Music’s Booker plan targets lost buyers

The music industry is to mount its own version of the Booker Prize in a bid to reach lapsed record buyers.

The Mercury Music Prize, sponsored by the UK’s alternative telephone network, will highlight 10 quality albums each year from which one will be named the best album of the year. It is open to all, irrespective of musical genre.

The prize, to be launched next week, is a concerted attempt, backed by both Bard and BP1, to reach const aged over 25 who want £

HMV marketing director David Terrill for the past year. “It started out of frustration about how to tell the lapsed consumer what a good album is," says Webster.

The prize has been timed so it gives the industry a second generic sales boost on top of the Brits. And its timing with an awards dinner in early September means it should give the industry a promotional boost during the quiet summer period, says Webster.

He emphasises that the jury will be independent of the industry, but will comprise experts with a broad range of musical expertise. This year’s chairman will be music critic Simon Frith.

The jury’s shortlist is due to be announced in July. This will be followed three weeks later by a budget promotional sampler which will help build interest in the prize — and sales. As with the Booker, the final decision on a winner will not be made until the evening of the presentation dinner.

Mercury’s sponsorship of the prize is thought to be worth around £150,000 this year.

Frenchman gets EMI job

Rupert Perry has named Frenchman Jean Francois Cecillon as the new divisional managing director of EMI/EMI USA/SBR.

Cecillon, 33, was previously marketing director of EMI Music’s international sector division, responsible for South-east Asia and Latin America. He replaces Clive Swan who left suddenly at the end of March.

Perry says, “We are a global organisation and the nationality of executives is becoming far less relevant than their capabilities.”

After a spell as marketing manager of EMI Pathe Marconi in France, Cecillon spent three years as marketing director of Polydor France before moving to EMI Music in London two-and-a-half years ago. His first priorities are major releases from Iron Maiden and Wilson Phillips.

Perry has also promoted Mike Andrews, and Tony Wadsworth, previously general managers of the EMI and Parlophone/Capitol divisions respectively, to divisional marketing directors.

BPI courts the indie vote

The BPI is consulting indie labels over a proposal it believes could finally resolve the long-running indie chart row.

Wednesday’s BPI council meeting came up with a plan to introduce a genre-based “alternative” albums chart to run alongside the indie distribution singles chart. The future of the indie distribution albums chart is unclear.

The BPI hopes to put the scheme to this Friday’s chart supervisory committee meeting, but Pinnacle’s Steve Mason and Beggars Banquet’s Martin Mills are currently talking to indie labels including Mute, Factory and Rhythm King.

If they rubber stamp the plan it will go forward as the BPI’s official resolution for consideration by the CSC.

BPI chairman Maurice Oberstein refuses to comment on the council meeting’s discussions, but says “We hope that the council’s proposal will find broad acceptance.”

In a statement released after the meeting, the council says its “very fruitful” talks on Wednesday brought “signs of a positive conclusion”. The meeting also hopes to table a plan for a proposed breakers chart on Friday.

Powell hires Cokell for MCA

MCA managing director Tony Powell has appointed former RCA head of marketing Joe Cokell as his new general manager/marketing, after a six-month hunt.

Cokell takes over this week, just a month after leaving RCA where the appointment of marketing director Hugh Goldsmith effectively made his position redundant.

Powell and Cokell are pictured outside MCA Records new Piccadilly base, which it is moving into at the beginning of June.
KNOCKIN’ ON HEAVEN’S DOOR

LIVE VERSION RECORDED AT WEMBLEY STADIUM
ON MONDAY 20TH APRIL 1992
AT THE FREDDIE MERCURY TRIBUTE CONCERT FOR AIDS AWARENESS.

LP VERSION TAKEN FROM THE LP/MC/CD ‘USE YOUR ILLUSION II.’
ON 7”, CASSETTE AND 2 TRACK 12” AND CD.

‘OUT NEXT WEEK’

ALL ARTISTS’ ROYALTIES FROM THE SALE OF THIS SINGLE
WILL BE DONATED TO THE C.A.F. MERCURY PHOENIX TRUST.
Island rejigs as Rowe arrives

Island head of marketing Paul McGarvey left the company abruptly last week, following a reorganisation of his department’s structure. Speculation links his departure to the arrival, one week earlier, of new general manager Nick Rowe (right). To complement his own marketing background, Rowe is expected to reorganise McGarvey’s department.

“I am disappointed it happened,” says McGarvey. “I have enjoyed my 16 months with Island.” During that period, the company succeeded in breaking FM Dawn, Ronny Jordan and Nine Inch Nails as Top 40 acts, and generated huge media interest in its Trabant campaign for U2.

McGarvey moved to Island after five years as product manager with RCA, and is optimistic of finding another post. Island MD Marc Marot was unavailable for comment.

EMI’s Virgin deal gets EC go-ahead

PolyGram International senior vice-president David Munns has completed his restructuring of the pop division with two final appointments. Munns has lured former Chrysalis International director Mike Allen as director of international marketing for the division, taking over this week. And on Friday he announced that Wolf Muller, marketing director of PolyGram Austria, is to become his jazz marketing director.

Munns says: “It has taken me a long time to finesse the right people. There are not many around with broad international experience at a sophisticated level.” Allen’s career started in press and promotion for Phonogram in 1976, will be responsible for maximising worldwide sales of the division’s newly-released repertoire. Allen was international manager at Charisma for five years before joining Chrysalis in 1984.

Muller, who has been with PolyGram for several years, will be responsible for developing the company’s jazz output around the world.

Vindolanda, with a view of the old site, is another of the many sites to be opened up this year. The excavation has yielded a wealth of information about the Roman occupation of Britain, from the tools used by the soldiers to the food they ate.

The EC clearance finally goes through on June 1, after it completes the second part of its rights issue to raise the rest of the £1.6m purchase price. The next step will be to prepare Virgin’s manufacturing and distribution to be transferred to EMI on August 1, when its deal with PolyGram expires. Discussions are continuing on the rationalisation of other parts of the business, however, says EMI executive vice-president Philip Rowley.

Virgin Music managing director Steve Rowley and new EMI Records’ managing director A&R director Tasmin Archer. Previously he was A&R director at Virgin Records. Lewis says the Tasmin Archer signing typifies McDonald’s ability to get to an act early.

“He signed her long before there was a record deal,” says Lewis. “It was a true development deal.”

McDonald takes A&R hot seat

About 10m units of more than 8,000 different titles have been moved from the old Hayes warehouse and the final transfer of back catalogue product will be completed later this week. The move of back catalogue took a week longer than planned because of the extra demand caused by Easter weekend’s Freddie Mercury concert, says Leftwich.

The move is the biggest ever move next week when it transfers the last of its stock to the new Leamington Spa depot. Managing director Jim Leftwich warns that retailers will still be feeling the effects of the upheaval for at least another two months.

Hiccups follow move to Leamington

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Munns seals pop line-up

PolyGram president Jim Finfield has been in daily contact with Virgin Music Group MD Ken Berry in recent weeks. The EC clearance of the Virgin deal is the first examination of a music business case under its merger regulation. The EC ruled that although the EMI/Virgin combination would add up to almost a 25% record company market share in most member states, it would not create an anti-competitive condition in the market.

Top executives from EMI and Virgin labels are in New York this week for a worldwide managing directors conference.

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Allen: lured from Chrysalis

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Far from deciding to "secure 500 houses ... while leaving all other property open to all comers" (Opinion, last week), PRS will go on doing everything in its power to secure all houses - that is, it will continue to issue licences (over 250,000 of them) and collect fees for the public performance of music wherever and in whatever form it takes place.

The whole policy deals only with the way that a part of the money is paid out — about £12m out of total fees of about £150m (in 1991).

Overall this scheme will be much fairer to a much larger number of composers, including young non-classical writers whose performances in smaller venues have in the past earned them nothing.

The whole purpose is to avoid the kind of discrimination according to musical genre about which Mr Steadman is complaining. But he must accept that this means not discriminating in favour of any particular type or style of music, as well as not discriminating against.

This system will, for the first time, enable composers of new non-classical music (the great majority of our members and the majority of new applicants (membership every month) to earn royalties from live performances in the early stages of their careers.

This new distribution policy recognises that the range of music being performed live has broadened greatly in recent years; while the overall amount of money paid out to classical composers will not decrease, the number of non-classical writers who will benefit — will be enormously increased.

In an ideal world PRS would be 100% certain of income from every work performed live anywhere. To achieve that ideal would be prohibitively expensive and PRS must do the best it can while keeping administration costs as low as possible.

JOHN Dyer is managing director of Peters Edition Ltd and a director of PRS.
Rivals close gap as giants hold classical lead

The big two classical companies PolyGram and EMI retained their dominance of the full-price market in the first quarter of 1992, despite continuing to lose ground to their competitors, according to ClN figures.

The companies retain almost 75% of the full-price market compared with 87% a year ago, with PolyGram slipping to 49.3% — one-fifth down on a year ago — despite the success of Decca's Essential Opera and Pavarotti In Hyde Park.

EMI, meanwhile, has closed its gap, recovering to almost 50% compared with its 13% low in the third quarter of last year, when PolyGram was at its strongest.

The biggest surprise, however, is the revival of Sony, which was in sixth place at the last count, but pushes itself into third position a year ago. This time its share is almost three times larger than its previous figure of 3%, now 8.7%.

Philips puts its CD Interactive technology on sale for the first time in the UK last week, likening the launch to the birth of television.

And as the Dutch electronics giant demonstrated the latest video capabilities of the system at its third Interactive Media Conference in Westminster, Chrysalis founder Chris Wright warned the music industry not to be left behind the technology.

Philips has launched a major marketing campaign to explain the technology's applications. Its systems retail at £599 with discs from £14.95 to £39.95.

Retailers must both hardware and software for the initial launch period, expected to last around 12 months. Each outlet is provided with a demonstration kiosk and must stock all available titles. Currently there are six music titles — which all retail under £20 — out of 32 discs.

More than 70 titles are expected by Christmas, from games to teaching aids and children's books, available from 500 outlets. Discussions are continuing with at least two multiple record retailers.

Simon Turner, CD-I marketing director for Philips Interactive Media Systems, says: "If you compare this launch to the launch of CD, that was a very simple concept to explain. There is no simple parallel to CD-I. In marketing terms it is like the birth of television."

Philips demonstrated the latest advance in its CD-I technology which now allows 25 minutes of VHS-quality moving pictures and sound to be stored on each five-inch disc. The pictures can be played back on the first CD-I machine using a special adaptor.

Chris Wright, whose Chrysalis Group includes an interactive media division, says music companies should back CD-I. "Nobody is going to buy their first CD-I player to play music, but it will ultimately be an important part of its growth," he says.

Beeb top brass to debate R1's future

Radio One's future will be decided later this month at a meeting of BBC governors and senior management, in preparation for the Corporation's Charter renewal.

The issue of Radio One's privatization is likely to be rejected in favour of a realignment of the network's programming to make it more competitive with commercial stations.

A confidential document BBC Charter For The 90s, which will be presented to the meeting and which was leaked to the Independent, recommends Radio One introduces more discussion and documentary programmes, while maintaining the existing mix of pop and rock. Speech and social action programmes will be emphasized to differentiate the network from its music-oriented commercial competitors.

Figures in the report demonstrate Radio One's value for money compared with the BBC's other networks, and show its annual budget to be half that of Radio Four's. Calculated on the basis of cost per hour listened per head, Radio One proves to be more than 20 times cheaper than Radio Three.

However, in the more competitive markets such as London, Radio One is losing listeners to the new commercial stations.

Radio One is refusing to comment on the leaked document.

Independent radio has continued to increase its share of radio listening at the expense of BBC stations, according to JICRAR figures for the year's first quarter. Commercial radio's share is up to 38.1% from the previous quarter's 37.9%, while Radio One has fallen by 1.4% to 21.3%.

Ad agency BMP DDB Needham has won a Media Week award for the best ad use of radio for its campaign for WEA's Prince album Diamonds And Pearls.

Music Box, producer of the Raw Power and Vivid television programmes, has been acquired by Lifetime Production International.

MC2N is promoting the English dates for U2's Zoo TV world tour at London's Earls Court on May 31, Birmingham NEC on June 1 and Sheffield Arena on June 17 as general Music in promoting the Scottish date at Glasgow SECC on June 18.

Wasted Talent is the booking agency for all the European dates.

Former Bible frontman Boo Hewerdine is setting up an independent label with Derek Chapman, labels manager of Norwich distributor Backs. It will be distributed by Backs through RTM/Pinnacle.

Select magazine has appointed Sarah Jacobms as ad manager from The Observer.

The phone number printed last week for Fly By Night Management was incorrect. It is 071-731-5387. Meanwhile Judy Totton Publicity's full number is 071-371 8158/9.

PolyGram Video points out that last week's report on video market shares should have recorded a 55% increase for the company rather than a decrease. Next Monday the company launches Oliver Stone's movie The Doors with a £100,000 campaign and expects it to top the charts.
Bootleggers are the real bugbear of dance indies

I read with interest Andy Heath's letter on sampling (MW, May 2) and his view that the issue has become a source of confusion. He then goes on to make it even more confusing.

As one of the leading record companies in the techno field and the only national DJ on TV playing it, firstly let me assure you that all samplers know what they are doing. They also know, more to the point, that it is illegal. It infringes someone else's copyright. Usually there is an easy and simple way of getting clearance from most companies and most of the time will clear a sample very quickly.

There are very few records

now that do not get sample clearance. As the confusion lies, personally I do not know. The problem in the dance area is that it is the most fertile area for technology and sampling. This is why the dance world is often the first to be ahead of the technology and it is the dance world that the industry is trying to catch up with.

DIY contracts 'unworkable'

Tony Morris proposes to produce standardised contracts for independent record companies (MW, April 18). But while I applaud any step taken to simplify an increasingly complicated business, I can't see this one working.

The difficulty that I perceive, ignoring any comments on his drafting, is that the indie will be confronted by artists' lawyers who will act in the same way as they would with a contract from a major company.

Accordingly, while I completely agree with Tony Morris's wish that the industry produce a standard contract, I do not believe his initiative will achieve that objective.

Campus plugger targets titles

In answer to criticism of college promotion companies from Matt Williams, NUS ents (MW, May 2) we feel we need to put our case. He argues that we underestimated the number of student publications by targeting only 30 of them.

We do, however, contact all college publications in the UK at the beginning of each term. Our aim is to obtain as full a coverage as possible for any new releases we are promoting. We do however have an obligation to the labels we work for to not send promos to people who will not use them and who may even have been potential buyers.

John Blackhurst
Active Promotions
London SE4

Bolster skills with 'good ears'

Yes, the industry is facing a skills famine (Music Week, last week).

But, in a business where flair, musical awareness and intuition outweighs all other considerations, this is not a surprising situation.

There's no shortage of executives with business skills but there is a serious shortage of those with a sufficiently wide knowledge of music.

One wouldn't expect, for example, a person suffering from colour blindness to run a fine art gallery, yet there seems a shortage of "good ears" in our industry, or at least good ears being combined with marketing know-how.

The musical articulate, such as classical people were, until recently, regarded as the poor relations.

The simple truth is that for over 300 years the finest composers had first choice of arranging the 12 notes that form the Western scale into truly good melodies. And good tunes are what sell, whether written by Mozart or John, which is why the classics are selling so well today.

Skills can be taught. But the industry must recognise the fact that good and artistry as far as the public is concerned is what they like, not what we consider to be fashionable or for the elite minority.

Denis Knowles
marketing consultant
Opportunities Worldwide
15 Barham Road
Tonbridge
Kent ME18
Now Leeds and Rangers have clinched the Championships, Cup fever is sweeping through the music industry. From Elton John investing his millions in Watford FC to the industry’s own Highbury Corner, dedicated soccer supporters have long been inextricably linked with music. Al Senter examines the industry’s affection for a game of two halves.

This Saturday, as Wembley’s twin towers host a mixed choir of Scousers and Weariders and as Glasgow Rangers’ hordes of supporters add their voices to the Hampden Roar, many of the music industry’s leading figures will be glued to the action, reflecting the steadfast bond which keep music and football tethered together.

Music may have won out over football in the career penalty shoot-out but passions still rage, and should the results go against their boys, then Saturday nights are dark with unredeemed gloom.

“I suppose that both football and the music business are refuges for people who don’t want to grow up,” reasons Momentum Music A&R man Dave Wibberley, a Liverpool supporter who is quietly confident that the Kop’s lads will get a result.

“Both music and football are about having faith in your own judgement—both involve subjective opinions about bands and football teams. There is the same team spirit and sense of belonging.”

Polydor senior A&R manager John Lloyd, a fellow-Liverpudlian whose five-year-old son Luke already believes himself to be the Dean Saunders of the kindergarten, paints the weight of tradition to which every Scouse child is exposed.

“Football satisfies a primitive, tribal urge and there is a great sense of camaraderie in standing shoulder to shoulder on the Kop. A Liverpool boy either went into football or the music business in order to make something of himself,” he says. Lloyd adds that both music and football contain a sense of theatre and another Liverpool supporter, Tony Beard of PR/OD PR and management, draws further parallels.

“You could compare A&R men to talent scouts or demons to schoolboy trials. I always feel like Greame Soussen whenever I go backstage to give my ‘team talk’ during a gig. And I often use the football connection in order to persuade a journalist to do a piece.”

The ranks of the Sunderland faithful are not overwhelmed by the Wembley confrontation. After all, they have already played Second Division David to First Division Goliath when they defeated mighty Leeds in 1973. It was an occasion which graphic designer Vaughan Oliver, now putting the finishing touches to the sleeve of the inevitable Sunderland team record, remembers well. “I suppose that it was love of the underdog but when Ian Porterfield shot the winning goal, it captured everybody’s heart. My father wanted me to become a professional and so I was brought up with a football boot on my left foot and a slipper on my right so that I’d develop a leathal strike.”

APF label manager Gerard Myers takes a sip from his Sunderland mug
and compares his professional life with his passion for the Roker Park side. "Working for an independent label and following a football team both come very much from the heart. Neither is elitist; both demand a large level of commitment and they can be enjoyed by everyone," he says.

North of the border, Glasgow Rangers have already clinched the League and should secure the double after a Cup showdown with Airdrie. Fervent London-based fan Saul Galpern could have a double celebration this weekend, too, as his Nude Records launches its first single.

But it is not just the aristocrats of the forthcoming Premier League who inspire devotion in the music business. The minnows are the teams which languish at the foot of the pools coupons unnoticed except when they enjoy a brief share of the limelight during a Cup run — also have their share of supporters.

Track Records sales assistant Sarah Ruane gives her heart to Rotherham United. "I've never known a team as dedicated and they can be enjoyed by everyone," she says. "Working for an independent label and following a football team both come very much from the heart.

"I've been to Yeovil, to Runcorn, to Merthyr Tydfil," she says about the top of the GM Vauxhall Conference League. "I've been to Yeovil, to Runcorn, to Merthyr Tydfil," she says about the top of the GM Vauxhall Conference League. "I've been to Yeovil, to Runcorn, to Merthyr Tydfil," she says about the top of the GM Vauxhall Conference League. "I've been to Yeovil, to Runcorn, to Merthyr Tydfil," she says about the top of the GM Vauxhall Conference League. "But it is not just the aristocrats of the forthcoming Premier League who inspire devotion in the music business. The minnows are the teams which languish at the foot of the pools coupons unnoticed except when they enjoy a brief share of the limelight during a Cup run — also have their share of supporters."

"I could see a million pop stars every day and it wouldn't faze me in the way that it would faze Chelsea players in the flesh does," she says. Chelsea's music business support is challenged only by the fans who are pledged to Arsenal, where industry figures make up their own Highbury Corner. Among the best known is Go! Discs' boss Andy Macdonald. "It's a 90 minute opportunity to revert to childhood and pretend that you're a lad again," says Macdonald, whose office, famously, is full of football paraphernalia. Indeed, he is not averse to dealing during half-time in the game and he was inspired during one match to sponsor the lads of Fulchester United — the footballing heroes of Viz magazine, although there's no sign of Billy The Fish moving to Highbury.

As soon as the referee blows the final whistle at Wembley and Hampden on Saturday, the 1991/92 season will all but disappear into the record books.

Over the next three months, Stamford Bridge and Highbury, Anfield and Ibrox will stand deserted, doing in the summer sunshine, while the music business fans visit their favourite spots on the terraces. Cricket may enjoy a temporary vogue. Wimbledon will send them out for a few weeks.

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MAINSTREAM

Alarms

Van Morrison has had considerable success as an album artist in the past couple of years, with The Best of Van Morrison and Hymns To The Silence becoming his first-ever Top 10 entries. So what better time than now for Sony to release the Bang Masters, a 17 track compilation representing his first albums, all of which were recorded for the US label Bang (hence the title). Included here are two versions of the R&B hit, Girl, and several more seminal tracks notably T.B. Sheets and Madame George (later to turn up on the celebrated Astral Weeks).

Recently a popular vehicle with which to rap, the O'Jays' original For The Love Of Money is one of a dozen tracks on Classic Funk Volume 2 of Pulsating Rhythms, a comprehensive collection of its recent releases. And Roza's Are You Ready To Fly and the excellent Greed by Intuition featuring Keith Nunnally.

DANCE

Currently notching up hits at an impressive rate, FiffRedmond has picked up the release of the Eighties house classic Let The Music Use By The Nightwriters. Demand will be boosted by an updated version by DJ NRQ, which is included alongside the original club and dance mixes as used by SLS on DJs Take Control. The label is also due to release Masterblaster by Gongol TABX169), an upbeat Italian import of which to watch out for: Find Em, Fool Em, Forget Em by S'Express (Rhythm King EPC0658013), now remixed in fine style by The Band Of Gypsies; Is This Love Real by Sure Is Pure (UNION CITY UCR73), a disco release that has plenty of interest as a limited Gem Records pressing; and Ride The Rhythm by Louis Vega and Marc Anthony (East West), the garage favourite which has been re-edited and coupled with a new in-demand track, Masters At Work. As for cover versions, the two worth ordering are Nu Colours' soulful interpretation of Frankie Knuckles' Tears (Wild Card) and The London Community Gospel Choir's Blue Diary, the latter to be released on a compilation, New Stars From The Heartland, which should give a shot in the arm to its other country releases including Tanya Tucker's Hits, Suzy Beggossis' Ac's and Billy Dean's You Don't Count The Cost.

COUNTRY

After a prolonged lull there's now a batch of high profile new releases.

EMI leads out in May with the second campaign for the continental compilation, New Stars From The Heartland, which should give a shot in the arm to its other country releases including Tanya Tucker's Hits, Suzy Beggossis' Ac's and Billy Dean's You Don't Count The Cost.

Newcomer Dean will be getting leverage in the UK via Classic Funk Volume 2 of Pulsating Rhythms, a comprehensive collection of its recent releases. And Roza's Are You Ready To Fly and the excellent Greed by Intuition featuring Keith Nunnally.

Funk

Following the release of Garth Brooks' Popin' The Wind, EMI is trying to keep interest alive until he comes over to the UK next year by releasing singles. The first one What She's Doing Now could be perceived as a vehicle for who have glimpsed him for the first time on the CMA Awards Show (screen yesterday on Classic Funk Volume 1). The only hit that
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nu Colours: soulful

immediately impressive as FiffRedmond's. This soulful track should still score that all important third hit for Ce Ce. Taken from the LP, it has been produced by each member of the ID productions team, namely Steve 'Silk' Hurley, E-Smoove and Maurice Joshua. Andy Beavers

REISSUES

Punk not only sent tremors through the traditional and reggae inflected rhythms, the Oyster Band reinvigorated a dying genre. Butch Hancock, Junior Brown and Narci Griffith.

In short songs that mean something from singers with such as the almost moribund rock. The waves it set in motion continued to beat on for Sony to release the Bang Masters, a 17 track compilation representing his first albums, all of which were recorded for the US label Bang (hence the title). Included here are two versions of the R&B hit, Girl, and several more seminal tracks notably T.B. Sheets and Madame George (later to turn up on the celebrated Astral Weeks).

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DANCE

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CHART FOCUS

Nottingham duo K.W.S.'s recording of Please Don't Go soars to the top of the singles chart this week, to give Birmingham-based Network its first ever number one. It's the first number one achieved by a Birmingham label since 1985, when UB40 and Chrissie Hynde topped the chart with I Got You Babe, released on UB40's own DEP International imprint, and the first by an act from Nottingham since 1974, when Paper Lace teamed with Billy Don't Be A Hero.

K.W.S.'s version of Please Don't Go, it should be noted, is based almost entirely on the arrangement of the song by Double You?, which, though a major hit on the continent and in the UK clubs, was released here a week after the K.W.S. version. Despite being overshadowed, the Double You? recording inches up to number 41 this week.

Please Don't Go is one of four Seventies' hits currently in the Top 20 in a new version, the other being Curiosity's rehash of Johnny Bristol's 1974 hit Hang On In There Baby, Texas's rework of Al Green's 1971 smash Tired Of Being Alone and Allison Jordan's update of The Boy From New York City, a hit for Darts in 1978.

Since changing its format, Top Of The Pops has had mixed success with its "exclusive". But if a record has the potential, TOTP can make a major difference. This is the case with En Vogue's My Lovin'. A popular club hit, it nevertheless stalled at number 69 on the chart here a few weeks ago, before dropping right out of the Top 20. A Top 10 hit in America, it was aired via a live satellite performance on TOTP on Thursday, and a second performance in dramatic fashion, by re-charting at number 30.

The fourth single from Simply Red's septet platinum album Stars, Thrill Me is struggling a little, only climbing eight notches from its debut position this week, to come to rest at number 33 — but the exposure commanded by the single, plus a renewed TV campaign is enough to push Stars back to the top of the album chart. The album has now topped the chart for five entirely separate occasions in its 31-week chart tenure, during which time it has never dipped below number 8. Its resurgence, and the continuing strength of Annie Lennox's Diva prevent Chris De Burgh's Power Of Ten from emulating the number one success of his last album of new material, 1988's Flying Colours.

Spring Features

May 30th

Computer Software Video

June 6th

North of England

June 20th

NMS Issue

For further information contact the ad department on 071-620 3636
### NEW RELEASES


**Year to Date:** 3446

**HIGHLIGHTS**

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**NATIONAL**

- **CBS**
  - **NEW RELEASES**
  - **HIGHLIGHTS**
  - **DISTRIBUTORS**

**Send new release details to general manager Graham Walker, ERA, Eighth Floor, Lidgate House, 24 Blackfriars Road, London SE1. Tel: 071-820 3368. Fax: 071-528 2881.**
### Publishing: Corporate

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**The No. 1 Independent Publisher**

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**Chrysalis**

Chrysalis Music Publishing
A Member of Chrysalis Group PLC
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<td>Sir Elton John</td>
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**New Entries:**
- #3: Willow Smith
- #4: Kasey Musgraves
- #5: Ava Max

**Moves:**
- #6: Weeknd, moved up 1 spot

**Debut:**
- #16: The Weeknd, new entry

**Highest Debut:**
- #16: The Weeknd, debut at #16
## Top 50 Airplay Chart

### Top 10 Breakers
| #1 | Walking on Broken Glass | Annie Lennox | RCA |
| #2 | Story of the Blues | Gary Moore | Virgin |
| #3 | Close But No Cigar | The Jam | Polydor |
| #4 | Glad | Spandau Ballet | Virgin |
| #5 | Love Breakdown | Howard Jones | Arista |
| #6 | Saturday Night's Alright | Joe Cocker | Capitol |
| #7 | Now That the Music Has Gone | Joe Cocker | Capitol |
| #8 | Beauty and the Beast | Celine Dion and Peabo Bryson | Epic |

### Regional Choice

| #1 | What Became of the Broken Heart? | Paul Young | Mercury |
| #2 | Little Bird | Annie Lennox | Cool FM |
| #3 | Take Me Higher | Janet Jackson | Arista |
| #4 | Love of My Life | Extrema | Brian May |
| #5 | Boy on Top on the News | Diesel Park West | Arista |
| #6 | Kiss Me | Jody Watley | Arista |
| #7 | Band of Gold | Jody Watley | Arista |
| #8 | Rhythm of Love | Jody Watley | Arista |
| #9 | Ain't It Heavy | Jody Watley | Arista |
| #10 | Ghost of a Chance | Rush | 21st Century |

### Airplay Profile

#### TOP 10 SINGLES

| #1 | Money Don't... I Love Your Smile | Bon Jovi | Atlantic |
| #2 | Prince & the New Power Generation | Prince & the New Power Generation | Warner Bros |
| #3 | Remember the Time | Michael Jackson | Epic |
| #4 | Essential Owens | Essential Owens | Epic |
| #5 | You Can't Always Get What You Want | The Rolling Stones | Polydor |
| #6 | Thought I'd Die and... | Bryan Adams | A&M |
| #7 | Close to You | Paul McCartney | Capitol |
| #8 | Love of My Life | Extrema | Brian May |
| #9 | Black Coffee | Garth Brooks | Capitol |
| #10 | She's Out of My Life | The Who | A&M |

#### TOP 50 ALBUMS

| #1 | DANGEROUS | Michael Jackson | Epic |
| #2 | THE COMFORT ZONE | Garth Brooks | Capitol |
| #3 | FORGOTTEN | Celine Dion | Epic |
| #4 | HEART IN MOTION | Amy Grant | A&M |
| #5 | NO MORE TEARS | George Michael | Epic |
| #6 | CHECK YOUR HEAD | The Les Band | PBlue |
**HURLEY TO SIGN UK DEAL**

Fresh from his Top 10 production successes with Kym Sims and Ce Ce Peniston, prolific remixer Steve 'Silk' Hurley is about to clinch a UK deal for his Chicago-based ID Records.

The expected agreement with Sony will see all ID product released directly to the UK for the first time, although ID will continue to be independent in the States.

"We wanted to maximise our profitability in the UK and the rest of Europe," explains ID senior vice-president Andre Halmon. "Because 80% of our sales are to the UK we need someone there to monitor the situation. Sony fits the bill."

ID is also expanding its remix roster to include Chicago DJ Ralph Rosario and Detroit techno whizz Juan Atkins.

Although Sony refuses to comment officially, it is believed the details of the deal are now being finalised. The company already has close links with Hurley. His UK publishing rights were signed to Sony Music in January and a single, Maurice Joshua’s ‘I Got A Hold On U’, has been licensed for release on Sony/ID later this month.

**DANCE ENERGY IN INDIE SHIFT**

Rap is taking a back seat to indie in the new-look Dance Energy House Party.

Despite initial assurances that music policy would be unchanged, the BBC’s only dance specialist show will kick off its new series on May 11 with the Soup Dragons as part of an attempt to broaden the programme’s appeal.

Music producer Tim Burn says: "We felt we were slightly out of step with the current scene. Now we'll be covering dance music in its broadest terms."

Burn points to several rap acts which failed to dent the Top 40 despite exposure in the last Dance Energy series, notably Naughty By Nature.

"Our job is to reflect what is happening not shape it," he says. "The plain fact is that rap is not selling to a mass market in this country."

In the last series the show pulled in no more than 1m viewers, compared to nearly 3m for the Fresh Prince Of Bel Air which immediately preceded it.

The changes are designed to stop this mass channel switching.

"We will still be covering rap," says Burn, "but we'll be much more selective. The most noticeable change will be the inclusion of more guitar bands, although they will have to have a dance start."

So visions of Normski giving his “reeeesspec” to Carter USM are as yet unfounded.

**COPS SNUB PARTY OUTFIT**

The fledgling Pay Party Promoters Association (3PA) has been greeted with a less than enthusiastic reaction from one of the police units it intends to liaise with.

A spokesperson for the West Midlands Pay Party Unit is dismissive of the 3PA’s attempts to standardise rave organisation. "We were asked to participate but our unit is an independent intelligence gathering organisation," he says. "It’s not our job to get involved."

But amid speculation that the West Midlands unit is about to be disbanded, Ray Spence of Raindance says the 3PA is more vital than ever. "It’s down to us promoters to clean up our act. There are less and less licences being granted, and there’s a danger the whole thing could go back underground."
PRESSURE DROP UPSET GERMANS

Germany is famous for many things, but a love of beefy funk basslines and quirky melodies is not yet one of them.

Nevertheless London duo Pressure Drop have scored a German hit with their 'Upset' album, yet to see a UK release. Pressure Drop say their UK company, Big World, hit financial trouble before the album reached the streets, but since being licensed to German indie Boombox it has sold nearly 30,000 copies.

“…we grew out of the London sound system scene like Soul II Soul and The Young Disciples,” says Justin Langland who, with partner Dave Henley, is Pressure Drop. “So it’s hard to understand how we have struck a note over in Germany.”

The sought after ‘Upset’ – which features such vocalists as Galliano and Joanna Law – now looks like being licensed back to Britain where its knee-slapping appeal will, no doubt, score another point for European unity.

FEET: The independent rock label responsible for discovering the likes of Metallica and Megadeth is turning its hands to dance orientated noise with two new labels. Music For Nations’ Devotion offshoot will concentrate on the darker side of dance with industrial outfits like Pigface and Murder Inc, while Better Days will give DJ Steve Proctor the chance to exercise his A&R talents. First up from the Proctor stable is the smooth retro stomper ‘Soul On Ice’ from fellow disc spinner Jon DaSilva (see p10) and Proctor promises plenty more “loud, wobbly music” to come.

La Rap: New York rap doyen Def Jam is opening a West Coast subsidiary to capitalise on the commercial potential of the California scene. New York, despite being the home of hip hop, still lags behind the West Coast in terms of Stateside sales, but the label claims the move is due to the depth of LA talent rather than commercial concerns. First out of the can will be gangster rapper Mel-Low with fellow Los Angeles artistes the Boss and female rapper MC Sugs. Called DJ West Records, the label will be distributed, like Def Jam, through Columbia, although there are no plans as yet to release the product in Britain.

THE CONFUSION IS ANSWERED…..

RHYTHM ETERNITY
"PINK CHAMPAGNE"

OUT 11TH MAY

THE CONFUSION IS ANSWERED…..

RHYTHM ETERNITY
"PINK CHAMPAGNE"

OUT 11TH MAY

VIA REVIVER

Pinnacle

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VIA REVIVER

Pinnacle
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[Image 0x0 to 296x401]

Club Knowledge, Wednesdays 9.30pm-3.30am at 191 Victoria Street, London SW1.

Capacity/PA/Special features: 850/5K/platform in middle of dancefloor with sculpture by Circus Irritant (ex-Mutoid Waste); all-night licence — all-night parties planned for first Wednesday of every month from June.

Door policy: “People feel good about coming here on their own. It’s a fantastic crowd — lots of musicians and DJs — and a real underground vibe.” — Jane Howard, joint promoter with Colin Dale and Colin Faver.

Music policy: Ultra hard, underground sounds, mainly European and Detroit techno.

DJs: Regular DJs — Colin Dale, Colin Faver, Brenda Russell, DJ Impact. Faver selects a bedroom mixer each week who takes the first slot of the evening. Guest DJs include Moby, Richie Fingers and US DJs Lenny Dee and DJ Madness.


DJs’ view: “The club tends to be on the hard side, hard yet friendly. There are loads of visuals.” — Colin Dale.

Promotions view: “It’s pure techno — really good, you don’t hear the music in any other club or rave in London.” — Amanda Carter, Rising High.

Average ticket price: Members: £3 before 10.30pm/£4 after.

Nightlife 10

| TW | LW | 1 HELPLESS — Urbanized (Final Vinyl) |
| 2 | 2 | 2 TRUTH WILL SET YOU FREE — Peacetime (RCA) |
| 3 | 3 | NEW EXPRESS YOURSELF — Francsche & FF (White label) |
| 4 | 4 | NEW PENNIES FROM HEAVEN — Inner City (Ten) |
| 5 | 5 | LIFE IS A PROFOUNGG GASES — The Sendals (Acid Jazz) |
| 6 | 6 | NEW ON THE RAGGA TIP — E-Lustrious (MOS) |
| 7 | 7 | VANILLA — Essence (White label) |
| 8 | 8 | DRIVES ME CRAZY — Outrage (White label) |
| 9 | 9 | NEW SHINE ON — Degrees of Motion (Esquire) |
| 10 | 10 | FLY LIKE AN EAGLE — Neville Brothers (Yellow label) |

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The Record Basement, 40 Station Hill, Reading, Berkshire (1,300 sq ft).

Also sells merchandise, including rave games, and tickets for events around the country.

Manager's view: "There's a large black community in Reading so we sell a lot of soul, reggae, hip hop and swingbeat. We used to run a pirate radio station which made the shop take off, and we used to run council records until the local council cracked down. We've got no competition, people come from a 25-mile radius. We started Basement Records four weeks ago and our tracks are starting to make a noise." — Phil Wells, partner.

Distributor's view: "They buy well, cover all aspects of dance and they get behind tracks. If you can't get it at Record Basement you just can't get it. They look after us and they look after their customers." — Raz Gole, Great Asset.

DJ's view: "It's got everything. If a company is only going to send out one track they seem to send it to Phil. Sometimes I used to look for something all over London until the day I went down there — and that was it. I've put a lot of DJs on to it. It's useful having the DJ room as I listen to about 80 records a week, which takes a couple of hours — also other people can't see what you're buying." — Loft Groover.

Phone now to hear the hot dance tracks
Cool Cuts clubline 0898 334334

1 NEW PENDIES FROM HEAVEN, Irish City
2 NEW MAKE MY DAY, Under Pressure
3 NEW BACK TO THE OLD SCHOOL, Grooves
4 (RHYTHM) DE LONDRES, Smells Like Heaven
5 (I KNOW YOU LIKE IT, Ready 2 Rhythm
6 GETTING STARTED, Pascal's Bongo Massive Vol II
7 LIFE IS A PROFOUND GAS, Sandals
8 (TALK TO MY FRIEND), Forever
9 SOMETHING GOOD, Underground
10 (HOLD ON TO ME, Journey

RM DANCE UPDATE

1 E4 Holding On To My Heart, Genesis
2 E2 I Can't Dance, Genesis
3 E4 Great Hits, Genesis
4 E4 GREATEST HITS, Genesis
5 E2 NO MORE TEARS, Genesis
6 E4 DON'T CALL ME BABY, Genesis
7 E4 CAN'T DANCE, Genesis
8 E4 WE CAN'T DANCE, Genesis
9 E4 ON THE RAGGA TIP, Genesis
10 E4 NOTHING BUT A HEARTBREAK, Genesis
11 E4 HOLD ON, Genesis
12 E4 LUCK OF THE DRAW, Genesis
13 E4 OFF THE DEEP END, Genesis
14 E4 FOR MY BROKEN HEART, Genesis
15 E4 LIFT ME UP, Genesis
16 E4 BODY COUNT, Genesis
17 E4 TIME, LOVE AND TENDERNESS, Michael Bolton
18 E4 WE CAN'T DANCE, Genesis
19 E4 BODY COUNT, Genesis
20 E4 GREATEST HITS, Genesis
21 E4 NO MORE TEARS, Genesis
22 E4 FOREVER MY LADY, Genesis
23 E4 GREATEST HITS, Genesis
24 E4 LUCK OF THE DRAW, Genesis
25 E4 OFF THE DEEP END, Genesis
26 E4 FOR MY BROKEN HEART, Genesis
27 E4 LIFT ME UP, Genesis
28 E4 BODY COUNT, Genesis
29 E4 TIME, LOVE AND TENDERNESS, Michael Bolton
30 E4 WE CAN'T DANCE, Genesis

Chart courtesy of BBC Sound. All New 40 are owned to these products having the greatest appeal and sales growth.

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DOMINIC

C 'Contrack
(C Mile Records TM 1200, via Jet
Star/Marcus/Dub Vendor)

Recording the details of the Mike Tyson case and using the verdict, this remarkably
tasting dancehall DJ advises through a jolly
96.5ppm 'LOVE' rhythm that the only safe
to way to keep sex now is to get a contract from
the girl fast! Topical enough to tell.

D.J. PIERRE

'Love Trax'
(U.S. Strictly Rhythm SR 1278)

A booming bass throbbed 121bpm sublimino
garage shuffle with bursts of nutty brushed fe-
male vocal, this has Love ... , Happiness,
and (on the Wild Pitch Side) more mythically
dating Marley Distorted Luv versions.

EXPRESS

'End Em, Fool Em, Forget Em'
(Rhythm King Epic 659315 8 E)

Originally released in March last year, when
it was a whopping and surprising surprise hit
in the US, this version has barely changed
since and is similarly captivating. The bass feels
sublime, the drums give a jumpy feel to the beat,
and the vocals are soothing. A hit for everyone.

The debut album from The Disposable Heroes of Hiphoprisy

M DANCE UPDATE 5

MUSIC WEEK 9 MAY 1992

AARON HALL

'Don't Be Afraid'

(MCA MCST 1562)

A perfectly adequate three-tracker on import, this brave
singer/producer's plucky Guyanese-born
Hall Shocko co-created Pink Floyd's son of the
'Goodbye' soundtrack here, while another five
shorter mixes, with the George Clinton-lyrning
and instrumental, more subtle 106ppm Album Version, funky drum 105ppm

The 12th Disc of the Pepe Mix, totally
derived, little piano backed 106ppm
sex, siesta. Version, and instrumental, and

TECHNO GROOVES

'Mach 6'

(Dutch Sleek Soundtracks STR 3590)

Latest in the Sleek Soundtracks series, this edit-

'has the title repeating, synched and keyboards


Don't make a rebel

Dance Beat update

The bass, the treble, don't make a rebel, having your life together does..."-

(Hyperlax In The Greatest Luxury), words: Michael Franti, published by Berthege Music

Available on CD, Cassette & near-exact limited edition 2 gramophone record set.

The debut album from The Disposable Heroes of Hiphoprisy

NOW ON MONDAY

James Hamilton reviews the week's releases

and (on the Wild Pitch Side) more mythically
dating Marley Distorted Luw versions.

S.L.L.

'Blue Oyster'

(Dutch Rhythm Records RHYTHM 092-6)

Aided by DJ Zir, fellow Warren, Ostrich and

'Ligan's... 'Charley' lyric, "I love

love from Mummy and Daddy and all what they

say", the producer himself

pledges 12bpm pounding

pounding to

and...
The Affection

Heaven Found Out Now

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12" - 12 HU11 CD - CD HU11

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 630 3636.
C.M. TONI
‘Hustle Ain’t Over’
(Partners Inc. Records PI 102)
Hot on a controversially leaked US single, this T-connection and other sampled Seventeen beats won 123.8 bpm on instant jammal, with C.M.T. "make the Quandary Lead" repeating, mellow organ theme 123.8 bpm on T-connection Underground Dream & Crochett Nut Comflakes' vibes khataleries when passed through a stock attractive 65-120 bpm "Khataleries & Crochett Nut Comflakes'" strangely ending title "You Can Work It Out" ne in relation to a short 126.3 bpm Throttle & 126.1 bpm Throttle. These here correctly created and reprinted on the label only as the tracks Appendix, so you are forgiven for thinking that the whole thing could also be — just better than on Partners Inc.

MUSIC & MYSTERY
Falling Like Dominos
(Begin the Dream Alive/SDA 01, via wax/BMG)
A Lindsay Warren-based label dedicated to keeping alive the original sound of soul, jazz, boogie and funk, this Steve Y-produced and now largely Light in the Attic Records' already performed standout 105.7 bpm release of trumpeter Donald Byrd's classic jazz-funk groove — aitated dominated choppy funk and peep bagget big leggy smoker — adds some additional material for the target listeners. Few Dominos 'Funky Feelings' plus the Breakwater releasing soulful same set tapes jumping 105.7 bpm Say You Love You' on this.

THE DUB FUNK ASSOCIATION
‘Harmony Within’ EP
(Tanya Records TNYT 2002, via Revolver/Pineapple/Boot Trader)
Applying the stripped down principle of reggae dub to funkier rhythms and different instrumental influences, this fascinating four-tracks has the haunting fluid bass padded rolling 107.7 bpm 'Harmony Version', similar but bappier skippy strum and "you gonna find a way to sound this" prototyped 107.7 bpm 'Sample This', again haunting more similar jiggly 107.7 bpm 'Road To Success', and subtitled MC Hamersley type lawmaker (with punctuating giddy jewelry jumps 107.7 bpm 'True Love/Leaving Dub'...

BRIEFLY...
Also about now are SIMPLY RED's 'Thrill Me' (East West Y2671), nicely jiggly 93.9 bpm strolling swelling in Terence Hines' wah-wah and bongo backed undulating Connoisseur's Dub Mix, plus mix, piano thundered, piano pool and sax sorduj untouched Steve Levine's Club Mix. BOMB THE BASS' Keep Giving Me Love' (Rhythm King/RS 6575898), Loretta Zelo Hewitt Foose's Aces' lead, Bousey's 49.9 bpm Uighry and Bright Oates Mixes, Keith Tof's launch, sordj's edited already 109.5 bpm Version Dub Mix, plus the preceding convincingly raging 128.9 bpm 'Extended Club Mix (EP) CURIOUSITY Hang In There Baby' (RCA PT 40278), masterfully jiggling pop revival of Johnneth's 1974 romantic soul classic: 100.7 bpm 'Boogie To Success', and subtitled MC Hammersley type lawmaker (with punctuating giddy jewelry jumps 100.7 bpm 'True Love/Leaving Dub'...
REASON feat ALICKA

‘Heartache’ (Bush Records promo). Featuring sweet vocals over a simple backbeat, this mid-tempo groove is very sparse in its construction, but the song and the vocals from the unknown Alicka carry it through. Almost lovers rock at times, but then the jazz guitar breaks through. For those who approve of warm weather and the street soul of urban London. Lovely................. AB

INVISIBLE PEOPLE

‘Love Beats’ (Liberty Trax). Bassline and hi-hats at around 125bpm, the sparse and mesmerising vocal mix incorporates ‘I Feel Love’ samples floating over a garage groover. Already creating a stir on clear red vinyl imports from the US. The rainforest sounds of the Tropical mix must be the New York DJs’ fave, and

INNER CITY

‘Pennies From Heaven’ (Ten doublepack promo). It’s good to see Inner City back on a roll with another great single to follow up the recent hit reissue of ‘Hallelujah’. Kicking off with repeated cut-up snatches of Paris Grey singing “we need some love” along with

agroundshaking bass drum and the coolest of organ lines, Kevin’s Tunnel Mix builds into a gorgeous song backed by a simple but effective piano refrain. The first 12-inch features two other mixes from Kevin Saunderson himself while the second features four Tony Humphries remixes. Unmissable.......................... AB

FRANKIE KNUCKLES

‘Rainfalls’ (Virgin America promo). David Morales’ Soak And Wet remix builds very gradually from a sultry female monologue set to the sound of rainfall and develops into an uplifting gospel-influenced dub section. It ends up as a full-blown disco number, incorporating “Where Love Lives” style piano, multi-layered strings, a cool vibes interlude and go go breaks. The song itself is very classy but is almost overwhelmed by the epic proportions of the mix. Both commercial versions will include mixes of ‘Workout’, the recent import floorfiller featured here in Eric Kupper vocal and dub versions.......................... AB

EAST SIDE CONNECTION

‘Love’s Gotta Hold On Me’ (UK white label). Before any trainspotter lifts pen to paper, no it’s not the disco outfit from the days of flares and afros, it’s from London’s east side, and the brainchild of Kiss FM’s Bobby and Steve. An English garage groove with flying congas and lush strings plus a fine vocal from Desty. It’s a great production, massive on the dancefloors and yet is looking for a deal. When this gets picked up, it will be huge......................... BJ

NEW GROOVES

In the deck chairs this week: ‘Doctor’ Bob Jones, GTO, Andy Beevers.
Having spent the past three years gigging worldwide with N-Joi, Saffron is busy establishing herself as a solo performer with the release of her second single. An understated, uptempo garage number, 'One Love', is pulled along by her sweet, plaintive vocals. Melody lovers should go for The Shades Of Rhythm Mix with its jangly piano chords, while the fierce crews may enjoy the rolling bass and rushing space samples of the Rising High Mix. Originally destined to become a ballerina, Saffron's formative years were spent practising pirouettes rather than microphone techniques. But her overpowering interest in club culture resulted in a career rethink. She's fanatical about putting on a strong show. "I certainly believe in glamour and dressing up. All my clothes are made by myself or my mum, who's created some super crochet numbers," she says.

Sandra Dunkley

When Jon DaSilva decided to name his recording project The Disco Universe Orchestra he was definitely not thinking platform soles and 'Carwash'. An offshoot of the occasional Disco Universe club nights the Manchester based DJ has hosted since 1988, the one man orchestra seeks instead to bring "the feverish uptempo disco of Prelude and early Pettibone" up to date. "The basic inspiration is something like 'Love Sensation', stomping disco with all the dynamics," explains DaSilva. "'Soul On Ice', the DUO debut, has all these specifications, spreading itself across a full 10 minutes and 20 seconds of black vinyl, on Steve Proctor's Better Days label. Recent Happy Mondays collaborator Rowetta lends her larynx to this track, although future plans are for a disco dub album. As disco/garage leaps back into vogue, DaSilva is at pains to stress the non retro nature of his project. As the sleeve of 'Soul On Ice' states, this is "loud & wobbly music for the Nineties."

Davyd Chong

Kiss FM's resident soul specialist Bob Jones knows a good tune when he hears one. Rooting through the racks at Vinyl Zone one day last summer, his lugholes were seduced by a soulful garage track by an act called Watergates. When he approached the decks to find out the name of the tune, he found its creator — Julian Jonah — standing before him. Jonah provided the good doctor with a DAT of the track and 'Never Gonna Give You Up' went on to win many friends through Kiss, Choice and the Weekender stations. The cool, spine-tickling tune with the most melancholic keyboard hook has now made its way on to vinyl. "The name Watergates is really Seventies, and it gives people some idea of what to expect," explains Jonah, once a solo artist with Chrysalis. "Musically, that's my favourite period."

His Watergates partner is chanteuse Janet Sewell, whose CV includes session vocals with the likes of Simply Red and Double Trouble. Jonah is now juggling several other projects, including his own solo career. Davydd Chong

The Disco Universe Orchestra

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Watergates

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Anyone who thinks putting out a dance tune is easy, should check out the tortuous tale behind 'Feel The Rhythm' by Nu Class A.

First out almost a year ago, this dreamy techno debut — now backed by the balearic bleeper 'You Can Do It' — was hammered by a series of misfortunes. By the time Optimism (then home to Bug Kahn And The Plastic Jam) picked it up — and dropped it — two indie distributors had disappeared. Not surprisingly the band decided to go solo instead, now finally releasing it on their own Cupido label. "We thought, 'well we might not get a number one but at least we ain't going under'," jokes Nu Class "father" Andy Swallow.

His bass-crunching brood includes the vocal nucleus of three sisters: plus Andy's DJ partner Keith in support. It's a combination they've taken on the PA circuit from Tenerife to Braintree and back. "It's not quite commercial and it's not quite hardcore," muses Andy. "When you see the stuff which charts, you start to wonder if you're on the right lines but we believe we are." Martin Pearson

"We were so honoured when we heard that Frankie Knuckles had been playing it at The Roxy in New York," says Linda of The Affection about their debut single, 'Heaven Found'. "It was the ultimate accolade," she adds, before admitting that the only downside was that they were not there to witness it. The London-based quartet are hoping Knuckles will still be spinning the track when he visits these shores in a few weeks time.

Originally surfacing on white label last year, the single kicks off with trancey pan pipes and soft synths before building up to euphoric pounding piano lines and strong uplifting lyrics soulfully delivered by Gillian. The poppy sound, which Linda describes as "happy house", has a definite Italian flavour. This could have something to do with the fact that the group spent some time in Milan doing production work for a local label. The single is now out officially on the new Liverpool-based Hullabaloo label run by Kevin Rea, who knows a thing or two about commercial dance records; he was previously an MD at Swanyard, the company that brought you Technotronic.

The Liverpool connection has led to a new mix of the song by the innovative Eight production team. Included on the flipside of The Affection's own version, it is a tougher, more radical interpretation with a thumping bassline and heavy guitar riffs. Andy Beevers

'Feel The Rhythm' is released by Cupido on May 11

or Gonna Give You Up' is released by Bump 'N' Hustle on May 18
KEEPING you informed about the most curious projects in the pipeline, the late Benny Hill has had his musical knobs twiddled thanks to a techno remix of the theme song 'Yakety Sax' courtesy of Continuum Records. Whatever next? How about a rap version of Alice in Wonderland for starters? The project is still under way in the US with the working title of 'Yo Alice.' Whitney Houston, Janet Jackson and Paula Abdul are now reportedly chasing the lead... Talking of superstars, the next Jacko single 'Who Is It' has got the remix treatment — complete with a housified version from Brothers in Rhythm. The first Brit to be so honoured? Meanwhile, back on planet earth Rhythm King's lawyers are exploring the mysterious case of an imposter. Full Effect is a Bristol club promotions outfit which has "borrowed" the company name of RK's renowned in-house promotions firm. More mistaken identities: Orbital the ffr-signed techno band and Orbital the techno label. It seems some shops have been stacking the label's product in the band's slot, and the Hartnoll brothers have been inundated with phone calls about the latest Orbital compilation... No such confusion about 'Stella', the undisputed hottest track on Jam & Spoon's EP, which is being rush-released as a single in its own right with three mixes by Moby and should be out now. Among the week's Pop 40 escapes are Swing Out Sister's revival of 'Am I The Same Girl', never serviced to club jocks in its commercial mix, which has now been promoted in a ponderous 0:92.2 bpm reggae-tinged remix by Kiss FM's Bob Jones... Across the water Rising High tracks will be getting a release via Industrial Strength, a new label started by New York techno DJ/producer Lenny Dee, who has been working in London with Casper Pound... Worth keeping an ear to the ground to hear the result of the Mass Order bootlegs court case, which was due to be heard last week... The jury is also out in the race to make Channel Four's new dance programme. The deadline for production company proposals was on Friday... On the club front, Zatopeks celebrates its first birthday this week with the London debut of the South Coast rave renegades In-ter-dance and a regular Friday night slot called Sun Lover. An all-night "sea-side vibe" is promised but a bucket and spade is optional... AND THE BEAT GOES ON!

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CHAMP 1027/CD 1027/CASSETTE 1027
1ST JUNE 1992

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KC LP 623/KC CD 623/KC K 623
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SUBTERRANIA featuring ANN CONSULOE "DO IT FOR LOVE"
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BAD B T 005/BAD B CD 005
25TH MAY 1992

For further info, please call Suzy on 081-961 7422

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THE FUTURE SOUND OF LONDON
NEW MIXES
FOUR FORMATS

PAPOU NEW GUINEA
"LAST YEAR'S DUB MONSTER IS BACK AND ON COURSE FOR DESTINATION MASSIVE!" (MIX MAG UPDATE)
NO.1 - COOL CUTS
NO.1 - BUZZ CHART
TOP 5 - RM CLUB CHART
OUT MAY 11TH

12 RM DANCE UPDATE
18 i BEAUTY & THE BEAST, Cenila Du 
19 WILL YOU MARRY ME?, PP
20 a BREAK MY HEART?, PP
21 i CAN'T DANCE, Genesis
27 - CAN'T DANCE, Genesis
28 i BABY GOT BACK, GrM
29 a DAMN VER HAS, Sophie R Hawkins
32 i ALL LOVE, Color Me Bad
33 a HOLD ON MY HEART, Genesis
35 i COME & TALK TO ME, Jodeci
36 a HIGH, The Core
37 - LIFT ME UP, Howard Jones
38 - WHY MOVE BABY, Keith Sweat
39 - NOT THE ONLY ONE, Bonnie Rich
40 a SS & THE LOVERS, Michael Bivens
41 a GREATEST HITS, ZZ Top
42 a HOLD ON MY HEART, Genesis
43 a CAN'T DANCE, Genesis
44 a BEST OF THE BEST, Jodeci
45 a HE-fix, The Core
46 a FUTURE, Michael Bivens
47 - HAVING MY HEART, Genesis
48 - WANTED, Jodeci
49 - BEST OF THE BEST, Jodeci
50 a SS & THE LOVERS, Michael Bivens

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NO.1 - COOL CUTS
NO.1 - BUZZ CHART
TOP 5 - RM CLUB CHART
OUT MAY 11TH

12 RM DANCE UPDATE
18 i BEAUTY & THE BEAST, Cenila Du 
19 WILL YOU MARRY ME?, PP
20 a BREAK MY HEART?, PP
21 i CAN'T DANCE, Genesis
27 - CAN'T DANCE, Genesis
28 i BABY GOT BACK, GrM
29 a DAMN VER HAS, Sophie R Hawkins
32 i ALL LOVE, Color Me Bad
33 a HOLD ON MY HEART, Genesis
35 i COME & TALK TO ME, Jodeci
36 a HIGH, The Core
37 - LIFT ME UP, Howard Jones
38 - WHY MOVE BABY, Keith Sweat
39 - NOT THE ONLY ONE, Bonnie Rich
40 a SS & THE LOVERS, Michael Bivens
41 a GREATEST HITS, ZZ Top
42 a HOLD ON MY HEART, Genesis
43 a CAN'T DANCE, Genesis
44 a BEST OF THE BEST, Jodeci
45 a HE-fix, The Core
46 a FUTURE, Michael Bivens
47 - HAVING MY HEART, Genesis
48 - WANTED, Jodeci
49 - BEST OF THE BEST, Jodeci
50 a SS & THE LOVERS, Michael Bivens

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**JUNE 17 - 21, 1992**

**NEW YORK CITY**

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### Top 30 Video Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist title</th>
<th>Category/running time</th>
<th>Label</th>
<th>Cat. no.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>NEW ALIENS</td>
<td>Sci-Fi/1 hr 34 min</td>
<td>FoxVideo</td>
<td>1802.50</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>THE RESCUE TEAM DOWN UNDER</td>
<td>Walt Disney</td>
<td>Children's</td>
<td>AV1676</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>CHERFITNESS: A New Attitude</td>
<td>Special Interest</td>
<td>FoxVideo</td>
<td>2515.50</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>THE SILENCE OF THE LAMBS</td>
<td>Drama</td>
<td>Columbia TriStar</td>
<td>CVR2199</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>ROBIN HOOD - PRINCE OF THIEVES</td>
<td>Action/2 hr 17 min</td>
<td>Warner</td>
<td>AV1678</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>ZZ TOP: Greatest Hits</td>
<td>Special Interest</td>
<td>WMV</td>
<td>7616829993</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>THE Y PLAN FAT BREAKER</td>
<td>Special Interest</td>
<td>Virgin</td>
<td>VVD1069</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>WRESTLEMANIA VII</td>
<td>Sport/3 hr</td>
<td>Silvervision</td>
<td>WV608</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>BACK TO THE FUTURE III</td>
<td>Sci-Fi/1 hr 53 min</td>
<td>CIC</td>
<td>VHR1446</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>FANTASIA</td>
<td>Walt Disney</td>
<td>Children's/55 min</td>
<td>DD1132</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>CHE: Extravaganza</td>
<td>Music/54 min</td>
<td>BMG Video</td>
<td>791.211</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>MADNESS: Divine Madness</td>
<td>Music/1 hr 30 min</td>
<td>Virgin</td>
<td>VVD1003</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>KYLIE MINOGUE: Live!</td>
<td>Special Interest</td>
<td>PMI</td>
<td>AV16896</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>THE LITTLE MERMAID</td>
<td>Walt Disney</td>
<td>Children's</td>
<td>DD09912</td>
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<tr>
<td><strong>15</strong></td>
<td>THE SWORD IN THE STONE</td>
<td>Walt Disney</td>
<td>Children's</td>
<td>DD010912</td>
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</table>

### Top 15 Music Video

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist title</th>
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<th>Label</th>
<th>Cat. no.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>ZZ TOP: Greatest Hits</td>
<td>Compilation/33 min</td>
<td>WMV</td>
<td>7616829993</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>CHE: Extravaganza - Live</td>
<td>Live/54 min</td>
<td>BMG Video</td>
<td>791.211</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>MADNESS: Divine Madness</td>
<td>Compilation/30 min</td>
<td>Virgin</td>
<td>VVD1003</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>KYLIE MINOGUE: Live!</td>
<td>Compilation/45 min</td>
<td>PMI</td>
<td>AV16896</td>
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<tr>
<td><strong>5</strong></td>
<td>QUEEN: Greatest Flix</td>
<td>Compilation/30 min</td>
<td>BMG Video</td>
<td>791.211</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>QUEEN: Greatest Flix</td>
<td>Compilation/48 min</td>
<td>PMI</td>
<td>AV16896</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>SIMPLY RED: Moving Picture Book</td>
<td>Compilation/45 min</td>
<td>WMV</td>
<td>931794434</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>QUEEN: We Will Rock You</td>
<td>Live/1 hr 30 min</td>
<td>Music Club</td>
<td>MC2002</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>LISA STANSFIELD: Real Life</td>
<td>Compilation/1 hr</td>
<td>BMG Video</td>
<td>791.211</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>QUEEN: At Wembley</td>
<td>Compilation/1 hr</td>
<td>PMI</td>
<td>AV16896</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>WET WET WET: High On The...</td>
<td>PolyGram Video</td>
<td>Compilation/50 min</td>
<td>69168484</td>
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<tr>
<td><strong>12</strong></td>
<td>QUEEN: Greatest Flix</td>
<td>Compilation/1 hr 3 min</td>
<td>PMI</td>
<td>AV16896</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>CLIFF RICHARD: Video Collection</td>
<td>Music Club</td>
<td>Compilation/1 hr</td>
<td>MC2051</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>MR BEAN &amp; COMIC RELIEF: Elected</td>
<td>PolyGram Vid VHS Single /7 min</td>
<td>PMI</td>
<td>AV16896</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>PRINCE: Sign 'O' The Times</td>
<td>Compilation/1 hr 15 min</td>
<td>4 Front</td>
<td>0439903</td>
</tr>
</tbody>
</table>
## TOP 75 ARTIST ALBUMS

### THE OFFICIAL Musicweek CHART

### TOP 20 COMPILATIONS

### TOP 20 ARTISTS

### 1992

### 9 MAY 1992

### 1. STARS • 7

### 2. DIVA • 5

### 3. POWER OF TEN • 2

### 4. SIMS GLOCKER • 3

### 5. WISH • 2

### 6. DIVINE MADNESS • 7

### 7. CURTIS STIGGS • 3

### 8. VOLUME III JUST RIGHT • 1

### 9. ADRENALINE • 2

### 10. REAL LOVE • 7

### 11. MOTOVON'S GREATEST HITS • 1

### 12. MATTERS OF THE HEART • 2

### 13. THE VERY BEST OF FOREIGNER • 3

### 14. HOMORYNNS • 3

### 15. DANGEROUS • 1

### 16. NEVERMIND • 1

### 17. GREATEST HITS • 1

### 18. STARS • 2

### 19. RECOMMEND • 5

### 20. KAOS THEORY • 2

### 21. TEMPTATION • 6

### 22. HEARTLANDS • 5

### 23. COUNTRY MOODS • 4

### 24. COLD SWEAT • 4

### 25. ALL WOMAN • 7

### 26. THE THIRD CHAPTER • 3

### 27. SOUL EMOTION • 1

### 28. REGGAE HITS VOL 12 • 1

### 29. FLIGHT OF THE CONDOR CONJUNCTION • 1

### 30. INDIES • 1

### 31. TECHNOSTATE • 1

### 32. VIRUS 100 - ALTERNATIVE TENTACLES • 1

### 33. BREAKING HEARTS • 1

### 34. THE ULTIMATE HARDCORE • 1

### 35. HEAVENLY HARDCORE • 1

### 36. CLASSICAL MASTERS • 1

### 37. DIRTY DANCING (OST) • 1

### ARTISTS A - Z

### ADAM'S PROJECT • 1

### BEAUTIFUL SOUTH • 1

### BELTONE • 1

### BRAND NEW WAVES • 1

### CATS • 1

### CIVIL WAR • 1

### CURLEY WOOD • 1

### DANCE • 1

### ELECTRONICA • 1

### ENGLISH FIGURES • 1

### EMPIRE • 1

### EUROVISION • 1

### FOREIGNERS • 1

### GUN • 1

### GUNS N ROSES • 1

### HARLEY QUINN • 1

### HAVANA • 1

### JOSHUA TREE • 1

### LFN • 1

### LEMNOS • 1

### LONE STAR • 1

### MADNESS • 1

### MAXI PULP • 1

### MC FLY • 1

### MUSIC WEEK • 1

### NOW THAT'S WHAT I CALL MUSIC • 1

### PLAYAS • 1

### PRINCE • 1

### QUEEN • 1

### REM • 1

### ROYAL SEX FED • 1

### SEAL • 1

### SEASICK • 1

### SIBERIAN • 1

### SIMON AND GARFUNKEL • 1

### SOUL • 1

### STANDARDS • 1

### STANFORD • 1

### STAIRS • 1

### TASHA • 1

### TWINS • 1

### UK • 1

### WENT WEST • 1

### YX • 1

### ZZ TOP • 1

---

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**MID-PRICE/BUDGET CLASSICAL ALBUMS**

1. **GREAT PATRICK SLOANE**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

2. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

3. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

4. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

5. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

6. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

7. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

8. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

9. **THE WORLD OF KARLHEIM**
   - **Allegro**
   - **Orchestrations by A. P. Rossini**
   - **Recorded 1991**

10. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

11. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

12. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

13. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

14. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

15. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

16. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

17. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

18. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

19. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

20. **THE WORLD OF KARLHEIM**
    - **Allegro**
    - **Orchestrations by A. P. Rossini**
    - **Recorded 1991**

**DISTRIBUTION: INDIE SINGLES**

1. **PLEASE DON'T GO HOME**
   - **Nineteen Ninety**
   - **Latest (Distributor)**

2. **PLEASE DON'T GO HOME**
   - **Nineteen Ninety**
   - **Latest (Distributor)**

3. **PLEASE DON'T GO HOME**
   - **Nineteen Ninety**
   - **Latest (Distributor)**

4. **PLEASE DON'T GO HOME**
   - **Nineteen Ninety**
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    - **Nineteen Ninety**
    - **Latest (Distributor)**

19. **PLEASE DON'T GO HOME**
    - **Nineteen Ninety**
    - **Latest (Distributor)**

20. **PLEASE DON'T GO HOME**
    - **Nineteen Ninety**
    - **Latest (Distributor)**

**METAL CHART**

1. **KENNY G**
   - **Wind**
   - **Capitol**

2. **EROS AND THE BRAIN**
   - **Nights Of The Lights**
   - **Capitol**

3. **THE NIGHTS OF THE LIGHTS**
   - **Capitol**

4. **THE NIGHTS OF THE LIGHTS**
   - **Capitol**

5. **THE NIGHTS OF THE LIGHTS**
   - **Capitol**

6. **THE NIGHTS OF THE LIGHTS**
   - **Capitol**

7. **THE NIGHTS OF THE LIGHTS**
   - **Capitol**

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   - **Capitol**

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    - **Capitol**

19. **THE NIGHTS OF THE LIGHTS**
    - **Capitol**

20. **THE NIGHTS OF THE LIGHTS**
    - **Capitol**

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*MUSIC WEEK 9 MAY 1992*
NEW RELEASES

SINGLES

HIGHLIGHTS

ARTIST | TITLE | LABEL | CAT NO. | DEALER PRICE | DISTRIBUTORS
--- | --- | --- | --- | --- | ---
DANCE | "I Love Ready for Love/Ready for Love (Inst)" | PUMP | 12" 1846 | 10G/10P/10GR | PUMP

SINGLES TITLES A-Z

ALASKA | "The River" | JIVE | 7" 86/9 | 0.50

AMBER | "Loving You" | EDEL | 7" 83/12 | 0.50

ANDREA BELLINI | "C'est La Vie" | WEA | 7" 84/13 | 0.50

ANNIE VIDAL | "Buy Me" | EM | 7" 85/9 | 0.50

ANTIN | "Dancing Queen" | PICTURE | 7" 80/12 | 0.50

ARMS OF THE STARS | "Love Will Go On" | FAX | 12" 81/12 | 1.50

ASH | "All You Need Is Love" | S| 7" 83/13 | 0.50

ASHLEY ROBERTS | "Tell Me" | CAP | 7" 86/16 | 0.50

AUBREY | "If I Ever Fall In Love Again" | I.R.S. | 7" 84/13 | 0.50

AUDREY | "I Love You" | DEMILO | 7" 87/1 | 0.50

AUSTIN MERIDIAN | " RTL" | PURPLE | 7" 88/13 | 0.50

BARBARA BING | "I'm So Glad" | SONGS | 7" 81/14 | 0.50

BEATBOX | "Beyond The Shadows" | A & M | 12" 87/12 | 1.50

BETTIE COTE | "I Want It" | JIVE | 7" 87/41 | 0.50

CHARLIE'S ANGELS | "I'm Not A Princess" | EMI | 7" 86/16 | 0.50

CHRISTINE BENOIT | "Out Of The Blue" | EUROPEAN | 7" 86/14 | 0.50

CLAYTON | "So Cool" | SINGAPORE | 7" 87/12 | 0.50

COLE| "Have A Happy Valentine" | ARISTA | 12" 86/14 | 1.50

COCO MAMBA | "Shake It Up" | SONY | 7" 88/13 | 0.50

COURTNEY DAVIS | "Take Me To Your Heart" | CAP | 7" 88/14 | 0.50

CRAIG | "Just Believe" | A & M | 7" 87/13 | 0.50

CREED | "Guts And Glory" | EMI | 12" 87/14 | 1.50

CRIME | "Don't Be So Mean To Me" | SONGS | 7" 86/14 | 0.50

DAVID | "I'm Not A Hero Anymore" | A & M | 7" 86/13 | 0.50

DINA FAHIM | "Looking Through Your Eyes" | SHARP | 7" 86/13 | 0.50

DIANA | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

DIXIE CHICKS | "Goodbye Earl" | CAP | 7" 88/13 | 0.50

DON'T TOUCH | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

DR. FEEDER | "Take My Time" | SONY | 7" 87/12 | 0.50

DUNE | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

DUSTIN & THE DUSKIES | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

DUSTY SPRINGFIELD | "Take Me To Your Heart" | CAP | 7" 88/16 | 0.50

DUSTY SPRINGFIELD | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

DWAYNE | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

DYNASTY | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

EASTON BURLINGTON | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

EDDIE LEVER | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

ELVIS PRESLEY | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

ELTON JOHN | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

EMILY | "I'm Not A Princess" | CBS | 7" 86/13 | 0.50

ERBar表现为该页面的自然文本。
1. **COOKIN’ UP YAH BRAIN** - 4 Hero
2. **VENGEANCE** - D.M.A.
3. **ON A RAGGA TIP** - Skitz
4. **PLEASE DON’T GO** - KWS
5. **IT’S JUST A FEELING** - Front Line
6. **EVERYWHERE I GO/LET’S GET DOWN** - B.T.
7. **WE ARE HARDCORE** - Topman
8. **BURNIN’ INTO LIFE** - Mix Factor
9. **DISSIDENT** - Alexx Two
10. **FLAME** - Ceri Dugdale
11. **SHUT UP & DANCE** - Crown
12. **MAKING THE WORLD GO ROUND** - Soul
13. **TALES FROM A DANCEOGRAPHIC** - Mix Factor
14. **MAKE YOUR WHOLE** - Andreas
15. **NEVER GIVE UP** - Janny
16. **ELEVATION** - GTO
17. **NOTHIN’** - Kid Unknown
18. **DO YOU WANT IT RIGHT NOW** - Degree Of Motion feat. Lil’ N. (Fir FX.184)
19. **PLEASE DON’T GO** - Depth Charge
20. **THERE IS NO LAW** - Messiah
21. **MY LOVIN’** - EN Vogue
22. **MUSIC TAKES YOU** - East West A 85787 (W)

**TOP 10 ALBUMS**

1. **T.E.V.I.N.** - Tevin Campbell, Warner Bros (USA) 7599262911
2. **VOLUME III JUST RIGHT** - Soul II Soul, Ten DJX 100/CDX 102 (F)
3. **KAOS THEORY 2** - Various, Telex STAR 2584/STAC 2548 (BMG)
4. **FOREVER MY LADY** - Jodeci, MCA MCA 10534/MCAC 10534 (BMG)
5. **THE THIRD CHAPTER** - Various, XL KLP 106/KMC 109 (WW)
6. **FUNNY DIVAS** - En Vogue, West East America 7576972117/7576972114 (BMG)
7. **BRAND NEW HEAVIES** - Brand New Heavies, Acid Jazz 823001/823004 (F)
8. **REUP** - Right Said Fred, Tug SNOOG 1/SNOOGMC 1 (BMG)
9. **FINALLY** - CB's Convention, A&M 3971761/3971764 (F)
10. **INTRODUCTION** - Mr Fingers, MCA MCA 10571/MCAC 10571 (BMG)

The Music Week Dance Chart is updated every Friday by Peter Tong on 1FM’s Essential Selection between 1-7.30 pm.
Festival on crest of a radio wave

When indie rock station XFM began planning its current broadcast across north London, it went to Brighton's Festival Radio for advice.

"In many respects they've led the way," says XFM's co-director Sammy Jacob. "They made me realise that licences were up for grabs."

Indeed, Brighton's 28-day dance station is seen by many as the flagship for the Radio Authority's restricted licence scheme.

Since the authority was formed last January, it has given out more than 200 low-power permits, seeing them as a chance for prospective stations to test their staff, programming and finances before applying for a permanent (eight-year) licence.

So far, however, none of the 200 stations has been given a permanent licence; Festival, now mid-way through its third temporary broadcast (its first licence was granted by the Home Office), is widely expected to break the duck.

It is easy to see why. Research conducted by Brighton Polytechnic students following its 1991 broadcast revealed that 50,000 listeners out of a potential 300,000 tuned in: a monthly reach of over 16%. Locally only Radio One attracts more ears.

This support has led The Guardian to sponsor the station for a second year, while other backers include HMV, BT and independent dance specialists Tribal Bass and Shut Up And Dance, says the station fills a niche.

"As a Brighton resident I find local radio the rest of the year appalling; Southern Sound plays golden oldies and BBC Radio Sussex is aimed at pensioners," says Goffe. "If nothing else, the station has proved the viability of the Festival licence and its potential so it must be doing something right," he says. "The station is a good outlet for specialist music — it's a shame it's only on for a month." Festival is now in the process of applying for a permanent licence, but as yet there is no firm indication of when it can be submitted.

Radio Authority spokeswoman Tracey Mullin says there is a working list of areas where new licences are being advertised, but adds: "Brighton may be on the list but we've been looking at rural areas and won't be looking at metropolitan areas until later this year."

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Alive and kicking

The Freddie tribute heralded a summer of more tours and more confidence. Stu Lambert reports.

The British concert promoting industry is preparing for one of its most successful years ever and its suppliers are sharing the good times. "We've overbooked," says Vari-Lite; "sold out and turning work away" echoes sound reinforcement specialist SSE.

With tours from Prince, Dire Straits, Bryan Adams, Rush, Guns N' Roses and Simply Red leading the field, the industry is putting the gloom of 1991 well behind it.

On the festival front old stalwarts such as Reading, Castle Donington and the Cambridge Folk Festival will be returning on their usual scale. Others promise to be bigger and better. Glastonbury is expanding its acreage to accommodate five music stages. WOMAD is staging four UK festivals to mark its 10th anniversary and The Mean Fiddler is expanding its activities with two consecutive 30,000 capacity shows in Finsbury Park, followed by two more in Glasgow and Newbury.

And the good news for suppliers is that scaled up events mean organisers have to invest more in staging and operations. Glastonbury Festival officer Simon Rosse reports that the total cost of staging this year's festival — with its increased 200 acres — will go up to £3m.

"We will be paying the police £325,000 to patrol the expanding area while our fencing costs go up to £20,000," says Rosse. "Staging will be handled by Serious Staging and FAC at a total cost of £50,000."

Sound and lighting hire companies will be the ones to benefit most from this increased activity as they rely heavily on the music industry for their bread and butter. Transport, security and catering operations generally have a broader client base.

The bidding for major events is fierce but leading hire companies pin their faith on the promise of quality rather than a shaved-to-the-skull quote.

"It's the service we give and the equipment we have that attracts people, rather than putting together economy packages," says Bryan Grant, MD of sound specialist Britannia Row.

"We have strong crews. Our core of about 20 staff is supplemented by 40-50 freelance and we are continually updating our equipment to stay ahead of the game."

Those assorted black boxes above and around the stage may look much the same as always to the punter, but new light and sound technology definitely helps to draw top-class business. Vari-Lite, which lit the recent Wembley Freddie Mercury tribute concert, offers its Automated Lighting System to lure prestigious customers.

Made in Dallas, the Vari-Lite originally developed for Genesis in 1981. This year its luminaires were originally developed for Genesis in 1981. This year its users include Prince.

Gelfand, Rennert, Feldman & Brown partner Stephen Brackman says "Box office negotiations can become lively affairs as I found out when my clients arrived two hours late for a show in Germany. The 'discovery' of a penal curfew clause in the hall contract by the promoter 15 minutes after deadline did not improve relations!"
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LIVE/BUSINESS AFFAIRS

Mercury Finale: showing how it can be done about £3m on new equipment in the past 18 months. How can companies spend that kind of money and keep their prices under control? The answer for SSE has been to rationalise its operation in order to absorb costs. A key strategy has been a £250,000 overhaul of its packing system. The company manufactures all its packing in-house with an extensive woodwork and metalwork shop employing three full-time staff. This saves spending on outside contractors and also allows the company to improve loading efficiency by making cases to fit the inside of trucks rather than the normal practice of making cases to fit the equipment they contain. SSE uses just three standard case sizes.

Director John Penn claims that without compromising quality, costs are cut significantly by reducing the labour time needed. He reckons SSE's systems are 20-30% faster to load and unload and to set up and take down. Quality in paramount: John Mellen, proprietor of Prism Lighting, is trying to maximise his market by encouraging special midweek packages largely aimed at raves, which are a good part of his business and less likely to be booked far ahead than tours. But he says his main aim is to provide as good a lightshow as anyone. He thinks cutting back on presentation is a false economy for hire companies and for concert promoters. “Of course, things get cheaper when competition is stiffer but we want to deliver quality; many artists look critically at the concert production — they expect the best.”

The emphasis on quality, growth and constant updating makes it tough for new firms to join the big league. “Startup costs are so high that it is difficult for a new company to break into the market,” John Penn observes, though he commends Canegreen, a north London-based company formed in 1983 and currently servicing tours for David Byrne, Steve Winwood and Van Morrison, as a top-end contender. “The perception of what should be paid is historically derived. Our business is incredibly undervalued,” he says. The major outfits, like SSE and Britannia Row which play a part in setting prices, have been around since the mid-Seventies. But with the increasingly healthy economics of the concert sector — cheaper and more portable equipment, more and more international-calibre acts and growth in related areas like raves — the time could be right for a new player to blast old assumptions and fly to the top.

New artists are moving towards fairer deals to the artist.” Long says he wouldn’t have any problem with a three-year contract. “You have to sign some kind of exclusive arrangement, but you must be able to get out,” he says. “Live contracts can appear inoffensive, but they are missing vital protections like a ‘key man’ clause. You can buy confidence in a three-year deal for less than the gross from one pub gig.” Long estimates that vetting an agency contract would cost around £100.

Recent suggestions that big agencies might introduce five-year exclusive contracts for new artists are viewed with concern by Simon Long, partner in the Simkins Partnership. “There’s a gulf between the live business and the rest of the industry in awareness of legal developments,” says Long. “The agents apparently aren’t aware of the issues on restraint of trade which the Frankie Goes To Hollywood and Stone Roses cases brought up. All contracts are moving towards fairer deals to the artist.”

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So much can go wrong on a tour: customs seizures, ripoff merchants, natural disasters, brushes with foreign law officers — there is many a tale of guns on the table when the time comes to settle up with the promoter. When any of these problems arise it’s the business affairs advisor who acts as troubleshooter.

Accountant Martin Greene Radvan specialises in on-the-road accounting and has seen most of the hassles that can come up. Partner David Radvan particularly remembers tangling with one “heavy mob” that should be avoided — America’s taxmen, the IRS.

“The rules on withholding tax in the US are vehemently enforced,” he recounts. (Withholding tax is money reserved from an artist’s earnings abroad to meet local tax assessments). “There, it is the recipient’s and the promoter’s responsibility to pay, rather than the promoter’s. The IRS might find out that a tour is going on, from ads or elsewhere, and if they haven’t been approached for an agreement on withholding tax, they will swoop,” he says.

“In one case, the IRS came down and impounded a load of gear just before the show — they put a couple of their heavies on the door and stickered all the amplifiers ‘property of IRS: they know just which bits of gear to go for. We panicked! — then negotiated. The band agreed to do an additional gig from which the promoter would pay IRS. So we can be facilitating negotiations between IRS, promoter and act.”

It’s in the nature of international touring that most serious problems crop up far from home and outside business hours — Sod’s law will often dictate that the band get into trouble late at night or on a public holiday. Martin Greene Radvan’s Steve Daniel had to cope with one band being arrested abroad for a minor infringement on the eve of a Bank Holiday — he hired a helicopter to get the bail money delivered by Sam, narrowly preventing a four-day jail stay for the miscreant musician.

Another act turned up in a foreign country expecting to play a gig where they had had to cancel two years previously due to an unsafe stage. When they got there they found that the promoter had sold them, and the police were waiting. Whatever the eventuality, professional help is good insurance. As Radvan’s partner Lionel Martin points out: “You will never know how much you’ve saved, because no-one knows what might go wrong and how much it would cost to sort it out.”

Calling the shots

In a tight corner in a foreign country? There are solutions. The key is to have professional help. The Simkins Solicitors are experts in the field, representing many of the world’s finest artistes, and dealing with accounting, tax clearance, and insurance. They have a wealth of experience in the entertainment industry, and can provide specialist advice for all your business affairs.
he troubleshooters

That's when you need professional help. Stu Lambert finds out what can be done

David Sloane
Senior partner at Sloane & Co

"At a gig in Philadelphia we had to deal with a difficult act and a difficult promoter in a difficult situation.

"The support act, Snap!, went on and did their set; then Soul II Soul started their show but after only one number the power supply was struck by lightning. It stopped the show completely and the promoter didn't want to pay up.

"We had to get hold of the band's lawyer and freeze the box-office takings while we negotiated.

"When the insurers of the show were contacted, they denied liability, claiming that the show had been stopped by an act of God.

"Eventually the two sides settled: Soul II Soul were to have been paid a guaranteed fee plus a percentage of the box-office and the solution was that they took just the guarantee."

event takes place can establish a donation element which avoids full VAT and corporation tax biting the surplus from ticket sales and merchandising.

"Professional advice is needed for that, as it is for proper use of donations from sponsors, merchandisers — and of course the artists.

"Artists frequently give their services free; there is a common misconception that they then have a liability for tax, but the Inland Revenue will regard any expenses reimbursed as a fee unless the expenses can be fully justified."

Reina Maria May
Collyer-Bristow

"One effect of the recession is that touring has become incredibly complex in an effort to keep costs down; ticket prices have peaked and a difficult promoter in a difficult situation.

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It makes TV news when big stars get turned back at the airport by immigration control, but work permit hassles can hit any kind of tour.

Julia Onslow-Cole, head of the immigration and nationality group at lawyers Cameron Markby Hewitt, gives the example of promotional visits to countries before any tickets have been sold and therefore no "work" will have been done.

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MUSIC TO BUSINESS
 headings}
Remember where you heard it. Minister of Fun David Mellor turned down the opportunity for a debate with Jonathan King on LBC last week. "It just proves he doesn’t like radio," says the oddly-dressed one. Congratulations to Virgin MD Jon Webster, newly celebrating the joys of fatherhood. And best wishes to Warner Chappell chief Robin Godfrey-Cass who ended up in hospital last week with concussion. Although new EMI label chief Jean Francois Cecillon has lived in the UK for two-and-a-half years, he reckons he flew around 1 million kilometres in his last job. In his first three days at Manchester Square he says he was briefed on 30 projects. "I work very quickly," he promises.

Cecillon and around a dozen other UK representatives were travelling to the Fifield bash in New York this week. The estimated cost of the week-long event in presentations and expenses could hit £150,000 for the UK alone. "We're not worried," says one insider. "It comes from central funds".

Litigation lives on after the sad death of Sharon Redd last week; her "Tnanager Jimmy O'Reilly says his row with studio team Les and Emma Adams is not over yet. But a DNA-produced version of In The Name Of Love, completed just before Redd's death, may be out soon. Tape One's studios would like to point out that, contrary to popular misconception, it is open, working and celebrating a number one hit with Deeply Dippy. A new owner is to be announced soon, by the way. A team of reps and retailers represented the record industry at a six-a-side soccer tournament in West Bromwich in aid of ITV’s Telethon on Sunday. Anyone offering sponsorship can contact John Wilcox (Virgin), Dave O’Riley (EMI), Jim Brain (Sony), Mark Boyce (AIM), Vince Tierney (Music Junction), Richard Perry (BMG), Terry Lay

When Carter held a press conference in Brussels for 200 media and retail delegates from around the world, EMI UK & Eire boss Rupert Perry and Chrysalis A&R director John Williams went along for the ride. Maybe they were lured along by the cheese and beers which were imported from all over the continent for the peckish horde. But spare a thought for poor Chrysalis MD Roy Eldridge, left at home with dry crackers nursing the flu. Carter manager Adrian Boss, Perry, Fruitbat, Jim-Bob and Williams are pictured posing in front of a giant Edam molecul...
Making Music is Britain’s most popular musicians’ magazine. Its current UK circulation is 56,858 - not far short of Melody Maker’s. Making Music readers are young, gigging musicians, who spend a fortune on albums, CDs and tapes. And you can’t reach them through any other magazine.

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