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RECORD MIRROR
UPDATE

music week

The Business Magazine for the Music Industry

24 AUGUST 1991 £2.50

Kimpton-Howe returns

PolyGram is backing a new independent distribution company set up by former Rough Trade director George Kimpton-Howe.

The new company, Rio, will have its start-up costs paid by an advance from PolyGram in an initial three-year deal. But Britain's biggest record distributor will not own any of the operation.

The owners are former Rough Trade Distribution MD Kimpton-Howe and Peter

Jenner, Billy Bragg's manager, along with other staff who hold a minority interest.

Rio, which currently has nine staff, will be based at PolyGram's Chadwell Heath offices. The executive team also includes former RTD financial controller Anne Jackson and sales director Dave Cross, formerly of Entertainment UK.

While PolyGram will provide Rio's sales force and EOS computer system service, the



Rio team: Kimpton-Howe, Wordsworth, Jackson and Cross

company will have its own telephone sales and national accounts team.

Kimpton-Howe intends to

distribute about 10 labels, the first being Clive Selwood's Strange Fruit.

Since leaving RTD earlier

this year, Kimpton-Howe had been working at Pacific Distribution, but he says he was never employed by the now defunct distributor.

PolyGram Record Operations director Eric Wordsworth sees the deal as a further erosion of the division between majors and Indies.

"It is a good idea at the right time. It follows on logically from the problem that independent distributors have had recently," he says.

Tower cuts CD prices

Tower Records has slashed prices on all Top 40 CDs to £10 in a move that could provoke a summer price war.

The company says the low prices will be held indefinitely in an attempt to stimulate the market.

Woolworths has already revealed that it will be selling some of its top 10 CDs at £9.99 in a three-week promotion. But HMV marketing director David Terrill says: "If Tower is provoking a uniform drop of chart CDs to £10 then in terms of margins it is catastrophic."

Most multiples say they will

monitor Tower's initiative before reviewing their prices.

Tower Records managing director of European operations Ken Sockolov says he would welcome other stores following his lead.

"This is not intended to start a price war but if they did the same it may stimulate sales," says Sockolov. "The market needs this shot in the arm."

But Terrill says: "If Tower is provoking a uniform drop of chart CDs to £10 then in terms of margins it is catastrophic." The move follows recent CD

dealer price increases by PolyGram and Warner Music to nearer the £5 mark.

The new £10 price point was introduced in all four Tower stores in Glasgow and London's Piccadilly, Kensington High St and Whiteley's on Friday (16).

Neil Boote, Our Price senior marketing manager, says: "If it does start a price war it will be a West End price war."

Mike McGinley, Virgin Retail operations director, says: "We will continue with current prices but will watch how the market develops."

Format rivals now allies

Sony and Philips are believed to have struck a secret deal to co-operate on the introduction of their rival Mini-Disc and Digital Compact Cassette formats.

The two companies are still finalising details but the move suggests they are taking a more conciliatory stance.

Sony Software Corporation president Michael Schulhof says: "We are taking a very aggressive approach on Mini-Disc and are very receptive to Philips' ideas about DCC."

"Formal agreements get announced when they are ready to be announced, but we have a very long history of co-operation with Philips," he adds. It is understood that any deal



Schulhof: in agreement

will cover cross-licensing and marketing of the two new systems.

Schulhof, talking at last week's opening of Sony's new CD factory in Thalguau, Austria, says Mini-Disc will be launched late next year.

The system's hardware is to be unveiled at the Berlin Elec-

tronics Festival on August 30, the day before Philips unveils more details about DCC including the names of those companies supporting it.

Mini-Disc, which uses a 2½-inch CD enclosed in a diskette, will be aimed at the portable market but will be able to co-exist with the Philips DCC, says Schulhof.

At least three record companies have given initial backing to the system, he says.

Meanwhile, Schulhof denies there are any plans for a flotation of shares in Sony's music division, as was widely reported last week, but says Sony is not ruling out raising extra capital to fund further expansion of the corporation.

PolyGram to fight NWA case

PolyGram says it will fight police plans to destroy seized copies of the controversial NWA album.

The company's director of legal affairs Clive Fisher says PolyGram will defend the album, released by Island Records, when the Metropolitan Police application is heard on September 4.

The police made an initial application to Redbridge Magistrates Court two weeks ago to destroy what has emerged to be 24,000 copies of EMI4Zaggin under Section 3 of the Obscene Publications Act. Island Records managing director Marc Marot says: "It's brilliant to have the full support of PolyGram."

martika's kitchen

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A&M buoys PolyGram profits

PolyGram is on target for another record year after interim results showed an increase in both turnover and net profits of more than 24%, buoyed by the resurgence of A&M.

In the first six months of the year, the company — 80% owned by Dutch electronics giant Philips — achieved turnover of €838m (Netherlands guilders 2,711m) and net profits of €45.4m (NLG 147m).

The results justify PolyGram's purchase of A&M at the start of last year, says PolyGram's chief executive Alain Levy, following the international successes of Amy Grant, Extreme, Sting and

POLYGRAM RESULTS DEFY RECESSION

	1990	1991	% change
Net sales	€672.9m	€838.0m	24.5
Income from operations	€58.1m	€75.7m	30.3
Net income	€36.4m	€45.4m	24.6
Net income per share	21.3p	26.5p	24.6

Figures cover period January to June. Source: PolyGram.

Crystal Waters.

Levy says: "Everyone said the price we paid was excessive but we are now showing it was worth it." The talent unearthed by the label is expected to achieve long-term success, he adds.

There are also other big new releases planned by A&M and

the rest of PolyGram's labels, he says, including albums by Bryan Adams, Dire Straits, U2, John Mellencamp, as well as an Elton John tribute package with stars such as Sinead O'Connor, Sting, George Michael and Phil Collins singing Elton's songs.

The success is particularly

pleasing in the light of the worldwide recession. The albums have hit the UK hardest, says Levy.

"I am not an economist," he says, "but the recession has been deeper in the UK. With the chart performances we have had, we could have expected bigger results in the UK."

The acquisitions of two CD factories in Louviers, France, and Hanover, Germany, for €60m in July and an initial 30% share in Andrew Lloyd Webber's Reality Useful Group for €78m will increase the group's efficiency and profitability in the future, he adds.

Smiths deny RTD threat

The Smiths are denying reports that they are attempting to force Rough Trade Distribution into liquidation over unpaid royalties.

There is no question of taking any legal action against the company, which has been in administration for three months, says a spokesman for Ignition Management, which handles Johnny Marr.

"It has never been our aim to put the company into liquidation," he adds. "We want to reach some sort of agreement."

Although the band would receive less of the royalties owed to them — understood to be about £250,000 — if RTD was wound up, the rights to the catalogue would revert to the band. The catalogue, worth £650,000, is RTD's most valuable remaining asset.

Administrator Phil Wallace of KPMG Peak Warwick McLintock says the band could either petition him or the High Court for a winding up order, but says he is unaware of any such action.

CMA crisis over O'Donnell furore

The Country Music Association is facing mounting pressure to surrender its influence over the country music chart following the decision to bar Daniel O'Donnell.

A crisis meeting between the CMA, Gallup and fan group the British Country Music Association last Wednesday gave little hope of resolving the controversy over chart eligibility.

Now CIN chief executive Adrian Wistreich will recommend handing selection tasks to a secret panel.

The squabble has driven the CMA into isolation. Last week more than 70 producers and presenters of country music radio shows signed a petition of no confidence in the CMA and its European director Martin Satterthwaite.

The petition, signed by BBC and ILR representatives, states: "He has shown a total lack of understanding and recognition of the feelings of British country music fans."

"His unmovable stance has driven a wedge between the country music media and the industry," adds the letter, sent to CMA's Nashville headquarters.

But Satterthwaite comments: "We did not want to cause a controversy. A lot of people have been getting vocal about something they know nothing about."

Jim Marshall, chairman of the BCMA, says he was disappointed by Satterthwaite's attitude at the recent CMA-Gallup meeting.

"I thought he had dropped Daniel O'Donnell for not being

country but that did not seem to be discussed," says Marshall.

Instead, the meeting suggested only allowing two albums per artist in the chart or barring albums after two and three years.

CIN's Wistreich says the suggestions "would be little help and seem unworkable". Wistreich proposes that CIN should appoint its own advisers as with other charts. "The fault here has been that the named people involved are not perceived as unbiased."

Satterthwaite says fans have misunderstood the purpose of the chart, which he says is an industry marketing tool.

He also denies that the CMA is now looking for a way to reinstate O'Donnell.

Showtime misses deadline

The Radio Authority is holding a special meeting today (August 19) to consider First National Radio's request for an extra month to raise the money it needs to launch its new radio, Britain's national commercial FM station.

FNR told the Authority last Thursday that it would be unable to convert all its pledges of support into irrevocable financial undertakings by the end of its six-week deadline, midnight on August 16.

The consortium was provisionally awarded the licence for INRI-FM on 4 July.

"We always knew six weeks was going to be tight," says Clive Lindley of FNR, "and the

deadline falls during the holiday period, when decision makers and financial directors are away. We've been chasing people round the swimming pools of the world."

He says FNR had 75% of its proposed £16m capital already committed by last Friday, and was confident of securing the rest, given an extra month.

● Jazz-FM is awaiting the imminent final offer of the consortium which acquired "certain rights over acquisition" of the station in July, says MD John Bradford.

He denies the station has had talks with a rival bidder, the American jazz entrepreneur Jon Diamond.



Pet Shop Boy Neil Tennant is mobbed by fans as he leaves Radio One after standing in with partner Chris Lowe for regular DJ Simon Bates last week. During their week-long stint the PSB's offering the banned word "fuck", played formerly "banned" single Relax by Frankie Goes To Hollywood and regularly played the Cicero single Heaven Must Have Sent You Back To Me on their own Spaghetti label. A Radio One spokesman says: "They attracted one of the biggest responses we have ever had for something like this — about nine to one in favour." Jason Donovan takes over the Simon Bates seat for a week from today (Monday).



Fears of a summer price war following Tower's decision to cut CD prices are probably unfounded.

Tower is a special case. Chart product accounts for less than 20% of its sales so the loss of margin will be minimised.

But that lost margin is significant. Taking the example of PolyGram's top range product, a dealer price of £8.93 produces a gross profit per unit of just 48p on a £10 retail price after VAT.

That's a return of just 6% on its investment. Tower is no doubt achieving rather keener prices than £8.93, but it is taking a calculated risk. Surely there are few others who could afford it for any extended period.

Sometimes the music industry's union must feel like an all-purpose Aunt Sally, constantly blamed for the industry's ills (see p22).

Nevertheless, it is highly debatable whether there is a case for an opt-out in a business so reliant on individual talent. In most cases a good lawyer is far more use to a musician than any union.

Like many of the industry's organisations the MU is caught on the horns of an impossible dilemma: it is criticised for being unrepresentative, yet it has a membership which is unable or unwilling to participate in its affairs. A Catch 22 it may be, but unless the union finds a solution it will end up the irrelevant anachronism many are already calling it.

With nuns and priests offering up prayers for his return and street demonstrations in Dublin, the Daniel O'Donnell affair now bears all the hallmarks of a silly season story.

The bizarre thing is that country music accounts for 2% or less of UK album sales. Music Week is the only significant publisher of the chart.

Isn't it all getting slightly out of proportion?

Steve Redmond

Zomba starts ball rolling on Roses product

Zomba is to launch the first of its Stone Roses re-releases next month.

It is releasing the single, I Wanna Be Adored, from the band's eponymous debut album through the Silvertone Records label, on September 2.

It will be backed by the previously unreleased Where Angels Play — a live favourite.

As revealed in *MW* on July 20, Silvertone will also be re-releasing a limited edition gatefold version of the band's debut album, probably on September 16.

The first 20,000 vinyl copies, 15,000 cassettes and 15,000 CDs will be numbered.

Zomba Records managing director Steve Jenkins says the records are being released "purely for fans who collect Stone Roses records".

The label is appealing against the band's High Court victory in May, which allowed them to sign to Geffen.

Young buyers still dominant in music

The much-vaunted "grey" market of music buyers is still some way off, according to a new Gallup survey of music buyers.

The first of a new series of monthly polls taken in July reveals youth's dominance of record buying is still strong: 45% of the 16-24 year olds questioned had bought recorded music in the previous four weeks compared with just 11% of the over 45s.

The bad news overall was that 76% of the 10,300 sample had not bought any records in the previous four weeks. Women were even less likely than men to buy records with just 19% of them having bought in the previous month.

The best TV region for music buyers was Anglia where 31% of respondents had bought a record during the

YOUNGSTERS PROP UP MARKET

Which of these have you bought in the last four weeks?

%	Total	Men	Women	16-24	25-34	35-44	over 45
Albums	23	29	17	43	32	24	13
Singles	6	8	6	18	6	5	1
None	76	71	81	55	68	75	89

Source: Gallup Music Buyers' Survey. Base: 10,318

period. The worst was Harlech at just 20%. Tynes Tees buyers bought in the greatest quantity, however, at an average 1.65 items. Lancashire was the lowest at 1.41.

Record buyers were 50% more likely to listen to Radio One than I.R. The survey reaffirms the strength of Top Of The Pops among singles buyers: 51% of seven-inch single buyers watch it regularly compared with just 26% for CD album purchasers. Meanwhile 12-inch single buyers are five

times more likely to watch BBC2's Dance Energy.

The most popular artist bought by the 2,349 buyers was Cher, reflecting the success of her Love Hurts album. Nearly 60% of her buyers were female, compared with Erasme which boasted just 14% female purchase.

The monthly Gallup Music Buyers Survey costs £5,000 a year. Gallup charts manager John Pinder says, "The aim of this is to get people the basic information they need."

Scottish charity launches appeal to back music

A Scottish music business charity is launching a new appeal to raise £500,000 a year to support 18-25 year-olds starting out in music.

Since its launch in 1989, Music In Scotland Trust (MIST) has spent £150,000, provided by the HRH Prince Charles' Scottish Youth Business Trust, furthering the careers of new artists.

In addition, some 35 music-related business have been helped by MIST, through start-up funds, low interest loans, or business advice.

"We recognise it's an ambitious target," says Sir Douglas Hardie, chairman of MIST.

New video series trawls TV vaults

TV classics such as The Saint and Crossroads are among a 4,000 hour line-up of vintage programming which ITC Home Video plans to bring to the UK retail market.

The company wants to grab a large slice of the TV nostalgia sector when it launches on September 30, just nine months after its UK retail market launch.

Its first titles are The Saint, starring Roger Moore; the David Jason comedy, A Sharp Intake Of Breath; and Supercar, Thunderbirds' creator Gerry Anderson's first 'supermarionation' programme, which celebrates its 30th anniversary this year.

ITC has signed a sales and distribution deal with PolyGram Video and it has ap-



The Saint: returns on video

pointed John Keeling as marketing director to handle key account sales and marketing.

Keeling's experience includes six years at Warner Home Video, latterly as director of its retail marketing department.

ITC Home Video's vice president, Martin Goldthorpe says: "Our aim is to trawl the

untapped reserves of the catalogue... it's like an oil field waiting to be discovered."

Under the direction of Lew Grade, the Incorporated Television Co (ITC) was formed in the Fifties to produce programmes for the US and UK commercial TV networks. Hits include The Champions, Sunday Night At The London Palladium, Hancock, The Morecambe & Wise Show and Randall And Hopkirk (Deceased). They have never been released on video before.

Goldthorpe estimates that there is enough product in its vaults to keep the label going for 20 years.

More product news in the new-look Video Retailer, free in dealers' copies of *Music Week* next week.

Rock fan Gary Dobson, who spent six weeks in a coma after being crushed at the Castle Donington Monsters Of Rock festival three years ago, is suing promoter Aimcarve, of West Midlands, for £50,000. Aimcarve declined to comment on the High Court writ.

MP Greville Janner has criticised the Home Office's delay in issuing a report on safety at concerts. The Health and Safety Executive is blaming the delay on an "administrative hold-up".

The DMC-owned Bluebird Records chain has gone into receivership. Receiver Begbies says it intends to sell the three remaining stores situated in London and Liverpool as going concerns and is currently considering offers.

Warner Music Vision vice-president Ray Still has appointed Jane Evans as marketing manager. She previously held the same position at Warner Music Europe.

David Skillin, formerly of EMI Music and assistant to Miles Copeland, is to head the UK arm of former SBK director Stephen Swid's new independent label, JRS Records.

Abbay Home Entertainment is promoting its winter children's video releases by giving away a free 30-minute video with 85,000 copies of *Parents* magazine.

Producer and mixer Julian Mendelsohn points out that last week's report on legal action between Talk Talk and EMI could be taken to suggest that his remix of a Talk Talk track harmed their reputation. We would like to stress (a) there was no intention of implying this (b) Julian Mendelsohn has the highest reputation (c) any suggestion otherwise is untrue (d) we apologise.

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THE EAR

MW's Talent Tipsheet

LIVERPOOL

DEAN JOHNSON

This singer/songwriter's demo offers a fine collection of folk and blues tracks. Silvercloud, in the kind of ballad Americana often heard high in their charts, but the rocker Point Of No Return is more indicative of Johnson's talent. Contact: Dean Johnson Tel: 051-653 3358

ESSEX

A GIRL CALLED JOHNNY

If New York Were A Man is the self-financed debut single of Joe Evans, otherwise known as A Girl Called Johnny, and it's an impressive three-song collection. The title track is well-crafted with a warm AOR tinge which recalls Aztec Camera, while Good Night features inventive piano and some fine soaring vocals. Contact: Joe Evans Tel: 0992 76463

HUMBERSIDE

1159

A quirky funky edge and lightly rhythmic percussion characterises these Northerners' self-financed debut seventh. The backing recalls early Talking Heads while Stuart Wright's vocals bring The Trifids into the equation. The production is perhaps over-restrained, but the B-side, Pieces Of Gold, shows promise. Contact: Stuart Wright Tel: 0757 638205

LONDON

THE FLAMINGOES

This duo includes former 1000 Violins bassist Alfie Darden, who supplies a gentle pop backing to Paula Moore's restrained, melodic tones. The songs are simple and classy pop, in the style of Mazzy Star. Contact: Paula Moore Tel: 081-740 8442

THE MOTHER MACHINE

Four girls backing a male singer is the unusual combination which makes up The Mother Machine. The guy, Keith Sparrow, can really sing and is a strong visual presence, when he isn't crashing into other band members. The overall look and their performance is entertaining, but the important factor is that the set is made up of strong, catchy and melodic pop songs. Contact: Sue Hussey Tel: 071-732 3678

SURREY

BLIND

A thurgic, sinister drumbeat backs harmonised wailing on

this demo from Egham duo Blind. Imagine the Cocteau Twins in black garb and pointy boots. Contact: Adrian Lillywhite Tel: 0784 438418

GLASGOW

THE KRITIKS

This five-piece deal in the same unmistakably Scottish brand of soul/pop as Wet Wet Wet. Bouncin' Back has a pleasant jazz tinge to compensate for a lack of spark, while Just Like You highlights John Martin's strong vocals. Contact: Kevin Smith Tel: 041-339 2430

WATERFORD, IRELAND

THE WISHING STONES

Not to be confused with the UK band of the same name, this Irish quintet's debut single for Dublin indie Daneline is enjoyably upbeat. Sprightly is a frantic gem and the (semi) instrumental version on the flip is perfect summer fare. Contact: Eddie Joyce Tel: 010-3531 580578

DONEGAL

GEORGIA

Gentle lilting pop with a steely country resolve is on offer from Georgia's debut single. The A-side, Sends Me High, is a relaxing affair which makes clever use of a plodding drumbeat. Rescue Me on the flip is a livelier, skiffle-ish effort, the kind of thing which could appeal to Deacon Blue fans. Contact: Eddie Joyce Tel: 010-3531 580578

DUBLIN

THE DREAMS

An effervescent trio who exude a quirky, up-beat infectiousness, The Dreams imbue pop/rock ditties such as Rocket Love and I'll Be There with a hard, driving danceable edge and intermittent female backing vocals. Six-string singers with melodic pop sensibility. Contact: The band Tel: 010-353 1 539390

NEW SOUTH WALES

CATS CRAFTY

Like their Australian compatriots The Dynvyls, this six-piece have a retro new wave pop feel. The girl singer's B-52s-style vocals give If This Is Grown Up and Fabulous Mess a certain schoolgirlish charm, but ultimately their live proficiency will decide if they escape the outbreak. Contact: Peter Jansson Tel: 010-61 02 580 8975

Take That cover up

A burst of nationwide media coverage has placed Take That firmly in the same teen-appeal slot as New Kids On The Block. The band's lead singer/songwriter Gary Barlow is being compared to George Michael. Yet they are not signed to a major label and their debut single, Do What U Like, has yet to enter the Top 75.

The group are the creation of manager Nigel Martin-Smith, who discovered Gary Barlow on the labour circuit in the North of England "absolutely storming them."

Once the line-up was completed, the band spent a year acquiring a following of teenage fans at under-18 discos in the North. But Martin-Smith found the majors unwilling to commit themselves.

"A mistake the majors made was that they never saw a performance and saw the girls screaming at them," he says.

Martin-Smith decided not to wait for a decision from a major label but set up his own Dance UK label to handle the band's first single, with distribution through BMG's Total Record Company. He will, however, be looking for backing from a major in the near future. "But it's going to cost them because I want to recoup



Take That: broad press coverage without a Top 75 single

the money I've spent and I want extra for the risk: I look," he says.

Dance UK has spent just £40,000 on the campaign to date, however.

Nevertheless, Take That so far have featured in 11 magazines and made four TV appearances. Mark Andrews, a journalist on *Smash Hits* which has covered the band in three consecutive issues, says they were perfect for his magazine. "We like to get behind new bands and they looked young and exciting," he says.

And Ruth Shimmim, music researcher on BBC *Northwest's* 8.15 From Manchester, says that although her decision to put them on the show attracted some "good-natured flak", she was glad to have been proved right about Take That. "There were more fans outside the building than when Bros appeared," she says.

Clearly the media is prepared to support Martin-Smith's gamble, some of those procrastinating labels must now be wishing they, too, had taken a chance. Caroline Moss

Motherland wait for Love

Dave Dorrell has become closely associated with the club world through his work remixing, managing remixers and as a DJ. But with his Love label, set up last year with Polydor, he is more keen to develop long-term mainstream artists than one-off dance hits.

London-based duo Motherland fit in with that aim to the extent that, in a move at odds with the quick turnaround

world of club music, Dorrell offered them a place on the label long before it existed.

Motherland are DJ and bass player Horace Carter-Allen plus Katz Kuternix. As Stan Campbell, Kuternix sang on Special AKA's Free Nelson Mandela and had a critically acclaimed but commercially barren spell as a solo artist with WEA.

Dorrell believes Motherland

have strong potential for international success and, defining their audience as "30-year-olds who cannot get into NWA, but are still looking for something different", he predicts they will have the same appeal as Sade or Simply Red.

The market Dorrell is boldly aiming for is potentially huge but, as he acknowledges, particularly difficult to crack.

Dorrell is placing his faith in the band's music. "A lot of bands aimed at the 30-something market are boring and grey," he reckons.

The first Motherland single, River Of Life, is released this week as a taster for the forthcoming, far-from-grey, album, produced by Vladimir Nolas and Simon Law.

From Motherland's point of view, the idea of working with Dorrell and Love was attractive enough to keep them hanging on for many months while he sorted out the finer details of the label.

"We were afraid of the music establishment," explains Carter-Allen.

Considering that perseverance is Dorrell's key strategy for taking Motherland to the masses, that patience will undoubtedly serve them well.

Andy Beevers



Motherland: dance music for the thirtysomethings

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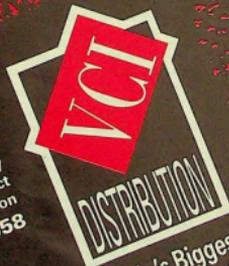
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Albums

Post-Donington, WEA is issuing *The Razor's Edge* from bill-toppers AC/DC as a limited edition picture disc.

Also available in limited numbers is a two-for-one edition of Sweet Danny Wilson, a compilation of the finest songs of the now disbanded Scottish trio Danny Wilson. Their recording career spanned little more than two years, and included Mary's Prayer, which was issued three times before deservedly reaching the top three.

Jason Donovan's Greatest Hits is a comprehensive collection of

his 12 PWL hits, with one bonus cut, a cover of Elvis Presley's 1959 chart-topper Fool Such As I. His recent number one LP, *When Will Do*, recorded for the Really Useful label, turns up on the cast recording of Joseph and The Amazing Technicolor Dreamcoat. It will sell in enormous quantities.

PICK OF THE WEEK

VARIOUS: Rak's Greatest Hits (EMI CDP 7974862). Mickie Most was synonymous with the success of some of the most popular pop acts of the Sixties and Seventies, and this collection brings together 20 of their hits. Names are superfluous, but the hits include Kings In America, Hi Ho Silver Lining, and Tiger Feet.



Simple Minds: poster bag

Singles

As PM Dawn's Set Adrift On Memory Bliss closes on the chart summit, the record it samples most heavily, Spandau Ballet's True, is back in the shops, and clearly set for another chart run of its own.

Sampling is also an art form dear to Marky Mark & the Funky Bunch. But, to

their credit, their debut single acknowledges their debt to Locantini. Holloway's now-familiar "It's such a good vibration". This may not be a big hit, but with 20-year-old Marky's rhythmic rapping, good looks and bad-boy image, it's chartbound.

The third single from Simple Minds' latest album, Stand By Love, is far from being their strongest song, but it coincides with the UK leg of their world tour, is limited to only 50,000 copies globally and comes in a variety of special formats. So trade will be brisk, if brief.

Music Factory has launched La Vie En Rose, a new label apparently dedicated to Hi-NRG. Ahead of a double compilation album comes

Sinitta's mom, Miquel Brown, with the notoriously camp cult favourite's *Many Men, So Little Time*. A 12-inch and CD version of the record include too many mixes to be considered as singles, however.

Courting controversy Skin U's Blockbuster is a noisy rave anointed guaranteed to make quite an impression, though radio support seems unlikely.

PICK OF THE WEEK

LUTHER VANDROSS: Don't Want To Be A Fool (Epic 6573997). Though this beautifully sung mid-tempo delight is unlikely to hit the high numbers, it is exceedingly radio-friendly, and will do much to revive the flagging fortunes of the album. *Alan Jones*

MUSIC VIDEO

The crowded metal video magazine market shoves up for its latest addition on September 9.

Metal Hammer (VCL (MHV 9913023), a joint venture between PM and Rock Team) promises the production brains which originally backed its video forebear *Hard 'n' Heavy*. The emphasis here is on musical content rather than cartoon gore: the hour-long line-up includes *Extreme*, *Scorpions* and a snippet on US oddballs *Dread Zeppelin*.

Not content to frighten the opposition with news that its market leading distribution wing is to focus on developing yet more business, VCI is moving further into the music market. Warming up for its forthcoming *In Bed With Madonna* release, VCI is putting out *The Alarm's* farewell concert, *Blaze Of Glory*, and two classical tapes.

Zorba The Greek (VC 4108) is a two-act ballet filmed at the Arena di Verona while *Concert Di Tenori* (VC 4109) captures no less than 14 tenors performing at the same venue. There are already four tenor tapes in the music video top 15 and although this release doesn't feature any of the big three, its line-up of pop arias will tempt opera converts.

Another occasional participant in the music video market is *Odyssey*, which releases **Kristy Gayle** in *Concert* (ODY 703) on September 9. The 55-minute title boasts a digitally remastered and re-mixed soundtrack.

At the other end of the musical spectrum, Warner's two video releases for September 16 feature **Dann Yankee** (7599 38227-3), led by the original screaming axeman Ted Nugent. **Original Ganster** (7599 38249-3) is a collection of 14 videos mostly directed by Ice-T himself.

PICK OF THE WEEK

THE ALARM: Blaze Of Glory VCI 4110. Including lead singer Mike Peters' surprising (even to his band) announcement of his departure, this collection concert recorded at London's Brixton Academy in June ended up as a farewell. Don't underestimate the buying-power of the band's loyal fan base: in 10 years The Alarm have had four gold albums.

Selina Webb

REISSUES

EMI has just re-issued two of **Frank Sinatra's** "Swingin'" albums, *Come Swing With Me* (CDP 7945202) and *A Swingin' Affair* (CDP 7945181).

Both feature the jaunty, romantic Sinatra. The former (with Billy May in support) is the jazzier and the latter (with Nelson Riddle) the more carefree. It also has as a bonus track: the original version of *The Lady is a Tramp*.

Even crisper is *Something Cool* by **lambert** June Christy (CDP 7965292), a 24-track album of her jazzier outings, 1953-56.

Also from EMI is a nifty compilation devoted to **Jo Stafford** (CDP 7916382) which includes the bulk of the hits of former Pied Piper starfy, from the C&W parody *Tin-tan* (Temptation) to the melodic verities of *Some Enchanted Evening*, *Parade's The Very Best Of...* (PAR 2014) offers (lesser) radio broadcast versions of virtually all her hits.

Unlike Stafford, Kay Starr welcomed change. A bluesy singer in the Forties, she happily turned to country music (*Bonaparte's Retreat*), blues (*Wheel of Fortune*) before, finally in the Fifties, becoming the respectable voice of rock 'n' roll with *Rock 'n' Roll Waltz*.

The **Four Freshmen** had relatively few hits, but their intricate harmonising and the

subject matter of their biggest hit, *Graduation Day*, were immensely influential on The Beach Boys. More importantly they kept alive jazz harmonies at an inauspicious time.

Neither Vera Lynn nor Marlene Dietrich had any real vocal influence on the present, but both are well remembered. Lynn's outing, *Let's Meet Again* (Parade, PAR 2010) collects together early recordings and radio broadcasts of her hits. Even better is *The Essential Marlene Dietrich* (EMI CDP 7964502), a selection of recordings that suggest, even if they don't quite capture, the mystique that lies behind her allure.

PICK OF THE WEEK

GEORGE SHEARING, The Shearing Touch (Sequel NXT CD 173). A three-CD set from Shearing's lengthy stay with Capitol, this catches the pianist at his smoothest rather than most inventive. The results is a gentle skim through the Shearing classics, enlivened with the intermittent support from **Peggy Lee**, **Nat King Cole** and **Nancy Wilson**. *Phil Hardy*

CLASSICAL

Hyperion has come up with a new twist for issuing Prokofiev's ever popular *Peter And The Wolf* — **Oleg and Gabriel Prokofiev**, the composer's son and grandson, share the narration.

Rarer Prokofiev works for children on the disc are *Winter Bonfire*, *The Ugly Duckling* and *Summer Day*, performed by the New London Orchestra and Finchley Children's Music Group conducted by **Ronald Corp**. The issue coincides with the NLO performance of three of the works at the Proms on September 8.

The August 31 Prom performance by the London Gabrieli Brass Ensemble is also marked by Hyperion's re-

lease of a disc of nineteenth century music for brass from the group.

Chandos supports the UK tour of the Czech Philharmonic with conductor **Jiri Belohlavek**, which starts at the Edinburgh Festival later this month and runs through September, with the issue of the CD performance of Dvorak's *Stabat Mater*.

The label's other main release is a British choral spectacular — *Britten's War Requiem* — coupled with the *Sinfonia da Requiem* and premiere recording of the *Ballad for Anna*, from the *London Symphony Orchestra and Chorus* under **Richard Hickox**.

Virgin continues its bold championing of twentieth century music with three releases: three works by **Colin Matthews** performed by baritone **David Wilson-Johnson**, soprano **Patrizia Kwella** and the **Nash Ensemble**, Schoenberg's *Verklarte Nacht*, *Chamber Symphony* and *Ode To Napoleon* from baritone **Thomas Allen** and the same ensemble, a disc of *Messa* from the *London Sinfonietta* plus choir.

PICK OF THE WEEK

BARTOK, DVORAK: Cello Concertos, Janos Starker, St Louis SO/Leonard Slatkin, RCA. Bartok's is one of the few concertos viola players have, then along comes Starker with a strong, spicy performance and shows the cello version sounds even better! He is slightly more cautious in the Dvorak, but Slatkin whips up stormy exuberance from the orchestra. *Phil Sommerich*

DANCE

Out now are *Greed Love* (DANCE DANCE 011R, SRD), **Donald Byrd's Love Has Come Around** based 118.1bpm throbbing jangler; **Bizarre Inc** Such A Feeling (Vinyl Sol-

ution STORM 32, SRD), girls punctuated droning 124bpm bleepy rave; **Brothers in Rhythm** Such A Good Feeling (4th + B-way 12 BRW 228), feeling Black Box-type 123.9bpm bouncer; **Outlander Vamp** (R & S/Outer Rhythm BSUK 1, RTM/P), softer Belgian rave in 126.6bpm Original, 131.8bpm Lenny D and 129.7bpm Alien Mixes; **The Hypnotist** The House Is Mine (Rising High RSN 4), jangly 129.5bpm techno rave; **Red Shift Showdown** (Pro One PRONE 37, TRC/BMG),

125.6bpm pop; **D-Word Get'n Funk** E Pump 12 PUMP 2, P), Snap-It 123.9bpm pop rap; **The End You Drive Me Wild** (Flying Records UK FLYUK 11, P), simple 123.3bpm Italo house; **9-10-Boy Robocop** (Bash BASH 02), skittery 129.7bpm bouncer on a Berlin label distributed by AMV UK (071-702 2176); **Evolution Metropolis** (Positive Vinyl PV 002, MCR), jerky episodic 127.7bpm rave; **Cookie Watkins** I'm Attracted To You (Urban 100, Positive Vinyl URX 79), retro, pete garage, cantankerous in 121.5bpm, 120.1bpm Smoove and 121.7bpm Kicking Mixes; **A.M.P.** (Alan Matthews Project) *Jani In The Dark* (Debut DEBXT 3125, P), Brenda Russell song over 102.1bpm Soul beats; **Nigel Tux** featuring Noel McCalla & Shirley Gordon *Back Together Again* (Big Sound BIGS 12 003, TRC/BMG), pitter patterring delicate 106bpm Roberta & Donny revival; **The Soup Dragons** *Electric Blues Dub* (Big Life BLRT 56, P), breathy, swaying 96bpm indie drifter.

PICK OF THE WEEK

SHADES OF BLACK: Make U Mine. Urban 1991/Polygram. UK featuring sophisticated girl crooned 114.8bpm cool looper, originally on Interglobe. *James Hamilton*

Blur release their much-awaited debut



Still heating
Midge Ure's 'Cold Heart' is a hit

Dino's LA Freeway in indie album fast lane



Proper Charles
The Prodigy are feline groovy

music week

datafile

The Information Source for the Music Industry

24 AUGUST 1991

CHART FOCUS

Even though a rock ballad romps to an easy seventh week in a row at the top of the singles chart, and a rather more uncompromising rock album debuts at number one on the album chart — **Metallica's** self-titled offering — dance music is still making all the running.

Four of the five highest debuts on this week's chart are by dance acts, none of whom have ever reached the Top 40 before, and only one — **Zoe's** Sunshine On A Rainy Day — has had any support from mainstream radio.

Leading the way at number nine is 19-year-old raver Liam Howlett — **The Prodigy** — with Charly. Available only on 12-inch and CD, the single actually entered the Top 200 last week at number 180, following a distribution leak.

Now firmly in its stride, it far surpasses the 118 peak of the debut Prodigy single What Evil Lurks, and tops **MW's** Dance Chart, outselling all other singles by a margin of



four to one in specialist shops.

A major club hit last autumn, which then performed miserably at retail, peaking at number 53, **Zoe's** Sunshine On A Rainy Day is also off to a fiercer time, entering the chart at 14.

A regional breakout of rare proportions is represented by **Oceanic's** Insanity, which enters the chart at number 21.

Originally hot in Warrington, the record went on to conquer Manchester, Liverpool and their environs on white label, prompting an instant and massive response when it was commercially released last Monday. Lancashire alone accounted for three in every five sales.

The quartet of dance

breakouts is completed by the **Utah Saints**, a pair of deejays whose debut hit cleverly samples Gwen Guthrie and **Eurythmics's** hits.

As mentioned above, **Metallica's** eponymous album debuts at number one. It's their first number one album — their previous highest charting album... And **Justice For All** reached number four in 1988. It's the first album on the Vertigo label to top the chart since **Dire Straits's** Money For Nothing the same year.

Meanwhile, at the other end of the album chart (number 74) **Prince and the New Power Generation** debut with **Gett Off**.

Not, in reality, an album at all, it is a US single on which the 12-inch and compact disc formats fail the 20 minute/four track rule that determines what's what in the UK. The seven-inch and cassette single sales place **Gett Off** at 114 in the singles chart.

Alan Jones

ANALYSIS

While the BPI and dealers association Bard may have reached an accord on how to package the format, both sides are blaming each other for not exploiting it to the full.

Retailers blame record company caution for the fact that 20% of last week's Top 75 singles were not available on cassette.

Although, last week, the cassette achieved its highest share of the singles market since its introduction — 20.3% — 71 singles in the top 200 were not available on the format, 15 in the top 75.

Brian Mack, owner of Pottery-based retailer Replay Records and a member of the chart supervisory committee, says: "It's ridiculous that I have gaps in my display of Top 40 cassette singles." The format accounts for 12% of his turnover, compared with 2% for 12-inch singles.

Record companies claim that retailers have been slow to stock and display cassette

The Tights

HOWARD HUGHES
AND
CHINA'S ETERNAL

Cherry Red Records

singles. The major breakthrough came when Woolworths took up the format two years ago and the market share doubled.

With both sides now agreed on using the jewel box, record companies believe dealers have no reason to not stock the format.

Polydor marketing director John Waller is optimistic that

the latest packaging ruling will boost the format needs.

"It is the single of the future. If you give the customer the choice, he'll buy it," he says.

Any fears that the restriction in the number of formats eligible for the chart from five to four would hit the cassette have already been quashed.

In the four weeks since the rule change in June, cassettes claimed 19.4% of the singles market, compared with only 17.6% in the four weeks before the change.

If the cassette has now reached take-off, it is in marked contrast to the fate of the original format release.

Howard Hughes by The Tights on Cherry Red Records (pictured left) — widely regarded as one of the first cassette singles — had a limited release of 1,000 copies in 1978 when manufacturers couldn't re-press the seven-inch.

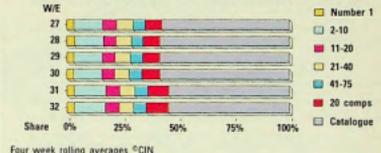
It was 10 years before the idea caught on. Michael Bromley

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	83	83	—	—	—
Singles	100	101	+1	—	—
Music Video	67	62	-7	+11	+11

ALBUMS SHARE BY CHART POSITION



EVERGREENS

- | | | | |
|--------------------------------|--------------------------|----------------------------------|--------------------------|
| 1 THE ESSENTIAL PAVAROTTI (75) | Luciano Pavarotti, Decca | 6 THE BEST OF UB40 VOL 1 (193) | UB40, DEP INTERNATIONAL |
| 2 RECKLESS (280) | Bryan Adams, A&M | 7 EVERY BREATH... (232) | The Police, A&M |
| 3 PLEASE HAMMER... (56) | MC Hammer, Capitol | 8 APPETITE FOR DESTRUCTION (156) | Guns N' Roses, Geffen |
| 4 THE BEST OF ROD STEWART (91) | Rod Stewart, Warner Bros | 9 BEST OF EAGLES (291) | Eagles, Asylum |
| 5 HEART OF STONE (106) | Cher, Geffen | 10 SOUL PROVIDER (76) | Michael Bolton, Columbia |

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SOUNDTRACKS

ISSUE DATE: 14TH SEPTEMBER
BOOKING DEADLINE: 21ST AUGUST

PRINTING & PACKAGING

ISSUE DATE: 21ST SEPTEMBER
BOOKING DEADLINE: 28TH AUGUST

MANUFACTURING

ISSUE DATE: 28TH SEPTEMBER
BOOKING DEADLINE: 30TH AUGUST

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Year to Date: Album Releases: 7,048

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Tel: 071-420 3636, Fax: 071-928 2861

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST CHART PLACINGS	COMMENT
ALL ABOUT EVE	Touched By Jesus	Vertigo/Phonogram LP	919418/919414 CD	5.90/4.41	(4)	Pop	7 9	Having lost most of their right leg through a fire, they emerge a more colourful and emotional group.
BLUR	Leisure	Foam	FD000/4 E.C. FOODS	6.47	(2)	Indie	1	Slight move on the second single - but still one of the biggest new bands of the year
FLOWERED UP	A Life With Brian	London LP	828241/828240	5.95/4.41	(3)	Rock	1	They've cracked it a long way
DJ JAZZY JEFF & THE NEW POWER GENERATION	Justice	Virgin LP	1166 1166	11.66	(1)	Pop	97 88	Back on the single led charts
LAC TIC TIME	The Astronauts	Creation LP	CRLP 098/CR CD	9.90	(2)	Rock	1	Stephen Duffy's finest and most sophisticated work in Creation for his post-soloist era

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- What's charting worldwide?
- What's playlisted and by whom?

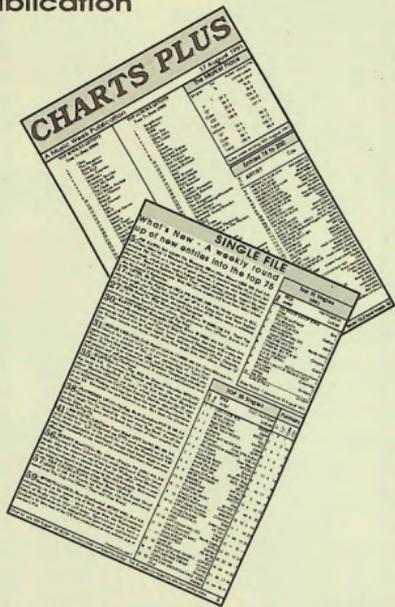
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TOWNSONGS

THE OFFICIAL music week CHART

24 AUGUST 1991

TITLES & WRITERS

The Last Week		This Week		Label 7 (12) (Distributor)		Cassette/CD	
Rank	Artist (Producer)	Rank	Artist (Producer)	Rank	Artist (Producer)	Rank	Artist (Producer)
1	(EVERYTHING I DO) I DO IT FOR YOU ★ Bryan Adams (Lange) MCA/RonDor/Zomba	38	20TH CENTURY BOY Marc Bolan & T-Rec (Visconti) Virgin (Bahamas)	39	NEW YOU BELONG IN ROCK 'N' ROLL Tin Machine (Tim Machine/Palmer) various	1	20th Century Boy Marc Bolan & T-Rec (Visconti) Virgin (Bahamas)
2	I'M TOO SEXY ★ Right Said Fred (Tommy D) Hi & R	40	LIFT/OPEN YOUR MIND Dennis Mangan (Adams/Francis/Whitmore) WC	41	NEW LIFT/OPEN YOUR MIND Dennis Mangan (Adams/Francis/Whitmore) WC	2	I'm Too Sexy Right Said Fred (Tommy D) Hi & R
3	SET AFRID ON MEMORY BLISS Pete Dinklage (Dink) Down Youth MC&A/Informatica	41	NEW DON'T FIGHT IT, FEEL IT Pomplourance (Dimitri) Virgin (Weatherfall) EMI/Complete	42	NEW HOLDING ON Beverly Craven (Samwell-Smith) WC	3	Set Afrid On Memory Bliss Pete Dinklage (Dink) Down Youth MC&A/Informatica
4	MORE THAN WORDS ○ Extreme (Waggener) Rondor	42	JUMP TO THE BEAT Dennis Mangan (Adams/Francis/Whitmore) WC	43	NEW STAR SIGN Teenage Fanclub (Blaming) unpublished	4	More Than Words Extreme (Waggener) Rondor
5	ALL 4 LOVE Color Me Badd (T-Rec) Virgin	44	NEW IT'S ON/EGG RUSH Flowered Up (Flowered Up) Allenson/Virgin	45	NEW FAMILY AFFAIR Shabba Ranks (featuring Maxi Priest) (Benetton/Dimitri) Various	5	All 4 Love Color Me Badd (T-Rec) Virgin
6	MOVE ANY MOUNTAIN The Shamen (The Shamen) Amekahasing	46	NEW SOMETIMES IT'S A BITCH Steve Nicks (Kortchmar/Born) Jive/Pol/Ron Jive	47	NEW RUSH RUSH Paula Abdul (Smith/Lord) EMI	6	Move Any Mountain The Shamen (The Shamen) Amekahasing
7	WINTER IN JULY Bomb The Bass (Simenon) Rhythm King/Virgin/CC	48	NEW LET THE BEAT HIT 'EM PART 2 Lisa Lisa & The Funky City (Duggan/Cole) Virgin/CC	49	NEW CRUCIFIED Army Of Lovers (Bard/Wolke/Ademart) Team Sonar	7	Winter In July Bomb The Bass (Simenon) Rhythm King/Virgin/CC
8	SUMMERTIME DJ Jazzy Jeff & The Fresh Prince (Hula/Francis) WC/Second Degree/Zomba	50	NEW HARD TO HANDLE Black Crowes (Drakoulakis) RCA	51	NEW HOUSECALL Shabba Ranks (featuring Maxi Priest) (Benetton/Dimitri) Various	8	Summertime DJ Jazzy Jeff & The Fresh Prince (Hula/Francis) WC/Second Degree/Zomba
9	NEW CHARLY Professors (Sweeney/Howell) CC	52	NEW STAY BEATIFIED Manic Street Preachers (Brown) Sony	53	NEW NO ONE CAN Marillion (Neil) Chrysalis/Rondor	9	Charly Professors (Sweeney/Howell) CC
10	NOW THAT WE FOUND LOVE Heavy D & The Boyz (Ruff) Jive	54	NEW HELLO MARY LOU (GOODBYE HEART) U2 (Rymer) EMI	55	NEW THINKING ABOUT YOUR LOVE Kenny Thomas (Percy/Levier) EMI/Rondor	10	Now That We Found Love Heavy D & The Boyz (Ruff) Jive
11	TWIST & SHOUT Donovan (Donovan) Various	56	NEW I LIKE IT DJJ feat. Sissy (Easy) (Bierbeck) Carlin/Rondor/Perfecto	57	NEW THE BEGINNING Seal (Horn) Breda/EMI	11	Twist & Shout Donovan (Donovan) Various
12	HAPPY TOGETHER Jason Donovan (Stock/Aiken/Waterman) Robbins	58	NEW STRANGE WA Various (EVEN) 15 (D'Emilio) BMG/CC	59	NEW SILVER THUNDERBIRD Marc Connor (Lynch) Music/Music Steps/CC	12	Happy Together Jason Donovan (Stock/Aiken/Waterman) Robbins
13	LOVE... YOU WILL BE DONE Manika (Pansky Park) WC	60	NEW REBEL WOMAN DNA (DNA) EMI	61	NEW WORK Technocratic feat. Reggie (Bogart) MCA	13	Love... You Will Be Done Manika (Pansky Park) WC
14	PASHINE ON A RAINY DAY (REMIX) MAG 5 (MAG) RCA	62	NEW LONG HOT SUMMER NIGHT T Taylor (The Jony) Cingier/Di Rossi) EMI/CC	63	NEW SALTWATER Julian Lennon (Lennon) Virgin	14	Pashine On A Rainy Day (Remix) MAG 5 (MAG) RCA
15	APPARENTLY NOTHING Young Disciples (Young Disciples/Dermul) MCA	64	NEW CHORUS Erasure (Philpott) Sonnet/Sony	65	NEW A BETTER LOVE Lombardia (Philpott) WCI/Land	15	Apparently Nothing Young Disciples (Young Disciples/Dermul) MCA
16	THINGS THAT MAKE YOU GO HMMM... C&C Music Factory (Williams/Civilles/Cole/Virgin)	66	NEW THE WHISTLE SONG Frankie Knuckles (Knuckles) Poptop Def Mix/Salsoul	67	NEW MY AFFAIR Kirsty MacColl (Lil) Wyllie) Virgin/MCA	16	Things That Make You Go Hmmm... C&C Music Factory (Williams/Civilles/Cole/Virgin)
17	MONSTERS AND ANGELS Vince Clarke (Clarke) Various	68	NEW MIND, BODY, SOUL Fancas (L'Or) Virgin (L'Or) BMG/CC	69	NEW ALWAYS THERE Incognito featuring Jocelyn Brown (Maunick) Carlin	17	Monsters And Angels Vince Clarke (Clarke) Various
18	YOU COULD BE MINE Guns N' Roses (Cline/Guns N' Roses) WC	70	NEW P.A.S.S.I.O.N. Rhythm Syndicate (Sturken/Rogers) WC	71	NEW INFILTRATE 202 Alert & Archer/Pete Kofal/Kat/Virgin	18	You Could Be Mine Guns N' Roses (Cline/Guns N' Roses) WC
19	COLD, COLD HEART Guanajuato (Ume) Mood/WC	72	NEW THAT'S THE WAY LOVE GOES Young MC (Young) Rondor	73	NEW ARE YOU LONESOME TONIGHT (LIVE) Eric Burdon (by credit) Redwood (Carlin)	19	Cold, Cold Heart Guanajuato (Ume) Mood/WC
20	MURDER Level 42 (Kopel) 42/Atlantic/Finchaven/WCI/Land/EMI	74	NEW PEOPLE Instabill (Leoni) CC	75	NEW PLATINUM Various (Various) Various	20	Murder Level 42 (Kopel) 42/Atlantic/Finchaven/WCI/Land/EMI
21	INSANITY Oceanic (Harley) DDDR					21	Insanity Oceanic (Harley) DDDR
22	THE Y'S UNKIND Sophie Lawrence (Hammond/Wright) Say					22	The Y's Unkind Sophie Lawrence (Hammond/Wright) Say
23	ROMANTIC Karen White (Lewis/White) CC					23	Romantic Karen White (Lewis/White) CC
24	PANDORA'S BOX EMO (OMO) Virgin					24	Pandora's Box EMO (OMO) Virgin
25	EVERY HEARTBEAT Tina Turner (Barnard) Various					25	Every Heartbeat Tina Turner (Barnard) Various
26	WHAT CAN YOU DO FOR ME Uyah Saints (The Uyah Saints) C&P/Gyrd/Ron/DA/BMG					26	What Can You Do For Me Uyah Saints (The Uyah Saints) C&P/Gyrd/Ron/DA/BMG
27	ANYONE DREAM WILL DO Jason Donovan (Usher) Really Ush					27	Anyone Dream Will Do Jason Donovan (Usher) Really Ush
28	A ROLLER SKATING JAM NAMED SATURDAYS Linda La Spina (La Spina/Paul) Virgin					28	A Roller Skating Jam Named Saturdays Linda La Spina (La Spina/Paul) Virgin
29	NEAR WILD HEAVEN Rim K (L'Or) WC					29	Near Wild Heaven Rim K (L'Or) WC
30	ENTER SANDMAN Metallica (Rock/Helford/Leith) Creeping Death/PolyGram					30	Enter Sandman Metallica (Rock/Helford/Leith) Creeping Death/PolyGram
31	SATISFACTION Vanilla Ice (Vanilla Ice/Kaylee) Westminter					31	Satisfaction Vanilla Ice (Vanilla Ice/Kaylee) Westminter
32	NEW I'M BE BACK Arne And The Terminators (Easter/Woolmans) CC					32	I'm Be Back Arne And The Terminators (Easter/Woolmans) CC
33	TIME, LOVE & TENDERNESS Michael Bolton (Alesandro) EMI					33	Time, Love & Tenderness Michael Bolton (Alesandro) EMI
34	LOVE AND UNDERSTANDING Rhythm (Warren) EMI					34	Love And Understanding Rhythm (Warren) EMI
35	MIND The Firm (McPherson/Saunders) Virgin					35	Mind The Firm (McPherson/Saunders) Virgin
36	BANG Blair Streat (MCA)					36	Bang Blair Streat (MCA)
37	JUST ANOTHER DREAM Cathy Dennis (Dennis) Danny Di EMI					37	Just Another Dream Cathy Dennis (Dennis) Danny Di EMI

As used by Top Of The Pops and Radio One

Rank	Artist (Producer)	Rank	Artist (Producer)	Rank	Artist (Producer)
100	Various (Various) Various	100	Various (Various) Various	100	Various (Various) Various
101	Various (Various) Various	101	Various (Various) Various	101	Various (Various) Various
102	Various (Various) Various	102	Various (Various) Various	102	Various (Various) Various
103	Various (Various) Various	103	Various (Various) Various	103	Various (Various) Various
104	Various (Various) Various	104	Various (Various) Various	104	Various (Various) Various
105	Various (Various) Various	105	Various (Various) Various	105	Various (Various) Various
106	Various (Various) Various	106	Various (Various) Various	106	Various (Various) Various
107	Various (Various) Various	107	Various (Various) Various	107	Various (Various) Various
108	Various (Various) Various	108	Various (Various) Various	108	Various (Various) Various
109	Various (Various) Various	109	Various (Various) Various	109	Various (Various) Various
110	Various (Various) Various	110	Various (Various) Various	110	Various (Various) Various
111	Various (Various) Various	111	Various (Various) Various	111	Various (Various) Various
112	Various (Various) Various	112	Various (Various) Various	112	Various (Various) Various
113	Various (Various) Various	113	Various (Various) Various	113	Various (Various) Various
114	Various (Various) Various	114	Various (Various) Various	114	Various (Various) Various
115	Various (Various) Various	115	Various (Various) Various	115	Various (Various) Various
116	Various (Various) Various	116	Various (Various) Various	116	Various (Various) Various
117	Various (Various) Various	117	Various (Various) Various	117	Various (Various) Various
118	Various (Various) Various	118	Various (Various) Various	118	Various (Various) Various
119	Various (Various) Various	119	Various (Various) Various	119	Various (Various) Various
120	Various (Various) Various	120	Various (Various) Various	120	Various (Various) Various

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1 (EVERYTHING I DO) I DO

Bryan Adams

A&M

2 I'M TOO SEXY

2 Right Said Fred

Tig

3 SET ADRIFF ON MEMORY BLISS

3 PM Dawn

Gee Street

4 MORE THAN WORDS

4 Extreme

A&M

5 ALL 4 LOVE

5 Color Me Badd

Qwest

6 MOVE ANY MOUNTAIN

6 The S'Express

One Little Indian

7 WINTER IN JULY

7 Bonzo The B&B

Rhythm King/Isde

8 SUMMERTIME

8 DJ Jazzy Jeff & The Fresh Prince

Jive

9 CHARLY

9 Freddy

XL

10 NOW THAT WE FOUND LOVE

10 Heavy D & The Boyz

MCA

11 TWIST & SHOUT

11 Deacon Blue

Columbia

12 HAPPY TOGETHER

12 Jason Donovan

PWL

13 LOVE... THEY WILL BE DONE

13 Marika

Columbia

14 SUNSHINE ON A RAINY DAY (REMIX)

14 Zoe

M&G

15 APPARENTLY NOTHING

15 Young Disciples

Taken Loud

16 THINGS THAT MAKE YOU GO HMMMM

16 C&G Music Factory (feat Freedom Williams)

Columbia

17 MONSTERS AND ANGELS

17 Voice Of The Beehive

London

18 YOU COULD BE MINE

18 Guns N' Roses

Geffen

19 COLD, COLD HEART

19 Midge Ure

Arista

20 GUARANTEED

20 Level 42

RCA

21 INSANITY

21 Ozbourne

Dead Dead Good

22 LOVES UNKIND

22 Sophie Lawrence

10

23 ROMANTIC

23 Karly White

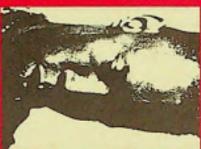
Warner Brothers

24 PANDORA'S BOX

24

Warner Brothers

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ALL FIRMSAYS FEATURES

38 NEW 20TH CENTURY BOY

38 Marc Bolan & T-Rex

Marc On Wax

39 NEW YOU BELONG IN ROCK 'N' ROLL

39 Tim Machine

London

40 LEFT/OPEN YOUR MIND

40 808 State

ZTT

41 NEW DON'T FIGHT IT, FEEL IT

41 Primal Scream/Denise Johnson

Creation

42 HOLDING ON

42 Beverlei/Crown

Epic

43 JUMP TO THE BEAT

43 Duran Duran

MCA

44 NEW STAR SIGN

44 Teenage Fanclub

Creation

45 IT'S OW/EGG RUSH

45 Flowered Up

London

46 FAMILY AFFAIR

46 BE featuring Lethal Balthazar

Ten

47 NEW SOMETIMES IT'S A BITCH

47 Steve Nicks

EM

48 RUSH RUSH

48 Paula Abdul

Virgin America

49 LET THE BEAT HIT 'EM PART 2

49 Lisa Lisa & Cult Jam

Columbia

50 NEW CRUCIFIED

50 Army Of Lovers

China

51 NEW HARD TO HANDLE

51 Black Crowes

Del American

52 NEW HOUSECALL

52 Shabba Ramo featuring Maxi Priest

Epic

53 STAY BEAUTIFUL

53 Manic Street Preachers

Columbia

54 NO ONE CAN

54 Marillion

EMI

55 HELLO MARY LOU (GOODBYE HEART)

55 Ricki Nelson

Liberty

56 THINKING ABOUT YOUR LOVE

56 Kenny Thomas

Coopering

57 I LIKE IT

57 DJH featuring Stefy

RCA

58 THE BEGINNING

58 Sade

ZTT

59 STRANGE WAY

59 All About Eve

Virgin

60 SILVER THUNDERBIRD

60 Marc Cohn

Atlantic

61 REBEL WOMAN

61 DVA

DVA

WORK

62

WORK

RECORD MIRROR

AUGUST 24 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

DOUBLE EXPOSURE PRINCE

Two weeks after the release of 'Gett Off', now delayed until 22 August, Prince and the New Power Generation will release another single, this one entitled 'Cream'. The reason behind this odd marketing strategy appears to be that while 'Gett Off' is

already out in the US, the European single is scheduled to be 'Cream'.

Failing to release either of the singles more or less immediately would precipitate a flood of imports — 'Gett Off' has already reached 108 on the singles chart and would doubtless go much higher if it wasn't about to be released here.

When it enters the singles chart, it will bring Prince's tally of hits to 28, all self-penned.

● Level 42 scored their 24th hit single last week when 'Guaranteed' debuted at number 17, just a whisker ahead of their previously highest debut, 1987's 'Running In The Family'.

But, perhaps surprisingly, 'Guaranteed' only made it to number 51 in the authoritative *MUSIC WEEK* dance chart. Contrast that with the performance of Eriq's new EP which only made it to 63 in the main Gallup listing, but debuted at four in the dance chart.

The reason is the composition of the specialist panel which goes to form the *MW* Dance Chart, described in Chart Analysis in *MW* last week. The panel was put together by examining sales of more than 100 specialist dance records, including imports, esoteric UK releases and records which



● Sprinting a full 25 places up the Club Chart last week, and, no doubt, taking another lurch towards the top this week, G.T.O.'s 'Listen To The Rhythm Flow/The Bullfrog' is likely to follow last year's 'Pure' into the pop chart. The Belgian duo are at the forefront of the country's industrial heartbeats movement, and manage to have some fun too, hence the "riveting" sound of the amphibian on the B-side.



had not become mainstream hits. The records selected accounted for less than 3% of total panel sales.

But by then analysing the sales of each independent record retailer it was possible to come up with a usable 71 dealer panel who each sold five times more than average of the nominated titles. In other words, these titles accounted for 15% rather than 3% of the stores' sales.

The result is a dance chart very different from the main Gallup listing, rightly focusing attention on sales of specialist product through specialist outlets. In Level 42's case, what it indicates is that the band have crossed over fully into the mainstream and should now be considered a dance-orientated AOR act.



Label	Carta
Touchstone Home Video	D440742
Lost...	Walt Disney D210822
Doctors	BBC BBCV 4650
Mandradora	BBC BBCV 4642
Warner Home Video	PES 11709
	CIC VHR 1415
Warner Home Video	PES 11748
BODY PROG.	BBC BBCV 4657
4 Front/PolyGram	0835843
HANDSOME Video Gems	R 1372
	Virgin VVD 420
	Walt Disney D240642
Warner Home Video	PES 38090
Contest	PolyGram Video CFV 11122
Touchstone	D410272

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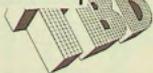


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PLAY Chart

THE OF

n e w s

BY ALAN JONES

WITH STARS IN THEIR EYES

Cher's 'Love Hurts' album has been certified platinum after selling more than 300,000 copies in less than two months. The third single from the album, due out on August 26, will be 'Save Up All Your Tears'.

Until recently Cher's label Geffen was manufactured and distributed by WEA, but has now moved to MCA. WEA can console itself though, as in its back catalogue it holds her only Warner Brothers album, 'Stars', Produced by Jimmy Webb, the 1975 outing includes Cher's interpretations of Michael Martin Murphey's US hit 'Geronimo's Cadillac', a beautifully mournful stab at Jackson Browne's 'These Days' and a version of 'Love Hurts.'

I wonder if anybody at WEA has thought of re-releasing that one as a single?

● Currently number one in more than a dozen countries, Bryan Adams' '(Everything I Do) I Do It For You' is expected to sell 6m copies, which would make it the world's biggest hit since USA For Africa's 'We Are The World'. Leading the charge are America, where it has sold 2m copies, and the UK, where it became the first single to win a platinum award in 1991 when it topped 600,000 sales recently. It has ruled the roost at number one for seven weeks here, and for five weeks in the US. The last record to spend five or more weeks at number one in both countries was Rod Stewart's 'Maggie May', in 1971, and the last to spend five weeks at the same time was the Everly Brothers' 'Cathy's Clown' in 1960.



● CHER

● As befits a genre that produces more than its fair share of one-hit wonders, dance music acts fill only three of the Top 10 births in the year-to-date singles artists rankings. Including sales up to last Saturday, the top singles artists of 1991 are:

- 1 Bryan Adams
- 2 Cher, 3 The KLF, 4 Jason Donovan, 5 The Simpsons, 6 Madonna, 7 Chesney Hawkes, 8 Color Me Badd (pictured), 9 The Clash, 10 C&C Music Factory feat. Freedom Williams.



Adams' top billing was achieved via just one hit. Top new act is the Simpsons, though they will be lucky to hold the position at the end of the year. Note too the lack of Brits, with only The KLF, Chesney Hawkes and The Clash keeping the flag flying.

● Requests from hordes of homecoming tourists have persuaded RCA to release Spanish group Los Manolos' version of the Beatles' 'All My Loving'. Performed in a flamenco style not a million miles away from that of the Gypsy Kings, the record is a massive hit in Spain, where it currently stands at



number two in the chart behind that 'Gypsy Woman' Crystal Waters. Paul McCartney gave it the thumbs up after buying a copy in Barcelona. In truth, it's not bad, especially considering the continental hits that have become successful here after being planted in the brains of Brits abroad. Here's a partial roll of horror: Sylvia — 'Y Viva Espana', Patrick Hernandez — 'Born To Be Alive', Ottawan — 'D.I.S.C.O.', Bimbo Jet — 'El Bimbo' and the Tweets — 'The Birdie Song'. (Certain titles have been omitted to protect the squeamish.)

- 1 Amy Grant EVERY HEART
- 2 Extreme MORE THAN THIS
- 3 Bryan Adams I DO IT FOR YOU
- 4 Michael Bolton TIL
- 5 Cher LOVE AND UNDERSTANDING
- 6 Deacon Blue TWIST
- 7 Voice Of The Beech
- 8 DM D PANDORA'S BEST
- 9 Cathy Dennis JUST
- 10 Seal THE BEGINNING
- 11 Color Me Badd ALL
- 12 Beverley Craven HE
- 13 The Shamen MOVE
- 14 Heavy D & The Boyz
- 15 Daniel Baskin
- 16 Young Disciples AF
- 17 Right Said Fred IM
- 18 Level 42 GUARANTEED
- 19 Paula Abdul RUSH
- 20 De La Soul ANTHEM
- 21 Midge Ure COOL CO
- 22 Jason Donovan HAI
- 23 C&C Music Factory
- 24 DJ Jazzy Jeff & The Fresh Prince REM NEAR WILD HELF
- 25 Scritti Politti & Suv
- 26 Wilson Phillips THE
- 27 Huey Lewis And The News SIMPLE MINDS STA
- 28 Jimmy Somerville I
- 29 Londonbeat A BETT
- 30 PM Dawn SET ADRE
- 31 Marika CIVIL THY
- 32 Mike And The Mechanics BOMB THE BASS W
- 33 Incognito feat Joyce
- 34 Lisa Lisa And Cult
- 35 Kenny Thomas THIN
- 36 Kinky MacSOLAR
- 37 Hue And Cry (D)
- 38 Technostrophic feat
- 39 Squeeze SUNDAY SE
- 40 Karyn White ROMAN
- 41 Clannad and Paul V
- 42 Marc Cohn SILVER
- 43 Zoe SISTERHOLD ON
- 44 Erasure CHORUS
- 45 BIZ Featuring Lalah
- 46 Sophie Lawrence
- 47 Blur RANG
- 48 Julian Lennon SALL
- 49 Feargal Sharkey TO
- 50 Jesus Jones RIGHT
- 51 DNA REBEL WOMAN
- 52 DJ Jazzy Jeff & The Fresh Prince REM NEAR WILD HELF
- 53 Kim Appleby SAMA
- 54 Drumsound CHILD LOV
- 55 Bananarama TRIPPI
- 56 All About Eve STRAP
- 57 Frankie Knuckles I

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LINDY LAYTON

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(One And One)

2 RM UPDATE

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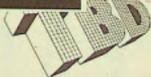
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Label	Carton
f Touchstone Home Video	D440742
te Lost... Walt Disney	D210822
se Doctors	BBC BBCV 4650
Mandragora	BBC BBCV 4642
Warner Home Video	PES 11709
	CIC VHR 1415
Warner Home Video	PES 11748
BODY PROG.	BBC BBCV 4457
4 Front/PolyGram	0835843
HANDSOME Video Gems	P 1372
	Virgin VVO 426
	Walt Disney D240642
Warner Home Video	PES 38050
Concert	PolyGram Video CFV 11122
Touchstone	D410272



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j directory

Orbital

One of the joys of an extensive record collection is the scope it provides for sampling. Phil and Paul Hartnoll of Orbital fried the brains of young ravers with a crazy Butthole Surfers sample on their last single, 'Satan'. On their newie, 'Choice', the lyrical line is provided by anarcho-veggie-punks Crass.

"Paul used to be into Crass and stuff like that," Phil explains. "When we had done the track we thought it just needed something else in there, so we went through our old records. 'Crucifix' seemed to fit in really well and we liked the lyrical content too."

The brooding menace of 'Choice' is a world away from the simple, attractive, er, chimes of 'Chime', the debut single that thrust the duo into the charts. And you could hardly invite 'Satan' over for Sunday lunch.

"It's not an intentional move to make out that we're menacing people or anything," laughs Phil.

Expect a double album of Orbital tunes — untitled "because we couldn't agree on a representative one" — in September.

Davyd Chong



'Choice' is released by bfr on August 26

E-Zee Possee

From performing as one half of dreadlocked pop duo Haysi Fantayzee to club DJing and composing jingles for television commercials, Jeremy Healy has always found ways to keep himself busy. With a clutch of well-received singles to their name already, the E-Zee Possee, his current project with producer/DJ Tommy D, is vying for further dancefloor attention with

'Breathing Is E-Zee, It's Living That's Tough'.

The track features the vocal talents of one Tara Newley, daughter of Anthony Newley and a certain Joan Collins. Flaunting a bluesy bassline and a flirtatious performance from Tara, the single is quirky, bouncy and exceptionally camp. "I like being happy," states Jeremy, "and I think that's reflected in the music."

Meanwhile, he continues to DJ at Subterranea and Quiet Storm. Seems like a good opportunity to gauge the punters' reactions, Jeremy. "Well, actually I'm quite shy and I'm much prefer the remixes to the stuff that I do."

Davyd Chong



'Breathing Is E-Zee, It's Living That's Tough' is released by More Protein on August 26.

Nightlife 10

- 1 (NEW) I'M ATTRACTED TO YOU Cookie Watkins (Urban 12')
- 2 (NEW) GET OFF Prince (Paisley Park)
- 3 (7) INSANITY (Remix) Oceanic (Dead Dead Good 12')
- 4 (6) EVERYBODY'S FREE Rozalla (Pulse 8 12')
- 5 (9) COME INSIDE Feedback feat T.T. (UK White 12')
- 6 (8) HOLD ON Pride + Pollitz (Atlantic 12')
- 7 (1) TOO BLIND TO SEE IT Kym Sims (ID 12')
- 8 (NEW) RIDE THE... Lil' Louie Vega & Mark Andrews (Atlantic 12')
- 9 (NEW) OPEN YOUR HEART Ceybill Jeffries (Atlantic 12')
- 10 (NEW) MOVE TO THE MUSIC Monica DeLux (CT Records 12')

CD RADIO



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

- 1 Amy Grant EVERY HI
- 2 Extreme MORE THAN
- 3 Bryan Adams NEVER
- 4 Michael Bolton TIN
- 5 Cher LOVE AND UNO
- 6 Deacon Blue TWIST
- 7 Voice Of The Beach
- 8 DMND FANDORA'S BUST
- 9 Cathy Dennis JUST
- 10 Seal THE BEGINNING
- 11 Color Me Badd ALL
- 12 Beverley Craven HI
- 13 The Shamen MOVE
- 14 Heavy D & The Boyz
- 15 Daniel Minogue JJ
- 16 Young Disciples ALL
- 17 Right Said Fred IM
- 18 Level 42 GUARANTEED
- 19 Paula Abdul RUSH F
- 20 De La Soul ANOTHER
- 21 Midge Ure COLD CO
- 22 Jason Donovan HA
- 23 CMC Music Factory
- 24 DJ Jazzy Jeff & The
- 25 REM NEAR WILD HEA
- 26 Scritti Politti & Sw
- 27 Wilson Phillips THE
- 28 Huey Lewis And Th
- 29 Simple Minds STAN
- 30 Jimmy Somerville I
- 31 Londonbeat & BETT
- 32 PM Dawn SET ADM
- 33 Martika LOVE, THY
- 34 Mike And The Mec
- 35 Bomb The Bass WIL
- 36 Incognito feat Jock
- 37 Lisa Lisa And Cult
- 38 Kenny Thomas THIR
- 39 Kinky MacCORMY
- 40 Hue And City LONG
- 41 Technobionic feat B
- 42 Squeeze SUNDAY SE
- 43 Karyn White ROMA
- 44 Clannad and Paul V
- 45 Marc Cohn SILVER
- 46 Zee SunSHINE ON A
- 47 Erasure CHORUS
- 48 BEF featuring Lalai
- 49 Sophie Lawrence L
- 50 Bler BANG
- 51 Julian Lennon SALL
- 52 Feargal Sharkey TO
- 53 Jesus Jones RIGHT
- 54 DNA REBEL WOMAN
- 55 DJH feat Stefy I LKI
- 56 Kim Appleby MAMA
- 57 Dreaming CHINA LOV
- 58 Bananarama TRUPTI
- 59 All About Eve STRA
- 60 Frankie Knuckles T

Compiled by ERA. Rating based on...



4 RMUPDATE

OUTLANDER

VAMP

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Lindy Layton

Those who cannot wait for Driza Bone's follow-up to 'Real Love' should check out Lindy Layton's new single, 'Without You (One And One)'. Produced and co-written by **Driza Bone**, it is far and away her best solo single yet. It even gives 'Real Love' a run for its money, especially the excellent jazz mix with its heavy rhythms overlaid with light, summery sax and guitar workouts.

Before anyone accuses her of jumping on the bandwagon, it is worth pointing out that Lindy began working with Billy April and Vincent Garcia on three tracks for her LP long before they had made a name for themselves as Driza Bone.

"People are bound to misinterpret that I have finished working with Norman (Cook) and now I have moved on to the next big thing," she admits. "But that won't bother me a bit. When I first started working with Driza Bone, I had just had a number one hit while nobody had heard of them."

She is currently promoting the single by doing PAs backed by three transvestites. "They are a bunch of mad party people

called The Pleased Women," she explains. "They have been going down well."

Lindy has also been doing her bit for the balance of payments. While the UK has been lapping up DJH and other Italian screamers, her last two singles reached numbers two and one in Italy's pop chart.

Sounds like a good swap.

Andy Beevers

"Without You (One And One)" is out now on Arista.

Cool Cuts

- | | | | |
|----|-------|--|--------------------|
| 1 | (16) | EVERYBODY'S FREE Rozalla | Pulse 8 |
| 2 | (1) | COME INSIDE Feedback Max (aka The Thompson Twins) | White Label |
| 3 | (2) | DANCIN' IS LIKE MAKIN' LOVE Rozlyne Clarke | ARS |
| 4 | (NEW) | SHE GOT SOUL Jamestown feat Jocelyn Brown
A cool funky rap featuring Jocelyn on vocals. Stylish and catchy. | A&M |
| 5 | (6) | I WANT YOU (FOREVER) Carl Cox | Perfecto |
| 6 | (7) | ALRIGHT (REMIXES) Urban Soul | Cooltempo |
| 7 | (10) | BRIDGE OVER TROUBLED WATER PJB | CBS |
| 8 | (NEW) | DO WHAT YOU FEEL Joey Negro
New York's ultimate groove merchant back with a winner | Republic |
| 9 | (3) | WITHOUT YOU Lindy Layton | Arista |
| 10 | (NEW) | SISTER SOUL & MR BEAT Beat 4 Beat
Great rhythm, great song and one of the most original European releases in ages | Desire |
| 11 | (17) | GENERATE POWER Photon Inc | US Strictly Rhythm |
| 12 | (NEW) | BOULEVARD OF BROKEN DREAMS The Beatmasters
A change of style for the Beatmasters. Funky and fantastic | Rhythm King |
| 13 | (4) | MOTHERLAND IN DUB Motherland | Love |
| 14 | (NEW) | THESE ARE MY PEOPLE Members Of The House
Gospel vocals meet Detroit techno and come up trumps. Massive | White Label |
| 15 | (13) | ETERNA Soma | White Label |
| 16 | (NEW) | I'M ATTRACTED TO YOU Cookie Watkins
Classy American garage groove in a multitude of mixes | Urban |
| 17 | (8) | REPLAY/SEE ME Tom Tom | Total Recall |
| 18 | (NEW) | LOOKING FOR LOVE Pinky
Excellent follow-up single to his acclaimed debut. Summer soul for chilling out | 1st Bass |
| 19 | (NEW) | RADIO AFRICA Latin Quarter & The Ebandu Boys
Radio Africa's cool hit from years back gets techno-ed up | DiscAfrique |
| 20 | (NEW) | SEXY Nikka
Another catchy rap with a brassy groove to match. Super sexy | Love |

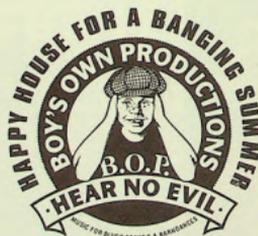


Thanks to City Sounds, 8 Proctor St, London, Fiyang, Kensington Market, Kensington High St, London, and Zoom, 188 Camden High St, London NW1.

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RMUPDATE 5

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beater bounding 127.2-0bpm Data Flow Mix of 'The Bullfrog' as A-side to the original rapper's fanatical looping electro. 0-127.2bpm Detroit Mix of Listen... and a new original throbbing 0-115bpm G-Force Mix of last year's 'Turn It', making it my mind the second pressing the one to opt.

OCEANIC

(Dead Beat Good Records GOOD 0047, via Revolver)
From Meneside and hot already up north, this raspyly strid Madona-ish girl sung and crowd noxes punctuated raver is differently treated in singing but substantially liping 121.8bpm The Legendary and much more urgently bounding 122.8-0bpm Dream Tropic Movers, couched with the jangly throbbing instrumental 125.5-0bpm 'Beasty'.

D.O.P.

'Future Le Funk'
(Guardia Records GRRR 15, via Revolver)
Warm for a while on white label and now out commercially with a remix, this trunamed, beaked, yelled and chomped raver is in Mat Clark's new thematic 'Yes, yes, yes, yes?' What do you mean, yes — is that all you can say? 'No' introduced and punctuated cantering 0-124.3-124.8bpm The Handstronk Mix.

NIGHTMARES ON WAX

'A Case Of Funk E.P.'
(W.A.R.P. WAP 15, via Pinnacle)
The new Wax Records and Genie S.A.S.E. Exhibits' uncompromisingly electric hard-rockers has its place with screamingly hard-edged techno (see review 127.2bpm) but backbeat funk tracks delight in their own way. 'Candy Juggler' has a backbeat that's only slightly less than 128bpm. 'F.A.K.' featuring Tony Hall's 'I'm a kick with my own' and 'Big Dinosaur' 126.8bpm 'I'm a kick with my own' 126.8bpm 'I'm a kick with my own' 123.8bpm 'I'm a kick with my own'.

ipped by the white label's simpler striding episode 123.9bpm Original Mix and unconnected although also 123.8bpm synth instrumental, 'It's not over' disco girls prodded bubbly trotting 'Take Me'.

ADÉ

'Change The World'
(Shut Up And Dance Records SUAD 20, via Pinnacle)
Hottish up north, ADÉ's insistently repetitive staccato 0-119.6bpm throaty authentic gospel chant is overlaid by a brief urgent rap break and a neatly timed Martin Luther King quotation in its Original but otherwise would sound right at home in church, incongruously gaining tempo heavier to become a gospel-house hybrid in its Shut Up & Dance Version!

DJ QUIK

'Tontle'
(Profile PROFIT 338, via Pinnacle)
By yet another rapper from Compton, this conversationally chatted slinky jagger waves through a languid bassline, vocalised title and some scratchy samples in its 0-105.2-0bpm Album Version and 0-104.7bpm Radio Edit, with re-recorded brassy live jazz-funk musicians backed 0-105-0bpm Spazzing Sal! Remix and 105bpm instrumental as fig. Radio jocks will need to do some backwards spicing!

2HD

'Native Love'
(Rumour Records RUMAT 36, via Pinnacle)
The late Dwayne's 1982 Hi-NRG hit is revived in The Hipnotics' sparse lusty techno-type 126.2bpm Pink Flamingos and 126.6bpm Poly-styrene Maxis, plus producers Rod Warren & Chris Lucia's still Hi-NRG live twister 126.3bpm Heatray Mix and even better blippy diving 126.3bpm 'Go Bang' G adaptation.

SALT-N-PEPA

'Let's Talk About Sex'
(Iffr FX 162)
From a year old album, so not exactly a cash-in on current 'sex' topics, this Spice Singers breakfast punctuated jaunty girl talk jagger audaciously is also given some speeded up bubbly

Beats & Pieces

THE CONTROLLERS, Johnny Bristol, Sam Dees, Ice Cube, Yo Yo, Innocence, Adele and N-Joi are the live acts confirmed so far for **The Main Event 2** weekend over November 1-3 at Pwllheli's StarCoast World, where all four music venues will be close to each other this time, and trusted regulars will have Gold Card VIP passes enabling them to arrive a day early for an extra party night. ... **Adrian Webb of LiveWire**, promoter of the above (all enquiries on 081-354-1212), is also co-promoting **The Crusade Rave** at an oasis near Tel Aviv in mid-October. **The 1st International Bug Ball** for VW owners at Pwllheli on November 8-10, **Kaos Weekend 5** with **Nicky Holloway** at Camber Sands on November 15-17. **The 1st Indy Music Weekend** at Pwllheli likewise on November 15-17, the gay **Camp Camp Goes Cruising** with **Gloria Gaynor** live aboard the Sealink's Stena Britannica between Harwich and Amsterdam on November 22-24, plus a **Race-type Wasp Factory Weekend** at Paraporth sometime soon after. ... **Criselda's** strictly promo-only 'When A Lady Says No (La Da Dee Mix)' is an excellent jiggly 117bpm migmatic cleverly woven almost entirely from samples of **C&C Music Factory, Crystal Waters, Lisa Lisa & Cult Jam, Color Me Badd** and others, owing little more than its male rap to the commercially released 117.7bpm so-called **House Mix (ACA Records, Int 12 ACAR 1)**, via

Total/BMG), which pales in comparison and is not the version to try and find! ... **Utah Saints'** 'What Can You Do For Me' on its commercial pressing is 12.1bpm, flipped by a "hubbar bells"-ishly underpinned chugging 122.7-0bpm Salt Lake Mix plus the monotonously droning and jangling 124.7bpm 'Trans-Europe Express'. ... **Coolempo** will be re-releasing **Urban Soul's** agonised moaned lurching garage-style 'Alright', number one for five weeks in **Record Mirror's** Club Chart back in March/April but no bigger than number 60 in the pop chart then, this time given **Manchester DJ Sasha's** 0-119.9-0bpm **Remix**, 0-120bpm **String Mix** and 0-120.1bpm **Dub**. ... **US pressings of DSK and D'Bora's** current singles, in common with many other imports, do indeed have so many mixes that their running time exceeded UK singles chart rules but they still sold only at the usual import price for a 12-inch, which makes their recent inclusion in the Top 10 Dance Albums chart most misleading. ... **Bill Grainger's** Balthage based **First Class Promotions** (phone 0506-54305/ fax 0506-630807) publishes an informative free monthly **Clubscene** magazine about Scotland's clubs and dance music. ... **Virgin's** **Harrow Road** headquarters, now that alterations are complete, has been painted a particularly crisp shade of pink — or is that just the undercover? ... **AND THE BEAT GOES ON!**

Color Me Badd's 'I Wanna Sex You Up' (with beats by Ben Liebrand in his 0-107.2bpm **True Confessions** Mix, 12-inch with **Huggy Lux Bug's** starchy Staples joined 107.1bpm **Original Recipe** Mix and different jiggly jarring 107.2bpm **Super Copy** Mix, plus **Dennis's**

smoothly throbbing 126.6bpm **Techno** **Polly Mix of the girls' recent 'Do You Want Me'** hit, while the 33-rpm six-track promo (originally labelled as 'Featuring Psychomatic') has **Ben's** 0-107bpm **Get Tak Dub** and a 107.2bpm **Super Copy instrumental** too.

	Label	Cat No
f Touchstone Home Video		D440742
he Last...	Walt Disney	D210822
ee Doctors	BBC	BBCV 4650
Madragora	BBC	BBCV 4642
Warner Home Video		PES 11709
	CIC	VHR 1415
Warner Home Video		PES 11748
BODY PROG.	BBC	BBCV 4457
4 Front/PolyGram		0835454
LANDSOME Video Gems		R 1372
	Virgin	VVD 420
Walt Disney		D246642
Warner Home Video		PES 28050
Concert	PolyGram Video	CFV 11122
Touchstone		D410272

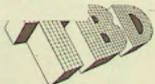
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- 1 **u** Amy Grant Every
- 2 **u** Extreme MORE TH
- 3 **u** Bryan Adams LEV
- 4 **u** Michael Bolton T
- 5 **u** Cher LOVE AND UN
- 6 **u** Deacon Blue TAN
- 7 **u** Voice Of The Bee
- 8 **u** DMD PANDORA'S
- 9 **u** Cathy Dennis JUS
- 10 **u** Seal THE BEIGNANT
- 11 **u** Color Me Badd A
- 12 **u** Beverley Craven W
- 13 **u** The Shamen NOW
- 14 **u** Heavy D & The B
- 15 **u** Donni Minogue
- 16 **u** Young Disciples
- 17 **u** Right Said Fred I
- 18 **u** Level 42 GUARD
- 19 **u** Paula Abdul RUSH
- 20 **u** De La Soul ANTH
- 21 **u** Midge Ure COLO
- 22 **u** Jason Donovan M
- 23 **u** C&C Music Facto
- 24 **u** DJ Jazzy Jeff & F
- 25 **u** REM NEAR WILD H
- 26 **u** Scritti Politti & S
- 27 **u** Wilson Phillips T
- 28 **u** Huey Lewis And
- 29 **u** Simple Minds ST
- 30 **u** Jimmy Somerville
- 31 **u** Londonbeat A BET
- 32 **u** PM Dawn SET ADI
- 33 **u** Marika (Liv) TH
- 34 **u** Mike And The Me
- 35 **u** Bomb The Bass V
- 36 **u** Incognito feat Joe
- 37 **u** Lisa Lisa And Cult
- 38 **u** Kenny Thomas TH
- 39 **u** Kirby MacCallum
- 40 **u** How And Cry LONG
- 41 **u** Technostatic feat
- 42 **u** Squeeze SUNDAY I
- 43 **u** Karyn White ROM
- 44 **u** Clannad and PAUL
- 45 **u** Marc Cohn SAVER
- 46 **u** Zee Sunshine ON
- 47 **u** Erasure CHORUS
- 48 **u** BEF featuring Lala
- 49 **u** Sophie Lawrence
- 50 **u** Blair BANG
- 51 **u** Julian Lennon SA
- 52 **u** Fearful Shakes 7
- 53 **u** Jesus Jones WIGMA
- 54 **u** DNA REBEL WOMAN
- 55 **u** DJ Jazzy feat J & S
- 56 **u** Kim Appleby JAMA
- 57 **u** Dreamed Child LO
- 58 **u** Bananarama TRIP
- 59 **u** All About Eve STR
- 60 **u** Frankie Knuckles

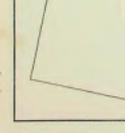
TLW	Artist	Title	Label	Chart Position
1	DREAM ABOUT YOU (MAURICE'S CLASSIC 12 MIX) (Dance)	Urban promo	51	14.2
2	SET ADRIFT ON MEMORY BLISS (12) (Dance)	Gez Street	52	98
3	WHAT WOULD YOU DO (UK)	Bev's Own Productions promo	53	31
4	GET OFF (MIXES) (House)	Warner Bros promo	54	NLW
5	LET THE BEAT HIT 'EM (MIXES) (Soul/R&B)	Cooltempo promo	55	50
6	THE WHISTLE SOUND (Frankie Knuckles)	Virgin America	56	93
7	MURKIN HAPPY (HURLEY'S HAPPY HOUSE MIX) (Crystal Waters)	A&M promo	57	NLW
8	FREEKIN' IT (House) (A&M)	A&M	58	75
9	EVERYBODY'S FREE ... (House)	Pulse-A-White label	59	24
10	A ROLLER SKATING JAM NAMED 'SATURDAYS' (De La Soul)	Big Life label	60	32
11	WHAT CAN YOU DO FOR ME (Urban Stars)	frfr	61	59
12	UNITY (USA MIX) (J&R)	Cardiac promo	62	30
13	LET THE BEAT HIT 'EM PART 2 (L L WITH LOVE R C MIX) (Lil' Louis & C&J Jam)	Columbia promo	63	62
14	NEVER STOP (FULL LENGTH VERSION) (The Brand New Heavies featuring N'Dee Deegan)	Acid Jazz	64	49
15	GET SERIOUS (BASMENT BOYS SERIOUS CLUB MIX) (Cult 90s)	Acid Jazz	65	37
16	PAUL ABUL (House)	Epic promo	66	32
17	LISTEN THERE BE LOVE (DEE LOVE 12 MIX) (Anthrax Baker)	Arista promo	67	69
18	THIS TIME BABY (NEXUS 12 REMIX) (Pancha)	Network promo	68	54
19	THE LADY SAYS NO (LA DA DEE MIX) (Cristina)	ACA	69	55
20	SOMETHING SPECIAL (MIXES) (Hood)	Rumour promo	70	21
21	DON'T FIGHT IT, FEEL IT (Pinaut Scream)	Creation	71	29
22	MAKIE U MINE (ORIGINAL MIX) (Snobs Of Black)	Urban promo	72	48
23	DIRECT ME (UNDERGROUND RESISTANCE MIX) (Reese Project)	Network promo	73	20
24	WE GONNA GET (EXTENDED MIX) (RAF)	PWL Continental	74	20
25	BLOCKBUSTER (DJ PROFESSOR'S MIX) (Sh-Lip)	Love promo	75	20
26	MIND (The Roots)	Produce	76	21
27	WE GOTTA DO IT (QJ Rufus & Francesco Zappala)	4th & 9th way	77	92
28	YOUNG SOUL REBELS (REMIX) (No Fun)	Big Life promo	78	57
29	CHARLY W AND OHNUNY (YOUR LOVE The Prodigy)	XL	79	21
30	YOU KEEP ME SATISFIED (H&P)	IQ	80	29
31	FLY GIRL (BRITXON BASS 11 MIX) (Queen Latifah)	Gez Street promo	81	77
32	PEACE (MIXES) (Sabina Johnson)	East West promo	82	NLW
33	SUMMERTIME (DJ Jazzy Jeff & The Fresh Prince)	frfr	83	78
34	TAKE ME NOW (LOOP MIX) (Tummy Payne)	Talkin Loud	84	53
35	INANIMATE Oceanic	Dead Dead Good	85	NLW
36	THAT'S THE WAY LOVE GOES (BROKEN HEART MIX) (Psychotic)	Capital	86	NLW
37	GET THE BIG BASS (PUNCH MIX) (Sax Boppers feat. E. Mello)	Big One promo	87	NLW
38	GIMME SOME MORE (Double Trouble)	Desire	88	82
39	HEAT IN LOVE (MIXES) (Rascal)	Desire	89	76
40	NEW ROMANTIC (House)	Warner Bros	90	NLW
41	TAKE ME AWAY (M&J Order)	boogie/white label	91	100
42	LISTEN TO THE RHYTHM FLOW/IT THE BULLFROG (C.T.O)	React Music promo	92	89
43	MIND, BODY, SOUL (LIVE AT THE UNDERGROUND) (Forster J&D)	Secretly Underground	93	90
44	LET A LITTLE SOUND (MAKES YOU WANNA HUSTLE) (11 MIX) (Off Shore)	Columbia	94	61
45	WITHOUT YOU (ONE AND ONE) (Lindy Layton)	Arista promo	95	85
46	PIANO IN THE DARK (12) (House)	Debut promo	96	62
47	APPARENTLY NOTHIN' (Young Disciples)	Talkin Loud	97	93
48	I WANT YOU (FOREVER) (Carl Cox)	Perfecto promo	98	47
49	LET THE BEAT HIT 'EM (Lisa L&S & Cut'Em)	Columbia	99	75
50	POSITIVITY (House)	Cooltempo	100	NLW
51	LONG HOT SUMMER NIGHT (LONG HOT EXTENDED CLUB) (J.T. Taylor)	MCA promo/US MCA		

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 from Cindy Seabrook on 071 620 9636.

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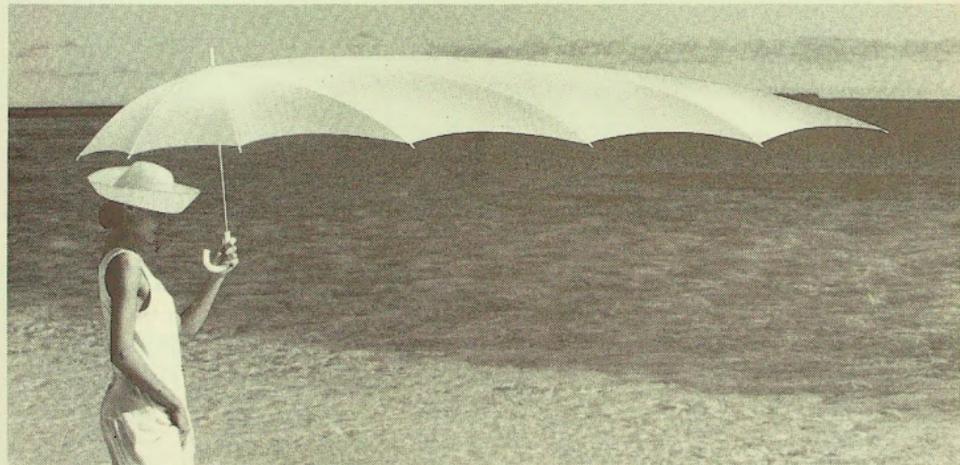
THE OFFICIAL **music week** CHART

Pos	Weeks on chart	ARTIST TITLE Category/running time	Label Cat no.	Pos	Weeks on chart	ARTIST TITLE Category/running time	Label Cat no.
1	2	CARRERAS/DOMINGO/PAVAROTTI Live/1hr 26min	PolyGram Video CFV 11122	16	13	ALICE COOPER: Primecuts Compilation/1hr	Castle Music Picture CMP 8050
2	1	JASON DONOVAN: Into The Nineties Live/1hr	Castle Music Picture CMP 6049	17	14	UB40: CCOP Live/1hr	4 Front/PolyGram 6836803
3	38	MADONNA: The Immaculate Collection Compilation/55min	WMMV 7599382143	18	18	BON JOVI: Slippery When Wet Compilation/41min	4 Front/PolyGram LED 80092
4	69	LUCIANO PAVAROTTI: Pavarotti Live/1hr 17min	Music Club/Video Col MC 2003	18	1	JOE LONGTHORNE: The Very Best Of Video Single/12min	Telstar TVE 1032
5	5	YES: Greatest Video Hits Compilation/1hr 15min	WMMV 8536501813	20	18	MADONNA: Justify My Love/MTV Vogue Video Single/12min	WMMV 7599382253
6	10	STATUS QUO: Rocking Through Years 4 Front/PolyGram LED 80152	4 Front/PolyGram LED 80152	21	46	DANIEL O'DONNELL: An Evening With Video Single/1hr 20min	Ritz RITZV 0008
7	6	THE CURE: Picture Show Compilation/1hr 17min	PolyGram Video 6830963	22	1	ELTON JOHN: The Very Best Compilation/1hr 30min	PolyGram Video CFM 2756
8	15	MARC BOLAN: 20th Century Boy Compilation/57min	4 Front/PolyGram 6830963	22	23	DEBORAH HARRY/BLONDIE: Very Best Of Compilation/1hr 20min	Chrysalis CHVHS 5040
9	8	LUCIANO PAVAROTTI: The Event Live/1hr	Castle Music Picture CMP 8001	24	38	INXS: Greatest Video Hits ('80-'90) Compilation/2hr	PolyGram Video CFM 2572
9	24	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin Video VVD 783	24	15	LUCIANO PAVAROTTI: Verdi Requiem Live/1hr 36min	Video Collection VC 4106
9	17	HUMAN LEAGUE: Greatest Hits Compilation/1hr	4 Front/PolyGram 6839823	26	17	TINA TURNER: Rio '88 Live/1hr 15min	4 Front/PolyGram LED 80172
12	6	THE JAM: Greatest Hits Compilation/1hr	PolyGram Video 6834363	26	1	YES: Yessongs Live/1hr 13min	Wernerworld WNR 2021
13	14	ROD STEWART: Tonight He's yours! Live/1hr 30min	4 Front/PolyGram LED 80132	26	29	DANIEL O'DONNELL: Thoughts Of Home Compilation/52min	Telstar TVE 1007
14	11	EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012	29	1	LEVEL 42: Level Best Compilation/1hr 7min	4 Front/PolyGram LED 80182
14	13	GLORIA ESTEFAN: Homecoming Concert Live/1hr 20min	SMV 49017 2	30	16	POP WILL EAT ITSELF: Unspoil By... Compilation/23min	BMG Video 791 134

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TOP 15 VIDEO

Pos	Weeks on chart	ARTIST TITLE Category/running time	Label Cat no.
1	NEW	THREE MEN AND A LITTLE LADY Touchstone Home Video Comedy/1 hr 39 min	D440742
2	1	DUCKTALES: Treasure Of The Lost... Children/51 hr	Walt Disney D210822
3	NEW	DOCTOR WHO: The Three Doctors Sci-Fi/1 hr 39 min	BBC BBCV 4650
4	NEW	DOCTOR WHO: Masque Of Mandragora Sci-Fi/1 hr 39 min	BBC BBCV 4642
5	2	LETHAL WEAPON Action/1 hr 45 min	Warner Home Video PES 11709
6	NEW	PARENTHOOD Comedy/1 hr 58 min	CIC VHR 1415
7	5	THE LOST BOYS Special Interest/1 hr 34 min	Warner Home Video PES 11748
8	3	ROSEMARY CONLEY'S WHOLE BODY PROG Special Interest/1 hr 10 min	BBC BBCV 4457
9	5	STEEL DAWN Sci-Fi/1 hr 36 min	4 Front/PolyGram 6835843
10	15	CHIPPENDALES: TALL DARK & HANDSOME Special Interest/1 hr	Video Gems R 1372
11	17	THE TERMINATOR Children/57 hr 30 min	Virgin VVD 420
12	8	THE RESCUERS Children/57 hr 30 min	Walt Disney D249542
13	4	HIGHLANDER Drama/1 hr 42 min	Warner Home Video PES 38950
14	12	CARRERAS/DOMINGO/PAVAROTTI In Concert Music/1 hr 26 min	PolyGram Video CFV 11122
15	14	PRETTY WOMAN Drama/1 hr 54 min	Touchstone D410272



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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label
1	2	3	4
1	THE ESSENTIAL MOZART		Decca
2	HOLST: THE PLANETS	Karlson/SPO	CD 433233/34C 433234/35
3	VIVALDI: FOUR SEASONS	EMI	CD 000285/86 33020/1/2/3
4	BRAMHS: VIOLIN CONCERTO	EMI	CD 03126/31C 126/31/32
5	MENDELSSOHN/BRUCH/SCHUBERT	HMV	CD 0074273/34C 41406/34/35
6	ELGAR: CELLO CONCERTO/SEA PIECES	HMV	CD 0074273/34C 41406/34/35
7	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca	CD 421232/23C 40176/1/2
8	ELGAR: CELLO CONCERTO/VIVALDI VARS	Compos Masterswork	CD 106 7652/34 40176/1/2
9	JOHN WILLIAMS PLAYS VIVALDI VARS	Sony Classical	CD SK 4656/54C 21 4656/54
10	ORCHESTRAL 1st Concerto & Oudley Moore	Decca	CD 43068/38C 43068/38/1F
11	PUCINI: LA BOHEME	Decca	CD 421262/31C 41320/31
12	ALBINONI: ADAGIO/PACHABEL: CANON	Deutsche Grammophon	CD 113302/31C 41320/31
13	ELGAR: CELLO CONCERTO	Philips	CD 416534/33C 416534/33/1F
14	BERNSTEIN: CANDIDE	Deutsche Grammophon	CD 429134/33C 429134/33
15	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	Decca	CD 429134/33C 429134/33
16	ELGAR: ENIGMA VARIATIONS ETC	Collins Classics	EL 74966/31/EL 521/31C 48714/1/2
17	VIVALDI: FOUR SEASONS	Lyrita/Live	CD 4101282/31C 410128/1/2
18	BERNSTEIN IN BERLIN: BETHOVEN 9th	Deutsche Grammophon	CD 429134/33C 429134/33
19	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House	CD ROM 001/31C ROM 001/31/1C/2/3
20	CHOPIN: PIANO CONCERTOS 1 & 2	Philips	CD 431033/31C 431033/31
21	LLOYD WEBBER: REQUIEM	HMV	CD C0C71463/31C C0C71463/31
22	MONTEVERDI: VESPERS OF 1610	Deutsche Grammophon	CD 429134/33C 429134/33
23	BRAMHS: EIN DEUTSCHES REQUIEM	Philips	CD 431033/31C 431033/31
24	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Royal Opera House	CD ROM 001/31C ROM 001/31/1C/2/3
25	VAUGHAN WILLIAMS: CONCERTO	Anteo	CD 414552/31C 42961/31
26	ORFF: CARMINA BURANA	Decca	CD 43068/38C EL 75456/31/1F
27	BACH: GOLDBERG VARIATIONS	Masterswork	CD 40869/38C 40869/38/1F
28	VERDI: LA TRAVIATA	Decca	CD 43068/38C 40869/38/1F
29	MOZART: THE FLUTE QUARTETS	Decca	CD 411712/31C 411712/31/1F
30	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca	CD 421232/23C 40176/1/2
31	BEEHOVEN: SYMPHONY NO. 5	Deutsche Grammophon	CD 107332/31C 107341/31/32
32	FAVOURITE TRUMPET CONCERTOS	Compos Classics	CD 107332/31C 107341/31/32
33	MUSIC FEATURED ON THE SOUTH BANK SHOW	Ginnel	CD C00676/31C 158579/31
34	SIBELIUS: VIOLIN CONCERTO (orig version)	BIS	CD BISCD 501/31C 501/31
35	BETHOVEN: PIANO SONATAS	Deutsche Grammophon	CD 419602/31C 419602/31
36	MOZART: REQUIEM	Decca	CD 411712/31C 411712/31/1F
37	TCHAIKOVSKY: THE SLEEPING BEAUTY	Royal Opera House	CD ROM 003/31C ROM 003/31/1C/2/3
38	PUCINI: TOSCA (HIGHLIGHTS)	Decca	CD 421232/23C 40176/1/2
39	RACHMANINOV: PIANO CONCERTOS NOS 2	Decca	CD 414747/31C 414747/31/1F
40	BEEHOVEN: MISSA SOLENNIS	Deutsche Grammophon	CD 429134/33C 429134/33

DISTRIBUTION: INDIE SINGLES*

Rank	Title	Artist	Label	
1	2	3	4	
1	MOVE ANY MOUNTAIN	One Little Indian	527P/527P/12/1	
2	INFILTRATE 202	Alam B	Network NAK124/1P	
3	ALIAN ROPE	Dead Dead God	IKG000 1/2/3/1P	
4	NEW! BURN	Spiritualized	Deafened SPIRT 0201T/1R1MP/1	
5	LET IT SLIDE	Subpop	SP 15154 (SP 16156)/SP1	
6	FEAR: THE MINIMALKER (EP)	Very Slow	120R/120R/1/2/3/1P	
7	CHORUS	Kerasene	Mute 1212MUTE 125/1P	
8	GRIMCE	Top Ten Ton	WOKIT/2001/46/1P	
9	CUFFED SOME MORE	Deane	WANT/100/46/1P	
10	SANDBLASTED	Crescent	CRE 10021/1P/1	
11	ZEROXED	Kickin	KICK 9/1 (SP/2)	
12	EYES	Very Slow	120R/120R/1/2/3/1P	
13	ALL OVER THE WORLD	Debut	DEBUT/0201/319/1P	
14	NI NE NEJU/EGWU	Shot Up And Dance	(SLAD 139/1P)	
15	RAINBOW (SAMPLE-FREE)	Reverb	RVBTR/003/100/1F	
16	SMASH OVERLOAD	Blackmarket	12/MAK 1/1R1MP/1	
17	BOOM AH!	Oh Zone	12ONE 008/1/2/3/1P	
18	NARRA MINE	HLM	URBANT/11/0/46/1P	
19	THE BURNAL	Streetly Underlined	(STUR 066/1P)	
20	STABBED IN THE BACK	Doa Vu	12VU 001/2/3/1P	
21	SON OF NOISE/ILL JUSTICE	Muse of Life	12INTE 53/1P	
22	SUPERBAY (EP)	Evo	EVER 521R/1P/1	
23	TRIAL RISE	Rebel Mu	12REB 1/2/3/1P/1F	
24	SPIRAL SCRATCH (EP)	The Bizzards	Document	(DVT 1/1/1P/1F)
25	LIVING LIFE YOUR OWN WAY	Acid Jazz	12AZO 211/1P/1R/1P/1	
26	JET-STAR	Dance Zone	12DZNE 019/1/2/3/1P	
27	161	One Little Indian	527P/527P/12/1/1P	
28	FUCKIN' DRIVIN' OR WHAT...[EP]	Creation	(CRE 1137/1P/1)	
29	HIGHER THAN THE SUN	Creation	ANX ANXI 27/1P/1	
30	TEN LITTLE GIRLS	Creation	ANX ANXI 27/1P/1	
31	FLYING	Creation	CRE 108T/1P/1	
32	I WON'T TRY	Roughneck	HEAT 101T/1P/1	
33	DIAS IS CLEAR	ANX ANXI 27/1P/1		
34	HYPERREAL	One Little Indian	48 17P/12/1/1P	
35	CATCH THE BREEZE/SHINE	Creation	CRE 1120T/1P/1	
36	DIAMOND	Shot Up And Dance	(SLAD 139/1P)	
37	WE ARE BACK/NURTURE	WRP 79AP 12 (WRP 141/1P)		
38	OVER SINGING	Situation	2/2S 76T/1R/1P/1	
39	SPRING	Dovecot	12DVCOT 5/1/2/3/1P	
40	5678 1991 REMIX	Kickin	KICK 7/1 (SP/2)	

Rank	Title	Artist	Label
1	2	3	4
1	L.A. FREEWAY		Decca DINTV 25/1P
2	THEY GREAT'EST HTLS...	Rose Royce/Chic	Decca DINTV 25/1P
3	THE WHITE ROOM	KLP Communications	JAMSP/005 (SP/1)
4	HARDCORE DANCEFLOOR		Decca DINTV 24/1P
5	REGGAE HITS VOL 10		Jordan JEL 1501/1/2
6	EX-TACT		One Little Indian TFLP 22 (SP/1)
7	ELECTRONIC		Factory F290 2/3/1P
8	FREQUENCIES		WRP 79AP/1P/1/2/3/1P
9	BLACK MEANING GOD		Decca DINTV 25/1P
10	RYTHM DIVINE		Decca DINTV 25/1P

COUNTRY ALBUMS

Rank	Title	Artist	Label
1	2	3	4
1	TIME PASSES BY	Kathy Mattea	Mercury 94895/4 (F) 94895/28/8975/1
2	NECK AND KEEL	Cher Bono/Mark Knopfler	CD 845326/2/3/1P
3	THE LAST WALTZ	Barnet D'Donnell	Ritz RITZCD 009/1P/2/3/1P
4	SWEET DREAMS	DMG	DMG 6033/30C 6033
5	EAGLE WHEN SHE FLIES	Columbia	49169/4 (SM) 49169/4/5/6/7/8/9/10
6	SHADOWLAND	Warner Bros	WX 171CD/1P/1/2/3/1P
7	ABSOLUTE TORCH AND TWANG	SW	WX 295CD/1P/1/2/3/1P
8	NO FENCES	Capitol	12CST 2142/1P/1/2/3/1P
9	LOWE STAR STATE OF MIND	MCA	MCA MCF 3435/1P/1/2/3/1P
10	AFTER A WHILE	Elektra/Universal	95058/1 (SM) 95058/1/2/3/4/5/6/7/8/9/10
11	TRUE LOVE	RCA	PK 90538 (BMG) 90538/1P/1/2/3/1P
12	LOVING IN THE REAL WORLD	Arista	41081/1 (BMG) 41081/1/2/3/1P
13	IF THERE WAS A WAY	Warner Brothers	79592/3/4/5/6/7/8/9/10/11/12
14	ONE FAIR SUMMER EVENING	MCA	MCA MCF 3435/1P/1/2/3/1P
15	NO HOLDIN' BACK	Warner Brothers	79592/3/4/5/6/7/8/9/10/11/12
16	HERDS AND FRIENDS	Roady, Travis/Warner	79592/3/4/5/6/7/8/9/10/11/12
17	NEW HORIZON DANCE	Reprise	WX 386CD/1P/1/2/3/1P
18	UNFOLD STORIES	Mercury	88887/1 (SM) 88887/1/2/3/1P
19	PUT YOURSELF IN MY SHOES	RCA	PK 90544 (BMG) 90544/1P/1/2/3/1P
20	CHILL OF AN EARLY FALL	MCA	MCA MCF 10024 (BMG) 10024/1P/1/2/3/1P

FOLK ROCKS

Rank	Title	Artist	Label
1	2	3	4
1	ESTE MUDDO	Columbia	46848/4 (SM) 46848/4/5/6/7/8/9/10
2	THE WHEEL	Chrysalis	ZCHR 1859/1 (C) 1859/2/3/4/5/6/7/8/9
3	THE RHYTHM OF THE SAINTS	Warner Brothers	WX 340C/1P/1/2/3/1P
4	RUMOR AND SIGH	Capitol	12CST 2142/1P/1/2/3/1P
5	PAST PRESENT	RCA	PK 74074 (BMG) 74074/1P/1/2/3/1P
6	SHAMOK AND STRONG WHISKY	Newbury	CMA 0024 (F) 0024/1P/1/2/3/1P
7	ONCE IN A LIFETIME - LIVE	Chrysalis	ZCHR 1859/1 (C) 1859/2/3/4/5/6/7/8/9
8	ROCK TO ROOM	Enigma	ZCHR 1713 (C) 1713/1/2/3/1P
9	SEARCHLIGHT	Warner Brothers	WX 340C/1P/1/2/3/1P
10	GRACELAND	Warner Brothers	WX 340C/1P/1/2/3/1P

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TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	2	CHARLY	Prodigy	XL XLT 21 (W)
2	1	SET ADRIFT ON MEMORY BLISS	PM Dawn	Get Street GEET 3 (F)
3	NEW	WHAT CAN YOU DO FOR ME	Ugh Saints	frt FX 164 (F)
4	2	SUMMERTIME	DJ Jazzy Jeff & The Fresh Prince	Jive JIVET 279 (BMG)
5	NEW	HOUSECALL	Shabba Ranks feat Maxi Priest	Epic 6573476 (SM)
6	NEW	SUNSHINE ON A RAINY DAY	Zoe	M&G MAGX 14 (F)
7	NEW	DON'T HOLD BACK 91	Blippos Posse	Tribal Base TRIBE 1 (SRD)
8	NEW	INSANITY	Osanin	Dead Dead Good GOODAT
9	NEW	LONG HOT SUMMER NIGHT	JT Taylor	MCA MCST 1567 (BMG)
10	10	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud TLXK 5 (F)
11	NEW	DON'T FIGHT IT, FEEL IT	Primal Scream/Denise Johnson	Creation CRE 110T (P)
12	NEW	A CASE OF FUNK (EP)	Nightmares On Wax	Warp WAP 15 (P)
13	NEW	LET THE BEAT HIT 'EM PART 2	Lisa Lisa & Cult Jam	Columbia 6573746 (SM)
14	5	ROMANTIC	Karyn White	Warner Brothers W 0028T (W)
15	4	A ROLLER SKATING JAM NAMED...	De La Soul	Big Life BLRT 55 (F)
16	4	FEAR: THE MINDKILLER (EP)	EDG	Vinyl Solution STORM 33 (SRD)
17	20	ALL 4 LOVE	Color Me Badd	Giant W 0053T (W)
18	12	HARRA MINE	Gensaiide II	H.U.M. URBANT 1 (B)
19	5	WINTER IN JULY	Bomb The Bass	Rhythm King/Epic 6572756 (SM)
20	7	LADIES WITH AN ATTITUDE	Eclipse Of Hype	Big Life BLRT 53 (F)
21	12	LIFT/OPEN YOUR MIND	SOS Star	ZTT ZANG 20T (W)
22	NEW	WIND ME UP	Rhythmic	Network NWKT 25 (P)
23	NEW	DON'T MEAN A THING	Omar	Talkin Loud TLXK 13 (F)
24	NEW	DEPTH CHARGE VS SILVER FOX	Depth Charge	Silver Charge FOX 001 (SRD)

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This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	17	SOMEBODY	Higher Ground	Cooltempo COOLX 239 (E)
26	13	THE SOUND OF EDEN	Shades Of Rhythm	ZTT ZANG 22T (W)
27	34	I'M TOO SEXY	Right Said Fred	Tug 125NOG 1 (BMG)
28	3	MIND, BODY, SOUL	Fantasy UFO	Strictly Underground Y2 591T (W)
29	14	MIDI-RAN	Midi-Ran	Vinyl Solution STORM 31 (SRD)
30	25	FAMILY AFFAIR	BEF feat Lalah Hathaway	Ten TENX 369 (F)
31	11	O SI NE NE/UDI GWU	Nicolette	Shut Up And Dance SJAD 19 (P)
32	16	INFILTRATE 202	Altern 8	Network NWKT 24 (P)
33	23	ZEROXED	Zero Zero	Kickin KICK 9 (SRD)
34	27	MOVE ANY MOUNTAIN-PROGEN	Shamen	One Little Indian 52 TP12 (P)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Piccasette (Distributor)
1	NEW	GETT OFF	Prince & The NPG	Paisley Park (USA) 9401380* (Import)
2	NEW	FEEL THE NEED	JT Taylor	MCA MCA 10304/MCACC 10304 (BMG)
3	2	BEYOND THE MIX	Frankie Knuckles	Virgin America VUSPL 36V/USMC 36 (F)
4	NEW	C.M.B.	C.M.B. Mike Badd	Giant WX 425W/425C (W)
4	NEW	I'M ATTRACTED TO YOU	Cookie Watkins	Smash (USA) 8677451* (Import)
6	4	DIARY OF A BLACKMAN	Katch 22	Kold Sweat KSLP 1* (P)
7	NEW	JUST FOR YOU	Gene Rice	RCA PL 83159/PK 83159 (BMG)
8	15	MAKE TIME FOR LOVE	Keith Washington	Qwest 793926/528/1759926/528/94 (W)
9	6	INSIDE LIFE	Incoignia	Talkin Loud 848546/1/8485464 (F)
10	16	DREAM ABOUT YOU	D'Bora	Smash (USA) 8672791* (Import)

J I E T S T A R
P I C C A S E T T E S
081 961 5818

REGGAE CHART

THIS WEEK LAST WEEK

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	(3)	THE WAY YOU LOVE ME	D-Flex, Gorja Ash	Sush STU 005
2	(1)	WALK AWAY FROM LOVE	Mike Anthony	Joe G's JGD 904
3	(2)	YOU KNOW YOU WANNA BE...	Dennis Brown	GRD 309
4	(9)	WORK IT	Cobra	White Label FAS 6
5	(4)	LET HIM TRY	Freddie McGregor	Big Ship Records B57 1
6	(7)	HUG ME UP	Trogga Ranks	Charm CRT 60
7	(8)	EMPTINESS INSIDE	Beres Hammond	Charm CRT 59
8	(11)	SOMEBODY	Captain	Black Scorpio TB5 11981
9	(13)	THE MORNING AFTER	Anthony Rich	Progressive PSP 019
10	(5)	HUSH	Tony Rebel	Blue Mountain BMD 107

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REGGAE ALBUM CHART

11	(12)	SOMETHING A GO HAPPEN	Tony Rebel	Rhythm Track RT 002
12	(19)	MERCILESS BAD BOY	Cobra	Sibad SID 002
13	(14)	GUNDELERO	Cobra	Penhouse PHR 15
14	(14)	YOU COULD A DEAL	Beres Hammond & Cuty Ranks	57012
15	(15)	SPECIAL GUEST	Captain	Overmastered/OT 001
16	(17)	HIPPITY HIPPITY HOP	Popo Son	Charm CRT 61
17	(20)	20 MAN DEAD	Cuty Ranks & Tony Rebel	Charm CRT 63
18	(-)	PLEASURE SEEKERS	Janet Lee Davis	Mango 12 MNG 786
19	(-)	DIS A VICTORY	Cuty Ranks	White label 57 011
20	(-)	MONEY TALKS	Cuty Ranks	Charm CRT 65

1	(1)	REGGAE HITS VOL 10	Various	Jet Star JELP 1010
2	(4)	LOVERS FOR LOVERS VOL 5	Various	Brownies WBRLP 905
3	(3)	GREENSLEEVES VOL 5	Various	GreenSleeves GRE25
4	(2)	BOUNTY HUNTER	Nesjam	Blue Mountain BMLP 048
5	(6)	I CAN'T WAIT	Sanchez	Blue Mountain BMLP 049
6	(5)	START OF A ROMANCE	Frankie Paul	Scorpio BSLP 11 862
7	(7)	GOOD FELLAS PART 1	Various	Penhouse PHRLP 1
8	(11)	SET ME FREE	Gregory Isaacs	Blue Mountain BMLP 047
9	(13)	SO INVITING	Cyfo	Discotev DTLP B
10	(9)	STONE LOVE VOL 3	Various	Sr George SGP 08

FOCUS

VOICE

Britain's Best Black Newspaper!

Magazine: *The Voice*, distributed weekly by IPC. **Cover price:** 48p. **Editorial profile:** Black national newspaper with pull-out section covering music, arts and lifestyle.

Age profile: 17-60. **Sex ratio:** 55% female. **Key staff:** Editor — Winsome Cornish. Music editor — Michael Odell.

Circulation: 45,000 (own figures; ABC due in October). **Music policy:** Emphasis on black artists; range of black music charts plus news, interviews and reviews. "Most people assume we only cover black artists — not true. We cover the biggest black artists and artists popular with the black community." — Michael Odell.

Typical issue: Omar, Ice Cube, Stevie Wonder, Tammy Payne, Cookie Crew. **Special features:** Raggazine — two-page section on dancehall reggae.

Industry view: "Everyone in the black community sees it. We've had good feedback on our artists." — Neil Fraser, MD Ariwa Sounds. **Advertising cost per thousand:** £49.12 (based on one-off mono page at £2,308.80).

Ed/ad ratio: 54% ads. **Typical ad content:** Ilington Music Workshops, BT, The Video Club, Braxton Academy. **Buyer's view:** "Indispensable for reaching the black community. We advertise a lot of gigs, particularly reggae and rap. We did the Rebel MC, Junior Reid and a launch for the Braxton Our Price." — Gareth Currie, media planning/buyer, Sinclair Knight.

Making the brand right for the band

The Tampax sponsorship of Prince's *Blenheim Palace* gig next week is being met with widespread incredulity.

While it is clear to see what the brand owner, Tambrands, stands to gain from the deal — a significant slice of its target audience of 10 to 14-year-old girls — it's hard to fathom what could be in for Prince other than the cash.

Yet experts argue that sponsorship is about more than that — it is also important to be associated with the right product.

Corporations looking to put money behind acts or events scrutinise likely recipients closely, but many acts struggling to start careers may accept sponsorship "purely for the financial rewards," admits Derek Nicol, joint managing director of artist management company Flying Music.

Even headline acts can make mistakes. The Who once toured the US with their stage set dominated by two flashing neon signs for Schlitz beer. "That just turns off the audience and affects an artist's credibility," says Richard Price, director of the RPM consultancy.

Such apparent mismatches as the Tampax deal are rare, though. The trend is for



Tampax tied. Prince's *Blenheim Palace* show is backed by Tampax

tailored sponsorship which puts specific artists together with companies, often as part of a long-term corporate PR plan and perhaps 18 months in advance.

But "off-the-peg" deals, where a promoter simply sells participation in an event, remain common, and can lead to problems where acts sign to appear without knowing who is putting money into the concert. Such deals are usually clinched in the weeks leading up to the event.

"We are not performer-led," admits Matthew Passion, whose Sponsorship In Music is responsible for the Tampax deal. "It is quite a harsh commercial outlook we take. It is

up to an act to say no."

Backing from drinks firms — still the major source of sponsorship in music — still divides acts. Australian band INXS turned down support from a lager company, and

Scottish brewers Tennents put off two bands from a tour. With companies like banks and travel firms increasingly looking to build large young customer bases by exploring music sponsorship, spotting the pitfalls will become more difficult.

If artists want to protect their image, they will need to match industry's sophistication in checking out who they are doing business with. **Michael Bromley**

EXPOSURE

MONDAY AUGUST 19

Bates' Mates featuring Jason Donovan, Radio One: 9-11am.

The Mix Reading Festival Special featuring The Rocking Birds, Radio Five: 10.10pm-midnight.

TUESDAY AUGUST 20

Dire Straits — Alchemy Live, Channel Four: 9.25-10.25am.

Jazz 625 featuring Dave Brubeck, BBC2: 11.15-11.45pm.

Late Night Music featuring Chick Corea in concert, Channel Four: 11.45pm-12.45am.

WEDNESDAY AUGUST 21

Wogan featuring Julian Lennon, BBC1: 7-7.30pm.

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

THURSDAY AUGUST 22

Top Of The Pops, BBC1: 7-7.30pm.

FRIDAY AUGUST 23

Wogan featuring Simple Minds, BBC1: 7-7.30pm.

Omnibus At The Proms featuring The Kings Consort, BBC1: 10.40-11.35pm.

SATURDAY AUGUST 24

The ITV Chart Show, Channel 4: 11.30am-12.30pm.

Simple Minds Live In Concert also featuring on Saturday Sequence **An Emotional Fish**, **OMD** and **The Stranglers**, Radio One: 3-10pm.

TABLOID SURVEY



Chesney Hawkes tops MW's latest tabloid survey after appearing in 13 pop page stories in *The Sun*, *Daily Mirror* and *News Of The World*.

Completing the top 10 for the five weeks to August 8 were Madonna (14 stories), INXS (12), The Rolling Stones

(7), Vanilla Ice (10), David Bowie (9), MC Hammer (14), Paula Abdul (11), Guns N' Roses (15) and Bryan Adams (9).

Source: *Media Shadowfax*. Rankings based on length of stories in column inches multiplied by circulation.

Sabrina Johnston

PEACE

YZ616/T/CD/C

MU: out of tune

While the MU does battle with its latest enemy, the karaoke machine, the needs of most of its members in the pop sector are being pushed to one side, says the record industry. They argue that the union may even hinder its members' interests. Ken Garner reports

In the early Eighties, it took on the synthesizer and lost. Then it turned away membership applications from scratchers and rappers hopefully describing their instruments as "microphone/gramophone records". Now the Musicians' Union has found a new technological enemy: the karaoke machine.

At last month's 24th Biennial Delegate Conference, the union passed a motion asking its executive to look into ways to combat the machine's "obvious threat to musical employment".

Faced with a crowd of lager louts crooning My Way at the local pub, it's perhaps not surprising that people want to curb the karaoke phenomenon, preferably with an axe. But what makes the MU look ridiculous is its reasoning.

Apparently, anything which doesn't involve a musician live on stage is a "threat to employment".

To the pop and rock bands, rappers, remixers, record producers, video directors, session organisers and pluggers who are trying to make a living in the music industry, this must sound like an old session man fiddling while Rome burns.

What really matters to pop musicians, and the industry which depends on them, is getting videos cleared quickly for TV, being able to afford to tour and — for smaller bands — finding places to play at all.

Talks are currently in progress, with the full involvement of the union, on all these topics. But you have to look very hard through the MU conference report to find any evidence of these record industry issues being given priority.

From its headquarters in Clapham Road, south London, the union issues 14 different standard contract forms for musicians to use with employers. Only two, both of which relate to being booked for gigs, are relevant for pop musicians.

The union has 16 full-time officials and 27 staff throughout the UK.

Membership — which costs a £42.60, £89.40 or £126.84 a year depending on how much you earn — is open to "those following the profession of music in any of its forms".

The union claims it is unable to pinpoint, or even estimate, how many pop members it has. But, by a process of elimination, they must constitute around a third of the total 40,463 membership (see chart).

But even though these pop members may form the largest single group, they do not have their own formal "section" in the union, unlike orchestras, classical, session musicians and even music teachers.

"I've floated the idea to officials that it is something we ought to try to do, but it is difficult," says general secretary Dennis Scard.

Many people in the industry believe the union has made a great effort to serve its pop members better in recent years, however, particularly through

the work of its music business adviser Mark Melton, and careers adviser Horace Tubridge.

But today, in its renegotiation of several crucial industry agreements, the union has reached a philosophical crossroads. The route it takes will decide how usefully it can serve musicians and, indirectly, the record industry.

The crucial question it must ask itself is whether commercial products featuring music are truly a threat to musicians' "live" employment, or whether they are now so numerous as to be the most important means of earning a living for the majority of musicians?

The union is having to face this decision at a time of unprecedented political change in its status, power and rights. The closed shop has been abolished, in law if not yet in practice. Radio stations no longer have to spend

3% of their revenue on live music. Needletime is no more.

PPL, in response to the Monopolies and Mergers Commission Report into its affairs, has ended its "musical employment" requirement in issuing public performance licences.

The commission also recommended that "unidentified performers" on records (i.e. session musicians) should in future receive their 12.5% of royalties from broadcasts direct from PPL, not via redistribution by the union of an annual lump sum. The MU received its last PPL cheque, for £1,495,871, covering the year to May 1988, in January last year.

All these things are over, but nothing has been agreed in their place. Adding to these uncertainties is the fact that the union's agreed rates with the ITV companies have expired; even the BPI "blue book" of agreements is out of date.



WHAT THE UNION WANTS

- To continue distributing money earned by session musicians from music used on TV and radio, rather than let PPL set up its own system, as recommended by the Monopolies and Mergers Commission. The MU argues that, unlike PPL, it already has a system for tracing all session musicians for payment.
- To win a "statutory performers' right", under Article 12 of the Rome Convention, for UK musicians' broadcast work. In Britain, unlike some other EC countries, the 20% paid by PPL from broadcast royalties to the "contracted artist" is an ex-gratia, voluntary payment not guaranteed under law.
- To renegotiate and restructure its rates agreements with the BPI and ITV. It also wants to persuade orchestras and film producers to use the "model agreement", following breakdown of talks with the Producers' Association/IPPA.
- To continue to offer careers advice to unsigned bands, via review and discussion of demo tapes.
- To offer the service of a music solicitor free to bands who have been offered a contract they wish to have checked.
- To support the National Campaign for the Arts.
- To lobby the Government for greater support of live arts employment in films, TV and radio. It is working for this via The Performers' Alliance (with British Equity and the Writer's Guild of Great Britain).
- To encourage music, art, dance and drama in education.
- To campaign for authors' rights protection, in particular a blank tape levy.
- To "control" the karaoke machine.

e with the industry?

The most public debate in the union's dealings is its agreement on independent film and TV production rates with the Producers' Association and Independent Programme Producers' Association.

There is a long and sordid history behind the gradual breakdown in negotiations, dating back to 1989.

According to the union, the "model" agreement, its latest position when talks broke down, now applies. But this is disputed by orchestras and producers.

"There's a degree of free-for-all," says Carolyn Jackson, director of industrial relations at the Producers' Association/IPPA. "It's a bit of a phoney war. There hasn't been a major confrontation yet."

Informed sources suggest some large orchestras are making impromptu deals with their musicians for one-off feature films. Meanwhile,

independent documentary makers are going abroad to Budapest or Munich for their music, using synthesizer libraries, or doing cheaper deals with pop groups using band rates.

It might seem irrelevant, but this could be a small taste of the kind of chaos a breakdown in BPI/MU talks could bring to the record industry.

Sara John, the BPI's director of legal affairs, says the meetings held so far to discuss new rates, which have informally expanded to discuss the whole structure of MU/BPI agreements, have been very amicable. "The union seems amenable to a change in arrangements. We are both interested in making the agreements less burdensome," she says.

Classical labels have similar concerns to the Producers' Association. A senior executive of one major company admits that session fees and ancillary payments

"substantially higher" than in other European countries are forcing him to consider recording outside the UK.

For pop, as Sara John suggests, there are rather different concerns. "We feel the agreements should be restructured to allow the widest possible use of musical material. We'd like to move towards a single, simple document, in which we'd obviously pay for the widest possible use."

In effect, that means replacing video "consent" forms. According to John, the BPI would rather work under a system which assumes a video is cleared, rather than that it needs to be cleared.

Today, when a band make their first video, it is a crucial moment in their career. Confronted with the music video clearance form and the prospect of an MU/BPI agreed fee from the record company if they fill in the box requesting "MU branch and number", it's also the first time when many feel it is worth their while to join the union. Under law, no-one now has to join at this point, but it is still a lot easier if you do.

But some promotions departments evidently feel videos are too much hassle. Manager and promoter Shannon O'Shea says some bands decide not to tell the union what they are doing, to avoid delays.

These days bands see videos as a means of promoting their records, rather than a source of TV entertainment for which they should be paid.

In the wake of the PPL changes, this emphasis also applies to much live music on the radio. "When bands offer us promotional acoustic sets, on a small scale, impromptu basis, we look to the promotion, management or record company to clear it with the union. We don't pay for it these days," admits Bob Hain, music controller at Radio Clyde One.

Of course, even if all "live" pop music one day becomes purely promotion for product, musicians still have to be paid fairly.

"If you're not careful you can get ripped off by some independent TV production companies," warns Andy Spearpoint, vocalist with New Fast Automatic Daffodils, a 100% MU band.

The problem is that the MU, even at the highest level, doesn't seem to understand the ambiguity of pop: that it's as much about image and saleable commodity as it is about music.

When asked for the key priority for the union regarding pop musicians, Scard says: "We need to protect our members from exploitation, to protect their performances; to ensure that whatever they do in one medium is not abused in another."

An admirable aim, but bands probably see it the other way round. Ultimately, many of them want to be free to do what they want to do, abusing themselves and the public in all media available if necessary in order to make a good living by selling records.

STATE OF THE UNION

"The MU is more relevant today, but perhaps not as relevant as it could be. The circulars are reminiscent of the people at student union meetings who would always be sticking up their hands saying 'point of order'" — Ed Bicknell, manager.

"I've never found it helpful. There needs to be a change of attitude on helping new bands, particularly over video production" — Shannon O'Shea, manager and promoter.

"It is more flexible today — if only it could make video clearances a bit easier" — Judd Lander, director of promotions, Chrysalis.

"One by one it is changing the archaic rules. The blue book on BPI/MU agreements was just what we needed to make our job easier" — Scott Piering, pluggler.

"Most of what the union does seems an irrelevant to most bands, such as laying down wages and conditions and so on. But it does provide some services which are useful, and it's good to have someone there to defend your interests" — Andy Spearpoint, vocalist, The New Fast Automatic Daffodils.

"I have less of a problem with it than I do with band management and promotion people setting conditions on appearances" — Jeff Griffin, concert co-ordinator, Radio One.

"The MU historically represented musicians in orchestras. It has taken it a very long time to understand that it also had to represent kids in groups" — Anthony Wilson, chairman, Factory Communications.

"I get the feeling that forces within the MU are changing. You don't hear the grumbles that you used to. They used to be a pain in the arse" — Pete Jenner, manager.

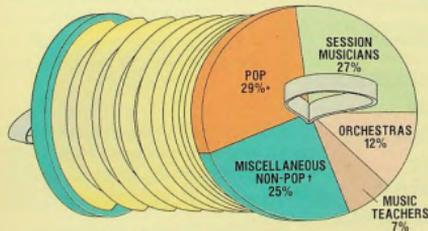
"When we wanted to check our first independent contract, a music lawyer quoted £150 an hour. There was no way we could afford that. We sent the contract to Mark Mellor who got it checked for us free. It's good to have a service like that to look after your interests" — Raymond McGinley, guitarist, Teenage Fan Club.

"The MU ought to realise that the easier it makes it for producers and record companies to promote their product and the fewer impediments it puts in their way, the more they will be encouraged to use large orchestras instead of piddling little four-piece string sections and synthesizers" — Mike Batt, producer and songwriter.

"The MU is not aware of modern production methods. In financial terms, it forces us to go to mainland Europe when we want to use session musicians. It refuses to compete with what is available elsewhere" — Graham Walker, music production supervisor, currently working for Zenith Films & TV.



POP DOMINATES MU MEMBERSHIP



Source: MU Estimates

*Members, or former members, of contracted or unsigned pop groups, or studio-based composers, producers and musicians. †Bass bands, folk, jazz, semi-pro, unemployed, student, retired and foreign musicians.

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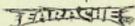
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Max Hole: man of vision?

Indies need major help

Max Hole, managing director of East West Records (Last Record I Bought, MW Aug 10) is quite right: there are few shops left where interest in the individual customer counts.

Those of us independent retailers that remain bemoan the passing of some of the great indies — small entrepreneurs who loved the music but fell victim to the twin restraints of the recession and the increasingly unresponsive role of the major record companies.

Perhaps Mr Hole's own company would like to spring an initiative to revitalise the sector with some positively discriminatory promotions and terms of trading, rather than the harsh diktat of credit-control bureaucracy.

Where are the men and women of vision?

Keith Hoskins
Mark One Records
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A DJ sends his thanks for 45s

As you may remember, in May of this year I had my van stolen containing all my records and disco equipment, valued at over £12,500.

Three months later and I am none the wiser. It seems impossible that a vehicle and its contents can just vanish off the face of the earth.

However, I am now DJing in a new night club called Sapphires and would like to thank the following record companies and promotion people for their generous batches of records, without which I would not have been able to continue working:

Irvin, Music Factory Dance; Pitstop Promotions; The Solution; Simon Walsh, ME Ltd; Marie, BMG, Club Promotions; Sarahi, Cooltempo; and Duncan Finlayson, Loading Bay Records.

I would like to thank the other DJs who phoned from as far as the Isle Of Wight to Hall for their help.

Down but not out. Thank you.

Johnny Corcoran
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Charts should show sales

Regarding the recent furore caused by the "banning" of Daniel O'Donnell from the country chart, I feel everyone has so far missed the point.

The fact is, the work of many contemporary artists cannot be neatly pigeonholed into one of half-a-dozen categories.

To attempt to do so is both

foolish and unsatisfactory.

To make any sense at all, charts should do what they were designed for: listing those records which are selling best in any given market, regardless of the type of music the artist in question happens to be purveying.

If Daniel O'Donnell (or anyone else for that matter) hap-

pens to shift truckloads of records through country music outlets, and outsells, for the sake of argument, Slim Whitman or Willie Nelson, then this ought to be reflected in the country charts.

If I were in the business of producing or selling country records, I'm sure I would want to know which artists my tar-

get audience preferred.

By the same token, I believe it was wrong for compilations to be excluded from the Top 75 album charts. If Now 25 is outselling the latest offering by Jason Donovan, Favarotti or whoever, then I'd like to know.

What we are concerned with here is the popularity of records, not that of artists.

How can one possibly use the charts as any sort of yardstick if some artists and some records are arbitrarily excluded from them?

Only unsegregated, market-oriented charts can provide a complete picture of what is really going on.

I for one look forward to the day when logic rather than record company pressure will once again prevail.

George R White
7 Acre Close
Bradford
Bedfordshire BD22 2LR

Let's dance, Danny

I am writing to find out why Daniel O'Donnell has never appeared in your dance chart.

If people believe that songs such as Noreen Bawn, Mary From Dungleigh and Pat Murphy's Meadow belong in a country chart, then I feel more should be made in the dance chart for such cool acts as The Pretty Little Girl From

Omagh and Snowflake.

And could you tell Pete Tong on Radio One that he'd better play the forthcoming single by Na Rapparaig (Ireland's answer to De La Soul) just as soon as they record and release it. We've still to write it as yet, but it's definitely going to feature some D O'D samples.

In the meantime, have you

considered having a separate Country & Irish chart which could feature:

1 Daniel O'Donnell
2 Foster & Allen
3 E...
4...that's it
Francis A Quinn
Conway Bros Rentals
18/20 James Street
Cookstown

Pavarotti gives top punter value

Your editorial apart, I am astonished that your analysis (MW, Aug 10) should give space to, and appear to take seriously, a bizarre and negative analogy ("Park Rival is Better Deal").

Harriet Capaldi is anxious that the Pavarotti In The Park event may "turn more people off than it switches on to classical" (*sic*). I feel duty bound to provide comfort to her distressed state.

The WEA classical promotion manager organised an "outdoor gig" for an Australian flautist and feels that its audience got a better deal than those at Pavarotti In The Park.

Is she being serious? Or simply stupid?

Is it actually necessary to



Robson: astonished

compare two such polarized events? If it is, then here is the comparison: one was a very worthy and admirable attempt by Ms Capaldi to secure an unknown flautist some recognition and the other was a massive event created by public demand at which one of the

world's greatest opera singers performed to a vast, ecstatic audience.

Pavarotti's success and exposure hasn't just helped the popularity and sales of Pavarotti. Like Kennedy, he has helped strip away some of the mystery and inaccessibility of classical music and opera, making it more available to the public.

No-one pretends that sooner everyone will be playing Wagner's Ring or that Bruckner symphonies will go down well in the clubs but at least now the image of classical music isn't that of utter elitism.

Terri Robson
Director
Decca Classics
1 Sussex Place
London W1 9XS

Sponsors open new doors

In the future I can see many large companies, not previously involved in entertainment, sponsoring up-and-coming bands.

Such sponsorship would give companies an opportunity not only to endorse their products on artists' packaging but would also generate media in-

terest and free advertising. As Roy Edmundson of Levi's says (MW, Aug 10), it is possible that artists will begin to send material to the likes of Levi's rather than record company A&R departments who seem unwilling to gamble on new and interesting bands.

Majors and indies should

watch out. In the future their competitors might be Coca-Cola Records, MacDonald's Records or Rowntree Records.
Richard Compton
Director
Winter & Compton Music Management
23a Carlisle Road
Bedford MK40 4HR

On the trail of elusive producers

I'm the sort of person that will always admit when I am wrong. So I thought again, when reading your correspondent who said that it was easy peasy to meet a Radio One producer (Mick Wilkoje). He couldn't understand my problem in getting through the big iron door in Portland Place.

So I gave it another try. I phoned Radio One at 9am, and got through to Mick Wilkoje's secretary, who was very pleasant. I asked for an appointment to see Mick. But he was away for two weeks and I would have to phone at exactly 10.30am on a Wednesday. He sees the first three callers.

So I then tried to make an appointment to see Ric Blaxill, but, silly me, I forgot that he was off doing the Roadshow.

However his temporary secretary did explain that the normal procedure to see Ric is to phone at 10.30am on Wednesday, and he makes appointments for 11am the same day!!

This obviously entails a queue of record company people and pluggers blocking up Langham Place.

What's the secret? Do you have to offer everyone free jellies with your new records or wear a very short skirt?

Kevin Purcell,
Red Baron Record Company
Unit 818, Spaceregal Centre
Colnbrook, Berks SL4 0NS

THE LAST RECORD I BOUGHT

by
JOHN BUTCHER



"It was Phil Collins Serious Hits Live. It's my favourite album ever, with all his classics. I have always been a great fan of Genesis and enjoy listening to Phil Collins and Peter Gabriel, too. "My collection is huge — running into hundreds.



"From a print and packaging viewpoint, the jewel case is rather limiting in design scope — but that looks set to change." **John Butcher is joint managing director of Tinsley Robor Sales.**

New machine is just the ticket

Bad news is on the way for any PRs who have ever attempted to convince a manager that all the invited press turned up to a gig.

The Town & Country Club's new ticket machine has the facility to reveal exactly who attended the concert and at what time.

"So when a manager asks us who from the record company's ticket allocation saw the support band, we can tell, for instance, that only 25 out of 50 people turned up and they all arrived after the band had finished," says T&C duty manager Steve Phelan. "You have been warned."



Lewis: more in store

Zep biographer puts pen to Page

Dave Lewis's initial attempts to find a publisher for his "ultimate reference book" on Led Zeppelin went down like the proverbial balloon after which "the ultimate rock band" was named.

The manuscript was rejected eight times — the book's eventual publisher, Omnibus, only changed its mind after Zeppelin began selling records again.

Indeed, Lewis himself, took a part, albeit a small one, in the



Stage designer Trevor Canning may have the magic touch when it comes to working with new talent, but he's still learning the language.

"When I showed Prince Be (PM Dawn's rapper) ideas for their stage set he said they were 'dope'. I thought that meant shit," recalls Canning. "When I asked PM Dawn what sort of stage they wanted, they said 'just make it unreal' which wasn't much to go on," he says.

But whatever problems he may face, Canning, 28, does have a knack of working with rising stars. He worked on the

band's revival: he is the manager of the Our Price store in Bedford, and managed to sell 150 copies of Zeppelin's six-album collection and 500 copies of the Remasters set in just four months.

"We have produced the right book at the right time," he says. His employees appear to agree: "Our Price is taking the unusual step of stocking the book in 150 stores."

Park is kicked upstairs

Newly elevated to the board of Capital Radio plc, Richard Park is happy to be desk-bound.

"I'm not like the football manager who kicks every ball during a game," he explains.

The analogy is apt for "sports mad" Park, who followed Scottish national and club sides to World Cup and European Cup finals, as well as hosting a daily show on Radio Clyde for 14 years before joining Capital in 1987.

Park's major managerial success since then was achieving the split into Capital FM and Gold.

If only Scottish football managers were as good at getting the best out of their team.

first two videos for Soul II Soul as well as Omar's debut.

He says his association with council-funded theatre company Double Edge at The Cut theatre in Camden has helped him enormously.

"It is the whole Camden thing. A lot of artists drop into The Cut and it seems to be a sort of catalyst for everyone." However, Canning, whose work with PM Dawn will be seen on their German tour and Wembley date in September, does not miss the fine art and sculpture of his past.

"To be honest," he confides, "making plasticine men is not that creative."

Horse sweat and cheers

The day before their record-breaking attempt to play four cities in under 24 hours, Status Quo will not be in training.

Instead they will be revelling in the salubrious surroundings of the members' enclosure at Newbury racecourse.

For the band is sponsoring a charity day on behalf of the Nordoff-Robbins Music therapy Centre, including a 10-furlong Silver Clef Stakes, on September 20.

"Even though their tour starts the day after, they'll definitely be there," says appeal organiser Audrey Balfour. "They have been supporters of ours for a long time, and are racing fans."

Then again, perhaps sipping champagne, eating smoked salmon and leaning on the paddock rails is what Status Quo would call training.

QUOTE OF THE WEEK

"We did not want to cause a controversy." Luckless CMA European director Martin Satterthwaite on his country chart initiative.

DOOLEY'S DIARY

Remember where you heard it: whatever's happened to Zomba's **Charlie Eyré**? Fellow director Steve Jenkins reports he too is in the dark after the A&R chief **stormed out** on Thursday evening... When **Derek Green** went to Japan for the oriental launch of his **China** label, his distributor reported a **problem**. He already represents another **China** Records, the state record company of the republic. "**Bugger that**," said the redoubtable Green. "We've been in the charts. They haven't"... **Prince** has another couple of **sponsors** for **Blenheim** to add to **Tampax** — **Nike** and the **Langham Hilton**... News from **Dublin**: feisty **Daniel O'Donnell** fan **Sean Reilly** reports that after organising his **demo** in the city last week, an Irish C&W act has asked him to take on their PR. He may **not give up his day job** as a therapist... Have the **Manic Street Preachers** gone soft? Last week's London showcase featured **no blood, no guts, no rioting** — just a few innocuous balloons... **Hollywood Records UK MD Hein van der Ree** would like it known that, **contrary to rumours** in the US, the company is in no danger of closing... **Chrysalis** soul boys **Paul Conroy** and **Chris Briggs** were spotted last week **grooving down** to the sounds of **Delbert McLinton**... **Photographer Michael Black** wants to hear from any **middle-aged execs** who will **pose** for his 50 At 50 exhibition... The **BPI** is now tackling the **unenviable task** of defining what is **classical** for the classical chart while consultations with **BARC** continue over ideas for the **Alternative** chart... **Simon Joiner** of **Octave Merchandising** is setting up a music industry winter **five-a-side football league**. He can be contacted on 081-789 7616... **Congrats** to **EMI** international artist development director **John Briley** and wife **Stella** who had a daughter, **Amelia Hazel**, last Monday.....

music week

Incorporating Record Mirror

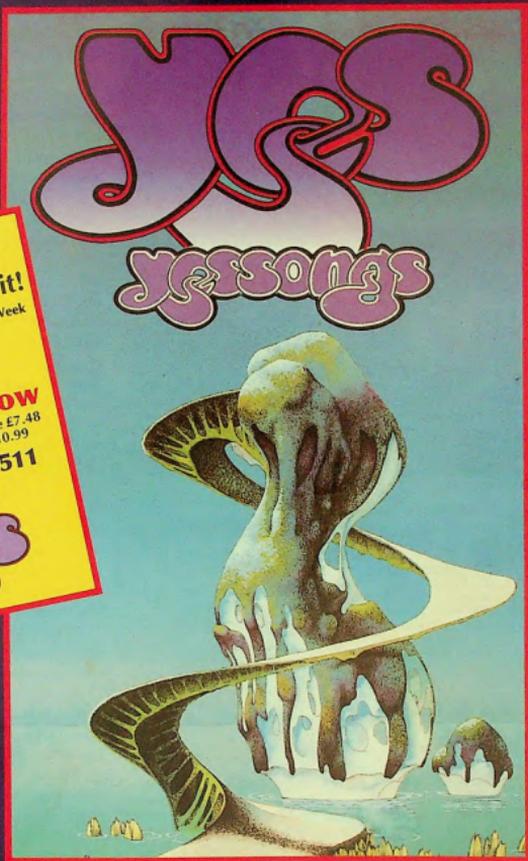
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