPING

Retailers fear increasing fragmentation of an overcrowded market could damage sales. Dom Foulsham reports

Despite the best attempts of Bryan Adams, one third of all chart titles passing over the shop counters this year will be dance singles. But with an ever increasing quantity of dance titles packing into an overcrowded release schedule, there are fears that fragmentation of the market could ultimately damage sales.

The progress of Joanna Law's Club Chart hit 'First Time (That Ever I Saw)' last summer seemed to bear out this view when it became the first number one Club Chart track to fail to automatically crack the Top 40 Gallup Chart. This was a far cry from February 1988 which saw Tim Simenon's dance collective

were classified by Gallup as dance tracks.

But as Darren Ensom, who handles promotions for a number of new independent dance labels including Rumour, Debut and Elicit, points out, an increased market share of dance music disguises a more fundamental problem.

He says: "In the past year, the enormous increase in the number of releases has meant there is a greater choice of product within each of the dance genres of techno, rave and soul, which in turn has meant the sales volume on a lot of garage titles has dropped dramatically. There's so much out there right now."

Network director Neil Rushton has seen a similar increase,

than 40 new 12-inches a week.

"The number of titles has gone up dramatically, particularly in the harder-edged techno and rave tracks," he says. "The quantity has dropped on most of those tracks to about a third of what I might have ordered about a year ago. There's certainly more diversity of choice, but with more releases I think eventually tracks will harm each other's sales volumes."

While the Industrial North/Southern divide has become blurred with buying tastes tending to follow the larger local clubs and mix-show playlists, more British product overall is being bought.

Tony Hickmott, director of Greyhound Records, one of the UK's largest record importers and distributors of dance music, says: "The last year has seen a considerable increase in British product, and it's now a large part of our business."

According to Hickmott, the past year has seen both US and European imports' share of 12-inch sales at specialist shops fall from around 75% to between 40% and 50% of turnover.

While UK labels are now committed to pumping out more dance product, Brian Harris of Jolley Harris Jolley, the independent production house whose acts include Innocence, cautions: "As labels find it harder to make sufficient returns on increasingly shorter-term dance acts, the less likely they are to develop dance acts for the long term. They will simply lose interest."

With a considerably stronger independent record distribution network than was ever available during the previous dance boom of the middle to late Seventies, a sudden collapse in the market on the same scale is implausible.

The boom is unlikely to be followed by a sudden slump. For now the beat goes on. ■

# UP THE

enter the Gallup Top Five from nowhere, with no TV, radio or widespread press coverage. The track, 'Beat Dis' had crossed over purely on the strength of its fan base.

More recently after an extended period in the top slots of the Club Chart, both Sabrina Johnston and Ce Ce Peniston succeeded in reaching the Top 40, but with the Peniston track, for example, only achieving a peak at number 29.

At the same time, other Top Five club tracks, including the successful pop cross-over Rozalla's 'Everybody's Free', were reported by less than half of the *Record Mirror* DJ returns in any one week.

In 1987 dance accounted for 26% of the best-selling singles. In 1988 the figure was 27%, in 1989 28% and in 1990 one third of all the top 3,000 selling tracks

describing the numbers and selection of releases as "beginning to reach saturation point in some formats".

John Barry, director of Eastern Bloc, one of Manchester's largest retailers, has noticed more specialisation among DJs.

"A lot of DJs are specialising," he says, "because for the first time they've probably got enough current material to choose from for their particular club style. But I don't think that specialised purchasing is a particularly good thing, and many DJs are waking up to that. There's certainly a 'niche' market for pure garage DJs or rave DJs but there is a limit."

At Jay's Records in Cambridge, Alan Rudford reports a similar trend. Two years ago the outlet would see a dozen or so dance releases a week. Now Rudford has to deal with more



# VOLUME



One company that has capitalised on one of the most rarefied of dance genres is React Music with its 'Reactivate' series of Belgian techno compilations. Label manager Thomas Foley says 'Reactivate' was based on the realisation that there was a gap in the UK market for the Belgian material. "Many of their creations were selling 10,000-15,000 copies in the UK on import but were ignored by UK dance labels," he says. 'Reactivate Volume I The Belgian Techno Anthems' was thus licensed direct from Belgium, apart from one track, T99's 'Anasthasia', which had already been picked up by Beggars Banquet label XL Recordings and went on to reach 14 in the singles chart. The album reached 13 in the compilation chart and its successor, 'Volume II Phasers on Full' peaked at number 9. Now Foley is hoping for an even higher chart position for Volume III, out on November 25. Foley is convinced techno has a future. "The European acts are the creative leaders," he says. "Let's face it — London and New York no longer exclusively control the dance scene."

● Counter attack: (clockwise from top) Tim Simenon's Bomb The Bass, Rumour's Omar, Joanna Law, Ce Ce Peniston and Rumour's Tricky Disco



TITLE: BEAT OF ZEN  
ARTIST: SONIC SURFERS  
(FEATURING PRHYME)

FW 002  
12 FW 002  
CD FW 002  
MC FW 002



TITLE: SERENADE  
ARTIST: JUAN

FW 003  
12 FW 003  
CD FW 003  
MC FW 003



TITLE: MONEY'S TOO TIGHT  
(TO MENTION)  
ARTIST: THE VALENTINE BROTHERS

FW 004  
12 FW 004  
CD FW 004  
MC FW 004



TITLE: NO MORE WAR  
ARTIST: N. LIGHTNER

FW 005  
12 FW 005  
CD FW 005  
MC FW 005

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NOV/DEC RELEASES  
FROM FIFTH WORLD

# THE club chart

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW  
ON RADIO 1 FM EVERY MONDAY AT 7.30PM

000 # 1 0 1 0



RECORD MIRROR

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

TW LW		DISCO 138DISCO 128		Trixy Drop		Rumour promo	
1	15	RHYTHM IS A MYSTERY	K-Klass feat Bobby Deprins	Deconstruction			Rhythm King
2	8	IT'S HARD SOMETIME (MIXES)					EMI USA
3	1	IT KNUCKLES FEAT. SHELTON BECTON	Frankie Knuckles feat. Shelton Becton	Virgin America promo			Come Correct promo
		WHY WERE YOU BEEN ME (FRANKIE KNUCKLES FULL LENGTH CLASSIC MIX)	Adina	Cooltempo			All Around The World
4	NW	DO WHAT YOU FEEL (MIXES)	Joni Negro	ZTen promo			Republic promo
5	2	FINALLY (MIXES)	Cc Feinston	A&M			Sony Soho Square promo
6	31	YOU'RE ALL IVE WAITED 4 (HURLEY'S A MIX)	Jame Prince	Urban promo			Jive
7	5	DJ'S TAKE CONTROL Pt 2		XL Recordings			Big World promo
8	6	KILLER (WILLIAM ORBIT REMIXES)	Seal	ZTT promo			
9	11	SIX O'CLOCK (ORIGINAL PHILLY MIX)	Tirel Corporation	Volanté			
10	4	GET WISE (BUMPHIN MIX)	Rodriguez	A&M			
11	7	SOMETHING GOT ME STARTED (THE HURLEY MIXES)					Inner Rhythm
		Simply Red	US East West/East West promo				
12	71	MY FAMILY DEPENDS ON ME	Smoove	Strictly Rhythm promo			Loco promo
13	30	NO MORE	Imre J	Ten			All Around The World promo
14	NW	KEEPIN' THE FAITH (JUST A TOUCH MIX)	De La Soul	Big Life promo			riff riff promo
15	40	RING MY BELL (MR LEE'S 12" MIX)	DJ Jazzy Jeff & The Fresh Prince	Jive			Lafayette promo
16	75	IT'S GRIM UP NORTH (A.M.S. 12")		KLF Communications			white label
17	47	FROM THE GHETTO	David Navaro & The Modern Love Age Family				Urban
		US Acid Jazz/Scotti Bros/UK Urban promo					Complete Kaos white label
18	21	SOME KIND OF HEAVEN (WE GOT LOVE)	BBC	Urban promo			TRY COUNTING SHEEP (CAVEMAN FUNKY ORGAN EXTENDED MIX)
19	76	HOW DO YOU SEE ME NOW (JOEY NEGRO'S REMIX)	Extortion Houdini/Dann Brooks	Boy's Own/fff promo			Mercury promo
20	25	ONE KISS (MIXES)	Ficha	Z			F&C A&M featuring Steely
21	NW	KEEP ON PUMPIN' IT	The Vision Masters and Tony King featuring Sam Hoggage				PWL America/Polydor promo
22	NW	FAITH (IN THE POWER OF LOVE) (ORIGINAL/SPACE STATION)	Rozalla	Pulse-B white label			Digital Underground
23	NW	HOLD ON (HURLEY'S HOUSE MIX)	Cuband	Pulse-B white label			Big Life
24	43	NIGHT MOVES De Melero		ZYX promo			4th & B'way
25	41	IS THERE ANYBODY OUT THERE (MIXES)	Bushheads	Deconstruction			
26	23	NEVER CHANGE (NATIVE MIX)	MC Buzz B	Polydor			OMEN promo
27	16	GET READY FOR THIS (Limited)		PWL Continental			
28	30	40 MILES (VOCAL VERSION)	Congress	Inner Rhythm			
29	26	JUS' REACH	Callano	Talkin Loud			Flying promo
30	11	INSSOMNIAK (12" MAXI VERSION — BASELINE TRAX MIX)	DJPC	iHype			Trance Mission
31	17	JAMES BROWN IS DEAD (DENZIL SLAMMING)	LA Style	ZYX			Dead Dead Dead promo
32	10	2-131 Jive/Capelli		PWL Continental promo			Cooltempo promo
33	19	GO (MIXES)	Osby	outer Rhythm			Capital promo
34	4	CHANGE (vs Stafford)		Arista			Kickin white label
35	44	TAKE MY HAND (SUBIACO MIX)	Masvin	Debut promo			
36	18	HOW CAN I LOVE YOU MORE	M People	Deconstruction			City Sounds promo
37	NW	TINGLER (Smart Systems)		Jumpin' & Pumpin'			PWL
38	NW	EXTASY/DANCE TO THE RHYTHM EVERYBODY/GROOVE CREATORS)	Old Spice Studios/O Rhythms	ZTT promo			City Sounds promo
39	NW	LET IT REIGN	Inner City	Ten promo			T.A. Scam white label
40	13	BABY LOVE (SILKY 70s MIX)	Davey Hingwe	MCA			fff promo
41	9	OPEN UP YOUR HEAD (THE LEFTFIELD REMIXES) #		MCA promo			Italian Whole
42	9	COME BACK (FOR REAL LOVE) (PERFECTO MIX)	Ariana Lomas	Arista			
43	29	YOU KNOW HOW TO LOVE ME (EXTENDED MIX)	Talvin	fff			D-Zone promo
44	58	WANT YOUR BODY/FIRE	Mystique	Cue promo			Final Vinyl
45	28	EVERYBODY'S FREE (TO FEEL GOOD)	Rozalla	Pulse-B			A&M promo
46	22	BEST OF YOU (SUNSHINE MIX)	Kenny Thomas	Cooltempo			white label
47	NW	I CAN'T TAKE IT	Frankie	Contour promo			Strictly Rhythm
48	NW	SOMETHING'S GOING ON	Will Downing	4th & B'way promo			Reachi'n' promo
49	56	TAKE IT EASY	Cedric Winkler/Jagger and the Yellow Blueboys featuring Juliette James	Shut Up And Dance			Urban promo
50	54	SEDUCE ME	Louisa	Spish promo			Perfecto
							Kickin
							Urban promo
							4th & B'way promo

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