

Advertising slump hits
Capital and Metro



Profile of controller
Johnny Beerling

12-page digest of all
this week's charts



RECORD MIRROR
UPDATE

MUSIC WEEK

The Business Magazine for the Music Industry

8 JUNE 1991 £2.25

Hypers face £50,000 fine

The BPI committee investigating attempted chart hyping has fined London Records a huge £50,000.

And it has thrown down the gauntlet to would-be hypers that they could face even bigger fines.

If the PolyGram subsidiary does not pay up within 21 days, it will be expelled from the record companies' trade association.

Rhythm King Records has been fined £5,000 (£3,000 suspended for 12 months). Invest-

igations into Virgin Records continue.

The BPI says the penalties show its commitment to keeping the most accurate record charts in the world as clean as possible.

The committee said it discovered "clear evidence" that the London single More by The High was deliberately purchased in an attempt to enhance its chart position.

While there was no evidence to link this with London, the company refused to co-operate

with enquiries. And while it denied involvement in a deliberate "buy-in" of the single, its objections to the evidence "do not have any substance", says the committee.

The fine on London is believed to be the highest ever imposed by the BPI.

BPI chairman and chairman of the enquiry Terry Ellis says: "This is a matter we have considered with the utmost seriousness. The BPI will not tolerate the existence and use of buying-in teams and wishes to

issue a warning that the usage of such teams will be met by even more serious penalties."

The investigation began on April 4 when chart compilers Gallup informed the BPI of irregular sales patterns for three singles: by The High on London, S'Express's Find 'Em Fool 'Em Forget 'Em on Rhythm King and Lenny Kravitz's Always On The Run on Virgin.

A statement from London late on Friday denied the company had failed to co-operate

with the BPI investigation and expressed "astonishment" that "supposed non-co-operation"

had produced a fine 10 times greater than Rhythm King's. But Rhythm King managing director Martin Heath expressed incredulity at the fine on his company.

Heath says: "As far as I am concerned we have been exonerated. How can we be fined? It's a nonsense."

The committee will conclude its enquiry into the Virgin single within three weeks.

Kiss fires Goddard

Grant Goddard has been sacked as head of programming at London incremental radio station Kiss FM despite steering the station to its weekly target of 1m listeners within six months of launch.

Managing director of the station Gordon McNamee will take over the role he held in the station's pirate days. He will be assisted by head of music Lindsay Wesker and senior producer Lorna Clarke.

Despite the station's high audience figures, advertising revenue and sponsorship has remained low and the station runs at a loss, says Goddard.

"The decision to dismiss me can only be seen as some sign of blind panic by the company directors," he says.

Goddard predicts a period of managerial confusion over the coming months.

MW on the move

This week both MW advertising and editorial and ERA, compilers of our new release listings, moved to a new address: Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Tel: 071 620 3636. Fax: 071 401 8035. The ERA fax number is 071 928 2881.

Island's MD in obscenity row

Island MD Marc Marot faces the prospect of criminal charges if the label goes ahead with the release of its new NWA album.

New retailers fear they too could be prosecuted under obscene publication laws.

Scotland Yard has said it will seize copies of EP14ZAGGIN which Island plans to release today (June 3).

But the fear of criminal charges has already led major chains HMV and Virgin to refuse to stock the American rap group's album.

"HMV will not be stocking it to protect staff from a possible prosecution," says a spokesman for the chain.

Island has added a warning sticker to the parental advisory note included in the album's artwork to ensure retailers are aware of the risks, says Marot.

But he adds: "We are very disturbed that there has been this backlash."

The obscene publications squad at Scotland Yard decided to act after a complaint from a retailer. The squad now wants to bring the matter before a court.

"Once we are aware of the



NWA: prosecution threat

whereabouts of this material, it is likely to be seized. People may also be charged with possession with a view to publication of obscene material," says a spokesman.

Marot insists the album is not obscene and believes the police have overlooked its ironic intentions.

"Island directors agreed that this goes to the boundaries of good taste but we decided to go ahead," he adds.

Unstickered copies of the album are being imported from the US, despite Island's attempts to block them.

HM Customs have been alerted and say any copies intercepted will be impounded.

Son of RT opens for business

The reincarnation of Rough Trade Distribution opens for business today (June 3) under the name, RTM.

The new company, which has appointed APT as its second distributor to run alongside Pinnacle begins operating a week earlier than planned

after its predecessor went into administration.

APT is to take on shipping of KLE, Beechwood and Ultimate/Strikeback while Pinnacle's labels will include Mute, 4AD and Situation Two. Pinnacle takes the lion's share. Stores dodge RT debts, p4.

Chesney Hawkes



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W/ throws down a gauntlet to Our Price

HMV is vowing to overtake Our Price as the UK's biggest music retailer within 18 months.

As the Thorn-EMI owned retailer unveiled its new marketing plan last week, managing director Brian McLaughlin said: "We are driven on by the fact that one day we are going to be the UK's number one music retailer. That day will come within the next 18 months."

The 80-store chain already plans to open another nine stores by next April. McLaughlin says the hundreds will open in 1992. Our Price has 300 outlets, but HMV's boast a higher average area of 3,539 square feet.

McLaughlin estimates that Our Price currently commands 17% of the UK recorded music market, with HMV at 15% and Woolworths at 13%. The 20 new outlets should easily tip the balance in HMV's favour, he says.

HMV's pledge comes as it



McLaughlin: optimistic

mounds a direct challenge to Our Price's dominance of co-operative advertising deals with record companies.

At a presentation to 100 record company personnel on Thursday, McLaughlin revealed details of HMV's return to co-operative television advertising after a six-year gap.

"It's a nice warm feeling to see yourself on TV, but it isn't very cost effective if you only have 38 stores as we had when we came off it."

Advertising in six TV regions will cover 85% of HMV

stores, says marketing director David Terrill. "You can only stay out of TV for so long until you're out in the wilderness," he says.

Co-operative deals are key to the new marketing plan, says Terrill, estimating the chain will run up to £3m worth this year. Around 70% of HMV's advertising budget will go on co-operative campaigns, he says. And a huge 40% overall will go on TV, with press taking 30% and posters and radio taking up the rest. Last year 59% of the retailer's budget went on posters and radio, with 30% on press and 11% on solus TEs and poster advertising majors on the line "Know HMV, Know Music", and abandons the copy-lead, ad-style of agency Chiat/DaM in favour of a more dramatic graphic style created by specialist music industry agency Qd.

Our Price buying and marketing director Tony Bennett

acknowledges he is now in a head-to-head battle with HMV to remain Britain's biggest music retailer.

"Inevitably the fact that they are going on TV means they will get some TV packages that might have come our way. But HMV going on to TV won't bring a single extra person into the music market."

Bennett is tight-lipped about his future plans but says: "I would be very surprised if HMV were ever bigger than Our Price."

HMV's nine new stores will be in Manchester (20,000 sq ft), Birmingham (20,000 sq ft), Kingston (10,000 sq ft), Chester (6,000 sq ft), Dundee (4,000 sq ft), Leicester (10,000 sq ft), Chelsea, London (6,000 sq ft), Beth (4,000 sq ft) and Watford (7,000 sq ft).

McLaughlin says: "Despite the recession, Thorn EMI has given us around £7m for the next years running to plug into the business. They clearly believe we have a future."

BPI postpones classical Brits

The BPI has postponed the classical version of its Brits awards show, which was due to have taken place for the first time this November.

They stressed that the show will go ahead. A spokesman says the status of the event is such that we would rather wait until we have got it just right before launching it."

Rupert Perry, managing director of EMI Records and chairman of the awards committee, says: "We realised we needed more time to prepare — 28 November was only a tentative date anyway."

MD Betteridge leaves Siren

David Betteridge has resigned as managing director of Siren Records one week after AVL was merged with Circa.

The label boss left on Friday seven years after co-founding the venture with Virgin. He is replaced by Steve Hicks, formerly A&R director of the label.

Circa MD Ray Cooper says he is sorry to see Betteridge but he did not deny any suggestions of a rift between the two.

EMI boost for Thorn profits

EMI Music achieved record results for the third consecutive year outstripping all the other divisions of parent company Thorn EMI.

The music side of Thorn's business enjoyed a boom year to the end of March 1991, with worldwide profits rising 19% from £91.6m to £109m.

Turnover went up 15% from £583.6m to £1,016.2m, while Thorn EMI increased its income by just 2.5% from £3.67bn to £3.66bn with pre-tax profits falling 6.5% to £307.4m.

Music was Thorn's best area of performance, with HMV also performing strongly in the UK and Canada, says

chairman Colin Southgate.

No breakdown of HMV or the UK music record company figures is available, but EMI worldwide president Jim Fifield says the UK remains a vitally important territory. It achieved record figures to retain second position in the market behind PolyGram with an overall share of 4.1%, he says.

EMI's worldwide market share has jumped from about 10% to 13.9%, he says, but PolyGram remains the third biggest music company in the world with just over 14%.

Fifield admits that the success of Vanilla Ice, MC Hammer and Sinead O'Connor,

who topped the US charts for 46 weeks last year, took the company by surprise. "We put our efforts behind them and knew they would break big but they exceeded our expectations."

The company is looking to new acts such as EMF and Jesus Jones to continue the company's success, he adds.

"The UK is the third biggest market but it is the second most important in terms of repertoire. Jesus Jones and EMF have just started; they are our current priority. It is great that while making record profits and improving our market share we have also got good new acts."

Shrinking value of gold discs

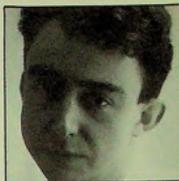
CDs are cheaper than vinyl, and that's official.

The BPI council meeting last Wednesday agreed to the introduction of album sales awards featuring the industry's dominant format, compact discs. And the good news for cost-conscious managing directors is that they will be up to 40% cheaper than the vinyl versions which will continue to be available.

Mike Wilson, managing director of sales awards specialists Framous, explains: "The reason is that the new format does not include the 24-carat gold spray on the disc which is used on the old 12 inch vinyl awards."

The new officially-sanctioned awards design features the original CD and its inlay card on a silver (60,000 albums sold), gold (100,000) or platinum (300,000) background.

The biggest threat to the old-style awards, says Wilson, could be the disappearance of vinyl versions of albums that can be sprayed with gold. "It's an old chestnut that gold discs aren't the actual records," he says. "In 99% of cases they are. But with more and more albums issued only on CD and cassette it will be increasingly difficult for us to achieve."



No one can say the BPI has flunked its responsibilities after this week's extraordinary £50,000 fine on London Records for attempted chart rigging.

The action sends an immediate message to everyone tempted to bend the rules that there is a line over which they cannot step without risking the severest penalties.

The affair has provoked an unprecedented unanimity. Observers at its April meeting have reported being shocked at the vehemence with which leading figures attacked would-be hypers.

These industry leaders are all too aware, however, that last week's verdict is far from the end of the matter.

By taking such a strong position against chart hyping the BPI has set itself the unenviable task of rooting out abuse wherever it takes place.

Reports that there are two, or even three, freelance buying teams available for hire suggest further actions may be necessary. Companies will need to embark on a wholesale re-examination of their trade marketing policies to ensure there can be no transgressions of the BPI code of conduct.

It will be a costly and time-consuming process. Inevitably the industry runs the risk of bad publicity.

It takes brave men to open such a can of worms. The BPI is showing it has got what it takes.

So much for recession. Last week WH Smith revealed a £200m expansion of its record and video businesses; this week HMV pledges to snatch Our Price's crown as top UK music retailer with its own ambitious store-opening programme.

Such competition can only further expand the market. It certainly helps put the prevailing atmosphere of doom and gloom into context.

Steve Redmond



Within the next 25 years cable will bring into each home everything from TV and radio, newspapers and books to telecommunications and computer games. A single format will be capable of recording this information. Vinyl and cassette together with other current formats will become obsolete. Even compact disc will have difficulty surviving the challenge offered by solid state technology.

Digital signals carried by optical fibres will mean near-perfect visual and audio recordings. Music and film libraries providing a direct service to people recording at home will result in the redundancy of distribution companies, sales teams and record shops. A combination of rising manufacturing costs and consumer convenience will make the demise of the pre-recorded artifact an economic certainty.

It may sound far-fetched but this technology is available now. The corporations behind these developments are aware that the commercial acceptance of new technology is software-led. Are record companies being slow to capitalise on this revolution? A more imaginative long-term approach coupled with an understanding of technological trends could solve many short-term problems and prepare the industry for the future.

A move towards a single format makes business sense and CD seems the obvious contender. Intelligent pricing would encourage its rise and pave the way for laser disc and recordable CD. Inaudible coding would improve income policing and reduce administrative costs.

Full support for the inevitable expansion of broadcasting would increase music usage revenue and put the emphasis back on repertoire instead of the selling of units.

"Technology is an opportunity, not an enemy. Peter Lawton is a freelance consultant to several record and management firms.

Emap titles offer sales guarantee

Emap Metro has taken the unprecedented step of making circulation guarantees on its two newly-acquired music titles, *Kerrang!* and *Select*.

The move is aimed at reassuring advertisers after Emap bought the titles from United Consumer Magazines — part of United Newspapers, which also owns *Music Week* — in March.

The purchase was unusual in that Emap already owned competitors to *Kerrang!* and *Select* in *Raw* and *Q*, and managing director Tom Moloney acknowledges advertisers



Select: circulation guarantee

have been cautious. "I would rather we had not had to do it," he says.

"But the aim is to reassure people."

Significantly the guarantees are substantially less than the magazines' last audited ABC figures. The *Select* figure of 65,000 is 14% less than its last ABC of 75,689, while *Kerrang!*'s 50,000 figure is 18% down on its previous 61,294 total.

Advertisers will be compensated if either title fails to reach its guarantee, says Moloney.

The move comes as Emap begins to co-ordinate the titles with their new stablemates.

Emap has begun to distance *Select* from flagship monthly *Q* by switching it from perfect bound to a thinner saddle-stitched format.

Select is still without an editor although former *Smash Hits* editor Richard Lowe is now working on the title headed by acting editor Mark Ellen and art director Jonathan Sellers. Meanwhile *Q* advertising manager Monica Scott has been appointed as head of advertising for *Q* and *Select*.

Ad slump dents stations' profits

Slumping advertising revenues are hitting the radio industry hard, according to interim figures from Capital and Metro.

Capital's pre-tax profits fell 31% to £5m for the six months to the end of March compared with £7.3m for the same period last year. Turnover was down 13% from £18.2m to £15.7m.

At Metro, pre-tax profits also fell, from £937,000 to £709,000, because of interest charges following its purchase of the Yorkshire Radio Network last October. Yet trading profits rose 7% from £725,000 to £782,000 on turnover up 46% from £3.9m to £5.7m.

Capital deputy managing director Philip Pinnegar, managing the group until a replacement is found for former



Capital: £15m set aside

MD Nigel Walsmley, says comparison between the two stations is unfair.

The recession has hit different areas in different ways, he says. "Most people's national revenue is our local revenue," he says. "Local revenue for us is all the major chains in Regent Street and Oxford Street, as well as Wembley." Capital's national ad revenue fell by 8.6%, local by 34.6%.

Retaining £2.2m profit for the period, Capital also holds nearly £15m in cash for use on

acquisitions. "We are not desperately acquisitive but we will be looking at opportunities and when they arise," says Pinnegar.

Metro is enjoying a boom after boosting its ad sales team, says the group's chairman and chief executive Neil Robinson. Since taking over YRN — which includes Hallam, Pennine, Viking and Classen Gold — revenue has risen by 14.5%.

Local ad revenue has increased by 10.8% although national revenue is down by 17% on the same period last year.

● GWR Radio group reported a drop in interim pre-tax profits to £32,500, down from £45,400 in the same period last year. Turnover also dropped to £3.4m from £4m.

BCM rivals locked in legal row

Brian Carter is continuing to run German dance label BCM despite the attempts of its owner to depose him.

Entrepreneur Sam Kleinman, who controls 88% of the label, insists BCM's licensors should not deal with Carter.

But Carter has refused to leave the label he built into a multi-million pound business on the strength of acts such as Technoton.

"In effect, there are two BCMs," says Kleinman, president of US dance label Romance Records. "There is one that I own and the one that Brian Carter thinks is his."

Kleinman took over BCM after it ran into financial troubles earlier this year.

Carter has issued a writ to prevent Kleinman circulating a document that alleges he mismanaged the company.

"Legally we are at war but we respect each other as professionals," says Kleinman.

Stores dodge RT debts

Fears are growing that the future of Rough Trade Distribution's smaller labels could be put in jeopardy by retailers refusing to settle their bills.

Sources suggest some stores are taking advantage of the group's problems by delaying, or even refusing payment.

But the company's administrator, Phil Wallace, of KPMG Peat Marwick McLintock, has warned dealers they cannot escape their liabilities.

Wallace says: "It is very common for this to happen in liquidation and administration. But people must pay their bills.

"We will be just as deter-

mined to pursue debtors as the company was — if not more so. We have the resources to pursue them with more vigour than before."

John Best, the RT group managing director who will take the reins at the new distribution company — now rebranded RTM — confirms there have been some problems and they could escalate.

"Collectively the music industry will say they will happily pay their debts, but individually any one shop will use any excuse to stop paying their debts," he says.

The head of one of Rough Trade's small dance labels

says concerns about poor cash flow will mount if retailers are slow in paying. "We already have debts of around £20,000, so money is very tight."

"If some of the smaller labels don't go under, they will at the very least be badly stumped for cash."

Similar problems were experienced by some labels after dance distributor G&M went into administration last summer, he adds.

Former G&M accountant Joe Shepherd, now at Panther Distribution, says: "Apparently it is a standard thing with administration, but in the music industry it seems worse."

Pickwick and Total omitted

The Total Record Company and Pickwick Group were omitted in error from *Music Week*'s May 18 listing of UK distributors and wholesalers.

Total's product spans most categories with labels such as The Brothers, Swanyard, Mooncrest, At Records, Pulse 8 and Fly. Director Henry Semence can be contacted on: 071-978 2300.

Pickwick concentrates on classical, pop and easy listening product, and its labels include Virgin VIP, CBS Collectors Choice, IMP Classics, IMP Masters, FWK Classics, Duet and Pickwick contact is sales services manager Mike Beglin on: 081-200 7000.



Fivesh: internal promotion

Sony shakes up pluggers

Columbia has appointed Nick Fivesh as head of promotions to take over from Bobbie Coppen when she leaves to have a baby at the end of July.

Fivesh, 34, has spent almost four years at Sony, joining in September 1987 as TV promotions manager, later being appointed senior TV promotions manager.

Previously a production manager for five years at BBC TV, Fivesh sees the appointment as justification for his move to Sony.

"Working at the Beeb, Sony did seem the type of company to promote from within."

As part of the re-shuffle, senior radio promotions manager Amanda Beel also moves up to head the department.

Current head of promotions Bobbie Coppen, 36, who took over the post from WEA in 1986, is expected to return to Sony on a consultancy basis at the beginning of 1992.

Police bust £4m pirate poster ring

Counterfeiting investigators have cracked a £4m poster racket following a raid on a warehouse and print works in Sheffield.

The operation, said to be the biggest in Europe, could result in the first court cases involving poster manufacture and distribution since the law was tightened two years ago.

Some 25 South Yorkshire CID detectives and investigators went into the works, a 55,000 square foot warehouse holding up to one million posters.

Police seized 250 litho print plates and artwork and are examining the evidence before deciding whether to press charges. A decision is expected

within the next month.

It is believed the posters were sold outside concert venues and in shops across Europe. Police are probing the company's books to find out if accounts were held by any of the major retail chains.

The raid, named Operation Semtex, was launched on May 23 by the Home Office-backed Counterfeiting Intelligence Bureau after an eight-month investigation.

The Copyright and Designs Act of 1988 lays down a two-year maximum sentence for breach of copyright and a 10-year maximum for trademark offences.

One of the investigators says: "This is the first search

warrant which has been issued under the new law but we expect there to be more. We are looking at several other cases."

Insp Bob Loughton, of South Yorkshire CID, says no charges are likely for a few weeks while Police investigations continue.

The investigation was prompted by complaints from merchandisers including Winterland and Bravado.

Margaret Naughton, licensing manager for Winterland says: "This is great news. It is an example of what is going to happen to a lot of other companies who infringe on our rights; this area needs clearing up."

Hopes rise in PMI video row

EMI music video label PMI appears near to healing the rift with distributor EUK that has barred its product from the stores of Britain's biggest video retailer, Woolworths.

But PMI proved the

strength of its sales base outside the major chain with last week's number one success of Megadeth title Rusted Pieces.

"It is a surprise number one without Woolworths," says PMI UK marketing manager

Guy Warren.

But EUK chief buyer Richard Green says: "It is not a product we would stock."

The distributor boycotted PMI after the label's hike in trade prices in March.

Promoters launch summer of opera

Promoter Raymond Gubby says his £2.5m production of Turandot at Wembley Arena this December could be the forerunner of a touring company which would play stadiums all over the world, writes Phil Sommerich.

Gubby expects to attract 85,000 to the 10-day run of the Royal Opera House's production of Puccini's opera. He says

he hopes it will be the start of a continuing relationship with the opera house, which has a deficit of £2m.

"There seems to be a good demand from all over the place," he says. "We are doing it because Covent Garden has found it is unable to deal with in its own house with the demand from people wanting to see it.

"The musical and visual standards will be just as good as at the opera house if not better, because we are spending a lot of money adapting the production to a bigger stage."

The December Turandot will set the seal of a year of unprecedented activity from promoters in taking opera to bigger audiences.

The most ambitious by far is

Harvey Goldsmith who plans to attract up to 300,000 to his free Pavarotti in the Park in London's Hyde Park on July 30. He has his own seven-night run at Earl's Court from June 23 with Tosca.

Meanwhile top promoter Victor Hochhauser has a production of Aida at Birmingham's new 10,000 seat national Indoor Arena in October.

Pinnacle sales manager Steve Dickson, Snub TV producer Brenda Kelly and Kiss FM DJ head of music Lindsay Wesker will speak at the Umbrella Seminar in London on June 22 and 23.

The Simple Truth fund is approaching its £20m target despite Chris De Burgh's campaign single peaking at number 36 and campaigns selling just 700 t-shirts. Some £3m has already been channelled into Kurdish relief, according to a spokesman.

Midge Ure and Benjamin Zephaniah are heading a benefit concert in aid of Cyclone Relief for Bangladesh in Brentford on June 8.

Baz Radio-TV is bidding to become the UK's first country music incremental station by applying to the Radio Authority to run an experimental weekend station in Basildon, Essex in July.

Top European indie labels MNW Records and Radium 226.05 have secured their first formal UK distribution deals with APT distribution.

The International Music Show will be held at the Olympia in London from July 10 to 14. The first two days will be trade only followed by two days of both trade and public. Phone: 071-730 7852.

INR1 will be top of the agenda at the Radio Academy Festival at the International Convention Centre in Birmingham on July 23 and 24. Radio Academy chief executive Peter Baldwin and BBC network radio managing director David Hatch are among the speakers.

Empic rounds off its Stranglers Greatest Hits campaign with a 90-second TV ad aimed at London dealers this Thursday, in which Hugh Cornwell and Jean Jacques Burnel have agreed to appear.

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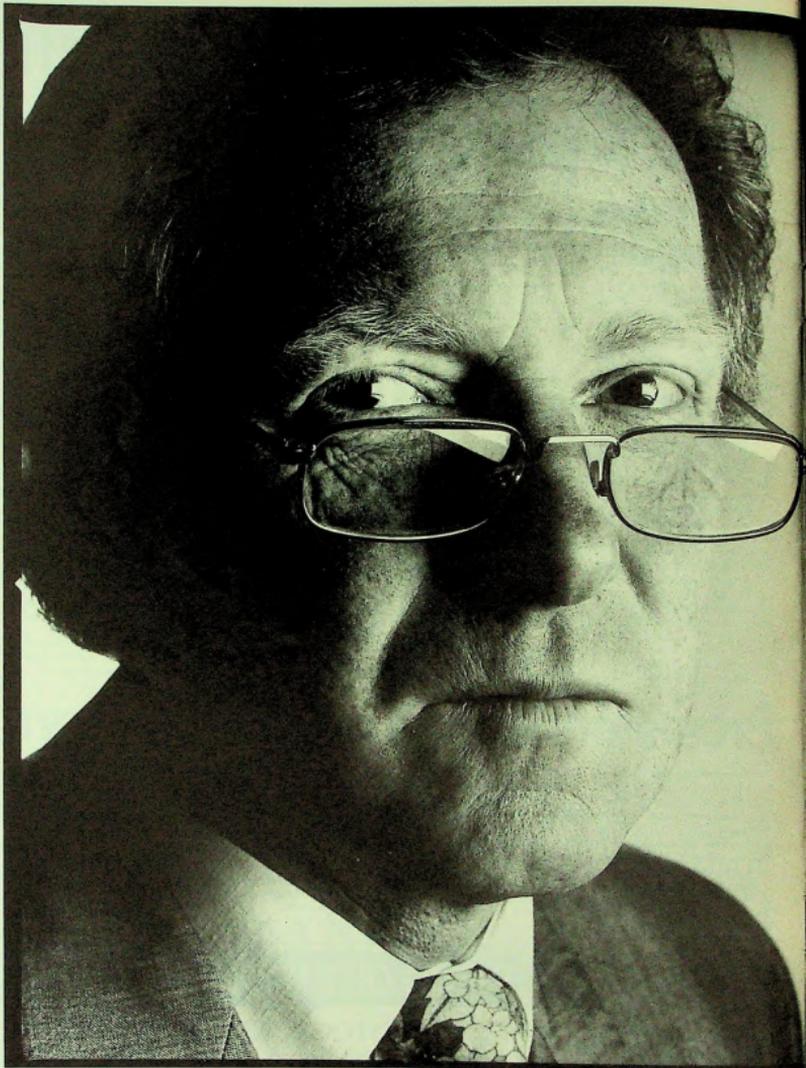
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Radio One on two legs


CURRICULUM VITAE

NAME: John William Bearing.

BORN: April 12, 1937.

PARENTS: Father — a market gardener. "He was a great radio enthusiast and used to build crystal sets." Mother — housewife.

EDUCATION: Sir Roger Manwood's Grammar School, Sandwich, Kent. Qualifications: Eight O-levels and A-levels in Chemistry and Physics.

CAREER:

1955 Conscripted to RAF. Became a presenter for forces radio in Aden and ran forces dance evenings. "I loved the music and realised this was for me."

1957 Joined BBC as technical operator.

1958 Promoted to studio manager.

1962 Producer in BBC gramophone department. "I produced Housewives

Choice and worked with Dickie Henderson, Bruce Forsyth and later produced Terry Wogan's first BBC show for Middy Spin."

1967 Produced the first Radio One Breakfast Show presented by Tony Blackburn.

1970 Radio One executive producer.

1971 Wrote and produced the first Radio One documentary. "It was The Beatles

Behind Johnny Beerling's avuncular manner lies a tough operator who has put many a nose out of joint, reports Matthew Cole



"I love gadgets," says the controller of Radio One, eagerly pinching the keys of his electronic organiser. Seconds later his expression turns to a frustrated scowl: "Oh damn, I've just wiped a telephone number that I needed."

The man at the helm of the country's largest music station is not the slick, unflappable executive most would expect to find. In his grey slip-on shoes and pink shirt, he has more in common with the masses who flock to the station's seaside roadshow than with the music business executives who provide its soundtrack. Johnny Beerling is flattered by descriptions of him as Radio One on two legs and certainly seems to embody its unpretentious popular appeal.

Yet Beerling has steered Radio One into a period of dynamic transition. His three-year battle for a 24-hour FM service has been won and the goal of a move to purpose-built premises is just two years away. Determined to meet the ILR challenge head on, Beerling has drawn up a "mission statement" for Radio One so uncompromising that it would make JR Ewing's chest puff with pride.

But the strongest clue to Beerling's methods is not in his management style but the fact it is not his own. Beerling describes Neville Orin, a commercial psychologist at consultancy Paycom International, as his "management guru". The "mission statement" — a shopping list of objectives — sprang from their sessions together.

Orin credits Beerling with "an extraordinary, intuitive sense of where to position himself in the market", but the forceful management maxims seem strange from a man whose manner is far from masterful.

Perched on the edge of a lounge chair in his spacious office, his stare shifts from his hands to his coffee cup and out of the window — anywhere but into the eyes of his interviewer. It is hard to see in him the hard-nosed controller who introduced short-term personal contracts for producers virtually the moment he took over.

Beerling explains the decision in a single sentence: "People thought they had jobs for life in the BBC. That can't be in the interest of the station and rock station, so I ended it." It is the first taste of the clinical method behind the avuncular manner.

Roger Lewis, Radio One's former head of music, is familiar with the Jekyll and Hyde nature of Beerling's management. "Johnny was never that tough with people. It's why he employed bastards like me," he says. Within Radio One Lewis' appointment was likened to the arrival of a new mafia enforcer with Beerling cast as the smooth Al Capone.

But in reality Beerling's brand of paternalism is less like that of a Cosa Nostra Godfather than of a schoolteacher — the profession he set his sights on while studying A-levels.

Conscription eventually opened the door to forces broadcasting after his dreams of being an RAF pilot were shattered when he failed the aptitude

test. But, to a young fan of big band swing, radio seemed the place to be.

Decades later, the 54-year-old Beerling's tastes veer towards folk-tinged rock and country but with the occasional dose of something harder. "I went to see Little Angels the other week and enjoyed it immensely," he says. But he readily admits he cannot maintain an enthusiasm for all of Radio One's musical output. "That would be impossible," he says.

This apparent contradiction in the head of Radio One has caused resentment in the music business, but PWL chairman Pete Waterman believes it is misplaced.

"Music is not his job, that is why he employs people like Chris Lyceet," says Waterman. "He is hated for it and people like to blame him when records aren't played but it is nothing to do with him and I am happy with that."

Rob Dickens, WEA chairman, agrees: "It is like us running a label, you can't A&R every act. He employs people he trusts to do that for him."

While he is not devoted to the music, Beerling's passion for radio is untarnished. "I was always fascinated by the technical side," he says. This interest has been manifested most recently in his efforts to promote RDS — the auto tuning system Beerling sees as a way of making radio "as easy to use as a television".

The first to hunt down cartridge jingle players for the newly formed Radio One, Beerling has a magpie's eye for shiny new ideas. Most infamous of all his innovations was the Radio One Roadshow, an idea he pitched from an event he saw while on holiday in France in 1973. A former Radio One executive commenting on Beerling's tendency to scavenge ideas says: "The man has no shame."

And if shame doesn't obstruct his lust for the latest gadgetry neither does convention. As a BBC producer in the Sixties his undercover trips to



pirate radio ships nearly prompted a *Sunday Times* exposé and brought a stiff dressing down from the first Radio One controller Derek Chinyry.

The talent hunting trips offshore to bring Radio One to date was so typically audacious ideas that many would never think of trying it. "That's Johnny, he is uncomplicated," says Roger Lewis. "What you see is what you get."

Lewis, a loyal ally of Beerling, believes his former boss is driven by a quest for novelty. From RDS to Orin's performance management, "he is tickled by new ideas," says Lewis.

But not all his former colleagues are as taken with Beerling's methods as the EMI classical boss. Former Radio One producer Tim Blackmore says plenty of noses have been put out of joint by unexpected appointments from outside Radio One, such as the recent recruitment of mainstream programme editor Paul Robinson from Chiltern Radio or promotions head Cahal Docherty from RTE.

To them, the simplicity of Beerling's

explanation must be infuriating. "If we want the best people we have to bring them here from wherever they may happen to work."

He inevitably has contractors among those Radio One has "let go". Tony Blackburn was one of several ex-pirate jocks who came to Radio One under Beerling's supervision. Most report finding Beerling's habit of watching them work unswerving. Johnny Walker suggests that he was "a frustrated DJ", but Blackburn is less analytical. "It was awful. I had to ask the controller of the time to get him out of the studio," he says.

The Capital Gold DJ puts Beerling's overbearing presence down to clumsy insensitivity to the format, and believes Beerling has been cocooned by a "top heavy management structure" at the BBC.

"He could never get on at a commercial radio station," he says.



But Blackburn's head of music at Capital, Richard Park, disagrees: "He could have made a career anywhere. He has a great knowledge of the business."

As the man who brought big prize contests such as the £80,000 giveaway CashCard and £50,000 Sound Cheque competitions to Radio One by pushing the spirit of BBC rules to the limit, Beerling has a strong claim to the title conferred on him by the more, one of his competitors for the controller's job in 1985. "He is the most commercial animal within the BBC," says Blackmore.

Beerling admits he was "heavily leaned on" to quit Radio One for Capital at its birth. "The reason I didn't go to Yorkshire I think is that I overplayed the commercial side at the interview," he says. Perhaps commercial sense just did not seem to fit the Beerling personality.

Mentioning colleagues and contacts he has as much to say about their homes and families as their professional life. His friendly interest in others often makes him sound like a village gossip. "He is a good bloke, it is as simple as that," says Johnny Walker.

Perhaps, like his passion for fishing, this is a relic of the country upbringing enjoyed by this devoted fan of Yorkshire TV's *The Darling Buds of May*.

But Beerling is quick to admit he has sacrificed too much to his work. An 8am start is usual and the day doesn't end until 8pm. "If you are so dedicated to your job that it ruins a marriage there is obviously something wrong," he says. His recent separation has seen him move to a bachelor flat in Surrey Quays.

Beerling likes to be ironic about his elevated position within the corporation, often adopting a mock BBC establishment accent. Yet he is sure he is in the right job.

"People say if you sliced off the top of my head you would see the words Radio One running through it"

As his influence grows stronger, it is perhaps more fitting to say Radio One has Johnny Beerling's name stamped all over it.

People say if you sliced off the top of my head you would see the words Radio One running through it

Story and I was able to travel the world hunting material."

1973 Head of promotions, "I was really head of balloons and gadgets."

1983 Head of programmes, Radio One.

1985 Radio One controller, "No-one gave me a brief for the job. All of sudden you are controller and don't really know what that means."

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FOCUS



Programme: Friday At The Dome, produced for C4 by Holmes Associates and HTH International in association with PMI and Carlton Television.

Timing: Friday, 11.00pm.
Running time: 75 mins.
Audience: 1m.
Age profile: 22 to 45.
Sex profile: 60 per cent male
Key Staff: Producer/director — Glyn Edwards. Series editor — Rock Ackerman. Series producer — Andy Hudson. Executive producer — Andrew Holmes.

Presenters: Dave Fanning and Craig Ferguson
Music policy: Across the board, from rap and reggae to rock and folk.

Typical artists: Whycliffe, Sting, Curve, Christy Moore.
Special features: Bands filmed live from the Kilburn National, debut album of the week slot, magazine items and "spotlight features" to introduce unusual musical collaborations.

Industry view: "We were disappointed with the sound for Curve. Live TV is always a risk." Alan Gee, label manager, Anxious Records.

Advertising costs: £10,000 per 30 second slot (C4 rate, LWT card), £3,652 per thousand for 16-24 year olds.
Typical ads: Marquee FM album, Lloyds, Capital FM, Perrier.

Buyer's view: "Exactly the kind of programme we need. Ideal slot for record buyers buying on Saturday." Paul van Barthold, director, The Media Business.

Defying promo logic

Over half the promos submitted each week to the ITV Chart Show are dismissed as "boring and safe" by its executive producer Keith MacMillan.

And there are fears that the proportion of dull clips could increase if an unusual production process, designed to take the pain out of promo-making, catches on.

To monitor the content of Unit 3's new promo for We Are Family, Logic Records side-stepped the promo production minefield by bringing both commercial and creative strategy in-house.

Rather than approach directors for storyboards, the company composed its own. Devised and scripted by Logic's art director Sascha Laluela, the treatment for We Are Family was merely handed to production company Wicked Films to execute.

Laluela says the result conformed exactly to his specifications while director Nigel Askew was able to work alongside, rather than at loggerheads, with the German label's marketing machine.

Record company input is nothing new, but Logic's approach suggests a more wholesale move towards commercial production methods.

The concern is that marketing departments do not necessarily make imaginative and innovative videos. They are more likely to produce bland visuals which do not offend



Logic brought Unit 3's promo for We Are Family in-house

broadcasters, according to Mike Lipscombe, producer at Trigger Happy Films. "It would mean the death of creativity," he says.

At The Chart Show Keith MacMillan says he is only concerned with quality.

"I'm not sure that marketing people are the right people to produce a video," he says. "Because then it becomes an ad and we are not interested in playing ads."

Clearly record companies would need talented, artistic individuals to tackle promos — treatments alone can take up to a week.

Jason Beck, art director at London Records, has scripted promos for Banderas and Conspiracy. He believes most record companies would be unwilling or unable to spend money on posts such as his.

And Mike Lipscombe, at Trigger Happy, warns that directors may not be willing to work at current rates if they are not allowed a creative input.

"If you haven't got that opportunity it's a waste of time doing them — you can make a lot more money making commercials or corporate films," he says.

But John Gaydon, chairman of the Music, Film and Video Producers' Association, argues that in other areas of programming, directors rarely originate and script their own ideas.

The question is whether such a system could ever generate daring yet successful videos such as those directed by Jean Baptiste Mondino, John Maybury or Bruce Weber.

Paula McGinley

EXPOSURE

MONDAY JUNE 3

Dance Energy featuring Gang Starr, Inner City and PM Dawn, BBC 2: 6.40-7.10pm

THURSDAY JUNE 6

Top Of The Pops BBC 1: 7-7.30pm

Bhangra Beat, ITV: 2.05-2.35am (regions vary)

FRIDAY JUNE 7

Friday At The Dome featuring Robert Palmer, Inspiral Carpets, and Miranda Sex Garden, Channel Four: 11pm-12.15am

The Hit Man And Her, ITV: 3.50-4.55am (regions vary)

SATURDAY JUNE 8

The 8.15 From Manchester featuring The Railway Children, BBC 1: 8.15-11am

The ITV Chart Show, 11.30-12.30am

The Paul Simon Songbook, Radio One: 2-3pm

Country Greats In Concert featuring Johnny Paycheck, Radio Four: 3.02-4pm

Sound Stuff featuring Clay Houston, Channel Four: 7-8pm

In Concert featuring Robert Palmer, Radio One: 10-11pm

Paramount City featuring Sydney Youngblood, BBC 1: 10-10.40pm



COVERSTAR SURVEY

Chesney Hawkes tops MW's latest coverstar survey after appearing on 1.5m music and teen magazine covers in the four weeks to June 1. His covers included *Look In*, *Number One* and *Smash Hits*.

The runner-up was Danni Minogue (725,000), while com-

pleting the top 10 were EMF (399,000), New Kids On The Block (383,000), The Simpsons (229,000), Jason Donovan (228,000), Madonna (196,000), MC Hammer (182,000), Blur (152,000) and Morrissey (151,000).
 Source: Media Shadowfax

LONDON DEALERS IT'S YOUR TURN...

THE EAR

MW's Talent Tipsheet

LANCASTER

THE LIMEBRIDS

"Funky indie groove" is this quartet's description of their sound, but the emphasis is on old fashioned harmonic indie pop and rollicking snappy tunes such as *Lost In Time* and *Too Blind*. The Milltown Brothers have already proved there is life beyond the dance-floor up North, The Limebrids could follow suit.

Contact: Dave Hill
Tel: 0524 32129/36346

SOLIHULL

ALL TOO HUMAN

The keyboard sound of this three-piece harks back to Dare-period Human League which places a heavy burden on their simple pop arrangements. Luckily the tunes are strong enough to carry it off, particularly the relaxed *Lightness*. Production work is needed to bring them up to date, but the basics are there.

Contact: Gary Daniels
Tel: 021-426 4511

LONDON

FEATHERHEADS

It is well worth listening to this six-piece's demo to hear a band capable of producing the goods in a variety of styles. The opening *Systems Go* is an excellent indie rocker hinting at a fondness for rockability and hardcore but remaining commercial. The *Biggest Prize*, meanwhile, is a neat little post-anorak pop tune.

Contact: Tim Foxley
Tel: 071-632 6644

BOURNEMOUTH

GLOW

This four-piece demonstrate the same Sixties influences as *Blur*, but Laurence Riley's accented vocals give them their own distinctive edge. The at-

mospheric *It's Over* impresses but it is *Waterloo Rain* which points to a strong songwriting talent.

Contact: Adrian Lillywhite
Tel: 0784 430006/438418

TROWBRIDGE

SOME AVERAGE PROPHECY

This five-piece offer a refreshingly sturdy rock antidote to the current glut of indie/dance pretenders. *Good Night England* recalls *Teardrop* Explodes and the early Eighties feel continues through *This Is My Land* and *Still Life*. Fortunately, like *Into Paradise*, they manage to transfer a modern feel to their influences.

Contact: Steve Evans
Tel: 0225 777118

MANCHESTER

THE DAYS

Some extra-cheesy Sixties keyboard playing brings out the best in this five-piece's neat little pop tunes. *Jigsaw* is particularly impressive, standing somewhere between the classic pop of *The Stone Roses* and the cartoon rock of early *Inspiral*. Worth another trip to Manchester.

Contact: John Slater
Tel: 061-795 3444

AUCKLAND,
NEW ZEALANDTHIS NATION'S
DREAMING

Two summers ago this trio turned in a series of blistering gigs around London's smaller venues, but returned to NZ before they had chance to build on their fan base. Their debut EP, *Bud*, fulfils that early promise with fine tunes such as *Dance Pony* and *Blue* *Excess*, plus the live *Room Full Of Clocks*.

Contact: Philip Smith
Tel: 010 649-787 761 or PO
Box 3189, Auckland

Maisky bows to evergreen Elgar

Deutsche Grammophon was in no doubt that Mischa Maisky should record Elgar's cello concerto, but the artist was less enthusiastic.

"For many years I didn't even want to try to play it," confesses Maisky. "I was so incredibly impressed by Jacqueline du Pré's performance of it I could not imagine it being played better, or even differently."

Deutsche Grammophon's strategy is certainly bold. There are already 20 versions of the evergreen classical chart-topper in *Gramophone* magazine's catalogue, three of which are currently in the top 10 classical album chart. Du Pré's acclaimed recording is still in the top five, 26 years after it was first released.

Maisky has nonetheless been persuaded to tackle the Elgar and, along with a recital disc entitled *Meditation*, it is released this month backed by a wave of national newspaper and radio interviews aimed at establishing the Russian-born artist's UK profile.

The UK, with its wealth of homegrown cellists, has never quite given Maisky the status he has achieved in the US and Germany, but DG believes that will change with his recording of the essentially Anglo-Saxon Elgar.

"I just feel we have to get his name before a wider public, and we aim to do that with an extensive campaign of in-store and media publicity," says Mike Sage, DG's marketing manager.

Maisky himself is now satisfied with his rendition of the Elgar.

"I found that there are things marked in the score



Maisky: 'I found things in the score which nobody ever does'

which nobody ever does," he explains.

Maisky's colourful history ought to secure plenty of press coverage for DG's release. He is a former prisoner of the Soviet regime who was sentenced to 14 months hard labour, ostensibly for trying to buy a tape recorder with a "borrowed" hard-currency permit.

His present and future are more bound up in his recordings, particularly the recital disc *Meditation*.

"These are pieces I've always wanted to play, not flashy encores but wonderful pieces which are very seldom played," he says.

DG next plans to release Maisky's performance with regular recital partner Martha Argerich of the Beethoven sonatas plus another potpourri of short pieces.

The Elgar, meanwhile, must take its chances against some stiff competition.

Phil Sommerich

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MAINSTREAM

Singles

Ana Ng is the title of an uncommonly good new single by They Might Be Giants. They are too quirky to harness their talents for another hit the size of Birdhouse In Your Soul, but for off-the-wall charm, this one is hard to beat.

Banders, follow up their debut hit with She Sells, which details "the many and ridiculous things women's bodies are used to shift". The point is all the more potent for the gentle approach of the song.

Lisa Fischer has a great collection of testimonials on the sleeve to her debut single How Can I Ease The Pain informing us that she is "among the best", "phenomenal" and "beautiful". Already in the chart as backing vocalist on the current Rolling Stones hit, Lisa is a future star, but How Can I Ease The Pain



Uncommonly good

may be too subtle. On the face of it, re-releasing Bette Midler's From A Distance may not be the most intelligent thing WEA has ever done — particularly as their club promotion department is plugging the unavailable Moonlight and Dancing to DJs — but brassy Bette's Grammy-grabbing rendition of the song will do well, particularly as she is in the country to promote it.

Namechecking Madonna is not necessarily a short cut to a hit, though it worked well enough for

Concept in 1985. Now bluesman Buddy Guy acknowledges her existence on Damn Right I've Got The Blues, on Silvertone. Unlikely to register, but a mouthwatering appetiser for the album of the same name, which should sell well.

PICK OF THE WEEK

NATALIE COLE: Forgettable. Elektra EKR 128. This intriguing introductory single is the title track from Cole's upcoming Elektra debut album comprising 22 songs associated with her father, the late Nat 'King' Cole, all performed in much the same style. The wonders of modern technology actually make this a duet, with Nat as well as Natalie making a marvellous job of the standard.

Albums

The problem with charity records is that they are

usually not very good. It is a pleasant surprise, therefore, to report that Beechwood Records' Give Peace A Dance compilation — for CND — is both worthy and wonderful, a kicking collection of 29 storming reggae/dance cuts, including tracks from upcoming albums by S'Express, Bomb The Bass and Definition Of Sound. KLF's exclusive offering What Time Was Love — an unmusical but meaningful exploding bomb, followed by over a minute and a half of rumbling — is the only disappointment. Personal fave: Free by the Moody Boys.

Biggest letdown of the week has to be Clive Cavendish's Inside Out. Griffin has a brilliant voice, and his single I'll Be Waiting promised great things for his second album. Sadly, it's an exercise in tedium, with nothing remotely interesting revealing itself.

Danni Minogue's album Love And Kisses, is an

object lesson in what can be achieved by lesser talents. No amount of sampling of Public Enemy can turn her into a heavyweight, but her nasal renditions of bright, poppy songs, like Jump To The Beat and Baby Love, are precisely the ingredients that worked for her big sister.

PICK OF THE WEEK

DEACON BLUE: Fellow Hoodlums, Columbia 4685601. Deacon Blue's first bona fide album since 1989's When The World Knows Your Name finds the Scots at their most accessible. Glaswegian references aptly fail to alienate. Strong melodies, and Ricky Ross's plaintive vocals, admirably supported by Lorraine McInosth, make this arguably the group's strongest to date. Material covers many bases, from the folksy intro to the Sly & The Family Stone sampling Closing Time.

Alan Jones

CLASSICAL

A solid roster of exclusive artists such as Sutherland, Solti, Askenazy and Dutoit has given Decca a solid label identity, and this month it introduces some new blood under the title Young Artists.

Swedish pianist — and one-time jazz drummer — Peter Jablonski makes his Decca debut at the age of 20 with the Royal Philharmonic Orchestra under Vladimir Ashkenazy playing Gershwin, Copland and Barber, Finnish composer/pianist Olli Mustonen shows a similarly modernist taste in a disc of Shostakovich and Alkan Preludes.

Five new releases in Decca's mid-price Grand Opera series feature Italian soprano Renate Tebaldi in the title roles, backing up a half-price two-CD set of La Traviata singing. 24 has recorded between 1955 and 1968. An early present for the diva's 75th birthday next year.

The soprano pops up again in two of six new additions to Decca's Historic series — in a disc of early recordings and with Jussi Björling in Cavalleria Rusticana.

Warner's German label Teldec raises its UK profile with the first two releases in The British Line, a series of all-UK repertoire performed by the BBC Symphony Orchestra under Andrew Davis. One disc features works by Britten, the other Vaughan Williams' Symphony No. 6, Thomas Tallis fantasia and The Lark Ascending (with 24-year-old violinist-to-watch Tasmin Little).

Another Teldec Brit touch is

The Symphonic Lloyd Webber, the Royal Philharmonic Orchestra under Ettore Stratta playing orchestral arrangements of Phantom, Cats, Evita and Aspects.

PICK OF THE WEEK

JOACHIM: Violin Concerto, Henry IV and Hamlet Overture, Elmer Oliveira, London Philharmonic/Leon Botstein. IMP Masters MCD 27. Pickwick's £9.99 series is becoming increasingly adventurous. Here ace violinist Johannes Joachim, first performer of Brahms' Violin Concerto, is revealed to be a formidable composer. The concerto is a spicy mix Hungarian folk dances, more Liszt than Brahms, the overtures echoing Beethoven in their brooding drama.

Phil Sommerlich

DANCE

Out now are Stock Aitken Waterman (featuring Einstein) Roadblock (A&M: PM AMY 779), jiggly 100.1bpm rap remix plus the 99.8bpm original. Mental Cube So This Is Love (Debut: DEBTX 3112, P), former Humanoid duo's frisky 125bpm ambient rave; Quartz & Din Carroll Naked Love (Mercury ITM 412), undulating 106.6bpm attractive swayer; Altern 8 The Vertigo EP (Network NWKT 24, P). Stafford techno techno track with the raving believ 127.3bpm Infiltrate 202 (starring MC Jammy Hammy); The Force In The Beginning (TOP3), terrifyingly frantic 128.7bpm droning twitery raver; Apache Indian Movie Over India Hip Hop Remix (Sure Delight SDT 25, JS),

jaunty 96.8bpm fast talking ragga rumbler; Ubik System Overload EP (Zoom ZOOM 07), loop six-track; Puppy Factory Stars (Chrysalis POPPYX 3), Balearic-type breezy 109.7bpm Flying Touchdown Mix; Ariel Rolloccero (Echo Logik ELR 1202R), remixed 120.2bpm percussive jangly throbber; Omar Chander Benter Music (MCA MCGST 1543), husky 104.2bpm soul jiggler; Zee Move Closer (Debut: DEBTX 3117, P), Mo'rish rolling 102bpm Phyllis Nelson remake; Ariat Keaton Love's Burn (Kari 813 971), Al Green-like 85.8bpm, gentle soul; Epoch 90 Last Night of The World (Oh: Zone ZONE 006, SRD), movie dialogue introed subdued 123bpm techno wriggler; Streamline Tell Somebody (GTI GTI 015T, SRD), anguished guy's strange 114.8-114.5bpm lurching soul sitter; One On One featuring Rona Johnson By Your Side (Slamm/Polysty URHX 70), monotonously rumbling 101.7bpm dull street soul.

PICK OF THE WEEK

SOUNDS OF BLACKNESS: Optimistic. Perspective PER 786, F. Gospel choir ensemble's patterning lily swayer in 104bpm album am-bumper 107.5bpm 12: Mixes.

James Hamilton

REISSUES

Music Club continue their assault on the mid-price market with another 14 heavily promoted releases. With dealer prices of £3.65 per CD and £2.43 per cassette and informed sleeve notes, the releases range from rock 'n' roll

(Chuck Berry, MCD 019, a Sun compilation, 024) through soul (The Chi-Lites, 023; Jackie Wilson, 017; Bobby Womack, 018; and Sam Cooke, 021) and blues (John Lee Hooker, 020) to rock (The Yardbirds, 023) and a Sixties collection, 028).

The single artist collections are greatest hits, with the exception of the Cooke outing which includes only Keen material (with You Send Me and Only Sixteen as the only hits) and represent good value.

The compilations are odder with 24 authoritative outings from Chess via Charly. The blues offering (Conin' Home To The Blues, Vol 2) is fine but the Sixties collection limited by being drawn solely from the PRT archives while the punk one consists almost entirely of live recordings. The two to watch are Tell It Like It Is (22) a 24 track history of The Beatles and The Best Of from the ever-popular T-Rex (30).

Particularly intriguing is the "ownership" of the tracks. Most of the albums are licensed from Charly a company which only a few years ago was dependent on licensing in material for its own re-issues.

PICK OF THE WEEK

VARIOUS ARTISTS: Greatest Gospel Gems (Ace CDCHD 342). This 24 track delve through the gospel vaults of Specialty is the lead item in Ace's gospel campaign. Hearing this intense, powerful music, one could convert.

Phil Hardy

HEAVY METAL

East West Records is mounting a most respectable cam-

paign to launch *enfant terribles* Skid Row's second album, A Slave To The Grid (K136, 12/4).

Its release, on June 10, is being supported by in-store displays in major chains, national flyposting and press ads.

A bonus is the anticipated promo screening on Top Of The Pops of a single from the album. Inside Out 13, the second phase of the push will include ads in Q and Vox, among others, building towards a UK tour in September.

Not to be outdone by such a redoubtable campaign, Gefen, too, has releases already garnering column inches.

Expect consumer interest in Bang Tango's Dancin' On Coals, previously reviewed in this column, which is released this month.

With co-op ads with HMV already underway in specialist titles, Warrior Souls' Deus, God Amen, The Republic (DGC) is as likely to sell with its subversive, psychedelic under-

Another US band set to capitalise on a promising debut is Junkyard. Sixes, Sevens And Nines (DGC) is a far more coherent offering than the title suggests. An 11-date tour supporting the album. The Almighty ensures further penetration.

PICK OF THE WEEK

I LOVE YOU: I Love You. (DGC Records). Crop their hair, ditch the Yank accent in favour of a Mancunian twang and I Love You would gather accolades in abundance. Sadly, such are the vagaries of fashion that this fine debut may be overlooked by a wider, indie, audience.

Andrew Martin



music week

datafile

The Information Source for the Music Industry

8 JUNE 1991

CHART FOCUS

Cher's reign on top of the singles chart with The Shoop Shoop Song comes to an end this week, with Color Me Badd's I Wanna Sex You Up taking over. It's the first time in UK chart history that three consecutive number ones have been recorded specifically for movie projects. I Wanna Sex You Up was recorded for the soundtrack of the film New Jack City, The Shoop Shoop Song for Mermaids and the number one before that — Chesney Hawke's The One And Only — for Buddy. What chance a fourth movie number one in a row, albeit one originally recorded as part of an act's regular output? The record in question is the Doors' Light My Fire (As used in Oliver Stone's film) which makes the biggest advance on the chart, sprinting from number 29 to number 10.

The Shoop Shoop Song is showing remarkable resistance for a single that spent five weeks at number one, and was only narrowly



defeated this week. Reasons for this appear to be twofold: first, the Mermaids movie is now on general release, a fact which is bound to increase demand for the song, and second the fact that the Mermaids soundtrack, which came out a fortnight ago, is failing to sell very well.

Apart from the Color Me Badd disc, all of this week's top six are by female solo stars, as are eight of the top 13 discs, and nine of the top 15 — wherever you divide it, they've never done so well. Among this group is Madonna, whose Holiday single is the week's highest new entry at 12, having peaked at six.

Among the other sixteen

new entries to the chart this week are debut hits for Extreme, the US rock band who are currently number one (with a different disc) in their homeland Deep C and LaTour — the latter with People Are Still Having Sex, which borrows its more orgasmic effects from Raze's Break 4 Love. Songs about love are the staple diet of the charts, but sex songs are few and far between. Even so, radio seems to be coping quite well with the LaTour and Color Me Badd singles — the latter, incidentally, being the first number one ever to use the S word in its title.

Electronic is a partnership forged by former Smiths guitarist Johnny Marr and New Order vocalist Bernard Sumner. Both groups have had number one albums, and it was widely expected that Electronic's self-titled debut would make its bow this week in pole position. In fact, it enters at number two, as Seal's album retains the top spot.

Alan Jones

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	71	81	+14	-6
Singles	85	89	+5	-5
Music Video	58	67	+16	+3



ROOKIES

1 SEAL, ZTT	4	7 THE FARM, Produce	30
2 EMF, Parlophone	6	8 BARRINGTON PHELLOUNG, Virgin Television	32
3 KLF, KLF Communications	7	9 CHAPTERHOUSE, Dedicated	39
4 BEVERLY CRAVEN, Epic	18	10 WILSON PHILLIPS, S&K	43
5 THE SIMPSONS, Geffen	22		
6 OLETA ADAMS, Fontana	28		

Best selling debut albums from previously uncharted acts. Compiled by ERA from Gallup data. Various artists albums excluded. Sales period: 28 April to 25 May.

ANALYSIS

The albums market stands on shifting sands. A look at the varying market share taken by chart, compilation and catalogue product reveals a new set of priorities for marketing departments.

When Seal unseated The Eurythmics last week his was the ninth number one of the year and, like all others, it entered at the top.

But activity beneath the number one has been less frenetic with a marked drop in positions.

While the market share of positions 1-10 rose slightly in the first quarter of 1991 compared with the previous year, positions 11 to 75 took a significantly reduced chunk of sales.

Yet despite the mid-chart slump the overall market has slipped by just 3.7% in volume. The saviour has been compilation and catalogue albums.

Outside the Top 75 and compilations charts, sales rose by 4.5% to take 53.3% of the

ALBUM MARKET SHIFTS

SINGLE ARTIST	Chart pos	% diff
1	1	+28.1
ALBUMS	1-10	+1.8
	11-20	-7.4
	21-40	-15.7
	41-75	-29.3
	rest	+4.5
COMPILATIONS	1	-10.7
	1-10	+9
	11-20	+32.3
TOTAL MARKET		-3.7

Figures show first quarter changes in market share for 1991 compared with 1990 © CIN

total album market. Meanwhile Top 10 compilations upped their share by 9%.

With consumers strapped for cash, the appeal of albums with the known quantities of past singles and greatest hits is strengthened.

But Virgin Records special projects manager Peter

Duckworth believes the increasing number of compilations and easier access to TV advertising play an equal part.

In January to March 1991 EMI entered the chart compilation market with two releases and Sony's output rose from one to three.

Duckworth says: "I am sure there are more compilations around and, as TV advertising is getting cheaper, they are more strongly marketed."

"But these are incremental sales. They don't take away from chart album sales."

The falling share of the market at positions 2-75 is more likely to be linked to the drop in peripheral record buyers.

In a year when albums by The Farm, Jesus Jones and REM all entered at number one, the hardcore music fan is enjoying a stronger than ever influence on the chart.

"It is the buyers who are not real music fans who are falling away," says Duckworth.

Matthew Cole

NEW RELEASES: ALBUMS

Album releases week commencing 10 June 1991-14 June 1991: 212
 Title date, 4:514

Send new release details to general manager
 Graham Walker, ERA, Eighth Floor, Lodge House,
 245 Blackfriars Road, London SE1 9UR.
 Tel: 071-202 3636, Fax: 071-928 2981

HIGHLIGHTS

ARTIST	TITLE	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
MAZZELLA, Ken	BRILLIANT PIANOHOME (L.P.C.)	PCS 7354/7075	79.99	CD/PCS 7054/4 7075 21 2	Dance	7 2 8	Doyenne of the dance scene heads for the Top 30
DEXY'S MIDNIGHT RUNNERS	THE VERY BEST OF DEXY'S MIDNIGHT RUNNERS MERCURY/PHONOGRAM (L.P.C.)				Pop	7 2 8	Quality of material will reaffirm Dexy's status
BAKERSFIELD, Gene	THE BANISHES SUPERSTITION WONDERLAND (L.P.C.)	947731/947734	32	CD 947731 32	Rock	7 2 8	Former Galt mini-stars return with a polished, contemporary sound
SKOBE	ROW SLAVE TO THE GRIND ALTERNATIVE WEST (L.P.C.)	WX 4233/4232	32	CD 76782422 (H)	Rock	7 2 8	Includes tributes of metal to break the ice
TFAU	PROMISE SIREN/WOMAN (L.P.C.)	SNWLP 32/SRWNP 32	32	CD SNWLP 32 (H)	Pop	7 2 8	Long lay-off will not have dented Carl Denker's popularity

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	
LISTED	THE JUDY DUCKLING & OTHER STORES BY ANDERSEN RANDOM	RECENTURY			Spoken	TRACER	NO RULES RULA	FLP	FLP 42180/42189	CD PD 42189		BMG	Rock	
ROTALES	THE THREE BRASS COMPACT DISCS	CD RB 92 08 00			H	KUOJAYS	HAVE DAMAGED GOODS	FLP	FLP 4188/19			SHD	Pop	
393	CONCRETE LINE	CD 4047 90017 03			H	LOVING	LOVING AND LOVING	CD	CD 48329/48330/48331	CD 48329/31		SHD	Pop	
BARRE, Ken	POSTMAN PAT TAKES A MESSAGE & OTHER STORES RANDOM	RECENTURY			Spoken	KRM, AJAY	AND HIS TWELVE GIGGLES	FLP	FLP 1377-1379	JAZZ CLASSICS	CD 48385/881 54/85		FLN	Rock
ARMSTRONG, Louis & BILLIE Holiday	NEW ORLEANS - ORIGINAL SOUNDTRACK CLASSICS OF JAZZ	H			H	KUNZEL	EXERCISES	FLP	FLP 4020/4021	CD 4020/21		SHD	Rock	
CD 50420 1025 13					H	REDFI	13.670 29					SHD	Rock	
ARMSTRONG, Louis	SARAGOBY STRATHEP & FELT SOCIETY	SONOTAC			H	KUNZEL	EXERCISES	FLP	FLP 4020/4021	CD 4020/21		SHD	Rock	
CD 50420 1025 13					H	REDFI	13.670 29					SHD	Rock	
BAND TANGO DANON	ON COALS MEX.	L.P.M.C.			H	REDFI	13.670 29					SHD	Rock	
CD 1060/1061					H	REDFI	13.670 29					SHD	Rock	
BAND, Charles, and HIS ORCHESTRA	MEMORANDUM	LP DS 67 03 15			H	REDFI	13.670 29					SHD	Rock	
CD 1060/1061					H	REDFI	13.670 29					SHD	Rock	
BAND, Charles, and HIS ORCHESTRA	THE GOLDEN YEARS	LP DS 974 03 06			H	REDFI	13.670 29					SHD	Rock	
CD 1060/1061					H	REDFI	13.670 29					SHD	Rock	
BARRE, Ken	POSTMAN PAT AND THE LETTER PUZZLE & OTHER STORES RANDOM	RECENTURY			Spoken	REDFI	13.670 29					SHD	Rock	
TELLERY	THE VERY BEST OF	CD 379 02 43			H	REDFI	13.670 29					SHD	Rock	
CD 379 02 43					H	REDFI	13.670 29					SHD	Rock	
BARRE, Ken	POSTMAN PAT'S BREEZY DAY AND OTHER STORES RANDOM	RECENTURY			Spoken	REDFI	13.670 29					SHD	Rock	
TELLERY	THE VERY BEST OF	CD 379 02 43			H	REDFI	13.670 29					SHD	Rock	
CD 379 02 43					H	REDFI	13.670 29					SHD	Rock	
BARRE, Ken	POSTMAN PAT'S TREASURE HUNT AND OTHER STORES RANDOM	RECENTURY			Spoken	REDFI	13.670 29					SHD	Rock	
TELLERY	THE VERY BEST OF	CD 379 02 43			H	REDFI	13.670 29					SHD	Rock	
CD 379 02 43					H	REDFI	13.670 29					SHD	Rock	
BASE	ORCHESTRA CAROL LONG LIVE THE CHEF	CD 1018 07 23			H	REDFI	13.670 29					SHD	Rock	
CD 1018 07 23					H	REDFI	13.670 29					SHD	Rock	
BECK, Jay	THE JOYRIDE	CD 48385 58 13			H	REDFI	13.670 29					SHD	Rock	
CD 48385 58 13					H	REDFI	13.670 29					SHD	Rock	
BERGONZI, Jany	STANDARD GIGS BLUE NOIRTEM (FLP)	CD 736242 07 29			H	REDFI	13.670 29					SHD	Rock	
CD 736242 07 29					H	REDFI	13.670 29					SHD	Rock	
BECK, Jay	THE TANTALIZING MANTAN	CD 48385 58 13			H	REDFI	13.670 29					SHD	Rock	
CD 48385 58 13					H	REDFI	13.670 29					SHD	Rock	
BRIGHT, Ken	POSTMAN PAT'S DOUBLE RANDOM CENTURY	MIC 1 64 88			H	REDFI	13.670 29					SHD	Rock	
CD 1060/1061					H	REDFI	13.670 29					SHD	Rock	
BLAKELY, Art	HIS BEST AT HIS BLUES MERCURY/PHONOGRAM	CD 482442			H	REDFI	13.670 29					SHD	Rock	
CD 482442					H	REDFI	13.670 29					SHD	Rock	
BLOOMFIELD, Michael	THE VERY BEST OF	CD 39395 10 15			H	REDFI	13.670 29					SHD	Rock	
CD 39395 10 15					H	REDFI	13.670 29					SHD	Rock	
BOGOS, Vay	20 GREATEST HITS	CD 98107 08 14			H	REDFI	13.670 29					SHD	Rock	
CD 98107 08 14					H	REDFI	13.670 29					SHD	Rock	
BOYD, Camille	THE LAST SONG OF RAINBOW AND OTHER STORES RANDOM	RECENTURY			Spoken	REDFI	13.670 29					SHD	Rock	
TELLERY	THE VERY BEST OF	CD 379 02 43			H	REDFI	13.670 29					SHD	Rock	
CD 379 02 43					H	REDFI	13.670 29					SHD	Rock	
BOYD, Camille	SNOW WHITE & THE SEVEN DWARFS	RANDOM CENTURY			Spoken	REDFI	13.670 29					SHD	Rock	
TELLERY	THE VERY BEST OF	CD 379 02 43			H	REDFI	13.670 29					SHD	Rock	
CD 379 02 43					H	REDFI	13.670 29					SHD	Rock	
BRECKER, Randy	IN THE DEEP	CD 1483 02 23			H	REDFI	13.670 29					SHD	Rock	
CD 1483 02 23					H	REDFI	13.670 29					SHD	Rock	
BROWN, Clavin	THE VERY BEST OF	CD 39395 10 15			H	REDFI	13.670 29					SHD	Rock	
CD 39395 10 15					H	REDFI	13.670 29					SHD	Rock	
BROWN, Clavin	THE VERY BEST OF	CD 39395 10 15			H	REDFI	13.670 29					SHD	Rock	
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TOP 75 SINGLES

8 JUNE 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer)	Label # (172) (Distributor)	Cassette/CD
1	2	I Wanna Sex You Up	Color Me Badd (D/F/Feeze/How To Live)	Capitol 02826/110 003C/W	W 003C2
2	1	Sheer Slop (Song It's In His Kiss)	Cher (A&R) Carlin (M)	Epic 65867/31 003C/W	65867/31 003C/W
3	5	Baby Baby	AMY Grant (Thomas) Edward Grant/Ago To Age/Yellow Elephant/Lezif (M)	AMM AMY172/AMM 72/AMC 72(2)	72(2)
4	18	Promise Me	Beverly Grant/Walsh/Smith/WC	Epic 65862/31 003C/W	65862/31 003C/W
5	3	Gypsy Woman (La Da Dee)	Crystal Waters (Bismant Bay) BMG	AMM AMY177/171	AMM 72/AMC 72(2) 71(2)
6	10	Shocked	Kylie Minogue (Stock/Aiken/Waterman) All Boys	PWL PWL171/171	PWMC 171/171
7	15	Tainted Love	Soft Cell/Armed (Thomas) Burlington/WC	Mercury 5207 21/171	5207 21/171
8	9	Shiny Happy People	Warner Bros/Warner Bros/WC	Warner Bros/Warner Bros/WC	W 00272/00 70272
9	13	Last Train to Trancentral	The KLF (The KLF) EG/Zip/Wander/BMG	KLF Communications KLF 0001/171	KLF 0001/171 000C
10	29	Light My Fire	Eric Burdon (Richard) Rondor	Elektra 548 175/171	548 175/171 175C
11	11	Success	Dannii Minogue (Moody/Bel) Mushroom/Point/EMI	MCA MCS 153H/153H 18M/BMG	MCA 153H/153H 18M/BMG
12	NEW	Holiday	Madonna (Bernie) Chrysalis	Capitol 03073/171	W 00320/W 00320
13	8	Touch Me (All Night Long)	Calvin Costello (Richard) Rondor	Polystar CD/037/171	CD 037/171 175C
14	12	Move That Body	Technocrat featuring Reggie (Bogardi) MCA	ARS CP 65837/65837/5M	65837/65837
15	10	Only Fools (Never Fall in Love)	Soma (Wright) EMI/Cordella	IO 28 4467/327 4614/BMG	28 4467/327 4614
16	21	You! Sweetness	Cher (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
17	NEW	Jealousy	Pelle Shop Boys (Pelle Shop Boys/Faltermeyer) Carga/10	Parlophone 112/9 816/171	TOR 816/32 816/171
18	11	Call It What You Want	Sade (A&R) Carlin (M)	Columbia 65876/16676/5M	65876/16676
19	13	Sailing on the Seven Seas	Cher (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
20	17	The Robots	Kraftwerk (Hutten) Chrysalis/EMI	EMI 1702/19 171	TCM 1902/19 171
21	16	Whenever You Need Me	Tina Turner (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
22	36	Thinking About Your Love	Janis Ian (A&R) Carlin (M)	Columbia 65876/16676/5M	65876/16676
23	25	32 Degrees	Pop Will It Sell (Wendell) BMG	RCR 4455/PT 4455/18M	PK 4455/PT 4455/18M
24	14	Headlong	Queen (Queen/Richards) Queen/EMI	Parlophone 112/02/19 171	TC/EMI 02/19 171
25	27	Do You Want Me	Sade (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
26	18	Fading Like a Flower (Every Time You Leave)	Rosette (Owerman) EMI	EMI 1702/19 171	TCM 1902/19 171
27	NEW	Planet of Sound	Flaves (Norton) Rice and Brins	400 AD 1008/8AD 1008/171	8AD 1008/8AD 1008/171
28	15	Senza Una Donna (Without a Woman)	Gianni Morandi (Young) Ruffalo/WC/EMI	London 02/30 294/171	LO/NC 294/02 294
29	22	R.S.V.P.	Walking Down (Stock/Aiken/Waterman) All Boys	PWL PWL170/170	PWMC 170/170
30	23	Jack of Diamonds	Kerry MacLeod (Lilley) Virgin/WC	Virgin 5171/134/171	5171/134/171
31	29	See The Lights	Simple Minds (Lisson) Virgin	Virgin 5171/134/171	5171/134/171
32	31	Kiss Them For Me	Silhouette & The Banishes (Hagel) Dreamhouse/WC	Wandorland 5101/171	5101/171 171
33	26	There's No Other Way	Blue Street (Lilley) Virgin/WC	Virgin 5171/134/171	5171/134/171
34	34	Touch Myself	Dionne Warwick (Lisson) Virgin	Virgin America VJ571/171	5171/134/171
35	20	Recipe For Love/It Had to Be You	Harry Connick Jr. (Connick/Shamian) A&M/AA EMI	Capitol 03073/171	W 00320/W 00320
36	24	Anastasia	1984 (De la Puente) P&M	XL Recordings XLS 1984/171	XLS 1984/171
37	17	Your Swainy Arms	Deacon Blue (Kilby) Poly	Columbia 65837/65837/5M	65837/65837

This Week	Last Week	Title	Artist (Producer)	Label # (172) (Distributor)	Cassette/CD
38	NEW	REMEMBER ME WITH LOVE	Giorgia Estefan (Estefan/Jon/Casas/Owens) EMI	Epic 65868/16676/5M	65868/16676
39	NEW	SPACE	New Model Army (NMAI Attack/Attack) WEA	EMI 1702/19 171	TCMA 1902/19 171
40	52	Solo of You	Living Colour (Stamun) WC	Epic 65867/31 003C/W	65867/31 003C/W
41	27	Take 5	Northside (Broude) WC	Factory FAC 380/FA 320/171	FAC 380/FA 320/171
42	NEW	Cover My Eyes (Pain and Heaven)	Warrior (New) Chrysalis/WC	EMI 1702/19 171	TCMA 1902/19 171
43	NEW	Get the Funk Out	Extreme (Wagner) Rondor	AMM AMY 173/171	AMM 72/AMC 72(2)
44	52	Highways	The Blessing (Dorfman) BMG	MCA MCS 153H/153H 18M/BMG	MCA 153H/153H 18M/BMG
45	NEW	People Are Still Having Sex	Polystar PO 147/171	PO 147/171	
46	19	Now is Tomorrow	Definition of Sound (The Red King/Down) Crea/Polystar	Crea CRY 171/171	RY 060
47	18	Caught in My Shadow	The Wonder Stuff (Giossop) Polygram	Polygram 6063/171	IG 063/171
48	31	Get the Message	Electronic Soulmates (MCA) WEA	Factory FAC 380/FA 320/171	FAC 380/FA 320/171
49	30	Footsteps Following Me	Debut 1413/1306/NC/EMI/CBS/171	Francis New (Levine/Garatos/Kastelan/Woh) Vivid From Detroit/MCA	1413/1306/NC/EMI/CBS/171
50	NEW	Escape	Gary Clark On-U Sound System (Shenwood) Parlophone/Capitol/WC	Parlophone 112/9 816/171	TOR 816/32 816/171
51	NEW	Safe from Harm	Widowbirds WBS/317/171	WBS/317/171	
52	43	The One and Only	Chesney Hawkes (Shackleton/Karshaw) WC	Dynasty CHS 12/367/171	CHS 12/367/171
53	31	Future Love (EP)	Seal (Horn) Beggins/Street/Perfect	ZTT ZANG 1171/171	ZANG 1171/171
54	25	I Like the Way (The Kissing Game)	Hi-Tone (Hilly) Columbia/WC	See JIVE/171 18M	JMCD 271
55	40	Love Is a Wonderful Thing	Michael Bolton (Aljazeera/Bolton) EMI	Columbia 65877/16677/18M	65877/16677/18M
56	NEW	My Special Child	Sinead O'Connor (Robert) EMI	Enigma ENY11/171	ENY11/171
57	14	There's Got to Be a Way	Mariah Carey (Waka/Walden) Sony/EMI	Columbia 65877/16677/18M	65877/16677/18M
58	NEW	Rubberbandman	Yello (Yello) WC	Mercury YELLO 912/171	YEL 912/171
59	45	Coast Is Clear	Corina (Lowe/Cornell) Arista/Sony/EMI	Arista ANX11/171	ANX 30/ANX 30/171
60	47	Ring Ring Ring (...)	De La Soul (D.L.S./Prince Paul) W/OTe (Gar/Curtis/Chesnut/Landmark)	Big Life BL 017/181 4/MS/BL 4/MS/171	BL 017/181 4/MS/BL 4/MS/171
61	38	Just a Groove	Nammi (Rochford) Strat	Ronin RUM1/31/171	RUM 31/31/171
62	NEW	A Watcher's Point of View	Pat Daw (Youth) WC	See JIVE/171 18M	JMCD 271
63	42	Young Gods	Little Angels (Barton/Paul) Big Bad/Polystar	Polystar 171/131/171	171/131/171
64	53	Wind of Change	Scorpions (Olsson/Scorpions) CO/Capitol	Vertigo VER154/171	VER 154/171
65	54	Crockett's Theme/Chancer	Jan Hammer (Hammer) MCA/A&M EMI/Virgin	MCA MCS 1541/18M/BMG	MCA 1541/18M/BMG
66	41	You're in Love	Wilson Phillips (Ballard) EMI/MCA	See 10258/36 2/171	TCBS 2/0258 2/171
67	NEW	Generations of Love	Jesus Loves You (Rogers) Jive/WC	More Proton 170/171	170/171
68	59	Ruby Tuesday (Live)	Rolling Stones (Kinross/Greaser) Westminster	Epic 65867/31 003C/W	65867/31 003C/W
69	51	Lovesick	Gang Starr (The Premier) The Gun/Rondor	Columbia COOL/02/171	COOL 02/171
70	56	My Salt Heart	Free And Crazy (Virgin)	Onyx 171/171	171/171
71	49	Quadrophonia	Rolling Stones (Kinross/Greaser) Westminster	Epic 65867/31 003C/W	65867/31 003C/W
72	65	Walking in Memphis	Marc Cohn (Cohn/Wisich) WC	Atrics A 774/171	A 774/171
73	NEW	Chill to the Panic	M&G M&G 210/171	M&G 210/171	
74	NEW	London Calling	The Clash (Stevens) Nonesuch/Virgin	Columbia 65868/171	65868/171
75	NEW	Fisherman's Blues	Ernie Yen/OKI (Sawyer/Kim) EMI/CBS	Epic 65867/31 003C/W	65867/31 003C/W

This Week	Last Week	Title	Artist (Producer)	Label # (172) (Distributor)	Cassette/CD
23	39	Brought Down	Aretha Franklin (De Moya) Atlantic	Atlantic 02826/110 003C/W	W 003C2
24	46	Just a Little Bit of Heaven	Alison Moyet (Moyet) Chrysalis	Chrysalis 03073/171	W 00320/W 00320
25	52	Only Fools (Never Fall in Love)	Soma (Wright) EMI/Cordella	IO 28 4467/327 4614/BMG	28 4467/327 4614
26	15	Call It What You Want	Sade (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
27	18	Sheer Slop (Song It's In His Kiss)	Cher (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
28	17	Jealousy	Pelle Shop Boys (Pelle Shop Boys/Faltermeyer) Carga/10	Parlophone 112/9 816/171	TOR 816/32 816/171
29	11	Call It What You Want	Sade (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
30	13	Sailing on the Seven Seas	Cher (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
31	16	Whenever You Need Me	Tina Turner (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
32	36	Thinking About Your Love	Janis Ian (A&R) Carlin (M)	Columbia 65876/16676/5M	65876/16676
33	25	32 Degrees	Pop Will It Sell (Wendell) BMG	RCR 4455/PT 4455/18M	PK 4455/PT 4455/18M
34	14	Headlong	Queen (Queen/Richards) Queen/EMI	Parlophone 112/02/19 171	TC/EMI 02/19 171
35	27	Do You Want Me	Sade (A&R) Carlin (M)	Capitol 03073/171	W 00320/W 00320
36	18	Fading Like a Flower (Every Time You Leave)	Rosette (Owerman) EMI	EMI 1702/19 171	TCM 1902/19 171
37	NEW	Planet of Sound	Flaves (Norton) Rice and Brins	400 AD 1008/8AD 1008/171	8AD 1008/8AD 1008/171
38	15	Senza Una Donna (Without a Woman)	Gianni Morandi (Young) Ruffalo/WC/EMI	London 02/30 294/171	LO/NC 294/02 294
39	22	R.S.V.P.	Walking Down (Stock/Aiken/Waterman) All Boys	PWL PWL170/170	PWMC 170/170
40	23	Jack of Diamonds	Kerry MacLeod (Lilley) Virgin/WC	Virgin 5171/134/171	5171/134/171
41	29	See The Lights	Simple Minds (Lisson) Virgin	Virgin 5171/134/171	5171/134/171
42	31	Kiss Them For Me	Silhouette & The Banishes (Hagel) Dreamhouse/WC	Wandorland 5101/171	5101/171 171
43	26	There's No Other Way	Blue Street (Lilley) Virgin/WC	Virgin 5171/134/171	5171/134/171
44	34	Touch Myself	Dionne Warwick (Lisson) Virgin	Virgin America VJ571/171	5171/134/171
45	20	Recipe For Love/It Had to Be You	Harry Connick Jr. (Connick/Shamian) A&M/AA EMI	Capitol 03073/171	W 00320/W 00320
46	24	Anastasia	1984 (De la Puente) P&M	XL Recordings XLS 1984/171	XLS 1984/171
47	17	Your Swainy Arms	Deacon Blue (Kilby) Poly	Columbia 65837/65837/5M	65837/65837
48	38	REMEMBER ME WITH LOVE	Giorgia Estefan (Estefan/Jon/Casas/Owens) EMI	Epic 65868/16676/5M	65868/16676
49	39	SPACE	New Model Army (NMAI Attack/Attack) WEA	EMI 1702/19 171	TCMA 1902/19 171
50	52	Solo of You	Living Colour (Stamun) WC	Epic 65867/31 003C/W	65867/31 003C/W
51	27	Take 5	Northside (Broude) WC	Factory FAC 380/FA 320/171	FAC 380/FA 320/171
52	NEW	Cover My Eyes (Pain and Heaven)	Warrior (New) Chrysalis/WC	EMI 1702/19 171	TCMA 1902/19 171
53	NEW	Get the Funk Out	Extreme (Wagner) Rondor	AMM AMY 173/171	AMM 72/AMC 72(2)
54	52	Highways	The Blessing (Dorfman) BMG	MCA MCS 153H/153H 18M/BMG	MCA 153H/153H 18M/BMG
55	NEW	People Are Still Having Sex	Polystar PO 147/171	PO 147/171	
56	19	Now is Tomorrow	Definition of Sound (The Red King/Down) Crea/Polystar	Crea CRY 171/171	RY 060
57	18	Caught in My Shadow	The Wonder Stuff (Giossop) Polygram	Polygram 6063/171	IG 063/171
58	31	Get the Message	Electronic Soulmates (MCA) WEA	Factory FAC 380/FA 320/171	FAC 380/FA 320/171
59	30	Footsteps Following Me	Debut 1413/1306/NC/EMI/CBS/171	Francis New (Levine/Garatos/Kastelan/Woh) Vivid From Detroit/MCA	1413/1306/NC/EMI/CBS/171
60	NEW	Escape	Gary Clark On-U Sound System (Shenwood) Parlophone/Capitol/WC	Parlophone 112/9 816/171	TOR 816/32 816/171
61	NEW	Safe from Harm	Widowbirds WBS/317/171	WBS/317/171	
62	43	The One and Only	Chesney Hawkes (Shackleton/Karshaw) WC	Dynasty CHS 12/367/171	CHS 12/367/171
63	31	Future Love (EP)	Seal (Horn) Beggins/Street/Perfect	ZTT ZANG 1171/171	ZANG 1171/171
64	25	I Like the Way (The Kissing Game)	Hi-Tone (Hilly) Columbia/WC	See JIVE/171 18M	JMCD 271
65	40	Love Is a Wonderful Thing	Michael Bolton (Aljazeera/Bolton) EMI	Columbia 65877/16677/18M	65877/16677/18M
66	NEW	My Special Child	Sinead O'Connor (Robert) EMI	Enigma ENY11/171	ENY11/171
67	14	There's Got to Be a Way	Mariah Carey (Waka/Walden) Sony/EMI	Columbia 65877/16677/18M	65877/16677/18M
68	NEW	Rubberbandman	Yello (Yello) WC	Mercury YELLO 912/171	YEL 912/171
69	45	Coast Is Clear	Corina (Lowe/Cornell) Arista/Sony/EMI	Arista ANX11/171	ANX 30/ANX 30/171
70	47	Ring Ring Ring (...)	De La Soul (D.L.S./Prince Paul) W/OTe (Gar/Curtis/Chesnut/Landmark)	Big Life BL 017/181 4/MS/BL 4/MS/171	BL 017/181 4/MS/BL 4/MS/171
71	38	Just a Groove	Nammi (Rochford) Strat	Ronin RUM1/31/171	RUM 31/31/171
72	NEW	A Watcher's Point of View	Pat Daw (Youth) WC	See JIVE/171 18M	JMCD 271
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74	53	Wind of Change	Scorpions (Olsson/Scorpions) CO/Capitol	Vertigo VER154/171	VER 154/171
75	54	Crockett's Theme/Chancer	Jan Hammer (Hammer) MCA/A&M EMI/Virgin	MCA MCS 1541/18M/BMG	MCA 1541/18M/BMG

TOP 75 SINGLES

THE OFFICIAL **music week**

CHART

1	I WANNA SEX YOU UP Color Me Badd	Giant
2	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Cher	Epic
3	BABY BABY Baby Grant	A&M
4	PROMISE ME Beverly Craven	Epic
5	GYPSY WOMAN (LA DA DEE) Crystal Waters	A&M
6	SHOCKED Kylie Minogue	PWL
7	TANTED LOVE Sartori/Marky/Rimond	Mercury
8	SHINY HAPPY PEOPLE REM	Warner Brothers
9	LAST TRAIN TO TRANSCENTRAL The KLF	KLF Communications
10	LIGHT MY FIRE The Doovers	Elektra
11	SUCCESS Danni Minogue	MCA
12	HOLIDAY Madonna	Sire
13	TOUCH ME (ALL NIGHT LONG) Garry Dennis	Polydor
14	MOVE THAT BODY Technobionic featuring Reggie	AES Cap
15	ONLY FOOLS (NEVER FALL IN LOVE) Soma	10
16	YOU! SWEETNESS MC Hammer	Capitol
17	JEALOUSY Per Shop Boys	Parlophone
18	CALL IT WHAT YOU WANT New Kids On The Block	Columbia
19	SAILING ON THE SEVEN SEAS OMD	Virgin
20	THE ROBOTS Kasabian	EMI
21	WHENEVER YOU NEED ME T-Fal	Siren
22	THINKING ABOUT YOUR LOVE Kenny Thomas	Contempo



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 7" 12" CD AND CASSETTE

36	ANASTHASIA 199	XI Recordings
37	YOUR SWAYING ARMS Deseon Blue	Columbia
38	REMEMBER ME WITH LOVE Gloria Estefan	Epic
39	SPACE New Model Army	EMI
40	SOLAGE OF YOU Living Colour	Epic
41	TAKE 5 Northside	Fantasy
42	COVER MY EYES (PAIN AND HEAVEN) Mellon	EMI
43	GET THE FLUNK OUT Extreme	A&M
44	HIGHWAY 5 The Blessing	MCA
45	PEOPLE ARE STILL HAVING SEX Let Our	Polydor
46	NOW IS TOMORROW Definition Of Sound	Circs
47	CAUGHT IN MY SHADOW The Weather Staff	Polydor
48	GET THE MESSAGE Electronic	Fredry
49	FOOTSTEPS FOLLOWING ME Frances Nero	Debut
50	ESCAPE Gary Clail On-U Sound System	Perfecto
51	SAFE FROM HARM Massive Attack	Wild Bunch
52	THE ONE AND ONLY Chesney Hawkes	Chrysalis
53	FUTURE LOVE (EP) Sail	ZTT
54	LIKE THE WAY (THE KISSING GAME) H-Tive	Jive
55	LOVE IS A WONDERFUL THING Michael Bolton	Columbia
56	MY SPECIAL CHILD Sinéad O'Connor	Eriqin
57	THERE'S GOT TO BE A WAY Mariah Carey	Columbia
58	RUBBERBANDMAN Yello	Mercury
59	COAST IS CLEAR Curve	Anxious
60	RING RING RING (HA HA HEY) Da Da Band	Big Life
61	JUST A GROOVE Nomad	Rhino
62	A WATCHER'S POINT OF VIEW P.M. Dawn	Gea Street

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Rank	Artist	Album	Label	Genre	Chart	Weeks on Chart	Peak	Current	
1	Amy Grant	BABY BABY	ABM	A	A	A	51	23	93.0
2	Deacon Blue	YOUR SWAYING ARMS	Columbia	B	A	A	49	23	91.5
3	Roxette	FADING LIKE A FLOWER	EMI	A	A	A	49	19	90.7
4	Cathy Dennis	YOUR HEART'S RIGHT (LONG)	Polygram	A	A	A	49	8	90.7
5	Simple Minds	SEE THE LIGHTS	Virgin	A	A	A	49	20	90.2
6	T'Pau	WHENEVER YOU NEED ME	Siren	A	A	A	45	16	89.4
7	Cher	SHOOP SHOOP (IT'S IN...)	Epic	A	A	A	45	1	88.8
8	Beverly Craven	PROMISE ME	Epic	A	A	A	45	4	88.2
9	R.E.M.	SHINY HAPPY PEOPLE	Warner Brothers	A	A	A	45	3	78.9
10	Crystal Waters	GYPSY WOMAN (LA DA DEE)	ABM	A	A	A	45	4	77.0
11	Wilson Phillips	YOU'RE IN LOVE	SBS	A	A	A	44	11	76.7
12	New Kids On The Block	CALL IT WHAT YOU WANT	Columbia	B	A	A	44	40	74.0
13	Michael Bolton	LOVE IS A WONDERFUL THING	Columbia	B	A	A	44	60	74.0
14	Soft Cell	TAINED LOVE	Mercury	A	A	A	39	6	73.5
15	Color Me Badd	I WANNA SEX YOU UP	Giant	B	A	A	37	2	72.1
16	Hue And Cry	MY SALT HEART	Virgin	B	A	A	35	11	70.0
17	Dannii Minogue	SUCCESS	MCA	A	A	A	37	7	68.3
18	The KLF	LAST TRAIN TO TRANSCANTANIA	KLF Communications	A	A	A	37	4	65.9
19	Manic Street Preachers	IT'S NOT TO BE A WAY	Columbia	A	A	A	37	4	65.9
20	Jayson DeRogatis	R.S.V.P.	PWL	B	A	A	37	22	64.8
21	Frances Reid	FOOTSTEPS FOLLOWING ME	Debut	B	A	A	37	30	62.0
22	The Wonderstuff	CAUGHT IN MY SHADOW	Far Out	A	A	A	36	18	61.7
23	Sonia	ONLY FOOLS NEVER FALL IN LOVE	ID	B	A	A	37	28	61.2
24	Queen	HEADING	EMI	A	A	A	33	14	61.2
25	Seal	FUTURE LOVE PARADISE	ITT	A	A	A	35	31	60.8
26	Electronic	GET THE MESSAGE	Factory	A	A	A	38	33	59.3
27	Zucchero & Paul Young	SENZA UNA DONNA (WITHOUT U...)	London	A	A	A	40	15	58.7
28	UMD	SAILING ON THE SEVEN SEAS	Virgin	A	A	A	39	13	58.0
29	Kylie Minogue	SHOCKED	PWL	B	A	A	35	10	56.7
30	Technotronic	featuring Reggie Love MOVE YOUR BODY	ARS	A	A	B	26	12	56.2
31	Cher	DE BURG THE SIMPLE TRUTH	ABM	A	A	A	34	56	52.9
32	Nonad	JUST A GROOVE	Runnir	A	A	A	28	38	52.3
33	Kinsey MacColl	WALKING DOWN MADISON	Virgin	A	A	A	41	39	50.1
34	Tony Banks & Nik Kershau	I WANNA CHANGE THE SCORE	Virgin	B	A	A	31	49.9	
35	Lenny Kravitz	IT'S NOT OVER TIL IT'S OVER	Virgin America	A	A	A	30	48.5	
36	The Blessing	HIGHWAY 5	MCA	A	A	A	32	42	48.2
37	Pat Shop Boys	JEALOUSY	Parlophone	A	A	A	26	46	46.4
38	De La Soul	RING RING RING (HA HA HEY)	Big Life	A	A	A	26	46	46.4
39	Elvis Costello	THE OTHER SIDE OF SUMMER	Warner Brothers	A	A	A	20	29	43.7
40	Blair	THERE'S NO OTHER WAY	Force	A	A	B	29	26	43.7
41	Marc Cohn	WALKING IN MEMPHIS	Atlantic	A	A	B	36	66	42.9
42	Allison Moir	WHYD YOU WERE HERE	Columbia	A	A	B	34	72	42.8
43	Sisxicand & the Banhees	KISS THEM FOR ME	Wonderland	A	A	A	33	32	41.3
44	The Waterboys	FISHERMAN'S BLUES	Ensign	A	A	A	29	41	41.3
45	Kenny Thomas	THINKING ABOUT YOUR LOVE	Coalport	B	A	A	27	36	40.2
46	James S1	DOWN	Foghorn	A	A	A	20	58	39.8
47	The Big Dish	25 YEARS	East West	B	A	B	30	39	39.5
48	The Trilipets	YOU DON'T HAVE TO GO HOME	Mercury	A	A	A	29	37	37.3
49	Soul Family	SEVEN DAYS' WORTH EVEN IF I...	One Little Indian	B	A	B	20	71	37.3
50	Johnny Hates Jazz	LET ME CHANGE YOUR MIND	Virgin	A	A	B	32	36	31
51	Jessy Leves	YOU GENERATIONS OF LOVE	Mars Prozen	A	A	A	20	20	35.0
52	Jahny Hates Jazz	LET ME CHANGE YOUR MIND	Mer	A	A	A	25	37	32.8
53	MC Hammer	YOU SWEETNESS	Capitol	A	A	B	21	22	32.8
54	Gloria Estefan	REMEMBER ME WITH LOVE	Epic	A	A	B	27	32	32.7
55	Gary Clail	On-U Sound System ESCAPE	Perfecta	A	A	A	15	32	32.2
56	Chesney Hawkes	THE ONE AND ONLY	Chrysalis	A	A	A	17	43	32.2
57	Living Colour	SOAK UP YOU	Epic	B	A	A	23	52	31.9
58	Divinyls	TOUCH MYSELF	Virgin America	A	A	A	22	44	31.0
59	Kym Mazelle	NO ONE CAN LOVE YOU MORE	Parlophone	B	A	B	22	62	29.3
60	The Doors	LIGHT MY FIRE	Elektra	A	A	B	22	29	27.8

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

US TOP 30 SINGLES

1	MORE THAN WORDS	Extreme	ABM
2	I WANNA SEX YOU UP	Color Me Badd	Giant
3	RUSH RUSH	Paula Abdul	Virgin
4	I DON'T WANNA CRY	Mariah Carey	Capitol
5	LOVE IS A WONDERFUL THING	Michael Bolton	Columbia
6	LOSING MY RELIGION	R.E.M.	Warner Brothers
7	LIKE THE WAY (THE KISSING GAME)	Hi-Five	Jive
8	UNBELIEVABLE	EMF	EMI
9	MIRACLE	Whitney Houston	Arista
10	POWER OF LOVE/LOVE POWER	Luther Vandross	Epic
11	STRIKE IT UP	Black Box	RCA
12	SILENT LUCIDITY	QueenSmyke	EMI
13	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polygram
14	RHYTHM OF MY HEART	Red Street	Warner Brothers
15	COUPLE DAYS OFF	Huey Lewis & The News	EMI
16	WRITTEN ALL OVER YOUR FACE	Buena Vista	Atlantic
17	PLAYGROUND	Another Bad Creation	Motown
18	HERE WE GO	C&C Music Factory	Columbia
19	BABY BABY	Amy Grant	ABM
20	DON'T TREAT ME BAD	Firehouse	Virgin
21	TOUCH MYSELF	Divinyls	Epic
22	MAMA SAID KNOCK YOU OUT	L.L. Cool J.	Def Jam
23	RIGHT HERE, RIGHT NOW	Jesse James	SBS
24	DO YOU WANT ME	Salt-N-Pepa	Next Plateau
25	HOW I AM (COME AND TAKE ME)	U2	Virgin
26	WE WANT THE FUNK	Genesis	Interscope
27	WALKING IN MEMPHIS	Marc Cohn	Atlantic
28	WHAT COMES NATURALLY	Sheena Easton	MCA
29	JOYRIDE	Roxanne	ABM
30	LOVE AT FIRST SIGHT	Sly	EMI

US TOP 30 ALBUMS

1	SPELLBOUND	Paula Abdul	Captive
2	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
3	OUT OF TIME	R.E.M.	Warner Brothers
4	MARIAH CAREY	Mariah Carey	Columbia
5	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
6	NEW JACK CITY	Soundtrack	Giant
7	NO FEAR'S	South Bros	Capitol
8	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
9	COULDN'T AT THE PLAYGROUND	Another Bad Creation	Motown
10	EXTREME II PORNOCRAFFITI	Extreme	ABM
11	POWER OF LOVE	Luther Vandross	Epic
12	WILSON PHILLIPS	Wilson Phillips	SBS
13	SCHUBERT DIP	EMF	EMI
14	VAGABOND HEART	Rod Stewart	Warner Brothers
15	O.G. ORIGINAL GANGBSTER	Ice-T	Sire
16	EMPIRE	QueenSmyke	EMI
17	HEART IN MOTION	Amy Grant	ABM
18	TO THE EXTREME	Vanilla Ice	SBS
19	MAMA SAID KNOCK YOU OUT	L.L. Cool J.	Def Jam
20	JOYRIDE	Roxanne	EMI
21	MCXMC 4.2	Enigma	Charmaine
22	THE IMMOCULATE COLLECTION	Madonna	Sire
23	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
24	HEART SHAPED WORLD	Chris Isaak	Reprise
25	GARTH BROOKS	Garth Brooks	Capitol
26	DE LA SOUL IS DEAD	De La Soul	Tammy Bay
27	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
28	THE RAZORS EDGE	Alan Jackson	Arista
29	DO NOT ROCK THE JUKEBOX	ADOC	Capitol
30	FIREHOUSE	Firehouse	Epic

Chart courtesy Billboard. * New, ** New & Reissues are awarded to those products demonstrating the greatest artistic merit and highest sales.

UK signings



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RECORD MIRROR

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Touchstone
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1561 80

& Hand... Video Gems
R 1372

CIC
VHR 1391

N: Nothing Is...SMV
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CIC
VHR 1335

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● They will become rarer now that the BPI has ruled that a maximum of four editions of a single may count towards a chart position, but second and subsequent 12-inch singles comprising remixes rarely earn their keep. But the Japanese seem to have found a way to make them pay. Increasingly they are gathering all mixes of a track and issuing it as a self-contained CD.

A prime example is Janet Jackson (right). The Japanese have issued a CD crammed with no fewer than 13 mixes of 'State Of The Nation', a cut from Janet's 'Rhythm Of The Nation' album. Bizarrely, the track itself has never been issued as a single.

● 1992 is still a year away, but last week there were eight continental acts on the chart simultaneously — more than ever before. Belgium led the charge, with hits from Technorotic, T99 and Quadrophonia, Germany was represented by the Scorpions and Kraftwerk, Sweden by Roxette, Czechoslovakia by Jan Hammer and Italy by Zucchero.

● RCA reports that Eurythmics' 'Greatest Hits' has now sold over 800,000 copies in Britain, and as many again in Europe. But the album has proved a damp squib in America. The Yanks are far less fond of compilations than we are, but it is still surprising that the album has failed to even gain a toehold on the Top 200, though it was released several weeks ago.

Chart

n e w s

BY ALAN JONES

REKINDLING THE FIRE

The Doors' 'Light My Fire' is so well-known in the UK that you could be forgiven for assuming it was a massive hit here when first released in 1967. It wasn't — it spent a single week in the Top 50, at number 49, then disappeared from the chart, only returning last week, when it debuted at number 29.

Of all the Doors' songs, 'Light My Fire' is the most popular. Jimi Hendrix adjudged it his favourite record of 1967, when over one-and-a-half million of his fellow-Americans bought a copy, lifting the single to the top of the US chart for three weeks. It was

eventually displaced by the Beatles' 'All You Need Is Love', prompting John Lennon to comment: "They deserved to stay at number one more than we deserved to get there. They're one of the best new groups I've heard for a long time."

The sheer quality of 'Light My Fire' was illustrated in 1968, only a year after The Doors hit the top of the US chart, when Jose Feliciano's version of the song (detested by Doors' vocalist Jim Morrison) reached number three in the US chart. Others who have recorded it include Mae West, Shirley Bassey, Ronnie Aldrich, Chet Atkins, Al Green, Minnie Riperton, Jackie Wilson, Stevie Wonder, The Four Tops, Amii Stewart, Jack Jones, Isaac Hayes and even Ian Gillan.

The current popularity of The Doors is, of course, due in no small part to the success of Oliver Stone's biopic about the group, which also gave the band three simultaneous Top 30 albums last week for the first time ever — all including different versions of 'Light My Fire'.



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PLAY Chart

THE OF n e w s

BY ALAN JONES

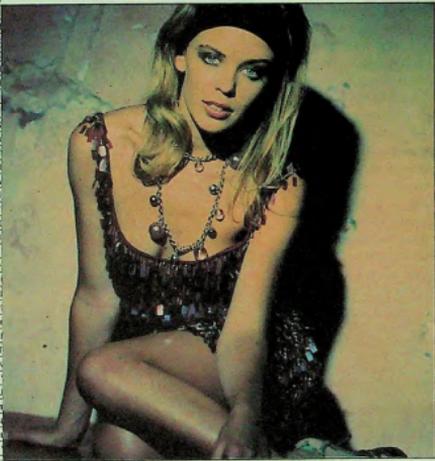
KYLIE'S LUCKY THIRTEEN

Kylie Minogue has assured her place in the record books. 'Shocked' is her 13th hit in all — 12 solo plus 'Especially For You', her duet with Jason Donovan — and each one has reached the Top 10. In nearly 40 years of chart history, no other act has maintained a 100% Top 10 strike rate for so long. Guy Mitchell and Gary Glitter both reached the Top 10 with their first 11 hits, and The Shadows managed it with their first 12, but Kylie's baker's dozen is unmatched.

Kylie's hits are: 'I Should Be So Lucky' (number one), 'Got To Be Certain' (number two), 'The Loco-Motion' (number two), 'Je Ne Sais Pas Pourquoi' (number two), 'Especially For You' (number one), 'Hand On Your Heart' (number one), 'Wouldn't Change A Thing' (number two), 'Never Too Late' (number four), 'Tears On My Pillow' (number one), 'Better The Devil You Know' (number two), 'Step Back In Time' (number four), 'What Do I Have To Do' (number six) and 'Shocked', which debuted at number 10 last week.

● **Beverly Craven's** self-titled debut album re-entered the chart at number three last week after peaking at number 53 in March. The main difference between then and now is that in the interim Beverly had a hit single with 'Promise Me'. It's another illustration of the fact that the best way to promote an album is with a hit single. And as long as this remains the case, singles can surely never die.

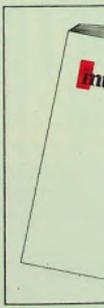
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- 51 Jesus Loves YO
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- 53 MC Hammer YOU
- 54 Gloria Estefan R
- 55 Gary Clail On-U
- 56 Chesney Hawke
- 57 Living Colour SO
- 58 Divinyls I TOUCH
- 59 Kyes Miazelle ND
- 60 The Doors LIGHT



● **Nomad's** upcoming debut album 'Changing Cabins' will be the ninth on which their number two single that compilations favourite '(I) Wanna Give You Devotion' has appeared.

● Their current single 'Ruby Tuesday' is only the third live hit of The Rolling Stones' career, following 1982's 'Going To A Go Go' and 'Time Is On My Side', both of which were taken from the 'Still Life' album. Recorded on their 1989-90 Steel Wheels/Urban Jungle tour, 'Ruby Tuesday' therefore pre-dates the Stones' recent hit 'Highwire', which was recorded earlier this year. The Stones have been making hit singles for nearly 28 years, the longest span of any group.

Compiled by EMI. Rating based



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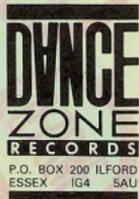
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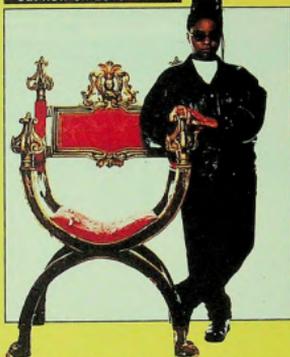
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53 MC Hammer YO
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56 Chesney Hawke
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58 Divinyls I TOUCH
59 Kym Mazelle HI
60 The Doers LIGHT

Nikke? Nicole!

The rap world is notorious for its abundance of arrogant individuals gliding along on their own hot air, but when Brooklyn-born rapper Nikke? Nicole! proclaims that 'Nikke Does It Better' — the title of her dynamic debut single — her words amount to more than just a hollow boast.

'Nikke Does It Better' is out now on Love



Having studied at the Borough of Manhattan Community College, performed with the local Alonzo Players workshop and appeared in a few non-speaking movie roles, she recently landed a part — albeit as an extra — in Spike Lee's new movie, *Jungle Fever*.

Meanwhile Nikke's own production company — 'Nikke Does It Productions' — is currently working on a new *Cookie Crew* Davydd Chong track.

Mackintosh, Nikke's playful R&B flavoured original is transformed into a slinkier proposition, topped off by a nonchalant piano riff, custom-made for the UK market.

Nikke is a dab hand at the piano herself, as well as rapping, dancing and acting.

Manu Dibango

Straight outta Cameroon? Well, almost. Manu Dibango, Cameroon's Mr Makossa, has teamed up with Working Week main man, Simon Booth, plus one of London's finest rappers, MC Mello, to create two great tracks.

Called 'Mincalor' and 'Senga Abele', the tracks were originally released a few weeks back as a DJ-only white label in order to promote Manu Dibango's new Booth-produced LP, 'Polysonik'. However, the tracks were so well received that they are now to be officially released as a double A-side 12-inch.

'Mincalor' will have the widest appeal. It has been remixed by Booth using the deepest of basslines and the catchy keyboard riff from D-Train's classic 'You're The One For Me'. The end result is essentially a straightforward rap track with little evidence of Dibango's involvement.

The mixed heritage of 'Senga Abele', on the other hand, is clear for all to hear. Dibango's sax-playing and characteristic vocal arrangements are given a jazzy and funky treatment by Booth, while the quality of Mello's rapping shows why he has recently been snapped up by Jazzie B for his Funki Dred label.

Andy Beever



'Mincalor' and 'Senga Abele' are released by Expression Records on June 10

Nightlife 10

- | | | |
|----|-----|--|
| TW | LW | |
| 1 | (2) | LET THE BEAT HIT 'EM Lisa Lisa + Cult Jam (Columbia 12') |
| 2 | (3) | GOTTA LOVE FOR YOU Jomanda (Big Beat 12') |
| 3 | (1) | NIGHT IN MOTION Cubic 22 (XL Recordings 12') |
| 4 | (-) | WANNA DANCE Jasirmin (Geffen 12') |
| 5 | (-) | SUMMERTIME Jazzy Jeff & Fresh Prince (Jive 12') |
| 6 | (6) | 7 WAYS 2 LOVE Cola Boy (W Label 12') |
| 7 | (-) | REVOLUTION Bizzy Bee + Blakeski (Brain 12') |
| 8 | (-) | WE GOTTA DOT Francesco Zappelli/DJ Professor (Media 12') |
| 9 | (-) | NIGGAZ-LIFE NWA (Ruthless LP) |
| 10 | (-) | WE ARE BACK LFO (Warp 12') |

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

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Nefateri

It seems the African Queen is the up-and-coming archetype for women in rap. Queen Latifah has been known to cast herself in ancient Egypt and now Nefateri, Profile UK's latest signing, has reached into the history of Ethiopia for a kickin' stage name.

Tottenham-born with her roots in Jamaica, Nefateri follows Caveman in Profile's policy of catching and developing young British rap talent before it goes elsewhere.

Girly rappers are nothing new in this country, but Nefateri's intent is solid and serious — culture, education and leadership.

Her sparky debut single 'So Relaxing', which reworks the guitar riff from the Average White Band's classic 'Pick Up The Pieces', is out on June 24.

In the meantime she's sticking with her day job while she completes an album for release later in the year. It aims to reflect the full breadth of musical education she received in the family home, her brothers and sisters having dabbled in jazz, African, reggae, soca, rap and house.

To combine those influences, she may need all of the legendary qualities of industry, harmony and wisdom of the first Queen Nefateri.

Russell Brown



'So Relaxing' is released by Profile on June 24

Cool Cuts

- | | | | |
|----------|---|----------------------|-----------------|
| 1 | THE ENEMY WITHIN | Thirst | Ten |
| 2 (NEW) | LOVE DESIRE | Sandee | US Fever |
| | Long time no hear from Sandee but back with a vengeance with Morales on the mix | | |
| 3 (NEW) | YOU TOO | Nexy Lanton | Yo Bro |
| | An unusual jazzy outing already causing a stir on import and out here soon | | |
| 4 | COLOUR ME | Paradise Orchestra | Pulse 8 |
| 5 | HIT ME WITH YOUR RHYTHM STICK (REMIX) | Ian Dury | Flying |
| 6 (NEW) | ME AND THE MAILMAN | 6 Bolts All | Rhythm |
| | The top cut off an impressive Belgian EP of typically hardcore tunes | | |
| 7 | SAFE FROM HARM | Massive | Circa |
| 8 | THE PROMISE/FIND OUR DIRECTION | Natural Life | White Label |
| 9 (NEW) | THE WAVE OF THE FUTURE | Quadrophonia | Sony |
| | Not nearly as radical as their debut but the right combination to be a big hit | | |
| 10 | THERE'S NOTHING LIKE THIS | Omar | Talkin' Loud |
| 11 | LET THE BEAT HIT 'EM | Lisa Lisa & Cult Jam | US Columbia |
| 12 (NEW) | GRACY 3 | Digital Scream | Slippy Gimbo |
| | The UK offers its own version of the Belgian sound with this riotous techno fusion | | |
| 13 | CAN U FOLLOW | The Stonefunkers | East West |
| 14 | COMPOSITE 1.4 | Continuity | White Label |
| 15 (NEW) | ONE TOO MANY | Northern Light | US Next Plateau |
| | Another big bassline from this fast re-emerging New York label | | |
| 16 | PERPETUAL DAWN | The Orb | Big Life |
| 17 | NIGHT BY NIGHT | Alandra Drake | US Columbia |
| 18 (NEW) | DIN DAA DAA | George Kranz | Cardiac |
| | Re-released for the umpteenth time but now with a Doug Lazy rap — 10 (!) mixes to choose from | | |
| 19 | CIRCLES | John & Julie | XL |
| 20 (NEW) | THIS IS CALLING YOU | ORZ | Ten |
| | Jazzy rap getting a lot of airplay as well as dancefloor attention | | |



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- 59 Kym Mazelle N
- 60 The Doers LIGH

Compiled by EKA Rating board



LISA LISA AND CULT JAM
"Let The Beat Hit 'Em"
(US Columbia 44 73834)

Produced by Clivettes & Cole now rather than Full Force, the Latino girls instead import smart, an spry disco-stereo test and funkier funky samples produced unhesitatingly rambling jigger with a squawky melodic catriny sample chorus and some bursts of mario play and actual song in its 0:11&0:09m The Brand New Super Pumped-Up C&C Vocal Club and Instrumental Mixes, or a totally different sound

SEAL SLAM
"Free Your Feelings"
(MCA Records MCST 1533)
Gainsy' cooling Dee C. Lee's sophisticated Urban Disciples neo-produced cool wiggly stiker has a guest rap by none other than Gang Starr halfway, with jazzy doofing flute and vibes in its 0:08:00m No Feeling Mix. or a more playfully swinging jittery 0:09:00m Gatted Mix and Instrumental.

COLA BOY
"7 Ways 2 Love"
(Dance Rhythmic Records DRL-2231)
Selling fast, now it's easier to find (on a trace of bootlegs), one coupled with Ditta-Bone while the reworked four-tracker announces "This record is designed for DJ and club use... to promote the continued existence of the twelve inch format", this gift coded title repeating, fute tones tooled and airy sixth washed 121.8-122:00m ambient breezy skipper produced by St. Etienne started out as a very scarce label white label and is possibly about to be signed by Arista, but on this pressing is coupled without any artist credits by the bubbly racing Finesse with True Faith-ish 125:70m "Take Me Away (Dubbed Up)", Jimmy's piano planked bubbly sliding 123:10m "Warm (Dub)" and Lisa Albertone's breezy wiggling 117:80m "Love Albertone's" breezy wiggling 117:80m "Love Albertone's". What's the beting that the original Cola Boy white label is really 17pm slower?

REBEL M.C. featuring Ten Fly & Barrington Levy
"Tribal Beat"
(Desire WANTX 44, via Pinnacle)
Broader than Broadway, rather than Sawyer, the Rebel's sound more intricately modulated tonally, reggae reggae reggae is woven from several samples and bursts of its guest collaborators, especially Barrington's "Here I Come", in (0:05:13:02-0:06:00m) Foundation Mix, dubwise Foundation Instrumental, and bleepy sampler shuffling 130:30pm Concrete Mix versions. Shootee-se waaa-oh-oh!

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bass driven frisky house bouncer with "I've Told Every Little Star"-type "ba-ba-ba dum, ba-dum" repetition in its 1:22:22-1:32:14:06pm The Paradise C&C Club Mix.

SPECIAL F.X.
"I Can't Wait"
(FX 001)
Raising the "der dup dup" nagged Nu Shooz hit from exactly five years ago, this sweet girl cooed and guy rapped 104:20pm rolling calypso jigger has affinity scratching and "This is London" pre-occupation, in three mixes (one with a buggly drummer beat) on a completely into lacking white label, worth finding.

JINNY
"Keep Warm"
(Italian Style Recordings IOP 1055)
On an Italian label that confusingly is called Italian Style, this brassily stabbed "Roots"-ish piano planked repetitive pairing and churning powerful driver — in 124:14:06pm Extended Mix, 123:0-0:09m Short Version and 124:0-0:09m Another Version — has indeed been "warm" for a while, but not always easy to find.

ALBERTINO featuring David Szyon
"Your Love Is Crazy"
(Italian X Energy Records X-12092)
Created by De Point, who include David Szyon, this Doulos-style featuring Dany "Faced Love"-ish romping 118:80pm gatkeeper starts with Jinny-like study piano but finds a breezier wiggling jiggling rhythm in Buero Mix, Dub Mix and Radio Versions.

M & M
"Don't Stand In My Way"
(Sulburban Base SUB BASE 2, via Southam)
Starting with buzzing beats and some regga accers but then becoming an italo-type jingly throbbing 120:00m pounder, the second release from the Holyer's Boogie Theatre Records based label is flipped perhaps even more excitingly by the Rhythmic's whinnies punctuated beefily bounding 0:127.6-127:46pm "I Just Wanna Make You Happy".

PERCEPTION
"Feed The Feeling"
(TOE-1)
On a hot West London white label, this guy muted and girls cooed gentle 119:80pm janyr-sinky centerline has an attractive and now-classics refreshingly different but once more curious, Tama Mania or (more mundanely) R&H Band-ish samba-style Rk, with a pair of 118:40pm and 119:70pm B-side variations.

NEYKO LANTON
"Yo Too"
(Yo! Bop Recordings 12 YOBR2 23, via Total/BMG)
One of the hotter recent Italian imports, created by Gianni Vitoli, this jazzy scattered wordless attractive catchly light centerline is in calm vibes across a 120:00m Atmosphere and Jumpy Mix. Access, originally scheduled for July 17 release here but apparently nashed out now.

JOMANDA
"Got A Love For You"
(US Big Beat BB-0031)



INNER CITY
"Hallelujah"
(Ten Records TENX 365)
Driven by a first wireless then "haaa-ly-oo" repetition, this soulful Paris waltz strage 114:80pm buoyant wiggly smacker is in Spiritual Stereo and only numbered Tommy

Created as usual by the Backroom Productions team, the girls' rockinging leader in Steve "Silk" Hurley's jaunty simple synth chords nagged 120:00m Hurley's House, Dub and Radio Mixes, flipped by Paul South's gospel organ-like bass underpinned sliding 120:20pm Love Mix, Eric Miller's sturging piano and vibes tinted 120:00m Smooth Underground Mix, plus producers Derek-A-Jenkins, Dwayne "Sport" Richardson and Cassio Ware's more plainly lurching original 120:20pm Extended Version. The UK pressing due in a fortnight will inevitably not have them all, and instead the promo only has Hurley's House Mix.

JELLYBEAN
"Spillin' The Beans"
(US Atlantic 0-96031)
Gruined in accurate James Brown soundalike style, but unlike any backing track he ever really sang over, this simple sparse synth washed and blessed jiggly bouncing sidler is 120:20pm Alike. Human Beans, 120:00pm Shake & Bake Bean Radio, and guitar wowed (though not Liss Pauli-like) 120:30pm Liss Beans Mix, followed by David Shaw & Winston Jones's futuristic thumping 119:50pm Furthest Mix of the dated Philly disco-style "Don't Let Love Come Between Us".

THE ORB
"Perpetual Dawn"
(Big Water/UAJ Mr Modo Records BLR 467)
Dr Alex Paterson's repetitively rolling chunky reggae dub Jigger has Jani Wobble on beats and some lousing by Jeffrey Nelson, with an afro roused female chorus by Shola as well in Youth's 0:10:27-0:10:00m Solar Flame Extended Mix or ten promo, at first. Andrew Weatherall's more jerykly lurching but less urgent 0:10:40pm Ultrabass 1 version.

YO-YO (featuring Ice Cube)
"You Can't Play With My Yo-Yo"
(Atlantic 48776)
Papped with her producer by the Lorch Mob's "ward new intelligent black woman", this repetitively scolding jigger is in a rolling James Brown brass based 0:56-0:09pm (Real Name and Radio Edit) plus a differing lurching starter 0:07-0:09pm Hip Hop Remix, all with dated member of "1990".

POWERCUT featuring Nubian Prince
"Girls"
(Internal/Slam Jam Y25707, via Warner Music)
With bursts of rap by Nubian Prince (not Prince),

Munell 12" Mixes, but in any case the flip's jittery bleeping and scurrying instrumental (with some eventual mako) numbering 125:80pm "Unity Please North Of Watford Mix") has been promoted on its own for longer and remains rather hotter.

London DJs Mick Power & Brian Mitchell's jiggly shuffling revolve of the Moments & Whinnies 1975 smash in Black Box's trumpet preambled 105:00pm Trumpet and percussively rolling Sax Mixes, plus the PowerCrew's own numbering 105:00pm The Original Jam and brief Gigs Beats.

KYOTO
"The Forbidden City"
(Fabric Of Life Records KYOTO 1, via BMG)
Inspired by Bernardo Bertolucci's "The Last Emperor", this sombre — sometimes Cinema (manus pronounced) and breathy girl whispered Enigma-ish (and enigmatic!) piano jangled gentle centerline is in (0:19:8-0:09pm) Yu Yi The Prologue, (0:19:14-0:09pm) Yu Yi The End and instrumental (0:19:00pm) The Epilogue versions, pressed on a laser etched transparent vinyl 12-inch that's packaged in a transparent polycarbonate bubble pack — its most interesting feature.

CONNIE LUSH
"Hard"
(8 Productions VAS)
Promoted for ages and apparently still not out, this raspingly washed and mutedly repetitive 0:11:30:00m garage chugger from Liverpool centerers along to a bubbly electro beat, creating some obviously gargling with the same mouthwash as Janis Joplin and Tina Turner (bleeper instrumental).

11:59
"Digi"
(From A Cherry To A Scream WTST 5, via AVL)
With lyrics that are more speaking than the dull rhythm, this slow 0:40:00pm jiggly patterling legeric nappie rap over the cash till notes from Nick Floyd's "Money" cassettes a privacy-strengthened centerline which "soid yer soul" to "Of The Pops" (Soul II Soul-ish 0:08:00pm Top Instrumental, and Accapella).

MIKE & THE MECHANICS
"Word Of Mouth (East West Mix)"
(Virgin V51 1351)
Spotted by Alan Jones last week, Steve Tavell & Geoff Cullingham's radical remix sets the former AOR anthem's "na na hee hee"-type cheer-whoop jingle to a sparsely quavering 10:00pm electronic rhythm, as 12-inch bonus track for the current dead slow 20:00pm "A Time And Place" and "Mam Vite" soundtrack-like 0:10:00:00pm "Yesterday, Today, Tomorrow".

6 RM UPDATE

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MARIAH CAREY
'There's Got To Be A Way'
 (Columbia 656931 6)

Sounding remarkably like Whitney Houston, who always has appeared to be Mariah's career role model, her Shep Pettibone-mixed gem is pygmy 103.20pm gospel-ish pop swayer is here (on promo, at any rate) in 12" Remix, Sample Dub Mix, slow starting 7" Remix and subtitled All Vocal Dub Mix versions.

TRIGGER

'Stratosphere'
 (Belgian Target Records TR 10064/12)
 Slightly above than 'Widow' but recently in re-pressed form, this also aims raised feminicitaly rumbly, droning and bleeping Belgian is in a D-125.70pm Extended, Techno and 125.60pm Hip House Mixes.

DEE DEE BRAVE

'So Many Roads'
 (Champion CHAMP 12.280, via BMG)
 The 'My Mr Love' girl returns, sweetly walking along in Indian movie soundtrack style while still re-stuffing 120bpm pop, lead track on a triple leader that also has the questioning guy, muted 'Break 4 Love' and 120-05pm 'Why', and her own Shangh-Lai's-ishly mumbled 119bpm 'For Ken' (collaborator Ken 'Kazoo 823' Chandler).

LOST

'Techno Funk'
 (Perfecto Records PT 44560, via BMG)
 Out next week if not now, London DJs Steve Scalet and Nigel Farmer's brooding groove-y bass boomed rave samples (with permission) the vocal from Frankie Bones' 'Call It Techno', in 'I put your hands together' and crowd noise started 124.5-06pm 'Part 1' on 'ah yeah', plus a luted more excitingly bounding 124.4-06pm 'Part 2' versions.

BUG, KANN & THE PLASTIC JAM
'Bug In Two Minutes'
 (Slammers DTVD 01)

Worth finding, on a white label apparently from Bristol, this ragga guys rapped, sweet 6'00 and funky drum jugged 0-123.10pm lighted nervy jitter is flippid by a piano jabbet 6-122.70pm instrumental and bleeper cantering 0-124.10pm variation.

BABY DOLL HOUSE

'What's Up'
 (Italian Calypso Records CP5 004)
 This mellow chorus started then Soul it Soul-ishly tempoed nice 0-103.70pm rolling moodily juggy is largely instrumental with tooting flute lines, rasping reed sax, plinking piano, vocal punctuations and gruff Jack-B-type muttering, in five good variations.

PROBLEM HOUSE

'Take Me There'
 (Belgian Hithouse Records HIF 6.003-6)
 Lead track on a Holland recorded techno EP, Joachim Paart's strange dreamily churning 130.50pm throber and his emper's slogged created/freshed wetterly bashing 126.30pm 'Lift Off' (on Peter Sleigh's excitingly bounding but at 0-125.60pm 'Inscrutable', jukky leaping organ and 'sing halelujah' stuttered 0-125.60pm 'Halelujah', frantically galloping re-pressive 0-125.5-124.70pm 'The Boy Is Bang-



Beats & Pieces

RUSH RELEASE will be serving UK promo this summer to DJs playing in the busiest foreign resorts, thus reaching British holidaymakers even while they're away (and most receptive to "the holiday hit"). DJs above to work abroad should contact **Rush Release** at Falcon Mews, London SW12 9SJ (phone 081-675 4916/fax 081-675 6313) ... **Rising High Records**, following the success of **The Hypnotist**, is building its own DJ mailing list at **Panther House**, 38 Mount Pleasant, London WC1G 9AP (phone 071-278 2448/fax 071-837 7434) ... **Elektra** has promoted session singer **Lisa Fischer's** old fashioned, **Jones Girls** (Emotions), largely slow and soulfully swooping "So Intense" album (EKT 87) with a 12-inch sampler featuring her **Naratta Michael Walden** created breathy wailing 0-58.10pm "How Can I Ease The Pain" and wringly 116.30pm "Save Me", and **Luther Vandross** created rolling 95.30pm "Get Back To Love", from which just the first mentioned track is due on a commercial single next week ... I try to review — if not in Record Mirror Update's Hot Vinyl then in Music Week's Market Report — every UK dance release that

matters on the Monday it comes out, to make an essential "shopping list", so it is obviously in record and promotion companies' best interests that I be kept as fully informed as possible of the release dates (pieces?) ... **Mirrow** Mix's old 112bpm Phase II "Reaction" — like "My Way", on Italian **House Records** since last year, has recently been selling anew thanks to sustained demand ... **Cabaret Voltaire** precede a US visit by taking their "roaming club" Technocolor to **Subterranea** this Wed/Thursday (June 5/6), playing a live set along with **Orbital**, plus **DJs Parrott and Winston** ... **Blasphat** with ex-Cooking Vinyl boss **Pete Lawrence** and guest **Sugar T** spinning upfront Euro, soul raggas and — especially — world beat at **Arnie House** (the Old Lasz), Salisbury Promenade, Green Lanes, Harelogy ... **Bomb The Beats** will, like **Massive Attack** revert to **Dave** pre-Gulf War name when **Winter In July** becomes the first single on **Rhythm King** under the label's new deal with **Sony Music**, in three weeks time ... **AND THE BEAT GOES ON!**

ing, and wheazy organ jittered surging boomy 120bpm "The Party Zone".

FIDELFATTI feat. Shirley

'Listen To My Music'
 (Italian New Music 520)
 Piero Esposito's heavy soulful girl whispred and cooed attractive title is in a Soul it Soul-ishly jugged 104.1-06pm Soul version, or organ jingling throbbing 116.30pm so-called House and similar whirring Ambient Versions, all starting with a piccolo-like Near Eastern flavor.

CRITICAL RHYTHM

'In Dub With You'
 (Network NWKT 19, via Pinnacle)
 Victor Simonelli and Lenny Dea's sleekly throbbing reggae jigger, "I'm In Love With You" here gets reworked and rained by being banded in under betterly lapping dubwise 86bpm **Stagger** **Back**, **Magnas** and vocal **Shub-en** Mixes, coupled with the import's accapella started 0-91bpm Version, monotonously pulsing house style 120bpm "An Illusion" and washing machine-ish 0-1123.7-06pm "Kero Therapy".

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RM UPDATE 7



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

- 1 Amy Grant BAB
2 Deacon Blue 11
3 Roxette FADING
4 Cathy Dennis 1
5 Simple Minds 1
6 TPau WHENEVER
7 CHA SHODP SHI
8 Beverley Crave
9 R.E.M. SHINY HE
10 Crystal Waters
11 Wilson Phillips
12 New Kids On
13 Michael Bolton
14 Soft Cell TAINTI
15 Color Me Badd
16 Hue And Cry M
17 Damini Minogue
18 THE K.L.F. LAST
19 Mariah Carey 1
20 Jason Donovan
21 Frances Nero 7
22 The Wonderers
23 Sonia ONLY FOO
24 Queen HEADLOP
25 Seal FUTURE LID
26 Electronic ET
27 Zucchero & Pa
28 OMD SAILING O
29 Kylie Minogue
30 Technocrat 1
31 Chris De Burgh
32 Namad JUST A
33 Kirsty MacColl
34 Lenzy Krautz 1
35 The Blessing H
36 Pat Sharp Boys
37 De La Soul RIN
38 Elvis Costello
39 Blue THERE'S N
40 Marc Cohn WA
41 Alison Moyet
42 Siouxsie and
44 The Waterboy
45 Kenny Thomas
46 James SIF DDV
47 The Big Dish 2
48 The Triplets YC
49 Soul Family SE
50 Johnny Hates
51 Jesus Loves Y
52 Salt-n-Pepa D
53 MC Hammer H
54 Gloria Estefan
55 Gary Clail On-1
56 Chesney Haw-
57 Living Colour 1
58 Divinity DRUG
59 Kym Marnelle 1
60 The Doors LIP

TW LW

1	GYPHY WOMAN (LA DA DEE)	Crytal Waters	ASW	50	46	WHAT YOU WANT (PREECHIN' & REECHIN' MIX)	Quarsons	Artista promo
2	I WANNA SEX YOU UP	Color Me Badd	Giant	51	60	THE ENEMY WITHIN	Three	Ten promo
3	THINKING ABOUT YOUR LOVE (ONE WORLD MIX)		Coitempo	52	35	FOOTSTEPS FOLLOWING ME (SOLE MIX) (LACE UP MIX)		Debut
4	ANASTHASIA (OUT OF HISTORY MIX) 199		XCL Recordings	53	NEW	YOU CAN'T PLAY WITH MY YO YO (REAL MIX)		
5	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor	54	40	You're Looking So Cute		East West promo
6	SEASONS OF LOVE (MIXES)	Conti Marney	Giant	57	38	EVERYBODY LOVES		4 promo
7	PEOPLE (NELLIE'S CLUB MIX)	Lisa M	Polydor promo	55	39	KINDA GROOVY	Coat 2	City Sounds
8	ESCAPE (ON THE CASE MIX)			56	30	GOOD BEAT (EXTENDED THE BEAT MIX)	Dee Lite	Elektra
9	Color Girl (On The Case Mix)			58	NEW	OPTIMISTIC (ALBUM VERSION)	Sounds Of Blackness	A&M promo
10	PEOPLE ARE STILL HAVING SEX (NO SLEAZY MIX)	(RALPH'S ORGANIC MIX)	La Tour	58	NEW	POP GOES THE WEASEL (WEASEL REMIX)	3rd Base	Columbia
11	GENERATIONS OF LOVE (TOTALLY OUD MIX)			59	63	GOOD THING (PUMPHOUSE SURVIVAL MIX)	Donna Gardner	Virgin promo
12	REAL LOVE	Orca-Bone	Perfecto	58	NEW	EVERYBODY LOVES (MIXES)	Cappella	4 promo
13	SHINE ON (MIXES)	Soul Out Stars/Warwick	4th & B'way promo	62	83	TONITE (MIXES)	Thou Guy	US MCA
14	RING RING RING (HA HA HEY)	De La Soul	Columbia	63	38	WHAT IS DUB? (MIXES)	The Moody Boys introduce Screamer	Love promo
15	NIKE DOES IT BETTER (MILLER LITE MIX)	Nikea? Nocola?	Big Life	64	78	I'LL BE WAITING (DANCE MIX) (RED ZONE MIX)	Chris Griffin	Mercury
16	LOVESICK (EXTENDED MIX)	Gang Starr	Love	65	62	WALKING DOWN HADISON (CLUB MIX)		
17	COLOR ME Paradise Orchest		Coitempo	66	68	FALTN (IN THE POWER OF LOVE)	Rozala	Virgin
18	OUR MY LIFE	Poppe	Pulse-8 promo	67	43	7 WAYS TO LOVE	Colla Boy	Pulse-8
19	LAST TRAIN TO TRANSCANTAL (LIVE FROM THE LOST CONTINENT)		Deconstruction	67	43	BASS POWER (EXTENDED MIX)	Raze	Champion
20	LOVE IT FOREVER	Johnny Parker	48	NEW	68	SPACEFACE Sub-Sub		Ten promo
21	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	69	64	70	YOU TOO New London		4 promo
22	SAFE FROM HARM (12" VERSION)	Massive Attack	Desire promo	70	72	DIG! I 59		Stream
23	BLUE (IS THE COLOUR OF PAIN) (BLAK & BLUE MIX)	Clash Whistler	71	NEW	71	THE TEMPERATURE'S RISING	Monica DeLano	C.T. promo
24	I FOUND GROOVING (LOVE & DEVOTION MIX)	Fatman	72	91	72	IF MY BROTHER'S IN TROUBLE	Jeffrey Osborne	Artista
25	LOVE IS A MASTER OF DISGUISE	E-Galagher	73	53	73	SUBSTANCE	Bocca Juniors	4 promo
26	RUB-A-DUB	Double Trouble	RCA promo	74	66	POWER AND GLORY	Gallano	Talkin Loud promo
27	ARE YOU GONNA BE THERE (LIVE MIX)	Shay Jones	Cue promo	75	67	ALL I SEE	Presence	Reality
28	UNYET I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY	(MARSHALL JEFFERSON MIX)	One Little Indian	76	76	YOU WANT ME	Salt-n-Pepa	4 promo
29	GIRLS (TRUMP MIX)	London Gospel	U.S.I.	77	55	FACTS OF LIFE (TOUCHDOWN MIX)	Danny Madden	Eternal
30	SAY WHAT (BRUCE FOREST'S LONG MIX)	South Westering	U.S.I.	77	55	ROCKBLOCK (LOOPLINE LIKE REMIX)		4 promo
31	UNIT-Y-HALLELUJAH (MIXES)	Inver-City	10	NEW	78	Stock Aitken Waterman (featuring Emma)		A&M promo
32	NIIGHT IN MOTION		11	NEW	79	ALWAYS THERE (12" MIX)	Incapop featuring Jocelyn Brown	Talkin Loud promo
33	IS NOW IS TOMORROW (MIXES)	Definition Of Sound	12	NEW	80	WEEKEND (MIXES)	Dick	Low Spirit
34	CAN U FOLLOW! (U.S. REMIX)	SecretLovers	13	NEW	81	MIX OF LIFE	Mr. McKay	A&M promo
35	WATCHER'S POINT OF VIEW (DON'T CHIA THINK) (YOUTH EXTENDED MIX)	Ph D	14	NEW	82	THE ROBO'S	Kidnap	EMI promo
36	NOTHING CAN STOP US	S. Etienne	15	NEW	83	MY KNOWLEDGE (AND DON'T KNOW WHERE TO FIND IT)	(ORIGINAL MIX)	Dream Warriors & Garg Starr
37	CHILL TO THE PAIN (THE ORIGINAL MANIC MIX)	Deep C	16	NEW	84	KEEP WARM (MIXES)	Immy	Italian Style
38	GET A LOVE FOR YOU (jamaica)	Clare & Gina Carroll	17	NEW	85	HOW CAN I EASE THE PAIN	Lisa Fischer	Elektra promo
39	TRIBAL BASE	Rebel MC	18	NEW	86	AMAZING LOVE (CLUB MIX)	Phil Perry	Capitol promo
40	DEEP C	Deez The Deez and Shela	19	NEW	87	WONDERFUL THING (C) MACKINTOSH MIX)		4 promo
41	NAKED LOVE (SAY YOU WANT ME) (PART ONE)		20	NEW	88	FEED THE FEELING	Perception	Eternal promo
42	CAN I WAIT	Special FX	21	NEW	89	MOVE THAT BODY (12" VERSION)	Technocratic featuring Rege	ARS
43	THE SONG WILL ALWAYS BE THE SAME (NYC & COSTELLO MIX)	Ph. Cho	22	NEW	90	ALIVE (G&A MIX)	Blax Run	Big Life promo
44	RELIGHT MY FIRE (Jah Limpin')	Reeze	23	NEW	91	THE WICKEDEST SOUND (DON GORHAM MIX)	Rebel MC (featuring Temor Fly)	Desire
45	ANSWER MY PRAYER	Sex Chameleon	24	NEW	92	HEI ME WITH YOUR RHYTHM STICK '91	Hit Me With The Book	Flying/Coitempo promo
46	TECHNIKO FUNK	Los	25	NEW	93	FREE YOUR FEELINGS (XTRA FEELING MIX)	Sam Star/Garg Starr	MCA
47	HER	Gov	26	NEW	94	KEEP 'EM ON THE FLOOR (12" VERSION)	Big Daddy Kane	Cold Chillin' promo
48	IT'S ALL OUTTA LOVIN' YOU	Temper Temper	27	NEW	95	SHERIFF'S BEAT	EMJL Lisa & C&J Jim	Outer Space
49	HOLIDAGN 69 (REMIX)	The Rugga Twins	28	NEW	96	THE BEAT HIT EM	John Lydon	US Columbia
50			29	NEW	97	SPILLIN' THE BEANS	Julianne	US Atlantic
51			30	NEW	98	PERPETUAL DAWN (SOLAR FLARE EXTENDED MIX)	Orb	Big Life promo
52			31	NEW	99	PIECE OF MY HEART (MIXES)	Tia Kemp	US Giant
53			32	NEW	100	THERE'S NOTHING LIKE THIS (REMIX)	Omear	Talkin Loud promo

The Record Mirror Club Chart is available as a special leased service in extended form, with regional chart, analysis and comparative popularity index as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 583 9199.

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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
NEW	Category/running time	Cat no.	NEW	Category/running time	Cat no.
1	NEW NED'S ATOMIC DUSTBIN: Nothing Is Cool Compilation/1hr	SMV 499062	16	DEBORAH HARRY/BLONDIE: .. Best Of Compilation/1hr 20min	Chrysalis CVHS 5040
2	EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012	17	LUCIANO PAVAROTTI Music Club/Video Col Live/1hr 17min	MAC 203
3	MADONNA: The Immaculate Collection WVW 7599382143		18	THE DOORS: Dance On Fire Compilation/1hr 5min	CIC VHR 1182
4	ROD STEWART: Tonight He's... Live/1hr 30min	4 Front/PolyGram LED 80132	19	LENNON: A Tribute Compilation/1hr 30min	Pickwick PVL 2160
5	PAVAROTTI/DOMINGO/CARRERAS/PolyGram Vid Live/1hr 26min	PolyGram CFV 11122	20	NEW BELINDA CARLISLE: Runaway Videos Compilation/40min	Virgin VVD 303
6	STATUS QUO: Rocking... 4 Front/PolyGram Live/1hr 15min	LED 80152	21	MC HAMMER: Hammer Time! Compilation/1hr	MVP 99 1240 3
7	TINA TURNER: Rio '88 4 Front/PolyGram Live/1hr 15min	LED 80172	22	MADONNA: Justify My Love/MTV Vogue Video Single/2min	WVW 7599382253
8	THE SHADOWS: ... Their Very Best PMV/Channel 5 Live/1hr	10082	23	PHIL COLLINS: Seriously Live... Virgin Vision Live/1hr 2min	VVD 783
9	HARRY CONNICK JR.: Swinging Out Live SMV 490702		24	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	49869 2
10	BON JOVI: Slippery When Wet 4 Front/PolyGram Live/1hr 11min	LED 80092	25	QUEEN: We Will Rock You Live/1hr 30min	Musical Club MC 2032
11	MEGADETH: Rusted Pieces Compilation/45min	PMI MVP 99 1274 3	26	NEW THE DOORS: Tribute To Jim Morrison WHV Compilation/58min	PES 84044
12	DANIEL O'DONNELL: An Evening With Ritz Compilation/1hr 39min	RITZV 0008	27	ELTON JOHN: The Very Best PolyGram Video Live/1hr 30min	CFM 2756
13	ELECTRIC LIGHT ORCHESTRA: Very Best Compilation/57min	Teletar TVE 1023	28	MC HAMMER: Please Don't Hurt 'em PMI Compilation/1hr	MVP 99 1266 3
14	ELTON JOHN: In Concert 4 Front/PolyGram Live/1hr 44min	LED 80142	29	JAMES: Come Home Live PolyGram Video Live/1hr 12min	9830823
15	SOFT CELL/MARC ALMOND: ... PolyGram Video Compilation/1hr	0831823	30	CLIFF RICHARD: Rock In Australia Music Club/PMI Live/1hr 15min	MC 2056

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TOP 15 MUSIC VIDEO

Rank	Artist Title	Label
NEW	Category/running time	Cat no.
1	1 ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457
2	2 THE RESCUERS Children's/1hr 14min	Walt Disney D 240642
3	3 HIGHLANDER Comedy/1hr 51min	Warner Home Video PES 38050
4	4 WHEN HARRY MET SALLY... Comedy/1hr 31min	Palace PVC 2158
5	5 ROADHOUSE Action/1hr 48min	Warner Home Video PES 39704
6	6 PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272
7	7 THE ABYSS Sci-Fi/2hr 14min	FoxVideo 1561 50
8	8 CHIPPENDALES: Tall Dark & Hand... Video Gems Other/1hr 10min	Video Gems R 1372
9	9 K-9 Comedy/1hr 37min	CIC VHR 1391
10	10 NEW NED'S ATOMIC DUSTBIN: Nothing Is... SMV Musical/1hr	499062
11	11 CALLANETICS Special Interest/1hr	CIC VHR 1335
12	12 RAMBO III Action/1hr 43min	4 Front/PolyGram LED 80012
13	13 THE 'Y' PLAN COUNTDOWN Special Interest/1hr 30min	Virgin VVD 830
14	14 NEW RAMBO II Action/1hr 32min	4 Front/PolyGram LED 80002
15	15 THE ROCKY HORROR PICTURE SHOW Musical/1hr 35min	FoxVideo 1424 50

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14	Queen	
25	DO YOU WANT ME	MCA
27	Salt-N-Pepas	
26	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)	EMI
19	Roxette	
27	PLANET OF SOUND	4AD
NEW	Pixies	
28	SENZA UNA DONNA (WITHOUT A WOMAN)	London
15	Zucchero featuring Paul Young	
29	R.S.V.P.	PWL
22	Jason Donovan	
30	WALKING DOWN MADISON	Virgin
28	Kissy Mitchell	
31	SEE THE LIGHTS	Virgin
28	Simple Minds	
32	KISS THEM FOR ME	Worldford
22	Stoussie & The Barbers	
33	THERE'S NO OTHER WAY	Food
26	Blur	
34	I TOUCH MYSELF	Virgin America
44	Divinys	
35	RECIPE FOR LOVE/IT HAD TO BE YOU	Columbia
55	Harry Connick Jr.	



GURVE

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34	Little Angels	Parade
64	WIND OF CHANGE	Vergo
53	Scorpions	
65	SCROTT'S THEME/CHANGER	MCA
64	Jarhammer	
66	YOU'RE IN LOVE	SBK
41	Wilson Phillips	
67	GENERATIONS OF LOVE	More Power
NEW	Jesus Loves You	
68	RUBY TUESDAY (LIVE)	Epic
50	Rolling Stones	
69	LOVESICK	Comelmo
51	Gang Starr	
70	MY SALT HEART	Coca
50	Hue And Cry	
71	QUADROPHONIA	ARS
49	Quadrophenia	
72	WALKING IN MEMPHIS	Atlantic
66	Maric Cohn	
73	CHILL TO THE PANIC	M & G
NEW	Deep C	
74	LONDON CALLING	Columbia
NEW	The Clash	
75	FISHERMAN'S BLUES	Ensign
NEW	The Waterboys	

1	I WANNA SEX YOU UP	21	ANASTASIA
1	Coop & Band	198	
2	GYPSY WOMAN (LA DA DEE)	22	THE ROBOTTS
1	Cyndi Lauper	22	Kyrene
3	32 DEGREES	23	YOU SWEETNESS
1	Real Gone	24	NOW IS TOMORROW
4	PLANET OF SOUND	24	Daniela D'Amico
NEW	Pixies	25	HEADLONG
5	JEALOUSY	25	Queen
NEW	Per Seep Boy	26	ESCAPE
6	HOLIDAY	26	Don Caballero
NEW	Thelma Houston	27	THE FIRST PAIN AND RAIN
7	THINGS ABOUT YOUR LOVE	27	Marvin Gaye
8	Kenya Thomas	28	GENERATIONS OF LOVE
8	LAST TRAIN TO TIANJIN CENTRAL	28	Jesus of Love
9	PEOPLE ARE STILL HAVING SEX	29	RUB A DUB
NEW	Phyllis Diller	29	Donna Summer
10	LIGHT MY FIRE	30	A WATCHER'S POINT OF VIEW
11	MOVE THAT BODY	31	NINKE DOES IT BETTER
12	SPACE	32	COAST IS CLEAR
NEW	New Power Generation	32	Clay A. Kain
13	BEATY BABY	33	CHILL TO THE PANIC
14	Shogun	33	Deep C
14	SPOCKED	34	SEEN HAPPY PEOPLE
14	Kid Whopie	34	REM
15	TANTED LOVE/WHERE DID...	35	SEE THE LIGHTS
15	Scott Chalkley/Almond	35	Simple Minds
16	(LIKE THE WAY THE MISSING GAME)	36	TAKES
16	Heaven	36	Nonesuch
17	TODDME (ALL NIGHT LONG)	37	KISS THEM FOR ME
18	NEW	37	SOULAGE OF YOU
18	Extreme	38	NEW
19	DO YOU WANT ME	39	YOUNG GODS
19	Salt-N-Pepas	39	Little Angels
20	SAVE ROOM HAHN	40	CIRCLES
20	Robyn Beck	40	John & Julie feat. Andie



Pet Shop Boys

New single Jealousy (remix)/Losing my mind



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TOP 40

CLASSICAL ALBUMS

Rank	Title, Composer, Artists, Orch.	Cassette/CD/LP (Distributor)	Label
1	CLASSICAL COLLECTION SAMPLER Various	CD-DDC/CATAC/MC (Distributor)	Conifer Records
2	THE COLLECTION - IN CONCERT Ludwig/Franconi	Collector Series CCSLP 286/CCSMC 288 (BMG)	Collector Series
3	VIVALDI - FOUR SEASONS Vivaldi/Orchestra	CFP 440/167/CCFP 460/16 (EMI)	CFP
4	DUETS FROM AN AMERICAN JUBILEE Various	CFP 44987/TCOP 4488 (EMI)	CFP
5	35TH ANNUAL AWARD HOLIST - PLANETS Holst/Loughran/PO	CFP 46224/247/CCFP 46242 (EMI)	CFP
6	MOZART - THE MARRIAGE OF FIGARO Various	CD-CCDF/PO 472/24/MC 4724 (EMI)	CFP
8	THE WORLD OF KATHLEEN FERRIER Kathleen Ferrier	CD-43009/3/MC 43009/6 (Decca)	Decca
9	THE WORLD OF GILBERT & SULLIVAN D'Oyly Carte	CD-43003/3/MC 43009/6 (Decca)	Decca
10	DRIF - CARMINA BURANA Eugenie Bachmann	Deutsche Grammophon CD-42889/3/MC 42889/6 (DG)	Deutsche Grammophon
11	ALBINONI/PACHEBEL Herbert Von Karajan/BPO	DG Gallérie 4 19048/14/19046/4 (DG)	DG Gallérie
12	ELGAR - VIOLIN CONCERTO Nigel Kennedy/Hanley/PO	EMI Classics EMX 412056/VEW 412056/4 (EMI)	EMI Classics
13	BIZET - CARMEN SCENES AND ARIAS Georg Solti/PO	Decca Opera Gala CD 421302/3/MC 421302/4 (Decca)	Decca
14	DRIF - CARMINA BURANA Simon Hackett/PO	CD-CIMP 855/MC CIMP 855/PO (Decca)	Decca
15	ALBINONI/CORELLI/VIVALDI/PACHEBEL Various	DG Walkman Classics 43142/4 (DG)	DG Walkman Classics
16	TCHAIKOVSKY - 1812 OVERTURE Charles Mackerras/PO	CFP 10/11/CCFP 101 (EMI)	CFP
17	WARSAW CONCERTO Krzysztof Zmura/PO	CFP 41483/1/CFP 41483/4 (EMI)	CFP
18	INTRODUCING THE MOZART EDITION Neville Martin/ASMF	Philips CD 42872/2 (EMI)	Philips
19	ELGAR - CELLO CONCERTO/ENIGMA VARIATIONS Andrew Davis/BBC	Confire CD DDD 602/MC DDC 602 (ECW)	Confire
20	RACHMANNINOV - PIANO CONCERTO 2 Rafael Frumkin/PO	CFP 43837/CCFP 438 (EMI)	CFP
21	BEST-LOVED CLASSICS 1 Various	EMI Laser CD DCD 76250/2/MC L2 76250/4 (EMI)	EMI Laser
22	PUCCINI - ARIAS AND DUETS Kurt Bormann/PO	EMI Laser CD DCD 76250/3/MC L2 76250/4 (EMI)	EMI Laser
23	THE WORLD OF VAUGHAN WILLIAMS Various	CD-43001/3/MC 43009/6 (Decca)	Decca
24	KING OF THE HIGH C'S Kurt Bormann/PO	Decca Opera Gala CD 421303/3/MC 421302/4 (Decca)	Decca
25	PUCCINI - TURANDOT (HIGHLIGHTS) Zubin Mehta/PO	Decca Opera Gala CD 421303/3/MC 421302/4 (Decca)	Decca
26	BEEHIVEN - SYMPHONY 6 IN F MAJOR Herbert Von Karajan/BPO	CD Gallérie 4158321/4/158324 (DG)	DG Gallérie
27	OPERA HIGHLIGHTS - SAMPLER Various	Philips 42872/2 (EMI)	Philips
28	BEEHIVEN - SYMPHONY NO. 9 Herbert Von Karajan/BPO	DG Gallérie 4158321/4/158324 (DG)	DG Gallérie
29	BEEHIVEN - SYMPHONY NO. 9 Kurt Bormann/PO	Deutsche Grammophon CD 42889/3/MC 42889/6 (DG)	Deutsche Grammophon
30	DVOŘAK - VIOLIN CONCERTO Yehon Handley/RLPO	CFP 4566/MC TCCFP 4566 (EMI)	CFP
31	BIZET/PUCCINI/VERDI - DUETS Merrill/Morano/Albana/Fabul	RLC Victor GL 87789/GK 87789 (BMG)	RLC Victor
32	HOLST - THE PLANETS Hickox/McClellan	Imp Classics DMP 890/CMP 890 (EMI)	Imp Classics
33	VERDI - ARIAS Various	CD-CCDF/CFP 4857/MC TCCP 4575 (EMI)	CFP
34	PUCCINI - ARIAS Various	CFP 4569/3/CCFP 4569 (EMI)	CFP
35	DRIF - CARMINA BURANA Andra Preusz/SD	HMV Master EG 291066/1EG 291066/6 (EMI)	HMV Master
36	DRIF - CARMINA BURANA Various	CFP 491/247/CCFP 491 (EMI)	CFP
37	MOZART - COSI' FAN TUTTE (HIGHLIGHTS) Karl Bohm/PO	Deutsche Grammophon CD 42884/3/MC 42884/6 (DG)	Deutsche Grammophon
38	THE WORLD OF MOZART Various	Decca CD 43438/3/MC 43438/4 (Decca)	Decca
39	MOZART - CLARINET/FLUTE/HARP CONCS Various	DG Walkman Classics MC 41342/4 (DG)	DG Walkman Classics
40	DVOŘAK - SYMPHONY 9 (NEW WORLD) Zdenek Maszl/PO	CFP 43837/CCFP 4387 (EMI)	CFP

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DISTRIBUTION: INDIE SINGLES⁺

Rank	Title	Artists	Label
1	SHOCK TRAIN TO TRANSCENTAL Various	KIZ Communications KIZ 000/0 (KIZ)	KIZ Communications
2	LAST Kylie Minogue	PWL/PWL118 (P)	PWL
3	R.S.V.P. Renee Stanger	PWL/PWL118 (P)	PWL
4	COAST IS CLEAR Lover	AtX/AXS ANX12 (P)	AtX/AXS
5	GET THE MESSAGE Various	Factory FAC 2817 (P)	Factory
6	TAKE 5 Various	Factory FAC 3987 (FAC 308) (P)	Factory
7	FOOTSTEPS FOLLOWING ME Various	Deba DETHX13109 (P)	Deba
8	JUST A GROOVE Various	Rumour RUMAT133 (P)	Rumour
9	NOTHING CAN STOP US/SPEEDWELL Saint Elites	Heavenly HWN 9121 (RSD)	Heavenly
10	INTO TOMORROW Various	Freedom High FHPT13 (P)	Freedom High
11	I DON'T EVEN KNOW IF I... Soul Fire Sensation	O.L.L. 477P1 (477) 21 (P)	O.L.L.
12	YOU LOVE US Various	Heavenly HWN 10121 (RSD)	Heavenly
13	GONNA CATCH YOU Lover	Supreme SUPRE1385 (P)	Supreme
14	OPER REACTION Various	430 (BIAD 1006) (R)	430
15	WICKEDEST SOUND Various	Desire WANTX (X) (P)	Desire
16	LOVE IT FOREVER Johnny Fakar	Desire WANTX (X) (P)	Desire
17	DREAMING Various	Creation CRE 194/11 (P)	Creation
18	RHYTHM IS A MYSTERY Various	Creed CREED 1101 (SRD)	Creed
19	SPACE LET ME DOWN The Firm	Produce MLK 194/11 (P)	Produce
20	HONOUR BEFORE THE POLICE COME Various	Shut Up And Dance - (SUAD 15) (P)	Shut Up And Dance
21	PROTEUM T.S. Various	Strictly Underground - (STUR 18) (P)	Strictly Underground
22	PLAYING WITH KNIVES Various	Wind Storm STORM 25R (STORM 25) (SRD)	Wind Storm
23	DO NOT FEAR THE REAPER Bridwell Lairs	Stolen Black 086/1 (APT)	Stolen Black
24	GET ON THE FLOOR Various	PWL Continental - PWL 87 (P)	PWL
25	RAINBOWS IN THE SKY Various	Rising High - RSN 1 (SRD)	Rising High
26	HYPERREAL Various	One Little Indie 48 TP21 (P)	One Little Indie
27	MAMA TOLD ME NOT TO COME Various	430 (BIAD 1007) (R)	430
28	WHERE ARE YOU NOW Various	PWL Continental - PWL 108 (P)	PWL
29	SPIRAL SYMPHONY Various	Kickin' - KICK 5 (SRD)	Kickin'
30	ADORATION/BRIGHTER Various	Dedicated - (DANE 003) (R)	Dedicated
31	EVERYBODY (WHATCHA GONNA DO) Various	PWL Continental - PWL 87 (P)	PWL
32	WIND IT UP Various	Subversion - X 101 (SRD)	Subversion
33	IF I WANNAE GIVE YOU DEVOTION Various	Rumour RUMAT25 (P)	Rumour
34	COPPELLA (EP) Various	Ultimate TOP 60/21 (P)	Ultimate
35	WAKING UP Neclette	Shut Up And Dance - SUAD 14 (P)	Shut Up And Dance
36	SYNCHRON/INDUSTRIAL EVOLUTION Various	Rechin Music - REJM 1332 (P)	Rechin Music
37	PULSE EP VOL 2 Various	Juniper & Rhythm - 12/OT 14 (P)	Juniper & Rhythm
38	PRESSURE Various	Jumpin' - (JOUT 12) (R)	Jumpin'
39	NO SLEEP RAVER Various	Reinforced - (RNET 2298) (SRD)	Reinforced
40	LOOSE FIT Various	Factory FAC 3127 (FAC 312) (P)	Factory

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DISTRIBUTION: INDIE ALBUMS⁺

Rank	Title	Artists	Label
1	THE WHITE ROOM Various	KLF Communications JAMSLP 006 (R)	KLF Communications
2	REGGAE OWES ME MONEY Ragga Twins	Shut Up And Dance SUAD21 (P)	Shut Up And Dance
3	LOVE SUPREME Various	Ono DINTV 19 (P)	Ono
4	SPARTACUS The Firm	Produce MLK11 (P)	Produce
5	STRUTTY MUSIC PLAYING Various	Freesia/Ono DINTV 21 (P)	Freesia/Ono
6	THE BEAST INSIDE Various	Cow DUNG 14 (R)	Cow DUNG
7	WHIRLPOOL Clupthouse	Dedicated DEOLP 001 (R)	Dedicated
8	TURTLE SOUP Various	Imaginary ILLUSION 012 (APT)	Imaginary
9	SMOKE & STRONG BELLYCHES Various	Newberry CM 00021 (P)	Newberry
10	PILLS 'N' THRILLS & WHYSACHES Various	Factory FAC 320 (P)	Factory

METAL CHART

Rank	Title	Artists	Label
1	UNION Various	Arise 411508 (BMG) 261566/21508	Arise
2	MARQUEE METAL Various	Marquee 845474 (P) 845471/2845471 (P)	Marquee
3	PORNO GRAFFITI Various	ASB 395134 (P) 395132/395131 (P)	ASB
4	THEM'S UP Living Colour	Epic 466025/50A 466920/4669201	Epic
5	DEDICATION - THE VERY BEST OF Various	Reprise 8481024 (P) 8481023/8481023	Reprise
6	YOUNG GODS Lionel Richie	Polygram 8478364 (P) 8478363/8478361	Polygram
7	SUPPERY WHEN WET Various	Virgin VS959C (P) VS959C/281593 (P)	Virgin
8	SOUND DESTRUCTION Almighty	Capitol 8478164 (P) 8478163/8478161	Capitol
9	RED HOT METAL - 18 ROCK CLASSICS Various	World Circuit 210 (P) CD 211/420 (P)	World Circuit
10	CORNERSTONES 1967-1970 Jane Birkin	Polygram 8472213 (P) 8472213/8472211	Polygram
11	MAME ATTRACTION White Lion	Atlantic WX 415C (W) 759782182/9782181	Atlantic
12	RITUAL DE LO HABITUAL Jane's Addiction	Warner Brothers WX 306C (W) WX 306C/DXV 306	Warner Brothers
13	LEAN INTO IT Mötley Crüe	Atlantic 756782209 (W) 756782209/756782201	Atlantic
14	SHAKE YOUR MONEYMAKER The Black Crowes	Def American 802514 (P) 842515/8425151	Def American
15	BACK STREET SYMPHONY Various	EMI CEMC 3570 (P) CEMC 3570/EM 3570	EMI
16	RECYCLER Various	Warner Brothers WX 306C (W) WX 306C/DXV 306	Warner Brothers
17	ARISE Sensations	Roadrunner RO 83284 (P) RO 83283/83281	Roadrunner
18	CONTRABAND Contraband	Impact America TCCAC 3534 (P) CDP 743003/MC 3534	Impact America
19	STRENGTH Enuff Zuff	Atco 759716284 (W) 759716282/759716281	Atco
20	RAZOR'S EDGE AC/DC	Atco WX 364C (W) 759781432/WX 364	Atco
21	CRAZY HORNS Scorpions	Mercury 8490384 (P) 8490383/8490381	Mercury
22	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX 25C (W) WX 125C/DXV 25	Geffen
23	DELITIOUS TO TASTE Xentrix	Roadrunner RO 83204 (P) RO 83203/83231	Roadrunner
24	EMPIRE Queensrÿche	EMI USA TML 1508 (P) CMTL 1508/ML 1508	EMI USA
25	HITS OF HELL Meat Loaf	Epic 4504414 (SM) 450442/450441	Epic
26	REMASTERS Led Zeppelin	Atlantic ZEP 1158 (W) ZEP 1158/2EP 12	Atlantic
27	BAT OUT OF HELL Meat Loaf	Cleveland 4240243 (SM) 2082413/PC 82413	Cleveland
28	DON'T COME EASY Yelwow	DGC/DGC 24311 (BMG) DGC2 24311/3056 24312	DGC/DGC
29	MIND FUNK Mind Funk	Epic 4473904 (SM) 4473903/4473901	Epic
30	HELL ZEPPELIN 4 Led Zeppelin	Atlantic K 65008 (P) K 250268/35028	Atlantic

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

The Last Weeks	Title	Artist	Label (12") (Distributor)
1	1	I WANNA SEX YOU UP	Color Me Badd Giant W 00367 (W)
2	2	I LIKE THE WAY (THE KISSING...)	Hi-Five Jive/JVET 271 (BMG)
3	4	THINKING ABOUT YOUR LOVE	Kenny Thomas Cooltemp COOLX 235 (E)
4	3	GYPSY WOMAN (LA DA DEE)	Crystal Waters A&M AMY 772 (F)
5	NEW	RUB-A-DUB	Double Trouble Desire WANTX 41 (P)
6	5	NIKKE DOES IT BETTER	Nikie? Nicole! Love EVOLX 5 (F)
7	NEW	PEOPLE ARE STILL HAVING SEX	LaTour Polydor PZ 147 (F)
8	NEW	TOXIC (EP)	Toxic D-Zane DANCE 010 (SRD)
9	NEW	GENERATIONS OF LOVE	Jesus Loves You More Protein PROT 1012 (F)
10	NEW	SAFE FROM HARM	Massive Attack Wild Bunch WBRT 3 (F)
11	NEW	A WATCHER'S POINT OF VIEW	PM Dawn Gee Street GEET 32 (F)
12	8	DO YOU WANT ME	Salt-N-Pepa flir FX 151 (F)
13	NEW	ESCAPE	Gary Clai On-U Sound... Perfecto PT 44564 (BMG)
14	6	CIRCLES (ROUND & ROUND)	John & Julie feat Auricle XL Recordings XLT 18 (W)
15	12	IT'S ALL OUTTA LOVIN' YOU	Tempor Temper Ten TENX 253 (F)
16	13	WRITTEN ALL OVER YOUR FACE	Rude Boys Atlantic A 78057 (W)
17	16	MOVE THAT BODY	Technronic feat Reggie ARS Clip 656876 (SM)
18	37	LET THE BEAT HIT 'EM	Lisa Lisa & Cult Jam Columbia (USA) 4473834 (Import)
19	15	I DON'T EVEN KNOW IF...	Soul Family Sensation One Little Indian 47 TP12 (P)
20	7	ANASTHASIA	T99 XL Recordings XLT 19 (W)
21	36	SPACE FACE	Sub Sub Ten TENX 373 (F)
22	21	WHAT IS TOMORROW	Definition Of Sound Circa VRT 66 (F)
23	17	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis Polydor CATX3 (F)
24	NEW	WE'RE ON THE MOVE	Guns For Jam Debut DEBXTX 3114 (P)

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REGGAE DISCO CHART

The Last Weeks	Title	Artist	Label (12") (Distributor)
1	(1)	YOUR BODY'S...	Shaboo R Home T Cocoo T GRED 300
2	(3)	RESPECT TO YOU	Bones Hammond Panthouse PHRI 10
3	(2)	GAL GORGON	Babo General Musik Street MS 006
4	(10)	LET HIM TRY	Freddie McGregor Big Skip Records B51 1
5	(11)	GIVE ME YOUR...	Marcia Griffiths & Cutsy Ranks PHRI 14
6	(7)	GIRLS WINE	Shaboo Ranks Digital B DBT 4
7	(4)	THE TIME IS SERIOUS	Tabor/Shaboo/Ninjaman Digital B DBT 3
8	(13)	DON'T THROW IT ALL AWAY	Barrington Levy Mango 12MNG 781
9	(15)	TEACH THEM	Chelo Dennis Blue Mountain BMD 109
10	(8)	COOL DOWN	Cutsy Ranks Charm CRT 50

The Last Weeks	Title	Artist	Label (12") (Distributor)
25	15	NO ONE CAN LOVE YOU MORE...	Kim Mazelle Parlophone 12R 6287 (E)
26	3	ANSWER MY PRAYER	Deep C Pulse 8 12L05E 9 (BMG)
27	11	SHINE ON	Soul Out/Sarah Warwick Columbia 656638 (SM)
28	NEW	CHILL TO THE PANIC	Drisc C M&M MAGX 10 (F)
29	14	LOVESICK	Gang Starr Cooltemp COOLX 234 (E)
30	28	SHOCKED	Kyrie Minogue PWL PWLT 81 (P)
31	NEW	EXPLODED	Formula Vinyl Solution STORM 28 (SRD)
32	NEW	OPTIMISTIC	Sounds Of Blackness/Perspective (USA) 2896812001 (Import)
33	18	YO! SWEETNESS	M.C. Hammer Capitol 12CL 616 (E)
34	32	THE ROBOTS	Kraftwerk EMI 12EMI 182 (E)

The Last Weeks	Title	Artist	Label (12") (Distributor)
35	24	SO GROOVY	Wendell Williams de/Construction PT 44568 (BMG)
36	23	PROTIE/MTS	Sonic Experience Strictly Underground STUR 006 (Self)
37	28	HER	Guy MCA MCST 1528 (BMG)
38	25	PULSE EP VOL 2	Various Jumpin' & Pumpin' 12TOT 14 (P)
39	19	WICKEDEST SOUND	Rebel MC feat Tenor Fly Desire WANTX 40 (P)
40	NEW	MOVIN' ON	Isso Focin Debut DEBXTX 3115 (P)
41	NEW	HOLIDAY	Madonna Sire W 00377 (W)
41	NEW	O.G. ORIGINAL GANGSTER	Ice-T Sire W 00357 (W)
43	28	THE FACTS OF LIFE	Danny Madden Eternal YZ 5767 (W)
44	33	LAST TRAIN TO TRANCRANTAL	The KLF KLF Communications KLF 006X (RT)
45	53	RAINBOWS IN THE SKY	Hypnotist Rising High RSN 1 (SRD)
46	42	PLAYING WITH KNIVES	Bizarre Inc Vinyl Solution STORM 25 (SRD)
47	22	SUBSTANCE	Boca Juniors Boys Own BOIX 5 (F)
48	29	I'LL DO 4 U	Father MC MCA MCST 1525 (BMG)
49	NEW	WHAT COMES NATURALLY	Sheena Easton MCA MCST 1537 (BMG)
50	31	TAINED LOVE	Soft Cell/Marc Almond Mercury SOFT 212 (F)
51	46	JUST A GROOVE	Normad Rumour RUMAT 33 (P)
52	RE	WE SHOULDN'T HOLD HANDS...	L.A. Mix A&M AMY 755 (F)
53	27	WALKING DOWN MADISON	Kinky MacCall Virgin VST 1348 (F)
54	NEW	BACKYARD	Pebbles (with Salt-N-Pepa) MCA MCST 1522 (BMG)
55	49	ANOTHER SLEEPLESS NIGHT	Shawn Christopher Arista 614186 (BMG)
56	48	POWER AND GLORY	Galliano Talkin' Loud TLUX 8 (F)
57	47	QUADROPHONIA	Quadrophonia ARS 6567688 (SM)
58	30	NOTHING CAN STOP US	Saint Etienne Heavenly HVN 812 (REF)
59	NEW	WALK AWAY FROM LOVE	Mika Anthony Joe Ge's JGD 004 (Import)
60	RE	HOLD YOU TIGHT	Tara Kemp Giant W 00207 (W)

TOP 10 DANCE ALBUMS

This Week Last Week	Title	Artist	Label/Picassette (Distributor)
1	1	REGGAE OWES ME MONEY	Reggae Twins Shut Up And Dance SUADP2/SUADM2 (P)
2	2	SEAL	Seal ZTT ZTT9/2TTRC (W)
3	NEW	EVA 4 ZREGGIN	NRJ (USA) SL 51218 (Import)
4	5	NEW JACK CITY	Original Soundtrack Giant 759924409/759924409A (P)
5	3	DE LA SOUL IS DEAD	De La Soul Big Life BLR/LB 8/BLRMC 8 (IRT)
6	4	MAKE TIME FOR LOVE	Keith Washington Qwest 759926528/1 (Import)
7	7	O.G. ORIGINAL GANGSTER	Ice-T Sire WX 412/WX 412C (W)
8	6	GOT A LOVE FOR YOU	Jamanda Big Beat BB 0031/1 (Import)
9	NEW	EVOLUTION OF GOSPEL	Sounds Of Blackness/Perspective (USA) 289681000/1 (Imp)
10	NEW	THE CHUBB STUFF	Chubb Rock Select FMS 82379 (Import)

JET STAR
P E C C H I S
081 961 5818

REGGAE CHART

The Last Weeks	Title	Artist	Label (12") (Distributor)
1	(6)	TELL ME NOW	Slaggy Shekys Records SRD 026
2	(-)	BANDELERO	Fishers White Label JAM 000
3	(5)	YOU'VE CHANGED	Si Lloyd & Givroy Siddons Raiders SLT 03
4	(9)	AFTER THE PARTY	Cocoo Tea & Judy Mowat GRED 299
5	(12)	CANDY GIRL	Richie Davis Progressive Sounds PSP 01 8
6	(-)	YUSH	Cobro Panthouse PHRI 12
7	(-)	THE RED	Capleton White Label JAM 01 7
8	(-)	FRESH VEGETABLE	Tony Rebel Panthouse PH 94
9	(-)	LONG JOHN	Capleton White Label DRT 17
10	(18)	STORM	Gregory Isaacs Pickup PCK 43

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REGGAE ALBUM CHART

The Last Weeks	Title	Artist	Label (12") (Distributor)
1	(1)	PURE LOVERS VOL. 3	Various Charm CIP 103
2	(3)	GET READY	Michael Prophet & Ricky Tuffy PEP 002
3	(2)	HAPPY MEMORIES Vol 2	Cleanwin Harmonix Digital 017/77
4	(5)	THINGS A GWAN	Various Dignity & DMB 1
5	(4)	DI OF THE FUTURE	Sweetie Pie Mango MIP 1058
6	(7)	HI-JACKED TO JAMAICA	Mood Professor ARIP 045
7	(10)	RAGGA HIP HOP VOL 2	Various Mango MIP 1063
8	(8)	COLLECTION	Barrington Levy Time TORLP 06
9	(11)	GUMPTION	Bunny Walker Solomonic SMLP 014
10	(12)	SUNSPASH	Ninjaman Pickup PCKP 14

The North rises again as Manchester mania dims

The North is firmly established as the UK's brightest talent spot, and its success is helping to bridge the North-South divide, says John Slater

KLP may declare that "It's grim up North", and the Mancunians that "It's sad down South" on their T-shirts. But the cliché of the north-south divide this suggests is far from being reality.

The South has rapidly realised that it cannot afford to exercise a closed shop attitude towards styles coming out of Northern towns. The cold shoulder from southern based DJ and A&R departments didn't stop the so-called bleep movement among others growing from Sheffield's Warp label.

Dave Taylor Director of Fon says: "Last summer people in London were dismissing the whole bleep culture. Then, after LFO and Tricky Disco charted, everyone was running around looking for unsigned bleep bands."

Francis Hilbert, press and promotions officer at Warp, agrees: "As soon as a scene outside London starts to develop, London jumps on the bandwagon and milks it for all it's worth. As soon as the South catches on to what's happening with an indie, that label has to move almost immediately on to something new to maintain its credibility. A scene doesn't last once the media and the majors have caught on to it."

Peter Leay, owner of Rham! Records on Merseyside, responsible for launching A Guy Called Gerald and Chapter & The Verse both of whom have since moved on to sign major deals, says: "You can't move for A&R men in Liverpool at the moment. It's as though they have suddenly realised that, if you turn left at Manchester, there's this other



Happy Mondays: as big as Kylie Minogue

city. "When we started Rham! it was dead easy. You could pick up a band, put them into the studio and release a record four weeks later. Then the A&R people moved in and signed The Stone Roses and a couple of Factory bands publishing deals. You can't offer a band £300 to record a single on a 50-50 split if their mates have just been given £50,000 by a major. Two weeks earlier they would have killed for a £50 record deal." But for all the complaints of the "robber barons" of the majors stealing Northern talent, it's clear that the A&R efforts, of

invariably individuals that fuel or mould label identities. However, individuals are themselves totally influenced by the sense of place as parent in a Manchester, Liverpool or Sheffield.

Rather there's a sense of camaraderie, of "all being in it together." It's almost impossible to adopt the pop star image in Manchester or Liverpool so local wit's just wouldn't tolerate it. Dead Dead Good's ability to mix dance and indie successfully under the same umbrella has proved a winning formula.

With PWL, Factory and The Music Factory having made pop/dance big business over the past three years, the music has become the province of independents in the public's mind.

Most attribute part of their success to having a good distributor who not only understands their market, but is prepared to give the smaller labels a chance. Top of the list is Finnacle, with APT and Southern following closely.

But it's also vital to build up an infrastructure of local media, the archetypal form of this being the fanzine. *Looking For The Orange One* was launched by several fans of The Charlatans even before the release of the group's first independent single, Indian Rope.

Now the Northwich band has been signed to Situation 2 and adopted as darlings of the consumer press, the fanzine has become both superfluous and a collector's item, but "highlights how such magazines can both be an indicator of future success and can help contribute voice."



The Charlatans fuelled Dead Dead Good's identity

London based labels have helped take the music to new audiences. These days it is rare for a white label any promise to remain long in the market without attracting offers from the majors. Increasingly the major labels appear to be using the independent route as an extension of their A&R departments.

Hasan Gaylani manager of Newcastle's Volume Records says: "If there's a band who are getting recognition and need product, the major will give them a pile of money to set up their own label, which gives the act some sort of indie credibility. If that label then thinks they've made a good investment, they can transfer to the parent company."

This is a form of development which offers the major some kind of insurance but which works best if the developing act is also distributed independently. That way, the success reflects through an indie chart placing with fewer sales creating a stable foundation for further development with minimum initial investment. It also allows the act to remain localised while expanding their fan base.

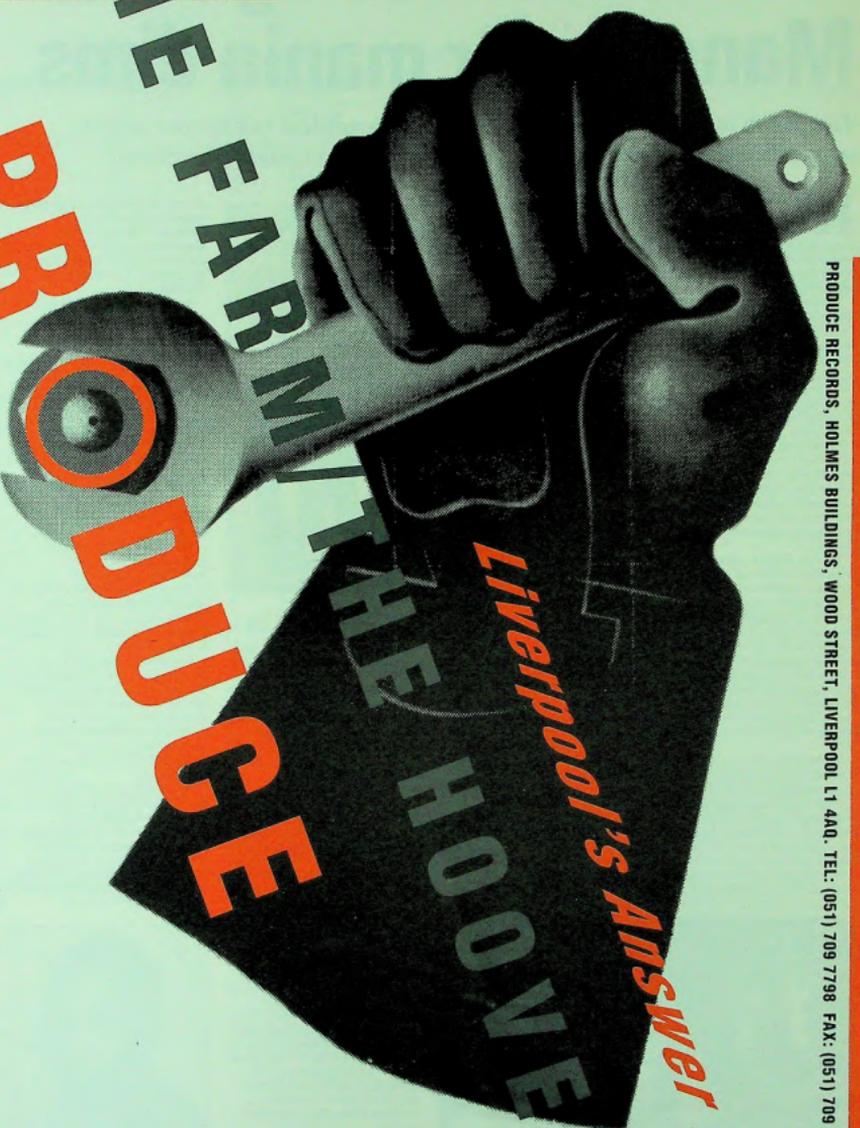
The sense of local identity is vital, says Steve Harrison owner of Dead Dead Good Records, home to The Charlatans, Katherine E and the newly-signed Rig. It's

Steve Harrison (owner, Dead Dead Good Records): "Any label that deals in songs in terms of product will sell records. Essentially the whole business is about songs, but there's also the right pair of trousers, haircut or DJ remix which will sell in the short term. In the long term, after the hype, it's got to return to the basics which, essentially, are the songs."



Katherine E

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Thriving through talent

How does the North sustain its steady stream of successful acts? Leo Finlay gets the views of four diverse insiders from its four main music centres

The media-manipulated explosion of Manchester bands in 1989/90, spearheaded by Happy Mondays and The Stone Roses, has yet to produce a Number One in either albums or singles charts. James came closest when the recent reissue of *Sit Down* reached number two. Happy Mondays' highest placing was number five for both *Step On* and *Kinky Afro* while The Stone Roses reached number four with *One Love* in late 1989. Real proof of the North's chart influence can be seen from the fact that, on May 11, five of the Top 10 singles chart had their origins there.

DAVE TAYLOR

Director FON Studios, Sheffield
"Sheffield has a tradition of producing techno-orientated acts, but there are a hell of a lot of people working very well in a lot of different aspects of dance music. It is interesting that a spate of jangly guitar dance bands are coming through in Sheffield now, which could be the Manchester influence or a reaction to that techno tradition."

"In the early Eighties there was a really thriving live scene where you could catch the likes of Clock DVA, Cabaret Voltaire, Chakk and The Human League, but there has been a shortage of venues for the past few years. Some pubs are now putting on gigs which gives young acts a valuable outlet, and the club scene has been going quite well. "People in Sheffield are afraid to talk about a scene. It is a double-edged sword having the media and A&R departments flocking to your city; it can easily create a false impression. There might be a lot of money being waved around and lots of bands getting signed but it all becomes very exclusive."

"What really lasts is the infrastructure. If you have studios, managers, PA companies and venues good bands will constantly come through."

GEOFF DAVIES

MD, Probe Plus Recording & Distribution, Liverpool

"Liverpool has always been a place where people were into making music and singing. Nowadays music is seen as a way of getting out, whereas in the old days it was boxing."

"After the Sixties, things went quiet and it's been up and down since then with bands like Deaf School in the Seventies and the Teardrop Explodes and Echo and The Bunnymen in the Eighties. Now the stuff coming out from bands such as The Farm, The La's, Real People and Rain is terribly, terribly commercial; it is all dance orientated, Sixties-influenced, pop-rock."

Liverpool has always been very conservative regarding indie music and now everyone has gone for the buck. There is less experimental music, less folk/roots and less weird stuff. Now everything is so commercial and not representing the Liverpool character at all, which has always frustrated me about this town."

"Basically there are not enough interesting bands here."

"We have a record shop as well which is kept going by specialist



KEITH ARMSTRONG
Newcastleware Records, Newcastle

"The North is a big place, and Newcastle does not have a lot in common with places like Manchester. This is a smaller, more intimate city with a completely different set of values."

"There are not the same amount of young black people coming through here, but this area has always been very song-orientated."

"I think it is important for people to stay close to their roots, which our acts tend to. A lot of artists ruin themselves by leaving what they know."

stock like world music and hardcore. Independent shops in the North are suffering quite badly, and our mainstream business is becoming less and less which I think is happening everywhere outside the HMVs of the world."

PAULA GREENWOOD
MD, Playtime Records, Manchester

"People from the South probably would not admit it, but I think they are impressed by the down-to-earth, straightforward northern attitude. It is something that has helped a lot of bands from here in the past."

"Manchester has become the country's musical second city which is good and I hope it

Similarly, Kitchenware being based outside London is a definite advantage. For a start Newcastle is a great place to live, but it also helps to do something original with unusual acts, so we are not sidetracked by the incestuous London scene where everyone runs around like headless chickens."

"The bigger indies in the North like ourselves, Factory and formerly FON all have the same kind of attitude: doing what we want to do and refusing to be told what to do."

"We have been successful because we are all real fans; it really is a bit like Willy

Wonka's Chocolate Factory here."

"Artists like Paddy MacAloon (Prefab Sprout), Martin Stephenson and Cathal Coughlan (Fatima Mansions), are original and inspirational, the kind of artists who inspire other people to be in bands."

"The Manchester scene was very exciting. In reality there were only two good bands involved but in a way the fans became more important than the acts. And that can only be a good thing."

Keith Armstrong is also launching a dance label (Hardware) an, as yet unnamed, "new music" label.

continues, but the whole 'Manchester explosion' was basically created by the media. I think it was always going to happen but it is a shame that everything was blown out of proportion."

"The Stone Roses and Happy Mondays happened at the same time and record companies, being record companies, came looking for their own equivalents. Some of the bands who made it did not particularly deserve to."

"It is a lot calmer now, which is down to the recession more than any backlash. People do not have the money to go out, so the gig scene has become very quiet."

"About 12 years ago a lot of the major labels had a Manchester

office and promotions teams based here and it would be great if the recent boom caused that to happen again."

"I would like to see more smaller labels here, but even compared to a year ago, it has become a lot harder to get one off the ground."

"The only thing I dislike about Manchester is its size; you cannot do anything without everyone knowing about it. But despite the bullshit and bitching you get here, it is a cheap place to work and there is always a lot of musical talent around."

Paula Greenwood also runs an independent PR company and manages New Fast Automatic Daffodils and Suiri.

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Eight labels on the up

Martin Aston asks the North's highest achievers of the year so far, what has brought them to the top and how they can consolidate their success

1 PRODUCE: *All Together Now; Groovy Train; Stepping Stone/Family Of Man* — Farm

Wayne Ulyanov, spokesman, Produce: "We've been successful because The Farm are phenomenal. The band work with people who understand them more than the majors, who wouldn't touch them in days of old because the group resisted being told what to do, which we don't. The Manchester scene helped of course.

"But The Farm's success wasn't something we'd done.

"We aren't marketing geniuses — 18 months ago, we didn't know what a distributor did, or what the MCPS and PRS were. It

would have happened for The Farm whoever they signed with.

"Like the Stock Exchange, the music industry has its own language, but things were very easy to understand.

If people like us can learn it in a year, that's a bit threatening. We don't have the restrictions of the majors, because we have nothing to lose."



5 WARP: *Join The Future* — Tuff Little Unit; *Clonk* — Sweet Exorcist; *Yeah You* — Step

Steve Beckett, co-managing director, WARP Records: "The main benefit is that our record shop does the A&R for us. There was a definite gap in the market for the real hardcore house stuff. DJs would tell us what they'd play on radio and in the clubs, so we didn't have to sit around in A&R meetings like the majors.

"We'd judge a track as if we were buying a hundred copies for the shop. If we decided to put it out, we didn't have to spend thousands of pounds promoting it because dance music sells by people coming into the shop, not because they've seen reviews or heard it on Radio One.

"Regarding the LFO and Tricky Disco hits, we were in the right

place at the right time. There was this euphoria building up about WARP. Then we thought we could have hits if we had pre-sales and strikeforces, so we did a licensing deal with Rhythm King. Success now is just staying in business, but we're just about seeing the light at the end of the tunnel."



Tuff Little Unit

Stolen Records is aiming to consolidate the identity of now talent in the Leeds and West Yorkshire area with a compilation album scheduled for later in the summer. The Wedding Present, Cud, Pale Saints, Mekons, Edsel Auctioneer, Greenhouse, Jellyfish Kiss and The Bridewell Taxis will feature.

2 FACTORY: *Loose Fit; Kinky Afro; My Rising Star* — Northside; *Manchester Rave On (EP)* — Happy Mondays; *Step On: Shall We Take A Trip/Muddy Places* — Northside

Anthony Wilson, chairman, Factory Records: "There are three reasons why Factory have been so successful. The first reason is great groups. The

second reason is great groups. And the third reason is great groups. If you were really pushing for a fourth reason, it's a great city."

3 MUSIC FACTORY DANCE: *Over To You John; The Crazy Party Mixes; Mirror In The Bathroom* — Ranking Roger

Andy Pickles, director, Music Factory Dance: "I think it was the sheer originality and off-the-wall approach of Jive Bunny, which caught the imagination of a hell of a lot of people. Wherever it was played, it created such a reaction — people wanted to know what it was and where it came from.

"Loads of elements combined to make it so popular. We used classic tunes and mixed them as DJs do and then stuck a cartoon rabbit in front of it, which people

thought was stupid, but Jive Bunny caught on with kids and became a pop star in his own right. We invented a pop star in the studio.

"It wasn't just a novelty record which captured the imagination, because when the novelty wore off people followed it up.

"There's a big fan base, which is why we're recording the ninth single now.

"People may slag it off, but come 11.30pm in a club, people will be dancing to it."

6 WAU!/MR MOD: *Everlasting Day* — Magik Roundabout; *Sunshine On A Rainy Day* — Zoo

Adam Morris, co-managing director, Wau!/Mr Mod: "We consider ourselves very street-based, in that we're in touch with what's going on in the underground scene because we're all mad party ravers.

Consequently, we're able to produce things that relate to people like us, plus we have great producers and songwriters in Youth and Alex Patterson, aka The Orb. Our criterion is, would you buy it for your own collections? It's also partly

because we have a similar attitude to the major labels.

"A lot of labels will go for low-budget productions because they're financially restricted, but we tend to spend more. We have the backing if we need it, but it's also because Youth is an experienced producer, with so many studio contacts, that we can get good studio rates. It's not because of any particular Northern attitude or united scene. I think we're more of a national label."

7 YTV: *Just This Side Of Love* — Miranda Burrows

Stuart Coxhead, co-ordinator, Emmerdale/YTV Enterprises: "I run a production company, Art & Music Corporation, and approached Yorkshire TV with the idea of Miranda Burrows from Emmerdale Farm making a single. We created the Emmerdale label for the single and dust This Side Of Love went into the Top 10. It was successful because we found the right song and had the backing



of a programme that has 11m viewers each episode.

"We did it as a marketing campaign. We created a song performance within the auspices of the programme by setting up a storyline where Miranda was singing in character. On the back of that, we had the front cover of TV Times and did a full tour of 118 stations, and all as independent through the Total Record Company using BMG.

"The point is, if you market and promote it properly, and have the backing of a large TV company, the chances of success are that much greater."

8 IMAGINARY: *Magical* — Cud

Alan Duffy, MD, Imaginary Records: "We're smack in the heart of the music scene here, as we're right in the middle of Manchester with Liverpool down the road. Good music has always come from the North, and Imaginary is in the ideal position to tap into it.

"The Mock Turtles were our first signing. Whenever there's a find around, like dance or punk, there's always a good pop band,

and The Mock Turtles were just that band, while Cud were like the typical indie band, who've just matured so much. I think any major would like Turtle Soup and Cud's Leggy Mumbo album on catalogue, and I've got both.

"Now the label is known, we can break bands, the licensing is coming in, and I'm still enjoying myself. We set up with a thousand pounds and now have a turnover of half a million."



4 COW: *Caravan; Island Head (EP)* — Inspirial Carpets

Anthony Boggiano, manager, Cow Records: "We've been successful because of Inspirial Carpets and their sheer work while the label got itself organised.

"We also have a good company to work with in Mute. Cow was good enough for the UK, but we needed a global network while still keeping control.

"The Inspiral were also among the first hands to give merchandising a kick up the arse. It paid for everything in the early days until the records started selling properly. That allowed us to pick the right record and

publishing deal.

"The Inspiral's second album goes beyond just being in the right place at the right time. They were around for a year before the Manchester scene was created by the music press, and recognition came through their Peel sessions and constant gigging."

Compiled by ERA from Gallup data. Based on Top 500 singles January to March 1991.

THE LAST RECORD I BOUGHT

by
ROB DICKINS



"I listen to CDs at home for pleasure and tapes in the car for work. The last CD I bought was Blood by This Mortal Coil. I have always found that project fascinating in the choice of songs and artists. I like to follow things through and have bought everything they have done.

"This one was disappointing; it seems a bit stale and the whole thing needs rejuvenation.

"It is easy to let listening to music for work go by itself — there is so much of it down — so what things are perfect for relaxation."

Rob Dickins is chairman of WEA Records.

Benny's gold top delivery

Following the recent returns of ELO, Shirley Bassey and Yes, another Seventies superstar is on the comeback trail — Benny Hill.

After 20 years away from the charts, the saucy funnyman is reprising his classic number one, Ernie (The Fastest Milkman in the West), for a new album and video, The Benny Hill Collection.

It could even see the 66-year-old king of the double entendre take a step towards chart credibility with a rap duet with a certain Vanilla Ice.

Adrian Hilliard, managing director of the project's co-producer Hunky Dory, says: "We met up with Vanilla Ice on Daytona Beach in March. It looks quite likely that we will get together. He agreed to go ahead in principle."

Given Ice's collaboration with the Teenage Mutant Ninja Turtles for this summer's movie sequel, anything looks possible. The only problem might be getting a UK release.

"In the States Benny is huge," says Hilliard, "but we are still talking about a deal in the UK."



Few people have emerged from the wilderness quite so dramatically as John Best, who has leapt into the Rough Trade driving seat after 10 months out of the industry.

Appointed as group financial director in April, the 38-year-old motorbiker has now been elevated into the position of managing director of the indie distributor's reincarnation, now titled RTM.

"It does seem a little strange," he admits. "But

that is probably because I also had a fairly low-profile job at PolyGram." After starting his career at Philips in the Seventies, Best moved to PolyGram nine years ago, starting in the Dutch head office before coming to London in 1987. He declines to talk about his time "taking a rest" from the industry.

The recent redundancies and turmoil, culminating in the administrators being called in last week, have predictably taken their toll.

"It has been an emotional strain on me," he admits. "Of course it's not as difficult on me as it is on someone who loses their job, but it is tough."

He insists there has been no bad feeling from the long-time staffers towards a new guy on the block though. "On the whole people have understood I've had to do what I've had to do," he says.

"I just wish I'd been here a couple of years ago, in the good times," he adds.



Hill: Ice adds spice

Radio chief's bid in the hand

Peter Baldwin has the right to feel a little smug. As chief executive of the Radio Authority, many believed he had been landed with the job of selling the unsellable.

He has managed to attract three bids for the UK's first independent national radio franchise, however. That might not seem a lot compared with the 39 initial letters of interest last summer. But Baldwin is happy.

Three bids is after all, a lot better than the assumption before last month's deadline that there would be none.

"We were well satisfied," he says. "They come from respected radio people and shows it is recognised as potentially profitable."

Baldwin is also quick to recognise that David Astor's clas-

sic FM, Radio Clyde's UKFM and the Sir Peter Parker-backed Showtime station would have faced tougher competition but for the much-maligned "non-pop" tag.

"Quite possibly we would have had more bids. We recognise it was a difficult franchise to sell, but we gave it our best shot," he says apologetically.

It's showtime for Showcase

Eugene Jones says the feeling is akin to a racehorse trainer walking into the winner's enclosure for the first time. "To have an idea and witness it come to fruition, if only for a moment, is wonderful," says Jones whose London Songwriter's Showcase has seen its first entrant signed to a publishing company.

The Showcase's credibility boost coincides with its move from Café de Piaf to Ronnie Scott's in London's Soho. But though the venue's names suggest a switch from torch songs to swing the musical brief is staying the same.

"We are looking for songwriters with depth and versatility who can perform their material as they write it," says Jones.

Now with the signing of composing team Paul Buck,

Melinda Mills and Steve Roland to Ellis Rich's International Music Network it seems established as a source of fresh talent.

The Showcase, he stresses, is not another talent show. "It is not about being a star, but selling songs."

Mute gets a Czech mate

At the tender age of 22, George Votka is leading the march of UK indies into the heart of Czechoslovakia.

The former band manager is heading Mute's new Prague base — the first Czech marketing office opened by a UK label and the result of two years hassling the leading indie.

Votka put his plan to the lab in late 1988. "It was just an idea, so there was an air ticket and I went there," he explains in clipped English.

To launch the new base, Votka even managed to lure elusive Mute MD Daniel Miller out of his hermit's shell, as well as Vince Clarke of Erasure, and Depeche Mode's Andy Fletcher, to a "Mute evening" in the Czech capital.

Votka is modest about his coup. "Mute is like a big family," he says, "so if one of their cousins is having a birthday they come to celebrate."

music week

Incorporating Record Mirror

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CHRIS REA

LOOKING FOR THE SUMMER

The Brand New Single

Remixed from the Platinum selling No.1 Album **AUBERGE**
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Looking For The Summer is a major priority release, supported by instore P.O.S. press advertising (Q, Sunday Times), direct mail to ticket buyers etc.

Auberge the album is only twelve weeks old and is on the way to **The Road To Hell** with a campaign to last throughout 1991 and beyond.



Chris Rea UK Tour Dates

October 4 Belfast Kings Hall
 October 5 Belfast Kings Hall
 October 7 Dublin The Point
 October 8 Dublin The Point
 November 23 Manchester G-Mex
 November 24 Manchester G-Mex
 November 26 Glasgow A.E.C.

November 28 Glasgow E.C.C.
 November 29 Glasgow S.E.C.C.
 November 30 White Horse Ice Rink
 December 2 Sheffield International Arena
 December 3 Shepton Mallet Cricket Pavilion
 December 5 Brighton Centre
 December 6 Brighton Centre

December 7 Peterborough Mallard Park
 December 9 Birmingham N.E.C.
 December 10 Birmingham N.E.C.
 December 11 Birmingham N.E.C.
 December 13 Wembley Arena
 December 14 Wembley Arena
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