

Labels revamp budget titles



Market shares
Rivals start snapping at PolyGram's heels

Publishers strive to restore writers' faith



music week

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Beeb ditches vinyl after R1 freebies row

Radio One is set to ditch all records being sent to the station and follows an article in *The Sun* which exposed producers who sold product sent to them.

The move is intended to restrict the amount of surplus records being sent to the station and follows an article in *The Sun* which exposed producers who sold product sent to them.

Station controller Johnny Beerling says: "From now on our DJs will just use the CD format during daytime programmes. That should stop the proliferation of formats coming into the building."

He adds that the same will not apply to evening programmes as some specialist genres of music are often only available on other formats.

Although the selling of promotional product is not illegal, the embarrassed BBC radio network has now banned its staff from selling off unwanted product. All freebies will be passed on to charities.

Managing director of the BBC network David Hatch ordered the ban immediately after seeing the *Sun* article last week.

The story claimed a number of Radio One producers, along with head of music Chris Lycutt, were selling off boxes of records to a shop in Fulham.

MW sales leap defies recession

Music Week's circulation has defied the recession to jump 15%. Sales through news-stands have leapt an incredible 100%.

Figures only now available show *MW's* circulation jumped to an average 15,314 in the four weeks to May 18 after the incorporation of *Record Mirror*. This compares with a previous ABC of 13,285 (July-December 1990). News-stand sales doubled to 5,218.

Music Week publisher Tony Evans says: "This proves the truth of our slogan — *Music Week* is for everyone in the business of music."

Winwood takes Sony to Europe

Sony Music is launching its first new UK label in 26 years in a bid to tap into what it believes is a wealth of talent across Europe.

Columbia A&R director Muff Winwood will be the managing director of Sony Soho Square, which aims to become the first ever pan-European repertoire source.

Sony Music chairman Paul Russell says the new label has been part of the company's plans for the past two years.

"We were talking about it when we planned the reorganisation of the company in 1989. We appreciated that having an A&R wing under Muff Winwood as well as A&R divisions at the two labels Epic and Columbia could not go on indefinitely," says Russell.



Winwood: European focus

"Now the A&R teams at Epic and Columbia have got their knees brown, it is the right time to turn what was the old A&R division into a third label," he says.

Sony Soho Square will sign only English-speaking artists in Europe.

With 1992 in mind and the growing influence of MTV across Europe, Russell feels the time is right to launch a pan-European A&R source to accompany those of Epic, Columbia and Sony Music Publishing.

Muff Winwood, who will still A&R a number of acts on the other labels, believes there is a considerable amount of talent throughout Europe.

"It is not inconceivable that Europe will grow considerably as an A&R source and, quite frankly, we need it to."

Joining Winwood are Sony Music's Lincoln Elias who becomes A&R director, Diane Young who is A&R manager and Mark Richardson, who left SBK to become head of marketing.

Publishing's biggest guns lose ground

Britain's biggest music publishers Warner Chappell and EMI both lost significant ground to their smaller rivals in the second quarter.

Warner Chappell remains the biggest player in both the individual and corporate rankings with 15.5% and 18.6% respectively, but its corporate performance was its worst for more than a year.

EMI Music Publishing's corporate share at 12.5% was its worst since the first quarter of 1990. Its individual share of 10.7% was its worst since the third quarter of 1989.

Biggest winners in the corporate stakes were PolyGram, up 150% over the year to 5%, and Island, up 95.2% to 4.1%. PolyGram was also the biggest winner in the individual rankings, up 55% albeit from the low base of just 2%.

Biggest loser was MCA, down 37.6% to 6.3% corporate and individually. Full details next week.

Global role for Godfrey-Cass

Warner Chappell managing director Robin Godfrey-Cass has been promoted to senior vice-president of international A&R.

Godfrey-Cass will continue to head the UK company following the appointment, which has been made by Warner Chappell executive president Les Bider.

Bider says Godfrey-Cass has fully justified the company's faith in him since being promoted to UK managing director three years ago.

"There was a lot of bad mouthing in the industry when I appointed Robin. I took a great deal of flak. But it was a gamble and it has paid off well."

The new title ties Godfrey-Cass for much of this decade,



Godfrey-Cass: gamble paid off

says Bider, but will not take him away from his London duties.

Godfrey-Cass, 35, has signed both Londonbeat and Michael Bolton in his time at Warner, which he joined in 1981 as professional manager. He became general manager of Warner Brothers Music in 1985 before taking over as MD of Warner Chappell Music in July 1988.

Congratulations Jimmy

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JIMMY SOMERVILLE

THE SINGLES COLLECTION 1984-1990

including 'Run From Love' available from August 26th
Full Marketing campaign to include further TV Advertising
backed by massive point of Sale Displays





Thorne: management role

Thorne quits to set up US rock service

Phonomag head of international A&R Dave Thorne has left the company to set up his own artist management service.

Thorne, with Phonomag since 1983, claims a number of projects he was involved in — particularly the Def American label — were not given the backing they deserved.

Disagreements over future policy and ideas led to his departure. "I was unhappy with the level of support I was getting, particularly with Def American which I thought should have been given more priority," says Thorne.

Having been involved in breaking such acts as Bon Jovi, Metallica and Dan Reed Network in the UK, Thorne now feels in a strong position to start a UK management service for US rock acts.

"There is an absolute plethora of successful US rock acts who don't quite know how to approach Europe. It needs a specialist to set up a company to look after them when they are over here," he says.

"The sales are there to be had by these bands but they need a little help. I can work with them on a year's contract or whatever and be their representative in Europe."

Meanwhile, Phonomag has appointed MCA's head of sales, Greg Castell, as international A&R manager. Castell previously worked at Phonomag in the mid-Eighties.

NMS quakes to sound of popping 'guns'

After last year's ruckus between rival rap poses, the security men were everywhere at last week's New Music Seminar in New York.

As it turned out, it was not a gang of knife-wielding home boys strutting outa Compton or the Bronx, but an English accountant who gave them their biggest excitement.

Factory Communications MD Eric Longley had the bright idea of dumping 100 balloons promoting next year's Manchester rival to the NMS. In The City, into the vast void of the Marriott Marquis's 30-

Promoter brands agents as 'touts'

A promoter is planning to boycott ticket agents who charge "excessive" booking fees.

Alan Wise of Park Promotions has labelled London agents as "touts" for pushing up prices for its Manchester concert Cities In The Park, featuring The Wonder Stuff and Happy Mondays next month.

The £32 weekend tickets are being sold for up to £39 by the agents, with £20 one-day tickets costing up to £24.50, although the cover price includes a £1.20 booking fee for agents. In some cases it adds up to a total mark-up of 29%.

Wise is outraged. "There is no justification for this," he says. "They are as bad as the touts if they charge these prices." The agents are not taking a risk — because all tickets are on sale or return.

"In future we will, as much as possible, be boycotting the

TICKET AGENTS PREMIUM PRICES	
Keith Prowse	£39.00
Ticket Master	£38.50
T&C Station	£38.00
Stargreen	£36.00
London Theatre Booking	£36.00
Premier	£36.00
Albermarle	£33.50
Rough Trade	£32.00
Promoters' recommended weekend ticket price	£32.00

bad ones," says Wise. In the meantime, he says, customers should use Rough Trade or go direct to the promoter.

Albermarle spokesman Warwick Bishop says it has cut its prices from £40.20 and £25.15 after complaints from Wise. He says the company did not know a booking commission was included.

Keith Prowse general man-

ager Rob Udwin says he too was unaware of the £1 fee.

If Prowse reduced the price to the £33 which Wise believes is justified, the profit would be just 50p a ticket after costs. "You wouldn't need much to go wrong to start losing money," he says.

A 10% to 15% mark up is regular for festival tickets, which would put the price at around £37, Bishop adds. "Agents have to pay their bills and eat like everyone else — we are not just a service."

MCA's Tim Parsons, the chairman of the European Concert Promoters' Association, says an agent charging more than 15% on any ticket should be considered a tout.

"If you work with agents you can control distribution by demanding they keep their prices to a particular level and if they don't, refuse to include them in advertising," he says.

Rhythm King in EMI link-up

Dance label Rhythm King, which already has a deal with Sony Music, has teamed up with EMI to establish a new label and publishing company devoted to the development of long-term acts.

The new label, tentatively titled Nutshub, is being run by Martin Heath and Dan Thompson of Rhythm King under licence to EMI. An accompanying co-publishing deal to form a new company called Dreamsong was concluded earlier this month.

Dan Thompson, Rhythm King head of business affairs,

says: "Certain acts do take a lot of investment. We don't want to be involved in just pop, dance and indie music."

Rhythm King will handle talent spotting, artist development and recording, he says. "EMI will provide resources we wouldn't otherwise have."

In April, Rhythm King signed a deal with Sony which allows Rhythm King to use the major's power in the market at an early stage in an artist's development.

Two artists have been signed to Nutshub but no releases are planned for a couple of

months.

EMI head of legal affairs Gareth Hopkins says the joint venture has come through EMI A&R director Nick Gatfield's friendship with Heath. "We are very pleased that this brings to us the talents of people like Martin Heath," he says.

Rhythm King Music managing director Theo Chalmers, who signed the Dreamsong deal with EMI Music Publishing managing director Peter Reichardt two weeks ago, says such deals will give Rhythm King much wider options for its artists.

they don't immediately offer a \$500,000 advance.

Those who ventured out to the streets were liable to find unpleasant surprises. Music of Life's Simon Harris was shocked to discover private copies of the Daddy Freddy album bare-ly a week after its UK release.

Such things do wonders for the British superstitious complex over our transatlantic cousins. A few balloons released in a hotel can create a major international incident. But thieving pirates on every street corner, well — that's just private enterprise.

The success of EMF and just behind them, Jesus Jones, in topping the US singles chart hardly constitutes a British "invasion," but taken together with the experience of two other UK acts in New York last week it suggests "Britishness" is still saleable in the US.

The first was Morrissey, who sold out Madison Square Garden to a screaming audience of teenage girls.

At the other end of the scale, highly-rated Aylesbury rap trio Cavemen found themselves booed by a US audience convinced that Brits just can't cut it in rap.

Cavemen were perceived to be trespassing on foreign soil. In contrast, Morrissey and EMF could never have happened anywhere else but the UK — and the Americans love them.

It suggests that in an age of corporatism and multinational marketing, it is not the things we have in common with other countries, but our difference that is our greatest asset.

North promoter Alan Wise has slammed some of Britain's top ticket agents as "touts" for charging what he says are excessive booking fees.

But many consumers feel ripped off at having to pay a booking fee at all. It is one thing to pay for an event, something else to pay for the privilege of paying for an event.

Everone wants to see an end to unofficial touting, but the current booking fee system conditions

consumers to accept premiums on ticket prices.

There's little difference in principle to the consumer between paying a £5 premium to Keith Prowse over the telephone or a £15 premium to Flash Harry stood on the pavement.

Is there another way to ensure Britain's official ticket agents flourish without such fees?

Steve Redmond

Labels revamp budget titles for Woollies push



Everyone assumes that in these hard times but record companies and retailers would be sure to squeeze maximum value out of hard-pressed promotional budgets.

But as an informed outsider (London Media Company plans and buys media space for a number of music industry players) I can assure you that there is at least one point in the marketing mix where money is being thrown away — co-operative promotional campaigns between manufacturers and retailers.

Time after time these link-ups are one-week affairs, whereas we know that a longer window of buying opportunity for new product is likely to keep bringing in sales at, crucially, decreasing cost.

Too often albums are racked, charted in shops, promoted heavily and then taken off promotion two weeks later. But consumer interest in a product will carry over for some time after the promotion has stopped. So why take it off the shelves so soon to make way for something else?

We have become unnecessarily trapped on a merry-go-round of ever increasing speed.

The emphasis is on more and more new product turned round on the shelves quicker and quicker, backed up with short in-store ad media blitzes in the relentless pursuit of yet more sales.

But it doesn't have to be that way. I say take full value from your promotions — especially co-operative promotions — by easing the speed of turnaround of new product, particularly outside the top five.

The Eurythmics' Greatest Hits, from RCA, and Thinking Of You, the compilation from Sony, perhaps being cases in point.

Bob Blatchford is chief executive of the London Media Company whose clients include EMI Records and Beggars Banquet among others.

Woolworths and its music supplier Entertainment UK has persuaded record companies to smarten up budget releases ready for a big Christmas push.

Adrian Fitt, buying manager at EUK, which supplies the retail chain's 790 stores, says Woolworths decided to get heavily involved in the budget cassette/CD market — but only if the products' packaging was improved. "Budget releases do tend to have a tacky image while the content

of them is usually very good," says Fitt.

He asked the record companies to redesign and repackage their budget material. "We had a close look at what was being offered and it was awful," he says.

As a result, over the last three months, Fitt has worked with record companies to help design new sleeves for product with retail prices of £3.99 on cassette and £5.99 on CD.

"Everyone has co-operated and I think we have convinced

people to do a good job if they want to get on the racks — now they look like full-price product," he says.

About 1,000 titles will be racked in Woolworth stores, separately, but without the word budget highlighted, from August 12 onwards.

Another idea currently being considered by EUK and Woolworths is a "pick 'n' mix" selection of 30 titles, that would mix budget and full-price titles at bargain prices.

Chris Ash, Woolworths en-

tertainment and confectionery commercial director, says the chain is planning a number of promotions to back the front-line titles released this winter.

"In music, video and other areas such as computer software, we will be trying to make what we are offering as exciting and different as possible this Christmas," says Ash. "With music, we will be concentrating on key titles and with artists such as Dire Straits and Chris Rea we will have exclusive promotions."

Sonet faces UK carve up

The Sonet label, which has a specialist catalogue of jazz, blues, Cajun and folk, is likely to disappear after 23 years in the UK market following PolyGram's take-over of the Sonet group in Scandinavia.

Up to 80% of the record, publishing and licensing business in Britain is expected to be offered for sale as the Scandinavian part-owners pull out.

Managing director Rod

Buckle, who owns the remaining 20% of Sonet in Britain, has been holding talks with potential American, European and Japanese partners. "There may well be room for new associations," he says.

The sale of Sonet in Scandinavia, Buckle believes, may force a change of name for the British operation, and lead to the Scandinavians parting with their interests in the

British company.

Only Dag Haegquist, managing director of the Scandinavian Sonet Group, says he wants to keep his British share. He was in London last week as PolyGram announced it had agreed in principle to buy Scandinavia's biggest independent record company.

Haegquist claims to be the most successful record licensing operation in the UK, specialising

in deals with independent labels including a 10-year association with Mute.

● PDO's Blackburn plant will be Philips' only CD manufacturing operation following the sale of factories in Hanover, Germany, and Louvers, France, to PolyGram for about \$100m. About half the Blackburn output is bought by PolyGram in the UK, but the plant also supplies independents.

Carreras heads MCI rejig IFPI closes pirate plant

Reissues specialist Music Collection International, the former Object Enterprises, is launching its first full-price product with a new classical label, spearheaded by a high-profile José Carreras collection.

The move is part of an aggressive repositioning of the company which will also see it launch what it claims is Britain's first mid-price world music label.

The full-price classical label, Cantata, is launching with José Carreras And Friends, an 18-track collection of the Three Tenors singer's work, recorded at a gala concert at



CoresDo: 'mid-price first'

London's Theatre Royal, Drury Lane, in February.

MCI sister company Video Collection International will also launch the title on video to create the group's first coordinated audio/video release.

MCI managing director Peter Stack says the Cantata launch is part of a wider revamp of the company that will

take it far beyond its roots as a budget label. MCI launched its Music Club sub-mid-price reissues series in February.

The third element in the new-look MCI is the creation of the new Nascante world music label, which launches on July 22 with six themed Brazilian music compilations taken from the vast Globo/Sigla catalogue and assembled by *Worldbeat* magazine editor Rick Garville.

MCI will continue to use VCI's distribution for major accounts, but specialists New Note will handle Nascante, and Harmonia Mundi will take Cantata.

The IFPI has recorded its biggest success in the battle against international piracy with the seizure of more than \$2m worth of illegal manufacturing equipment in Thailand.

Two mastering units, 40 slave units and 28 master tapes were seized from the Peacock Factory, which has been producing about 600,000 tapes per month since the early Eighties.

The raid strikes at the heart of Asia's last remaining blackspot after successful crackdowns by the IFPI in South-east Asia.

Video facility wins US directors deal

North-west video facilities house Vector has struck a deal with a top US production house to represent its directors in the UK.

Vector music consultant Derek Brandwood reached agreement with New York-

based Broadcast Arts during last week's NMS.

Broadcast Arts built its reputation by producing the first MTV ID spot, the award-winning Pee Wee's Playhouse TV series and a number of high-profile TV commercials.

Vector has targeted the promo video market, and since Brandwood arrived last October the company has been involved in promos for 808 State, The Charlatans and Mock Turtles among others.

Richard Metzger, executive

producer of the US company's Pop Arts subsidiary, says: "I am really keen to pitch for work in the UK rather than in the US."

"The music coming out of the UK is far better than that coming out of the US."

Court backs disco royalties clampdown

Phonographic Performance (Ireland) has won two High Court victories in its battle against discos which refuse to pay copyright royalties.

A County Kildare hotel has been ordered by Dublin High Court to pay outstanding royalties to the organisation within 10 days or close down completely.

A major hotel disco on Ireland's east coast which is up for sale, was ordered to retain around £50,000 to cover PPI's claim for unpaid royalties and the legal costs of an ongoing legal battle with the rights organisation.

The successes come after an eight month crackdown across Ireland, where just under half of the country's 300 commercial discos are believed to be evading their royalty payments, says PPI operations manager Robbie O'Shea.

A strategic campaign of legal action against the clubs, has led to around 20 more actions currently awaiting court hearings.

Bennett: Stock all stores early

Our Price marketing director Tony Bennett is urging the music industry to support his move for Saturday deliveries to help retailers make the most of fixed release dates.

Bennett is attempting to allay fears among indie dealers that Our Price is trying to gain an unfair advantage.

"We are seeking no exclusivity," he says. "If you are going to have a fixed release day on Monday it is important that retailers have the product."

In a fast moving fashion orientated industry it is crazy for dealers to be prevented from getting new products early, he adds.

"We should be creating a lot more buzz around release dates, but we can't do that if we haven't got the records in most of our shops from the



Bennett: allaying fears

morning of release." The only way to guarantee strong release day launches is to provide early deliveries.

The fact that records are often available to radio well before release exacerbates the problem, he claims. "A single

is given to radio stations a couple of weeks before release so it is clearly not carved in stone," he says.

BARD general secretary Bob Lewis says the retailers' organisation would be behind a plan to secure earlier deliveries, so long as one retailer didn't seek an advantage over its competitors.

"If manufacturers agree to deliver products to any customer on a Saturday then that facility should be and would be forcibly requested by BARD to be available to all retailers in the UK," he says.

Lewis says such a system would help in areas where retailers are hindered by their geographical location. "There is clearly room for improvement on deliveries," he says.

EMI closes gap on PolyGram in classical

EMI is catching up with PolyGram in the full-price classical album market.

EMI has 35.1% and PolyGram 50.7%, according to Gallup's quarterly report for April-June. EMI's share is up 27.7% on the previous quarter. "What is exciting is that there is a pattern emerging of real growth," says EMI Classics director Roger Lewis.

In the budget and mid-price market, Conifer, supplier of The Boots Collection, increased its share by 50% to take 10% of sales.

Big Wave under DTI scrutiny

The collapsed Big Wave company is under investigation by the Department of Trade and Industry.

The DTI's investigation unit is looking at the company's accounts and other details of the closure in January this year which left debts of £2m.

If the unit believes suspicious dealings surround the collapse, it will pass information forward to the Crown Prosecution Service who in turn will contact the Fraud Squad if necessary.

Creditors were left furious and stunned in April when they heard from receivers Parnell Kerr Foster that they would not receive a penny of

the £2m owed to them.

One of the biggest creditors, Music Factory, has since contacted the Metropolitan Police in an attempt to begin an investigation into where the money went.

"We cannot actually do anything at present as a body of creditors until Big Wave submits a statement of affairs stating its liabilities," says Music Factory accountant Tony Robinson.

"Even if we don't achieve anything through the police and the DTI, we will appoint our own liquidator and sort it out that way," he says.

Music Factory is believed to be owed at least £420,000 fol-

lowing the collapse of the company. A DTI report on Big Wave is not expected for a number of weeks.

Meanwhile, the Meekland Group has ceased operations of Trax Records — the renamed production, management and music publishing arm of Big Wave it bought in April.

Trax was relaunched as a TV advertised product label with former Big Wave director Colin Ashby as managing director. The label's marketing director David Smith says the core executive staff of three are now looking for a new backer.

He can be contacted on 0276 66208.

Melody Radio is claiming the first independent radio live transmission of a classical music event for its broadcast of the entire Luciano Pavarotti Hyde Park concert on July 30.

Island World Group's video publishing arm, Island World Communications, has signed a distribution deal with Sony Music Operations. Its first release, Live At The National Theatre by Australian comedy team Doug Anthony Allstars, out on August 12, will be followed by 10 more releases.

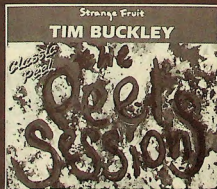
Former Virgin Records and Parkfield Entertainment executive Steve Mandy has joined musical instrument and props hire company Maurice Placquet, whose clients include Iron Maiden and the London Philharmonic, as chief executive.

Bob Kennedy, head of Showtime, will outline his consortium's plans for the first national commercial radio station tomorrow (Tues) at the Radio Academy Festival in Birmingham.

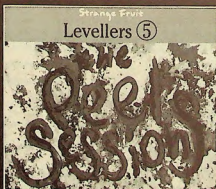
Hywel Davies, a former Philharmonic Orchestra violinist who has headed CD manufacturer Discronics' European operations for the past two years, becomes managing director of record company ASV on August 5. He replaces the retiring Jack Boyce.

Our Price is launching a new Classical Collection of 800 titles in response to growing demand for classical and opera recordings and is retraining staff to help customers.

Musician Steve Marriott, 44, had taken a lethal mixture of cocaine, valium and alcohol on the night he died from smoke inhalation in a fire at his home in Arkesden, Essex, in April, an inquest at Epping heard last week. The verdict was accidental death.



SFPs/CD082



SFPs/CD083



MINI-ALBUM SFPMA/CD209

THROUGH RTM/PINNACLE

Rivals start snapping

There's more than one way to market a single, but you can't beat cross-promotion for spectacular results.

The top four singles for the second quarter of 1991 were the recent Shoop Shoop Song, I Wanna Sex You Up and The One And Only from feature films, Jason Donovan's Any Dream Will Do from his West End musical.

Their sustained success — Chesney Hawkes' gold debut spent 17 weeks in the Top 75 compared to the average chart life of less than four weeks — has squeezed even club-borne hits out of the top placings. A&M's Crystal Waters — the most talked-about release of the quarter — could manage just eighth place.

In fact, in a slight shift of emphasis away from dance and novelty, mainstream songs have dominated the sales chart for the second quarter.

Independent labels are not benefiting from the change.

Major-distributed product accounted for 85.5% of single sales between April and June — up 2% over the previous quarter.

Among the distributors, PolyGram is still slipping year on year (it is down 0.9% from its 32.1% peak in the second quarter of 1990), but has re-stated its dominance by leaping 17.8% versus the first quarter of 1991.

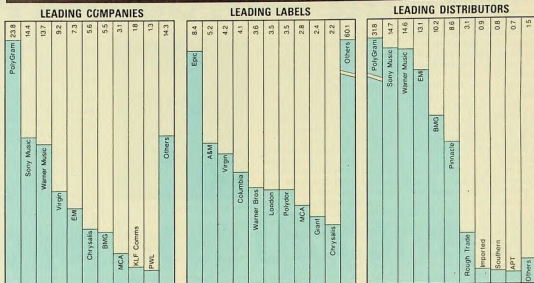
A&M's fourfold label market share improvement has helped. Even before the boost of its Bryan Adams number one, Crystal Waters and Amy Grant helped it increase its year-on-year performance by 160%.

Sony meanwhile scores a 30.1% increase over last year, leap-frogging Warner Music and EMI to become the runner-up in the singles distribution category thanks largely to the phenomenal quarter enjoyed by its Epic label. Epic's share is up 360% over last year.

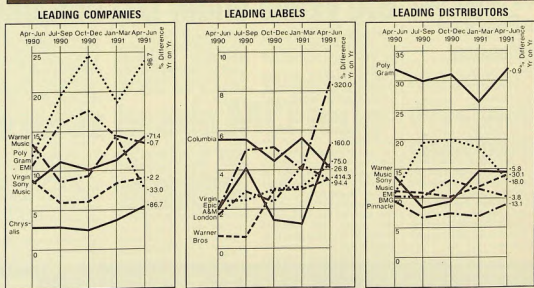
Among other labels, the changes involve Virgin pushing out last quarter's leader Columbia to reach third place and Warner Bros increasing its share by another fifth to register a 414.3% year-on-year improvement.

Chrysalis, meanwhile has leapt 55.6% and two places among companies after its hits with Chesney Hawkes, The Waterboys and Kenny Thomas.

SINGLES: QUARTERLY SNAPSHOT



SINGLES: 12 MONTH TREND



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Cher
- 2 Color Me Badd
- 3 Jason Donovan
- 4 Chesney Hawkes
- 5 The KLF
- 6 Beverley Craven
- 7 Amy Grant
- 8 Madonna
- 9 Crystal Waters
- 10 OMD

PRODUCERS

- 1 Peter Asher
- 2 Dr Freeze
- 3 Nigel Wright
- 4 Alan Shacklock/Nik Kershaw
- 5 Paul Samwell-Smith
- 6 The KLF
- 7 Keith Thomas
- 8 The Basement Boys
- 9 OMD
- 10 Gil Norton

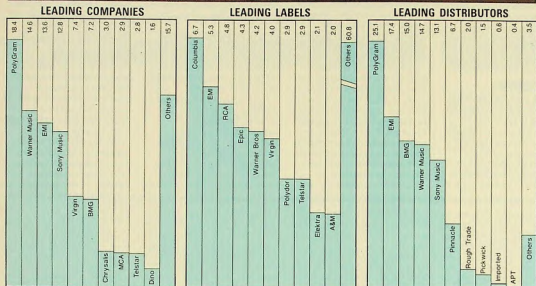
TOP 10 SINGLES

- 1 The Shoop Shoop Song (It's In His Kiss), Cher, Epic
- 2 I Wanna Sex You Up, Color Me Badd, Giant
- 3 Any Dream Will Do, Jason Donovan, Really Useful
- 4 The One And Only, Chesney Hawkes, Chrysalis
- 5 Promise Me, Beverley Craven, Epic
- 6 Last Train To Trancentral, KLF, KLF Comms
- 7 Baby Baby, Amy Grant, A&M
- 8 Gypsy Woman (La Da Dee), Crystal Waters, A&M
- 9 Sit Down, James, Fontana
- 10 Sailing On The Seven Seas, OMD, Virgin



ing at PolyGram's heels

ALBUMS: QUARTERLY SNAPSHOT



Compilations mean big business, but do they stifle new talent? One answer comes in this quarter's top artist albums which reveal that aside from Eurythmics' phenomenal Greatest Hits and a Stranglers collection, all the top albums are of newly recorded material, with Seal's debut taking the number four position. Although the band failed to show in Top 10 singles, REM finally repaid years of critical acclaim and helped Warner Bros increase its quarter share by 61.5% year-on-year.

This contrasts with the last quarter which had hit collections hogging the top three: Madonna, Elton John, and Eurythmics — a Yuletide hangover.

Within compilations themselves, classical production makes a good showing via Decca's The Essential Mozart and EMI's Classical Experience II, with Now... '99 taking the expected pole position.

Columbia celebrates a return to the top as leading label, regaining the crown from EMI, a position it last held in the July-September quarter of 1990. But observers in Manchester Square would be wise to check RCA, coming up fast on the rails with a dramatic 220% increase, year-on-year.

As leading company, PolyGram is watching its rivals closing the gap, with Warner Music heading the pack here, cutting PolyGram's lead from 9% in the last quarter, to just 3.8%.

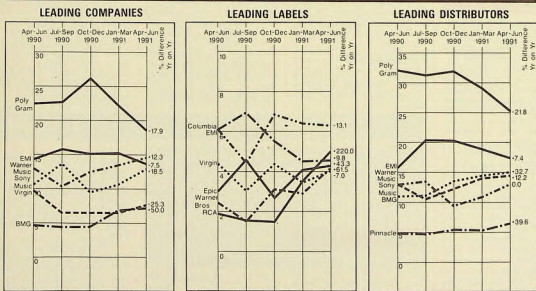
This story is repeated in distribution with PolyGram and EMI both holding their top positions with reduced shares as the pursuing BMG, Warner Music and Sony pursue increase their respective shares.

Pinnacle, as leading indie, shows a steady increase year-on-year of 39.6% — almost exactly Rough Trade's drop over the year, a figure which will inevitably increase as the full effects of the distributor's demise bite.

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Compiled by ERA from statistics supplied by Gallup based on a weekly sample of singles sales and full price and mid price album sales through 900 retail outlets in the UK April to June inclusive. Minimum dealer prices for this survey: LPs and cassettes £2.00 or over, CDs £4.00 or over.

ALBUMS: 12 MONTH TREND



ALBUMS CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 COMPILATIONS	TOP 10 ARTIST ALBUMS
1 Eurythmics	1 Stewart/Williams/ovine	1 Now! That's What I Call Music 19	1 Greatest Hits, Eurythmics, RCA
2 REM	2 Scott Litt/REM	EM1/Virgin/PolyGram	2 Out Of Time, REM, Warner Bros
3 Roxette	3 Clarence Ohlman	2 Thinking Of You... Columbia	3 Joyride, Roxette, EMI
4 Seal	4 Trevor Horn	3 The Essential Mozart, Decca	4 Seal, Seal, ZTT
5 Simple Minds	5 Stephen Lipson	4 Free Spirit... 17 Classic Rock Ballads, Columbia	5 Real Life, Simple Minds, Virgin
6 Michael Bolton	6 Afanasias/Bolton	5 That Loving Feeling Vol IV, Dino	6 Time, Love & Tenderness, Michael Bolton, Columbia
7 Doors	7 Stewart/Edwards/Horn/Leonard/Wronker/Perry	6 Classic Experience II, EMI	7 Greatest Hits 1977-1990, Stranglers, Epic
8 Rod Stewart	8 Paul Rothchild	7 Thin Ice — The First Step, Telstar	8 Vagabond Heart, Rod Stewart, Warner Bros
9 Stranglers	9 The KLF	8 Rhythm Divine, Dino	9 The White Room, KLF, KLF Comms
10 Cher	10 Paul Samwell-Smith	9 Smash Hits — Massive!, Dover	10 Love Hurts, Cher, Geffen
		10 Unchained Melodies II, Telstar	

MAINSTREAM

Albums

With the summer slump here, reissues are dominating the schedules. Sony Music's mid-price campaign continues with three-CD boxed sets from the Bangles, the Beach Boys, Paul Young and others. Rap fans will be happy to find that Island's reissue of the Gee Street label has allowed it to reissue albums by Richie Rich, Queen Latifah and the Outlaw Posse. Elektra also reissues a brace of albums by new signing Natalie Cole. Everlast and Good To Be Back were originally on EMI's Manhattan/EMI USA label and generated several hits.

Jennifer Holliday's introductory album for Arista, *I'm On Your Side*,

finds the former Dreamgirl picking up the pulse again after a couple of so-so releases. There's nothing here to match the tour de force *And I'm Telling You* I'm Not Going, but powerful performances abound.

The success of Cathy Dennis is a triumph that shows more to her enthusiasm and choice of highly commercial material than to her voice. Cathy can hold a tune, and there's several chart contenders on her debut album, *Move To This*, which will prosper in the wake of her hit singles.

PICK OF THE WEEK

ARETHA FRANKLIN: *What You See Is What You Sweat* (Arista 211724). This includes her current single *Everyday People*, but the *Sly & The Family Stone* remake is actually one of the lesser moments on the album. Ms. Franklin's voice

may have deteriorated through the years, but there's plenty to admire here.

Singles

After enlisting Shabba Ranks for their last Sixties remake, *Scruti Politti* now collaborate with Sweetie Irie on the old Gladys Knight hit *Take Me In Your Arms And Love Me*. Once again, Green's sweetly trilling tones are set against a ragamuffin rapper, and once again it works.

Another oldie released this week is *Both Sides Now*. Originally a hit for Judy Collins, the Joni Mitchell composition is now revived by Paul Young and Clannad. This unlikely collaboration is featured in *Switch*, the upcoming Blake Edwards movie. Both are likely to be smashes.

Color Me Badd's



Young and Clannad: revival

follow-up to their number one debut *I Wanna Sex You Up* is *All 4 Love*, a similarly soulful doo-wop influenced confection and guaranteed to reach the Top 40.

Sunderland's Ashbrooke Allstars win the prize for most inventive use of sample this week with *Dubb'n' Up The Pieces*, a rehash of the Average White Band's *Pick Up The Pieces*, into which they insert Steeleye Span's Latin

lament *Gaude. Bizarre*. Time was when the words Technontronic and Ya Kid K De longed on the same record. Not any more. Since the split, Technontronic have been conspicuously less successful, though their new single, *Wow*, should see them recapture some lost ground. Ya Kid K returns, too, with her solo debut *Awesome (You Are My Hero)*. It's not another *Pump Up The Jam*, but should be a milding hit.

PICK OF THE WEEK

PM DAWN: *Set Adrift On Memory Bliss* (Gee Street GEE 33). A brilliant soundscape starts with some nice vocal work, followed by the drum track from Dennis Edwards' *Don't Look Any Further* before Spandau Ballet's *True Leads into a mellow rap. A serene summer smash.* **Alan Jones**

MUSIC VIDEO

Judging by the paucity of releases scheduled for the next few weeks, the music video business has bedded down for the summer.

One exception is PolyGram's low-price label Forefront which has a package of 12 titles out this week, all "beats" according to label coordinator Mike Hennessey.

Indeed, the package seems set to emulate the chart success of the first Forefront releases. They are all re-released greatest hits packages — featuring Elvis Presley (UB40), Human League, Roxy Music, Bananarama, Style Council, Tears For Fears, ABC, Big Country, The Mission, Kiss and Marc Bolan — and have £4.08 dealer prices. The Bolan title in particular is well-placed for a strong showing as it features music from the new Levi's ad.

BMG's offerings for this week are John Farnham's *Cats Reaction* (791 133) and *Stray Cats Live In Japan* (791 018). *reVision*, meanwhile, has two live tapes featuring *The Bricewell Taxis* (JE 215) and *The Men They Couldn't Hang* (JE 206). Along with the film *Alce*, they are the first releases to be distributed by RTM Video.

Looking ahead, Warner Music Video's titles for June 29 include *Yes — The Greatest Hits* (8536 501813), a five-track compilation featuring *Enuff Z'Nuff* (8536 501843) and a compilation/interview tape featuring the "riotous" *Testament* (8536 501 923).

PICK OF THE WEEK

NEIL YOUNG AND CRAZY HORSE: *Ragged Glory* (WMV 7599 381343). Bound to be eagerly snapped up by Young's considerable UK fan base, this 25-minute video

package features five tracks from last year's top 20 LP, *Ragged Glory*. The group are captured in concert performing *Fuckin' Up*, *Farmer John* and *Mansion On The Hill* while the two promos are directed by Julien Temple.

Selma Webb

CLASSICAL

Philips is doing some hasty editing following the death of 89-year-old Chilean pianist Claudio Arrau in June.

This month it launches the 4-CD Arrau Edition of reissues planned before the artist's death; the highly acclaimed Sixties Beethoven sonata cycle on 11 discs, another box of Brahms and a third of Debussy. Six discs of Chopin and seven of all Mozart's sonatas follow in August, sets of Liszt, Schubert and Schumann in October.

Later this year Philips will begin issuing Arrau's final recordings, including 15 Beethoven sonatas (11 from the new cycle are already out), two discs of Schubert and some Debussy and — works recorded for the first time by the Chilean — four Bach Partitas. The late John Ogden's recording of mystic composer Sorabji's *Opus Clavicembalo*, nearly five hours of piano music on four discs, is about to reappear. *Altarus* was taken by surprise when the initial 1,000 copies of its 1986 recording sold out quickly, but has just supplied New Note with repressings, and the huge accompanying booklet has been revised, too.

After picking up record of the year and best musical awards from the Music Retailers Association for its *Perates* Of Penzance recording, that's Entertainment Records is poised to release two more

fruits of G&S partnership with D'Oyly Carte Opera Company: *The Gondoliers* and *Iolanthe*.

Collins has three strong releases: *Kurt Nikkanen* follows up his fine Tchaikovsky Violin Concerto recording by joining pianist Rohan De in richly dramatic performances of Bartok; *Trio Zingara* offers a refined, finely detailed account of the Schubert *B flat Piano Trio*, Sonatas and rarely heard Nocturne.

PICK OF THE WEEK

HANDEL: *Alexander's Feast: The Sixteen/Harry Christophers*. *Collins Classics*. The start of what Collins says will be a cycle of all Handel's operas and major choral works sets a high standard. Fine choral discipline, striking Baroque instrumental sonorities and some melting soprano solos from Nancy Argenta are among its highlights.

Phil Sommerich

DANCE

As well as the UK releases reviewed in *Record Mirror Update*, also out now are *Shola Field On* (M&C MAXX 12, P). Indian sitar and tabla accompanied moody atmospheric 114bpm girl wailed throbber; *Redhead Kingpin* Love Thang (TEN TENX 367) calmly drawn and breezily loping 120.5bpm attractive catchy cool rap. Technontronic featuring *Reggie Work* (ARS 657331 6), girl wailed and rapped frenetic 125bpm hip house wrangler with *The Smurf* and other early electro beats; *Emmanuel* Emmanuel

(O.B.E. OBE 3), self advertising blippy 127bpm hip house techno rap raver from Sheffield; *Better Days* You Can Do It (You Know) (Virgin VST

1357). Steve Proctor remains influenced by late Seventies Philly funk for a girl chanted 120bpm chugging wrangler, *Fun Foundation Masterplan* (Elektra EKR 130T), Snap-like girl wailed/guy rapped jaunty 110.7bpm new jack swing with rock guitar and pop appeal; *Sound System* Play All Night (Go Beat GOX 58) angry guy rapped and sweet girl cooed juggling 108.4bpm heavy bass dub groove; *Omara Santana's* T.D.C. Can You Feel It (first BANG RUFF 11), twittery shrill electro jittered 123bpm jerky rap; *Red Ninja Ninja* *Dance* *Of Dead EP* (ZooM 007, P), strange double bass rap n' reggae funk; *Timmy T Paradise* (Pump 70.011), Alan Coultard remixed old fashioned pleasant 119.6bpm summary hustler, a kisser's course of *At The Copa*; *Regime What To Do* (repro ReROS 101), Jelley Harris Jolley's new logo debuts with an *Anna Ross* hollered 117.8bpm lurching tinkly thumper, which might fall between a few stools.

PICK OF THE WEEK

KEITH WASHINGTON: *Kissing You*. *Qwest* W0041T, W. And now for something completely different: a classy late-night 63bpm ballad by a huskily tremulous, tender then roaring lurve man in the Teddy P tradition.

James Hamilton

REISSUES

Black music isn't only soul and the blues. Witness the career of the late *Nat King Cole*. Currently back in the charts with *Unforgettable*, and across the years — courtesy of technical wizardry — dual with his daughter, Cole's romantic baritone was hardly touched

by either. The best of his recordings are collected together on the double CD *The Nat King Cole* (Capitol CBS 75 51292), without doubt *The Cole* compilation.

Lowell Fulson's career spanned virtually every phase of black music from country blues to southern soul, but with only spotted success. *Tramp, Soul*, a tworker offering from Ace (CDCHD 339) catches him in the mid-Sixties as a heavy blues/soul act. The results are honourable performances, but no more. Better is Ace's *The Galaxy Years* (CDCHD 967), a Little *Johnny Taylor* compilation. While nothing else on the CD matches the somber intensity of his one moment of fame — *Part Time Love* — all 26 tracks testify to his superior singing.

Also from the mid-Sixties comes the cumbersome-titled *The Blue Beat, Ska And Reggae Revolution* (See For Miles SECE32319, an attract compilation of the lesser lights of Siddy Jackson's Blue Beat label).

From Virgin comes a reissue series of what was to come. Best of the bunch was two from the great exponent of talk-over, U-Roy: *Stars Ambarasador* (CDFL 9015) and *Natty Rebel* (9017). Also on offer are *Crisis* (sci) Time from *Ray Roy* (9015), *Authorised Rockers* (9014) from *Johnny Clarke* and *Sly, Wicked And Sick* from *Sly Dunbar*.

PICK OF THE WEEK

BOBBY BLAND: *The Voice* (A&M DUCH 323). Substituted *Duke Recordings* 1959-69. *The Voice* catches Bland at his best. With a sobriety that is devastating, *Gospel*, surely the most moving of gland-inflected soulmen, tells 26 stories of pain and joy.

Phil Hardy

Diana Ross is back with a new album



US rapper scores another singles hit

Solo's Rainbow adds colour to indie chart



Cathy Dennis wakes up the dancefloor

music week

datafile

The Information Source for the Music Industry

27 JULY 1991

CHART FOCUS

Bryan Adams' (Everything I Do) I Do It For You continued to lead the chart by a massive margin. This week — its third at number one — it is outselling the number two single by a ratio of more than three to one, the biggest victory by any single in the past year. It seems likely that it will overtake Cher's 'Shoop Shoop Song' to become the best seller of 1991 within the next three weeks. Meanwhile, Cher's new single Love And Understanding climbs to number 10, it's the first time she's had back-to-back Top 10 hits in over 25 years. Her singles' success continues to spark massive sales of her album Love Hurts, which remains a comfortable leader of the chart for the fifth week in a row.

The highest debating single of the week is More Than Words by the Extreme. A&M passed over this single initially, preferring to establish the band with Get The Funk Out, but their US chart topper was too strong to



deny, and enters the chart at number eight this week. The Shamen's Move Any Mountain also debuts in the Top 10, having originally peaked at number 55 when first released last year as Pro-Gen.

Less impressive, ABC makes its Parlophone debut at number 47 with Love Conquers All. The band previously released 15 singles (16 including a remix of The Look Of Love) on its own Neutron logo, all hits.

The introductory single from her album Spellbound, Paula Abdul's Rush Rush holds at number six, as the album debuts at number four,

thus beating the number five peak of her debut album Forever Your Girl.

Marketing notes: Stimulating sales during the summer slump by advertising on television is a ploy used by many companies, but none as well as PolyGram. Their TV division is responsible for three of this week's four best-sellers, all consisting of repackages of previously released material. The Jam's Greatest Hits, Luciano Pavarotti's Essential Pavarotti II and the multi-artist compilation Wings Of Love are the leaders among eight PolyGram made-for-TV albums in this week's combined Top 50.

Meanwhile, Sony's attempt to revitalize the career of Meat Loaf's Bat Out Of Hell album by adding Dead Ringer For Love to its track listing appears to be having the desired effect. The album re-enters the chart this week at number 32, and looks set to soar much higher once the TV campaign begins to bite.

Alan Jones

ANALYSIS

As independent retailers continue to close at an alarming rate, there appears to be one popular tactic for survival — starting your own record label.

Undercutted by the problems endured by Rough Trade since it diversified from its record store roots, retailers are attacking the Top 100 from behind the sales counter.

Dance specialist City Sounds recorded a number 76 with its first release, Kinda Groovy by Cool 2 a fortnight ago and collectors' shop Vinyl Solution's latest release The Promise by Subject: 13 came in at 97 last week.

It is a natural progression for a retailer, says Vinyl Solution's French owner Yves Guillemot, who moved into releasing records in 1987.

"Retailing can be a bit dry," he says. "Starting a label is simply a matter of widening your horizons and getting into the creative side."

With the shop acting as a built-in A&R source, finding new talent is no problem.

RETAILERS WHO TOOK THE LABEL ROUTE

	First releases	
VIRGIN	TUBULAR BELLS — Mike Oldfield	Album 1973
ROUGH TRADE	PARIS MAQUIS — Metal Urbaine	Single 1977
VINYL SOLUTION	I'M COLD OUTSIDE — The Sound	Single 1986
	Asleep	
RECKLESS RECORDS	THE WORLD INSIDE — Braniac 5	Album 1980
CITY SOUNDS	KINDA GROOVY — Cool 2	Single 1991
VOLANTE RECORDS	HIT ME WITH ... — Ian Dury	Single 1991

Darren Stokes of City Sounds says: "We often get people coming in saying they want to release white labels on a sale-or-return basis. Instead of sending them to record companies, we thought, 'We want some of this.'"

It is hardly surprising that record companies have got wind of the benefits of record shop tie-ins, a fact which prompted Cooltempo's deal with Flying Records, owned by dance impresario and promoter Charlie Chester.

The first release on their joint label, Volante Records, is a version of Hit Me With Your Rhythm Stick remixed by Chester's partners Dean

Thatcher and Jags. But Cooltempo is banking on the link generating new talent.

The tie-in with dance specialist Cooltempo suggests the phenomenon is particularly relevant for club sounds. General manager Ken Grunbaum says: "There are a lot of people making home-made records. It is a bit like punk was, but the music is different," he says.

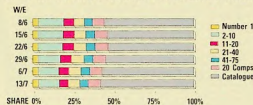
Vinyl Solution's Guillemot says: "I make money out of records, so I should be putting money back into new acts."

Those who suggest the Rough Trade spirit is dead and buried may have to think again. Martin Talbot

UPDATE

Index of unit sales. 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	79	79	—	+ 9
Singles	88	93	+ 6	+ 2
Music Video	67	60	- 10	+ 31

ALBUMS MARKET SHARES BY CHART POSITION



©/IN
Four week rolling averages

EVERGREENS

1 LEGEND	(275)	6 SOUL PROVIDER	(72)
Bob Marley & The Wailers, Tuff Gong		Michael Bolton, Columbia	
2 THE BEST OF ROD STEWART	(87)	7 THE ROAD TO HELL	(89)
Rod Stewart, WEA		Chris Rea, East West	
3 HEART OF STONE	(102)	8 WILSON PHILLIPS	(56)
Chris Giffen		Wilson Phillips, SBK	
4 RECKLESS	(276)	9 LABOUR OF LOVE II	(85)
Bryan Adams, A&M		LABOUR OF LOVE II	
5 BEST OF UB40:	(189)	10 LOOK SHARP!	(67)
UB40, DEP International		Roxette, EMI	

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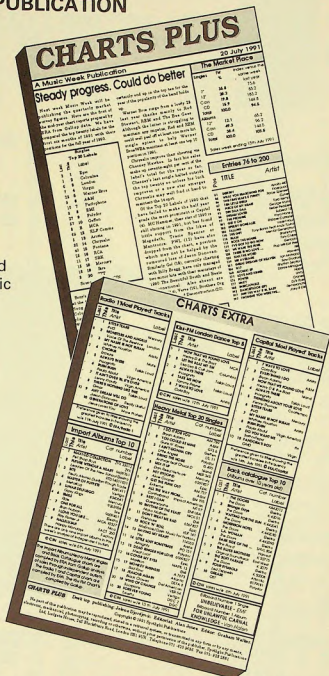
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TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1 (EVERYTHING I DO) I DO

A&M

Bryan Adams

2 NOW THAT WE FOUND LOVE

MCA

Heavy D & The Boyz
Jason Donovan

3 ANY DREAM WILL DO

Reary Useful

4 **THINGS THAT MAKE YOU GO HAMM!**
C&K Music Factory (feat. Freedom Williams)

5 YOU COULD BE MINE

Geffen

3 Guns N' Roses
Paul Abdul

6 RUSH RUSH

Virgin America

6 Paul Abdul

7 RANDORA'S BOX

Virgin

13 On-D

8 MORE THAN WORDS

A&M

8 Extreme

9 MOVE ANY MOUNTAIN

One Little Indian

9 **NEW** The Sharnen

10 LOVE AND UNDERSTANDING

Geffen

15 Cher

11 CHORUS

Mute

5 Erasure

12 THINKING ABOUT YOUR LOVE

Comeltono

8 Kenny Thomas

13 JUST ANOTHER DREAM

Polydor

28 Cathy Dennis

14 **NEW** JUMP TO THE BEAT

MCA

14 **NEW** Daniel Minogue

15 ALWAYS THERE

Tahiti-Leand

15 Inognito featuring Jocelyn Brown

16 I LIKE IT

RCA

16 DJ'd featuring Stey

17 LET THE BEAT HIT 'EM

Columbia

17 Lisa Lisa & Cult Jam

18 7 WAYS TO LOVE

Arista

18 Cola Boy

19 MAMA

Parlophone

21 Kim Appleby

20 ARE YOU MINER?

Columbia

20 M2

21 (HAMMER HAMMER) THEY PUT ME IN THE MIX

Capitol

21 M2

22 DO YOU WANT ME

Hiz

22 Sista's Regs

23 A BETTER LOVE

Anonymous

23 Londonbeat

deacon

blue



Twist & Shout

The New Single

7" 12" CD Cassette

All formats include

38 IT AIN'T OVER 'TIL IT'S OVER

Virgin America

23 Lenny Kravitz

39 THERES NOTHING LIKE THIS

Tahiti-Leand

25 Omar

40 HOLDING ON

Epic

44 Beverly Craven

41 REAL LOVE

4th + B-way

31 Druze Bone

42 THE MOTOWN SONG

Warner Brothers

21 Red Stewart

43 **NEW** LUCKY 7 MEGAMIX

10

14 **NEW** UK Westenders

44 I TOUGH MYSELF

Virgin America

22 D'Inyas

45 NIGHT IN MOTION

XL

23 **NEW** Cude 22

46 **NEW** GO

Outer Rhythm

46 **NEW** Moby

47 **NEW** LOVE CONQUERS ALL

Parlophone

47 **NEW** ABC

48 SEXUALITY

Gul Discs

30 Billy Bragg

49 BITTER TEARS

Mercury

34 INXS

50 SHERIFF FATMAN

Big Cat

35 Carter The Unstoppable Sex Machine

51 BRING THE NOISE

Island

27 Anthrax featuring Chuck D

52 MY NAME IS NOT SUSAN

Arista

28 Whitney Houston

53 BABY BABY

A&M

32 Amy Grant

54 HOT SUMMER SALSA

Music Factory

43 Jive Bunny & The Mastermixers

55 PERFUME

Virgin

49 Paris Angels

56 **NEW** FAMILY AFFAIR

Ten

56 **NEW** BEF featuring Lalah Hathaway

57 SHELTER ME

Comeltono

44 **NEW** Chic

58 **NEW** LOVENEST

RCA

58 **NEW** The Wedding Present

58 TAKE ME NOW

Tahiti-Leand

55 Tammy Rayne

60 **NEW** TIME, LOVE & TENDERNESS

Columbia

60 **NEW** Michael Bolton

61 **NEW** SECRETS (OF SUCCESS)

Hiz

61 **NEW** Coxse Crew featuring Danny D

PLAYLIST CHART

THE OFFICIAL music week CHART

Pos	Label	Artist	Title	Label	Pos	Label	Artist	Title	Label	Pos	Label	Artist	Title	Label	Pos	Label	Artist	Title	Label
1		1	Byan Adams	EVERYTHING I DO I DO FOR YOU	AMM	A	A	A	A	52	1	95.4							
2		2	Paula Abdul	RUSH RUSH	Virgin America	A	A	A	A	51	6	91.0							
3		3	Whitney Houston	MY NAME IS NOT SUSAN	Anista	A	A	A	A	51	39	89.5							
4		4	Cher	LOVE AND UNDERSTANDING	Geffen	A	A	A	A	50	15	87.4							
5		5	Kenny Rogers	THINKING ABOUT YOUR LOVE	Casterman	A	A	A	A	47	8	87.2							
6		6	DMB	PANDORA'S BIX	Virgin	A	A	A	A	46	13	84.3							
7		7	ERASURE	CHORUS	Mute	A	A	A	A	47	5	81.5							
8		8	Incegnato feat. Jocelyn Brown	ALWAYS THERE	Takin' Lead	A	A	A	A	42	9	81.2							
9		9	NINA	BITTER TEARS	Mercury	B	A	A	A	41	34	80.8							
10		10	Kim Appleby	MAMA	Parlophone	B	A	A	A	46	21	80.3							
11		11	Bro\$	ARE YOU MINE	Columbia	A	A	A	A	48	12	80.1							
12		12	Jason Donovan	ANY DREAM WILL DO	Really Useful	A	A	A	A	43	2	78.2							
13		13	Omar	THERE'S NOTHING LIKE THIS	Takin' Lead	B	A	A	A	42	25	77.2							
14		14	Red Stewart	THE MOTHMAN SONG	Warner Brothers	RR	A	A	A	45	24	76.5							
15		15	Seal	THE BEGINNINGS	ZTT	A	A	A	A	45	41	72.1							
16		16	Driza-Bone	REAL LOVE	4th B'way	A	A	A	A	41	31	71.0							
17		17	Colo Bay	7 WAYS TO LOVE	Anista	A	A	A	A	33	10	70.1							
18		18	Natalie Cole/Rat King	COLE UNFORGETTABLE	Eko	-	-	-	-	46	19	70.1							
19		19	Lenny Kravitz	IT AIN'T OVER 'TIL IT'S OVER	Virgin America	B	A	A	A	46	23	67.5							
20		20	Sally-Koppa	DO YOU WANT ME	Ibr	A	A	A	A	38	11	67.1							
21		21	Deacon Blue	TWIST AND SHOUT	Columbia	A	A	A	A	42	42	65.7							
22		22	Amy Grant	BABY BABY	AMM	-	-	-	-	38	32	63.7							
23		23	T'Pau	WALK ON AIR	Sire	B	A	B	A	30	42	64.7							
24		24	Voice Of The Beehive	MONSTERS AND ANGELS	London	A	A	A	B	37	38	59.7							
25		25	Extreme	MORE THAN WORDS	AMM	B	A	A	A	33	-	59.4							
26		26	Beverly Craven	HOLDING ON	Epic	B	A	A	A	37	48	59.1							
27		27	Heavy D & The Boyz	NOW THAT WE FOUND LOVE	MCA	A	A	A	B	34	4	58.5							
28		28	C&C Music Factory	THINGS THAT MAKE YOU GO HUMM	Columbia	B	A	A	-	31	7	58.0							
29		29	Lisa Lisa and Coll Jam	LET THE BEAT HIT EM	Columbia	A	A	B	-	35	17	57.0							
30		30	Carly Dennis	JUST ANOTHER DREAM	Polydor	-	-	-	B	A	42	28	55.2						
31		31	ABC	LOVE CONDERS ALL	Parlophone	-	-	-	-	A	35	55.0							
32		32	Jesus Loves You	GENERATIONS OF LOVE	More Protest	B	A	-	-	30	42	54.7							
33		33	Colo Bay	I WANNA SEX YOU UP	Sire	-	-	-	-	33	14	54.0							
34		34	Siouxsie & The Banshees	SHADOWYME	Wandersound	-	-	-	-	29	-	53.3							
35		35	DJH feat. Stacy	I LIKE IT	RCA	-	-	-	-	29	16	52.8							
36		36	Michael Bolton	TIME LOVE AND TENDERNESS	Columbia	-	-	-	-	A	26	48.9							
37		37	Jesus Jones	RIGHT HERE RIGHT NOW	Food	A	B	A	-	29	36	46.2							
38		38	Brimley 1700s	MEET	Virgin America	-	-	-	-	29	22	45.2							
39		39	Tom Petty & The Heartbreakers	LEARNING TO FLY	MCA	-	-	-	-	32	60	43.6							
40		40	Bette Midler	FROM A DISTANCE	Atlantic	-	-	-	-	A	34	18	41.7						
41		41	Meek Tildes	AND THEN SHE SMILED	Siren	-	-	-	-	34	57	38.9							
42		42	Sonia	101 FOLKSWAGEN FALL IN LOVE!	IO	-	-	-	-	24	49	39.2							
43		43	Aretha Franklin	EVERYDAY PEOPLE	Anista	A	B	B	A	24	-	38.7							
44		44	Londonbeat	A BETTER LOVE	Ankusa	A	-	-	-	A	32	33	37.3						
45		45	Aaron Neville	EVERYBODY BLAMES THE POOL	AMM	-	-	-	-	A	32	37.1							
46		46	REM	SOON HAPPY PEOPLE	Warner Brothers	-	-	-	-	22	46	32.1							
47		47	Beverly Craven	PROMISE ME	Epic	-	-	-	B	21	-	29.9							
48		48	Bass-O-Matic	FUNKY LOVE VIBRATIONS	Virgin	-	-	-	-	13	61	27.9							
49		49	Char	SHOOP SHOOP SONG IT'S IN J	Epic	-	-	-	-	28	-	27.9							
50		50	Chris Lee	LOOKING FOR THE SUMMER	East West	-	-	-	-	21	-	27.9							
51		51	BEF featuring Lalah Hathaway	FAMILY AFFAIR	Ten	A	A	-	-	17	3	27.9							
52		52	Guns N' Roses	YOU COULD BE MINE	Geffen	-	-	-	-	18	3	27.9							
53		53	Alice Cooper	HEY STOODIP	Epic	-	-	-	-	17	47	27.1							
54		54	Damian Minogue	JUMP TO THE BEAT	MCA	B	A	-	-	B	A	17	26.9						
55		55	Midwest Brothers	APPLE GREEN	AMM	-	-	-	-	A	18	45	26.8						
56		56	Rhymy Syndicate	P.A.S.S.I.O.N.	EMI	-	-	A	B	-	12	25.8							
57		57	Chester Hawkes	I'M A MAN (NOT A BOY)	Chrysalis	-	-	-	-	18	67	25.6							
58		58	Crystal Waters	GYPSY WOMAN (LA DA DEE)	AMM	-	-	-	-	10	66	24.3							
59		59	Billy Bragg	SEXUALITY	Gal Disc	-	-	B	B	A	20	30	24.3						
60		60	Bomb The Bass	WINTER IN JULY	Rhymy King	-	-	-	-	A	25	22.3							

US TOP 30 SINGLES

1	* (X)	EVERYTHING I DO I DO FOR YOU	Byan Adams	AMM
2	* (X)	RIGHT HERE, RIGHT NOW	Jesus Jones	SBK
3	(X)	UNBELIEVABLE	EMF	EMI
4	*	P.A.S.S.I.O.N.	Rhymy Syndicate	Impact
5	*	SUMMERTIME	DJ Jazzy Jeff	Virgin
6	*	RUSH RUSH	Paula Abdul	Virgin
7	*	PIECE OF MY HEART	Tara Kemp	Giant
8	*	EVERYHEARTBAT	Amy Grant	AMM
9	*	IT AIN'T OVER 'TIL IT'S OVER	Lenny Kravitz	Virgin
10	*	TEMPTATION	Conco	Cutting
11	*	PLACE IN THIS WORLD	Michael W Smith	Reunion
12	(X)	LILY WAS HERE	Ozzy & Stewart	EMI
13	*	FADING LIKE A FLOWER	EVERYTHING J	Reunion
14	*	THE DREAM IS STILL ALIVE	Virgin-Philips	SBK
15	*	I WANNA SEX YOU UP	Colo Bay	Giant
16	*	I'LL BE THERE	The Escape Club	Atlantic
17	*	WIND OF CHANGE	Scorpions	Mercury
18	(X)	I'M COME AND TAKE ME	USA3	Virgin
19	*	I CAN'T WAIT ANOTHER MINUTE	Hi-Five	Virgin
20	*	LOVE AND UNDERSTANDING	Cher	Geffen
21	*	3 A.M. ETHERAL	The KLF	Arista
22	*	CRAZY	Seal	Sire
23	*	MOTOWNPHILLY	Boyz II Men	Motown
24	*	NIGHTS LIKE THIS	After 7	Virgin
25	*	POWER OF LOVE LOVE POWER	Luther Vandross	Warner Brothers
26	*	PROMISE OF A NEW DAY	Paul Abdul	Capitol
27	*	DO YOU WANT ME	Sally-Koppa	Capitol
28	*	NOW THAT WE FOUND LOVE	Heavy D & The Boyz	New Line
29	*	HARD TO HANDLE	The Black Crowes	Def American
30	*	MORE THAN WORDS	Extreme	AMM

US TOP 30 ALBUMS

1	*	UNFORGETTABLE	Suzanne Cote	Elektra
2	*	FORGETTABLE	CARINA KNOWLEDGE	Warner Brothers
3	*	SPINBOUND	Paula Abdul	Capitol
4	*	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
5	*	SLAVE TO THE GRIND	Six Row	Atlantic
6	*	ROBIN HOOD: PRINCE OF THIEVES, OST	Morgan	Capitol
7	*	OUT OF TIME, REM	Warner Bros	Capitol
8	*	N0 FENCES	Garth Brooks	Capitol
9	*	LUCK OF THE DRAW	Bonnie Raitt	Capitol
10	*	EPILAZZAGIN	NWA	Ruffhouse
11	*	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
12	*	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
13	*	INTO THE GREAT WIDE OPEN	Tom Petty & The Heartbreakers	Columbia
14	*	MARSH CAREY	Marsh Carey	MCA
15	*	HOMEBASE	DJ Jazzy Jeff & Fresh Prince	Motown
16	*	COOLEYHIGHARMONY	Boyz II Men	Jive
17	*	COOLIN' AT THE PLAYGROUND	Another Bad Creation	MCA
18	*	HEART IN MOTION	Amy Grant	AMM
19	*	SCHUBERT DIP	EMF	EMI
20	*	POWER OF LOVE	Luther Vandross	Epic
21	*	EXTREME IS PORNOGRAFFITI	Extreme	AMM
22	*	PEACEFUL JOURNEY	Heavy D & The Boyz	Capitol
23	*	CRAZY N THE MOOD	OST	Quest
24	*	CRAZY WORLD	Scorpions	Mercury
25	*	WILSON PHILIPS	Wilson Philips	SBK
26	*	NEW JACK CITY	OST	Giant
27	*	DERELICTS OF DIALECT	Iron Brass	Def Jam
28	*	DON'T ROCK THE JUKEBOX	Alan Jackson	Arista
29	*	DOUBT	Jesus Jones	SBK
30	*	MAMA SAE KNOCK YOU OUT	LL Cool J	Def Jam

Charts courtesy Billboard, July 27 1991. * Entries are awarded to those products demonstrating the greatest energy and sales gain.

(X) UK signings

Compiled by EMI. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JCRMA. 100% playlist rating represents A for all UK radio stations.

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+91
+92
+93

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Top 75 SINGLES - new positions.
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+93 New entries in the TOP 75 COMBINED VIDEO CHART - including Title, Artist, Label, Catalogue Number.

RECORD MIRROR

JULY 27 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

REBEL WITH APPLAUSE

Black Meaning Good' is the title of the introductory Rebel MC album, which entered the pop album chart two weeks ago at number 23, and Music Week's dance album chart at number one.

Rebel makes the point that black usually means bad – as in blackmail, black sheep and black

magic, and tries to convince us it can also be good, with help from star guests like Dennis Brown, Supercat, Barrington Levy, Tenor Fly, MC Martay and even P.P. Arnold.

Most latterly heard on records by the *Beatmasters* and the *KLF*. Arnold started her career in the mid-Sixties, before Rebel MC was even born.



● PolyGram distributed 10 of the top 16 singles in the chart of two weeks ago, and this week 17 of the Top 40, including Bryan Adams' (above) number one. I've checked back a decade, and no other company has done so well in all that time. I suspect, in fact, that the last time one distributor so dominated the top end of the chart was back in the Sixties. And it's not only in the upper echelons that PolyGram excels. In all, it had 27 singles in the Top 75 this week.



● The *Billboard Book Of Top 40 Albums*, compiled by Joel Whitburn, has recently been released in an updated version that covers the years 1955 to 1990. The book includes over 150 photographs and an extensive statistical section, based on chart performance. Among the tables is a list of acts with most Top 10 albums. *Sinatra* and the *Rolling Stones* (above) share the title here.



● The sight of professional sportsmen in the chart is nothing new, but Pat Cash and John McEnroe are the first tennis pros to have a hit single, courtesy of their charity single, 'Rock 'n' Roll', which peaked at number 66.

Even so, let's remember that McEnroe's longtime centre court rival for Wimbledon supremacy, Jimmy Connors, appeared as a guest contributor on a hit album, Lionel Richie's self-titled solo debut, released as long ago as 1982.

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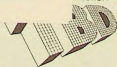
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Label
Cat No.

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D2 10822

Coll... PolyGram
0830663

WHOLE... BBC
BBCV 4457

k &... Video Gems
R 1372

Walt Disney
D 240642

Jarner Home Video
PES 38050

... Central/Vid Coll
VC 1169

Touchstone
D410272

Jarner Home Video
PES 89704

Jarner Home Video
PES 89694

CIC
VHR 1398

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VHR 2350

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PLAY Chart

THE OF
n e w s

- THE WEEK
LAST WEEK
ARTIST
- 1 Bryan Adams EASY
 - 2 Paula Abdul RUSH R
 - 3 Whitney Houston M
 - 4 Cher LOVE AND UNDER
 - 5 Kenny Rogers THEN
 - 6 OMD PANDORA'S BOX
 - 7 Erasure CHORUS
 - 8 Incognito feat. Jace
 - 9 INXS BITTER TEARS
 - 10 Kim Appley MAMA
 - 11 Bros ARE YOU MINE
 - 12 Jason Donovan ANY
 - 13 Oscar WARE'S MOTORS
 - 14 Rod Stewart THE MC
 - 15 Seal THE BEGINNING
 - 16 Oriza-Bone REAL LO
 - 17 Cola Boy I WAYS TO
 - 18 Natalie Cole/Nat K
 - 19 Lenny Kravitz IT AIN
 - 20 Salt-n-Pepa DO YOU
 - 21 Deacon Blue WHAT'S
 - 22 Amy Grant BABY BAC
 - 23 T'Pau WALK ON AIR
 - 24 Voice Of The Beeh
 - 25 Extreme MORE THAN
 - 26 Beverley Craven HO
 - 27 Heavy D & The Boy
 - 28 C&C Music Factory
 - 29 Lisa Lisa and Cult J
 - 30 Cathy Dennis JUST
 - 31 ABC LOVE CONQUERS
 - 32 Jesus Loves You GE
 - 33 Color Me Badd I W
 - 34 Siouxsie & The B
 - 35 DJH feat. Steely LMK
 - 36 Michael Bolton TM
 - 37 James Jones RIGHT
 - 38 Dinkels 1 TOUCH ME
 - 39 Tom Petty & the He
 - 40 Bette Midler FROM
 - 41 Macq Turtles and I
 - 42 Sonia ONLY FOOLSH
 - 43 Aretha Franklin EVE
 - 44 Londonbeat A BETT
 - 45 Aaron Neville EVER
 - 46 REB SHINY HAPPY
 - 47 Beverley Craven PE
 - 48 Bass-O-Matic FUNK
 - 49 Cher SHOP SHOP
 - 50 Chris Rea LOOKING I
 - 51 BEF featuring Lalaf
 - 52 Guns N' Roses YOU
 - 53 Alice Cooper HEY S
 - 54 Dammi Minogue JD
 - 55 Milliwau Brothers
 - 56 Rhythm Syndicate P
 - 57 Chesney Hawkes F
 - 58 Crystal Waters GYP
 - 59 Billy Bragg SEXUAL
 - 60 Bomb The Bass WI

Compiled by EPI. Rating based on

THI
CALLS

BY ALAN JONES

THE CIVIL ENGINEER

His name is one that will be vaguely familiar to many people within the record industry, but it's still something of a surprise to learn that **Pete Hammond** was engineered and/or produced well over 100 hits in the past decade.

Forty-three-year old Hammond's best known work hitherto has been on behalf of PWL, where he mixed **Stock Aitken Waterman** productions, frequently contributing overdubs.

But the former TV service engineer, now out on his own, has a CV that not only includes the obvious **Rick Astley**, **Bananarama**, **Kylie Minogue**, **Mel & Kim** and **Jason Donovan** tracks, but also records such as 'Living By Numbers' by **New Musik**, 'Poison Ivy' by the **Lambrettas**, 'Pass The Dutchie' by **Musical Youth**, 'Cross My Heart' by **Eighth Wonder** and numerous others, most recently assisting **Nigel Wright** on **Sonia's** 'Only Fools (Never Fall In Love)'.



Though seemingly a little disillusioned by life at PWL at the end, Hammond is clearly proud of his time there.

"We were a great team," he says. "Mike Stock was the strongest songwriter at PWL, and came up with the most intricate backing vocal arrangements I've ever mixed. **Matt Aitken** came up with the wackiest ideas, and is great at basslines, while **Pete Waterman** is the driving force."

"Mike and Matt were so busy they rarely mixed their work, that was where I came in. At PWL there was so much being produced that I had to work very fast, but I reckon that if I can't come up with the definitive seven-inch mix in six hours, something's wrong."

Hammond recently produced **EastEnders** star **Sophie Lawrence's** single 'Love's Unkind' (due imminently on I.Q. Records), and is currently completing an album project with a promising young singer from **Barnsley** named **Dawn Knight**.

● 'Rush Rush' is clearly not now going to be a number one record in Britain for **Paula Abdul**, but in the US it was her fifth number one — and all of them sold over 1m copies. Over 20 acts have now had five or more number ones in America, but of these only **Daryl Hall & John Oates**, the **Eagles** — and **Paula Abdul** — have not also had a UK number one.



● Sonia

● Seven years ago this week, **Bob Marley & The Wailers'** retrospective 'Legend' was partway through its impressive 12 week stint at number one. In 1991, with Marley dead for a decade, it's continuing to do well. A permanent fixture in the Top 20 here since it was reissued several weeks ago, it has now been certified quadruple platinum for sales in excess of 1.2m. In America, meanwhile, it has passed 2.5m sales.

● If reading about chart facts and feats is food and drink to you, you may be interested in a little dessert. *Chartwatch* is a quarterly chart magazine assembled by enthusiasts **John Hancock** and **Neil Rawlings**. Eagerly awaited by chart buffs for a decade now, *Chartwatch* has reached issue 37, in which there's a blow by blow account of Eurovision '91 and an analysis of the Top 10 acts based on UK singles and albums chart performance in the alternative (and some might say technically correct) decade 1981-1990.

RM GIVEAWAY: THE WINNERS!!

Thanks to all those who entered the **RM Masterscuts** competitions. The winners of **Classic Mix Masterscuts** were: **Will Gee**, Merseyside; **James Francis Jr**, Plymouth; **S. Beams**, West Midlands; **Roy Read**, Malvern; and **Paul Murphy**, Leicester.

Shep Pettibone was the remixer who co-wrote 'Vogue'. **Luther Vandross** first charted with **Change**. And **David 'Hawk' Wolinski** recorded with **Rufus**.

The winners of the **Classic Jazz-Funk Masterscuts** albums were: **Roy Austin**, London; **Steve Newman**, Middlesex; **Helen Gregory**, Winchester; **Gerry Rafferty**, West Midlands; and **Gary Bickerstaffe**, Bolton, who identified **Wilton Felder** as a member of the **Crusaders**.

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SUMMER HAT TRICK!

CHUCK JACKSON
"All Over The World"
(Released July 29th)
DEB TX 3119

LOLETTA HOLLOWAY
"Do That To Me (Set Me Free)"
(Released July 29th)
DEB TX 3124

BONESHAKERS
"One Step Ahead"
(Released July 22nd)
DEB TX 3123

ALL HIT BOUND ON



VIA PINNACLE

Label
Catalogue
Walt Disney
D210822
Coll... PolyGram
0830963
WHOLE... BBC
BBCV 4457
k & ... Video Gems
R 1372
Walt Disney
D 240642
Jarner Home Video
PES 28050
... CentralVid Coll
VC 1169
Touchstone
D410272
Jarner Home Video
PES 99704
Jarner Home Video
PES 99694
CIC
VHR 1398
CIC
VHR 2350
Dream ... Polydor
JD 11442
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RM UPDATE 3

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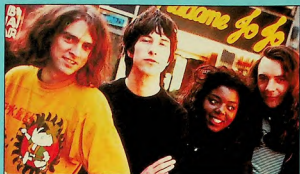


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9 INXS BITTER TEARS
10 Kim Appleby MAMA
11 Bros ARE YOU MINE
12 Jason Donovan AN
13 Omar THERE'S NOTH
14 Rod Stewart THE M
15 Seal THE BEGINNING
16 Driza-Bonn REALLE
17 Cola Boy 7 WAYS TE
18 Natalie Cole/Mat ?
19 Leslay Kravitz IT AJ
20 Salt-N-Pepa DOXO
21 Deacon Blue TWIG
22 Amy Grant BABY SA
23 T Pau WALK ON AIR
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25 Extreme MORE THA
26 Beverly Craven H
27 Heavy D & The Boy
28 C&C Music Factor
29 Lisa Lisa and Cult
30 Cathy Dennis JUST
31 ABC LOVE CONQUER
32 Jesus Loves You G
33 Color Me Badd I W
34 Siouxsie & The Ba
35 DJH feat Stefy LIK
36 Michael Bolton TH
37 Jesus Jones RIGHT
38 Divinyls I TOUCH M
39 Tom Petty & The H
40 Bette Midler FROM
41 Mock Turtle and
42 Sonia ONLY FOOLSD
43 Aretha Franklin EV
44 Londonbeat A BETT
45 Aaron Neville EVE
46 REM SHINY HAPPY
47 Beverly Craven P
48 Bas-O-Matic RUN
49 Char SNOOP SNOOP
50 Chris Lee LOOKING
51 BEF featuring Laya
52 Guns N' Roses YOU
53 Alice Cooper HEY S
54 Dennis Minogue J
55 Milltown Brothers
56 Rhythm Syndicate P
57 Chesney Hawkes I
58 Crystal Waters GYI
59 Billy Bragg SEXUAL
60 Bomb The Bass WI



Primal Scream

The track that everybody has wanted to get their hands on is finally being released. Primal Scream's 'Don't Fight It, Feel It' originally saw the light of day back in March, but only five acetates were pressed before it was decided to ditch it in favour of the dreamy 'Higher Than The Sun.'

Whereas the latter was as much used to club DJs as a poke in the eye, Andy Weatherall's weird and wonderful Scat and Whistling mixes of 'Don't Fight It, Feel It' are essential.

Fortunately one of the acetates fell into the hands of Pete Tong who has been plugging it tirelessly on his Radio One show. It has generated huge amounts of interest — he says that he has received more letters about this track than any other. So it is no surprise that Creation is now giving it an official release.

The record features the vocals of Denise Johnson, who has also worked with Electronic, A Certain Ratio and Hypnotone. The group's own lead singer, Bobby Gillespie does not appear on the record. "Once I had written the song, I felt that my voice was not good enough for it," he says. "I told Denise all of my ideas and played her like an instrument."

Andy Beevers

'Don't Fight It, Feel It' is released by Creation on August 5

Young Disciples

"It didn't really get much exposure at first and rather than get cheated out by the bootlegging, the record company decided to re-release."

It's a familiar story in the club world: a mind-numbingly brilliant track is released, it doesn't get the recognition it deserves, the record company thinks it has flopped and then the Jack The Lads step in and do their worst.

Carlene, vocalist of The Young Disciples, fellow members Femi and Marco, and all at the Talkin' Loud label realise that 'Apparently Nothin'' deserved better than that.

Uplifting, inspirational and funky, this true modern-day classic already has its hardcore followers and tales circulate of original copies changing hands for £50. Carlene is genuinely taken aback: "Really? I didn't know that. That's even more depressing. Well, it's depressing in one sense, but it's also good that they wanted it that bad."

The re-release has altered plans to release the excellent promo-ed 'Move On' prior to their debut LP, 'Road To Freedom', a mixture of dance tunes, rap tracks and ballads which hits us in late August. But then, good things are sure to come to those who wait.

Davydd Chong



'Apparently Nothin'' is out now on Talkin' Loud

Nightlife 10

TW	LW		
1	(6)	WHAT WOULD WE DO DSK	(frr 12)
2	(4)	DREAM ABOUT YOU D'Bora	(Smash 12)
3	(5)	UNITY — Unity	(Cardiac 12)
4	(1)	TRUE WHISTLE SONG Frankie Knuckles	(Virgin 12)
5	(2)	IN A FANTASY Chocolate Fudge	(Azuli 12)
6	(NEW)	LET THERE BE LOVE Arthur Baker	(Arista 12)
7	(NEW)	DO WHAT YOU ... (Remixes) 2 In A Room	(Cutting 12)
8	(3)	FEEL SURREAL Freefall feat. Psychotropic	(frr 12)
9	(NEW)	GIVE ME YOUR LOVE Be Noir	(Irma 12)
10	(RE)	SOUND OF EDEN Shades of Rhythm	(ZTT 12)



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); E Bloc/Underground (Manchester); 23rd Precinct (Glasgow); Black Market (London).

Compiled by ERA. Rating based on

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Simone Chapman

The young model christened 'The Face Of The Nineties' (at the tender age of 15) by Terence Donovan has turned her back on the catwalk to follow her ultimate dream and become a singer.

"I enjoyed modelling and the money was OK, but it's not very fulfilling," explains Simone Chapman whose debut single, 'So Far Away', is currently seducing DJs. "You can't really express yourself; you can't be a person."

The breathy vocals and 'French Kiss'-like accelerating and decelerating keyboard stutter of 'So Far Away' are a world away from the Aretha Franklin and Randy Crawford songs she would sing, accompanied by her father, in the south London pubs of her youth.

Winning Butlins and Pontins holiday talent contests for four years running — all before she was 10 — Simone's extrovert streak was obvious. Recently, while in Monte Carlo, she delivered an impromptu performance of 'Stop In The Name Of Love' in front of Charles Aznavour.

"It was just on the spur of the moment," she laughs. "I was at this great big dinner party and there was a stage there with a band and everything. My friends said 'Go on, get up there and sing', so I did and he liked it. Later, he came up to me and kissed my hand." Davydd Chong



'So Far Away' is released by Enchanted on July 29

Cool Cuts

1	WHAT WOULD WE DO DSK	Boys Own
2	DON'T FIGHT IT, FEEL IT Primal Scream	Creation
3	SET ADRIFT ON MEMORY BLISS PM Dawn	Gez St
4 (NEW)	PEACE Sabrina Johnston With it's catchy 'Peace In The Valley' refrain this is building into an anthemic garage tune.	US JBR
5 (NEW)	CASE OF FUNK EP Nightmares On Wax Techno funk takes a leap forward with these progressive grooves	WARP
6	I HEARD YOU NEVER KNEW Inside Moves	White Label
7 (NEW)	CHARLY The Podgy Proving that the mad rave scene can get even madder yet	XL
8	CRUCIFIED Army Of Lovers	Ton Son Son
9 (NEW)	YOUNG SOUL REBELS Mica Paris Some real 'good ol' fashioned soul and funk and the title track to the forthcoming movie	Big Life
10	TEST THE TRUST Evident	Circa
11 (NEW)	DO WHAT YOU WANT 2 In A Room More slamm'n' New York dance music in true C&C style	US Charisma
12	DRUG FITS THE FACE Barracuda	CT Records
13 (NEW)	FOLLOW THROUGH Airstream Deviating Weatherall mixes of the debut cut from a new outfit	One Little Indian
14	TRIPPING ON YOUR LOVE Bananarama	London
15 (NEW)	PEOPLE TOGETHER Fabi Paras Infectious rhythms combine effectively with piano and bass to produce a cool underground tune	Dischi D'Importazione
16	WHAT CAN YOU DO FOR ME Utah Saints	ffrr
17	FEEL IT Coco Steel & Lovebomb	Instant
18 (NEW)	GET 'N FUNK E D Word Terrific energetic hip house with a biffing bassline. Massive	Pump
19 (NEW)	BOOM The Grid The Grid's long-awaited return brings more moody freestyle breaks and beats	Virgin
20 (NEW)	GD (REMIXES) Mobz Superbly produced set of house instrumentals ready to rock any club	Outer Rhythm





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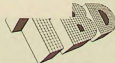



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- 2 Paula Abdul (R&B)
- 3 Whitney Houston
- 4 Cher (Love and Un)
- 5 Kenny Thomas 14
- 6 OMD (Pandora's S)
- 7 Erasure (Chris)
- 8 Incognito (The)
- 9 INXS (Better Than)
- 10 Kim Appleby (M)
- 11 Bros (Are You Min)
- 12 Jason Donovan (A)
- 13 Omar (There's Not)
- 14 Rod Stewart (The)
- 15 Seal (The Beginni)
- 16 Oriza-Bone (Real)
- 17 Cobi (Bye Bye)
- 18 Natalie Cole (Nat)
- 19 Leney Kravitz (I)
- 20 Saion-B-Popa (Do Y)
- 21 Deacon Blue (We)
- 22 Amy Grant (Baby)
- 23 T-Pain (Walk On Ai)
- 24 Voice Of The Bee
- 25 Extreme (More Th)
- 26 Beverley Craven
- 27 Heavy D & The B
- 28 C&C Music Fatio
- 29 Lisa Lisa and Cult
- 30 Cathy Dennis (Ju)
- 31 ABC (Love Conque)
- 32 Jesus Loves You
- 33 Cool Me (Bada V)
- 34 Sinéad & The B
- 35 DJJ1 (Just Say Y)
- 36 Michael Bolton T
- 37 Jesus Jones (Ri)
- 38 Divinyls (Touch)
- 39 Tom Petty & H
- 40 Bette Midler (Fro)
- 41 Mock Turtles and
- 42 Sonia (I'm Fidin)
- 43 Aretha Franklin R
- 44 Londonbeat (A B)
- 45 Aaron Neville (E)
- 46 REM (Shiny Happ)
- 47 Beverley Craven
- 48 Bass-O-Matic (F)
- 49 Chr's Shop (Skiin)
- 50 Chris Lee (Lodki)
- 51 BEF featuring Lal
- 52 Guns N' Roses (T)
- 53 Alice Cooper (M)
- 54 Danni Minogea J
- 55 Milltown (Broth)
- 56 Rhythm Syndicate
- 57 Cyndi Lauper (E)
- 58 Crystal Waters (Y)
- 59 Billy Bragg (Sexu)
- 60 Bomb (The Bass)



TRACIE SPENCER
'This Time Make It Funky'
(Capitol 12CL 621)
A star in the States more on account of her youthful image than any musical innovation, the 31-year-old and her rapping big brother Sir Spence breathe through an efficient example of US black pop, punctuated in its lurching jolly swingbeat by 113.89pm Short And Funky Mix but proposed also in tandem jangly trotting 114.8pm Extended, to 'Funky 1 Instrumental', Funky 81 and Funky Guitar Mixes.

D.J. MASSIVE
'Massive Overload'
(Black Market London/Mute Records 12 MKT 1, via Pinacote)
Fantastically frantic, this Fantasy FM jack's breakneck bounding, twittering, stumpling, scratching and booming jolly raver's a repeated noise that sounds to me like turkey gobbling! action crammed raver is in 133.26pm Mix Up Session and 'washing machine'-tipped 134.13pm Overload Mix versions. Incredibly!

OLELETTA HOLLOWAY
'Do That To Me (Set Me Free)'
(Debut DEBT 3124, via Pinacote)
Credited on its first few US Jack Pot Records pressings as 'Set Me Free (Do That To Me)' by Triangle featuring OleleTTa Holloway, this originally set out to be a Snip inspired remix of OleleTTa's Jan LeVine produced 'Heartstole' (on Saturday Records in '89) but has ended up now in its totally new 126.78pm Future Sound Of London Remix as a heavily catchy churning K-Street shuddering rave with OleleTTa's contribution reduced just to some 'do that to me now' repetition, although on the flip she still bravely holds the jaunty sax squashed and K-Street rapped bumpily jangling import's here slightly restructured 121.16pm Power Reconstruction and unshared R&B Mixes.

DE LA SOUL
'A Roller Skating Jan Named "Saturdays"'
(Big Life/Tommy Boy BLR 155, via PolyGram)
Their album's best track, this Vinia Mojica wailed and of course, guys rapped episodic jazz-funk jiggler switches grooves and backings as it samples itself in legal debt on the skeletal barks of the Mighty Flyers' 'Eat Vegetables', Frankie Valli's 'Grease', Ch-

cag's 'Saturday In The Park', and Young-Holt Unlimited's 'Light My Fire' in Youth's 115-2115-114.8-113-115.8pm Disco Fever Mix, which was sprung on its own but now is flopped in dramatic 'different style' and David Morales' promoted down lower stark calmly strolling 113.3-113.8pm Dave's Home Mix, which many may prefer, plus a Woody Woodpecker punctuated jaunty clacking rany percussive 114.190pm 'What Ya Life Can Truly Be' adaptation of the actual Rap.

DUKE
'Recorded Delivery - The Royal Male E.P.'
(Music Of Life NOTE 52)
Maddy Intectors, the A-side of this rap track-the is the 'Atomic Dog' inspired jaunty jumping P 'Funky 107.86pm 'The Dog Catcher', not only a new jam but a brand new dance catch them hours now, woof - to which it's impossible to sit let alone stand still, while the flip has the Bobby Bird and funky JB beats driven 106.89pm 'I'm Coming', and scratching jingly intones 0-110.18pm 'Night Train'.

COLOR ME BADD
'All A Love'
(Giant/WB WOODST, via Warner Music)
With an a cappella introed duo-woop flavour, this temic jingly harmonised and walled plaintive jaunty little builder is in 105.79pm All 4 Street Mix. With R&B, Instrumental, and 106.48pm LP Versions. All together, now, a deep bass 'yeehhh'!

ABC
'Love Conquers All'
(Parlophone 12N 6292)
Full of Martin Fry's typical rhythmic styles, this 'hukky' whirred bouncy boaster is now as David Morales's buoyant mellow harmonies, piano and strings driven smoothly striding 119.79pm 'The Morales Mix', with a Phil Manzanera guitar yowled since 119.99pm Extended Version, calmly chug-



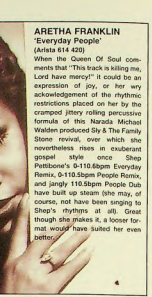
MERLIN
'Midnight Lady'
(Sireiz WOODZT)
The Beatmasters and Bomb The Bass rapper returns with somewhat rather dull though syncretised solo 87.78pm US-style top soul jigger, in new Jack UK Club, 12.01 AM UK Club and Extended Radio Meme, plus the scurrying hip furious 0-127.89pm 'Feel The Fury (Parous Mix)'.

ging Instrumental 119.89pm 'Ecipes' Mix, and wriggle clanking 119.89pm Babehouse Mix, a line return to old form.

D.N.A. featuring Jazzi P
'Rebel Woman'
(DNA Records 12 DNAR 001, via TotalBMG)
As exclusively revealed by this column last week, DNA's new single sees - now in fact a recreation of - Mick Rossion's guitar riff from David Bowie's 'Rebel Rebel'. The full story is that DNA have signed for the world to EMI Records, who couldn't get clearance to use a sample of the real guitar so DNA re-created it, but under new copyright laws they still had to seek permission from the publisher, Mainman, which ironically is administered by DNA Records, and apparently due to internal politics the publisher refused a licence to EMI Records although Bowie himself had no objection about the use of his riff. The upshot is a DNA Records label just for this one release here, although EMI plans to release it in the US and Europe, where the same laws do not apply! The track is a cheery punctuated jaunty jazz P rapped hip house raver, out first as a galloping jingly bright 124.26pm Phi Harding & Ian Currow Mix (coupled with the old 'La Soronissima' and an unshared 'DNA Theme'), then in a fortnight by a sparser and ruder 124.16pm jingly chugging separate DNA Mix (12DA 001), the version that will be edited for seven mix (flipped again in 'DNA Theme'), the white label promo having combined both A-sides.

MAHOGANI
'Runaway'
(Italian Beat Club Records BCR 00191)
A much more complete song than most Euro imports, this breezily stabilised jangling breezy 0-121-8-06pm rickster is soulfully qualified by a girl with a catchy 'I'm takin' 'em, takin' 'em off your hands' chorus, coupled by an also sulky vocal wailing 0-121.9-06pm Dub, while good chiming organ leads an unlisted short 0-121.59pm instrumental version, and jangly piano another 120.6pm one likewise.

OBERTON
'Insanity'
(Omni Recordings 27 4470, via BMG)
Although on a Manicore label this clichéd raver is a South London creation originally by DJs Steve Moore and Pete Thomas with help from Mike Gray and John Peam, who wince together, reedy synth choruses, the Beatmasters' and Bomb The Bass' presidential announcements and a Whiteouts sniplet in 0-125.26pm Club and delectating 0-125-21.02pm Long Range Mix as usual to be separately followed by 16-year-old Cheatham RH rapper Carlos Manning's vocal version.



ARETHA FRANKLIN
'Everyday People'
(Arista 414 620)
When the Queen Of Soul comments that 'This track is killing me, Lord' has mercy!' it could be an expression of joy, or her wary acknowledgement of the rhythmic restrictions placed on her by the cramped Jingly rolling percussive formula of the Narada Michael Walden produced Sly & The Family Stone revival, over which she nevertheless rises in exuberant groovy style. On Snap Pettibone's 0-110.89pm Everyday Remix, 0-110.59pm Everyday Remix, and jangly 110.59pm Snip Dub have both been produced, but of course, not have been going to Shep's rhythms at all. Great though she makes it, a booster bonus would have suited her even better.

THE MOODY BOYS INTROUCE SCREAMER
'What Is Dub? (Living Baseline Version)'
(Love Records EVOL 3, via Polyder)
Tony Thorpe introduces enthusiastically toasting rager Screamer (an abrupt high pitched tremulously chirping sexual effort earning him his nickname) as quite a jaunty surging and lurching bassy throated 0-113.06pm chugger with backing vocals by Black Street & Doreen Wadell, promoted for several months and now finally out this week, with the slightly more ponderous 0-113.26pm Delightful Mix plus the wot spittingly frantic 0-120.99pm '91 Rocksteady (Rock Mix)', which next week separates The KLF And Apollo 440 Records (EVOL 3) via Apollo (pic) 440's blending stem-instrumental 0-112.99pm Digital Dubwise Remix and lighter vocal Stealth Sonic Dancehall Remix, flopped by KLF's twitting surging subdued (0-113.8-06pm Kings Of Low Frequency Dub Version plus a backwards tape filtered 0-113.26pm 'What Is Dub?' reverse version.

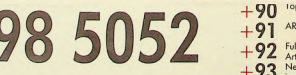
BONESHAKERS
'One Step Ahead'
(Debut DEBT 3123, via Pinacote)
Originally released on Dave Pearce's Reschin' Records at the end of March, the Roger Johnson & Chris Forbes produced live-jangly London Brothers in Dunman' Roy & Belle Robertson's shuttling drumkit patterned unhurried raving bop is again as its Mystic Motive-like 'can't get you up', produced 124-124-124-123.02pm B.I.D. Mix but with a brand new more lively tapping snare 124.26pm Domino Mix now as tip.

MIDI RAIN
'Eyes'
(Viny Solution STORM 31, via Southern)
This ethereally moaned John (Frezza) Rocca produced bubbling and dainty though strange valving fluttering unorthodox 0-121.79pm Deep Charge Mix in ambient style,

Compiled by E.A. Rating based on 6

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coupled however for contract by a far more sturdily sleeping Bobby 9-127.40pm. Bizarre Inc. is in rare style, both the fascinating result of Rocca giving his work to each and asking them to remix it however they felt it.

CODINE

'Dream Sequence'

(Shut Up And Dance Records SUAD 18, via Pinnacle)
Essex 18 year-olds Howard and Jamie wrap up an electronically swirling 124.80pm masterpiece of linking swoops and droning tones that's appropriately moody and dreamlike, with some of the experimental early '70s flavour of such synthesizer groundbreakers as Terry Riley's 'A Rainbow In Curved Air', flippid by the less subtly raw 125.40pm 'Prologue' and its even more relentlessly droned 125.50pm Heavy Bass Mix.

GENASIDE II

'Narra Mine'

(HLM/Hardcore Urban Music URBAN T1, via Impact Music Distribution)
The 'Kamikaze' crew, Shy Da Eye, Uzi Du Flux, Pappa Tracy, Jay, Pappa Beat and The Don wave an epic 9-127.00pm electronically thrumming jigger that veers crazily between clichéd hip house beats, an atmospherically cooling female vocal and an exciting frantically scattered and toasted cinematic male ragga rap, flipped by the sinister burbling belted 9-127.80pm 'Sirens Of Acre Lane'.

QRZ?

'This Is Calling You'

(Ten Records TENX 38)
Conceived as the framework for soaring sax by Larry Stabbins, this also features sax and piano wired spinnaciously cool 108.00pm jazz-funk jigger has bursts of rap by Bobby's 17 year old MC Blax, flipped by an ethically atmospheric 'Who Is Calling Me' instrumental atmosphere of the waves washed when someone brayed and Steptz rapped loosely weaving 9-115.90pm 'Fast Fish Loose Fish (Industrial Crowd Mix)'

4T THIEVES

'Etnotecho'

(Pinnacle Records 12 LOSE 12, via Total)
Originally on Italy's Calypso label, the act's Al Babi name is emphasised by a muzzin and other Arabic effects in this raves aimed broadly jiggling simple tonal 128.00pm Club Mix and Radio Edit, with Indian star also flavouring an otherwise still thoroughly Muslim alternative 0-125.7.00pm 'Techno' treatment too.

MSD featuring Gina D

'Money'

(ARF 656769 B, via Sony Music)
Despite the isolated hollow bowed raps Mr. Mui, Skinny Sussy and Dazy D (who sound authentic rather than phonetic) snapping rhythms and Gina D wailing the chorus, the smoothly rolling 101.80pm cool easy ragga features a ping-pong cast regular but that — as closely as it gets to the Pink Floyd, the guys clearly distilling 'the best things in life are free' as they tumble, rap and weave through Jack Yard Remix, Bobby Remix, Antiphase DJ Cut Mix and Single Versions.

YOURS TRULY

'Come And Get It'

(Motown CD 74758)
Tenderly crooned and wailed in Color Me Badd's style, Jerry, Rocky & Terry's sinuous 87.00pm single comes in 12", Radio Edit, V.D. Mix and Big Band Cotton Club Mix versions. The very sophisticated latter featuring the Big "AT" Orchestra.

THE VISION

'Ladback & Groovy'

(JVS Nagroove NG 080)
Created by Eddie 'Stati' Maduro, this piano plucked and vibs tinkled tapping 105.00pm pleasant long instrumental rattle is flipped by the braker sharper funk-like tooled and 102-lyrically clipped 123.00pm 'Shards', named after Eddie's daughter.

Beats & Pieces

HOT POOP from a hot New York City, with a temperature of 83° even at midnight, where **New Music Seminar** founder Tom Silverman's final night gig at the Hard Rock Café featuring live Tibetan and Salsa music, which was exclusive but could not match his NMS co-president Mark Josephson's really exclusive party, on an old lightship moored next to the aircraft carrier USS Intrepid on the Hudson River. The best party of the entire seminar... **Chubb Rock, Shabba Ranks** and the rest of a strong rap double bill at the **New York's Palladium** on the final night of the seminar had to be cancelled at the last minute when a crowd of local rap fans charged at the venue brandishing guns... the only bad accident at an event that had attracted 8,000 registrants during its four days... 1992's NMS, incidentally looks like it's being held in June probably 17-21, running from Wednesday to Sunday instead of the other way around as before... US "urban" radio came in for much criticism during many of the seminar panels, there being widespread resentment about the way it concentrates on the "corporatized" sound of Janet Jackson and **Teddy Riley** produced acts while ignoring the real club music that is popular in the US and in fact one of the most useful bits of advice given to producers of club music was to make their music for the world, as it would get great response in the UK, for instance... **Mike 'Hittman' Wilson** also pointed out that "DJs are better paid in the UK"... **Sharon D Clarke's** old "Something Special" has been revamped as Nomad's next single, after which **Damon Rochefort** teams up with **Dave Lee** for an "underground,

rootsy, rough and ready" four-track EP on **Rumour Records** as a one-off... **Craig Kallman** has sold his Big Beat label to **Atlantic**, but will continue releasing vinyl independently while the major concentrates on CD and cassette versions... **D.N.A.**, further to the details in the accompanying review, have resolved all differences with **Mainman** regarding the use of "Rebel Rebel", and have even been signed to produce **Mark Ronson's** 14 year old daughter... London's **James (Jimmy) Brown** has signed his **Orchestra JB** to **US East** West... **Peter Dinko**, keyboardist on many a remix, has been signed by **Columbia** as a solo act... **C&C Music Factory's** current life is based on US TV chart show superstar **Arrestio Hall's** catchphrase, "You know those things that make you go hmmmmmm"... **Beat Farm Recordings** is getting geared up again after the hiccup at **Rough Trade**, during which it lost its last studio fee, and therefore is having to rebuild a DJ mailing list... **Studio L**, **Chelsea Studios**, **416 Fuham Road**, **London SW6 1HP** (Phone 071-386 8834/fax 071-381 6550)... **Janine Powell** is now expanding the **Music Factory** Dance label's DJ mailing list to include more than just "Mastermix" subscribers, so contact her at **Music Factory**, **Studio 4**, **222 Kensal Road**, **London W10 5BN** (Fax 081 960 7937)... **Haywoode** has returned to recording, produced by **Andrew 'Komik' Komis**... **Ashbrooke Allstars** turn out to be an amalgam of the dance acts **A.S.K.** and **Ultragroove**, apparently from a town called **Ashbrooke** — not that I can find it on any map... **AND THE BEAT GOES ON!**

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- 59 Billy Bragg SEXU
- 60 Bomb The Bass V

TW 17

1	7 WAYS TO LOVE	Cola Boy
2	ALWAYS THERE	Incognito featuring Jocelyn Brown
3	THE WHISTLE STOP	Frankie Knuckles
4	LET THE BEAT MY TEN	Lois & Curt Jam
5	NOW THAT WE FOUND LOVE	Heavy D & The Boyz
6	I'M NOT IN LOVE (MIXES)	Sealout
7	SHELTER ME	Crusik
8	MOVE ANY MOUNTAIN (PROGEN '91)	Shamen
9	I LIKE IT (DJ featuring Jody)	
10	THINGS THAT MAKE YOU GO HMMM...	C&C Music Factory
11	TAKE ME NOW (LOOP MIX)	Tammy Payne
12	KEEP WARM (MIXES)	Wing
13	GET A LOVE FOR YOU	Lomanda
14	SUMMERTIME	DJ Jazzy Jeff & The Fresh Prince
15	REAL LOVE (MIXES)	Driza-Bone
16	DUBBIN' UP THE PIECES (12' VERSION)	The Ambrosia Airstars
17	JUST ANOTHER DREAM (12' MIX)	Cathy Dennis
18	GO (WOODTIC MIX)	Hobby
19	POSITIVITY	Positivity
20	FEEL SURREAL (12' MIX)	Fretful featuring Psychopop
21	KINDA GROOVY (MIXES)	Cool 2
22	ONE STEP AHEAD	Debbie Gibson
23	SECRETS (OF SUCCESS) (CLUB MIX)	Cookin' Crew featuring Danny D
24	A ROLLER SKATING JAM NAMED "SATURDAYS"	De La Soul
25	RE-THINK	Quincy Footnote
26	DON'T FIGHT IT, FEEL IT	Primal Scream
27	OPTIMISTIC (MIXES)	Sounds Of Blackness
28	THE CALLING	Friends Of Matthew
29	NIGHT IN MOTION	Cuba 22
30	NEW MIND, BODY, SOUL (LIVE AT THE UNDERGROUND MIX)	Fantasy Logo
31	DO THAT TO ME (SET ME FREE)	Lolatta Holloway
32	SOMEBODY (CHEATIN' MIX)	Higher Ground
33	THE BEGINNING	Sea
34	INSANITY	Chesteron
35	THE SOUND OF EDEN (12')	Shades Of Rhythm
36	TRIBAL BASE	PHC
37	THE ENERGY WITHIN	Thrust
38	ALL OVER THE WORLD	Chuck Jackson
39	THE VERTIGO EP: INFILTRATE 202/REAL TIME STATUS/THE 1ST OF MAY	Alan 8
40	UNNATURAL (ROLLING THUNDER MIX) BBC	
41	THINKING ABOUT YOUR LOVE (ONE HOUR MIX)	Kenny Thomas
42	REBEL WOMAN (DNA MIX) (DNA) (rip by jazz P)	
43	JET-STAR	Telmo Top
44	NEW ROCK THE HOUSE	Starmans
45	LOVE CONQUERS ALL	ABC
46	ALL 4 LOVE	Carl Me Badd
47	NARINA MINE	Comasie R
48	DREAM SEQUENCE	Cosmo
49	CAN U FOLLOW! (U.S. REMIX)	Stonefunkers
50	GIMME SOME MORE	Double Trouble

51	I GOT A LITTLE SONG (MAKES YOU WANNA HUSTLE) (12' MIX)	Columbia
52	GET IT ON (THE PERFECT MIX)	Yoko Honey
53	DON'T HOLD BACK 91	Blips Prose
54	I WANNA SEX YOU UP	Color The Budd
55	STAY ADHIT ON MEMORY	BLESS M' Queen
56	LET'S KNOW YOU FROM THE REST	Doves
57	PIECE OF MY HEART (LIVE & IT AIN'T NO JIVE MIX)	Tara Kemp
58	LADIES WITH AN ATTITUDE	Epidemic Of Hope
59	DO ME RIGHT	Cozy
60	THERE'S NOTHING LIKE THIS Omer	
61	RUDE BOYS	Lady Lee
62	ONE STEP AHEAD	Bonethalers
63	DREAM ABOUT YOU	Oboro
64	FLOORQUAKE	Over Lab 0
65	MASSIVE OVERLOAD	DJ Naxos
66	O-SE NE ME	Nicolette
67	RIGHT BEFORE MY EYES	Ray Day
68	THIS TIME MAKE IT FUNNY	Trace Spencer
69	101 SONIC SHUFFLE	Joe Tribe
70	THE TEMPERATURE'S RISING	Mancia Deluxe
71	PEOPLE (NELLIE'S CLUB MIX)	Lisa M
72	GIRLS (TRUMPET MIX)	Powercut
73	EVERYDAY PEOPLE	Arava Franklin
74	NEW P.A.S.S.I.O.N.	System Jungs
75	NEED OF THE LIVE	Awestone 3
76	KEEP ON LOVIN ME	Soul City Orchestra
77	HOLD ON	Philo
78	NEVER GIVE UP	Teddy Fury Project
79	DIN DAA DAA (MIXES)	George Kiro featuring Douz Lay
80	JAZZ HOUSE TOP	Kurtis Dorian
81	LIVING INSIDE A DREAM	Nightstarrs
82	WANNA DANCE (UK PARTY POWER MIX)	Yamin
83	YOU TOO	Nery Lanon
84	WAR	Megazone feat. DJ Mera C
85	THE WAVE OF THE FUTURE (MEDIUM MIX)	Quasophonia
86	NEVER GIVE UP	Teddy Fury Project
87	YOU LOVE RAIN DOWN	Jane Bratton presents Susan Clark
88	YOUR GOING FOR THAT	Dodge City Productions
89	UNSUNG HEROES OF HIP HOP (BOILERHOUSE MIX)	Sabonine 2
90	CRUCIFIED	Kenny CRUUVers
91	NEW DON'T YOU DO IT	Silvana & Eggit
92	KOZMIK BOBBY KONERS MIX	Kosmic Koners aka IRS-2
93	THE WIRE IS RIGHT (REMIX BY PHIL KESSALL)	Ruby Turner
94	NEW WIND ME UP	Lytham
95		
96		
97		
98		
99		
100		

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 3636.

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- +91 ARTIST AND COMPILATION LP charts - new positions.
- +92 Full Top 75 COMBINED VIDEO RUNDOWN - TITLES (and Artists on Music Video) ONLY.
- +93 New entries in the Top 75 COMBINED VIDEO CHART - including Title, Artist, Label, Catalogue Number.

TOP 30 MUSIC VIDEO

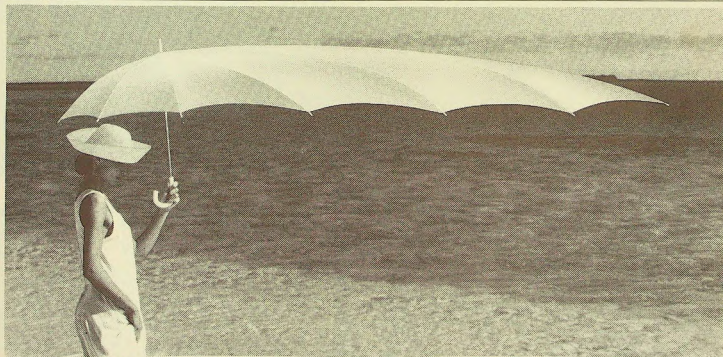
THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
NEW	Category/running time	Cat. no.	NEW	Category/running time	Cat. no.
1	THE CURE: An Improbable Collection PolyGram Video Compilation/1hr 17min	0830963	16	13 ERYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012
2	1 JASON DONOVAN: Any Dream Will Do Video Single/1hr	11442	16	34 DANIEL O'DONNELL: An Evening With Compilation/1hr 38min	Riz RITZV 0008
3	2 GLORIA ESTEFAN: Coming Out Of The... Compilation/1hr	SMV 490 882	18	13 DEBORAH HARRY/BLONDIE: Very Best Of Compilation/1hr 20min	Chrysalis CVHS 5040
4	3 THE JAM: The Best Of The Jam PolyGram Video 0834363		19	23 15 THE DOORS: Dance On Fire Compilation/1hr 57min	CIC VHR 1182
5	42 CARRERAS/DOMINGO/PAVAROTTI PolyGram Video CFV 11122		19	16 31 PHIL COLLINS: Seriously Live... Live/2hr 48min	Virgin Vision VVD 783
6	35 MADONNA: The Immaculate Collection Compilation/55min	WMV 7599387143	21	15 3 AC/DC: Clipped Compilation/1hr 23min	WMV 8536502343
7	4 ALICE COOPER: Primecuts Castle Music Picture CMP 8090		21	1 ELTON JOHN: The Very Best Compilation/1hr 30min	PolyGram Video CFM 2756
8	5 PET SHOP BOYS: Promotion Compilation/32min	PMI MVR 99 0094 3	21	24 3 JOE LONGTHORNE: The Very Best Of Compilation/45min	Telstar TVE 1032
9	10 ROD STUART: Tonight He's Yours! Live/1hr 30min	4 Front/PolyGram LED 80132	21	18 2 THE KLF: Stadium House Compilation/30min	PMI MVR 99 0098 3
10	13 STATUS QUO: Rocking Over The Years PolyGram Video CFM 2644		25	19 8 BELINDA CARLISLE: Runaway Videos Compilation/40min	Virgin VVD 503
11	65 LUCIANO PAVAROTTI Live/1hr 17min	Music Club/Video Col CMC 2003	25	NEW JEAN MICHEL JARRE: Rendez-Vous Lyons Live/51hr	PolyGram Vid CFM 0870
11	6 POP WILL EAT ITSELF: Unspoilt By... Compilation/23min	BMG Video 791 134	26	32 1 CLIFF RICHARD: Rock In Australia Live/1hr 15min	Music Club/PMI MC 2056
13	4 YES: Yessongs Live/1hr 13min	Wienerworld WNR 2021	28	1 THE BEE GEES: The Very Best Of Compilation/1hr 46min	Video Collection VC 4095
14	26 1 TINA TURNER: Rio '88 Live/1hr 15min	4 Front/PolyGram LED 80172	28	1 ELTON JOHN: In Concert Live/1hr 14min	4 Front/PolyGram LED 80142
15	17 16 BON JOVI: Slippery When Wet Compilation/41min	4 Front/PolyGram LED 80092	28	1 INXS: Greatest Video Hits 1'80-'90 Compilation/2hr	PolyGram Video CFM 2572

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TOP 15 VIDEO

Rank	Artist Title	Label
NEW	Category/running time	Cat. no.
1	2 DUCKTALES: The Movie Children's/1hr 41min	Walt Disney D210822
2	NEW THE CURE: An Improbable Coll... Music/1hr 17min	PolyGram 0830963
3	16 ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457
4	5 11 CHIPPENDALES: Tall Dark &... Video Gems Special Interest	R 1372
5	7 16 THE RESCUERS Children's/1hr 14min	Walt Disney D 240642
6	18 4 HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video PES 38050
7	NEW ROSE & JIM: Sailing/Other... Children's/1hr	Central/Vid Coll VC 1169
8	25 PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272
9	17 ROADHOUSE Action/1hr 48min	Warner Home Video PES 99704
10	1 RAIN MAN Drama/2hr 7min	Warner Home Video PES 99694
11	25 AMERICAN GRAFFITI Drama/1hr 48min	CIC VHR 1398
12	4 THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350
13	3 JASON DONOVAN: Any Dream... Musical/4min	Polydor VID 11442
14	1 THE LOST BOYS Horror/1hr 34min	Warner Home Video PES 99694
14	1 LETHAL WEAPON Action/1hr 45min	Warner Home Video PES 11709



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25	NEW	14 I WANNA SEX YOU UP	Color Me Badd	Giants
26	NEW	THE WHISTLE SONG	Frankie Knuckles	Virgin America
27	NEW	MONSTERS AND ANGELS	Voice Of The Beehive	London
28	NEW	INFLATRATE 202	Alterra 8	Network
29	NEW	PREGNANT FOR THE LAST TIME	Morrissey	HMV
30	NEW	WINTER IN JULY	Boyz The Bases	Rhythm King/Epic
31	NEW	RIGHT HERE, RIGHT NOW	Jessie Jones	Food
32	NEW	FROM A DISTANCE	Beverly Scales	Atlantic
33	NEW	THE BEGINNING	Seas	ZTT
34	NEW	TWIST & SHOUT	Deason Blue	Columbia
35	NEW	THE SOUND OF EDEN	Shades Of Rhythm	ZTT
36	NEW	AIN'T GONNA CRY	Little Angels	Polydor
37	NEW	I'M TOO SEXY	Right Said Fred	Tag

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1	NEW	MOVE ANY MOUNTAIN	The Shamen	21	NEW	TAKE ME NOW	Tammy Payne
2	NEW	NOW THAT WE FOUND LOVE	Heavy D & The Boyz	22	NEW	FEEL SURREAL	Fredial feat Psychotic
3	NEW	THE WHISTLE SONG	Frankie Knuckles	23	NEW	I'M TOO SEXY	Right Said Fred
4	NEW	INFLATRATE 202	Alterra 8	24	NEW	STABBED IN THE BACK	Mind Of Kane
5	NEW	(EVERYTHING I DO) I DO IT FOR YOU	Boyz Adams	25	NEW	SECRETS (OF SUCCESS)	Cokeak, Crew feat Danny D
6	NEW	LET THE BEAT HIT EM	Les Les & Cult Jam	26	NEW	REAL LOVE	Dre Bone
7	NEW	MORE THAN WORDS	Extreme	27	NEW	SHELTER ME	Circuit
8	NEW	THINGS THAT MAKE YOU ...	OK West feat Freedom Williams	28	NEW	RUSH RUSH	Paula Abdul
9	NEW	GO	Moby	29	NEW	RAINBOW (SAM'E-FREE)	Solo
10	NEW	ALWAYS THERE	Incognito feat Joezy & Brown	30	NEW	YOU COULD BE MINE	Girls N' Roses
11	NEW	THE SOUND OF EDEN	Shades Of Rhythm	31	NEW	FAMILY AFFAIR	BEF featuring Lalah Hathaway
12	NEW	PREGNANT FOR THE LAST TIME	Morrissey	32	NEW	DO YOU WANT ME	Sally N' Spaz
13	NEW	7 WAYS TO LOVE	Colt Boys	33	NEW	LOVE'NEST	The Wedding Present
14	NEW	LIKE IT	DJ feat. Shely	34	NEW	NIGHT IN MOTION	Cubic Z2
15	NEW	AIN'T GONNA CRY	Little Angels	35	NEW	HAMMER HAMMER THEY PUT ME IN ...	MC Hammer
16	NEW	WINTER IN JULY	Boyz The Bases	36	NEW	JET STAR	Telno Too
17	NEW	JUST ANOTHER DREAM	Gentry Dennis	37	NEW	THERE'S NOTHING LIKE THIS	Color Me Badd
18	NEW	JUMP TO THE BEAT	Darrell Mingoie	38	NEW	CHORUS	Erasme
19	NEW	THE BEGINNING	Solo	39	NEW	I WANNA SEX YOU UP	Color Me Badd
20	NEW	YOUR LOVE	Kenny Thomas	40	NEW	FINCHIE	Solo 101

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63	NEW	FEEL SURREAL	Fredial featuring Psychotic	64	NEW	STABBED IN THE BACK	Mind Of Kane
65	NEW	GENERATIONS OF LOVE	Jessie Loves You	66	NEW	HEY STROOPID	Alice Cooper
67	NEW	NUMBER ONE DOMINATOR	100	68	NEW	P.A.S.I.O.N.	Nyctm Syndicate
69	NEW	EVERYDAY PEOPLE	Aertha Franklin	70	NEW	SHINY HAPPY PEOPLE	REM
71	NEW	UNUSUNG HEROES OF HIP HOP	Subsonic 2	72	NEW	APPLE GREEN	The Willtown Brothers
73	NEW	HIT ME WITH YOUR RHYTHM STICK '91	Jan Dury And The Blockheads	74	NEW	ALL THE WAY FROM MEMPHIS	Impact American
75	NEW	RAINBOW (SAM'E-FREE)	Solo				

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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label
Rank	Artists, Orch.	Cassette/CD/LP (Distributor)	
1	THE ESSENTIAL MOZART	Mozart	Decca
2	VIVALDI: FOUR SEASONS	Nigel Kennedy/CD	EMI
3	BRUCH'S VIOLIN CONCERTO	Nigel Kennedy/2 LPs	EMI
4	MEISSNER/BRUCH/SCHUBERT	Helmuth Rilling/CD	HMV
5	JOHN WILLIAMS PLAYS VIVALDI CONCS	John Williams/CD	Sony Classical
6	ELGAR: CELLO CONCERTO/5th PICTURES	Julian Lloyd Webber/CD	Decca
7	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House Covent Garden/CD	EMI
8	ADAMOVIC/PACHELBEL: CANON	Herbert Von Karajan/CD	Decca
9	ELGAR: Cello Concerto/ENIGMA VAR	Julian Lloyd Webber/CD	Decca
10	ORCHESTRA	Simon Rattle/Durley Mire	Decca
11	MAHLER: RESURRECTION	Gilbert Kaplan/CD	Flickwerk
12	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	CD DPCD 3150/CMC 919 (PNC)	Decca
13	ELGAR: CELLO CONCERTO	Julian Lloyd Webber/CD	Decca
14	PUCCINI: TOSCA HIGHLIGHTS	CD D21345/CMC 912 (PNC)	Decca
15	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	Philippe Langlais/CD	HMV
16	MUSIC FEATURED ON THE SOUTH BAIN SHOW	Philips	Philips
17	PUCCINI: LA BOHEME	John Elgar/CD	Decca
18	VIVALDI: FOUR SEASONS	Christophor Hogwood/AAM	Decca
19	LLOYD WEBBER: REQUIEM	Decca	Decca
20	BRAHMS: EIN DEUTSCHES REQUIEM	Philips	Philips
21	VAUGHAN WILLIAMS: CONCERTO	Philips	Philips
22	BIZET: CARMEN HIGHLIGHTS	Philips	Philips
23	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Royal Opera House Covent Garden/CD	EMI
24	BERNSTEIN IN BERLIN: BEETHOVEN	Deutsche Grammophon	Deutsche Grammophon
25	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	DG	DG
26	FAURE: REQUIEM	Philips	Philips
27	ELGAR: SYMPHONY NO. 1 IN THE SOUTH	RCA Red Seal	RCA
28	RACHMANINOV: PIANO CONCERTO NO. 2	Decca	Decca
29	BEEHOVEN: SYMPHONY NO. 5	Deutsche Grammophon	Deutsche Grammophon
30	HOLST: THE PLANETS	Deutsche Grammophon	Deutsche Grammophon
31	MAHLER: SYMPHONY NO. 2	HMV	HMV
32	MOZART: REQUIEM	Philips	Philips
33	BANTOCK: CELTIC SYMPHONY	HMV	HMV
34	SIBELIUS: VIOLIN CONCERTO IN D MINOR	BIS	BIS
35	MOZART: REQUIEM	Decca	Decca
36	MOZART: LE NOZZE DI FIGARO (HIGHLIGHTS)	Decca	Decca
37	MONTEVERDI: VESPRIO DELLA BEATA	Deutsche Grammophon	Deutsche Grammophon
38	TCHAIKOVSKY: 1812 OVERTURE	Decca	Decca
39	PROKOFIEV: PETER AND THE WOLF	Deutsche Grammophon	Deutsche Grammophon
40	SAINT SAENS: CELLO CONCERTO	Decca	Decca

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DISTRIBUTION: INDIE SINGLES†

Rank	Title	Artists	Label † (Distributor)
1	CHORUS	Mule 17/0/ATE 125 (P)	Mule 17/0/ATE 125 (P)
2	INFILTRATE 202	Album	Network NWX(2) 24 (P)
3	STAR	Dance Zone	IRANCE (DANCE) 12 (P)
4	RAINBOW (SAMPLE-FREE)	Reverb/BIT 003 (8) (BTB)	Reverb/BIT 003 (8) (BTB)
5	TRIBAL BASE	Reverb/BIT 003 (8) (BTB)	Reverb/BIT 003 (8) (BTB)
6	WE ARE BACK/NURTURE	Wisp 7/4/4 (14) (WAP 14)	Wisp 7/4/4 (14) (WAP 14)
7	KINDA GROOVY	City Sounds PROCS 1 (PROCTA 1) (P)	City Sounds PROCS 1 (PROCTA 1) (P)
8	DESTINY	Reverb/BIT 002 (8) (BTB)	Reverb/BIT 002 (8) (BTB)
9	HOLLIGAN 69	Shut Up And Dance SUAD 165 (SUAD 16)	Shut Up And Dance SUAD 165 (SUAD 16)
10	WHAT YOU SEARCHING FOR	Kickin' (KXK 6) (SRD)	Kickin' (KXK 6) (SRD)
11	TEN LITTLE GIRLS	An-Kous (ANX1) 127 (P)	An-Kous (ANX1) 127 (P)
12	KINKY LOVE	Edwards (EDW 10) (P)	Edwards (EDW 10) (P)
13	ROCK 'N' ROLL	M.F.N. 112 (KAT 11) (P)	M.F.N. 112 (KAT 11) (P)
14	ALL MIXED UP	PAW! PAW! 1 (8) (P)	PAW! PAW! 1 (8) (P)
15	HIGHER THAN THE SUN	Creation CR 096 (1) (P)	Creation CR 096 (1) (P)
16	SHOCKED	PAW! PAW! 1 (8) (P)	PAW! PAW! 1 (8) (P)
17	NAKED RAIN	Dedicated (DHP 02) (1) (P)	Dedicated (DHP 02) (1) (P)
18	THE PROMISE	Vinyl Solution - IS (STORM 2) (SRD)	Vinyl Solution - IS (STORM 2) (SRD)
19	SUZANNE	Hud HULL(1) 1 (SRD)	Hud HULL(1) 1 (SRD)
20	LAST TRAIN TO CENTRAL	KLF Communications KLF 008(0) (APT)	KLF Communications KLF 008(0) (APT)
21	TECHNICOLOUR	Motocrazy 7/10/2 (7) (MOC 7) (H)	Motocrazy 7/10/2 (7) (MOC 7) (H)
22	SPEEDY GONZALEZ	PMD POP2 202 (POPE 202) (1) (P)	PMD POP2 202 (POPE 202) (1) (P)
23	PLEASE BE CRUEL	CD DUNG 15 (1) (P)	CD DUNG 15 (1) (P)
24	IS THIS THE WAY/TABLET MAN	Shut Up And Dance (SUAD 17) (P)	Shut Up And Dance (SUAD 17) (P)
25	CATCH THE BREEZE/SHINE	Recreation CR 112(1) (P)	Recreation CR 112(1) (P)
26	SLAM	Urban (URM 24) (P)	Urban (URM 24) (P)
27	PLANET OF SOUND	Edwards (EDW 10) (P)	Edwards (EDW 10) (P)
28	COAST IS CLEAR	An-Kous (ANX1) 39 (P)	An-Kous (ANX1) 39 (P)
29	TAKE 5	Factory FAC 3087 (FAC 308)	Factory FAC 3087 (FAC 308)
30	PLAYING WITH KNIVES	Vinyl Solution STORM 2/9 (STORM 2) (SRD)	Vinyl Solution STORM 2/9 (STORM 2) (SRD)
31	DEF THE MESSAGE	Factory FAC 2815 (FAC 28)	Factory FAC 2815 (FAC 28)
32	THE CONCRETE MEGAMIX	PAW! PAW! 1 (8) (P)	PAW! PAW! 1 (8) (P)
33	ROLLING THUNDER	Duner Rhythim (FOOT 14) (P)	Duner Rhythim (FOOT 14) (P)
34	KEEPSAKE (EP)	Safford Auldred - (AARD 004) (SRD)	Safford Auldred - (AARD 004) (SRD)
35	THE VICTORY EP	Profile (PROF 7) 340 (P)	Profile (PROF 7) 340 (P)
36	FEEL SO SAD	Dedicated - (SPIRIT 001) (1) (P)	Dedicated - (SPIRIT 001) (1) (P)
37	REACTIVATE	FOR - (FOR 12) (SRD)	FOR - (FOR 12) (SRD)
38	HYPERREAL	One Little Indian 48 (TPI 12) (P)	One Little Indian 48 (TPI 12) (P)
39	NIGHTMARES	Edwards (EDW 10) (P)	Edwards (EDW 10) (P)
40	MR AVERAGE	Producer/HERB 10(1) (P)	Producer/HERB 10(1) (P)

† ©/CN: Compiled by EIRA from Gallup data from independent shops.

DISTRIBUTION: INDIE ALBUMS

Rank	Title	Label (Distributor)
1	HARDCORE DANCEFLOOR	Dino DINTV 24 (P)
2	BLACK MEANING GOOD	Dino DINTV 24 (P)
3	THE WHITE ROOM	KLF Communications JAMES 505 (APT)
4	ELECTRONIC	Factory FAC 250 (P)
5	RHYTHM DIVINE	Dino DINTV 22 (P)
6	DAMN RIGHT, I'VE GOT THE BLUES	Silverstone ORELP 516 (P)
7	BREKKS, BASS & BLEEP 2	Rumour RALD 554 (P)
8	SPARTACUS	Producer/MXLP 1 (P)
9	BEADZLED	13 CD ANCCD 1 (Set)
10	SOMETHING	Thunder Trax 2011 (TTR 1) (P)

COUNTRY ALBUMS

Rank	Title	Label
1	EAGLE WHEN SHE FLIES	Columbia 467564 (5M)
2	NECK AND NECK	Capitol TCE 51 (5M)
3	THE LAST WALZ	Capitol TCE 51 (5M)
4	SWEET DREAMS	MCA/MC 6000 (P)
5	ABSOLUTE TORCH AND THAWG	Sire WX 256 (10)
6	ONE FARE SUMMER EVENING	MCA/MC 3435 (P)
7	SHADOWLAND	Warner Bros WX 171 (10)
8	NO FENCES	Capitol TCE 51 (5M)
9	TRUE LOVE	RCA PC 8028 (BMG)
10	LONE STAR STATE OF MIND	MCA/MC 3194 (BMG)
11	TRACES	Capitol TCE 51 (5M)
12	CHILL OF AN EARLY FALL	MCA/MC 1026 (BMG)
13	LITTLE LOVE AFFAIRS	MCA/MC 3413 (BMG)
14	HEROES AND FRIENDS	Warner Brothers 759592 (10)
15	BRAND NEW DANCE	Reprise WX 296 (10)
16	UNTOLD STORIES	MCA/MC 3413 (BMG)
17	PUT YOURSELF IN MY SHOES	RCA PC 8028 (BMG)
18	UNCONDITIONAL LOVE	Capitol C 49299 (1)
19	THE LAST OF THE TRUE BELIEVERS	Rounder EURO 161 (5P)
20	WAYS AND FOREVER	WEA WX 107 (10)

JAZZ & BLUES

Rank	Title	Label
1	THE BIG WHEEL	Chrysalis ZCHR 1058 (E)
2	ESTE MUNDO	Columbia 4686284 (5M)
3	DAMN RIGHT, I'VE GOT THE BLUES	Silverstone ORELP 516 (P)
4	RUMOR AND SIGH	Capitol TCE 51 (5M)
5	THE RHYTHM OF THE SAINTS	Warner Brothers WX 340C (10)
6	SMOKE AND STRONG WHISKEY	Newline CD 0024 (P)
7	THE HEALER	Silverstone ORELP 516 (P)
8	ONCE IN A LIFETIME - LIVE	Chrysalis ZCHR 1058 (E)
9	SEARCHLIGHT	Chrysalis ZCHR 1713 (E)
10	PASTPRESENT	RCA PC 74074 (BMG)

* ©/CN: Compiled by Gallup

PETER O'NEOHOO

OUTSTANDING NEW RELEASES FROM EMI CLASSICS

'a sizzling reading of Gershwin's Piano Concerto and a no less sparkling one of the Rhapsody in Blue The Times



GERSHWIN
Rhapsody in Blue
Piano Concerto
Song-Book (Complete)
London Sinfonietta
City of Birmingham
Symphony Orchestra
Simon Rattle
CD PETER 2
TPETER 2



EMI CLASSICS
PROFICIENT

'an interpreter of Prokofiev without living rival Sunday Times

EMI CLASSICS

TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	GO Moby	Outer Rhythm FOOT 51 (SM)
2	NEW	THE WHISTLE SONG Frankie Knuckles	Virgin America VUST 47 (F)
3	3	INFILTRATE 202 Altern 8	Network NWT4 24 (P)
4	2	LET THE BEAT HIT 'EM Lisa Lisa & Cull Jam	Columbia 6572866 (SM)
5	4	THE SOUND OF EDEN Shades Of Rhythm	ZTT ZANG 22T (W)
6	1	TAKE ME NOW Tammy Payne	Talkin Loud TLXK 12 (F)
7	NEW	SECRETS (OF SUCCESS) Cookie Crew feat Danny D	flfr FX 159 (F)
8	5	NOW THAT WE FOUND LOVE Heavy D & The Boyz	MCA MCST 1550 (BMG)
9	NEW	FEEL SURREAL Freefall feat Psychotropic	flfr FX 160 (F)
10	NEW	MOVE ANY MOUNTAIN-PROGEN Shaman	One Little Indian 52 TP12 (P)
11	NEW	STABBED IN THE BACK Mind Of Kane	Deja Vu DJV 007 (SRD)
12	2	SHELTER ME Circuit	Cooltempo COOLX 237 (E)
13	3	JET-STAR Tekno Too	D-Zone DANCE 012 (SRD)
14	6	ALWAYS THERE Incognita/Jocelyn Brown	Talkin Loud TLXK 10 (F)
15	NEW	I'M NOT IN LOVE Baccus	Ten TENX 355 (F)
16	11	THINGS THAT MAKE YOU GO HMMM... CBC Music Factory/F Williams	Columbia 6568906 (SM)
17	NEW	FAMILY AFFAIR BEF feat Lalah Hathaway	Ten TENX 369 (F)
18	6	REAL LOVE Driza-Bone	4th + B'Way 12BRW 223 (F)
19	4	7 WAYS TO LOVE Cola Boy	Arista 614526 (BMG)
20	23	JUST ANOTHER DREAM Cathy Dennis	Polydor CATHX 2 (F)
21	13	THINKING ABOUT YOUR LOVE Kenny Thomas	Cooltempo COOLX 235 (E)
22	NEW	WINTER IN JULY Bomb The Bass	Rhythm King/EGP 6572756 (SM)
23	15	RAINBOW (SAMPLE-FREE) Solo	Reverb RVBT 003 (ITB)
24	NEW	DANCE SEQUENCE Codine	Shut Up And Dance SUAD 18 (P)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	12	I LIKE IT DJH featuring Stefy	RCA PT 44742 (BMG)
26	90	THE BEGINNING Seal	ZTT ZANG 21T (W)
27	NEW	OH! SO NICE Cosmo & Obs	Movin' Shadows SHADOW 4 (SRD)
28	17	KINDA GROOVY Cool Z	Rumour PROXCT 1 (P)
29	NEW	JUMP TO THE BEAT Danni Minogue	MCA MCST 1556 (BMG)
30	19	PIECE OF MY HEART Tara Kemp	Giant W 0048T (W)
31	16	GOT A LOVE FOR YOU Jomanda	Giant W 0040T (W)
32	NEW	5678 (1991 REMIX) Shut Up And Dance	Kickin KICK 7 (SRD)
33	14	OPTIMISTIC Sounds Of Blackness	Perspective PERT 786 (F)
34	18	TRIBAL BASE Rebel MC/Tenor Fly/B Levy	Desire WANTX 44 (P)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	NEW	101 Fintribe	One Little Indian 54 TP12 (P)
36	NEW	EVERYDAY PEOPLE Aretha Franklin	Arista 614420 (BMG)
37	22	DESTINY Apollo 440	Reverb RVBT 002 (ITB)
38	NEW	KISSING YOU Keith Washington	Qwest W 0041T (W)
39	NEW	I'M TOO SEXY Right Said Fred	Tug 125P91 (BMG)
40	NEW	TRIP SWITCH NRG	Chill TUV 11 (APT)
41	21	WE ARE BACK/NURTURE LFO	Warp WAP14 (P)
42	NEW	HIT ME WITH YOUR RHYTHM STICK Flying FlyRX 1 (E)	
43	25	THE PROMISE Subject: 13	Vinyl Solution STORM 29 (SRD)
44	24	THERE'S NOTHING LIKE THIS Omar	Talkin Loud TLXK 9 (F)
45	NEW	SOMETHING SPECIAL Wop Bop	Ten TENX 375 (F)
46	35	(HAMMER HAMMER) THEY PUT ME IN MC Hammer	Capitol 12CL 607 (E)
47	26	WHAT YOU SEARCHING FOR Kicksquad	Kickin KICK 6 (SRD)
48	28	TECHNICOLOUR Billy Griffin	Motorty MCOT 72 (ICH)
49	NEW	JOY & PAIN (IN THIS WILD...) Gigi Hamilton	EGP 6568928 (SM)
50	NEW	LOVE CONQUERS ALL ABC	Parlophone 12R 6292 (E)
50	NEW	NEVER STOP Brand New Heavies	Delicious Vinyl 4228685531 (F)
52	47	DECELFLOOR (EP) DJ's Rule	H Bass HB 007 (Impart)
53	44	I WANNA SEX YOU UP Color Me Badd	Giant W 0036T (W)
54	32	UNSUNG HEROES OF HIP HOP Subsonic 2	Unity 6572766 (SM)
55	31	NIGHT IN MOTION Cubic 22	XL XLT 20 (W)
56	NEW	WANNA DANCE Yasmin	Geffen GFST 7 (BMG)
57	56	LONG HOT SUMMER NIGHT JT Taylor	MCA (USA) MCA 54103 (Import)
58	53	GET IT ON Yoyo Honey	Jive JIVET 281 (BMG)
59	NEW	P.A.S.S.I.O.N. Rhythm Syndicate	Impact American 12EM 197 (E)
59	NEW	LUCKY 7 MEGAMIX UK Marmasters	ID 21 44732 (BMG)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	INSIDE LIFE Incognito	Talkin Loud 948546/19485464 (F)
2	1	BLACK MEANING GOD Rebel MC	Desire LUVLP 12/LUVMC 12 (P)
3	RE	THERE'S NOTHING LIKE THIS Omar	Talkin Loud 5100211/5100214 (F)
4	RE	RUDE AWAKENING RuDe Boys	Atlantic 756782121/7567821214 (W)
5	2	WHAT WOULD WE DO D.S.K.	Jackpot HAL 12212
6	3	DREAM ABOUT YOU D'Orba	Smash (USA) 8672791-1 (Import)
7	5	MAKE TIME FOR LOVE Keith Washington	Qwest 7599205281/7599265284 (W)
8	NEW	FROM OUR MINDS TO YOURS Vol 1 Various	Champion CHAMP 1026/CHAMP 1026 (BMG)
9	NEW	IN ROUGH TERRITORY 4 Hero	Reinforced RIVETLP 001/RIVETMC 001 (SRD)
10	2	DERELICTS OF DIALECT 3rd Base	Def Jam 468371/4683714 (SM)

© C.M. Compiled by ERA from Gallup data collected from dance outlets.

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REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(3)	WALK AWAY FROM LOVE Mike Anthony	Joe G's JGD 004
2	(2)	LET HIM TRY Freddie McGregor	Big Ship Records BST 1
3	(1)	BANDELERO Fishes	James JAM 000
4	(11)	HUSH Tony Rebel	Blue Mountain BMD 107
5	(4)	TEACH THEM Chaka Demus	Blue Mountain BMD 109
6	(5)	DANCEHALL ROCK Barrington Levy & Cuffy Ranks	12MANG 781
7	(8)	STEP ASIDE Nyanon	Rhythm Track RT 001
8	(1)	I WANNA SEX YOU UP Thelma U. Jensen, Johnny N Jean 201	
9	(9)	GIVE ME YOUR... Marcia Griffiths & Cuffy Ranks	PHR 14
10	(7)	STEP ASIDE Beres Hammond	White Label FAS 4

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REGGAE CHART

11	(18)	YOU KNOW YOU WANT TO ... Dennis Brown	GRED 309
12	(6)	I WANNA SEX YOU UP Calvin	White Label SDR 005
13	(—)	THE WAY YOU LOVE ME D-Fox, Ganga Ash	Snash STU 005
14	(12)	YUSH Cabra	Parlophone PHR 12
15	(17)	BABY LOVE Beres Bebo	Roughbeat RB 002
16	(20)	EMPTINESS INSIDE Beres Hammond	Charm CRT 59
17	(19)	SENSITIVITY Vizion Jones	Imperial House IH 001
18	(—)	SOMETHING A GO HAPPEN Tony Rebel	Rhythm Track RT 002
19	(—)	PHONE ME Neneh Marrett	SUMA 007
20	(—)	PUMP IT UP General Levy & Donnka	Fashion FAD 088

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REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 10 Various	Jet Star JEP 1010
2	(9)	BONNY HUNTER Nyanon	Blue Mountain BMLP 048
3	(2)	I CAN'T WAIT Sanchez	Blue Mountain BMLP 049
4	(5)	THE BEST OF STEELY & CLEWIE Various	SCP 1
5	(12)	GREENSLEEVES VOL 5 Various	Greensleeves GRET25
6	(10)	PARTY Yellowman	RAS Records RAS 3073
7	(8)	GOOD FELLAS PART 1 Various	Parlophone PHR 17
8	(6)	DIVINE Barrington Levy	Mango MLP5 1077
9	(3)	PEACE CUP Modu B	Amwa ARPL 068
10	(7)	THINGS A GWAN Various	Digital B/DBP 1

FOCUS

Paramount City

Programme: Paramount City. An English Channel Production for BBC TV.
Timing: 10.25pm Saturday BBC1.
Length: 40 mins.
Audience: 3.5m (BARB figures).
Age profile: 15-35.
Sex profile: 50:50.
Key staff: Executive series producers — Juliet Blake, Trevor Hopkins.
Presenters: Curtis Walker and Ishmael Thomas.
Music policy: All chart acts, but aims to be more adventurous than other variety shows. "For BBC1 we have to have big names, but as the programme also goes out in America we like music that doesn't compromise either show. It has to complement the comedy — it doesn't usually work to go straight from hilarious comedy to a ballad."
 — Juliet Blake.
Presenter's view: "The music is important — it brings in people who wouldn't watch otherwise." — Curtis Walker.
Typical guests: EMF, Seal, Jesus Loves You, Bros.
Promotions view: Paramount City has been of real help to the record industry. TV surely lacks a window for AOR — where can Sinead O'Connor appear on TV? Comedy and music have always been entertainingly linked. I look forward to the next series." — Judd Lander, head of promotions, Chrysalis.
 "There aren't too many quality light entertainment shows, and this one has an attractive alternative edge that makes it more credible. We've had Cher and Sheena Easton on and I would have no qualms about any of our other acts performing. It's a good show."
 — Phil Smith, head of promotions, MCA.

Loss of Def II slot cuts indie options

The BBC's decision to axe indie music show *Snub* from its Def II slot puts extra pressure on an industry already deprived of TV promotional opportunities.

The BBC's youth programming section, headed by Janet Street-Porter, deemed *Snub*'s format — unchanged in three years — too old for a "happening" TV slot.

While the BBC and *Snub* Productions plan future collaborations, the future of Def II's music content remains unclear, with the corporation also refusing to comment on the future of *Dance Energy*. *Snub* may have attracted less than 1m viewers, but its loss is nonetheless a blow, particularly to indie promotions departments which describe the news as "horrifying".

Over three series the show focused on both alternative acts and new artists which later went on to mainstream success, such as Happy Mondays. *Snub* producer Brenda Kelly was surprised at the news. "The only post *Snub* meeting we have had with the BBC was very supportive," says Kelly, who has produced the show since 1987.

Promotions heads are equally surprised the BBC be-



Snub's Brenda Kelly: 'minority music should be catered for'

lieved *Snub* was outdated. "Snub changed as indie music changed," says Mute head of promotions Mick Patterson. "It covered the dance crossover and later a lot of hard-core black music. The format didn't have to change."

The loss of *Snub* may also jeopardise its promo production service for small bands and spark a decline in the number of video videos produced. "Some of the videos we do and bands we cover are not suitable for children's TV, which is almost all that is left now," says Nicki Kafalas of Out Promotions, which represents Factory, Creation, 4AD and Mute.

The outlets remaining are The ITV Chart Show, Top Of The Pops and Paramount City.

Even Channel Four, a reliable source of music programming, has no new programmes planned.

Snub may not have the same pound-per-viewer value as soaps or sitcoms, but Brenda Kelly insists minority audiences should be catered for.

But although BBC assistant head of variety John Bishop stresses: "There is light at the end of the tunnel," he says it could be five years before the next music industry boom prompts a new wave of programming.

In the interim, indie labels with little to spend on extensive marketing campaigns will struggle to cope with the loss of invaluable TV exposure afforded them by shows such as *Snub*.
 Martin Talbot

EXPOSURE

MONDAY JULY 22

Simon Bates featuring Madonna, Radio One: 9-11am.

Wogan featuring Madonna BBC1: 7-8pm

TUESDAY JULY 23

Last Night A DJ Saved My Life featuring Shep Pettibone, Arthur Baker, Norman Cook, Coldcut and Paul Oakenfold, Radio One: 9-10pm.

Jazz 625 featuring Clark Terry and Bob Brookmeyer, BBC2: 11.15-11.50pm.

THURSDAY JULY 25

Top Of The Pops, BBC1: 7-7.30pm

SATURDAY JULY 27

8.15 From Manchester featuring Cathy Dennis and Deacon Blue, BBC1: 8.15-11am.

The ITV Chart Show, 12 noon-1pm.

Let The Good Times Roll featuring Professor Longhair, Guitar Slim and Clarence 'Frogman' Henry, Radio One: 2-3pm.

In Concert featuring Alison Moyet, Radio One: 10-11pm.

Paramount City featuring Jimmy Somerville, BBC1: 10.25-11.05pm.

Bhangra Beat featuring Jazz, Sufri and Golden Star, ITV: 11.10-11.40am (regions vary).

TABLOID SURVEY

Rod Stewart tops MW's tabloid survey for June after appearing in eight lengthy pop page stories and gig reviews in *The Sun*, *Daily Mirror* and *Daily Express*.

Runner-up Jason Donovan had 13 mentions.

Completing the top 10 were: Bros (with four reviews or

stories); Pet Shop Boys (10); Madonna (13); Vanilla Ice (11); Happy Mondays (six); George Michael (three); Gloria Estefan (two); and Color Me Badd (12).

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



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Hard-edged app

Some pundits suggest that if the four horsemen of the apocalypse came knocking at the music industry's door there'd be no room left at the inn. In the first half-yearly report on the fortunes of the record business, Matthew Cole asks industry figures to sum up the highs and lows of the year so far . . . and discovers some encouraging signs

War, recession, redundancies and debt . . . Even Andrew Lloyd Webber would be hard pressed to give the dominant themes of 1991 an uplifting musical score.

But despite the economic gloom the music industry has not been cowed into submission. Though some adopt the Gulf war tactic of "hunkering down", others prefer a more proactive "up and at 'em" approach. Both camps can find evidence in support of their mood. But the clearest message from a study of the music market between January and June 1991 is that, however it is to be survived, the slump is far from over.

In terms of activity alone the pulse of the music industry is racing. The value of trade deliveries in 1990 is estimated by the BPI at a record £673.4m. In the year to March 1991 shipments held firm at that peak level.

There is also a greater diversity than ever in the market with the upward spiral of new chart entries continuing, the downside being a shorter chart life for those records which do reach the Top 75. Last year an unprecedented total of 813 singles entered the Top 75, this year *MW* chart analyst Alan Jones reckons the total will top 900.

Neither is trade slack at the pressing plant. By the end of June 1991 the industry had released a total of 2,235 singles, 300 more than during January to June 1990.

For promoters, too, the pace is hectic with more outdoor concerts, festivals and raves due to be staged this summer than ever before.

"The level of activity in live music this summer is an all-time record," says Tim Parsons of MCP.

The company's Chris Rea tour — 18 shows in November with tickets at around £18 each — had all but sold out in May. "If the product is right people will part with their money," adds Parsons.

But despite this flurry of activity, the collapse of Rough Trade and Big Wave, as well as distributors Spartan and Pacific have made a huge dent in industry confidence. And hard times at The London Arena, retailer Alto and the demise of *Sounds* demonstrate how no sector is untouched by the treacherous economic climate.

Pete Waterman, who launched his blockbusting PWL label during the last recession in the early Eighties, testifies that even the industry's leading hitmakers are feeling the pinch. "Business is dreadful. It must be down about 30 or 40% in real terms," he says.

As a company whose success has been led by singles, PWL is especially sensitive to the format's slump. "Outside the Top 20 there are no sales at all," says Waterman.

But he is unwilling to write off the single. "The success of the recent Jason Donovan and Cher singles has proved that if you get it right there are still significant sales out there."

The rise of the cassette and CD single is another chink of light, with both formats growing steadily over the past two years. Chart Information Network figures show that during the first 20 weeks of 1991 vinyl singles sales slid by 22.5% against the same period last year. But CD singles sales grew by 50% and cassette singles saw a huge 161% leap.

The force that has recently slowed the demise of vinyl is dance music. But that boom, too, seems to have passed. In 1990, dance saw a surge, claiming 33% of total singles sales against 28% in 1989 and 27% in 1988. Alan Jones expects that ratio to fall back in 1991.

Regional sales patterns also hint at a drop in dance sales. London, the clear leader in sales of dance music, has seen a 10.4% shrinkage in its singles market, while album sales in the capital slid just 6% in line with the national average (see bar charts). "A part of that fall could well be due to dance slipping back," says Jones.

But with the single now widely accepted to be no more than a promotional tool, the album is the format to watch. CIN calculates average weekly sales of albums for the first 20 weeks of 1991 at 8.5% lower than in the same period last year.

But such early indicators are not always reliable, says Adrian Wistrich, chief executive of CIN. "Despite 1989 being the best year ever for album sales, the first 20 weeks' sales were 2.7% lower than this year."

Touted as the fourth album format, music video is another cause for concern. Its rapid year-on-year growth has suddenly been halted in the second quarter of 1991 with sales 6% down on last year, despite a growth of 20% for the total video market.

The slump has produced some positive repercussions, however. One benefit to marketing departments is cheaper media rates, making TV-advertised projects an accessible means of boosting revenue, according to Peter Duckworth, Virgin Records' special projects manager. "It is very cost effective," he says. Indeed, a Granada TV report shows record company expenditure on TV advertising was up 14% to £32.6m last year — and that figure is expected to be higher still by the end of 1991.

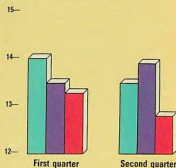
And 1991 has shown that consumers are crying out for fresh talent, as illustrated by Seal's unexpected level of success, while still backing old stagers like the Eurythmics.

Any number of problems can be blamed on recession, but lack of talent is not one of them. The industry can be encouraged that so far this year there have been 58 newcomers to the album chart — three more than for the same period last year.

Perhaps that is the most positive sign that the music industry is poised to shake off the burden of hard times.

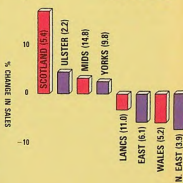
SINGLES

Sales (million units)



Retail market size 1989-1991. Source: CIN/Gallup

SINGLES



CHRIS LYCETT

Head of music, Radio One



"The biggest thing for us was becoming a 24-hour station on May 1. Before that it was as if we were going into the boxing ring with one hand tied behind our backs."

"The Great British Music Weekend was a highlight and I'd had to pick one band I have enjoyed most this year it is Jesus Jones."

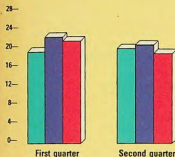
"On the economic front it looks like a fairly bleak six months ahead but I am confident there is still going to be high quality product around."

Approach to hard times

HOW 1991 MEASURES UP

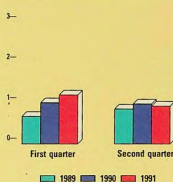
ALBUMS

Sales (million units)



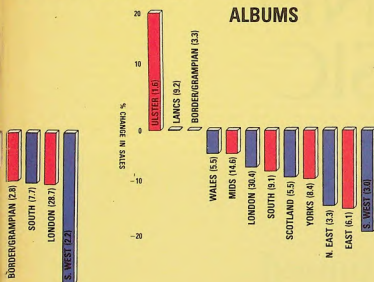
MUSIC VIDEO

Sales (million units)



REGIONAL FORTUNES

ALBUMS



Jan-June 1990. (Market shares for 1991 in brackets.) Source: CIN/Gallup

PETER REICHAUDT

Managing director, EMI Music Publishing, UK and SBK Records

"I'm particularly happy with the success of Jesus Jones as that was the first deal I signed. If you can get out and find the right acts then companies can be recession proof. I hope we can resolve the MCPS-BPI dispute amicably before going to the tribunal and then get on with business."

"I don't want to pick a downside for the year, I am the eternal optimist."

KEITH MACMILLAN

Executive producer, The Chart Show



"What depresses me most is the fall in quality of the videos we are sent. It seems there has been a huge cut in record company budgets. Another low was having a show for Saturday afternoons scrapped."

"I can't see an end to the recession for the next 18 months. I just hope we can keep on the air, and I look forward to redesigning The Chart Show for 1992. I hope VPL is reasonable with its rates."

MARC MAROT

Managing director, Island Records



"It has been a year characterised by a lack of pleasant surprises. 'The NWA affair was the major blow and we haven't had the support we feel we should. In the second half of the year, I am looking forward to getting the NWA album, Efi4Zaggin, back after the police have done the marketing for us."

"There has been no musical highlight, but the best thing for me this year has been the acceptance of Julian Cope."

PETER RUSSELL

Divisional director, PolyGram Classics

"We have had a very good year, surprisingly. Despite the recession the classical sector is very buoyant."

"The Essential Mozart collection was one pinnacle for us and now we are gearing up for the Favarrati campaign around the Hyde Park concert on July 30."

"My own musical highlight this year was seeing Candide on video. I remember the concert and was reminded what a loss Leonard Bernstein's death really was."

"I am looking forward to launching laserdisc and I hope this time it will establish itself."

SEAL

Recording artist



"My highpoint was listening to Gus Isidore playing guitar on my album, the lowpoint was when I temporarily lost my guitar in Canada. I am looking forward to getting out and doing some gigs with my band later this year."

TIM PARSONS

Director, MCP Promotions

"There have been lots of mistakes blamed on the recession when they are really bad decisions. The good thing about the recession is it makes you more careful."

"It has been good to see new high class facilities like Sheffield Arena, which has great potential, as does The Pavilion in Plymouth."

"This year I have enjoyed The Chippendale phenomenon, that has been great as have the raves. I am looking forward to a very busy summer of outdoor shows."

"On the downside, I think that most record companies are very negative, very down and that affects us all."

VICKI BLOOD

Marketing manager, BMG Enterprises/Video

"I'm not dependent at all. Although times are tough, it forces you to be more creative, and perhaps look into avenues we didn't use to."

"It was very exciting when Eurythmics went to number one, particularly as it was a five-format release including laser disc. "It was also good to see an artist like Pop Will Eat Itself get into the chart with a very different type of programme."

PAUL RUSSELL

Chairman, Sony Music Entertainment



"It's a rotten year for everyone in terms of sales — it's very hard to make money right now."

"My highpoints have been to see Beverley Craven's album get both the critical attention and the sales it deserves — and seeing Bros back in the chart when everyone had written them off."

"It's a matter of making sure you've got exciting records, or you've only got yourself to blame. It's very easy to talk yourself into a depressed state."

PIERS MORGAN

Pop columnist, *The Sun*

"The best thing about 1991 has been the return of personalities like Jason Donovan and Bros. Dance music is great but people are not interested in the artists' personal lives and trivia about dance acts."

"Another good thing is the amount of fun the youngsters are having at raves. The worst thing about the year would have to be Vanilla Ice. My favourite star of the year is Shaun Ryder because he is the only one who phones me up."

PETE WATERMAN

Chairman, PWL Records



"It has been a very unusual year for us in that we have only released four records, not really having had a distributor from January to June."

"What really depresses me this year is that music is so flat it is threatening the smaller retailers. Soon there will only be multiples and larger independents."

"The high point must be Color Me Badd, a great single, and the worst thing was that Hi-Five's single Kissing Game did not get to number one."

MARTIN HAXBY

Managing director, PMI

"The video software market has been pretty flat for the past few months, notwithstanding that we have had two number one retailers with Megadeth and Pet Shop Boys."

"We are expecting strong sales during the autumn with several major artist releases and, for the present, have enough catalogue depth to weather the storm."

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Beleaguered publishers restoring writers' faith

With the move towards short-term copyright deals, publishers are working hard to prove their value as experts in song recycling, says Matthew Cole

In 1966 The Walker Brothers signed a deal giving a publisher rights to their songs for life of copyright. The group's advance was around £3,500. Today a similar act would expect at least two more zeros on that figure while their lawyers would advise them to limit copyrights to three years.

It is no surprise, then, that publishers consider themselves under the cosh. "They have been rolling over and allowing themselves to be kicked," says Andy Heath of Momentum Music.

He is not alone in thinking publishers have been maltreated. Virgin Music managing director Steve Lewis sees them as the innocent victims in a case of mistaken identity. "A lot of people still have the outdated image of a publisher sitting back and puffing a cigar while living off a songwriter," he says.

To fend off this unpleasant image, he points to publishers working songs long after the writers have given up. "Flay Joy is a group that had no real success until we got *Weak In The Presence Of Beauty* placed with Alison Moyet," says Lewis. "That one song earned them more than both their albums."



Standards of tomorrow: new writers Del Amitri (left) and Omar

But music business lawyer Brian Carr has yet to be convinced. "Publishers do not put in enough effort even when they had songs for life of copyright. It is their lack of activity that has forced writers to go the way they have."

Carr, whose clients include Big Audio Dynamite and Sade, adds: "If you ask a publisher how many covers they have got for songs the answer is very few, and they will never guarantee any. That is a

good indication of the extent of their activity."

Carr has a simple formula for working out a publishing deal: the bigger the talent the shorter the term. The logic of the system holds for most major artists. As another lawyer, Alexis Grower, puts it: "We would all like to publish a Beatles song for a year."

But for lesser writers it is not so clear cut. "I know plenty of writers who have come here saying they had great terms with

their last publisher but nothing ever happened with the songs," says Lucian Grainge, managing director of PolyGram Music.

But while publishers may argue that they are the experts in recycling songs, the current dance boom makes others question whether today's "Newcomers are worth the effort.

"Dance and hip hop cannot last as well. It is not really healthy for publishing," says Peter Dadsdwell, secretary of the Music Publishers Association.

But Grainge is among those publishers who believe today's writers — in all fields of music — are creating a standard catalogue of tomorrow. "We have writers like Omar, Del Amitri and World Party. This is why I believe in never doing short-term deals," he says.

Neither has today's dance scene cut down the demand for songs of the past, says Grainge. "Powercut are having a minor rap hit with Girls Girls Girls, a hit in 1975 for The Moments. It was a great song then and will be in 2005."

According to Island Music managing director Richard Manners, the best of any current genre will have the power to sustain. "Pump Up The Volume was a watershed dance track and I am confident it will prove a genuine copyright earner for Island in years to come.

"But competition has forced the lifespan of copyright deals down. I would be unhappy about agreeing to less than four years and would class 12 to 15 years as reasonable. Increasingly, companies are compromising the length of retention as a deal breaking point."

The trend towards short-term deals poses a problem to an independent like Big Life. "A publisher offers a service to a writer in return for helping build a catalogue. To do that, however, we have to acquire rights for longer than three or five years," says MD Denis Collopy.

"At the moment people are offering too much for too little return. Publishers will tighten up gradually, but the majors will always be able to afford to play the trump card of the bigger advance."

But for all the hard work publishers cannot turn back the clock. The golden age of bankable copyrights is long gone. Instead new sources of revenue have to be found.

Publishers' fears that songwriting is a dying art are not new. In 1976 Carlin Music vice-president Paul Rich said: "There is definitely a dearth of new songwriters around." But for Carlin lack of talent was never a problem. As Rich says today: "Carlin can live on its catalogue."

Other publishers, however, are unable to rest on the laurels of catalogues won in the days when copyrights were for life. Virgin Music has never bought a back catalogue, a policy managing director Steve Lewis still believes is valid. "People may say writers now won't be remembered, but who would have thought so many great copyrights would have come out of punk?"

Ad execs are playing it safe

The Levi's 501s TV campaign has long since left Marvin Gaye in the laundrette to join The Clash in the pool hall. Any publisher left thinking the ad agencies are interested only in vintage soul catalogues is clearly out of touch.

Yet the shift towards contemporary music in TV commercials is only gradual. "The advertising industry is naturally conservative, and in a recession even more so," says Dave Wibberley, head of creative research at Songseekers. His agency, like Search — The Sound Advice Company, has licensed music copyrights for around 25 TV commercials aired this year.

Both companies feel that as advertisers tune in to the targeting value of music, new copyrights are increasingly in demand. But publishers are yet to reap the full benefit of this attitude.

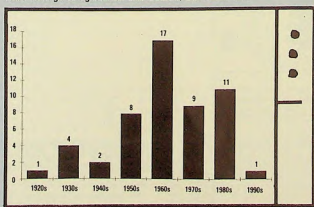
Wibberley says a song's lyrics

hold the key to most selections with era and musical style a close second. Advertisers also tend to look for standards and recognisable hooklines.

But there remain

opportunities to be purely creative. "Some people will take a risk," adds Wibberley, who administered Alpen's use of The Beloved's Sun Rising, licensed from WEA/Virgin Music.

Period of origin of 53 music copyrights licensed for TV commercials through Songseekers and Search, Jan-June 1991



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THE LAST RECORD I BOUGHT

by DAVID MUNNS



"I didn't buy it, but the last record I got was Legends by Bob Marley. I can't stop playing it — my wife keeps asking whether I've got any other records."

"Generally, I listen to rock music. The latest Deacon Blue album is another favourite."

"I don't buy what many records but I've got a credit card for HMV. I'm fairly ruthless about what I keep in the bar, which is where the stereo is, but there you'll find anything from Kate Bush to Van Morrison and Led Zeppelin."

"I am a total convert to CD and I've also got a dual-purpose laser disc player. I absolutely love it. I get discs from PolyGram and I also get people in the US to send a few over."

David Munns is PolyGram's senior vice-president, pop marketing.



If you are wondering why Andy Murray is doing his best Paul McCartney impression, it may have something to do with the fact that he has just started working with "Mr Thumbs-up" himself.

Three months after quitting PolyGram Video as marketing director, Murray has hitched a lift on board MPL Communications working on the McCartney movie *Get Back*, due for theatrical release in September.

Since working on promotion for the charity premiere of the movie

Robin Hood, Murray has been busy on a new production and management venture with former East West international A&R director Hugh "double T, double U, double O, double L" Atwood. But for the next three months he'll be working on *Get Back*.

Given Macca's last film foray, *Give My Regards To Broad Street*, marketing the ex-Beatle's movies to the world sounds pretty daunting. But for Murray, it was an offer he couldn't refuse.

The contract reunites him

with MPL MD Richard Ogden, who Murray describes as the "best MD I ever worked for," from his days at Polydor. It also allowed him to meet McCartney — "a personal hero" — for the first time.

"He is an extremely creative person," gushes Murray. "He has done a lot in many different media. It is not like just working for a rock star. He has so much breadth."

Presumably he is referring to Macca's Oratorio or the veggie burger venture with his keyboardist wife Linda.

DIARY

Robin Godfrey-Cass is planning to learn both French and Spanish as he prepares to take up his new European A&R role... After picking up no less than 17 Hit Energy Awards in New York last week, Pete Waterman categorically denied the widespread speculation that partner Matt Aitken has left the PWL fold. The would-be racing driver is apparently due back in September... Call it a wild card, but don't be surprised if PolyGram Music Publishing launches a label soon... Positively the last Eric Longley anecdote this week: the Factory boss spent \$4k on a cab in New York travelling from the Marriott Marquis to a meeting at the Paramount Hotel. The two buildings are approximately 35ft apart... One UK absentee from the NMS was Rhythm King chief Martin Heath. He was holidaying in France. No doubt he was upset to miss the chaos of the label's office move to 117-123 Salusbury Road, London NW6... EMI provided champagne for every member of staff to celebrate EMF's US number one...

The brief gets a new brief case

Sony Music Publishing boss Richard Rowe must be doing a good job.

After successfully relaunching the company's UK interests over the past 18 months, he has now been asked to do the same job worldwide.

So far, Rowe — the son of legendary industry figure the late Dick Rowe — has done well for someone who was almost prevented from following in his father's footsteps.

Rowe senior, having experienced the ups — signing The Rolling Stones, and the downs — passing up the Beatles — in his career as head of A&R at Decca, encouraged Richard to take up law.

"He tried to keep me out of the business but couldn't thank God," says Richard (40).

Now, as president of SMP and chief rebuildor, Rowe will oversee the publishing businesses being set up in parallel with Sony Music's record companies across the world.

"It is still early days but we are going in the right direction," says Rowe.



Rowe: today the world...

Let's hope it's a better sense of direction than his father's, who advised "Mr Epstein to get back to Liverpool".

Putting coppers in the coffers

He's barely three years old but Patrick Fogarty is making his mark in music publishing.

Fogarty has just taken charge of his first copyright, courtesy of father John, MD of Minder Music, who has bought him the rights to that old nursery favourite, The Laughing Policeman.

"I've really had a thing about this song," says John. "It is so uniquely English."

Fogarty's deal with the song's previous owner, Margaret Hill-Bowen, came after

three years of negotiations.

What may have clinched it was Fogarty's success in winning royalties for Hill-Bowen for her late husband William's arrangement of that old standard, *Beautiful Dreamer*, which Fogarty noticed had been used in the Batman film. Perhaps impressed by his acumen, she finally agreed to sell The Laughing Policeman.

Fogarty has hopes that he can now place the song in an ad or film to increase its yield, but there's no rush.

Since the song's writer, Billie Grey, only died in 1972, Fogarty's son will have reached the grand old age of 34 before the copyright runs out.

All mouth and Manchester

If you thought Tony Wilson was the mouth behind Manchester, then stand by for a blast from Elliot Roshman, who has deliberately taken a back seat so far in the promotion of In The City.

Roshman, Simply Red's manager, freely admits he and Wilson are both "over-opinionated shivers", and says they

get on well because they are so alike.

Roshman describes In The City rival Midem as "an old, stale trade show". He is more complimentary about the other major attraction, the New Music Seminar, but sceptical about its relevance for the UK and European industries.

"There should be a forum in Europe, and it ought to be in Britain," he says.

As In The City organiser Yvette Livesey was unveiling the project in New York, Roshman, who heads management company So What Arts, was extolling the virtues of Manchester as the "natural" venue for a "serious debate" on the state of the business.

Not that Roshman would own up to simple parochialism. In The City, he says, is about preventing the British music industry from "stagnating" and possibly falling prey to economically stronger nations like Germany after 1992.

"I want to see something that stimulates everybody," he says. "I don't mean stirring it up. I mean to educate in a friendly way, in a fun way and in a hard way."

Whatever In The City turns out to be, it won't be dull.

Hear The Soup Dragons'

withdrawal from next month's Manchester two-dayer owes less to the "organisational problems" claimed than to the fact their name wasn't big enough on the posters... Promoter Alan Wise discovered the ticket agency "rip-off" by phoning one of them and pretending to be a punter. He was told the problem was "the promoter wants a bigger cut"... Things must be getting tough at Top Of The Pops if they are having to advertise on air for people to join the studio audience... Johnny Beering has a novel answer to the mountain of promotional product arriving at Radio One. "The pluggers deliver loads of records, so why can't they come and pick up the ones I don't want afterwards," he says... I understand Motown is planning yet another new label following the launch of Funki Dred. Down To Jam Records will be headed by TV and video production man Terry Jarvis and launched next spring...

Tom Dooly

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