

Classical companies  
'snub new music'  
says cellist star



Whatever happened  
to pop's precarious  
pact with politics?

Low down on mid  
price titles bonanza.  
Special supplement



Genial Bavarian  
conductor seeks  
classic's new buyers



# music week

For Everyone in the Business of Music

11 APRIL 1992 £2.50

## OFT probe nails CD price myth

# Vindicated!

The Office of Fair Trading has cleared the music industry once and for all of unfairly inflating the price of CDs.

After a 15 month enquiry, sparked by a report in *Which?* in January 1990, the OFT has rubished allegations of a High Street conspiracy.

In a letter closing the enquiry the office says record company profits are "not excessive" and accepts that the price of CDs may simply cover higher A&R costs.

The OFT concludes that consumers freely choose to buy the format: "The prices of CDs



Two wrongs: Sunday Times and Independent blow

seem to have settled around a level which the market appears to bear."

It says there are no grounds for a referral to the Monopolies Commission and no sign of unfair collusion between retailers and their suppliers.

But despite the clear vindication, press reports continue



Two wrongs: Sunday Times and Independent blow

to try and nail the industry, alleging that the report blames retailers for inflating CD prices.

An untimely OFT leak which led to a *Sunday Times* report last week pointing the finger at stores has sparked an angry response from HMV managing director and Bard

chairman Brian McLaughlin. "I am furious about the way we have been treated," says McLaughlin, one of many Bard representatives to assist the enquiry.

He says the OFT is guilty of "unprofessional conduct" for speaking to the press before reporting back to retailers.

*Which?* remains unrepentant claiming that the OFT's conclusions uphold the basis of its claim.

But BPI director general John Deacon says: "It clearly lays to rest once and for all the £1-to-make/£12-to-sell myth."

## Cokell bros on the move

The Cokell brothers are on the move, with RCA head of marketing Joe leaving last week while John and Phil are quitting the Chrysalis Records-owned Dover Records.

Joe Cokell left BMG after nine years with the company on Friday, after turning down two senior posts.

The appointment of Hugh Goldsmith as RCA marketing director and Vicky Bird as head of marketing effectively left Cokell without a job.

Meanwhile, Phil and John Cokell — the two eldest brothers — have quit as joint MDs of TV-advertising specialist Dover.

It is understood that the pair are planning to launch a similar operation with Chris Wright's Chrysalis Group, under a new name, though Wright's deal with EMI prevents him from owning any label for at least a year.

## Labour backs industry

The Labour Party has launched a comprehensive policy towards the music industry ahead of Thursday's General Election.

The policy, drawn up with help from supporters such as BMG chairman John Preston and Billy Bragg manager Pete Jenner, and with input from industry organisations such as the BPI, plans to streamline responsibilities currently split between the ministries of the arts and trade and industry.

It proposes:

- Action to protect music industry copyrights;
- Help in export markets;
- Cash backing for indies through new Regional Development Agencies;



Brown: sings music's praises

- A new emphasis on music education;
- A drive to increase the number of new venues.

Shadow arts minister Mark Fisher says music "is one of Britain's most important industries of the future". It is one of only three for which Labour has developed specific

long-term strategies.

Fisher accuses the Conservative government of neglecting the industry. "They have no policy for music," he says.

Shadow trade and industries minister Gordon Brown says: "There are almost no other industries where Britain can claim a third share of world markets, and few others which give such a wide range of opportunities for people to develop skills."

Fisher dismisses criticisms of CD pricing (see above).

"You are not only buying a piece of vinyl, when you buy a record," he says. "You are buying the talent of a whole industry."

Never mind the ballots p6.

## RM Update boosts MW's sales to all-time high

*Music Week* has defied recession to score its highest ever circulation figure, reinforcing its position as the industry's most important weekly read.

Circulation in the second half of 1991 averaged 14,114, according to ABC.

That was an impressive 6.25% increase on the same

period of 1990. *Music Week* publisher Tony Evans says: "This ABC shows *Music Week* growing even amid recession."

DEBUT ALBUM RELEASED 13 APRIL

2

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# Sony takes stake in outdoor venue

Sony Music UK has signed a joint venture deal to manage the Milton Keynes Bowl in conjunction with Sony Music US and business partner Pace Entertainment Corporation.

The as-yet unnamed joint venture company — in which Sony Music UK and the two US companies are equal partners — took over management of the venue from April 1 for five years.

The company will increase

activity at the 60,000-capacity venue to stage around seven major concerts a year. Only one or two are held currently.

Sony Music US and Pace have been partners in the US for two years, developing and managing amphitheatres across the country, starting with a major venue in Pittsburgh.

Corporate business affairs director Sylvia Coleman who has co-ordinated the deal for Sony UK, says there are no

immediate plans to begin developing other sites in the UK.

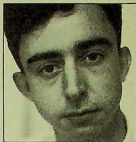
The Milton Keynes Development Corporation can no longer manage the Bowl — which opened in 1979 — because it is being wound up this month.

A full-time manager for the Bowl is likely to be appointed soon, says Coleman, and other senior appointments may be made subsequently.

As part of the management deal Sony has also pledged to

donate 25p from every ticket sold to the city's community trust. An annual scholarship is also being made available to a Milton Keynes resident to study event management in America.

The venue will be managed completely independently of Sony, like its Hit Factory studio. Coleman refuses to comment on the prospect of Michael Jackson staging a date there this year.



An amazing thing happened in a room in Westminster last Tuesday — a prospective British government revealed it had a policy towards the music industry.

But what is most striking is that this is a positive policy, which takes account of the artistic and commercial benefits music brings to the country.

At times during last Tuesday's press conference, it sounded almost like a BPI presentation, so totally does Labour appear to accept the industry's concerns.

And these were not the meaningless outpourings of backbenchers. They came from people who may on Friday be the country's arts, trade and industry and education ministers.

Of course, it is easy for an opposition to make promises. And many industry executives have good reason to be wary of a party committed to taxing high earners.

When a retailer like Woolworths has admitted it pays many staff less than Labour's proposed minimum wage of £3.40 an hour, however, it's clear there are many in the industry who would be better off with a Kinnock government.

The music industry did well out of the Tory Eighties but Labour's new music policy may well be sufficient to persuade many that it really is time for a change.

As noted on our front page this week, the OFT has finally cleared the music industry of any untoward behaviour over CD pricing.

But the music industry is the only side to come out of this affair with credit. The OFT deserves a rocket over its incompetent handling of the results of the inquiry. More to the point, the *Independent* and *Sunday Times* should think hard about their part in this affair.

Or maybe somebody should start investigating this.

## TEC scheme elbows grants for musicians

Musicians are being banned from a training scheme which has given bands such as Happy Mondays, 808 State and the New Fast Automatic Daffodils their first break.

Manchester Training Enterprise Council has ruled that the Enterprise Allowance Scheme is no longer open to musicians from April 1.

Under the scheme, young people who can invest £1,000 in their business are paid £40 a week.

Ian Lever, business enterprise manager of Manchester TEC, says: "Our research showed the category which includes musicians has a 6% survival rate 18 months after they started."

Tax consultant Roz Horton, who works with the New FADS, says: "The scheme has started up with new young bands."

The TEC's took over local administration of the Enterprise Allowance Scheme last April.

## 4AD product to go through Warners in US

Indie label 4AD has sealed a deal with Warner/Reprise to distribute its releases in the US.

Director Ivo Watts-Russell says the move was made to bring the label's many licensing deals together.

He says: "About a year ago I saw a potential situation where we could have been working with a dozen different labels, which would have been horrendous."

First releases through the deal are albums by Pale Saints and Wolfgang Press. The arrangement is not exclusive, however, and gives 4AD a continued flexibility to use other labels where necessary.

# Levy wins race to sign Gatfield

PolyGram International president Alain Levy has won the race to sign EMI A&R director Nick Gatfield to a label deal.

Gatfield's seven year stint with EMI ran out last Tuesday at 6pm when he decided to turn down an offer from EMI Records president and CEO, UK and Eire, Rupert Perry.

The former Dexy's Midnight Runner took up the post of president of the so-far-unnamed label on July 1. He says he will have four staff in LA, two in New York with a scout based in London.

The wholly-owned label will be marketed by the PolyGram Label Group in the US — which also handles Island, London and Polydor product — but its UK affiliate is yet to be named.

Gatfield, 31, says, "It's an opportunity to build an artist-based creatively run record label. PolyGram is determined



Gatfield: PolyGram label deal

to make America the jewel in its crown, and it's exciting to join a company that is really beginning to grow."

The US is more amenable to long-term A&R, he says.

David Munns, now senior vice-president of pop marketing at PolyGram International and the man who first hired Gatfield at EMI, says, "He is one of the few Englishmen who can make a record that

will sell in America."

Gatfield became A&R director of EMI at the age of 26 and has signed acts such as EMF, Jesus Jones and Blur.

His departure has left EMI with two high-profile vacancies.

Divisional MD Clive Swan left suddenly two weeks ago. Clive Black is to run EMI's A&R department while a successor is found.

## Virgin triumphs in radio bid

The UK's second national commercial radio licensee has been awarded to Independent Music Radio (IMR), a joint bid between Virgin Communications and TV-AM offering £1.9m per annum.

The Radio Authority passed over the highest cash bid of £4m per annum by the Independent National Broadcast-

ing Company (INBC) because it was not confident in the company's ability to sustain its planned service.

The Board of INBC says it is "naturally disappointed" at the Authority's decision and maintains that its business plan was attainable.

IMR plans to be on air within 12 months and will broad-

cast on Radio Three's former medium wave frequencies to 85% of the UK. The station will play "the best modern music of the last 25 years," says a Virgin spokesman. Its output will be principally drawn from rock music, covering all styles from folk through to stadium acts, and concentrating on album tracks.

If you thought Woolies were crazy to charge £19.99 for both Springsteen albums, check out this ad. Owner of Nuneaton's What Records Tim Ellis says he sold a total of 220 CDs at a profit of around 50p each. "It's the only way to stop Woolies," he says. "If every indie did £8.99 they wouldn't make any money, but Woolies would never again do a £9.99 promotion," he asserts.

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**BRUCE SPRINGSTEEN**  
**"Human Touch" & "Lucky Town"**  
 CDs £8.99 — LPs £8.99 — CASSETTES £6.99



Although it continues to prove successful against the odds, I am amazed that easy listening just isn't supported by the record companies.

I stopped selling singles and chart albums two-and-a-half years ago and now I'm doing better than ever by specialising in easy listening and nostalgia.

But recently, I have had tremendous problems getting support for EMI's Best of Joseph Locke album.

Given the media support provided by the Royal premiered film *Hear My Song* about his life, as well as appearances on *Aspen* and *This Is Your Life*, I think the marketing people have missed out by not promoting well enough to retail.

I have sold nearly 250 copies of the album, but have had no point of sale material. Only once the album was a hit did I get any promotional material offered to me.

But EMI are not the only ones to treat easy listening like this.

I used to be a sales rep for both EMI and BMG and know how much time and money they and the rest of the majors spend on promotional paraphernalia for pop groups which often have a shelf life of a couple of months, at most.

Marketing guys at record companies are not interested unless it's fashionable rock or pop. You can't expect them to put up big 48-sheet posters just like WEA did with Seal. I'm not even suggesting they should bring out a poster with every release.

But, instead of throwing away money on artists lasting five minutes, they should put money into longevity.

The success of Joseph Locke today and Patsy Cline a couple of years ago, shows there is a demand for easy listening whatever the trendy record company executives think.

Brian Tomlinson runs *Granger Market Records*, an independent retail store in Newcastle On Tyne.

# Talk Talk win remix costs

Talk Talk have won a first round battle in their clash with former record company EMI over the release of a remix album.

The High Court ruled that EMI should pay production costs for the album back to the band.

Although Talk Talk, now

with Polydor, had not sanctioned the compilation *History Revisited*, EMI had deducted £30,000 in costs from the band's royalties.

The ruling is the first round of a row which is due to end in a full hearing in September. Talk Talk manager Keith Aspen says the remixes break the

band's moral right.

"We feel they don't have the right to remix and overburden our tracks after they have been delivered," says Aspen. "It is very encouraging that they have had to pay back the money they deducted from us."

The full hearing is expected also to deal with claims by

Talk Talk that EMI withheld royalties, including a deduction of almost £100,000 for a TV advertising campaign for the band's greatest hits release.

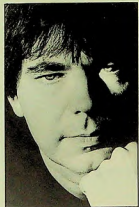
EMI is refusing to comment, however, it is understood that the label is now considering an appeal.

# Classical labels 'snub new works'

Celloist Julian Lloyd Webber has called on the record industry to set aside a percentage of the profits it makes from classical top sellers to subsidise recordings of new and less familiar music, writes Phil Sommerich.

In a speech to the Association of British Orchestras, the brother of composer Andrew Lloyd Webber said the industry could "bleed itself to death" by continuing to record multiple versions of a few of the popular classical works from the past.

With 85 versions of Beethoven's Fifth Symphony and 83 of Vivaldi's Four Seasons already out on CD, the cellist reckons the classical industry faces a crisis. Digital sound means it is no longer necessary to commission new recordings of familiar works to provide state-of-the-art audio quality, yet classical companies continue to concen-



Lloyd Webber: cash plea

trate on the same music in up to 400 releases a month.

"It would seem that the days of close partnership between composer and record company — as evidenced in the Fifties and Sixties by Britten and

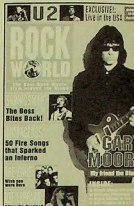
Decca, and even earlier by Elgar and HMV — are no longer with us," said Lloyd Webber.

"This is an unhealthy situation, both for music as a culture and for the future of classical recording. In a few years we could arrive at a point where there is no new repertoire coming through."

Lloyd Webber praises his own label, Philips, for allowing him to record unfamiliar works, but is less complimentary about some of his colleagues.

"Could it be that the artists are more concerned with contributing more ego-satisfying cycles of Beethoven and Brahms symphonies?" he says.

He calls on companies to use some of the profits "from enterprises such as Nigel Kennedy, The Three Tenors and Dame Kiri Sings Rugby Songs" to fund adventurous projects.



New title: Rock World

# Rock rejig as Hot Metal folds

The crowded rock magazine market faces a reshuffle as *Hot Metal* closes and a new launch hits the newsstands.

Astic Futura, *Hot Metal*'s Australian publisher, pulled the plug on the title after 11 issues.

But as one monthly closes, Metal Hammer is gearing up to launch a sister title, *Rock World*, on May 18.

*Hot Metal* publisher Nigel Deering says: "The market is just too crowded. We had expected others to fold but nothing gave."

He does not rule out a return to the same field and says job losses are not likely.

"There are plenty of new projects for people to work on," he says.

*Hot Metal*'s publisher of TV *Hit*, commissioned an audit which put the circulation figure of *Hot Metal* at 25,000.

# X-FM hires industry DJs

Alternative rock station X-FM has lined up several music industry executives to present programmes on its temporary North London service.

East West marketing manager Richard Engler is scheduled to host a Monday night

punk show, and Phonogram's Head of A&R Dave Bates will be featuring Sixties garage bands on Wednesday nights.

Tony Smith, A&K manager at Chrysalis, returns to radio playing listeners' requests on Sunday afternoons after the

axing of his GLR show three years ago.

Four staff from the Mean Fiddler organisation will also present shows, though X-FM says they will not be promoting the venue or bands booked to appear there.

# Landscape in country cable plan

The UK's first 24-hour country music television channel is to be launched on cable networks this September as the second service from the five-year-old Landscape Channel.

The company is seeking £1.5m from investors willing to back the project.

Landscape chairman Nick Austin says he expects the start-up to emulate the success of similar US services such as

The Nashville Network which reaches 58% of US households.

The Country Music Channel will be marketed as a basic rate cable-only service, reaching 200,000 homes initially with a three-hour cycle of videos.

The service is targeted to reach 2.4m homes within five years, and Austin foresees its development into a live 24-hour satellite medium.

Its target audience will be the 25-55 age group, and Austin will seek advertising from major name consumer brands.

"The music videos for country music are of a very high quality," he says, "and we want to attract high quality products to advertise on the channel."

Austin is keen to involve major record companies in setting up the new service as

many have country music acts but few outlets to promote them.

"This venture is something the music industry should get involved in," he says, "and not leave it to the banks, as has happened in the US."

Although the UK market for country music is considerably smaller than the US, Landscape anticipates a loyal audience for the channel.



## Music will head CD-I campaign

Philips is to launch its Compact Disc Interactive (CD-I) format in London later this month with a range of music titles showing the system's capabilities.

Following a successful market test last year, the company has brought forward its original autumn launch date to coincide with the third international conference on the format. And it plans a rapid national roll-out.

CD-I players will retail at £500 to £600, and the initial 30 titles will cost between £12 and £30.

Philips will require retailers to stock both hardware and software, and plans in-store demonstrations of the new format.

Philips marketing services manager says the link with music is vital to CD-I's slow-burn launch. "The consumer needs to understand the concept more, but then it will take off," she says.

Music titles include Golden Oldies Jukebox which features 20 pop hits from the Fifties and Sixties with packaging including lyrics, artist histories, photos and sleeve shots.

Other music titles include Cool Oldies Jukebox, a compilation of soul oldies; single artist showcases by Luis Armstrong and Luciano Pavarotti; and children's adventure stories scored by Ry Cooder and Bobby McFerrin.

# Emap takes Kiss in shares swoop

Emap has taken complete control of Kiss FM, buying out all major shareholders apart from managing director Gordon McNamee.

The publishing group's swoop sees its stake in the London dance station rise from 59% to 94%.

Its shares came from founder backers Centurion Press, Cradley Group and Kiss chairman Keith McDowall, who has now left the station.

McDowall accepts the takeover means the end of an era for the former pirate station that takes pride in its street level roots. But he adds: "We



McNamee: staying on

have taken it as far as we can and it was time to pass it on to a company with more resources." Kiss, which turned legit-

imate 18 months ago, is still trading at a loss.

But McNamee, who remains as managing director, forecasts a move into profit this year.

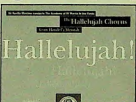
And he insists that there will be no change in music policy in the effort to break even. "I wouldn't be here if there were plans to change it," he says.

Emap has invested £4m in Kiss, the country's fourth largest commercial station. McNamee will now take a seat on the board of Emap Radio, which also owns Liverpool ILR station Radio City.

## Messiah gets pop lift off

Bob Geldof's Planet Pictures and Philips Classics are combining to mark the 250th anniversary of Handel's Messiah with a pop-style audio and video release, writes Phil Sommerich.

Philips is releasing a CD single of the Hallelujah Chorus today (Monday) as a prelude to its recording next Monday of a performance of the Messiah in Dublin — 250 years to the day after the work



Messiah: CD single

was premiered in the city. The commemorative performance by

the Orchestra and Chorus of St. Martin-in-the-Fields and an international cast of soloists conducted by Sir Neville Marriner, will be broadcast live on Channel 4 and RTE.

Philips will do its fastest-ever turnaround to rush out a highlight disc of the Dublin performance on CD and cassette in late May, followed by release of the complete programme on audio and video in the autumn.

## Jukebox deal lines up hit CD first

A unique CD jukebox service offering custom-made compilations featuring current hits is being launched by video company AVC Music Mix.

The new twice-monthly CDs are being offered to pubs and clubs for the first time after a

deal with PPL and MCPS.

The deal makes up-to-the-minute singles and new releases available to CD jukeboxes for the first time and represents a return to the flexibility of the original vinyl-only systems.

Music programmer for the system Andi Baron says: "Currently a single like I'm Too Sexy could not appear on a CD jukebox until after it had appeared on a compilation."

Talks with PPL take place over the past six months.

Clearance was also needed from MCPS for the rights to produce the compilations, which will be rented to subscribers for up to two months.

PPL's head of music systems Ray Kahn says the PPL agreement is the first of its kind.

British artists are now free to perform in South Africa after a decision by the Musicians' Union to end its 40-year boycott. However the union will maintain its position on apartheid by recommending artists only accept engagements backed by black organisations.

Three potential buyers have expressed interest in London mastering studio **Tape One**, which went into administrative receivership last month.

US immigration authorities have delayed until early May the introduction of tougher categories for performers requiring entry visas.

Two men have been jailed for 12 months for counterfeit tape production in Brighton and Newhaven. They had been sentenced to five years a month earlier for conspiracy to forge British passports.

Matthew Chalk has been appointed professional manager at Peermusic, succeeding Rannoch Donald, who now heads the company's Dublin branch.

UK acts Kingmaker, Jah Wobble, Cut and Pop Will Eat Itself will perform at the **New Music Seminar** in New York in June.

PR company **Hall Or Nothing** has moved to 8 Poplar Mews, Uxbridge Road, London W12 7JS. Phone 081 740 6288. **M&G Records** is moving to Queens Street, London NW6 6RG. Telephone 625 7993.

BASCA is relaunching its quarterly magazine, with sponsorship from law firm Butcher, Burns, Balin & Co and accountants Stoy Hayward.

Contrary to information supplied by Oxfam last week, the **Cure** have not yet confirmed their involvement in the charity's benefit gig.

### BEST OF BRITISH SKA LIVE!

# THE

# SPECIALS



# THE SELECTOR

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Sixties icon Bob Dylan sang, 'The times they are a changin''. A decade later and it was the Sex Pistols belting out Anarchy In The UK, while the Eighties spawned the Red Wedge and Oi. But what of the Nineties? With the nation set to go to the polls on Thursday, Robert Ashton examines the curious relationship between pop and politics — and whatever happened to it

The election is proving an eye-opener for that bastion of political pop journalism, the *NME*.

In an attempt to survey musicians' voting intentions, the publication has been threatening to label bands "apolitical scum" if they do not respond. "We thought it was a sure way of making them return our fax," says news editor Iestyn George. "Instead we've had several responses from bands — most of whom we assumed were quite political — saying 'that's fine by us'."

The *NME* is shocked to discover such political apathy among musicians purveying rock and roll, the music of rebellion.

George should not have been surprised. Not only are artists less political than they have ever been — so is the paper that tends to reflect the concerns of those at the cutting edge, says one record company head of press.

"At one time when Steven Wells was at his most influential, the *NME* came across like the *Socialist Worker*. It's a lot different these days," he says.

Gone are the days, it seems, when the very act of being in a band meant you were bound to have something significant to say about world affairs. Over the years various acts have espoused every cause from anarchism (Crass) to opposing the Vietnam War (Bob Dylan) to Irish nationalism (Paul McCartney) to situationism (Malcolm McLaren).



"The current flavour is a return to a sort of semi-Sixties philosophy: who needs politics? We got E". — Andy Gill, Gang Of Four

Yet with the nation at its most politically active for five years and with Thursday's election just days away, contemporary pop music apparently has little to say on the subject.

When the Labour Party announced its policy for music at a press conference last week it was left to loyal old stager Billy Bragg, rather than any of the new breed of artists, to preach the cause.

Of course artists can only reflect the mood of the times. In the Sixties youth connected with the big issues of the moment — Vietnam, civil rights and sexual equality. Politics was explicitly defined in terms of revolution.

"Pop music became message-driven in the Sixties when youth culture thought it could control the world," says Malcolm McLaren.



"Any pop music can be political. Kylie is political in the sense that she encourages no thought". — Pat Kane, Artists For Independent Scotland

Times may have changed but there is no easy explanation for why politics appears to have dropped out of pop.

For those who grew up in the late Seventies, the alliance of pop and politics almost went without saying. The unashamed sloganising of Chelsea's Right To Work went

unquestioned and the Anti-Nazi League dominated the political consciousness of any self-respecting "radical" teen.



"Music was effective in the politics of confrontation, not in examining the transference of government". — John Preston, managing director BMG

But even then the contradictions implicit in any marriage of soapbox oratory and good old pop became apparent.

The inherent "rebelliousness" of pop means that pop's politics are almost invariably left wing, but in the early Eighties — fuelled by the saturation coverage of the *Sounds* writer and now *Sun* columnist Garry Bushell — South-east London became the breeding ground of that right-wing offshoot of punk, Oi.

"Both anti-fascist and fascist skinheads would turn up at gigs," recalls Oi Records founder Roddy Moreno. "But if the band was not English and they realised this, they would side together. The next night they would go to see a ska band perform — sometimes with black members."

Like-wise Tom Robinson recalls the shock he felt one night while singing his homosexual anthem Glad To Be Gay. The whole audience was singing along, he says — basking in the glow of right-on togetherness — yet as soon as he leaned across to kiss his male keyboard player, "Everyone went 'Yuk'".

They may have been at opposite ends of the political spectrum, but both Moreno and Robinson had discovered one of the eternal truths of political pop — it may score success with "feel good" slogans but it rarely provokes a well-thought-out political analysis.



"At the propaganda level music is useful and it is important that artists say more than 'I love you, you love me'". — Lee Humber, organiser of Anti-Nazi League gigs

Politicians (being politicians) do not often allow that to put them off. The opportunity to mould young minds to whatever degree is too good an opportunity to pass up. Sometimes it does not even matter if musicians agree with their views.

Lee Humber, who organises gigs for the recently-reformed Anti-Nazi League, openly admits that he is unconcerned whether acts are politically minded. It is simply an arrangement which benefits both sides, he says.

"We give them the stage and they bring in the crowd," he says. "There is no way I could book a town hall and get 1,000 people to come to an ANL meeting without the bands."

By giving them access to gigs, the ANL and its Rock Against Racism

offshoot have clearly given some bands a leg-up in the early part of their careers. But once acts are established a political connection can often have the opposite effect.

Peter Robinson, the former RCA and Chrysalis A&M man now managing director of EMI's Dome label, warns that

being overtly political can, and has, ruined careers.

He points to Celebrate The Day After You, Dr Robert's anti-Thatcher duet with Curtis Mayfield in 1987, which had to be withdrawn after the media refused to touch it.

"We all felt very strongly it was a smash, but as a consequence of being blatantly political he lost a hit and his career certainly suffered," he says. Perhaps Dr Robert was simply unlucky. There are plenty of examples of outspoken songs being misunderstood from The Clash's White Riot — thought by some to be a rallying call to fascists — to Bruce Springsteen's Born In The USA — an anti-Vietnam song used successfully by the Bush administration, which obviously missed its point. "In terms of converting the unconvinced these were totally ineffectual," says Tom Robinson.

This appears to be the price artists have to pay for their political lyrics. If they are too overt, they don't get played; too subtle and they miss the mark. The most successful political songs commercially have tended to be those in which the sometimes bitter pill of the message is sweetened by the music.

"The audience has to be won over by the music first and then clobbered by the politics," says Peter Hooten, lead singer with the Farm, who had a number one with the anti-war song *Altogether Now*.







In The Farm's case it is doubtful, however, how many of the non-fans who took the record to the top of the chart ever really cottoned on to its meaning.

Of course there are some examples of obviously political records which have cracked the Top 40, such as The Special AKA's Nelson Mandela, Robert Wyatt's Shipbuilding and Wings' Give Ireland Back To The Irish, but they are few.

"Generally, the more overtly political the band, the less they are of interest," says one major label MD.

Songs such as Report Of The Amnesty International Investigation Into Alleged Torture of Political Prisoners In Northern Ireland — the B side on a Pop Group single — certainly convey an

accurate message, but they are unlikely to be of interest to anyone other than the converted. The Pop music's strength as a political tool is in generating snappy slogans, such as "Free Nelson Mandela" or "Glad To Be Gay" rather than analysis. And that is one reason why pop is often of little use to politicians come election time.

Factory chairman Tony Wilson says: "There's no place for party politics in pop music. The powerful part is to fuck off the establishment."

Red Wedge remains the best known political/musical movement. It attempted to put the youth vote behind Labour. However, many believe it failed because the audience were already aware of the politics of

"The political power lies with the people and the person on stage reflects that power by saying something they might agree with". — Tom Robinson

the key musicians involved — Billy Bragg and Paul Weller — and none of the others brought along new converts.

And like any other gig the audience went for the music, not the politics. "Red Wedge was valueless, it is like Neil Kincock trying to embark on old fashioned socialist values again. It was clothcap socialism," says McLaren.

Tom Robinson is among a minority which believes Red Wedge did have

"I would like to think music could overcome the apathy of youth and get them to the polls". Maurice Oberstein, chairman and chief executive PolyGram

some meaning. "It renewed the vigour of people at a time when the left was in the doldrums. It brought together like-minded people and the next time they were in the pub they would pull someone up on racism," he says.

Success or not, it is clear that the Red Wedge concept did not have the longevity to make it to this election. Billy Bragg's manager Pete Jenner argues that the absence of a Red Wedge-style campaign is a result of left wing musicians being turned off by Labour's move towards the centre.

Alternatively, argues the Gang Of Four's Andy Gill, it could be that the politicians themselves, scared that any association with "radical" artists could rock the boat.

"The knives are out," says Gill. "The politicians could look a little foolish if there was any tomfoolery with musicians."

Whatever, music's profile is certainly low in the run-up to polling day. The Labour Party's pre-election event in Sheffield last Wednesday was billed as "the most important political rally of the decade". But the musicians chosen to perform there — Alison Limerick, Courtney Pine and Junior Giscombe, to name three — could hardly be less political.

There were no plans at all for music at a similar "star-studded" event being planned by the Tories last week.

And it is significant that the only real publicity the Conservatives have won from a musician was Joan Armatrading's angry statement that her voting intentions are a "personal matter" and that she should not have been listed as a Tory supporter.

Party politics, it seems, are out. But it would be wrong to assume that pop music no longer has any potential to become a focus of social change. Rather the notion of what is political is being redefined in a broader way.

One school of thought has it that raves are by definition political.

"They don't conform to what the government wants and the instruments of the government — the police — are brought out to stop them," says BMG chairman John Preston.

It can be argued that even in her pop-iest moments — Express Yourself, for example — Madonna offers a type of politics, what some describe as a post-feminist role model, to her teenage fans.

In short, the true politics of pop comes without a capital 'p'. It is personal rather than party-based.

If the Sex Pistols were political it was in what they were and what they did, rather than what they said. And likewise, although the Manic Street Preachers may fancy themselves politicians — on generation terrorists, for the sake of argument — it is probably the Happy Mondays, happily sparking up a spill on record, who make a more potent political statement about being young in today's Britain.

It's either them or Mr Bean.

# MARKET PREVIEW

## MAINSTREAM

### Albums

A few years ago, Connoisseur launched a series of albums thematically entitled 25 Years Of Rock 'n' Roll. Comprising of separate compilations for each year between 1959 and 1983, it sold a total of more than 750,000 units. A little belatedly, and now with the patronage of Radio One's Simon Bates, it is issuing the second volumes of hits for each year, as 20 track cassette and CDs. The first five cover 1959-1963, and the remainder are to be issued at monthly intervals.

Extras is the title of the new compilation by the Jam, a superbly annotated and worthwhile album, comprising primarily of B-sides, tracks previously issued on flexidisc and demos, the latter category including intriguing covers like *And Your Bird Can Sing* (the Beatles) as well as early

versions of the group's own material. A welcome supplement to the catalogue of one of the most important groups of the last 20 years.

A relentless slew of hardcore rave compilations which dominate the dance output of the TV merchandisers, *Arcaide: The Essential* Chill pulls together 18 tracks collectively and loosely intended to demonstrate "the mellow side of dance". It's a simple concept, and one that is very effective, offering the opportunity to exhume some songs which exercise the brain as well as the feet.

#### PICK OF THE WEEK

**GUN: Callus (A&M).** After landing the support slot on Def Leppard's upcoming UK tour, the increasingly popular Gun emulate Leppard's ability to marry tight, traditional rock signatures to melody with their impressive new album *Callus*. The first single *Steal Your Fire* increased their

pop profile considerably, and there are others here that are ripe for the picking. *Callus* is an improbably strong album, and one that should signal Gun's promotion to the first division.

### Singles

Finally shaking off the prefix "former Kool & The Gang vocalist", JT Taylor has found his niche singing melodic house-inflected material like his latest single, the simple and undeniably catchy *Follow Me*. A smart remix by Lisa Stansfield's cohorts Ian Devaney and Andy Morris should see this one safely into the Top 40.

Chris DeBurgh weaves an intricate vocal and melodic tapestry with *Separate Tables*, the introductory single from his upcoming album *Power Of Ten*. At turns quietly reflective and propulsive in a sub-Spector manner, it's likely to attract a good deal of attention, and is his most accessible



JT Taylor: melodic

for non-believers since *Lady In Red*.

The consummate ease with which Genesis accumulate hits is the envy of many. *Hold On My Heart*, the third single from their current album *We Can't Dance*, is destined to be another one of major proportions. A pretty ballad boasting the usual impeccable Phil Collins vocal, it's powerful yet very understated, with the simplest keyboards/guitar/percussion accompaniment imaginable, leaving it endlessly intriguing. A definite case of less is more.

Initially recorded by Ce Ce Rogers, Smedley is currently riding the Club Chart for M-People, whose decision to rescue the track from comparative obscurity is justified by their peppy performance, which centres around a distinctive (but not too diva-like) lean vocal courtesy of Heather Small and a bassline that is a closely related mutation of the one that has carried the other Ce Ce — Ms. Peniston — to success with *Finally*. Excellent crossover possibilities.

#### PICK OF THE WEEK

**ROD STEWART: Your Song (Warner Bros. W0104).** The third single lifted from the Elton John/Bernie Taupin tribute album *Two Rooms*, this is the song that gave Elton his very first hit back in 1971. Rod's interpretation, discreetly but pleasingly produced by Trevor Horn, has neither the pathos nor intensity of the original, but is charmingly performed in a style close to that which made a star. *Alan Jones*

## MUSIC VIDEO

The sales performance of Kylie on video is hard to beat. Collectively, the four *Minogue* titles released via PWL Video and Video Collection have topped sales of 1m units worldwide. Her first release for PML is next week, a 80-minute live longform filmed at Dublin's Point Theatre during her 1991 *Let's Get To It* world tour.

Kylie Live! (MVN 9913473) also features behind-the-scenes footage plus an interview with the designer of her Madonna-esque stage gear, John Galliano.

Similar in concept, but very different in content, is Virgin Vision's *Primal Scream* tape, *Screamadelica* (VVD 1041). Also due out next week, the 40-minute longform features 10 promote including the psychedelic *Loaded* and inspirational *Movin' On Up*. The clips are linked with "transcendental transmissions" filmed by former Jesus And Mary Chain bass player Douglas Hart.

Castle Communications' latest batch of releases and re-releases — due out on April 27 — runs the gamut of musical styles from Motörhead to Pavlov.

Leading the list is Tina Turner — *The Wild Lady Of Rock* (HEN 2089) which is reissued on the heels of the Omnibus TV special. Other titles in the package include *A Night With Lou Reed* (CMP 6079), *Aerosmith* — *Video Scrapbook* (HEN 2105) and *The Cole Porter Story* (CMP 6074).

#### PICK OF THE WEEK

**ANNIE LENNOX: Diva. BMG Video 791 245.** This eight-track video was directed by Sophie Muller, the woman behind numerous award-winning films for Eurythmics and, more recently, the stunning clip which accompanies *Shakespeare's Sister's Stay*. Embraced by the marketing drive behind Lennox's new album, this release will run and run. *Selina Webb*

## CLASSICAL

Decca seems to have an inexhaustible mine of back catalogue for its budget and mid-price series. A second release in the budget *Headline Classics* range comprises 15 titles including TV-related themes such as Grieg's *Peer Gynt Suite* from the National Philharmonic Orchestra under Willi Boskovsky (Nescafe commercial), Beethoven's *Pastoral Symphony* from *Hans Schmidt-Isserstedt* and the *Vienna Philharmonic* (Tweed perfume), Elgar's *Cello Concerto* with Lynn Harrell (Buxton Springs).

Additions to the Enterprise series include the *Fitzwilliam Quartet's* superb *Seventies Shostakovich cycle*, in a six-disc box, and *György Solti's* excellent account of Bartók's mini-opera *Duke Bluebeard's Castle*. More from Solti in the *Grand Opera series*: Wagner's *Tristan and Isolde*, with *Birgit Nilsson* in top form, Strauss's *Arabella* with the delectable *Lisa della Casa*, and a rather brusque but acceptable *Ariadne auf Naxos*. Ten new titles in the *Ovation*

series include *Jorge Bolet* playing *Rachmaninov's Piano Concerto No 2*, *Ashkenazy's* excellent account of the *Sibelius Second Symphony* and *Solti* again in *Tchaikovsky's Fourth*.

Pianist *Mieczyslaw Horowitz* is 100 in June, and Warner's *Elektra Nonesuch* anticipates the event with a recital disc of him playing *Bach, Schumann* and *Chopin*.

The *Tallis Scholars* recording of their namesake composer mentioned two weeks ago is, of course, on *Gimel*; not *Ganuit* as printed.

#### PICK OF THE WEEK

**GILBERT & SULLIVAN: The Mikado, Welsh National Opera Chorus and Orchestra/Sir Charles Mackerras, relayed on CD.** Treat this as a serious — but funny — piece of music, use fine operatic voices, and you suddenly have a different work. Even those who loathe G&S will find this *Rolls-Royce* recording goes to the top of their little list of favourites.

*Phil Somerich*

## DANCE

*Guerrilla Records*, champion of the smartest underground hard-house and techno grooves generated by the London club scene, has lined up a busy April release schedule. *Code MD's* *Patrolling The Edge* (GRRR24) combines pulsating basslines, cool organ stabs, acidic keyboards and plenty of vocal samples to great effect. Let Go by *Two Shiny Heads* (GRRR25) is a mesmerising minimalist track with both

*New Jersey* and *Detroit* overtones. The best seller will probably be *DOP's Greedy Beat* (GRRR23), another sample-laden trance affair that is getting played in all the right clubs. It will be followed by the outfit's consistently impressive LP, *Musica's Of The Mind* (GRLP003), which comes as a DJ-friendly 12-inch doublepack.

Other tracks that are going to be on DJs' and clubbers' shopping lists in coming weeks include *Make You Whole* by *Adronious* (*Hooj Choon*/Freedom TABX107), a very tasty tuneful house track that has been getting a good dancefloor reaction.

#### PICK OF THE WEEK

**BRAND NEW HEAVIES: Ultimate Trunk Funk EP (Irr FX185).** Rush-released to capitalise on the success of *Dream Come True*, this EP is fronted by a mix of their old favourite *Never Stop*. Added bonuses include *Stay This Way*, remixed by the highly talented and inventive *Slam team*, plus a new instrumental jam, named *Mr Tanaka*. *Andy Beavers*

## REISSUES

In the Fifties there was a blues boom in Chicago and then one in the Sixties in London. Then came a long lean time in which the blues almost died, until a few years ago there erupted the biggest ever revival of interest.

Artists like *Robert Cray* and *Jeff Healey* found new audiences and the likes of *John Lee Hooker* became unlikely stars with hit records

to boot. A mark of how big the blues revival is, is that new magazines are being devoted to it and existing ones are quickly finding resident experts. However, whereas in the Sixties the blues' past was hard to find, in the new reissue age the blues revival has resulted in countless re-packaging, some welcome, some shoddy and some quite bizarre. The new 12 CD mid price series from *Charly* running under the *Blues Masterworks* rubric is decidedly welcome.

What is particularly good about the series is that it stretches the imagination a little. In short it reminds us that the blues didn't all take place in Chicago. This includes *Guiter Junior* (CD BM 1) from Louisiana, Clarence "Gatemouth" Brown (BM2) from Texas, Walter "Wolfman" Washington (BM9) from New Orleans and *John Mayall* (BM4) from Manchester. The series understandably leans heavily on Chess' white outtings from *Muddy Waters* (BM10), *Jimmy Rogers* (BM3), *Buddy Guy* (BM11) and *Otis Rush* and *Albert King* (BM2).

Also on offer, naturally, is *John Lee Hooker* (BM7) with a collection of his *Vee-Jay* recordings, ranging from 1955's *Dimples* to 1964's *It Serves Me Right To Suffer*.

#### PICK OF THE WEEK

**VARIOUS ARTISTS: The Charly Blues Masterworks Sampler (BM5 100).** Twelve tracks from each of the featured CDs in the series and as good an introduction as one could ask for. *Phil Hardy*





# music week

# datafile

The Information Source for the Music Industry

11 APRIL 1992

## CHART FOCUS

It's fair to say that the singles market has been, at best, rather flat this year, and even singles embraced by radio are selling in only small quantities. We recently had the spectacle of the **Wedding Present** climbing as high as number 14 with a single which is limited to a mere 10,000 copies, and we now have **Shakespears Sister** continuing at number one for the eighth week with sales well below the norm. Hard as it is to imagine, it could be that the single is in terminal decline. Sales last year were the lowest for nearly 20 years, and the 1992 figures are going to be worse still — this despite the fact that in times of recession (ie now) it's usually albums that decline as people have less cash to spend, and prefer to buy singles they know they like rather than gamble on albums.

The UK industry could soon be in the same position as the French and Germans, who have small and rapidly shrinking singles markets,



where big selling hits reign at number one by default for lengthy periods, as is the case here at present with **Shakespears Sister**.

Stay's overall lead over **Deeply Dippy** is the smallest — at around 250 sales — since the dead heat between **Steve Miller's The Joker** and **Dee-Lite's Groove Is In The Heart** in August 1990.

Despite its overall lead, however, Stay is only number one in the cassette chart, the number one hits in other formats being **Right Said Fred's Deeply Dippy** (seven inch), **Altern 8's Evapor 8** (12-

inch) and **Annie Lennox's Why (CD)**.

The **Cure's High** falls precipitously from number 18 to number 53, while a radically remixed version of the same song (available only on CD and translucent vinyl) debuts at number 44.

On the album chart, **Right Said Fred** demonstrate an unexpected tenacity, as UP climbs to number two on its third week in the listings, but **Def Leppard** are runaway chart champs with **Adrenalize**. Their last album, and only previous number one, was 1987's **Hysteria**.

Finally, proving once again the power of TV, the impersonation of **Patsy Cline** by a 14-year-old girl on **Stars In Their Eyes** (March 28) has given **Patsy's** albums a major boost. Sales have increased across the board, with no fewer than four compilations of **Her material** among the 150 best-sellers this week, though all are not budget albums, and are not allocated chart positions.

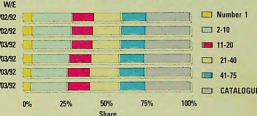
Alan Jones

## UPDATE

### SALES

Index of unit sales, 100=weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	106	88	-17	+18	
Singles	95	88	-8	+1	
Music Video	71	68	-5	+8	

### SINGLE MARKET SHARE BY CHART POSITION



### TOP 10 BEST SELLING ALBUMS ARTISTS

- |                         |                          |
|-------------------------|--------------------------|
| 1 (7) MADNESS           | 6 (2) WET WET WET        |
| 2 (1) SIMPLY RED        | 7 (—) SHAKESPEARS SISTER |
| 3 (—) TEARS FOR FEARS   | 8 (8) LISA STANSFIELD    |
| 4 (—) BRUCE SPRINGSTEEN | 9 (—) CROWDED HOUSE      |
| 5 (—) RIGHT SAID FRED   | 10 (—) GARY MOORE        |
- Compiled by EKA from Gallup data. Based upon the Top 150 Artist Album charts Mar 1 to Mar 28. Last month's position in brackets.

## CHART NEWCOMERS

**17 ZZ TOP:** Viva Las Vegas. Warner Bros. Originally recorded in 1963 by Elvis Presley for the movie of the same name, in which he sang it no fewer than three times — once as a duet with Ann-Margret. Written by Doc Pomus and Mort Shuman, both of whom died last year, ZZ Top's rendition will benefit Elvis' former wife Priscilla, who owns 5% of Elvis Presley Music, the song's publisher. ZZ Top's 11th hit, it is one of two new tracks on their upcoming Greatest Hits album.

**63 GEOFFREY WILLIAMS:** It's Not A Love Thing. EMI Young, gifted and black, Geoffrey is a London-born singer/songwriter who was signed to his publishing deal with Hit & Run when Genesis manager Tony Smith heard him singing at Heathrow Airport where he (Williams, that is, not Smith) worked in a fast food restaurant. Film fanatic Williams has already had



considerable success on the continent, notably in Germany where this record reached the Top 10. It is also climbing the chart in America, where it is currently placed at number 84.

**35 SWING OUT SISTER:** Am I The Same Girl. Fontana. Originally recorded by Barbara Acklin in 1968, though she never really scored the hit she deserved, as her record company initially shelved her version, replacing her vocals with a piano. The resulting disc, re-titled **Souful Strut**, was a number three hit

in America, while Acklin's belatedly released recording peaked at number 79. In Britain, it popped completely, though the song was eventually a modest (number 43) hit for Dusty Springfield. SOS's seventh hit, it's the introductory single from their new album **Get In Touch With Yourself**, "a collection of contemporary, brash, yet intriguing songs" it says here. The 11 other tracks on the album are all SOS originals.

**30 SOUNDGARDEN:** Jesus Christ Pose. A&M. Completing a triumvirate of Seattle groups getting the rave treatment from the inbies (Nirvana and Pearl Jam are the others) Soundgarden make their chart debut with this single, whose high debut is fuelled by their recent, well-received short UK tour. Their album **Badmotorfinger** has been certified gold Stateside, and is due to be relaunched here next week.

Alan Jones

# SPRING FEATURES

in

# music week

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# P 5 S B W G E

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer) Publisher	Label # (172) (Distributor) Cassette/CD
1	1	<b>STAY</b>	London LON 34 LONCS 3410CCP 341 (F) Shakespears Sister (Thomas/Moulder/Shakespears Sister) EMILandB	12
2	4	<b>DEEPLY DIPPY</b>	Right Said Fred (Johnny D) Hit & Run	Top 17 (HS)NO 3 JBMAG CDMS2525 (S)
3	6	<b>TO BE WITH YOU</b>	Mr Big (Eliot) EMI	AGS 2-A 754471 (M) A 751424 (M)
4	2	<b>JOY</b>	Ten TEN 310 TEN3 263 10NO3 326 (F)	Ten TEN 310 TEN3 263 10NO3 326 (F)
5	3	<b>WHY</b>	Anna Lennox (Lipson) La Lennox/BMG	KCA 3P 181-1 (BMG) FC 452170-2 (S) 3P
6	4	<b>FINALLY</b>	ABBA (ABBA) EMI	ABBA 1001 (EMI) AMMC 653440 (S) 3P
7	5	<b>LET'S GET ROCKED</b>	B-Godger R Rofu DE7X (10)FCM (1) Del'Leppard (Shelton/Del'Leppard) Bludgeon/Riff/Zomba	DEFCO
8	14	<b>SAVE THE BEST FOR LAST</b>	Vanessa Williams (Thomson/Lorenz/Moon And Star)Virgin/Poly RECORD 19	Virgin PO 1927 1927PCS 19 (M)
9	2	<b>(I WANT TO BE) ELECTED</b>	Brick London BRN 136 (LON)DCS 136 (LON)DCS 136 (F) Mr Bean & Smear Campaign (Neil Bruce/O'Connor & Fitzgerald)	136
10	NEW	<b>EVAPOR 8</b>	Alan P.P. Arnold (Archer/Pearl) Kati Kat/Virgin	Network NW 3P 3P WKC 303030 (S) 3P
11	3	<b>BREATH OF LIFE</b>	Erasure (Philip/M) Musical Moments/Atlantic/Beth Sony	11 (M)ATE 142CMTE 142 (M)PMA CDMAITE 142
12	7	<b>TEARS IN HEAVEN</b>	Eric Clapton (Tinseltown) W/Rondor	Reprise W 0081-1 (M) W 0081CW 0081 (S)
13	2	<b>TAKE MY ADVICE</b>	Ken Snerd (H) Virgin	Asa 8 8831 (H) Bruc 8831 (H)
14	5	<b>TIME TO MAKE YOU MINE</b>	Lisa Stansfield (DeVane) Moredel	Ariza 1151312 (S) 11 BMG 1151312 (S)
15	3	<b>YOU'RE ALL THAT MATTERS TO ME</b>	Cyrus Sigers (Ballard) Hit/Rundor/Sony	Ariza 115137-1 (BMG) 115137 (S)
16	2	<b>INJECTED WITH A POISON/VIRUS YOUR BODY</b>	Praga Khan (Waters) Theme/Line/Union/Moon And Star/Virgin/Poly RECORD 19	Puffin PR07 14 (P) PR07 (S) 14 (M)NO3 Praga 14
17	NEW	<b>VIVA LAS VEGAS</b>	ZZ Top (Horn) Elix Presley/Warman	Warner-Bros W 8026 (H) W 0080CW 0080 (S)
18	NEW	<b>HOLD IT DOWN</b>	Ten Sharp (Horn) Williams	Columbia 655646 655646 (S) 655646 655646 (S)
19	NEW	<b>MAKE IT WITH YOU</b>	The Presidents (The Essential/The Presidents)	Columbia 657054 657054 (S) 657054 657054 (S)
20	1	<b>I LOVE YOUR SMILE (REMIX)</b>	Shirone (Walden) Granite Sky (Carlin)	Motown 12MG 141 (F) 12MG 141 (S)
21	NEW	<b>HALLELUJAH '92</b>	Janet City Soundstream Drive On/Virgin	Ten TEN 310 TEN3 263 10NO3 326 (F)
22	1	<b>DO NOT PASS ME</b>	Hammer (Eliot/Tamaine Hawkins/Tina Johnson) Hammer/Plata III EMI	Capitol 1712CL 68107 (L) 68107CL 43 (S) 1712CL 68107 (L) 68107CL 43 (S)
23	3	<b>EXPRESSION</b>	Sade (Horn) Pops Honey/Atlantic/EMI	Hi-Fi (H) 141 (F) FC 5130 (S) 141 (S)
24	NEW	<b>MONEY DON'T MATTER 2 NIGHT</b>	Prince & The New Power Generation & The New Power Generation	Paisley Park W 0029 (H) W 0029 (S) W 0029 (S) W 0029 (S)
25	3	<b>WEATHER WITH YOU</b>	Crowded House (From/Finzi) EMI	Capitol CS 443-1 (S) TCCL 643CD (L) 443-1 (S)
26	NEW	<b>CHAINS AW CHARLIE (MURDERS IN THE NEW MORGUE)</b>	WASP (Lavelle) Lava (Zomba)/Mercury/MCA	XL 315 39 (L) 315 (S) XLS 239 (S) 315 (S)
27	NEW	<b>SWEET HARMONY (EP)</b>	Liquid (Model/Amel) Momentum/MCA	XL 315 39 (L) 315 (S) XLS 239 (S) 315 (S)
28	1	<b>MY GIRL</b>	The Temptations (Robson/White) Jobete/EMI	EMI 63767A (S) 63767A 63767A (S)
29	NEW	<b>JESUS CHRIST POSE</b>	Soundgarden (Lava/Zomba)/Various	AMM 883 (S) 883 (S)
30	NEW	<b>SEPARATE TABLES</b>	Chris De Bugh (Horn) Ronder	AMMC 6834M (S) 683 (S)
31	NEW	<b>POPSCEE</b>	Blair Lovell (MCA)	Food 1129000 31 (F) TFD000 31 (S) 1129000 31 (F)
32	NEW	<b>I AM THE RESURRECTION</b>	The Stone Roses (Lava/Zomba)	Siwerrone ORTE 14 (P) ORTE 14 (S) 14 (S)
33	NEW	<b>PRETEND WE'RE DEAD</b>	L7 (Vig/L7) Drop Turn (EMI)	Sire 14535 14 (F) 14535 14 (S)
34	NEW	<b>AM I THE SAME GIRL</b>	Swing Out Sister (Duffy) EMI	Fonema SWMG 9112 (F) SWMG 9112 (S)
35	NEW	<b>I FEEL YOU</b>	Love (Shackel) Dove Records/A&T/W	All Around The World 12 (S) 12 (S) 12 (S) 12 (S)
36	NEW	<b>CHURCH OF YOUR HEART</b>	Rovetta (Owlerman) EMI	EMF 2271-1 (S) 2271-1 (S)

This Week	Last Week	Title	Artist (Producer) Publisher	Label # (172) (Distributor) Cassette/CD
38	6	<b>WASTED IN AMERICA</b>	Lionel Lincoln (Lionel) Sony	Columbia 6578375 6578375 (S) 6578375
39	24	<b>SLASH 'N' BURN</b>	Menic Street Preachers (Brown) Sony	Columbia 6578737 6578737 (S) 6578737
40	2	<b>TOO GOOD TO BE TRUE</b>	Mad Patty & The Heartbreakers (Lyne/Petty/Campbell) MCA	MCA MCS 161-MSC 1616 (BMG) MCSD 1614
41	6	<b>TOM PATTY &amp; THE HEARTBREAKERS</b>	Mad Patty & The Heartbreakers (Lyne/Petty/Campbell) MCA	MCA MCS 161-MSC 1616 (BMG) MCSD 1614
42	5	<b>THE DISAPPOINTED</b>	XTC (Duggan) Virgin	Virgin VS1 1402 (F) VS1 1402 (S)
43	5	<b>BE A GENERATOR</b>	Tommy Two Tone/Virgin CC	PWL Central PW117 (22) (S) PW11 223 (M) 223 (M)
44	NEW	<b>CALEDONIA</b>	Frankie Miller (Balle) Limetree Arts	FRICK FRICK 41 (F) FRICK 41
45	2	<b>THE LIFE OF RY</b>	The Lightning Seeds (Broudie/Rogers) Chrysalis	Virgin VS1 1402 (F) VS1 1402 (S)
46	1	<b>PASS THE MIC</b>	The Beatbox Boys (The Beatbox Boys/Caldero Jr./Brooklyn Dust)	Capitol 1712CL 68107 (L) 68107CL 43 (S) 1712CL 68107 (L) 68107CL 43 (S)
47	NEW	<b>MUSIC MOVES YOU</b>	Blame (Clayford) CC	Moving Sudioe SA400M 11 (S) 11 (S)
48	NEW	<b>AMERICA - WHAT TIME IS LOVE?</b>	KLF (Combs/KLUSA 40) RTM/PAT	KLF 10 (S) KLF 10 (S)
49	2	<b>DO NOT LOST THE MAGIC</b>	Shawn Christopher (Wilson/Hotoda/Howard) WBG/MCA	Ariza 1151312 (S) 11 BMG 1151312 (S)
50	7	<b>HUMAN TOUCH</b>	Bruc Springssteen/Springssteen/Landau/Pittman/Springssteen/Zomba	Columbia 657727-1 657727-1 (S) 657727-1 (S)
51	2	<b>ASCEND</b>	Maze 170MTE 145110-1 (M)TEP 145110-1 (M)TEP	MCA MCS 161-MSC 1616 (BMG) MCSD 1614
52	NEW	<b>HIGH</b>	The Cure (Allen/The Cure) Fiction	Capitol 1712CL 68107 (L) 68107CL 43 (S) 1712CL 68107 (L) 68107CL 43 (S)
53	1	<b>RING THE BELLS</b>	Rings James (James) Chase Blue Mt	Fonema 9112 (F) 9112 (S)
54	2	<b>NIGHTRAIN</b>	Public Enemy (Imperial Grand Ministers Of Funk) Island	Del Jam 657847 657847 (S) 657847 657847 (S)
55	NEW	<b>LOVE YOU ALL MY LIFETIME</b>	Chaka Khan (Garrison) BMG/JFA	Warner-Bros W 8026 (H) W 0080CW 0080 (S)
56	4	<b>TELEVISION, THE DRUG OF THE NATION</b>	The Disposable Heroes Of Hiphoporia (no credit) PolyGram	404-Eway 11208W 2 (S) 11208W 2 (S)
57	5	<b>A DEEPER LOVE</b>	Cherries & Cole (Cherries/Cole) Cole/Cherries/Virgin	Columbia 657945 657945 (S) 657945 657945 (S)
58	NEW	<b>I'M THE ONE YOU NEED (DRIZA BOE MIX)</b>	Jody Watley (Merical) EMI/WCC	MCA MCS 161-MSC 1616 (BMG) MCSD 1614
59	NEW	<b>MORE THAN LOVE</b>	Janet City Soundstream Drive On/Virgin	Praga Khan PR07 14 (P) PR07 (S) 14 (M)NO3 Praga 14
60	1	<b>DIVINE THING</b>	The Soup Dragons (The Vines/Sidelyn/Dickson) Soup/Dig Life	Capitol 1712CL 68107 (L) 68107CL 43 (S) 1712CL 68107 (L) 68107CL 43 (S)
61	NEW	<b>IT'S NOT A LOVE THING</b>	Geoffrey Williams (Ginsert) Hit & Run/Virgin	EMI 120M 278 (S) 120M 278 (S)
62	NEW	<b>ONE</b>	U2 (Linn/Min/Elli) Blue Mt	Capitol 1712CL 68107 (L) 68107CL 43 (S) 1712CL 68107 (L) 68107CL 43 (S)
63	NEW	<b>THERE IT GO AGAIN</b>	Power Of Dreams (Morgan) Sony	Polygram PO 300P 32 (S) 300P 32 (S)
64	NEW	<b>IT'S A FINE DAY</b>	Olus (Horn) MCA/Complete	PWL INW 171 (21) (S) PW11 213 (M) 213 (M)
65	NEW	<b>WINTER</b>	Tori Amos (Sigersen) Sword And Stake	East West 2506 (H) 2506 (S)
66	NEW	<b>STRAIGHT TO YOU JACK THE...</b>	Nick Cave And The Bad Seeds (Binggs/Harvey/Cave) MCA	MCA MCS 161-MSC 1616 (BMG) MCSD 1614
67	NEW	<b>MY LOVIN'</b>	En Vogue (Minsky/Foster) Ronder	East West 2506 (H) 2506 (S)
68	NEW	<b>LIFT ME UP</b>	Howard Jones (Cullum/Jones) Ho Jo/WCC	East West 1501 (H) 1501 (S)
69	NEW	<b>I KNOW AS I KNOW YOU</b>	Now (Allison/Squardson/Reddy) 3 Beat Music	3BMC 109 (S) 109 (S)
70	NEW	<b>NALVA TO HEAVEN</b>	Europe (Horn) EMI/Rondor	DGC DGS 106GT (S) 106GT (S)
71	NEW	<b>RICH AS GETTING RICHER</b>	Red Hot Chili Peppers (Linn) (Horn) MCA/Fiction	Big Life BLRT 70 (P) BLRT 70 (S)
72	NEW	<b>IT'S BEST TO LOVE</b>	Madness (Langer/Winstanley) MAMA/Chrysalis	Virgin VS1 1402 (F) VS1 1402 (S)
73	NEW	<b>ADRENALINE</b>	Europe (Horn) EMI/Rondor	DGC DGS 106GT (S) 106GT (S)

TITLES AZ (WRITERS)	
1	I Want To Be Escaped (Coppin/Brown) Shakespears Sister
2	Deeply Dippy (Johnny D) Right Said Fred
3	To Be With You (Eliot) Mr Big
4	Joy (Ten) Ten
5	Why (Lipson) Anna Lennox
6	Finally (ABBA) ABBA
7	Let's Get Rocked (Shelton/Del'Leppard) Del'Leppard
8	Save The Best For Last (Thomson/Lorenz/Moon And Star) Vanessa Williams
9	(I Want To Be) Elected (Lorenz/Moon And Star) Brick London
10	Evapor 8 (Archer/Pearl) Alan P.P. Arnold
11	Breath Of Life (Philip/M) Erasure
12	Tears In Heaven (Tinseltown) Eric Clapton
13	Take My Advice (Horn) Ken Snerd
14	Time To Make You Mine (DeVane) Lisa Stansfield
15	You're All That Matters To Me (Ballard) Cyrus Sigers
16	Injected With A Poison/Virus Your Body (Waters) Praga Khan
17	Viva Las Vegas (Horn) ZZ Top
18	Hold It Down (Horn) Ten Sharp
19	Make It With You (The Essential/The Presidents) The Presidents
20	I Love Your Smile (Remix) (Walden) Shirone
21	Hallelujah '92 (Horn) Janet City Soundstream
22	Do Not Pass Me (Eliot/Tamaine Hawkins/Tina Johnson) Hammer
23	Expression (Horn) Sade
24	Money Don't Matter 2 Night (Horn) Prince & The New Power Generation
25	Weather With You (From/Finzi) Crowded House
26	Chains Aw Charlie (Murders In The New Morgue) (Lavelle) WASP
27	Sweet Harmony (EP) (Model/Amel) Liquid
28	My Girl (Robson/White) The Temptations
29	Jesus Christ Pose (Lava/Zomba) Soundgarden
30	Separate Tables (Horn) Chris De Bugh
31	Popscee (Lava/Zomba) Blair Lovell
32	I Am The Resurrection (Lava/Zomba) The Stone Roses
33	Pretend We're Dead (Vig/L7) L7
34	Am I The Same Girl (Duffy) Swing Out Sister
35	I Feel You (Shackel) Love
36	Church Of Your Heart (Owlerman) Rovetta
37	Wasted In America (Lionel) Lionel Lincoln
38	Slash 'N' Burn (Brown) Menic Street Preachers
39	Too Good To Be True (Lyne/Petty/Campbell) Mad Patty & The Heartbreakers
40	Tom Patty & The Heartbreakers (Lyne/Petty/Campbell) Mad Patty & The Heartbreakers
41	The Disappointed (Duggan) XTC
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49	Human Touch (Springssteen/Landau/Pittman/Springssteen/Zomba) Bruc Springssteen
50	Ascend (Maze) Maze
51	High (Allen/The Cure) The Cure
52	Ring The Bells (James) Rings James
53	Nightrain (Imperial Grand Ministers Of Funk) Public Enemy
54	Love You All My Lifetime (Garrison) Chaka Khan
55	Television, The Drug Of The Nation (The Disposable Heroes Of Hiphoporia) The Disposable Heroes Of Hiphoporia
56	A Deeper Love (Cherries/Cole) Cherries & Cole
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59	Divine Thing (The Vines/Sidelyn/Dickson) The Soup Dragons
60	It's Not A Love Thing (Ginsert) Geoffrey Williams
61	One (Linn/Min/Elli) U2
62	There It Go Again (Morgan) Power Of Dreams
63	It's A Fine Day (Horn) Olus
64	Winter (Sigersen) Tori Amos
65	Straight To You Jack The... (Binggs/Harvey/Cave) Nick Cave And The Bad Seeds
66	My Lovin' (Minsky/Foster) En Vogue
67	Lift Me Up (Cullum/Jones) Howard Jones
68	I Know As I Know You (Allison/Squardson/Reddy) Now
69	Nalva To Heaven (Horn) Europe
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78	Finally (ABBA) ABBA
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134	There It Go Again (Morgan) Power Of Dreams
135	It's A Fine Day (Horn) Olus
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160	Injected With A Poison/Virus Your Body (Waters





# TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



<b>1</b>	<b>STAY</b> • 1 Shakespeare's Sister	London
<b>2</b>	<b>DEEPLY DIPPY</b> 4 Night Shift Fred	Ten
<b>3</b>	<b>TO BE WITH YOU</b> 3 Mr Big	Atlantic
<b>4</b>	<b>JOY</b> 9 Soul II Soul	Ten
<b>5</b>	<b>WHY</b> 6 Arnie Lennox	RCA
<b>6</b>	<b>FINALLY</b> 5 CeCe Peniston	A&M
<b>7</b>	<b>LET'S GET ROCKED</b> 2 Del Lppard	Biogen Hitlab
<b>8</b>	<b>SAVE THE BEST FOR LAST</b> 11 Vanessa Williams	Polydor
<b>9</b>	<b>I WANT TO BE ELECTED</b> 12 Mr Bean & Smeat Campaign/rude Dickson	London
<b>10</b>	<b>EVAPOR 8</b> 10 Altern 8PP Arnold	Network
<b>11</b>	<b>BREATH OF LIFE</b> 8 Efsesus	Mute
<b>12</b>	<b>TEARS IN HEAVEN</b> 7 Eric Clapton	Reprise
<b>13</b>	<b>TAKE MY ADVICE</b> 22 Kym Sims	A&O
<b>14</b>	<b>TIME TO MAKE YOU MINE</b> 16 Lisa Stansfield	Arista
<b>15</b>	<b>YOU'RE ALL THAT MATTERS TO ME</b> 28 Curtis Stigers	Arista
<b>16</b>	<b>INJECTED WITH A POISON/FREE YOUR BODY</b> 25 Praga Khan (Celebrating Labor '92)	Profile
<b>17</b>	<b>NEW VIVA LAS VEGAS</b> 22 Top	Warner Bros
<b>18</b>	<b>YOU</b> 32 Ten Sharp	Columbia
<b>19</b>	<b>NEW HOLD IT DOWN</b> The Senseless Things	Eric
<b>20</b>	<b>MAKE IT WITH YOU</b> 26 The Passadinos	Columbia
<b>21</b>	<b>I LOVE YOUR SMILE (DRIZA BONE REMIX)</b> 16 Shance	Mercom
<b>22</b>	<b>HALLELUJAH '92</b> 25 Inner City	Ten
<b>23</b>	<b>DO NOT PASS ME BY</b> 14 Hammer (feat Trainee Hawkins/Tina Johnson)	Capitol

## SENSELESS THINGS

New Single  
**OUT NOW**

ON CD - CASSETTE & 12" INCLUDING  
NUMBERED JAMES HEWLETT PRINT  
AND  
SPECIAL ORANGE VINYL 7"

## HOLD IT DOWN

<b>38</b>	<b>WASTED IN AMERICA</b> 40 Lovelife	Columbia
<b>39</b>	<b>SLASH 'N' BURN</b> 24 Manic Street Preachers	Columbia
<b>40</b>	<b>TOO GOOD TO BE TRUE</b> 34 Toni Braxton & The Real Gone Boys	MCA
<b>41</b>	<b>MAD ABOUT THE BOY</b> 48 Dina Washington	Mercury
<b>42</b>	<b>THE DISAPPOINTED</b> 51 XTC	Virgin
<b>43</b>	<b>RAVE GENERATOR</b> 20 Toxic Two	PMI Continental
<b>44</b>	<b>NEW HIGH (REMIX)</b> The Cure	Fiction
<b>45</b>	<b>CALEDONIA</b> 52 Frankie Miller	MCS
<b>46</b>	<b>THE LIFE OF RILEY</b> 36 The Lightning Seeds	Virgin
<b>47</b>	<b>NEW PASS THE MIC</b> The Beatste Boyz	Capitol
<b>48</b>	<b>NEW MUSIC MOVES YOU</b> Blime	Moving Shadow
<b>49</b>	<b>AMERICA: WHAT TIME IS LOVE?</b> 20 The KLF	KLF Communications
<b>50</b>	<b>DON'T LOSE THE MAGIC</b> 23 Shawn Christopher	Arista
<b>51</b>	<b>HUMAN TOUCH</b> 27 Bruce Springsteen	Columbia
<b>52</b>	<b>NEW ASCEND</b> Nitzer Ebb	Mute
<b>53</b>	<b>HIGH</b> 18 The Cure	Fiction
<b>54</b>	<b>RING THE BELLS</b> 27 Jamies	Fonitaba
<b>55</b>	<b>NEW NIGHTRAIN</b> Public Enemy	Del Jam
<b>56</b>	<b>LOVE YOU ALL MY LIFETIME</b> 49 Chaka Khan	Warner Bros
<b>57</b>	<b>TELEVISION, THE DRUG OF THE NATION</b> 60 The Disposable Heroes Of Hiphopriety	4th + B Way
<b>58</b>	<b>A DEEPER LOVE</b> 38 Chiville & Cole	Columbia
<b>59</b>	<b>NEW I'M THE ONE YOU NEED (DRIZA BONE MIX)</b> Jody Watley	MCA
<b>60</b>	<b>MORE THAN LOVE</b> 31 Wet Wet Wet	Previews Org
<b>61</b>	<b>ALWAYS</b> 41 Urban Soul	Cooltempo

# TOP 50 AIRPLAY CHART

THE OFFICIAL **music week** CHART

Pos	Title	Artist	Label	Station with Most Plays
1	WHY	Annie Lennox	RCA	Power FM
2	MONEY DON'T MATTER 2 NIGHT	Proenca	Capital FM	Capital FM
3	TO BE WITH YOU	Mr. Big	Atlantic	Clyde One FM
4	DEEPLY DIPPY	Right Said Fred	Tag	Power FM
5	BREATH OF LIFE	Erasme	Mute	Chiltern Network
6	THE LIFE OF RILEY	Lush	Virgin	Power FM
7	AM I THE SAME GIRL	Sweet Out Sister	Capitol	Power FM
8	WEATHER WITH YOU	Dancing House	Femina	Power FM
9	HUMAN TOUCH	Bruce Springsteen	Columbia	Piccadilly Key 103 FM
10	FINALLY	Ce Ce Passion	ABM	Power FM
11	LET'S GET ROCKED	Def Leppard	Bulgwin Rikita	Power FM
12	JOY SAIL II	Soul	Ten	Chiltern Network
13	STAY	Shakemaster's Sister	London	Piccadilly Key 103 FM
14	SAVE THE BEST FOR LAST	Vanessa Williams	Wing	Chiltern Network
15	DO NOT PASS ME BY	Hammer	Capitol	Chiltern Network
16	DON'T LOSE THE MAGIC	Shawn Christopher	Arista	Chiltern Network
17	YOU'RE ALL THAT MATTERS TO ME	Curis Sipeles	Antea	Piccadilly Key 103 FM
18	RING THE BELLS	Janus	Fantasia	Power FM
19	HIGH	Cure	Fiction	Power FM
20	LOVE YOUR SMILE	Shanice	Motown	Power FM
21	EXPRESSION	Sah-N-Papa	Brw	Power FM
22	TEARS IN HEAVEN	Epic Heart	Warner Brothers	Clyde One FM
23	CHURCH OF YOUR CLAPTON	Revue	EMI	Piccadilly Key 103 FM
24	YOU	Ten Sharp	Columbia	Red Rose Rock FM
25	TIME TO MAKE YOU MINE	Lisa Stansfield	Antea	Power FM

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Pos	Title	Artist	Label	Station with Most Plays
26	TAKE MY ADVICE	Kym Sims	Alco	Chiltern Network
27	I WANT TO BE ELECTED	Mr Bean & Smeag Campaign	London	210 FM
28	MAKE IT WITH YOU	The Pasadenas	Columbia	Chiltern Network
29	MORE THAN LOVE	Wet Wet Wet	Precious	Power FM
30	GIRLS ON MY MIND	David Byrne	Luaka Bop	BBC Radio 1
31	MY LOVIN'	En Vogue	Atlantic	Power FM
32	WE ARE EACH OTHER	Beautiful South	Gal Discs	Power FM
33	DIVINE THING	Soup Dragons	Big Life	Red Dragon
34	LIFT ME UP	Howard Jones	East West	Clyde One FM
35	VIVA LAS VEGAS 22 Top		Warner Bros	BBC Radio 1
36	IT'S A GOOD DAY	Opus III	PWL International	Power FM
37	TOO FINE TO BE TRUE	Tom Petty & The Heartbreakers	MCA	Chiltern Network
38	COULD'VE BEEN YOU	Cher	Geffen	Demotape
39	ONE U2		Island	Clyde One FM
40	ONE TRUE WOMAN	Yaz	Polydor	Power FM
41	THE DISAPPOINTED	XTC	Virgin	Red Dragon
42	AMERICA WHAT TIME IS LOVE	KJ!	KJ! Communications	Chiltern Network
43	MY FATHER'S SHOES	Level 42	RCA	Red Dragon
44	HOLD ON MY HEART	Genesis	Virgin	Piccadilly Key 103 FM
45	MY GIRL	The Temptations	Epic	Power FM
46	RAINBOW'S END	Eleven	Morgan Creek	BBC Radio 1
47	HALLELUJAH '82	Inner City	Ten	Chiltern Network
48	HODDIGN HEART THROB		One Little India	Piccadilly Key 103 FM
49	LOVE YOU ALL MY LIFETIME	Osaka Khan	Warner Brothers	Invicta FM
50	MAKE IT HAPPEN	Manah Chase	Columbia	Chiltern Network

## TOP 10 BREAKERS

Pos	Title	Artist	Label
1	HANG ON IN THERE THERE BABY	Curis Sipeles	RCA
2	DO YOU WANT IT RIGHT NOW	Digrees Of Mission	Brw
3	GET TO GRIPS	Renny Jordan	Island
4	HOLD ON	Max	Red Dar
5	SINCE I MET YOU BABY	Gary Moore	Virgin
6	HOLD IT DOWN	Senseless Things	Epic
7	YOUR LOVE IS LIFTING ME HIGHER	Nonad	Rumour
8	WHO'S CRYING NOW	Randy Crawford	Warner Brothers
9	FOLLOW ME	J J Taylor	MCA
10	POPSICNE	Blar	Power FM

The following records are outside the Top 10 Airplay Chart and do not appear on last week's ORN Top 100 singles sales chart. Figure in brackets is overall position.

## REGIONAL CHOICE

Pos	Title	Artist	Station
1	MAKE IT WITH YOU	The Pasadenas	BRMB FM
2	MAKE IT WITH YOU	The Pasadenas	Chiltern Network
3	MAKE IT WITH YOU	The Pasadenas	Signal
4	MY FATHER'S SHOES	Level 42	Tay
5	MAKE IT WITH YOU	The Pasadenas	NorthSound
6	MAKE IT WITH YOU	The Pasadenas	Essex
7	SWEET HARMONY	Liquid	Chiltern Network
8	CALEDONIA	Froggie Miller	Forth RFM
9	MY FATHER'S SHOES	Level 42	Clyde One FM
10	MY FATHER'S SHOES	Level 42	Cool FM

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: MY FATHER'S SHOES  
Level 42 RCA

1	BBC Radio 1	6	Cool FM
2	BRMB	7	Towndown
3	Capital FM	8	Essex
4	Chiltern Network	9	Hereford
5	Clyde One FM	10	Invicta FM

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTORS:

Alco FM, BRMB FM, Capital FM, Clyde One FM, Cool FM, County Sound Network, Diggs, Demotape Essex, Forth FM, The FM Network, Chiltern Network, Invicta FM, Mercury, NorthSound, BBC Radio 1, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay, Tairi, 220 FM, 210 FM. This represents 88.7% of total play radio listening in the UK.

## US TOP 50 SINGLES

Pos	Title	Artist	Label
1	SAVE THE BEST FOR LAST	Vanessa Williams	Mercury
2	TEARS IN HEAVEN	Eric Clapton	Reprise
3	MASTERCHEF	Atlantic Starr	Reprise
4	REMEMBER THE TIME	Michael Jackson	Epic
5	MAKE IT HAPPEN	Manah Chase	Columbia
6	BREAKMY HEART...	Milli Vanilli	Meridian Perspective
7	I CAN'T DENY	Genesis	Atlantic
8	IF I'M TOO SEXY	Right Said Fred	Charisma
9	AIN'T 2 PROUD 2 BEG	TL	LaFace
10	BOHEMIAN RHAPSODY	Queen	Hollywood
11	TO BE WITH YOU	Mr. Big	Atlantic
12	JUMP	Kris Kross	Ruffhouse
13	BEAUTY AND THE BEAST	Celine Dion & Peabo Bryson	Capitol
14	HAZARD	Richard Marx	Capitol
15	MY LOVIN' YOU'RE NEVER GONNA...	En Vogue	A&O
16	HUMAN TOUCH	Bruce Springsteen	Columbia
17	EVERYTHING CHANGES	Karyn Toole	Reunion
18	GOOD FOR ME	Ami	ABM
19	LIVE AND LEARN	Joe Public	Columbia
20	WE GOT A LOVE THANG	Ce Ce Passion	ABM
21	THINKIN' BACK	Colee Maxwell	Grant
22	ONE, 2		Island
23	AUTISM AND ANGER	The KLF/Tommy Wonnemur	Arista
24	LOVE YOUR SMILE	Shanice	Motown
25	MISSING YOU NOW	Michael Bolton	Columbia
26	I'M THE ONE YOU NEED	Judy Watley	MCA
27	LET'S GET ROCKED	Def Leppard	RCA
28	ROMEO & JULIET	Stacy Latt	ABC
29	THOU'RD BE OUT DA GONTO	Bryan Adams	MCA
30	MAMA, I'M COMING HOME	Ozzy Osbourne	Epic
31	DOOCHIE COOCHIE	MC Brains	Motown
32	TELL ME WHAT YOU WANT	Tevin Campbell	Island
33	IF YOU GO AWAY	KTO5	Columbia
34	UHH AHH	Boyz II Men	Motown
35	DIMONDS AND PEARLS	Prince & The NPG	Paisley Park
36	CHURCH OF YOUR HEART	Rozetta	EMI
37	ALL 4 LOVE	Color Me Badd	Giant
38	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
39	TOO MUCH PASSION	The Smithereens	Capitol
40	NU NU, NU	Lidell Townsend	Mercury
41	FINALLY	Ce Ce Passion	ABM
42	WHAT DOES IT MATTER...	Prince & The NPG	Paisley Park
43	TAKE HIGH	The Cure	Fiction
44	THE TIME	Chris Young	Penthouse
45	CMT'D UP HARD	The Williams Brothers	Warner Bros
46	WILL YOU MARRY ME?	Paula Abdul	Capitol
47	COME AS YOU ARE	Nirvana	DGC
48	NOTHING ELSE MATTERS	Metallica	Elektra
49	WHAT GOES AROUND COMES AROUND	Gippsies	Catfish
50	WHAT COMES OF THE...	Paul Young	MCA

Chart sources Billboard, 11 April 1992. Arrows are awarded to those products becoming the greatest weekly sales.

## US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	WYNE'S WORLD	(G&H)	Various Reprise
2	ROBIN THE HIND	Garth Brooks	Capitol
3	NEVERMIND	Nirvana	DGC
4	AS GLY AS THEY WANT TO BE	Ugly Kid Joe	Starlog
5	NO FENCES	Garth Brooks	Capitol
6	METALLICA	Metallica	Elektra
7	ACHTING BARRY	U2	Island
8	FUNKY DIVAS	En Vogue	Alco
9	CLASSIC QUEEN	Queen	Hollywood
10	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
11	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
12	DANGEROUS	Michael Jackson	Epic
13	COOLEYHIGHARMONY	Boyz II Men	Motown
14	WE CAN'T DENY	Genesis	Atlantic
15	UNFORGETTABLE	Natalie Cole	Elektra
16	LUCK OF THE DRAW	Bonnie Raitt	Capitol
17	C.M.B.	Color Me Badd	Giant
18	THE COMFORT ZONE	Vanessa Williams	Wing
19	LEAN INTO IT	Mr. Big	Atlantic
20	EMOTIONS	Mariah Carey	Columbia
21	TEN	Pearl Jam	Epic
22	NEVER ENOUGH	Melissa Etheridge	Island
23	WAKING UP THE NEIGHBOURS	Bryan Adams	ABM
24	RUSH (OST)	Various	Reprise
25	SHEPHERD MOONS	Enya	Reprise
26	TO LOG TO QUIT	Hammer	Capital
27	NO MORE TEARS	Ozzy Osbourne	ABC
28	IN MOTION	Army Grant	EM
29	GARTH BROOKS	Garth Brooks	Capitol
30	A WORN SHEEP'S CLOTHING	Back Street Boys	MCA
31	CYPRESS HILL	Cypress Hill	Ruffhouse
32	MACK DADDY	Si Mica-A-Lot	Def America
33	FOREVER MY LADY	Jodeci	MCA
34	NAUGHTY BY NATURE	Naughty By Nature	Tenney Boy
35	FOR MY BROKEN HEART	Robin McEntine	MCA
36	BEAUTY & THE BEAST (OST)	Various	Walt Disney
37	DREAM TO DREAM	Yanni	Private Music
38	DIMONDS & PEARLS	Prince & The NPG	Paisley Park
39	USE YOUR ILLUSION II	Guns N' Roses	Geffen
40	EMPIRE	Queen	EMI
41	RUSH TRUST	Richard Marx	Capitol
42	USE YOUR ILLUSION I	Guns N' Roses	Geffen
43	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros
44	BLUE LIGHT	Red Light	Harmony King
45	OUT OF TIME	REM	Columbia
46	UP	Right Said Fred	Chazmon
47	LOVERS LANE	MC Brains	Matrix
48	REAL LOVE	U2	Island
49	BADMOTOPRINGER	Sourdisquad	ABM
50	THE MAMBO KINGS (OST)	Various	Elektra

© 1992 MCA



# RECORD MIRROR

## DANCE UPDATE

11 APRIL 1992  
FREE WITH MUSIC WEEK

VIDEO

Label  
Celine

ness  
Video  
WVD 8003

icture Book  
WMV  
9031754043

de Park  
PolyGram Video  
0711503

PMI  
VCD4112

Sictions Island Visual Arts  
0845383

Highway BMG Video  
791237

The Best  
MVD 9013083

ou  
Music Club  
MC 2022

AROTTI  
PolyGram Video  
CFV 11122

PMI  
MV8991943

n Evening With  
Ritz  
RITZV 0008

Roll Down  
Polygram  
0837503

re Here ...  
Music Club  
MC 2075

tti  
Music Club/Video Col  
MC 2003

venis & ...  
Telstar  
TVE1034

## HIP HOP HICCUP LOOMS

A concert date clash that threatens to split the hip hop community has sparked anger and frustration for fans and promoters alike.

Pete Rock & CL Smooth are due to make a rare UK appearance on the same night as their Elektra label mates Leaders Of The New School.

But last ditch efforts to merge the shows, allowing fans to see both acts, seem doomed to failure.

"We know the only sensible thing is to put them on the same bill, but we cannot agree on how to do it," says Jamie Style of Hardzone, promoter of the Rampage night featuring Rock and Smooth.

The Rampage show, booked into London's 2,600 capacity Le Palais on April 20 also features Tim Westwood, MC Mello and Dodge City Productions, making up a monster bill for rap fans.

But the promoter knows that



● PETE ROCK & CL SMOOTH

part of its audience will be lost to the Leaders Of The New School show at the smaller Shaftesbury's nightclub in London's West End.

Hardzone offered to add Rock & Smooth to the bill for a Leaders show at Birmingham's

Hummingbird. In return the London shows would be merged.

But the plan has now been scrapped and the acts' label seems to accept the inevitable.

An Elektra spokesman says: "It is most unfortunate but seems unavoidable."

## BONGO SEES REDD OVER ACT RELAUNCH

The manager of revived disco diva Sharon Redd faces a court room battle over the relaunch of her career.

Studio team Les and Emma Adams, formerly LA Mix, are suing Redd's manager Jimmy O'Reilly — who has also managed Nomad — and claim he unfairly took all the credit for Redd's subsequent success.

LA Mix, now working as

Bongo Productions, have scored recent success as producers and writers for Danni Minogue as well as penning Faze 2's upcoming Humanizer single.

The pair claim they formulated the idea of reviving Redd's career with O'Reilly, their former manager.

In a High Court writ they say Redd promised to work with them towards a major deal and

they recorded several tracks together.

But then they allege O'Reilly encouraged her to work with other producers and pretended to be her sole manager.

Redd subsequently scored a Top 20 hit with DNA's reworking of her classic 'Can You Handle It?' on EMI.

O'Reilly was unavailable for comment as *RM* went to press.



SPRING '92

COCO STEEL AND LOVE BOMB KID - FEEL IT  
KID UNKNOWN - NIGHTMARE

DSR - MIAMI EP

WATCH OUT FOR WILD PLANET/LFO/NIGHTMARES ON WAX

NEW  
TEST!

# TO RICH PICKINGS FOR THE HAPPY FAMILY

- THE LAST 10 WEEKS
- 1 **WHY** Annie Lennox
  - 2 **MONEY DON'T MIND**
  - 3 **TO BE WITH YOU**
  - 4 **DEEPLY DYING** Ray
  - 5 **BREATH OF LIFE**
  - 6 **THE LIFE OF NILE**
  - 7 **AM I THE SAME**
  - 8 **WEATHER WITH**
  - 9 **HUMAN TOUCH** B
  - 10 **FINALLY** Co Co Pink
  - 11 **LET'S GET ROCKE**
  - 12 **JOY** Soul II Soul
  - 13 **STAY** Shakespeare's
  - 14 **SAVE THE BEST!**
  - 15 **DO NOT PASS M**
  - 16 **DON'T LOSE THE**
  - 17 **YOU'RE ALL THAT**
  - 18 **RING THE BELLS**
  - 19 **HIGH** Care
  - 20 **WE LOVE YOUR SM**
  - 21 **EXPRESSION SA**
  - 22 **TEARS IN HEAVEN**
  - 23 **CHURCH OF YOU**
  - 24 **YOU** Ten Sharp
  - 25 **TIME TO MAKE Y**
- © Copyright EMI, Compendium

**HAPPY** Hip hop pioneer Richie Rich has founded a new label — four years after he launched Gee Street in partnership with Jon Baker.

Happy Family Records is now set to unleash Rich's first single as an artist since the club classic *Salsa House* — a top 50 hit for frr over three years ago.

"It combines soul, funk and hip hop — and that is what Happy Family is about," says Rich.

For the single 'Feel It' he teams up with vocalist Antonio B. The track is due out in May and a self directed promo video is already being aired on MTV.

Rich does not plan to sign other acts until Happy Family is established. "It is what its name suggests, for now — a very close team," he says.

His split with Baker came at the time of Island Records buy-out in the former independent.



● Rich's new label logo — hot off the drawing board of design maestro Trevor Jackson.

Rich says he will still do remix work for the label but no longer has any official ties to it. "It is amicable, but final," he says.

Happy Family has distribution by PolyGram via Rio Communications.

**PIRATES** A nationwide survey by dance music pluggers HeavyMusic Media has tracked around 50 pirate radio stations putting club sounds on the airwaves. With 15 in London and 10 in the Midlands, the major cities have the most crowded dials. But even England's South West corner has six pirate operators. The UK's undercover dance DJs show no sign of losing the faith.

**BPM** You don't need to take a stopwatch onto the dancefloor to notice how the beats are slowing lately.

And now the slowest tunes of all are proving the most popular in clubland. Clocking in at around 101bpm Soul II Soul's steady stepper 'Joy' tops the Club Chart. And last week's number two — 'The Pressure' by Sounds Of Blackness — is a close second in timing as well as DJ support.

The move from galloping ravers to subtle canterers also seems to have given the US a lead over the Brits in the dance chart. Last week there were just two UK records in the Club Top 10. And the pattern that started in London last year seems to be spreading nationwide unless UK ravers begin to come out in force.



**BIZARRE** A hardcore reggae tune has burst into the dance mainstream thanks to a bizarre stroke of luck.

Chaka Demus and Pliers' 'Murder She Wrote' is the latest in a line of hopefuls from the duo who first hit the jackpot with 'Gal Wine'. But their latest is the first to appear in the Gallup Dance Chart — entering last week at 16.

The rare success was down to a hiccup at Gallup that let it slip through the net that usually sifts out reggae. Now the extra exposure is set to give the Sly & Robbie production the kind of boost denied Philip Leo's blockbuster of last year 'Breaking Love', which never dented the chart despite weekly sales which consistently reach the mark of around 2,000 units.



## GRACE JONES

New Single: *My Jamaican Guy*



**STUCK-UP** A new book of posters from Island's history reminds us that there is nothing new about reggae stars toting guns and that a reportedly penniless Grace Jones is back in the studio.

**RAVING** Eastend house homeboys Shut Up And Dance (below) are currently hunting that elusive crossover hit with 'Raving I'm Raving'. But if that fails, producers PJ and Smiley's latest partnership could do the job. Word is that aged raver Kevin Rowland of Dexy's fame is escorted in S.U.A.D. HQ wearing his dungaree-clad destination on a reworking of their 'Autobiography Of A Crackhead'. Rumour of a ska version of 'Come On Eileen' have yet to be confirmed.



## TOP 10 B

- THE FOLLOWING WEEKS
- 1 **HANG ON IN THERE**
  - 2 **DO YOU WANT IT**
  - 3 **GET TO GRIPS**
  - 4 **HOLD ON**
  - 5 **SINCE I MET YOU**
  - 6 **LET IT DOWN**
  - 7 **YOUR LOVE IS LIFE**
  - 8 **WHO'S CRYING NOW**
  - 9 **FOLLOW ME**
  - 10 **POPSCELE**



● RICHIE RICH

## US TO

- THE FOLLOWING WEEKS
- 1 **SAVE THE BEST FO**
  - 2 **TEARS IN HEAV**
  - 3 **MASTERPIECE...**
  - 4 **REMEMBER THI**
  - 5 **MAKE IT HAPP**
  - 6 **BREAKIN' MY HEA**
  - 7 **I CAN'T DANCE**
  - 8 **I'M TOO SE**
  - 9 **AIN'T 2 PROUD**
  - 10 **BOHEMIAM RH**
  - 11 **TO BE WITH YOU**
  - 12 **JUMP, Kiss Kiss**
  - 13 **BEAUTY AND THE**
  - 14 **HAZARD, Richi**
  - 15 **MY LOVIN' (YOU'**
  - 16 **HUMAN TOUCH!**

# epm = ( )<sup>2</sup>

The Essential Promotion & Management Co.

### ESSENTIAL PROMOTION

OPUS III - SHANICE - DELASOUL  
ROZALLA - A.S.K. - P.O. OPM  
YOTHYINDU! - BLUE PEARL  
LINDY LAYTON - BUBBLES  
SUE CHALDNER - APOLLO 440

NAUGHTY BY NATURE - ANN CONSUELO

MORE RESULTS THAN GRANDSTAND!

### ESSENTIAL MANAGEMENT

OPUS III - LINDY LAYTON - ULTRAGROOVE  
MASSIVO - A.S.K. - ASHBROOKE ALLSTARS  
PAUL VARNEY CRYPT  
THE ENFORCERS - AMANDA CHARLES-VINCENT

WHY NOT CALL TIM SMITH  
FOR MORE INFORMATION !

### 2 RM DANCE UPDATE

42	MONEY DORT MATT!	...Pase & The NPG	Patsy Park
43	USE HIGH	The Cure	Fiction
44	TAKE TIME	Chris Walker	Pendulum
45	CANTORY HARD	The Williams Brothers	Warner Bros
46	WILL YOU MARRY ME?	Paula Abdul	Captive
47	COME AS YOU ARE	Nirvana	DGC
48	NOTHING ELSE MATTERS	Metallica	Columbia
49	WHAT GOES AROUND COMES AROUND	Giggs	Elektra
50	WHAT BECOMES OF THE...	Paul Young	MCA
17	C.M.B.	Colour Me Badd	Giant
18	THE COMFORT ZONE	Vanessa Williams	Wing
19	LEAN INTO IT	Mr Big	Atlantic
20	EMOTIONS	Mariah Carey	Columbia
21	TEN	Pearl Jam	Epic
22	NEVER ENOUGH	Mo'Nique Etheridge	Island
23	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M
24	RUSH (OST)	Various	Reprise
25	SHEPHERD MOONS	Erna	Reprise
42	USE YOUR ILLUSION I	Guns N' Roses	Geffen
43	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros
44	BLUE LIGHT, RED LIGHT	Harry Connick Jr.	Columbia
45	OUT OF TIME, REM	Warner Bros	Chrysalis
46	UP, Right Said Fred	Various	Motown
47	COVERS LANE	MC Brains	A&M
48	REAL LOVE	Usa Standfield	Arista
49	BADMOTFORFINGER	Soundgarden	A&M
50	MAMBO KINGS (OST)	Various	Elektra



# Club

f o c u s



**Club** Shave Yer Tongue, Simpsons, The Ring, Bracknell, Berks, 8pm-1.00am Sundays  
**Capacity/Sound System** 300, or 600 if using two rooms. 4K Renegades sound system

**Door Policy** "The crowd's over 21 and we

try to keep it members only as we have a lager loud tendency in this area. No queues except on special nights when we open both rooms. We get people coming from all over — Birmingham, Scotland, Nottingham — especially on bank holidays." — Moira Harrison, promoter

**Music policy** Softer house and Balearic sounds with monthly PAs by acts like Dove, Rozalla and Sabrina Johnston.

**DJs** Resident DJ — Scott James. Guest DJs — Andy Weatherall, Sasha, Justin Roberts.

**Spinning** Ramirez — remix La Musika Tremenda; Moody Boys — Weatherall mix; Nu World — Crystal Dance; Smith & Mighty EP — Too Late; Serendipity — Do You Feel.

**DJ's view** "We've always stayed away from severe trends like hardcore and rave. We stick to decent quality house and European stuff which is popular in this area. We try to keep it a nice, friendly, social, energetic Sunday." — Scott James.

**Promotions view** "Fun loving, easy-going crowd — they're really receptive. It gets chock-a-block when DJs like Andy and Justin go down. They've got an open-minded music policy. They play quality music, alternative Euro sounds — We rate it," — Jonathan Richardson, Pop Promotions.

**Average ticket price** £5.



● SMITH & MIGHTY

## Nightlife 10

- | TW | LW   |   | (White)       |
|----|------|---|---------------|
| 1  | NEW  | I'M RUSHIN' — Bump                      | (Tag Records) |
| 2  | (1)  | GATDECOR — Passion                      | (Guerrilla)   |
| 3  | (6)  | GROOVY BEAT — DOP                       | (US 12)       |
| 4  | NEW  | CAN U FEEL IT — Chez Damier             | (Faze 2)      |
| 5  | (8)  | GOOD THING — DaYeeen                    | (Massive)     |
| 6  | (9)  | AS ONE — Jus Friends                    | (Union City)  |
| 7  | NEW  | IS THIS LOVE REALLY REAL — Sure Is Pure | (US 12)       |
| 8  | (10) | NEVER GIVE UP — Jinny                   | (Nu Groove)   |
| 9  | NEW  | WHO'S GONNA GIVE... — DJ Essentials     | (Nu Groove)   |
| 10 | NEW  | DIRTY GAMES — Groove Committee II       | (Nu Groove)   |

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



# GET TO GRIPS WITH RONNY JORDAN

WITH I.G. CULTURE FOR DODGE CITY PRODUCTIONS  
 12" AND DIGIPAK C.D. INCLUDE MIXES BY LOUIE LOUIE VEGA



RM DANCE UPDATE 3

## DEO

	Label	Cat. No.
ness	Virgin	VVD-1502
icture Book	WMV	9031754343
de Park	PolyGram Video	0711503
	PMI	VC4112
ictions Island Visual Arts		0845383
Highway BMG Video		791237
The Best	PMI	MVD 8913083
'ou	Musical Club	MC 2022
AROTTI	PolyGram Video	CFV 11122
	PMI	MVB9913243
n Evening With	Ritz	RITZV 0008
roll Down	Polygram	0837503
re Here ...	Musical Club	MC 2075
tti	Musical Club/Video Col	MC 2003
venirs & ...	Telstar	TVE1034

NEW  
TIES!

# T Shop

f o c u s



**Shop** Quaff, 4 Berwick Street, London W1  
**Size** Upstairs 20ft x 20ft; downstairs 45ft x 16ft  
**Specialist areas** "All our staff are working DJs so they know what's happening in the clubs."  
 — Roy Marsh, owner. Mail order service subscriptions cost £7.60 for six months and include catalogue, regular newsletters, chart and details of records written by staff. Shop stocks clothing including T-shirts and jackets with Quaff logo

**Manager's view** "All the top DJs are served from downstairs — Judge Jules, Danny Rampling, Fabio, Steve Proctor. They get better service as they can sit by themselves and listen to product rather than in the sales area upstairs. We attract a lot of DJs from out of town and we put records aside for them. We also get a lot of export enquiries." — Paul Hollery.

**Distributor's view** "They're great — one of the best shops in west London, especially for rave. The bulk of their order is rave/techno, not too hard, a lot of white labels and they're branching into albums. They're always on the case. Dominic, the British buyer, always knows what he wants." — Blue, Panther Music.

**DJ's view** "Quaff is unique — probably the only shop in the world which has its own little room where you're left on your own with a box of records to listen to. They keep boxes of records for about 30 DJs. I go there once a week and listen to what's in my box plus any others that are round that have come in that week. Quaff has everything." — Judge Jules.

## Cool Cuts

- NEW** PAPAU NEW GUINEA Future Sound of London  
Ahead of its time when it first appeared last year and now out with new Weatherall and Mossley mixes
- NEW** THE PRESSURE (REMIX) Sounds Of Blackness  
SILENCE Acom Arts  
Excellent three track EP of underground house
- NEW** SOMEDAY M People  
De La Roger's classic anthem remade '90's style
- NEW** PLEASE DON'T GO Double You  
GOOD THING Da Yenne  
Also featuring the Swedish outlet's other hot cuts "Alright" and "Who's Gonna Get You Back"
- NEW** WEATHERALL'S WEEKENDER Flowered Up  
Remixed by guess who? A long, expansive funky workout
- NEW** CAN'T WAIT CLOSE ENOUGH For Jazz  
HEAVEN FOUND The Affection  
The POWER OF KNOWLEDGE EP Mr Monday  
Four tracks of powerful house groove
- NEW** 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF Arrested Development  
Not so much for the dancefloor but a superb five track sampler of one of the most exciting new rap acts for ages
- NEW** BABY GOT BACK Sir Mix-a-Lot  
DIRTY GAMES Groove Committee II  
Hottest import of the week is this groovy disco garage number
- NEW** THE GUITAR TANGS  
Mad and heavy hard house track mixed by Coldcut
- NEW** LET GO Two Shiny Heads  
MADALINA FM COMIN' HOME Rio  
Useful finger-snapping garage track in unusual mixes
- NEW** PINK CHAMPAGNE Rhythm Device  
Commercial Northern raver setting the floors alight
- NEW** IWANNA EXPLODE David  
Excellent and innovative funk house with soaring vocals
- NEW** WE NEED MUSIC Key Tronics Ensemble  
Classy Italian midtempo disco

Jumpin' & Pumpin'  
X-Gale  
de/Construction  
ZYX  
Faze 2  
Who's Gonna  
Heavenly  
White label  
White Label  
Cooltempo  
US Def American of one  
US Nu Groove  
White Label  
Guerrilla  
Atomic  
Dead Dead Good  
Better Days  
Savior  
Irms



Thanks to City Sounds, 8 Proctor St, London, Fyning, Kensington Market, Carmickel Jr, London High St, London, and Zoom, 188 Camden High St, London NW1.

Phone now to hear the hot dance tracks

Cool Cuts clubline

0898 334334

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

- 1 **WHY** Annie Lennox  
 2 **MONEY DON'T M**  
 3 **TO BE WITH YOU**  
 4 **DEEPLY DIPPY** Rn  
 5 **BREATH OF LIFE**  
 6 **IN THE LIFE OF RILE**  
 7 **AM I THE SAME**  
 8 **STAY** Shakespear  
 9 **WEATHER WITH**  
 10 **HUNGAN TOUCH**  
 11 **FINALLY** Ce Ce Pe  
 12 **LET'S GET ROCKE**  
 13 **JOY Saeil** Seal  
 14 **DO NOT PASS M**  
 15 **DO NOT PASS M**  
 16 **DON'T LOSE THE**  
 17 **YOU'RE ALL THAT**  
 18 **RING THE BELLS**  
 19 **HIGH** Cure  
 20 **LOVE YOUR SM**  
 21 **EXPRESSION SA**  
 22 **TEARS IN HEAVY**  
 23 **CHURCH OF YOU**  
 24 **YOU Tm Sharp**  
 25 **TIME TO MAKE Y**

## TOP 10 BI

- 1 **HANG ON IN THER**  
 2 **DO YOU WANT IT**  
 3 **GET TO GRIPS**  
 4 **HOLD ON**  
 5 **SINCE I MET YOU**  
 6 **HOLD IT DOWN**  
 7 **YOUR LOVE IS LIFT**  
 8 **WHO'S CRYING NO**  
 9 **FOLLOW ME**  
 10 **POPSCE**

The following records are based on singles sales chart. Figure in brackets

## US TO

- 1 **SAVE THE BEST FO**  
 2 **TEARS IN HEAVY**  
 3 **MASTERPIECE**  
 4 **REMEMBER THI**  
 5 **MAKE IT HAPP**  
 6 **BREAKIN' MY HEA**  
 7 **I CAN'T DANCE**  
 8 **I'M TOO SE**  
 9 **AIN'T 2 PROUD**  
 10 **BOHEMIAM RH**  
 11 **TO BE WITH YOU**  
 12 **JUMP** Kris Kross  
 13 **BEAUTY AND THE**  
 14 **HAZARD** Richard  
 15 **MY LOVIN' (YOU'**  
 16 **HUMAN TOUCH (B**  
 17 **EVERYTHING CHAN**  
 18 **GOOD FOR ME** Amy Grant  
 19 **LIVE AND LEARN** Joe Public  
 20 **WE GOT A LOVE THANG** Ce Ce Peniston  
 21 **THINKIN' BACK** Color Me Badd  
 22 **ONE** Oz  
 23 **AJUSTED AND ANGLE** The KLF/Janet Young  
 24 **I LOVE YOUR SMILE** Shania  
 25 **MISSING YOU NOW** Michael Bolton

# '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

### 4 RM DANCE UPDATE

- |  |   |  |
|--|---|--|
| 43 <b>HIGH</b> The Cure<br>Fiction                             | 18 <b>THE COMFORT ZONE</b> Vanessa Williams<br>Wing   | 43 <b>IT'S ALL ABOUT TO CHANGE</b> Travis Tritt<br>Warner Bros |
| 44 <b>TAKE TIME</b> Chris Walker<br>Pendulum                   | 19 <b>LEAN INTO IT</b> Mr Big<br>Atlantic             | 44 <b>BLUE LIGHT, RED LIGHT</b> Harry Connick Jr.<br>Columbia  |
| 45 <b>CANT'RY HARD</b> The Williams Brothers<br>Warner Bros    | 20 <b>EMOTIONS</b> Mariah Carey<br>Columbia           | 45 <b>ON OUT OF TIME</b> REM<br>Warner Bros                    |
| 46 <b>WILL YOU MARRY ME?</b> Paula Abdul<br>Capitol            | 21 <b>TEN</b> Pauli Jam<br>Epic                       | 46 <b>UP, Right Said Fred<br/>Chrysalis</b>                    |
| 47 <b>COME AS YOU ARE</b> Nirvana<br>DGC                       | 22 <b>NEVER ENOUGH</b> Melissa Etheridge<br>Island    | 47 <b>LOVERS LANE</b> MC Brains<br>Moosin                      |
| 48 <b>NOTHING ELSE MATTERS</b> Metallica<br>Elektra            | 23 <b>WAKING UP THE NEIGHBOURS</b> Bryan Adams<br>A&M | 48 <b>REAL LOVE</b> Lisa Stansfield<br>Arista                  |
| 49 <b>WHAT GOES AROUND COMES AROUND</b> Giggles Cutting<br>MCA | 24 <b>RUSH (OST)</b> Various<br>Reprise               | 49 <b>BADMOT DORFINGER</b> Soundgarden<br>A&M                  |
| 50 <b>WHAT BECOMES OF THE</b> Paul Young<br>MCA                | 25 <b>OH SHEPHERD MOONS</b> Evya<br>Reprise           | 50 <b>THE MAMBO KINGS (OST)</b> Various<br>Elektra             |



# directory

out on monday

James Hamilton reviews next week's releases



**GTO**  
**'Elevation'**  
(React Music 12 REACT 4, via Total/EMG)

By the duo also behind Tricky Disco, John 7 Julie and C.O.E., this "higher" pumped house track, there's original surging 120bpm rave.

trotter is out now in shrilly bleating Sonic Loo, basement and fever dancing Troll Mixes, slowed next week by its Remakes (12 REACT 04) with 'Oker Adams, Praps Khan & Jade 4 U's really raving frantic 0-137.60bpm MNO Remix, plus blipply lurching 0-129.00bpm Breakdown and Sonic Best Mixes.

**SOULED OUT**  
**'In My Life'**  
(Columbia 657836 G)

Promoted for some time before it picked up support, and still not due for a fortnight, this is a Lisa Stansfield-on-sultry Sarah White wailed and John 'Snake' Davis saved silky 98.5bpm soul jagger in Bruce Fairbairn's 12" with a piano dotted out and 7" Remakes, or a jazz-funky chugging 0-114.30bpm sparse Seventies-style roller complete with poooping syndromes and some rapping vibes in Dave Lee's Joey Negro 12" Mix.

**BRAND NEW HEAVIES featuring N'Dea Davenport**

**'Ultimate Trunk Funk — The EP'**

(The UK jazz-funkers N'Dea crowned and sax honked pleasant late Seventies style boogie swaying 100.75bpm major-3rd (Heavenly Mix) starts off a long jagger that also has Stewart McKean & Ogie Alakbar's new analog reggae dub-like energetic throbbing 110.10bpm Stern Mix of 'Stay This Way', the Johnny 'Quar' Watson-style sinuously jiggling 102bpm 'Get To Give' and delicately plinking jazzy instruments 118.9-120.1-121.8-00bpm 'Mr Tanaka' but the ones, while best of all the originals in relation to 'Stay This Way', 108.00bpm Heavies Mix of 'Stay This Way' has been an uncredited bonus track on promo only.

**SOUND CORP**  
**'Regen-Tim'**

(Tone Def Records 0050). Ludicrously frantic so selling fast (as limited pressings, this hardcore triple-tracker's "the summer dip" stuffed bouncy thundering A-side is in two 0-141bpm and 141.30bpm parts coupled with the fluffy shuffling 0-147.60bpm 'Security Overload'.

**RUSTY**  
**'Everything's Gonna Change'**

(Stress Records 12 RUST 1, via SRD)

David Syon & Andrea Gemolotto's classic litaro cantor still has his husky guys moaned friskily patterning 124.80bpm Original Club Mix, gradually unfolding 0-122bpm Dub Remix and chugging 121.80bpm Freestyle Remix, plus an scapella Key Vocals Mix, coupled now on the new A-side with Sirella's dramatically started episodically surging 0-124.90bpm Vocal Mix, fluttering Bohannon and sometimes chording "O" Train influences combining 124.80bpm Vocal Dub and Dub Mix, likely to sell well.

**BLAME**  
**'Music Takes You'**

(Moving Shadow SHADOW11, via SRD)

Due now all an unheard track, this sub-bass 'turbid' pulsating and piping janky 130.40bpm 'swooper boom' (it's an apparent boogie) may copy certain, but all identifying motifs scratched out, perhaps because the two original mixes sample Sade's 'By Your Side'.

**LUST**  
**'Music Of The Future'**

(XS Rhythm Records XSR 1, via Total/EMG)

Landing on MCA Music's roster Records co-owned by logo, this title is one cooling gift group's jaggly strutting 127.20bpm thumper sounds like a coolly produced techno equivalent of the old PAK (aka the Gains) 12" Sensual Remix and Egor's 8AM Gains Mix, but nervy skitters, twitters and jitters in Chris, Paul & Stu Allan's frantic 0-134.80bpm isomeric 150 Vibes Remix, having been originally whose labelled with Skin-Up's 127.60bpm Nosebleed and Sweet Trance Mixes plus a further John Miles 'Music'-like intro'd part.

**ALTERN 8**  
**'Evapor 8 (Inciner 8 Mix)'**

(Network NWK138, via Pinnacle)  
The Stuttgart technicians' live intro'd, Rhythmic is Rhythman and "don't make me fly" repeating PP Arnold produced 0-128.00bpm juggy jetter was promoted with the air raid warning stroed properly 'force 1' episode, patterning techno 0-135.40bpm 'Armageddon (Rad 8 Mix)' and now both are out coupled commercially by a frequency twacking triplet (0-127.80bpm 'Infiltrate 202 (The Altern 8 Mix) And Space Remix' plus — previously a limited edition — the "jump, jump, jump to it" girls produced more dilly blurring 129.80bpm Frequency Infusion 8 Mix).

**THE LATE BOYZ**  
**'Can't Stop Dancing'**

(Flying Records UK FLYUK18T, via Pinnacle)

Snapped up from New York's Nervous Records and rush released to combat the import, this homage to David Morales by Jonk DJ crew Two Men And A Baby is a reedy shiny piped and hooked janky instrumental trotter in its 120-1-120.20bpm Original Mix with a Late boyz chanted simple bassline surging 120.10bpm El Moraxo Mix, flipped by the also chanted, brisly thumped swiving 'Things I Do To You' in 0-124.00bpm Original and 0-123bpm DJ Specialty "Fatty" Mixes.

**JUS' FRIENDS**  
**'As One'**

(US Massive B MB-002)

Muttered, croaked and moaned by an uncredited Robert Owjigs, the Bobby Kondors produced 127.60bpm pounding cool stindro kicks up the dust as it strolls through its 120.10bpm Original Mix and DJ, gentler starting more subtle 120bpm Remix Mix and 120.1-00bpm Dub.

**YUM YUM**  
**'Move Groove Dub E.P.'**

(Bag BAC 003, via Mo's Music Machine 0181-520-7264/Creyfish.com)

Produced by Core 2's Cash B and Adam Pendo, the dub fire-track puts the chugging 'Move Groove' through thumping 122.60bpm 'Dance To... (Extended)', jerky percussive 122.60bpm 'Swing Dub', plinking reggae 122.60bpm 'Lolite' — ADZ Faith Mix, more ambient cantering 0-122.70bpm 'Move' and jauntily chuffing 122.7-00bpm 'House Dub' treatments, out now.

**LAST RHYTHM**  
**'Open Your Mind'**

(Italien DJ/DiscoMagico OUT 3483)

This synth corded and washed heavy instrumental throbber has an ambiently intro'd 125.90bpm Extended Mix, totally ambient 0-125.8-00bpm 'Open Your Dreams', thudding 125.90bpm Dub Version and 125.90bpm Percussion Mix, while conventionally Last Rhythm's much bootlegged 'Last Rhythm' (originally on Italy's Post Ritmo/American Records last spring), is due here soon with a new UK remix on Stress Records.

**MUSIC MADNESS**  
**'Flash It'**

(POSEUDO 3)

On a fast wailing white label (with only Music Madness printed on it, other scant details being gleaned from the etched vinyl) are this jerry spotted synth and wiggling bass driven 0-140.4-140.1bpm rattler, and the more hardcore frenetic sometimes slower amblerly surging 144-144.90bpm '5 2 TA 5'.

**WITH IT GUYS featuring Shirley Lewis**

**'Feel Alright'**

(PWL, Continental PWLT 229)

Lucy's sister, amply cooed as an attractive Italian garage swirler in its jazz-futuristic blurring 116.7-116.8-00bpm Future, bipolar 119.8-00bpm Will B. Guys, whirly spin produced trotting 0-116.8-00bpm 'Optical' and organ bleated shuffling instrumental 121.4-121.50bpm Lucky Mixes, with brief 0-119.80bpm Bonus Trax beats and Before Ending scapella.



**DOUBLE YOU?**  
**'Please Don't Go'**

(FX Records 2FX 6748-12, via DBT-91C 6295)

62.8 The Sunshine Band pathetically (re)discovered 1970s style suddenly is much revived, first as the non-revised (later by the '113' Morais) in lurchily rolling 0-118.00bpm Club, Radio and Arzappella Mixes plus a (re)discovered janky cantoring 0-124.8-00bpm 'Please Get So Gay' version, and then next week as a similar cover version by K.W.S. (Network NWK 46, via Pinnacle) in 0-125.10bpm 'Sunshine' and instrumental 0-125.10bpm 'Gains Boy' and sub-bass ac' bumping 0-135.70bpm 'Kollan'.

**MY FRIEND SAM featuring Viola Williams**

**'It's My Pleasure'**

(US EX-FX Records EX-FX 1111)

Prodded by thirty bars of Viola's wailing vocal, this catchy old fashioned churning 125.10bpm H-RMG disco bouncer (in Club, Radio, Dub, and Percapella versions) has the flavour of a much later and better 'You Got The Love' by The Source featuring Candy Staton.

**CHAKA DEMUS & PLIERS**  
**'Murder She Wrote'**

(5th Avenue South EAST 9, via EMJ/Eat Star)

Already selling well as detailed above, but now conclusively promoted on the also Jet Star distributed Taxi label with the info that it's out on May 4 (TAXT 23), this Sly & Robbie produced lustrating Jamaican duo's sparsely jaunty 90bpm reggae jigger is a massive smash in its own market and could even cross over if championed by radio.

**FRANCESCO ZAPPALA**  
**'No Way Out'**

(Legends Of Hardcore Series/PWL Continental PWLT 230)

A one time partner of DJ Professor, this Roman DJ launches Part 1 of PWL's Hardcore series with his brand new slithery Manhattan-type techno spurter in 0-123.90bpm Extended Mix, jauntily twinning 0-133.60bpm Nitika Mix and 0-123.90bpm EPX Side variations.

## DEO

Label  
Cat No.

ness Virgin VVO 1063

icture Book WMV 9031754343

de Park PolyGram Video 0711503

PMI VCA4112

ictions Island Visual Arts 0845363

highway BMG Video 791237

The Best PMI MVD 9913083

ou Music Club MC 2032

AROTTI PolyGram Video CFV 11122

PMI MBV8913243

n Evening With Ritz RITZV 0008

Roll Down PolyGram 0837503

re Here ... Music Club MC 3075

tti Music Club/Video Col MC 2000

venirs & ... Telstar TVE1034

NEW  
FRESH!

1014 Arden Walk





16 I FEEL YOU (NAKED CLUB MIX)

17 Love Decade

18 I'LL BE A FREAK FOR YOU (Lynyrd Layton)

19 MONEY (TNT)

20 SEE THE DAY (CLUB MIX) (Ann Consuelo)

21 MUSIC OF THE FUTURE (NOISEBLEED MIX) (REMIXED BY SK)

22 XS (Ry Rym)

23 CAT DECORS (Phish)

24 TALES FROM A DANCEOGRAPHIC OCEAN (EP): STELLA/KEEP ON

25 MOVIN' MY FIRST FANTASTIC F.F. (Jim & Spoon)

26 IT'S OVER NOW (Sue Chaboner)

27 GEDDIT (YBU VOCAL MIX) (E-Zee Fosse)

28 JUST COME (Cool Jack)

29 SO MANY WAYS (BONGO MIXES) (Humanizer)

30 ELEVATION (MIXES) (GTO)

31 THE GONZO (REMIXES) (Lost)

32 GET TO GRIPS (Tommy Jordan featuring G. Culture)

33 SPIRIT OF DESTINY (JUSTIN ROBERTSON MIX) (Sj & Loveshid)

34 LONESTORM (MIXES) (Sj & Loveshid)

35 SWEET HARMONY (EP): SWEET HARMONY/SWEET DUBS/LIQUID BEATS

36 Liquid

37 XL Recordings

38 Boys Own promo

39 Guerilla promo

40 Inducement

41 (Music Audio Noise)

42 'I'M COMIN' (HARDCORE (REMIX)) (P.A.N.I.C.)

43 Union City white label

44 (Control)

45

46

11 Around The World

12 Dub promo

13 TNT promo

14 Champion

15 MUSIC OF THE FUTURE (NOISEBLEED MIX) (REMIXED BY SK)

16 XS (Ry Rym)

17 white label

18 Belgian R&S

19 Pulse-8 promo

20 More Protein promo

21 Italian Black Moon

22 Faze 2 promo

23 React promo

24 Perfecto promo

25 Island promo

26 Citybeat

27 Fire

28 XL Recordings

29 Boys Own promo

30 Guerilla promo

31 Inducement

32 (Music Audio Noise)

33 Union City white label

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Highest Climber

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# TCF

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- 3 **TO BE WITH YOU**
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- 5 **BREATH OF LIFE**
- 6 **THE LIFE OF RILE**
- 7 **AM | THE SAME**
- 8 **WEATHER WITH**
- 9 **HUKAN TONG I**
- 10 **FINALLY** Ce Ce Pe
- 11 **LET'S GET ROCKE**
- 12 **JOY** Soul II Soul
- 13 **STAY** Shakespear's
- 14 **WE DO NOT PASS M**
- 15 **DO NOT PASS M**
- 16 **DON'T LOSE THE**
- 17 **YOU'RE ALL THA'**
- 18 **RING THE BELLS**
- 19 **HIGH** Curo
- 20 **WE LOVE YOUR SM**
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## TOP 10 BI

- 1 **HANG ON IN THER**
- 2 **DO YOU WANT IT**
- 3 **GET TO GRIPS**
- 4 **HOLD ON**
- 5 **SINCE I MET YOU**
- 6 **HOLD IT DOWN**
- 7 **YOUR LOVE IS LIFT**
- 8 **WHO'S CRYING N**
- 9 **FOLLOW ME**
- 10 **POPSCENE**

The following records are either single sales charts. Figure in brackets

## US TO

- 1 **SAVE THE BEST FC**
- 2 **TEARS IN HEAV**
- 3 **MASTERPIECE**
- 4 **REMEMBER TH**
- 5 **MAKE IT HAPP**
- 6 **BREAKIN' MY HEA**
- 7 **I CAN'T DANCE**
- 8 **WE'VE GOT TO ST**
- 9 **AIN'T I PROUD**
- 10 **BOHEMIAN RH**
- 11 **TO BE WITH YOU**
- 12 **JUMP** Kiss Keros
- 13 **BEAUTY AND THE**
- 14 **HAZARD** Richard
- 15 **MY LOWIN' TOUN**
- 16 **HUMAN TOUCH/RE**
- 17 **EVERYTHING CHA**
- 18 **GOOD FOR ME**, Amy Grant
- 19 **LIVE AND LEARN**, Joe Public
- 20 **WE GOT A LOVE THANG**, Ce Ce Peniston
- 21 **THINKIN' BACK**, Color Me Badd
- 22 **ONE**, U2
- 23 **JUSTIFIED AND SINCERE**, The J. J. Evans Memphis Area
- 24 **I LOVE YOUR SMILE**, Shalena
- 25 **MISSING YOU NOW**, Michael Bolton

### ANTICAPPELLA 'Everyday'

(PWL Continental PAVL 220)  
Again fronted by a London duo despite being an Italian creation from Media Records, this similarly Belgian-style follow-up to "V231" is a "keep on tryin'" girl punctuated driving techno throbber in 0-124.80rpm. Extended, little stuttering 0-127.70rpm. Extravaganza, jerkily bleeping 0-127.4-127.6-00rpm Plus Staples and 127.50rpm Knife Blades Mixes.

### MINT CONDITION 'Breakin' My Heart (Pretty Brown Eyes)'

(Perspective Records PERT 064, via A&M)  
By the latest bunch of yearning ballad youths to smash into the US pop chart, this tenderly soulful superb slow jolter in timeless classic style has here its 0-48.80rpm Album Version, 68.70rpm UK Edit, lusher 68.20rpm Brown Eyed 12" Mix and 68.00rpm Instrumental, and mumbly extended 0-34-68.1-00rpm Tear Drop 12" Mix.

### KID UNKNOWN 'Nightmare'

(WARP Records WAP 20, via Pinnacle)  
Originally white labelled in February as 'I Am A Nightmare Walking' (the naggingly repeated refrain), US born but Stockport based DJ Nipper's desperately jiggling 128.50rpm similar shuffler has had its flip more totally retitled the jerkily driving twittersy 'Energy Disarm' and its Instrumental now becoming the identical 0-128.5-00rpm 'Mayhem' and its Dub.


### POWER ZONE 'No More Mind Games'

(Ruby Red LTD 17, via SRD)  
Another Southern distributed instant hardcore seller that wasn't promoted, this simple two-track has the ultra-frantic droning 0-141.20rpm 'Mind Games' and jangling 0-133.10rpm 'Feel Fine'.

### CEDRIC WINKLEBURGER & THE YELLOW BLUEBERRYS

featuring Juliette James  
**'Take It Easy Remix'**  
(Shut Up And Dance Records SUAD 23R, via Pinnacle)  
With Juliette plaintively repeating "take it easy, find time to free your soul", last October's Twin Peaks-style string tones and luring bleeps washed unharmed (jittery swaying 0-125.80rpm Original is now the flip of a new 'brothers and sisters' punctuated jangler) frenetically raving 130-3-130.00rpm Shut Up And Dance Remix, Juliette to sell.

### KYLIE MINOQUE 'Finer Feelings (Brothers In Rhythm Mix)'

(PWL International PAVL 227)  
More profound than usual (sample lyric: "what is love without the finer feelings, it's just sex without the sexual healing"), this Steve Anderson & Dave Seaman remixed delicately introduced 0-94.8-00rpm Soul II Soul rhythm jiggled silky sweet sweaver has, as customary club aimed flip, Angel's smoothly cantering 127.90pm 'Closer (The Pinnacle Mix)'.  




**J.T. TAYLOR 'Follow Me'**  
(MCA MOST 1617)  
Remixed here by Lisa Stanfield's partners Ben Deacon & Andy Morris, the Kool & The Gang singer's breathily tender, lush pop-soul sweaver is in their sturdy thumped rocking jiggly 105-40rpm Extended. Remix flipped by its more ritually meandering 105.80rpm Album Version and 104.70rpm Instrumental, out this week.

### FIRE ISLAND 'In Your Bones'

(Lionel Boy's Own JNR 12-001, via Great Asset)  
An official Boy's Own product but on an indie splinter from the main label, out in limited numbers for about a month already, this Pate Healy & Tony Farley caught really catchy "you put the best, best, best in your bone-bone-bone" chasing single (auntily jangling 132.00pm jiggly

chugger has the instant appeal of Right Said Fred doing 'Pump Up The Volume' and could be a smash, with its 'Bones Beats Mix' and two 'Wake Up' dubs. Brilliant!

### LEROY HUTSON 'Shades Of Love E.'

(Expansion EXPAND 24, via Pinnacle)  
Curtis Mayfield's replacement in the Impressions, cut soul star Leroy gets on the "love" tip for a romantic four-track featuring the Kenny G-ally tooted instantly sweetly 83.00pm "Share Your Love" (with its Sax Instrumental), Bacharach & David's sweetly meandering 59.50pm 'The Look Of Love', and semi-falsetto 76.60pm 30pm 'Show Your Love'.

### FUNDA MENTAL 'Janaan'

(Nation Records NR 012T, via APT)  
Bradford's Asian answer to Public Enemy drop political pronouncements from such as Louis Farrakhan through their own ragga rap and Islamic chants to make an intriguingly multi-cultural scratchy rumbling interer in 0-123.9-00pm The Message and 0-124-00pm Dub Message pt. I versions, coupled with the Malcolm X intoned similarly cultures swailing slower jiggly 0-100.00pm 'Righteous Preacher'.

### DIGITAL BOY '1-2-3 ACD'

(Flying Records UK FLYUK 97A, via Pinnacle)  
"Uno, dos, tres" rather more than "one, two, three" helps punctuate this "rhythmic driven Italian raver, in bazzing chugging 128.80rpm Extended Futuristic, booty flapping 0-130.80rpm Percussion, bleeping techno 130.90pm Hi-Speed and noly really raving 0-130-130.00pm Hard Core Mixes, out next week hand on the basis of 'This Is Mutha F\*cker (Censored) Remix' (FLYUK14TR), its ritzy fills line merely repeating "mutha, bleep", now in new 128.80rpm Original. Censored, rhythm buzzed 128.80rpm Minimal and raving techno 0-131-00pm Frenetic Mixes, although the full faith remains in 'Underground Resistance's 126.80pm 11 R. Mutha Fucker remix.



### 8 RM DANCE UPDATE

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### DON-E 'Love Makes The Go Round'

(4th + 3 Way 12 BRW 247)  
Recorded in London but mixed in LA by both Keith "Kik" Cohen and Steve Beltrami, this somewhat Steve Wonder-ish guy's deliberately old-fashioned jazz-funk party jolter is in chunkily jingling 109.40rpm Extended Club, mellower 107.80rpm Album Version and swaggy London Mixes, with the similarly retitled respective gently drifting 0-144.8-00pm 'Mystery'.

### THE COMFORT ZONE, Vanessa Williams

Wing  
18 **IN** **THE COMFORT ZONE**, Vanessa Williams Wing  
19 **LEAN INTO IT**, Mr. Big Atlantic  
20 **EMOTIONS**, Mariah Carey Columbia  
21 **TEN**, Pearl Jam Epic  
22 **NEVER ENOUGH**, Melissa Etheridge Island  
23 **WAKING UP THE NEIGHBOURS**, Bryan Adams A&M  
24 **RUSH (OST)**, Various Reprise  
25 **SHEPHERD MOONS**, Enya Reprise

### IT'S ALL ABOUT TO CHANGE, Travis Tritt

Warner Bros  
41 **BLUE LIGHT, RED LIGHT**, Harry Connick Jr Columbia  
42 **OUT OF TIME**, Rm Warner Bros  
43 **UP, Right Said Fred Charisma  
44 **LOVERS LAKE**, MC Brains Motown  
45 **REAL LOVE**, Lisa Stansfield Arista  
46 **BADMOTORFINGER**, Soundgarden A&M  
47 **THE MAMBO KINGS (OST)**, Various Elektra**

Charts courtesy Billboard. 11 April 1992. All Arrows are awarded to those products comprising the greatest single and sales chart. © UK copyright.



# hot vinyl

buzzing  
on promo & import

**JAMERSON** 'Got To Give It Up', (US Happy Records). "The sounds that make you happy" says the run-out groove and that just about sums it up. Underground Resistance's new garage off shoot label even looks like an old Northern soul logo and the music is just as authentically retro. Mike Banks on keyboards does his normal jazz thing and adds some Shakatack style top lines to mix in with zinging strings and a male vocal chant of "Not giving up". Disco with 1992 programming — so happy! ... **NR**

**GENERATOR** 'Narco Maniac'/'Belgium Calling' (White label) This Euro-style track catches the attention with its raw British beats. 'Narco Maniac' is a heavy bass frenzied track for the underground raver, where as 'Belgium Calling' has lighter overtones which promise to bring a smile. Collect a copy and see..... **L**



● MESSIAH

**URBAN SHAKEDOWN** 'Assasinator'/'Quasar'/'Do It Now'/'There Is No Other' (12" Promo). A four track EP containing a rough selection of breakbeats over violin samples from 'Assasinator', to a breakdown of female vocals from 'Do It Now'. 'There Is No Other' utilizes a Shades Of Rhythm sample with a rugged bassline. A must for all DJs and mixers. .... **L**

**SEPARATE MINDS** '2nd Bass' (White label). It's been three-and-a-half years since MK came up with 1st Bass and this makes the wait almost worthwhile. Mark turns his back on his recent garage excursions and gives us 1992 techno. It's one repetitive groove sound sequenced to death and sped up for today's dancefloor requirements. Very underground and I can't wait to hear what the UK break-beat boys do with this..... **NR**

**NAZ AKA NAZ** 'Start It Again' (Deja Vu Promo). A fairly simple sort of track, this has loads of energy with excellent use of the kickin' breakbeat and a powerful bassline. Combined with the piano breakdown and the catchy voice samples, it makes an excellent hardcore stomper..... **S**

**PROGRAM 2** 'EP From Hell — Twister/The Beast/Threshold/Hysteria'. US Vortex (Test Pressing). Beltram's one time studio cohorts go solo with the debut release on Vortex. The hype is on for this one as Program 2 lead New York's push to sell rave culture back to Europe. 'Twister' and 'The Beast' find a home in the box of the most hardcore DJ while 'Threshold' (coming on like a rarer version of The Prodigy) and 'Hysteria' both kick too. A genius EP for the headstrong. .... **NR**

**LOVE THY BROTHER** 'Rub A Dub' (White Label). The bpm's of some records seem to be getting a bit over the top lately, like this tune at 152bpm. Still, it's better to go too fast than too slow. This is a very simple track obviously influenced by Urban Shakedown/Mickey Finn with the sliding bassline and familiar breakbeat. With a ragga sample and breakdown in the middle, this is an excellent rave kicker..... **S**

**ZONE RANGER** '2 B Reel' (White Label). Created by DMC's Paul DaKeyne, this well-produced commercial rave track stands out from the crowd thanks to its imaginative use of the strings intro from Echo and the Bunmen's 'The Gutter'. Vocal samples from Freeze's 'IOL' among others help whoop it up. Only 500 copies were pressed with some being mailed by Reactor and others through shops in the North West. This is now



● SL2 REVIEW CREW

likely to be released on the Omen Label or its new Strangeways offshoot. Remixes are underway and permission is being sought for the Bunnymen sample. .... **AB**

**MESSIAH** 'Temple Of Dreams' (Kickin' white label). Currently stirring up interest with the limited pressing of the Beltram remix of 'There Is No Law', Messiah are also now promoting this much more poppy track which is scheduled for release on April 27. Like Zone Ranger they have been plundering the post-punk sounds of 1983 and have come up with a line from This Mortal Coil's version of 'Song To The Siren'. Resuing to avoid legal hassles, it combines with squelchy acid keyboard sounds to make an infectious dreamy hook that sits neatly alongside more frenzied hardcore breaks punctuated with cries of "who loves you and who do you love?" This one should take the London based duo into the mainstream charts..... **AB**

**Techno Kids: Neil Rushton of Network Records, SL2's Slipmatt and Lime, Andy Beavers.**

## VIDEO

ness	Virgin Video 0037156343
icture Book	WMV 9037156343
de Park	PolyGram Video 0711563
	PMI VCA112
dictions Island Visual Arts	0845383
Highway	BMG Video 791237
The Best	PMI MVD 9913083
ou	Music Club MC 2032
AROTTI	PolyGram Video CPV 11122
	PMI MVB931243
in Evening With	Ritz RITVZ 0008
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're Here ...	Music Club MC 2075
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NEW  
TESTES!

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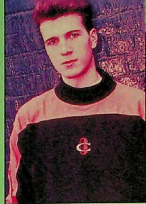
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SMP

RM DANCE UPDATE 9

# TOP People

## Andronicus



'Make You Whole' is released by London on April 13

The transformation from bedroom boffin to dancefloor wizard has taken Andronicus (Jonathan Blanks), a mere three months. With a talent for the trombone and piano, but no previous experience of the music industry, he kicked-started his career with a clutch of self-penned tracks and a lot of hype.

"I sent demos to loads of record companies," confides the north London based, English-Danish musician whose debut single 'Make You Whole' has been whipping up a hurricane on promo.

Disheartened by rejection slips, he managed to press 1,000 white labels with Hooj Toons. Soon London Records got wind of the track and came after him waving pen and contract.

Of the four versions, the Samba-ish B1 track is the most dancefloor friendly. But the shirtless stompers brigade will appreciate the harder, speeded-up A2 mix. Sandra Dunkley

# DOP

DOP are fast establishing themselves as masters of hypnotic hard house grooves. The latest evidence comes in the form of their monstrous new single, 'Groovy Beat.' And there is a whole LP of the stuff waiting in the wings.

Dance Only Productions, to give them their full name, are two London DJs Kevin Swain and Kevin Hurry, who can often be heard at some of the capital's most essential clubs like Love Ranch, Flying and Sign Of The Times.

Their first single was 'Future Le Funk', which sampled Visage, while the second, 'Get Out On The Dancefloor', borrowed strings from a Japan record. With their new one sounding suspiciously like Blancmange in places, the question has to be asked: were they frilly-shirt-wearing new romantics?

"Yeah", says Swain without a hint of shame. "It was a good time for music; those electro-pop records used early analogue keyboards that had much more character."

Their other trademarks are minimalist grooves and vocal snatches that are invariably sampled. They went for minimalism because, in Swain's words: "There is a much greater danger of over-producing a record than of under-producing one."

Andy Beevers



'Groovy Beat' is released by Guerilla this week...

...with the LP due out next week.

- 1 **WHY** Annie Lennox
- 2 **MONEY DON'T B**
- 3 **TO BE WITH YOU**
- 4 **DEEPLY DIPPY**
- 5 **BREATH OF LIFE**
- 6 **THE LIFE OF RILEY**
- 7 **AM I THE SAME**
- 8 **WEATHER WITH**
- 9 **HUMAN TOUCH**
- 10 **FINALLY** Co Ce Pt
- 11 **LET'S GET ROCKI**
- 12 **JODY** Seal II Soul
- 13 **STAY** Shakespeare
- 14 **SAVE THE BEST**
- 15 **DO NOT PASS M**
- 16 **DON'T LOSE THE**
- 17 **YOU'RE ALL THA**
- 18 **RING THE BELLS**
- 19 **HIGH** Caro
- 20 **I LOVE YOUR SM**
- 21 **EXPRESSION** S4
- 22 **TEARS IN HEAV**
- 23 **CHURCH OF YOU**
- 24 **YOU** Ten Sharp
- 25 **TIME TO MAKE**

## TOP 10 B

- 1 **HANG ON IN THE**
- 2 **DO YOU WANT IT**
- 3 **GET TO GRIPS**
- 4 **HOLD ON**
- 5 **SINCE I MET YOU**
- 6 **HOLD IT DOWN**
- 7 **YOUR LOVE IS LI**
- 8 **WHO'S CRYING N**
- 9 **FOLLOW ME**
- 10 **POPSICENE**

The following records are based on singles sales chart. Figure in brackets

## US TO

- 1 **SAVE THE BEST**
- 2 **TEARS IN HEAV**
- 3 **MASTERPIECE**
- 4 **REMEMBER TH**
- 5 **MAKE IT HAPPY**
- 6 **BREAKIN MY HE**
- 7 **I CAN'T DANCE**
- 8 **I'M TOO SOE**
- 9 **AINT 2 PROUD**
- 10 **BOHEMIAM RH**
- 11 **TO BE WITH YOU**
- 12 **JUMP** Kris Kross
- 13 **BEAUTY AND THE**
- 14 **HAZARD** Richard
- 15 **MY LOVIN' (YOU'**
- 16 **HUMAN TOUCH**
- 17 **EVERYTHING CH**
- 18 **GOOD FOR ME** Ann Gray
- 19 **LIVE AND LEARN** Jon Public
- 20 **WE GOT A LOVE THANG** Co Ce Peniston
- 21 **THINKIN' BACK** Color Me Badd
- 22 **ONE** U2
- 23 **AJUSTED AND AN** The KLF/Tommy Womack
- 24 **I LOVE YOUR SMILE** Shianne
- 25 **MISSING YOU NOW** Michael Ballou

# music week

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## 10 RM DANCE UPDATE

- 43 **HIGH** The Cure Fiction
- 44 **TAKE TIME** Chris Walker Pentium
- 45 **CANT GET HAND** The Williams Brothers Warner Bros
- 46 **WILL YOU MARRY ME?** Paula Abdul Cogc
- 47 **COME AS YOU ARE** Nirvana DGC
- 48 **NOTHING ELSE MATTERS** Metallica Elektra
- 49 **WHAT GOES AROUND COMES AROUND** Giggles Coating
- 50 **WHAT DOES THE HE...** Paul Young MCA

- 18 **THE COMFORT ZONE** Vanessa Williams Wing
- 19 **LEAN INTO IT** Mc Brigg Atlantic
- 20 **EMOTIONS** Marsh Cray Columbia
- 21 **TEN** Pearl Jam Epic
- 22 **NEVER ENOUGH** Melissa Etheridge Island
- 23 **WAKING UP THE NEIGHBOURS** Bryan Adams ASAM
- 24 **RUSH!** Vanox Reprise
- 25 **SHEPHERD MOONS** Eiva Reprise
- 43 **IT'S ALL ABOUT TO CHANGE** Travis/Tint Warner Bros
- 44 **BLUE LIGHT, RED LIGHT** Harry Connick Jr Columbia
- 45 **OUT OF TIME** REM Warner Bros
- 46 **UP, HIGH** Sade Fied Charisma
- 47 **LOVERS LANE** MC Brains Motown
- 48 **REAL LOVE** Isa Stankfield Arista
- 49 **BADMOTTOFFINGER** Soundgarden A&M
- 50 **THE MAMBO KINGS (LST)** Vanox Elektra





## Arrested Development

Arrested Development hark back to an era before Grandmaster Flash's Reaganite critiques, Ice Cube's race confrontations or NWA's de-railed misogynism. Arrested Development offer an alternative philosophy.

The half dozen Atlanta rappers, dancers and DJs take a distinctly folk-afrocentric look at life for America's black communities.

Spending winters growing up among the mid-western city racism of Milwaukee and the hot summers in the corn-fields of his grandparents' sprawling Southern ranch, rapper Speech

offers a unique musical sound-scape combining blues guitar, harmonica reggae and African spirituals.

Their debut 12-inch 'Tennessee' is a case in point, being a very personal look at unnecessary black on black antagonism.

Despite a preference for positive social values Speech insists he's not an idealist.

"I admit that a lot of the things that really worked well aren't realistic any more in American Culture. Whether or not what we stand for is right for the entire population, I'm not sure. But they worked for us and we'll still stand by them." Dom Foulsham

'Tennessee' is released by Cooltempo on April 27.



8

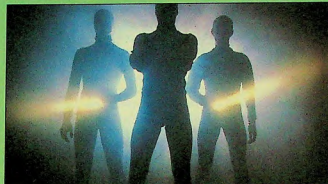
## Kid Unknown

There's nothing like a little confidence to help pack a record on the train bound for success. But on completion of his debut offering, 'Nightmare', Paul Fitzpatrick found himself reluctant to buy so much as a platform ticket. "I didn't like it at first. I wasn't even going to get it pressed. It was so different, I wasn't sure about it," he says.

Eventually pressed up as 500 white labels, the blistering techno tune soon became hot property, pricking up the ears of Sheffield's finest, Warp.

The next thing he knew, 'Nightmare's' mix of hip-hop/electro samples, menace and sheer inspiration had made him a wanted man.

Though he DJs countrywide, Paul's DJ name, Nipper, has become synonymous with the North West, the region where he first started DJing — in 1983, at the age of 16 — and still



lives. Nipper's work "in the area" includes a job at Eastern Bloc and subsequent projects with 808 State and Eskimos And Egypt.

Despite this, 'Nightmare' is released under an enigmatic pseudonym, Kid Unknown. "It's to do with prejudice really," he explains. "You get people going in a shop and if they're told the new Nipper track is in, they'll either go 'No, I don't want it, because it's Nipper' or 'Yes, I'll have, because it's Nipper.'"

'Nightmare' is released by Warp on April 13.

Future plans see Mr Unknown soldiering on in the direction of Derrick May, one of his biggest influences. Oh, and the nickname 'Nipper' originates from Paul's school days, earned because of his height at the time.

Nothing small about 'Nightmare', naturally. Davydd Chong

## DEO

	Label	Cat No.
Iness	Virgin	VVD 1303
Picture Book	WMV	9031754343
de Park	PolyGram Video	0711503
	PMI	VC4112
ditions Island Visual Arts		0845383
Highway BMG Video		791237
The Best	PMI	MVD 8913083
You	Music Club	MC 2032
AROTTI	PolyGram Video	CPV 11122
	PMI	MVB8912443
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RM DANCE UPDATE 11

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# T beats & pieces

- 1 **1** **WHY** Annie Lennox  
 2 **11** **MONEY DON'T** **A**  
 3 **1** **TO BE WITH YOU**  
 4 **10** **DEEPLY DIPPY** **R**  
 5 **11** **BREATH OF LIFE**  
 6 **11** **THE LIFE OF RILL**  
 7 **11** **AM I THE SAME**  
 8 **11** **WEATHER WITH**  
 9 **11** **HUNKAN TOUCH**  
 10 **11** **FINALLY** Ce Ce Pe  
 11 **11** **LET'S GET ROCK**  
 12 **11** **JAY** Soul II Soul  
 13 **11** **STAY** Shakempear  
 14 **11** **SAVE THE BEST**  
 15 **11** **DO NOT PASS N**  
 16 **11** **DON'T LOSE THE**  
 17 **11** **YOU'RE ALL THA**  
 18 **11** **RING THE BELLS**  
 19 **11** **HIGH** Care  
 20 **11** **I LOVE YOUR SM**  
 21 **11** **EXPRESSION SAH**  
 22 **11** **TEARS IN HEAVY**  
 23 **11** **CHURCH OF YOU**  
 24 **11** **YOU** Ten Sharp  
 25 **11** **TIME TO MAKE'**

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## TOP 10 B

- 1 **1** **HANG ON IN THERE**  
 2 **10** **DO YOU WANT IT**  
 3 **11** **GET TO GRIPS**  
 4 **11** **HOLD ON**  
 5 **11** **SINCE I MET YOU**  
 6 **11** **HOLD IT DOWN**  
 7 **11** **YOUR LOVE IS LIFE**  
 8 **11** **WHO'S CRYING NC**  
 9 **11** **FOLLOW ME**  
 10 **11** **POPSCENE**

The following receipts are based on singles sales chart. Figure in million

## US TO

- 1 **1** **SAVE THE BEST FC**  
 2 **1** **TEARS IN HEAVY**  
 3 **1** **MASTERPIECE**  
 4 **1** **REMEMBER TH**  
 5 **1** **MAKE IT HAPPEN**  
 6 **1** **BREAKIN' MY HEA**  
 7 **1** **I CAN'T DANCE**  
 8 **1** **I'M TOO SE**  
 9 **1** **AIN'T 2 PROUD**  
 10 **1** **BOHEMIAN RH**  
 11 **1** **TO BE WITH YOU**  
 12 **1** **JUMP** Kris Kross  
 13 **1** **BEAUTY AND THE**  
 14 **1** **HAZARD** Richard  
 15 **1** **MY LOVIN' YOUR**  
 16 **1** **HUNKAN TOUCH(RED)**  
 17 **1** **EVERYTHING CHAI**  
 18 **1** **GOOD FOR ME** Amy Grant  
 19 **1** **LIVE AND LEARN** Joe Public  
 20 **1** **WE GOT A LOVE THANG** Ce Ce Peniston  
 21 **1** **THINKIN' BACK** Color Me Badd  
 22 **1** **ONE** U2  
 23 **1** **JUSTICE AND ANCIENT** The KLF/Tina Turner Wynette Arista  
 24 **1** **I LOVE YOUR SMILE** Shanice Motown  
 25 **1** **MISSING YOU NOW** Michael Bolton Columbia  
 26 **1** **HIGH** The Cure Fiction  
 27 **1** **TAKE TIME** Chris Wankel Pendulum  
 28 **1** **CANTCRY HARD** The Williams Brothers Warner Bros  
 29 **1** **WILL YOU MARRY ME?** Paula Abdul Capric  
 30 **1** **COME AS YOU ARE** Nirvana OGC  
 31 **1** **NOTHING ELSE MATTERS** Metallica Elektra  
 32 **1** **WHAT GOES AROUND COMES AROUND** Giggles Cutting  
 33 **1** **WHAT BECOMES OF THE...** Paul Young MCA

Spreading the word once more with news that gospel outfit **Nu Colours'** remake of **Frankie Knuckles'** "Tears" is due for remix treatment from the man himself — the ultimate seal of approval... Meanwhile **Pete Tong** says a re-release of Knuckles' original on fir is "cooked and ready to go"... And the same label's freedom subsidiary has snapped up The Nightwriters' "Let The Music Use You", beating **Danceteria** in the race to reissue the 1987 classic... And what about **Philips** classics release of the Hallelujah chorus as a single — anything to do with **Inner City?**... Still on the gospel tip, watch out for a floor friendly **Tim Jeffrey** remix of The London Community Gospel Choir... Ex-Roxy Music axeman with attitude **Phil Manzanera** has teamed up with Italian dance label **Bull & Butcher** and will soon be putting out the new one from **DSK** on his Expression label... **Dave DeBriane**, still jockeying at **Croydon's** **Blue Orchid**, has taken over the running of **Rush Release** promotions leaving **Nick and Ian Titchener** to concentrate on their The Brothers Organisation label. DeBriane wants all DJs to re-apply for the revamped list on 081 675 4916... **Mick Carroll** is looking for funkier, low bpm jocks for the mailing list at Indolent



● FRANKIE KNUCKLES

Records PO Box 2048, London W12 7LH... Ms Nicky Trax, Paul Ruiz and DJ JM Easy have formed a new promotions firm **Phuture Trax** (tel: 081 780 9766)... Reigate based **Swift Research** is offering a free mail out service to dance labels wanting to try out its club-radio-raise service (0737 241893)... but they are unlikely to reach charting jocks **Slipmatt** — **Live off on tour of Mexico** on a 1,000... After finding massive demand on an April white label issue **Gat Decors'** "Passion" is due in a fortnight on **Effective Records** via **Total/BMG**... Well done **Profile UK** on its first homegrown hit courtesy of Belgian ravers **Praga Khan**... And for fans of old school techno watch for a **Juan Atkins** comeback... Or if nostalgia is your **tippie** check out the always outrageous and guaranteed good time music of **Millie Jackson** at the **Hackney Empire** on July 17-18 or **Average White Band** at **London's Orange** on May 13-16... **Meanwhile Kickin' Records** has decided to give up on reissuing **Wishdokta's** **Bananna Sausage** after R&S objected to its liberal use of a **Beltram** sample. Apparently a sample free version of the track hardly seemed worthwhile... **AND THE BEAT GOES ON!**

# KYM SIMS

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12 RM DANCE UPDATE

- |  |   |   |   |
|--|---|---|---|
| <p>18 <b>1</b> <b>GOOD FOR ME</b>, Amy Grant <b>ABM</b><br/> <b>19</b> <b>1</b> <b>LIVE AND LEARN</b>, Joe Public <b>Columbia</b><br/> <b>20</b> <b>1</b> <b>WE GOT A LOVE THANG</b>, Ce Ce Peniston <b>ABM</b><br/> <b>21</b> <b>1</b> <b>THINKIN' BACK</b>, Color Me Badd <b>Giare</b><br/> <b>22</b> <b>1</b> <b>ONE</b>, U2 <b>Island</b><br/> <b>23</b> <b>1</b> <b>JUSTICE AND ANCIENT</b>, The KLF/Tina Turner Wynette <b>Arista</b><br/> <b>24</b> <b>1</b> <b>I LOVE YOUR SMILE</b>, Shanice <b>Motown</b><br/> <b>25</b> <b>1</b> <b>MISSING YOU NOW</b>, Michael Bolton <b>Columbia</b></p> | <p><b>43</b> <b>1</b> <b>HIGH</b>, The Cure <b>Fiction</b><br/> <b>44</b> <b>1</b> <b>TAKE TIME</b>, Chris Wankel <b>Pendulum</b><br/> <b>45</b> <b>1</b> <b>CANTCRY HARD</b>, The Williams Brothers <b>Warner Bros</b><br/> <b>46</b> <b>1</b> <b>WILL YOU MARRY ME?</b>, Paula Abdul <b>Capric</b><br/> <b>47</b> <b>1</b> <b>COME AS YOU ARE</b>, Nirvana <b>OGC</b><br/> <b>48</b> <b>1</b> <b>NOTHING ELSE MATTERS</b>, Metallica <b>Elektra</b><br/> <b>49</b> <b>1</b> <b>WHAT GOES AROUND COMES AROUND</b>, Giggles <b>Cutting</b><br/> <b>50</b> <b>1</b> <b>WHAT BECOMES OF THE...</b>, Paul Young <b>MCA</b></p> | <p><b>18</b> <b>1</b> <b>THE COMFORT ZONE</b>, Vanessa Williams <b>Wing</b><br/> <b>19</b> <b>1</b> <b>LEAN INTO IT</b>, Mr Big <b>Atlantic</b><br/> <b>20</b> <b>1</b> <b>EMOTIONS</b>, Mariah Carey <b>Columbia</b><br/> <b>21</b> <b>1</b> <b>TEN</b>, Pearl Jam <b>Epic</b><br/> <b>22</b> <b>1</b> <b>NEVER ENOUGH</b>, Melissa Etheridge <b>Island</b><br/> <b>23</b> <b>1</b> <b>WAKING UP THE NEIGHBOURS</b>, Bryan Adams <b>ABM</b><br/> <b>24</b> <b>1</b> <b>RUSH (OST)</b>, Various <b>Reprise</b><br/> <b>25</b> <b>1</b> <b>SHEPHERD MOONS</b>, Enya <b>Reprise</b></p> | <p><b>43</b> <b>1</b> <b>IT'S ALL ABOUT TO CHANGE</b>, Travis Tritt <b>Warner Bros</b><br/> <b>44</b> <b>1</b> <b>BLUE LIGHT, RED LIGHT</b>, Harry Connick Jr <b>Columbia</b><br/> <b>45</b> <b>1</b> <b>OUT OF TIME, REM</b> <b>Warner Bros</b><br/> <b>46</b> <b>1</b> <b>UP</b>, Right Said Fred <b>Charisma</b><br/> <b>47</b> <b>1</b> <b>LOVERS LANE</b>, MC Brains <b>Motown</b><br/> <b>48</b> <b>1</b> <b>REAL LOVE</b>, Lisa Stansfield <b>Arista</b><br/> <b>49</b> <b>1</b> <b>BADMOTOFINGER</b>, Soundgarden <b>ABM</b><br/> <b>50</b> <b>1</b> <b>THE MAMBO KINGS (OST)</b>, Various <b>Elektra</b></p> |
|--|---|---|---|

Charts courtesy Billboard, 11 April, 1997. Arrows are awarded to those products demonstrating the greatest upward and sales gain. UK signings.



# TOP 30 VIDEO

THE OFFICIAL **music week** CHART

ARTIST TITLE	Label	ARTIST TITLE	Label
Category/running time	Cat. no.	Category/running time	Cat. no.
<b>1</b> <b>ROBIN HOOD - PRINCE OF THIEVES</b> Action/2 hr 17 min	Warner HV PES 12220	<b>16</b> <b>THE LITTLE MERMAID</b> Children's/1 hr 19 min	Walt Disney D209132
<b>2</b> <b>GHOST</b> Drama/2 hr 1 min	CIC VHR 2496	<b>17</b> <b>NEVER ENDING STORY II - THE NEXT...</b> Children's/1 hr 26 min	Warner HV PES 11913
<b>3</b> <b>FANTASIA</b> Children's/1 hr 55 min	Walt Disney D211322	<b>18</b> <b>FLATLINERS</b> Drama/1 hr 43 min	Columbia CVR 22461
<b>4</b> <b>RED DWARF II: Kryten</b> Sci-Fi/1 hr 30 min	BBC VVD 7003	<b>19</b> <b>THE EXCITING ESCAPADES OF...</b> Comedy/55 min	Thames/Video Coll TV 8140
<b>5</b> <b>MADNESS: Divine Madness</b> Music/1 hr 30 min	BBC VVD 4749	<b>20</b> <b>ELIZABETH R</b> Special Interest/52 min	BBC BBCV 4710
<b>6</b> <b>THE SWORD IN THE STONE</b> Children's/1 hr 16 min	Walt Disney D 202292	<b>21</b> <b>SIMPLY RED: Moving Picture Book</b> Music/45 min	WMV 9031754343
<b>7</b> <b>RED DWARF II: Stasis Leak</b> Sci-Fi/1 hr 30 min	BBC BBCV 4750	<b>22</b> <b>NEW! THE SOUND OF MUSIC</b> Musical/2 hr 45 min	FoxVideo 105150
<b>8</b> <b>GOODFELLAS</b> Drama/2 hr 19 min	Warner Home Video PES 12039	<b>23</b> <b>MAKING LOVE</b> Special Interest/50 min	PolyGram 0840863
<b>9</b> <b>THE KRAYS</b> Drama/1 hr 55 min	Polygram Video 0839103	<b>24</b> <b>LOOK WHO'S TALKING TOO</b> Comedy/1 hr 17 min	Columbia CVR 22942
<b>10</b> <b>ROSEMARY CONLEY'S WHOLE BODY PROG 2</b> Special Interest/1 hr 2 min	BBC BBCV 4706	<b>25</b> <b>RE ROSEMARY CONLEY: Whole Body Prog</b> Special Interest/1 hr 10 min	BBC BBCV 4457
<b>11</b> <b>YOUNG GUNS II - BLAZE OF GLORY</b> Action/1 hr 39 min	Foxvideo 1902	<b>26</b> <b>CALLANETICS</b> Special Interest/1 hr	CIC VHR 1235
<b>12</b> <b>HOME ALONE</b> Children's/1 hr 39 min	Foxvideo 1866	<b>27</b> <b>RE PRETTY WOMAN III: Timeslides</b> Sci-Fi/1 hr 30 min	BBC BBCV 4707
<b>13</b> <b>WRESTLEMANIA VI</b> Sports/3 hr	Silvervision WF 878	<b>28</b> <b>SURVIVOR SERIES: Hulkamaniacs...</b> Sports/1 hr	Silvervision WF 075
<b>14</b> <b>THE AMAZING ADV. OF MR. BEAN</b> Comedy/1 hr	Thames/Video Coll TV 8134	<b>29</b> <b>RE PRETTY WOMAN</b> Comedy/1 hr 55 min	Touchstone D410272
<b>15</b> <b>PINGU - BARREL OF FUN</b> Children's/48 min	BBC BBCV 4653	<b>30</b> <b>RE RED DWARF II: Backwards</b> Comedy/1 hr 24 min	BBC BBCV 4699

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# TOP 15 MUSIC VIDEO

ARTIST TITLE	Label	ARTIST TITLE	Label
Category/running time	Cat. no.	Category/running time	Cat. no.
<b>1</b> <b>MADNESS: Divine Madness</b> Compilation/1hr 30min	Virgin VVD 1003	<b>11</b> <b>DANIEL O'DONNELL: An Evening With</b> Live/1hr 28min	Ritz RITZV 0008
<b>2</b> <b>SIMPLY RED: Moving Picture Book</b> Compilation/45min	WMV 9031754343	<b>12</b> <b>TEARS FOR FEARS: Tears Roll Down</b> Compilation/1hr 29min	Polygram 3837503
<b>3</b> <b>LUCIANO PAVAROTTI: In Hyde Park</b> Live/1hr 30min	PolyGram Video 0711503	<b>13</b> <b>NEIL DIAMOND: Glad You're Here ...</b> Live/53min	Music Club MC 2075
<b>4</b> <b>QUEEN: Greatest Flix II</b> Compilation/1hr 20min	PMI VCA112	<b>14</b> <b>LUCIANO PAVAROTTI: Pavarotti</b> Live/1hr 17min	Music Club/Video Coll MC 2003
<b>5</b> <b>ROBERT PALMER: Video Addictions Island Visual Arts</b> Compilation/55min	0846383	<b>15</b> <b>FOSTER &amp; ALLEN: Souvenirs &amp; ...</b> Compilation/1hr	Telstar TVE1034
<b>6</b> <b>NEW! TOM PETTY: Take The Highway</b> Live/1hr 30min	BMG Video 791237		
<b>7</b> <b>TINA TURNER: Simply The Best</b> Live/1hr 30min	MVD 9913063		
<b>8</b> <b>QUEEN: We Will Rock You</b> Live/1hr 30min	Music Club MC 2032		
<b>9</b> <b>CARRERAS/DOMINGO/PAVAROTTI</b> Live/1hr 28min	PolyGram Video CFV 11122		
<b>10</b> <b>REMY: Box Of Flix</b> Compilation/1hr	PMI MVB8913243		

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*olly Arden walks*

24	22	Sitt 'N' Spin	Hit
25	19	MONEY DON'T MATTER 2 NIGHT Prince & The New Power Generation	Paisley Park
26	13	WEATHER WITH YOU Crowded House	Capitol
27	17	CHANSAM CHARLE (MURDERS IN THE NEW MORGUE) W.A.S.P.	Parade
28	20	SWEET HARMONY (EP) Liquid	XL
29	15	MY GIRL The Temptations	Epic
30	NEW	JESUS CHRIST POSE Soundgarden	A&M
31	NEW	SEPARATE TABLES Chris De Burgh	A&M
32	NEW	POPSGENCE Blur	Food
33	NEW	I AM THE RESURRECTION The Stone Roses	Silverstone
34	41	PRETEND WE'RE DEAD L7	Shah
35	NEW	AM I THE SAME GIRL Swing Out Sister	Fonitona
36	NEW	I FEEL YOU Love Decade	All Around The World
37	21	CHURCH OF YOUR HEART Roxette	EMI

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1	NEW	EVAPOR 8 Athena	21	17	PRETEND WE'RE DEAD
2	NEW	INJECTED WITH A POISON/ Praga Khan feat. Tade 4 U	22	NEW	PASS THE MIC The Beastie Boys
3	2	JOY Soul II Soul	23	NEW	IN THE ONE YOU NEED Jody Watley
4	NEW	HIGH (REMIX) The Cure	24	NEW	TAKE IT EASY (REMIX) Cedric the Entertainer
5	NEW	MUSIC MOVES YOU Ultravox	25	NEW	REJOICING Ulla Nara
6	NEW	FEEL YOU Love Decade	26	9	CHANSAM CHARLE (MURDERS...) W.A.S.P.
7	NEW	HOLD IT DOWN The Snapes/Things	27	20	MAKE IT WITH YOU The Passions
8	3	HALLELUJAH '92 Inner City	28	NEW	FIELD OF DREAMS... The Brothers Grimm
9	4	SWEET HARMONY (EP) Liquid	28	5	MONEY DON'T MATTER 2... Prince & The New Power Generation
10	6	FINALLY C+C Fidelity	30	13	EXPRESSION Salt 'N' Pepes
11	NEW	I AM THE RESURRECTION The Stone Roses	31	NEW	THE GO AGAIN Power Of Dreams
12	NEW	JESUS CHRIST POSE Soundgarden	32	11	WASTED IN AMERICA Lovehate
13	3	TAKE MY ADVICE Kym Sims	33	NEW	ALRIGHT Glasgow
14	NEW	ASCEND Kiefer Fieb	34	12	DON'T LOSE THE MAGIC Shawn Christopher
14	NEW	POPSGENCE Blur	35	15	BREATH OF LIFE Erasee
16	7	ALWAYS Urban Soul	36	24	RICH AM GETTING RICHER Rebel MC/The T
17	NEW	NIGHTTRAIN Public Enemy	37	14	BEATSTIME Sonic Solution
18	23	TELEVISION THE DRUG... Disposable Heroes Of Fropportunity	38	10	LET'S GET ROCKED Dell Legend
19	NEW	GONNA LET YOU GO Greed	39	27	DEEPLY DIPPY Right Said Fred
20	16	LOVE YOU ALL MY... Chaka Khan	40	21	A DEFERRED LOVE Cavillies & Cole

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63	NEW	IT'S NOT A LOVE THING Geoffrey Williams	64	43	ONE U2
65	NEW	THERE I GO AGAIN Power Of Dreams	66	44	IT'S A FINE DAY Doris Day
67	28	WINTER Columbia	67	39	WINTER Earl West
68	NEW	STRAIGHT TO YOU/JACK THE RIPPER Nick Cave And The Bad Seeds	69	71	MY LOVIN' Earl West
70	NEW	LIFT ME UP Howard Jones	71	46	I KNOW New Atlantic
72	54	COME AS YOU ARE Nirvana	73	46	HALFWAY TO HEAVEN Europe
74	51	RICH AM GETTING RICHER Rebel MC/Innocent T	74	51	RICH AM GETTING RICHER Rebel MC/Innocent T
75	55	IT MUST BE LOVE Madness	75	55	IT MUST BE LOVE Virgin

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# MID-PRICE/BUDGET CLASSICAL ALBUMS

CD	Title, Composer	Cassette/CDA/P. Distributor	Label
1	CLASSICAL COLLECTION SAMPLER	Comer	
2	FOUR HUNDRED BEST OPERA TUNES II	CD: DDDCAT 15MC DDDCAT 17CON	
3	DISCOVER THE CLASSICS MASTER DISC	CD: PCD05 41MC PCD05 41996	Picwick
4	YOUR HUNDRED BEST OPERA TUNES I	CD: 433066MC 433066A1	Decca
5	BEST OF BACH	CD: CD2 7625323MC 12 7625323A1	EMI Laser
6	ALBINONI/PACHELBELE/ETC	CD: 418946MC 418946A1	Decca
7	HOLST: THE PLANETS	CD: CIMP 8806MC 8806 BPO	CMP
8	DUETS FROM FAMOUS OPERAS	CD: CFP 4458MC TCCFP 4458	CFP
9	VIVALDI: FOUR SEASONS	CD: CFP 4458MC TCCFP 4458	CFP
10	THE COLLECTION - IN CONCERT	CD: Collector Series	Parade
11	BIZET, CARMEN-SCENES AND ARIAS	Decca Opera Gala	
12	ELGAR: VIOLIN CONCERTO	CD: EMX 2009MC TCEM2 2009	Embrace
13	MOZART: EMKE KLEINE NACHTMUSIK, ETC	CD: CDD 1232MC DCD 1232	Conifer
14	THE WORLD OF GILBERT & SULLIVAN	CD: C4309951MC C430995A1	Decca
15	CHOPIN FAVOURITES	CD: 4177982MC 417798A1	Decca
16	BEEHIVEN: SYMPHONY No. 6, ETC	CD: 4196323MC 4196323A1	Decca
17	HOLST: THE PLANETS	CD: CFP 4263MC TCCFP 4263A1	CFP
18	HOLST: THE PLANETS	CD: CDD 111MC DCD 111	Conifer
19	BEEHIVEN: SYMPHONY No. 9	CD: 4278022MC 427802A1	Decca
20	THE WORLD OF KATHLEEN FERrier	CD: 4349482MC 434948A1	Decca
21	VIVALDI: THE FOUR SEASONS, etc	EM Laser	
22	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	CD: CDD 9566MC TCEM 2081	Embrace
23	THE WORLD OF BACH	CD: 4349482MC 434948A1	Decca
24	BIZET/PUCCHINI/VERDI: DUETS	CD: 87799G 87799G	BMG
25	WARSAW CONCERTO	CD: CFP 9024MC TCCFP 4481	CFP
26	RACHMANINOV: TURANDOT (HIGHLIGHTS)	CD: 4312033MC 4312033A1	Decca
27	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	CD: CFP 913MC TCCFP 4381	CFP
28	MUSIC FOR THE LAST NIGHT OF THE PROMS	CD: CYP 510VCYVAC 501	BMG
29	GRIFF: CARMINA BURANA	CD: 4238963MC 423896A1	Decca
30	KING OF THE HIGH C'S	CD: 4213203MC 421320A1	Decca
31	PUCCHINI: GREAT ARIAS	CD: 4177922A1	Decca
32	RACHMANINOV: PIANO CONCERTO 2, RHAPSODY	CD: 4177922A1	Decca
33	TCHAIKOVSKY: 1812 OVERTURE	CD: CFP 8006MC TCCFP 101	CFP
34	SACRED ARIAS	CD: CFP 4632MC TCCFP 4532	CFP
35	ALBINONI/CORELLI/VIVALDI/PACHELBELE	CD: 4132422MC 413242A1	Decca
36	MOZART: CLARINET/FLUTE/HARP CONCS	CD: 4132422MC 413242A1	Decca
37	BEST-LOVED CLASSICS 2	CD: CD2 7625012MC 12 7625012A1	EMI Laser
38	MOZART: THE MARRIAGE OF FIGARO	CD: CDDCFD 4744MC TCCFP 4724	CFP
39	FAMOUS OPERA CHORUSES	CD: 4330622MC 433062A1	Decca
40	DISCOVER THE CLASSICS: LOVE & ROMANCE	CD: PCD05 51MC PCD05 51PK1	Picwick

# DISRUPTION: INDIE SINGLES†

CD	Title	Artists	Label †
1	BREATH OF LIFE	Mute (12/MTUE 142)	RTM/PF
2	INJECTED WITH A POISON/FREE...	Profile: (PROF 347) (PF)	
3	AMERICA - WHAT TIME IS LOVE?	R&B Communications KLFUSA 401	RTM/PF
4	BEATSTIME	Sonic Solution	R&B/Durham RSMUK11RSMUK11
5	EASY	China WOKI 2016	PF
6	PINK FLOWER/ROOM ELEVEN	Deva (R2 17) (PF)	
7	LOVE STORM	Cynthia M	Final Vinyl/FVTI 12
8	DRAWING ME DOWN	Mute CUNG 167	RTM/PF
9	IN THE MIND	Hu/HUT112	RTM/PF
10	HOLLIGAN	One Little Indian 60	TPP 80
11	DEIT	Tribal Bass - (TRIB 41) (SR)	
12	FAIT ACCOMPLI	Converse - (IANX 36) (PF)	
13	CRUCIFIED	China WOKI 2017	PF
14	OBIVION (HEAD IN THE CLOUDS)	Reinforced - (RVEF 12) 12	(SR)
15	WERDO	Situation Two SF1 881	RTM/PF
16	FATH HEALER	Mute (12/MTUE 110)	RTM/PF
17	MOTORBKE/MARY-JANE	Transglobal - (TRAN 057)	RTM/PF
18	WELCOME TO THE FUTURE	DEF - (EEF 947) (PF)	
19	FETISH	Inauguration - (IFORD 10)	RTM/PF
20	JAMES BROWN IS DEAD	ZYX - (ZYX 665021)	(Self)
21	DIXIE-NARCO EP	Creation CRE 1117	PF
22	WHO IS ELVIS	ETEC - (ETCR 11)	RTM/PF
23	FEEL IT	Warp - (WAP 18)	PF
24	HARDCORE - THE FINAL CONFLICT	Furious - (FRUT 101)	(SR)
25	THE SKIN GAME	Nume Nume 23	PF
26	I WANT YOU	Reinforced - (RVEF 12)	12
27	INSSOMNIA	Hyper - (12/PNAR 0051)	PF
28	MIXED TRUTH/BRING UP THE	Shut Up And Dance SUAD 275	(SUAD 271) (PF)
29	BERRY (THE REMIXES)	Union City DCA	
30	LOVE YOUR MONEY	Deva DVA11	(01) (APF)
31	SHADES OF PANAMA	China - (WOKT 2014) (PF)	
32	SHELLA-NA GIG	Top Pure - (PURE 16)	(APF)
33	THIS IS MUTHA F.U.ER	Flying UK - (FLYUK 11)	(APF)
34	FAIR OUT	Suburban Base SUBBASE 85	(SUBBASE 8) (SR)
35	2 PHASE EP	D-Zone - (DANCE 200)	(RTM/PF)
36	THE BOUNCER	Tribal Bass TRIBE 35	(TRIBE 3) (SR)
37	PURE PLEASURE	R&B RSMUK 102	(RSMUK 10) (RTM/PF)
38	FOUR TRACK HARDCORE EP	CHL - (TUV 211)	(RTM/PF)
39	CLOSE YOUR EYES	Production House - (PNT 034)	(SR)
40	WE ARE HARDCORE	Production House - (PNT 035)	(SR)

# DISTRIBUTION: INDIE ALBUMS†

CD	Title	Artists	Label
1	ALL WOMAN	Quality Television	OTV 034 (PF)
2	BETWEEN 10TH AND 11TH	Situation Two	STU 37 (RTM/PF)
3	BREAKING HEARTS		DINO DTV 34 (PF)
4	EVERYTHING'S ALRIGHT FOR NOW	Creation	CRELP 124 (PF)
5	EVERYTHING'S ALRIGHT FOR NOW	Creation	CRELP 120 (PF)
6	CHORUS	Mute	STUM 95 (RTM/PF)
7	HEAVENLY ROMANCE		DINO DTV 35 (PF)
8	PETER HETHERINGTON: SONGS	Melton and Warehouse	PMW 2 (Self)
9	DOPPELGANGERS	Anxious	ANKLP 72 (PF)
10	RIBBONS	AD/CAZ 2004	RTM/PF

# METAL CHART

CD	Title	Artists	Label
1	AFTER HOURS	Virgin TV 2684	(PF)
2	NEVERMIND	DCG DCC2 2445	(BMG)
3	WAKING UP THE NEIGHBOURS	BMG 2437 544	(PF)
4	BEACH	Decca 468844	(SR)
5	BLOOD SUNNY	Tosco's TUPAC 018	(TUPAC 018) (PF)
6	USE YOUR ILLUSION II	Geffen GEF 24415	(BMG)
7	BLOOD SUNNY SEX MAGIK	Warner Bros WX 943 14	(01)
8	USE YOUR ILLUSION II	Geffen GEF 24420	(BMG)
9	GENERATION TERRORISTS	Columbia 461064	(SR)
10	WASTED IN AMERICA	Columbia 468454	(SR)
11	EXTREME II - PORNOGRAFFITI	Atlantic 39531	(SR)
12	APPETITE FOR DESTRUCTION	Geffen GEF 24148	(BMG)
13	METALLICA	Vertigo V510024	(PF)
14	FOUR SYMBOLS (LED ZEPPELIN 4)	Atlantic 460008	(SR)
15	BARY ANIMALS	Imago PG 9036	(BMG)
16	VULGAR DISPLAY OF POWER	Virgin TV 2684	(PF)
17	HYSTERIA	Budgie/BH 1552	(PF)
18	BAT OUT OF HELL	Cleveland Int 40824	(SR)
19	PRISONERS IN PARADISE	Epic 488754	(SR)
20	SCREW IT	Epic 488614	(SR)
21	STILL GOT THE BLUES	Virgin TV 2617	(PF)
22	RECKLESS	BMG 2437 544	(PF)
23	NO MORE TEARS	Epic 467894	(SR)
24	HITS OUT OF HELL	Epic 460474	(SR)
25	GUNS N' ROSES	Geffen GEF 24188	(SR)
26	BILL & TED'S BOGS... (LST)	InterScope 75679	(75679) 2561
27	CORNERSTONES 1967-1970	PolyGram 84723	(PF)
28	SLEEPER WHEN YOU SLEEP	Vertigo V916	(SR)
29	SHAKE YOUR MONEYMAKER	Del America 842516	(SR)
30	PRETTY HATE MACHINE	TVT T1 9673	(PF)

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Table with 3 columns: Artist/Title, Label, and Price. Includes entries for WESTROCK, WESTERLING, WILD BRANCHES, WILLIAMS, WOLFBLUTZ, and WOODS.

SINGLES

Single Releases for 13 April 1992-19 April 1992

Year to Date: 1201

HIGHLIGHTS

Table with 7 columns: Artist, Title, Label, Cat No., Dealer Price, Distributors, Category, Last 3 Chart Places, Recent, Right, and Comment. Includes entries for BOB MARLEY, MADONNA, BOB DYLAN, and ZEPHYRUS.

Main listing table with 11 columns: Artist, Tracks, Label, Cat No., Distributor, Category, Artist, Tracks, Label, Cat No., Distributor, Category. Includes a wide variety of artists such as SOCCIA, ANDY HENRY, BANGLES, BASTIEN, BAY AREA, BECK, BEE GEES, BOB DYLAN, BOB MARLEY, BOB ROBB, BOB YOUNG, BOB WOODWARD, BOB WHITNEY, BOB WOODWARD, BOB WHITNEY, BOB WOODWARD, BOB WHITNEY.

SINGLES TITLES A-Z

Index table with 3 columns: Artist, Title, and Label. Lists artists from A-Z and their corresponding releases.

# TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week's	Last Week's	Title	Artist	Label (12") (Distributor)
<b>1</b>	<b>NEW</b>	<b>MUSIC MOVES YOU</b>	Blame	Moving Shadow SHADOW 11 (SRD)
<b>2</b>	<b>NEW</b>	<b>EVAPOR 8</b>	Altern 8	Network NWKT 38 (P)
<b>3</b>	<b>NEW</b>	<b>FIELD OF DREAMS/EXODUS ...</b>	Brothers Grimm	Production House PNT 036 (Self)
<b>4</b>	<b>1</b>	<b>INJECTED WITH A POISON/FREE</b>	Praga Khan featuring Jade 4 U	Profile PROFT 347 (P)
<b>5</b>	<b>2</b>	<b>JOY</b>	Soul II Soul	Ten TENX 350 (F)
<b>6</b>	<b>NEW</b>	<b>I FEEL YOU</b>	Love Decade	All Around The World 12GLOBE 107 (BMG)
<b>7</b>	<b>2</b>	<b>HALLELUJAH '92</b>	Inner City	Ten TENX 398 (F)
<b>8</b>	<b>NEW</b>	<b>TAKE IT EASY</b>	Cedric Winklebarger...	Shut Up And Dance SUAD 23R (P)
<b>9</b>	<b>4</b>	<b>SWEET HARMONY</b>	Liquid	XL.XLT.28 (W)
<b>10</b>	<b>NEW</b>	<b>ALRIGHT</b>	Glide	Absolute 2 ABS 003DJ (SRD)
<b>11</b>	<b>NEW</b>	<b>GONNA LET YOU GO</b>	Greed	Dance Zone DZONE 001 (RTMP)
<b>12</b>	<b>3</b>	<b>LOVE YOU ALL MY LIFETIME</b>	Chaka Khan	Warner Bros W 00877 (W)
<b>13</b>	<b>4</b>	<b>REJOICING</b>	Ultra Nate	Eternal Y2647T
<b>14</b>	<b>3</b>	<b>TAKE MY ADVICE</b>	Kym Sims	Alco B 8591 (W)
<b>15</b>	<b>5</b>	<b>ALWAYS</b>	Urban Soul	Cooltempo COOLX 251 (E)
<b>16</b>	<b>NEW</b>	<b>NIGHTTRAIN</b>	Public Enemy	Def Jam 6578646 (SM)
<b>17</b>	<b>42</b>	<b>CLOSE YOUR EYES</b>	Acen	Production House PNT 034 (Self)
<b>18</b>	<b>NEW</b>	<b>I'M THE ONE YOU NEED (MIX)</b>	Jody Watley	MCA MCST 1608 (BMG)
<b>19</b>	<b>16</b>	<b>MURDER SHE WROTE</b>	Chaka Demus & Pliers	5th Avenue South FAST 9 (J&S)
<b>20</b>	<b>26</b>	<b>TELEVISION, THE DRUG OF...</b>	Heroes Of Hip-hoptry	4th + B way 12BRW 241 (F)
<b>21</b>	<b>12</b>	<b>IS IT GOOD TO YOU</b>	Teddy Riley/Tammy Lucas	MCA MCST 1611 (BMG)
<b>22</b>	<b>10</b>	<b>FINALLY</b>	Ce Ce Peniston	A&M AMY 858 (F)
<b>23</b>	<b>7</b>	<b>BEATSTIME</b>	Sonic Solution	R&S/Outer Rhythm RSUX 11 (RTMP)
<b>24</b>	<b>18</b>	<b>MAKE IT WITH YOU</b>	The Paradisees	Columbia 6579256 (SM)

This Week's	Last Week's	Title	Artist	Label (12") (Distributor)
<b>25</b>	<b>13</b>	<b>RICH AH GETTING RICHER</b>	Rabel MC/Little T	Big Life BLRT 70 (F)
<b>26</b>	<b>NEW</b>	<b>ASCEND</b>	Nitzer Ebb	Mute 110MUTE 145 (RTMP)
<b>27</b>	<b>NEW</b>	<b>MOVE YOUR WAISTLINE</b>	Deja Vu	Rumour PROCT 5 (P)
<b>28</b>	<b>14</b>	<b>DON'T LOSE THE MAGIC</b>	Shawn Christopher	Arista 615097 (BMG)
<b>29</b>	<b>NEW</b>	<b>TOUCH SOMEBODY</b>	Spectral	Cue TCUE 011R (BMG)
<b>30</b>	<b>NEW</b>	<b>MAGIC FLUTE</b>	Bass Kruncher	Lafayette LA 24046 (P)
<b>31</b>	<b>20</b>	<b>EXPRESSION</b>	Salt 'N' Pepa	frt FX 182 (F)
<b>32</b>	<b>NEW</b>	<b>PASS THE MIC</b>	The Beastie Boys	Capitol 12CL 653 (E)
<b>32</b>	<b>NEW</b>	<b>BEANS AND BARLEY</b>	Third Mind	Kickin KICK 14 (SRD)
<b>34</b>	<b>15</b>	<b>LOVE STORM</b>	Cynthia May	Final Vinyl! FVT 12 (SRD)
<b>35</b>	<b>22</b>	<b>MY LOVIN'</b>	En Vogue	East West America A 8578T (W)

## TOP 10 ALBUMS

This Week's	Last Week's	Title	Artist	Label/Picassette (Distributor)
<b>1</b>	<b>NEW</b>	<b>FUNKY DIVAS</b>	En Vogue	East West America 756792121/756792124
<b>2</b>	<b>3</b>	<b>THE BEST OF DONALD BYRD</b>	Donald Byrd	Blue Note B 196539 (E)
<b>3</b>	<b>4</b>	<b>NEW JACK SWING MASTERCUTS 1</b>	Various	Mastercuts CUTSLP 5/CUTS5MC 5 (BMG)
<b>4</b>	<b>1</b>	<b>FU DON'T TAKE IT PERSONAL</b>	Fu-Schicknake	Jive HIP 125/HIPC 125 (BMG)
<b>5</b>	<b>NEW</b>	<b>MAYBE ONE DAY</b>	Mas Order	Columbia 4694821/4694824 (SM)
<b>6</b>	<b>3</b>	<b>FUNK YOUR HEAD UP</b>	Ultramagnetic MCs	frt 5109871/5109874 (F)
<b>7</b>	<b>1</b>	<b>BORN INTO THE 90s</b>	R Kelly/Public Announcement	Jive HIP 123/HIPC 123 (BMG)
<b>8</b>	<b>7</b>	<b>UP</b>	Right Said Fred	Tug SNOGLP 1/SNOGMC 1 (BMG)
<b>9</b>	<b>4</b>	<b>SEX AND VIOLENCE</b>	Boogie Down Productions	Jive HIP 120/HIPC 120 (BMG)
<b>10</b>	<b>RE</b>	<b>THE ANTIDOTE</b>	Ronny Jordan	Island I&PS 9988/ICT 9988 (F)

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

This Week's	Last Week's	Title	Artist	Label (12") (Distributor)
<b>36</b>	<b>11</b>	<b>DETT</b>	Damon Boyz	Tribal Bass TRIBE 4 (SRD)
<b>37</b>	<b>NEW</b>	<b>DON'T BE AFRAID</b>	Paron Hill	MCA (USA) MCA 1254384 (Import)
<b>38</b>	<b>32</b>	<b>WE ARE HARDCORE</b>	Harcore Crew	Production House PNT 035 (Self)
<b>39</b>	<b>NEW</b>	<b>PARTYTIME</b>	Green Street	REET GREET 38 (F)
<b>40</b>	<b>NEW</b>	<b>PATROLLING THE EDGE</b>	Code MD	Guerilla GRRR 24 (REP)
<b>41</b>	<b>1</b>	<b>SPIRIT OF DESTINY</b>	Sly & Lovechild	Citybeat CBE 1267 (W)
<b>42</b>	<b>24</b>	<b>A DEEPER LOVE</b>	Civilites & Cole	Columbia 6578496 (SM)
<b>43</b>	<b>NEW</b>	<b>EXTRASYN</b>	RFR	DDG Int. GOOD 11T (W)
<b>44</b>	<b>19</b>	<b>FEEL IT</b>	Coco Steel And Lovebomb	Warp WAP 18 (P)
<b>45</b>	<b>46</b>	<b>TAIN'T 2 PROUD 2 BEG</b>	ALC	Laface 73008240091 (Import)
<b>46</b>	<b>57</b>	<b>STILL IN LOVE WITH YOU</b>	Melissa Morgan	Elektra (USA) 066438 (Import)
<b>47</b>	<b>31</b>	<b>A JUICY RED APPLE</b>	Skin Up	Love EVOLX 11 (F)
<b>48</b>	<b>25</b>	<b>OBIVION (HEAD IN THE CLOUDS)</b>	Manix	Reinforced RIVET 1212 (SRD)
<b>49</b>	<b>21</b>	<b>ROCK ME STEADY</b>	DJ Professor	PWL Continental PWT 219 (W)
<b>50</b>	<b>NEW</b>	<b>UNITE</b>	Two Undercover	Deja Vu DJV 10 (SRD)
<b>51</b>	<b>RE</b>	<b>MY FAVOURITE THING</b>	Calvin Brooks/Hari Paris	Expansion EXPAND 23 (P)
<b>52</b>	<b>25</b>	<b>BERRY</b>	TC1991	Union City UCRT 1 (P)
<b>53</b>	<b>23</b>	<b>I WANT YOU</b>	One II One	Reinforced RIVET 1214 (SRD)
<b>54</b>	<b>NEW</b>	<b>HEAD (EP) VOL III</b>	Dub Collective	Rising High RSN 21 (SRD)
<b>55</b>	<b>RE</b>	<b>WORKOUT</b>	Frankie Knuckles/R. Gill	Virgin (USA) 096201 (Import)
<b>56</b>	<b>28</b>	<b>WE'VE GOT TO LIVE TOGETHER</b>	RAF	PWL Continental PWT 218 (W)
<b>57</b>	<b>25</b>	<b>I LOVE YOUR SMILE (REMIX)</b>	Shanice	Motown TMGX 1401 (F)
<b>58</b>	<b>NEW</b>	<b>IT'S NOT A LOVE THING</b>	Geoffrey Williams	EMI 12EM 228 (E)
<b>59</b>	<b>48</b>	<b>FAR OUT</b>	Sony's Of A Loop Da ...	Suburban Base SUBBASE 008 (SRD)
<b>60</b>	<b>30</b>	<b>HARDCORE - THE FINAL CONFLICT</b>	Hardcore Rhythm Team	Furious FRUT 001 (SRD)

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### TELEPHONE SERVICES FROM MUSIC WEEK!

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# HOTTEST

CHART INFORMATION

CALL THESE NUMBERS FROM 9.30 EVERY MONDAY:

## 0898 5052

- +89 - Top 75 Singles, Artist Albums and Compilation Albums  
- new entries and this week's Top of the Pops Performances
- +90 - Top 75 Singles - new positions
- +91 - Artists and Compilation Albums - new positions

calls charged at 34p per minute off-peak, 45p per minute peak times



**AD FOCUS**

**CAMPAIGN CHOICE**



**HEARTLANDS** (Dino Entertainment).  
Regions: STV, Ulster, London, Grampian, Central/Y.

Yorkshire, Tyne Tees, TSW, BSkyB.  
Solsus start date: 21/4  
staggered over three weeks, backed up by co-op with HMV in Central, Granada and London for one week from 21/4. One-week co-op campaign with Andy's Records in Anglia from 27/4.

Dino Entertainment is, not surprisingly, pushing its new compilation album *Heartlands in TV* areas with a Celtic bias; STV, Grampian and Ulster are the only regions to feature the ad. But sales and marketing manager Mario Warner is confident the ad will perform well in all regions. "It's almost an indie album and the national identity is irrelevant," he says. The ad is being created in-house and TV activity will be backed up by regional and national radio and in-store displays.

**ROUND-UP**

**ANNIE LENNOX** — Diva (RCA). Regions: London, TVS, Yorkshire, Granada, STV, Grampian. Solsus start date: 6/4 for one week, rolling out nationally as co-op campaign with Our Price from 13/4 for two weeks.

**ZZ TOP** — Greatest Hits (Warner Bros). Regions: Central, Granada, Yorkshire, Tyne Tees, Grampian, Border, BSkyB. Start date: 20/4 for two weeks. Second solus burst planned for fortnight from 11/5.

**COUNTRY MOODS** (PolyGram TV). Regions: Central, HTV, STV, BSkyB. Start date: 20/4 for two weeks followed by a national roll out.

# Campus pluggers press their case

Name a band with the word "city" in their title. Need a clue? Tartan trousers! Not much of a poser, but when you are trying to boost Mega City 4's profile among students, you might as well keep it simple.

Active Promotions is a PR firm which deals solely with the college media, and its national competition for Mega City 4 is the company's biggest campaign to date.

The combined circulation of college newspapers and magazines in the UK exceeds 500,000, with most readers being in the 18-25 age bracket.

Yet while all devote valuable space to music, the individual publications are generally either too small or far-flung to warrant the full attention of record company promotion teams.

Despite the odds, Active Promotions formed three years ago by John Blackhurst and Matthew Lee, is confident that it can fill what it sees as a gap in record promotion.

Blackhurst says Active's strength is in working closely with college entertainment officers, DJs and magazine editors. "We can give record companies set up in 25 to 30 of the bigger college magazines with any given release," he says.

"We co-ordinate the whole thing and can give the company a clear idea of the reaction to the record."

Active's competition for Big Life's Mega City 4 has been aimed at 30 of the bigger publications and, by offering a generous overall prize — one year on Big Life's mailing list — Blackhurst believes the band's profile will be increased. "We were reaching about



College digs: Active's Lee, Blackhurst and Alessandra Margaritto

100,000 people," he claims. Big Life promotions and A&R man Everton Webb agrees that companies like Active are invaluable for reaching students.

"It is definitely an untapped market," he says. And Chris Ward, who runs Beatwalk, another college promotion company, stresses that specialists are vital to get the message across. "It took a lot of research to start this company," he says.

But Kitchenware's director of press and publicity Phil Mitchell is less convinced of the need to target colleges.

"If students aren't reading the music papers, nobody is," he reckons.

"We would not use such companies ourselves because it is very difficult to quantify their effectiveness.

"However," he adds, "it certainly can do no harm to make sure that some lazy social sec has a copy of the record in his hand."

Another PR firm aimed at campuses is Streets Ahead'

whose Cathy Richardson believes that students' needs are not satisfied by the existing rock press.

"When you are at college it is a very cozy little world, and therefore what is going on locally is more important than what is happening nationally," she says.

And independent PR Alan James praises college magazines for their willingness to profile new acts, but has some misgivings.

"They can give an act a good profile at a particular time but without a gig their effect is negligible," he says.

While it is difficult to analyse what effect exposure in the college media has on a band's sales, there is little doubt that it increases their profile to an important part of the record buying public.

And as Active can list labels such as WEA, Go! Discs, Arista and MCA among its clients, it is clear record companies value them as an addition to their promotional strike-force. **Leo Finlay**

**EXPOSURE**

**MONDAY APRIL 6**

The Mix, producer Youth talks about his work with Bananarama and Blue Pearl. Radio Five: 10.10-midnight

**TUESDAY APRIL 7**

Videoview, featuring Dave Pearce's review of punk long-forms. ITV: 12.30-1.30am

**WEDNESDAY APRIL 8**

Hit The North featuring Hug. Radio Five: 10.10pm-midnight.

**THURSDAY APRIL 9**

Top Of The Pops, BBC1: 7.30pm

In Concert featuring Lou Reed. Radio One: 9-10pm

**FRIDAY APRIL 10**

Hyteria III featuring Elton John and Beverley Craven. Channel Four: 11.05pm-1am

The Hitman And Her. ITV: 4-5am (regions vary)

**SATURDAY APRIL 11**

Going Live! featuring Texas, BBC1: 9am-12pm

The ITV Chart Show, 12noon-1pm

Annie Lennox, first of a two part documentary. Radio One: 2-3pm

John Sachs Presents Clannad In Concert. Radio Two: 6.02-7pm

**SUNDAY APRIL 12**

Cue The Music featuring Bob Geldof, George Michael and Elton John. ITV 1.05-2.05am (regions vary).

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New release MC CD/TC 062

The Essential Recordings  
**Marilyn Monroe**

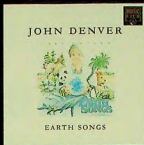
I Wanna Be Loved By You, Diamonds Are A Girl's Best Friend, Some Like It Hot, A Little Girl From Little Rock and 15 more.



MC CD/TC 030

The Very Best Of  
**Marc Bolan & T Rex**

20th Century Boy, Metal Guru, Telegram Sam, Solid Gold Easy Action and 16 more.



MC CD/TC 035

Earth Songs  
**John Denver**

Rocky Mountain High, Sunshine On My Shoulders, Calypso, The Eagle And The Hawk and 10 more.



# Music Club

The mid-price label  
**with the full price attitude**

Dealer prices are only **£3.65 for CD** and **£2.43 for cassette**

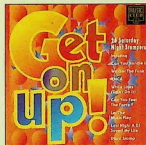
Each title features an extensive sleeve note by a respected journalist  
Average playing time is over 60 minutes  
The titles featured are just some of the 55 now on release



MC CD/TC 003

The Very Best Of The  
Early Years 1968 - 74  
**Bob Marley & The Wailers**

Trenchtown Rock, Lively Up Yourself, Don't Rock My Boat, Keep On Skanking and 14 more.



New release MC CD/TC 063

**Get On Up!**

Original hits from Sharon Redd, D Train, Shannon, Grandmaster Flash and 12 more.



New release MC CD/TC 065

**Orchestral Rock II**

Stairway To Heaven, Bohemian Rhapsody, Brothers In Arms, Bridge Over Troubled Water and 10 more.



MC CD/TC 049

**Folk Heritage II**

Richard Thompson - Time To Ring Some Changes, Dick Gaughan - The World Turned Upside Down, Four Men And A Dog - Hidden Love/Sheila Coyle's, Watsons - Country Life and 12 more.



MC CD/TC 038

This Is My Life  
**Shirley Bassey**

Goldfinger, Big Spender, What Now My Love, Something and 11 more.



MC CD/TC 002

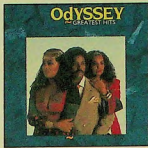
The Very Best Of  
**Gillan**

Trouble, New Orleans, M.A.D., Smoke On The Water and 12 more.

Music Club is distributed  
through VCID [0923 255558]  
and TBD [0782 566511]







Taking a closer look at back catalogue can reveal some hidden gems ripe for lower-price exploitation

# MID PRICE LOW-DOWN

Recession and the rapid growth of CD is the perfect recipe for a mid-price product boom. Gerald Mahlowe reports

**T**he decline in consumer disposable income has been a positive rather than a negative for the mid and low price markets in the past couple of years.

The inexorable rise of CD combined with the terrific opportunity it provides for exposing back catalogue have helped marketers to capitalise on the all important collectability factor at a price consumers feel they can afford.

One of mid-price product's strengths is its ability to sell steadily over fairly long periods. Connoisseur Collection's 25 Years Of Rock 'n' Roll series, for example, has sold around 1m copies over three years according to director Peter Summerfield.

"Product that is stylishly packaged with extensive sleeve notes and priced at around £8 is a very tempting proposition to the

consumer," he says.

But while independents like Connoisseur have proved adept at targeting collectors, they are now having to fight harder for market share. Major labels are concentrating more on this area and the sheer volume of product being released is leading to too many CDs chasing too few sales.

Inevitably the independents are vulnerable in this competitive climate.

With the odd exception, such as Castle Communications which owns the old Pye catalogue, the indies in this field are non-repertoire owners, wholly dependent on licensing deals for a living, and this year finds them scrutinising every aspect of their operations to ensure they stay viable.

Seven years on from his company's first compilation album, Old Gold's general



A breadth of talent: from Barry White to John Denver



manager Danny Keene is one of many who finds himself currently researching repertoire far more carefully. His search for niches that haven't been fully explored — at least at mid-price — has been rewarded with winning concepts like *A Kick Up The Eighties*, which he claims is the only mid-range compilation series to feature contemporary giants like Erasure and Depeche Mode.

At See For Miles, which celebrates its tenth anniversary this autumn, it is prices which have lately been under the microscope of general manager Mark Rye. Increasing prices right now is universally regarded as unthinkable, but judicious juggling within different price bands has been paying off. His C5 subsidiary's product now sells for £8.99, £7.99, £5.99 and even £2.99. "We look at each release and decide which," he explains.

"For example, our Rugby Songs compilation cassette released to tie in with the World Cup was priced at £2.99 and sold through both the multiples and specialist outlets, whereas our MOR CDs, which only sell through the multiples are generally mid-price."

A bold, all-embracing approach is the 15-month-old Music Club label's answer to standing out in a crowd. "We treat our releases as full-price," claims marketing manager Steve Bunyan. "As far as we're concerned, we're trying to tempt the same consumer who

might buy the latest Michael Jackson album, so our product has to stand up against that."

Content and packaging are important and marketing support is becoming more imaginative. Last autumn, for example, found John Denver touring here under the banner of his Music Club album *Earth Songs*, and the label hiring a PR company to generate TV and radio spots — a "full-price marketing strategy" in Bunyan's book.

On the distribution side, mail-order has emerged as almost a necessity. Faced with the twin problems of retailers unable to carry everyone's product and the diehard reluctance of some customers to enter a store at all, virtually every indie now either runs its own direct-selling operation, uses someone else's, or, like Pinnacle and First Night's Connoisseur Collection, is "looking at it very, very carefully."

Awareness Records started inserting postcards in Roy Harper albums back in 1985 and has since built up an enormous mailing list throughout Europe and the US. "We target those people pre-release," explains founder Andy Ware, "and that ensures a base audience for what we do."

Not helping licensees at all is the fact that the licensors — the majors — have been taking a much greater interest in the contents of their own vaults. Memoir Records, once busy ▶

At the Tower Records store in Glasgow, ground floor manager Ronnie Boyce reports so much mid-price success that the store has set up a special mid-price department. Consequently, he says, "People tend to buy two or three items there, as opposed to one full-price album, and that section now accounts for 30%-35% of our business." A lot of that trade, Boyce says, comes from people in their thirties replacing old vinyl. "And if the albums have been unavailable for a while and have extra tracks, so much the better," he says.

Retailers' favourite mid-price line is currently Warner's, boasting legendary acts such as Led Zeppelin, The Eagles and Joni Mitchell, and legendary titles such as Rumours, After The Goldrush and Astral Weeks. Virgin Retail testifies to the success of in-store twin label promotions. Last autumn it tried the combination of Warner and Sony and reports that product flew off the racks.

► with jazz and quality MOR, says it has almost been forced out of the market for this reason. "The majors didn't used to want to know, so I could license on easy terms," says label chief Gordon Gray. "Then they woke up—they always do when there's a new sound carrier — and now there are far fewer opportunities for me."

This trend is confirmed by John Tracy, international catalogue manager at the PolyGram group, who cites the emergence in the past couple of years of major company CD box sets — like his own company's Clapton issue — as the latest evidence and who also feels that with so many straight album reissues around, the majors are also looking harder at compilations — traditionally an indie speciality.

At mid-price, the shift of emphasis is particularly noticeable. When Tracy started his programme of Decca reissues under logos such as Deram and Eclipse in 1986, he was putting out around 45 pieces per year. Now it's 100 — and his release schedule is planned through to 1995.

For the mainstream rock and pop product, PolyGram's strategy is to constantly review and earmark full-price items for reissue at mid-price. Catalogue marketing manager Bob Nolan says: "This is an international exercise as we harmonise prices around the globe. So, for example,



Digging deeper into the archives

if a Bon Jovi album moves to mid-price in the US we make a similar move in Europe.

"The focus of this review, particularly in Europe is that we do mid-price marketing campaigns every spring. Germany, Holland and France have theirs in March/April and we have the UK promotion in May. Product is marketed under the banner 'special price' which serves as our mid-price logo. This year we have about 20 new titles," says Nolan.

At BMG, the appointment of

Paul Robinson in the role of catalogue development and licensing manager three years ago speaks for itself. "Mid-price is very important to us," he confirms, "because it creates revenue for signing new acts. We were neglecting ours and I was brought in to do a lot more."

While most labels are stepping up mid-price activity, EMI, the one major to have consistently demonstrated an acute awareness of the value of its catalogue, reports a slight shift in the opposite direction. A pioneer with

its 27 year old budget operation, Music For Pleasure, and its seven year old Strategic Marketing Department, the company is reacting to the fight for shelf space by "consistently trying to pick out fewer releases, which sell more," says divisional MD David Hughes.

Quality is thus under the spotlight, demonstrated by last year's five mid-price volumes of Capitol Country Classics. "We went for the most qualified person to compile it, made sure we had the right picture research done, just paid tremendous attention to details all round," explains Hughes.

"That way, we please the train-spotter-type experts as well as a broader audience, and hopefully enjoy a long shelf life."

At MCA likewise ensuring a long shelf-life for products is a priority commercial director John Pearson and his team have just finished four or five months hard work revamping and relaunching its mid-price MCA Masters line, subdivided by genre for the benefit of retailers and customers alike. This initiative was accompanied by a print run of 50,000 catalogues.

And it is this ability to give back catalogue a fresh face and even a new angle that will ultimately determine the winners from the losers as the mid-price market continues to evolve into the Nineties.

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# Bustling conductor

## THE EAR

### MW's Talent TipSheet

EMI's classical division, which has spent years cultivating a youth image with artists such as Nigel Kennedy and Simon Rattle, is about to put its weight behind an avuncular 68-year-old conductor.

But Wolfgang Sawallisch is no fuddy-duddy, says Peter Abud, EMI Classics' head of A&R. At personable age the genial Bavarian is diving into a recording and concert schedule which would make a musician half his age shudder.

The veteran conductor will be at the forefront of a major promotion of core classical repertoire in May, but it will be his authority and experience rather than any personality cult which EMI will focus on in its marketing.

"People say that conductors mature like wine when they get to their 60th birthday," says Abud.

"Sawallisch is unique because he not only has vast experience as an operatic and symphonic conductor, but as a pianist he also is able to play chamber music and accompany singers."

"For that reason we want to record him with as broad a



Wolfgang Sawallisch: venerable conductor aiming at Kennedy clan

range of orchestras as possible." Sawallisch is conducting the Amsterdam Concertgebouw Orchestra in the Beethoven cycle, the London Philharmonic in Brahms, will make opera recordings with the Bavarian State and Radio Symphony Orchestras, as well as working with the Philadelphia Orchestra, as the latter's new musical director.

Only Decca's Sir Georg Solti, 80 this year, has as deeply rooted an image as an authoritative interpreter of the Central European greats, and EMI believes maturity in an interpreter is something newcomers to the classics will respect and buy.

Sawallisch himself says he was reluctant to put on record the Beethoven symphonies,

considered the ultimate proof of a conductor's calibre.

"Once you have recorded them they are there forever, you can't change anything," he says. "But, the Concertgebouw is one of the greatest traditional European orchestras, so I am delighted."

Abud is confident that Sawallisch will win over a youth following. "He is not at all rigid in his ideas, even after a lifetime of learning, and he can make people realise the tradition in his music without making it boring or fuddy-duddy." After the deaths of giants such as Karajan and Bernstein, it could be Sawallisch who proves the public is now ready for a new symphonic father figure. **Phil Sommerich**

#### LONDON

#### GREEN TAMBOURINES

A twin guitar act in The Only Ones mode, songs such as Everybody's A Star recall Tom Petty at his most laconic, while Beat Generation jangles memorably. Top notch. Contact: Tam Johnstone Tel: 081 876 2120

#### PIPEDREAM

The Seattle influence looms large in this quartet's sound, although it's more lushly than Nirvana. No harm though, as they have a few ideas of their own. Could appeal right across the board. Contact: Rob Ryan Tel: 081-471 9033

#### THE TRANSCENDERS

An unshamed collection of pop songs which are almost irritatingly catchy. This lot could do very well on Saturday morning TV. Contact: Daniel Lewis Tel: 081-203 7772

#### NEOWPT

**STICKS AND STONES**  
This Welsh trio have the happy

knack of sounding both folk and poppy; somewhere between Violent Femmes and The Sugarbushes, with Kerin Presser's lilting celtic tones giving the songs a tastily distinctive edge. Contact: Kerin Presser Tel: 0633 243316

#### DUBLIN

#### NIKKI NEWMAN

This 19-year-old's compositions are capable ballads and her voice is undoubtedly strong, but there is little indication of its range and interested parties would do well to dig deeper into her catalogue. Contact: Niall Sweeney Tel: 010 3531 972749/439007

#### BRISTOL

#### JIMMY GALVIN

For a well played, sung and produced pop song look no further than the excellent This Could Be Everything which perfectly mixes pop with jazz and dance overtones. Galvin's voice is smoothly distinctive and diverse enough to do justice to the soulful Back Into You. Contact: Jimmy Galvin Tel: 0272 734465

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### Marketing Manager

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# DOOLEY'S DIARY



Choules and girls: Frankenstein, Dracula, two dwarves, six fair-ground stalls, a gruesome cabaret and a set of statuesque Maiden girls awaited the 480 guests from 23 countries who crowded into London's Panchester Hall last week for the party of the year so far, the premiere of Iron Maiden's *Fear Of The Dark* album due out on EMI on May 11. The brainchild of the band and tour director Dickie Bell, the party was "the Seventies revisited" says manager Rod Smallwood, who had to restock the bar twice from a nearby Oidhins. "It's probably the best album the band have made," says Smallwood, "and we wanted to do it properly." One of our pictures shows assorted monsters, and the other, EMI chief Rupert Perry merrily musing W.A.S.P.'s Blackie Lawless and Iron Maiden's Steve Harris. But which picture is which?

**Remember where you heard it:** Laurie Jay would like to point out to all those labels who keep calling him, that he has most definitely signed Jimmy Nail to East West... Wimbledon supporter Ron McCreight and his Arsenal-supporting partner in Sharp End Promotions Robert Lemon sponsored last Saturday's Selhurst Park clash between the two clubs and took Arsenal-supporting Radio One producers Ted Beston, Jeff Griffin, Ric Blaxill and Malcolm Brown with them. The unfortunate McCreight was not only outnumbered — his team lost 1-3... The famous indie super club headed by D Miller, M Mills and AH Wilson met on Thursday as planned for an indie-chart pow-wow. They remain tight-lipped at the outcome, but a mole reveals the menu included goats

cheese and tomato soup starters followed by rack of lamb with pesto sauce or home made steak and kidney pie... Tuesday's Iron Maiden bash (left) featured a shooting range where one of the targets was a picture of Rupert Perry. "Nobody managed to knock me down," he boasts. Others in attendance included an upwardly-mobile looking Mike Andrews, Tower's Ken Sockolov, HMV's Dave Terrill and former Brits organiser Jonathan King, now recovered from his holiday in Venezuela... Joe Cokell may be denying any plans to join his brothers Phil and John in their new planned company, but he would still like some calls, on 081 859 5862... In the week the MU dropped its boycott of South Africa, news reaches me that Radio Vision International is close to tying up a live TV link-up with the country as part of the Freddie Tribute concert... John Major and Neil Kinnock wouldn't do it, but Philips' DCC and Sony's Mindisc come together in a face-to-face TV duel on Wednesday on Tomorrow's World. Let's hope they keep the marmalade locked up... Former international manager for BMG Music Publishing International Nigel Rush, one-time assistant to Diana Graham, is on the loose and available on 0525 373852... I also hear the sad news of the death after a long illness of Jackie Burns, 39, a stalwart of



To most of the world, a poster screaming "The Boss Is Back!" would be hard to misconstrue; but in Ireland, it's akin to hearing that Mrs Thatcher is returning. Former premier Charles Haughey is better known as "The Boss" too, you see, and with the poster printed in his Fianna Fail party colours of white, green and orange, Sony Ireland's 48-sheet poster campaign caused quite a stir.

Arista promotions in the mid-Eighties. Condolences to her sister Betty — former A&R and label manager for Phonogram in the Seventies — at 21 Balfarn Grove, London W4... Strange words reach me that Sony is soon to be plugging a Phillips system into its publishing operation... Marketing minds at Polydor deserve a medal for dreaming up the concept of a Cure album playback tour where fans pay £3 each for the privilege of being plugged... There's obviously time for more than data processing in the BPI research department where the office romance between Chris Green and Helen Day has borne fruit with the birth of bouncing baby Molly — well done to both proud parents... After working as consultants on MCA's Spinal Tap campaign I hear that Andy Murray and Hugh Attwooll's Handyman Productions may be signed into a more permanent arrangement. Murray comments cryptically: "There's no dry ink at Handyman"... Vanity Fair promises to lift the lid on the sale of Virgin to EMI in the issue out this week. Writer Fred Goodman describes how MCA's Al Teller and Lew Wasserman, David Geffen, Sony's Michael Schulhof, Martin Davis of Paramount, Michael Eisner of Disney and BMG's Michael Dornemann all made approaches before Thorn EMI's Colin Southgate won out.....



RCA's new MD Jeremy Marsh got a quite a shock when he visited the BMG sales team on Trading Places day. I bet he wishes he had the real Tina Turner, AKA sales office supervisor Jane Ackland (right) on his roster. Meanwhile, head of sales Richard Storey established his department seniority as John Major, while Essex Girl Alan Taylor (front) left everybody wondering.

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