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Music week

For Everyone in the Business of Music

26 OCTOBER 1991 £2.50

MW to offer airplay first

Music Week next week introduces three new features which reinforce the magazine's claim to offer the most complete and accurate music industry information service in the world:

● An exclusive **Airplay Chart**, compiled for the first time in the UK direct from ILR stations' Selector and BBC Radio One's Romeo systems.

● New publishing market share figures based on albums as well as singles to provide the most accurate information available.

● An extension of our US charts service to offer Top 50 singles and Top 50 albums each and every week.

Most revolutionary is the new Top 50 **Airplay Chart**, compiled by sister company ERA from returns of actual plays on ILR and Radio One. The chart answers the problem that playlists often do not give an accurate indication of actual plays.

Polydor managing director and former head of promotions Jimmy Devlin says: "I think it's a very good idea. Getting accurate airplay information has always been difficult, and so I welcome it."

The introduction of the **Airplay Chart** is being backed by the launch of a new publication, **Radio Activity** — sister to the successful **Charts Plus** — available exclusively to **Music Week** subscribers.

More information is available from ERA general manager Graham Walker on: 071-620 3636.

Meanwhile the third quarter publishing market share figures due out next week will include for the first time publishers' shares of tracks from best-selling albums.

Traditionally the figures have been based solely on the A and AA sides of the Top 200 singles. But from now on the figures will combine data from the A and B sides of the quarter's Top 100 singles and every single track on the Top 40 albums.

BPI will rethink cassette cases

The BPI is to have a major rethink over cassette single packaging two months after apparently reaching a decision.

Opposition to the jewel case from Virgin, MCA, PolyGram and EMI has prompted the BPI to re-open discussions with retailers' body BARD once more when their liaison committee meets again at the end of the month.

Suggestions that retailers back the jewel case have proved unfounded, says the BPI, while record companies are largely in favour of slip cases.

Standardising cassette single packaging has been a problem since the format was launched in 1980.

The slip case was seen as a more effective way of differentiating between cassette sing-

les and full albums. However, retailers who do not use live stock complained that they created display problems — they simply slipped off the shelf.

Virgin managing director Jon Webster says as the matter is far from resolved, it makes sense to talk again with the retailers.

Virgin and MCA have continued to produce cassette singles in slip cases, he says. Any decision otherwise would go against worldwide packaging trends.

"The rest of the world is going for live stock," says Webster. "The UK will go completely live itself eventually and it's stupid to produce an interim measure for just a couple of years."

When the BPI announced

details of its recommendation in August, BARD was delighted to receive a firm decision. Now the issue is again up in the air.

BMG chairman John Preston says he will continue to respond to retailers' demands and use the jewel case, but adds: "We will have to see how things progress."

Ultimately it is the decision of individual companies which format to use, he says.

BARD representative and HMV marketing manager David Terrill insists a decision has already been made by the BPI.

"Jon Webster may prefer the slip case, but the vast majority of his customers are saying it should be the jewel case," he says. "Standardisation is 100% important."

Motown goes via PolyGram

Motown is understood to have signed a worldwide distribution deal with PolyGram.

Head of Motown UK Merwyn Lee says that from December 31 this year, distribution will switch from BMG to PolyGram.

PolyGram refused to comment. The move comes a month after Motown signed a distribution deal with PolyGram for the US.

Rights battle panel 'near to verdict'

A result from the BPI/MCPS Copyright Tribunal is likely to be revealed sometime in November, more than a month earlier than expected.

The four-man panel has already met three times since the hearings ended last month and news could be forthcoming by the middle of next month.

Top managers forge alliance

Former Island Records MD Clive Banks is joining forces with John Reid to form a management supergroup.

Banks, Reid, his partner Andrew Haydon and Steve Brown of DJM, have set-up the as yet unnamed company at John Reid's London offices.

The four partners will have an equal financial interest in the firm.

The new team represents one of the biggest artist management operations in the UK with a wide-ranging roster including Elton John, Bros, Simple Minds (for Europe) and Courtney Pine among others.

The company also has a number of other clients including Billy Connolly and Pamela Stephenson.



Banks: 'strong partnership'

Banks says: "It will be similar to a firm of lawyers where you have four strong partners under one roof."

Banks will continue to run his own management office with his assistant Alan McBlane, formerly general manager at Island. The pair are currently finalising a new deal for Mike Oldfield.

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ARCADE

PolyGram's Tenors nets BVA award

PolyGram Video scooped the BVA retail music video of the year award on Thursday with *The Three Tenors* concert featuring Pavarotti, Carreras and Domingo.

The title, which has now spent 60 weeks in the official *Music Week* video chart, was voted top by readers of the *Daily* and *Sunday Mirror* newspapers.

More than 70,000 votes were sent in by readers of the British Video Awards, organised by the British Videogram Association, two-and-a-half times as many votes as last year.

Other retail awards were: children's/family, Touchstone for *Who Killed Roger Rabbits?*; sport/special interest, Video Collection International for *Gulf War: Operation Desert Storm — The Complete Story*; comedy, CIC for *Naked Guy*; and film of the year, Buena Vista for *Pretty Woman* starring Julia Roberts.

Industry fails to grab ITV foothold

The music industry has missed out on the chance to have a voice in British TV after record label-backed consortia failed to win ITV franchises.

And one of the new broadcasting heavyweights, Carlton Television, which out-bid Thames for the lucrative London weekday service, warned the industry it must tune up its act if it wants more music shows.

Paul Jackson, Carlton's director of programmes, says it is extraordinarily difficult to get the industry's co-operation, with prohibitive cash demands for live acts such as this year's Pavarotti in *The Park* concert.

The record label-backed companies the Independent Television Commission rejected were:

- Chrysalis, with a 20%

share in White Rose Television, which was out-bid by Yorkshire TV for the Yorkshire franchise. Chrysalis also had a 15% stake in Merlin, which was beaten by HTV to Wales and the West.

- PolyGram, with a 30% share of London Independent Broadcasting, which lost out to London Weekend.

- Thorn EMI, with 58.85% of Thames Television, which was displaced by Carlton Television for London weekday.

- And Virgin and Island World, with 27.9% and 14.9% respectively of CPV-TV, which failed to unseat incumbent Anglia Television for the east of England.

Chrysalis, which spent £500,000 putting the Welsh and Yorkshire bids together, was the only company to pass the quality threshold test with

White Rose.

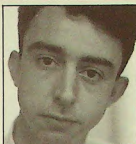
But chairman Chris Wright says: "Although the set of rules they had to abide by were stupid, I think the commission did a fabulous job. I have no sour grapes."

The message from Virgin and Island World was that they will fight on. Will Whitehorn, Virgin's PR director, says CPV-TV will seek a judicial review.

The consortium which spent more than £1m on its bid, intends to stick together and is prepared to move in if one of the successful companies has a cash crisis.

Thorn EMI had contingency plans in case Thames lost its franchise battle.

The Thames board is also studying the ITC's judgements and may seek a judicial review.



When the Chart Supervisory Committee reveals its decision on the "indie" chart, one thing is certain — there are going to be fireworks from one direction or another.

And yet the issues seem superficially simple.

The UK clearly needs a genre-based "indie" chart. While we have charts for just about every sector going, there is currently no credible focus for the type of music which the Americans these days call post-modern, a type of music at which the UK excels.

Equally beyond doubt is the fact that such music is the preserve neither of "major" nor of "independent" record companies.

It seems logical that they should compete in the same chart just as they compete for the same consumers' cash.

However, there is also the equally strong argument that the current "independent distribution" chart is very useful for small record labels seeking overseas licensing deals.

They constitute an important and creative part of the UK record industry and understandably they wish to protect their position.

Unfortunately it now seems that there is no way that these two types of chart can be reconciled.

The CSC has three choices:

- It can opt for one or the other, thus certainly offending one camp.
- It can attempt some kind of compromise, but runs the risk of satisfying nobody.
- It could allow both charts, and let the market decide.

On balance, leaving it to the market seems the only tenable position.

Anything else could leave us with the same hotch-potch we have got at the moment.

Steve Redmond

WEA wins race for Betty Boo

WEA has beaten a host of majors to sign Betty Boo to a long-term worldwide deal.

The coup, achieved by A&R director Michael Rosenblatt and chairman Rob Dickins, further secures Warner's worldwide control of Boo, who remains signed to Sire in the US.

The singer is currently recording with producer John Coxon in London with a new album due early next year — a prospect which has Dickins' mouth watering.

The marriage of Betty Boo's talent with the world-



Boo coup for Dickins

wide thrust of the WEA labels will clearly make her early 1992 release a very exciting prospect for all of us," says the indie which steered Boo to a

Brit Award for best newcomer following a platinum Top 10 album and three Top 10 singles — the split was almost inevitable.

MD Martin Heath says: "When both of you don't really want to work together then it is time to end the relationship." "Young artists often make this sort of decision and it adds mess to let them go," adds Heath, who will still retain certain publishing and related interests.

Boo is not alone in moving home so close to Christmas.

Likewise, the Sundays are also on the market after their one-album deal with Rough Trade ended earlier this year.

For fellow indie artists The Cocteau Twins, a new deal also appears imminent. Following months of speculation and several £1m offers, they are expected to decide after returning from Portugal this week. Goffin is tipped as the likely winner.

Meanwhile, the Rolling Stones are said to be no nearer securing the deal they are chasing.

Council backs music forum

Manchester City Council is putting its weight behind *The City*, the four-day music industry convention, which takes place for the first time next September.

The tie-up further strengthens the event, being held in association with *Music Week*.

Council leader Graham Stringer says: "In *The City* is a great idea."

Precise details of the council's involvement in the event, which takes place from September 13-16, are still being worked out. One idea being considered could involve the council turning over a central city square to live music.

Ongley steps down

Peer Music's Stuart Ongley has stepped down as managing director to head a new joint venture management and publishing company.

SGO Music — which will be funded by Peer — is to bring together publishing and management in two separate organisations to encourage new writers.

Ongley, who has been discussing the idea with Peer for 12 months, believes it represents the future of publishing. "The plan will be to develop and give guidance to new writers," he says. "We feel publishing is really all about management now."

Peer MD for three-and-a-

half years, Ongley will be replaced by PolyGram's Nigel Elderton who plans to join early next month. Elderton, whose main experience is in catalogue exploitation, has only been at PolyGram a year.

Until the New Year, European president Michael Karnstedt will head the UK company, with Elderton taking over on January 1 after two months as general manager.

Karnstedt says the changes will attempt to wake up the "sleeping giant" Peer has become in the UK.

Ongley is currently also finalising details on Wiltshire Music, a joint venture with Westbury Music Consultants.



EMI says it is launching its biggest Queen campaign so far to back the *Green Album* next Monday. The cost of the campaign is not being revealed but Parlophone/Capital general manager Tony Wadsworth says TV advertising will hit 80% of UK regions from day one. "The campaign will go right through next year like the Madonna compilation did. We've got a few ideas up our sleeves to try out," says Wadsworth. There will be national billboards, press ads and in-store displays as well as another single to follow *The Show Must Go On*, which was released last week.



At the time of writing, I am in the happy position of having two records in the Top 40, and one of these, *World In Union*, in the top five. However, I also feel short-changed.

In the short time that *World In Union* has been out, radio airplay has been extremely limited (see p15) and consequently neither record features in *Music Week's* official Top 60 playlist chart.

Fortunately via a tie-up with ITV Sport, the public has been given a chance to hear it. Approaching 200,000 people seem to like it enough to have bought it.

I do think that our existing national radio stations do an excellent job, but what is extraordinary is that the UK has no national radio outlet that readily welcomes music that simply offers a strong melody, a memorable chorus, or an intelligible lyric attractively presented.

One can accept that *World In Union* perhaps is not a natural Radio One record. But neither was *Nesun Dorna* until BBC TV gave the public the chance to hear it.

However it isn't only radio that is out of tune with the public. On the *World In Union* project, record company A&R departments, too, showed little appreciation of its potential. It seems that senior A&R executives are so blinkered by hipness that they don't realise that their salaries are paid for out of such mass-appeal music rather than trend-driven signings.

There may have been a recession in the UK, but the public show that they will continually fill our industry's coffers if they are simply given an opportunity to hear the types of cross-over music that they buy in millions.

It is up to radio programmers and record company heads to address this issue — and thereby reap the rewards that are theirs for the taking.

Rick Blaskey is executive producer of the World In Union project.

Windsong taps BBC vaults

Windsong has secured the rights to the BBC's vast In Concert, Sight And Sound and Whistle Test programmes.

Provided the company clears all rights with the artists, it will release about four CDs a month for next five years.

The move sees Windsong stepping up its record release schedule, which has been low key until now.

The In Concert recordings are the first to be confirmed.



Nazareth: In Concert recording

with negotiations continuing over the Sight And Sound and Whistle Test performances.

Windsong and Pinnacle chairman Steve Mason secured the deal after hearing that the BBC wanted an outlet for the material.

A thriving bootleg market has built up over the years following BBC transmissions of concerts, but the new series will make the recordings available legally.

Windsong label manager Jo Murphy says: "We will be putting out five years' worth of goodies ranging from rock acts such as Family to bands like Echo And The Bunnymen."

The first four albums — out this week with a dealer price of £6.98 — feature Family, Caravan, Washbone Ash and Alex Harvey.

November's releases include Hawkwind, Nazareth and Echo And The Bunnymen.

Campus pluggers slams new chart

Promotion company Streets Ahead is being accused of exploiting its role as compiler of the *TDK* Campus Chart, to be launched next month.

Lisa Paulon, managing director of Southern Songs — part of the Southern Studios group — says products promoted by Streets Ahead have an advantage in getting into the chart.

The first chart will be published next month in *NME* and *Sky* magazine.

As the agency knows who is providing chart returns, it can tell exactly who to plug and so promise acts a better chance of inclusion, she says.

"It's fair enough if everyone has the chart information, but they don't," says Paulon.

"You have a better chance of getting on the chart if you use their services."

Paulon — who has worked

STUDENTS TOP 10	
End of Term chart 1990-91	
1 HUMAN NATURE	Gary Clail On U Sound System.
2 GROOVE IS IN THE HEART	Deftile
3 I WANNA GIVE YOU DEVOTION	Nomad
4 UNBELIEVABLE	EMF
5 GROOVY TRAIN	The Farm
6 3AM ETHERAL	KLF
7 SIZE OF A COW	The Wonderstuff
8 JUSTIFY MY LOVE	Madonna
9 INTERNATIONAL BRIGHT YOUNG THING	Jesus Jones
10 CAN I KICK IT	A Tribe Called Quest

Compiled by Streets Ahead

on US college stations — heads Southern's retail and radio promotions, focusing on labels including Discord, Twin Tone and Touch 'n' Go.

Streets Ahead managing director Cathy Richardson insists the chart is completely independent, however.

"I am willing to give information of the campuses we are taking samples from, but not

the actual DJs and contacts," she says. "That would be like giving other promotion companies our list of clients."

The individual returns come from 200 college radio and club DJs as well as student magazine writers on the biggest campuses, she says. Any promotion company could discover such information with some research.



DJs (from left) Kara Noble, Mick Brown, Chris Tarrant and David Jensen toast Capital Radio's 10th birthday. The London FM station marked the occasion with blasts from the past — clips from former DJs such as Kenny Everett and Roger Scott as well as the Top 10 from the day the station began broadcasting, October 16, 1973.

Scots top 40 hooks viewers

BBC TV Scotland is extending the run of its Scottish Chart Show until Christmas after early viewing figures show it is reaching one in 10 Scots.

The 10-minute show — based on the CIN chart launched in March — has been going out on BBC1 at 7.50pm every Friday for the past five weeks.

Its average audience has settled at between 400,000 and 500,000, says producer Andrea Miller. "That's excellent for a population of 5m," she adds.

"A lot of people at the beginning wondered 'What's the point?' They didn't think it would be different," she says. "But we haven't had Bryan Adams at number one for two weeks now."

The future of the Scottish

Chart is not secure beyond Christmas, however. But BBC Scotland is positive about the show's performance so far, says Miller.

CIN chief executive Adrian Westreich says the chart has won over the Scottish press.

An offer allowing newspapers to carry the chart free means it is now in newspapers with a total of 1.25m sales a week, he says, including the 770,000-circulation *Daily Record*, Scotland's most popular newspaper.

The chart is also broadcast on the BBC Radio Scotland Nighttime show at 10.10pm every Monday.

Now the chart is nearer to finding a sponsor, he adds. The Scottish singles chart

has proved supportive of dance acts, with Oceanic's *Insanity* remaining at number one for two weeks, while Rozalla, Utah Saints and Bizarr Inc have remained higher in Scotland than the rest of the UK.

Scottish bands such as Capercaille and Kevin McDermott Orchestra both entered high in the regional album chart. Gallup Chart manager at John Pinder adds that the Runrig single

Heathammer entered the Scots chart at number two behind Bryan Adams, while making only number 25 in the UK. Deacon Blue, too, achieved an entry position of 51 in the UK, while making number 29 in Scotland.

Central plans TV window for new releases

Central Music is attempting to attract record company support for a new weekly music show on ITV previewing new releases.

Called Out On Monday, the projected new weekend slot is described as a consumers' guide to the music releases out on Monday by producer Duncan Smith, who promises "a very eclectic mix". Smith adds that if the project comes off, "it will begin to dictate what the chart is rather than be derivative of it."

Smith says that airtime for the slot is far from being guaranteed, and that further discussions are needed.

Ian Ramage, marketing manager at Polydor Records, flours the proposal. But he says "Obviously, a network show would be infinitely preferred."

Carrie Norrish, product manager at Chrysalis Records, points out that industry knowledge about when new releases are due is not always shared by the public.

Birch returns to seek global deal

Paul Birch is negotiating with several majors in a bid to seal a worldwide label and distribution deal for his newly revived FM Revolver empire.

Backed by a financier, who insists on remaining anonymous, Birch has bought back the assets of his collapsed FM Revolver company from the receivers Ernst & Young.

Birch, who says he personally lost £200,000 in the collapse, says he forced himself back into the business in fear that he might otherwise lose his nerve.

He says: "If you come back quickly like this, it is usual for people to talk. But we negotiated with 30 companies for six weeks to save the old company. I didn't leave a stone unturned."

"It is important to get back into business. It is like if you



Birch: back in fray

fall off a horse; you have to get back on the saddle straight away or you might never ride again."

Striking a worldwide deal is crucial to Birch's plan to build up his old empire again. But he is yet to secure a distribu-

tion deal.

Birch bought the assets of FM Revolver through his wholly owned Heavy Metal Records company, before selling them on to his new joint venture company, Revolver FM Records (RFM).

Birch is managing director and 49% owner of RFM — which takes over the labels and masters of the old FM Revolver — with the remaining share owned by the mystery backer.

The new company will be used to launch the R&B and dance music label FM Dance he had already been planning before the receivership.

Under the reorganisation, Heavy Metal Records is also to set up Revolver Recording Studios, which will operate the studios developed as part of the old company.

Swanyard MD goes it alone

Swanyard Records managing director Kevin Rea has left to set up his own company.

A "disillusioned" Rea says he left London-based Swanyard as he felt the recording studios and music publishing group was not developing. "It's impossible to run a company that way," he says.

Rea has moved to his hometown of Liverpool to set up the Hullahaloo label and Domino management.

Meanwhile, Swanyard has advised the Stock Exchange that its final audited accounts will differ from the unaudited figures previously released.

Motown backs Jervis label

The creator of Def II's Behind The Beat TV show is launching a new record label through Motown.

Terry Jervis, who is also the director of the *Smash Hits* Poll Winners Party next Sunday, is setting up Down To Jam Records and a new TV production company, Jam TV.

He sees the new label as a logical move. "In my production work, I've basically been working as an A&R man anyway," says Jervis.

"With the label, I will be more conscious of music — not just selling product but more as a lifestyle," he says, adding that Down To Jam will feature a wide variety of musical



Jervis: new launch

styles.

Jervis says the label will be very conscious of 1992 and a united Europe. "I want to de-

velop acts from across Europe," he says.

Motown, whose relationship with Jervis began when he produced the *Soul By The Sea* TV special, will market the releases, but Jervis says he retains artistic control.

Jam TV, which will be launched in the new year, will work on music promos and films with particular emphasis on the latter.

"One area that I want to explore is a return to musicals but of an urban/contemporary nature. I think it is a very exciting area."

Signings and release schedules for Down To Jam Records are yet to be confirmed.

Phonogram MD David Cliphsham has been co-opted onto the BPI council as a replacement for former Polydor MD David Munns. Cliphsham will seek election at the next AGM.

David Betteridge has left The Agency after seven years to work with rival company Permanent Artists. He says 90% of his clients, including Maxi Priest, are staying with him.

Pre-tax profits at Castle Communications went up 9% to £2.018m for the year ending June 30, 1991 on turnover of £38.175m, up 12%.

Dino Entertainments launches its own dance/rave label, *Hype*, this week with *Insomniac* by *Insomniac* — a track featured on the forthcoming Hardcore Ecstasy album.

Revolver Distribution is to distribute the Italian Contempo International Records label in the UK.

Abbey Home Entertainments is releasing its first music video — the *Symphony For The Spire* concert — on its new Abbey Music label.

Kiss FM is claiming to be the first UK radio station to use 3-D sound. It will integrate Sound BASE technology into Colin Faver's techno show from October 29 and in one-off special.

First Night Records and The Connoisseur Collection has moved to 2-3 Fitzroy Mews, London W1P 5DQ. Telephone 071-383 7773.

Wembley has bought British ticket agency First Call from owner Expedier. The deal will see First Call, Wembley and its recent purchase Keith Prowse, combine resources as a European supergroup.

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SHALIT MUSIC



NVC/Allied forge alliance

Classical video producer National Video Corporation is linking up with Harvey Goldsmith's Allied Entertainment for new productions, writes Phil Sommerich.

While initially concentrating on classical events, the joint venture — Allied Arts International — intends to film pop acts.

It will take over the television distribution of NVC's catalogue and of Allied's classical events and programmes, such as the Earl's Court Tosca and Pavarotti In The Park.

AAI is already planning to film a Christmas special fronted by soprano Julia Milgines in Estonia, for video and laser disc release. And it intends to

organise a concert headlined by Milgines and Plácido Domingo, says Julian Wills, NVC chairman.

Wills says NVC has just signed an exclusive agreement with the Bolshoi Opera to record six operas, with audio rights licensed to Teldec.

He insists NVC will continue to concentrate on opera

and ballet, but he adds: "We want to broaden the base of the company through the link with Allied and move into more popular fields."

Wills refuses to say which artists he has in mind, but points out that NVC filmed the Symphony For The Spirit concert this year when Phil Collins was on the bill.



Eno: reshuffle

Opal rejigs after US fall

The closure of Brian Eno's Opal Records in the US has led to a reshuffle at its UK arm.

The label, set up by Eno in 1988 as an outlet for his own recordings and those of Daniel Lanois among others, closed in the US last week after ending its distribution deal with Warners.

In the UK, both Opal Ltd management and Opal Music publishing will continue but Land Records, the main outlet for Opal product, will cease operations.

Opal director Dominic Norman-Taylor, who ran Land in the UK, is leaving to take up the same role with All Saints Records, which retains Opal's catalogue.

New title eyes classics boom

Gramophone magazine is to launch a new publication next February concentrating on budget and mid-price classical product, writes Phil Sommerich.

The first 32-page issue of Compact Classics will be handed into the February issue of Gramophone, to be followed by the first stand-alone issue in March.

Gramophone managing editor Chris Pollard says: "There is a strongly developing market outside Pavarotti and Nigel Kennedy."

Cover price will be £2.10 for 96 to 116 pages.

Disney tunes get star touch

Disney favourites such as The Bare Necessities and Zip A Dee Doo Dah have been given the remix treatment in a new audio and video release which brings together eight artists including Michael Bolton, LL Cool J, Harry Connick Jr and Soul II Soul.

Simply Mad About The Mouse is a new musical tribute to Mickey Mouse's home studio, and features eight classic songs. It will be released by Columbia Records on November 7, accompanied by a music video collection from Buena Vista Home Video.

The first single will be Harry Connick Jr's jazz ver-

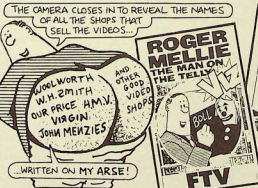
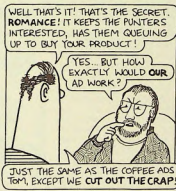
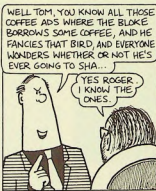


Animated classic: Michael Bolton sings Disney

sion of The Jungle Book's The Bare Necessities, set for release on November 4.

Phil Jackson, managing director of Buena Vista UK,

says: "It's not just a music release. We can see both the traditional Disney audience and music fans buying the video."



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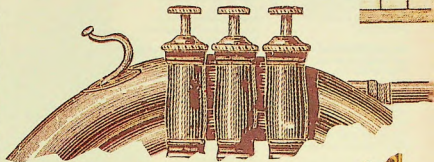
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WHAT'S THE DEAL?

Who's Signed To Whom

JOEY NEGRO — solo house act from London. Signed to: 10 Records/Z Records. Management: None. Type of deal: Album. Signed by: Rob Manley — "Joey has a huge profile in the dance world through his own productions."

MASTERMIND — solo R&B London act. Signed to: Circa. Management: Cherry Bear. Type of deal: Album. Signed by: Ashley Newton — "Cherry Bear, who manage Neneh Cherry and Massive Attack, brought Herbie Mastermind to my attention."

LESLIE GEORGE — soulful solo male vocalist from London. Signed to: Raiders/Polydor. Management: James Lawrence. Type of deal: Album. Signed by: Trenton Harrison — "I've been aware of his vocals on other people's records."

THE PAKISTANI BROTHERS — individualistic heavy dance duo from Walsall. Signed to: Creation. Management: None. Type of deal: One single and EP. Signed by: Chris Abbot — "They sent in a good demo tape about 18 months ago, then another one. I listened again and liked the tapes."

DANSE CITY — London-based rave duo. Signed to: Rechin' Records. Management: None. Type of deal: Singles, options for up to 10 albums. Signed by: Dave Pearce — "Someone played me their tape and I put them in the

studio — I was very confident."

JOHN WADDELL — writer/producer/remixer from London. Signed to: BMG Music Publishing. Management: Dan Fox, Rhythm King Management. Type of deal: Development/writer deal for the world. Signed by: Mike Sefton — "He made his name as a remixer. He remixed some tracks on the last two Whitney Houston records."

DODGY — three-piece indie rock band from Hounslow. Signed to: BMG Music. Management: Andy Winters Publishing. Type of deal: Publishing deal for the world. Signed by: Dominic Walker — "Someone said they run this club in Kingston and I went to see them there. The place was packed out."

SUPEREAL — London-based hardcore indie dance duo. Signed to: EMI Music Publishing. Management: None. Type of deal: One-year development deal with options. Signed by: Andy Lee — "I blundered across them in Soho Studios. They were recording and I thought they were brilliant."

SUNSCREEN — Five-piece techno/pop band from Essex. Signed to: Sony Soho Square. Management: John Brand and Julian Stewart Lindsey. Type of deal: Album. Signed by: Diane Young — "I went to a gig and loved them."

Nightclub circuit laps up PA artists

Playing the nightclub PA circuit may not be the most sophisticated way to break an act, but it works.

Wham! Bros and, most recently, Take That all owe their early success to appearances in both under- and over-18 discs.

Coletempo currently has 10 of its 16 acts on the circuit and general manager Ken Grunbaum credits Kenny Thomas's first hit in January to his extensive promotional club tour last year.

Some acts including Take That have recently come under fire, however, for miming and Scottish promoters are pushing for live-only performances (*MW*, Oct 19).

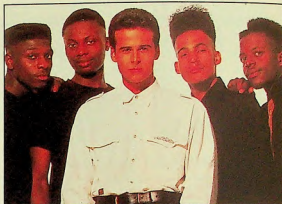
But south of the border, nightclub promoters aren't rushing to get behind the initiative.

Andy McGrath, general manager at Watford's Paradise Lost, who also books artists for other local clubs, says it's the overall quality of the entertainment, both sight and sound, that counts. He says miming is dying out naturally.

And Chris Crossley, entertainment director at Roof Top Gardens in Wakefield, says: "We think PAs are fabulous. We used to have live bands on Fridays and Saturdays and it all took so much time because of the gear they have."

Sony Soho Square head of marketing Mark Richardson orchestrated Bros's success via the Mecca club circuit when he worked at Worldwide Talent. Although an advocate of live music, he believes live PAs in clubs aren't always practical — or necessary.

"When Bros did PAs the



Paul Dee: singing live over a backing track to plug single

kids were there to see Bros as people — they didn't have to play anything," he says.

Surrey-based Paul Dee is typical of the type of artist who can get results via PAs. He is currently storming the circuit singing live over a backing track to promote Save Me, his debut single for Uro One Records.

Dee's energetic performance complete with dancers has provoked a flurry of rebookings from satisfied club managers and promoters.

Dee, who performs three shows a night to between 500 and 2,000 club-goers, has completed 83 PAs in two months on the road.

Dee's manager, Adrian Lillywhite, points out that to reach audiences even approaching that size on a conventional rock tour, his record company would have to bear the expense of buying him on as a support. PAs meanwhile, are cheap and easy to set up

and in Lillywhite's experience, earn a much more positive response.

And it is hardly surprising that the clubs are so enthusiastic. With venues only expected to pay the artist's costs of between £30 and £50, PAs are a cheap way of attracting more customers. The logistics of setting up a completely live performance would probably push fees much higher.

In any case, it seems audiences are only disappointed when shows billed as live turn out to be mimed. "Kids would pay £3 at Bentley's (in Scotland) to come and see Bros mime a one number," says Richardson. "They're not stupid, they know what they are paying for."

For record companies, the PA circuit is an invaluable and cost-effective marketing tool — for those acts whose audiences have not come to assess their musical prowess.

Sarah Davies

THE music week CHARTS IN MINUTES

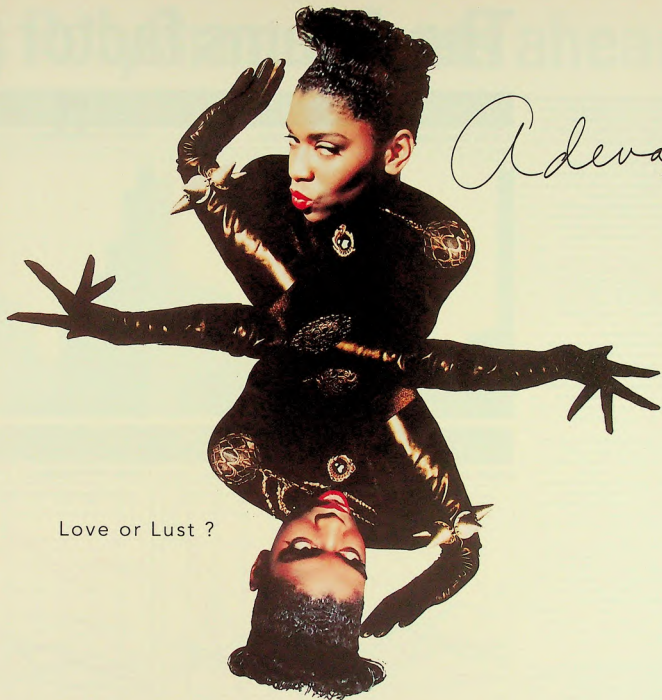
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The Adams factor pu

SINGLES: QUARTERLY SNAPSHOT

The story of the third quarter can't help but be the story of Bryan Adams' 'Everything I Do I Do It For You', since the Canadian managed to top the UK singles chart for every one of those 13 weeks.

A Top 10 of the biggest sales of individual singles in any one week during the quarter would consist entirely of Bryan Adams.

In the process Adams propelled A&M to its highest ever label share and PolyGram to its highest ever company and distributor shares.

But if it's accepted that Adams' feat was extraordinary, it is worth stripping out his single to see how the market would have been without it.

A&M's label share would have slumped to 4.3% up on the same period last year, but down on the previous quarter and behind Columbia and London.

The effect on PolyGram would be less pronounced: it would still have around twice the share of its nearest rivals in the company and distributor rankings, but its underlying position would have been relatively static.

To discover the real movers over the quarter it is necessary to look elsewhere.

Among the labels star performers were Geffen and Virgin America whose shares leapt ahead, though admittedly from a low base.

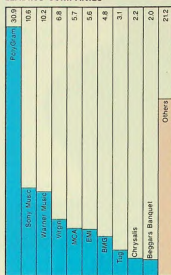
Among the companies the top four remained static, with PolyGram leading Sony by a margin of three-to-one. Although retaining their positions Sony Warner and Virgin all fared worse than in the previous quarter though Warner and Virgin were up on the same period last year.

Star performers were MCA and Beggars Banquet showing their third consecutive rise and the previously unknown Tug which leapt from nowhere to a 3.1% share, courtesy of the Right Said Fred hit, I'm Too Sexy.

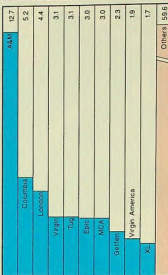
The Tug effect is also noticeable in the distributor rankings where Tug sub-distributor Total contributed more than five percentage points, almost a third, of BMC's 16.8% share.

The five major distributors accounted for 85.8% of the singles market over the third quarter, but despite the problems of the independent distribution sector, this was little changed.

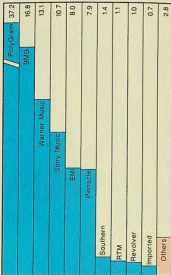
LEADING COMPANIES



LEADING LABELS

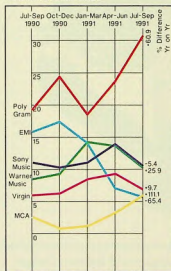


LEADING DISTRIBUTORS

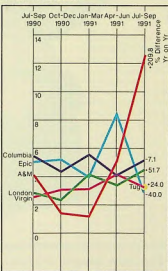


SINGLES: 12 MONTH TREND

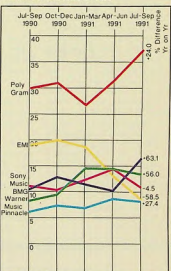
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

- Bryan Adams
- Right Said Fred
- Jason Donovan
- Extreme
- Salt 'N' Pepa
- Color Me Badd
- Heavy D & The Boyz
- Guns N' Roses
- Oceanic
- Prodigy

PRODUCERS

- Robert John 'Mutt' Lange
- Tommy D
- Michael Wagener
- Nigel Wright
- Teddy Riley
- Harry
- Youth
- Stevens/Howell
- PM Dawn/Youxi
- Hurby Lubovg & The Invincibles

TOP 10 SINGLES

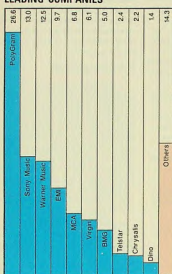
- (Everything I Do) I Do It For You (Bryan Adams) A&M
- I'm Too Sexy (Right Said Fred) Tug
- More Than Words (Extreme) A&M
- Now That We Found Love (Heavy D & The Boyz) MCA
- Insanity (Oceanic) Dead Dead Good
- Any Dream Will Do (Jason Donovan) Really Useful
- Charly (Prodigy) XL
- Sunshine On A Rainy... (Remix) Zoe M&G
- Set Adrift On Memory Bliss (PM Dawn) Gee Street
- Let's Talk About Sex (Salt 'N' Pepa) ffr



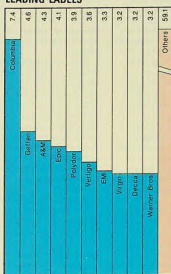
its PolyGram streets ahead

ALBUMS: QUARTERLY SNAPSHOT

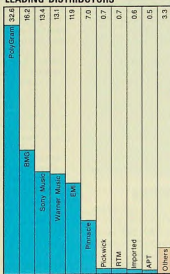
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



The albums market share statistics are never going to be as fast-moving as those for the singles market, but among the top 10 artist albums for the third quarter there are two very fast-moving albums indeed. While Cher, REM, Seal, Eurythmics and Madonna had the whole quarter to amass their panel sales to qualify for a Top 10 position, Dire Straits earned their second place on just two weeks sales and Guns N' Roses' Use Your Illusion II reached number eight on just one week's sales. That's some going.

The Cher and G N' R albums propelled Geffen and its company MCA up the listings, but also — admittedly with the help of MCA — helped BMG overtake EMI to become the UK's second biggest record distributor. Columbia easily retained its traditional crown as top albums label, which it lost temporarily late last year to EMI, with a storming 7.4% share helped considerably by its top-selling Sound Of The Suburbs and Simply... Love compilations.

In the company rankings MCA took full advantage of the Geffen deal to leap to fifth ahead of Virgin and BMG.

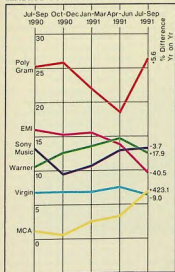
Biggest falls were suffered by EMI, down 40% on the same period last year and at its lowest for a year, and Chrysalis, down 18%.

Comparing the company and distribution shares gives an interesting comparison of the relative importance of in-house derived product to the UK's major record companies.

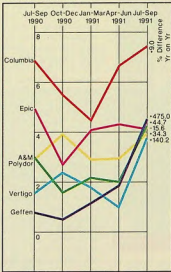
A huge 97% of Sony-distributed product comes from Sony labels; Warner Music labels accounted for 95% of its distribution; PolyGram and EMI both have 81% in-house distribution; but for BMG the figure is just 30%.

ALBUMS: 12 MONTH TREND

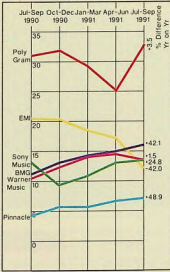
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



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 800 retail outlets in the UK July-Sept inclusive. Minimum dealer prices for albums, LPs and cassettes £2.00 or over. CDs £4.00 or over. © CIN 1991

ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Cher
- 2 Luciano Pavarotti
- 3 Guns N' Roses
- 4 Dire Straits
- 5 REM
- 6 Bryan Adams
- 7 Seal
- 8 Madonna
- 9 OMD
- 10 Jason Donovan/London Cast

PRODUCERS

- 1 Mike Clink/Guns N' Roses
- 2 Mark Knopfler/Dire Straits
- 3 Scott Litt/REM
- 4 Trevor Horn
- 5 Paul Samwell-Smith
- 6 Robert John 'Mut' Lange
- 7 Jan Kelly
- 8 Michael Wagener
- 9 Walter Afanador/Michael Bolton
- 10 Howie T

TOP 10 COMPILATIONS

- 1 Wings Of Love (A&M)
- 2 Purple Rainbows (Polydor/EMI)
- 3 The Hits Album (Sony/BMG)
- 4 The Essential Mozart (Decca)
- 5 The Sound Of The Suburbs (Columbia)
- 6 Thin Ice 2 — The Second Shiver (Telstar)
- 7 Simply... Love (Columbia)
- 8 Robin Hood — Prince Of Thieves (Morgan Creek)
- 9 Hardcore Dancefloor (Dino)
- 10 The Heat Is On! (Arcade)

TOP 10 ARTIST ALBUMS

- 1 Love Hurts (Cher) Geffen
- 2 On Every Street (Dire Straits) Vertigo
- 3 Essential Pavarotti II (Luciano Pavarotti) Decca
- 4 Out Of Time (REM) Warner Bros
- 5 Seal (Seal) ZTT
- 6 Joseph... (Jason Donovan/London Cast) Really Useful
- 7 Greatest Hits (Eurythmics) RCA
- 8 Use Your Illusion II (Guns N' Roses) Geffen
- 9 The Immaculate Collection (Madonna) Sire
- 10 Greatest Hits (The Jam) Polydor

MAINSTREAM

Albums

For some time now, the BBC has been the only significant source of comedy recordings, though brand new cassette-only labels which offer it with it, and must be commended for its uproariously funny new Billy Connolly album, *Live At The Odeon*, Hammersmith, London. But special mention must be made of *Laughing Stock*, a brand new cassette-only label which offers The Very Best Of Rowan Atkinson, Bill Cosby's *For Adults Only* and The Secret Policeman's Ball as its introductory releases. All offer the chance to laugh again at hilarious vintage sketches.

Words are not needed to elicit laughter at the Clothes fashions of the Seventies, but the music is a different matter, and Rhythm Divine 2 reprises 34 dance tracks, mostly from this much-maligned decade, including the Emotions' Best Of My Love — so clearly the model for Mariah Carey's current hit — George McCrae's Rock

Your Baby, This Is It by Melba Moore and a whole host of others. Compilation of the week.

As you might expect from their name, Airhead specialise in light and fluffy pop songs. Short and sharp, beaty and bouncy, their debut album, *Boing* is delightful. But don't let the frivolity of the music fool you — their lyrics, as exemplified by the minor hit *Funny How*, show great depth and pathos. Definitely a band to keep an eye on.

The same could once be said of Beats International, but somewhere along the way they've lost their direction. Their second album, *Excursion On The Version* — "made in Brighton" — finds Norman Cook's collective grasping at musical straws in order to revive a flagging career.

PICK OF THE WEEK

WALTER TROUT BAND: *Prisoner Of A Dream* (Provogue PRL 70261). Formerly apprenticed to John Mayall, bluesman Walter Trout's highly impressive debut album, *Life In The Jungle*, was

issued earlier this year. *Prisoner Of A Dream* is much more of a mainstream effort. Beautifully played, impressively sung and very likely to get the backing of late night radio — so expect it to chart.

Singles

American newcomer Tori Amos has been described as "a Kate Bush for mad people", and has already won the patronage of Radio One's Gary Davies. Her debut EP, *Me And A Gun*, justified both of these accolades. It's not an easy record to appreciate, each of the four songs showing a singularly unorthodox approach to both melodic progression and lyrical content, but is none the less haunting and a hit.

Genesis return after a four year layoff with *No Son Of Mine*, a typically propulsive piece with Phil Collins' trademark vocals and drums well to the fore. At over six and a half minutes, it's a lengthy but filler-free and highly commercial single. A substantial hit in itself, though its main purpose



Apple: the core acts

must be to set up the upcoming album, *We Can't Dance*.

Fellow heavyweights Dire Straits are back with *Heavy Fuel*, Mark Knopfler's wittily written ode to excess lifted from the double platinum platter, *On Every Street*. It will undoubtedly draw adverse comments from critics about its constructional similarity to *Money For Nothing*, but fans will love it.

One of rock music's most distinctive basslines is that of Herbie Flowers as featured on Lou Reed's *Walk On The Wildside*. It's been sampled and recreated a number of times, and is exhumed again, to surprisingly good effect by Marky Mark, on

his anti-drugs rap, *Wildside*. Less manic than *Good Vibrations* (which turns up on the Flip!) it's another surefire smash.

Dance duo National Selection are based in Minneapolis, and their debut single, *Do Anything*, is uncannily similar to the work of the city's most famous inhabitant, Prince. Coming on like an out-take from *Purple Rain*, it's already a massive hit stateside, and should have no problems winning them their spurs here.

PICK OF THE WEEK

VARIOUS: *The Apple EP* (Apple APPS 1). A state of war still exists between Apple and EMI, but the ceasefire lasted long enough for an agreement to be forged allowing the reissue of much of the Beatles' label's long deleted catalogue. The first fruit is this four tracker featuring Paul McCartney's *Two of Us*, *Here We Are*, *The Days*; Billy Preston's inspirational *That's The Way God Planned It*; Jackie Lomax's mundane *Sour Mile Sea* and Badfinger's excellent recording of *Paul McCartney's Come And Get It*. Alan Jones

INDIES

The eagerly-awaited debut album from World Of Twist is the hottest release of the month.

Quality Street, on Circa Records, is a delightful menagerie of styles and tremendous hooklines and includes their three should-have-been hits.

Another quality release is *Ambition* — The Cherry Red Story, available on two separate albums.

It's a fascinating collection spanning the label's history from *Destroy All Monsters to Dead Kennedys, Everything But The Girl* and *Felt*. Singles to watch out for include Spinn's *Hot Blood EP*, the lead track of which — *Fifteen Minutes* — cruises along with a cracking melody.

Similarly powerful is Pell Mell's instrumental *Bring On The China*, on SST and *Thousand Yard Stare's O-O A-E-T* from their excellent *Seasonstream EP*, on Stuffed Animal Records.

The Charlatans return with *Me In Time*, a charming if unremarkable tune, while former Assassins members re-unite as new Polydor act, Indians with a fine debut EP *Kaivaya*.

Two former Assassins turn up as part of *The Mabushes* whose self-titled album on Rough Trade is an exemplary foray into guitar pop.

4AD rounds off the year with a CD singles collection from *Cocleau Twines*, a new single, *Not Too Soon*, by



Stone Roses: guitar fun on *Beechwood*

Throwing Muses and a *Dead Can Dance* compilation, *A Passage In Time*.

Half Man Half Biscuit return on Probe Plus with their McIntyre *Treadmore* and *Davit* album — another engaging mix of nostalgic wit and simple pop tunes.

PICK OF THE WEEK

VARIOUS: *Indie Top 20 Volume 13, Beechwood*. Volume 13 is possibly Beechwood's strongest collection so far. Forget indie dance and the Manchester scene, this double album showcases the best of the UK guitar bands including *Teenage Fan Club, Slowlidve* and *the Stone Roses*.

Nick Robinson

CLASSICAL

What's John Major doing in the release lists? An obscure nineteenth century composer of that name had literary leanings, so is included in *Hyperion's Songs To Shakespeare*, more than 20 airs covering three centuries, performed by tenor Antony Rolfe Johnson and pianist Graham Johnson. The latter's epic Schubert Edition for Hyperion also reaches Volume 12 this month, with tenor Adrian Thompson singing the composer's early songs.

More Victoriana from Hyperion: the English North-er Philharmonia under David Lloyd-Jones sets patriotic hearts pounding with

Victorian Concert Overtures, and on the series side, Howard Shelley completes his Bachninyovian cycle with *The Transcriptions*. Roy Goodman's *Hanover Band* reaches Volume 6 of its Haydn symphonies set, Leslie Howard features song transcriptions in Volume 15 of his *Liszt* edition and Livia Rev plays *Book 2* of the Debussy Preludes with a fill-up of the second set of images.

New Note-distributed ECM offers something different in the bicentenary vein with Mozart. In *The 20th Century*, pianist Wolfgang Boetschi plays works by the old master alongside pieces by Pärt, Scelsi and Busoni, and equally offbeat from *Globe* is *Skin Hits*, the first of three discs of twentieth century and Senegalese traditional percussion music. Linn, one of the few labels still issuing vinyl as well as CD, offers a live performance of Shostakovich's Fifth from the Leningrad Symphony Orchestra under Alexander Dimitrios.

PICK OF THE WEEK

VERDI: *Otello*. Chicago Symphony Orchestra and Chorus/Sir Georg Solti, Decca. Pavarotti's golden tenor sound just carrying the dark tinge for a convincing Otello, Kirji Te Kanawa a spellbinding Desdemona, Leo Nucci's darkly villainous Tagio almost stealing the show, and Solti conducting his 100th CD with mellow vigor.

Phil Sommerich

JAZZ

A rousing reminder of the fading days when a group of musicians would get together for what was known as a "blowing session", is found on *Eddie "Lockjaw" Davis and Sonny Stitt's Jaws & Stitt* at Birdland (Routele).

Trumpeter-extraordinaire Dizzy Gillespie has always been one of the greatest in-person performers in all of jazz's convoluted history. And on *Dizzy Gillespie/Mitchell-Ruff Duo* (Mainstream), his in-person persona is almost as important as his delivering of the music message.

Lee Wiley: *As Time Goes By* (Bluebird) is a 20-track collection of some of Wiley's best recorded work. An irresistible collection of some of the most subtle jazz vocalism committed to record.

PICK OF THE WEEK

LIVING CHICAGO BLUES, Vols. 1-4: *Vicious Artists* (Alligator): Full marks to Sonnet for making available once again — in a four-CDs release — the entire contents of a much-acclaimed, aptly-titled six-LP set.

Stan Britt

REISSUES

From Beat Goes On, there is a pair of late period albums from blues balladeer supreme, Bobby Bland Dreamer (BCOOD63), which includes the incisive Ain't No Love In The Heart Of The City, and His California Album (BCOOD64). Both fine late flowerings, they should do well in view of the publicity raised by Ace for its classic collections of Bland. In the same vein from Demon via Rounder there's an excellent pair of bluesy outings, Johnny



Bob Marley, Trojan years

Adams' Room With A View Of Blues (Fiend CD 111) and Irma Thomas' The Way I Feel (Fiend CD112). The former features a pair of newish) Doc Pomus songs and the latter a good version of Allen Toussaint's Old Records.

Clearly headed for cult corner is Edsel's twofold CD of Cuffed, Collared & Tagged And Doing A Party Tonight from Swamp Dog (ED CD 338). The same is sadly true of The Gabby Pahinui Hawaiian Band (ED CD 241) which, despite the presence of Ry Cooder, still seems marginal to the contemporary world of world music. What will sell better is The Very Best Of The Early Years (Music Club MCCD 033) from Bob Marley. But it is the "early years", ie Trojan, rather than Island recordings. Also bound to sell is John Denver's Earth Songs MCD 035) which comes complete with grimaces and Rocky Mountain High.

PICK OF THE WEEK

WILLIAM BELL: A Little Something Extra (Stax CDSXD037). It's 1965 and neither Stax nor Bell have decided quite what he is. This 20 track collection of previously unissued recordings shows both trying to find an identity for Bell. Along the way there's some superb recordings.

Phil Hardy

DANCE

The new ruling allowing longer 12-inch singles comes into effect on November 3. It has been enthusiastically welcomed by UK dance labels as it will allow them to compete more strongly with import singles which face no such restrictions.

10 records will be one of the first labels to take advantage of the changes. **Unique 3's No More** (TENX 387) and **Joey Negro's Do What You Feel** (TENX 391), both due out on November 4 exceed the current 20 minute limit by a wide margin.

Unique 3 are in a more commercial mood than usual, using pianos and soulful female vocals, but No More still packs a punch and has been doing pretty well on promo.

The Joey Negro track is a latterday disco/garage classic that generated a lot of interest on the independent Z label this summer. The six versions on the 12-inch include four new mixes.

Other dance records scheduled for release in two weeks time and worth ordering now include the hard-biting rave-orientated Raybone EP from **Armageddon** (Hardcore Urban Music URBAN EP6). Edinburgh's **Sugar Bullet** return to the fray with the won-



Sugar Bullet: an innovative return

derfully innovative Rise (Virgin VST1285) — make sure DJs also hear the much tougher B-side. Mark Moore's new label, the Rhythm King offshoot Splish, debuts with **Seduce Me** by **Tiziana** (SPLISH1). The track proves that Belgium has much more to offer than out-and-out hardcore.

PICK OF THE WEEK

BASSHEADS: Is There Anybody Out There? (deConstruction R6303 via Parlophone/EMD). Currently missing on white label, this track has been re-recorded to eliminate problematic samples but still sounds great.

Andy Beavers

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FOCUS

The Orange

Acts seek labels willing to travel

Venue: The Orange, 3 North End Crescent, West Kensington, London W14.
Capacity: 350.

Five recent acts: Squeeze, Temper Temper, Labi Siffre, Incognito, Steve Williamson.
Special features: Seated or standing. Popular venue for record company showcases and supports new talent, particularly with its Wednesday night songwriters' showcases. "We try to put on new bands as support to suitable acts to give them a chance at playing before a decent-sized audience. The headlining band's record company or manager has the opportunity to approve the support first." Tommy Larkin, chairman.

Manager's view: "The layout is good. It's easy for people to get to — a club people are willing to travel to. But we had problems with the monitors and the band hired in extra equipment which didn't seem compatible with theirs. Next time I'll hire an in-ther PA system just in case."
Rovena Cardiel, for Temper Temper.

Agent's view: "The promoters are nice guys. Good capacity for new acts — not too big but it's got a decent size stage. It's a pleasant place to see a band, rock and roll dive. Favourite showcase gig for jazz, soul or dance flavoured bands." Pete Nash, Monster Talent.

Merchandising: Space available; free for new bands, but club may take 10-15% commission from name acts.
PA: 400W out front and 1000W foldback. Custom built by Stage Company.
Average ticket price: £5.

Kirsty MacColl last month played only two London club dates from her proposed autumn schedule of shows in the UK and US. The remainder of the tour was cancelled because, it seems, Virgin Records balked at the expense of putting MacColl's eight-piece band on the road.

The recession and the high cost of touring were given as the reasons for the eleventh hour decision, and MacColl's manager Ian Wright was prompted to comment darkly about major labels bound by quarterly reports and hounded by accountants.

The subject is often a bone of contention between artists' management and labels. Bands traditionally look to their record companies to provide financial support — which is usually reciprocable — to meet the shortfall between live income and the cost of a "buy on" to a major tour or on-the-road costs.

As Wright has pointed out (*MW*, Oct 5), for acts which are not chart or radio orientated, extensive live exposure may be essential to introduce them to a wider audience. But the process requires considerable commitment from the record company supporting it.

Perhaps with the U2 story in the back of their minds, the importance of that commitment is becoming more widely recognised by new bands.

Despite receiving record company offers since 1988, This Picture waited two years for the "right deal" with Dedicated, which views financial assistance with touring as a worthwhile investment.

"Dedicated's philosophy is that long-term potential in



This Picture: waited two years for 'right deal' with tour aid

this band is huge and in the short-term, everything has to work towards that, even if it is quite expensive," says manager David Roberts.

More record companies might be persuaded to view it that way if they believed tours actually sold records.

Kevin Nixon, manager of Little Angels, who have toured extensively this year, says they do. "We've found that our total record sales on the first two albums are almost one for one with the number of people we've played to," he says.

However, this kind of success can only be achieved with close co-operation between management and label.

This includes the consideration of advice from international licensees and mutually realistic expectations regarding tour budgets.

Polydor marketing director John Waller explains. "From a strategic planning and timing point of view, it's very important that we're involved, so the dates are taking place at a time which is going to have

the maximum effect on the way in which we're able to sell their records."

Of course tour support, like any other major area of expenditure, is currently being subjected to greater scrutiny. "It's a huge expense that people, quite frankly, could get fired over, so they are a lot more wary," says Phonogram A&R director David Bates.

Nevertheless, when it works, it works well. Bates points to Oleta Adams, currently winning critical acclaim and selling up to 3,000 albums a week in the States, while opening for Michael Bolton on a shoestring budget. "Come the next album she will have a hardcore audience," he says. "It is worthwhile."

Record companies do still recognise the importance of tour support and are willing to pay out what can run to six-figure sums if they feel the circumstances are right. But in the current economic climate, it is not a decision that is taken lightly.

Valerie Potter

ROUND-UP

Negotiations have yet to be completed for the Town And Country's planned take-over of The Hibernian Club in London's Fulham Broadway. The new 1,200-capacity T&C 3 venue was originally expected to open in two weeks. "There's an annoying complication with the lease," says T&C director Ollie Smith. "We're still holding out for November exchange, but it now looks more likely to be the New Year" . . . **The Reading Festival** is to be sponsored for the first time since The Mean Fiddler began organising it in 1989. Festival organiser Vince Power says the decision to bring in UK sponsorship company RPM is to secure backing for next year's festival has been made partly to increase visibility of The Mean Fiddler's name, but mostly "to get a bigger and better festival" . . . **Phil McIntyre** is promoting The Pogues' end-of-year tour. The 10 dates, which feature Joe Strummer, kick off on November 29 at Cambridge's Corn Exchange . . . **The Agency's Paul Boswell** has booked Siouxsie And The Banshees into the Wembley Exhibition Hall for the UK date of their European tour. Their performance, supported by Pigface, Miranda Sex Garden and Tribe, is being promoted by Metropolis Music . . . **Direct sell company Britannia Music** is backing Status Quo's November/December tour. Nine of the 19 dates, which include two nights at Wembley Arena on December 6 and 7, are already sold out. . . **Primary Talent** has taken on the London Chamber Orchestra in what is believed to be the first link-up between a classical orchestra and a mainstream poprock agency. LCO's chairman Nigel Warren-Cro's says the move is part of LCO's plans to target a new mass market for classical music . . .

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The Information Source for the Music Industry

26 OCTOBER 1991

CHART FOCUS

The Chart Show reckons Monty Python's *Always Look On The Bright Side Of Life* was the UK's best-selling single last week, while the MRIB-compiled Network Chart opts for Kiri Te Kanawa's *World In Union*. But as far as Gallup, and most of the rest of the nation is concerned, Bryan Adams' (Everything I Do) I Do! For You is number one for the sixteenth week in a row. Its decline has slowed considerably, but it is selling far fewer copies now than a number one on a typical week. To top anything to topple it has proved a losers' game so far, but a week hence it should have surrendered its crown to either U2, 2 Unlimited or even Viv Reeves, whose Dizzy collaboration with the Wonderstuff is this week's highest debutant at number six, equalling the peak position of his previous hit Born Free. Dizzy was a number one hit for Tommy Roe in 1969.



Oceanic's debut hit *Insanity* drifts a couple of notches to number seven this week, its eighth in the Top 10. Although it never reached number one, it has sold far more copies than some of this year's chart-toppers. The same is true of *Right Said Fred's* *I'm Too Sexy*, which has been in the Top 40 for 14 weeks, and has outsold all this year's singles except for (Everything I Do) I Do! For You and Cher's *Shoop Shoop Song*. The *Top Five* this week could not be more cosmopolitan, comprising acts from five different countries, with the Canadian Adams

leading from Holland's 2 Unlimited, Germany's Scorpions, New Zealand's Kiri Te Kanawa and the UK's Monty Python.

Hammer registers his seventh hit in less than a year and half, with 2 Legit 2 Quit. The first single from his similarly titled album, it debuts ominously low at number 60. Of his previous hits, none debuted lower than number 21. It's Hammer's longest single yet, and one of the 20 lengthiest seven-inchers ever to chart, checking in at a few seconds under eight minutes.

The album chart continues to be highly volatile, with a further five new entries invading the Top 10 including Erasure's *Chorus*, which debuts at number one. It's the duo's third number one album in a row, following 1988's *The Innocents* and 1989's *Wild*. They've performed this week notably well without ever having a number one single.

Alan Jones

ANALYSIS

Kiri Te Kanawa and Monty Python could be forgiven for laughing in the faces of playlist chiefs after chalking up top five singles with little help from regional radio.

At number four and number three respectively last week, Dame Kiri's *World In Union* and Monty Python's *Always Look On The Bright Side Of Life* have proved you don't need local radio support to achieve big sales.

While Dame Kiri's single is getting a daily airing to the millions of rugby fans as the ITV World Cup theme — in the same way as Pavarotti's *Nessus Dorna* did during soccer's *Italia 90* — the Monty Python oldie is getting almost its only exposure as Simon Mayo's signature tune on *Radio One*.

Yet playlists remain the key to regular radio exposure.

Dame Kiri found herself on just nine playlists out of a potential 56 across the country and Monty Python made only 14.



"It's been very disappointing," says Jennie Halsall, local radio plugger for both singles. "This is happening even though the stations' own listeners must be buying these records."

BRMB head of music Robin Valk insists such sales still do not make up a significant section of listenership, however. Even if the record has sold 20,000 copies to earn a top five place, it would only signal sales about equal to 1,000 of the station's potential

2.5m audience, he insists. "The idea that we should play any record just because it is in the top five is fundamentally flawed," says Valk. "Any radio programmer will agree on that."

While stations believe such "novelty" records don't fit into their target audience and output, they will continue to be ignored.

City FM head of music Kenny James says its research has led it to target a core audience of 15 to 16-year-olds.

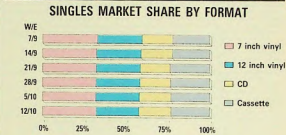
"I can't imagine anyone driving along listening to Kiri Te Kanawa on FM," he adds. "We are more interested in what a record sounds like than what it sells like."

While that attitude must worry many in the record industry, Virgin Records head of promotions Tony Barker is not worried by radio ignoring Monty Python. "We never anticipated radio support on this," he says.

Besides, a top five position is adequate consolation.

UPDATE

SALES				
Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year % diff
Albums	92			
Singles	102			
Music Video	69			



Four week rolling average @ CIN

ROOKIES					
1 SEAL	ZTT	26	7 CARTER USM	Big Cat	—
2 BEVERLY CRAVEN	Epic	28	8 MARC COHN	Atlantic	52
3 COLOR ME BADD	Giant	41	9 C&C MUSIC		
4 FM DAWN	Gee Street	46	10 FACTORY	Columbia	—
5 CATRY DENNIS	Polydor	22	11 BLACK CROWES	Del American	—
6 BLUR	Feed	—			

Best Selling debut albums from previously uncharted acts. Compiled by ERA from Gallup data. Sales period: September 16 to October 12.

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- SERGEANT PEPPER
- GOOD DAY SUNSHINE
- I SAW HER STANDING THERE
- PUT IT THERE
- ELEANOR RIGBY
- BACK IN THE USSR
- THIS ONE
- CAN'T BUY ME LOVE
- COMING UP
- LET IT BE
- LIVE AND LET DIE
- HEY JUDE
- YESTERDAY
- GET BACK
- GOLDEN SLUMBERS
- CARRY THAT WEIGHT
- THE END
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28 October 1991-2 November 1991 Album Releases: 177
Year to Date: Album Releases: 8911

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Graham Walker, ERA, Eighth Floor, Longbridge House,
25, Blackfriars Road, London SE1 9UR.
Tel: 071-420 3636. Fax: 071-528 2961

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, HIGH	COMMENT
RSH INTERNAL EXILE POLYDOR LPIC: 5116049/5116048 CD: 5116049/51						Rock		Moving more in expected territory than his previous single suggested, should break Top 20 with ease
HOUSE: I AM THE GREATEST BETANTA LPIC: 84/38/54/38 CD: 541 303 (R/EP)						Rock		Label with a reputation takes on indie Irish stalwarts for what promises to be a fruitful album
CHAMBERS: THE WEAPON CALL THE WORLD MUSIQC LPIC: 10557/10554 CD: 10557 2/57 23 (4PT)						Rock		Expert major push
QUONTO GREATEST HITS PARADISE LPIC: PMV 2/27/27V CD: CDPMV 2/26 5/39 9/12						Rock	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000	One of the year's big releases
VARIOUS THE BEST OF DANCE 91 TRILSTAR LPIC: STAR 233/237/253 CD: TCD 2337 6/59/12 8(MG)						Dance	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100	Can't fail

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY
ANITA PASARIS GARDNER MOONSHINE LP: PNECKL 007 CD: PNECKL 007						Jazz	MCCANN, Steve	DIAMONDS & ROSES	16 LOVE SONS PRISM LEMMA	BMG 9105 CD	16.00	HM	Pop
ANDERSON, Ian	THE ANDERSON WITH DUKE ELLINGTON & HIS ORCHESTRA	JAZZ ARCHIVES				Jazz	MUMFORD, JAZZ	ORCHESTRA	DAVE MUMFORD JAZZ ORCHESTRA JAZZ ALLIANCE	CD: 2/58	9.99	HM	Jazz
ARMSTRONG, Louis	THE GUNVON PARADE	CD PAR 2915 2/37				Pop	MEAT PUPPETS	FORGET THE DAYS	NORNO-SUD LPIC: 82824/82814 CD: 82824/82814	2/58	9.99	APT	Rock
ARROYO, Peggy	THE GARDEN PARTY	By KATHERINE MANFIELD	BMG 2806 1/35	14.25		Spoken Word	MERLINO, Benito	SOUNDS OF SOUL AND ACQUAN ILLANO	BUER: BMG 82804 CD: 82804 2/58 29/95		9.99	DS	World
BARBER, J & BARON, C	THE CASE OF THE CRYSTAL BALL	CD: 381 747				M/AD/AM	MIZA, Linda	AMOR UNDO TUM	BMG: M-TUMIC 617 CD: TUMIC 617	1/37 1/75	9.99	DS	World
BALMAIN	NO MORE INCOGNITO INTENSITY	LP: M-TUMIC 59	01761MS 01761MS	9.90		Metal	MILLA, Mrs	THE EP COLLECTION	SEE MY FRIENDS LPIC: 532/366 3/32 CD: 366/32 3/32 6/55 9/9		9.99	DS	MOR
BALMAIN	THE NEW YORK CONCERTS	FLOR: ACE	280 28	29.95		Pop	MOODY, James	MOODY'S MOODY MOODS	CD: 85818 1/23		9.99	DS	Pop
BATES	INTERNATIONAL EXCURSION	ON THE VERSION GO BEAT LPIC: 82820/182820/4				Pop	MORGAN, Cliff	HUGBO LYNN	THE HISTORY AND THE HUGBO	BMG: 2806 1/35	14.25	DS	Spoken Word
BEATS	THE UP UNTIL NOW GOTTAGE	MC: TCD 92 CD: CD007 3/21 4/5/29 7/9				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
BELMONT, Gerry	THE CASE OF THE CRYSTAL BALL	CD: 381 747				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
BERRY, Eric	1951-1959 JAZZ ARCHIVES	CD: 287 82/2				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
BICKNELL, Eric & ROY MCNEEL	MULLIN STREET	JAZZ VOICAGE CD: 71A 10/00 1/29				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
BIRD, Bill & VOICE	THE GREAT GLOBE TROTTER	LPIC: 84383/84148384				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
BOB	THE GREAT GLOBE TROTTER	LPIC: 84383/84148384				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
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BOB	THE GREAT GLOBE TROTTER	LPIC: 84383/84148384				Pop	MURPHY, Sean	THE NIGHT MUSIC FOR NATIONS	CD: 85818 1/23		9.99	DS	Spoken Word
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BOB	THE GREAT GLOB												



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	(EVERYTHING I DO) I DO IT FOR YOU ★	A&M
1	Bryan Adams	
2	GET READY FOR THIS	PAWL Continental
2	2 Unlimited	
3	WIND OF CHANGE	Vergo
3	Scorpions	
4	WORLD IN UNION	Columbia
4	Kitiya Kankawa	
5	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Vergo
5	Moony Pyron	
6 <small>NEW</small>	DIZZY	Sense
6	Vic Fennedy & The Wonderstuff	
7	INSANITY	Deaf Dead Good
7	Oceanic	
8	SALTWATER	Virgin
8	Julian Lennon	
9	LET'S TALK ABOUT SEX ○	Mer
9	Sista N' Regga featuring Psychotropic	
10	CHANGE	Arista
10	Lisa Stansfield	
11	GO	Outer Rhythm
11	Moby	
12	EVERYBODY'S FREE (TO FEEL GOOD)	Pulse-8
12	Hozzie	
13 <small>NEW</small>	DJ CULTURE	Partiphone
13	Pet Shop Boys	
14	BABY LOVE	MCA
14	Dannii Minogue	
15	CARRIBEAN BLUE	WEA
15	Eurythmics	
16 <small>NEW</small>	AFTER THE WATERSHED	Big Cat
16	Carter-The Unstoppable Sex Machine	
17	LOVE TO HATE YOU	Musa
17	Easure	
18	TOO MANY WALLS	Polydor
18	Cathy Dennis	
19 <small>NEW</small>	THE SHOW MUST GO ON	Partiphone
19	Queen	
20	BEST OF YOU	Coastango
20	Kenny Thomas	
21	RADIO WALL OF SOUND	Polydor
21	Slide	
22	LIVE YOUR LIFE BE FREE	Virgin
22	Babida Carlie	
23	EMOTIONS	Columbia
23	Martin Garrix	
24	IM-TUO SEXY ●	
24		

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DREAM
IT'S
OVER**

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single
from the
No. 1 album
'FROM TIME
TO TIME'
7" CD
CASSETTE



38	SUCH A GOOD FEELING	4th + B-way
38	Brothers in Rhythm	
39	SAVE UP ALL YOUR TEARS	Geffin
39	Cher	
40	THIS HOUSE	Columbia
40	Alison Moyet	
41	SWING LOW (RUN WITH THE BALL)	Columbia
41	25 Union featuring The England Rugby World Squad	
42	I THINK I LOVE YOU	London
42	26 Voice Of The Beehive	
43	WHAT CAN YOU DO FOR ME	Mer
43	29 Ursh Sains	
44	BRIDGE OVER TROUBLED WATER	Dance Pool
44	31 PJB feat. Hannah And Her Sisters	
45	WOMAN TO WOMAN	Epic
45	40 Beverley Craven	
46	DON'T LET THE SUN GO DOWN ON ME	Fonema
46	35 Oleta Adams	
47 <small>NEW</small>	MOVE TO MEMPHIS	Warner Brothers
47	43 Ardy	
48	IT SHOULD'VE BEEN ME	Coastango
48	42 Ardy	
49	PAPER DOLL	Gee Street
49	56 PM Dawn	
50	IF YOU CARED	Partiphone
50	44 Kim Appley	
51 <small>NEW</small>	SEASONS IN THE ABYSS	Def American
51	51 Silver	
52	THE ONE I LOVE	IRS
52	38 REM	
53	CAN'T TRUSS IT	Def Jam
53	36 Public Enemy	
54 <small>NEW</small>	CATCH THE FIRE	4th + B-way
54	54 Orla Bore	
55	CREAM	Parade Park
55	50 Prince & The New Power Generation	
56	JUST GET UP AND DANCE	EM USA
56	46 Afrika Bambaataa	
57	CLOSING TIME	Columbia
57	42 Deacon Blue	
58 <small>NEW</small>	THE GIRL WITH THE LONLIEST EYES	Fantasia
58	58 House Of Love	
59 <small>NEW</small>	I WANNA STAY HOME	Cherusa US
59	59 Jellyfish	
60 <small>NEW</small>	2 LEGIT 2 QUIT	Capitol
60	60 Farmer	
61 <small>NEW</small>	HOW CAN I LOVE YOU MORE?	Disconnection
61	61 M People	
62	KEEP COMING BACK	
62		

PLAYLIST CHART

THE OFFICIAL music week CHART

Week	Artist	Title	Label	Rele	Chart	Chart	Chart	Chart	Chart	Chart	Chart	Chart	Chart	Chart	Chart
1	Beth Dennis	TOO MANY WALLS	Polydor	B	A	A	A	A	57	17	99.3				
2	Celina Carlisle	LIVE YOUR LIFE BE FREE	Virgin	A	A	A	A	A	51	12	99.2				
3	Kenji Thomas	THE BEST OF YOU	Cadence	A	A	A	A	A	54	11	92.2				
4	Mary-Kate Ashley	EMOTION	Virgin	A	A	A	A	A	50	25	92.2				
5	Scapellato Windy	NO CHANGE	Vergo	A	A	A	A	A	51	2	90.6				
6	Simply Red	SOMETHING GOT ME STARTED	East West	B	A	A	A	A	51	21	89.6				
7	Enya	LOVE TO HATE YOU	Mute	A	A	A	A	A	51	9	88.7				
8	Voice Of The Beehive	I THINK I LOVE YOU	London	A	B	A	A	A	51	28	88.1				
9	Janis Lennon	SALTWATER	Virgin	B	A	A	A	A	50	7	85.6				
10	Mark Cohn	WALKING IN MEMPHIS	Atlantic	B	A	A	A	A	-	45	22	85.7			
11	Oleta Adams	DON'T LET THE SUN GO DOWN ON	Felarsca	B	A	B	A	A	49	36	83.5				
12	Marc Almond	JACK	WEA	A	-	A	A	A	44	18	80.9				
13	Cher	SAVE UP ALL YOUR TEARS	Geffen	A	B	A	A	A	51	37	80.4				
14	Sabrina Johnston	Peace	East West	A	B	A	A	A	44	19	77.4				
15	Bryan Adams	(EVERYTHING I DO) I DO IT	AMM	B	A	A	A	A	44	1	74.2				
16	REM	THE ONE LOVE	IRS	-	A	A	A	A	38	38	73.4				
17	Calver Me Badd	I ADORE ME AMORE	Giant	-	A	B	A	A	49	52	72.5				
18	Beverly Drazon	WOMAN TO WOMAN	Epic	-	A	B	B	-	47	40	71.3				
19	Paul Young	DON'T DREAM IT'S OVER	Columbia	B	A	-	B	A	48	-	70.4				
20	Lisa Stansfield	CHANGE	Arista	A	A	B	A	A	49	14	68.5				
21	Brubaker	RHYTHM SUCH A GOOD FEELING	4th B Way	A	B	B	A	B	36	24	67.3				
22	Rascal	EVERYBODY'S FREE (TO FEEL...)	Pulse	B	B	A	A	A	33	10	66.4				
23	Deanna Blue	CLOSING TIME	Columbia	A	A	B	-	-	42	42	63.8				
24	Ce Ce Peniston	FINALLY	AMM	-	-	B	A	A	34	32	63.6				
25	PJB Beat Hannah & Her Sisters	BRIDGE OVER TROUBLED WATER	Columbia	-	A	-	B	A	28	31	62.0				
26	Gloria Estefan	LIVE FOR LOVING YOU	Epic	B	A	B	A	A	45	59	61.5				
27	Zee	SUNSHINE ON A RAINY DAY	M&G	-	B	A	B	A	33	20	61.1				
28	Bryan Adams	CAN'T STOP THIS THING WE	AMM	-	B	A	B	A	36	51	59.9				
29	Steve Wonder	FOR YOU	Motown	-	A	B	-	-	39	-	56.5				
30	Queen	THE SHOW MUST GO ON	Parlophone	A	A	-	B	-	33	-	54.9				
31	Simple Minds	REAL LIFE	Virgin	A	A	B	A	A	38	-	54.2				
32	Danii Minogue	BABY LOVE	MCA	A	A	B	B	A	34	15	51.5				
33	Pet Shop Boys	OJ CULTURE	Parlophone	A	B	-	B	A	32	-	51.3				
34	U2	DE OVERTIME	NCA	B	B	B	A	-	33	62	50.9				
35	2 Unlimited	GET READY FOR THIS	PWL Continental	-	B	A	-	B	15	15	46.8				
36	Prince & New Power Generation	CREAM	Virgin	-	-	A	A	A	24	50	46.0				
37	Slide Radio	WALL OF SOUND	Polydor	B	-	B	B	-	28	33	46.0				
38	Bisarc Inc	SUCH A FEELING	Vinyl Solution	-	-	-	-	-	17	16	45.9				
39	PM Dawn	PAPER DOLL	Gez Street	A	-	B	A	B	31	56	44.2				
40	Roberta Flack & Maxi Priest	SET THE NIGHT TO MUSIC	East West	-	-	B	-	-	28	-	44.3				
41	Time Turner	NEIGHBOUR CITY LIMITS	Capitol	-	-	A	-	A	30	60	44.2				
42	Driza Bone	CATCH THE FIRE	4th & B Way	-	B	-	-	-	29	-	43.0				
43	Richard Marx	KEEP COMING BACK	Capitol	-	B	B	B	-	39	55	42.3				
44	Salt-n-Pepa	LET'S TALK ABOUT SEX	Mer	A	B	A	A	B	30	8	40.7				
45	Kim Appleby	I'M YOUR CANDID	Parlophone	B	B	A	-	-	26	44	39.3				
46	T-Pau	SOUL DESTRUCTION	Sire	-	-	B	-	-	26	-	39.3				
47	Maxi Priest	JUST A LITTLE BIT LONGER	Ten	-	-	-	-	-	24	75	39.3				
48	Army Grant	THAT'S WHAT LOVE IS FOR	AMM	-	A	B	-	-	34	-	38.5				
49	Brand New Heavies	NEVER STOP	Mer	-	-	B	-	B	30	58	38.5				
50	Monty Python	ALWAYS LOOK ON THE BRIGHT SIDE	Virgin	-	-	A	-	-	23	3	38.1				
51	Mike & The Mechanics	STOP BABY	Virgin	-	-	B	-	-	32	-	38.0				
52	Kiri Te Kanawa	WORLD IN UNION	Columbia	-	-	-	-	-	23	4	37.7				
53	Oceanic	INSANITY	Dead Dead Good	-	-	B	A	1	5	36.3					
54	Mercedes Love	TRY WILL BE DONE	Columbia	-	-	-	-	-	17	-	35.4				
55	Kirsty MacColl	ALL I EVER WANTED	Virgin	-	-	-	B	A	31	-	34.7				
56	U2	HEY LUIS & THE NEW COUPLE DAYS OFF	Chrysalis	-	-	B	A	A	27	-	34.3				
57	U2	Saints What Can You Do For Me	Mer	-	-	-	B	A	16	29	34.2				
58	BEF featuring Green Gartside	I DON'T KNOW WHY I LOVE YOU	Ten	-	-	-	B	-	24	-	32.2				
59	Adava	I SHOULD'VE BEEN ME	Coalbrook	-	-	B	B	-	16	48	32.1				
60	Right Said Fred	I'M TOO SEXY	Tug	-	-	B	-	-	15	13	29.5				

Compiled by EWA. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JCRAR. 100% playlist ratings represents 'A' for all UK stations.

US TOP 30 SINGLES

1	EMOTIONS	Mariah Carey	Columbia
2	DO ANYTHING	Natural Selection	Epic West
3	ROMANTIC	Caron Wheeler	Warner Brothers
4	HOLE HEARTED	Extreme	AMM
5	CAN'T STOP THIS THING WE STARTED	Bryan Adams	AMM
6	CREAM	Prince	Fantasy Park
7	REAL REAL REAL	Jesus Jones	SBK
8	SOMETHING TO TALK ABOUT	Bonnie Raitt	Capitol
9	GOOD VIBRATIONS	Marky Mark, Burchell, Holloway	Interscope
10	O.P.P.	Naughty By Nature	Tennor Boy
11	DON'T WANT TO BE A FOOL	Luther Vandross	Epic
12	I ADORE ME AMOR	Color Me Badd	Giant
13	EVERYBODY PLAYS THE FOOL	Aaron Neville	AMM
14	THE ONE AND ONLY	Cherney Hawkes	Chrysalis
15	LOVE...THY WILL BE DONE	Manka	Columbia
16	HEY DONNA	Rhythm Syndicate	Intact
17	DON'T CRY	Guns N' Roses	Geffen
18	RUNNING BACK TO YOU	Vanessa Williams	Wegm
19	ENTER SANDMAN	Metallica	Epic
20	SET THE NIGHT TO MUSIC	Roberta Flack	Arista
21	WITH YOU	Tony Terry	Epic
22	IT'S HARD TO SAY GOODBYE	Boyz II Men	Motown
23	LOVE OF A LIFETIME	Firehouse	Epic
24	I WONDER WHY	Curtis Stigers	Arista
25	WHEN A MAN LOVES A WOMAN	Michael Bolton	Columbia
26	LET'S TALK ABOUT SEX	Salt-N-Pepa	Nord Point
27	THAT'S WHAT LOVE IS FOR	Army Grant	AMM
28	MOTOWNPHILLY	Boyz II Men	Motown
29	KISS THEM FOR ME	Soyuz & The Barbers	Geffen
30	GET OFF	Prince/Neo Power Generation	Fantasy Park

US TOP 30 ALBUMS

1	ROVIN' THE WIND	Garth Brooks	Capitol
2	USE YOUR ILLUSION II	Guns N' Roses	Geffen
3	DECADE OF DECADENCE	Motley Crue	Epic
4	APOCALYPSE 91...THE ENEMY...	Public Enemy	Def Jam
5	DIAMONDS & TEARS	Prince	Fantasy Park
6	EMOTIONS	Mariah Carey	Columbia
7	USE YOUR ILLUSION I	Guns N' Roses	Geffen
8	METALLICA	Metallica	Epic
9	WAKING UP THE NEIGHBOURS	Bryan Adams	AMM
10	NO FENCES	Garth Brooks	Capitol
11	UNFORGETTABLE	Natalie Cole	Epic
12	LUCK OF THE DRAW	Bonnie Raitt	Capitol
13	WAXING UP THE NEIGHBOURS	Michael Bolton	Columbia
14	COOLEYHIGHHARMONY	Boyz II Men	Motown
15	C.M.B.	Color Me Badd	Giant
16	THE COMMITMENTS LIST	Various	MCA
17	WHENEVER WE WANTED	John Mellencamp	Mercury
18	NAUGHTY BY NATURE	Naughty By Nature	Tennor Boy
19	NO MORE TEARS	City Disbourne	Associated
20	THE FIRE INSIDE	Bob Seger/Silver Bullet Band	AMM
21	HEART IN MOTION	Amy Grant	Capitol
22	IT'S ALL ABOUT TO CHANGE	Travis Tritt	Warner Bros
23	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
24	FOR MY BROKEN HEART	Reba McEntire	MCA
25	SPORTS WEEKEND	The 2 Live Crew	Luke
26	BLUE LIGHT, RED LIGHT	Harry Connick Jr	Columbia
27	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Brothers
28	EXTREME II PORNOGRFFIT!	Extreme	AMM
29	ON EVERY STREET	Din Starks	Warner Bros
30	OUT OF TIME	REM	Warner Bros

Chart courtesy Billboard, October 26, 1991. * Bullseye are awarded to those products demonstrating the greatest activity and sales gain.
UK signings



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Chart news

BY ALAN JONES

PRINCE'S LOSS IS OUR GAINES

Anyone who knows about singers will tell you a three octave range is pretty good, four is exceptional and six is exceptional... but that's the proud boast of Rosie Gaines, who stole the show when she appeared here with Prince last year, and starred on his single 'Gett Off' and album 'Diamonds And Pearls'.

Now, it is rumoured that she has turned down an offer to record an album for Prince's Paisley Park label, and is considering her options. Thus new material by Rosie may not be with us for some time.

Gaines was signed to CBS in the mid-Eighties, and released a critically acclaimed album entitled 'Caring', but that was deleted long ago. A later session for CBS produced a track called 'Crazy', much revered in soul circles.

But this week sees the release of a splendid three-track single on Sheffield's About Time label (0742 879882) which Rosie cut a year or so ago. 'Be Strong' is the one most likely to cut it on the dancefloor, while 'Heart Like A Stone' is a mid-tempo jazzy samba and 'I Only Wanna Be In Your Arms' is a supremely soulful ballad.

● She was born in Pittsburgh, and astonished her family by singing melodies at seven months old. By the age of eight she was living in Los Angeles and singing and appearing on TV commercials, including one for Kentucky Fried Chicken in which she stole the show from Ella Fitzgerald. By 11 she



was signed to A&M, and at 14 she had a US Top 50 hit with '(Baby Tell Me) Can You Dance'. Now 18, she's signed to Motown and on the verge of world stardom.

She is Shanice Wilson, whose debut Motown album 'Inner Child' has already won rave reviews Stateside.

Her upcoming UK single, 'I Love You More', gives a clue to what all the fuss is about. A likeable and highly commercial pop/dance workout, it will doubtless be a hit on both sides of the Atlantic.



● Currently bubbling under the chart courtesy of The Commitments, the make-believe band assembled for the film of the same name, 'Try A Little Tenderness' is a song most believed to have been first recorded by Otis Redding. In fact, it's nearly 60 years old, and Otis's distinctive version was cut only under immense pressure from his manager Phil Walden. Redding was subsequently so proud of what he'd done he called Walden in the middle of the night and declared: "I cut the damn thing. It's a brand new song."

Otis' interpretation, starting slowly and working its way into a soulful, heartfelt frenzy, was totally unlike anything before. The Commitments' version is very closely modelled on this, and it's to the credit of 17-year-old vocalist Andrew Strong that he could carry it off so well. 'Try A Little Tenderness' was written in 1932, and was first recorded by torch singer Ruth Etting followed by numerous others including Frank Sinatra, Rod Stewart and Aretha Franklin, but the Commitments are the first to make the Top 40.

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PLAY Chart

THE OF

n e w s

BY ALAN JONES

KIRI'S ON ANOTHER PLANET

One of the most popular classical pieces written this century, Gustav Holst's 'The Planets' is also the source of two Top 10 pop hits, which, though very different to each other, are both taken from the same movement.

'Jupiter, The Bringer of Jollity' is the central section of 'The Planets', a stirring seven-minute movement that has always been better known than the other six movements, not least because it was adapted for the hymn 'I Vow To Thee My Country'.

In 1973, Manfred Mann's Earth Band took the first part of the movement and converted it into a number nine hit as 'Joybringer'. And in 1991, 75 years after it was written, the 'Jupiter' movement has again been used as the basis of a hit — this time Kiri Te Kanawa's 'World In Union'.



● KIRI TE KANAWA

The adaptation of 'World In Union' and, indeed, 'Swing Low (Fun With The Ball)' by Union featuring the England Rugby World Cup Squad are the brainchild of Dutch producer Charlie Skarbeck. Skarbeck has been commercialising classics for pop consumption since 1982.



● 13 years after their debut Top 40 hit in the UK, Slouxsie & The Banshees have their first major hit in America with 'Kiss Them For Me'. It climbed to number 23 in America last week, and has far surpassed their only previous US hit single, 'Peek A Boo', which reached number 53 in 1988. It also beat its UK chart peak of number 32. 'Kiss Them For Me's parent album 'Superstition' is also the Banshees' most successful to date in the United States... but only just. It peaked at number 65 there while 1988's 'Peepshow' reached number 68.

● It won't be the best 'exclusive' that the recently revamped Top Of The Pops airs — let's face it, the video is a collage of old shots with little or no new footage, and the song has been available as an album track for months — but Queen's 'The Show Must Go On' is a major hit, their 40th no less. Only one group has more — Status Quo — while third-placed Slade — also in the chart at present — are far behind with a grand total of just 34. 'The Show Must Go On' is the fourth hit lifted from Queen's latest album, 'Innuendo', and it's a tribute to the strength of the material on the band's albums that 'Innuendo' is the fourth Queen album in a row, and the fifth in total, to spawn a quartet of hit singles or more ('The Miracle' actually surrendered five) — a unique achievement.



● One of the first bands signed to the new Sony Soho Square label is Sunscreen, a talented quartet from Essex whose debut single 'Walk On' is unleashed this week. Sunscreen's Paul Carnell admits the group hoodwinked Sony execs to get the deal. He says: "I'd be lying if I said we hadn't emphasised the more tuneful, vocal side of our music before we signed. Music business people still don't really understand dance music, so it's our job to educate them — but it's best to do it from the inside." Sunscreen's brand of dance music mixes equal parts of house, techno and indie-pop, to create a monstrous new hybrid, which may yet make Sony happy to be taken for a ride.

- 1 Cathy Dennis **TODD**
- 2 Belinda Carlisle **LI**
- 3 Kenny Rogers **THE**
- 4 Mariah Carey **EMO**
- 5 Scorpions **WIND OF**
- 6 Simply Red **COMET**
- 7 Erasure **LOVE TO ME**
- 8 Voice Of The Beeb
- 9 Julian Lennon **SAL**
- 10 Marc Cohn **WALKER**
- 11 Olieta Adams **DONK**
- 12 Marc Almond **JACK**
- 13 Cher **SAVE UP ALL Y**
- 14 Sabrina Johnson
- 15 Bryan Adams **LEVEL**
- 16 REM **THE ONE I LOVE**
- 17 CeCe Peniston **BAD**
- 18 Beverley Craven **V**
- 19 Paul Young **DONT**
- 20 Lisa Stansfield **CH**
- 21 Brothers In Rhythm
- 22 Rozella **EVERYBODY**
- 23 Deacon Blue **CLIVE**
- 24 CeCe Peniston **FIB**
- 25 PJ.B feat Hannah **P**
- 26 Gloria Estefan **LIVE**
- 27 Zee **SUNSHINE ON J**
- 28 Bryan Adams **CAN**
- 29 Steve Wonder **FA**
- 30 Queen **THE SHOW A**
- 31 Simply Minds **REA**
- 32 Darius **MINGUE B**
- 33 Pet Shop Boys **BJ**
- 34 Zee **LEAVE 42 OVERTIME**
- 35 2 Unlimited **GET RE**
- 36 Prince & New Power Generation **PO**
- 37 Slade **RADIO WALL**
- 38 Bizarre Inc **SUCH A**
- 39 P.M. Dawn **PAPER D**
- 40 Roberts **FLACK & A**
- 41 Tina Turner **NITEL**
- 42 Driza Bone **CATCH**
- 43 Richard Marx **KEE**
- 44 Salt-n-Pepa **LET'S**
- 45 Kim Appleby **IF YOU**
- 46 T'Pau **SOUL DESTINY**
- 47 Maxi Priest **JUST J**
- 48 Amy Grant **TALK'S**
- 49 Brand New Heavies
- 50 Monty Python **ALBA**
- 51 Mike & The Mech
- 52 Kiri Te Kanawa **W**
- 53 Oceanic **INSANITY**
- 54 Martika **LOVE, THY**
- 55 Kirsty MacColl **AL**
- 56 Huey Lewis & The
- 57 Utah Saints **THREAT**
- 58 BEF featuring Gre
- 59 Adeva **IT SHOULD'VE**
- 60 Right Said Fred **I'**

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AND CALL GRAHAM AT E•O•A ON
0 7 1 - 6 2 0 - 3 6 3 6

Sugar Bullet

Like The Beatmasters' 'Boulevard Of Broken Dreams' and Sindecut's 'Simple Jealousy', Sugar Bullet's new single, 'Rise', arrives as a breath of fresh air from an unexpected source. It has been so long since their under-rated debut, 'World Peace', that many may have forgotten about the Edinburgh collective. "It has taken us this long to write and record an LP's worth of material," is vocalist Izzy Coonagh's explanation.

It has been worth the wait. 'Rise' confidently breaks new ground in both the vocal and instrumental departments. Coonagh's crystal clear non-stop vocals provide a new slant on the positivity theme and soar above an eclectic backing created by Shauny B and Kenny MacLeod. Sugar Bullet say they aren't influenced by fashions. "We are quite isolated up here. I've got a kid so I don't go out clubbing much. We tend to work in a vacuum," says Coonagh.

For dub selectors there is a faster, largely instrumental

version of 'Rise', while rave DJs will go for 'The Beat That's Sweet To Eat', a totally wild ragga-hardcore work-out that is very different from the A-side. "It's the sort of thing Shauny and Kenny come up with when they're totally wrecked," says Coonagh, who reckons the two tracks reflect two different sides to the band. "As our name suggests, 'Rise' is the Sugar, while 'The Beat That's Sweet To Eat' is the Bullet".

Andy Beever's

'Rise' is released by Virgin on November 4

Cool Cuts

- | | | |
|----|---|----------------------|
| 1 | (1) IT'S GRIM UP NORTH The Jams | KLF Communications |
| 2 | (2) THE AIR YOU BREATHE Bomb The Bass | Rhythm King |
| 3 | (5) INSTRAVIBERING MY BELL Jazzy Jeff & Fresh Prince | Jive |
| 4 | (7) MY FAMILY DEPENDS ON ME Simone | US Strictly Rhythm |
| 5 | (NEW) OPEN UP YOUR HEAD!? | MCA |
| | Devastating dub mixes of the new LP! single by Lettfield | |
| 6 | (3) IT'S HARD SOMETIME Frankie Knuckles | Virgin America |
| 7 | (NEW) HOW DO YOU SEE ME NOW Exortion | Boys Own |
| | New mixes of a garage tune that's been hidden away for months | |
| 8 | (11) BODY MEDUSA Supereal | Guerrilla |
| 9 | (NEW) GET OUT ON THIS DANCEFLOOR D.O.P. | Guerrilla |
| | Another tough groove from the Guerrilla stable to heat the feet | |
| 10 | (NEW) TRY COUNTING SHEEP The Black Sheep | Mercury |
| | Much-lauded new rap outfit from the native tongue family with their first UK release | |
| 11 | (12) PROPER TUNES EP Sure Is Pure | Gem |
| 12 | (8) TREATY Youhu Yindi | Razor |
| 13 | (NEW) STAY IN BED FOR PEACE Bionic | White Label |
| | An excellent bass driven groove with exotic percussion and smooth vocals, currently circulating the capital | |
| 14 | (6) SIX O'CLOCK Tyrrel Corporation | Volante |
| 15 | (17) NO COKE Dr Alban | Arista |
| 16 | (NEW) AIN'T NO NEED TO BE Cool 2 | Citysounds |
| | Catchy melody on this mellow follow up to "So Groovy" | |
| 17 | (NEW) TAKE ME HIGHER Band Of Gypsies | Pulse 8 |
| | Tougher than their previous outings, these instrumentals will set the floor alight | |
| 18 | (18) RAYBONE EP Armageddon | Hardcore Urban Music |
| | British produced and as hard as they come, this will smash your head | |
| 19 | (NEW) JUST AROUND THE BEND Cuba Gooding | frf |
| | This much-sampled club classic has been reworked by Carl Cox for the "House Sound Of The Underground" LP | |
| 20 | (14) EXPRESS YOURSELF DUB EP Franschene | Omen |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline
0898 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
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THE NEW
LATEST
AND

- 1 Cathy Dennis T00
- 2 Belinda Carlisle T
- 3 Kenny Thomas T8
- 4 Mariah Carey LM
- 5 Scorpions WVD
- 6 Simply Deep CDME
- 7 Erasure Love TDH
- 8 Voice Of The Bee
- 9 Julian Lennon SA
- 10 Marc Cohn WAKD
- 11 Oleta Adams CD
- 12 Marc Almond JAC
- 13 Cher Save Up ALL
- 14 Sabrina Setlind
- 15 Bryan Adams VE
- 16 REM THE ONE LVDZ
- 17 Color Me Badd I
- 18 Beverly Craven
- 19 Paul Young DONT
- 20 Lisa Stansfield C
- 21 Brothers In Rhythm
- 22 Queen The Show
- 23 Deacon Blue CLOP
- 24 Ce Ce Peniston F1
- 25 PJ & The New Power Generation
- 26 Gloria Estefan LIV
- 27 Zee Sussman ON
- 28 Bryan Adams CAN
- 29 Steve Wonder K
- 30 Queen The Show
- 31 Simple Minds REF
- 32 Darius Milonige T
- 33 Pat Sharp Bays D
- 34 Level 42 OVERTIM
- 35 2 Unlimited Get 2
- 36 Prince & The New Power Generation
- 37 Slade RADIO WALL
- 38 Bizarrre Inc SICH
- 39 PW Dawn PAPERS
- 40 Roberta Flack & The Clay Aiken
- 41 Tina Turner NUTS
- 42 Driza Bone CATCH
- 43 Richard Marx KEE
- 44 Sall-n-Pepa T15
- 45 Kim Applegate IYD
- 46 T'Pau SOUL DESTINY
- 47 Maxi Priest JUST
- 48 Amy Grant TALKS
- 49 Brand New HEAVY
- 50 Monty Python ALL
- 51 Mike & The Mechanics
- 52 Kiri Te Kanawa W
- 53 Oceanic INSANITY
- 54 Marika (DIVE) TH
- 55 Kirsty MacColl ALL
- 56 Huey Lewis & The News
- 57 Utah Saints SWEAT
- 58 BE featuring Eric Burdon
- 59 Adeva IIT SHOULD
- 60 Right Said Fred IT

Compiled by EBA. Rating based on

directory

Hot vinyl

BY JAMES HAMILTON



MESSIAH
'There Is No Law'
(Kickin' Records KICK 10, via SRD)
Bachelors of Arts, Al Giblin and Mark John Davies' rapid follow-up to their '20,000 Hard-core Members' (was hit) is an even fiercer ringer, reaching 0-132bpm charted set in the six-minute garage-punked 1990, with Jim Hendrix quoting "excuse me while I kiss the sky" (punctuated, flipped by its Rap Edit featuring frantic Mr. Mystical and the more routinely raving) 0-128.6bpm "Is Anyone Out Alive (Acrobatic May)". This one's a smash!

RODDE JONES
'Get Wise'
(ASMP/AM AMY 781)
Walked by Jayne Tretton with a catchy "everybody get wise to the sounds of the city life" chorus, this was originally out in April as an R&B-style piano guitared carter but is now festively rewrapped in Steve "Sik" Hulley, E-Smoove & Jens Makiller's "D" Trip-synth synth karched binary 120-116bpm Bumpin' Mix and E-Smoove's sultrier garage-dub epically surging 120-119.8bpm Late Night Mix.

SL2
DJ's Take Control
(XL-Recordings XLT-24, via Warner Music)
Already big after being initially white labeled on Awesome Records, Essex DJ's Slipnotti and Lem's jerry plonking and patterning, and scorching slippery 127-126bpm sub-bass instrumental rave is still coupled with the reggae backbeat cleaned energy scouring 134-136bpm "Way In My Brain" charter, plus also now their earlier "The Noise" in its belligerently blundering 130bpm The Original and shift female walls cherrubbed bassist 0-134.4bpm The Remix versions.

PROGRAM 2 BELTRAM
'The Omen'
(Belgian R & S Records RS 9136)
Created by Guy Beltram and the Program 2 duo, this instantly massive "Mentem"/"Clarity" type synth sizzled frantic rance carter is in Beazle Boys produced 0-121.8-0bpm UK release and After Life Mixes, well worth UK taste.

LALOMIE WASHBURN
'Try My Love'
(Conscious Records COM 5 0)
Much played on Kiss 100 fm and selling in Lon-

don at least, this bass rumbled subduedly jitter rane groove-style soulful throaty grog managed 100-0bpm Soul It's-a-uh-weaver has ragnantly caught chorus repetition, like to grab you after a few takes but the lyrics say: "If you by it you'll be '47", flipped by the tender schmaltzy 98bpm "Mother May".

JOVONN
'Be Free'
(US Goldtone Records GT-1001-0)
Preaching a hedonistic "get lost in the music" message, this guffly moaning and rapping guy's presently wriggling and linking 121.2bpm archetypal New York garage jiggler is just in Vocal and Instrumental Mixes.

SYKOSIS 451
'Hurricane (Windy Dub)'
(Bad Ass Tunes BADASS T 001, via SRD)
Released back on September 30, the most over crowded Monday for dance releases in recent memory that vinyl is still trying to catch up, this Belgium recorded debut from Tim Radd's new label is a deceptively unrhymed logged bass thrummed jangling twirly twirly 130.6bpm raver, assuring nothing like as fast as it is, flipped by Arnie's "You call me a liar?" "Yeah!" "Well then you're going to die" started and Sparks' title line punctuated more fiercely raving 131.4bpm "This Town (Met The Speaker Man)".

Z-FORMATION
'Brutal EP'
(Final Vinyl FVT 1)
Picked up here from Canada's Hi-Bias Records to launch a new UK logo, this breezy four-track has Michael Ova's organ chorded and familiar beats being brightly tripping 127.7bpm "Too Ya Ya" charter, Nick Anthony Fenwick's catering "French Kiss" hit 128.5bpm "Yellow" (Francis & James Deas) Steele's jaunty synth produced galloping 127.7bpm "Cub", and Nick Holder's also "washing machine" ish but canner 124.7bpm "Frenzy".

DEE DEE BRAVE
'There Is So Much (Kaoz 6.23 Remix)
(Champion Champ 12.284, via BMG)
Produced, co-comp and remixed by Bryan's Kiem (Kaoz 6.23) Chandler, this sweetly cooed strings sturdily shimmering 128bpm dark stride is offset by sibilant male title line repetition between bursts of plonking piano and tinkling sties, the gong remaining in its instrumental, a haunting garage "grower" worth checking.

VARIOUS
'Extravagance E.P.'
(Debut DEBXT 9130, via Pinnacle)
Among the lines of the Jumpin' & Pumpin' label's "Pulse" EP series, this Chris Laws & Steve Mac/McClintock recorded efficient rather than its grooved raver four-tracker has CIRCA '91's beeping and jangling 128-10bpm "Can You Feel Me", THE REAL MASTERS' ankly surging 0-131.1-0bpm "E Go", THE COMA KID's steady synth nagged barely burbling 130.2bpm "I Am Goodie!", and CLOCKHOUSE HOURS' space invaders inspired twirly 128.2bpm "Imitation", nashed out already two weeks ahead of sched-



TYRREL CORPORATION
'6 O'Clock'
(Vibrante Records/Coolempo FLRX 3)
Originally out last November on About Time Two Records (in piano planked briskly logging 117.1bpm), this Philadelphia Mix, twirly, more rigid The Anthem and Instrumental versions, had to find them although a fast seller whenever it was sold, this excellent "Ain't No Stoppin'" UK how-type synthetic strings

backed blue-eyed Redcar soul group's anguished moaning "Inevitable" lament (about stumbling from a Solo straight into the bleak desolation of six o'clock on a Sunday morning) is now reworked in jiggler more chunky burning 116.2bpm "Ultimate and slow organ backed acetate Hammond Mixes, plus the old 117.4bpm Original Philly Mix. Clubbers and DJs will empathize strongly.

CONVERT
'Workstation'
(Kaoz Big Time International BTI 9106)
Distributed here by Great Asset (071-473 1033, 0705-87877), Peter Ramon & Duany Van Waave's latest double-side has this washing machine-style sizzler and chiving frenetic 129.9-129.8bpm techno pounder (bumping some "Dn Dn Dn" amongst other things), the heavier familiar beats weren't unrelated jaunty galloping 129.3bpm "Nightbird".

I feel like dance!" provided blatant stark 130.1bpm pop bleeper and its jaunier jiggler and grizzling instrumental 0-128.2bpm "Disc 12" "AA side are out in a week or two.

TRICKY DISCO
'Disco 130'
(Rennor Records RUMAT 39, via Pinnacle)
Tasozing promoted a first with any artist catalogue, this "I don't know about you, but

KAOTIC CHEMISTRY
'Five In One Night'
(Moving Shadow SHADOW 5, via SRD)
Yet another unpromised debut from 130bpm, the "Ecstasy" "dance, you know the time" and "do it now" repetition punctuated 130bpm scarily shuffling sleeper and its percussion patterned even scotchier "Dum-dum" are joined on the way to Playford produced 331bpm four-tracker by drumkit furred sparse jangly galloping title style "Sipr Search" and slowed down jangling 96.8bpm "The Come Down" variations.

Briefly...
Also about now are CUBA GOODING 'Happiness Is Just A Good Thing' (The Bend [DJ Carl Cox Remix] (frr HXDJ 1), on a white label promoting 'The House Sound Of UK Underground Vol VI' LP, flipped by the lushly swirling then jumpy percussive (0-1122-6-0bpm) exciting Glasgow techno SLAM Eternal' Cuba's 1983 remake of his 1974 Man In Grey track has just this "there's something going on" inside my head" accipella (privately borrowed by Nightmares On Wax's 'Aftermath') set to Carl's new bubbling 125.8bpm shuffling saxophone beats BOMB THE BASS "The Air You Breathe" (Rhythm King/Epic 657538 6), sweetly jangling Loretta Zoo/Haywood cooed attractive sizzly soul swayer in 105.2bpm Disc 2, Stripped Down and 0-105.5bpm Soft Mixes, plus the fierce wrigly raming 125.7-0bpm "Liquid Metal (Fantastic 4 Remake)" LEVEL 42 'Overtime' (The 'Lorimer Mix') (RCA PT 40998), Peter Lorimer recorded judiciously sombre 103.2bpm rumping jiggler, hottest in his 103.4bpm Instrumental Mix, with a jittersing brass 99.8bpm then Pecked Horns pop mix; CARL 'E' featuring LIFETIME Freedom (Debut DEBXT 3127), huskily soulful Sonia Collymore and Francesco Abnetta dudded jangling attractive 123bpm shuffler created

by Carlos Clarke; HAMMER (introducing Saja) 2 'Legit 2 Out (Lull Remix)' (Capitol 12CL 636), staccato title (and some "you will, you will") chanting 124.5bpm jittery jittery mome the former MC's past charm; DIMPLES D & LADY SPICE 'I Can't Wait' (B1 FBIT 6), No Shoes based boundedly jiggling 103.25bpm female rap duo produced by Ben Lieber; ROZLYNE CLARKE 'Dancin' Is Like Makin' Love' (ARSENIC 857498 6), Bruce Forest remixed loopy cool delicate disco throbber with this pleasantly dated keyboard touches in girl squashed 0-121.8bpm "12" vocal-less 121.8bpm Instrumental, Dub 2, (B) 121.2bpm Dub 1; R&D DEPT. 'Energize' (LOWE Records/Polydor EVOLX 7), Rowe & Dana's lalo-type derivatively jangling jaunty Julie Harrington-walped trotter in jerkily jiggling 120.8bpm "Discolized and instrumentally started" thrumming (0-1120.4bpm Funkified Mixes; MELISSA 'Focus On The Bass' (ARSENIC 856643 6), Technometric rapper's Frank De Wulf created Bohannon-ish percussive 124.8bpm jiggler in four mixes; SWEET PAULINO New Horizon (Black O Hantic Mix) (Urban/Stamm Records URBX 73), breathily moaned staccato bubbling 110.8bpm swing-beat jiggler ZOE LIGHTNING (12) Gaze (M&G M&G 18), charming and yowling pop-rock this time.

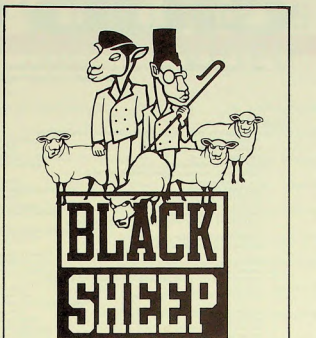
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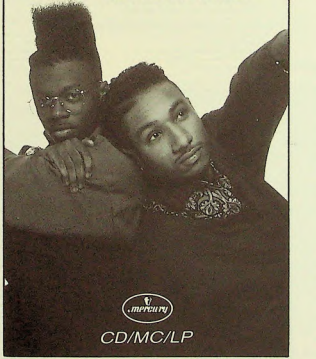
Beats & Pieces

SOUTH LONDON'S Choice FM is being listened to all over North London too... this local community service stealing listeners from the larger stations by playing soulful melodies instead of techno noises... **Capital Radio's** original personal about 150 of their own columns included got back together again last Wednesday for their own self-financed party to mark the station's 18th birthday, and to see who had gone gray in the interim!... **Mervyn Anthony Lyn**, who previously looked after **Sleeping Bag Records**, is the new UK marketing manager of Motown... **Woody (Andrew Wood)** has left **BMG** to set up his own **Spice** music consultancy and club promotion company on 071-930 1744. But already has a full mailing list... **Simply Red's** 'Something Got Me Started' is now also on promo here on 'The Hurley Mixes', with **Stevie Nicks** Hurley's very different satirical lurching 11:30pm Hurley's house Mix (in fact more garage-like), 11:30pm Dub and 7' plus E-Smoove's resonant keyboards backed slickly surging and whirring 12:00pm Late Night Mix (in-congruously, much more house!), just one of these being destined to fill the UK's radio airwaves, with a Smoove Dub Mix replacing the 7', they are currently selling fast as an import on US East West Records America (0-982930)... **MC Buzz B** and **Messiah's** singles, reviewed last week, prove to be out on October 28 and November 11 respectively... **Pet Shop Boys'**

'Music For Boys' (their current **Buaidi**) has been separately promoted again, this time as an **Altern 8** Remix in episodic spurting (0-126-00pm Stafford techno style) emerging from sub-bass bleeps to jangles... **Steve Anderson** has produced six tracks for **Allison Limerick's** forthcoming LP... **Jazz Summers** successfully bid £2,500 for a **Bruce Forest** remix, and **Mica Paris** £400 for a **Jeroaboam** of **Poi Roger** champagne, during the charity auction at the **Dance Aid** Trust awards night — speaking of which, many thanks for all your kind congratulations (and the odd bouquet!)... **Nicky Holloway** — just like the good old days — has a **Doo At The Zoo** this Saturday (26) with **Giles Paul Oakeford**, **Pete Tong**, **DJ's Peterson**, **Bob Masters** and **Simon Touchdown**. **Dunnes** tickets on 071-439 4655... **U** video stores are creating large departments to sell the previously marginalized **laser disc** system, now belatedly taking over from video tape as the favoured carrier especially for old movies, the spacesaving 12-inch discs containing far more information and the capacity for supplementary tracks... **Simon Harris**, better known these days as the hit make co-writer of the **Musiq Of Life** label, has remained the undefeated World Yoyo Champion since he was a teenager, and it is he who is seen yoyoing in one of the current teasing **Boddington** beer television commercials... **AND THE BEAT GOES ON!**



The Album
A Wolf In Sheep's Clothing
 Out October 28th
 Includes the
 No 1 Import single
"Flavor Of The Month"



DJ FREEZE
Terminator 2 — Judgment Day
 (full effect Recordings FERT 105, via SRD)

Another Southern distributed instant seller that wasn't promoted (there has to be a lesson in that), **dislogan** and effects started buzzing during ultra-lyricic 0-138-00pm, raver is flipped by the separately created **PROFESSION 'Reggarave'**, a reggae and rave samples woven bumpily rattling 1250pm lurcher.

SOUND CORP
'Close Control'
 (Tone Def Records 030DJ, via Great Assets 071-473 1033)
 Plonked and bleated through an unusual idiosyncratically bounding 1430pm rhythm, this redefiningly different rave instrumental also has a '2001'-ish synth chords waveling scurrying 142:70pm Rush Bubble Mix overlaid by female wailing and male "your house is your house" rap repetition, coupled with the more routine but exciting ultra-frantic wiggly throbbing (0-1137-2-00pm 'Dream Finder' and its simpler frequency oscillation driven stamping 1370pm 'Dream Found Mix, setting well.

UNIT 3
'We Are Family'
 (Arista 614 337)
 Sister Sledge's 1979 classic remake as the ponderously lurching basis for Koochie's ragga and Realy's hip hop raps, in 109:20pm We At Love (Ragga Club Mix) and the all into Unity (Ragga Vocal Club Dub Mix), plus a 109:2-125-00pm Nuff Respect Tech-Dance Mix that accelerates halfway to become an unrated swivling throbber.

FORTNAN 5
'Heart On The Line'
 (Mute Records 12 MUTE 129, via Pinnacle)
 Regularly mumbled and cooed by Katherine and Jocelyn, with sweetly scaring innocent purity reminiscent of 'Walking In The Air' from 'The Sandlot' that that 'here is anything like it, this is differently treated in Richard 'Moby' Hall's vibrantly whomping 1280pm Voodoo

Child and breezily booming Bassline Mixes, Vince Clarke's gently percolating 0-121,12pm V.I.C. Mix, and Justin Robertson's trinky chugging 0-121-80pm HP Saucey Mix.

ROSIE GAINES
'Be Strong (Adrenalin Remix)'
 (Album Time Records AT12-04, via Jet Star/Revolver)
 From Mike Ward's Sheffield based "real soul" label comes a three-track by the 'Crazy' lady, currently part of Prince's posse but here naturally taking this UK remixed early Eighties style jaunty snarl 119:180pm jolting stinger, the nice smoothie 830pm 'I Only Wanna Be In Your Arms' and electronically plopping samba-vibe 117:20pm 'Heart Like Stone' (Radio jocks should call 0742-679882 for a promo copy.)

BRIAN KEITH
'Keep On Lovin' Me'
 (US New Image NIRD02)
 On a quality cut six-chucker, producer Daniel Payne's latest creation is a huskily manned and cooed soulful garage leaper in bass thumps jolted 115:5-00pm Vocal Cluc, 0-115:10pm Alternative and Instrumental Mixes, coupled with the chunkier synth chorched bassily striding breathy 'Runnin', in And Out Of My Life' in 1200pm Vocal 12' and House Mixes, plus the mournfully clouding juddery 1040pm 'Fading For You Vocal 12'.

THE STREET
'Groovin'
 (Slamm Records/Polydor PZ 182)
 The Young Rascals' 1967 summer pop classic reworked in bass joggling shuffling 1040pm Indian Summer, originality copying 1050pm 7' East, and 'Theme From A Summer Place' strings backed piano instrumental 0-104:80pm Lee Van Cleef's Mixes.

SYKO
'Sextalk'
 (Type 12 PUM 006, via Pinnacle)
 From a Pump Records/Dino associated label, this murkily jittering 0-113:6-00pm lurcher weaves through repeated adult sex line samples, ragga muttering and a "killing me softly" loop, lipped by the throbbing and bleeping 0-126:30pm 'Night Of The Demon'.

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THE Record Chart

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm



COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

- 1 Cathy Dennis TOO
- 2 Belinda Carlisle I
- 3 Kenny Thomas Th
- 4 Olaia Adams GON
- 5 Scorpions WIND C
- 6 Simply Red SCAM
- 7 Erasure LOVE TO H
- 8 Voice Of The Bee
- 9 Julian Lennon SA
- 10 Marc Cohn WALK
- 11 Bruce Adams GON
- 12 Marc Almond JAC
- 13 Cher SAVE US AL
- 14 Sabrina Johnston
- 15 Bryan Adams NEV
- 16 REM THE ONE I LO
- 17 Color Me Badd I
- 18 Beverly Craven
- 19 Paul Young DOW
- 20 Lisa Stansfield C
- 21 Brothers In Rhyth
- 22 Roxella EVERYBO
- 23 Deacon Blue CLO
- 24 Ce Ce Peniston F
- 25 PJB feat Hannah
- 26 Gloria Estefan L
- 27 Zoe Sittchen UN
- 28 Bryan Adams CAN
- 29 Stevie Wonder F
- 30 Queen THE SHOW
- 31 Simple Minds E
- 32 Danii Minogue E
- 33 Pat Sharp Boys D
- 34 N Level 42 OVERT
- 35 2 Unlimited GET H
- 36 Prince & New Pa
- 37 Shade RADIO WALS
- 38 Bizarrre Inc SUCH
- 39 PM Dawn PAPER
- 40 Roberta Flack &
- 41 Tina Turner JUST
- 42 Drize BONE CATCH
- 43 Richard Marx KE
- 44 Salt N Pepa LET
- 45 Kim Appleby I TO
- 46 T'Pau SOLD DEST
- 47 Maxi Priest JUST
- 48 Amy Grant THAT'S
- 49 Brand New Heavy
- 50 Monty Python AL
- 51 Mike & The Meel
- 52 Kiki To Kanawa V
- 53 Oceanic RESAUNT
- 54 Marika DIVE TH
- 55 Kirsty MacCall A
- 56 Huey Lewis & T
- 57 Utah Saints WHAT
- 58 BEF featuring Gre
- 59 Adele IT SHOULD
- 60 Right Said Freed I

TRW LW	1	IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH CLASSIC MIX) Ariva	Coltempo	52	52	EXTRA VAGANCE EP: CAN YOU LOVE ME CIRCA '91/E-GO The Real Masterplan	EMI USA	53	70
	2	FINALLY (MIXES) Ce Ce Peniston	AAJ	53	70	FROM THE GHETTO (Dread Hermitage)	Capitol	54	74
	4	CHANGE Los Angeles	Arista	54	74	SWEET DREAMS (ARE MADE OF THIS) '91 (HOUSE MIX)	Capitol	55	76
	5	ONE BACK (FOR REAL LOVE) (PERFECT MIX)	A&M promo	55	76	GENERATE POWER (Photo In)	Capitol	56	76
	7	GET LIT (MIXES) (ORIGINAL PHILLY MIX)	Arista	56	76	RIDE ON THE RHYTHM (KENLUO RHYTHM MIX) Little Louie Vega	U.S.I.D.	57	40
	8	BEST OF YOU (MIXES) (Kenny Thomas)	XL Recordings promo	57	40	TOO BLIND TO SEE IT (Eye Soul)	Capitol	58	27
	10	I'M ATTRACTED TO YOU (MIXES) Cosmic Waves	Urban	58	27	ALRIGHT (Urban Soul)	Capitol	59	60
	12	DY'S TAKE ON YOU (MIXES) Cosmic Waves	Capitol	59	60	ENERGENIC (TAKES YOU HIGHER) Energetic	Capitol	60	34
	13	HOW CAN I LOVE YOU MORE (I Feel Good)	Deconstruction	60	34	THE CROWN (MIXES) (Dusty Freddy)	Capitol	61	45
	14	SOMETHING YOU'VE GOT TO START (THE HURLEY MIXES)	Urban	61	45	WE ARE U READY (THE COACHING IT MIX) (Innocent)	Capitol	62	34
	15	Simply Red	U.S. East West/East West promo	62	34	AMHANTE LOCO (MENTHOL SALAD MIX)	Capitol	63	34
	16	KILLER (WILLIAM ORBIT REMIXES) (SIX O'CLOCK (ORIGINAL PHILLY MIX))	ZTT promo	63	34	NEVER GONNA GIVE YOU UP (BEN CHAPMAN REMIX)	Capitol	64	36
	17	Never Corporation	Volanté promo	64	36	SEXY (Like Nicole featuring Ruff House)	Capitol	65	36
	18	BABY LOVE (SILKY 70s MIX) (Jama Mergel)	MCA	65	36	THE AIR YOU BREATHE (DISCO MIX) (Bomz The Bass)	Capitol	66	36
	19	NEVER CHANGE (NATIVE MIX) (No Beard)	Polydor promo	66	36	OPEN YOUR HEART (EXTENDED MIX) (CryBaby)	Capitol	67	29
	20	INNOXMIAM (12" MIX) VERSION - BASSLINE TRAX MIX	Capitol	67	29	DOUBLE HAPPINESS (SHUT UP - BE HAPPY) (John & Julie)	Capitol	68	46
	21	JUST GET UP AND DANCE (Arija Barbatas)	Hypp	68	46	DISCO JODISCO (Toby Dinos)	Capitol	69	55
	22	V 231 Ari-Capella	PWL Continental promo	69	55	CAN'T TRUST IT (ALMIGHTY RAW 151ST STREET BOOTLEG MIX)	Capitol	70	50
	23	EVERYBODY'S FREE (TO FEEL GOOD) (Rozalla)	Capitol	70	50	LOVE'S GONNA GET YOU (BLU ZONE MIX)	Capitol	71	71
	24	JUST REACH OUT	Talkin' Loud	71	71	SEPARATION (EXTENDED MIX) (Pat Lewis)	Capitol	72	59
	25	40 MILES (VOCAL VERSION) (Congress)	Inner Rhythm	72	59	WALK ON (MIXES) (Sunroom)	Capitol	73	82
	26	GO (KIXES) (Hiss)	Outer Rhythm	73	82	DIRECT ME (Eusee Project)	Capitol	74	81
	27	JAMES BROWN IS DEAD (DENZIL SLAMMING) (J. Sule)	ifrr promo	74	81	GROOVE ON THE PERFECT MIX) (Yogo Honey)	Capitol	75	81
	28	NO MORE (Uniq)	Ten promo	75	81	DANCE WITH POWER (Bass Construction)	Capitol	76	82
	29	MOVE YOUR LOVE (12" MIX) LIKE IT (DJ) MOLELLA (REMIX)	RCA	76	82	MELBA (Dance City)	Capitol	77	82
	30	DO YOU HEAR MY VOICE (12" MIX) LIKE IT (DJ) MOLELLA (REMIX)	RCA	77	82	HE'S GRIM UP NORTH (A.M.S. Mix)	Capitol	78	82
	31	ONE KISS (MIXES) (John)	Z	78	82	MAKE THIS A SPECIAL NIGHT (Cool Nines)	Capitol	79	81
	32	IS THERE ANYBODY OUT THERE (MIXES) (Basshead)	Deconstruction promo	79	81	HEART ON THE LINE (VOODOO CHILL MIX) (Torian S)	Capitol	80	81
	33	I WANT YOU (FOREVER) (DJ Carl Cox)	Perfecto	80	81	WICKED FUNK (DIMENSIONS OF BLUE CLOUDS MIX)	Capitol	81	81
	34	LET THE BASS KICK 2 For Joy	All Around The World white label	81	81	60 SECONDS (FREE YOUR MIND VOCAL MIX) (Audi De Love)	Capitol	82	81
	35	FEAR (MIXES) (John)	East West	82	81	NEW TAKE IT EASY	Capitol	83	81
	36	CATCH THE FIRE (Duo-Base)	4th & B'way	83	81	CRIC, Wabunaru and the Yellow Barbun featuring Juliette James	Capitol	84	81
	37	DIGNITY THANK YOU (See Children)	Pulse-8	84	81	DOMINATOR (MIXES) (Hanna Resource)	Capitol	85	81
	38	KISS YOUR BACK (CHOCOLATE CROSSOVER MIX)	Big Life promo	85	81	LET YOU GO (SASHA REMIX) (Hanna Resource)	Capitol	86	81
	39	SPIRITUAL HIGH (MIXES) (Ploobsting featuring Denise Hard)	Arista	86	81	DEEPER LOVE (MISSING YOU) (FULL VOCAL MIX)	Capitol	87	81
	40	SOME KIND OF HEAVEN (WE GOT LOVE)	BBG	87	81	GIVE IT TO ME BABY (SAMPLE FREE ZONE) (Love Revolution)	Capitol	88	81
	41	GET READY FOR THIS (Unmixed)	Urban promo	88	81	JUST TO DANCEWAVE IN GOLD (ONE IN A MILLION)	Capitol	89	81
	42	EXPRESS YOURSELF (MIXES) (Frankie Knuckles)	PWL Continental	89	81	PARADE MIX	Capitol	90	81
	43	THAT'S HOW IT FEELS (EXTENDED VERSION)	Omen promo	90	81	RIDE LIKE THE WIND (East Side Beat)	Capitol	91	81
	44	The Funk Brothers featuring Tracy Graham	Buzzbag/Polydor promo	91	81	LIGHTNING (12" EDIT)	Capitol	92	81
	45	DON'T LOOK DOWN (STEVE PROCTOR MIXES) (Cifara)	white label	92	81	OVER TIME (THE 'LORIMER INSTRUMENTAL MIX) (Level 42)	Capitol	93	81
	46	NEVER STOP (FULL LENGTH VERSION)	Acid jazz	93	81	NATIONAL RADIO (STEVE PROCTOR MIXES)	Capitol	94	81
	47	The Brand New Heavies featuring N'Dee Davenport	Inner Rhythm promo	94	81	75 IS TICKING (Loose Ends)	Capitol	95	81
	48	NEVER DONT YOU WANNA BE MINE (PARADISE MIX)	Big World promo	95	81	N.H.S. (EP) (Doc Scott)	Capitol	96	81
	49	Absolute featuring Joe Church	Deed Good	96	81	NEED TO SEDUCE ME (Sweet)	Capitol	97	81
	50	YOU'RE MINE (Fusion Drop)	Capitol promo	97	81	THE CHUBBSTER (Chubb Rock)	Capitol	98	81
	51	ROCKIN' ROMANCE (MIXES) (Joe Saines)	Deed Good	98	81	KEEP CALM (Bus Konkr)	Capitol	99	81
	52	COMPASSION - UNIVERSAL PAPER	Capitol promo	99	81		Capitol	100	81
	53	EMOTIONS (MIXES) (Harsh Care)	Columbia						
	54	COCK INSIDE (Theompson Tunn)	Warner Bros						
	55	POWER DOLL (CLUB MIX) (PH Dams)	Gee Street						
	56	SUCH A FEELING (Bizarre Inc)	Vinyl Solution						
	57	BODDY AND SOUL (NEVER LET YOU GO)	S-Zero promo						
	58	TOE	ifrr						
	59	LOVE WILL BRING US BACK TOGETHER (FEEL THE VIBE MIX)	Virgin America						
	60	THE COOLIN Crew							

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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TOP 30 MUSIC VIDEO

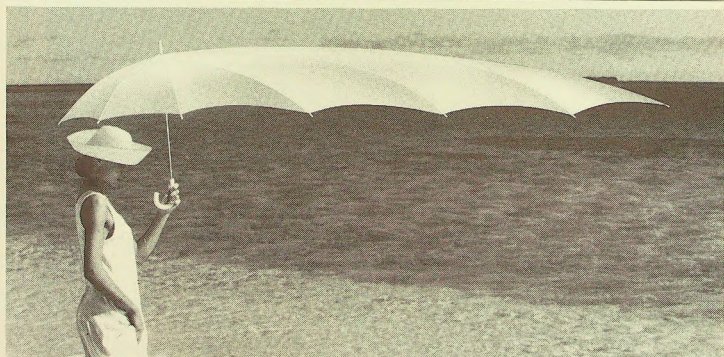
THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Category/Running Time	Label Cat. No.
1	4	CATEGORY: THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney	D209132	
2	3	THE LOVERS' GUIDE Special Interest/1 hr	Lifetime/Pickwick	LTY 001	
3	2	IN BED WITH MADONNA Special Interest/2 hr	MAD	18	
4	NEW	MEMPHIS BELLE Action/1 hr 43 min	Warner Home Video	PES 12040	
5	4	TOTAL RECALL Sci-Fi/1 hr 49 min	Guild Home Video	GLD 50952	
6	5	ROY CHUBBY BROWN: The Helmet Rides Comedy/1 hr	PolyGram Video	9838623	
7	NEW	THE HUNT FOR RED OCTOBER Action/2 hr 18 min	CIC	VHR 2408	
8	NEW	ROBOCOP 2 Sci-Fi/1 hr 51 min	Virgin	VVD 955	
9	NEW	BILLY CONNOLLY LIVE Action/2 hr 30 min	Virgin	VVD 863	
10	NEW	DOCTOR WHO: Sontaran Experiment Sci-Fi/3 hr 13 min	BBC	BBCV 4643	
11	6	LOOK WHO'S TALKING Comedy/1 hr 32 min	RCA/Columbia	CVR 21459	
12	NEW	DOCTOR WHO: The Deadly Assassin Sci-Fi/1 hr 35 min	BBC	BBCV 4679	
13	NEW	ONLY FOOLS AND HORSES: Second Time Comedy/2 hr 5 min	BBC	BBCV 4679	
14	NEW	DIE HARD 2 Action/1 hr 38 min	FoxVideo	1850	
15	NEW	ALL DOGS GO TO HEAVEN Children's/1 hr 21 min	Warner Home Video	PES 35332	
16	17	2 TINA TURNER: Simply The Best Music/1 hr 30 min	PMI	MVD 9913083	
17	7	4 LUCIANO PAVAROTTI: In Hyde Park Music/1 hr 30 min	PolyGram Video	0711503	
18	9	10 THREE MEN AND A LITTLE LADY Comedy/1 hr 39 min	Touchstone Home Video	0440742	
18	NEW	HARD TO KILL Action/1 hr 32 min	Warner Home Video	PES 11914	
20	14	24 CHIPPENDALES: Tall Dark & Handsome Special Interest/1 hr	Video Gems	R1372	
21	NEW	THE PUNISHER Action/1 hr 24 min	RCA/Columbia	CVR 21974	
21	8	2 STEEL MAGNOLIAS Drama/1 hr 45 min	RCA/Columbia	CVR 21764	
23	NEW	ONLY FOOLS AND HORSES: Big Brother Comedy/1 hr 31 min	BBC	BBCV 4678	
24	12	2 BEACHES Drama/1 hr 40 min	Touchstone	D407927	
25	20	31 THE RESCUERS Children's/1 hr 30 min	Walt Disney	D240642	
26	11	5 TANGO AND CASH Action/1 hr 39 min	Warner Home Video	PES 11951	
27	10	4 HONEY, I SHRUNK THE KIDS Children's/1 hr 29 min	Walt Disney	0209052	
28	18	2 SIMPLY RED: Moving Picture Book Music/45 min	Warner Music Video	9037154343	
29	NEW	WRESTLEMANIA IV Sport/1 hr 30 min	Silvervision	WF 053	
29	NEW	ROSIE & JIM: Butterflies Children's/1 hr	Central/Video Collect	VC 1221	

TOP 15 VIDEO

Rank	Artist	Title	Label	Category/Running Time	Label Cat. No.
1	2	2 TINA TURNER: Simply The Best Compilation/1 hr 30 min	PMI	MVD 9913083	
2	1	4 LUCIANO PAVAROTTI: In Hyde Park Live/1 hr	PolyGram Video	0711503	
3	3	2 SIMPLY RED: Moving Picture Book Compilation/45 min	W/MV	9037154343	
4	NEW	UB40: Live In Concert-Family Affair Live/1 hr 30 min	Virgin	VVD 957	
5	5	5 WHITNEY HOUSTON: Live In Concert Live/1 hr 20 min	BMG Video	791137	
6	13	22 STATUS QUO: Rocking Through... Compilation/1 hr 43 min	4 Front/PolyGram	LED 80152	
7	1	1 JASON DONOVAN: Greatest Video Hits Compilation/55 min	PWL	VHF 20	
7	10	46 MADONNA: The Immaculate Collection Live/1 hr 26 min	W/MV	7599382143	
9	6	4 CARRERAS/DOMINGO/PAVAROTTI Live/1 hr 26 min	PolyGram Video	CFV 11122	
10	14	3 POGUES: Poguevision-Best Of... Compilation/47 min	W/MV	9037154833	
10	4	4 ERIC CLAPTON: The Cream Of... Compilation/1 hr 25 min	4 Front/PolyGram	9539623	
12	NEW	PAUL YOUNG: From Time To Time Compilation/2 hr	Sony	WARNER MUSIC	
13	NEW	YES: Yesyears Compilation/2 hr	Warner Music Video	WARNER MUSIC	
14	12	2 EXTREME: Photographitti Compilation/30 min	PolyGram/A&M	9698793	
14	6	5 MARC BOLAN: The Ultimate Video... Compilation/1 hr 22 min	Telstar	TVE 1036	

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Hot! Save First		Ting	
25	SUCH A FEELING 18 Braxe Inc	Vinyl Solution	
26	NEW 40 MILES Congress	Inner Rhythm	
27	WALKING IN MEMPHIS 22 Marc Cox	Audite	
28	AMERICAN PIE 34 Doni Franken	Liberty	
29	FINALLY 22 Co. Of Fenition	AS&M	
30	I WANT YOU (FOREVER) 21 DJ Carl Cox	Perfecto	
31	SUNSHINE ON A RAINY DAY (REMIX) <input type="radio"/> 20 Zee	M&G	
32	NEW DON'T DREAM IT'S OVER Paul Young	Columbia	
33	NOCTURNE 36 199	Emphasis	
34	JACKY 18 Marc Almond	Some Bizzare	
35	PEACE 18 Sebastian Johnsen	East West	
36	NEW REAL LIFE Simple Minds	Virgin	
37	SOMETHING GOT ME STARTED 21 Simply Red	East West	

TWELVE INCH

1	GO 16 Myb	21 NEW HOW CAN I LOVE YOU MORE? <input type="radio"/> M People
2	GET READY FOR THIS 2 Unlimited	22 REAL LIFE Simple Minds
3	NEW 40 MILES Congress	23 EMOTIONS Mariah Carey
4	NEW THE SHOW MUST GO ON Queen	24 BEST OF YOU Kenny Rogers
5	NEW AFTER THE WATERSHED Cape The Kingship's Six Machine	25 NEW DOUBLE HAPPINESS Johnnie Vile
6	I WANT YOU (FOREVER) DJ Carl Cox	26 IT SHOULD'VE BEEN ME Adena
7	NEW DJ CULTURE Pep Shop Boys	27 THE DREAMER All About Eve
8	SUCH A FEELING Braxe Inc	28 NEW JUST REACH Galliano
9	FINALLY Co. Of Fenition	29 NEW SEASONS IN THE ABYSS Slayer
10	NOCTURNE 199	30 COME BACK (FOR REAL LOVE) Alison Limerick
11	INSANITY Oceanic	31 LET'S TALK ABOUT SEX Sia & featuring Peaches
12	CHANGE Lisa Stansfeld	32 SUCH A GOOD FEELING Brothers In Rhythm
13	NEW INSSONNIAK DJPC	33 MOVE YOUR LOVE DJ Neil Steffy
14	EVERYBODY'S FREE (TO FEEL GOOD) <input type="radio"/> Jazelle	34 NEW THE GIRL WITH THE LONeliEST EYES Natalie Di Lore
15	DOMINATOR Human Resource	34 EVERYTHING I DO I DO IT FOR YOU Bran Adams
16	BABY LOVE Danni Minogue	36 NEW EDISON'S MEDICINE Fela
17	THEIR IS NO LAW Messiah	37 PAPER DOLL P.M. Dawn
18	NEW CATCH THE FIRE Dixie Nine	38 NEVER STOP Brand New Heavies
19	NEW SEASONS/STREAM (EP) Thousand Yard Stare	39 NEW SEENING THINGS The Babes Croves
20	JUST GET UP AND DANCE Arika Bambaataa	40 NEW N.H.S. (EP) DJ Doc Scott

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Night Of Whisk		Capitol	
63	DOMINATOR Human Resource	RS&S	
64	THE DREAMER 41 All About Eve	Vertigo	
65	NEW SEASONS/STREAM (EP) Thousand Yard Stare	Sireled Aardvark	
66	NEW INSSONNIAK DJPC	Hype	
67	OH NO WON'T DO (EP) Curd	AS&M	
68	NEW CULT OF PERSONALITY Living Colour	Epic	
69	OVERTIME 82 Lethal Blue	RCA	
70	CHARLY 83 Freddy	XL	
71	NEW MY TOWN Glass Tiger* featuring Rod Stewart	EMI	
72	NEW SEENING THINGS The Bliss Crowers	Del American	
73	DECADENCE DANCE 46 Extreme	AS&M	
74	NEW IN MY HEART 74 Texas	Mercury	
75	NOTHING NATURAL 43 Lush	4AD	

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TOP 75 ARTIST ALBUMS

THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
1	NEW	CHORUS ★ Enriquez Philippi	MCA/COLUMBIA 95 878M (P) COLUMBIA 95 878M (P)
2	1	Stars Sparry Rod Levitt	East West WK 421C (W) 9013752/421C 422
3	NEW	KEYES ★ Venice Thomas (Green/Perry/Levan/Emm/Gunnell)	Columbia 95 1217 34 CD 1890/C187 34
4	2	SIMPLY THE BEST ★ Tina Turner (Warner)	Capitol TCS271 (E) CE257V 1E37V 1
5	3	WAKING UP THE NEIGHBOURS ★ Brusa Adams (Lange)	AMM 397944 (F) 387142/3371641
6	4	DIAMONDS AND PEARLS ★ Prince & The New Power Generation (Paisley)	Paisley Park WK 432C (W) 901380/337010X 432
7	NEW	LIVE YOUR LIFE BE FREE ★ Brenda Carter (Various/Sofarman/Penny/Mandaly)	Virgin TV 2680 (P) CDV 2688V 2680
8	5	FROM TIME TO TIME - THE SINGLES COLLECTION ★ Paul Young (Lutman/Vanous)	Columbia 488754/488754/488751 (SM)
9	NEW	THE COMMITMENTS (OST) The Commitments (Burt/Klein/Pear)	MCA/MCA 10366 (BMG) MCA201363/MCA 10366
10	NEW	EMOTIONS Manal Cheaman (Harris/Chiriac/Cole/Carter)	Columbia 488914 (SM) 488912/488911
11	6	THE GREATEST HITS ★ Sade (N. Appleby/John Logie/The Injunctives/Excalibur)	EMI 832014/832019/832013 (P) F1
12	7	ON EVERY STREET * 2 ★ Dina Staro (Knefel/Dave Sireal)	Virgin 510474 (F) 510470/5104701
13	8	THE BEST OF HALL & OATES - LOOKING BACK ★ Hall & Oates (Various)	RCA/ABC 51962 (F) PK 50389/30389 PL 9038
14	NEW	IMAGES - THE BEST OF JEAN MICHEL JARRE Jean M. Jarre (Janis)	Dreyfus 5112084/5112082/5112081 (F)
15	NEW	LET'S GO TO IT Kylin Mirogac (Stok/Waterman)	MFC 41FC 21 (W) 41FC 21HF 21
16	NEW	BLUE LIGHT, RED LIGHT Horn Commack (Horn)	Columbia 489262 (F) 489267/4892671
17	NEW	24 NIGHTS ○ Eric Capoen (Horn)	Duo WK 423C (W) 795943/8242WX 372
18	9	THE ULTIMATE COLLECTION Mama Cass & The Vibrations (Baker)	Telstar TV 2338 (BMG) TCD 2338/3338 430
19	13	THE BEST OF THE POGUES ○ The Pogues (Various)	Mercury 4302 (W) 8021354/8021354 430
20	15	HIS GREATEST HITS ○ David Essex (Various)	Mercury 512084 (F) 510325/5120831
21	22	MOVE TO THIS ○ Carly Dennis/Dennis/Bodger/Danny D. Rodgers	Polygram 848504 (F) 848502/8485031
22	12	THE BEST OF R.E.M. REM (Warner)	RS M-4C 1 (BMG) DWRB 1 MARR 1
23	15	USE YOUR ILLUSION II ★ Guns N' Roses (C./R./Guns N' Roses)	Geffen GEF 2442 (BMG) GEFD 2442/3 GEF 2442
24	24	BEVERLY CRAVEN * Craven (Sarnwell/Smith)	Epic 487034 (SM) 487032/487031
25	2	APOCALYPSE 91... THE ENEMY STRIKES BACK The Enemy Public Enemy	Def Jam 8889/44889/512488751 (F)
26	18	LOVE Hurts ★ Celine Dion (Warner)	Geffen GEF 3467 (BMG) GEFD 3467/3 GEF 3467
27	NEW	WINE IN THE UNION Lynn Collins (Shanley)	Geffen 499274 (W) 499245/499247
28	19	OUT OF TIME * 2 ★ REM (LBS&H)	Warner Brothers WK 404C (W) 7989494/404C 1
29	16	USE YOUR ILLUSION I Guns N' Roses (C./R./Guns N' Roses)	Geffen GEF 2441 (BMG) GEFD 2441/5 GEF 2441
30	6	MR. LUCKY ○ John Lee Hooker (Rogers/Santana)	Silverline OREC 519 (F) OREC519/OREC 519 F
31	24	BAT OUT OF HELL * 3 ★ Mötley Crüe (Various)	Columbia 418241 (SM) 418241B/C 418241B
32	17	GREATEST HITS * 4 Eurythmics (Stewart/Watts/Southern)	RCA RF 7459 (BMG) RCD 7459/5 RF 7456
33	24	SUGAR TAX ★ Dino (Ward/Ronald)	Virgin TV 2648 (F) CDV 2648V 2648
34	NEW	FOXBASE ALPHA Sax (Various)	Heavenly 9492 (P) 9492/9492 1
35	14	LEVELLING THE LAND The Jacksons (Soul)	Chrysalis 1022 (P) WJL CD 1022/90 1022
36	18	ROCK 'N' TIL YOU DROP Stacy Q (Various)	Virgin 510474 (F) 510470/510471
37	25	THE IMMACULATE COLLECTION ★ Madonna (Various)	WEA WK 370C (W) 7989444/2470X 370

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
38	30	JOSEPH AND THE AMAZING TECHNICOLOR ○ Joseph Conson/Cat (Lloyd Webber/Wright)	Really Useful 51113245/113205113241 (F)
39	34	TIME, LOVE & TENDERNESS ★ Sax (Various)	Columbia 487814 (SM) 487812/4878121
40	26	SEAL ★ Seal (Various)	RTI 277 (K/W) 801156/277 1
41	35	WELL HOODLUMS ○ Dellon Doo (Kirk)	Columbia 488850 (P) 488850/4888501
42	12	NO MORE TEARS ○ Oya Olayinka (Bass/Pullii)	Epic 487954 (SM) 487952/487951
43	NEW	MIDNIGHT MOODS - THE LOVE COLLECTION George Benson (Various)	Telstar STAC 2507/CD 2505/STAC 1450 (BMG)
44	55	WATERMARK * 2 Enya (Pye)	WEA WK 195C (W) 228438/501WX 193
45	32	SCRAMADELICA Pina Scam (Rathgeber/Och/Mates/Polson)	Creston CRE 016/CRE 016 (P) CREP 016
46	29	JOYRIDE ★ Neville Stoveman	EMI TCM20 1019 (E) CEEM 1019/1019
47	6	OF THE HEART, OF THE SOUL, & OF... Pill-Down (Pill-Down)	Get Sirr GEMF/GEMF/GEMF 1 (F)
48	NEW	TENEMENT SYMPHONY Major James Thomas (Various)	Some B Entertainment WK 442C (W) 3027759/302744 (F)
49	15	ESSENTIAL PAVAROTTI * 2 Luciano Pavarotti (Various)	Decca 42014 (F) 42014/42014701
50	33	SONIA Sonia Wright	UK 12K 1169 (BMG) TD 1615/2L 2116
51	34	GREATEST HITS Major James Thomas (Various)	MFC 41FC 21 (W) 41FC 20HF 21
52	20	DECADE OF CELEBRATION '81-'91 Motley Crue (Doni/Winter/Motley/Crue)	Epic/EC 182 (W) 75592/182/473
53	28	PAUL McCARTNEY'S LIVERPOOL ORATORIO (EMM) Carrie Davies/RQ/Vanous (Various)	TCRAUL VCD PAUL 1/FM 4UL 1
54	22	EXTREMELY PORNORAGGIFTI Ennio Morricone	AMM 383134 (F) 383130/383131
55	4	SENIORLY ORCHESTRAL Lynn Collins (Roni)	Virgin 3996 (F) 3996/1801P (F)
56	24	TROMPE LE MONDE Lynn Collins (Roni)	440 CAD 1014 (W) 841014/CAD 1014
57	11	MARC COHN The Four Seasons (Various)	American 7619/191 (W) 756781/191/76191 91
58	10	C.M.B. * 3 Color Me Badd (Horn)	Mercury 4302 (W) 399924/4302 435
59	45	GREATEST HITS 1977-1990 * The Strokes (Various)	Epic 487434 (SM) 487432/487431
60	48	THE SPECIALS SINGLES ○ The Specials (Denniss/Jordan/Cox/Carell)	2 Tone ZHRTT 5019 (E) CD 5019/5019 510
61	51	DON'T TRY THIS AT HOME Big Boy (Bragg/Shears/Mar)	Cap/Disc 838274 (F) 837870/8382741
62	38	LIVE Honey Madeline (J)	Factory 322Z (P) FACT 322Z/FACT 322
63	70	MOTHERS HEAVEN Texas (Pamir)	Mercury 848534 (F) 848532/848531
64	29	WHENEVER WE SANG John Lennon (Various/McCartney)	Mercury 510154 (F) 510152/510151
65	56	HELP YOURSELF The Roots (Various)	Virgin TV 2698 (F) CDV 2688V 2698
66	NEW	THE FIRST OF TOO MANY The Sensational Three (Various)	Epic 487514 (SM) 487512/487511
67	62	THE VERY BEST OF ELTON JOHN * 6 Elton John (Dunlop/Thomas/John/Jones/Wast)	Rockwell 848514 (F) 848512/848511
68	45	CREMENCY Cui (Zuo)	Begins BANG 122 (W) BECA 122CD/BECA 122
69	44	HYMNS TO THE SILENCE Van Morrison (Mansoni)	Mercury 848024 (F) 848022/848021
70	RE	LEGEND * 4 Bob Marley And The Wailers (Wailers/Blackman/Sir)	Tull/Globe BMW/ABC 1180X/1 (F)
71	47	BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers (Various)	Warner Brothers WK 441C (W) 793936/410X 441
72	58	LATE NIGHT GRANDE HOTEL Nancy Sinatra (Various)	MCA/MCA 1933 (BMG) MCA 1933/MCA 1933
73	54	NEVIMIND Nevimind (Various)	DGC DGC 2445 (BMG) DGC2 2445/DGC 2445
74	60	HONEY LINGERS Honey Lingers (Various)	London 8265 (F) 8265/8265 8261
75	57	UNFORGETTABLE WITH LOVE ○ Natalie Cole (L'Amour)	Capitol 4751C (W) 475101/4751 91

TOP 20 COMPILATIONS

THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist	Label/Cassette (Distributor) CDLP
1	NEW	2 ROOMS - ELTON JOHN Various	Mercury 845749/845749/845741 (F)
2	4	NOW DANCE 91 Various	EMI Virgin/PolyGram CMND 7 (E) CD 28/AD 28
3	NEW	SMASH HITS 1991 ○ Various	Dover 220 28 (E) CD 28/AD 28
4	2	THAT LOVING FEELING VOL V Various	Dino DINAC 28 (F) VCD 28/INTV 28
5	2	MOODS Various	Virgin Television VTM 5 (F) VCD 5/VTLP 5
6	2	IN LOVE - GREATEST LOVE 5 Various	Telstar STAC 2510/STAC 2510
7	NEW	SEXUAL HEALING Various	EMI TCM 60 (E) CEEM 60/EMT 60
8	5	THE POWER AND THE GLORY ○ Various	Vertigo 510636 (F) 510630/510631
9	11	THE SOUND OF THE SUBURBS Various	Columbia MOODC 18/WMOODC 18 (SM)
10	3	WE WILL ROCK YOU Various	Dino DINAC 26 (P) DINCD 26/INTV 26
11	8	BORN TO BE WILD Various	Telstar STAC 2524 (BMG) TCD 2524/STAC 2524
12	4	ABSOLUTION ROCK - THE ALTERNATIVE WAY Various	Polygram 845744/845744/845741 (F)
13	5	MAKE YOU SWEAT Various	Telstar STAC 2542 (BMG) TCD 2542/STAC 2542
14	7	XL-RECORDINGS - THE SECOND CHAPTER Various	XL XLMC 108X/CD 108X/LP 108 (W)
15	14	ROBIN HOOD - PRINCE OF THIEVES (OST) Various	Polygram 511054/511050/5110501 (F)
16	14	REACTIVATE VOL 2 - PHASERS ON FIRE Various	React REACTACT 2/REACTACT 2 (BMG)
17	22	THE ESSENTIAL MCGEE ○ Various	Decca 433234 (F) 433232/433231
18	7	MOMENTS IN SOUL ○ Various	Dover 220 25 (E) CD 25/AD 25
19	18	WINGS OF LOVE ○ Various	A&M/PROT 845664/845662/845661 (F)
20	16	GROOVY GHETTO Various	Arise AR 25604 (SM) ARC 92560/ARC 925601

ARTISTS A-Z

AGASSI, Bryan	5	LEVELLERS	35
ALMOND, Mike	48	MONDO	37
BENSON, George	43	MABLEY, Earl and the WALLERS	32
BOLAN, Mike & TREX	18	MEADOWS	31
BOLTON, Martin	67	MELLISSANDR, John	64
BRADY, Bob	49	MELISSA, M	65
CAREY, Mariah	47	MORRISON, Jim	64
CHAPMAN, Steve	49	MOTLEY CRUE	64
CHER	20	NIRVANA	37
CHIPS	47	NO	37
CLARK, Lou (P.F. Sloan)	55	OBSCURE, C.O.	62
COCHRAN, Mike	37	PARADISE, Louisa	62
COLE, Natalie	65	PILES, The	58
COLLIER, Mike (Dino)	58	PRINCE, SCREAM	64
COMPTON, The (Public Enemy)	17	PODDES, The	58
CONRAD, M. (The) (Various)	47	POPE, The	64
CRUICK, Bruce	26	PRINCE & THE NEW POWER GENERATION	64
DAVIS, Cecil (P.F. Sloan)	55	PUBLIC ENEMY	26
DEADON BLUE	12	REDFIGHT (P.F. Sloan)	21
DEBARGE, John	21	REM	32,38
DENNIS, Cat	12	RENT	62
DONOVAN, John	51	SANTITENEVA, Juan	31
DONOVAN, John (Various)	51	SELVY, P.F. (LBS&H)	11
DUNN, J. (Various)	20	SEAL	48
EAST	30	SEALS, THE	62
EMERSON	16	SEALS, THE (Various)	62
ENYA	44	SIMPLY RED	49
ENYA, David	50	STATUS QUO	39
EURYTHMICS	31	SPECIALS, The	39
EXTREME	56	STATION	62
FRANK, John	32	STRANGLERS, The	33
GRETTI, Steve	23	STRANGLERS, The (Various)	33
HALL, David & John DATES	15	THOMAS, Kenny	64
HALL, David & John DATES	15	THE J. J. (Various)	62
HOCKER, John	38	UNDISCOVERED	39
HONEY LINGERS	44	VOICE OF THE BEHEMOTH	24
JOHN, Elton	46	YOUNG, Paul	6
LEONAR, James	49		6

★ New artists made to debut on this chart. CDLP stands for compact disc, SM for stereo music cassette, and W for cassette. CDLP and SM are based on a minimum sample of 500 retail units. Incorporating UK, Canada, and CD sales. All rights reserved.

TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	CLASSICAL COLLECTION SAMPLER Various, Ditch	Conifer CD DDOCAT/AC DDOCAT (CON)
2	VIVALDI: FOUR SEASONS Vivaldi of England	CFP CFP 40017/TCF 40018 (ES)
3	DUETS FROM FAMOUS OPERAS Various	CFP CFP 4589/TCF 4588 (ES)
4	HOLST: THE PLANETS Lyndia/Chick Corea	CFP CFP 40234/TCF 40241 (ES)
5	VERGO - THE SAMPLER Various	CD CD-VB 7914/602 (JP)
6	THE COLLECTION - IN CONCERT Various	Collection Series CCSLP 288/CSL 288 (BMG)
7	HOLST: THE PLANETS Henderson/CD	IMP Classics CMP 880/CMP 880 (PK)
8	THE WORLD OF HANDEL Various	Decca CD 43050/2/AC 43050/2 (JP)
9	HOLST: PLANETS/ELGAR: ENIGMA MARCHES ETC Various	DG CD 41395/2/AC 41395/2 (ES)
10	THE WORLD OF GILBERT & SULLIVAN D'Oyly Carte	Decca CD 43099/2/AC 43099/4 (JP)
11	KING OF THE HIGH CS Various	Decca Opera Gala CD 42128/2/AC 42128/4 (ES)
12	MOZART: THE MARRIAGE OF FIGARO Günther/Barbieri	CFP CD CCPCP/472/MAC-TCCFP/472A (ES)
13	MUCCHINI TURANDOT (HIGHLIGHTS) Muccini/Sutherland/Favanti	Decca Opera Gala CD 42132/0/AC 42132/4 (JP)
14	ALBINONI/PACHELBEL Karlgen/Hoff	DG Galera 41304/4/1304/4 (ES)
15	PUCCHINI: MADAMA BUTTERFLY Santini/Maggioli	CFP CFPD 41444/TCF 41444/ES (ES)
16	TCHAIKOVSKY: 1812 OVERTURE Manganelli/CD	CFP CFP 1017/TCF 1017 (ES)
17	BEST-LOVED CLASSICS 1 Various	EMI Laser CD CD 76250/3/AC 76250/4 (ES)
18	PUCCHINI: ARIAS Various	CFP CCFP 4569/TCF 4569 (ES)
19	BIZET/PUCCHINI/VERDI: DUETS Kraus/Victor	RIA Victor GL 8779/9/AC 8779/9 (BMG)
20	ALBERT HALL GALA CONCERT Various/Adler/RFO	Decca Opera CD 43071/2/AC 43071/4 (JP)
21	ELGAR: VIOLIN CONCERTO Kennedy/Hardway/SFO	Emmence EMX 41205/4/1EMX 41205/6 (ES)
22	INTRODUCING THE MOZART EDITION Harnett/SF	Philips CD 4287/2/1 (ES)
23	ASMI 30th ANNIVERSARY JUBILEE SAMPLER Harnett/SF	Philips CD 42051/2 (JP)
24	BEST-LOVED CLASSICS 2 Various	EMI Laser CD CD 76251/3/AC 76251/4 (ES)
25	ORFF: CARMINA BURANA Hickox/SF	IMP Classics CD CMP 855/MAC CMP 855 (PK)
26	ORFF: CARMINA BURANA Kraus/Deutsche Oper	CD CD 42386/2/AC 42386/4 (JP)
27	BETHOVEN: SYMPHONIES 5 & 6 Bohm/Vienna/PO	DG CD 41342/2/AC 41342/4 (JP)
28	BETHOVEN: SYMPHONY No 6 Kraus/SFO	DG Galleria 41583/3/1583/4 (JP)
29	MOZART: EINE KLEINE NACHTMUSIK Kraus/Ford/London	Conifer CD 000 122/MC 000 122 (CON)
30	TCHAIKOVSKY: BALLET MUSIC Kraus/Monteux/SF	Philips CD 42227/2/AC 42227/4 (ES)
31	THE COLLECTION Favanti	Decca CD DVCD 2192/2/AC DVCD 2192 (TB)
32	THE WORLD OF MOZART Various	Decca CD 43046/2/AC 43046/4 (JP)
33	HANDEL: MESSIAH Stephenson/London/Musci	Conifer DCC0402/000402 (CON)
34	LATE NIGHT CLASSICS Various	Classical Collection CD DDD 602/MC DDD 602 (CON)
35	BIZET: CARMEN-SCENES AND ARIAS Sola/PO	Decca Opera CD 42130/2/AC 42130/4 (JP)
36	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	CD CD 41332/2/AC 41332/4 (ES)
37	VIVALDI: FOUR SEASONS Various/Monteux/CO	Emmence EMX 2209/2/EMX 2209 (BMG)
38	PUCCHINI: ARIAS AND DUETS Various	EMI Laser CD CD 76251/3/AC 76251/4 (ES)
39	ELGAR: ENIGMA VARIATIONS/MARCHES Various	IMP Classics CD PCD 913/MC PCD 913 (PK)
40	BETHOVEN: SYMPHONY No. 9 Bohm/Vienna/PO	DG CD 42782/2/AC 42782/4 (ES)

DISTRIBUTION: INDIE SINGLES†

Rank	Title	Label
1	INSANITY The Lovelies	Label 7 (112) (Distributor)
2	LOVE TO HATE YOU Enature	Dead Dead Good GOOD A11 (RSF)
3	GO Moby	Male (12)WU/131 (RTM)
4	SUCH A FEELING Bragg Inc	Quar Rhythim FORT 131 (RTM)
5	WHENEVER NATURAL L.A. Style	Vinyl Solution STORM 125 (STORM 125) (SR)
6	DOMINATOR Pain In The Neck	4AD (BAD) 1016 (RTM)
7	WORDS THAT SAY Maga City Four	R&S - (RSUK 4) (RTM)
8	MESMERISE Chapellehouse	Big Life MEGAT1 (RTM)
9	BRIAN BROWN IS DEAD Chapellehouse	Dedicated HOUSE 00/11 (RTM)
10	PERFECT LIFE Soul Family Sensation	ZYX ZVX 6887/ ZYX 6586 (12) (GY)
11	FEEL EVERY BEAT L.A. Style	EMI Intem 6717P (BPT12) (P)
12	DANCE WITH POWER (EP) Bass Construction	Factory FAC 3287/FAC 328 (P)
13	ENERGY FLASH (EP) L.A. Style	Etc...-112ELC 3 (RTM)
14	UNTILTED REVOLUTION L.A. Style	R&S - (RSUK 3) (RTM)
15	GIVE IT TO ME BABY Love Revolution	Strictly Underground - (STUR 10) (P)
16	TERMINATOR 2 - JUDGEMENT DAY L.A. Style	Network - (NWK 13) (SR)
17	THE HOUSE IS MINE Hypnotic	Full Effect - (EFE 105) (SR)
18	ONLY LOVE CAN BREAK.../FILTHY L.A. Style	Running High - (RSH 4) (SR)
19	B-LINE FROM HELL (EP) L.A. Style	Heavily HVN 1121 (RP 6)
20	MENTAS Second Phase	HJM - (LJRBASFP 2) (P)
21	ONE WAY The Lovelies	R&S - (RSUK 7) (RTM)
22	THIS TOWN Slovo's Art	China WOK/11 2008 (P)
23	EXTRAVAGANCE (EP) L.A. Style	Bad Ass Tones - (BADASS1 001) (SR)
24	MOVE ANY MOUNTAIN L.A. Style	Debut - (DEB 1X 3130) (P)
25	I WANNA BE ADORED The Stone Roses	One Little India 527P (527P) (2) (P)
26	HEART ON THE LINE Furax	Silvanite ORE/121 (SR)
27	KEEP THE FIRE BURNING Roses/Crest	Production House - (PNT 02) (SR)
28	WHERE'S YOUR LOVE GONE John Stapleton	V For Vizion - (VVS 061) (PA)
29	I GET HIGH Austin	Suburban Base - (SUB 4) (RTM)
30	FASHION CRISIS HITS NEW YORK Frank And Walter	Setanta - (528 0) (SR)
31	VAMP L.A. Style	R&S - (RSUK 1) (RTM)
32	COLOUR ME GREY Total	Bad Girl - (BGR 0097) (P)
33	TOTAL ABANDON (EP) Acad Trips	One Little India - (55 TP) (2) (P)
34	DON'T U DO IT Glorious & Spicy	Def EEP 325 (EEP 307) (P)
35	SOMETHING SPECIAL Nomad	Remour RUMM/11 35 (P)
36	SO AND SLOW IT GROWS Various	Male (12)WU/107 (RTM)
37	CRUCIFIED Various	Top Son Ton WOK/11 2007 (P)
38	RAVE THE PLANET Various	ESP/366 - (ESP 366) (SR)
39	DO YOU THINK THIS IS AN UNOCE? Various	Hung - (LJRBASNT 3) (P)
40	ROO UP! (EP) The Boo Radleys	Rough Trade - (RT 2750) (RTM)

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DISTRIBUTION: INDIE ALBUMS†

1	LEVELLING THE LAND The Lovelies	China WOL 1022 (JP)
2	MR. LUCKY John Lee Mosser	Silverstone CREP 119 (P)
3	THE LOVING FEELING VOL. V Various	Dino DINO/TV 28 (P)
4	WE WILL ROCK YOU Various	Dino DINO/TV 28 (P)
5	PROMPTA Pimp-Sanctica	Creation CREP 67 (P)
6	TROPIC LE MONDE Various	4AD CAD 1014 (RTM)
7	HAPPY HOLIDAYS LIVE Happy Holidays	Factory FAC 323 (P)
8	RAISE The Lovelies	Creation CREP 67 (P)
9	THE DYLANs The Dyans	Situation Two SFU 131 (RTM)
10	T81 Various	Big Cat ABB 101 (RT)

METAL CHART

1	WAKING UP THE NEIGHBOURS Brian Adams	A&R 30716/4 (P) 30716/2/29716/1
2	YOUR ILLUSION II Guns N' Roses	Geffen GEF 2443 (BMG) GEF 2442/02/GEF 2442
3	YOUR ILLUSION I Guns N' Roses	Geffen GEF 2441 (BMG) GEF 2441/02/GEF 2441
4	LOUD SUGAR SEX MAGIC Sugar	Werner Brothers HW 6415 (WV) 7300 2400 481
5	BLOODING THE LAND The Lovelies	China WOL/MC 1022 (JP) WOLCD 1022/WOL 1022
6	NO MORE TEARS Cory Copeland	EPIC 48789/4 (WV) 48789/02/48789/2
7	ROCK TILL YOU DROP Status Quo	Ventura 51024/1 (P) 51024/1/51024/11
8	WE WILL ROCK YOU Queen	Dino DINO/AC 26 (P) DINO 26/26/26/26/26
9	CEREMONY The Cut	Beggars Beggart 182 (WV) BECD 12/BECA 12
10	THE POWER & THE GLORY Various	Ventura 51030/4 (P) 51030/2/51030/3
11	DECADE OF EXCESS Mastey/Cue	Shoena ECT 95C (WV) 7588/120/ECT 95
12	BAT OUT OF HELL Mötley Crüe	Cleveland Int 4082419 (SM) 2082419/2/FC 82419
13	DOWN TO BE WILD Various	Telexor STAC 2534 (BMG) TC25243/24/STAC 2524
14	EXTREME II - PORNO GRAFFITI Various	A&R 30913/24 (P) 30913/2/30913/3
15	METALLICA Metallica	Ventura 51002/24 (P) 51002/25/51002/21
16	PRETTY HATE MACHINE New York Nets	TUT ICT 8972 (P) ICT 8972/1/ICT 8972
17	TIMESPACE - THE BEST OF Steve Nicks	EMI 12C/EM 1024 (E) DEADM 1024/EM 1024
18	DOWN FALL THE GOOD GUYS The Goodguys	Columbia 51024/1 (P) 51024/1/51024/1
19	SHAKE YOUR MONEYMAKER The Black Crowes	Def American 84251/24 (P) 84251/2/84251/3
20	NO PLACE LIKE HOME Big Country	A&R AWC 5011 (P) AWC 5011/3/AWA 5011
21	BACKLASH Bad English	Ventura 51023/24 (P) 51023/25/51023/21
22	APPETITE FOR DESTRUCTION Guns N' Roses	EPIC 48810/4 (SM) 48810/2/48810/3
23	EAT YOURSELF WHOLE Rush	Search 2CBH 1878 (E) CD 1878/2/4H 1878
24	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen GEF 2448 (BMG) GEF 2448/02/GEF 2448
25	ROLL THE BONES Various	Affario WVC 4343C (WV) 75678/2/5293/4/34
26	HEY STOOPID Ally Cropper	EPIC 48816/4 (SM) 48816/2/48816/3
27	PSYCHOTIC SUFFER Yes	Geffen GEF 2443 (BMG) GEF 2443/02/GEF 2443
28	STRANGER IN THIS TOWN Rickie Sambora	Norway 84889/4 (P) 84889/02/84889/1
29	YESTERY Various	A&R 30479/743 (WV) 75737/2/742/75737/1
30	HITS OUT OF HELL Metal Leaf	EMI 45044/14 (SM) 45044/2/45044/1

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	40 MILES	Congress	Inner Rhythm HEART 01 (RTM/P)
2	1	GO	Moby	Outer Rhythm FOOT 15 (RTM/P)
3	NEW	N.H.S. (EP)	DJ Doc Scott	Absolute 2 ABS 001/D (SRD)
4	NEW	THERE IS NO LAW	Messiah	Kickin KICK 10 (SRD)
5	3	FINALLY	Ce Ce Peniston	A&M AMY 922 (F)
6	NEW	CATCH THE FIRE	Orisa Bone	4th + B Way 12BRW 232 (F)
7	2	CHANGE	Lisa Stansfield	Arista 61482/0 (BMG)
8	NEW	JUS' REACH	Calliano	Talkin Loud TLXK 16 (F)
9	2	LOVE WILL BRING US BACK...	Cookiez Crew	ffrr FX 171 (F)
10	4	I WANT YOU (FOREVER)	DJ Carl Cox	Perfecto PT 44866 (BMG)
11	5	DOMINATOR	Human Resource	R&S RSJK 4 (RTM/P)
12	NEW	HOW CAN I LOVE YOU MORE?	M People	Deconstruction PT 44856 (BMG)
13	7	COME BACK (FOR REAL LOVE)	Alison Limerick	Arista 61453/0 (BMG)
14	17	DANCE WITH POWER (EP)	Base Construction	Elicit 12ELIC 3 (P)
15	NEW	DOUBLE HAPPINESS	John + Julie	XL XL 23 (W)
16	11	GET READY FOR THIS	2 Unlimited	PWL Continental PWLT 206 (W)
17	12	GENERATE POWER	Photon, Ino/Paula Brion	ffrr FX 173 (F)
18	18	WHERE'S YOUR LOVE GONE	Julie Stapleton	V For Vision VIS 061T (IPAN)
19	4	NEVER STOP	Brand New Heavies	ffrr FX 165 (F)
20	NEW	INSSOMNIAK	DJPC	Hype 12PUM 005 (P)
21	28	EMOTIONS	Mariah Carey	Columbia 6574039 (SMI)
22	12	NOCTURNE	T99	Emphasis 6574096 (SMI)
23	13	JUST GET UP AND DANCE	Afrika Bambaataa	EMI USA 12MT 100 (E)
24	4	IT SHOULD'VE BEEN ME	Aera	Cooltempo COOLX 236 (E)

© DN. Compiled by A&A from Gallup data collected from dance outlets.

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	10	BABY LOVE	Dannii Minogue	MCA MCST 1580 (BMG)
26	50	ONE KISS	Pacha	Zedd ZEDD 12004 (GY)
27	14	BEST OF YOU	Kenny Thomas	Cooltempo COOLX 243 (E)
28	24	KEEP THE FIRE BURNING	House Crew	Production House PNT 029 (Self)
29	15	SUCH A FEELING	Bizarre Inc	Vinyl Solution STORM 32 (SRD)
30	16	60 SECONDS	Audio DeLuxe	Volante FLYRX 2 (E)
31	26	PAPER DOLL	PM Dawn	Gea Street GEET 35 (F)
32	NEW	THE REMIX'S	Automation	Triple Helix TSXX1
33	NEW	CHOK THERE!	Apachi Indian	Sure Delight STD 41 (JSE)
34	23	JAMES BROWN IS DEAD	LA Style	ZYX ZYX 658612 (JEMS/GY)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	21	B-LINE FROM HELL	G Double E	HUM URBANEP 2 (U)
36	38	EXTRAVAGANCE (EP)	Various	Debut DEBTX 3130 (P)
37	NEW	DRILLER KILLER	Recall	Deja Vu DJV 008 (SRD)
37	NEW	LOVE COME DOWN (1991 MIXES)	Love Gallagher	More Production PROT 1412 (F)
39	NEW	HORRORS PART 2	Bogey Man	Chill TUV 15 (APT)
40	NEW	SOMEBODY SCREAMED	Prophets Of Rage	Rising High RSN 7 (SRD)
41	38	TERMINATOR 2 - JUDGEMENT DAY	DJ Freeze	Full Effect FERT 105 (SRD)
42	31	EVERYBODY'S FREE (TO FEEL...)	Rozalla	Pulse-8 12LOSE 13 (BMG)
43	37	THIS TOWN	Sykeus 451	Bad Ass Tooms BADASS01 (SRD)
44	NEW	CUTTER	Blow	Ten TENX 384 (F)
45	RE	THE SOUND OF EDEN	Shades Of Rhythm	ZTT ZANG 22T (W)
46	29	THE MAXI PRIEST EP	Maxi Priest	Ten TENX 343 (F)
47	38	LET'S TALK ABOUT SEX	Salt N Pepa	ffrr FX 162 (F)
48	25	MOVE YOUR LOVE	DJH feat Stefy	RCA PT 44956 (BMG)
49	46	UNTILTED REVOLUTION	Tigers In Space	Strictly Underground STUR 010 (P)
50	44	5 IN ONE NIGHT	Kasotic Chemistry	Moving Shadow SHADOWS (SRD)
51	22	CAN'T TRUSS IT	Public Enemy	Def Jam 6575306 (SMI)
52	38	O.P.P.	Naughty By Nature	Big Life BLRT 62 (F)
53	NEW	THE CROWN	David Freddy	Music Of Life NOTE 54 (P)
53	NEW	SHINE	Five Star	Epic 6574806 (SMI)
55	NEW	RAVE THE PLANET	R	ESP/Go Bang! ESP 9106 (Import)
56	NEW	FREE X-Static	X-Static	Production House PNT 033 (Self)
57	34	ALRIGHT (THE SASHA MIXES)	Urban Soul	Cooltempo COOLX 244 (E)
58	31	MAKE THIS A SPECIAL NIGHT	Cool Notes	PWL PWLT 200 (W)
59	NEW	GOTTA HOLD ON	Cuddles	Delphinus Delphis DD 2 (SRD)
60	NEW	IF YOU CARED	Kim Appleby	Parlophone 12R 629T (E)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (Phonogram) (Distributor)
1	NEW	VOICES	Kenny Thomas	Cooltempo CLP 24/CMC 24 (E)
2	1	APOCALYPSE 91...THE ENEMY...	Public Enemy	Def Jam 495751/146687514 (SMI)
3	2	THE HORNS OF BROTHA	Hypack	Warner Brothers 759926386/17599263864 (W)
4	3	DIAMONDS AND PEARLS	Pansey Park WX 432/WX 432C (W)	
5	NEW	EMOTIONS	Mariah Carey	Columbia 468851/46688514 (SMI)
6	5	FEEL THE NEED	JT Taylor	MCA MCA 10304/MCAC 10304 (BMG)
7	NEW	MIXED EMOTIONS	David Peaston	MCA MCA 10383/MCAC 10383 (BMG)
8	NEW	MAGIC LADY	Lionne Liston	Startrak STA1000
9	NEW	TONE AGE FAMILY FROM THE...	Dread Finsstone & Meder	Acid Jazz 72392/52891 (Import)
10	4	THE LOW END THEORY	A Tribe Called Quest	Jive HIP 117/HPC 117 (BMG)

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REGGAE DISCO CHART

Pos.	Last Week	Title	Artist	Label
1	(2)	HYPNOTIC LOVE	Phillip Leo	Breaking Loose BLPT 014
2	(6)	DAY DREAMING	Jacelyn Brown	Arista ARI 125
3	(3)	LOVE-U-DOWN	Lloyd Brown	Lovelylight LVL 002
4	(1)	THE WAY YOU LOVE ME	D-Fex & Ganjo Ash	Stuh Stu 005
5	(5)	THE MORNING AFTER	Anthony Rich	Progressive PSP 019
6	(8)	JOY IN THE MORNING	Freddie McGregor	Big Ship 857-2
7	(7)	HALF IDIOT	City Ranks & Marica Griffiths	Penthouse PHR 26
8	(9)	MISS WIRE WAIST	Scotty	Charm CRT 66
9	(11)	BE PATIENT	Cobra	White Label FAS 8
10	(14)	CHOK THERE	Apachi Indian	Sure Delight SDT 41

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REGGAE CHART

Pos.	Last Week	Title	Artist	Label
11	(13)	FIRE BURNING	Marica Griffiths	Penthouse PHR 27
12	(15)	MURDERER	Sugar Minot	White Label LBT 009
13	(17)	RUDE BOY TUNE	Cobra	COINJ 022
14	(16)	BODY WORKSHOP	General Pecca	Steeley & Cleve SCT 26
15	(-)	Mellow Caplain		Charm CRT 72
16	(20)	PASSPORT BUDDY	Risto Risto	Charm CRT 70
17	(18)	BODY BASICS	Cobra & Conroy Smith	Bugsy Banton BB 01
18	(-)	GET LIVELY	Taxmen	Stuh Stu 006
19	(10)	MISTER VIBES P	Hunnigale	Street Vibes SV015
20	(-)	I'M SO ALONE	Richie Davis	Progressive Sounds PSP 022

ADVERTISEMENT

REGGAE ALBUM CHART

Pos.	Last Week	Title	Artist	Label
1	(1)	CAPLETON GOLD	Capleton	Charm CELP 5
2	(7)	SINGS JAMAICAN CLASSICS	Freddie McGregor	85P 1
3	(3)	GREATEST HITS	Investigators	Sweet Freedom SFRLP 006
4	(2)	TRUE BORN AFRICAN	U-Roy	Arista ARIEP 071
5	(6)	I CAN'T WAIT	Sanchez	Blue Mountain BAMP 049
6	(11)	JAH KINGDOM	Burning Spear	Mango MANG 108F
7	(4)	REGGAE HITS VOL 10	Various	Jet Star JES P 1010
8	(5)	LETHAL WEAPON	City Ranks	Penthouse PHRFP 23
9	(9)	AS RAW AS EVER	Shabba Ranks	Columbia E 47310
10	(12)	JOE GIBBS 45'S VOL 2	Various	Rocky Road RCLP 012

SURVEY
ADVERTISING



Sony Music tops *MW's* advertising survey for September after spending £145,000 on solus TV and

press advertising for its gold Paul Young singles collection *From Time To Time*. According to Media Expenditure Analysis, Sony also fills the runner-up slot with a £129,000 spend on its *Sound Of The Suburbs* compilation. Sony marketing manager Terry Felgate says the Paul Young campaign hinged on ensuring the album entered the chart at number one, and informing fans that it includes four new tracks. "We wanted to make it clear that the album wasn't just summing up Paul Young's career, but that there's a lot more still to come," he says.

The campaign kicked off with a broad spread of press ads and an "announcement" TV campaign in four areas in the first week of September. Further TV advertising in the Granada and Central TV regions followed.

MONTHLY RUN-DOWN

- 1 Paul Young**
Sony Music (145)
- 2 The Sound Of The Suburbs**
Sony Music (129)
- 3 Q—The Album**
Telstar (113)
- 4 Make You Sweat**
Telstar (101)
- 5 Herb Alpert**
A&M (90)
- 5 The Power And The Glory**
Phonogram (90)
- 7 Marc Bolan & T Rex**
Telstar (79)
- 7 Groovy Ghetto**
Arcade (79)
- 9 Moments In Soul**
Chrysalis (69)
- 10 Level 42**
RCA (65)

Source: MEAL (spends in £000s)

Stage One plans to plug indie gap

Central Music's new live music series Stage One — due to be screened on ITV next spring — is being billed by its producer Duncan Smith as "the most pluggable show there is". That sounds like great news for the record industry — up to a point.

It's true that any record company which wants to place its band on Stage One will be able to get a slot, but it won't be something for nothing. The record company will only get free exposure if it is prepared to turn over the video and TV rights to Central. Otherwise, it has to meet the production costs.

Smith argues that by stacking up to eight bands back-to-back across a single day's shoot at London's Town & Country Club, he can deliver a cost-effective long-form video — for as little as £10,000 in some cases.

But of course, his plan hinges on the record companies agreeing to play ball. Chris Main, head of production at PolyGram Video International, says using Stage One would depend on the band having a large enough following to generate sufficient video sales to fund the production costs.

Main points out that the TV exposure Central is offering may not be that attractive, in any case. So far Smith can only guarantee that about two-thirds of the network will take the show, which is likely to fill a late-night slot. And plans to broadcast the concerts on Radio One have yet to be finalised.

This is not to say that Stage One cannot provide a valuable service to the record industry, as the list of indie-profile



Long-form deals: A World Apart on Smith's (inset) Stage One

bands filmed at one session in July testifies: Pale Saints, Pulp, Midway Still, Levitation, World Apart, Raindance, Kingmaker and Easy Rider.

Central has retained video and TV rights to all except two, gambling that it will eventually recoup at least part of its investment.

David Bedford, general manager of Fire and Redneck Records, which handle Pulp and Midway Still, believes giving up the video rights for his bands' performances was "a good deal".

He sees the show as a useful outlet for bands which haven't necessarily made a promo and are being squeezed out of post-Snub music programming schedules.

"I've listened to the mixed soundtrack and seen the rough cuts, and it looks wonderful," he adds.

Surprisingly, perhaps, pluggers are greeting Stage One with the most cautious reaction. Gut Reaction's Guy Holmes says: "It's an excellent platform for new bands, but if you're a band like U2 you won't touch it."

Neil Ferris, of Ferrer & Spanner, laments the fact that music on TV is so under-funded that programmes such as Stage One have to rely on money from the record industry.

And there's the crunch. Even though Duncan Smith reveals he is planning another music show called *Out On Monday*, dedicated to a weekly review of new releases, the idea of anyone triggering a trend towards pay-for-play style TV promotion rangles with the record industry. Even if it is the only way to get new bands on television.

Barry Flynn

EXPOSURE

MONDAY OCTOBER 21

Dance Energy
featuring Driza Bone, Altern 8 and M-People, BBC2: 6.30-7pm

The Mix featuring The Senseless Things, Radio Five: 10.10pm-midnight

WEDNESDAY OCTOBER 23

Hit The North featuring Leather Face and Doctor Phibes, Radio Five: 10.10pm-midnight

THURSDAY OCTOBER 24

Top Of The Pops, BBC1: 7-7.30pm

FRIDAY OCTOBER 25

Wogan featuring Wet Wet Wet, BBC1: 7.15-7.35pm

The Word featuring Salt 'N' Peppa, New series, Channel Four: 11.15pm-12.15am

SATURDAY OCTOBER 26

Going Live! featuring Marky Mark, BBC1: 9am-12.15pm
The TV Chart Show, 11.30am-12.30pm

Phil Collins, A Profile By Paul Gambaccini, Radio One: 2-3pm
In Concert featuring Jethro Tull, Radio One: 10-11pm
John Peel featuring Boo Radleys and Ram Shav'n in session, Radio One: 11pm-2am

SUNDAY OCTOBER 27

John Peel featuring Paris Angels and Moody Boys in session, Radio One: 11pm-2am

Bassheads

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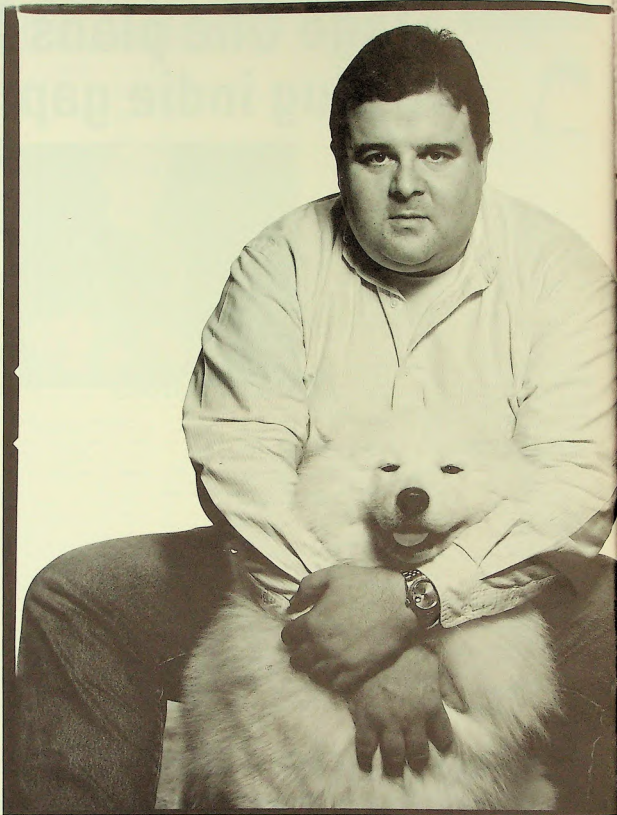
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Dance's soul survivor



CURRICULUM VITAE

NAME: Ian Geoffrey Levine.
BORN: June 22, 1953
PARENTS: Began in business with a dress shop, then bought The Lemon Tree casino and nightclub in Blackpool. "They made an awful lot of money and moved to Miami."
EDUCATION: Arnold Grammar School, Blackpool. Seven 'O' Levels, three 'A' levels. Dropped out of Manchester University in 1971. "I had no interest."
CAREER:

1971: Worked for his parents by day and DJ-ed at Blackpool Mecca by night. After being poached by The Torch in Stoke he returned to the Mecca in 1976 for its glory years as top northern soul venue.

1974: Compiled Solid Soul Sensations, for Pye Records. "It got to number 11 — that was my start in the record business."

1975: Levine's first studio session produced Reaching For The Best by US girl group The Exciters, which climbed to 31 in UK chart.

1977-1979: Head of club promotions at United Artists.

1979: "The disco bubble burst," and Levine became resident DJ at Heaven, London's top gay nightclub.

1983: Teamed with importer Record Shack to release a string of hi-energy singles, including 2m-selling So Many Men So Little Time and Evelyn Thomas's Hi-Energy.

1985: Levine left Record Shack: "We got in an argument, I got thumped in the face

Ian Levine, dance innovator and hitmaker, has never faltered in his obsessive devotion to Motown soul, says Matthew Cole



Go out for a meal with Ian Levine and he'll probably insist on choosing your food. A compulsive eater with a gourmet's palate, Levine finds his tastes far too good to keep to himself. "He knows restaurants all over the world and memorises the menus," says his friend Ralph Tee, label boss at Debut Records.

But food is not the only pleasure that drives Levine to extremes. As a schoolboy he developed an infatuation with the Motown sound which has dominated his life.

Levine's comprehensive collection of early Motown records — he had the whole lot by the time he was 15 — led him into DJ-ing. Soon his turntables at Blackpool's Mecca had set a new melodic trend within the Seventies northern soul explosion.

He went on to become the first British DJ to make his name as a producer and remixer. Then, after introducing clubland to hi-energy in the early Eighties, he produced what was arguably the first UK house record, *Midnight Sunrise's On The House*.

But today, with the trends he pioneered soaring to new heights, Levine plays no part in dance mania. "Rave music is worthless garbage," he says. Rather than staying up late DJ-ing, he now prefers to sit at home watching US soaps with his three Samoyed dogs and two Persian cats for company.

His love of Motown has not, however, deserted him. Many agree that Motown defined the essential soul sound; Levine believes it still does. His quest to resurrect the past has led him to sign 108 former Motowners to his Motortivity label. To his critics they are has-beens, but to him they are the always-will-be's of dance.

Another former northern soul jock, Ian Dewhirst, describes Levine's quest as "an obsession". It is one which last year nearly cost Levine his home and studio in Acton, west London, used to secure loans on part of the £1.5m invested in Motortivity. His hardships were prolonged when the proceeds of his first hit were wiped out in a dispute with licensor Charly.

But that lone hit — *Footsteps Following Me* by Frances Nero — provides Levine with all the justification he needs. "The cream will always rise to the top," he says.

The irony of Nero's success is that she had just one record released by Motown. But that demonstrates how haphazard the Levine hit machine can be. "Only he could pluck someone like the 40-year-old Nero from obscurity and have a hit with her," says Dewhirst, now a consultant with Beechwood Music.

The walls of Levine's comfortably dishevelled living room are lined with gold and silver discs, but his 10 chart hits between 1975 and 1985 are a tiny proportion of the hundreds of other

tracks he produced.

The staggering statistic about Levine's career is the volume of product rather than the number of hits. But he is quick to point out that Motortivity is not about chart strike rates. "It is a catalogue rather than individual records," he says. And that approach demands a phenomenal work rate: if each act is to provide a new album every three years Levine must record no less than three a month.

This tireless pursuit of completeness marked him out early as a standard-setter for collectors. "You could never say you had a first until you had checked it against Ian's 130,000 filed and cross-referenced records," remembers Dewhirst.

Today Levine can still recite reams of sales figures, chart positions and catalogue numbers. And each time he mentions a record he will sing a snatch and insist "you must remember it", in disbelief that others may not share his enthusiasm and knowledge.

It is a passion for minutiae that extends to another of Levine's non-musical loves, BBC TV's evergreen sci-fi series *Doctor Who*. His encyclopaedic knowledge once won him a job as the show's script consultant.

But Levine soon fell from favour at the BBC when he joined a campaign to oust the show's producer. "He was dreadful," says Levine, still visibly angered. "He cast Ken Dodd as a galactic ticket inspector and when he brought in Bonnie Langford that was the end."



In music, too, Levine has proved unshakable in his opinions. "His greatest fault is that he always has to be right," says Ralph Tee, label manager for Levine's Nightmare label in the mid-Eighties. "It makes him a very hard person to work with."

There are plenty of backers for Tee's claims, not least Levine himself. "When I want to be a nuisance I make a good job," he says proudly. His business association with import company Record Shack ended with a punch in the face in 1985. More recently Frances Nero threatened legal action over royalty payments for her hit *Footsteps*. "Ian is so egotistical," she says. "The idea of Motortivity is wonderful, but he is like a big kid."

Levine's association with Mel Medalle, whom Levine employed to produce a record by former topless model Linda Lusardi, also ended in acrimony. Six years on, Medalle's feelings about the episode run so high that he threatened legal action in an attempt to prevent his name being linked to Levine's in print.

But for all his irritating intransigence, on meeting Levine it is obvious how keen he is to be liked. He engages in conversation with a torrent of words, then stops and stares hopefully waiting for a favourable

reaction. Friends refer constantly to his "heart of gold". Nomad's Damon Rochefort, a journalist whose studio career was shaped by Levine, says: "He will never give an inch but he is a wonderful friend. I owe him a lot."

It is a tribute to Levine's loyalty that he forgives Rochefort for writing a piece in *The Star* which cost him a lucrative remixing partnership with The Pet Shop Boys.

"Damon was trying to be clever and wrote this piece saying 'stand up Ian Levine, the real talent behind the Pet Shop Boys' but it's a Sin". I had only remixed the 12-inch," he explains.

Levine's credits as a remixer are impressive and now, once more, he is beginning to be offered production work for major labels. EMI has employed him to work with Donna Gardner, he is producing Sony's Pasadenas and BMG has booked him to remix for DJH featuring Stefy.



The industry knows the value of Levine's talents, but it is equally aware of the limits beyond which he refuses to go. "The diva sound is coming back and they want me to create that," he says. "During the rave thing I didn't get any work."


Alongside the drawbacks, Levine's single-mindedness has brought him the rewards he treasures most dearly, however. The Hitsville USA reunion of 60 former Motown artists in 1989 was the realisation of a goal few would have dared dream of. *The Spirit Of Detroit* award on his wall still, he says, fills him with a warm glow. Every newspaper cutting from the occasion is fondly filed away.

But he still awaits the recognition of the UK industry. Chris Hill, head of A&R at Ensign Records, believes Levine is at the forefront of a new underground, as he was with hi-energy and dance. Dewhirst agrees: "All he needs is another few hits like *Footsteps* and everyone will say he has a magic touch."

There is certainly no lack of respect among dance music's establishments. Kiss FM head of music Lindsay Wesker says: "He is making really classy records now. I hope he starts to get the recognition he deserves."

But Levine himself seems unwilling to commit himself to predicting the future. While professing optimism for Motortivity in its newly-sealed partnership with Total/BMG, he adds: "I set out to be totally satisfied creatively, even if I end up sleeping on a park bench."

From the outside, Ian Levine seems obsessive, stubborn and in need of some broad business assistance. But the man who drove northern soul through the Seventies and created hi-energy in the Eighties should not be written off. With the diva sound he has always championed now making a comeback, he is once again well placed to lead the dance business in another new direction.

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New faces emerge to replace 'dead wood'

The demise of some of distribution's weaker players should have strengthened the position of those remaining. But is there sufficient demand? Martin Aston reports

On the face of it, this has not been a good year for distributors with Rough Trade, Spartan, Pacific and G&M all gone down. But those that remain beg to differ.

"It's brushed out a lot of dead wood," claims Total Record Company managing director Henry Semmence. "There's been a lot of product released of an insufficient high standard, with so many independents fighting for a limited market, which has meant poor sales and subsequent closures.

"But it's a natural process that will strengthen those companies left behind."

In theory that must be true but there have been as many start-ups as closures and there would have been one more had ex-director Cliff Buckingham succeeded in resurrecting Pacific as Creative Independent Distribution.

The new players are Independent Music Distribution (IMD) which grew out of the ashes of Spartan, the London-based dance specialist Great Assets, and two sales and marketing operations — RTM, formed by the old Rough Trade Distribution team, with distribution split between Pinnacle and APT, and Rio, formed by ex-Rough Trade Distribution MD George Kimpton-Howe and distributed by PolyGram.

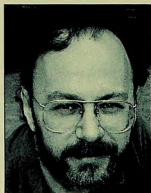
Both RTM and Rio have followed the "bolt-on" concept of Total, in which a sales and marketing team has its own telesales and strike force but uses separate distribution (in Total's case, BMG).

But whatever the mechanics of each player, there remains the question whether there is sufficient demand.

IMD managing director Dave Thomas says: "There's room for ideally two, even three, national independent distributors, which I'd see as Pinnacle, APT and ourselves.

"There'll always be room for specialists and regional suppliers too, but the market can't cope with too many players. You have to have the right volume of business."

IMD has already signed up 28 labels, including Old Gold, SBI



Best: committed staff

and DMC, so there appears to be enough business to go round. But Semmence's claim that there isn't enough quality control won't go away.

Pinnacle managing director Steve Mason says: "It amazes me just how many labels there currently are."

Mason also wonders how IMD is coping in its early days: "The problem starting distribution is that it costs as much to pack a box with five records as it does with 50," he says. Pinnacle is unlikely to have many half-empty boxes, after absorbing 5,000 working lines from Rough Trade Distribution's catalogue, which means the company now offers nearly 21,000 lines.

Mason says Pinnacle's growth is the best possible thing to have happened, not just for the company, whose turnover and profits increased by 10% and 80% respectively in the last tax year — but for all its labels.

"Major distributors have never had financial difficulties because they've always had a base load of



Kimpton-Howe: selective

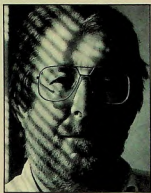
product, which we now have," he says. "Independent labels now have that secure distribution base. We have 8% of the UK market."

Rio/PolyGram can now offer independent labels the same security, but there's a question mark over the eligibility of its labels for the current independent chart with its indie distribution qualification.

PolyGram director of operations Eric Wordsworth insists Rio labels are independent.

"Rio is separate as far as artists and labels are concerned," he maintains. "But when it gets away from the creative side and toward logistics, the cost of delivering to every store on a Monday morning is expensive, especially if you deal on a relatively small scale, as Rough Trade found out.

"Small-scale distributors have folded and become incorporated in much larger operations in virtually every other area of retail distribution down the years.



Mason: 'secure base'

"But that mustn't be allowed to cut across the independence that these labels are required to keep," he says.

At least the range of distributors provides options for both specialist and broader label interests.

Revolver and RTM, for example, have a proven expertise, served by a 17-strong telesales and strikeforce.

"We have specifically set up with young, committed, knowledgeable sales staff who love the independent music we handle," says managing director John Best.

Kimpton-Howe might oversee a smaller salesforce but he claims Rio will be very selective, limiting its business to just 15 labels: "so we'll be able to give each label a 360-degree service," he says.

"We don't have to hunt for 100 labels as we're not under the pressure of having to fill boxes and worry about Securior bills, where the gigantic overheads are," he says. "All we need is to develop sufficient turnover to be comfortable."

Fire, Strange Fruit, Rammed Discs and Utility are among the labels who believe Rio is the way forward.

That said, Fire is also employing RTM's expertise, taking advantage of its split distribution, putting its Roughneck and Paperhouse labels through Pinnacle and APT respectively.

According to MD Clive Solomon, Fire chose RTM over Rio because of its "indie" ▶

There seems to be no end to the number of new suppliers trying to get a slice of the dance market. Dave Wesson, co-director of London dance specialist Zoom Records estimates there are currently 15 distributors supplying him with product — not counting those selling out of their car boots. But Darren Gold, founder of new operation Great Assets, sees this as a positive trend. He says: "The new shops tend to create the underground buzz that makes the record successful in the first place, but ultimately they are deprived of stock because their orders aren't big enough. More specialist distributors means the small shops get properly serviced."



Pulp (left), and Leatherface: Fire's acts will be split between Rio and RTM



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MAJORS VS INDEPENDENTS: THE BATTLE FOR MARKET SHARE

SINGLES

	Majors share %	% rise/fall	Indies share %	% rise/fall
Apr-June 1990	78.8	-0.6	21.2	+2.4
July-Sept 1990	79.3	+0.6	20.7	-2.3
Oct-Dec 1990	84.1	+6.0	15.9	-23.1
Jan-March 1991	83.7	-0.4	16.3	+2.5
Apr-June 1991	84.4	+0.8	15.6	-4.2
July-Sept 1991	85.8	+1.6	14.2	-8.9

Source: Compiled by ERA from statistics supplied by Gallup based on a weekly sample of singles sales.
© CIN.

ALBUMS

	Majors share %	% rise/fall	Indies share %	% rise/fall
Apr-June 1990	85.8	-1.4	14.2	+10.1
July-Sept 1990	87.1	+1.5	12.9	-9.1
Oct-Dec 1990	87.7	+0.6	12.3	-4.6
Jan-March 1991	86.9	-0.9	13.1	+6.5
Apr-June 1991	85.3	-1.8	14.7	+12.2
July-Sept 1991	87.2	+2.2	12.8	-12.9

Source: Compiled by ERA from statistics supplied by Gallup based on a weekly sample of full price and mid price album sales. Minimum dealer prices. LPs and cassettes £2.00 or over, CDs £4.00 or over.
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► knowledge, and split its distribution to give it valuable comparison points.

APT, Solomon feels, is especially suited to newer, developing labels (as is the often neglected Southern Distributors, which has also been making ground in the burgeoning dance market).

APT sales director Pete Thompson agrees, although he points out that the KLF have exclusively signed with the northern distributor as well as fledgling labels like Hut and Ultimate.

"A profile label and chart act will enable APT to develop," says Thompson.

Rio, on the other hand, should bridge the gap between Pinnacle's selling ability and Rough Trade's knowledge, with

the option to use PolyGram's strikeforce on top of its own.

Says Solomon: "It's a good thing PolyGram have found a way to distribute labels that haven't had the opportunity to be distributed so efficiently, but I doubt Pinnacle would do it worse."

As Mason says, Pinnacle already provides that bridge between hands-on knowledge and major-style efficiency.

The company's success has enabled it to buy up Rough Trade's European operations which now gives Pinnacle that previously elusive foothold in the continent.

"With 1992 coming up, if independents are to continue to compete, they'll have to look beyond these shores," says Mason.

"A lot of labels have suffered from European representation, but with this scenario, we can put in our computer and sales and marketing systems."

"The beauty with Rough Trade Germany is that it offers both a label and distribution facilities," he adds.

The immediate future may look bright but reservations remain about the long term. Will Rio be swamped by PolyGram's major artist lines? Has Pinnacle taken on too many lines? Is there a loss of control between marketing and stock with a "bolt-on" arrangement?

A final note of caution is voiced by Pete Thompson at APT:

"There is great potential for a very settled independent distribution network," he says, "but I'm concerned about new

distributors backed by majors and the unrealistic deals that are getting negotiated.

"There was an understanding between companies that we'd gone through a lot and weren't going to start undercutting each other, but that situation is in jeopardy. No-one wants to force their profit margins down," he says.

With a raft of start-ups joining the market, inevitably the name of the game at the moment is market share.

But the shake-out is far from over. The real battle will be won on profitability.

While to a great extent, as Steve Mason points out, market share is profitability in the distribution business, few companies relish the thought of a price war.

The rise of dance music brought a new look to 1990's market share figures, as independent distributors finally claimed more than 20% of the singles market. The boom lasted until the autumn, with help from Yazz, Betty Boo, The KLF and Blue Pearl, when the new wave of cross-promoted advertising/ film tie-ins helped re-establish the majors' share with the Simpsons, Cher, Jason Donovan and, of course, Bryan Adams.

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Top 40 singles - Human Resource, The Pixies

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Top 30 LP - Carter USM
Top 75 LP - The Cranes

Indie Chart Success

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Belltower
Boo Radleys
Catherine Wheel
Chapterhouse
Dylan

Fortran 5
Levitation
Miranda Sex Garden
Moby
Moose
Nitzer Ebb

The Pale Saints
Revolver
Spines X
Spiritualized
This Picture
Wolfgang Press

Dance Chart Success

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Rotor

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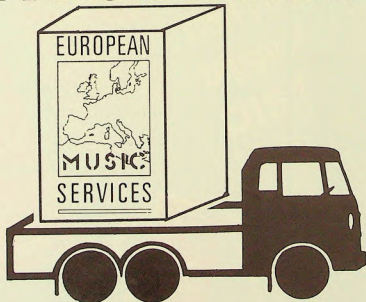
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Out of stock means out of control, say retailers

Martin Aston asks four retailers what kind of service they will be looking for from their distributors as the traditional Christmas rush gets under way

DAVID PRYDE

Store manager, HMV Video Zone and HMV Shop, Manchester

"I don't want to name names, but the stock control of certain companies isn't as good as it could be. Given the increased traffic through the doors, it would be good to have a complete range of stock. When we order 20 chart items, we should be able to knock straight away if any are unavailable, instead of finding out 48 hours later. If Terry Blood as wholesaler can offer that facility, why can't distributors?"

"There are more out of stocks on vinyl these days, which is probably due to costs of reprinting, so the labels are waiting to get a reasonable order first, which is silly, because we can still sell a lot of vinyl in Manchester."

"It would also be good if more companies offered the van and car service back-up for vinyl, tape and CD, especially if they're experiencing distribution problems. It helps to have back-up from the local rep who can come in at any time. Last Christmas, the PolyGram albums rep had sold in everything before Christmas but was still carrying stock. It came in very handy."

"The independents offer an excellent service. It's the larger companies that we're looking for that little bit extra, as they're more likely to have more trouble at Christmas because they supply most of the product that we sell. But service has improved dramatically over the last two or three years."

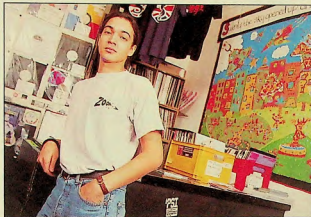
"Last Christmas, Telstar deliveries were a bit problematic but the company set up a hotline and solved it. Companies do the best they can in the given set of circumstances, although communication could be a lot better throughout the year."

STEVE GALLANT

Senior buying manager, Our Price Records

"The crucial pre-Christmas need is being able to get the stock we want quickly, and to replenish that stock. The public aren't interested in excuses like being out of stock, so we need the same percentage of orders fulfilled and the same delivery times."

"In the past, that hasn't been the case, as one or two major distributors have had problems. Units are in bulk storage but aren't



DAVE WESSON

Co-director of London dance specialist retailer, Zoom Records

"For Christmas, we're expecting increased credit limits from our suppliers, to anticipate the seasonal demand, which we'll tie in with a little advertising campaign."

"It's been very difficult to get hold of UK product this year, as some distributors such as Pacific, G&M and Rough Trade have gone by the wayside. With half of G&M being taken over by Panther and RTM forming, it's taken a while to get going. RTM's service has been a bit sketchy, actually. I need goods on the Monday release date, not the Thursday after, as a lot of business is on the first few days of release."

"It can mean selling an extra 50 units. We sell stuff four to six weeks on import, then for two weeks in the UK before it starts dying. There's been the situation when I've had to return the order."

"We're doing quite well though. With big distributors like Greyhound phasing out

always replenished in the picking lanes, so they come through to us as 'out of stock' when they aren't, which is very frustrating."

"Also, back catalogue lines often go out of stock at Christmas, as production facilities are largely turned over to large titles which nobody wants to sell out of, which is a pity because a lot of purchasers come in only at Xmas and want older titles."

"As a retailer, there's no real way to get round the problem. We buy

vinyl because of chainstore demand, it will hopefully strengthen shops like ours. At the moment, the core of our stock is either UK white labels or American and European imports. But it's been harder to get hold of imports nowadays because labels aren't pressing up the same amounts as before. They'd rather wait until they have large orders, and then press to meet them. But a dance specialist like us makes most sales when the track is new."

"You try to get round that by dealing with more than one distributor in each field."

"The other problem is that there are still so many distributors, all chasing the same titles, so things have become very competitive all round. Distributors are even going direct to, say, Belgium, loading up, and if they're there at the right time, they'll take the lot and clean up."

"Basically, the distributor who gets the title in gets the business. Ideally, I'd like to see fewer distributors with more of the titles."

in extra stock prior to Christmas of what we see as the main titles, but we have over 300 outlets which are generally 1,500 to 2,000 square feet in size. We can't hold multiple stocks of each line, so we're especially dependent on good distribution over Christmas. When it does fall down, we lose sales, but so does the record company, so it's in both our interests."

"Distributors assure us that they're geared up for Christmas. At this point, we've got to take their

word for it. PolyGram has tightened up its systems this year so we're not expecting any problems on that front. By-and-large, the small independents, excluding Pinnacle, don't have as huge an upturn in business as the majors, so they manage to supply us as usual. Pinnacle has got a much larger catalogue of lines than in past years, and it will be distributing the new Erasure album, but we assume it will come up with its usual good service."

PETE FINCHAM

Co-managing director of London jazz specialist retailer, Mole Jazz

"Being in a niche market, we thought we were protected, but since February this year, business has been difficult. We haven't even had the same number of foreign visitors during the summer period, although our mail order is up a little. In this light it's important that distributors are efficient in getting stuff to us two to three days after ordering."

"Most are pretty good, although independent distributors tend to take about six to seven days, which isn't that desperately important in our line as the shelf life of our product is longer."

"It's more the product information that's important to us, so we expect distributors to have the good grace to inform us what's available so we can tell the customer if we can stock items. I understand that it's sometimes not worth reps calling in, but we might sell a lot of copies of a particular release by accident, like the Charlie Parker box set on Verve, of which I think we sold a third of the total UK sales."

"Almost invariably, I'll underline seven or eight items per week from major distributors which I was previously unaware of. Recently PolyGram released the Round Midnight series which we knew nothing about. Island didn't inform us about the last Courtney Pine release."

"I think that's shabby, although BMG and EMI do send a rep every month."

"Most major distributors offer Christmas deals, but it's difficult for retailers who only stock a percentage of the catalogue."

"Independents have the problem of getting stock in and then out to us, but they tend to treat us better because our custom is more important to them."

Central London classical music retailer Harold Moores claims classical distributors suffer the same out-of-stock problems at Christmas as the pop/rock market. He says: "I can understand that some

distributors are inclined to take on labels and then fit on to others when those labels might die off quickly, which does happen, but orders build up. It costs money and time to phone orders through so in the event of too many out-of-stocks, we eventually let them slip off." Moores also criticises the pre-Christmas discount offers: "Some are simply too complicated. Conditions can apply, like having achieved target orders, or different exclusion clauses. Eventually, they lose their incentive value."

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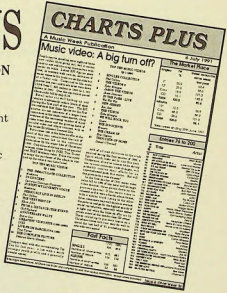
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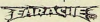
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Penalty rate hits CDs

Your article on the Copyright Tribunal (*MW*, last week) is quite wrong to suggest that the independent sector is not concerned about the outcome of the Tribunal.

We are paying 17.4% more to the MCPS under the AP1 (T) agreement than we were under the old MRS/BPI agreement. This represents a 29% drop in our profits and will seriously impede our ability to market specialist product, and will reduce consumer choice.

Our activity, in contrast to Pickwick, is to give value to the customer on CD at top price, not low price.

A typical 30-track CD would attract a royalty of 15.84% of PPD (if the terms of Article VI (5) of the AP1 Agreement are accepted by the Tribunal (the penalty rates). On a £7.29 dealer price this would give us a copyright royalty liability of

High stakes rest on courtroom drama



Full-length full-out: last week's MW feature

£1.15, which makes it impossible for us to make a profit.

The penalty rates would make such full use of the CD impossible, and the high prices justified by these thorough anthologies would give composers a two-way increase in royalties (high price and penalty rates) at the record companies' expense.

For American companies to produce a full-length CD, they have to resort to deals with

publishers for lower rates, creating incredibly complex administrative problems for copyright departments.

This is a road no-one in Europe wishes to go down, least of all the MCPS. If MCPS members are worried about dilution of income because of full-length CDs, then the rate should be linked to price, not the number of tracks.

A sensible minimum rate would ensure that any com-

pany putting out a 30-track CD at such a low price that the rate per song goes below the minimum rate would have to pay the minimum rate or rethink their marketing.

The record companies' main problem at the Tribunal was the fact that the IFPI/Biem Agreement has been accepted in mainland Europe, so why not here?

The UK record industry should not have stood by and let such a prejudicial piece of grovelling to powerful collecting societies dominate in mainland Europe.

Great pressure should be brought to bear by the multinationals' head offices to get the IFPI/Biem Agreement rewritten.

Trevor Churchill
Ace Records
48-50 Steele Road
London NW10



Siren sings live in clubs

In response to the article concerning the capacities of artists to PA live in clubs (*MW*, Oct 19), we feel that we should point out that Alison Limerick always performs with live vocal and only sings over her own vocal if the facilities in the club are too primitive for her to hear her own voice.

Paul Hinder
Head of Promotions
Arts Records
423 New Kings Rd
London SW6



Adams: well travelled

Bryan doesn't do everything in one studio

Just to set the record straight the Bryan Adams single (Everything I Do) I Do It For You was recorded at Battery Studios, London, with a piano overdub at Air London. The single was mixed at Mayfair Studios.

The rest of the album was started at Bryan's studio in Vancouver, the bulk of the recording was at Mutt Lange's studio in Surrey, followed by overdubs at Battery with final overdubs and mixing at Mayfair.

While I realise times are hard I don't see that it's necessary for studios to unjustifiably claim the entire credit for hit singles.

Bob Mallett
Battery Studios
1 Maybury Gardens
London NW10

Gallup status lures freebies

I read with interest Graham Holden's letter about product, discount and competing with multiples (*MW*, Oct 5). My sympathy, Graham, my problem is competition with independents.

The problem is two-fold: Firstly, Gallup. In this part of the world, place a Gallup machine in a record shop and a remarkable phenomenon occurs — the shop is suddenly inundated with free product.

As a result retail prices change beyond recognition; the single format can now be

sold from 5p upwards and CD singles from 49p upwards.

I suggested to Gallup surely this must leave a grey area in chart compilation.

After much debate I was informed there is no adverse effect on the charts, retail prices are not their concern and, anyway, Northern Ireland's chart input was only 2%.

Secondly, companies. Direct accounts ensure free product, promodisplay material, limited edition stock and product exclusive to reps.

The companies are unaware

that not everyone can muster up worthwhile weekly orders for majors and they have created very favourable trading conditions for some, and quite the opposite for others.

So to avoid long-winded explanations to customers, an appropriate window poster would read:

Dear customers,

This is not a Gallup return shop, that means I've no product to give away. I have no direct accounts with companies, so I can't cut prices or give

away promo/display material because I don't have any.

There is other product exclusive to reps I don't even know about.

Sincere apologies —
Armagh Music

Nothing remains for me to do only to thank Gallup and the companies for their continuing isolation of some independents.

Pat Begley,
Armagh Music
4a Upper English Street
Armagh

Two publishing sources have appetising appeal

There are good reasons why "in-house" publishing is anathema to many in the music business — both new signings and established composers/artists.

Your article (*MW*, Oct 5) alleges that for certain all-encompassing deals there is a financial advantage to signing everything to a conglomerate. Is this really the case?

Would Robin Godfrey-Cass chide Michael Jackson's army of advisors for linking Michael's publishing with Warner Chappell while his other talents were signed with Sony in a deal reportedly worth \$100m?

I can't believe any publisher acting on behalf of his composers would see the ubiqui-



GNR: double dealers

tous US-controlled position clause as an advantage.

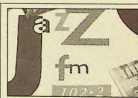
It is true that some US labels kindly give back a part of what these clauses take away to those composers/artists who sign in-house publish-

ing simultaneously. But it is equally true that in many (but not all) of these cases, signing in-house means that there are no third-party audits (by the Harry Fox Agency) between the label and the publisher.

Look again at the question of one-stop deals dominating the charts: how about Dire Straits (Rondor-Polygram), Bryan Adams (Rondor-A&M), and GNR (Geffen-Warner Chappell).

Could it be one just as well conclude that it's obligatory not to have in-house publishing if a band wishes to achieve any substantial success?

Ralph Peer II
Peer-Southern
8 Denmark St
London WC2H



Thumbs up for Jazz FM

I hope the radio authority never grants a licence to Steve Saltzman, managing director for Rock Over London (*MW*, Opinion Oct 12).

It appears his idea is to bombard the capital with yet more rock at the expense of jazz.

Jazz FM is doing all-right. Presenting jazz on the radio to satisfy all tastes is asking almost the impossible, but in my opinion they are gradually getting their act together.

Dave Quincey
Kersey Lane
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THE LAST RECORD I BOUGHT

by
CAROL WILSON



"It was the KLF album. I first bought it a long time ago, but I bought it again recently.

"For me it encapsulates all the things I have wanted to hear on a record for 10 years. There's not a single superfluous note.

"When I'm working I usually buy about half a dozen records a week. I like to listen to the mixes, because I'm always looking for new producers. For that reason I like CD singles, because they have a few different mixes on them." *Carol Wilson is general manager of Indisc Records UK.*

MCPS Bob opts for a quiet life

Former MCPS MD Bob Montgomery has mixed feelings about rubbing shoulders with Shirley Bassey and Gerry Marsden in picking up a BASCA Gold Badge award for services to the music industry.

"I've always thought copyright people should remain in the background," says the man at the centre of MCPS v BPI battle.



Montgomery: busy

As MCPS chief witness, Montgomery had to undergo hours of practice cross-examination in preparation for last month's Copyright Tribunal.

Although he remains a member of the MCPS board and occasional consultant, since retiring from his full-time MCPS duties, he's been far from idle: he continues as chairman and principal oboe player for the illustrious Chelsea Opera Company, assessor for the Royal Philharmonic Orchestra and chairman of the British Music Information Centre.

"I've been extremely busy," he says. "The thing I've really lost is the four hours driving every day."



Jimi Hendrix is alive and well and ensconced within the classified ads in *Melody Maker*.

For the late guitarist is the most frequent name to feature in the lists of influences of bands looking for new members.

But according to *MM*, NME and *Vox*, classified ad manager Russell Taylor, the influences are often wide-ranging.

A look at last week's *MM*, *NME* and *Loft* music ads showed Hendrix and The Pixies as the two main influences, followed by REM and then a list including Faith

No More, AC/DC, Blur, and The Rolling Stones.

"A few months ago, everyone was saying they were like the Happy Mondays or anyone else from the Manchester scene, but as soon as that all died down the next trendy bands cropped up," says Taylor.

Mind you, there always seem to be those bands who play safe by claiming influences "from the Pixies to Prince".

Then of course there are those that make their ads more straightforward. One blues band last week was seeking "atheist headbangers — non-smokers need not apply".

Bookies back Cliff for top slot

Record companies shouldn't be surprised if they get a call from Graham Sharp shortly.

For Sharp is responsible for drawing up the odds for the Christmas number one for bookmakers William Hill.

Unsurprisingly the 5-1 favourite so far is a certain Harry Webb, hoping to repeat the success of Saviour's Day and Mistletoe And Wine with *We Should Be Together* (out November 25).

Sharp says: "Cliff is a Christmas tradition. It doesn't really matter what the record is; if it's Cliff it will probably do well."

Cliff's only contender so far is Hornchurch mini-cab driver Phil McLaughlin (Stage name — Phil Mack) with his own song, *The Light Of The Christmas Tree*.

"I have played nothing else since I heard it," says Sharp. The 39-year-old McLaughlin has put £50 on himself at 1000-1 to win the coveted Christmas number one slot.

But Clive Swan, divisional managing director of Cliff's label EMI, isn't impressed by the odds. "It sounds a bit mean to me," he says.

Blind put faith in old demos

At last, all those unwanted unsolicited demo tapes have a use — Peter Filleul wants them for his ever growing collection.

Not that he's a collector of record company rejects; he simply wants to help teach blind Romanian children to speak English.

The MD of Musicians is collecting dozens of tapes to put some 50 tape-players found in the basement of the Romanian secret service HQ to good use for the Light To Romania charity.

So far the response from record companies has been positive, says Filleul. But more are needed.

There is one other thing. "We also need some bulk erasing facilities," he says.

There is no point compounding Romanian misery by flooding them with the sounds of unwanted UK bands, after all.

Phone Peter, or Sian Wynne on: 081-699 1245.

QUOTE OF THE WEEK

When it actually happens to you it's sort of unreal; almost an out of body experience," says RFM MD Paul Birch about receivership.

DOOLEY'S DIARY

Remember where you heard it: The BVA Awards offered cheerleaders, London Monarchs and even Michael Aspel, but you just can't satisfy some people. Celebrity cakemaker Jane Asher and bearded birdwatcher Bill Oddie were so miffed about VCI's Gulf War tape winning the "sports and special interest" category — "War is no sport" declaimed Asher — that they walked out in a huff...

Congratulations to Zomba's Steven Howard and wife Carol, who became the proud parents of baby Jamie last Saturday... The Radio Authority's latest complaints bulletin reveals that Jazz FM's recent programming changes were "just within" the station's promise of performance guidelines... A new venue —

Hammersmith Odeon — and a host of other changes for the Brits Awards are expected to be revealed next week... MCA's southern regional sales manager of four years Toni Vasilis is another redundancy victim at the company. She can be contacted on 081-524 8326... Clive Banks' delight at linking up with John Reid's

company was matched with his confirmation as 10th best triathlete in a recent series — a higher placing than his own trainer... On Reid's current stay in a drink rehabilitation clinic, Banks comments: "I saw him last week and he looked really well, a lot better"... Good on Radio One producer Rick Blaxill for upstaging Richard Marx at his showcase party at Break For The Border on Wednesday, with his own band doing Costello and Bowie covers...

Jonathan King is understood to be planning a return to the charts with a self-penned single. If it manages to be a success it will be a revolution... Finally, just to prove the influence of music on TV programming leaves a lot to be desired, when asked about its music policy, Sunrise commented: "Ring us back in a few months when we've decided"...

music week

Incorporating Record Mirror

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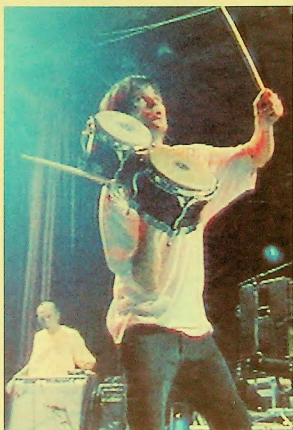
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THE STONE ROSES: BLACKPOOL LIVE

THE STONE ROSES



BLACKPOOL LIVE

catalogue no: WIV006

APPROX. RUNNING TIME 58 MINUTES

Contains the tracks:

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2. ELEPHANT STONE
3. WATERFALL
4. SUGAR SPUN SISTER
5. MADE OF STONE
6. SHE BANGS THE DRUM
7. WHERE ANGELS PLAY
8. SHOOT YOU DOWN
9. GOING DOWN
10. MERSEY PARADISE
11. I AM THE RESURRECTION

A MAJOR CONSUMER MARKETING CAMPAIGN WILL COVER THIS RELEASE

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