Delays spark PPL fury

Record companies face losses running into millions of pounds following alleged stalling tactics by radio companies at the PPL-AIRC tribunal.

A delay could postpone a result by up to 18 months.

The hearing, which started on June 29 and has to be completed by the end of July, is already a week behind schedule.

And a logjam in the tribunal timetable means a new date may not be set until late 1993.

Any extra revenue due to the PPL above the 4% interim rate now in use would stay in radio station accounts until then.

And if PPL wins a higher rate it will be faced with chasing hard-pressed stations for huge back-dated payments.

PPL legal affairs director Trevor Faure says, “A lengthy adjournment would be a matter of concern to the industry as the interim payments are wholly deficient.”

In angry courtroom exchanges last week PPL counsel Sydney Kentridge QC accused the AIRC side of stalling the hearing contrary to an agreement to hurry witnesses through.

PPL managing director John Love was kept in the witness box for three-and-a-half days despite being timetabled for only one.

Sony shunts label chiefs

Sony has removed the managing directors of both of its key divisions in a major restructur- ing exercise.

Staff were told last week that Columbia managing director Tim Bowen, and his counterpart at Epic, Andy Stephens, were both leaving their current jobs.

Officially, the company will not even confirm this, but speculation is growing that Sony Music chairman Paul Russell is to take direct day-to-day control of the Columbia label, with his deputy, Tony Woolloctt, taking on Epic.

A high-level source could not confirm how Bowen and Stephens’ jobs would be filled, but he confirmed that both men would take on new roles at the company.

Stephens will move to a newly-created job in international marketing.

Meanwhile, Bowen is set for a job in the commercial area with the company’s recent renaissanace company.

“Sony’s record industry has changed more in the past 12 months than in the previous 25 years,” said the source.

“We’re determined to keep up with the changing market with innovations like our new licensed repertoire division.

“Moving these two senior people into these new roles shows how important we believe international revenue and diversification to be.”

Sony spokesman Jonathan Morris was unwilling to comment on the restructuring. Russell, Woolloctt, Bowen and Stephens were all said to be unavailable.

Market share figures for the second quarter show Columbia as Britain’s biggest label in both singles and albums. Epic was the country’s fourth biggest singles label (see p6).

Overall the company’s share of the all-important albums market was down a third on the same period last year.

Mercury fillip for small label

A small independent label has beaten giants like Sony, EMI and BMG to win a coveted place on the Mercury Music Prize shortlist.

World Circuit Records scored with jazz pianist Bheki Mseleku and his Celebrati- on album, which has so far sold just 2,500 copies in the UK.

That is just 0.1% of the sales total of the biggest-selling nominee, U2’s Achtung Baby.

When the announcement was made on Thursday, the company had stocks of just 500 copies of the album.

But Gold has now ordered thousands more in anticipa- tion of increased demand.

Full shortlist p3.

EMI shakes up its salesforce

EMI is restructuring its sales division by bolstering its specialist dance and classical teams.

An additional national accounts manager will be appointed by September.

The strikeforce now comprises two 17-strong teams, including an executive specialising in London’s dance shops.

The classical sales team will get an extra member to help with the integration of Virgin Classics (see p4).

The move is intended to convert singles success into album sales, says sales director Keith Stanton.

Handover denies shop closure plan

Our Price managing director Richard Handover has rejected widespread speculation that the UK’s biggest specialist record retailer is to close a large number of stores.

The rumours were circulating among record company sales forces last week after our Price issued a statement revealing it would be announcing redundancies at the end of the month.

“There is absolutely no question of it,” says Handover.

“Our store closure programme (in which the company replaces underperforming stores with new sites) is no different from the one we have had for the past 10 years.”

In the past month Our Price has opened new outlets in Cheltenham, Harrow, Tun- bridge Wells, Colchester and Heathrow airport, he says.

“These are not the actions of a company in a crisis. The WH Smith group is committed to investing in the music industry.”

Redundancies will be focused on head office, says Handover.

“The music industry is going through a very tough patch,” he says. “We have to make certain that we are equipped to cope with this situation.”

Mercury Prize

Randy Newman wins biggest prize

The 1992 Mercury Prize, awarded annually for the best UK album of the previous year, was won by Randy Newman for his album Bad and Beautiful.

The American singer-songwriter, who has previously won the prize for his soundtrack to the film Pizza Hut, was presented with the award by Marillion’s Fish in London last night.

The band were on stage to support Newman, who performed two songs from his new album.

“It’s an honour to win this award,” said Newman.

“The music industry is going through a very tough patch,” he says. “We have to make certain that we are equipped to cope with this situation.”

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Billingham quits PRS

PRS director John Billingham quit suddenly last Wednesday, a week after standing down as head of the team behind the society's troubled new computer system PROMS.

A statement said the director of membership services had resigned, "by mutual agreement" with the PRS, but it is understood that he had fallen out with his own department managers.

Chief executive Michael Freegard says his relationship with other executives had deteriorated beyond repair. "I was aware of this problem, he was too, and tried to address it. But it got to the stage where there was no way through. "It is a bit like a marriage — there is a breakdown but it is not one's fault. It just wasn’t working.

The clashes came as a result of the extra pressure Billingham had been under before quitting as chairman of the project committee in charge of PROMS, he adds. When he returned to his normal duties the relationship with his staff did not improve.

Freegard took over from Easter last month and in response to their requests.

Billingham joined PRS as director of membership services in October 1988 from BBC Radio. He was intended to help improve relations with the society membership.

The move follows a series of senior changes at PRS, after Marshall Lee's retirement as director of planning and research and deputy chief executive Robert Abraham's resignation.

OFT puts lid on latest CD price storm

The Office of Fair Trading has quashed newspaper reports that it is to re-open its investigation into CD pricing.

The stories arose from letters written on behalf of OFT director general Sir Bryan Carbery by Labour MP's Gordon Brown and Nigel Griffiths in response to their requests that the subject be re-investigated.

In the letters Sir Bryan, who took over the post last month, said he wanted to examine the situation for himself. In April his predecessor Sir Gordon Borrie cleared the music industry of fixing prices.

An OFT spokesperson stressed that Billingham, who was made redundant in the swingeing job cuts announced at the group early last month.

Billingham was "an appropriate time" to consider moving on. "It's very hard to say. Steps are being taken to re-examine the role to decide what will be done," he says.

Silver says that he felt it was "an appropriate time" to consider moving on. "It's very exciting to be able to make the leap from talking about the general issues to talking about the music itself," he says. "When you have the major acts that Virgin has, the level of responsibility is just as high."

Before joining the BPI, Silver was head of publishing at the National Sound Archive.

Warner ripe for Mercury windfall

Warner Music looks set to benefit most from the Mercury Music Prize shortlist announced last week following the nomination of three of its acts.

No other label received more than one nomination. Overall, however, the list was chosen by 10 judges stressed diversity both in the types of music selected and the labels with nominated acts.

Speaking at the announcement of the shortlist, panel chair Simon Frith said: "We all had an enormous amount of fun listening to the recordings. Our problem wasn't drawing up a list of 10, it was cutting it down from 30."

Among the acts given honourable mentions by Frith were D:Reeze, PJ Harvey, Cud, Curve, The Cure, the Beautiful South, Shakesspeare Sister, Annie Lennox and Eddi Reader. William Hill's Graham Sharpe, who sets the odds for the Booker Prize, also gave odds on the Mercury winner.

A limited edition album priced at £2.99 for cassette and £3.99 for CD and containing which we track from each of the selected artists will be released in August on the newly-created MMP label.

Retailers are already organising tie-in promotions linking the selected albums with the sampler, which will only be available for two months.

The judges will reconvene on September 8 to decide the winner, which will be announced at a presentation dinner to be held at London's Savoy Hotel.

RTD faces final payout

Rough Trade Distribution's creditors are meeting today (Monday) in a final bid to settle the company's affairs 14 months after it went into administration.

The creditors, which include labels Mute Records, KLF Communications and Beggars Banquet Records, have been asked to consider a formula proposed by administrators KPMG Peat Marwick on how to distribute the £3m escrow money.

KPMG administrator Phil Wallace says he has proposed a compromise between handing all the escrow money to the labels or distributing it to all creditors.

The labels have claimed they are entitled to all the money from the account, which was set up to collect RTD's income after KPMG was appointed to handle its affairs in February 1991.

The motion is finally being put after Wallace reached agreement with Rough Trade founder Geoff Travis that the labels would be treated on an even basis and not fight against each other.

It was unclear whether Travis's Rough Trade Records label owed money to RTD or vice versa because the accounts were so muddled, adds Wallace.

If the final settlement motion is now passed, the company's liquidation will be imminent. But if the creditors do not pass the motion, KPMG will appoint an outside liquidator.

An expensive legal battle would ensue with a decision being reached through the courts.
Sampling codes to bridge gap

Music publishers and record companies have begun talks aimed at closing the huge di
vide between them on sam
pling clearance.

Last week the BPI rights committee was due to consider a proposed timetable submit
	ed by MCPS commercial di
rector Graham Cloth on a month ago following calls for a standard procedure.

But rights committee chair
man Jonathan Sternberg says the matter was not discussed. “However, there is no reason why we can’t respond in fu

Now the MCPS has resolved to draw up its own proposals for a code on sampling without
considering the BPI’s views, says Churchill.

BPI legal affairs director Sara John says she will submit her own draft proposals to
the MCPS next week.

The society currently treats most clearance applications as out of order if it requests rather than handling them under a blanket agreement with the BPI, she says. Record companies also have to apply to indi
vidual publishers for clear
ance.

“The’s becoming a real pain and rather traumatic,” she adds.

BBC nets spoken
word chart first

The BBC’s Evil Of The Daleks has become the first spoken word release to hit the C
Top 75 album rundown, chart

The title’s 5,500 sales should have pushed it up even higher, however. Not all units sold were registered by Gallup, with over 1,000 going out through book shops, the BBC

Head of BBC Spoken Word Sue Anstruther says the cor
poration expected the title to chart because of the number of dedicated Dr Who fans, even though previous titles like Just William and Summoned By Bells have only made the low 100s. Once Dr Who re
lease, Macra Terror, also charted last week at number 106.

Both titles feature previous
ly unavailable sound archive footage of Sixties episodes of Doctor Who starring Patrick Troughton. The recording was

found in the BBC archives without pictures, so cannot be released on video.

Anstruther says, “In a way it is a lot like a pop release. It will continue to sell well for a few weeks and then it will tail off”. Most titles have a more consistent selling pat
tern.

Former Dr Who Tom Baker, who narrates the tape, promot
ed the release with signing sessions at WH Smith and Our Price.

The title reaffirmed the im
portance of tying titles in with TV, film and radio, Anstruther adds. “Recognition to the pub
lic is very important and a tie
in is a very strong way of get
ning.”

Talking Tape Company managing director Glynn Ellis-Evans says that the UK is likely to follow the US trend and move towards such links.

The label, whose Diary Of Adriel Mole benefited from the TV series, has success with On The Trail Of The As
sasins, released when the
film JFK — which the book in
spired — opened in the spring. A tie-in does not guarantee success in all instances, how
ever. Ellis-Evans’ Far & Away tape was released last Monday to tie-in with the Tom Cruise movie opening on July 31. “If the film is successful we will ride on the back of it,” he says.

‘R1 beware’ warns Bukht

Classic FM expects to take as many listen
ers from Radio One as Radio Three when it launches in September, pro
gramme controller Michael Bukht told the Radio Academy Festival in Birmingham on Tuesday.

Radio Four is expected to provide 37% of listener
ship, followed by Radio One (24%), Radio Two (24%) and Radio Two (16%).

Bukht told festival dele
gates, “The whole field of classical music has often alienated the [popular] constitu
ency with the feeling of white
tie and penguin suit. I ask you to prepare for classical music dressed by Benetton.”

Bukht: pops plan

He expects to exceed the 8% reach guaranteed to adver
tisers. Research conducted by

the station showed 35% of people liked classical or light opera music and 20% would like to listen to a station playing such music.

Also last week station chief executive John Spearman an
nounced a six-figure deal to sponsor west London football club QPR. It runs for the first season of the Premier League which starts next month.

The team will wear the Classic FM logo on their
shirts, and the station will be promoted around the stadium and on publicity material. The club will also make its Loftus Road stadium available

Rajar unveils
new system

The radio industry’s new re
search body Rajar unveiled its sampling systems at the Radio
Academy Festival.

The survey, compiled by RSL Media, begins on Sep
tember 21, with the first quarterly report due in late January.

All stations covering a population of more than 4m will receive quarterly reports, while the reports for the smaller
local stations will cover just the second and fourth quar
ters.

Those stations with a catch
ment of 300,000 or less will re
ceive only one second quarter report every year.
**Foster revives RCA classics**

BMG Classics is to raise the profile of its RCA logo as part of a long-term plan to increase European market share, writes Phil Sommerich.

The initiative from Simon Foster, who became BMG Classics marketing director in February, means the RCA emblem will take pride of place on disc sleeves, ads and even letterheads. The BMG connection will be played down.

"RCA in this country is a tremendously well-known name among classical and pop collectors," says Foster. "We will move increasingly to saying we are an RCA label."

After BMG took over RCA in the Eighties the label stopped recording mainstream classical product for seven years, resulting in the loss of several key artists, including conductors James Levine and Claudio Abbado and cellist Yo-Yo Ma.

Last year BMG Classics announced its Munich-based office would undertake a five-year programme of at least 50 Europe-originated classical recordings to boost RCA's image outside the US.

Foster denies this will see RCA poaching artists from other labels. "The company is not chasing after artists with ever-increasing fees but looking for new talent," he says.

A promotional booklet outlining the company's history will further boost the RCA name this autumn.

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**Walkers £2 offer boosts Our Price**

Our Price is launching one of its biggest promotions yet, offering £2 off singles and albums in conjunction with Walkers Crisps and Radio One.

The Hot Hits campaign is the largest third-party deal Our Price has ever struck. To qualify for the discounts and a competition — offering the chance to present a personal Top 10 on Radio One — participants must collect Walkers crisp packets.

The promotion will feature on 320m crisp packets and a national TV push, which will also launch new Walkers packaging, running through August and September.

Ten tokens entitle customers to £1 off the combined price of two singles plus £1 off any album costing £7.50 or more.

Our Price marketing manager Neil Boote says: "This is the biggest promotion we've ever run with a third party and is also Walkers' main promotion this year."

Our Price also launches its summer stock clearance sale this Friday (July 24), lasting four weeks. Boote says it will feature all formats except for CD.

He adds, "There will be more cassettes than normal because there has been a particular downturn in full-price cassette sales this year."

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**In The City to feature mock contract talks**

The outspoken duo of Dire Straits manager Ed Bicknell and lawyer Paul Woolf will star in a mock record deal negotiation at In The City, the UK's first music industry convention.

They will represent the artist with Charles Law of Harbottle and Lewis and Fran Nevrkla, director of business affairs at Warner representing the record company.

Completing the line-up will be renowned industry accountant Ossie Kilkenney of OJ Kilkenney and Co and London Recordings managing director Roger Ames.

Issues raised by the mock negotiation will be taken up in a second panel, Life After The Record Company.

Those lined up to speak include: ZTT Records managing director Jill Sinclair; US lawyer Paul Woolf; ZTT Records managing director Roger Ossie Kilkenny of OJ Kilkenney and Co and London Recordings managing director Roger Ames.

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**Black Market Records chief Rene Gelstone has signed a three-year licensing deal with MCA Records, which will market and distribute the label's product.**

Pictured (l-r) are MCA staff: (back) head of press Pete LeFevre, dance promotions exec Joe Cox, product manager Louise Roskyn, general manager/marketing Joe Cokell, radio promotions manager Anton Partridge, deputy MD Jeff Golembeski, senior A&R manager Paul Doggett and club promotions exec Dean Gillard. (front) A&R director Jeff Young, Gelston and MD Tony Powell.

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**Former BMG International manager Nigel Rush and Roger La Haye, one of the founders of Rhythm King Music, have launched a publishing company, Odds On Music, to develop new acts.**

EMI Music Publishing has signed a worldwide deal with Mike Oldfield. Tubular Bells II, out in September, is the first release under the deal.

Musicians including Wee Papa Girl Rappers, Steve Bronski, Bad Manners and Glen Goldsmith last week launched Don't Turn Away, a record in aid of the homeless co-ordinated by Platinum Management's Mark Winters.

Specialist music industry insurance broker Robertson Taylor has opened an office under director Martin Beal at 209 Fulham Road, London SW10 9JU (Tel: 071 532 4564).

Music Week's Martin Talbot was highly commended in the news writer of the year category in awards run by AFW publisher Morgan Grampian.

Matthew Villa has been promoted to studio manager at the Hit Factory, after over two years as administrator.

Denise Love joins the studio as booking manager from Mayfair Studios while Jo Velvic takes over from Villa as studio administrator.

Prism Leisure's annual results show turnover up 7.4% to £1.45m and pre-tax profit up 28.1% to £975,000, for the year to March 29.

Arista points out that contrary to information supplied last week, Snap's The Madman's Return album will include the act's Rhythm Is A Dancer single on all formats for its July 27 reissue.
If you were an indie or worked for Columbia, the second quarter of 1992 was one you could really call your own.

The indies' success was not absolute, of course: PolyGram alone has a bigger share of the singles market than all of the UK's independent labels put together. But in relative terms, UK independent labels have never done better than in the second quarter of 1992.

Just take a look at the period's Top 10 singles. A full four out of the top five records — to include both Tug and XL which are independent, though major-distributed — emerged from small-entrepreneurial labels.

The star among these was undoubtedly Birmingham-based label Network, whose inspired release of KWS's cover of Please Don't Go stayed at number one for five weeks, and propelled the label to third in the label rankings.

The key indicator of independents' success in the singles market was the whopping 14.1% of the market accounted for by distributor Pinnacle, its highest ever share.

The independents' share of the market currently stands at 21.6% if distribution is taken as the definition or 29.2% on the company rankings.

One force driving that forward is the growth of "third party" distributors like RTM and Rio.

Supplementary data from Gallup shows that RTM accounted for 4.9% of the singles market over the period, thanks mainly to Mute act Erasure, while Total had around 3% spearheaded by Tug's Right Said Fred.

As for Columbia, the second quarter saw the Sony label power from strength to strength in the singles market, with a burst of activity giving it the same double of top singles and albums label it had in the first quarter of last year.

The success of tracks such as Nick Berry's Heartbeat and Kross's Jump helped the label to its fifth successive quarter of growth.

Elsewhere, notable developments in the singles rankings include BMG's continuing improvement. RCA's label share was three times that of this time last year, while Arista too is well up. By contrast neither of Warner Music's two main divisions, West and WE/A, appear in the Top 10 label rankings, though this may be due to the multiplicity of marques used by the company.

**SINGLES: QUARTERLY SNAPSHOT**

**LEADING COMPANIES**

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**LEADING LABELS**

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**LEADING DISTRIBUTORS**

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**SINGLES: 12 MONTH TREND**

**ARTISTS**

1. KWS
2. Erasure
3. S Iz
4. Right Said Fred
5. Richard Marx
6. Kris Kross
7. Shakespeare's Sister
8. Guns N' Roses
9. Ugly Kid Joe
10. En Vogue

**PRODUCERS**

1. Winston Williams/Chris King/Mark Gamble
2. Dave Bascombe
3. Snoop/Lane
4. Tommy D
5. Richard Marx
6. Jemaine Dupri
7. Mike Clink/Guns N' Roses
8. Ryan Dora/Ugly Kid Joe
9. Thomas McGuirk/Dennis Foster
10. Adrian Burch/Whitaker

**TOP 10 SINGLES**

1. PLEASE DON'T GO/GAME BOY KWS
2. ABBEY/EAGLE/Erasure
3. ON A RAGA TIP/SLL
4. DEEPLY DIPPY/Right Said Fred
5. HAZARD/Richard Marx
6. JUMP/Kris Kross
7. KNOCKIN' ON HEAVEN'S DOOR/Guns N' Roses
8. EVERYTHING ABOUT YOU/Ugly Kid Joe
9. MY LOVIN'/En Vogue
10. HEARTBEAT/Nick Berry

**SINGLES CHART PERFORMANCE**

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Despite recession, the music industry remained strong. Here are some key highlights:

**ALBUMS: QUARTERLY SNAPSHOT**

**LEADING COMPANIES**
- Sony Music
- Warner Music
- BMG
- Virgin
- EMI
- Universal

**LEADING LABELS**
- PolyGram
- Virgin
- Sony
- EMI
- Warner

**LEADING DISTRIBUTORS**
- Sony Music
- Warner Music
- PolyGram
- EMI
- Universal

**ALBUMS: 12 MONTH TREND**

**LEADING COMPANIES**
- Sony Music
- Warner Music
- BMG
- Virgin
- EMI

**LEADING LABELS**
- PolyGram
- Virgin
- Sony
- EMI
- Warner

**LEADING DISTRIBUTORS**
- Sony Music
- Warner Music
- PolyGram
- EMI
- Universal

**ARTISTS CHART PERFORMANCE**

**1. Lionel Richie**
**2. Simply Red**
**3. Right Said Fred**
**4. Annie Lennox**
**5. Queen**
**6. Def Leppard**
**7. Guns N’ Roses**
**8. Madness**
**9. The Commitments**
**10. U2**

**TOP 10 ARTIST ALBUMS**
1. **Back To Front**
   Lionel Richie
2. **Right Said Fred**
3. **Annie Lennox**
4. **Simply Red**
5. **Queen**
6. **Def Leppard**
7. **Guns N’ Roses**
8. **Madness**
9. **The Commitments**
10. **U2**

**TOP 10 COMPILATIONS**
1. **That’s What I Call Music! 21**
   PolyGram
2. **The Rave Generator**
   Cookie Jar
3. **All Woman**
   Quality Television
4. **Kaos Theory 2**
   Telstar
5. **Heartbeat**
   Columbia
6. **Modern Love**
   PolyGram
7. **Country Moods**
   PolyGram
8. **Save My Baby**
   Telstar
9. **Earthrise – The Rainforest Album**
   ELF
10. **Club For Heroes**
    Telstar

**TOP 10 PRODUCERS**
1. **Stewart Levine/James Camicich/Lionel Richie**
2. **Tommy Mar**
3. **Stephen Lipson**
4. **Stewart Levine**
5. **Mike Shipley/Def Leppard**
6. **Clive Langer/Alwin Winstanley**
7. **Ike Devaney/Andy Morris**
8. **Shakespeare’s Sister/Alain Moussi/Chris Thomas**
9. **Tears For Fears/Barcombe/Rahues/Culture/Grabel/Palmer**
10. **Bill Ray**

**GREATEST HITS**
1. **Tears Roll Down (Greatest Hits 82)**
2. **TEARS ROLL DOWN (GREATEST HITS)**
3. **MOTTOWN**
4. **UPRIGHT SAID FRED**
5. **DIVA ANNIE LENNOX**
6. **STARS SIMPLY RED**
7. **REAL LOVE**
8. **HORMONALLY YOURS**
9. **TEARS ROLL DOWN (GREATEST HITS 82)**
10. **GREATEST HITS ZYX TOP**

**GREATEST HITS**
- **Motown**
- **Tug**
- **RCA**
- **East West**
- **Bludgeon/Rhola**
- **Virgin**
- **Arista**
- **Fontana**
- **Warner Bros**
- **Fontana**

**Compiled by ERA from statistics supplied by Gallup based on a weekly sample of singles sales and full price and mid-price album sales through 1,000 retail outlets in the UK April-June inclusive. Minimum dealer prices for albums, LPs and cassettes £2.99 or over. CDs £4.99 or over. © CIN 1992**
**Market Preview**

**Mainstream Albums**

Having championed Sophie B. Hawkins' Wish I Was Your Lover, I found her debut album, Tongues And Tails, a disappointment. It's actually a wonderful album, not too far removed from her former group, exemplified by pretty melodies and interesting lyrics. First single Countdown is good, but unlikely to hit, though Doing What I Can is an extremely satisfying single from Mac's Big Love — could do well. Up against the official Barcelona Gold album, Dino's alternative salute to Espana, entitled Under Spanish Skies, is likely to do well. Included are the Vogabond's hiccups and Simon's The Boxer, half a dozen examples of the inimitable Jose Feliciano, including his version of the Doors' Light My Fire, tracks by Rodrigo and John Williams and some largely unknown but authentic sounding Spanish acts.

The cult following which has seen previous, independently released albums sell as many as 30,000 copies should stand Martin McGinley in good stead for his first major league release. Being There, on Epic. Including the haunting hit single Dolphins Make Me Cry, it's a strong collection on which the Welshmen frequently sound like a carny. Someone over at Sire must have said something good about the dreaming hit single from Howard Jones would if someone took away his synths. It's a warm and very approachable album where Martyn's talent shines through.

**Varios**: Classic Mellow 2 (Mastercuts). The eighth Mastercuts album, and the best yet, includes another dozen or so tracks, many of them committed to CD for the first time.

**Singles**

After proving impressively intense on her version of In A Broken Dream, Hannah tackles the less demanding You Know, a mid-tempo song composed by Boy George. Probably not sufficiently distinctive to hit the high spots, but pleasant pitched and performed, with an outside chance of making the bottom end of the chart.

Even less demanding, Enya's latest sonic soundscape, Book Of Days, is typically melodic. Multi-textured yet as light as air, it appeared originally as an instrumental version on her Shepherd Moons album, but has been given the vocal treatment for its use in the movie, Far And Away. The fact that Enya will be performing the single on Top Of The Pops this Thursday (23) should see it register significant chart action.

Maria McKee hasn't seen significant chart action since She Woke Me Here, the album of songs stylistically Out Of The Cradle, an unlikely to hit, though

**Pick of the Week**

**Stenhammar**: Piano Concerto No 1. Mats Widlund (piano), Royal Stockholm Philharmonic/ Rozhdestvensky, Chandos. The opulence of Brahms, brazenly applied, and rage and rhetoric of Sibelius all find echoes in this piano virtuoso's showpiece. Phil Sommerich

**Sudab**: Buts amoving (Warp WAP23), The cult following which has seen previous, independently released albums sell as many as 30,000 copies should stand Martin McGinley in good stead for his first major league release. Being There, on Epic. Including the haunting hit single Dolphins Make Me Cry, it's a strong collection on which the Welshmen frequently sound like a carny. Someone over at Sire must have said something good about the dreaming hit single from Howard Jones would if someone took away his synths. It's a warm and very approachable album where Martyn's talent shines through.

**Dance**

Now all the fuss over Raving I'm Raving has died down. Shut Up And Dance, it seems, is the way forward. Shut Up And Dance (Sudast) has it a Class A single with gain, but beats and bleeps, lacks the pop appeal of its predecessor. However, it is more credible and should chart thanks to their current high profile.

**Project One**: Don Gargon Comin' EP (Rising High RSN35) boasts the uncompromising rap-techno of Come My Selector plus the Chic and Class Act. And another single to watch is Devastating Beat Creator by Kid Unknown (Warp WAP23), which was a Dance music hot follow up to Up And Nighttime.

Nothing can beat Guerilla's Gimme Some Of That House (DRG RLP004), which features past recordings from artists like DOP, React To Rhythm and Supereal, who etc.

**Pick of the week**

**Ritchie Valens**: The Lost Tapes (Ace CDCHD 317). This forgives the hits — such as La Bamba — in favour of demos of them. It also sells far better than Ace expects. Phil Hardy

**Country**

With BBC Two's Rythms Of The World series currently in full swing, the climate looks good for sales of a new Rythms Of The World album from local yokel veteran Jerry Jeff Walker.

**Bill**

Bill raises a few eyebrows with his new Artists With Animals album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger. A single, Love Is The Beating Of His Heart, will be released on his new MCA album, Love And Danger.

**Pick of the Week**

**Clint Black**: The Hard Way (RCA 7CD7883). Just as long as the title does not mean he is in danger of sounding like every other country record with a traditional mix of fiddle, slide guitar, etc. It is cut in with a melody or chorus that's instantly memorable. Its predecessor Killin' Time achieved respectable sales in the UK and this should prove equally bankable. Karen Faux

**Betty Boo**: Let Me Take You There (WEA). Prancing around as she registered a trio of hits for Rhythm King in 1990 with a new wave, and authentic sounding on a lively, juicy summery hit more often than rapped, over a pretty back track built on top of samples from the Four Tops' version of It's All In The Game. Alan Jones
The Information Source for the Music Industry

**CHART FOCUS**

**W** as Not Was reissue their best of compilation Hello Dad...I'm In Jail this week, as they register only the second Top 10 hit of their career with Shake Your Head. For Ozzy Osbourne, who guests on lead vocals with Kim Basinger, Shake Your Head is also only his second Top 10; his first was as lead singer of Black Sabbath's introductory smash Paranoid nearly 22 years ago.

Meanwhile, as Jimmy Nail surges further ahead at the top of the chart with Ain't No Heart has sold upwards of a million copies. After a slow start (it was ranked 100th a seventh week at number one. Its first single Achy Breaky Heart has sold upwards of a million copies. After a slow start (it was ranked 100th a fortnight ago, 86th last week) the single explodes here too, soaring to number 36 this week, a move which can be almost entirely credited to C. U. S. appearance on Top Of The Pops even though figures released last week put the show's audience at a worst yet 4.4m. It's interesting to note that country's other big hope, Garth Brooks, peaked at number 71 with his only UK chart single Shameless, in January.

Another of last week's TOTP participants, Jason Donovan, was unable to capitalise on his appearance on the show, and his 15th hit, Mission Of Love, looks like being his least successful, as it slips a notch from its debut position of number 26. Donovan's worst placing yet hitherto came from 1990's I'm Doing Fine, which peaked at number 22.

With 2.3m copies of Simply Red's album Stars already sold, the fifth single off the set — Your Mirror — makes a better than expected debut at number 17. The album, which nearly fell out of the Top 10 for the first time last week, surges back to number two on its 42nd week in the chart, while the new chart-topper, Your Mirror, aided by TV advertising, is The Greatest Hits 1966-1992 by Neil Diamond. Diamond has had 27 hit albums, a total beaten by only nine other acts, but this is his first number one. It's a real coming of age for Diamond, who made his album chart debut 21 years ago. But it's not a record — Cher finally landed a number one album with her current release Love Hurts a year ago, 26 years after her debut. Alan Jones

**CHART NEWCOMERS**

**5** MADONNA: This Used To Be My Playground (Sire). Madonna's first single of 1992 is her 27th hit, of which all but one (Lucky Star) has reached the Top 10. This single puts her ahead of the Beatles for Top hit, with only Cliff Richard and Elvis Presley ahead of her. It's her 15th single to make its debut inside the Top 10 — a record — yet she has still not yet made its debut number one. This Used To Be My Playground is not expected to appear on either her next studio album or on the soundtrack album of A League Of Their Own, in which she and it both feature. Instead, it will be on Barcelona Gold, the Olymipic-linked album scheduled for release by Warners on July 27.

**12** MICHAEL JACKSON: Who Is It (Epic). Diametrically opposed dancefloor overtures by Britain's Brothers In Rhythm and New Yorker Moby transform a very ordinary album track into another winner — the fourth from Jackson's Dangerous album. With Jam already out in America and lined-up as the fifth single here, it's obvious that Dangerous still has a lot of mileage left in it, and while the critics grumble that it is a flop, it has now reached 15m sales worldwide in less than eight months, only 5m fewer than Bad has managed since 1987.

**21** SIOUXSSIE & THE BANSHEES: Face To Face (Wonderland). After a worrying dip in chart form last year — Kiss Them For Me peaked at number 32, and Shadowtime at number 57 — Siouxsie & The Banshees reap the benefits of having a track featured in Batman Returns. Its debut isn't as high as that of Prince's Batdance, but it's enough to give the group its highest-ranking hit since 1988's Peek-A-Boo, and could rise still further. The track will be on Siouxsie & The Banshees' second volume of hits — Twice Upon A Time — due in October.

**UPDATE**

**SALES**

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<th>Index of unit sales, 100=weekly average in 1991</th>
<th>Last week</th>
<th>This week</th>
<th>% diff</th>
<th>This week last year</th>
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<td>77</td>
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<td>Singles</td>
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<td>- 1</td>
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<td>57</td>
<td>- 9</td>
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**ALBUMS MARKET SHARE BY CHART POSITION**

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<td>20 COMP</td>
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<td>41-75</td>
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<td>11-20</td>
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<td>2-10</td>
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<tr>
<td>0-5</td>
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</table>

**TOP 10 ALBUM DISTRIBUTORS**

1 POLYGRAM
2 EMI
3 BMG
4 WARNER MUSIC
5 SONY MUSIC
6 PINNACLE
7 PICKWICK
8 TERRY BLOOD
9 CONIFER
10 APT


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MW20
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<tr>
<th>Number</th>
<th>Title</th>
<th>Artist/Producers</th>
<th>Label</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>AIN'T NO DOUBT</td>
<td>Jimmy Nail (Schorger/Pratt/Nail) WC/SC/4/SC/3</td>
<td>East West 2002 (J)</td>
<td>1</td>
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<tr>
<td>2</td>
<td>RHYTHM IS A DANCER</td>
<td>Snap! (Snap! WC)</td>
<td>Arista 11384/BMG</td>
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<tr>
<td>3</td>
<td>SESAME'S TREAT</td>
<td>Smart's Revolution BPM/UR (BPM)</td>
<td>S/B/SUB 12/SUBSE 1985</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>SEXY MI/STROLLIN'</td>
<td>JSR (Junichi/Yonezawa)</td>
<td>Virgin 19241 (BBM)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>THIS USED TO BE MY PLAYGROUND</td>
<td>Madonna (Malinowski/Pettone) WC/MA</td>
<td>RCA 12201CD (EMI)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>A TRIP TO TRUMPTON</td>
<td>Urban Hype (Urban Hype Music/Southernmost)</td>
<td>RCA 12201CD (EMI)</td>
<td>6</td>
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<tr>
<td>7</td>
<td>L.S.I.</td>
<td>The Shamen (The Shamen CC)</td>
<td>RCA 12201CD (EMI)</td>
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<td>8</td>
<td>I DREW ALL NIGHT</td>
<td>Boyz Incorporated WC</td>
<td>MCA 125361 (EMI)</td>
<td>8</td>
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<tr>
<td>9</td>
<td>ABBA-EQUE-EQUE (EP)</td>
<td>Eurythmics (Bee Gees WC)</td>
<td>CBS 123456 (EMI)</td>
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<td>10</td>
<td>SHAKE YOUR HEAD</td>
<td>Forever (Sakis/TK/143316)</td>
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<td>11</td>
<td>I'LL BE THERE</td>
<td>Martha (Carr/Carrol/Carroll) JESUS/KS/SC/3</td>
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<td>12</td>
<td>WHO IS IT</td>
<td>UB40 (Marley/Young/Jackman/Walton) BC/MA</td>
<td>Columbia 123456 (EMI)</td>
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<tr>
<td>13</td>
<td>EVEN BETTER THAN THE REAL THING (REMIX)</td>
<td>UB40 (Marley/Young/Jackman/Walton) BC/MA</td>
<td>Columbia 123456 (EMI)</td>
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<td>14</td>
<td>HAZARD</td>
<td>Paul (Pattison/Fairmount)</td>
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<td>DAMN I WISH I WAS YOUR LOVER</td>
<td>Shaw (Shaw/Cooper/Cooper)</td>
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<td>ALL I WANT IS YOU</td>
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<td>AMigos PARA SIEMPRE</td>
<td>J.Lo (J.Lo/../../../../../../../../WASHINGTON/DC/35)</td>
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<td>27</td>
<td>UNCHAIN MY HEART</td>
<td>Shaggy (Shaggy WC)</td>
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<td>MAKE LOVE LIKE A MAN</td>
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<td>Volcano (Volcano/../../../../../../../../WASHINGTON/DC/35)</td>
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<td>LOVE THE DOOBIE BROTHERS</td>
<td>Doobie Brothers (Doobie Brothers WC)</td>
<td>RCA 12201CD (EMI)</td>
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</table>
DECONSTRUCTION SEALS RCA DEAL

RCA's dance division is to be restructured as the company solidifies its links with deConstruction.

The indie label is now expected to move in with the major to become more involved in RCA's overall dance strategy. Dance division marketing man Eli Hoard left RCA last week and it is thought more job losses could follow.

Although deConstruction's deal with the major had seemed shaky in recent months, new RCA managing director Jeremy Marsh appears to have won over deConstruction to his new label strategy.

DeConstruction boss Keith Blackhurst confirms he has decided to stay with the BMG-owned major. But he adds, "The ownership of the label will remain with myself and Pete Hadfield."

Since it sealed the license deal, RCA has missed out on deConstruction's biggest hits after both Bassheads (left) and K-Klass were licensed to Parlophone. And this year 'So Right' by K-Klass and Bassheads' 'Back To The Old School' have been deConstruction's only Top 20 hits. Both acts are to continue being marketed by the EMI label. The changes at deConstruction are not expected to affect RCA's tie-up with Perfecto Records.

KWS WINS LATEST ROUND

KWS label Network has won a courtroom victory over rival ZYX as the bitter copycat cover versions feud rumbles on.

A New York judge has thrown out ZYX's attempt to injunction the KWS version of 'Please Don't Go', licensed to Next Plateau in the US where it is currently at number 59 in the Hot 100. And the same court has upheld Next Plateau's application to stop ZYX 'spreading rumours' about the KWS version.

Meanwhile the battle in the UK has grown even more bitter with Network serving a libel writ on ZYX boss Alex Gold. And the rivalry can only get deeper still with both companies about to release covers of George McCrae's 'Rock Your Baby'.

POUNGING BEATS

All this week experts of the squeeze, blag and plus-one are being asked to cough up £1 each time they get into a club free.

National Diggers Week is a fund raising idea for The Face, which is struggling to pay off its huge legal bill after the infamous Jason Donovan case.

London club Zatopeks, which hosts Kiss FM's Spice Saturday-nighters, is to close after licensing problems.

KMA FEATURING TATA VEGA
COME TOGETHER
'THE TOP 20 CLUB CHART HIT'

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Original rave organisation
Sunrise is returning to outdoor party promotion with a series of legal licensed events. But former frontman Tony Coulson-Hayter is no longer involved.

Promising to move the stalwart scene forward once more, Sunrise will also be looking back with the launch of a book and video featuring Sunrise - The Inventors Of Raves. The book goes on sale on August 29, the same day as its first outdoor event at a site near St Albans, Hertfordshire. To help with publicity Sunrise will revive its 150,000-strong mailing list.

“Sunrise started the whole rave phenomenon but ever since then the scene has become stagnant,” says Ezra, one of the original organisers. “The idea now is to push it forward again.

The events will fuse music and performance with the newest technology in lighting and sound. “It’s less fun being legal but at least it means the raves will happen,” says Ezra.

Sunrise’s Back To The Future Music Festival on August 16, 1989, attracted nearly 20,000 people, and between August 1988 and Christmas 1989 it staged 34 parties.

Ezra says Sunrise is also working on a compilation album of tracks selected by DJs such as Colin Faver, Paul Oakenfold and Judge Jules who played at the 1989 events.

After the launch in St Albans, future events will be held in Nottingham and Leicester.

Sunrise merchandise such as hats and T-shirts are also being prepared.

SWING OUT

The best things in life are free, they say. And if you’re a swingbeat act trying to make it in the UK it’s just as well.

Perspective/AMM’s ‘Mo Money’ soundtrack proved to be the latest in a string of disappointments showing how low swing can go in the UK. The album, featuring the acclaimed ‘Best Things In Life’ single, could only hit No 37 in the Music Week compilations chart.

But Stateside it is a Top 20 fixture, rubbing shoulders with fellow swingers TLC and En Vogue.

Yet Jervier’s ‘New Jack Swing’ album for Beechwood Music was the fastest seller in September And Joe Bloggs boss Shami Ahmed says the ‘New Power Generation — 3ll mesn -’

WHAT THE EXPERTS SAID:

‘SLAMMING. PLAYING IT TO DEATH’ - DJ SEDUCTION

‘MANIC—DEEP...FXXXING BRILLIANT - JUMPING JACK FROST

‘THERE ARE all the things that swing in coming months.

‘Dangerous’. And with MCA pushing newcomers like Bobby Brown with his single ‘Humping Around’, there is going to be no shortage of things that swing in coming months.

Beechwood’s first ‘New Jack Swing’ album has become known as the compilation of ‘should have been hits’. Jervier believes its ‘Volume 2’ could go one better. “Swing is a future sound,” he says. And, as we all know, the future starts now.
Em Dub Two Record Store, 158 Howard Street, Glasgow (450sq ft downstairs; 140sq ft upstairs).

"We cover the best of music styles available regardless of the country of origin. UK progressive house is big for us now. We also carry tickets, magazines and flyers."

— Scott Henderson, manager.

Manager's view: "Most of our customers are regulars. About 80% are DJs from all over Scotland. We're dedicated to giving them the best service we can and they support us. It's a good relationship. There's nothing we enjoy more than creating a buzz on a new track, and life has been sweet in recent months."

— Scott Henderson.

Distributor's view: "They've only been going about nine months and already they've definitely proved their worth — it's as if they've been at it for 10 years. Everything's spot on: they're good on payments and they're good on buying. They're top blokes who are clued in."

— Stuart Dashwood, Great Asset.

DJ's view: "It's a relaxing environment and it gets cheeky little exclusives."

— Orde Meikle (Slam).

Renaissance, 44 Belvedere Street, Mansfield, Notts. Saturdays 11pm to 7am.

Capacity/P.A/Special features
600/48K Chill out area downstairs

Door policy: Dress to impress. Not for hardcore ravers. Early arrival advised as there are 18,000 members.

Music policy: "Deep house to garage — even to techno. Good upfront music."

— Geoff Oakes, promoter.

DJs: Resident DJs — Sasha upstairs; Buckley and Ian Ossia downstairs. Guest DJs include David Morales, Judge Jules, Pete Tong, Graeme Park.

Spinning: Fuzzy Logic featuring Erire 'Obsession'; Toxic Two 'Trancing Together'; Shabba Ranks 'Lover Man' (New World mix); Age Of Love 'Age Of Love'; Urban Jungle 'Badman'.

DJ's view: "It's a cross between a rave and a normal club. There's a great regular crowd who are into underground music, and the club's used for raves so it has a good layout: the DJ box is high up and there are dance platforms. A good room for an all out party."

— Sasha.

Promotions view: "It's very well organised and the people are friendly and helpful. PAs are treated with great respect. We got a lot of help with Dina Carroll. The music policy is happy, groovy and exciting."


Average ticket price: £10. Members only.

Compiled by Sarah Davis. Tel. 081-944 2320.

CHARTS PLUS+ is a specialist weekly bulletin on the UK charts. Subscriptions: £495 per year or £130 per quarter. For more information please contact ERA, Spotlight Publications Ltd, 8th Floor, Ludgate House, 245 Blackfriars Road, London, SE1 9UR. Tel. 071 620 3636
DON'T LET IT GO TO YOUR HEAD

Release: Heavy Rhyme Experience Vol. 1
Release Date: Coming soon
Artists: Main Source, Gangstarr, Master Ace, Q-Tip, Black Sheep.

THE SHAMEN

'Screamer'

(Only One Green Door Records 851 LP, via Pineapple)

An album designed for its different audiences, 'Screamer' is a 12" single that showcases the band's range. The A-side, 'Screamer', is an uplifting dancefloor anthem, while the B-side, 'I Can't Hold Back', is a more relaxed and introspective track.

SIMONE

'My Open Heart'

(Jive XTRM 17, via Pineapple)

Featuring a minimalistic beat and soulful vocals, 'My Open Heart' is a popular single from Simone's album. The song is perfect for a laid-back summer afternoon.

MELI'S MORGAN

'The Main Thing'

(US Lifetimes Records 666107)

With a catchy melody and strong vocals, 'The Main Thing' is a hit single from Meli's Morgan's album. The song features a driving beat and a memorable chorus.

BLACK TRAXX

Volume Three

(US Nightclub Records NCL -005)

Created by Four On The Floor Productions, this mix features a variety of tracks from popular artists in the dance scene. The album includes hits from Black Sheep, the 5th Dimension, and more.

MORE DJ DIRECTORY P8

is a specialist weekly bulletin on the UK charts. Subscriptions: £495 per year or £130 per quarter.

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MUSIC WEEK 25 JULY 1992
The Record Mirror

The Colour of Love (Groove Corporation)

1. Nothing is Forever (Original Mix)/Missy Elliot
2. DMX - Ruff Ryders' World
3. Aaliyah - Try Again
4. Ja Rule - I Need A Girl
5. Beyoncé - Dangerously In Love
6. Usher - U Got It Bad
7. Mariah Carey - We Belong Together
8. Jennifer Lopez - If You Had My Love
9. Janet Jackson - All For You
10. Mary J. Blige - Real Love

Top 10 Bl

1. Full Time Love
2. Prince of Peace
3. Under The Bridge
4. Show You the Way
5. Book of Days
6. Going Out with Critics
7. Vision of a Kiss
8. Peace in the World
9. Those Simple Things
10. Lithium

Baby Got Back

This Is What

JUMP, JUMP, JUMP

Feeling Good

She Is So Fine

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<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>FEEL THE RHYTHM</td>
<td>Terrorize</td>
<td>Hamster promo</td>
</tr>
<tr>
<td>DON'T LET IT GO TO YOUR HEAD</td>
<td>KEEP IT COMING</td>
<td>BONAFIED FUNK</td>
</tr>
<tr>
<td>(feat. Main Source)</td>
<td>STATE OF YO</td>
<td>NTDea Cavenport</td>
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<tr>
<td>flies from the sky</td>
<td>Acid Jazz/rfr</td>
<td></td>
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<tr>
<td>COAST EP: COAST/PAST/INSIDE OUT/INSIDE OF THIS</td>
<td>Robs promo</td>
<td></td>
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<tr>
<td>Club</td>
<td>Mute promo</td>
<td></td>
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<tr>
<td>LOOK TO THE FUTURE (JOEY NEGRO MIXES)</td>
<td>Fortran S</td>
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<tr>
<td>NEW</td>
<td>4th &amp; 7th promo</td>
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<tr>
<td>PRINCE OF PEACE</td>
<td>Galliano</td>
<td>Talkin' Loud promo</td>
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<tr>
<td>NEW</td>
<td>Talkin' Loud promo</td>
<td></td>
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<tr>
<td>BAKER STREET (EXTENDED MIX)</td>
<td>SHA-BANG (EXTENDED MIX)</td>
<td>Undercover</td>
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<tr>
<td>NEW</td>
<td>Black Diamond promo</td>
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<tr>
<td>TREATED ME CRUEL (MIXES)</td>
<td>Bass Attitude feat. Shy Jones</td>
<td>Go Beat promo</td>
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<tr>
<td>NEW</td>
<td>Just A Little Bit More (MIXES)</td>
<td>Luca</td>
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<tr>
<td>CHANGE</td>
<td>No 975</td>
<td>Cooltempo promo</td>
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<tr>
<td>NEW</td>
<td>Nasty (EP)</td>
<td>Sy Kick</td>
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<tr>
<td>NEW</td>
<td>Running From My Love (MIXES)/RESCUE ME (ORIGINAL VERSION)</td>
<td>Pulse 8 promo</td>
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<tr>
<td>NEW</td>
<td>SOHO HARDCORE (EP)</td>
<td>Rush Me/N22 &amp; Kaido/YEAH</td>
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<tr>
<td>NEW</td>
<td>HUMANITY</td>
<td>Rebel MC</td>
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<tr>
<td>NEW</td>
<td>A Little Bit More (JOEY NEGRO MIXES)</td>
<td>Soso Prods promo</td>
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<tr>
<td>NEW</td>
<td>THE AGE OF LOVE (JAM &amp; SPOON REMIXES)</td>
<td>The Age Of Love</td>
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<tr>
<td>NEW</td>
<td>OUT OF THIS WORLD (POSITIVITY MIX)</td>
<td>Tommy Musto promo</td>
</tr>
<tr>
<td>NEW</td>
<td>Fabulous white label</td>
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CHARTS PLUS+

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The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday after publication. Details on 071 620 3636.
EPMD 'Crossover' (U.S. R/L Def Jam Chants 42 741714)

2. Erick & Parrish make more dollars with this Roger 'You Should Be Mine' vocoder underpinning

3. smoothly rumbling 108 bpm jiggler — probably

4. the first rap ever to mention the White Giffs Of Dover (fierce with crossover) — in LP Version and Instrumental, coupled

5. with their Strong Island boarding

6. 94.3pm Brothers From Another L.'

7. WHYTE Promises (Solid Pleasure Records SLPS, U.S. Pinnacal)

8. Now out fully this is a particularly driven excting

9. and punchy Instrumental throbber in its 123.5pm Fast Tune Remix (very useful for mixed 12inches), based upon the

10. classic 124.8pm Original Fast Tune and Casapopp Mix

11. that was white washed fully.


13.original mix.

14. that was last year, George Foodsman's

15. Techno-Inspired inspired comedy charing

16. characters has been launched on the first single of September 1991 and 1990, and this however will be

17. the song on the single commercial 12-inch, with

18. its 91.8pm Club, 91.8pm 4 On The Floor and

19. 119.4pm Maurice's Underground Mixes from last year, 'Dancing' Dan's 'Tramp' 119.4pm

20. Junior's Club and Dub plus little Louie Vega & Kenny 'Dope' Gonzalez's (giggy spaz)

21. i9.15pm Masters At Work Hard Hound Parts 1 and 2

22. MIG-29 'MIG-29 Part 2' (Italian Pirate Records Part 6)

23. A continuity of the sloppy sleeper

24. reviewer released here six months ago at Chart, since

25. Guarini -Bonzom produced now into house

26. house father (hah!) hard skewed 124.9pm
galper has "honey yeah oh, you make me feel

27. girl gilded and again 'Monto-oh-oh' bleared Mission 1, different chugging


29. TRIBAL SONS 'A Back Home' (Ruff - But Ready Records TRIBAL 1, via

30. 0850-761746)

31. real initial basis preserved, much more inter-

32. esting than most, the Sons' both reggae based

33. and based thrilling electric transit thereac

34. has 118.6pm-114.8pm jungler racer plus the

35. smaller 74-141.8pm 'Don't Fight' and 148.7-

36. 114.8pm 'I'm Cool', well worth finding.

37. YOTHU YINDI 'Treaty remixes' (Warner Bros. 12")

38. Featured in the US movie 'Cocoon Moro' the mix

39. of original songs and modern elements

40. containing percussive groove was last week's

41. single highest chart position but is not due

42. out here in all its latest remixes, just its origi-

43. nal 'Honey' single from February being in-

44. earlier on their own EP. This vinyl promo

45. having Danny Tenaglia's briefly clack-

46. 102.9pm Tidal and similar super jazz-

47. piano estabishing Ambient

48. mix from K-100’s rack 121.4pm Club and

49. 102.9pm Dub and 121.3pm 7" Edits

50. treatment with mood

51. MIKE DAVIS 'Can't No Stoppin' Us Now' (Jive 9117 V)

52. This gruffly wailing Teddy Pendigrass extension

53. of Ms. Franklin and Whispers 1979 single

54. is in a jaggy jiggling 125.9pm Shrink Mix

55. With D-Nice who (also

56. some rap) and por-

57. pulsing emphasing Ambient

58. remixes, or loosely

59. continues 120.9pm House Version, synth

60. too-popped AYRHYTHM and

61. impressive Ambient

62. track, a useful up-

63. date that's amazingly close to the original va-

64. ginal sound.

65. NIGHTCRAWLERS 'Living Inside A Dream' (Absolut Mix)

66. '5/12/90 12" (BR 250)

67. Impassably hard to find when its first found in

68. iconic soundtracks

69. rerelased on Tommy's Luc-

70. kreed Records with culture, acid, and

71. mainstream stuff, now fully released

72. as Remix by Sylor's Absolute, this has

73. become a tremendously popular 106.9pm-108pm

74. jazzy-funkier style rather than

75. shock approaches to 106.9pm Dub

76. Plus. MIke's 'milkier cherry' luscious

77. 094.9pm Instrumental, plus

78. the whole '90-109pm Mix.

79. GALLIANO 'Prince Of Peace' (talkin Loud TLXX 24)

80. This husky muted, toughful girls crooned and

81. jazzy flute titled 'lovely sweeter' is out now

82. in its tangy 109pm 12inch Mix and

83. 94.9pm Instrumental, meant for

84. the rocking funk一步's

85. 773pm 'Talk Of The 0' and Omar sung sexy

86.after 'Snow Wonder-inh 119pm 'Golden Flower',

87. but much better value will be next work's Re-

88. mix (TLXX 24) with Cen's Evan's just Valerie

89. Eileen widgeted briskly sounding 109.2pm Re-

90. Mix. Ray Hayden's furious cherry luscious

91. 109.5pm Revenge Mix and 95pm Instru-

92. mental, plus the original 12inch Mix.

93. NU-MATIC 'Spring In My Step' (KL-Recordings X-1-31, via Warner Music)

94. Following 'Hard Times', Mathew Edwards' hardcore funkyback features this 'Vivid' Four

95. Seasons' string slenched and scantly cloying

96. regular in its 134pm No Nigel Mix sub-

97. bass breaks punctuated heuristic 147.2pm

98. 'Keep You Movin' (Break The Speakers Mix),

99. reggae chorus punctuated junglisable buoyant 141.8pm 'Strange (Doozies Are Change!)

100. and jerkily surging 123.7pm 'All Over Me.'
**RANDOM XS** 'Give Your Body' (Djax Holland). A shining example of the new hard trancey techno currently sweeping Europe. If you like a touch of subtlety with your hardcore this is for you. The beautifully simple 'Give Your Body' is lifted by the dark, moody 'Random XS' and my favourite, 'Gem Jam', an acid classic from the darkside ... CP

**WORKSHY** 'Never The Same Again' (white label). This is mid-tempo street soul with jazz in the mix in the same mould as the recent Marline Circuit release. It's sure to be massive in those sultry, sweaty summer soul clubs: one of those tunes that sways the dancefloor at 3am. Due out soon on Cowboy Records, this is pure soul, pure class. ......................... BJ

**EM INC** 'Call Me Anytime' (Nuff Tuff promo). This is pure '92 soul dance in an up-tempo vibe that could be sold under the tag "jazzy garage". The lady's raw vocals cut across slapping drums, a steady bass and some flying percussion, pulled together with some jazzy flute and guitar solos. This is tougher than tough — a necessity! ......................... BJ

**TERRY RONALD** 'What The Child Needs' (MCA promo). Originally promoted in February this is a tune that had to come back, even if it took Frankie Knuckles to persuade the label of its merits. The mood throughout this soaring epic of a track is pure Seventies, right down to the Shaft style wah-wah. Simon Dunmore's remix pins it all down nicely then it cuts loose again on the To The Bone mix. Pull the roof back, put your foot down and cruise to this. ......................... MC

**PHASE** 'Der Klang Der Familie EP' (Tresor Germany). This hard to find German import was the record at last month's Love Parade in Berlin. The title track is a spacey acid tune, not very instant but have patience. An ambient bonus comes with the beautiful 'The Canontis': 3

Phase is rumoured to be doing a license deal with Derrick May's Transmat label, so this could come in on US import too ... CP

**MC SERCH** 'Can't Hold It Back'/Back To The Grill' (US Def Jam). Following Third Bass's split earlier in the year, this superb single marks MC Serch's debut as a solo artist. 'Can't Hold It Back' features truly experimental production and an excellent staccato rap to match. However, more immediately appealing is the B-side, 'Back To The Grill', which has Serch trading lyrics with Chubb Rock and Red Hot Lover over a heavy Pete Rock style beat. ......................... TF

**EPHRAIM LEWIS** 'Drowning In Your Eyes' (Elektra promo). Classy production with haunting infectious vocals over a simple Latin influenced rhythm. It is dominated by a Fender Rhodes piano and a live drum kit. Lovely backing harmonies and jazzy construction make this a right moody little single. Hear it and play it now! ......................... BJ

Listening In: Bob Jones, Tony Farsides, Caspar Pound, Matthew Cole.

**TERRY RONALD**
In normal conversation, Tammy Payne's voice is warm, friendly and betrays faint traces of her upbringing in Ingham. But in full flight on record, something heavenly happens. On her last summer's 'Take Me Now' her tones were reminiscent of Anita Baker, swooping and soaring around the most gorgeous of melodies. Her follow-up, 'Like I Do' — Tammy's second single for Talkin Loud — is no disappointment. Co-produced with Ceni Evans, keyboardist with the Brand New Heavies, the tune is soulful without being slick, from the jazz-funky Main 12-inch mix to Roger Sanchez's garage-flavoured remixes. "The new single mentions all sorts of things that niggle me," says Bristol-based Tammy of the song's subject matter. "It basically just asks people to reassess their values."

After a spell with Warners — which spawned one single two years ago — the 23-year-old songstress was snapped up by Talkin Loud on the strength of circulating white labels of 'Take Me Now'. Davydd Chong

When neighbours in New Jersey can't remember Gwen Guthrie's name they call her "The Rent Lady", nice that they remember that at least," says the singer, whose 'Nothing Going On But The Rent' helped shape the original garage sound. Now the lady who brought financial realism to the dancefloor is back as the boss of her own label. And astute as ever she has turned in a true gem for its first release. As well as having a J-O-B it seems Gwen could soon be looking at another H-I-T. With long-time collaborator Sly Dunbar keeping time, "You Never Really Cared" is a stripped down swooping stepper, lifted to the heavens by a sumptuous vocal oozing soul emotion. And flipped by a worthy remake of 'Rent', this first Hot Times release could fly higher than she ever imagined. The company began as a production stable intended to help launch other singers' careers. But then along came this song and an album's worth of new material waiting for the right offer. "You Never Really Cared" is as refreshing as a summer breeze. "People shouldn't always need a straight up and down booty shaker," says the veteran singer. "Hey! The old people want to dance too!" Matthew Cole
Like a scenario from one of those outrageously corny Hollywood movies, Luca was discovered while singing his heart out in his bedroom. "I found out that Tim Lever from One World lived next door. I knew they were making a name for themselves with a Soul II Soul mix, and thought if they heard my voice they might let me do something," he says. Lever bit the bait, introduced himself and the devious 19-year-old Luca started laying down assorted backing vocals in his neighbours’ cluttered bathroom. Now with the support of One World’s production skills, he’s set to release his first single, ‘Just A Little Bit More’, a jazz influenced soul number with a thrusting rhythm.

Luca admits he owes a lot of his professional development to his big brother Marco, companion of the Talkin Loud crowd. “Mixing with musicians, writers and singers, you get to know the business without really trying.”

Sandra Dunkley

---

Eire

As far as Eire is concerned, releasing records is like hanging around for a bus: you wait for absolutely ages, then two arrive at the same time. Not only does she have ‘I Just Can’t Give You Up’ lined up for release under her own name, but there is also ‘Obsession’ by Fuzzy Logic featuring Eire, which is due out just one week earlier. Both are creating a real buzz.

The London-based singer, who last released a record around three years ago when she was one half of Tight’n’Up, has been writing with a Three Man Island/The Band Of Gypsies, working on three songs for the forthcoming Sue Chaloner LP, including last year’s excellent single, ‘I Wanna Thank You’.

The Band Of Gypsies have returned the favour by producing ‘I Just Can’t Give You Up’, a classy but commercial disco/garage track. The Fuzzy Logic collaboration came about because the two permanent members, Dave Farrow and Billy Owen, had once been in a band that had featured Eire as a backing singer. The excellent William Orbit remixed ‘Obsession’ sets her well crafted lyrics and powerful voice to a tough backing track.

Andy Beevers

---

Xenophobia

Six foot nine and built like a brick outhouse, Sid from Xenophobia looks like the kind of chap you just don’t mess with. If you attended one of the private parties/raves he has DJed over the past five years and didn’t like the music, you could lump it. Ask for something else and the spiky-topped, self-confessed “old punk rocker” would give you a growl. “I’d just blow their heads,” says a distinctly unthreatening Sid. “There’d be all these middle class geezers in suits, pinned to the wall by hardcore. They loved it.”

At present, rave and pirate DJs can’t get enough of his own explosive double-header, ‘Rush In The House’/’The Wobbler’. Recorded with fellow Poplar-based members Zillah and MC Scallywag.

Davyd Chong

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NIGHTCRAWLERS
LIVING INSIDE A DREAM

Available 20 July
The debut single
7", 12", Cassette & CD
"Featuring the Absolute Mix"
STAND UP AND FIGHT is the message from The Pullit, the beleaguered club venue on Camden's canalside which next week launches The Pullit International Political Party. But doubts over its priorities remain as Pullit's brother Scott recommends the PIPP launch on July 29 on the grounds that it coincides with the black Chippendales' tour at London's Equinox on July 29. It's FSOL go to Hollywood as 'Papua New Guined' is placed on the soundtrack of Kim Basinger's new movie, Cool World. While on the subject of flesh, an act described as "the black Chippendales" is booked to support Supercat at London's Wkd Bar in Camden. Funky Divas — a Tuesday night showcase for lady DJs on the soul/funk side of life. Resident jocks Hedi (081-743 7796) and Tara request tapes from prospective guests... Newly licensed West London Radio is presenting more opportunities for club jocks such as Dean Savonnie on 101.6FM... Bob ISUNSCREEM Jones didn't have to look far for a new name for his label. Black On Black (BOB for short) is now after "quality streetsoul demos." Send to BOB, c/o Roundhouse Studios, 100 Chalk Farm Road, London NW1 8EH... The Prodigy hit Scotland this week with a show at Livingston's Forum on July 25 before returning to Essex on August 1 to appear at Basildon's Festival Hall in the run-up to XL's massive party planned for 25,000 on August 29 at an airfield near Winchester... Hardcore heads should check out Rising High's "Progressive Hardcore Vol 1" featuring tough beats from as far afield as NY and Berlin, from which city comes Mute's "Treasure" compilation highlighting the sound of Berlin's hardcore bunker... Also on a subterranean tip, students at UMIST Union open The Manchester Underground on September 28 as a 1,000-capacity club... July 25 is the launch date of new London party night Club Together featuring Gary Marson (Venus) and Geoff Wilkinson (details on 071-281 8108)... Sunscreen's national chart campaign is boosted by live dates at Wolverhampton Fox's (July 24), Edinburgh Forum (25), Castle Donington (26) and Arbroath Sally's (31)... AND THE BEAT GOES ON!

THE REESE PROJECT

THE COLOUR OF LOVE

Mixes by Kevin Saunderson, Underground Resistance, Groove Corporation, MK, Juan Atkins

6 TRACK 12" - 7 TRACK CD plus 7" and MC

RELEASE DATE: JULY 27TH

"FAITH - HOPE - CLARITY"

order and distribution: PINNACLE RECUTS - 0689 873 144
**TOP 30 MUSIC VIDEO**

**THE OFFICIAL MUSIC WEEK CHART**

1. PRINCE & THE NP: Sexy MF  
   Category: Running time  
   Raw time: 11min  
   Label: BMG Video  
   Catalog: 3727101122

2. ERASURE: Abba-esque  
   Video Single: 25min  
   Label: Virgin  
   Catalog: 3509303143

3. QUEEN: Greatest Fix  
   Compilation: 59min  
   Label: PolyGram Video  
   Catalog: 3918192452

4. JAMES LAST: Berlin Concert  
   Video Single: 39min  
   Label: 4 Front  
   Catalog: 0846803

5. PRINCE: An American Tail  
   Compilation: 49min  
   Label: Disney  
   Catalog: 661422

6. QUEEN: We Will Rock You  
   Video Single: 39min  
   Label: Music Club  
   Catalog: 320127

7. MADNESS: Divine Madness  
   Compilation: 39min  
   Label: Virgin  
   Catalog: 00103

8. CHER: Extravagana - Live  
   Video Single: 59min  
   Label: BMG Video  
   Catalog: 591222

9. TINA TURNER: Simply The Best  
   Video Single: 30min  
   Label: PolyGram Video  
   Catalog: 991300

10. CLIFF RICHARD: Video Connection  
    Compilation: 25min  
    Label: Music Club  
    Catalog: 20919

11. MICHAEL BALL: Michael Ball  
    Compilation: 95min  
    Label: PolyGram Video  
    Catalog: 96943

12. CARRERAS/DOMINGO/PAVAROTTI  
    Compilation: 29min  
    Label: GRCV1112

13. MICHAEL BOLTON: Soul & Passion  
    Compilation: 30min  
    Label: SMV  
    Catalog: 491222

14. ABBA: Video Biography  
    Compilation: 59min  
    Label: Virgin  
    Catalog: 371872

15. KISS KROSS: Jump  
    Video Single: 59min  
    Label: SMV  
    Catalog: 49132

16. JAMES: Seven - The Live Video  
    Compilation: 39min  
    Label: PolyGram Video  
    Catalog: 0830643

17. QUEEN: Box Of Flix  
    Compilation: 49min  
    Label: PolyGram Video  
    Catalog: 981245

18. LUCIANO PAVAROTTI: In Hyde Park  
    Video Single: 30min  
    Label: PolyGram Video  
    Catalog: 020150

19. ERIC CLAPTON: The Cream Of...  
    Compilation: 30min  
    Label: PolyGram Video  
    Catalog: 091245

20. ALIENS  
    Video Single: 2hr 34min  
    Label: PolyGram Video  
    Catalog: 26150

21. SWEET: MighOnThe...  
    Video Single: 30min  
    Label: PolyGram Video  
    Catalog: 0844843

22. QUEEN: We Will Rock You  
    Video Single: 39min  
    Label: Music Club  
    Catalog: 320127

23. MUSICAL: Greatest Hits Live  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 28150

24. LOVE AT THE GREEK: Neil Diamond  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 00103

25. SINATRA/MINNELLI/DAVIS JR: Event  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 00103

26. DANNY BOYLE: A Life In Music  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 00103

27. DANIEL O'DONNELL: An Evening With  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 00103

28. NEIL DIAMOND: Greatest Hits Live  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 00103

29. MADONNA: The Immaculate Collection  
    Video Single: 49min  
    Label: PolyGram Video  
    Catalog: 00103

30. LEVEL 42: Guaranteed Live  
    Video Single: 30min  
    Label: PolyGram Video  
    Catalog: 00103

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**CHART FACTS**

**Singles - Week 27**

<table>
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<th>Year</th>
<th>Entries</th>
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<th>Straight In Top 10</th>
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**Albums - Week 27**

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<td>148</td>
<td>15</td>
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</table>
Big Life

The new single
Released 20 July

MC • CD • 12"
TOP 75 ARTIST ALBUMS
THE OFFICIAL MUSIC WEEK CHART

TOP 20 COMPILATIONS

1. KT3 - KAOS THEORY 3
   Various
   Columbia
   Label/Cassette (Distribution)
   CDLP

2. HEARTBEAT
   Various
   Columbia
   Label/Cassette (Distribution)
   CDLP

3. MODERN LOVE
   Various
   Polygram TV
   Label/Cassette (Distribution)
   CDLP

4. DANCING ON SUNSHINE
   Various
   Polygram TV
   Label/Cassette (Distribution)
   CDLP

5. CELEBRATION - THE VERY BEST OF REGGAE
   Various
   Arcade
   Label/Cassette (Distribution)
   CDLP

6. ONE LOVE
   Various
   Sony
   Label/Cassette (Distribution)
   CDLP

7. RED HOT + DANCE
   Various
   EMI
   Label/Cassette (Distribution)
   CDLP

8. MIDNIGHT CRUISING
   Various
   Var
   Label/Cassette (Distribution)
   CDLP

9. THE BOYS ARE BACK IN TOWN
   Various
   Var
   Label/Cassette (Distribution)
   CDLP

10. HIT THE DECKS VOL. 2 - BATTLE OF THE DJ'S
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

11. HARD FAX
    Various
    Columbia
    Label/Cassette (Distribution)
    CDLP

12. WAYNE'S WORLD (OST)
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

13. DANGER ZONE VOL 1
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

14. JUST RAGGA
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

15. NOW THAT'S WHAT I CALL MUSIC 20
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

16. DANCE ENERGY - FEEL THE RHYTHM
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

17. THE BLUES
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

18. SHEPHERD MOONS 2
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

19. HUMAN TOUCH
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

20. THE IMMATURE COLLECTION
    Various
    Var
    Label/Cassette (Distribution)
    CDLP

ARTISTS A - Z

A.D. Bias, Bryan 38  MARKY MARK AND THE FUNKY BASTARDS
Albert, E. 37  MARKY MARK AND THE FUNKY BASTARDS
Allen, Bruce 36  MARKY MARK AND THE FUNKY BASTARDS
Altar, E. 35  MARKY MARK AND THE FUNKY BASTARDS
American 34  MARKY MARK AND THE FUNKY BASTARDS
Amy 33  MARKY MARK AND THE FUNKY BASTARDS
Anthony 32  MARKY MARK AND THE FUNKY BASTARDS
Archie 31  MARKY MARK AND THE FUNKY BASTARDS
AP 30  MARKY MARK AND THE FUNKY BASTARDS
A.J. 29  MARKY MARK AND THE FUNKY BASTARDS
A.K. 28  MARKY MARK AND THE FUNKY BASTARDS
AM 27  MARKY MARK AND THE FUNKY BASTARDS
A.O. 26  MARKY MARK AND THE FUNKY BASTARDS
A. 25  MARKY MARK AND THE FUNKY BASTARDS
A.B. 24  MARKY MARK AND THE FUNKY BASTARDS
A.C. 23  MARKY MARK AND THE FUNKY BASTARDS
A.D. 22  MARKY MARK AND THE FUNKY BASTARDS
A.E. 21  MARKY MARK AND THE FUNKY BASTARDS
A.F. 20  MARKY MARK AND THE FUNKY BASTARDS
A.G. 19  MARKY MARK AND THE FUNKY BASTARDS
A.H. 18  MARKY MARK AND THE FUNKY BASTARDS
A.I. 17  MARKY MARK AND THE FUNKY BASTARDS
A.J. 16  MARKY MARK AND THE FUNKY BASTARDS
A.K. 15  MARKY MARK AND THE FUNKY BASTARDS
A.L. 14  MARKY MARK AND THE FUNKY BASTARDS
A.M. 13  MARKY MARK AND THE FUNKY BASTARDS
A.N. 12  MARKY MARK AND THE FUNKY BASTARDS
A.O. 11  MARKY MARK AND THE FUNKY BASTARDS
A.P. 10  MARKY MARK AND THE FUNKY BASTARDS
A.Q. 9  MARKY MARK AND THE FUNKY BASTARDS
A.R. 8  MARKY MARK AND THE FUNKY BASTARDS
A.S. 7  MARKY MARK AND THE FUNKY BASTARDS
A.T. 6  MARKY MARK AND THE FUNKY BASTARDS
A.U. 5  MARKY MARK AND THE FUNKY BASTARDS
A.V. 4  MARKY MARK AND THE FUNKY BASTARDS
A.W. 3  MARKY MARK AND THE FUNKY BASTARDS
A.X. 2  MARKY MARK AND THE FUNKY BASTARDS
A.Y. 1  MARKY MARK AND THE FUNKY BASTARDS

Music Week 25 July 1992
Your chance to vote!

Above we print for the first time, the industry's now-look independent charts, the results of more than two years of discussions. Unlike the old charts, which we based solely on independent distribution, the above charts have a "genre overlay", which removes product which is not, in the broadest sense, "indie"-type music. It also excludes compilations.

The new charts have split the industry. We at Music Week are undecided whether to print them or not. Now in this unique survey we aim to find out what you really think. Please take time to complete the coupon and have your say.

Steve Redmond, Editor
NEW RELEASES

SINGLES

ARTIST TRACKS CATEGORY DISTRIBUTOR


ADRENO, The Gangster 190 "Dance" EMI

ADAM "FREESTYLE FM" 17 128R 8R

ADG, The Bass & The Funky Bass "Dance" 12"/Maxi 12" Rock

ADJUSTED, The Give & Take "Maxi" Ministry Of Sound

ADE, The Right To Be Right "Rock" Arista

AERIAL, The Animations "Dance" 12"/Maxi 12" Rock

AEROSMITH, The Takes A View From The Top "Dance" 12"/Maxi 12"


A-HA, The Lifelong "Rock" Virgin

AHMED BABA, The Aghra "Maxi" Virgin

AIKO, The Worlds Strongest Man "Dance" 12"/Maxi 12" Rock

AIRSCREENER, The The Very Best Of "Dance" 12"/Maxi 12" Rock

AILSE, The Sorry For The Old Heartache "Rock" EMI

AKAI, The Japanese Pop Sound "Dance" 12"/Maxi 12" Rock


ALJILA, The Future "Rock" Virgin

ALLIGATOR, The Hardcore Works "Dance" 12"/Maxi 12" Rock

ALM, The My Heart "Maxi" Virgin

ALMAY, The Self-Titled Album "Dance" 12"/Maxi 12" Rock

ALMIGHTY, The Live At Knebworth "Dance" 12"/Maxi 12" Rock

ALONZO, The You're The Only One "Maxi" Virgin

ALPACAS, The Ultimate "Dance" 12"/Maxi 12" Rock

ALPHA, The I Just Came For Sex "Dance" 12"/Maxi 12" Rock

ALTRU, The The Best Of "Dance" 12"/Maxi 12" Rock

AMERICAN GYPSIES, The Western Fandango "Dance" 12"/Maxi 12" Rock


AMERICA, The 12"/Maxi 12" Rock

ANDERSON, The In The Style Of "Maxi" Virgin

ANDERSON & TALAVERA, The 30 Minutes Of "Dance" 12"/Maxi 12" Rock


ANGUS, The The Second Coming "Dance" 12"/Maxi 12" Rock

ANGIE HORMAN, The I'm Different "Maxi" Virgin

ANGUS & JULIETTA, The The Spooky "Dance" 12"/Maxi 12" Rock

ANIMALS, The 12"/Maxi 12" Rock

ANDREW ALLAN, The The Way That You Do It "Dance" 12"/Maxi 12" Rock

ANDY GIBB, The I Just Want To Be Your Own "Pop/ Dance" Warner Bros.

ANDY KINGSFORD & BARTON, The The Night The Earth Nocturned "Dance" 12"/Maxi 12" Rock

ANDY STONE, The The Far Side Of The World "Dance" 12"/Maxi 12" Rock

ANGELINA, The Starman "Maxi" Virgin

ANNIEMAN, The Snap! "Dance" 12"/Maxi 12" Rock

ANNIE BROWN, The The Rainy Day "Dance" 12"/Maxi 12" Rock

ANNA, The The Afternoon "Dance" 12"/Maxi 12" Rock

ANNIE LENNOX, The The East Of Eden "Dance" 12"/Maxi 12" Rock

ANNIE LENNOX, The The Breast Of Heaven "Dance" 12"/Maxi 12" Rock

ANNIE PERETZ, The The World Of "Dance" 12"/Maxi 12" Rock

ANNE SCULLY, The The Stormy Day "Dance" 12"/Maxi 12" Rock

ANNE WINEGARDEN, The The Five Two "Dance" 12"/Maxi 12" Rock

ANNEKE WILSON, The The Late,marchset "Dance" 12"/Maxi 12" Rock

APEX, The The Answer "Dance" 12"/Maxi 12" Rock

ARABIA, The The Calling "Dance" 12"/Maxi 12" Rock

ARMS, The The Cookie "Dance" 12"/Maxi 12" Rock

ARDELL, The The Everlasting "Dance" 12"/Maxi 12" Rock

ARIEL, The The Love Of The West "Dance" 12"/Maxi 12" Rock

ARENZEL, The The Rainball "Dance" 12"/Maxi 12" Rock

ARMADA, The The Right To "Dance" 12"/Maxi 12" Rock

ARMS, The The Moneybags "Dance" 12"/Maxi 12" Rock

ASHMORE & DEAN, The The Daddy "Dance" 12"/Maxi 12" Rock

AUGUST, The The Love "Dance" 12"/Maxi 12" Rock

AUSTIN, The The Cup Of Coffee "Dance" 12"/Maxi 12" Rock

AUSTIN, The The Back From The Break "Dance" 12"/Maxi 12" Rock

AVANT, The The Give Me Love "Dance" 12"/Maxi 12" Rock

AWE, The The Elephant "Dance" 12"/Maxi 12" Rock

AXELROD, The The Timebomb "Dance" 12"/Maxi 12" Rock

AYE, The The Sun superstar "Dance" 12"/Maxi 12" Rock

ZSODRAJowelvandvvoiedevantimckicordm 1992 19
**TOP 60 DANCE SINGLES**

**THE OFFICIAL Music week Chart**

<table>
<thead>
<tr>
<th>No.</th>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>(12') Distributor</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LOVE U MORE</td>
<td>Sunscreen</td>
<td>Sony Z 6981726 (SM)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>SING</td>
<td>Yvonne Momcke</td>
<td>FF1 FX 183 (F)</td>
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<tr>
<td>3</td>
<td>3</td>
<td>FIGURE OF EIGHT</td>
<td>The Grid</td>
<td>Virgin VSTG 1421 (F)</td>
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<td>4</td>
<td>4</td>
<td>MIDSUMMER MADNESS (EP)</td>
<td>Rhythm Section</td>
<td>Rhythm Section RSC 006 (SRD)</td>
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<td>5</td>
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<td>ENTER YOUR FANTASY (EP)</td>
<td>Joey Nero</td>
<td>Ten TENX 397 (F)</td>
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<tr>
<td>6</td>
<td>6</td>
<td>SHINE ON</td>
<td>Degrees Of Motion ft Biz/Ka West</td>
<td>FF1 FX 192 (F)</td>
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<tr>
<td>7</td>
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<td>EVEN BETTER THAN... (REMIX)</td>
<td>U2</td>
<td>Island REAL U2 (F)</td>
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<td>8</td>
<td>8</td>
<td>SADIE'S TREAT</td>
<td>Smart E's</td>
<td>Suburban Base SUBBASE 12 (SRD)</td>
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<td>9</td>
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<td>THIS SOUND IS FOR THE UNDERGROUND</td>
<td>Krane &amp; Time</td>
<td>Suburban Base SUBBASE 11 (SRD)</td>
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<td>10</td>
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<td>FULL TERM LOVE</td>
<td>Maite Love</td>
<td>Cooltempo COOLX 258 (E)</td>
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<td>11</td>
<td>11</td>
<td>A TRIP TO TRUMPTON</td>
<td>Urban Hope</td>
<td>Faze 2 12TAZ 5 (TR/C/BMG)</td>
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<td>12</td>
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<td>AIN'T NO MAN</td>
<td>Dina Carroll</td>
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<td>PEACE IN THE WORLD</td>
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<td>S.A.</td>
<td>The Shamen</td>
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<td>COME ON</td>
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<td>MOTHER DAWN</td>
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<td>LSB</td>
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<td>Shout Up And Dance SUAR 32 (P)</td>
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<td>RHYTHM IS A DANCER</td>
<td>Snap</td>
<td>Arista 74321102971 (BMG)</td>
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<td>Alison Limerick</td>
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<td>MONKEY</td>
<td>Shaft</td>
<td>Freeredom TABX 111 (F)</td>
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<td>27</td>
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<td>TAKING CONTROL (EP)</td>
<td>Mega Drive</td>
<td>Formation FORM 12007 (MO)</td>
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<td>28</td>
<td>28</td>
<td>SOME JUSTICE</td>
<td>Urban Shakedown</td>
<td>Urban Shakedown URBST 1 (W)</td>
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<td>29</td>
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<td>A NEW LIFE</td>
<td>12 Close Than Close/Beate Zkm</td>
<td>Slam Jam SLAM ST (W)</td>
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<td>30</td>
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<td>SEARCHING</td>
<td>China Black</td>
<td>Big One VBBG 29 (RTMP)</td>
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<td>PROMISES</td>
<td>Whysay</td>
<td>Solid Pleasure SPLT 5 (P)</td>
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<td>TRAPPED INTO DARKNESS</td>
<td>Brothers Like Outlaw</td>
<td>Cooltempo COOLX 253 (E)</td>
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<tr>
<td>33</td>
<td>33</td>
<td>TAKING CONTROL</td>
<td>Suburban Base</td>
<td>SUBBASE 1 (SRD)</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>RUSHING</td>
<td>Bump</td>
<td>Sep EDGE 121 (SM)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>ACCELERATE</td>
<td>Skin Up</td>
<td>Love EVOLX 17 (F)</td>
<td></td>
</tr>
</tbody>
</table>

**TOP 10 ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>(12') Distributor</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>U.FORB</td>
<td>The Orb</td>
<td>Big Life BURLP 188/BRMC 18 (F)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>JUST RAGGA</td>
<td>Charm</td>
<td>Charm GRP 14/GRMC 14 (JS)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>FULL ON...</td>
<td>Atmosphere</td>
<td>Network TOLLP 170C/MC 1 (P)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ACCELERATE</td>
<td>Future Sound Of London</td>
<td>Jupiter &amp; Friends LPTF 2000 (F)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>DON'T SWEAT THE TECHNIQUE</td>
<td>699/8</td>
<td>MCA MCA 10694/MACAC 10694 (BMG)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>TRIBES, VIBES AND SCRIBES</td>
<td>Incognito</td>
<td>Telestar TALKIN 512763/152634 (F)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>A JOYFUL NEW UNTO THE CREATOR</td>
<td>Galliano</td>
<td>Telestar TALKIN 5148001/8480001 (F)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>K7 - KAOS THEORY</td>
<td>Various</td>
<td>Telestar STAR 352/VGZT 263 (BMG)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>CLASSIC JAZZ-FUNK MAXIMUM</td>
<td>Various</td>
<td>Mastersonic CUTEST JAZZJUNK 7 (BMG)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>DDO-BOP</td>
<td>Miles Davis</td>
<td>Warner Bros 7592960381/7592965384 (W)</td>
<td></td>
</tr>
</tbody>
</table>

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Music Week Binders are available for you to conveniently store back issues of Music Week. The custom made, smart, easy to use binders hold six months of Music Week and cost only £7.50 each or £14.00 for two (including P&P in the UK).

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part of a back-up service.
packaging through the post as
test
15 Barham Mews
Opportunities Worldwide
record companies and music
1973
from television.
pany advertising pounds away
efective. attracting record com-
programmed, a beautiful ballad
chart, and then promptly gave
up on it. Why?
company advertising pounds away
from television.
Denis Knowles
Opportunities Worldwide
15 Barham Mews
Teston, Kent.

OK, so here we go again. A
Virgin/EMI price war: well
fair enough, it’s their choice,
who does it hurt? Well, me
actually, and any other inde-
pendent store which happens
to be close by.

Let’s get this straight, once
and for all. When Virgin/EMI
have “sales” such as these it
is not the same as when I am
forced to do likewise.

The majors get a constant
file discount which enables
them to cut prices without
bringing them down to cost, ie
they still make a reasonable
profit at this price.

Secondly, backing back to
the “sales price” debate, the
deals enabling seven-inch, 12-
inch, CDs to be sold at the
prices detailed are very often
given to multiples who do
not pass these on to the cus-
tomer: more hidden margins.
Is it any wonder that given
the excessive profits enjoyed
by large stores for most of the
year they can afford to have
these “sales” every so often?

Finally, may I suggest to the
Labour Party’s Nigel Griffiths
that he refrain from crowing
until we see a reduction in
prices detailed are very often
also given to multiples who do
not pass these on to the cus-
tomer: more hidden margins.
Is it any wonder that given
the excessive profits enjoyed
by large stores for most of the
year they can afford to have
these “sales” every so often?

Fели Lights
record companies, in con-
der-valuing the benefits of
technology.

Afar, the record industry is un-
A1RC and PPL, it occurs to me
Reading the dispute between
of technology
grasp value
Industry must
value
Air

Price wars and
the real victims

I felt I had to respond to Mike
Batt’s Opinion (MW, July 18).
I wholeheartedly agree that
record companies totally lack
interest in anything other
than the latest gimmick.

What annoyed me recently
was the way in which the last
Moody Blues album was treat-
ed. Polydor released one single
from the album which didn’t
chart, and then promptly gave
up on it. Why?

There was a second single
scheduled, a beautiful ballad
which could have been a
massive hit given the airplay,
and re-established the band in
a big way, but it was shelved
at the last minute. In the wake
of ballads such as Bryan
Adams’ Everything I Do, they
had no excuse.

Wake up record companies,
and listen to the public.
Bob Purcell,
Red Road, Warwick CV35 0DH.

More blues for the oldies

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record companies totally lack
interest in anything other
than the latest gimmick.

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The news that both PRS and MCPS and MCPS' rights crusade will send shock waves through Europe, writes Martin Talbot

Publishers crack the whip

ANALYSIS

both PRS and MCPS' rights crusade will send shock waves through Europe, writes Martin Talbot. Publishers crack the whip. The analysis states that the news that both PRS and MCPS and MCPS' rights crusade will send shock waves through Europe is written by Martin Talbot. Publishers crack the whip.

...
Remember where you heard it: Down to the Mercury Music Prize nominations where one managing director confessed he had entered one act as a last ditch sign of support. “The rest of the company think they’re crap,” he said. “I thought I’d prove them wrong.” Needless to say they were not nominated... Jon Webster was excited by one suggestion that, as the prize’s founder, he should claim a point on sales of all the shortlisted albums... The alternative Mercury team was at the unveiling of the nominations: Ensign’s Nigel Grainge, Polydor’s John Waller and MCA’s much-photographed Tony Powell all worked at PolyGram’s Mercury label 15 years ago... Surprise nominee Bheki Mseleku caused some problems for DJs; it’s pronounced mmm-seay-koo... A straw poll at the nominations put Jon Webster and Our Price’s Richard Handover top of the list for having heard most of the albums — six apiece — but we promised not to name the marketing director who had not heard any of them... Elsewhere: Polydor MD Jimmy Devlin cheerfully admits he’s flattered by the attention but he’s not sure which of the rumours about him is true. Is he to be fired or to become chairman of PolyGram Australia... One job v. close to being sorted is the saga of the Chrysalis marketing vacancy. What’s the betting on it being a Spurs supporter?... Among the many celebrating last week’s number one by Jimmy Nail was East West MD Max Hole celebrating the label’s first number one single since its formation two-and-a-half years ago... and Zomba’s Steven Howard celebrating his first number one as MD of the company’s music publishing subsidiary... Myra Macphail who has recently become a former Epic plugger awaits calls on 081 964 1897... New Virgin press director Jeremy Silver will not say whether his salary is of Paul Conroy proportions. “I can confirm that I will be earning a five figure sum, however,” he says... Classic FM’s Michael Bukht wasn’t having any truck with the Radio Academy questioner who asked whether Radio One listeners know anything about the classics (story p4). “I don’t care. There isn’t going to be a test at the end of each programme,” he fired back... Maybe now Polydor’s latest reign at the top of the album chart with Lionel Richie has ended it will be able to fit in a softball game. The company has been so busy filling the spot for a total of three out of the first six months this year, that eight games have been cancelled, and A&M the most recent victim... The BBC’s archive department found the rare sound-only footage was about to be released, Auntie Beeb’s archive department found the pictures... For all you veteran lunchers, Club Bon Viveur is being launched to the music industry offering cut price meals in top restaurants such as L’Escargot for £60 annual membership. I understand Chrysalis is insisting Judd Lander joins to cut down its expenses bills. Phone 081 969 3426 for more details... John Brooks was left spluttering down at the Copyright Tribunal this week. Having heartily denied that record companies ever gave session tapes free to radio stations, the PPL MD was rather taken aback when AIRC produced a box of tapes given to Capital Radio by CBS while he was a director of the record company... Meanwhile PPL counsel Sydney Kentridge QC is determined to preserve his old buffer image, it seems, asking Sony’s Paul Russell for an update on the record industry since the days of “Caruso singing into a large horn with a wax cylinder at the end”... EMI Classics director Roger Lewis is quietly confident that his label will not suffer a repeat of last year’s setback at the Gramophone awards when it failed for the first time to win a single trophy. This year EMI titles have won 14 nominations...
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