

London orchestras in  
breakaway move



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RECORD MIRROR  
UPDATE

# music week

The Business Magazine for the Music Industry

15 JUNE 1991 £2.25

## Obscenity net widens

The seizure of thousands of albums by the obscene publications squad threatens to put the whole music industry in the dock.

Four major companies involved in manufacture, publishing and distribution of the NWA album *En14Zaggin* could now be charged along with the label Island Records.

Even retailers may be seen as lawbreakers if a jury rules the rap album obscene.

Police swooped on PolyGram's Chadwell Heath distribution plant last Tuesday to confiscate 5,750 vinyl LPs, 5,191 CDs and 1,406 cassettes in a single raid.

The squad had obtained a magistrate's warrant after receiving a complaint from an unnamed person at PolyGram Record Operations.

Now police have passed their files to the Crown Prosecution Service which will decide if there is a case to



Marot: law 'unclear'

answer. Legal experts believe a prosecution likely.

Island MD Marc Marot has urged retailers to pull from the racks the album which this week entered *Billboard's* US album chart at number two.

"We must advise retailers not to sell the album. The legal situation for them is still unclear," says Marot.

However, Gallup was reporting strong sales through independent retailers late on Friday, 72 hours after the raid.



NWA: seized

Bob Lewis, general secretary of BARD, is in no doubt of the risks to retailers: "Everyone is liable, and my advice is: if in doubt do not stock," he says.

The album was manufactured by EMI, distributed by PolyGram and the material is published by MCA Music and Sony Music. Island legal and business affairs director Ian Moss says each of the companies involved could be charged. "It is quite possible that if

a prosecution is brought and is successful other companies would be acted against," he says.

Mark Fiori, MCA business affairs manager, adds: "It seems there will be a problem for us as well."

*En14Zaggin* includes song titles such as *To Kill A Hooker*, *Findum Fuckum & Flea*, and *One Less Bitch*. Subjects covered include murder, gang rape and sex with a 14-year-old girl.

Marot believes the album should be considered ironic and that it uses legitimate artistic methods of expression.

But the label placed a second warning sticker on the album which already included a parental advisory tag.

After the raid an estimated 16,000 copies remained in the shops from earlier shipments. The album was expected to reach the Top 20 this week. See p14.

### The legal angle

Any jury considering the NWA case would have to decide whether the record would be likely to "deprave and corrupt".

The record company, distributor, retailer and even the manufacturer may all be liable. Section one of the 1959 Obscene Publications Act states that the publisher is deemed to be a person who "distributes, circulates, sells, lets on hire, gives or lends it or who offers it for sale or for letting on hire or (in the case of a record) plays it".

Last Tuesday's raid on PolyGram's Chadwell Heath distribution depot was made on a warrant under section three of the Act, which gives powers of search and seizure.

## Industry fears new wave of censorship

Island Records business and legal affairs director Ian Moss says he would be forced to introduce strict vetting procedures if a successful prosecution results from the NWA affair.

"We would have to be very strict. Island would not like to act as censor for its artists but that may have to change," he says.

Moss's counterpart at EMI, Gareth Hopkins, adds: "Every record company must decide how to act, but we must be aware that there is an obscenity law which must be obeyed."

Circa Records managing director Ray Cooper says: "The Establishment is rounding on the industry and wants to make an example of NWA.

You can get away with things in books but not records."

While many feel the affair will cause other labels to review their rosters, WEA Records managing director Jeremy Marsh says the industry should not allow itself to be "pulled apart".

BARD general secretary Bob Lewis says the music business is in a similar position to the video industry before certification. While working for distributor Wynd-Up he himself faced similar court action. "We got off in the end and made the case look ridiculous."

He believes labels should take total responsibility for product and suggests an industry forum to avoid controver-

sial product emerging. "Record companies should not ask retailers to be the judge and jury. They should decide these issues as an industry."

At HMV, one of the multiples that refused to stock the record, a spokesman says: "We chose not to stock the item for the simple reason there was always a risk that we would have been liable to prosecution."

Derek Birkett, managing director of One Little Indian, was prosecuted for obscenity in 1987 over the *Flux Of Pink Indians* record. The *Fucking Cunts Treat Us Like Fucking Pricks*. He says: "We did it for the publicity but we got off and I am sure Island will."

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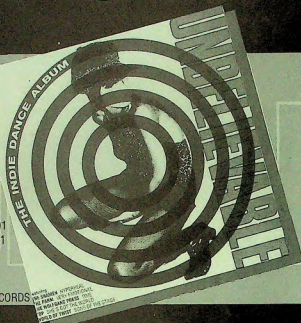
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# UK acts face US touring threat

UK artists could face a lock-out from the US concert circuit if new Justice Department proposals are accepted.

The rules drafted by the US Immigration and Naturalization Service propose a cut of up to two thirds in the number of foreign artists allowed into the US.

They will also seek detailed evidence of achievement from

performers — a move which could hit new acts aiming to break in the US.

The new regulations also cover acting and other arts professions and are seen as a bid to protect US performers.

The proposals would prevent US sponsors and promoters from applying for visas more than 90 days in advance of a booking and would impose

mandatory consultation with unions — moves that will hinder scheduling of international tours.

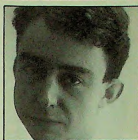
The new regulations would set an annual number of 25,000 visas for a variety of arts categories compared to the current 78,000.

In the UK, the IFPI and the Musicians Union were unaware of the proposals as MW

went to press but the BPI's Jeremy Silver said the plans could have dramatic implications for UK artists.

"It could affect the ability of UK artists to tour in the US and to get artists broken there," he says.

The plans will now be open to a 45-day public discussion period. If accepted, they will take effect from October 1.



**R**etailers and record companies have this week expressed shock at the Metropolitan Police action against Island Records.

Most of us instinctively feel something is wrong when squads of policemen start invading warehouses and confiscating records.

The problem with the confused 1955 Obscene Publications Act is that it involves making a choice between idealism and pragmatism.

Ideally, it should be no business of the law to involve itself in censoring records. While the NWA record is undoubtedly offensive to many people and others feel it is just plain bad, neither point justifies a state ban.

It can only be an individual business decision as to which position to take.

Island, its distributor PolyGram and retailers like Our Price decided they wished to be involved in the NWA release; HMV and Virgin among others decided otherwise. All had valid reasons for their decisions and there is little point in re-terminations on either side.

However shocking the NWA police raid, the most worrying aspect of the controversy is the possibility that it may be the thin end of a wedge that could end up with compulsory stickering.

In this atmosphere it is even more important that the industry first regulates itself.

**T**his issue marks my first anniversary at *Music Week*.

During that time we have reassessed some elements of the paper and developed a few new ideas. But I believe our philosophy is the same as it's always been: to serve Britain's most successful creative industry.

On a personal note, it's been a challenge getting to be a whole new industry but thanks to all of you for making it such an enjoyable process.

Steve Redmond

## Ratner jibe for King title

Jonathan King's *Revolution* magazine has provoked a mixed response among record companies.

EMI general manager Mike Andrews described the magazine — which included articles on farting and how to cheat in exams in its first issue — as "brilliant".

"I think it's first class. It's like Def II in print in that it does not conform. We will support it all the way," he says.

Mark Williams, marketing manager at Virgin, takes a different view. "I hadn't realised it was a joint venture with Ratner. I'm afraid I think it's absolute crap," he says.

King said he was "100% pleased" with it, but admitted there had been problems in newsgents — "In one shop, it was between *Exchange & Mart* and *Jewish Chronicle*."

The relaunch of *Music Week* has been given a unanimous thumbs up. Mike Andrews at EMI says the company will now be advertising in the publication on the strength of its new look.

## MW is tops with DJs

*Music Week's* takeover of the dance elements of *Record Mirror* has been a resounding success, according to research by new DJ information service MIP (see page 5).

A huge 77.8% of DJs read *Music Week* incorporating *Record Mirror*, more than *MixMag*, *DJ* or *Blues and Soul*.

The survey of 300 DJs was conducted on May 22/23, seven weeks after *Record Mirror* was incorporated into *Music Week*.

### WHAT DJs READ

	%
Music Week/RM	77.8
MixMag	56
DJ	61
Blues & Soul	22.2
NME	11.1

Source: MIP

# Kiss MD slams Goddard claims

Sacked Kiss FM programming head Grant Goddard has been planning to lay off all the station's weekend DJs and play more pop to compete with rival Capital.

But Kiss managing director Gordon McNamee says the station had not agreed to the proposals which, he says, were a clear sign that Goddard was a face that didn't fit.

Goddard, who was dismissed from the dance radio station last week, recommended a wider definition of dance music and more chart hits for the station's playlist.

He also suggested ridding

the station of all its current weekend DJs — a recommendation that has incensed McNamee.

"I am really pissed off about this. Grant got together lots of ideas in a discussion document. Not all of them were put to the board and they were by no means accepted," he says.

"The most damaging idea is the sacking of DJs. That has obviously worried a lot of our staff but it's not an idea we are considering."

Goddard argues that his recommendations were accepted. "There was no disagreement over policy," he says.

"Programming policy recommendations for 1991/2 that are entirely my work were accepted by all heads of department. My proposals are now company policy," he adds.

McNamee says if any changes are made at Kiss FM, they will not be until August — after the next JCRAR figures are released.

Meanwhile, Kiss FM's latest ad campaign has upset London Underground. It has banned one poster with the slogan "Same old boring station every morning" (no wonder no-one ever smiles on the tube)". See Letters, p.6.

## East West lures Taylor from A&M

East West has poached award-winning A&M marketing director Elyse Taylor in a shake-up which has also seen Fraser Kennedy quit the company.

Taylor joins East West after an 18-month stint at A&M where she took the *Music Week* award for best marketing campaign in February for her work on The Carpenters.

As well as taking on the managing director role at East West, Taylor will also take over Fraser Kennedy's duties as director of artist development.

Kennedy refuses to comment on his departure last week, but East West managing director Max Hole says he resigned.

Managing director of A&M Howard Berman describes Taylor's departure as amicable.

Taylor, who takes up her new job next Monday, had previously worked at 10 Records



Fraser: quitting East West

and CBS. She was appointed head of the marketing department at the newly-created AVL in 1988 before joining A&M in 1990.

Max Hole says: "We were fortunate enough to win the *Music Week* marketing award for Simply Red in 1989. When Elyse took it away from us in 1990, I decided that if you can't beat them, get them to join you!"

## London set to fight fine

London Records says it is taking legal advice over its £50,000 chart hyping fine by the BPI.

Managing director Roger Ames confirmed that the company had not sent the money to the BPI. London was fined despite there being no direct evidence that it had mounted the attempted hype.

"We are taking legal advice," says Ames, adding that London would be contacting the BPI about the fine shortly.

Some industry sources expressed incredulity at the size of the fine and suggested London could challenge the move in the High Court.

Investigations into Virgin's alleged involvement in a similar chart hyping attempt relating to a Lenny Kravitz single are continuing.

Rhythm King says it feels "relieved and vindicated" that it was not found directly responsible for the hyping of a S'Express single which resulted in a £2,000 fine.

# Goldsmith slams city councils

Harvey Goldsmith has attacked city councils for not consulting promoters when opening major venues.

His outburst follows Sheffield Council's "abysmal attitude" while setting-up the new Sheffield Arena.

Goldsmith promoted the first concert at the new venue — Paul Simon last Thursday — but says he knows little

about the concert hall until the first night.

"We spent almost a year trying to talk to Sheffield Council about this arena so that we could talk before they finished building — but they wouldn't," he says.

"It's typical of the attitude of constructors and city corporations in this country who believe the music industry is full

of second-class people without credibility or anything to say."

Goldsmith says he is not making a personal assault on the venue's managers, SMG, but "a promoter's attack on a new venue and the abysmal attitude that people have in the construction business."

Sheffield Arena is well-constructed, but the sound is "ter-

rible", he says. "The building just hasn't been acoustically-treated properly."

The venue will have to improve its PR and marketing too. "They've done very little about enticing the music biz there and they'll have to do a lot of work to get me back up there," he says.

● **Sheffield's steel resolve**, p23.

# Orchestras join MU split threat

London orchestras are leading a move to challenge the Musicians' Union's negotiating powers, writes Phil Sommerich.

Following the collapse of three years of talks over session fees between the MU and the Producers Association, which represents about 1,300 production companies, the four main orchestras are considering going it alone.

But Nigel Warren-Green, managing director of the London Chamber Orchestra, which is spearheading the breakaway, says he wants to go even further, smashing the MU's hold over setting fees for recording sessions and live concerts.

"The object of discussions would be to explore what new freedoms are available to us given the breakdown of negotiations," he says.

The orchestras' fears that more lucrative film and TV sessions would go overseas increased when the talks collapsed in April, leaving the



Warren-Green: breakaway

union and the association offering separate "model agreements" to their members.

John Willan, MD of the London Philharmonic, is more cautious. He believes the problems are caused by the fact that no body represents the orchestra managers. "We are responsible for the day-to-day negotiations of recording sessions, but we have no say," he says.

Some orchestras are considering following the London Philharmonic whose subsidiary company is an associate member of the Producers' Association, negotiating directly

with producers.

Don Smith, sessions organizer for the MU, says members are not facing a downturn in session work. The fees negotiated are those which musicians want.

"The union is not a bunch of bureaucratic hardiners. We have a very democratic system, representing the wishes of our members," he says.

Smith adds: "On paper, sessions in Paris, Munich or Berlin might be cheaper but the fact is that recording there takes more time and in the end the job does not come out as well."

He points out that US composer Jerry Goldsmith has decided to continue recording in the UK and that French and Spanish producers are still signing British orchestras.

But Warren-Green predicts that a split with the MU is inevitable. "I don't think it's possible to manage an orchestra in the Nineties under the terms and conditions imposed by the MU."

# Umbrella's big turnout hopes fade

Organisers of Umbrella's fifth seminar have cut their estimate of delegate numbers by 200 despite being close to announcing a full list of speakers.

Seminar organiser Greg Lynn had aimed to double last year's attendance of 250, but he had just 180 confirmed bookings as *Music Week* went to press. "I think 300 is a realistic figure," he says.

Speakers and panelists for the conference at the University of London include DJ Andy Weatherall of Boys' Own, Bill Gilliam of Alternative Tentacles and Snub TV producer Brenda Kelly.

The 21 seminars will cover issues such as the Rough Trade collapse, racism in the industry and the role of dance.

Lynn is also promoting a series of concerts — including Half Man Half Biscuit, The Mekons and A House — to coincide with the conference with free entry for delegates.

# Levitt men in portfolio plan

Former heads of the Levitt Group's entertainment division David Courtney and Grant Black have launched a package of investment schemes aimed at the music and entertainment industry in conjunction with insurer General Portfolio.

The joint venture has begun with the launch of a series of pension projects, with other investment deals to follow.

Grant Black says "the entertainment industry has special needs. The experiences of acts such as Bros and even Steve Marriott have shown that when it comes to financial planning artists are often lacking."

The Courtney Black Organisation was formed when the Levitt Group collapsed last year.

# Catch 23 scoop industry prize

Polydor is releasing the debut single by Catch 23, the winners of the industry-wide Hit The Write Note Competition on June 24.

The Warwickshire band best 4,500 other artists to win first prize in the competition sponsored by Polydor, Our Price, Radio One and The Mean Fiddler venue.

The single, Here I Am, will receive backing from Our Price as well as a separate Polydor marketing campaign. The retailer has guaranteed window and in-store displays.

Polydor marketing execu-



Catch 23: in-store displays

tive Peter Leigh says the chain's involvement will not reduce the cost of its push. "We have to be sure that other retailers don't view it simply as an Our Price promotion and don't want to get involved."

Radio One says there is no guarantee the single will get



We now have about 15 different and incompatible digital formats. Philips and Sony have invested enormous amounts of money to produce two more: DCC and Mini-Disc.

One wonders how much time has been spent with professional users in the business, either on the studio or domestic side, to find out how they feel about the ergonomics or the sound of these new formats.

In the motor industry, prototypes are tested by a broad range of potential users before any of them reach the manufacturing stage. I don't know anyone in the business who has seen either a DCC or a Mini-Disc.

Yet again we are being landed with a technology-led product with the manufacturers assuming that their choices will be the ones wanted, or needed, by consumers.

I am not even convinced that we, the users, need another digital format. A lesson ought to have been learned from the ill-fated introduction of quadrophonic sound systems in the early Seventies. In the end there were so many incompatible systems that nobody wanted any of them.

The same could happen with both DCC and Mini-Disc. It's the worst scenario, but unless Philips and Sony start working together to find the best format for the user — rather than trying to outdo each other — digital as a whole could die a death.

Even if that doesn't happen, we may end up with the worst of the formats; the format which won the video technology war, VHS, was far from being the best.

The introduction of DCC and Mini-Disc, and the bullish way in which they are being introduced, smacks of a clash of corporate egos rather than something that is ultimately best for the punters and anyone else using them.

David Smith is technical manager of Lillie Yard Studios.

## Poster boss claims raid was unfair

The Sheffield poster factory raided by counterfeiting investigators claims it is being victimised.

Director of Go Bang poster production company Kane Yeardley says he is being made an example of while there are bigger, more illicit operators throughout the UK and Europe.

The investigators have exaggerated the scale of the business, he claims. The company had sales of just £750,000 last year compared with the £4m claimed, and stocks just 100,000 posters rather than the 1M claimed, he says.

"The majority of our range is licensed or copyright approved but there is a grey area around some of our range. The new copyright law hasn't been tested yet."

A spokesman for the Counterfeiting Intelligence Bureau says other companies are also now being probed.

There are not likely to be any arrests for 10 weeks, he adds, while evidence is gathered.

## Pluggers offer promos for sale mail service

Promotion company Clubnet is offering to sift through white label releases for DJs to produce a special sampler in a unique mail order service.

But the system will mean DJs will pay for the records they currently get free from record companies who are trying to raise the profile of new dance tracks.

The service is being set up by Clubnet in partnership with PR consultancy The Share Image under the name Music Industry Pool (MIP).

Dave Randall, of Clubnet, says: "Most DJs receive up to 25 white labels through the post every week and it's a real irritation."

Under MIP's system, subscribers will decide from the sampler tape which tracks they want and pay £2.29 for each. Subscription will cost £25.50 a year.

As well as eliminating the hassle of unwanted white labels, the scheme also cuts down on waste for record companies, says Randall.

It has already received the backing of several majors and smaller labels. Research of Clubnet's existing DJs shows they are willing to pay for the white labels, says Randall.

# Dire Straits tour win banner DCC

Philips is to use Dire Straits' 300-date world tour to promote its Digital Compact Cassette.

The band and manager Ed Bicknell have agreed to give their backing to the new format at their concerts. Half the tour will go under the banner Philips Compact Disc, the other Philips Digital Compact Cassette.

But the move does not mean Dire Straits will be releasing their new album, *On Every Street*, on DCC.

Bicknell says: "We will be the first to get into DCC but it is not definite that we will have the album on the format until the royalties situation is sorted out."

"We will be supporting DCC on tour from next April onwards when the format is launched. We feel it represents the most important jump in sound carrier technology for the next 10 years."

Bicknell stresses the band is



Dire Straits' John Illsley and Mark Knopfler confirm their Digital Compact Cassette deal with Wim Wielens, Philips Audio MD

supporting DCC in the hope that record companies will price the format for consumers and not for audiophiles.

"I think the £10 barrier is very important and unless the record companies are sensible in their pricing, it just won't work," says Bicknell.

The tie-in with Philips is the second time Dire Straits have been sponsored by the Dutch electronics giant, following

their partnership during the *Brothers In Arms* tour six years ago.

Phonogram is banking on the new album, released on September 9, to be its biggest selling release of this year.

Full marketing details have yet to be confirmed, but the company expects to release between four and seven singles from the album, starting with *Calling Elvis* on August 12.

## Stalemate fear in rights battle

PPL fears its row over new licenses with the Association of Independent Radio Contractors — worth up to £9m a year to the record industry — could mirror their last eight-year battle.

With a copyright tribunal hearing not likely until the end of 1992, PPL head of legal affairs Trevor Faure predicts the duel could "dwarf" the BPI/MCPS wrangle, running since 1988.

The license deal reached after a High Court battle lasting from 1978 to 1986 finally ran out on December 31. But PPL and AIRC have been unable to reach any new agreement. The row came to a head when AIRC representatives stormed out of a meeting in February.

The last deal pegged needle time payments by independent radio stations at 4% of net advertising revenue up to £1.66m, with the levy rising to 7% over £1.66m. The rate is based on a nine-hour music limit.

Now PPL is proposing a sliding scale up to 20% of ad income, rising in line with the

hours of music played. An "experimental" period starting after the Monopoly and Mergers Commission report in 1988 showed stations play 16 to 18 hours of music a day.

The new agreement would allow unlimited music although royalties payments would rise on average by 40%.

AIRC, on the other hand, wants a drop to a straight 3.5% levy to bring it closer to levels paid elsewhere in Europe, says director Brian West.

Trevor Faure says: "Records are the most attractive way of getting ad revenue. We don't mind that, as long as it is duly recognised. Under this system if you are not using much music you don't pay much."

The PPL plan would earn the industry an extra £5m to £10m a year. A big station earning £26m a year ad revenue would have to pay 7% for nine hours of music compared with 6.7% under the old system, he estimates.

Brian West claims it is not the music which boosts revenue but the way it is programmed and accuses PPL of being greedy.

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## Kiss in the pink

My colleagues and I on the board of Kiss FM certainly are not aware of any feeling of "blind panic" as *Music Week* suggested last week on the departure of our head of programming, Grant Goddard.

We received a recommendation for minor adjustments to programming from the management team which all participants — except Goddard — were prepared to support.

We did not feel his support for them was 100 per cent but in fact rather negative and we did not feel he was prepared to motivate his staff sufficiently. In those circumstances we reluctantly concluded it was time to part company.

Kiss FM is in good shape but is, like everyone else, concentrating on getting through the worst recession in most people's lifetimes. At times like this everyone has to pull together and there is no room for loners convinced that only they can steer the ship.

**Keith McDowell**  
Chairman  
Kiss 100 FM  
80 Holloway Road  
London N7 8JL

## Dickins rebuffs MCPS claim

It was astonishing to read the outburst by Phil Pickett (*Music Week*, May 25) which reproduced the outpourings of the MCPS propaganda machine so naively.

No record company, "captain of the recording industry", nor even the BPI, is seeking to denigrate the value of the song. But we will all argue strongly at the forthcoming MCPS/BPI Tribunal hearing that the majority of income from a song comes from it being recorded. Of course song-



Dickins: "astonished"

writers are valued but, when deciding their royalty, record companies have to take into

account the huge investment which they make every year in A&R and marketing. It's a pity that Mr Pickett does not appear to recognise the value to songwriters in having their song recorded.

Mr Pickett's "reliable sources" have sold him rather short. I am surprised that his extensive experience in the music industry has not informed him better than his letter suggests. Perhaps he would be better served discussing the real issues rather than taking

to soap box oratory.

Some might question whether the art of songwriting is really being helped by those who yell "bugger off" from the pages of *Music Week*.

Others would simply say that the MCPS must have lost its head for a moment. This week they have got a new one, perhaps now they will return to reasonable negotiation. **Rob Dickins, Chairman Warner Music UK**  
28 Kensington Church Street, London W8 4EP

## Rough Trade's rough justice

How ironic that the only asset Rough Trade has managed to sell, after months of effort, is the totally unfunded and unacknowledged publishing company. And that this supposedly employee-orientated group chose not to sell to the ex-employees who had created the asset in the first place, but to total outsiders.

I ran RT Music from April 1982, working with Peter Walsmsley, the international director of the record company. RTM was always the bottom of

the heap when it came to funding and even money generated by our efforts was not ploughed back in, but disappeared into other parts of the group.

Many of the representatives on the main board didn't even understand what music publishing was. When a final assessment was made in March of this year, the record company owed us £80,000.

Nonetheless, we built a reputation for efficiency, resulting in a catalogue which included material by writers

such as Sonic Youth, Lydia Lunch and Galaxie 500.

In March, Peter and I, together with Lynne Roach, the financial controller, put in a formal bid to buy the catalogue. Other parties interested in buying the catalogue courteously withdrew when they heard of our intentions. Unfortunately, however, Complete Music did not, and we lost.

**Cathi Gibson**  
81 Wallingford Road  
Goring  
Reading RG8 0HL

## Culture shocks

Surely the recent, otherwise enjoyable, Simple Truth concert should have aimed to raise the world's consciousness of the Kurds' culture by giving more time to their music. The organisers did allow a well known Kurdish singer to perform, but with an untested backing group and without a sound-check. Their rendition was not a true reflection of the music, and a great opportunity was missed.

**Julia Wright**  
Manager, Kurdistan  
PO Box 2463  
London W2 6QS

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**FOCUS**

**straight no chaser**

**Magazine:** *Straight No Chaser*. Launched in 1988 as a fanzine, now quarterly. **Cover price:** £2. **Music policy:** world music, jazz and jive. **Key staff:** Publisher/editor Paul Bradshaw, co-editor Kathryn Willgress. **Circulation:** 8,500.

**Age profile:** 18-34. **Sex profile:** 70% male. **Editorial policy:** News, reviews and interviews plus charts from club DJs worldwide. "Jazz is the core, the spirit of the mag."

**We cover urban music from around the world, anything from Latin Jazz to African and write about it in a hip way.** Paul Bradshaw. **Typical issue:** Dave Valentin, Charnett Moffett, Cleveland

Watkins, Dream Warriors. **Industry view:** "I read it from cover to cover. Gives us a chance to focus on a less crusty side of jazz." Tony Harlow, marketing manager, jazz and specialist music, EMI Music International. **Cost per thousand:** £111 based on b/w page with spot colour at £945.

**Ed/ad ratio:** 16% ads. **Typical advertising content:** Blue Note, Talkin' Loud, Polydor, Levi's.

**Buyer's view:** "SNC is getting more ad business. It supports new dance acts and is popular with them, which is good from a point of view. Acts are keen to use it, giving it credibility with record companies, but it's held back by only coming out every three months — a problem with dance acts because they're time critical." David Porter, media director Leisure Process.

**TV tempts labels**

Not long ago, running a TV ad aimed specifically at dealers would have seemed at best spendthrift, at worst foolish.

But Epic has done just that, rounding off its £750,000 campaign for the Stranglers Greatest Hits with a 90-second ad informing dealers about its projected impact.

"Dealers are bombarded with promises of TV campaigns, which usually mean a few ads between midnight and 4am. We wanted to show them we mean business," explains product manager Neil Martin.

Epic's strategy reflects a new, more confident, attitude towards TV advertising as a marketing medium.

In a new report, Granada TV shows record company expenditure on TV advertising is rising steadily. In 1989 the total spend was £28.5m, last year it reached £32.6m, up 14% — despite the recession. One reason is cost. Record companies are being tempted in by lower, recession-rate entry levels.

The downside, according to Mark Brandon, broadcast managing director at London Media Company, is that the cheaper slots may not be where the record companies need them. "The contractors can see peak-time, easily enough, but daytime is their problem," he says.

Brandon believes the problem is rooted in trusting age profile as a "basic currency": although daytime programmes such as Home And



*Home And Away: cheaper rates, but is it where labels need acts?*

Way may seem to make a good showing in the all-important 16-24 age group, they don't fit the bill for record advertising.

Nic Moran, marketing consultant to compilation company Dino, is also cautious about lower rates. "It's all talk. The recent competition between the TV listing mags pushed prices up and it only takes a privatisation like the electricity sell-off to do it again," he says.

But Moran says the cheap time should not be ignored. Huge packages of late-night or afternoon time can be used cheaply and — as the direct marketing companies have shown — effectively.

Epic's Stranglers ad appeared between Channel Four News and a documentary on birds because, says Neil Martin, research has shown that Stranglers fans are likely to watch such programmes.

Andrew Smith, group manager at Zenith Media, reveals that Telstar's budgets have

dropped by between five and 10% to reflect a fall in TV rates, but still reckons on £150,000 to establish an album. Unlike Brandon, Smith believes Home And Away is "ideal".

However many companies are tempted in their own right, many more records will reach TV as part of HMV's new marketing strategy. Marketing manager Alan McDonald says: "I think there is sufficient programming, but what it comes down to is having a good media agency buying properly for you."

And that is the bottom line. Each agency has its own formula for unravelling the viewing figures and second-guessing the offers of sales contractors.

When it comes to deciding whether half a dozen slots in Home And Away will be as effective as one in the ITV Chart show, the sharpest marketing weapon may well be commonsense.

**Russell Brown**

**EXPOSURE**

**MONDAY JUNE 10**

**Dance Energy** featuring 3rd Bass, Nexi Lanton and Lenny Kravitz, BBC2: 6.35-7.15pm

**TUESDAY JUNE 11**

Neil Diamond Live, Channel Four: 12.20-1.25am

**WEDNESDAY JUNE 12**

**The Best Of The World** featuring Chris Isaak and The Farm, Channel Four: 6.30-7pm

**THURSDAY JUNE 13**

**Harry Connick Jr Live**, Channel Four: 10.35-11.35pm

**Top Of The Pops, BBC1:**

7-7.30pm

**FRIDAY JUNE 14**

**Friday At The Dome** featuring James, Siouxsie And The Banshees, Joe Elliott and Liam O'Maolainn, Channel Four: 11.05pm-12.20am

**SATURDAY JUNE 15**

**The ITV Chart Show**, Channel Four: 11.30am-12.30pm

**Sound Stuff** featuring The Reggae Philharmonic Orchestra, Channel Four: 7-8pm

**In Concert** featuring Julian Cope, Railway Children, The Beyond, Radio One: 10-11pm

**Paramount City** featuring Erasure and Rick Astley, BBC1: 10.35-11.05



**PROMO PLAY SURVEY**

The video for Cher's Shoop Shoop Song tops MW's latest promo play survey. It earned 17.27 minutes of airplay on UK terrestrial TV in the four weeks to May 25.

Narrowly beaten into the runners-up slots were Jive's Hi Five (17.17 minutes) and Danni

Minogue's Success (17.14).

Completing the top 10 were the latest promos from New Kids On The Block (15.43), Jason Donovan (14.18), Kylie Minogue (14.12), Cathy Dennis (12.18), KLF (12.02), REM (11.52) and Roxette (11.32). **Source:** TV Tracking



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# ZTT brings the posse spirit to stadium rock

With Seal's successful shift from club hits to number one albums complete, ZTT is on the brink of another daredevil leap. A guitar-based four-piece is being groomed for mainstream success by a label primarily recognised for its dance output.

Lomax's determination to reach audiences more likely to sway their arms than shuffle their feet was underlined by their recent support slot on Sinead O'Connor's March tour. Now ZTT is strengthening its group's chances with a star-studded array of guests contributing to their demos.

ZTT managing director Liam Keeling recognises the benefits of a group associating itself with big names. "It is something we are very pleased about, but it is not always easy to know how to play it," he says.

Formed after vocalist Kevin Mooney and drummer John Reynolds met while working on Sinead O'Connor's The Lion And The Cobra, Lomax's members have been involved in the music business for some time. Mooney rarely shouts about his former life in Adam And The Ants while Reynolds once played in Transvision Vamp.

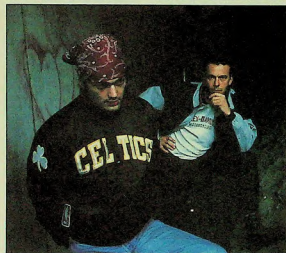
But it is the stadium crowds of the Nineties rather than the cult fans from their past who stand to be most impressed by their soaring sound.

Hold On was the song to arouse Keeling's interest and there is no better example of Lomax's ability to match the impassioned crescendos of U2 or Simple Minds. It is due for release as the next single. The same brand of white soul is showcased on Just Call Me Joe and I Want Your Hands On Me, songs written for O'Connor by Mooney and Reynolds respectively.

"People say Lomax are not a ZTT act but the ability to write good songs is the only criterion I use," says Keeling. Rallying round on Lomax's demo album are Wendy And Lisa, ex-Smith Andy Rourke, Jah Wobble and Tackhead's Doug Wimbush.

The mass of singers and players suggests the appliance of dance music's posse spirit to furnish the rock band with a tough and essential Nineties beat. The same distinctions were blurred by 808 State earlier this year when vocalists from New Order and the Sugarcube surfaced on their ZTT album, Exel.

Lomax's first single for ZTT, a cover of Bob Marley's Wait In Vain, dodged the attention of media and consumer. This time they are determined to grab both. **Matthew Cole**



Lomax match the passion of U2 and Simple Minds

## THE EAR

### MW's Talent Tipsheet

#### LONDON

##### JOHN RILEY

Already the beneficiary of a Nicky Campbell Radio One session, this expatriate Irishman is a singer/songwriter whose direct pop songs could strike a chord with older buyers. Since You've Been Gone is straight out of the ChrisREA school of rock; melodic and direct.

Contact: Harry Maguire  
Tel: 071-328 1339

#### THE CLASIC

Jav Joy is a West Londoner with a line in passionately-performed love songs. He plays all the instruments on his two self-produced demos, which recall some of the punk busker Patrick Fitzgerald's finest moments. It may be rough, but there is no disguising the qual-

ity of Loved By You and No Water Flows Uphill.

Contact: Jav Joy  
Tel: 071-221 7380

#### LIVERPOOL

##### ISHA DEE

This duo's live show has already prompted Andy McClusky (OMD) and Eddie Lunden (China Crisis) to write songs for them. But their own material on their four-track demo also impresses, particularly the delicate Slow.

Contact: Mike Swift  
Tel: 0202 752103/768766

#### WILTSHIRE

##### FIVE O'CLOCK WORLD

On offer here is an extremely polished, if slightly dated, rock sound which flits between The

Cure, Pink Floyd and a mélange of Sixties influences. Change Love and Looking Down emerge as strong rock songs with US appeal.

Contact: Robin Sweeney  
Tel: 0985 212856

#### CORK

##### FRANK AND WALTERS

This Irish trio's debut EP is released in July on Setanta, the label which has already produced Into Paradise and Power Of Dreams. All signs point to major label interest here, too, as in the song Michael they have a potential indie classic. Although at times they recall The Wedding Present and other janglies, the lyrical warmth puts them on a higher plane.

Contact: Keith Cullen  
Tel: 071-703 0971

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## MAINSTREAM

### Albums

Fashionably withdrawn as her first hit single Baby Baby was scaling the charts, Amy Grant's Heart In Motion is available once again, and gives ample proof that the American, who has hitherto been known as an inspirational singer than a pop artist, is a talented vocalist. Baby Baby is perhaps the most commercial track, but Grant's warm and intimate vocals are best served by songs like How Can We See That Far and Hope Set High. God and Jesus are mentioned throughout the album, but not obtrusively so and even non-believers can enjoy what is purely and simply a fine pop album.

Sexy superstar Kylie Minogue (who thought we

would ever say that?) has her Top 10 album Rhythm Of Love reissued this week in a limited gold edition, on cassette and CD only, with the original 11 tracks being supplemented by 12-inch versions of Step Back In Time, What Do I Have To Do and Shocked. With a running time now exceeding an hour, the album is bound to return to the upper echelons of the chart.

### PICK OF THE WEEK

With a horribly accurate title, the new EMI compilation It's Cool is the spiritual successor to its 1985 release Now — The Summer Album, including many of the same tracks. Everything here pertains to summer, with Club Tropicana, Long Hot Summer and Beach Baby. Solid sales are guaranteed anyway, but watch this one rise with the temperature.

## Singles

The seemingly endless procession of stars from TV's Neighbours who think they can sing continues apace, with Mark Stevens' This Is The Way To Heaven, written by Nik Kershaw. Kershaw has written much better songs, but Stevens is, at 19, young enough, good looking enough and sufficiently competent to take it deep into the heart of the chart.

Chesney Hawkes, another 19-year-old heartrob to have a hit with a Kershaw song — the number one The One And Only — returns, this time with a song he partly wrote himself, I'm A Man, Not A Boy. Sad to say it is very weak indeed, and will struggle to reach the Top 10. It will only be a temporary setback for young Chesney however. His third single (Secrets Of



Psychedelic Furs: complex

My Heart) is a much stronger song, and his performance of it will win the grudging admiration of many.

Still basking in the glow of his success with Frances Nero, producer/songwriter Ian Levine continues on the comeback trail with another former Motown artist Billy Griffin. Griffin scored a major solo hit eight years ago with Hold Me Tighter In The Rain, and his latest, Technicolor, which he co-

wrote with Levine, is a soulful swaying summer groove with real strings. The whole confection being topped by his angelic voice.

The Psychedelic Furs' disc sound has changed little since they first came on to the scene in the Seventies. Recently signed to East West, their label debut is Until She Comes, a complex and, yes, low key, song — but one which has a great hook, and sounds very contemporary.

### PICK OF THE WEEK

PAULA ABDUL Push Push. Captive/Virgin America VUS 38. Paula Abdul was responsible for the vocals on her debut album as a matter the US law courts will determine. Meanwhile, her new single Push Push is already a massive hit in the US, and is destined for similar success here.

## CLASSICAL

ASV this month uses its newly budgeted label Quikqualva to launch a beginners' guide to classical music, the first of several such user-friendly initiatives planned by the industry this year to attract new buyers to the classics.

The Quikqualva Collection will encapsulate the history of classical music in the Renaissance to the present day through 100 works on 12 CDs/MCs.

Out now are Volume 2, covering the Baroque era, and Volume 3, Mozart to Schubert.

On full price ASV launches a series in which the Lindsay String Quartet will explore music of the Bohemians, starting with Dvorak and Janacek.

Other continuing ASV stories this month: Volume 5 (of six) of Daniel Smith's journey through the Vivaldi bassoon concertos, concerto disc No 4 from Ernestine Emma Johnson, playing Crusell, Kozeluch and Krommer with the Royal Philharmonic Orchestra under Günther Herbig, and, by popular demand, a second helping of sacred music by the 16th century Scottish composer Robert Carver, sung by Alan Tavener's Capella Nova.

Philips adopts the pop-video approach to promote Dmitri Horvostovsky's new Russian Romances recording of songs by Tchaikovsky and Rachmaninov. A French-made video of the sultry-looking and sound-ing Russian bass singing Tchaikovsky in what looks like a Siberian tavern is aired by BBC 2 on 22 June as part of its coverage of the Cardiff Singer of the World Competition, of which Horvostovsky is the previous winner.

### PICK OF THE WEEK

SCHUTZ: The Psalms of David. Choir of Trinity College, Cambridge, His Majesties' Sagittaries, and Cornets/Richard Marlow. Confer CDHF 190. Baroque music for brass and choir tends to be recorded in resonant acoustics with boomy bass and muddy acoustic. Confer spectacularly pinpoints light, silvery voices separated from the golden brass and strings, an effect both ethereal and earthy, thanks to immaculately drilled singing and playing.

Phil Sommerich

## DANCE

In addition to Record Mirror's reviews, also out now are Rhythm Section Circuit Breaker (RSR RS002, via 071-735 2413), percussive 125.99p mjolly raver; Digital Scream Gracy 3 (Slippy Gimbo SLIMBO 2), 2p, uptempo, whistled, unbrushed 122.79p raver; Pet Therapy Voices That Care (Zinc ZINC 001, RE), sparsely throbbing 128.99p gold galloper; Steely & Cleve featuring Suzanne Couch Why (Profile PROFIT 333, P), dancehall reggae 87.99p, rarely Simon revival; CJ's Arrival It Should Have Been Me (Musidisc 106936, P), Carlo Jiani wailed soulful 96.69p Yvonne Fair revival. Meanwhile, hot on Euro import are Set Up System Fairy Dust (Big Time Int. BTI 0195), Cubic 22 creators' frantic 129.69p 12; The Essential Sonic Solution Quest (R&S RS 9121), totally twittery 128.69p bleeper, with raving 127.69p music fip, D.J. > H. featuring Stef I Like It (Wicked & Wild WW003), pounding 120.69p brassy jangler; 6 Bells All Me The

Mailman (Remix) Rhythm Records RHYTHM 015-5), galloping 124.69p techno raver; Outlander Outlander (R&S RS 9136), twittery raver EP; Holy Noise Enter: The Darkness (Hithouse HIT 6 004), raving techno EP. S.S.R. to Be House (Inside IN 6074), clichéd but attractive 122.16p Italo house; Channel X Have The Rhythm (Beat Box BB 025), fiercely galloping 127.69p raver; US imports include Yasmin Wanna Dance (Geffen GEF12-21649), CJ Mackintosh mixed cooing 100.69p chunky jiggler; Subculture featuring Marcus The Voyage (Strobe ST-002), moaning cool 120.89p deep house tinkler.

### PICK OF THE WEEK

JAMES BRATTON Presents SUSAN CLARK: Your Love Rain Down. Champion CHAMP 12-281, BMG. Superb soaringly warbled soulful 113.69p attractive catchy looper, just made for radio. James Hamilton

## REISSUES

Very pleasantly surprised by the success of last year's Paris By Night compilation, EMI has followed it up with a clutch of similarly styled reissues: Paris Blues, French Realist Singers, 1926-58 (CDP 7964462); Pianos With Braces, The Garlic And Gauloises World Of The French Accordionists And Singers (7964512); Berlin By Night (7964512) and The Essential Marlene Dietrich (7964502). Of the four Berlin is the weakest. Somehow the mix is too repetitive, while the two French compilations are utterly charming and the Marlene Dietrich is perfectly titled.

Ace, having successfully

dipped a toe in the water with 20 Gospel Greats, has decided to systematically mine its enormous gospel catalogue. The first results are a series of CD twofers of Best Of's from Specialty. The artists featured are The Swan Silvertones (CDCHD 340) Dorothy Love Coates (343). The Original Five Blind Boys Of Alabama (341) and The Pilgrim Travellers (342). All are excellent, with the Silvertones, featuring the majestic vocals of Claude T. The Master of the Falsetto Jeter, the essential.

Pickwick has introduced the Elite label to bring a smarter image to the company. Each Elite offering is "a totally new compilation of a major artist with comprehensive sleeve-notes". Yet another Fleetwood Mac offering (Like This Way, ELITE008CD) isn't quite that, but the other outings are far better, including an intriguing Dave Mason compilation (Show Me Some Affection, 010CD), a Greatest Hits From Dave Brubeck (009CD) and a welcome selection of Fifes Louis Armstrong (Blues 'n' More 013CD).

### PICK OF THE WEEK

Dorothy Love Coates: Best Of The Dorothy Love Coates (Specialty 343). This Specialty release should do particularly well as it features No Hiding Place as used in the film Ghost.

## COUNTRY

Country music seems set to circumvent its clichéd marketing association with obvious US companies such as Kentucky Fried Chicken and MacDonalds, according to jingles company Mingles Music. After registering a gradual increase in demand for country style

themes from clients, it canvassed UK Gold radio stations about their current programming mix. According to Mingles the results showed a growing interest in country music which it expects to see spinning off into advertising.

Meanwhile, a survey carried out by the British Country Music Association identifies that both BBC and independent radio stations are hamstrung by lack of support from record companies. According to the survey of the UK's 70 plus stations, 50% expressed dissatisfaction with labels' repertoire knowledge and willingness to send review copies.

The release of Kathy Mattea's seventh album Time Passes By has been delayed until July. Her appearance at London's Meas, Fields and various radio interviews last month should provide impetus for Phonogram's campaign which aims to boost her mainstream appeal.

The change to MW's country chart has received a thumbs up from dealers. Steve Wright, head ground floor manager at HMV Oxford Circus says: "The change in emphasis means the chart will no longer reflect just major artists who have a crossover into country but will feature a wider range of bona fide country artists."

### PICK OF THE WEEK

AARON TIPPEN: You've Got To Stand For Something, RCA PL 82374. With a number one single and 16 weeks on Billboard's country music chart, Tippen is one of the few new names to noticeably debut in the US this year. Tattooed body builder Tippen trades on a macho but tongue in cheek image borne out by some awful lyrics with a solid honky tonk backing.



# music week

# datafile

The Information Source for the Music Industry

15 JUNE 1991

## CHART FOCUS

**C**olor Me Badd's debut smash I Wanna Sex You Up pulls away from the chasing group, and now has an emphatic lead at the top of the singles chart. It seems likely to remain unchallenged for at least a fortnight.

Another bumper intake of new entries into the Top 75 is headed by Skid Row's Monkey Business at number 19. The first single from their upcoming album Slave To The Grind was just outside the Top 200 last week. Another massive move comes from **All About Eve**, whose Farewell Mr. Sorrow soars from number 181 to 36. Both records were deliberately issued in one configuration in limited numbers before the start of the month, this play ensuring that they could subsequently be issued in a total of five formats. Records issued after June 1 are, of course, now restricted to a maximum of four editions.

On the album chart, Seal's self-titled debut stayed top for a third week, defying top



Deacon Blue's Fellow Hoodlums by a tiny margin. Incidentally, the Seal album isn't the second number one produced by Trevor Horn, as previously indicated here. In addition to helming Frankie Goes To Hollywood's 1984 chart topper Welcome To The Pleasuredome, Horn co-produced Simple Minds' number one Street Fighting Years with Stephen Lipson.

NWA's controversial new album Efil4Zaggin makes a strong introductory showing at number 25, even though it was stocked only by independents and — for a couple of days at least — Our Price. According to Gallup, the

indies accounted for nearly nine out of every 10 sales of the album, even though a large percentage of them declined to stock it.

A wave of re-entries sweep into the album chart this week. Of these, **Bon Jovi**, **Belinda Carlisle**, **Phil Collins**, the **Eagles**, **Led Zeppelin** and **Tears For Fears** are all beneficiaries of Woolworth's One, Two, Free campaign. These albums are the most successful of 38 albums featured in the promotion, in which anyone buying two cassettes or CDs from the range at £4.99/£7.99 respectively are entitled to choose a third free, effectively reducing the price of each to a little over £5 for compact discs, and just under £3 for cassettes.

A further lesson in how to generate sales in a recession is provided by **Kylie Minogue's Rhythm Of Love**, a re-entry in the album chart thanks to the new "gold edition" which adds three new mixes to the cassette and CD formats.

Alan Jones

## ANALYSIS

**T**he rise and fall of Ned's Atomic Dustbin in the music video chart highlights once more the advantage and disadvantage which is a strong fan base.

Last week, the group's first full-length video, Nothing Is Cool on Sony Music Video, entered the chart at number one but suffered a huge drop to number 20 this week.

The move is an extreme example of how the music video chart often mimics the album and singles charts in that the chart life for certain acts is limited.

Artists with a cult following, particularly indie and heavy metal bands, all benefit from instant sales immediately after the release date.

Those sales are often not maintained though, and in recent weeks James and Megadeth have benefited and suffered from the fact that they have huge hardcore followings — both



dropping dramatically after one week.

Mark Richardson at Sony Music, who led the marketing campaign for the Ned's video, believes record companies should make more use of the format.

He says they have been slow to take advantage of the format as a way of boosting profiles, even if consistent long-term sales are unlikely.

"A lot of music videos are

released with a whisper, usually after an album release, and with little support," says Richardson. "But they need to be marketed just like records."

Richardson says he realised the potential of the Ned's video to get to number one — if he took advantage of the strong fan base and marketed it well.

He decided to use the same press and promotions companies — Out Promotions and Capersville — that he had used for the band's last album, God Fodder, in a bid to give it the strongest push possible.

Although the video has now plummeted to number 20, Richardson feels the prestige of reaching the top spot has given a worthwhile boost to the band's profile.

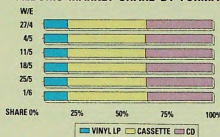
"I'm now sure that video is a worthwhile format. We may be record companies but we don't have to think just in terms of records all the time," says Richardson.

Nick Robinson

## UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	81	79	- 2	- 1
Singles	89	86	- 3	- 3
Music Video	67	59	- 12	- 9

## ALBUMS MARKET SHARE BY FORMAT



©CIN  
Four-week rolling averages

## TOP 10 DISTRIBUTORS

1 POLYGRAM	6 PINNACLE
2 WEA	7 ROUGH TRADE
3 EMI	8 APT
4 SONY MUSIC	9 CONIFER
5 BMG	10 REVOLVER

Compiled by ERA from Gallup data. Based on Top 200 album charts, 5 May to 1 June.

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**CHARTS PLUS**  
A Music Week Publication  
June 8th 1991  
The Market Place

**British talent no longer rules the waves**

**SINGLES POSITIONS 76 TO 200**

Chart Position	Artist	Title
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**New Entries between 76 and 200**

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
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## TOP 75 SINGLES

THE OFFICIAL **music week**

## CHART

<b>1</b>	<b>I WANNA SEX YOU UP</b> 	Grant
	<small>Color: The Band</small>	
<b>2</b>	<b>BABY BABY</b>	A&M
	Amy Grant	
<b>3</b>	<b>THE SHOOP SHOOP SONG (IT'S IN HIS KISS)</b>	Eric
	Cher	
<b>4</b>	<b>PROMISE ME</b>	Eric
	Beverly Craven	
<b>5</b>	<b>HOLIDAY</b>	Sire
	Madonna	
<b>6</b>	<b>SHINY HAPPY PEOPLE</b>	Warner Brothers
	TEEN	
<b>7</b>	<b>LIGHT MY FIRE</b>	Elektra
	The Doers	
<b>8</b>	<b>GYPSY WOMAN (LA DA DEE)</b> 	A&M
	Crystal Waters	
<b>9</b>	<b>SHOCKED</b>	PWL
	Kylie Minogue	
<b>10</b>	<b>THINKING ABOUT YOUR LOVE</b>	Coastango
	Kenny Thomas	
<b>11</b>	<b>ONLY FOOLS (NEVER FALL IN LOVE)</b>	IG
	Sonia	
<b>12</b>	<b>JEALOUSY</b>	Parlophone
	Pat Shop Boys	
<b>13</b>	<b>DO YOU WANT ME</b>	flir
	Sasha Fajta	
<b>14</b>	<b>TANTED LOVE</b>	Mercury
	Soft Cell/Mick Almond	
<b>15</b>	<b>MOVE THAT BODY</b>	AMS Dip
	TechnoTronic featuring Begbie	
<b>16</b>	<b>TOUCH ME (ALL NIGHT LONG)</b>	Polydor
	Cathy Dennis	
<b>17</b>	<b>YOU! SWEETNESS</b>	Capitol
	MC Hammer	
<b>18</b>	<b>LAST TRAIN TO TRANSCENTRAL</b>	KL Communications
	The KLF	
<b>19</b>	<b>NEW MONKEY BUSINESS</b>	Athletic
	Stid Row	
<b>20</b>	<b>I TOUCH MYSELF</b>	Virgin America
	Divinyls	
<b>21</b>	<b>SUCCESS</b>	MCA
	Dannii Minogue	
<b>22</b>	<b>REMEMBER ME WITH LOVE</b>	Eric
	Gloria Estefan	
<b>23</b>	<b>WALKING DOWN MADISON</b>	



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<b>36</b>	<b>NEW</b> <b>FAREWELL MR. SORROW</b>	Mercury
	All About Eve	
<b>37</b>	<b>SAFE FROM HARM</b>	Ward Burch
	Massive Attack	
<b>38</b>	<b>PLANET OF SOUND</b>	4AD
	Pixies	
<b>39</b>	<b>NEW</b> <b>NAKED LOVE (JUST SAY YOU WANT ME)</b>	Mercury
	Quartet with Dina Carroll	
<b>40</b>	<b>TAKE 5</b>	Factory
	NoniSide	
<b>41</b>	<b>A WATCHER'S POINT OF VIEW</b>	Gez Street
	PM Dawn	
<b>42</b>	<b>MY SPECIAL CHILD</b>	Ensign
	Mike O'Connor	
<b>43</b>	<b>I LIKE THE WAY (THE KISSING GAME)</b>	Jive
	Hi-Five	
<b>44</b>	<b>ESCAPE</b>	Parlophone
	Gary Clail On-U Sound System	
<b>45</b>	<b>HEADLONG</b>	Parlophone
	Queen	
<b>46</b>	<b>CALL IT WHAT YOU WANT</b>	Columbia
	New Kids On The Block	
<b>47</b>	<b>CROCKETT'S THEME/CHANCER</b>	MCA
	Jam Hammer	
<b>48</b>	<b>92 DEGREES</b>	RCA
	Pop Will Eat Itself	
<b>49</b>	<b>FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)</b>	EMI
	Roxette	
<b>50</b>	<b>KISS THEM FOR ME</b>	Wonderland
	Silouxsie & The Banshees	
<b>51</b>	<b>GENERATIONS OF LOVE</b>	More Protein
	Jesus Loves You	
<b>52</b>	<b>NEW</b> <b>CATCH THE BREEZE/SHINE</b>	Creston
	Shadez	
<b>53</b>	<b>HIGHWAY 5</b>	MCA
	The Blessing	
<b>54</b>	<b>SPACE</b>	EMI
	New Model Army	
<b>55</b>	<b>NEW</b> <b>WHAT YOU WANT</b>	Araya
	Xpansions featuring Dale Jovner	
<b>56</b>	<b>NEW</b> <b>NOW IS TOMORROW</b>	Circus
	Definition Of Sound	
<b>57</b>	<b>R.S.V.P.</b>	PWL
	Jason Donovan	
<b>58</b>	<b>THERE'S NO OTHER WAY</b>	Food
	Blur	
<b>59</b>	<b>RUBBERBANDMAN</b>	Mercury
	Velvet	
<b>60</b>	<b>ANASTHASIA</b>	KL Recordings
	T99	
<b>61</b>	<b>NEW</b> <b>PERPETUAL DAWN</b>	Big Life
	The O'J	
<b>62</b>	<b>SEE THE LIGHTS</b>	Virgin
	Simple Minds	
<b>63</b>	<b>NEW</b> <b>SHE SELLS</b>	





# RECORD MIRROR

JUNE 15 1991, FREE WITH MUSIC WEEK

U P D A T E

## Chart news

BY ALAN JONES

### BANKING ON HOLIDAY

**M**adonna's 'Holiday' is only the second single to reach the Top 10 on three entirely separate occasions, emulating the **Righteous Brothers**' 'You've Lost That Lovin' Feeling'. What's particularly impressive about the success of 'Holiday' is that it scored its hat-trick in little over seven years, 19 years less than 'You've Lost That Lovin' Feeling'.

Moreover, in its most recent Top 10 visit earlier this year, 'You've Lost That Lovin' Feeling' owed at least some of its success to its double A-side 'Ebb Tide'. 'Holiday', on the other hand, stands alone, and hasn't even been remixed, as might have been expected. 'Holiday'



originally peaked at number six in 1984, and returned the next year to reach number two.

● Capital DJ Chris Tarrant reckons Crystal Waters' single, 'Gypsy Woman', is about cheese omelettes — that's as maybe, but I'm a little shocked by Kylie Minogue's current hit. The first word of the phrase, which the printed lyrics say is "rocked to my very foundations", sounds a whole lot naughtier. Meanwhile Waters' single is the third big hit about homelessness (after Phil Collins' 'Another Day In Paradise' and Ralph McTell's 'Streets Of London') to peak at two.



● Unlucky Color Me Badd, whose UK chart topper 'I Wanna Sex You Up' was expected to move into the number one US singles spot this week, have been leapfrogged by Paula Abdul's Rush Rush. If they had, the four-man, multi-racial American group would have been the first act to top the US and UK singles charts

simultaneously since February 1988, when Tiffany was number one in the UK with 'I Think We're Alone Now' and in the US with 'Could've Been'. It would also have been the first recording to top the US and UK chart concurrently since April 1985, when USA For Africa's 'We Are The World' pulled it off.

● Two weeks ago The Doors had 'The Best Of The Doors', 'In Concert' and their self-titled movie soundtrack album in the Top 30 of the artist album chart, thereby becoming the first act to have three albums simultaneously performing so well for nearly four years. Madonna was the last to make such a big splash, on 29 August, 1987. That week 'True Blue' was the seventh best selling artist album, 'Like A Virgin' was 21st and 'The First Album' was 26th.

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# PLAY Chart

## THE OF

### n e w s

BY ALAN JONES

## STAX OF STAX SOUNDS

**B**oxed album sets have become so common in recent years that the mere act of boxing them no longer gives them the kudos it used to. But the recent Stax/Volt box from WEA is unique, and worthy of the honour.

The Complete Stax/Volt Singles 1959-1968 is a sprawling nine-CD compilation with 244 tracks, 104 of them US hits in either the R&B or pop charts, and nearly 11 hours of glorious music. As its name suggests, it includes every (American) single the company released during that period, as well as key B-sides, all discretely remastered.

But enough of statistics. While this lovingly compiled and minutely researched project really delivers in the staggering quality of the music. The decade covered is one in which Stax/Volt

challenged even Motown, though it sadly predates the Staple Singers/Isaac Hayes era. The legendary Otis Redding is represented by more than 20 songs, including his first single 'These Arms Of Mine' from 1962, and his finest, the posthumous chart topper and all-time Stax bestseller '(Sittin' On) The Dock Of The Bay'. His uninhibited rendition of The Rolling Stones' 'Satisfaction' reportedly impressed Mick Jagger so much that he couldn't bear to hear the Stones' own version. 'Otis did so much more with it... it made ours sound like a demo, and a bad one at that,' he said.

Though Redding was the most famous star in the Stax stable, there were many others who became household names — his sometime dud partner Carla Thomas, her father Rufus



● CARLA AND RUFUS THOMAS

● CARLA AND RUFUS THOMAS

Thomas, Booker T & The MG's, The Bar-Kays, William Bell, Judy Clay, Eddie Floyd, Sam & Dave and myriad others.

Though its place in the history of black music is second only to Motown, Stax was ironically founded by a white banker and semi-pro country fiddler named Jim Stewart. An accompanying 64-page book relates how

Stewart and his sister built up the company, as well as providing a wealth of background information, quotes and anecdotes. The collection is worthy of the music, even with a retail price of more than £100. ● The Complete Stax/Volt Singles 1959-1968 is out now, via WEA, catalogue number 7-82118-2.



● She's a big girl now, but when Paula Abdul was a seven-year-old growing up in Los Angeles, her babysitter was Michael Bolton. Last week, Paula's latest album 'Spellbound' climbed to the top of the US album

chart, leapfrogging over Michael's 'Time Love And Tenderness' which held at number two. Michael, whose album has already had a week at number one, may have to wait a while to reclaim the throne — Paula's debut album 'Forever Your Girl' held on to the top spot for nine weeks last year, and initial indications are that this one is even hotter.

● New Model Army registered their twelfth consecutive hit last week, when their live single 'Space' entered the chart at number 39. That's an impressive tally by any reckoning, but less so when you discover that they have yet to top the number 28 peak of their debut 1985 hit 'No Rest'. No other act has had so many hits without at least once reaching the Top 20.

Coincidentally, the UK Subs — another group who scored a succession of hits without denting the Top 20 — have just had their classic 1978-82 singles collected together on an album, inspirationally entitled 'The Singles 1978-1982'. The Subs charted seven singles, none higher than number 26. Their first single 'C.I.D.' failed to hit the list despite being released in seven different coloured editions. What's most interesting (depressing?) about the sleeve notes for the album is that the sales of their singles have been unearthed, and even 'Party In Paris', which peaked at number 40, sold 40,000 copies. Those were the days...

- 1 Simple Minds GET THE MESSAGE
- 2 Amy Grant BABY SABBATH
- 3 Cathy Dennis TOUCH!
- 4 Deacon Blue YOUR SV
- 5 T'Pau WHENEVER YOU
- 6 Cher SHOP SHOP SHOP
- 7 Beverley Craven PRO
- 8 Sonia ONLY FOOLS WINE
- 9 R.E.M. SHINY HAPPY PEOPLE
- 10 Kirsty MacColl WALK AWAY
- 11 Color Me Badd I WANNA
- 12 Crystal Waters DYSFES
- 13 Kylie Minogue DRESS
- 14 Kenny Thomas THINK
- 15 Soft Cell TAINTED LOVE
- 16 Danni Minogue SUC
- 17 The Wonderstuff CAL
- 18 The KLF LAST TRAIN
- 19 The Deans LIGHT MY
- 20 Queen HEADLONG
- 21 Mariah Carey THERE
- 22 Pat Sharp Boys JEALOUS
- 23 New Kids On The Block
- 24 Technorotation BEAT
- 25 Gloria Estefan REME
- 26 Roxette FADING LIKE
- 27 Paula Abdul RUSH
- 28 DMG SAILING ON THE
- 29 Paula Abdul RUSH
- 30 Frances Nero FOOTST
- 31 Wilson Phillips YOU
- 32 Michael Bolton LOVE
- 33 Hue And Cry MY SALL
- 34 MC Hammer YOU SM
- 35 Lennox Kravitz IT'S
- 36 Living Colour COLLECT
- 37 Marc Cobe WALKING
- 38 Jesus Loves You GE
- 39 Seal FUTURE LOVE PA
- 40 Madonna HOLIDAY
- 41 Salt-N-Pepa DO YOU
- 42 Siouxsie and The B
- 43 The Waterboys FISH
- 44 Alison Moyet WISH
- 45 The Big Dish YOU
- 46 Zucchero & Paul Ya
- 47 The Blessing HIGHWAY
- 48 Electronic GET THE
- 49 Mike and The Merch
- 50 Pop Will Eat Itself 9
- 51 Johnny Hates Jazz I
- 52 Quartz featuring D
- 53 Barbara Streisand
- 54 Inner City Hallelujah
- 55 Sinead O'Connor M
- 56 Sheena Easton WM
- 57 Robert Palmer DRINK
- 58 The Scorpions WINE
- 59 Little Angels YOUNG
- 60 Jason Donovan R.S.

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- BEAT THE STREET Sharon Redd
- YOU CAN'T HIDE YOUR LOVE David Joseph
- AIN'T NOTHIN' GOIN' ON BUT THE RENT Gwen Guthrie
- THINKING OF YOU Sister Sledge
- SEARCHING Change
- RUNNING AWAY Roy Ayers

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- Johnny Hammond LOS CONQUISTADORES CHOCOLATES
- Eddie Henderson SAY YOU WILL
- John Klemmer BRASILIA
- Harvey Mason TILL YOU TAKE MY LOVE
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# dj directory

## Clive Phillips

After much shuffling of entry forms and snapping of audio tape, the winner in the Kiss FM/Record Mirror DJ competition has been named as Clive Phillips. An electrician by day, it was Clive's mixture of talk with classic and contemporary soul/dance snippets, including the likes of The Gap Band, Archie Bell and Steven Dante, that clinched a 10-minute guest slot on the London dance music station. "I think I managed to cram 16 tracks into 10 minutes," he laughs.

Clive, from Bromley in Kent, has been DJing for over 10 years, working professionally for Mecca for a year, and currently has both a Sunday afternoon slot on the local Coulsden Hospital radio station and three nights at the Millionaires Club in Redhill.

As for the possibilities opened up by his success, Clive comments: "I'm not counting my chickens. I'm just looking at it as a step in the right direction."

Davydd Chong



● CLIVE PHILLIPS

## Moby

Along with its damn fine coffee and splintered plots, David Lynch's *soap noir* Twin Peaks has provided much inspiration for the dance crowd.

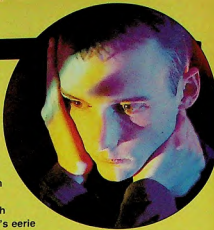
Numerous European producers have already wrestled with Angelo Badalamenti's eerie string arrangements to tacky effect, but it has taken a US DJ to come up with the goods.

'Go', the UK debut by Moby, weaves the series' incidental music into its hypnotic framework of shouts, keyboard tinkering and galloping beats. Moby, real name Richard Melville Hall, says: "The first time I heard the Twin Peaks theme I was very strongly affected by it."

The track is a remix of the B-side of Moby's first single, 'Mobility', which was released last November on New York's Instinct label, the touch of Twin Peaks genius only being added for a later-aborted Belgian licensing deal.

As for his name, that can be traced back to one of his relatives, Herbert Melville, the author of *Moby Dick*. What better origin for a whale of a track?

Davydd Chong



'Go' is released in late June on Outer Inhythm

## Nightlife 10

TW	LW		
1	(-)	TRIBAL BASS Rebel MC	(Desire 12")
2	(1)	LET THE BEAT HIT 'EM Lisa Lisa + Cult Jam	(Columbia 12")
3	(-)	I WANT HAVE YOUR LOVE Arnold Jarvis	(Ital New Music 12")
4	(-)	ONE STEP AHEAD Debbie Gibson	(Atlantic 12")
5	(5)	SUMMERTIME Jazzy Jeff & Fresh Prince	(Jive 12")
6	(-)	THE SPIRIT Bass Is Bass	(Hi' Bias 12")
7	(2)	GOTTA LOVE FOR YOU Jomanda	(Giant 12")
8	(-)	SHELTER '91 Circuit	(Coochtempo 12")
9	(10)	WE ARE BACK LFO	(Warp 12")
10	(3)	NIGHT IN MOTION Cubic 22	(XL Recordings 12")



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: Eastern Bloc/Underground (Manchester); City Sounds/Vinyl Zone (London); 3 Beat (Liverpool); and 23rd Precinct (Glasgow); Warp (Sheffield).

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MW1

## Ian Dury

The inspired lunacy of Ian Dury And The Blockheads' 'Hit Me With Your Rhythm Stick' is about to be unleashed again thanks to a bang up-to-date piano-driven remix from Dean Thatcher.

It is the first release on the new Flying label which has been set up in conjunction with Cooltempo by Charlie Chester and his cohorts. Their burgeoning Flying empire already includes a club and a record shop in London plus an occasional club in Nottingham where they also plan to open a shop.

The idea for the remix came when Glen Gunner played the original version of the track on the final night of Flying's trip to Ibiza last summer.

Chester takes up the story: "He didn't know what the reaction was going to be — it could have cleared the dancefloor, but instead everyone went berserk."

The remix by fellow Flying DJ Dean Thatcher, which still includes a fair bit of the original, has received the official thumbs up from Dury. Having met the Flying squad, he deems them "a nice bunch of geezers" and he is pleased that they asked for his permission. The previous remix of the song by Paul Hardcastle was recorded in 1985 when he was out of the country and was presented to him as a *fait accompli* on his return.

When the original version reached number one in 1978 there was plenty of lurid speculation about what a rhythm stick actually was. But, according to Dury, the Mary Whitehouses of this world can rest easy at night.

"The song is supposed to be like a nursery rhyme," he says. "It is not about sex, if anything it is a tribute to James Brown." So that's cleared that one up.



"Hit Me With Your Rhythm Stick" is released by Flying on June 24

Andy Beavers

## Cool Cuts

- THE ENEMY WITHIN Thrust Ten
- (NEW) NOW THAT WE'VE FOUND LOVE Heavy D & The Boyz MCA  
Based on the Third World classic, this spritely number is destined to go all the way
- (NEW) NIGHT IN MOTION Cubic 22 XL  
No prizes for guessing what this Belgian monster sounds like. Massive on import for months and now set for the big time here
- YOU TOO Nevy Lanton Yo Bro
- LOVE DESIRE Sandee US Fever
- (NEW) NAKED LOVE Quartz & Dina Carroll Mercury  
A real quality dance cut with Dina Carroll's vocals taking the lead
- (NEW) WE GOTTA DO IT F. Zappala Italian Media  
A crazy and anthemic Italian tune from the same label as Clubhouse
- THE WAVE OF THE FUTURE Quadrophonia Sony
- COLOUR ME Paradise Orchestra Pulse 8
- (NEW) RUB A DUB Double Trouble Desire  
Double Trouble take their cue from Nomad and come up with a smash
- (NEW) SONIC SHUFFLE Fini Tribe One Little Indian  
This Scottish outfit are long overdue for success. Maybe Weatherhall's mix will finally do the trick
- HIT ME WITH YOUR RHYTHM STICK (REMIX) Ian Dury Flying
- THERE'S NOTHING LIKE THIS Omar Talkin' Loud
- (NEW) ROCK THE HOUSE Brainstorm US Instinct  
Yup, another hardcore tune, but somehow the Americans do it with more class
- THIS IS CALLING YOU ORZ Ten
- (NEW) YOU CAN DO IT (YOU KNOW) Better Days Virgin  
Bright, uplifting and fun — and we wouldn't expect anything less from Steve Proctor's outfit
- GRACY 3 Digital Scream Slippery Gimbo
- (NEW) ROMEO & JULIET/MY THANG PKW US Next Plateau  
Distinctly un-American midtempo instrumentals that are curiously infectious — out here shortly as the debut release for this excellent NY label
- LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam US Columbia
- (NEW) ONE STEP AHEAD Debbie Gibson US Atlantic  
Jellybean produces his best remixing work in ages to transform Debbie's pop song into a club smash.



Thanks to City Sounds, & Proctor St, London; Flying, Kensington Market, Kensington High St, London; and Zooz, 188 Camden High St, London NW1.

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- 58 The Scorpions WIT
- 59 Little Angels YOUN
- 60 Joni Davonao R

#### DRIZA-BONE

**'Real Love'**  
(4th + B'way 12 BRW 223)  
Sizzling since February as a single-sided white belt, Billy Angel & Vince Guaraldi's total respect of their even earlier original white label is a soulful De Heeren marked gorgeously sophisticated ultra cool 108 bpm swaying jiggly rhythm, with a little bit of male musing towards the end, finally out commercially flipped by Gary Baniola saved 108.8bpm 'Real Jazz' and 'Red Dub' mixes.

#### OMAR

**'There's Nothing Like This'**  
(Talkin' Loud/Kongo Dance Records  
TLX 9, via Phonogram)  
The nasally crooked husky hunk Bay scouter relaunches last year's equally gorgeous, melow loungey AJ Jarnau-hi 71 bpm sinuous jazzy swayer, a classic sly grove grinder with more rhythm than its BPM might suggest, now brightly re-ED-ed and flipped by a brand new more smoothly weaving 71.3bpm Remo, plus the similarly sung gently patting 101bpm '1 Don't Mind The Waiting (Remix)'

#### CUBIC 22

**'Night In Motion'**  
(OL Recordings XLT-20, via Warner Music)  
The biggest current Belgian import, P'ter Remy & DJ Danny Van Wauwe's breathless rave is now out here in its frantically racing (with a couple of calmer lullies) 127.4bpm Original Mix, plus sparser acidic new UK-only drumming, 0-127.3-0bpm Nick's 'Relocated Remo', fierce 0-127.1bpm Battle Plan Remo, and throbbing 127bpm Drum And Bass Dub versions.

#### SOUNDS OF BLACKNESS

**'Optimistic'**  
(Perspective Records PER 786, via A&M)  
Featuring a 39 strong gospel choir and 25 musicians, this massive black ensemble's superb album for inspirational listening, 'The Evolution Of Gospel' (95 361-1), has launched Jimmy Jam & Terry Lewis's new label, its debut single's lustily walked and harmonised gentle patterning awayward having female vocals with muttering male support like a sophisticated Soul II Soul, in 104-0bpm Album Version and Edit, plus a more sweetly summing (8-1) 107.5bpm 12" Arringt Mix with some rap by "Prof. T."

#### ALTER 8

**'The Vertigo EP'**  
(Network NWKT 24, via Pinnacle)  
Instantly massive techno rave stomper complete with obligatory low frequency bass, created in Stafford with assistance from Nexus 21, allegedly recorded on a 4-track in two hours, this has enough power to destroy the most expensive washing machine... To quote the jake review (written by label owner Neil Ruston) that MC Jimmy Hammy reads over the phone at the end of the "Oh, no, not more bass" and indeed apocalyptically raving 107-127.3-0bpm 'Vibrate 202', flipped by the Detroit recorded lighter techno 124.6bpm 'Real Time Status (Hind Of Good Remo)', and Dennis Mc dedicated heavy 125.8bpm 'The 1st of May'. Some copies are pressed in silver vinyl.

#### 6 RM UPDATE

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#### PARADISE ORCHESTRA

**'Colour Me'**  
(Pulse-8 Records 12LOE 10, via BMG)  
Originally on Rome's X Energy Records (5bpm later), this Gino 'Woody' Bianchi, Corrado Rizza & Domenico Scuto created smoothly throbbing chamber is insistently coated by a mooring girl with a 'yeah yeah yeah' refrain and some scattling "stroboscopic boom boom" male punctuation, in 118.2-119bpm '70s Classic, 119.1bpm synthetic strings saved instrumentally Heavenly and pinged vocal Dominic Miles.

#### 3RD BASS

**'Pop Goes The Weasel'**  
(Def Jam recordings 056954 B, via Sony Music)  
MC Serch & Prime Minister Pete Nice use Peter

**EVE GALLAGHER**  
**'Love Is A Master Of Disguise'**  
(More Problem PROT 1112, via Virgin)  
The Sunderland lass but Switzerland based stunner's superior 'Love Come Down', having been a huge underground "bopper" since last November (apparently due to resusc), her new club hit is a tripartit scappella staid and sawing strings-backed soulful sloop jigger, promoted by Steve Anderson's piano and vices accented chunkily jiggling 0-84.3-0bpm 'The Ten Worlds - Mix, plus producer Mark Brydon's sparser old fashioned jittery jangling 0-86.1bpm 'The Cause And Effects Mix'.

Gabriel's 'Stachhammer' break beat (and some Steve Wood 'Sir Duke' brass at the end) for this 'Pop Goes The Weasel' concertina stroed funkily jiggling 100bpm sordid rolling rap, in Waste Remo & LP Version, flipped by their upcoming album's juddering wroth 'Derelict Of Diabect' title track in its patterning 96.8bpm LP Version and bassic 0-96.7bpm 9250 Remo.

#### JOHN + JULIE featuring Auriole

**'Circles (Round And Round)'**  
(OL Recordings XLT-18, via Warner Music)  
Nothing to do with Eddie Calvert's hit theme from the 1935 film 'John & Julie' (about two kids who run away to see the Coronation), this S.T.O. produced breezy rave has high pitched consequential wailing by access Auriole, in episodic fierce 0-123.3-0bpm Vitocore, percussive 0-120-0bpm Sprint, clanking 0-123.3bpm Curved, and synth swarfed stutty 0-123.5bpm Hyperactive Mixes.

#### TOXIC

**'The Toxic E.P.'**  
(Contagious Records/D-Zone DANCE 010, via Southern)  
Initially in a limited orange vinyl DJ promo edition, Pornford leaguers Kevin Beber and Marc Austin's bedroom recorded beep four-track has the wiggly scrounging 0-130.2bpm 'Club Quack', jittering barely 126.2bpm 'Original Style', scuffling slightly over 0-123.8bpm 'Modular', and twittersy throbbing 0-125bpm 'Melo' Mindo.

#### GEMS FOR JEM

**'We're On The Move'**  
(Debut DEBXTX 3114, via Pinnacle)  
Steve 'Mac' McCutcheon & Darren Pearce's "check it out" repeating organ piped sparsely thumping clipped rave has beat losing edginess in its (0-1)120bpm Peak Energy Mix, with a nearer jingly bounding 0-110.1bpm Album Mix and - in fact, the one to check out - a good different finger-snapped 'Club Fac-Tone' type tekked and vibed 0-112.24-0bpm 'We're On The Jazz' variation.

#### MENTAL CUBE

**'So This Is Love'**  
(Debut DEBXTX 3112, via Pinnacle)  
Created by Brian Douglas & Gary Cockburn, formerly Humanoid at 'Stalder' Humanoid fame and currently also responsible for the 'Pulse EP' series as The Future Sound Of London, Indo Tribe and Smart Systems, this synth washed and piano plunked frisky 0-125-0bpm ambient rave has a mournful girl intoned title line, flipped by a brighter bells tinkled throbbing Neo New Version and the bleeping 0-126.4-0bpm 'X (Santa Monica) Mix'.

#### VARIOUS

**'Pulse Two'**  
(Jumpin' & Pumpin' 12TOT 14, via Pinnacle)  
On Brian Douglas & Gary Cockburn's latest frantic four track beep EP are THE FUTURE SOUND OF LONDON's abruptly jazzy jangling 124-3-0bpm 'Stolen Dimensions' (Jazz Dutt) and thrumming ambient techno 126.8bpm 'In 8 (W-O-W-Mix)', INDO TRIBE's drum gurgled 129-0bpm 'Be' Become What You Were (Insider Mix)', plus SMART SYSTEMS' jittery gurgling 126.1-0bpm '2nd Code (Stress Mix)', this following an earlier rec'd 'The Pulse E.P.' (12TOT) with Indo Tribe's fiercely racing 128.7bpm 'Bring In The Pulse (MFK Mix)' and factory stinking 118.4bpm 'In The Mind Of A Child (First Bom Mix)', and the Future Sound Of London's percussively racing 134.8bpm 'Hardcore Intro At The Mouth' and the more calmly pulsing 129.3bpm 'Pulse State (83 AM Mix)'.

**A HOMEBOY, A HIPPIE & A FUNKI DREDD**  
**'Work It Out (Work Hard Mix)'**  
(Tam Tam Records TTT 051, via Sony Music)  
Sensitively crafted, this rivary gallop style driven and swelling quiet punctuated wroth 0-126.2bpm jittery stuttering as flipped quite differently by a less urgent piano jangled 140-0bpm 0-122.1bpm Vocal Mix, plus their older electricly scabbed throbbing 125-0bpm 12bpm 'Total Confusion'.

Compiled by EWA. Rating based on...



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#### LISA M

**'People'**  
(Polydor PZ 141)  
Already a hotter club hit than her earlier pop aimed 'Love's Heartbreak', the Joe D'Amico production is sung rather than rapped by the Britten teenager in Helene Hooper's Roots'n piano winged bubbling '70s rare groove style 107.7bpm Club Mix and 7" Edit, or chanted in CJ Mackintosh's' produbiose more jumpy jittery 109.5bpm 'The Coming Together Mix', with a "c'mon people" additively totally different much funkier parsing synth chords stabled jiggly chugging instrumental 109.8-109.9bpm Helene's 'Rave Mix'.

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TARA KEMP

**"Piece Of My Heart"**  
 (J&B Beat/Giant 8V-9103)  
 Not the Erma Franklin/Laurie Joplin sldie, the San Francisco strawberry blonde's follow-up to "Hold You Tight" is another soulfully cooed country-style piece, with a burst of uncredited male rap, in rasting jiggly 101.8bpm live. And it Ain't No Live Club, Soul II Soul-ish 100.1bpm Piece Of The Groove, A Heartbeat Version, instrumental, and at first seemingly un-welcomed snappily bounding but then (for most of the last half) French Kiss-ishy decorated 120.8-103.1-120bpm Todd Terry's Bubba Dub Club Mixes. A UK release is due in three weeks.

**QUARTZ & DINA CARROLL**  
**"Naked Love (Just Say You Want Me) (Part One)"**

(Mercury T1M 42)  
 Though her own repeatedly whined "cantaloupe" counterpart and multi-tracked chor-uses, Dina soulfully croons a group penned gently undulating 106.6bpm pleasant artful swayer in its short version, coupl'd by an auto beaty but less soulfully glossy "Naked Love" version with longer ramblingly surging jiggly (3:106.8bpm Big Apple and dubwise (3:106.7bpm Bouncehouse Club Mix), on promo only, the centering techno 0-119.6bpm Transient Mind?)



MANU DIBANGO featuring M.C. Meill 'O'

**"Mincalor"**  
 (Expresso Records EYPR 12-6)  
 Produced by Simon Bloom of Working Week, this slowed down "10" Train "You're The One For Me" synth rit driving jiggly 110bpm punky chugger has more of rapper Meill's than faust Manu, the Cameroonian mukossa king working however through the flip's more ethically jiggly (0-110.8bpm "Sense Aben"), adding on a limited white label promo but now out fully.

FATMAN  
**"I Found Grooving"**

(Cue TOJUE 006, via Title)  
 Rapped in UK hip house style by a girl called Cher, rather than Stella Mae (who sang on last year's "Release Me"), this jerkily jangled and sauced 117bpm edgy/jazzy jammer in its live & Devotion, Runaway Piano, Radio Edit and Dub Mixes.

KARL KEATON  
**"Love's Burn"**

(Arista 613 971)  
 Originally in a limited edition, this ridiculous soul Green-like but obviously plagiarist single surging swayer is in weaving 95.75-10bpm Ballad, tapping 86.2bpm "Wadman 12" and Dub Mixes.

MONICA DE LUXE  
**"The Temperature's Rising"**

(C.T. Records CT 27, via Total/BMG)  
 Originally in a limited edition of its supposedly Italian CJS Records pressing's better 6-123.8bpm Club Vocal and Instrumental, Duncan Miller & David Tilow's Raw Sit-like "everybody's temperature is rising, get down" girl cooes "Pacific State-ish jergling bubbly thummer is now out fully in Chris Checkley's less smooth 0-123.4-123.2bpm UK Club Mix (with a ludicrous pause about a third in, and similar end, where everything slurs down as if the turntable's been switched off by mistake - making it the DJ sort a prat) and good 'n' goodie Witman (La Da Dee)-ishy linked 123.4-123.7bpm The Vibe Mix.

Beats & Pieces

JOEY BELTRAM, the 19-year-old New York DJ/producer best known for his Belgian releases, jocks with MC Romeo Romeo this Sunday (June 16) at the good music Melange night in Schoot's Guillivert, Ganton Street, where Todd Terry and Roger Sanchez guest a fortnight later. VIP passes from Mc Nicky Trax on 081-780 9070. ... The Institute (Digheh High Street's former Civic Hall) on Fridays is claimed to be the only Birmingham venue still promoting soul, rap and jazz rather than rave, with live acts every week - like Galliano (June 14), James Taylor Quartet (21), Rebel MC & Tenor Fly (July 12) - and always the phone 021-643 7788/021-643 0945. ... Kim Da Silva has changed his name from Kid Smurf to stop people assuming he's a hip hop DJ: he plays garage and soulful house with Al McKenzie every Tuesday at Louch Down's Brain club, and would welcome other gigs offers on 10-478 7422. ... James Lewis, chairman of the children's cancer fighting Christian Lewis Trust, has returned to radio, presenting Swansea Sound's Saturday 8pm "Soul Time" ... Rod Stewart's a Temptation accompanied 0-117.5bpm tribu-ly to the label rather than a pastiche of its sound, is actually more like Sam Cooke and could prove useful for pop jocks ... 4th - 8Way is testing the market with a promo of the Dream Warriors & Gang Starr's 1 Lost My Ignorance (And Don't Know Where To Find It), a worthy sparse delicata jigger set to a bumpily lurching soul jazz waltz-type riff in its 91.2bpm Original Mix and 91.3bpm Gang Starr Remix, or a different slightly mellowing tune in its 91.3bpm Tim Bran Remix (jazz buffs may know the sources) ... Jinny's "Keep Warm", reviewed last week, and selling fast now it is more widely available on Italian Style Production imprint, has been snapped up in the UK by Virgin ... Just Another Dream" is being released in Britain again, in a fortnight, for the third time (huck), as a follow-up to Cathy Dennis's Touch Me In The Heart. ... THE BEAT GOES ON! (Actually, it won't for much longer, unless someone can help supply me with a replacement slyfox to fit Sharp 8T7-116 GUNBO DM-55/Toshiba N-1900/Chiclet H1-S05, a Conдор 86400/having fitted in the past although after months of searching I cannot find one now).

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OMAR CHANDLER  
**"Better World"**

(MCA Records MCST 1543)  
 Not to be confused with our own just pian Omar, America's thrashy Mr Chandler husky preaches and smokes a jiggly tripping 104.2bpm soul jigger, spurred by the jerkily chugging swingbeat-ish 111bpm "You Really Want It".

THE ARTFUL DODGER  
**"Pure Love - Pure Energy"**

(Z-Zone Records DANCE 008, via Southem)  
 Introduced by sinister fluttery electro tones and Middle Eastern wailing, this eventually buzzing and bounding 128.1-0bpm rave has a noise like Led Zep's "Whole Lotta Love" (droning behind the bleeps, with the crimes linked basally whistling 109.1bpm "D-Tox Revisited" as flip.

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<input type="checkbox"/> Record/CD/Tape manufacturer and distributor	08	<input type="checkbox"/> Publisher/Advertising/Author	31		
<input type="checkbox"/> Application	10	<input type="checkbox"/> Publishing/Journalist	19		
<input type="checkbox"/> Live Music Venue/University/College	05	<input type="checkbox"/> Other (Please state)	32		
<input type="checkbox"/> Record/CD/Tape manufacturer and distributor	08				

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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 RETURNS



## RECORD MIRROR

- 1 Simple Minds SEE
- 2 Amy Grant BABY 5
- 3 Cathy Dennis TOUCH
- 4 Deacon Blue YOURS
- 5 T'Pau WHENEVER YOU
- 6 Cher SHOP SHOP
- 7 Beverly Craven PI
- 8 Sonja ONLY FOLDS I
- 9 R.E.M. SHINY HALOS
- 10 Kinxy MacCall WAL
- 11 Colour Me Badd I W
- 12 Crystal Waters GY
- 13 Kylie Minogue SHT
- 14 Kenny Thomas THI
- 15 Soft Cell TAINTED I
- 16 Danaili Minogue SI
- 17 The Wonderchi C
- 18 The J. J. LAST TH
- 19 The Doors LIGHT M
- 20 Queen HEAVENLY
- 21 Mariah Carey THE
- 22 Pat Shop Boys JEA
- 23 New Kids On The
- 24 Technocratic feat
- 25 Roxette EASTERN R
- 26 Gloria Stanger LK
- 27 OMD SAILING ON T
- 28 Paula Abdul RUSH
- 29 Feargal Sharkey Y
- 30 Frances Nero FOOT
- 31 Wilson Phillips Y
- 32 Michael Ballou LO
- 33 Hue And Cry MI SA
- 34 MC Hammer YO SA
- 35 Larry Kravitz T'S
- 36 Lenny Connor GIL
- 37 Marc Cohn WALKI
- 38 Jesus Loves You G
- 39 Seal FUTURE LOVE P
- 40 Madonna HOLIDAY
- 41 Salt-N-Pepa DO Y
- 42 S'wizzle and the B
- 43 The Waterboys FIE
- 44 Alison Moyet WIZ
- 45 The Big Dish GIL
- 46 Zucchero & Paul Y
- 47 The Blessing HIG
- 48 Electronic GET THE
- 49 Mike and the Mec
- 50 Pop Will Eat Itself
- 51 Johnny Hates Jazz
- 52 Quartz featuring D
- 53 Barbara CHE ZILL
- 54 Inner City HALLELU
- 55 Sinead O'Connor A
- 56 Sheena Easton W
- 57 Robert Palmer OR
- 58 The Scorpions WH
- 59 Little Angels YOUN
- 60 Jason Donovan R:

### TW LW

1	GYPSY WOMAN (LA DA DEE)	Crystal Waters	53	29
2	I WANNA SEX YOU UP	Color Me Badd	54	28
3	THINKING ABOUT YOU (ONE WORLD MIX)	Kenny Thom	55	27
4	GET LOVE	YO Jumps	56	26
5	POTTY (NELLIE'S CLUB MIX)	Lisa M	57	25
6	REAL LOVE	Real Gone	58	24
7	PEOPLE ARE STILL HAVING SEX (MO SLEAZY MIX)	Real Gone	59	23
8	(RAPH'S) ORGANIC MIX	La Toya	60	22
9	NIGHT IN THE CITY (2)	Color Me Badd	61	21
10	GENERATIONS OF LOVE (TOTALLY OUTED MIX)	Color Me Badd	62	20
11	ALWAYS THERE (12' MIX)	Incognito featuring Booker Brown	63	19
12	COLOUR ME (PARADE ORCHESTRA)	Kenny Thom	64	18
13	NAKED LOVE (5)	Yours Truly featuring Milli Vanilli	65	17
14	QUARTZ (2) (NEW)	Quartz	66	16
15	SAFE FROM HARM (12' VERSION)	Massive Attack	67	15
16	OPTIMISTIC (ALBUM VERSION)	Sound Of Blackness	68	14
17	NIKKI DOES IT BETTER (NELLIE LITE MIX)	Nikki & Nicole	69	13
18	CAN YOU FOLLOW? (U.S. REMIX)	Isaac Hayes	70	12
19	ESCAPE (ON THE CASE MIX)	Color Me Badd	71	11
20	SHIRLEY (TRUMPET MIX)	Powercat	72	10
21	GILLS ON (MIXES)	Soul On Sarah Warwick	73	9
22	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	74	8
23	I FOUND GROOVING (LOVE & DEVOTION MIX)	Fairman	75	7
24	7 WAYS TO LOVE	Color Me Badd	76	6
25	RUB-A-DUB	Double Trouble	77	5
26	THERE'S NOTHING LIKE THIS (REMIX)	Omar	78	4
27	LOVEBICK (EXTENDED MIX)	Gang Starr	79	3
28	SEASONS OF LOVE (MIXES)	Katei Nunnally	80	2
29	HEY HEY WITH YOUR RHYTHM STICK '91	Janet + The Blockheads	81	1
30	THE ENERGY WITHIN	Tribe	82	0
31	TRIBAL BASE	Black MC	83	0
32	NOW IS TOMORROW (MIXES)	Defiance Of Sound	84	0
33	THE TEMPERATURE'S RISING	Ponca Deluxe	85	0
34	LET THE BEAT HIT	Ima Lusa & Cutback	86	0
35	WHAT IS DUB? (MIXES)	The Moody Boys produce Scrammer	87	0
36	LOVE IS A MASTER OF DISGUISE (E. Gallagher)	More Protein	88	0
37	A WATCHER'S POINT OF VIEW (DON'T CHA THINK)	YOUTH EXTENDED	89	0
38	TECHNO FUNK	ster	90	0
39	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	91	0
40	WHAT YOU WANT (PRECHIN' & REECHIN' MIX)	Xpansions	92	0
41	CIRCLE OF ONE (12' MIX)	Chico Adams	93	0
42	ANAKATHASA (OUT OF HISTORY MIX)	T99	94	0
43	LAST TRAIN TO TRANSCENTRAL (LIVE FROM THE LOST CONTINENT)	KLK Communications	95	0
44	CHILLS TO THE PANIC (THE ORIGINAL HANIC MIX)	KLK Communications	96	0
45	QUARTZ featuring Deez	The Deez and Shola	97	0
46	LOVE IT FOREVER	Johnny Parker	98	0
47	YOU TOO	New London	99	0
48	YOU CAN'T PLAY WITH MY YO (TO REAL MIX)	YO	100	0
49	YOU'RE A WASTING COIN	Yusef	101	0
50	WARM WARM (MIXES)	Jay Chelmer	102	0
51	GET DOWN ON IT (OLIVER HOGH MIX)	Soak & The Gang	103	0
52	IT'S ALL ABOUT A LOVIN' YOU	Tommy Tomper	104	0
53	AMAZING LOVE (CLUB MIX)	Phil Perry	105	0
54	COLOUR MY LIFE	MC P	106	0
55	UNITED HALLELUJAH (MIXES)	Inner City	107	0

108	ARE YOU GONNA BE THERE	Shay Jones	53	29
109	POP GOES THE WEASEL (WEASEL REMIX)	3rd Bass	54	28
110	HOLLIGAN 69 (REMIX)	The Ragg Twins	55	27
111	KEEP 'EM ON THE FLOOR	Rig Chicks Kate	56	26
112	RING RING RING (HA HA HEY)	De La Soul	57	25
113	THE SONG WILL ALWAYS BE THE SAME (NYC & COSTELLO MIX)	Play One	58	24
114	SO RELAXING (CLUB MIX)	Heddon	59	23
115	NOTHING CAN STOP US	St Etienne	60	22
116	JET-STAR	Telno	61	21
117	THE WAVE OF THE FUTURE (MEDIUM MIX)	Quadrophonia	62	20
118	DO YOU WANT ME	Sals-A-Papa	63	19
119	BLUE (IS THE COLOUR OF PAIN) (BLAK & BLUE MIX)	Caron Wheeler	64	18
120	SAV' YEAR (ORANGE FOREST'S LONG MIX)	Seach featuring Orlando Johnson	65	17
121	THE VERTIGO EP: INFILTRATE	302 REAL TIME STATUS THE 1ST OF MAY	66	16
122	AFRO DIZZY ACT REVISITED (A NORMAN COOK JOYRNEY)	Norman Cook	67	15
123	STEP TO THE (DO HE) (THE REAL CLUB)	Mantronix	68	14
124	HEY HEY HEY (LET YOUR BODY PUMP) (LONG AND SATISFYING VERSION)	2nd Wave	69	13
125	SO HARD (CLUB MIX): LIP O	ye-brat	70	12
126	WALKING DOWN MADISON (CLUB MIX)	Kinky Ma featuring Anif	71	11
127	DON'T EVEN KNOW IF I SHOULD CALL YOU BABY (MARSHALL JEFFERSON MIXES)	Soul Family Salvation	72	10
128	THE VIBE IS RIGHT (REMIX BY PHIL KELLAU)	Ruby Turner	73	9
129	MOVE THAT BODY (12' VERSION)	One Little Indian	74	8
130	WHAT I'VE GOT	Good Boy	75	7
131	DON'T LOSE YOUR DREAMS (MIXES)	Fate Wylie & Wani The Mongrel	76	6
132	HOW CAN I EASE THE PAIN	Lisa Fisher	77	5
133	VOICES X2	Higgin	78	4
134	TONITE (MIXES)	Those Gals	79	3
135	IS THIS A DREAM	Love Details	80	2
136	I CAN'T WAIT	Special FX	81	1
137	UNNATURAL (BOULDS THUNDER MIX)	BBC	82	0
138	FINETAL DOWN (SOLAR FLARE EXTENDED MIX)	Orb	83	0
139	SPACE FACE	Sub-Sub	84	0
140	THIS IS THE WAY	Tablet Man	85	0
141	HARD COME	Rum & Black	86	0
142	DON'T STAND IN MY WAY	H + M	87	0
143	SHE SELLS (APOLLO 440 MIX)	Banders	88	0
144	I LOST MY IGNORANCE (AND DON'T KNOW WHERE TO FIND IT)	Original Mix	89	0
145	BETTER WORLD	Omar Chandler	90	0
146	SO THIS IS LOVE	Natalie Cu	91	0
147	JUST ANOTHER DREAM (12' MIX)	Cathy Dennis	92	0
148	BASS POWER (EXTENDED MIX)	Raze	93	0
149	SUBSTANCE	Black Juniors	94	0
150	FEEL THE FEELING	Properson	95	0
151	JUST ANOTHER DREAM (12' MIX)	Cathy Dennis	96	0
152	POWER AND GLORY	Galano	97	0
153	ELVIS IS DEAD (ELVIS IS IN THE HOUSE MIX)	Living Colour	98	0
154	HER	Her	99	0
155	HER	Her	100	0

Unless otherwise stated, all records are UK-Released 12-inches

The Record Mirror Club Chart is available as a special faxed service in extended form, with regional chart, analysis and comparative popularity index as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 963 9199.

Compiled by EPA. Rating based on

- 1 Main business carried
- 2 Please tick one category
- 3 Music/Video Retailer
- 4 Music/Video Wholesaler
- 5 Record Company/Lab
- 6 Video Company/Lab
- 7 Record/CD/Vinyl manufacturer and duplication
- 8 Sleeve Label Printer/Art Studio
- 9 Recording Studio/Producer/Engineer
- 10 Video production Facilities/Producer/Engineer
- 11 Pro-audio equipment manufacturing hire
- 12 Record Promoter/Pluggers
- 13 Merchandising/Manufacturer
- 14 Distributor
- 15 Accountant/Legal Representative/Business Management
- 16 PR/Publicist/Advertising Agency/Marketing
- 17 Other (please state)
- 18 Australia, Far East & Japan
- 19 Please complete the coupon and send to MUSIC WEEK
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# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Category/Running time	Label	Cat. no.
1	20 BELINDA CARLISLE: Runaway Videos	Virgin VVO 903	Compilation/40min	
2	STATUS QUO: Rocking ... 4 Front	PolyGram LED 80192	Compilation/1hr 43min	
3	3 MADONNA: The Immaculate Collection	WMMV 7599382143	Compilation/55min	
4	5 CARRERAS/DOMINGO/... Live!	PolyGram Video CFV 11122	Live/1hr 26min	
5	4 ROD STEWART: Tonight He's ... 4 Front	PolyGram Live/1hr 30min LED 80132	Compilation/41min	
6	10 BON JOVI: Slippery When Wet	4 Front/PolyGram LED 80082	Compilation/41min	
7	2 EURYTHMICS: Greatest Hits	BMG Video 791 012	Compilation/1hr 35min	
8	7 TINA TURNER: Rio '88	4 Front/PolyGram LED 80172	Live/1hr 15min	
9	4 THE SHADOWS: Very Best	4 Front/PolyGram Live/1hr TVE 80122	Compilation/57min	
10	17 LUCIANO PAVAROTTI	Music Club/Video Col MC 2003	Live/1hr 17min	
11	13 ELECTRIC LIGHT ORCHESTRA: Very Best	Telstar TVE 1033	Compilation/57min	
12	9 HARRY CONNOR JR: Swinging Out Live	SMV 490702	Live/1hr 16min	
13	1 LEVEL 42: Level Best	4 Front/PolyGram LED 80182	Compilation/1hr 27min	
14	23 PHIL COLLINS: Seriously Live...	Virgin Vision VVO 783	Live/2hr 45min	
15	8 THE DOORS: Dance On Fire	CIC VHR 1182	Compilation/1hr 5min	

Rank	Artist Title	Category/Running time	Label	Cat. no.
16	13 DEBORAH HARRY/BLONDIE: ... Best Of	Chrysalis CHV53 5040	Compilation/1hr 20min	
17	34 CLIFF RICHARD: Rock In Australia	Music Club/PMI MC 2056	Live/1hr 15min	
18	45 SOFT CELL/MARC ALMOND: ...	PolyGram Video 0831823	Compilation/1hr	
19	11 MEGADETH: Rusted Pieces	PMI MVP 99 12743	Compilation/45min	
20	2 NED'S ATOMIC DUSTBIN: Nothing Is Cool	SMV 499062	Compilation/1hr	
21	34 NEW KIDS ON THE BLOCK: Step By Step	SMV 49969 2	Compilation/55min	
22	19 LENNON: A Tribute	Pickwick PVL 2150	Compilation/1hr 38min	
23	12 DANIEL O'DONNELL: An Evening With	Ritz RTVZ 9008	Live/1hr 15min	
24	1 JOE LONGTHORNE: The Very Best Of	Telstar TVE 1032	Compilation/45min	
25	32 MADONNA: Justify My Love/MTV	WMMV 7599382253	Video Single/12min	
26	1 THE DOORS: Live At Hollywood Bowl	CIC VHR 1236	Live/1hr 2min	
27	27 ELTON JOHN: The Very Best	PolyGram Video CFM 2756	Compilation/1hr 30min	
28	21 MC HAMMER: Hammer Time!	PMI MVP 99 1240 3	Compilation/1hr	
29	1 CLIFF RICHARD/SHADOWS: ...	Music Club/PMI MC 2012	Live/53min	
30	1 GARY MOORE: An Evening Of The Blues	Virgin VVO 872	Live/1hr 15min	

# TOP 15 VIDEO

Rank	Artist Title	Category/Running time	Label	Cat. no.
1	2 THE RESCUERS	Children's/1hr 14min	Walt Disney	D240642
2	1 ROSEMARY CONLEY'S WHOLE...	Special Interest/1hr	BBC	BBCV 4457
3	3 HIGHLANDER	Warner Home Video		
4	25 ARSENAL'S CHAMPIONSHIP ...	Chrysalis CHV 10509	Sport/1hr 30min	PES 38050
5	4 WHEN HARRY MET SALLY ...	Palace PVC 2158	Comedy/1hr 31min	
6	5 ROADHOUSE	Warner Home Video		
7	20 PRETTY WOMAN	Touchstone		
8	6 CHIPPENDALES: Tall Dark & Hand...	Video Gems		
9	7 THE ABYSS	FoxVideo		
10	3 K-9	CIC VHR 1381	Comedy/1hr 37min	
11	5 BELINDA CARLISLE: Runaway Videos	Virgin VVO 903	Compilation/40min	
12	12 RAMBO III	4 Front/Guild LED 80012	Action/1hr 43min	
13	NEW THE F.A. CUP FINAL 1991	Watershed WSP 1046	Sport/2hr	
14	15 THE ROCKY HORROR PICTURE SHOW	FoxVideo 1424 99	Musical/1hr 35min	
15	14 RAMBO II	4 Front/Guild LED 80002	Action/1hr 32min	

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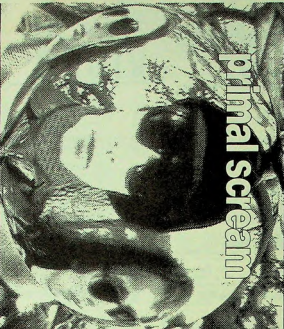
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<b>24</b>	<b>6</b>	<b>PEOPLE ARE STILL HAVING SEX</b>	Polystar
<b>25</b>	<b>RE</b>	<b>FROM A DISTANCE</b>	Atlantic
<b>26</b>	<b>49</b>	<b>GET THE PUNK OUT</b>	AA&M
<b>27</b>	<b>NEW</b>	<b>THE MOTOWN SONGS</b>	Warner Brothers
<b>28</b>	<b>NEW</b>	<b>IT AIN'T OVER 'TIL IT'S OVER</b>	Virgin America
<b>29</b>	<b>19</b>	<b>SAILING ON THE SEVEN SEAS</b>	Virgin
<b>30</b>	<b>20</b>	<b>THE ROBOTS</b>	EMI
<b>31</b>	<b>21</b>	<b>WHENEVER YOU NEED ME</b>	Shen
<b>32</b>	<b>35</b>	<b>RECIFE FOR LOVE/IT HAD TO BE YOU</b>	Columbia
<b>33</b>	<b>40</b>	<b>SOLACE OF YOU</b>	Epic
<b>34</b>	<b>42</b>	<b>COVER MY EYES (PAIN AND HEAVEN)</b>	EMI
<b>35</b>	<b>NEW</b>	<b>TRIBAL BASE</b>	Desire

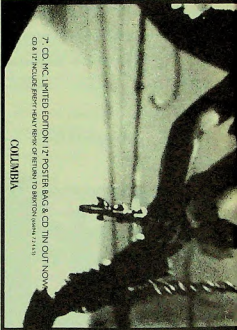
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<b>1</b>	<b>11</b>	<b>TRAVIS SEVEN UP</b>	Capitol
<b>2</b>	<b>11</b>	<b>HOLIDAY</b>	Meridian
<b>3</b>	<b>11</b>	<b>THINKING ABOUT YOU</b>	Meridian
<b>4</b>	<b>NEW</b>	<b>TRIBAL BASE</b>	Desire
<b>5</b>	<b>11</b>	<b>GET THE PUNK OUT</b>	AA&M
<b>6</b>	<b>11</b>	<b>PEOPLE ARE STILL HAVING SEX (7" TOUR)</b>	Atlantic
<b>7</b>	<b>11</b>	<b>LIKE THE WAY THE KISSING GAMES HITTING</b>	Virgin
<b>8</b>	<b>11</b>	<b>GAYS WOMAN (LAUDA BE)</b>	EMI
<b>9</b>	<b>11</b>	<b>DO YOU WANT ME</b>	Shen
<b>10</b>	<b>NEW</b>	<b>MONKEY BUSINESS</b>	Shen
<b>11</b>	<b>11</b>	<b>SAFE FROM HARM</b>	Shen
<b>12</b>	<b>11</b>	<b>AWAYERS POINT</b>	Shen
<b>13</b>	<b>11</b>	<b>BABY BABY</b>	Shen
<b>14</b>	<b>11</b>	<b>LAST TEAM TO TOUCH THE RIF</b>	Shen
<b>15</b>	<b>11</b>	<b>LIGHT MY FIRE</b>	Shen
<b>16</b>	<b>11</b>	<b>PLANET OF SOUND</b>	Shen
<b>17</b>	<b>11</b>	<b>ESCAPE</b>	Shen
<b>18</b>	<b>NEW</b>	<b>MADE LOVE LAST SA YU</b>	Shen
<b>19</b>	<b>NEW</b>	<b>HAT YOU WANT</b>	Shen
<b>20</b>	<b>11</b>	<b>MOVE THAT BODY</b>	Shen
<b>21</b>	<b>NEW</b>	<b>CATCH THE BREEZESHINE</b>	Shen

## TWELVE INCH

<b>1</b>	<b>22</b>	<b>SPACE</b>	Meridian
<b>2</b>	<b>11</b>	<b>RUB-A-DUB</b>	Meridian
<b>3</b>	<b>11</b>	<b>NOW IS TOMORROW</b>	Meridian
<b>4</b>	<b>11</b>	<b>JERUSALEM</b>	Meridian
<b>5</b>	<b>11</b>	<b>SHINY HAPPY PEOPLE</b>	Meridian
<b>6</b>	<b>11</b>	<b>92 DEGREES</b>	Meridian
<b>7</b>	<b>11</b>	<b>SHOCKED</b>	Meridian
<b>8</b>	<b>11</b>	<b>LOOKING FOR THE FALL NIGHT</b>	Meridian
<b>9</b>	<b>11</b>	<b>PERPETUAL DAWN</b>	Meridian
<b>10</b>	<b>11</b>	<b>GENERATIONS OF LOVE</b>	Meridian
<b>11</b>	<b>11</b>	<b>ANASTHASIA</b>	Meridian
<b>12</b>	<b>11</b>	<b>IT AIN'T OVER 'TIL IT'S OVER</b>	Meridian
<b>13</b>	<b>11</b>	<b>TAKES</b>	Meridian
<b>14</b>	<b>11</b>	<b>TANTED LOVE/WHERE DID YOU LOVE (CD SPIN CALIBRE AIRBORNE)</b>	Meridian
<b>15</b>	<b>11</b>	<b>SOLACE OF YOU</b>	Meridian
<b>16</b>	<b>11</b>	<b>WALKING DOWN MADISON</b>	Meridian
<b>17</b>	<b>11</b>	<b>NIKKI DOES IT BETTER</b>	Meridian
<b>18</b>	<b>11</b>	<b>YO! SWEETNESS</b>	Meridian
<b>19</b>	<b>11</b>	<b>CHICKEN</b>	Meridian
<b>20</b>	<b>11</b>	<b>YOU CAN'T PLAY WITH MY</b>	Meridian

<b>64</b>	<b>74</b>	<b>LONDON CALLING</b>	Columbia
<b>65</b>	<b>28</b>	<b>SENZA UNA DONNA (WITHOUT A WOMAN)</b>	London
<b>66</b>	<b>NEW</b>	<b>RUB-A-DUB</b>	Desire
<b>67</b>	<b>37</b>	<b>YOUR SWAINING ARMS</b>	Columbia
<b>68</b>	<b>NEW</b>	<b>DREAMS TO REMEMBER</b>	EMI
<b>69</b>	<b>NEW</b>	<b>IF YOU WANNA BE HAPPY</b>	Epic
<b>70</b>	<b>NEW</b>	<b>HERE IT COMES AGAIN</b>	AA&M
<b>71</b>	<b>57</b>	<b>THERE'S GOT TO BE A WAY</b>	Columbia
<b>72</b>	<b>14</b>	<b>WIND OF CHANGE</b>	Vertigo
<b>73</b>	<b>72</b>	<b>WALKING IN MEMPHIS</b>	Atlantic
<b>74</b>	<b>NEW</b>	<b>A TIME AND A PLACE</b>	Virgin
<b>75</b>	<b>72</b>	<b>CHILL TO THE PAINC</b>	M & G

Sinead

O'Connor



SPECIAL CHILD

Buy "Nothing compares 2 U" here. 12" cassette and 45 include "The Emperor's New Clothes" here and "My Special Child" instrumental.

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## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	<b>TRIBAL BASE</b> Rebel MC/Tony Flys Levy	Desire WANTX 44 (P)
2	1	<b>I WANNA SEX YOU UP</b> Color Me Badd	Giant W 00367 (W)
3	2	<b>I LIKE THE WAY (THE KISSING...)</b> Hi-Five	Jive JIVET 271 (BMG)
4	3	<b>THINKING ABOUT YOUR LOVE</b> Kenny Thomas	Cooltemp COOLX 235 (E)
5	4	<b>HOLIDAY</b> Madonna	Sire W 00377 (W)
6	10	<b>SAFE FROM HARM</b> Massive Attack	Wild Bunch WBRT 3 (F)
7	7	<b>PEOPLE ARE STILL HAVING SEX</b> LaTour	Polydor PZ 147 (F)
8	NEW	<b>NAKED LOVE (JUST SAY...)</b> Quanz with Dina Carroll	Mercury ITM 412 (F)
9	11	<b>A WATCHER'S POINT OF VIEW</b> PM Dawn	Gea Street GEET 32 (F)
10	5	<b>RUB-A-DUB</b> Double Trouble	Desire WANTX 41 (P)
11	NEW	<b>WHAT YOU WANT</b> Xpansions feat Date Joyner	Arista 614246 (BMG)
12	12	<b>DO YOU WANT ME</b> Salt-N-Pepa	Mer FX 151 (F)
13	8	<b>TOXIC (EP)</b> Toxic	D-Zone DANCE 610 (SRD)
14	6	<b>NIKKE DOES IT BETTER</b> Nikka & Niccolai	Love EVOLX 5 (F)
15	13	<b>ESCAPE</b> Gary Clail On-U Sound...	Perfecto PT 4564 (BMG)
16	4	<b>GYPSY WOMAN (LA DA DEE)</b> Crystal Ball	A&M AMY 772 (F)
17	NEW	<b>YOU CAN'T PLAY WITH MY YO-YO</b> Yo-Yo feat Cube	East West America A976T (W)
18	9	<b>GENERATIONS OF LOVE</b> Jesus Loves You	More Protein PROT 1012 (F)
19	18	<b>LET THE BEAT HIT 'EM</b> Lisa Lisa & Cult Jam	Columbia (USA) 4473834 (Impart)
20	NEW	<b>SO THIS IS LOVE</b> Mental Cube	Debut DEBXT 3112 (P)
21	NEW	<b>GIRLS</b> Powerout feat Nubian Prince	Eternal YZ 570T (W)
22	16	<b>WRITTEN ALL OVER YOUR FACE</b> Rude Boys	Atlantic A 78057 (W)
23	NEW	<b>BASS POWER</b> Raze	Champion CHAMP 12279 (BMG)
24	22	<b>NOW IS TOMORROW</b> Definition Of Sound	Circa YRT 66 (F)

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

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	14	<b>CIRCLES (ROUND &amp; ROUND)</b> John & Julie feat Auricle	XL Recordings XLT 18 (W)
26	NEW	<b>HALLELUJAH</b> Inner City	Ten TENX 365 (F)
27	NEW	<b>KEEP THE FIRE BURNING</b> House Crew	Production House PNT 023 (Self)
28	15	<b>IT'S ALL OUTTA LOVIN' YOU</b> Temper Temper	Ten TENX 353 (F)
29	NEW	<b>BETTER WORLD</b> Omar Chandler	MCA MCST 1543 (BMG)
30	17	<b>MOVE THAT BODY</b> Technomonic feat Reggie	ARS Clip 6568376 (SM)
31	NEW	<b>PERPETUAL DAWN</b> Orb	Big Life BLRT 46 (F)
32	28	<b>ANSWER MY PRAYER</b> Sue Chaloner	Pulse B 12L05E 9 (BMG)
33	33	<b>WALKING DOWN MADISON</b> Kirsty MacColl	Virgin VST 1348 (F)
34	20	<b>ANASTHASIA</b> T99	XL Recordings XLT 19 (W)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artists	Label/EP/Cassette (Distributor)
1	3	<b>EFILZAGGIN</b> REGGA	4th + B'way BRP 562/BRCA 562 (F)
2	1	<b>REGGAE OWES ME MONEY</b> Reggae Twins Shut Up And Dance	BUADLP 2/SUADMC 2 (P)
3	NEW	<b>REACTIVATE VOL. 1: BELGIAN...</b> Various	React/EPLP 1/REACTMC 1 (BMG)
4	NEW	<b>SYSTEM OVERLOAD (EP)</b> Ukix	Zoom ZOOM 0096 (P)
5	2	<b>SEAL</b> Seal	ZTT ZTT9/ZTT9C (W)
6	6	<b>MAKE TIME FOR LOVE</b> Keith Washington	Qwest 759926528 (I-Import)
7	7	<b>O.G. ORIGINAL GANGSTER</b> Ice-T	Sire WX 412/WX 412C (W)
8	RE	<b>IN THE VALLEY OF THE JEEP...</b> Terminator X	Def Jam (USA) 446896 (I-Import)
9	2	<b>EVOLUTION OF GOSPEL</b> Sounds Of Blackness Perspective (USA)	289681000 (I-Import)
10	RE	<b>BLUE LINES</b> Massive	Wild Bunch WBRLP 1WBRCM 1 (F)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	27	<b>TOUCH ME (ALL NIGHT LONG)</b> Cathy Dennis	Polydor CATX3 3 (F)
36	28	<b>CHILL TO THE PANIC</b> Deep C	M&M MAGX 10 (F)
37	36	<b>PROTIE/MTS</b> Sonic Experience	Strictly Underground STUR 006 (Self)
38	21	<b>SPACE FACE</b> Sub Sub	Ten TENX 373 (F)
39	NEW	<b>BLUE (IS THE COLOUR OF PAIN)</b> Caron Wheeler	RCA PT 44536 (BMG)
40	33	<b>YO!! SWEETNESS</b> M.C. Hammer	Capitol 12CL 616 (E)
41	29	<b>LOVESICK</b> Gang Starr	Cooltemp COOLX 234 (E)
42	24	<b>WE'RE ON THE MOVE</b> Debut DEBXT 3114 (P)	
43	19	<b>I DON'T EVEN KNOW IF...</b> Soul Family Sensation	One Little Indian 47 7P12 (P)
44	NEW	<b>SHE SELLS</b> Bambers	London LONX 298 (F)
45	37	<b>HER</b> Gary	MCA MCST 1528 (BMG)
46	14	<b>PLAYING WITH KNIVES</b> Bizarre Inc.	Vinyl Solution STORM 25 (SRD)
47	41	<b>O.G. ORIGINAL GANGSTER</b> Ice-T	Sire W 00357 (W)
48	27	<b>SHINE ON</b> Sold Out/Sarah Warwick	Columbia 6566638 (SM)
49	32	<b>OPTIMISTIC</b> Sounds Of Blackness Perspective (USA)	2896812001 (Imp)
50	NEW	<b>JUMP STREET</b> Herb Alpert/Yvonne De La Vega	A&M AMY 750 (F)
51	31	<b>EXPLODED</b> Formula	Vinyl Solution STORM 28 (SRD)
52	NEW	<b>WHAT EVER IT TAKES</b> Basic Black	Motown ZT 44548 (BMG)
53	RE	<b>MY WAY</b> Mimmo Dix	Whole WHOLE 91248 (Import)
54	59	<b>WALK AWAY FROM LOVE</b> Mike Anthony	Joe Ge's JGD 004 (Import)
55	34	<b>THE ROBOTS</b> Kraftwerk	EMI 12EMI 192 (E)
56	30	<b>SHOCKED</b> Kyle Minogue	PWL PWL 81 (P)
57	NEW	<b>ADDICTIVE LOVE</b> Be Be & Ce Ce Winans	Capitol (USA) V15732
58	47	<b>SUBSTANCE</b> Bocca Juniors	Boys Own BOIX 5 (F)
59	25	<b>NO ONE CAN LOVE YOU MORE...</b> Kym Mazelle	Parlophone 12R 6287 (E)
60	NEW	<b>MOVE CLOSER</b> ZEE	Debut DEBXT 3117 (P)

## ADVERTISEMENT

## REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label
1	(4)	<b>LET HIM TRY</b> Freddie McGregor	Big Ship Records B5T 1
2	(2)	<b>RESPECT TO YOU</b> Barron Hammond	Penthouse PHR 10
3	(1)	<b>YOUR BODY'S...</b> Shabba R Home T Cocoo T	CREED 300
4	(5)	<b>GIVE ME YOUR...</b> Marcia Griffiths & Cutsy Ranks	PHR 14
5	(9)	<b>TEACH THEM</b> Chabou Demus	Blue Mountain BMD 109
6	(6)	<b>GIRLS WINE</b> Shabou Demus	Digital B D8T 4
7	(8)	<b>DANCEHALL ROCK</b> Barrington Levy & Cutsy Ranks	12ANNG 781
8	(3)	<b>GAL GORGON</b> Bobo General	Musk Street MS 006
9	(12)	<b>BANDELERO</b> Finchen	White Label JAM 620
10	(16)	<b>YUSH</b> Cubo	Penthouse PHR 12

## J.I.E.T.S.T.A.R.

P E T R O P O L I T A N

081 961 5818

## REGGAE CHART

This Week	Last Week	Title Artist	Label
11	(17)	<b>THE RED</b> Capelton	White Label JAM 017
12	(7)	<b>THE TIME IS SERIOUS</b> Tabor/Shabou/Nineman	Digital B D8T 3
13	(15)	<b>CANDY GIRL</b> Richie Davis	Progressive Sounds PSP 018
14	(18)	<b>FRESH VEGETABLE</b> Tony Rabel	Penthouse PH 94
15	(10)	<b>COOL DOWN</b> Cutsy Ranks	Charm CRT 50
16	(13)	<b>YOU'VE CHANGED</b> Sir Lloyd & Gilroy Siddons	Raiders SLT 03
17	(11)	<b>TELL ME NOW</b> Sloggy	Shellys Records SHD 026
18	(19)	<b>LONG JOHN</b> Capelton	White Label DR 17
19	—	<b>I WANNA SEX YOU UP</b> Cubus	White Label SCR 005
20	—	<b>WALK AWAY FROM LOVE</b> Mike Anthony	Joe Ge's JGD 004

## ADVERTISEMENT

## REGGAE ALBUM CHART

This Week	Last Week	Title Artist	Label
1	(2)	<b>GET READY</b> Michael Prophet & Ricky Turley	PELP 002
2	(1)	<b>PURE LOVERS VOL. 3</b> Various	Charm CLR 1 03
3	(4)	<b>THINGS A GWAN VARIOUS</b>	Digital B D8L 1
4	(6)	<b>HI-JACKED TO JAMAICA</b> Mad Professor	ARLP 045
5	(5)	<b>DJ OF THE FUTURE</b> Sweetie Line	Manga MLP5 1048
6	(7)	<b>RAGGA HIP HOP VOL. 2</b> Various	Manga MLP5 1043
7	(9)	<b>GUMPTION</b> Bunny Walker	Solosonic SNAIP 01 4
8	(3)	<b>HAPPY MEMORIES Vol. 2</b> Cleannew Harmonia	Decades DR 77
9	(11)	<b>DIVINE</b> Barrington Levy	Manga MLP5 1077
10	(15)	<b>I CAN'T WAIT</b> Sanchez	Blue Mountain BHP 4 P

Martin Aston reports on the teething troubles affecting a "perfect arena"

# Sheffield's steel resolve

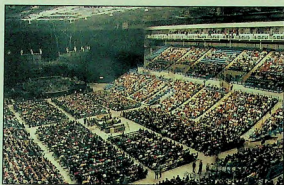
The record industry is caught on the horns of a dilemma. Everyone knows the best place to see a band is a small club, but economics dictate that the most successful acts must perform in much larger venues: enter the arena.

Inadequate access, sub-standard sound and poor catering facilities are just some of the criticisms most frequently levelled at arena and stadium venues.

A "new era of comfort and convenience" was promised by the US management of the new council-funded Sheffield Arena, but early indications are that there are still some problems to overcome.

General manager Bob Sullivan claims that concert-goers can benefit from easy access to the purpose-built, 12,000-seater venue plus fully upholstered unobstructed seats, air conditioning and 1,500 convenient car park spaces.

Promoters and artists meanwhile have the benefit of four loading areas with direct access to the stage, reinforced steel rigging for sound and light systems, eight Gladiators



Sheffield Arena promises 'a new era of comfort'

"supertrooper" spotlights and 12 dressing rooms.

Harvey Goldsmith, who promoted the arena's inaugural concert by Paul Simon is, however, highly critical of both the venue's sound quality and Sheffield Council's marketing and promotion.

"Everybody has said that the sound for Paul Simon was the best there's been, but it was awful at Sheffield. The building just hasn't been acoustically treated properly,"

he says.

"Compared to other similar venues in England it's just about the best, but they have to go out and do some PR and marketing to entice people there. We drove right past it because we couldn't find it."

While Bob Sullivan concedes that there is room for improvement, he is satisfied that Paul Simon's virtually sold-out crowd left the venue happy. He adds that "every effort" — such as monitoring

traffic levels — was made to ensure that forthcoming gigs by Dire Straits, Chris Rea and Sting run smoothly.

While London Arena claims an average "get out" time of 52 minutes, Sheffield's comparable figure for Paul Simon was 26 minutes.

MCP director Stuart Galbraith believes the Sheffield Arena has planned its facilities more thoroughly than existing arenas. But he adds that improvements have been made all round.

"London Arena was on the way to eradicating technical problems. If they continue as they are, and become financially secure, we'll continue to put shows on there.

"Wembley Arena has also spent a lot of money and their staff are much more approachable than they were three years ago."

Arena venues are certainly moving towards that "new era of comfort and convenience", but — as Goldsmith's comments suggest — Sheffield Council has yet to prove it has created the perfect venue.

## ROUND-UP

The first dates of the mammoth Dire Straits 1991-1993 world tour are on August 23-27 at The Point in Dublin with UK dates at the Sheffield Arena (August 30-September 3), Birmingham NEC (September 5-9), Glasgow SECC (September 11-14) and London's Wembley Arena (September 16-20) to follow. Promoter Marshall Arts is taking the show on the road . . .

**Park Promotions** has confirmed 18 acts so far for its two-day Cities In The Park festival on August 3 and 4 in Manchester's Heaton Park. Headliners include

Electronic, Happy Mondays, The Beautiful South and De La Soul with two "big names" still to be announced . . . To mark his return to Go! Discs, Billy Bragg is touring in October, kicking off with two nights at London's Town And Country on October 12 and 13. All dates are promoted by MCP except the Phil McIntyre-handled Birmingham and Cambridge shows . . . A London date has been added to the Harvey Goldsmith-promoted New Kids On The Block tour. The kids play Wembley Arena on December 4 . . .

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# Brit School

The music industry-sponsored School for the Performing Arts and Technology, which is due to open in the autumn, looks set to be a roaring success. Steve Redmond reports



Stephanie Rastkon

First intake: (clockwise from top) Dean, Charlotte, Daniel, Steven, Aysha and Tatiana

Perhaps they should fashion it in wrought iron over the entrance, a warning to visitors: forget all preconceptions.

For the glittering new School for the Performing Arts and Technology taking shape in Selhurst, south London, is a school like no other.

With radio and television studios, a working computerised box office linked to West End theatres for its 500-seat auditorium and laptop computers rather than exercise books, it will probably be equipped better than any other state school.

And with a commitment to integrate the performing arts into every single subject area, the curriculum will certainly be unique.

The school has been inspired and funded to the tune of £2m by the BPI charity, the British Record Industry Trust in an extraordinary outbreak of corporate philanthropy.

With three months still to go, there are 101 details yet to be finalised. Yet all the signs are that the record industry will find itself with a triumph.

Tracing the history of the Brit School concept is a difficult process, since it is the history of a synthesis, the coming together of a number of people with similar, but by no means identical, ideas.

Throughout the early Eighties the Schools for the Performing Arts Trust (SPAT) had been lobbying government and industry about creating such schools, but had got nowhere. Then the Government hit on its concept of the City Technology College which combined private sector involvement with vocational training in a rebirth of the old direct-grant grammar school system.

The then-Education Secretary, Kenneth Baker, cast around for private sponsors. Inevitably, his list of prospects of public-spirited millionaire entrepreneurs included Richard Branson, at that time in the public eye for his excursion into condoms with Mates.

Virgin corporate affairs director Will Whitehorn recalls: "We weren't interested at all", but shortly afterwards record producer George Martin called on Branson with an alternative proposal.

Martin had been talking to the SPAT and had become enthused by the idea of a performing arts school. Branson put two and two together and realised there was a possibility of making something quite different.

When Branson issued his counter-proposal there was initial consternation in Whitehall. Significantly it faced the opposition of

then-Prime Minister Margaret Thatcher, who said: "I don't want to see a school for out-of-work actors."

In the event the Government agreed to the change in the 1988 Education Act which would make the Brit School a reality.

Meanwhile the BPI, having in turn been approached by Branson, was engaged in its own deliberations. Again it was a presentation from George Martin which is said to have swung the vote in favour of what then must have seemed an expensive leap in the dark.

When the final decision was made in December 1988, it was borne of a number of different motives. There were clearly some who believed that engaging in the CTC movement — one of Mrs Thatcher's pet projects — would improve the industry's relationship with government.

Virgin's motive was, however, purely practical, says Whitehorn. "We were extremely worried by the demographic problem in the South-east which means that by the end of 1994 there will only be 30% of the number of 16-18 year olds coming on to the labour market as there were in 1979-1981.

"We perceived that unless the industry has a pool of people who are interested in and committed to our



# akes the grade

## Dean Okai, 16

### Film/video director

Dean has already had considerable experience in his chosen field.

He has had work experience with a company producing medical videos, has produced and edited his own promo video and has even written a play.

Dean intends to put the Brit schools facilities to good use. "One bonus of this place is that there is free edit time," he says.

## Charlotte Jolley, 14

### Dancer

Charlotte's interests include drama, music and dance. She already attends dancing lessons, but says: "That's after school and it takes up most of my free time — here I'll be able to do both."

Charlotte is scathing of the Fame school idea triggered by the popular press. "I think my friends have got the wrong idea," she says. "They think it's a stage school directly linked to Hollywood."

## Daniel Hughes, 14

### Dancer

Although trained in ballet, tap and modern dance, Daniel, from Sydenham, south London, stresses he's interested in all sides of the performing arts — "recording, video, dance, acting, you name it."

Daniel is already experienced in the performing arts field. He has appeared in a touring Glyndebourne production of Benjamin Britten's *Death In Venice* and recently put on a two-day fashion show in aid of muscular dystrophy suffers.

## Steven Barker, 16

### Musician

Steven plays keyboards in a band at home in Orpington, Kent; self-penned songs — anything from rock 'n' roll to electro.

Longer-term, Steven thinks he will move into artist management. "I'm really into performing, but performers only last a couple of years and fade out," he says. "But if you're a manager, that way you can make your money."

## Aysha Madina, 14

### Sculptor/painter

Although Aysha enjoys drama, she is typical of many of the Brit School students in that she doesn't want to be a performer. "I don't want to come here to get famous," she says. "I want to learn about model-making materials and get experience in make-up and sculptures." My school has just updated its technology and equipment but it isn't that amazing. Here they'll have a bit more equipment and experience."

## Tatiana Mais (aka Q-T), 15

### Rapper

Tatiana's first single was released on EMI last year. She confesses it was her mother, concerned about her daughter giving up her education at 16, who first suggested she apply to the Brit School. But Tatiana shows a keen sense of a career; her ultimate ambition is to have her own record label. For the moment, she says: "I want to have the information so that when I go to a record company I can talk to them on the same level."

member of that liberal-leaning class, stereotyped as "the great and the good", who inhabit the world of committees, associations and quangos. Educated at Eton and Cambridge and later a film director and producer, he was deputy director of the National Theatre in the Seventies and director for recreation and the arts at the GLC in the Eighties.

But if their styles are different, they share a contagious enthusiasm for the school and a healthy respect for each others' talents. They both realise they face a battle to establish an identity for an institution which already bears a huge weight of preconception and expectation before it even opens.

The popular press obsession with the idea that it is a US-style "Fame" school with children bursting into choreographed dance sequences in the middle of exams is just a part of it. "I was worried a bit about the Fame idea at first," says Birkett. "But those worries were unfounded. It's an education in the realities of the performing arts and not the aspirations. The aspirations you don't need to teach."

Rumney reports that although her first intake includes one actor from Grange Hill and a rapper with a recording contract (see above), the number of obviously starry-eyed

applicants was surprisingly low.

"I'm sure there are a few," she says. "But there are fewer than we would have anticipated."

The school has tried hard to ensure a mix of students in its first intake of 300. Of the 1,200 applicants, 1,000 were interviewed.

The final mix is 60% female, reflecting the traditional involvement of girls in extracurricular performing arts activities. Around a quarter of students come from ethnic minorities, average for the London area.

But if there are preconceptions about the students, there are still others about the curriculum. This will not be an all-singing, all-dancing school in which traditional subjects are left out in the cold. The Government's national curriculum ensures that. But Rumney and her staff are keen that their students should also be able to compete in the world of qualifications.

They will not be restricted to GCSEs and A-levels, however. The school will offer its own unique blend of traditional courses with vocational qualifications.

"We will deliver the curriculum through the performing arts," says Rumney. Hence physics becomes a discussion of stage lighting and sound,

*My Day by Ray Smith, aged 14 3/4*

8.30am: Like every day it's registration with my tutor, Allen Smith. He wants to talk about my showcase an animation and music this afternoon.

9am: Maths. In my last school we did nothing but cricket averages, but I'm doing an analysis for my project about the box office.

10am: Technology. Brilliant! I'm working on a stage design. It's for Ira Warden and I've done it like a freak-out ghost train. Have to redo it though when Smithy tells me I've had to be big for the school — in Kravt speak.

1pm: After lunch it's German. Writing a brochure for the school — in Kravt speak.

2pm: Showcase. I'm on phase 2 of animation and music. In part 1 I did a cartoon (bit like Nighttime On Elm St.) Johnny Rappin, who worked on Roger Rabbit, it came in to give us talks. For first half hour we had a talk from Arden (Coke, the guitarist from Deconstruct). Then I got on with my report for English GCSE.

5pm: Homework. Borrowed a laptop — it's got midi so I can finish my music technology homework.

business, we are going to have a serious problem."

Still others saw the school as a way for the record industry to put something back into the community. EMI Records managing director and BPI vice-chairman Rupert Perry says: "I have been lucky enough to have done reasonably well out of this industry and I think it's important to give something back."

Once the decision was taken to go ahead with school, it was apparent it would have to be turned over to professionals; it's one thing to plan and fund a school, something else entirely to run it.

Anne Rumney and Lord Michael Birkett, principal and president respectively of the Brit School, make an odd couple.

Rumney began ballet lessons at the age of four and was a ballroom dancing teacher at 16. She went to Birmingham University and Ansty College of Further Education. She has been a teacher all her adult life, most recently as headmistress of a 1,050-pupil girls' comprehensive in south London.

She has strong views on education, and combines a brisk, no-nonsense approach with an apparent obsession with detail.

Birkett, on the other hand, is a

PE becomes dance and mathematics could well discuss probability theory with reference to the thorny problem of sampling.

It's a huge undertaking, creating a new curriculum, but even so the school is never going to churn out ready-trained younger versions of Paul Russell, Rob Dickens or Maurice Oberstein.

"The industry will still need to train our students just as the engineering industry has to train engineering graduates out of university," says Rumney.

Birkett adds: "We can't expect them to be able to use the big mixing desk at Abbey Road tomorrow. I don't think that's possible or even desirable."

What the school will do is to nurture the interest and commitment of young people so they are better able to join the performing arts in an informed, mature spirit.

The "Fame" school has still yet to decide on its motto. Anne Rumney — a dab hand at Latin in her school days — suggests the RAF rallying cry: Per Ardua Ad Astra.

But perhaps it should be something less high falutin'. What about Better Than Fame?

It will be.

# Scouring the world for a tropical MC Hammer

Western superstars have helped raise world music's profile, but it will be some time before the genre finds its own commercial feet, says Stu Lambert

**I**ntolerance of foreign languages and a low yield of three-minute singles continues to keep world music squarely in the specialist zone. "The majors flirted briefly with world music but it's not what A&R departments are set up to do," asserts Cooking Vinyl managing director Martin Goldschmidt. "There is never the confidence that other music has — nobody thinks 'this is going to be massive'. Look at heavy metal. There is a whole infrastructure of people who know how to promote it. At every major company there is someone who knows about metal."

Collaboration with Western artists can soften the transition into the mainstream and is very important to the genre's visibility. Star names such as Santana, Paul Simon, Peter Dinklage and David Byrne have all brought world product closer to acceptance. But the effect so far has usually been to give a fillip to the Western artist's profile, with only knock-on benefit for the third world musicians.

Lack of radio play is an enduring problem. British pop radio has always shied away from foreign tunes, and daytime airplay is almost a no-go area. The promotional round of appearances and interviews is also more difficult. Times are tough in specialist programming in London, too: the loss of Charlie Gillett from Capital is keenly felt and Jo Shinner's removal to the small hours of Sunday on GLR is another blow.

If radio play is scarce, other media exposure is virtually impossible to achieve. Since the mid-Eighties, music on TV has generally adopted the magazine

format of Def II and The Word in place of the more in-depth look at the musical spectrum once afforded by shows such as The Whistle Test. The problem this gives world music acts is not just the reduction of exposure. In the past, TV coverage introduced new music to a wider audience, unlike specialist programmes. Even when a show has some mainstream ingredients, as with Channel Four's Big World Cafe, the difference is still noticeable.

Martin Goldschmidt says: "Big World Cafe didn't really have the power to break acts like The Tube did. The end of The Tube coming at about the same time as the end of The Whistle Test changed the scene as far as breaking new acts goes."

Contrary to popular belief, however, the situation in the UK is no worse than in other European countries; TV and radio exposure for world music is roughly the same in France and Germany as it is in the UK.

BBC Two's Rhythms Of The World is the only significant TV coverage of world music in the UK. Now poised for its fifth run on the box, ROTW is recognised as a vital platform, with an audience of 1m.

"The kind of people who watch the series are those who watch wildlife programmes and documentaries and approach it on that level," says Jumbo Varrenon, label manager of Mango, Island's world/reggae subsidiary.

A series of sell through videos from earlier series was released through Island Visual Arts from May 28. Island product manager Alex Sartori is aiming for a "grown-up" market, similar to the jazz market but, she reports, there have been an unusual number of inquiries from women.

The videos are longer than the TV shows, with concert material, replacing some of the documentary. Sartori expects Baaba Maal's tape to benefit from the acclaim accorded his current album *Baayo* and sees Salif Keita's 1989 performance at Princeton as the big attraction, though "nobody expects it to be a runaway success," she says.

Goldschmidt believes the general lack of media coverage means there are few opportunities to be introduced to the music and as a result there are few casual buyers. Most are enthusiasts who



Baaba Maal's IVA video will benefit from his album *Baayo*'s acclaim

read specialist magazines like *Folk Roots* and *World Beat*. There are no problems about identifying the core audience here. They are variously described as "Guardian readers", (Con Crean, Virgin Megastore buyer); "thirty-somethings and fortysomethings" (Roger Armstrong, Globestyle); "intellectuals and students" (Lance Williamson, press officer, Black Music Association).

Having persuaded these prospective record buyers to visit a shop, problems continue. "The public can get flustered if they can't remember the name of the artist they heard on Andy Kershaw's show or wherever," says Roger Armstrong, a director of Ace and Globestyle Records and also a retailer himself. He believes the world music category remains valuable to the shops and the customers. "At least with a world music rack to flick through, they don't have to know the name of the artist. It helps the retailer: if a rep brings in a great record, it has a place where the right people will see it."

Retailers with an appreciable volume of world music trade separate African from other world music and some list country by country, though that helps knowledgeable buyers more than novices.

Martin Goldschmidt maintains that: "If you want to cross over you have to get in to the rock A-Z in shops. Though specialist areas are great for small sales, it's equally important to promote Robert Cray as not just blues, Cowboy Junkies as not just C&W, Michelle Shocked as not just folk."

With a single world music rack the casual browser is often confronted with a heap of assorted material which could be traditional or electric, sweetly tuneful or an absolute din, and it can be difficult to discriminate on such unfamiliar ground.

There is a definite need for more accessible and informative packaging.

Roger Armstrong says: "One of the aims of Globestyle is to demystify the worlds of music that are outside the narrow area of Western music." It strives for this with careful sleeve notes. Don Bay, managing director of Stern's African Record Centre, praises the packaging of Earthworks and Mango product.

Certainly Baaba Maal's album on Mango sports strong, attractive artwork by Michael Nash Associates which impresses even at CD size, plus English translations of Maal's strange, spiritual words.

The WOMAD festival, at the Rivermead Leisure Centre in Reading, July 19-21, boasts the only UK appearances this year for Baaba Maal, and Rai star Cheb Khaled. Also confirmed for the bill are Papa Wemba, the Jungle Brothers, The Oyster Band and about 30 other acts from countries as diverse as China and the Outer Hebrides. There is also a WOMAD holiday weekend at Morecambe, August 23-26, with Youssou N'Dour headlining. The two events are part of a worldwide run of eight world music festivals in July and August, finishing with WOMAD '91 in Yokohama.



Goldschmidt: 'no structure'

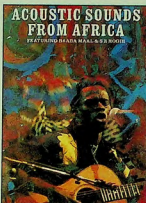
Salif Keita's *Soro* is one of world music's biggest selling albums. Released by Stern's here but on Mango in most other territories, it has sold about 50,000 according to Stern's MD Don Bay. World albums sell 5-10,000 copies, unless they receive a particular promotional boost. But all the companies stress the steady pattern of sales and the long shelf-life of world music.

Retailers testify to the fact that record sales rise with summer temperatures partly because, for those outside the enthusiasts' circle, six minutes of non-catchy, foreign-language music is probably easiest to absorb as a mood-enhancer for warm weekends.

The summer also brings open-air concerts and festivals which give crucial exposure to acts in "tropical music", the term preferred by Jumbo Vanrenen. The tropics neatly encompass most of Mango's output by including Africa (excepting Arab countries and the Cape), the Caribbean and South America. It makes a plausible musical category; these three lands have been influencing each other musically for a long time and still do.

The summit meeting for this side of things, and a main event for other musics of the world, is WOMAD (World Of Music, Arts And Dance). Don Bay of Stern's confirms the positive effects of such events. "It is easiest to isolate if a new band that no-one has seen before plays a major event such as WOMad — you will get a clear increase in sales for them." There is also the fact that globetrotting youths turn on to music from dusty faraway places — or chic resorts in West Africa and South America — and bring their passion home.

Europe also plays a part.

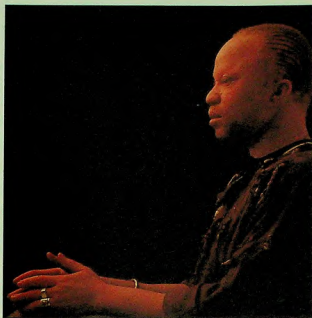


*Rhythms Of The World*

Vanrenen observes that: "European summer holidays definitely influence world music sales. We've had Soca Dance Party, which wasn't that big here but was an enormous hit in Europe. Before that, there was Lambada and the Gipsy Kings." Being a summer Euro-hit puts a record in dodgy company though, and is rarely a platform for a lasting career.

Despite the seasonal boost, marketers agree that megastars of jiz, zouk or samba are unlikely to emerge this summer.

Instant crossover is not a prime goal; those who are into world music are in it for keeps. No-one is looking for world music's Bob Marley, even though the absence



Salif Keita: doyen of the specialists

of a world-class act is blamed for the failure to build on the success of Salif Keita, Mory Kante and Youssou N'Dour.

Ten years or more ago, the world music rack was a rest-home for traditional acoustic music, poorly presented and not promoted at all, while concerts were gatherings of the faithful in

a community centre. Now the bigger acts make expensive albums with established stars and sell out concerts in London and the provinces. In the natural growth environment of world music, this is satisfactory enough for most. But it will be some time before we see the MC Hammer of Mail.

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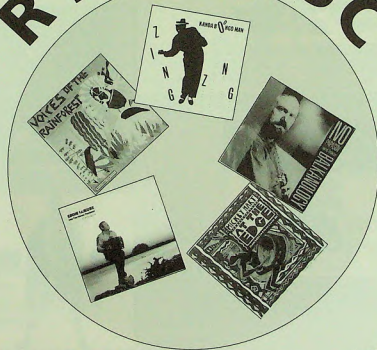
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## SALIF KEITA "AMEN"

Produced, arranged and orchestrated by Joseph Zavadil. Special guests: Carlos Santana, Wayne Shorter, Bill Summers and members of The Phonic Horns as well as long time collaborators Kente Manfo (guitar), Cheik Tidiane (bass) and Kawaiga Diabete (drums).



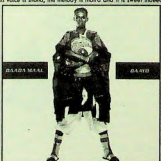
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A new acoustic set from the man who brought you 'Djone Lees' includes 'Mansour Saek' on guitar and vocals, plus an ensemble consisting of guitar, Douane Faidji, Kery Tama, and percussion. A future classic of Seneguese music.



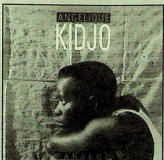
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Reflexus "Da Mae Africa" is a classic of the Afro music of Bahia, Brazil. First released in Brazil in 1987, this record has continued to be a favourite with tropical DJ's and exponent of Brazilian music ever since then, includes "Malaguesso Oldies" and "Conto para Seregal".



## CARABALI "CARABALI"

This premier album is now available in the UK. First released on their own label in the US, Carabali soon found favour with Latin and Jazz DJ's here in the UK and in Europe. The band includes some of the finest Latin players on the New York scene and their gigs in the UK were sell-outs. Members of Carabali have featured in the live groups and recording of Raul De Jesus, Ray Barretto, Carlos Cruz, Willie Colón, Johnny Pacheco, Spyro Gyra, Ruben Blades and Philip Collins.



## ANGELIQUE KIDJO "PARAKOU"

Talented new female vocalist from Benin, West Africa, in the tradition of Miriam Makeba and Lata Mbeke, this album features strong jazzy vocals with a touch of African jazz funk backing. Sample and

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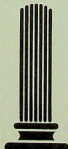
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## THE LAST RECORD I BOUGHT

by NICK FIVEASH



"It was the re-issue of David Bowie's Young Americans. I have been an absolute Bowie addict since the age of 16.

"I had the album on an RCA CD but I bought the EMI one for the extra tracks — I get everything he does and I just had to have it for my collection.

"I get everything on vinyl and CD when it comes to Bowie. He's been the biggest influence on my life. Through him I got into all the writers like Nietzsche and Sartre. If he mentioned Enid Blyton I'd probably read those too.

"I actually prefer vinyl albums because the packaging is better — it's like buying a hardback rather than a paperback book."

Nick Fiveash is Columbia's new head of promotions.



You can tell Jake Panayiotou is the owner of a nightclub for the stars from the moment he starts talking about "George" (Michael) and "Elton" (John) in first name terms.

As chairman of Covent Garden nightclub Browns, Panayiotou is unequivocal about the class of clientele the club is aiming for, when it reopens later this month following a £1.5m refurbishment.

"It's not aimed at the public," he says. "It's aimed at the music industry in general and more so the artists." And not just any old artists either.

Before it burned down in

October, the club had already pulled in some of the most star-studded customers in the business, from "George and Elton", to Eric (Clapton) and another George (Harrison).

"We opened the club in the first place for certain artists in the music industry who couldn't go to ordinary clubs," he says.

Exclusivity is certainly the key, with every new member vetted by Panayiotou and membership at £350 a year. There will be a special offer price to the first 1,000 members, however — a snip at £100.

"That's only the price of

a meal for two, isn't it," he suggests, maybe for Elton and George it is.

The superstars will have to go elsewhere if they want some regular live jamming, however.

"People who go to most live places can usually afford one beer and they stub their cigarettes out on the floor," he affirms.

Given Browns' history, it is hardly surprising Panayiotou is slightly nervous about discarded smoking materials.

Branson saved the day as the Virgin boss came on to explain the star's behaviour.

Kravitz's frustration boiled over at the end of a day spent nursing an infected larynx when his voice refused to produce the falsetto required for his single *It Ain't Over*.

But he had been determined to give it a try and Hudson was happy to let him. "His words to me were 'I'll do it if it makes my throat bleed.' I thought, well it is live TV, we have to give it a try."



Kravitz 'shocked viewers'

Newspaper reports described the outburst as a "torrent of abuse that shocked viewers." But the real fireworks happened out of shot. "They should have heard what he said when he got backstage," said a member of the production staff.

## A doleful look at the industry

Finbar Finnerty has no illusions how he and the rest of the Music Industry Centre are being viewed as they start their first series of Music Talks today (June 10), at Brixton club The Vox.

"I know, they're thinking, 'Who the hell do they think they are?'," he admits. Finnerty & Co have lined up an auspicious list of some of the biggest names in the industry for the event including Tony Wilson, Pete Waterman and Ray Cooper.

The group was set up in January, and has never held any such event before. Finnerty has experience of holding surgeries for the unemployed in Lambeth.

There is a strong link, he insists. "The industry is made up of people with dole cards," says Finnerty, 30. "There are a lot of people who will end up either broke or very rich."

Despite having no funding, he insists the talks are already looking like being a big success, costing £7 a talk with reductions for the unemployed.

"We've been approached, but I don't want funding," says assuredly. "There's no independence if we do that."

## A school with a good record

As head tutor and originator of the Music Management course at West Lothian College in Scotland, Gordon Campbell has to shatter many bright-eyed illusions by telling his wards the business has little to do with glamour.

"Record companies say a lot of applicants just want to see famous people," he says. "We show them there is more to it than that."

Campbell, 35, — "office boy" at Radio Edinburgh and writer of Shakin' Stevens' hit *Because I Love You* — admits the early days of the course were difficult. But he is now respected within the industry of offering courses in business law, economics, accountancy, marketing and even organisation psychology.

Last week the current students were in London to launch the latest release on the college label, Different

Class, OV by Welsh band Goodnight Sled Florence. Backed by PPL and BMG, which are distributing the single, the course has come a long way.

It has proved a fertile breeding ground for new talent. The label's first release was by Goodbye Mr Mackenzie later signed by EMI. And the course is now boasting an 80% employment rate.

Not bad for a former office boy.

## Straight from the hoarsest mouth

There are times when nothing is more satisfying than a good expletive. When Lennox Kravitz stormed off Friday At The Dome's stage with a hoarse "fuck it" he could have been speaking for the whole crew on the frustrations of going live.

But his single televised F-word was not the end of it. An apology prepared by series producer Andy Hudson was broadcast during a transmitter shutdown that blanked screens for 30 seconds. Only the real presence of Richard

# music week

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