CD ‘rip off’ splits Labour

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

Shadow trade and industry spokesman Gordon Brown has written to the director general of the Office of Fair Trading demanding a new probe into “excessive prices”. And Labour consumer spokesman Nigel Griffiths will launch the campaign in two weeks, following a four-day fact-finding trip to the US.

“Nothing I have at the moment is very good news for British phonographic interests,” says Griffiths. “I think the industry case has been going down-hill for months.”

Griffiths says he will compare production costs of CDs in different countries. He is now trying to contact artists willing to join the campaign. But Labour arts and media spokesman Mark Fisher stresses that CD pricing is a complicated issue: “It is not as simple as some of the recent press reports suggest, which seem to have taken certain figures from foreign countries, ignoring their fixed levels of purchase tax, and tried to make simplistic comparisons,” he says.

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

Labour’s campaign, which comes less than two months after the OFT cleared labels and retailers of colluding to fix artificially high CD prices, has met a hostile response from the music industry.

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

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

EMI hits new high

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

The figures bolstered parent company Thorn EMI’s performance, which showed a 1% fall in profits to £255m. Thorn EMI chairman Colin Southgate says the music company should continue to boost the group with the completion of the £510m Virgin deal today (Monday).

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

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

EMI Music was corporate publisher for 1991.

Receiver closes Tape One

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

The company, which went into receivership three months ago, finally collapsed after its two cutting engineers defected to former subsidiary Copymasters last week.

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

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

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

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

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

The record retail chain had profits of £125.1m (up 14.7%) from £112.8m (up 11.0%) in the year of record results for EMI, Thorn turnover 1992 (m) % change

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<tr>
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Figures cover 12 months to March 31, 1992.

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

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

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

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

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

Zita Wadwa, liaison manager for London Records’ A&R department, says: “How many of them have a clear idea of how record companies work and how tight our budgets are?”

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

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

Only 20% of respondents felt A&R staff were well informed about studio technology, while 30% said A&R departments were run efficiently.
MCA
139 PICCADILLY
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8th JUNE
The BPI and Bard have finally decided to support this year's Granophone awards by offering in-store displays to promote the five main winners — Record Of The Year, Artist Of The Year, Lifetime Achievement plus two new categories. The five entries shortlisted for Record Of The Year will be published from mid-July.

Bard chairman Brian McLaughlin says television coverage of the Brits ceremony is more than outweighed by the prestige of the 15-year-old Granophone awards.

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

**Irish charts make debut**

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

The charts, compiled by Gallup for the Irish record industry's umbrella body, the International Federation of Phonographic Industries (Ireland), were launched with a gala lunchtime radio show on RTÉ's 2FM. Top 50 singles and albums rundowns are compiled from chart feedback originating the week starting on Friday morning through to the end of trading on Thursday.

IFPI (Ireland) bought about 70 data collection machines from the BPI and Gallup has established a sample of around 60 shops, making up about 70% of total sales. Previously the Irish chart was compiled from distributors' shop-out figures.

IFPI (Ireland) chairman and Warner Music MD Peter Price says the Saturday show, which goes out between noon and 2pm, may be followed by a "TV slot on RTÉ 2's The Beatbox. One of Ireland's biggest selling newspapers, The Sunday World, is also running the charts.

A sponsor should be secured within three weeks, says Price.
Ten years after the promotional pop video began breaking through, the record industry retains a schizophrenic attitude to this allied craft.

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

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

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

In the UK, 50 video production companies make over 1,000 promos each year, creating the ground for tomorrow's television industries, in the process benefiting production companies, the record industry and the music industry.

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

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

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

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

John Gaydon is chairman of the MFPVPA and managing director of Medialab.
Radio Two is considering moving into concert co-promotion in a bid to raise its public profile.

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

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

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

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

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

**Opera leads TV debut for Warner arm**

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

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

Warner Classics' album will present 50 artists drawn from the Erato catalogue including Placido Domingo.

Advertising firm BMP has conducted extensive market research to discover whether the market wanted another operaexcept disc. "We were worried that there might be opera fatigue," says Bill Holland, general manager of Warner Classics.

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

**Studios press for 10% rate increase**

Record companies face steeper studio costs following the UK Studio Accord's first display of strength since its launch last year, when Neile Farmer, its chairman, delivered a notice to independent television producers that there would be a 10% studio price rise from today (Monday). The organisation has written to A&R departments explaining that studios can no longer operate at the low negotiated rates they currently obtain.

According to Piers Ford-Crush, senior Accord board member and owner of Eden Studios, the 10% increase is merely psychological and will not even return the same cash rates as in 1987.

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

Rod Halling of the Mill Studios in Cookham says he will leave the industry if rates do not become more realistic. "It's do or die. There are plenty of other ways of keeping budgets tight without screwing the studios," he says.

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

The Accord recognises that deals will still be struck. It intends its initial muscle-flexing over pricing to be part of a wider plan to revive the studio industry, however. "We want to work together with the record companies as partners in the British music industry instead of this 'us and them' attitude," says Halling.

1m brochures back Music Day

The BPI and Bard are teaming up to distribute Im National Music Day programmes as the record industry's biggest contribution to the event on June 26.

Sony Music Operations will be providing free distribution on behalf of the BPI to Bard's 2,000 members across the country. The handouts, which will detail all the events of the day, will be given away with all records sold.

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

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

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

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

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

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

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

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

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

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

MAINSTREAM

Albums

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

D隐e, the title of the remix compilation album by the ever interesting Was Not. W Fake, The Belltower's third

Singles

Still lookingoul thrifted is Die Mauers, a track destined to follow Thee Southern Comfort in topping the charts. The other tune to watch is Victim by Urban Sis. This underground favourite now has PWL's backing and boasts very current remixes by Mickey Finn featuring samples from the hugely influential Someday by Ce Ce Rogers.

DANCE

Kicking off with the pick of the raver tracks, we have On The Raggaside of Lezigg (M.O.S. MOS VSR SD), another hot Manican raggazare track destined to follow Thee Southern Comfort up the charts. The other tune to watch is Sash by Urban Sis. This underground favourite now has PWL's backing and boasts very current remixes by Mickey Finn featuring samples from the hugely influential Someday by Ce Ce Rogers. Watch it fly.

The more and piano-rave sounds of the Conscious by Conscipious have also been going down very well in the clubs and are now ready to hit the shops via Cue Records (TUCE010). Rave-scene stalwarts A Homeboy, A Hippie And A Funky Drell unleash four more slabs of hardcore madness in the shape of their fifth single for Zoom Records, the 109 EP (ZOOM 010). The similarly prolific Ubik dish up four new forward-thinking techno tunes on their third single for Zoom Records, the 109 EP (ZOOM 010). On a more soulful tip, Innocence return to the fray after a lengthy absence with I'll Be There (Coldtemp C OOLXW255), a typically classy song that has been getting a rather good club reaction in the form of the proto Mordor Masters At Work dubs. Just as essential is Eating Me (CoCoescort CCSCD 341). However, the actual CDs are a bit of a let down. The Otis and Pickett offers touch the highs of the bands' most famous songs but miss a lot in favour of oddities. Similarly, though laden with hits, the Four Tops outing is slightly disappointing. The hits are not the hits, as off from their time with Motown, but later and lesser hits.

DANCE

TRANSFORMER 2: Pacific Symphony Too (Profile

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

Innocence: classy

PROFT36) Licensed from Belgium's Round And Round, label, this is an ambient/ trance techno tune topped off with soaring female vocals and crowd noise. This is similar in style to Jam And Spoon's Stella and the inclusion of various new mixes should help it achieve the same sort of success.

Andy Beever

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

With a Melody Maker cover predicting release, Verve's second single, Superstar (Hot) should take them into the Top 40. Slow, sensual and a wash of atmospheric minutes long in full, it wasn't made for radio but nothing's going to stop them.

Watch out for the re-release of A House's excellent Endless Love, its radio One airplay the first time round could snowball, given a "Cult In The Park" appearance and two Radio One sessions. Not In The Park but out on tour in June, The Belltower's third single, Flight, neatly spins the divide between psych-pop and dance. Fellow American genre-straddlers, if such a term exists, The God Machine's second EP, The Departed (Rhythm King) is 24 minutes of superior melodic intensity that will appeal across the indie and metal spectrum.

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

INNOCENCE

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

Martin Aston

Even in the midst of its campaign promoting Paradise, Deutsches Grammophon can't escape Luciano Pavarotti. The Italian tenor, on loan by Warner, is on a roll, and this one is for less than 10 minutes in a two-disc album of the Berlin Requiem in three overtures, but still holds the limb's dignity, vivid and vigorous playing from the Berlin Philharmonie under James Levine.

Phonogram award. Phil Sommerich

Two other DG releases are backed up by London appearances by sopranos. Kathleen Bawle's 1961 Carnegie Hall recital disc and Cheryl Stu...
CHART FOCUS

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

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

The week's highest debuting single, at number nine, is the Utah Saints' Something Good, topping the number 10 peak of their 1991 smash, What Can You Do For Me. Note too that Something Good is already a much bigger hit than the record which it samples to such good effect — Kate Bush's Cloudbusting, a number 20 hit in 1985.

Mancunian teen idols Take That finally make their big break, their remake of the old Tavares/100 Ton And A Feather hit It Only Takes A Minute debuting at number 16. It is one of three singles on the RCA label in the Top 20, a welcome return to form for the recently ailing imprint. With Annie Lennox' Precious (new at number 33) and the Wedding Present's California likely to reach the same status next week, there will be happier faces at Bedford Square.

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

CHART NEWCOMERS

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

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

8 Backing Blackie
WASP's Crimson Idol among new releases

10 Blitz babe
Wayne's girl scores with Sweet chestnut

16 Fooled again
Stone Roses re-enter indie chart at 11

18 Jumped up
Kris Kross rap up a dance hit

MAKING UK

(Continued...)

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

43 POWERPILL: Pacman, ffreedom/London. The highest debuting single this week by a previously uncharted act, Pacman has been a rave rave for a while, but its release was delayed in order to clear Pacman samples. Quite who Powerpill are is a mystery that even the record company can't clear up, though there's a suggestion that Cornish keyboards wizard Richard James — aka The Aphex Twin - is heavily involved.

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

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### NEW RELEASES

**Album Releases for 8 June 1992-12 June 1992, 213**

**Year to Date:** 4729

#### HIGHLIGHTS

**Graham Walker, ERA, Eighth Floor, Ludgate House,**

**245 Blackfriars Road, London SE1 9UR.**

**Tel: 071-620 3636. Fax; 071-928 2881**

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**Send new release details to general manager:**

**Graham Walker, ERA, Eighth Floor, Ludgate House,**

**245 Blackfriars Road, London SE1 9UR.**

**Tel: 071-620 3636. Fax: 071-528 2181**

**DISTRIBUTORS**

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**continued on p17**
earthrise
the rainforest album

I Still Haven’t Found What I’m Looking For – U2
Don’t Give Up – Peter Gabriel and Kate Bush
How Many People – Paul McCartney
Walk of Life – Dire Straits
Yes We Can – Artists United for Nature
Fragile – Sting
Under African Skies – Paul Simon
Wake Me Up On Judgement Day – Steve Winwood
ELTON JOHN

MARKETING CAMPAIGN

- National TV Advertising from Release Featuring a Dramatic 30 Second Commercial
- Radio Advertising from Release in London
- National and Music Press Advertising Including Q, Vox, Replay, Time Out Plus the Independent & Guardian
- 4-Sheet Poster Campaign – London Underground & Flyposting
- Extensive National Display Campaign Including All Major Retailers and Key West End Sites

CD 515 419-2 • CASSETTE 515 419-4 • LP 515 419-1
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<td>42</td>
<td>RICH AND STRANGE</td>
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<td>Capitol AM 1057</td>
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<td>43</td>
<td>UNTIL YOU COME BACK TO ME</td>
<td></td>
<td>Capitol CL 5690</td>
<td>5690</td>
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<td>A LITTLE BIT MORE</td>
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<td>48</td>
<td>SHUT UP AND DANCE</td>
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<td>Capitol CL 5685</td>
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<td>49</td>
<td>MR BIG</td>
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<td></td>
<td>Capitol CL 5672</td>
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</tbody>
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**As used by Top 10 of The Pops and Radio One**
## TOP 50 AIRPLAY CHART

### Regional Choice

| #1 | SHAKE YOUR GROOVING THING | Pat And Mark | A&M |
| #2 | I STILL THINK ABOUT YOU | Dianne Danger | A&M |
| #3 | SUMMER KISSERS, WINTER TEARS | Jake Croom | A&M |
| #4 | I'M COMING HOME | A&M |
| #5 | SUBSTITUTE | Carla 
| #6 | FEELS SO GOOD | Ruby Funk Jumbo | Fox FM |
| #7 | MR BIG STUFF | More with Sylco Telly | Downtown |
| #8 | ABBEY DANCE | Fat Lady Sings | Cool FM |
| #9 | BE STILL | Kim Appleby | Signal |
| #10 | DON'T WORRY | Kim Appleby | Signal |

### Top 10 Breakers

| #1 | BILL TONGUE | Tom Jones |
| #2 | MUSIQUE | Tom Jones |
| #3 | IT CAN'T BE FOREVER | Tom Jones |
| #4 | LAY ALL YOUR LOVE ON ME | Tom Jones |
| #5 | HANGING OUTSIDE | Tom Jones |
| #6 | SUBSTITUTE | Tom Jones |
| #7 | HANGING UPside | Tom Jones |
| #8 | SG DANCE | Tom Jones |
| #9 | MISS MY GIRL | Tom Jones |
| #10 | SMOKE CHIMES | Tom Jones |

### Top 50 Singles

| #1 | I WILL REMEMBER YOU | Amy Grant | A&M |
| #2 | COME & TALK TO ME | Linda Ronstadt | Epic |
| #3 | RICHARD | Linda Ronstadt | Epic |
| #4 | MAKE IT HAPPEN | Linda Ronstadt | Epic |
| #5 | WISHING ON A STAR | Linda Ronstadt | Epic |
| #6 | THEY WANT EFX | Linda Ronstadt | Epic |
| #7 | EVERYTHING CHANGES | Linda Ronstadt | Epic |
| #8 | LET'S GET ROCKED | Linda Ronstadt | Epic |
| #9 | YOU WONT SEE ME CRY | Linda Ronstadt | Epic |
| #10 | HEART IN MOTION | Linda Ronstadt | Epic |

### Top 50 Albums

| #1 | THE COMFORT ZONE | Vanessa Williams | EMI |
| #2 | DEAD SERIOUS | Duff EFX | Epic |
| #3 | DANGEROUS | Michael Jackson | Epic |
| #4 | PIES OF PASSAGE | Indigo Girls | Epic |
| #5 | FEAR OF THE DARK | Iron Maiden | Epic |
| #6 | XODUS | Scanned | Epic |
| #7 | DIVA | Annie Lennox | Epic |
| #8 | HUMAN TOUCH | Bruce Springsteen | Epic |
| #9 | CDB | Celine Dion | Epic |
| #10 | WAYNE'S WORLD | Various Artists | Epic |
Disco label Salsoul has fired the latest warning shots in the escalating sampling war with a Billboard ad threatening criminal prosecutions for unauthorised use of its material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Heatwave getting you down? Spare a thought for hardcore mask (and scam) merchants. Alternative's and their studio engineers in Stafford. Not content with donning Jeeves & Wooster suits despite the Mediterranean temperatures, the strange lads from Stafford somehow persuaded their studio boffins to follow suit. The result was, as their new LP puts it, "Full On Mask Hysteria" with several heatstroke casualties; and an emergency call to the St John's Ambulance. "It was like a scene from Armageddon," claims studio manager Derek Holt.

BRAINCHILD Brainiac Records — the vinyl offshoot of the London club — is adding to the legions of new labels with the launch of its Confusion subsidiary. Kicking off with Sine's 'Deep Anxiety', Confusion will keep up Brainiac's off-beat tradition: it is dedicated to "100% progressive house". "For people who go to clubs and care enough about dance music to think about it," says managing director Tim Fielding. Meanwhile former Brainiac mood merchants Ultramarine mark their recent Peel sessions with the re-release of their 'Every Man And Woman Is A Star' album. The duo have also signed a new deal with Warner's offshoot bianco y negro adding a mellow edge to the label's notorious noise merchants.

FOOLED YA In a curious case of life imitating hype, Manchester's Eastern Bloc has shifted 1,000 copies of a cut called 'I Got Ya' by Drekut within a week. The fictional floorfiller was first mooted by MixMag way back on April Fool's Day. The fact that it didn't really exist did not prevent intense street demand. "We had so many calls from all over the world asking for that tune, we thought, why not fill the void?" says the shop's E-Lustrious crew. (See People, p11).

MAURICE JOSHUA featuring CHANTAY SAVAGE

I Gotta Hold On U

mixes by Steve 'Silk' Hurley, Maurice Joshua and E-Smoove

7 • 12 • CD • CASS

OUT NOW

Distribution Sony Music Tel. 0296 395151
Storm

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

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

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

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

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

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

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

— Simon Gavin, 10 Records.

Average ticket price £18.

Nightlife 10

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

Redemption

REDEMPTION

Nightlife 10

TW LW

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

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

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

RM DANCE UPDATE 3

Bread, Love And Dreams

A Man Called Adam

The single out now
Available on 7" - 12" - Cd - Mc

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

Stage 3 Promotions for the 1990s

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

MUSIC WEEK 6 JUNE 1992
Manager's view: "Hardcore is massive in Cardiff — it accounts for 75% of our sales. We've been going for two years. We're all DJs as well. Pablo and I also run Oracle, a club promotions and ticket agency for the area. We're opening a new rave club and we have just started Hazardous Vinyl, a hardcore record label. Our first release is just out and demo tapes are flooding in from all over Wales." — Paul Lyons, owner.

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

DJ's view: "It's the only shop in Cardiff that stocks the music we're looking for — we mainly play jungle techno as that's what is popular in Cardiff. The rave scene's gone quiet but Paul's new club, which opens in a couple of weeks, should put us back on the map." — Dr Jackal and DJ Hyde.
THE PASADENAS
'The Love You Have For Me' (Epic 658056 6)

Ten years to the week since Wham!'s first release, this AIDS charity benefitting band
are back with their third album, 'The Love You Have For Me'.

THE MIXES
STREET DATE: 8-6-92

FALLING IN DUB
THE MIXES

DEO

THE K-CREATIVE
'Serious Flavour EP' (talking Loud TLX6 30, via Phonogram)

RANDOM NOISE GENERATION
FALLING IN DUB
THE MIXES

EMERGENCY

THE MIXES
STREET DATE: 8-6-92

AN EXCLUSIVE SELECTION
FOR MORE INFORMATION PLEASE CALL TEL: 0608 659200 FAX: 0608 659222 OR WRITE TO STAGE 3 PROMOTIONS, UNIT 12, THRESHERS YARD, KINGHAM, OXON. OX7 6YF
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<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Position</th>
<th>Week 1</th>
<th>Week 2</th>
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<tbody>
<tr>
<td>Good Lovers (Wow Original/Nellee Hooper Mix)</td>
<td>Frankie Knuckles</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>Move Me No Mountain (Club Mix)</td>
<td>Club Mix</td>
<td>2</td>
<td>4</td>
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<tr>
<td>Let's Get Happy (Shoe Squeak Extended Remix)</td>
<td>Frankie Knuckles</td>
<td>3</td>
<td>6</td>
<td>7</td>
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<tr>
<td>Don't You Worry 'Bout a Thing (Groove Thang)</td>
<td>Frankie Knuckles</td>
<td>4</td>
<td>8</td>
<td>9</td>
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<tr>
<td>Jump (Extended Mix/Supercoast Mix)</td>
<td>Frankie Knuckles</td>
<td>5</td>
<td>10</td>
<td>11</td>
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<tr>
<td>Hold On 'Til I Get There (At Work)</td>
<td>Frankie Knuckles</td>
<td>6</td>
<td>12</td>
<td>13</td>
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<tr>
<td>Express Yourself (Jungle Mix/Reagga Raye Mix)</td>
<td>Frankie Knuckles</td>
<td>7</td>
<td>14</td>
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<tr>
<td>Back to the Old School (Mixes)</td>
<td>Frankie Knuckles</td>
<td>8</td>
<td>16</td>
<td>17</td>
</tr>
</tbody>
</table>

**The Club Chart**

Compiled by Alan Jones from a sample of over 50 DJ returns.
NEW U R THE BEST THING (SASHA REMIX)  
D Ream featuring DJ Boys & Guests  
FXU promo

GOT TO BE FREE (M-A-S-HOOG/MICHAEL JOSHUA MIXES)  
Piers  
Media/4th & B'way

RIDE ON THE RHYTHM (MIXES) THE MASTERS AT WORK (KEEP IT COMIN' ON) (MIXES)  
Louie Vega & Marc Anthony  
Atlantic/East West  
Union City white label  
Siam Jam promo

BURNING (THE '92 MIXES)  
New}

FREE LOVE (MONSTER CLUB)  
Juliet Roberts  
US Esquire

SHINE ON (Dee Tice featuring The Hitmen)  
Effective

PASSION (Gat Decor)  
Suma

BELIEVE IN MIRACLES (Truth & Soul)  
The Pharcyde

SEX (CONTROL VOCAL MIX)  
Conrad

TRUTH WILL SET YOU FREE (MIXES)  
Peacetime

SOMETHING GOOD (UM Sup)  
Utah Saints

THE SERIOUS FLAVOUR EP: TO BE FREE (BROTHER JOHN/SPICE RACK/BACK TO THE REAL WORLD)  
K Creative

CALL HIM UP (MIXES)  
Voices Of 6th Avenue

KEEP ME COMIN' (MIXES)  
Kenyatta

HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) (THE KENLOU MIX)  
Urbanreport featuring Siwu

TALES FROM A DANCEOGRAPHIC OCEAN (EP): STELLA/KEEP ON MOVIN'/MY FIRST FANTASTIC F.F, Jam & Spoon  
R&B

UNCONSCIOUS: THE BLIND LEAD THE BLIND (AWARE) (DUB)/HIGHER CONSCIENCIOUS  
Profile promo

PACIFIC SYMPHONY TOO  
Transformer 2

SET YOUR LOVING FREE (KENLOU 12')/MAKE LOVE TO YA (THE FLOOR MIX)  
Lisa Stansfield  
AD92/Arista

THRILL ME (MIXES)  
Simple Red  
East West doublepack promo

RE ONE MORE TIME  
Blair Baxter  
MCP promo

BELGIUM (NINTENDOTONE MIX)  
Shimmytronics/Kai-Tonk white label

MONEY (REESLE & SAUNDERS MIXES)  
Camo

MASTER BLASTER (MIXES)  
Songo

THIS IS MY WORD IS FOR THE UNDERGROUND/MONIC STAPEDIE  
Krome & Time

LET THE MUSIC USE You (THE NIGTHWINDERS)  
Planet X

ONCE UPON A DANCE FLOOR (12' VOCAL)  
Tery

ONE MORE TIME  
Tommy Boy/Life promo

NEW EATING ME ALIVE (MIXES)  
Diane Brown & Marc K. Sharpe

THE LOVER IN YOU (MISTER CEE'S REMIX)  
Cold Chillinn' promotional

YOUR LOSS MY GAIN  
Omar

PICTURE THIS (NICE & STONED CLUB MIX)  
Talkin' Loud

NOT GONNA CHANGE (CLASSIC CLUB MIX)  
Bad Boy promo

BLIND FAITH (7'MIX)(ASHORTY MIX)  
Sunsound

HERE I GO AGAIN (SNOWBOY DISCO FREESTYLE REMIX)  
WEA

NEGRO LOVE (MIXES)  
Big Life promo

ONE LOVE (MIXES)  
Saffron

MY LOVING (En Vogue)

UNDERSTANDING (REMMMIX)  
Glen Goldsmith

THANK YOU TO BE FREE (MIXES)  
Chapter 1 + The Verse

Virgin

High Climber

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 071 620 3636.
Tiris

THE RATPACK
The Searchin’ For My Rizla EP
(Big Giant Music RGT 02 via Portland)

TOP 10 Bl

1 = BILL BOTTOMLEY T
2 = MOTORCYCLE EMP
3 = IF IT CAN BE FOREVER
4 = LAY ALL YOUR LO
5 = HANGING SIDE
6 = SOS
7 = IN THE SOUND OF CR
8 = DIGGER W/NO T
9 = SOMETHING GOOD
10 = MIDFLAND CHRISS

THE HIGHER GIVERS
‘Love & Money (Vision Masters
Remixes)’
(The Fabulous Flatt Recording Co FF
76874, via Perversion)

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‘Love & Money (Vision Masters
Remixes)’
(The Fabulous Flatt Recording Co FF
76874, via Perversion)
simone: 'hey fellas' (us strictly rhythm). a tuff new york city track, street talk at its best. a classic call-and-response vocal with a dope backing and excellent mixes on the b-side. promising follow-up to 'my family depends on me'... 

rohan delano featuring the code 'intimate connection' (v4vision promo). one of the great keep track revamped and injected with some real demanding beats and a snare which could slice your head off. this great cover of an all-time classic is another uk swing track kicking it up now.............

men at large: 'use me' (us east west). with all the right ingredients for london's ever growing and insatiable new jack audience, 'use me' is the swing beat track currently flying out of the import shops. built around a lead vocal which oozes lots to guy's aaron hall, the tune's real clincher is its catchy call-and-response group vocals. underpinning all this is some sound production by gerald levert and a beefy mix from the group's label boss, merlin bobb. already receiving extensive play by gerald levert and a beefy mix from the group's label boss, merlin bobb. already receiving extensive play by gerald levert and a beefy mix from the group's label boss, merlin bobb.

solid like: 'found love' ( succeeds label). strong, sinister keyboards blazing over a deep track that is a little more layered than most of terry's work. the hype sample here is a bobby mcferren scat that takes

black sheep peeled and ears open for his forthcoming uk l.p. hot.............

bryan: 'stand by' (us black rain). producer john robinson has become one of the most influential dans in new york, with his daily kiss-fm-like mix show on wbls. here he demonstrates his production prowess with an inspirational gospel house jam. bryan wails out 'stand by' over a thumping, bassy track.............

black sheep: 'strobelite honey' (def mix/mercury promo). what started as a fairly lame hip hop track has been completely reworked by david morales. garage bass, latin percussion and Philly strings with nasty vocal samples, this is one of the tracks of the year. we love the vicious breakdowns — slam!

kim beacham: 'trouble' (us 111 east). infectious, snappy house track with beacham's raspy, soulful vocals working well with producer james bratton's patented strings and hard percussion. starting with his work with sybil on 'don't make me over' through susan clark's 'deeper,' bratton consistently proves his ability to produce strong vocal tracks.............

hitting the decks: ministry of sound (justin berkman, bert bevans), steve jervier, damon rochefort, nervous records (marcus wkx, glady's pizarro), tony paradeis.

one more time for blake baxter

"superb!...can't fail to be massive!" — graeme parke, mix mag update uk

"a way-wicked garage trip!" — larry flick, billboard usa

"terrific textured techno-blake style!" — chris torella, streetsound canada

distributed by bmg

on logic records (log 81), june 15th

rm dance update 9

stage 3 promotions for the 1990s...
Back in 1988 a tune called ‘Better Days’ was a house anthem and its creator Jimi Polo was the name to drop. Then nothing.

The Chicago-bred crooner’s schedule was as empty as his namesake’s proverbial hole.

But now he’s filling that void with the cool mint melodies of ‘Express Yourself’.

The surprise is that it owes as much to street soul as house.

“I’ve been analysing the scene and myself,” says Polo, who is now based in Blighty. “Do I want to be a club guy or a soul boy? I settled on a soul boy for myself, but a bit of both will satisfy everybody.”

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

Martin Pearson

From the forthcoming AIDS Benefit album “RED HOT AND DANCE”, available this June. All proceeds from this single will be donated to AIDS organisations in the country.

SAFER SEX SAVES LIVES. Advocate for government committed to finding a cure for HIV, the virus that compromises the immune system and can lead to a variety of symptoms we call AIDS. Treat people with AIDS with dignity and the care they deserve. STOP AIDS NOW.
State-of-the-art technology is all very well if you're a studio fetishist or the Art Of Noise, but in a club it means diddley squat. When Mike E-Bloc and Danny Hybrid of E-Lustrious first got the taste for making music together a year ago and set about creating last February's much-lauded 'Dance No More', they didn't have two Fairlights to rub together. "Basically we've no equipment," explains Mike. "We've got one S950 sampler, a kiddies' keyboard, two speakers and an amplifier."

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

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

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

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

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

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

Davydd Chong

MUSIC WEEK 6 JUNE 1992
POST-RIOT UPDATE: in an untypically tactful move NWA have elected not to release a Rodney King version of 'Fuck The Police'. But the two Ices — Cube and T — are doing their bit with two separate benefit records. T teams up with Black Uhuru for a new version of 'Tip Of The Iceberg' while the square one is hooking up with Compton's Most Wanted and the Lench Mob for a cut called 'You Can Get The Fist'. Talking of tough men, Camden police welcomed new rap arrivals Party A La Mazon in traditional style; detaining them not once but twice on their way to gigs. Fortunately they released them in time and, boys in blue allowing, they'll be lining up for their third London gig with Das FX at the Jazz Cafe on June 7. That's the Jazz Cafe not the Original Jazz Cafe which is revived by founder Jon Dabner, who got his fingers burned with the plush Camden venture and has now moved back to Stoke Newington. Also making a move is Kiss FM's very own motormouth Steve Jackson, who has turned producer on Suburban Base's bid for TOP glory, 'Sesame Street'. Fans of the lunchtime kiddies fave will be relieved to hear that the excitable DJ keeps his mouth shut for a change... Making plenty of noise, of the garage variety, will be Kenny Gonzales and Little Louie Vega, aka The Masters At Work, who will be spinning at the Ministry of Sound on June 6... South Eastern Discotheque Association has its annual discos equipment exhibition, SEDA 92, at Gravesend's Woodville Halls this Sunday (June 7), noon-6pm... And Conscious, creators of the in-demand techno treat of the same name, will be at the Hammersmith Palais the night before, and at Equinox on June 12 and 16... Whether rave loving Inspector Morse will be there remains to be seen, but the thinking man's copper has already been immortalised on vinyl by De-Cypher whose 'No-re-morse' mixes destructive basslines with delicate tips... Tracking down Italian house maestro Alex Lee might prove a bit tricky, though. The pasta-loving producer, whose 'Take It' is out on React, has been drafted into the Italian army for a two-year stint just when his career has started taking off... Also on the up is rave American-style, and this time there's a hit to go with the hype. LA Style's 'James Brown Is Dead' is the first genuine rave to make the Billboard Hot 100 and receive nationwide rotation play. The shape of things to come? AND THE BEAT GOES ON!
### Top 30 Video Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Duration</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>The Lovers' Guide 2</strong></td>
<td>Special Interest</td>
<td>Lifetime LTV 04</td>
</tr>
<tr>
<td>2</td>
<td><strong>Aliens</strong></td>
<td>Sci-Fi/1 hr 24 min</td>
<td>FoxVideo 1802 50</td>
</tr>
<tr>
<td>3</td>
<td><strong>Sheriff: A New Attitude</strong></td>
<td>Special Interest</td>
<td>lifetime/lpickwick LTV 001</td>
</tr>
<tr>
<td>4</td>
<td><strong>The Little Mermaid</strong></td>
<td>Children's/1 hr 19 min</td>
<td>Walt Disney D290232</td>
</tr>
<tr>
<td>5</td>
<td><strong>The Rescuers Down Under</strong></td>
<td>Children's/1 hr 17 min</td>
<td>Walt Disney D4142</td>
</tr>
<tr>
<td>6</td>
<td><strong>The Doors</strong></td>
<td>Drama/2 hr 14 min</td>
<td>Guild GLD 51142</td>
</tr>
<tr>
<td>7</td>
<td><strong>The Silence Of The Lambs</strong></td>
<td>Drama/1 hr 53 min</td>
<td>Columbia Tristar CVR 22819</td>
</tr>
<tr>
<td>8</td>
<td><strong>ZZ Top: Top G</strong></td>
<td>Music/53 min</td>
<td>WMV 7599382993</td>
</tr>
<tr>
<td>9</td>
<td><strong>Robins Hood: Prince Of Thieves</strong></td>
<td>Action/2 hr 16 min</td>
<td>Warner HV PE S 2220</td>
</tr>
<tr>
<td>10</td>
<td><strong>Rangers: Four In A Row</strong></td>
<td>Action/1 hr 20 min</td>
<td>Caledonian Cameron CERKe 001</td>
</tr>
<tr>
<td>11</td>
<td><strong>The Y Plan Fat Breaker</strong></td>
<td>Special Interest/1 hr</td>
<td>Virgin VOD 569</td>
</tr>
<tr>
<td>12</td>
<td><strong>Death Warrant</strong></td>
<td>Action</td>
<td>MGM/UA PES 52170</td>
</tr>
<tr>
<td>13</td>
<td><strong>The Rookie</strong></td>
<td>Action/1 hr 56 min</td>
<td>Warner Home Video PES 12061</td>
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<td>14</td>
<td><strong>Race For The Championship</strong></td>
<td>Foxvideo 5617</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td><strong>Star Trek: The Next Generation 47</strong></td>
<td>Sci-Fi/1 hr 30 min</td>
<td>CIC WMV 23583</td>
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### Top 15 Music Video

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Duration</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>ZZ Top: Greatest Hits</strong></td>
<td>Compilation/53 min</td>
<td>WMV 7599382993</td>
</tr>
<tr>
<td>2</td>
<td><strong>Cher: Extravaganza - Live</strong></td>
<td>Life/54 min</td>
<td>BMG Video 791 224</td>
</tr>
<tr>
<td>3</td>
<td><strong>Michael Bolton: Soul &amp; Passion</strong></td>
<td>Compilation</td>
<td>SMV 49 1222</td>
</tr>
<tr>
<td>4</td>
<td><strong>Phil Collins:... But Seriously...</strong></td>
<td>Compilation/17 min</td>
<td>Virgin VOD 806</td>
</tr>
<tr>
<td>5</td>
<td><strong>Queen: Greatest Flix II</strong></td>
<td>Compilation/20 min</td>
<td>PMI VCA 112</td>
</tr>
<tr>
<td>6</td>
<td><strong>Madness: Divine Madness</strong></td>
<td>Compilation/36 min</td>
<td>Virgin VOD 803</td>
</tr>
<tr>
<td>7</td>
<td><strong>Queen: We Will Rock You</strong></td>
<td>Life/2 hr 30 min</td>
<td>Music Club MC 2032</td>
</tr>
<tr>
<td>8</td>
<td><strong>Queen: Box Of Flix</strong></td>
<td>Compilation/49 min</td>
<td>PMI MV9912493</td>
</tr>
<tr>
<td>9</td>
<td><strong>Simply Red: Moving Picture Book</strong></td>
<td>Compilation/42 min</td>
<td>WMV 903754340</td>
</tr>
<tr>
<td>10</td>
<td><strong>Queen: At Wembley</strong></td>
<td>Life/1 hr 10 min</td>
<td>PMI 999 12593</td>
</tr>
<tr>
<td>11</td>
<td><strong>Ride: Brixton</strong></td>
<td>Life/1 hr 10 min</td>
<td>Virgin VOD 963</td>
</tr>
<tr>
<td>12</td>
<td><strong>Cuff: Richard: Video Connection</strong></td>
<td>Music Club</td>
<td>PMI VOD 963</td>
</tr>
<tr>
<td>13</td>
<td><strong>Lisa Stansfield: Real Life</strong></td>
<td>Compilation/1 hr</td>
<td>BMG Video 791 226</td>
</tr>
<tr>
<td>14</td>
<td><strong>Prince: Sign 'O' The Times</strong></td>
<td>Life/1 hr 20 min</td>
<td>4 Front 0898660</td>
</tr>
<tr>
<td>15</td>
<td><strong>Kylie Minogue: Live!</strong></td>
<td>Life/2 hr 20 min</td>
<td>PMI MVN 99 93473</td>
</tr>
</tbody>
</table>

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**Stage 3 Promotions**

Are proud to announce the launch of a new force in UK Merchandise distribution featuring the Stage 3 collection. From June Stage 3 will commence a full tele-sales operation offering to all retailers exclusive merchandising product from their own range and those of the following companies:

- **Embracer**: Napalm Death, Morbid Angel, Carcass, Entombed, Massacre Cathedral, Lawnmower Deth etc.

- **Blue Grape**: Sepultura, Obituary, Death Pestilence, Annihilator, Dacide, Pungent Stench etc.

- **The Young Gods**: Saxon, Autopsy, Paradise Lost, Sister Sarah, Pat Travers, AxeGrinder, Dessecrator etc.

- **Morpheus**: Incubator, Jumpin’ Jesus, Holy Moses, Warpath, Immortals, Dosen Montag etc.

- **Black Mark**: Bathory, Necrosant, Cemetery, Edge of Sanity, Tribulation etc.

- **The Acme European Range**: Ramones, Madonna, Dylan, Jam, Wonderstuf, Blues Bros., Bauhaus, Cult, Motorhead etc.

- **Acme**: Saxon, Autopsy, Paradise Lost, Sister Sarah, Pat Travers, AxeGrinder, Dessecrator etc.

- **The Young Gods Range**: Designs include TV, Sky, Newton Ring, Red Water, The Stone

For more information please call tel: 0608 659200 fax: 0608 659222 or write to Stage 3 Promotions, Unit 12, Threshers Yard, Kingham, Oxon. OX7 6YF

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*Stage 3 Promotions for the 1990s*
# TOP 75 ARTIST ALBUMS

## THE OFFICIAL MUSIC WEEK CHART

### 6 JUNE 1992

**NEW**

1. **BACK TO FRONT**
   - Artist: Various
   - Label/Cassette/Distributor: Various

2. **LIVE AT WEMBLEY ’86**
   - Artist: Various
   - Label/Cassette/Distributor: Various

3. **MICHAEL JACKSON ‘BAD’**
   - Artist: Various
   - Label/Cassette/Distributor: Various

4. **UP**
   - Artist: Various
   - Label/Cassette/Distributor: Various

5. **STARS + 7**
   - Artist: Various
   - Label/Cassette/Distributor: Various

6. **HORRORNOUSLY YOURS**
   - Artist: Various
   - Label/Cassette/Distributor: Various

7. **THIS THING CALLED LOVE - GREATEST HITS**
   - Artist: Various
   - Label/Cassette/Distributor: Various

8. **GREAT RECORDS**
   - Artist: Various
   - Label/Cassette/Distributor: Various

**BACK TO FRONT**

9. **THE COMMITMENTS (OST)**
   - Artist: Various
   - Label/Cassette/Distributor: Various

10. **USE YOUR ILLUSION II**
    - Artist: Various
    - Label/Cassette/Distributor: Various

11. **REAL LOVE + 2**
    - Artist: Various
    - Label/Cassette/Distributor: Various

12. **SOUTHERN HARMONY AND...**
    - Artist: Various
    - Label/Cassette/Distributor: Various

13. **WISH**
    - Artist: Various
    - Label/Cassette/Distributor: Various

14. **DIVA**
    - Artist: Various
    - Label/Cassette/Distributor: Various

**D**

15. **LOVE IS**
    - Artist: Various
    - Label/Cassette/Distributor: Various

16. **VOLUME III JUST RIGHT**
    - Artist: Various
    - Label/Cassette/Distributor: Various

17. **DIAMONDS AND PEARLS + 4**
    - Artist: Various
    - Label/Cassette/Distributor: Various

18. **THE VERY BEST OF...**
    - Artist: Various
    - Label/Cassette/Distributor: Various

19. **METALLICA**
    - Artist: Various
    - Label/Cassette/Distributor: Various

20. **EVERY STREET + 2**
    - Artist: Various
    - Label/Cassette/Distributor: Various

21. **NIGHT CALLS**
    - Artist: Various
    - Label/Cassette/Distributor: Various

22. **OUT OF TIME + 4**
    - Artist: Various
    - Label/Cassette/Distributor: Various

23. **THE VERY BEST OF FOREIGNER**
    - Artist: Various
    - Label/Cassette/Distributor: Various

24. **REBELLION**
    - Artist: Various
    - Label/Cassette/Distributor: Various

## TOP 20 COMPILATIONS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label/Cassette (Distributor)</th>
<th>CD/DVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE RAVE GENER80R</td>
<td>Various</td>
<td>Cookie Jar JARTIC 3 (J)</td>
<td>JARC 3/JART 3</td>
</tr>
<tr>
<td>2</td>
<td>RAVING WE’RE RAVING</td>
<td>Various</td>
<td>Telstar STAC 2595(T)</td>
<td>2585(ST) AR 2595</td>
</tr>
<tr>
<td>3</td>
<td>NOW THAT’S WHAT I CALL MUSIC 21</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>4</td>
<td>THE SOUND OF SKA</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>5</td>
<td>POWER CUTS - ROCK’S GREATEST HITS</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>6</td>
<td>WAYNE’S WORLD (OST)</td>
<td>Various</td>
<td>Reprise 579560954 (W)</td>
<td>579560954(W)</td>
</tr>
<tr>
<td>7</td>
<td>THE GREATEST MOMENTS IN SOUL</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>8</td>
<td>MOODS 2</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>9</td>
<td>COUNTRY MOODS</td>
<td>PolyGram TV 512594 (F)</td>
<td>515200515200 (F)</td>
<td></td>
</tr>
</tbody>
</table>

## TOP 50 (Continued)

### ARTISTS A - Z

- **A**
- **B**
- **C**
- **D**
- **E**
- **F**
- **G**
- **H**
- **I**
- **J**
- **K**
- **L**
- **M**
- **N**
- **O**
- **P**
- **Q**
- **R**
- **S**
- **T**
- **U**
- **V**
- **W**
- **X**
- **Y**
- **Z**

---

**Top Chart Sources:**

- **RIAA**
- **BPI**
- **IFPI**
- **Recording Industry Association of America**
- **British Phonographic Industry**
- **International Federation of the Phonographic Industry**

**Notes:**

- The chart is based on sales data from various sources as of June 6, 1992.
- At the time, the chart only tracked sales in the US.
- Sales data includes physical sales of albums and singles, as well as digital downloads until 2005.
- After 2005, the chart adopted new methodologies for tracking digital downloads, which were not included in sales until 2010.

**Technical Details:**

- Sales data is updated daily, with sales figures rounded to the nearest thousand.
- The chart was updated weekly, with the next update expected in 6 days, and the next chart was released after 7 days.

---

**Related Links:**

- Official Music Week Chart [Link]
- Official Music Week Chart [PDF]
- Official Music Week Chart [CSV]

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**Data Usage:**

- Data can be used for research purposes and educational use.
- Any commercial use requires a license from the relevant music industry association or publisher.
- Please credit the source when using the chart data.

---

**Contact:**

- Music Week
- 125 West 43rd Street
- New York, NY 10036
- Tel: 212-592-1700
- Fax: 212-592-1701
- Email: info@musicweek.com
NEW RELEASES

SINGLES

Single Releases for 8 June 1952-12 June 1952: 96
Year to Date: 1970

HIGHLIGHTS

from po

SINGLES TITLES A-Z

MUSIC WEEK 6 JUNE 1952

continued from p8
## TOP 60 DANCE SINGLES

THE OFFICIAL *Music Week* CHART

### TOP 10 ALBUMS

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Press (Distributor)</th>
</tr>
</thead>
</table>
| 1        | 3 YEARS, 5 MONTHS AND 2 DAYS | Arrested Development | Cooletime CTLP
| 2        | WHEN ONLY A FRIEND WILL DO | Mike Davis | Jive HPR
| 3        | DAILY OPERATION | Gog & Throb | Cooletime CTLP
| 4        | FUNKY DIVAS | En Vogue | Cooletime CTLP
| 5        | GOLD | Chaka Demus & Pliers | Charm CRPL
| 6        | CLASSIC FUNK MASTERCAST VOLUME 1 | Various | Masters Cut
| 7        | HERE I GO AGAIN | Dr. John | Masters Cut
| 8        | BORN INTO THE 90s | R Kelly/Public Announcement | Jive HPR
| 9        | THIS THING CALLED LOVE | Great Alex | Masters Cut
| 10       | GARAGE CITY | Various | Telstar STAR

### Top 60 Dance Singles

#### 1. NEW

**SEARCHIN’ FOR MY RIZLA**
Ratpack
Big Giant BGT 02 (PORTM)

#### 2. NEW

**FUTURE SOUND (EP)**
Phat Assumptions
Suburban Base SUBBASE 010 (SRD)

#### 3. 2

**JUMP**
2 Kiss Kraus
Ruff House 6578546 (SM)

#### 4. NEW

**PAC-MAN**
Power Pill
Freedoom TABX 110 (F)

#### 5. NEW

**DON'T YOU WORRY 'BOUT A THING**
Incognito
Talkin' Loud TLXK 21 (F)

#### 6. NEW

**READY 2 GO (EP)**
X-Shot
Production House PNT 040 (Self)

#### 7. 1

**RAVING I'M RAVING**
Shut Up And Dance
Shut Up And Dance SUAD 30 (P)

#### 8. 8

**PAPUA NEW GUINEA**
Future Sound Of Jumpin’ & Pumpin’
12T07 11P (F)

#### 9. NEW

**RAVING**
Frankie Knuckles
Virgin America VUST 60 (F)

#### 10. NEW

**SOMETHING GOOD**
Umbah Bings
Mr FX 187 (F)

#### 11. 11

**KEEP ON WALKIN’**
Ce Ce Peniston
A&M AMY 878 (F)

#### 12. NEW

**TEARS**
Nu Colours
Wild Card CAROX 1 (F)

#### 13. BACK TO THE OLD SCHOOL

**THE COMPLETE STELLA**
Jam & Spoon
R&B/Outer Rhythm RSUK 145 (F)

#### 14. REAL LOVE

**Time Frequency**
Jive JIVE 370 370 (F)

#### 15. GOT TO BE FREE

**Sisters**
Media 12BRW 226 266 (F)

#### 16. SKUNK FUNK

**Gaultiers**
Talkin’ Loud TLXK 23 (F)

#### 17. 17

**SET YOUR LOVING FREE**
Lisa Stansfield
Arista 7421105981 (BMG)

#### 18. 18

**BELIEVE IN MIRACLES**
The Pasadenas
Columbia 6580566 (SM)

#### 19. HELPLESS (I DON'T KNOW ...)

**Unurbanised feat Silvana**
Final Vinyl PVT 14 (SRD)

#### 20. PLEASE DON’T GO KWS

**Network**
Network NWKT 46 (F)

#### 21. NEW

**PROFOUND GAS**
Sandals
Acid Jazz JADZ 471 (REP)

#### 22. NEVER GONNA GIVE YOU UP Watergates

**Bump N Hustle BUMP 12 (F)

#### 23. PASSION

**Get Decor**
Effective 12EFEFS 1 (BMG)

---

**THE CHART BOOK**

**THE DEFINITIVE GUIDE TO THE UK TOP 75 — 1991**

- Top 75 Singles and Albums for each week of the year.
- Chart profiles for all hit artists and titles.
- Running times for every hit single.
- Review of the year and market analysis.
- And: catalogue number information; biographies of the year’s Top 100 singles artists; best of year’s charts; how the charts are compiled.

**PUBLISHED IN ASSOCIATION WITH** *Music Week*
CD titles uncover a new approach

In theory, now is not the best time to launch a new music magazine. Yet this month not one, but two new titles are on their way. Both armed with a marketing tool which seemingly cannot fail - a "free" compact disc. They are not the pioneers of the format, of course. Classic CD and the broad-based CD Review have been doing it successfully for many months, require did it last month and Volume - although its editor considers himself in the record business rather than magazine publishing - is onto its third issue.

But the independently-published Replay and Northern & Shell's Rock CD are the first to aim squarely at the Q market. Both titles claim initial sales figures of around 60,000, which seems to indicate that, in an already crowded market, the public is willing to pay up to £4 for a magazine plus CD compilation featuring such acts as Jimi Hendrix, Marc Bolan and Fleetwood Mac (Rock CD) or Mud, The Hollies and Carole King (Replay). And there is another strong reason for the titles' confidence at a time when ad revenues are spread thin: both are calculated to turn a profit even without any advertising.

With each CD costing around 46 pence to make and around 22 pence assigned to MCPS royalties, the public is willing to pay up to £4 for a magazine plus CD compilation featuring such acts as Jimi Hendrix, Marc Bolan and Fleetwood Mac (Rock CD) or Mud, The Hollies and Carole King (Replay).

In fact, both titles could prove a boon for the record industry, offering labels a demonstration of their product which buyers can actually take home. MCPS commercial manager Graham Churchill likes the idea but has reservations. "If it's generating sales that has to be good, but the publishers do not have a philanthropic motivations so they must still pay."

Indeed, even if the record companies do not charge, the MCPS still takes its cut. And, ultimately, a hotch-potch of tracks on a cheap CD without a case may not always hold sufficient allure, despite record company support.

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

Neville Farmer

MONTHLY RUN-DOWN

1 Cicero
PR: Lee Leschasin
2 Carter USM
PR: Anton Brooks
3 Kylie Minogue
PR: Sue Foster
4 Jason Donovan
PR: Lee Leschasin
5 Jimi Hendrix
PR: Rob Partridge and Neil Storey
6 Madonna
PR: Barbara Charone
7 The Cure
PR: Lee Leschasin
8 Def Leppard
PR: Kim Mergner
9 Guns N' Roses
PR: Sue Brown
10 Metallicca
PR: Ted Cummings

OUT NOW

The brand new, fully updated UK Music Industry address book. Over 6,000 entries covering record companies, music publishers, distribution, media, pressing, recording studios, promoters, venues, lawyers, merchandisers, booking agents... in fact everyone in the business of music.

This essential reference book includes names, addresses, phone and fax numbers and key personnel conveniently organised for ease of use.

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

Dance guru James Hamilton is now into his third decade at the cutting edge of musical taste. Even he won’t open up how old he is. “It might blow my credibility,” he says.

Within record companies, many senior executives are equally reluctant to spill the beans. “Can’t you be a little more open about it?” asks one. At Abbey Road Studios, it is clearly a sensitive subject. “Tell him to ring back in 20 years — then I’ll be a veteran,” exclaimed director of operations Ken Townsend.

Age, it seems, is the last taboo in an industry which prides itself on its trend-setting, go-getting ways. Demographic change may be on the way with a corresponding increase in retirement age which is following the wave of record-buyer they have their parallels within the industry. Such a figure is George McManus, who admits to having reached his mid-forties. As a marketing executive for Polydor, McManus was instrumental in the wildly successful re-release of the Righteous Brothers’ “Unchained Melody.”

A glance at the current albums chart, heavy with greatest hits collections, reveals something verging on generational change.opleft

Paddy Fleming: 70 “this summer”.

Veronica Hopkins: “Early fifties”.
North-west sales rep for Virgin. Spent six years in Virgin’s telesales department and left seven years later to become an independent. “Discovered” Joe Cocker, Black Sabbath, The Real Thing. In the Eighties he joined Chappell as a plugger — “I hate that word; I prefer ‘exploiting songs’” — where he worked for 16 years apart from a spell as an agent. One of the presenters of the hh Boy coveted the Showbiz XI football team. “Once you’re in this business, you live all your life for music. I’m part of the woodwork here — they’ll have to throw me out.”

Tony Hall: 64. MD of The Tony Hall Group (Marketing/management/promotions/ production).
Joined CBS in 1965 and was sent to UK where he became sales and marketing director. Appointed chairman CBS Records in 1978. Retired from CBS in June 1985, but joined PolyGram UK as chairman and chief executive a month later. “I’ve still got a mental age of 12. In this business, when you show anything above adolescence, you should be despatched.”

THE SURVIVORS

Maurice Oberstein: 65. Chairman and chief executive of PolyGram UK. Joined CBS in 1969 and was sent to UK where he became sales and marketing director. Appointed chairman CBS Records in 1978. Retired from CBS in June 1985, but joined PolyGram UK as chairman and chief executive a month later. “I’ve still got a mental age of 12. In this business, when you show anything above adolescence, you should be despatched.”

Vic Lanza: 60. A&R Consultant. Originally a violinist, Lanza joined EMI in 1966, working in the HMV shop before moving to the International Division where he became responsible for imports. In 1970 he joined the newly established MOR division at EMI Manchester Square, signing artists such as Max Boyce and The Wurzels and working with Ken Dodd and Des O’Connor. Left in 1989 to set up an independent consultancy specialising in the re-mastering of compilations of Sixties and Seventies artists. “I don’t think that age matters in any repertoire — MOR or otherwise.”

“The record industry is taking on more traditional trappings and employing people with accountancy, law or MBA qualifications behind them,” comments one head of business affairs. “The Men In Suits are running the business aspects more and more.”

Of course, it is primarily a young man’s game, played at a frenetic pace, but people in the higher echelons run the business in an increasingly sophisticated way,” he says. “Careers now tend to follow the same kind of paths as in other industries, with the exception of the speed at which people go from one record company to another. This means that pensions have to be portable and packages made very attractive with a retirement age which is following the general trend towards 60.”

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

A glance at the current albums chart, heavy with greatest hits collections, reveals something verging on generational change.
I am not that you have such a wide musical span," he reckons. "It is such an innovative industry but one constant remains; a good song, lyric or melody is still a good song, lyric, or melody. You need to be able to appreciate that fact."

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

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

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

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

"While I get older every year, the music press seems to get younger," he remarks ruefully. "Some of the younger journalists like to call me Uncle Eugene and if they are having trouble with an interview, they tend to rely on me to sort things out."

Manzi spent his early years running his own north London record shop and only decided on the mid-life metamorphosis when he joined a friend in setting up an independent label. This late entry from one section of the industry into another is relatively rare, according to recruitment consultant Sandy Campbell, 42, of People Unlimited. She says that the age is often a matter of Group; even rising from his bed to catch the dawn chorus at London's Elephant and Castle to check out the latest PA at the Ministry Of Sound.

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

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

The "roof" sector will no longer wield such power. Perhaps the business will be able to cope without them," he adds. It's good news for closet oldsters. Perhaps they should dispense with the false teeth and ditch the toupee; forget about the all-the-year-round tan and brandish a bus pass instead. After all, nobody will be interested in a mere company car — it could yet be that it's the latest in executive zimmer frames which will be the new status symbol.

Seventy was the age at which the venerable LG Wood, the former EMI MD, now in his sprightly eighties, decided to retire. Still attuned to the music business through his honorary presidency of the BPI, he compares the frantic pace of today's industry with the more gentlemanly habits of the Fifties.

"In the old days, artists and their records maintained their best-selling status for much longer and the singles market embraced all age groups, not simply the teenagers. And this continuity was mirrored in the industry," he says. "I didn't become MD until I was nearly 50 and in my day presentations to mark service of 25 or 40 years were quite common. We didn't make the money they do now, of course, but I don't envy what today's executives have to contend with in order to earn such large rewards."

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

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

"He was over 70, he had suffered four strokes and had to get to the gigs on walking sticks and yet all the young musicians loved him," he says. Bowen, who oversees a roster which extends from Manic Street Preachers to Julio Iglesias, is impatient with any misplaced emphasis on youth. "It's not age that matters — it's attitude," he declares. "The issue is not how old you are but whatever or not you live, breathe and understand what is contemporary; you must have an affinity with the product you are helping to create."

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

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**How Old Are The Bosses?**

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Ages of heads of department within top albums labels. 1991 (Virgin and Warner Bros figures unavailable)
Assistant, Music Copyright

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Remember where you heard it.

Good timing on the part of Polydor for Wednesday’s Lionel Richie gig.

Since the Bard council was meeting on Thursday there were plenty of retailers in town to see what the Motown star can do... Hamish Robertson of Menzies reports that the company has not yet decided whether to stock the gay version of the Lover’s Guide. It seems no-one has viewed it yet. “It’s funny that,” he says wryly. “We had people queuing up to be on the viewing team for the original Lovers’ Guide”...

Condolences to the family and friends of George Shestopal who died last week. Shestopal was the man who with Maurice Oberstein and Derek Witt helped build the original CBS UK company... As most department heads at Virgin and Circa spent the week dodging the vicious rumours of sweeping job cuts, Mark Williams should be complimented on the timing of his annual hol. The Virgin Records general manager returns today to the now fully-integrated EMI-owned label... Meanwhile it was appointments rather than redundancies giving cause for concern to Chrysalis boss Roy Eldridge. Hopeful that his long hunt for a marketing chief is soon to end, he says, “If it goes on much longer I’ll soon get even greyer.”...

Even the beer was an earth saver at last week’s Groucho Club launch for PolyGram TV and Wimpernövörds’ rainforest fundraising album and video Earthrise. The organic brew, made from rainforest water, went down a treat with the swelling hordes. TV crew and general liggers. PolyGram TV’s Brian Berg and Wienerworld’s Wadwa, named this week as the A&R co-ordinator who strikes the hardest bargain — clearly a natural for the role... All power to those elite minds at Island Music, the industry’s stars at the ITV Brain Game last week in finishing 14th out of 30 teams. “We ended up ahead of the likes of ICI and WH Smith, which isn’t bad for a company of seven or eight people,” says MD Richard Manners. The team failed on only one of six music questions, and it was about opera... Putting a brave face on matters, Tape One founder Bill Foster will be out and about at the APRS exhibition this week. “It’s a good way of looking for work,” he says... Meanwhile, he reassures record companies that all their tapes are safe and well, but any queries about them should be made by fax on 071-580 5455... It’s always great to hear from one of my fans in exotic climes, so Tim Mann’s letter from the Qatar Broadcasting Services was particularly touching. He points out that, grammatically, the record which improves its position by the biggest margin each week is not the “highest climber” as referred to in our charts but the “biggest climber”. “Please forgive me if this seems pedantic,” he says. It does Tim, it does... All the Polydor old girls and boys are invited to a reunion at London’s Lamb & Flag, James Street, W1 on June 8, says Dennis Munday of PolyGram Record Operations... Latest in an eclectic line of collaborators with Elvis Costello is the classical Brodsky Quartet, with whom he has been composing a song cycle since November. “If it blossoms and becomes fruit in its own season we will no doubt put it on the market,” confirms the attractive one’s agent... Was that Europhile conductor Edward Heath asking Island for U2 tickets last week?... And on the subject of Bono & Co, it seems they will play a fifth UK date this year, as headliners of a Greenpeace Stop Sellafield gig with Nirvana and Kraftwerk... Commuters travelling through Liverpool Street station last Friday may be relieved to know that the bizarre electronic noises emanating from the public address system were in fact part of Radio Three’s Festival of Experimental Music. What will British Rail think of the quality of its service?...
Let’s talk...

Life after the Stone Roses: Is there such a thing as a record contract?
Upping the deal: The lawyer, the band and the record company.
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New ways of radio: College and Alternative, could it happen?
Living without the single: Future formats.
The colour of music: The melting pot.
One for the money, two for the show: Is it time to legitimise the industry? Working for the accountants.
The press and pop: A bankrupt relationship?
What a dish: MTV: A single European audience?
The technology wars: Shakespeare’s Sister vs Sonic The Hedgehog.
Keeping the culture: Life after the takeover.
Forget live music; this is a PA: Performance in the 90’s.
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Techno is art: Discuss.
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