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music week

For Everyone in the Business of Music

28 MARCH 1992 £2.50

Indie chart row pits Bard against the BPI

Code tackles chart hypers

A BPI-council backed plan for an alternative genre chart has run aground amid technical problems.

But a last minute intervention from retailers' association Bard has opened a new controversy over who controls the charts.

The first setback came at a BPI council meeting on Wednesday when BPI charts committee chairman Tony Powell revealed there have been difficulties in selecting titles for the chart.

The revelation cheered independently-distributed labels who fear the new chart would squeeze them out. The contro-



Burke: show of strength

versy has already provoked China Records managing director Derek Green to resign from the BPI Council.

The second blow came when retailers opposed the new chart in a show of strength at Thursday's meeting of the

Chart Supervisory Committee, the policy-making body of the CIN charts.

Virgin Retail managing director Simon Burke says: "This should serve as a reminder that the CSC does not just rubber-stamp BPI chart committee proposals. The BPI has to work harder to get our support on this."

Now BPI chairman Maurice Oberstein is claiming retailers have "zero influence" over chart decisions, which he says are ultimately in the hands of the board of CIN, which is jointly owned by the BPI and United Newspapers, owner of *Music Week*.

"The CSC is not a decision-making body," claims Oberstein. "The question of which chart there should be is in the hands of the BPI chart committee with the CIN board."

Oberstein, a former member of the CSC, now sits on the CIN board.

Despite Oberstein's claims, another CIN board member says: "If that is what Obie believes, then he is mistaken in his interpretation of the roles of the board and the CSC."

Proposals for an alternative chart are due to be reconsidered by the BPI's chart committee at its next meeting on April 23.

The BPI council has unanimously approved a new version of its chart code of practice which aims to outlaw attempts to hype the CIN chart.

The decision to revise the code follows last year's probe into alleged chart hyping of singles released by Rhythm King, Virgin and London. Virgin was cleared, but the other companies were both fined.

BPI legal director Sara John says: "The code has not really changed, but it has been expanded."

It outlaws attempts to distort the chart such as so-called buy-ins; promoting one title by giving free copies of another; and offering benefits to retailers dependent on records achieving certain positions.

Responsibility for policing the code rests with the BPI. CIN is currently drawing up plans for a code of practice for non-BPI companies. Bard members have their own code.

Managers seek own voice

Managers are to launch their own trade association at September's In The City, the UK's first music industry convention.

The International Managers' Forum is the brainchild of In The City backers and Simply Red managers Elliot Rashman and Andy Dodd.

"The record industry through the BPI is effectively left to represent the whole industry," says Dodd. "Yet the manager, who is the person who ultimately employs most of the people in the industry, has no voice whatsoever."

Plans for the association are still at an early stage. Dodd

says the details and formal structure will be thrashed out at the Manchester convention, which takes place from September 12 to 15.

Top managers such as Sir Straits' Ed Bicknell and Tony Smith, the man behind Genesis, have already expressed support.

RM leads in dance

This week sees the introduction of a new expanded *Record Mirror* section.

The 12-page guide to the UK dance market includes:
● a newly-expanded pull-out version of the influential RM Club Chart;
● a news section, offering the country's hottest weekly professional dance news service;
● and an unrivalled review section, headed by the doyen of dance, James Hamilton.

Clayman scoops Jackson UK tour

Barry Clayman Concerts is promoting this summer's Michael Jackson UK tour which has initially been confirmed as two dates. Further dates are expected soon.

Clayman, who promoted Jackson in 1988, attracting a total audience of 850,000, will also co-ordinate the European tour dates with German com-

pany Mama Concerts. Tickets for the two UK dates on July 30 and 31 at Wembley Stadium went on sale on Saturday morning.

The tour, sponsored by Pepsi to raise funds for Jackson's foundation Heal The World, starts in Munich on June 27 and finishes at the end of September.

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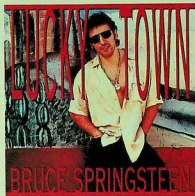


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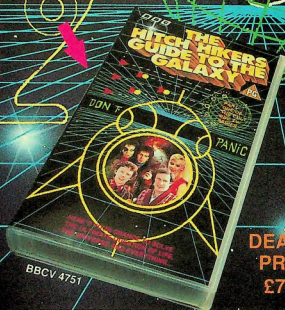
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Columbia thwarts Boss imports

Columbia is releasing the Bruce Springsteen albums *Human Touch* and *Lucky Town* this Friday as part of its worldwide strategy to prevent parallel imports from the US to Europe.

All stocks of the albums are being shipped to wholesalers and distributors simultaneously on Thursday and released as early as possible. The danger of a leak from a US importer will thus be eliminated,



Springsteen: Friday release

says Columbia UK managing director Tim Bowen.

The policy follows the successful release of Michael Jackson's *Dangerous* album on a Thursday by sister label Epic. Although the releases will get only two days sales for next week's charts, Bowen says he hopes they will enter in the Top 10. "It's going to be difficult, but we are hopeful," he says.

To provide the maximum

push, ads will appear in *NME* and *Melody Maker*, as well as Thursday's national press. Radio One and IR stations will also play exclusive tracks in the run-up to the release.

In-store campaigns and co-op deals with retailers will focus on the Friday release. All reviews are embargoed until Friday morning, when a national newspaper campaign will roll out and radio ads will announce the release.



The managing director of at least one major record company was in hysterics last Wednesday afternoon. "It's pathetic," he spluttered. "All those meetings, and what have we come up with — a fudge?"

He was of course talking about the indie chart debate, which once more appears to have hit the buffers. In a sense, he was right. If the aim was indeed to come up with a new chart formula, acceptable to all, the past year's discussions have been a failure.

But, if nothing else, the debate has at least clarified the issues.

No-one is now pretending that indie distribution is a sensible or fair basis on which to run a chart. The issue now polarises around not whether it is a good chart, but whether giving smaller labels a leg-up is a worthwhile aim.

Most importantly, the debate has served to emphasise the central role of retailers in chart matters.

Until now Bard seems to have taken the view that without an issue had a direct, short-term consequence for retailers, then it would take a neutral position. The upshot of that has been that the BPI has made all the running.

This week's late intervention by Bard in both the indie and 'breakers' chart debates shows it is now taking a longer-term strategic view of chart matters.

Ultimately it is United Newspapers — also owner of this magazine — which owns the chart. The BPI — jointly with United — owns the exploitable copyright in the charts.

But Bard's intervention this week reinvigorates the reality of the situation, which is that no one party owns the chart. It is and must be a partnership of all those who use and contribute to the chart.

For it's clear that if any one interest group dominates the chart process, the result can only be chaos.

Steve Redmond

More royalties, rules Fifield

EMI Records is boosting royalties for all artists signed directly to its North American labels before 1970 under a directive from worldwide president Jim Fifield.

All the artists are to be entitled to a 10% royalty instead of the low rates included under original contracts.

The change will particularly benefit Fats Domino, Miles Davis, Peggy Lee and Eddie Cochran and those signed to labels such as Blue Note, Imperial, Liberty, Minit and Sue, says David Hughes, EMI's director of strategic marketing. "Initially there were often very poor contracts or royalty rates were very low," he says.

Many of those to benefit may now be dead, but the money will be passed on to their estates. The 10% royalty, which is payable only on full price releases, will come into effect on April 1. The move comes from Fifield's link with Washington's Rhythm and Blues Foundation.

The UK company will not pay any extra royalty to its US arm, which will simply keep less of the payment, says Hughes.

East West buys stake in Anxious

East West Records has bought a half share in Dave Stewart's Anxious label as part of a worldwide marketing and distribution deal.

Previously Anxious has licensed acts to BMG, the company to which Eurythmics Stewart is himself signed as an artist, or released product itself with distribution through Pinnacle.

While established signings such as Londonbeat remain with BMG, all new product will now go through East West and its Warner Music sister companies internationally, with Atlantic as its US base.

Speaking from Air Studios, where he is currently producing the debut album by Anxious act Soft Parade, Stewart says: "We wanted a deal for the whole label. I have been bawling away for two years building up a roster of acts and now all of them have albums



Signing the East West/Anxious deal were, from left: East West MD Max Hole, Anxious general manager Tony Quinn, Dave Stewart, Anxious MD James Wylie, and Warner Music International's senior vice-president, Europe, Manfred Zunkeller.

already ready to go."

East West managing director Max Hole says: "I had been looking all through last year to expand our roster. Dave struck me as someone who could really run a record label. I have never met any other with so many ideas."

The deal marks the completion of Hole's plan to build a

strong A&R base for the company. He now has five A&R sources in East West, Magnat, Oval, Dead Dead Good and Anxious — and around 46 acts.

As many as six new albums will emerge from Anxious this year, he says. And he stresses that A&R will be the sole responsibility of Stewart.

Staff promotions at MW

Music Week features editor Selina Webb has been promoted to deputy editor in a restructuring of the magazine.

Webb, 24, has been with *MW* for four years, initially as a reporter, and for the past two years as features editor, responsible for features, the Media, Talent and Live pages and *Record Mirror*.

She will initially retain these responsibilities as well as deputising for editor Steve Redmond.

Meanwhile Matthew Cole, 28, is named as contributing editor with immediate responsibility for the news section of the newly-expanded *Record Mirror*. He will continue to contribute to the success of



From left: Redmond, Talbot, Cole and Webb

MW's general news.

Redmond has also announced the promotion of Martin Talbot to deputy news editor. Talbot, 25, joined the magazine 18 months ago from the

Hackney Gazette and has since specialised in the areas of rights and business affairs, spearheading *MW*'s coverage of the BPI/MCPS Copyright Tribunal.

Receivers in at Tape One

Tape One, one of London's top mastering studios, has gone into administrative receivership, writes Neville Farmer.

Heavily in debt, since the failure of the Audio One studio project, Tape One was unable to sustain its overdraft facility and bankers Barclays called in the receivers.

Co-owner Bill Foster says he will be helping the receivers to find a buyer for the studios.

The group's other company, Copymasters, is unaffected by the move, however Foster was unable to raise the money to buy out his previous partner, Barry Ainsworth.

Decca plots \$1m opera

Decca will issue next month what it says is probably the most expensive classical recording ever made, costing nearly \$1m, writes Phil Sommerich.

But Terri Robson, director of Decca Classical, admits the label might never recoup its investment from the three-CD recording of Richard Strauss's opera *Die Frau Ohne Schatten*.

Although the recording features an all-star cast including Plácido Domingo, Jose van



Robson: 'labour of love'

Dam, Hildegard Behrens, Julia Varady and Sumi-Jo plus Sir Georg Solti conducting the Vienna Philharmonic, the op-

era, first performed in 1919, is considered specialist material.

"It is not a recording we'll get a quick return on," says Robson. "It is a labour of love. It has been a great ambition of Solti and Decca to record it, and you can't always justify a project on profit grounds alone."

Solti will conduct the work at the Salzburg Easter Festival and Decca is re-promoting many of his opera recordings to coincide with the release of *Die Frau*.

Indie pair join forces for Ecuador

Some Bizarre co-founder Martin Patten and former Rough Trade publicist Richard Lowe are joining forces to launch the Ecuador label, distributed through Revolver.

The two partners are running the joint venture alongside their existing businesses, the Document label and Lowe-Profile publicity.

Lowe says although the label will largely deal in "melody-based" music, it will not necessarily rule out dance tracks.

The first releases are singles by The Playthings and ex-Rough Trade signings Holy Joy, out on May 6. Albums by the two acts will follow shortly, alongside a single from the hotly-tipped Thieves.

2 Damn Loud to tap Manchester

Artist manager and venue owner Colin Sinclair is launching a new label, 2 Damn Loud, and aims to prove that Manchester remains a rich source of talent.

Sinclair, who has run the city's Boardwalk venue and rehearsal studios for seven years, manages The Railway Children and until recently represented A Certain Ratio.

He believes that just as the media failed to recognise the importance of Manchester prior to the "Madchester" boom, the area is again being ignored.

"Just because it is no longer a fashionable area, doesn't mean that Manchester has stopped producing bands," he says.

Ellis drops first Imago signings

Terry Ellis has dropped King Of Fools, the first act he signed to his Imago label, before issuing a single UK releases.

The London four-piece have been freed from their contract, signed in September 1990, after disagreements over future development.

Ellis says: "I'm personally very unhappy. The band made a wonderful album, but we were just not in synch on the long-term plans for the band."

"There is no point in just dumping a record in the market and then drop the artist. I would rather say, 'Why don't we just part now?'"

"Maybe, because it was the first act I signed, I was very anxious to get going and didn't spend enough time talking to them," he adds.

King Of Fools' manager



Ellis: not in synch

Allan James, of James McGrath Management, says the band are "very frustrated" by the decision, but they will keep both their original advance and have a completed album, which has only been

released in the US.

James says the decision was agreed mutually and claims the band lost support within the company.

"It came to the point where Terry was never around and because he signed us, we had no A&R support," he says. The New York label's distance from the London-based band also made communication difficult, he adds.

Other labels have already shown interest in King Of Fools, who were being tailed by several companies before signing to Imago.

Ellis says he is extremely happy with the success of the label so far, after Baby Animals won three Arias in Australia, where their debut album has been number one for six weeks.

Island steers Jilted John pilot

Island Music Publishing has turned TV programme maker in a bid to repeat the success of Vic Reeves with the man behind Jilted John, songwriter Graham Fellows.

The company has funded the making of a pilot TV show, John Shuttleworth's Guide To Stardom, featuring Fellows' new character, a middle-aged club entertainer who gains tips on success in the music business from the likes of Mari Wilson and Beaky of Dave Dee, Dozy, Mick and Tech fame.

Island Music general manager Steve Lindsey is now attempting to place the show with a broadcaster, thought to



Good Fellows: Shuttleworth and Jilted John

be either BBC2 or Channel 4. "I don't know of any publishers who have done anything like this before, but then I



don't know of any publisher who has had a John Shuttleworth," says Steve Lindsey, who first met Fellows

when he was the artist's professional manager at Chappell Music.

Fellows reached number two in the UK singles chart as Jilted John in 1978.

Since then he has pursued a career as an actor - playing a boyfriend of the then Gail Potter in Coronation Street - and songwriter both under his own name and in the Shuttleworth character.

Island Music, which also has comic Vic Reeves signed as a writer, aims to build Fellows in a similar way.

"Publishing is about much more than dealing direct with record companies these days," says Lindsey.



As someone who has spent the past 20 years developing and nurturing a close working relationship with many radio stations in the UK, I was rather dismayed to hear the hardy perennial of PPL rear its head at the recent Radio Academy conference.

People in record company ivory towers who suggest radio stations are only good for PPL revenue and do not help sales of their artists through airplay must be hiding from reality.

Any plugger who has sat in one of those dreaded Monday morning meetings and promotion meetings and felt the pressure to get on the radio playlist will know how important it is to every record company.

Besides, if they don't recognise the value of radio, why do all record companies invest so much money and effort in plugging it?

During my time in the record industry I have worked on many acts who thrived because of the early support of some radio stations. Bands like Roxette, Thunder, River City People and many more would not have broken through into the charts and built up a strong following without airplay.

Recently, I have been working on the albums and tours of Neil Sedaka and Frankie Valli. Both have won considerable support from radio, even holding special Sedaka and Valli "days". How could anyone claim such exposure does not boost sales?

While I appreciate that radio and TV stations should pay record companies for using their material, which gives plugs to millions of people, we should still acknowledge their support and value to our artists.

Robin Valk of BRMB Radio rightly said: "We should strive for mutual goals not destroy them."

As an industry we should try for more co-operation. We are after all, in this business together.

Mike Perry is head of MP Promotions and has been a plugger for 20 years, working for Polydor, Arista and EMI.

Stars queue to sing for Freddie

Two more major acts are to be added to the initial line-up for the Freddie Mercury tribute concert at Wembley Stadium on Easter Monday April 20.

Kevin Wall, president of Radio Vision International which is handling broadcast rights for the event, says artists are being turned away.

"There is a lot of interest from artists wanting to perform," he says. "We have had to say there is no more room on the schedule to several acts."

The event is being targeted at a young audience with acts

such as Guns N' Roses, Extreme, Metallica, Seal and U2 (via satellite from California) participating alongside more mainstream artists such as David Bowie, Eton John, Annie Lennox, George Michael and Paul Young.

No presenter has yet been confirmed, but Wall was meeting with Radio One and BBC TV to discuss the issue on Wednesday. The three-and-a-half hour show will go out on BBC2 from 6pm in simulcast with Radio One.

There will be no on-air



Queen: stars rally

pledges as was the case with Live Aid, says Wall. The event is primarily to raise AIDS awareness and income from the event — from fees for TV and radio licensing — will be

used for such campaigns.

Income generated in North America will be distributed there, while all other income across the world will be collected by Queen Productions and distributed centrally. It is impossible to estimate how much will be raised, he adds, but a deal with America's Fox TV network raised a seven figure sum (in dollars) alone.

So far 36 different territories — including the whole of Europe — have confirmed they will broadcast the show within 24 hours.

Phonogram has signed the Cocteau Twins to its Fontana label for the world outside the US where the group will continue to go through EMI's Capitol label.

Andy McDuff has been promoted to publishing director of IPC's music group with Alan Lewis taking over as publisher of *NME*, *Vox* and *Melody Maker*.

Our Price and Island have joined forces to launch their first cinema advertising campaign for the Robert Palmer additions Volume 2 album starting on April 3.

IMG Artists has appointed Ian McClary, previously MD of the Royal Philharmonic Orchestra, as managing director.

John Brands has been promoted to the new position of senior vice president of MCA Music Publishing International. Previously vice president, he will continue overseeing the company's European offices and remain as MD of MCA Music Holland.

Carlton Communications' £68m bid for Pickwick received backing from the Office of Fair Trading on Thursday and will not be referred to the Monopolies Commission.

Chris Griffin has been appointed as director of catalogue marketing at PolyGram International Marketing/Operations. He was formerly director of marketing at MCA Records International. Hugh Rees-Parnell has also been promoted to vice president of acquisitions (worldwide) at PolyGram Video International.

Last week's feature on agents, Putting The Squeeze On Mister 10%, was written by Valerie Potter, and not Sue Sillitoe as stated.



Spearman: classic task

Top ad boss to head team at Classic FM

Classic FM has recruited the chairman of a leading advertising agency as its first chief executive.

John Spearman joins the winner of the first national commercial radio franchise from Collett, Dickenson Pearce, famed for its Hamlet TV ads.

One of his first duties is to see the station established in a London studio in time for its scheduled launch in September.

Spearman has promised to build a very different station from Radio Three. He says: "The opportunity to run a national medium does not come along very often, especially one that matches the enormous and growing interest in classical music."

PACT row hots up as musicians dig in

Members of the independent television and film producers body, PACT, faced angry musicians during a meeting last week to explain their proposed working agreement with the Musicians' Union, writes *Neuville Farmer*.

The union still opposes the scheme and the meeting followed an aborted attempt to negotiate through ACAS last Monday, March 16.

The dispute has continued for three years and concerns

the producers' claim that the old union agreement is driving them to record soundtracks outside the UK.

Adrian Kerriage of the Lansdowne group of studios claimed that there had been 55 sessions recorded in Europe in recent weeks which may have come to Britain.

Euston Films chief executive, John Hambley, has written to the MU accusing its session coordinator, Don Smith, of "outrageous interfer-

ence" in the "properly contracted and scheduled sessions".

Executive producer Paul Sparrow told the meeting that the musicians on sessions for one programme had all agreed to work on the PACT agreement figures but that they had been threatened with expulsion from the union if they broke the union agreement.

Euston was forced to abide by the union agreement and dropped eight musicians' sessions.

TV unveils spring music plans

The roots of rock 'n' roll and pop music come under the spotlight in two new series being launched as part of the new TV spring and summer schedules.

Tom Jones will front a six-part Saturday night show on ITV, provisionally titled *Influences*, in which he will discuss

different genres of music with their leading exponents.

BBC2 is also launching a five-part documentary called *Tales Of Rock 'n' Roll*, looking at the stories behind five classic rock songs, from Peggy Sue to Strawberry Fields, plus a new series of *Rhythms Of The World* starting on April 25.

In addition, BBC2's *Def II* slot will include a newly revamped Dance Energy to launch in May as well as a replacement for *Snub TV* — *Artrageous*. The show, starting on April 15, features short items all produced by independent producers on various areas of the arts.

URGENT NOTICE

OPEN MEETING FOR ALL THOSE INVOLVED IN MUSIC IN INDEPENDENT TV & FILM SECTOR

There will be an Open Meeting in The Aston Suite at Holiday Inn Hotel, Central Square, BIRMINGHAM on 31st March 1992 at 12.30-2.00 to discuss the ten month dispute between the Musicians' Union and PACT.

Representatives of PACT will be putting their side of the argument and want to hear your views.

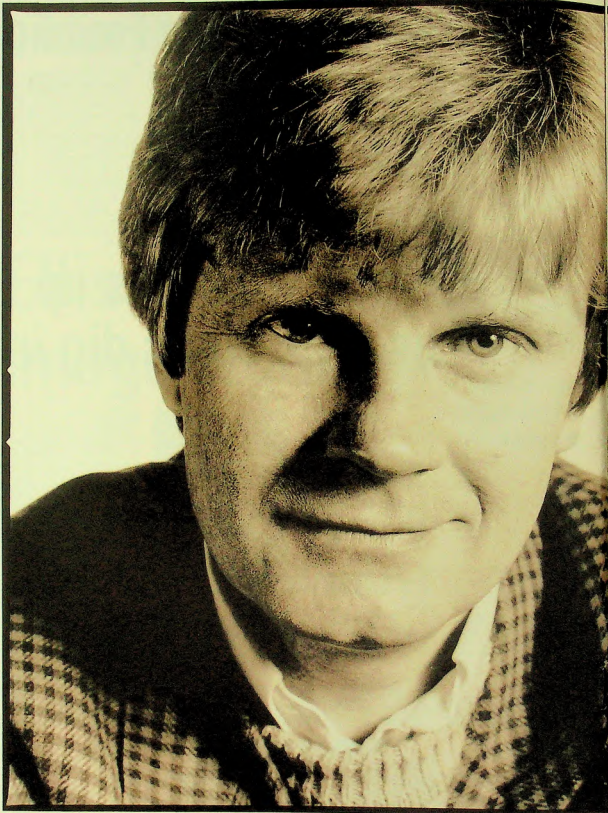
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Producers Alliance for Cinema and Television

A law unto himself



CURRICULUM VITAE

NAME: John Patrick Kennedy.

BORN: February 10, 1953 in Highgate, north London.

PARENTS: Father — self-employed builder, mother — housewife.

EDUCATION:

1958-64: St Joseph's School, Highgate

1964-71: St Aloysius College, Highgate, a Roman Catholic boys grammar school run by the De La Salle Brothers. "Girls were a topic not to be discussed."

1971-74: Leicester University LLB, 2:1. As union speaker he masterminded a four-day sit-in to protest about rising hall fees, which "cost me a first class degree".

1974-75: Guildford Law School, Surrey.

CAREER:

1975: Joined the Highgate firm of Henry Boustred & Sons, representing "battered wives and evicted tenants".

1977: Moved to shipping firm, Holman Fenwick & Willan.

1978: Joined Phonogram as a contracts manager. "I was interviewed by David Baker, director of business affairs. He had the cigar, the casual clothes and had just returned from a long lunch. I thought 'this is the life for me.'"

1979: Promoted to in-house lawyer in February and seven months later became director of business affairs.

1983: Appointed CBS director of business affairs. "I wanted to see how an American

Renowned for striking the toughest deals in music, lawyer John Kennedy's reputation is growing, writes Paula McGinley



The moment of truth for John Kennedy came when he took the witness stand at the height of the Stone Roses trial to suffer a brutal opening gambit from

Silverstone's counsel. Peter Prescott QC's remark that the £800,000 legal costs were "all your idea" left Kennedy in no doubt that it wasn't only the band's career hanging in the balance.

"If I'd lost the Stone Roses case it could have been a different story," he admits. "They would have been saying 'Kennedy has got it wrong.' There was much more to lose than the upside."

But whatever the turmoil within — he endured more than one sleepless night before the final judgment — Kennedy's resolve never wavered and he is approaching Silverstone's appeal in July with the same dogged determination.

"I've always thought that the legal position was clear and that the Court of Appeal would reflect that," he says.

Few music lawyers have a profile to match their clients, but John Kennedy comes close. Although his name was already familiar in legal circles before the Stone Roses trial, his biggest case to date brought him public as well as industry attention.

Kennedy has become the lawyer to quote on recording contracts. He has accumulated column inches in the trade press and featured in *The Sunday Times* and *Vox* — where he was the only practicing lawyer among the infamous 20 Most Powerful People In The Music Business article — leading one competitor to snipe, "John works very hard at his press."

The man himself seems faintly embarrassed by all the fuss, although his easy going manner is ruffled by suggestions that he milked the publicity for the Stone Roses success at the expense of his litigators, Clintons. "The Stone Roses are my clients, I managed the case and I was making all the decisions," he snaps.

Garth Evans, former manager of the Stone Roses sees it another way. "As manager of the Stone Roses I introduced John Kennedy to the band," he says curtly. "Now I am not their manager and John Kennedy is looking after their affairs. I would not do business with him again."

David Davis, senior litigator at Clintons, is keen to set the record straight. "I act on John's instructions," he explains. "He is entitled to all the glory."

That Kennedy has progressed in just eight years from a one man, one client business operating from a basement office at London Records, to a firm with a formidable reputation is no surprise to Peter Bousted, partner at Henry Bousted & Sons, where Kennedy completed his articles.

"John was competent and ambitious and we all expected him to go far," says Bousted.

And Kennedy did not disappoint. John Preston, chairman of BMG Records, says the 39-year-old ranks among the top five UK music lawyers. Indeed, JP Kennedy & Co represents a healthy roll-call of clients such as

Depeche Mode, Deacon Blue, Wet Wet Wet, Sinead O'Connor, The Waterboys, The Mission and, of course, the Stone Roses.

Kennedy deals are legendary among lawyers for their tough, tenacious delivery which leaves many of his opponents reeling.

One competitor describes Kennedy's speed of thought during negotiations as "amazing" and David Davis agrees that his intellectual ability can be disconcerting. "John frightens people because he's cleverer than most and he won't be fooled," Davis adds. "I can discuss a case in five minutes with John that could take five hours with another lawyer."

However, Kennedy's vigorous style and firm demands have, on occasions, been interpreted as "unreasonable" by those unfamiliar with his methods, says Clive Fisher, director of legal affairs at PolyGram UK.

"John has tremendous inside knowledge of the industry and he argues from a realistic point of view," says Fisher. "He knows the value of his clients and he's not prepared to make a bland statement."

But however acrimonious the negotiations — one lawyer says some of the most heated exchanges of his career were opposite Kennedy — his integrity is never in doubt.

"I have a lot of respect for John," says David Glick, partner at Eatons. "He is very honest and straight and when he says yes, no or maybe he means exactly that."

And fighting in his cosy, slightly shabby offices off the Edgware Road the affable Kennedy is far removed from the pompous, table-thumping image of the hot-shot lawyer.

"There's no bollocks about John," says Bob Geldof. "He is deeply professional and he likes a right out with the lads and going to gigs." Although Kennedy's decision to enter the legal profession was not fuelled by a Perry Mason-type social conscience — law was simply a "good subject to study" — most of his early cases championed the weak and the vulnerable.

At Henry Bousted & Sons he litigated for legal aid clients in matrimonial and landlord and tenant disputes. Kennedy saw no reason to abandon his philosophy when he took up his first position in the music industry at Phonogram in 1978.

"There is nothing more satisfying than helping an artist go from nowhere to success or fighting for the underdog," he asserts.

But although he is regarded as an artist's lawyer, Kennedy insists that he is not on a crusade against record companies, pointing out that he also represents A&M, MCA, Creation and Rough Trade.

Indeed his firm's most recent triumph came earlier this month when Pulse 8 won its battle with Rozalla to release her debut album.

Some lawyers, however, find the ease with which Kennedy switches sides unimpressive. Paul Woolf, of Woolf Seddon, remembers negotiating two separate but simultaneous deals with

Kennedy.

"When he was acting for the band and I was representing the manager, Kennedy was making demands that he would never agree to if he was wearing his corporate hat."

Although Kennedy is renowned as a fierce deal maker, he doesn't relish the drama of a courtroom skirmish, not because he fears confrontation but because vast legal costs offend what he calls his "working class caution".

Even as the Stone Roses case was moving inexorably towards litigation, Kennedy was feverishly looking for a settlement — "I tried to hoodlum negotiations but they fired the first shot" — and he was still hoping to resolve the Rozalla case the day before it went to court.

Some lawyers have unkindly remarked that Kennedy's reluctance to become embroiled in lawsuits and his use of Clintons imply that he can't handle the "contingency thinking" involved in litigation.

But such a slur would get short shrift from Bob Geldof who emphasises that Kennedy's work for Band Aid over seven years took the lawyer into many unfamiliar territories which he dealt with swiftly and efficiently.

"John had to deal with international law, political law and multi-lateral law," states Geldof. "It all came down to him not to fuck up."

That Kennedy had no hesitation in accepting an unpaid workload for Band Aid when his own firm was less than a year old and he was worried about paying the bills, is a testament to his capacity for hard work.

Certainly there is no room for slackers in the Kennedy firm — he insists that phones are answered within three rings — and on occasions the frenzied pace has forced him to adopt unorthodox measures. Lawyers are used to "Kennedy faxes" where instead of composing a formal reply to a legal letter, he simply scrawls a "yes" or "no" and faxes it back.

Of course there are perils that go along with success. One label chief points out that other lawyers have found themselves in Kennedy's man-of-the-moment position only to lose it, unable to cope with the deluge of new clients success brings. Already there is talk of client losses, because they are no longer able to get the personal attention they want.

Although Kennedy has failed to delegate in the past, he says he is improving — that his junior partner George Babbington handled the Rozalla case testifies to a new willingness to let go.

That Kennedy has turned down more than one major offer of a managing directorship indicates where his priorities lie. Clearly, as Clive Fisher observes, he does not see himself as the next Walter Yetnikoff.

"I'm not looking for anything more than this," says Kennedy cheerfully. "It's marriage for life, house for life and job for life."

For a man so often in charge of the destinies of others, perhaps it's well he is so sure of his own.

Stephanie Runhorn

company operated and CBS was the Harvard of business affairs."

March 1984: Set up JP Kennedy & Co with London Records as his first client.

Dec 1984: Approached by Bob Geldof to record through Band Aid's recording contract, eventually becoming legal adviser and one of seven trustees.

May 1991: The Stone Roses win their High Court battle against Silverstone Records.

February 1992: Pulse 8 wins Rozalla case.

MARKET PREVIEW

MAINSTREAM

Albums

The BBC Radio One Live In Concert series embarked upon by Windsong International is now more than a dozen releases old, and has set an impossibly high standard for technical quality for live performance, a rare delight. The latest in the series, focusses on John Martyn who has absorbed numerous influences, with the result that, for example, his performance of the reggae standard Johnny Too Bad (most famously covered by UB40) has ranged over the years from an almost reverential chugging reggae version to a fierce almost lyric-free dance dub, to sweetly informed pop. Here his interpretation defies categorisation, rather like Martyn himself. Try playing this one in-store; it covers so many bases someone's almost bound to buy.

El deBarge makes his Warner Brothers debut with a varied album of funk and ballads, the latter style being more suited to his classy, underrated and pure falsetto. Perhaps a little too subtle for many, but Love Me Tonight, a charming duet with Chante Moore, has potential.

It's nearly eight years since Gary Numan launched his own Numa label, since when he has registered more than a dozen hits, of which the latest—The Skin Game—entered the chart last week. Sadly for Gary, his rather individualistic style has, for some years, attracted only a cult audience, and it's a decade since he's breached the Top 10.

Force 1 is the title of a new techno compilation from ARS via Sony. Featuring a dozen of the toughest hardcore sounds around, predominantly from Belgium, it consists primarily of upfront tracks still available only at premium prices from

import shops, so demand is bound to be high.

PICK OF THE WEEK

CHRIS DE BURGH: Power Of Ten (A&M). De Burgh's first album of new material since 1988's chart-topping *Flying Colours*—and he hasn't missed a beat. The Anglo-Irish-Argentinian, with a hard-edged, stylish blend of folk, pop and rock has a large and committed following. His epic storytelling style is well to the fore here, particularly on episodic tracks like *Heart Of Darkness*, *Still* with A&M after 17 years, and with albums as mutually beneficial as this one, it's not hard to see why.

Singles

They had a US hit with Tell Me Something, but not even a slot supporting Kylie Minogue could make Aussie band Indecent Obsession a success here last year. Their first effort of 1992, *Kiss Me*, could change all that. Highly commercial



Curiosity calls

and melodic (nearest comparison is probably rosette) and slightly retro. The young band's good looks and massive TV support should see this one home.

Diamonds And Pearls has been one of Prince's most successful albums ever, going platinum and spending six months in the top 40. The fourth single from the album is the pretty and, for Prince, very straightforward pop ballad *Money Don't Matter 2 Night*. The funky rap B-side *Call The Law*, is more typical, and as its available

here for the first time, it should add enormously to the single's sales potential.

Many of last year's biggest dance hits didn't really make it at retail, but, one by one, they are fulfilling their potential second time around, often in new mixes. That's just what has happened to *DSK's What Would We Do*. A number 46 hit last August, it has been smoothly remixed by Steve 'Silk' Hurley in his currently fashionable style.

PICK OF THE WEEK

CURIOSITY KILLED THE CAT: Hang On In There Baby (B&C). Over two years after they scored with *Name And Number*, CKC return with a sleek update of Johnny Bristol's 1974 hit. Lead singer Brent Spiner does better than ever, displaying a fine range of nuances. With a minimum of eight TV slots for the band in the week in which this is released, it has obvious and real potential.

Alan Jones

HEAVY METAL

Having parted with Island Records, Bristol's Claytown Troupe return with their debut for EMI. *Out There*, however, is somewhat of a disappointment after their credible output, laced as it is with vivid Culler-like posturing.

More promising is Houston power trio King's X, whose fourth and self-titled album, on Atlantic/East West, will enhance an already handsome reputation.

Currently on tour with the Red Hot Chili Peppers, Imago signings the Rollins Band are winning plaudits for their recently released *End Of Silence*.

Formulaic and prone to cringe-inducing teen anthems they may have been, but glam gargoyle, *Twisted Sister*, now a sizeable following and a number of hit singles in the mid-Eighties. A 16-track compilation, *Big Hits And Nasty Cuts*, The Best Of Twisted Sister, may take the wallets of those desperate enough to have bought such gems as *We're Not Gonna Take It*.

Possibly the UK's biggest-selling metal act of that decade, *Def Leppard*, return with a single, *Let's Get Rocked*, on Phonogram. And how little they have changed: wailing vocals; plodding guitar; a chunky wall-of-sound chant. It all adds up to yet another hit single similar to the last.

PICK OF THE WEEK

BABY ANIMALS: Baby Animals. Imago, PD90580. This gutsy Australian band kick like a hard rock Pretenders and should disprove those sceptics who claim that the

only good things to come from 1992 are Under these days are cricket screws. Worth giving a XXXX for.

Andrew Martin

DANCE

The well-respected underground rave label D-Zone is launching its more song-based offshoot, called *Dance-Zone*, with *Gonna Let You by Greed* (Dance Zone 001). A catchy uplifting non track with more hooks than JR Hartley, it has been getting a very good club reaction and could well cross over. From D-Zone itself comes the less commercial and much tougher *Invasion by the Alean Warriors* (D Zone 023).

One's to order from your Sony rep include: *Mariah Carey's Make It Happen* (Columbia COL 657941), which comes with dancefloor-friendly remixes from Civilizes and *Cycle and Public Enemy's* typically hard hitting *Night Train* (Def Jam DEF 657864), which has been remixed by Pete Rock and CL Smooth.

Independent label releases worth watching out for include: *Come With Me Tonight/Caridac* by After Dark (Orbital 12 ORBIT 14), two rave tracks that have been released before but are now much sought after; *Deja Vu's Move Your Waistline* (City Sounds/Rumour PRO75), a house track licensed from NY's Maxi label and Ray Keith remixes that have been going down well; *Love Come Rescue Me* by *Love-Station* featuring Lisa Hunt (Fresh FRSH1), a very classy and soulful UK garage cut that has been getting a good

club reaction; *Let No Man Put Asunder* by *A Separate Reality* (Hard Discs HARD1), a straightforward but popular cover of the First Choice classic; and *Let The Music Use You* by *The Nightwriters* (Danceteria DANCT3), a reissue and remix of the house classic used on SL2's *DJs Take Control*.

PICK OF THE WEEK

SL2: On A Ragga Trip (XL). This track continues the reggae-hardcore theme of *Way In My Brain*, the hugely popular flipside to their massive *DJs Take Control* hit. Built around Jah Sreechey's extremely catchy walk and Skrank. On A Ragga Trip is destined for great things.

Andy Bevers

REISSUES

Whatever anybody tells you, flared trousers were definitely not the best thing about the Seventies. Frodo, the pudding, Connoisseur's Indie Scene series. Two more 24 track volumes are out, '77 (IBMCD 77) and '78 ('78), which confirm the strength of the punk/post-punk music era. It's almost all here, from *The Yard* to *The Adverts*, via *Jefferson* and *Joy Division* and confirms the vibrancy of the then indie movement. Rather more surprising, is the fact that Vol 7 of *Old Gold's Kick Up The Eighties* series is more than merely listenable. Nostalgia is clearly creeping up on all of us. Also, in anticipation of the latest instalment in his Schubert symphony cycle—the Fourth and Sixth—with his *London Classical Players*, and on

Know Me By Now) and then novodes.

From an earlier time comes a pair of competing *Doo Wop* sets, *Sequel's The Ultimate Doo Wop Collection* (NEM CD 618), which harvests EMI's *Roulette* catalogue with classics from *The Flamingos*, *The Orioles*, *Frankie Lymon* and *Shep & The Limelites*, and *Instant's* *For Sentimental Reasons* (INS 5059) which contains a lot of the same tracks and no acknowledgement to EMI. It looks very dubious. For collectors *Ace* has a *34 Track Laurie Vocal Groups* (CDCH 346).

PICK OF THE WEEK

VARIOUS ARTISTS: Radio Gold (Ace CDCH 347). A wonderful marketing idea. Radio stations are turning increasingly to past hits so why not put out a super strong collection of those hits and present it as a radio programme. The result is a CD that has the cream of *Ace's* hits from *Earth Angel* to *When Will Be Loved* via *Twist And Shout* and *Poetry In Motion*. Expect huge sales.

Phil Hardy

CLASSICAL

A kick-start for the recently flagging early music scene comes with seven additions to *EMI's Reflexe* series, every one of them a top-quality release. *Roger Norrington's* just-completed *Brahms Experience* weekend at *London's South Bay* will have fuelled anticipation of the latest instalment in his Schubert symphony cycle—the Fourth and Sixth—with his *London Classical Players*, and on

disc they also accompany *Melvyn Tan* in the next chapter of their Mozart piano-concerto series, Nos 20 and 23.

Tan is playing Beethoven's *Broadwood* piano, imported from Germany, on the *Turn* EMI-sponsored tour of Bath and London in May, and supporting that is a disc of the composer's Opus 33 sonatas. Dutch harpsichordist *Bob van Asperen* has a colourful album of works by Couperin. *Andrew Parrott* directs his *Taverner Consort and Players* in a sumptuously scored performance of Monteverdi's *Book VIII* of madrigals, the *Songs Of Love And War*.

Rounding off the issue, and serving as a swansong for the *Hilliard Ensemble*, which is quitting EMI for ECM after differences over repertoire, are two delectable discs, one of a set of madrigals by *Pierre de La Rue*, the other Italian Renaissance madrigals.

Also on the early music scene, the *Tallis Scholars* issue their first *Grammy* recording for six years of works by their namesake composer.

PICK OF THE WEEK

UKATI: Mapa. Point Music. In addition to ethnic and modern jazz influences the Brazilian group *Uakti* mixes freely of Steve Reich-like minimalism, using homemade instruments (plastic pipes, kettles, pan lids) to whip up a heady brew of jungle sounds. This new label, a collaboration between *Philips* classics and *Philip Glass's* *Euphorbia Productions*, has got off the ground with something distinctive and instantly appealing.

Phil Sommerich

music week

datafile

The Information Source for the Music Industry

28 MARCH 1992

CHART FOCUS

Number one for the sixth week in a row, **Shakespears Sister's** *Stay* has topped the chart for longer than any previous hit by an all-girl duo or group—but it is coming under increased pressure and is almost certain to be dethroned next week, with a considerable number of challengers already in the frame.

The smart money is on **Ce Peniston**, whose reissued hit *Finally* moves from number six to number two. Its sales soared last week, and it is now less than 10% behind *Stay*.

Former US chart-topper **To Be With You** by **Mr Big** is another obvious possibility, as it vaults from number eight to number three.

Meanwhile, **Annie Lennox** makes a highly convincing first solo foray into the chart, debuting at number nine with *Why*. Lennox has registered over 30 hits as a Tourist, with *Eurythmics* and with **Al Green**, but this is the first time she has ever had a single



debut inside the Top 10. The same is true of two other veterans—the **Cure**, who debut at number eight with *High and Def Leppard*, whose first single in three years, *Let's Get Rocked*, enters at number six, equalling their highest-ranking hit to date. Together Leppard, Lennox and the **Cure** are the three highest-placed new arrivals on the chart this week. The first two made their chart debuts in 1979; the **Cure** followed a year later in 1980.

Amongst newer acts, the week's outstanding performances are those of **Tori Amos**, who has had two

previous singles peak outside the Top 40 since last November, and **Right Said Fred**. *Tori's* latest offering, *Winter*, is the week's highest climber, making a 39 place jump to number 25. *Right Said Fred* meanwhile, register their third straight Top 5 hit as *Deeply Dippy* surges from number 16 to number four. Their first album *Up* enters the chart at number three, a week after it was the highest new entry on the US chart. They can clearly no longer be dismissed as a short-term novelty act.

Finally, two acts with major successes in other parts of the world make their Top 40 debuts this week. The American former model and beauty queen **Vanessa Williams** is number 36 with her current US chart-topper *Save The Best For Last*, and Dutch band **Ten Sharp** hold down 40th place with *You*, a single which has recently topped the chart in several countries on the continent.

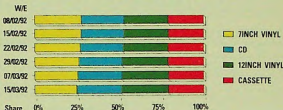
Alan Jones

UPDATE

SALES

Index of unit sales. 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	82	n/a	n/a	n/a	n/a
Singles	89	n/a	n/a	n/a	n/a
Music Video	59	n/a	n/a	n/a	n/a

SINGLE MARKET SHARE BY FORMAT



Share 0% 25% 50% 75% 100%

ROOKIES

1 CURTIS STIGERS, Curtis Stigers	Arista	6 MIND ADVENTURE, Des'ree	Dusted Sound
2 SEAL, Seal	ZTT	7 DOPPELGÄNGER, Curve	Atlantic
3 BEVERLY CRAVEN, Beverly Craven	Epic	8 TEN, Pearl Jam	Columbia
4 THE COMMITMENTS, The Commitments	MCA	9 INNER CHILD, Shantice	Motown
5 LITTLE VILLAGE, Little Village	Reprise	10 OF THE HEART, OF THE SOUL & OF THE CROSS, PM Dawn	Gez Street

Best selling debut albums by previously uncharted acts. Sales period: February 16 to March 14 inclusive.

CHART NEWCOMERS

9 ANNIE LENNOX: Why. RCA. After hits with Dave Stewart, first in the Tourists and then as Eurythmics, Annie Lennox releases her first ever solo single. Quizzed as to whether or not this indicates the end of Eurythmics (they last recorded together three years ago), Lennox will only say "maybe". Annie wrote this and the nine other songs which will form her debut solo album *Diva*. She admits to finding the writing process "incredibly hard". The album will be released worldwide on April 6.



The Law. Prince is currently rehearsing for his forthcoming European tour which reaches the UK on June 15.

31 PRINCE: Money Don't Matter 2 Night. Paisley Park. Prince has enlisted the skills of eminent black film-maker Spike Lee to direct the promo which accompanies *Money Don't Matter*, the fourth single from his *Diamonds And Pearls* LP. The latter has now sold 1/2m units in the UK and nearly 2m in the US. The single is backed by a non-album track entitled *Call*

26 ROXETTE: Church Of Your Heart. EMI. The joyride continues, as the Swedish duo returns to the chart with a song that Per (that's the chap) says is "probably our best song". The single is also climbing the chart in America, but Britain has an exclusive (so far) B-side in the form of Roxette Megamix, which welds together five of their earlier hits. Roxette are due to play

London's Wembley Arena in June.

8 THE CURE: High Fidelity. Taken from the Cure's upcoming studio album, *Wish*, their first new material since 1989's successful *Disintegration*, *High* is selling predominantly on CD, of which there are two different versions, one of which is contained in a "special collectors' box". The Cure will shortly announce an 11 date UK tour, as a prelude to their world tour, which kicks off in May in America.

60 YAZZ: One True Woman. Polydor. Since Yaz made her debut in 1988, she has sold over 3m units. *One True Woman* is her first single for her new label, and comes after a hiatus of 18 months which she spent concentrating on motherhood. The single is taken from Yaz's upcoming and as yet untitled album.

Alan Jones

FORTHCOMING SUPPLEMENTS IN

music week

APRIL 18
PRINT AND DESIGN
MUSIC PUBLISHING
(IVOR NOVELLO AWARDS)

APRIL 25
DANCE

MAY 2
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TOP 75 SINGLES



THE OFFICIAL **music week** CHART

1	STAY ¹	London
	Shakespeare's Sister	
2	FINALLY	AS&M
	Co'ed Penetration	
3	TO BE WITH YOU	Atlantic
	Mt. Big	
4	DEEPLY DIPPY	Tig
	Right Said Fred	
5	TEARS IN HEAVEN	Reprise
	Eric Clapton	
6	LET'S GET ROCKED	Bluegen Belica
	Del'Gappard	
7	I LOVE YOUR SMILE (DRIZA BONE REMIX)	Modern
	Shermice	
8	HIGH	Fiction
	The Cure	
9	WHY	RCA
	Annie Lennox	
10	WEATHER WITH YOU	Capitol
	Crowded House	
11	HUMAN TOUCH	Columbia
	Bruce Springsteen	
12	BREATH OF LIFE	Mus
	Erasure	
13	MY GIRL	Epic
	The Temptations	
14	AMERICA: WHAT TIME IS LOVE?	KTF Communications
	The KLF	
15	SWEET HARMONY (EP)	XL
	Liquid	
16	DO NOT PASS ME BY	Capitol
	Hammerhead/Tremaine Hawkins/Tina Johnson	
17	TIME TO MAKE YOU MINE	Arista
	Lisa Stansfield	
18	RAVE GENERATOR	PWL Continental
	Tommy Boy	
19	MORE THAN LOVE	Precious O'g
	Wesley Veal	
20	SLASH 'N' BURN	Columbia
	Manic Street Preachers	
21	A DEEPER LOVE	Columbia
	Civillies & Cole	
22	IT'S A FINE DAY	PWL Inc
	Opus III	
23	EXPRESSION	Hit
	Salt 'N' Papa	

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 PREACHERS**

Slash 'N' Burn

New Single - Out Now

38	IT MUST BE LOVE	Virgin
	Madness	
39	A JUICY RED APPLE	Love
	Skin Up	
40	YOU	Columbia
	Ten Sharp	
41	YOU'RE ALL THAT MATTERS TO ME	Arista
	Curtis Stigers	
42	HALFWAY TO HEAVEN	Epic
	Europe	
43	MAKE IT ON MY OWN	Arista
	Alison Luff	
44	THROUGH THE ROOF	AS&M
	Glo	
45	THOUGHT I'D DIED AND GONE TO HEAVEN	AS&M
	Bryan Adams	
46	I STILL THINK ABOUT YOU	Epic
	Danger Danger	
47	ROCKS ON THE ROAD	Chrysalis
	Jethro Tull	
48	I'M DING FINE NOW	Columbia
	The Passions	
49	ROCK ME STEADY	PWL Continental
	DJ Professor	
50	FAR GONE AND OUT	Bilbao V Negro
	The Jesus And Mary Chain	
51	ALWAYS	Cherrytree
	Urban Soul	
52	RICH AH GETTING RICHER	Big Life
	Rebel MC introducing Little T	
53	UNDER THE BRIDGE	Warner Bros
	Red Hot Chili Peppers	
54	WE ARE EACH OTHER	Go! Discs
	The Beautiful South	
55	MIND ADVENTURES	Dusted Sound
	Dust-free	
56	LOVE YOU ALL MY LIFETIME	Warner Bros
	Chaka Khan	
57	ARE YOU READY TO FLY	Pulse 8
	Rozzelle	
58	BOY ON TOP OF THE NEWS	Food
	Desiree Park Ward	
59	PLACES THAT BELONG TO YOU	Columbia
	Bethia Stensrud	
60	ONE TRUE WOMAN	Polydor
	Yazz	
61	CALEDONIA	MCS
	Frankie Miller	

LIFT EVERY VOICE (TAKE ME AWAY)

TOP 50 AIRPLAY CHART

THE OFFICIAL **music week** CHART

The List	Title	Artist	Label	Station with Most Plays	The List	Title	Artist	Label	Station with Most Plays
1	TO BE WITH YOU	Mr. Big	Atlantic	Clyde One FM	26	LOVE IS STRANGE	Everything But The Girl	blancie y negro	Piccadilly Key 103.9M
2	WHY	Janet Linton	RCA	Signal	27	DRAGING ME DOWN	Inspiral Carpets	Cow	Piccadilly Key 103.9M
3	STAY	Chalapeau's Sister	London	Clyde One FM	28	LAD SO LOW (TEARS ROLL DOWN)	Tears For Fears	Fontana	Children Network
4	THOUGHT I'D DIED AND GONE TO HEAVEN	Bryan Adams	ASB	Piccadilly Key 103.9M	29	HIGH CUE		Fiction	BBC Radio 1
5	ONE U2		Ireland	Piccadilly Key 103.9M	30	MORE THAN LOVE	Wet Wet Wet	Prepucis	Children Network
6	WE ARE EACH OTHER	Beautiful South	Gold Discs	Piccadilly Key 103.9M	31	COLOUR MY LIFE	M-Poppe	deConstruction	Children Network
7	MY GIRL	Tangieristas	Epic	Capital FM	32	GIRLS ON MY MIND	Dave Byrne	LIAXA BOP	Fourth RFM
8	IT'S A FINE DAY	Opas III	PWL International	Power FM	33	LOST IN YOUR LOVE	Tony Hadley	EMI	Clyde One FM
9	MAKE IT ON MY OWN	Aislin Limerick	Arista	Red Rose Rock FM	34	BREATH OF LIFE	Emure	Mute	BBC Radio 1
10	I LOVE YOUR SMILE	Shance	Motown	Capital FM	35	EVERY KINDA PEOPLE	Robert Palmer	Island	Piccadilly Key 103.9M
11	WEATHER WITH YOU	Crowded House	Capitol	Capital FM	36	NOVEMBER RAIN	Guns N' Roses	Geffen	Cool FM
12	REMEMBER THE TIME	Michael Jackson	Epic	Power FM	37	STEAL YOUR FIRE	Gun	ASB	Clyde One FM
13	FINALLY	Co Ce Perston	ASB	Piccadilly Key 103.9M	38	JOY	Sad II Soul	Ten	Capital FM
14	TIME TO MAKE YOU MINE	Loke Stanfield	Arista	Power FM	39	DONT LOVE THE MAGIC	Shawn Christopher	Arista	Capital FM
15	DO NOT PASS ME BY	Harmer	Capitol	Children Network	40	EXPRESSION	Saki-N-Pop	Btr	Power FM
16	I'M DOING FINE NOW	Pasaden	Columbia	Power FM	41	YOU'RE ALL THAT MATTERS TO ME	Curtis Stogers	Arista	Piccadilly Key 103.9M
17	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Piccadilly Key 103.9M	42	FAR GONE AND OUT	Jesus And Mary Chan	blancie y negro	BBC Radio 1
18	HUMAN TOUCH	Bruce Springsteen	Columbia	Piccadilly Key 103.9M	43	DEEPER LOVE	Civiles & Cole	Columbia	Children Network
19	COME AS YOU ARE	Nirvana	DGC	BBC Radio 1	44	NATURAL LIFE	Natural Life	Columbia	BBC Radio 1
20	IT MUST BE LOVE	Madvis	Virgin	Red Rose Rock FM	45	DEEPLY DIPPIY	Right Said Fred	Tag	Power FM
21	FOR YOUR BABIES	Simple Red	EastWest	Clyde One FM	46	ONE TRUE WOMAN	Yaz	Polydor	Power FM
22	AMERICA WHAT IS LOVE	KLF	KLF Communications	Children Network	47	YOU TOO SHARP		Columbia	Signal
23	TEARS IN HEAVEN	Eric Clapton	Warner Brothers	Capital FM	48	MONEY DON'T MATTER 2 NITE	Princa	Fahey Park	Signal
24	ARE YOU READY TO RLY	Razaf	Virgin	Power FM	49	I KNOW NEW ATLANTA		3 BEAT	Power FM
25	THE LIFE OF RILEY	Lightning Seeds	Virgin	Essex	50	ALL I KNOW FEELS LIKE FOREVER	Joe Cocker	Capitol	Clyde One FM

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	HOOIGAN	The Heart Throbs	One Life Indian
2	LET'S GET ROCKED	Del Leppard	Bludge/BMG/Rhola
3	MIND ADVENTURES	Des'ree	Dusted Sound
4	TOO GOOD TO BE TRUE	Tom Petty & The Heartbreakers	MCA
5	RING THE BELLS	James	Fontana
6	UNDER THE BRIDGE	Red Hot Chili Peppers	Warner Brothers
7	HOLD ON	Mae	EMI
8	CHURCH OF YOUR HEART	Roxette	Red Disc
9	ELECTED	MI Bean	London
10	THE DISAPPOINTED	XTC	Virgin

The following records are outside the Top 50 Airplay Chart and do not appear on last week's CHART 200 singles sales chart. Figures in brackets in second column.

REGIONAL CHOICE

Rank	Title	Artist	Station
1	LOVE THING	Enya Turner	NorthSound
2	DON'T YOU KNOW	Trapps	Downtown
3	ALONE WITH YOU	Travis	County Sound Network
4	ROCK TIL YOU DROP	Status Quo	Mercury
5	ROCK TIL YOU DROP	Status Quo	County Sound Network
6	MAN WITH A VISION	John Parr	Aire FM
7	THE FORCE BEHIND THE POWER	Diana Ross	County Sound Network
8	WELCOME TO THE CHEAP SEATS	Wendler Staff	County Sound Network
9	ALONE WITH YOU	Texas	Mercury
10	PEOPLE GET READY	Jeff Beck/Rod Stewart	216 FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

Station	Percentage of Total Plays
BBC Radio 1	5
2 BRMB FM	6
3 Capital FM	7
4 Fourth RFM	7

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

Aire FM, BRMB FM, Capital FM, Clyde One FM, Cool FM, County Sound Network, Delta, Downtown, Essex, Fourth RFM, ILL, Island, Children Network, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103.9M, Power FM, Red Disc, Red Rose Rock FM, Signal, Ten, Tag, TCR, 216 FM. This represents 87.3% of total play across listening in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
2	TEARS IN HEAVEN	Eric Clapton	Reprise
3	REMEMBER THE TIME	Michael Jackson	Epic
4	TO BE WITH YOU	Mr. Big	Astoria
5	I'M TOO SEXY	Right Said Fred	Charisma
6	MASTERPIECE	Alicia Keys	Capitol
7	BREAKIN' MY HEART	112	Mercury
8	I CAN'T DANCE	Genesis	A&R
9	I LOVE YOUR SMILE	Shance	Motown
10	MAKE IT HAPPEN	Mariah Carey	Columbia
11	GOOD FOR ME	Amy Grant	ASB
12	JUSTIFIED AND ANOUD	The Kelly Rowland	Capitol
13	MISSING YOU NOW	Michael Bolton	Columbia
14	BEAUTY AND THE BEAST	Celine Dion	Capitol
15	TELL ME WHAT YOU WANT	Tevin Campbell	Owest
16	IF YOU GO AWAY	NOBIS	Columbia
17	HUMAN TOUCH	Bruce Springsteen	Columbia
18	THINKIN' BACK	Mr. Big	Capitol
19	HAZARD	Richard Marx	Capitol
20	LIHH AHH	Boyz II Men	Motown
21	DIAMONDS AND PEARLS	Prince & The New Power Generation	Paisley Park
22	WE GOT A LOVE THING	Co Ce Perston	ASB
23	OOCHIE COOCHIE	MC Brat	Motown
24	EVERYTHING CHANGES	Kathy Troccoli	Reunion
25	AIN'T 2 PROUD 2 BEG	TLC	LaFace
26	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
27	ALL A LOVE	Corey Feldt	Capitol
28	ROMEO & JULY	Stacy E. Flait	RCA
29	WHAT COMES OF THE ...	Paul Young	MCA
30	ONE U2		Island
31	UNTIL YOUR LOVE COMES BACK AROUND	RTJ/Gun	Capitol
32	DON'T LET THE ...	Michael E. O'Keefe	Columbia
33	LIVE AND LEARN	Joe Public	Columbia
34	FINALLY	Co Ce Perston	ASB
35	MAMA, I'M COMING HOME	Ozzy Osbourne	Epic
36	I'M THE ONE YOU NEED	Judith Watley	MCA
37	NU NU	Lil' Tim	Mercury
38	TOO MUCH PASSION	The Smithers	Capitol
39	CHILL GET YOUR HEART	EMIL	EMI
40	ILL GET BY	Edie Money	Columbia
41	MYSTERYIOUS WAYS	U2	Capitol
42	I CAN'T MAKE YOU LOVE ME	Bonnie Raitt	Capitol
43	AGAIN TONIGHT	John Mellencamp	Mercury
44	BABY HOLD ON	Joe Raposo	Atlantic
45	THOUGHT I'D DIED AND GONE TO HEAVEN	Bryan Adams	ASB
46	CANT YOU ...	The Williams Brothers	Warner Bros
47	MY LOVIN' (YOU'RE ...)	En Vogue	Alto
48	THE WAY FEELS ABOUT YOU	Kary White	Warner Bros
49	BOHEMIAN RHAPSODY	Queen	Capitol
50	YOU SHOWED ME	Salt 'n' Pepa	Next Plate

Charts current to 1992, 28 March, 1992. Figures are awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ROBIN THE WIND	Garth Brooks	Capitol
2	NEVERMIND	Nirvana	DGC
3	WAYNE'S WORLD (OST)	Various	Reprise
4	UNFORGETTABLE	Natalie Cole	Elektra
5	NO FENCES	Garth Brooks	Capitol
6	DANGEROUS	Michael Jackson	Epic
7	LUCK OF THE DRAW	Bonnie Raitt	Capitol
8	TIME TO LOVE AND TENDRESS	Michael Bolton	Columbia
9	METALLICA	Metallica	Elektra
10	ACHTUNG BABY	U2	Island
11	COOLEYHIGHHARMONY	Boyz II Men	Motown
12	C M B B	Corey Feldt	Giant
13	AS USUALLY AS THEY WANT TO BE	Ugly Kid Joe	Stardog
14	WE CAN'T DANCE	Genesis	Atlantic
15	HEART IN MOTION	Amy Grant	ASB
16	CLASSIC QUEEN	Queen	Hollywood
17	SHEPHERD MOONS	Enya	Reprise
18	LEAN INTO IT	Mr. Big	Atlantic
19	TOO LEGIT TO QUIT	Hammer	Capitol
20	WAKING UP THE NEIGHBOURS	Bryan Adams	Columbia
21	EMOTIONS	Mariah Carey	ASB
22	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros
23	THE COMFORT ZONE	Vanessa Williams	Wing
24	TEN	Pearl Jam	Epic
25	RUSH (OST)	Various	Reprise
26	NO MORE TEARS	Ozzy Osbourne	Epic
27	GARTH BROOKS	Garth Brooks	Capitol
28	OUT OF TIME	REM	Warner Brothers
29	NAUGHTY BY NATURE	Nasir & Ice Cube	Mercury
30	FOREVER MY LADY	Prince	MCA
31	DIAMONDS & PEARLS	Joe Public	Paisley Park
32	FOR MY BROKEN HEART	Reta McEntire	ASB
33	MACK DADDY	Sam & Dave	De America
34	CYPRESS HILL	Cypress Hill	Ruffhouse
35	BEAUTY & THE BEAST (OST)	Various	Walt Disney
36	USE YOUR ILLUSION II	Guns N' Roses	Geffen
37	EMPIRE	Queensrÿche	EMI
38	USE YOUR ILLUSION I	Guns N' Roses	Geffen
39	JUSTICE (OST)	Various	Soul
40	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros
41	A WOLF IN SHEEP'S CLOTHING	Black Sabbath	Mercury
42	T.E.V.I.N.	Tevin Campbell	Owest
43	CONNA MAKE YOU SWEAT	CK Music Factory	Capitol
44	BLUE LIGHT	Red Hot Chili Peppers	Columbia
45	BAD MOTORFINGER	Soundgarden	ASB
46	UP	Right Said Fred	Capitol
47	TWO ROOMS	ELTON JOHN	Various
48	WHAT DO I DO WITH ME	Tanya Tucker	Liberty
49	DON'T ROCK THE Jukebox	Alan Jackson	Arista
50	SPELLBOUND	Paula Abdul	Casablanca

© UK Singles Chart, 28 March 1992.

RECORD MIRROR

danceupdate

28 MARCH 1992
FREE WITH **music week**

DEO

Label
Cat no.

ness Virgin VVD 1003

cture Book WMV 9031754343

PMI VC4112

L... 4 FrontPolyGram 0838623

ou Music Club MC 2032

oll Down Polygram 0837503

ss 4 FrontPolyGram 0837863

PMI MVB9913243

To The... Polygram 0836003

Mega-Remix Polygram 0847123

he Best PMI MVD 9913083

PMI MYP 9910112

le Park PolyGram Video 0711503

ts WMV 7599381333

PMI MYP 9912593

TECHNO CALLS THE TUNE IN KISS REMIX

The DJ turntable at London's Kiss FM has spun again in a series of radical programme changes.

In a direct assault on the Radio One and Network chart shows leading techno mix DJ Colin Faver has been drafted in to the Sunday afternoon schedule.

Late night jock Angie Dee has lost her five shows to Chris Philips, newly arrived from Jazz FM, while Jazzie B loses his peak Friday 10pm to midnight slot.

The addition of a hardcore show to the jazz and soul based Sunday schedule has led to accusations of a bid to boost audience with no regard for music policy.

But Kiss managing director

Gordon McNamee says the move is only temporary while negotiations continue for a new sponsored slot.

He adds: "We don't have a single rare show over the whole weekend yet Colin Faver has the peak specialist audience with his Tuesday night. That is the right audience to compete with the chart shows."

Other changes see Sarah HB given a peak Saturday show in place of the Pepsi-sponsored US chart programme and Tee Harris takes over from Steve Jervier on Saturday nights to follow Paul Anderson, who retains his 9pm to 11pm slot after an enforced break.

STREETOUNDS IS BACK AGAIN

Morgan Khan has resurfaced for another launch of his StreetSounds label, this time via his Hendricks Records Limited.

First release is a UK remake of 'Magic Touch', the Rose Royce classic, launched by his Streetwave label in 1984.

Khan plans a series of compilations of new material and selections from his past catalogue, as well as new singles, merchandise and showcase nights.

EMI PRESSES ON WITH 12-INCHES

The loss of 260 jobs at the UK's biggest vinyl plant does not threaten supply of dance 12-inches, says EMI Music Services. The plant will still have sufficient capacity to service the dance market, it says.

News of the job losses at EMI Hayes came as Gallup revealed that CD has overtaken vinyl as the top singles format.

But chart researchers see no sign of a drop in demand for dance 12-inches, although CD is growing as DJs begin to include players in their consoles.



● ALTERN 8

ALTERN-8 CELEBR-8 US DEAL

Ten Records has signed Altern 8 for the world outside the UK from Midlands techno label Network.

The licensing deal gives Ten the US rights for Altern 8 just as UK techno shapes up to take the territory by storm.

In the past, UK rave hits such as Altern 8's 'Activ-8' have sold fewer than 5,000 copies on import in the US. But a growing 'techno-rave' scene has been widely reported in the US media.

Rob Manley, A&R manager for Virgin's dance labels, says: "There is a growing techno scene over there. It really is beginning to rear its ugly, wide-eyed, burning head."

The group recently appeared at New York's Limmelight along with DJ/producer Joey Beltram, recently signed to Network.

"After that PA we were flooded with offers, but it has taken us a while to choose the best deal," says Network's Neil Rushton.

Rushton says the first US single may be a track that has not been released in the UK.

Altern 8's album, 'Full On: Mask Hysteria', is due for UK release in late May.



CYNTHIA M.

love storm



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RECORDS
THE LEGENDARY HEAVY METAL LABEL

By *Tommy*

- 1 **TO BE WITH YOU** M
- 2 **WHY** Anna Lennox
- 3 **SHAKEPEER'S** Se
- 4 **THOUGHT I'D DIED** D
- 5 **ONE** Oz
- 6 **WE ARE ALL OTHER** I
- 7 **MY GIRL TEMPLATIONS** S
- 8 **IT'S A FINE DAY** Oz
- 9 **MAKE IT ON MY OWN** I
- 10 **LOVE YOUR SMILE** I
- 11 **WEATHER WITH YOU** I
- 12 **REMEMBER THE TIME** I
- 13 **FINALLY** Ce Ce Peniston
- 14 **TIME TO MAKE YOU** I
- 15 **DO NOT PASS ME** I
- 16 **I'M DOING FINE** NC
- 17 **SAVE THE BEST** FD
- 18 **HUMAN TOUCH** Brn
- 19 **COME AS YOU ARE** I
- 20 **IT MUST BE LOVE** I
- 21 **FOR YOUR BABIES** I
- 22 **AMERICA WHAT TI** I
- 23 **TEARS IN HEAVEN** I
- 24 **ARE YOU READY T** I
- 25 **THE LIFE OF RILEY** I

TOP 10 BR

- 1 **HOOLIGAN**
- 2 **LET'S GET ROCKED**
- 3 **MIND ADVENTURES**
- 4 **TOO GOOD TO BE TI**
- 5 **RING THE BELLS**
- 6 **UNDER THE BRIDGE**
- 7 **HOLD ON**
- 8 **CHURCH OF YOUR H**
- 9 **ELECTED**
- 10 **THE DISAPPOINTED**

US TO

- 1 **SAVE THE BEST FOR**
- 2 **TEARS IN HEAVEN**
- 3 **REMEMBER THE**
- 4 **TO BE WITH YOU**
- 5 **MY TOO SEXY**
- 6 **MASTERPIECE**
- 7 **BREAKIN' MY HEART**
- 8 **I CAN'T DANCE**
- 9 **LOVE YOUR SM**
- 10 **MAKE IT HAPPEN**
- 11 **GOOD FOR ME**
- 12 **JUSTIFIED AND**
- 13 **MISSING YOU**
- 14 **BEAUTY AND THE**
- 15 **TELL ME WHAT YOU**
- 16 **IF YOU GO AWAY**
- 17 **HUMAN TOUCH**
- 18 **THINKIN' BACK**
- 19 **HAZARD**
- 20 **UHH AHH**
- 21 **DIAMONDS AND PEARLS**
- 22 **WE GOT A LOVE THANG**
- 23 **OOCHIE COOCHIE**
- 24 **EVERYTHING CHANGES**
- 25 **AIN'T 2 PROUD 2 BEG**



REMIX Four To The Floor have finally won Hammer's approval for their reworking of his 'Addams Groove'. Two of the four remixes reported to have been hated by Hammer have gone out as B-sides on the single 'Do Not Pass Me By'. With so little Hammer and such house beats the tracks had sounded to many like the work of samplers. But now the Hammer House Of Horror and Addams Groove Dub Flute mixes have EMI's official endorsement.

ONES 2 WATCH! One act everyone wants to work with is Nu Colours. With their first single on the way — a cover of Frankie Knuckles' 'Tears' — they have already attracted heavy airplay and have worked with Kiss FM's Steve Jervier, Island's Don-e and deConstruction's M-Perrier.

RESPECT! Studio partners Brothers In Rhythm are building a huge reputation both as writers and remixers. Following the news that they have been called up by Michael Jackson to remix 'What It Is', the word is out that the duo's new album will feature The Pet Shop Boys and Kylie Minogue among its guests.

STYLE A bit of flesh is not all that is revealed by the latest in skimpy clubwear, the pocket bra. It also shows how the fashion business can parallel music's white label scene. No sooner had this Michiko sampler appeared, worn here by Rozzalla, than a crop of bootleg imitators spring up. While the Japanese fashion house gears up for a major release, fashion leaders with a bit of nous have been scouring army surplus stores. After all, if like Elit Sly of Sly & Lovechild, you simply must have a cross between a corset and parachute harness for that photo shoot, why wait?



DEAL The team behind 'The Bouncer' is on the verge of signing to Pete Tong's firm label as LifeLike. Richard Russell and Nick Hawkes, who run XL Records as their day job, plan to rebase a first single, 'Like Life' soon after inking the deal. They hope the different name will allow them to shake off the ragga-rave reputation of Kicks Like A Mule to craft what Hawkes calls "more intelligent" techno. A new single from KLAM, fronted by Longsy_D who posed as a bouncer for their appearance on 'Top Of The Pops', is due in May.

REVIVAL Classic Seventies label Salsoul has been revived to begin re-issuing its much sampled catalogue. The New York label plans a series of compilations featuring original LP and 12-inch versions of hits by Loleatta Holloway, The Salsoul Orchestra, Instant Funk and others. As yet, Salsoul has no licence deal for the UK, although PWL is believed to be interested. The company, formed in 1972, fell silent in 1985. Its first re-release is the 20-track 'The Original Salsoul Classics', due on April 17.



CLASSIC Five years after its first release, Marshall Jefferson's club classic 'Someday' is building a bigger buzz than ever. With the re-release of Ce Ce Peniston's smash 'Finally' currently joggling the memory with an uncannily similar bass line and piano chords, along comes XL's rave number one 'Sweet Harmony', complete with 'Someday' samples. Now that deConstruction soulies M-Perrier have laid down their own cover version it can only be a matter of time before the Ce Ce Rogers crooned original is dusted down for re-release.

FACELIFT The London Empire is to re-open as Equinox after a £1.8m facelift. Plans include regular PAs and a New York style night each Wednesday after a gala opening on May 28.

urban soul always

the new jersey mixes includes tony humphries remix of alright out 23-3-92

2 RM DANCE UPDATE

<p>17 HUMAN TOUCH, Bruce Springsteen Columbia</p> <p>18 THINKIN' BACK, Costa Mts Budd Giant</p> <p>19 HAZARD, Richard Marx Capitol</p> <p>20 UHH AHH, Boyz II Men Motown</p> <p>21 DIAMONDS AND PEARLS, Prince & NPG Paisley Park</p> <p>22 WE GOT A LOVE THANG, Ce Ce Peniston A&M</p> <p>23 OOCHIE COOCHIE, MC Brains Motown</p> <p>24 EVERYTHING CHANGES, Kathy Troccoli Reunion</p> <p>25 AIN'T 2 PROUD 2 BEG, TLC LaFace</p>	<p>42 I CAN'T MAKE YOU LOVE ME, Bonnie Raitt Capitol</p> <p>43 AGAIN TONIGHT, John Montagnano Mercury</p> <p>44 BABY HOLD ON TO ME, Gerald Lovett A&M</p> <p>45 THOUGHT I'D DIED AND GONE, Bryan Adams A&M</p> <p>46 CAN'T CRY, The Williams Brothers Warner Bros</p> <p>47 MY LOVIN' (YOU'RE...), En Vogue A&M</p> <p>48 THE WAY I FEEL ABOUT YOU, Karyn White Warner Bros</p> <p>49 BOHEMIAN RHAPSODY, Queen Hollywood</p> <p>50 YOU SHOWED ME, Salt 'n' Pepa Next Plate</p>	<p>1 SHEPHERD MOJANS, Ernie Reprise</p> <p>18 LEAN INTO IT, Mr Big Atlantic</p> <p>19 TOO LEGIT TO QUIT, Mannem Capitol</p> <p>20 WAKING UP THE NEIGHBOURS, Bryan Adams A&M</p> <p>21 EMOTIONS, Mariah Carey Columbia</p> <p>22 MOOD SUGAR SET, Red Hot Chili Peppers Warner Bros</p> <p>23 THE COMFORT ZONE, Vanessa Williams Wing</p> <p>24 TEN, Pearl Jam Epic</p> <p>25 RUSH (OST), Various Reprise</p>
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Charts courtesy Billboard. 28. March, 1992 • Bulletin are compiled by these agencies demonstrating the greatest airplay and sales gain. [UK] UK songings.

Club

f o c u s



Club Back To Basics at Music Factory, 174 Briggate, Leeds.

Capacity/PA 750/5K.

Door Policy "We've got a pretty strong policy. We keep out the posses, and don't let in the Vicks, whistles and silly hat brigade." — Dave Beer, promoter.

Music policy Balearic and dub downstairs; disco/jazz fusion upstairs. Occasional live acts on Saturdays.

DJs Regulars — Alastair Clarke and Ralph Lawson. Guest DJs every week include: Lisa Loud, Greg Fenton and Flying's Scott Braithwaite, Dean Thatcher and Clive Henry.

Spinning E-Zee Posse 'Get It'; Secret Society 'New York, Chicago, Los Angeles'; Sly & Lovechild 'Spirit Of Destiny' (Justin Robertson's remix); Shawn Christopher 'Don't Lose The Magic'; Passion 'Gat Decor'.

DJ's view "It's the attitude behind the club which makes it stand out — we use a lot of camouflage netting, special lights and 8mm film projection — it's a mixed media experience." — Alastair Clarke.

Promotions view "The guys running it are brilliant. They want to hear about new music and explore new ideas for a Guerilla Records night. Eastern Bloc do a regular night. Crowds in Leeds are enthusiastic and conscious of their dress sense — really street" — Lisa Loud, Loud & Clear.

Average ticket price £5 to £6.



● SHAWN CHRISTOPHER

Nightlife 10

- | | | | |
|----|-----|---|----------------|
| 1 | NEW | GAT DECOR — Passion | (White label) |
| 2 | (2) | WORKOUT — Frankie Knuckles | (Virgin) |
| 3 | (3) | IT'S MY PLEASURE — My Friend Sam feat Viola Wills | (EX-11) |
| 4 | (6) | TAKE ME BACK TO LOVE AGAIN — Kathy Sledge | (Epic) |
| 5 | NEW | STILL IN LOVE WITH YOU — Meli's Morgan | (US Pendulum) |
| 6 | (7) | WAKE UP — Fire Island | (Boys Own Jnr) |
| 7 | NEW | SOMEBODY HERE — Guy Costley | (Movin') |
| 8 | NEW | ON A RAGGA TIP — SL2 | (XL Records) |
| 9 | NEW | STELLA — Jam & Spoon | (R&S Records) |
| 10 | NEW | HALLELUJAH — Inner City | (Ten Records) |



A guide to the most essential new club tunes as featured on 1FM's "Essential Selection" (Part II) broadcast every Sunday between 7-8pm. Last week's most "in demand" club tunes as reported by Black Market/City Sounds/Vinyl Zone (London), Underground/Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield).

DEO

	Label
ness	Virgin
	WV 5023
cture Book	WVM
	9031754343
	PMI
	VK4112
L...	4 Front/PolyGram
	0838623
ou	Music Club
	MC 2032
oll Down	Polygram
	0837503
ss	4 Front/PolyGram
	0837963
	PMI
	MV89913243
To The...	Polygram
	0838963
Mega-Remix	Polygram
	0842723
The Best	PMI
	MVD 9913083
	PMI
	MVP 9910112
le Park	PolyGram Video
	0711503
its	WVM
	7595981933
	PMI
	MVP 99 1259 3

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PAT MEARS/"THERE GOES THE RAINBOW" CD: 2695612 MC: 2695614
AND CD SINGLE: 2695733 "LOOK FOR YOU"

ORDER NOW FROM IMD... TELESALERS: 081 903 8223



TO Shop

f o c u s



Shop Sound Clash, 21-23 St Benedicts, Norwich
Size 20R x 15t

Specialist areas Dance, indie, reggae, rave.
 "UK product is most popular - imports are not as big as they were. We used to sell lots

of US rap but now it's gone mainstream. Europe's died the death a bit too - people are bored" - Paul Mills, owner.

Flies/magazines available Variety of flies; *Clubscene*, *Blues & Soul*, *Mixmag*, etc. "Flies are a nightmare - there are far too many" - Paul Mills.

Manager's view "We sell a lot of white labels because they're a fashion item - their appeal is no covers, no pretty pictures, no labels. We let people hear the records - our shop is a place to come, hang out and find out information. We're also involved in launching a fanzine called *Sudden Impact* about the East Anglian rave scene" - Paul Mills.

Distributor's view "Paul's done very well for himself since he started the shop nearly a year ago. Norwich has a big rave scene and he buys mostly great from us plus some techno and house" - Raz Gole, Great Asset.

DJ's view "Some dance shops have top DJs who get certain records first, but Paul doesn't hold them back. He's one of the best. If you want records he orders them. He gets regular shipments, lots of promos and white labels and he's considerably cheaper than London. Everyone who's a DJ round here goes to him" - Alpha C.

Cool Cuts

- | | | | |
|----|------------|--|-----------------|
| 1 | NEW | THE PRESSURE (REMIX) Sounds Of Blackness | A&M |
| 2 | (1) | REJOICING Ultra Naté | Eternal |
| 3 | (3) | GROOVY BEAT D.O.P. | Quetta |
| 4 | NEW | NOW THAT YOU'RE GONE Corina | US Gullifer |
| 5 | (2) | JOY Soul II Soul | Ten |
| 6 | NEW | LOVE COME RESCUE ME Lovestation
Featuring Lisa Hunt on vocals this British production is excellent | Fresh |
| 7 | NEW | THE GONZO Lost | Perfecto |
| 8 | NEW | THERE IS NO LAW Messiah
Another big rave track from last year - this time Joey Beltram transforms it into a completely new track | Kickin' |
| 9 | (9) | WAKE UP Fine Island | Boys Own Junior |
| 10 | NEW | IT'S MY PLEASURE My Friend Sam
An electro-club cut with Viola Wilts on vocals that's taking dancefloors by storm | Ex-it |
| 11 | NEW | TRUST CITY EP DSR | Warp |
| 12 | (7) | ON A RAGGATIP S-Z | XL |
| 13 | NEW | BURNIN' Mix Factory
Commercial Northern rave track with its eyes firmly on the charts | White label |
| 14 | NEW | HIGH AND MIGHTY Bigger Than Life
Oldbeat American garage cut with deep space vocals | US Other Side |
| 15 | (10) | 6272 FreshBlood Organisation | FreshBlood |
| 16 | NEW | CAN'T STOP DANCING The Late Boys
Finger clicking jazzy track licensed from the US Nervous label | Flying |
| 17 | (14) | STRANGE VOYAGE C-Force | Better Days |
| 18 | NEW | STILL IN LOVE With You Melissa Morgan
Masters At Work on the mix to turn this soul song into a floorfiller | US Pendulum |
| 19 | (5) | TAKE ME BACK TO LOVE AGAIN Kathy Sledge | US Epic |
| 20 | NEW | TEARS Nu Colours
A useful British cover version of the Robert Owens classic | White label |

Thanks to City Sounds, 8 Proctor St, London; Flying, Kensington Market, Kensington High St, London; and Zoom, 188 Camden High St, London NW1.



Phone now to hear the hot dance tracks

Cool Cuts clubline

0998 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
 34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

TOP 10 BR

- | | | |
|----|----|--------------------------|
| 1 | 1 | HODDIGNAN |
| 2 | 2 | LET'S GET ROCKED |
| 3 | 3 | MIND ADVENTURES |
| 4 | 4 | TOD GOOD TO BE TI |
| 5 | 5 | RING THE BELLS |
| 6 | 6 | UNDER THE BRIDGE |
| 7 | 7 | HOLD ON |
| 8 | 8 | CHURCH OF YOUR H |
| 9 | 9 | ELECTED |
| 10 | 10 | THE DISAPPOINTED |

The following records are outside a singles sales chart figure in brackets

US TO

- | | | |
|----|-----|--|
| 1 | 1 | SAVE THE BEST FOR |
| 2 | 2 | TEARS IN HEAVEN |
| 3 | 3 | REMEMBER THE |
| 4 | 4 | TO BE WITH YOU |
| 5 | (2) | I'M TRO SEXY |
| 6 | 6 | MASTERPIECE Al |
| 7 | 7 | BREAKIN' MY HEART |
| 8 | 8 | I CAN'T DANCE C |
| 9 | 9 | LOVE YOUR SM |
| 10 | 10 | MAKE IT HAPPEN |
| 11 | 11 | GOOD FOR ME A |
| 12 | 12 | JUSTIFIED AND ANGE |
| 13 | 13 | MISSING YOU NK |
| 14 | 14 | BEAUTY AND THE... |
| 15 | 15 | TELL ME WHAT YOU |
| 16 | 16 | IF YOU GO AWAY |
| 17 | 17 | HUMAN TOUCH... Bruce Springsteen Columbia |
| 18 | 18 | THINKIN' BACK Color Me Badd Giant |
| 19 | 19 | HAZARD Richard Marx Capitol |
| 20 | 20 | UHH AHH Boyz II Men Motown |
| 21 | 21 | DIAMONS AND PEARLS Prince & NPG Paisley Park |
| 22 | 22 | WE GOT A LOVE THANG Ge Ge The Renaissance A&M |
| 23 | 23 | OOCHIE COOCHIE MC Brains Motown |
| 24 | 24 | EVERYTHING CHANGES Kathy Troccoli Reunion |
| 25 | 25 | AIN'T 2 PROUD 2 BEG TLC LaFace |
| 26 | 26 | I CAN'T TAKE YOU LOVING ME Donnie Francis VanLandingham |
| 27 | 27 | AGAIN TONIGHT John Mellencamp Mercury |
| 28 | 28 | BABY HOLD ON TO ME Gerald Levert A&M |
| 29 | 29 | THOUGHT I'D DIED ON GENE Bryan Adams A&M |
| 30 | 30 | CAN'T CRY... The Wilsons Brothers Warner Bros |
| 31 | 31 | MY LOVIN' (YOU'RE...) En Vogue Arco |
| 32 | 32 | THE WAY I FEEL ABOUT YOU Caryn White Warner Bros |
| 33 | 33 | BOHEMIAM RHAPSODY Queen Hollywood |
| 34 | 34 | YOU SHOWED ME Salt n' Pepa Next Plateau |
| 35 | 35 | LEAN INTO IT Mr Big Atlantic |
| 36 | 36 | TOO LEGIT TO QUIT Hammer Central |
| 37 | 37 | WAKING UP THE NEIGHBOURS Bryan Adams A&M |
| 38 | 38 | EMOTIONS Mariah Carey Columbia |
| 39 | 39 | BLOOD SUGAR SEX... Bad Hair Girl Progress Warner Bros |
| 40 | 40 | THE COMFORT ZONE Vanessa Williams Wing |
| 41 | 41 | TEN Pearl Jam Epic |
| 42 | 42 | RUSH (OST) Various Repose |
| 43 | 43 | GONNA MAKE YOU SWEAT C&C Mix Factory Columbia |
| 44 | 44 | BLUE LIGHT Red Light Harry Connick Jr Columbia |
| 45 | 45 | BAD MOTORFINGER Soundgarden A&M |
| 46 | 46 | UP Right Said Fred Charisma |
| 47 | 47 | TWO ROOMS... ELTON JOHN... Various Polydor |
| 48 | 48 | WHAT DO I DO WITH ME Tanya Tucker Liberty |
| 49 | 49 | DON'T ROCK THE JUKEBOX Alan Jackson Arista |
| 50 | 50 | SPELLBOUND Paula Abdul Captive |

4 RM DANCE UPDATE

'BIGGER AND BETTER'

there's more...

A DANCE SUPPLEMENT

in 25th April issue

DON'T MISS THIS ONE!
'REACH OUT AND TOUCH'

CALL THE AD DEPARTMENT ON 071-620 3636

CD directory

out on **monday**

James Hamilton reviews next week's releases



C-FORCE
'Strange Voyage'
 (Better Days 12BET 102, via Great Asia)
 Co-created by Steve Proctor, this late Seventies Krautrock/Moody/Jazz-style synth littered/frenzied 130.4bpm throbber is coupled by the breezily rattling 124.3bpm 'Don't Look Down', a rip-scaring instrumental chugger building through sinister synths, brass, bleeps, wah-wah, piano and drums, now in just Steve's Intense Dub having been promoted last October with three mixes on Music For Nations' 'Devotion' label.

PETER BOUNCER
'Love Is All We Need'
 (Shut Up And Dance Records SLUAD 29, via Pinnacle)

It can't be long before the classroom attendees appear on vinyl, but meanwhile here's another neighborhood bouncer... who's actually gruffly soulful, groaning in Wandross inspired style over sparsely wriggling and spurring deceptively fast 9-128-9-128-9bpm beats (instrumental folk, out now and likely to sell well in London).

ULTRA NATÉ
'Repeating'
 (Eternal Y2647T, via WEA)
 Promoted in four mixes that are due to be spread over two separate commercial pressings, the New York City's Mass Order scripted paired garage gospel romper is not so much her follow-up to 'Deeper Love (Missing You)' as the track that will always mythic to be cut instead of a — and, indeed, the currently released remix of 'Deeper Love' will be its coupling. Out next week (see 'Dee-Lee's' terrific purely churning 0-120-4bpm 'Dee-Lee/Life! Storm Mix and the Basement Boys' more pungent jangly carterling 120bpm Gospel Storm Mix, flopped by the strange spazzy scurrying infectious jangly 117.75bpm 'Luff-Ed! Vocal Mix of 'Deeper Love (Missing You)', of which the Whoopi-ish organ swirled thumping 0-117.75bpm 'Luff-Ed! Dub will then couple the Basement Boys' still 'prodrom' but percussively lurching Backlotix Remix (729477X) along with their unpromoted Penfold Mix and Dee-Lee's really religious accented stoked 0-120.4bpm Ultra PeLa-Done Dub Mix.

THE NIGHTWRITERS
'Let The Music Use You'
 (Danceteria Records DANCT 3, via APT)

On an offshoot of Luoton's Chi! label, this Frankie Knuckles produced Chicago classic from 1987 is a soulful Ricky Dillard moaned cowbell clanking wiggly deep house/garage pulker in its original 123.8bpm Club and 123.8bpm Radio Mixes, with a niggling key-board riff which was sampled by SL2's 'Dus Take Control' and now runs through an otherwise unrelated new surging jangling 131.9-132.1bpm '92 Hardcore Remix by Liquid Crystal's DJ N.R.G.', out next week.

LIQUID CRYSTAL
'The Power Within'
 (Stanzie BIZZ 3, via RTM/Pinnacle)
 On another offshoot of Civil Records, Luoton's Neil N.R.G.' Rummy creates a symphonically introduced then frantically threaded, bleeped and angled 0-124.8-124.7bpm episodic rave (Mary Poppins never sang 'A Spoonful Of Sugar' so fast before), flipped by the sloppery 9-129.8bpm 'Let It Go' and sub-bass filtered 131.8-130bpm 'Lover Sense (92 Remix)', selling without being promoted.



SUE CHALONER
'It's Over Now'
 (Public-8 12 LOCE 23, via Total/BMG)
 Joining all the other divas currently carving up garage floors, Sweet Sue huskily coos up

attractively arched linking and rattling 126bpm carterism in Club Control, Sunshine, Overcool and Overdo Mixes, excellent understated pure class, which is due out next week.

RYTHM COMPOSERS
featuring GXL
'And All I Want 2 Say Is'
 (US Rhythm Beat RB 211)
 On a new DJ International logo from Chicago, the King-Dave collision is a muttering and sighing sexy tumbler in its organic 121-70bpm Chris Moans, "poo-bee-do-dup-dup" driven 121.8bpm MD's 'Seduction Mix and Play Aves-sh jumpy 121.8-0bpm Get Sleazy version, with bumpily jiggling 121.7bpm Sample Crazy, linky chugging 124.8bpm Sak-C and monotonously ticking 0-124.4bpm N-R-G instrumental.

THE PASADENAS
'Make It With You'
 (Columbia 657925 6)
 The David Gates penned bread class: from 1970, previously revived by the Whispers in 1977, it now superbly sings out with that latter era's soul vocal group sound in One World's 111.4bpm Extended Version, producer the Esmeraldas & Pasadenas' patterning brassy 110.2bpm The Essential Mix, Roger Sanchez's 110.2bpm Backroom, restricted but similarly dated throbbing instrumental 123.8bpm Underground Solution and Final Solution Mixes, out this week. Do they really sometimes chant "naked" instead of "make it"?

TODD TERRY
'The Unreleased Project'
 (TNT 01)
 Now (necessarily a US pressing, with minimum label details listed 'The Mri-LP' stuff) to its sleeve, this perhaps oddity looking but good quality 'top-bracket' has the well waited and A-side single listing (likely being 122.8bpm 'I'd Do Anything', sometimes almost Sir Douglas Quintet-ish excitingly chugging 122.3bpm 'When You Hold Me', Harlequin Four-ish popish post-aid rambling jiggling 117bpm 'Work Your Buts', Steve Miller Band-style prodrom brawlingly lurching 122.3bpm 'Shine In Dawn', and anxious rally bounding 124.9bpm 'Don't Get Carried Away'.

GREED
'Gonna Let You Go'
 (Dance Zone Records D-ZONE 001, via RTM/Pinnacle)
 Woven together by Mike Gray and Jon Pearm, this jauntily jangling piano, female title line and Mystic Marin "just can't give you up" chorus driven 124.3bpm jumpy gallop'er's Uplifting Version joins the equally familiar noises filled throbbling 124.3bpm 'Reach' and BAC (Jammy) Hammy 'oh no — not more sub-bass' prodrom 'Strings Of Life' type frantic 133.4-0bpm 'Keep Moving On', of which latter an apparently 'northern soul-ish' mix will be on the commercial pressing, out next week.

DEO

Label	Virgin
Cat no.	VVD 1003
ness	WMV 9031754343
cture Book	WMV 9031754343
	PMI VC4112
...	4 FrontPolyGram 0838623
ou	Music Club MC 2022
oll Down	Polygram 0837503
ss	4 FrontPolyGram 0837863
	PMI MVB9913243
To The...	Polygram 0836063
Mega-Remix	Polygram 0842723
The Best	PMI MVD 9913083
	MVP 9910112
le Park PolyGram Video	0711503
its	WMV 7998381833
	PMI MVP 991259 3

out now

cynthia m • love storm

coming soon

united states of europe • free (6 track 12" includes skin up remix)
 one timz bass • 4 track e.p.
 reggie hall • music (includes brand new mix)
 epitome of hype • let the freak (original mixes and 92 remixes)
 urbanized • helpless
 final vinyl... the last name in dance music

RM DANCE UPDATE 5



ANVIL/ 'WORTH THE WEIGHT' CD: 9040042
 PAT MEARS/ 'THERE GOES THE RAINBOW' CD: 2695612 MC: 2695614
 AND CD SINGLE: 2695733 'LOOK FOR YOU'
ORDER NOW FROM IMD... TELESALES: 081 903 8223



Pos	Title	Artist
1	TO BE WITH YOU	M
2	WHY	Arnie Lennox
3	STAY	Shakespeare's Sister
4	THOUGHT I'D DIED	
5	ONE US	
6	WE ARE EACH OTHER	
7	MY GIRL	Temptations
8	IT'S A FINE DAY	
9	MAKE IT ON MY MIND	
10	LOVE YOUR SMILE	
11	WEATHER WITH YOU	
12	REMEMBER THE TIME	
13	FINALLY	Co Co Pink
14	TIME TO MAKE YOU	
15	DO NOT PASS ME	
16	I'M DOING FINE	
17	SAVE THE BEST FOR LAST	
18	HUMAN TOUCH	Aretha Franklin
19	COME AS YOU ARE	
20	IT MUST BE LOVE	
21	FOR YOUR BABIES	
22	AMERICA WHAT IS IT	
23	TEARS IN HEAVEN	
24	ARE YOU READY?	
25	ON THE LIFE OF RILEY	

TOP 10 BR

Pos	Title	Artist
1	HOOLOGAN	
2	LET'S GET ROCKED	
3	MIND ADVENTURES	
4	TOO GOOD TO BE TIRED	
5	RING THE BELLS	
6	UNDER THE BRIDGE	
7	HOLD ON	
8	CHURCH OF YOUR HEART	
9	ELECTED	
10	THE DISAPPOINTED	

US TO

Pos	Title	Artist
1	SAVE THE BEST FOR LAST	
2	TEARS IN HEAVEN	
3	REMEMBER THE TIME	
4	TO BE WITH YOU	
5	I'M TALKING TO YOU	
6	MASTERPIECE	
7	BISSON'S MY HEART	
8	I CAN'T DANCE	
9	I LOVE YOUR SMILE	
10	MAKE IT HAPPEN	
11	GOOD FOR ME	
12	JUSTIFIED AND ANCIENT	
13	MISSING YOU	
14	BEAUTY AND THE BEAST	
15	TELL ME WHAT YOU WANT	
16	IF YOU GO AWAY	
17	HUMAN TOUCH	Stacy Springsteen
18	THINKIN' BACK	Color Me Badd
19	HAZARD	Richard Marx
20	UPH AHH	Boyz II Men
21	DIMANDS AND PEARLS	Prince & New Power Generation
22	WE GOT A LOVE THANG	Co Co Pink
23	OOCHIE COOCHIE	MC Brains
24	EVERYTHING CHANGES	Kathy Troccoli
25	AIN'T 2 PROUD 2 BEG	LL Cool J

The Club Chart

RECORD MIRROR

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

TOP 100

Pos	Title	Artist
1	SAVE ME (SMOOVE'S GROOVY MIX)	Hellow-Stat
2	WE GOT TO LIVE TOGETHER (GAY)	PWL Continental
3	TIME TO FEEL (ERIC KUPPER)BEATMASTERS (MIXES)	WEA
4	WHO'S GONNA LOVE YOU!	AD 92 Arista
5	MORE PROTEIN	More Protein promo
6	TABU/A&M PROMOS	Tabu/A&M promo
7	HEAT (THE HIP-HOP MIX)	Teddy Riley featuring Tammy Lucas
8	FRESHBLOOD RECORDING	Freshblood Recording promo
9	CHAMPION WHITE LABEL	Champion white label
10	TRIBAL BASS/BIG LIFE	Tribal Bass/Big Life
11	ISLAND PROMOS	Island promo
12	LAFAYETTE PROMOS	Lafayette promo
13	SHUT UP AND DANCE	Shut Up And Dance promo
14	3 BEAT MUSIC	3 Beat Music
15	BEIGIAN R&B	Beigian R&B
16	CIRCS	Circa
17	1ST BASS PROMO	1st Bass promo
18	HYPER PROMO	Hyper promo
19	TEK PROMO	Tek promo
20	PULSE-8 PROMO	Pulse-8 promo
21	ELECT PROMOS	Elect promo
22	MUSIC PROMOS	MUSIC promo
23	HARD DISC	Hard Disc
24	FIREFRODO	firefrodo
25	CUE PROMO	Cue promo
26	DISQUE	Disque
27	DISQUE WHITE LABEL	Disque white label
28	US EPIC	US Epic
29	US VIRGIN AMERICA	US Virgin America
30	DEAD DEAD DEAD	Dead Dead Dead
31	58 SAVE ME (SMOOVE'S GROOVY MIX)	Hellow-Stat
32	WE GOT TO LIVE TOGETHER (GAY)	PWL Continental
33	TIME TO FEEL (ERIC KUPPER)BEATMASTERS (MIXES)	WEA
34	WHO'S GONNA LOVE YOU!	AD 92 Arista
35	MORE PROTEIN	More Protein promo
36	TABU/A&M PROMOS	Tabu/A&M promo
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41	ISLAND PROMOS	Island promo
42	LAFAYETTE PROMOS	Lafayette promo
43	SHUT UP AND DANCE	Shut Up And Dance promo
44	3 BEAT MUSIC	3 Beat Music
45	BEIGIAN R&B	Beigian R&B
46	CIRCS	Circa
47	1ST BASS PROMO	1st Bass promo
48	HYPER PROMO	Hyper promo
49	TEK PROMO	Tek promo
50	PULSE-8 PROMO	Pulse-8 promo
51	ELECT PROMOS	Elect promo
52	MUSIC PROMOS	MUSIC promo
53	HARD DISC	Hard Disc
54	FIREFRODO	firefrodo
55	CUE PROMO	Cue promo
56	DISQUE	Disque
57	DISQUE WHITE LABEL	Disque white label
58	US EPIC	US Epic
59	US VIRGIN AMERICA	US Virgin America
60	DEAD DEAD DEAD	Dead Dead Dead
61	58 SAVE ME (SMOOVE'S GROOVY MIX)	Hellow-Stat
62	WE GOT TO LIVE TOGETHER (GAY)	PWL Continental
63	TIME TO FEEL (ERIC KUPPER)BEATMASTERS (MIXES)	WEA
64	WHO'S GONNA LOVE YOU!	AD 92 Arista
65	MORE PROTEIN	More Protein promo
66	TABU/A&M PROMOS	Tabu/A&M promo
67	HEAT (THE HIP-HOP MIX)	Teddy Riley featuring Tammy Lucas
68	FRESHBLOOD RECORDING	Freshblood Recording promo
69	CHAMPION WHITE LABEL	Champion white label
70	TRIBAL BASS/BIG LIFE	Tribal Bass/Big Life
71	ISLAND PROMOS	Island promo
72	LAFAYETTE PROMOS	Lafayette promo
73	SHUT UP AND DANCE	Shut Up And Dance promo
74	3 BEAT MUSIC	3 Beat Music
75	BEIGIAN R&B	Beigian R&B
76	CIRCS	Circa
77	1ST BASS PROMO	1st Bass promo
78	HYPER PROMO	Hyper promo
79	TEK PROMO	Tek promo
80	PULSE-8 PROMO	Pulse-8 promo
81	ELECT PROMOS	Elect promo
82	MUSIC PROMOS	MUSIC promo
83	HARD DISC	Hard Disc
84	FIREFRODO	firefrodo
85	CUE PROMO	Cue promo
86	DISQUE	Disque
87	DISQUE WHITE LABEL	Disque white label
88	US EPIC	US Epic
89	US VIRGIN AMERICA	US Virgin America
90	DEAD DEAD DEAD	Dead Dead Dead

TOP 100

Pos	Title	Artist
1	DON'T LOSE THE MAGIC (MIKE 'HITMAN' WILSON/DAVID MORALES/TODD TERRY MIXES)	AD 92 Arista
2	HALLELUJAH (LEFTFIELD MIXES)	Iner City
3	LIFT EVERY VOICE (TAKE ME AWAY) (MIXES)	Miss Order
4	ALWAYS (GASHA FULL MUSIC MIX)	Urban Soul
5	FINALLY (12" PKA MIX)(12" CHOICE MIX)WE GOT A LOVE THANG (THE FACTORY JAM)	Co Co Pink
6	TAKE MY ADVICE (HURLEY-SMOOVE MIXES)	Kym Sims
7	DEEPER LOVE (A DEEPER FEELING MIX)	Chivvies & Cole
8	JOY (MIXES)	Soul II Soul
9	SPREAD LOVE	World Series Of Life
10	FEED THE FEELING (MIXES)	Perception
11	LOVE IS KNOWLEDGE	The Creative
12	SOMEDAY (MIXES)	Syntha Jay
13	YOU GOT A HOLD ON ME (MIXES)	Closer Than Close
14	I FEEL YOU (NAKED CLUB MIX)	Love Decade
15	SWEET HARMONY (EP): SWEET HARMONY/SWEET DUB/LIQUID BEATS	All Around The World promo
16	SEE THE DAY (CLUB MIX)	Ann Consuelo
17	GONNA LET YOU GO	Greed
18	SPIRIT OF DESTINY (JUSTIN ROBERTSON MIX)	SW & Loveshit
19	YOUR LOVE IS LIFTING ME (MIXES)	Normal
20	INJECTED WITH A POISON (ADAM'S POWER MIX)	Praga Khan featuring Jade-4 U
21	LOVE YOU ALL MY LIFETIME	Chaus Khan
22	WHAT DO WE DO (REMIXES)	OSK
23	GO TO TECHN0 (TONY HUMPHRIES & TODD TERRY MIXES)	Boys Own promo
24	LOVE COME RESCUE ME	Loveation featuring Lea Hurt
25	ANOTHER PLACE, ANOTHER DAY, ANOTHER TIME (TONY HUMPHRIES' '92 MIX)	Fresh promo
26	STAM JAM	Stam Jams

TOP 100

Pos	Title	Artist
1	LEARN INTO IT	Atlantic
2	TOO LEGIT TO QUIT	Hammer
3	WAKING UP THE NEIGHBOURS	Brady Adams A&M
4	EMOTIONS	Marshy Cash
5	BLOOD SUGAR SEX	Red Hot Chili Peppers
6	THE COMFORT ZONE	Vanessa Williams
7	TEN, PATTI JAM	Epic
8	RUSH (102)	Various
9	GONNA MAKE YOU SWEAT	C&C Music Factory
10	BLUE LIGHT, RED LIGHT	Holly Cole
11	BADMO'TER, BING!	Scarlett Jones
12	UP, Right Said Fred	Charisma
13	TWO ROOMS... ELTON JOHN	Various
14	WHAT DO I DO WITH ME	Tanya Tucker
15	DONT ROCK THE JUKBOX	Alan Jackson
16	SPELLBOUND	Pejuola Abiodun

Charts courtesy Billboard, 28 March 1992 • Bulletins are awarded to those contracts demonstrating the greatest sales and sales can (UK) or spinners.

TO

director

out on monday

James Hamilton reviews next week's releases



M-PEOPLE with Heather Small 'Someday'
(de/Construction PT 4537), via BMG)
Currently sampled by Liquid's Sweet Harmony, de/Con's classic is also now remade by Mike Pickering's northern soul collective as a Heather moaned, classy funk throbber in bass and brass pushed 122.18pm Part 1, futury, bustling 121.68pm Part 2 and chunkier 122.28pm Edit mixes, coupled with Meak's T. Coy type languidly laid instrumental 113.78pm "Platin", out next week.

OUND ON SOUND

'Time To Feel'
(WEA YZ6641)
London-based Pete Herman & Gordon Blackie's Sharon Campbell walked debut as S.O.S. is a contemporary and fashionable traditional jangly throbbering house bouncer in Eric Kupper's 122.10pm 12" Mix and Dub on his US Side, or a more intricately arranged rippling chummer on his better UK Side in the Beathmatters' 0127.18pm 12" and 7" Mixes.

KLUBZONE 1

'Sof't To Hard'
(freedom/Oh! Zone Records TABX 105, via London/ffrr)
Jazzy M & Julian Jones's inconsequentially warbling girl backed bouncer is in their own 0127-08pm jingly jerked jangling jumpy Full Edit and buzzing synthroned shuffling Groz Benny Moves, plus a splatter accompanied 128.18pm snorting and sniffling Razor Boy Mirror Man Remix, with 1991's clanking futury bounce 125.80pm "Boon Aah" too.

CHERELLE

'Tears Of Joy'
(Tabu AMY 861, via A&M)
Remixed here by Cooltempo's Simon Dummore, the sizzling wailing "Saturday Love" girl's Kenny G-like squeaky sax toothed jigger has Simon's lugging jazz-funk bassline nugged 92pm Full Groove Unmixed, 92.18pm The Glory Mix, Groove Instrumental and vocally emotional jazz Mix, plus original producer Keith "KC" Cochran's calmly swaying 92.18pm LP Version, Fonky.

NICOLETTE

'Wicked Mathematics'
(Shut Up And Dance Records SUAD 28, via Piranha)
Wendy wincing as ever, title girl plucked and multi tracked Nicky sings a sort of one note samba through a bubbling 129.610pm 20p mix of jaunty squeeze-box notes and tapping jingly stark beats incoherently mixed raply muddering 131.41-131.78pm Instrumental mix, a maniculous true original!

MELI SA MORGAN

'Still In Love With You'
(US/Pandora/Elektra 0-66438)
The sweetly soulful 'Fool's Paradise' girl's toothy warbles and wails Al Green's 1972 disco throbber lurching and surging snappy beats once they're laid wip up in her own 'Ghetto's' delicately swirling 0-66.7-01.28pm Still In Love 80-100pm Drum throb, dubwise 50.7-01.28pm Heart Beat, hustle hitch headned irresistibly vamp (B) 121.88pm Meli's A's The House and - singing the best laid love - jacking pioneer packed believably churning 121.88pm Hard Love Dub Mixes.

JODY WATLEY

'I'm The One You Need'
(MCA MCST 1608)
Her classed club sound ever, hot for garage jocks as it's produced and co-penned by David Morales, this Peter "Ski" Schwartz and Eric Kupper keyboard backed smoothly lurching loper was only in acappella climaxed 113.28pm Extended Club and 113pm 2nd Dub Versions on import (18pm slower), out there next week as mively the hip to Discoland's new jiggler trotting 0117.38pm Ditalone 12" and 7" single really funkily chugging 112.4-112.81pm Funky Chic Version! Chuck!

D.J. PROFESSOR

'Rock Me Steady'
(RCA, Continental PMLT 219)
Originally on Italy's Media Records, this Vangelis "Pulsar" inspired surging synth driven carter is here in new Belgian-style 8-122.8-122.78pm Remix, Techno and 0-122.7-122.80pm Remix Hardcore versions coupled with the import's guttural girl hotted digitized really Vangelis-like 0-122.50pm Plus studio, stereo drenched 0-122.48pm Techno Club, and tubular beats twinkled 0-121.90pm Underground Mixes.

'B.O.P.' (Brothers Of Peace)

'Joy And Happiness'
(US Moon Rofr-50000X)
Samples manipulating Shaka Thompson & Paul Scott's four-track is kicked off by this female trio produced at times "O' Bawawaw" jangly strung 122.68pm thumper bouncer the looped accapella outflow, with the sax and keyboards woven jangly trotting jangly 120pm "Let It Flow", samba-style funk scattered, bustling 118.88pm "Give It Up", and soaring gospelish 128pm "Can You Feel It".

8 RM DANCE UPDATE

- 1 **TO BE WITH YOU**
- 2 **WHY ANNE LENOX**
- 3 **STAY** Shakin'gale's
- 4 **THOUGHT I'D DIE**
- 5 **ONE U2**
- 6 **WE ARE EACH OTHER**
- 7 **IN MY GIRL** Tensations
- 8 **IT'S A FINE DAY**
- 9 **MAKE IT ON MY M**
- 10 **LOVE YOUR SMIL**
- 11 **WEATHER WITH Y**
- 12 **REMEMBER THE T**
- 13 **FINALLY Co Ce P**
- 14 **TIME TO MAKE Y**
- 15 **DO NOT PASS ME**
- 16 **I'M DOING FINE M**
- 17 **SAVE THE BEST FO**
- 18 **HUMAN TOUCH** S&S
- 19 **COME AS YOU AR**
- 20 **IT MUST BE LOVE**
- 21 **FOR YOUR BABIES**
- 22 **AMERICA WHAT Y**
- 23 **TEARS IN HEAVEN**
- 24 **ARE YOU READY T**
- 25 **OF THE LIFE OF RI**

TOP 10 BR

- 1 **HOOGLAN**
- 2 **LET'S GET ROCKED**
- 3 **MIND ADVENTURES**
- 4 **TOO GOOD TO BE T**
- 5 **RING THE BELLS**
- 6 **UNDER THE BRIDGE**
- 7 **HOLD ON**
- 8 **CHURCH OF YOUR H**
- 9 **ELECTED**
- 10 **THE DISAPPOINTED**

The following records are available singly unless chart figure is bracketed

US TO

- 1 **SAVE THE BEST FOR**
- 2 **TEARS IN HEAVEN**
- 3 **REMEMBER THE**
- 4 **TO BE WITH YOU**
- 5 **TOO SEXY**
- 6 **MASTERPIECE, A**
- 7 **BREAKIN' MY HEART**
- 8 **I CAN'T DANCE, O**
- 9 **LOVE YOUR SM**
- 10 **MAKE IT HAPPEN**
- 11 **GOOD FOR ME A**
- 12 **JUSTIFIED AND NO**
- 13 **MISSING YOU AN**
- 14 **BEAUTY AND THE**
- 15 **TELL ME WHAT Y**
- 16 **IF YOU GO AWAY**
- 17 **HUMAN TOUCH**
- 18 **THINKIN' BACK**
- 19 **HAZARD**
- 20 **UHH AHH**
- 21 **DIAMONDS AND PEARLS**
- 22 **WE GOT A FEELING**
- 23 **OOCHIE COOCHIE**
- 24 **EVERYTHING CHANGES**
- 25 **AINT' 72 PROOF 2 BEG**

THE ENFORCERS

'Calm Down'
(JACA Records/Blop Blop Productions BLP 012, via Jet Star)
Waived by plaintively wailing S'Express dancer Kaegh through DJ Crip's sizzling breath, the slick 84.88pm street soul jigger (in Club Mix, Extended Radio, Regga Mix and Regga Instrumental versions) has been hot for a while on London's Black stations.

CODE 071

'A London Sumtin'
(Reinforced RHVET 1213, via SRD)
Originally while labelled two months ago, this jolly stark 120.88pm regga techno jigger is coupled with the cloudily bubbled gassing and bleeping 6-130.30pm "Oxygen", plus the gruff Ash B rapped violent hip house section 133.28pm "Stand Together You Breakthrough" in Vocal and bassier (best) Instrumental mixes.

U.P.I

'She's A Freak'
(US Strictly Rhythm BR 1274)
Produced by its title, credited to "Some Blonde Chick" who's that girl? - hi! hi!, this organ chorused simple repetitive lurcher bouncer through 120.98pm Original and deeper instrumental 128pm No Acora Mixes, coupled with the go-pipers looted plodding 118.88pm "The Groove" in Club and Dub Mixes.

SALT-n-PEPA

'Expression (Hard Ecu Mix)'
(ffrr FX 182)
Remixed by Ben Liebrand, the pop girl's piano plucked is coupled with Ben's similarly somewhat 119.78pm Serious Mix of their "Do You Want Me" smash, plus Birmingham mixing team The Commission's 0-105.6-108.8-116.3-08pm "The Essential Hip Combination" of "Do You Want Me/Let's Talk About Sex/You Showed Me".

ABSOLUTE

'Introduce Me To Love'
(PAPA 1)
Hard to find on primarily radio serviced white label but due for full promotion next week, this husky soulful tender girl's marvellous wallof rolling 111.88pm gentle jazz-funk wiggler is already attracting major label A&M attention (capetaps introed less vocal).

SONIC SOLUTION

'Beastlike'
(R&S Records/Outer Rhythm RSLK 11, via RTM/Pinnacle)
Previously known as variations of 'Beast Time' which is what its repeatedly mutated title sounds like! when on a blank green labelled Belgian import, Christian Jay Boland's rambling organ tone underpinned jauntily scampering techno rave is here in its 133.4-08pm Original Mix and a sparsur pungent twinty new 0-134.8-08pm Remix, fopped by the similar jangly 127.88pm "On The Move" and brand new jauntily percussive futury twitting 139.88pm 'Voi'.

ATOMIZER 2

'Liberty And Freedom'
(Champion CHAMP 12.295, via BMG)
From Belgium's Dance Opera club, Krinson & Oliver Adams' "liberty, freedom, rave, dance" insouciant techno gallopier has decisively started then fanatically sporting 129.88pm Techno Hi-Speed, 0-128.78pm Mad Max and Slave To The Rave Mixes.

JADDEP SINGH

'Who's Gonna Love You?'
(More Protein PRO 1712, via Virgin)
Soul singing Singh's dreamily moaned pleasant Boy/Gangster jingly rotting jigger in 0-978pm I-SUS Ad Mix and Instrumental, better more chunkily vibrant 96.98pm The Essential Summer Mix and 978pm Instrumental.

ANGIE GILES

'Submerge'
(Island 1258 513)
Ditalone bopped jauntily crowned pleasant 929y 0-98.78pm Soul & Soul-ish twister simply rocked (not promo) at least by Oakerford & Osborne's more densely juddering 0-98.98pm Perfecto Mix.

LOVE DECADE

'I Feel You'
(All Around The World Productions ALLC 102, via Total/BMG)
With squeaking title line repetition, this amberly introed spacy saxophone walled and G&C moaned jiggler Razzle-type fell-down-to "So Deep" has 0-128.08pm Naked Club, 0-125.88pm Edit and jangler 0-125.58pm Moans Mixes, out now and sure to smash.



26	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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26	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27			

VIDEO

TEN SONY SOUL SELECTIONS
FOR
THE DISCERNING DANCE EAR

- * THE PASADENAS * I'M DOING FINE NOW *
- * MASS ORDER * LIFT EVERY VOICE * (TAKE ME AWAY) * (CLASSIC BOOT MIX) *
- * LISA LISA & CULT JAM * LET THE BEAT HIT 'EM PART 2 * (CLUB/DUB MIX) *
- * CLIVILLÉS & COLE * A DEEPER LOVE * (UNDERGROUND CLUB MIX) *
- * SOULED OUT * SHINE ON * (JOEY NEGRO 12" MIX) *
- * SUNSCREAM * PRESSURE * (1 2") *
- * B.G. THE PRINCE OF RAP * TAKE CONTROL OF THE PARTY * (LITTLE LOUIE VEGA 12" CLUB MIX) *
- * SPAGNA * LOVE AT FIRST SIGHT * (BLACK BOX REMIX) *
- * ROZLYN CLARKE * DANCIN' IS LIKE MAKING LOVE * (DUB MIX PT 2) *
- * PARIS RED * GOOD FRIEND * (CLUB MIX) *

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THE
GROOVE

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MASS ORDER
LISA LISA & CULT JAM
CLIVILLÉS &
COLE

DANCE REMIXES

SUNSCREAM
B.G. THE PRINCE OF RAP
SPAGNA
ROZLYN CLARKE
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ness	WMV 9031754343
icture Book	WMV 9031754343
	PMI VC4112
X...	4 Front/PolyGram 0839823
'ou	Music Club MC 2032
Roll Down	Polygram 0837992
ss	4 Front/PolyGram 0837992
	PMI MV89913243
To The...	Polygram 0839893
Mega-Remix	Polygram 0842723
The Best	PMI MVD 9913083
	PMI MVP 9910112
de Park	PolyGram Video 0711503
ts	WMV 7599381933
	PMI MVP 99 1259 3



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TOP People

Angel

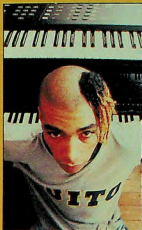
Techno disciple Dave Angel's most conspicuous contribution to clubland to date has been the Nightmare Mix of 'Sweet Dreams' a couple of years ago. After Eurythmics discovered the real live Angel playing with their tracks, a legitimate pressing of the dusty track went on to hit the charts.

The tune put the South Londoner in touch with Dave Dorrell, to whose Love label he signed, the excellent 'Never Leave' being the first fruit. Although sounding, as all good techno does, as if cybernetic lunatics have taken over the asylum, the track also contains a dose of human melancholy.

"It's still got the fast beats, but the eeriness is me experimenting," explains Dave.

Angel's fondest memories are of the opportunity which arose from last April's 'First Voyage' EP. A trip to record at Belgium's R&S studios was too good to miss. "They're the kings as far as I'm concerned." And Dave Angel is the next in line. **Davyd Chong**

'Never Leave' is released by Love/Polydor on March 30



M.A.N.I.C.

All those who have been trying to track down the two M.A.N.I.C. white label EPs since last autumn will be pleased to know their search will soon be over. The EPs' hottest tracks are due out officially next week.

Based in Leigh near Manchester, M.A.N.I.C. are Lee Hudson and Kieron Jolliffe. "We met on a YTS scheme for computer programmers," explains Lee. "There were not many really kicking tunes around, and we had the computers and software to do something about it."

Their first limited-edition white label EP included some Belgian-style techno, but it was the piano stormer 'I'm Comin' Hardcore' that attracted all the attention.

It was enough to get them a deal with Union City Records, Circa's new independently-distributed dance offshoot. The label is issuing 'I'm Comin' Hardcore' and 'Take Me Away' back-to-back, with the 12-inch including both the original versions and solid new remixes created by M.A.N.I.C. themselves. **Andy Beevers**

'I'm Comin' Hardcore'/'Take Me Away' is released by Union City on March 30

A Separate Reality

Four years after the closure of New York's legendary Paradise Garage the definition of "garage", its musical namesake, has in some cases slipped off the mark.

Enter DJ/producer Jon Williams and singer Lyn Gerald, known as A Separate Reality. In an attempt to get back to garage's roots, they have released a singularly smooth cover of First Choice's 1982 club classic 'Let No Man Put Asunder'.

The quality of production on the three-minute white label is such that Williams has had to dispel a widely held misapprehension. "The rumour has somehow got around that it's a bootleg of the original," says the former Island A&R man.

As one of the finest real garage cuts to emerge this year, "Let No Man Put Asunder" features a classic soul mix of sliding strings, bumped bassline plus the vocals of Lyn Gerald. The only sample is the 'Garwash' handclaps in the intro. **Dom Foulsham**

'Let No Man Put Asunder' is released by Hard Discs on April 6

TOP 10
New
Promos
Title

- 1 TO BE WITH YOU
- 2 WHY Anice Lennox
- 3 STAY Shakespears's S
- 4 THOUGHT I DIED
- 5 ONE U2
- 6 WE ARE EACH OTH
- 7 MY GIRL Temptations
- 8 IT'S A FINE DAY O
- 9 MAKE IT ON MY O
- 10 LOVE YOUR SMIL
- 11 WEATHER WITH YC
- 12 REMEMBER THE T
- 13 FINALLY Co Co P
- 14 TIME TO MAKE YO
- 15 DO NOT PASS ME
- 16 I'M DOING FINE M
- 17 SAVE THE BEST FO
- 18 HUMAN TOUCH BR
- 19 COME AS YOU AR
- 20 IT MUST BE LOVE
- 21 FOR YOUR BABIES
- 22 AMERICA WHAT TI
- 23 TEARS IN HEAVEN
- 24 ARE YOU READY T
- 25 OF THE LIFE OF RILEY

TOP 10 BR

- Albums
Title
- 1 MULLIGAN
 - 2 LET'S GET ROCKED
 - 3 MIND ADVENTURES
 - 4 TOO GOOD TO BE T
 - 5 RING THE BELLS
 - 6 UNDER THE BRIDGE
 - 7 HOLD ON
 - 8 THE CHURCH OF YH R
 - 9 ELECTED
 - 10 THE DISAPPOINTED

The following records are available on cassette, singles cases which figure in brackets

US TO

- Albums
Title
- 1 SAVE THE BEST FOR
 - 2 TEARS IN HEAVEN
 - 3 REMEMBER THE Y
 - 4 TO BE WITH YOU
 - 5 I'M TOO SEXY
 - 6 MASTERPIECE, A
 - 7 BREAKIN' MY HEART
 - 8 I CAN'T DANCE, C
 - 9 LOVE YOUR SM
 - 10 MAKE IT HAPPEN
 - 11 GOOD FOR ME, A
 - 12 JUSTIFIED ANDANCE
 - 13 MISSING YOU MI
 - 14 BEAUTY AND THE ...
 - 15 TELL ME WHAT YOU
 - 16 IF YOU GO AWAY
 - 17 HUMAN TOUCH, ...
 - 18 THINKIN' BACK Color Me Badd
 - 19 HAZARD, Richard Marx
 - 20 UHH AHH, Boyz II Men
 - 21 DIAMONDS AND PEARLS, Prince & New Power Generation
 - 22 WE GOT A LOVE THANG, Ce Ce Peniston
 - 23 OOCHEE COOCHEE, MC Brains
 - 24 EVERYTHING CHANGES, Kathy Troccoli
 - 25 ANIT 2 PROUD 2 BEG, TLC

Charts country Billboard, 28 March, 1992

Bullets are awarded to those products demonstrating the greatest airplay and sales gain

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10 RM DANCE UPDATE

42	AGAIN TONIGHT, John Mellencamp	Mercury	43	LEAN INTO IT, Mr Big	Atlantic
43	AGAIN TONIGHT, John Mellencamp	Mercury	44	BLUE LIGHT, RED LIGHT, Harry Connick Jr	Columbia
44	BABY HOLD ON TO ME, Gerald Levert	A&O	45	BADMOTORFINGER, Soundgarden	A&M
45	THOUGHT I DIED AND GONE... Bryan Adams	A&M	46	UP, Right Said Fred	Cherrytree
46	CAN'T CRY... The Williams Brothers	Warner Bros	47	TWO ROOMS... ELTON JOHN... Vanessa Paradis	Polydor
47	MY LOVIN' (YOU'RE ...)	Alco	48	WHAT DO I DO WITH ME, Tanya Tucker	Liberty
48	THE WAY I FEEL ABOUT YOU, Kenny Rogers	Warner Bros	49	DON'T ROCK THE JUKEBOX, Alan Jackson	Arista
49	BOHEMIAM RHAPSODY, Queen	Hollywood	50	SPELLBOUND, Paula Abdul	Capitol
50	YOU SHOWED ME, Salt & Pepp	Next Plate			

UK Singsing



"You get kids over there wearing Coca-Cola T-shirts and thinking they're a part of Western culture, but they're not; they're just being used."

Matt Wienevski of those purveyors of excellence, D*Note, is explaining one source of inspiration behind the duo's new premium grade waxing, 'Scheme Of Things'.

D*Note

On a recent trip to Thailand, he says he discovered a crumbling culture, a victim of American and Japanese corporate mentality. A heavy subject perhaps, but the roots of one killer track.

'Scheme Of Things', the follow-up to last year's 'Now's The Time', has a heavy jazz bent, juxtaposing moody samples, neat rhythms and Matt's own sax and piano contributions. Co-member Crazy Cool D-Zine raps his words around the subject, while guest vocalist Dee Minor adds a haunting veneer. Matt's past involvement in what he describes as "crazy fucked up avant garde jazz" is also in evidence on the bruising flipside 'Bronx Bull'.

It's clear that in the expanding sea of "jazz rap" outfits, D*Note are predatory sharks to the minor league minnows who plunder the odd Blue Note album for samples. Talking at length about the musical forms which flavour his stew, including Hindu Modalism, Matt proves that to ignore D*Note's scheme of things would be a fatal mistake.

Davydd Chong

'Scheme Of Things' is released by Dorado on April 6

Don-e

The melodic flair and distinctive vocal style of Wonder can be heard on the track, the 21-year-old South Londoner is keen to assert his own individuality. "Obviously, the comparisons are nice," he admits, "but as people get to hear more of my music they'll find out what I'm about."

Introduced to music at the tender age of five, when his father

presented him with a guitar he had made himself, Don-e quickly became hooked.

Much as Prince did in his formative years, the young Don-e taught himself how to play every instrument under the sun,

culminating in the formation of a handful of bands while at school. His first serious break came with the formation of Compared To What in the mid-Eighties, a pop-rock group seen extensively on the London live gig circuit. "I'd try playing a few of my own kind of chords," recalls Don-e, "but they'd say, 'no Luther Vandross!'"

With a 4th & B'way deal to his name, and his striking image now adorning a host of high profile billboards at tube stations and elsewhere, here's where the real action starts for Don-e. Of the three promoed mixes, the most dancefloor friendly are the playful, bounding Extended Club Mix and the funky, chunky, swingbeaten London Mix.

Davydd Chong



'Love Makes The World Go Round' is released by 4th & B'way on April 6

VIDEO

	Label	Cat. No.
ness	Virgin	VVD 1703
icture Book	WMV	9031754343
	PMI	VCL112
4 Front	PolyGram	0838623
ou	Music Club	MC 2032
Roll Down	PolyGram	0837503
4 Front	PolyGram	0837863
	PMI	MV89913243
To The...	Polygram	0847863
Mega-Remix	Polygram	0847722
The Best	PMI	MVD 9913083
	PMI	MVP 9910112
de Park	PolyGram Video	0711503
hts	WMV	7598381933
	PMI	MVP 991259 3



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RM DANCE UPDATE 11



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Friday to Monday with DJs **Bobbi & Steve, Bob Jones, Bob Masters, Gilles Peterson, Trevor Nelson, Simon Dunmore** and many others: £30, advance details on 0442 247344 and 0895 2512254... As **Marshall Jefferson's** 'Someday' gets maximum exposure courtesy of other artists, his manager **Guy Wingate** has begun considering publishing deals for the Jefferson catalogue — nice timing, Guy... Although release schedules are fairly tight the studios are **buzzing** — **Mica Paris** has begun work on a new album with production shared between **Rod Temperton** of 'Thriller' fame and **Narada Michael Walden**... Ears pricked for a new sample free album from **Stereo MCs** with live strings section... Right Said Fred producer **Tommy D** has finished the new **E-Zee Possee** album with **Jeremy Healy**, and **Simon Law** of



● MICA PARIS

Soul II Soul fame is off to LA to work with **Earth Wind And Fire**... And on the subject of unlikely bedfellows, how about **Ofra Haza** and **Iggy Pop** who duet on East West's forthcoming 'Daw Da Hija', or the pairing of **Motown** and **Thunderbirds** on 'Yes M'Lady' by **Lady P** and **Thunderbase**... It all makes the collaboration of **Kenyatta** and **N'Dea Davenport** of Brand New Heavies fame seem extremely **unimaginative**... And although she sounds like a partner of **Morgan, Jackie Khan**, who has launched new house label **Storm Records**, insists she is **no relation** to the StreetSounds guru... Chart returning jocks have been split over **Ultra Naté's** current pair of **chart climbers**, 'Rejoicing' and 'Deeper Love (Missing You)', but both will be **combined** on next week's commercial release and all DJ panel chart points will credit the single item, which should soar as a result... **Larry 'Mr Fingers' Heard** was taking care of business in London last week, signing a new worldwide publishing deal with **STV Music**... Camden Town's **WKD Cafe** combines with **G-Force** on Fridays for **Flip & Trip** with guest jocks and a jazz musician playing along to records... **AND THE BEAT GOES ON!**

- THE NEW
ALBUMS
- 1 **TO BE WITH YOU**...
2 **WHY** Anne Lennox
3 **STAY** Shakespeare's S
4 **THOUGHT I'D DIED**
5 **ONE US**
6 **WE ARE EACH OTH**
7 **MY GIRL** Tempestations
8 **IT'S A FINE DAY O**
9 **MAKE IT ON MY SM**
10 **LOVE YOUR SMIL**
11 **WEATHER WITH Y**
12 **REMEMBER THE T**
13 **FINALLY** Co Ce Perry
14 **TIME TO MAKE Y**
15 **DO NOT PASS ME**
16 **I'M DOING FINE**
17 **SAVE THE BEST F**
18 **HUMAN TOUCH** B
19 **COME AS YOU AR**
20 **IT MUST BE LOVE**
21 **FOR YOUR BABIES**
22 **AMERICA WHAT T**
23 **TEARS IN HEAVEN**
24 **ARE YOU READY T**
25 **IN THE LIFE OF RILEY**
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- TOP 10 BR
- THE NEW
ALBUMS
- 1 **HOOGLAND**
2 **LET'S GET ROCKED**
3 **MIND ADVENTURES**
4 **TOD GOOD TO BE T**
5 **RING THE BELLS**
6 **UNDER THE BRIDGE**
7 **HOLD ON**
8 **CHURCH OF YOUR H**
9 **ELECTED**
10 **THE DISAPPOINTED**

The following records are absolute singles sales chart figures in brackets

- US TO
- THE NEW
ALBUMS
- 1 **SAVE THE BEST FOR**
2 **TEARS IN HEAVEN**
3 **REMEMBER THE T**
4 **TO BE WITH YOU**
5 **FM TOO SEXY**
6 **MASTERPIECE, A**
7 **BREAKIN' MY HEART**
8 **I CAN'T DANCE, C**
9 **I LOVE YOUR SM**
10 **MAKE IT HAPPEN**
11 **GOOD FOR ME, A**
12 **JUSTIFIED AND ANGE**
13 **MISSING YOU NG**
14 **BEAUTY AND THE...**
15 **TELL ME WHAT YOU**
16 **IF YOU GO AWAY**



12 RM DANCE UPDATE

- | | | | |
|--|--|--|---|
| 17 HUMAN TOUCH ...
18 THINKING BACK ...
19 HAZARD ...
20 UHH AHH ...
21 DIAMONDS AND PEARLS ...
22 WE GOT A LOVE THANG ...
23 OOCHIE COOCHIE ...
24 EVERYTHING CHANGES ...
25 AIN'T 2 PROUD 2 BEG ... | 26 AGAIN TONIGHT ...
27 MY LOVIN' (YOU'RE...) ...
28 THE WAY I FEEL ABOUT YOU ...
29 BOHEMIAN RHAPSODY ...
30 YOU SHOWED ME ... | 31 LEAN INTO IT ...
32 TOO LIGHT TO QUIT ...
33 WAKING UP THE NEIGHBOURS ...
34 EMOTIONS ...
35 BLOOD SUGAR SEX ...
36 THE COMFORT ZONE ...
37 TEN ...
38 RUSH (OSTI) ... | 39 GONNA MAKE YOU SWEAT ...
40 BLUE LIGHT, RED LIGHT ...
41 BADMOTOFINGER ...
42 UP ...
43 TWO ROOMS ...
44 WHAT DO I DO WITH ME ...
45 DON'T ROCK THE JUKEBOX ...
46 SPELLBOUND ... |
|--|--|--|---|

Charts courtesy Billboard, 28 March, 1992 ● bullets are awarded to those products demonstrating the greatest airplay and sales gain (UK) UK signings

TOP 30 VIDEO

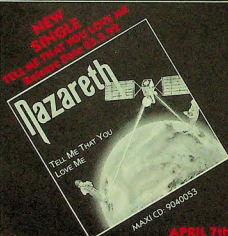
THE OFFICIAL **music week** CHART

ARTIST TITLE	Category/running time	Label Cat. no.	ARTIST TITLE	Category/running time	Label Cat. no.
1 ROBIN HOOD - PRINCE OF THIEVES	Action/1 hr 17 min	Warner HV PES 12220	16 NEW SURVIVOR SERIES: Hulkamania's V...	Silvervision Sport/1 hr	WF 075
2 NEW THE KRAYS	Drama/1 hr 55 min	Polygram Video 0839103	17 10 THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney W209132
3 18 FANTASIA	Children's/1 hr 55 min	Walt Disney D211322	18 11 5 DISNEY'S SING-ALONG SONGS: Heigh-Ho	Children's/28 min	Walt Disney D 205132
4 NEW FLATLINERS	Drama/1 hr 49 min	Columbia CVR 22461	19 10 ROSEMARY CONLEY'S WHOLE BODY PROG 2	SBC BBCV 4106	
5 3 MADNESS: Divine Madness	Music/1 hr 30 min	Virgin VVD 1903	20 NEW INTERNAL AFFAIRS	Drama/1 hr 30 min	CIC VHR 2451
6 NEW WRESTLEMANIA VI	Sports/1 hr	Silvervision WF 078	21 16 22 THE AMAZING ADV. OF MR. BEAN	Thames/Video Coll TV 5134	
7 NEW STAR TREK: The Next Generation 41	Sci-Fi/1 hr 28 min	CIC VHR 2577	22 15 8 MAKING LOVE	Special Interest/50 min	PolyGram 0840983
8 NEW STAR TREK: The Next Generation 40	Sci-Fi/1 hr 28 min	CIC VHR 2573	23 24 2 CALLANETICS	Special Interest/1 hr	CIC VHR 1335
9 NEW STAR TREK: The Next Generation 42	Sci-Fi/1 hr 28 min	CIC VHR 2578	24 14 8 SIMPLY RED: Moving Picture Book	Musical/45 min	WVW 9031754343
10 NEW LOOK WHO'S TALKING TOO	Comedy/1 hr 17 min	Columbia CVR 22842	24 3 DOCTOR WHO: Legopolis	Sci-Fi/1 hr 39 min	BBCV 4736
11 9 11 PINGU - BARREL OF FUN	Children's/48 min	BBC BBCV 4653	26 20 5 ELIZABETH R	Special Interest/52 min	BBCV 4710
12 4 2 RED DWARF II: Kryten	Sci-Fi/1 hr 30 min	BBCV 4149	27 21 6 THE RUNNING MAN/THE TERMINATOR	Action/3 hr 20 min	Braveworld SIV 4011
13 12 12 GHOST	Drama/2 hr 1 min	CIC VHR 2496	28 6 2 DOCTOR WHO: Castrovalva	Sci-Fi/1 hr 39 min	BBCV 4737
14 7 2 RED DWARF II: Stasis Leak	Sci-Fi/1 hr 30 min	BBC BBCV 4150	29 23 5 THE LOVERS' GUIDE	Special Interest/1 hr	Lifetime/Pickwick LTV 011
15 19 19 HOME ALONE	Children's/1 hr 38 min	Foxvideo 1886	30 17 22 THE EXCITING ESCAPADES ...	Thames/Video Coll TV 8140	

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TOP 15 MUSIC VIDEO

ARTIST TITLE	Category/running time	Label Cat. no.
1 1 3 MADNESS: Divine Madness	Compilation/30 min	Virgin VVD 1903
2 28 SIMPLY RED: Moving Picture Book	Compilation/45 min	WVW 9031754343
3 20 QUEEN: Greatest Flix II	Compilation/1 hr 30 min	PMI VC4112
4 20 25 ERIC CLAPTON: The Cream Of...	4 Front/PolyGram Live/1 hr 25 min	0839873
5 7 21 QUEEN: We Will Rock You	Live/1 hr 30 min	Music Club MC 2932
6 4 2 TEARS FOR FEARS: Tears Roll Down	PolyGram 0837503	
7 5 10 MADNESS: Complete Madness	4 Front/PolyGram 0837863	
8 20 20 QUEEN: Box Of Flix	Compilation/1 hr 30 min	PMI MVB9913243
9 5 3 WONDERSTUFF: Welcome To The...	Live/1 hr 25 min	PolyGram 0838063
10 13 13 JASON DONOVAN: Joseph Mega-Remix	Video Single/16 min	PolyGram 0842723
11 6 28 TINA TURNER: Simply The Best	Compilation/1 hr 30 min	PMI MVD 9913083
12 25 15 QUEEN: Greatest Flix	Compilation/1 hr 30 min	PMI MYP 9910112
13 11 26 LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video Live/1 hr 30 min	0711503
14 25 21 ERIC CLAPTON: 24 Nights	Live/1 hr 30 min	WVW 7599381303
15 12 22 QUEEN: At Wembley	Live/1 hr 15 min	PMI MYP 99 1259 3



Nazareth

U.K. TOUR DATES

- APRIL 6th EDINBURGH/VENUE
- APRIL 7th GLASGOW/CAT HOUSE-HOLLYWOOD STUDIOS
- APRIL 9th MANCHESTER/INTERNATIONAL 9
- APRIL 10th CAMBRIDGE/CORN EXCHANGE
- APRIL 11th LONDON/TOWN & COUNTRY CLUB
- APRIL 13th BIRMINGHAM/THE INSTITUTE



If you thought Nazareth were dead and buried, think again — Riff Raff/Jan '92

When you hear the sheer quality of the product on offer here you've got to be glad of their return — this, Nazareth's 19th album is certainly one of their best. Welcome back! — Metal Hammer/March '92

Nazareth's stock has rarely been higher. Guns N' Roses and AC/DC have both lately acknowledged their influence and if 'No Jive' is anything to go by, their April tour should be a stormer! — Q Magazine/March '92

When an album's this good, it deserves to be heard without the stench of publicity. The Scottish foursome hammer down in fine style and deliver the goods. — Raw/Jan '92



NEW RELEASES. . . .

JOAN JETT & THE BLACKHEARTS/"NOTORIOUS" CD: 9070802 CD SINGLE: 9070813 "TREADIN' WATER" ANVIL/"WORTH THE WEIGHT" CD: 9040042
PAT MEARS/"THERE GOES THE RAINBOW" CD: 2695612 MC: 2695614 AND CD SINGLE: 2695733 "LOOK FOR YOU"

ORDER NOW FROM IMD... TELESALES: 081 903 8223



MID-PRICE/BUDGET CLASSICAL ALBUMS

Label	Title, Composer	Artist(s)	Orch.	Cassette/CD/LP (Distributor)	Label
1	ALBINO COLLECTION SAMPLER	Conifer	CD DCC047 1 MC DCC047 1 (CIN)	Conifer	4
2	CLASSICAL/PAACHEL/ETC	Various	CD DCC047 1 MC DCC047 1 (CIN)	DG Gershwin	5
3	DISCOVER THE CLASSICS MASTER DISC	Various	CD PC05 4 MC PC05 4 (PWC)	Powervox	6
4	YOUR HUNDRED BEST OPERA TUNES I	Various	CD 4325642 MC 4325644 (P)	Cap	7
5	VIVALDI: FOUR SEASONS	Viviano Di Girolamo	CFP 40161 TCFFP 40161 (E)	Cap	8
6	THE WORLD OF FILBERT & SULLIVAN	Various	CD 4330933 MC 4330934 (P)	Decca	9
7	HOLST: THE PLANETS	Imp Classics	CMP 800 CMPC 800 (P)	Imp Classics	10
8	BEST: CARMEN-SCENES AND ARIAS	Sara Lupo	CD 4213022 MC 4117104 (P)	Decca	11
9	VAUGHAN WILLIAMS: TALLIS FANTASIA, ETC	Various	CD DCC624 1 MC TCXCM 4179 (E)	Conifer	12
10	DUETS FROM FAMOUS OPERAS	Various	CFP 42788 MC TCFFP 4498 (E)	Cap	13
11	YOUR HUNDRED BEST OPERA TUNES II	Various	CD 4330933 MC 4330934 (P)	Cap	14
12	HANDEL: MESSIAH	Singapore RPLC	CD DCC097 478 MC TC097 478 (E)	Cap	15
13	HOLST: THE PLANETS	SimonLSO	CD DDD 111 MC DDD 111 (CIN)	Conifer	16
14	BEEHÖVEN: SYMPHONY NO. 9	Various	CD 4218022 MC 4278024 (P)	Decca	17
15	STRAUSS, J.: WALTZES	Falk Vienna Opus	CD ASP 5010 MC ASP 3001 (CIN)	Aspects	18
16	CHOPIN FAVORITES	Various	CD 4171883 MC 4171884 (P)	Decca	19
17	OFFIC. CARMINA BURANA	Various	CD 4238862 MC 4238864 (P)	Decca	20
18	HOLST: THE PLANETS	Various	CFP 40161 TCFFP 40161 (E)	Cap	21
19	FANTASIA (OST)	Various	CD OSTC0 452 MC OST MC 4210 (P)	Cap	22
20	PUCCINI: TURANDOT (HIGHLIGHTS)	Various	CD 42113203 MC 42113204 (P)	Decca	23
21	THE WORLD OF KATHLEEN FERrier	Various	CD 4309682 MC 4309684 (P)	Decca	24
22	TCHAIKOVSKY: BALLETS MUSIC	Various	CD 4272650 MC 4272654 (P)	Decca	25
23	BEST OF BACH	Various	CD CZ2 705323 MC L2 705238 (E)	EMI	26
24	DISCOVER THE CLASSICS: LOVE & ROMANCE	Various	CD PC05 4 MC PC05 4 (PWC)	Powervox	27
25	RACHMANINOV: PIANO CONCERTO 2	Various	CD DZ2 705323 MC L2 705238 (E)	EMI	28
26	BEST LOVE CLASSICS 2	Various	CD DZ2 705323 MC L2 705238 (E)	EMI	29
27	THE COLLECTION - IN CONCERT	Various	CCSLP 288 CCSMC 288 (M)	Collector Series	30
28	FAMOUS OPERA CHORUSES	Various	CD 4336013 MC 4336014 (P)	Cap	31
29	DISCOVER THE CLASSICS: SOUND & VISION	Various	CD PC05 3 MC PC05 3 (PWC)	Powervox	32
30	DELIOUS: PARIS, CELLO CONCERTO, ETC	Various	CD EMX2189 MC TCXCM 2189 (E)	Emmance	33
31	DVORAK: SYMPHONY 9	Various	CFP 43822 TCFFP 4382 (E)	Cap	34
32	THE WORLD OF BACH	Various	CD 4349982 MC 4349984 (P)	Decca	35
33	THE WORLD OF HANDEL	Various	CD 4336002 MC 4336004 (P)	Decca	36
34	MOZART 30TH ANNIVERSARY JUBILEE SAMPLE	Various	PHILIPS 426023 (P)	Philips	37
35	ASMF AT THE MOVIES	Various	CD ASP 5010 MC ASP 3001 (CIN)	Aspects	38
36	TCHAIKOVSKY: 1812 OVERTURE	Various	CFP 40161 TCFFP 40161 (E)	Cap	39
37	THE WORLD OF ROSSINI	Various	CD 4361332 MC 4361334 (P)	Decca	40
38	BIZET/PUCCINI/VERDI: DUETS	Various	GL 81799 XGL 81799 (BMG)	RCA Victor	41
39	YOUR HUNDRED BEST OPERA TUNES II	Various	CD 4330933 MC 4330934 (P)	Cap	42
40	ELGAR: VIOLIN CONCERTO	Various	CD EMX 2658 MC TCXCM 2658 (E)	Emmance	43

DISTRIBUTION: INDIE SINGLES*

#	Title	Artist(s)	Label	#	Title	Artist(s)	Label
1	AMERICA: WHAT TIME IS LOVE?	Various	KLF Communications/KLUSA 436 (RTM/APT)	1	AMERICA: WHAT TIME IS LOVE?	Various	KLF Communications/KLUSA 436 (RTM/APT)
2	DRAGING ME DOWN	Various	Musicon DUNG 101 (RTM/A)	2	DRAGING ME DOWN	Various	Musicon DUNG 101 (RTM/A)
3	VERDO	Various	Stanton DUN 58 (RTM/A)	3	VERDO	Various	Stanton DUN 58 (RTM/A)
4	FAITH HEALER	Various	Mate 112A/ETA 110 (RTM/P)	4	FAITH HEALER	Various	Mate 112A/ETA 110 (RTM/P)
5	THE SKIN GAME	Various	Numa NUBMI 23 (P)	5	THE SKIN GAME	Various	Numa NUBMI 23 (P)
6	OLYMPIAN HEAD IN THE CLOUDS	Various	Reborned/REVE 1215 (SR)	6	OLYMPIAN HEAD IN THE CLOUDS	Various	Reborned/REVE 1215 (SR)
7	WELCOME TO THE FUTURE	Various	DEF 1EET 8471 (P)	7	WELCOME TO THE FUTURE	Various	DEF 1EET 8471 (P)
8	ALL IN THE MIND	Various	Hue HUT11 12 (RTM/APT)	8	ALL IN THE MIND	Various	Hue HUT11 12 (RTM/APT)
9	FAIT ACCOMPLI	Various	Anaibes/ANAK 260 (P)	9	FAIT ACCOMPLI	Various	Anaibes/ANAK 260 (P)
10	HARDCORE - THE FINAL CONFLICT	Various	Furious/FRUT 001 (SR)	10	HARDCORE - THE FINAL CONFLICT	Various	Furious/FRUT 001 (SR)
11	CRUCIFIED	Various	China WOK11 2017 (P)	11	CRUCIFIED	Various	China WOK11 2017 (P)
12	THE EP PART 2	Various	Elice 112EUC 61 (P)	12	THE EP PART 2	Various	Elice 112EUC 61 (P)
13	BEYOND THE REMIXES	Various	Union Jam/UCRT 1 (P)	13	BEYOND THE REMIXES	Various	Union Jam/UCRT 1 (P)
14	JAMES BROWN IS DEAD	Various	ZYX/ZYX 66072 (S/G)	14	JAMES BROWN IS DEAD	Various	ZYX/ZYX 66072 (S/G)
15	FAR OUT	Various	Suburban Sound SUBASE 85 SUBASE 81 (SR)	15	FAR OUT	Various	Suburban Sound SUBASE 85 SUBASE 81 (SR)
16	MIXED TRUTHBRING UP THE	Various	Start-Up/STU 055 (SUAD 21) (P)	16	MIXED TRUTHBRING UP THE	Various	Start-Up/STU 055 (SUAD 21) (P)
17	POWER WITHIN	Various	Bizarre/BIZ 2 (RTM/A)	17	POWER WITHIN	Various	Bizarre/BIZ 2 (RTM/A)
18	INSOMNIAK	Various	Hype 112PUM 006 (P)	18	INSOMNIAK	Various	Hype 112PUM 006 (P)
19	THE BOUNCER	Various	Tribal Base TRBE 35 TRBE 3 (SR)	19	THE BOUNCER	Various	Tribal Base TRBE 35 TRBE 3 (SR)
20	PURE PLEASURE	Various	R&S RSUK 10C RSUK 101 (RTM/P)	20	PURE PLEASURE	Various	R&S RSUK 10C RSUK 101 (RTM/P)
21	CLOSE YOUR EYES	Various	Production House/PNT 034 (S/G)	21	CLOSE YOUR EYES	Various	Production House/PNT 034 (S/G)
22	DIXIE-NARCO EP	Various	Creation CRE 11371 (P)	22	DIXIE-NARCO EP	Various	Creation CRE 11371 (P)
23	WE ARE HARDCORE	Various	Production House/PNT 035 (S/G)	23	WE ARE HARDCORE	Various	Production House/PNT 035 (S/G)
24	POWERGEN (ONLY YOUR LOVE)	Various	Stress 112PK 1 (SR)	24	POWERGEN (ONLY YOUR LOVE)	Various	Stress 112PK 1 (SR)
25	SHADES OF PARANOIMIA	Various	China FWOCT 2614 (P)	25	SHADES OF PARANOIMIA	Various	China FWOCT 2614 (P)
26	SPONGY THING EP	Various	One Little Indie/LOI 712 (P)	26	SPONGY THING EP	Various	One Little Indie/LOI 712 (P)
27	POSITIVE PROBLEM (EP)	Various	Outer Rhythm/OFOOT 121 (RTM/P)	27	POSITIVE PROBLEM (EP)	Various	Outer Rhythm/OFOOT 121 (RTM/P)
28	JUSTIFIED AND ANCIENT	Various	KLF Comms KLF 99XU (RTM/APT)	28	JUSTIFIED AND ANCIENT	Various	KLF Comms KLF 99XU (RTM/APT)
29	SHEILA NA GIG	Various	Too Pure/PURE 8 (A/PT)	29	SHEILA NA GIG	Various	Too Pure/PURE 8 (A/PT)
30	ADRENALIN EP	Various	Creation/CRE 12471 (P)	30	ADRENALIN EP	Various	Creation/CRE 12471 (P)
31	CHURCH OF EXTACY	Various	Rising High/RSN 151 (SR)	31	CHURCH OF EXTACY	Various	Rising High/RSN 151 (SR)
32	WHERE'S ME JUMPER?	Various	Divine ATHY 6111 (RE/P)	32	WHERE'S ME JUMPER?	Various	Divine ATHY 6111 (RE/P)
33	FREE MACHINE EP	Various	Spitfire	33	FREE MACHINE EP	Various	Spitfire
34	WICKED MATHEMATICS	Various	Shut Up And Dance/SUAD 281 (P)	34	WICKED MATHEMATICS	Various	Shut Up And Dance/SUAD 281 (P)
35	HOLD IT DOWN	Various	Moving Shadow/SHADOW 14 (SR)	35	HOLD IT DOWN	Various	Moving Shadow/SHADOW 14 (SR)
36	LEAVE THEM ALL BEHIND	Various	Creation/CRE 1281 (P)	36	LEAVE THEM ALL BEHIND	Various	Creation/CRE 1281 (P)
37	LOVE YOUR MONIE	Various	Deva DVA11 001 (A/PT)	37	LOVE YOUR MONIE	Various	Deva DVA11 001 (A/PT)
38	LAST TRAIN TO PARADISE	Various	Go Bang!/IBANG 0211 (P)	38	LAST TRAIN TO PARADISE	Various	Go Bang!/IBANG 0211 (P)
39	GEEK EP	Various	Jenny Kid/JKR 001 (RTM/P)	39	GEEK EP	Various	Jenny Kid/JKR 001 (RTM/P)
40	AUTOBIOGRAPHY...THE GREEN MAN	Various	Shut Up And Dance/SUAD 211 (P)	40	AUTOBIOGRAPHY...THE GREEN MAN	Various	Shut Up And Dance/SUAD 211 (P)

#	Title	Artist(s)	Label
1	GOING BLANK AGAIN	Various	Crestion CRELP 124 (P)
2	DOPPELGÄNGER	Various	American ANKLP 71 (P)
3	HEAVENLY HARDCORE	Various	Devo DENV 35 (P)
4	THE WHITE ROOM	Various	KLF Communications/KJMSLP 066 (A/PT)
5	BLEACH	Various	Tapete TUPWC 6 (RE/P)
6	LET ME COME OVER	Various	Situation Two STU 31 (RTM/P)
7	WAREHOUSE RAVES 6	Various	Crusion RUMLD 106 (P)
8	GRAMADELICA	Various	Reborned/REVE 026 (P)
9	STICK Around FOR JOY	Various	One Little Indie/LOI 30 (P)
10	HIT THE DECKS VOL 1 - BATTLE	Various	Quality Television/QTV 063 (P)

METAL TRAC

#	Title	Artist(s)	Label
1	AFTER HOURS	Various	Viper/TEV 2684 (P)
2	NEVERMIND	Various	DGC DGC 2426 (BMG)
3	WAKING UP THE NEIGHBOURS	Various	ARM 301644 (P)
4	TEN	Various	Epic 498864 (SR)
5	BLEACH	Various	Tapete TUPWC 6 (RE/P)
6	USE YOUR LIUSION I	Various	Geffen/GFC 2415 (BMG)
7	WASTED IN AMERICA	Various	Columbia 484931 (SR)
8	USE YOUR LIUSION II	Various	Geffen/GFC 2420 (BMG)
9	BLOOD SUGAR SEX MAGIK	Various	Warner Bros/WB 6441 (W)
10	EXTREME B: PORNOGRAFFITI	Various	AA 396313 (P)
11	BABY ANIMALS	Various	Imago PK 6030 (BMG)
12	GENERATION TERRORISTS	Various	Columbia 471064 (SR)
13	VULGAR DISPLAY OF POWER	Various	Atco 75879 1764 (W)
14	APPETITE FOR DESTRUCTION	Various	Geffen/GFC 2418 (BMG)
15	METALLICA	Various	Vergo 5100224 (P)
16	PRISONERS IN PARADISE	Various	EMI 468794 (SR)
17	BAT OUT OF HELL	Various	Cleveland 406241 (W)
18	BILL & TED'S BOGUS...[OST]	Various	Interscope 156791254 (W)
19	SCREW IT!	Various	Epic 486614 (SR)
20	PURE GODFATHER	Various	Epic 486614 (SR)
21	KISS OF THE GYPSY	Various	Atlantic 350 CD MO58 32
22	RECKLESS	Various	ARM 5013 AAMA 913 (P)
23	STILL GOT THE BLUES	Various	Viper/TEV 2612 (P)
24	HITS OUT OF HELL	Various	Epic 490441 (SR)
25	SHAKE YOUR MONEYMAKER	Various	Def American 8425154 (W)
26	CORNERSTONES 1987-1970	Various	Polygram 8473214 (P)
27	FLYING HIA BLUE DREAM	Various	Foos/Food TFCR 14 (P)
28	FOUR SYMBOLS (LED ZEPPELIN 4)	Various	Atlantic 450089 (W)
29	NO MORE TEARS	Various	Epic 487606 (SR)
30	BILL & TED'S EXPLOSION...[OST]	Various	ARM 3929154 (P)

* CD: CIN. Compiled by EMI from Gallup data from independent stores. * ©CIN. Compiled by Gallup.

Blue innocence • Crossland • The Authority • Rivertrac

Bet this isn't the last time you see these names amongst the charts.

Find out why on Tuesday 31st March at the Artist Connection Showcase.

All 4 bands performing live at
THE UNDERWORLD
 174 Camden High Street, London.
 Doors Open 8pm
 For tickets telephone Rachael Blaker on 0273 747755

Table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Includes entries for Various Allman Blues Cassinets, Various Apeal's Funk, Various Blues Beyond, etc.

Table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Includes entries for Various Blues Beyond, Various The Essential Detroit Rock, Various The Midnight Sound of Detroit, etc.

SINGLES

HIGHLIGHTS

Single releases for 30 March 1992-3 April 1992: 12 Weeks to Date: 1124

Table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Includes entries for Blur, Popsicle Mace Food, Blur, Popsicle Mace Food, etc.

Table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Includes entries for Blur, Popsicle Mace Food, Blur, Popsicle Mace Food, etc.

Main table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Includes entries for Adam X, Alcan Warriors, Alcan Warriors, Alcan Warriors, etc.

Main table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Includes entries for Adam X, Alcan Warriors, Alcan Warriors, Alcan Warriors, etc.

SINGLES TITLE-A-Z

Index table with columns: Artist, Title, Label, Cat No., Dealer Price, (Distributors), Category, Last 3 Chart Placings, Comment. Lists artists and titles in alphabetical order.

TOP 60 DANCE SINGLES

THE OFFICIAL **music** week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1		SWEET HARMONY	Liquid	XL XLT 28 (W)
2	NEW	TAKE MY ADVICE	Kym Sims	Atco B 85911 (W)
3	NEW	DETT	Demon Boyz	Tribal Bass TRBE 4 (SRD)
4		FINALLY	Ce Ce Peniston	A&M A&M 858 (F)
5	NEW	ALWAYS	Itiran Soul	Cooltempo COOLX 251 (E)
6		RICH AH GETTING RICHER	Robert McCallie T	Big Life BLRT 70 (F)
7	NEW	LOVE YOU ALL MY LIFETIME	Chaka Khan	Warner Bros W 00972 (W)
8	NEW	ROCK ME STEADY	DJ Professor	PWL Continental PWT 219 (W)
9		I WANT YOU	One If One	Reinforced RIVET 1214 (SRD)
10		DONT LOSE THE MAGIC	Shawn Christopher	Arista 615097 (BMG)
11		IS IT GOOD TO YOU	Teddy Roly/Tammy Lucas	MCA MCST 1611 (BMG)
12	NEW	EXPRESSION	Salt 'N' Peppa	ffr FX 182 (F)
13		A DEEPER LOVE	Civilives & Cole	Columbia 6578496 (SM)
14		OBSESSION (HEAD IN THE CLOUDS)	Manix	Reinforced RIVET 1212 (SRD)
15	NEW	FEEL IT	Coco Steel And Lovebomb	Warp WAP 18 (P)
16		WE ARE HARDCORE	Hurco Crew	Production House PNT 035 (Self)
17		A JUICY RED APPLE	Skin Up	Love EVOLX 11 (F)
18		CLOSE YOUR EYES	Acen	Production House PNT 034 (Self)
19		HARDCORE - THE FINAL CONFlict	Hurco Rhythm Team	Furious FRUT 001 (SRD)
20	NEW	MIND GAMES/FEEL FREE	Power Zone	Ruby Red LTD 17 (SRD)
21		FOREVER ON	Zoogie	Freedom TABX 104 (F)
22	NEW	NU NU	Ladell Townsell	Mercury MERX 368 (F)
23		RAVE GENERATOR	Two	PWL Continental PWT 223 (W)
24	NEW	FOUR TRACK HARDCORE EP	H.R.G.	Chill TUV 21 (RTM/APT)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25		LIFT EVERY VOICE (TAKE ME...)	Mass Order	Columbia 6577486 (SM)
26		WE'VE GOT TO LIVE TOGETHER	RAF	PWL Continental PWT 218 (W)
27		I LOVE YOUR SMILE (REMIX)	Shanice	Motown TMGX 1401 (F)
28	NEW	MY LOVIN'	En Vogue	East West America A B5787 (W)
29		THE EP PART 2	Base Construction	Elicot 12ELIC 6 (P)
30		CLOSERS	Mr Fingers	MCA MCST 1601 (BMG)
31		MAKE IT ON MY OWN	Alexi Umerick	Arista 614996 (BMG)
32		FAR OUT	Sort 2 Of A Loop Da ...	Suburban Base SUBBASE 008 (SRD)
33		HOLD IT DOWN	2 Bad Mice	Moving Shadow SHADOW 14 (SRD)
34		I KNOW	New Atlantic	3 Beat 3BTT 1 (W)
35		BERRY	TC1991	Union City UCRT 1 (P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
36	NEW	BREATH OF LIFE	Erasure	Mute 12MUTE 142 (RTM/P)
37		RAZY PICTURES	Roy Simpson	Circa YRT 76 (F)
38		FEED THE FEELING/THREE...	Perception/K-Creative	Talkin Loud TLXK 17 (F)
39	NEW	NUROSIS	Basic Rhythm	Reinforced RIVET 1215 (SRD)
40	NEW	FOUR TRACKER (EP)	Flag	Jumpin' & Pumpin' 12TOT 20 (P)
41		DON'T LET IT SHOW ON YOUR...	Adeva	Cooltempo COOLX 248 (E)
42	NEW	WHO IS ELVIS?	Phenomenia	Rhythm King ETRC 01 (RTM/P)
43		STILL IN LOVE WITH YOU	Melissa Morgan	Elektra (USA) 066438 (Import)
44		POWER WITHIN	Liquid Crystal	Bizzare BIZZ 3 (RTM/P)
45		GO TECHNO	2 House	Atlantic A 7519T (W)
46	NEW	ONE TRUE WOMAN	Yazz	Polydor PZ 198 (F)
47	NEW	LOVER IN YOU	Big Daddy Kane	Chill Childin' (USA) 9362403430 (Import)
48		COLOUR MY LIFE	M People	Deconstruction/RCA PT 45242 (BMG)
49	NEW	REGEN TIME	Sound Corp	Tone Def/Tone005DJ
50	NEW	MY FAVOURITE THING	Calvin Brooks/Hari Paris	Expansion EXPAND 23 (P)
51		TAKE ME BACK TO LOVE AGAIN	Kathy Stelge	Epic (USA) 4974212 (Import)
52		UP TEMPO	TronKhus	KMS UK KMSUK 1 (PRO/P)
53		MIND ADVENTURES	Des'ree	Dusted Sound 0578636 (SM)
54		TIME TO MAKE YOU MINE	Lisa Stansfield	Arista 615113 (BMG)
55		DO NOT PASS ME BY	Hammer	Capitol 12CL 650 (E)
56		POWERGEN (ONLY YOUR LOVE)	PKA	Stress 12PKA 1 (SRD)
57	NEW	JAM THE DANCE '92	Asmo	Tek TEKK 11 (RTM/APT)
58		OPTIMISTIC	Sounds Of Blackness	Perspective/A&M PERT 849 (F)
59		YOU GOT A HOLD ON ME	Closer Than Close	Slam Jam SLAM 3T (W)
60	NEW	SLAMMIN'	Pandemic	Jumpin' & Pumpin' 12TOT 22 (P)

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (P/Release)
1		NEW JACK SWING MASTERCUTS 1	Various	Mastercuts/CUTS/P CUTS/MS 1 (BMG)
2	NEW	SEX AND VIOLENCE	Boogie Down Productions	Jive HIP 120H/PC 120 (BMG)
3	NEW	YOUR HEAD UP	UltraMagnetic MCs	ffr 510997/5109874 (F)
4	NEW	THE BEST OF DONALD BYRD	Donald Byrd	Blue Note B 198639 (E)
5		THE ANTIPODE	Ronny Jordan	Island RPS 9988/IC 9988 (F)
6		THE REBIRTH OF COOL T.O.	Various	4th + B Way BRLPD 582/BRCA 582 (F)
7		BRAND NEW HEAVIES	Brand New Heavies	A&J Jazz 828300/18283004 (F)
8	NEW	GREATEST REMIXES VOL 1	Civilives & Cole	Columbia 499461/499466 (SM)
9		BORN INTO THE 90s	R Kelly/Public Announcement	Jive HIP 123H/PC 123 (BMG)
10	NEW	RIGHT SAd FRED	Tug	SHOGLP 1/SHOGMC 1 (BMG)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential! Selection between 7-10 pm.

© CN: Compiled by ERA from Gallup data collected from dance outlets.

music week

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 Video production Facilities/Producer/Engineer 07
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 Music Publisher 16
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 TV Station 14
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bytes

Are Mario and Sonic the new Beatles and Stones for today's techno-kids? Grant Goddard discovers who are the teenagers' software superheroes

Few retail businesses can honestly boast that "business is booming" at the moment, but the computer games market shows signs of almost exponential growth.

Despite relatively high retail prices, demand for software and hardware looks likely to reach record levels this year, with no imminent sign of a slowdown.

The rapid proliferation of games companies has made it difficult to quantify the industry's size. Nintendo claims two-thirds of the UK market and estimates total sales to be £275m last year. The more developed US market was valued at \$4 bn in 1991.

Nintendo's portable Gameboy has sold 600,000 units in the UK alone, and its competitor Atari claims identical sales for its ST unit. The adventures of Nintendo's Super Mario Bros have become the best selling game, with 100m units sold worldwide and a gross value of more than \$430m.

The industry's sales figures are suitably impressive. Sega, one of the brand leaders, estimates its UK hardware sales will grow from 240,000 Master Systems in 1991 to 400,000 this year, from 255,000 Megadrives to 650,000 and from 130,000 Game Gears to 275,000.

Home computer games arrived in the Seventies, when families used their TV sets to play electronic tennis, and arcade game adaptations such as Breakout introduced the early techno-kids to the challenge of competition against a computer.

A generation later, those early computer buffs now design and market computer games

immensely more sophisticated, and the ability to miniaturise led directly to last year's boom in hand-helds and consoles.

"The computer software games industry had been peddling along quite nicely and was showing growth," says Andrew Stafford, product manager for WH Smith Retail. "But it took off in a big way when consoles came to the fore."

Computer software is stocked in the 75% of WH Smith outlets with sufficient space to display a comprehensive range. Because the industry has no single technological standard, games have to be stocked in several formats for use on different hardware brands.

"If you had a standard machine," argues Stafford, "like video, it would become mass market, penetration would get above 60%, and you would see prices coming down."

Price is becoming a contentious issue in the games industry. Although sales volumes have risen dramatically over recent months, retail prices have shown no indication of falling.

Hardware costs range from the hand-held Nintendo Gameboy at £70 retail to a Sega Megadrive console at £130. Games software starts at £10 for basic tennis, but increasingly falls into the £25-£50 bracket for new titles.

"The price of software is a can of worms," says Stafford. "At the moment the market is short of stock. No one has to price promote because they can't get enough to meet demand."

There is a view within the retail sector that this shortage is being used to push prices up

further. But are games manufacturers merely stimulating the market, or holding it back from becoming a genuine mass entertainment?

"It does seem that when they're looking at pushing games out at £50, it's some way over the top in terms of price," says David McWilliam, sales & marketing director of Terry Blood Distribution. "There is a danger they could price themselves out of the market."

TBD first entered the computer sector in 1984 distributing Sinclair hardware. Last year it shared in the booming demand for consoles.

"The growth we saw was astronomical," says McWilliam. "It is one of the fastest growing consumer markets, but it has been difficult to get hold of the product. We could have sold 10 times more than we did."

Andrew Stafford of WH Smith estimates that the UK software market grew from a retail value of £100m in 1990 to £325m last year, and anticipates a similar "phenomenal rate" in 1992.

"The kids buying these products are aged between seven and 17," says TBD's McWilliam, "and a lot are record buyers. The record business is probably suffering because of the growth in the console business, just as it suffered from the growth of sell through video."

Retail chains such as Virgin and WH Smith have long stocked music and computer items as complementary purchases.

Virgin first entered the computer market in 1985 and now stocks games in all 14 Megastores and 12 Games

Centres.

"We've seen success with computer games because we specialise in it," says Nick Garnell, director of Virgin Retail's Games Division. "Once people get into it, they want to see a big range and a store that is well stocked."

Garnell has identified some overlap between the profiles of games buyers and music buyers, but nevertheless views them as quite separate markets.

"There is not a high percentage of our customers who are regularly buying music and computer games," he says. "They seem to be fairly distinct groups of people."

Virgin plans to open Games Centres at 12 new sites before summer, including outlets Stockport, Dublin, Watford and Southend.

After an excursion into the Eighties computer mini-boom, HMV is poised to re-stock electronic games in its larger shops.

Meanwhile Our Price is not currently stocking computer games although marketing manager Neil Boote says it is an area the company is "looking at with interest". At Tower Records product controller Mal Magee is currently setting up accounts to stock all major games systems.

"We ran an experiment over the Christmas period in our Reading, Southend and Oxford Circus stores," explains HMV's business development director Glen Ward. "We've been keen to identify opportunities where we can move fairly quickly this year to introduce computer games."

This trial run provided HMV ▶

The latest generation of console and hand-held computer games is ideal for reproducing music. CD-based systems such as Commodore's CDTV can access 500-600 Megabytes of memory, compared with one or two Megabytes in conventional computers. This makes digital-quality stereo soundtracks with optional links between games and record companies are already strong.



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CHARCILLE LYON

It's been a bumpy ride for the Scottish Record Industry Association since its launch in 1988, and the organisation recently changed its name to the Scottish Music Industry Association in an effort to widen its membership net.

But, following "productive" negotiations with the PRS, PPL and MCPS on behalf of its members and having established the Scottish Chart, the SMIA now feels it has made some solid achievements.

"Our negotiations with the MCPS and PRS will be on-going," says chairman Ronnie Simpson. "But I think we contributed a great deal to the main industry battle of the last few months between the MCPS and BPI about the changes in payment on mechanical copyright. The establishment of a Scottish Chart has also been a great success."

"Every Monday morning I get the chart and compare it with the UK chart which is very different now," says Louise Wardle, director of BBC Scotland's Scottish Chart Show. "I think it has a very strong future but the problem we have is that we're linked to the network schedules. The willingness is certainly there to expand it and develop it."

The chart, compiled by Gallup for CIN, is likely to be the flagship of the SMIA for some time, as it rethinks its future strategy, and is the most heavily sampled and accurate in the world, according to Simpson and Gallup director John Pinder.

"About half the outlets in Scotland are sampled for the chart," says Pinder. "It is difficult to say what the main differences are but Scottish acts seem to do better in Scotland than in the rest of the UK."

Alone With You by Glasgow group Texas entered the Scottish

Charting the rise

The SMIA-initiated Scottish Chart has boosted Scots artists

singles chart in February at number 15, 30 places higher than its UK chart position that week. The Shamen's album Progeny went into the Scottish chart last September at number eight, significantly higher than the 23 it achieved in the UK chart.

It is likely that Wet Wet Wet's Goodnight Girl would have topped the Scottish chart regardless of its position elsewhere. As it was, they became the first Scottish act to top both charts simultaneously.

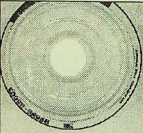
"The Scottish Chart was intended to be something that local labels and local artists could aspire to," says Simpson. "It was targeted for them to use as a marketing tool."

"It has become a very accurate chart of what is selling in Scotland but, with a few exceptions such as the Kevin McDermott Orchestra who did well independently, it has been the major labels which have benefited."

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Kevin McDermott Orchestra: benefiting from local chart



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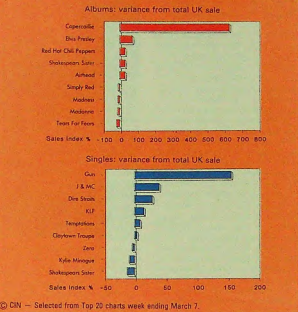
e of the tartan army

, putting acts on the high road to nationwide success, says John Dingwall



Simple Minds: Scotland's finest

HOW SCOTTISH SALES COMPARE WITH REST OF UK



September of last year, televised on BBC Scotland — and presented by Nicky Campbell — the chart looks here to stay.

"One of the things I always explained to record companies is that because we are very short of space in the programme, we tend to emphasise Scottish music," says Louise Warde, director of the BBC's Scottish Chart Show.

"I know that is positive discrimination but I think it's justified considering the situation."

With a viewing figure of 300,000, the programme relies on videos of acts but is about to introduce a slot for up and coming Scottish groups.

"I was very keen to showcase new talent, not necessarily unsigned acts. But at the moment there's nothing on television that reflects how much energy and activity there is in Scotland."

Simpson says: "There may be benefits to the chart but not on a local level. It now looks as though one of the main targets of the SMIA will be to get back to a Scottish indie or labels chart."

"There is a broad base of company representatives covering the whole of Scotland," says Ronnie Simpson, chairman of the SMIA. "In the main it is still record companies but there are some recording studios. As the SMIA it was always a grey area as to what our priorities were."

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SCOTLAND

The pride of

Putting Scotland on the musical map are the shakers and

Scottish pride — fuelled by the independence debate — has had cause to swell further as acts such as Texas, Gun, Wet Wet Wet, Cicero, Jesus And Mary Chain, The Shamen, Fish, The KLF and Creation acts Teenage Fanclub and Primal Scream — both signed by Scots label boss Alan McGee — have made a significant impression on the Top 40.

The live business, north of the border, has mounted some of the biggest rock events of recent times. In 1989, a free Wet Wet Wet concert attracted 30,000 people; 1990's Big Day in Glasgow drew a crowd of 250,000, overshadowing visits to the city that year by Sinatra, The Rolling Stones and Pavarotti; and Chrysalis signings Runrig attracted 50,000 fans to Loch Lomond last summer.

Yet, in recording terms, Scottish bands still rely almost entirely on the backing of London-based record companies for success. And while Scotland's music scene continues to build, many feel that London is failing to capitalise on important opportunities which lie in wait north of the border.

"It's a great talent source but Scotland hasn't been recognised as an industry. The infrastructure is weak and we're not being taken seriously enough," says Bruce Findlay who, as manager between 1978 and 1990, helped steer Simple Minds to worldwide fame.

Some Scottish groups have taken things into their own hands.

Former Island signings the Kevin McDermott Orchestra released a self-financed and distributed album, *Bedazzled*. It sold 150,000 copies in Scotland alone, and the band was voted third best Scottish group in a national poll.

This year is already shaping up well with Better Ways, Smile and The Darling Hearts all attracting record company attention.

But it's not just about acts. Scotland's strength will ultimately depend on how it can consolidate its strengths across all areas of the business. Here we put the spotlight on some prime movers who, in their respective fields, are committed to achieving exactly that.

John Dingwall runs the *Music In Scotland Trust*.



Jim Francis
Aberdeen
Exhibition
Centre

Built in 1985 for the bi-annual oil exhibition, the Aberdeen Exhibition Centre's first major concert was a Phil McIntyre promotion of Wet Wet Wet in March 1990. Since then the venue has staged 30 concerts including performances by Kylie Minogue, Cliff Richard, Rod Stewart and The Pet Shop Boys.

"It has opened up an entirely new market in the north-east of Scotland with a potential reach of 600,000 people. The standing capacity is 7,500 and 4,712 seated, so major tour companies now consider us automatically on their itineraries."



Runrig: attracted 50,000 fans to Loch Lomond

Gordon Duncan Record And Tapes Distribution

Scottish rep for Pye from 1967 to 1981, Duncan set up his own company in 1982. He distributes to all major outlets in Scotland and a number of independents.

"We specialise in records by all the main traditional and folk labels. In total there are about 50 labels which produce their own records and about 350 different acts. Now there's a wider range of artists in the folk scene and most companies are selling CDs as opposed to vinyl LPs," he says.

Peter Shephard Springthyme Records

Springthyme Records began specialising in traditional and folk music in 1974 and currently has 30 albums on release.

"Things have changed since 1974 with a tremendous increase of interest in the whole spectrum of Scottish music.

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"The London-based music scene

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moves north of the English border



Lomond for a sell-out open air concert

would be very surprised if it were to find out just how popular traditional music scene is here."



Stuart Clumpas
Total
Entertainments

As proprietor of Total Entertainments, which includes Dance Factory Promotions as one of a trio of companies, Clumpas has become Scotland's most prolific promoter. He operates out of 25 venues and promotes 350 concerts annually while managing Phonogram signings Love And Money.

"The two are quite separate but complement each other. Managing Love And Money has helped me as a promoter because I now see what life is like on the other side of the fence. It's enabled me to tailor our services more to what an artist is looking for," says Clumpas.

"You have to be based in Scotland to know and understand that there's a difference in taste to the rest of the UK. We can build Scottish acts to be much bigger in Scotland than elsewhere and Runrig are a perfect example."



Elliot Davis
The Precious
Organisation

The outspoken Wet Wet Wet manager watched his group bounce back this year. In 1989 they staged a free Glasgow Green concert in front of 30,000 people

and are now set for their third million-selling album.

"Precious was deliberately set up in Scotland with the intention never to leave. We now have an office complex which includes 16 and 24-track recording studios. Wet Wet Wet put songwriting back on the Scottish map, are internationally famous and as a management company Precious wants to take other acts along the same path."



Stewart Cruickshank
Radio Scotland

Stewart Cruickshank has been with Radio Scotland since 1980 and recently became senior producer, in charge of the station's Nighttime programmes. He has worked on BBC TV's Def II and produced the Simple Minds documentary series for Radio One. "I'm currently working on Scotland's Music: A Radio History, a nutty undertaking because it starts around 3000BC.

"Over the years I've given airplay to as many bands as I can. Radio Scotland is the only station that covers everything from thrash metal to pop," he adds.

John Hunter
Gramplan Records

Gramplan Records began manufacturing cassettes in 1973 with a weekly capacity of 10,000 which has increased to 600,000. "We work for all the main companies such as Sony, Telstar, EMI and PolyGram. It is a seasonal business and we work 24 hours a day from August to December.

"Although the bulk of our product goes to London we can still take an order and have it in London the following morning."



Bruce Findlay
Schoolhouse
Management

Bruce Findlay began his career in record retailing in the Fifties before going on to partner the Bruce's Records chain from 1967 to the late Seventies.

The second biggest independent UK record retailing chain was sold to Guinness shortly after Findlay launched the Zoom label in 1977. Notably, he went on to manage Simple Minds between 1978 and 1990. Schoolhouse Management's roster includes The Silencers and recent Epic signings Said Florence. Findlay has just launched the Bruce's Records label with the release of Cumberland group Barky Barky's *Valentina* EP.

Nigel Hirst
Soma Records

Run by MD Nigel Hirst and the Slam DJ team, Soma has released three singles since launching in July, 1991.

"There isn't another label specialising in the dance scene in Scotland so we see ourselves filling a gap in the market," says Hirst. "We started at an underground level but our next aim will be to start getting records into the Gallup 100."

Brian MacBride
MacBride, Munro & Co

Brian MacBride studied law at Glasgow University and provides legal advice to the expanding Scottish music business. Recently appointed secretary to the select committee of the SMA, he believes there is a shortage of specialist lawyers.

"Since the firm was established in 1989 we've actively sought to develop a specialist side to the practice for music businesses based in Scotland," he says.

"The fact that Scottish law firms are local is an advantage although London firms have a much greater degree of music-related expertise."



Gordon Campbell
West Lothian
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The Music Management course began in 1986. The training involves the release of a single, and takes into account all aspects of running a label.

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All the specifications and tender schedules are contained in a document, copies of which can be obtained, at a cost of £20 (including postage and packing) from the Cambridgeshire Libraries and Information Service, Babbage House, Shire Hall, Cambridge CB3 0AP. Cheques should be made payable to Cambridgeshire County Council.

Tenders must be submitted by 8th June 1992. Full details of the procedures are in the specification/tender schedule document.

Potential tenderers can seek further information from Denis Chandler, Bibliographic Services Manager, telephone (0223) 317075.

Paul Martin
Head of Policy and Support
Cambridgeshire Libraries and Information Service.



Cambridgeshire County Council

Administrator

Sony Music Entertainment (UK) Limited is a growing company, with its roots in the record industry, and an increasing interest in video, film, and theatre. Due to an internal promotion, the position of Secretary/Administrator in Direct Marketing has become vacant.

Previous experience in the music industry is not essential, but we would expect candidates to have worked in an administrative role, probably in a media related or other fast moving dynamic environment.

The department deals with all Sony Music product licensed out to book clubs as well as for special promotional deals such as newspaper or magazine offers.

This involves obtaining copyright clearances, co-ordinating the delivery of product, and dealing with on-going administration. In addition, the department licenses our Sony Music Video product to juke box video companies, which involves a high level of client contact, and requires negotiation and diplomacy skills as well as the ability to deal with pressure and meet deadlines.

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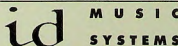
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DOOLEY'S DIARY

One wag said it looked just like the Royal Lancaster Hotel after the Brits Party and, in truth, the scenes of destruction at Wimbledon Stadium last Sunday after the annual Nordoff-Robbins banger race did look like a Scud had hit the place. Some far worse than others, however: manager and booking agent Hal Carter's wife broke a wrist in the concluding demolition derby. Overall winner was Sol Beer distributor Graham Corrett and organiser Dave Dee estimates the evening raised over £15,000.



Remember where you heard it: Moira Bellas had a busy week in her new hotseat at WEA — or rather, the very same hotseat since she says she has no intention of changing office. With Tony McGuinness and Chris Mason away on holiday and chairman **Rob Dickins** in LA, "I feel like I'm holding the fort," she said. . . . **Banned:** Right Said Fred have made it at last, with the South Korean



Polydor must be hoping the new Care album, *Wish*, has more lift than their aborted balloon launch. The simple plan was to fly about 16 retailers, marketing bods and the odd Jigger to Tonbridge in Kent where they'd be presented with a tape of the album and a walkerson to play it on, ready to head up to the clouds and listen in peace. No-one bargained for the fierce wind, however, and the whole earth-bound party came back without having left terra firma. By the looks of it, our Price advertising and promotion manager Phil Webb and Polydor marketing manager Ian Ramage (foreground) just wouldn't take no for an answer.

government taking umbrage at I'm Too Sexy, and refusing the local EMI company permission to release it . . . Sony's Mini-Disc maestro **Alan Phillips** was thrown in at the deep end at Narm in New Orleans last week when boss **Bob Sherwood** went down with chickenpox. "This is the first and probably the last time you'll hear a Phillips extolling the virtues

of Mini-Disc," he told the crowd of 2,000 US retailers. . . . **Hey big spender:** East West splashed out for the third time in a year on a full page ad in the *Independent* last Thursday, this time for **Tanita Tikaram**. Ratecard cost? **£16,550** . . . Outspoken BPI council member **Jon Webster** is to resign at the BPI's summer AGM after eight years as he concentrates on his international role at Virgin. He will be missed, but expect news of his "Booker Prize"-type music award before he goes . . . Island Music Publishing MD **Richard Manners** says he is confident he will win the Carter v **Allen Klein** row in court if necessary. "He may well get the opportunity," says Klein . . . Tower Records chief **Ken Sokolow** reports election fever apparently damping record sales last week. "Well, wouldn't you wait and see?" he says . . . Credit where credit's due: Yazz's 10 TV spots were booked by **Oliver Smallman** of Fleming & Smallman. **Best wishes, incidentally,**



Not a man to shirk a challenge, Columbia MD Tim Chabot agreed to leave his comfy executive office to take over as Amanda Williams, the label's press office secretary, for a day. The sponsored swap in aid of the Trading Places appeal this Friday, raised £760. "He was really great," says Columbia head of press Joe Donnelly. "He even brought me a cup of coffee when I was in a planning meeting" and Tim's reaction? "It was terrible. I need an easier job than that. I'm glad to be back."

to Oliver, whose son, James, 14, is in hospital after being taken ill a week ago. . . . RCA head of A&R **Korda Marshall** was breathing easier this week after his case full of demo tapes, stolen two months ago from his car, was discovered on a Kensington housing estate. It could have been worse; the poor chap has had 16 car stereos nicked in the past eight years. . . . Anyone else who has heard heavy hints from EMI Classics that



Radio One producer **Jonathan Ruffe** and DJ **Jakki Brambles** get a sneak preview of the topical *Comic Relief* charity single (I Want To Be) Elected by Mr. Bean from London Records staffers **Rebecca Creamer** and **Alfa Hollingsworth**. Back on the real campaign trail, *Screaming Lord Sutch* has been stymied in his plan to put his manifesto to music. Broadcasting Act rules mean that any airplay given to the Sutch masterpiece would also have to be offered to the other parties. Messrs Ashdown, Kinnock and Major have yet to make it into the studio . . .

the label is planning to up its prices soon will be pleased to hear that head **Roger Lewis** categorically denies the suggestion. . . . And hoping to join Mr Bean (see above) in the House is **Chris Peat**, one half of masked techno team **Altern-8** standing in **Tory Stafford North** on a manifesto which promises to abolish anti-sampling copyright laws. . . . Always to be relied on for a fruity metaphor **Obie** recently said the problem with regulating the correct conduct of charts is that both the BPI and Bard have to take the rap: "It's a Kings Cross situation, do you blame the prostitute or the punter." Dooley did not ask which was which. . . . **Jeremy Marsh** took up the reins at RCA on Friday. And would **ugh** believe it, he is looking Sky-wards for his new marketing director (that was a hint) . . .

music week

Incorporating Record Mirror

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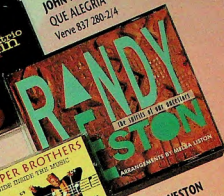
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