

4 Umbrella up
High turn-out cheers
seminar organisers



8 Going for goal
Profile of Go! Discs'
football-crazy MD

25 Bargain bonanza
Budget records
come of age

31



RECORD MIRROR
UPDATE

music week

The Business Magazine for the Music Industry

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Indies fear Our Price plan

Outraged independent retailers have slammed plans that could see multiples such as Our Price receive new releases before them.

Our Price is trying to persuade major distributors to provide its stores with product on a Saturday so they can be stocked ready to sell by 9am on Monday.

Indie dealers say the proposed move will give Our Price an unfair advantage.

Our Price buying and marketing director Tony Bennett says: "We are in the middle of talks with record companies to find ways of ensuring newly-released stock is available earlier in a Monday."

"Our Price Music is not seeking any more favourable arrangement for itself than for any other retailer, but we believe it is important in a fashion industry where there is so much interest in new re-

leases to have the product available as early as possible." Warner Music and PolyGram — both believed by many indies to have reached a deal with Our Price — have denied any involvement.

PolyGram Record Operations director Eric Wordsworth says: "We have not changed our policy on the delivery of new releases."

"All direct deliveries to stores are despatched on Mon-

days. Wholesalers will continue to get deliveries in the middle of the preceding week."

One other distributor is believed to have accepted the Our Price proposal "in principle" although no deal has been confirmed.

Indie retailers are reacting bitterly to the plans. "The main danger is that new releases could be sold on the Saturday," says Paul Assirati of See These in Norwich.

"Once again this shows there is one rule for the chains and another for the indies. We do the hard work breaking the acts for the majors then the chains get all the perks."

Neil Pearce, at Rival Records in Bristol, adds: "We will lose four hours of sales on a Monday to a multiple, which cannot be fair trade. If this works for Our Price, then presumably HMV and Virgin will want to do the same," he says.

Warner lures PWL

Britain's most successful independent label PWL is switching distribution from Pinnacle to Warner Music on July 1.

PWL has been with Pinnacle ever since it was set up in 1987 by Pete Waterman and David Howells.

Managing director Howells says: "We have had two two-year deals with Pinnacle but we felt it was time to move into another league. In a way we have outgrown Pinnacle."

In 1990 PWL product accounted for more than a quarter of Pinnacle's 8.2% distributor market share for singles, with 2.1%. In albums, the label took almost one-fifth of Pinnacle's 4.9% share with a 0.9% cut.

Pinnacle chairman Steve Mason refuses to comment,



Waterman: quitting Pinnacle

but rejected the figures. Only last month Pinnacle took on some of Rough Trade's biggest labels under the reincarnation RTM, which will make up for the loss.

Warner Music Distribution director of operations Dennis Woods is delighted with the deal. The PWL album share would have boosted Warner's share to 12.9% to move it

above BMG into third place behind EMI and PolyGram last year. It would have given the major joint fourth place in the singles market share league with 12.5%.

PWL was courted by several other major distributors before concluding the deal with Warner, says Howells, who denies the move signals the end of PWL as an indie.

"We were an indie because Pete and I financed our company to become what it is," he says. "What stops us from being an indie now?"

PWL Records was set up at the start of 1987 with its first release, I Just Can't Wait by Mandy Smith. Its first hit came a year later with Kylie Minogue's number one, I Should Be So Lucky.

Hype windfall for Brit School

London Records has reluctantly paid the £50,000 fine levied by the BPI committee investigating alleged chart buying — but in the form of a donation to the industry-funded Brit School in south London.

The PolyGram associate had considered seeking a judicial review of the committee's verdict. But MD Roger Ames says: "All our internal discussions about the BPI and

their neat handling of this matter and what to do about it, became a distraction."

"Taking this to court wouldn't have sold us a single extra record."

If the company had failed to pay the fine, it faced expulsion from the BPI.

Meanwhile the result of the investigation into an alleged buy-in by Virgin Records is expected next week.

Distribution bosses resurface

Two new companies have risen from the ashes of distributors Spartan and Pacific.

Labels, including many that lost thousands of pounds following the demise of the two companies last month, are now being asked to ship through the new distributors.

Indie Music Distribution trading as Spartan Records plc, has taken over the company which was in receivership assisted by former Spartan directors David Thomas and Tom MacDonnell.

Former Pacific Records chairman Nigel Reveler has emerged as the new managing director of Creative Independent Distribution, which is preparing to relaunch from the former Pacific headquarters, Pacific House.

Pacific was left owing £800,000 when it called in the liquidator in May. But neither one of the new companies is taking on the debts of the defunct distributors.

No-one from CID was willing to comment on either Paci-

fic or the new company.

Sonet, VCA, Viceroys and Posh are among the labels believed to have made new deals with Spartan Records plc.

But Michael Clerklin, MD of Ritx Records, says: "I have no interest in going back."

He adds: "If they offered to talk about returning some of the money lost then I would consider it."

Doris Billing of IMD says: "Our sole activity is the former business of Spartan but we have not taken on the debts."

circuit

shelter me the mixes
out next week cools237



ALICE *Hey Stoopid* COOPER

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Labels urged to join fight over sessions

Orchestras who dispute the level of session fees demanded by the Musicians' Union for video and film recordings are to invite record companies to join them, writes Phil Sommerich.

The dispute could escalate into a wholesale assault on the MU's negotiating powers.

Orchestra managers emerged from a preliminary meeting last week tight-lipped about what was discussed, but the summit's organiser, Nigel Warren-Green, MD of the London Chamber Orchestra, indicated that the next move would be to extend the challenge to audio sessions and even live concerts.

The orchestra bosses have agreed to ask the Association of British Orchestras to meet The Producers Association — representing the film and video industry — the BPI and PPL — tomorrow (Tuesday).

New legal rows loom over Sunday hours

Megastore retailers Virgin and Tower are heading for legal confrontations with Westminster Council's hardline policy on Sunday trading.

Virgin is vowing to keep its three central London stores open despite a threat of action by the council. Tower is considering applying for the striking out of an injunction against Sunday trading, which Westminster won four years ago.

Virgin managing director Simon Burke has written to the council arguing that European law now overrides the discredited 1950 Shops Act and that no action should be taken until after Parliament has reconsidered the issue.

'V' slams 'naff' pop performers

Television producers are being "let down" by shabby presentation of leading pop acts, according to the boss of BBC's Wogan show.

Peter Estall, executive producer of the valued prime time show, believes, the music industry has a poor grasp of how to present artists on TV.

Recent performances by extras appearing with Jason Donovan and Kirsty MacColl are among those he lists as "below the standard expected from record companies who say Wogan is so valuable."

Estall says: "There are dancers who can't dance and look terrible and singers who can't sing. I had to rehearse the kids who turned up to sing with Jason Donovan myself."

"We are being badly let down. I am fed up with companies providing naff backing singers and dancers. I see it on



MacColl: 'let down' other shows too."

A spokesman for Kirsty MacColl comments: "If Peter had a problem why on earth couldn't he have said so at the time instead of telling us 'what a great show'?"

"Sales of Kirsty's single increased dramatically after the show was aired — in other words the viewers liked what they saw and heard and in our view that's what counts."

London clinches JVC deal

London Records is to handle electronics giant JVC's new record label in the UK.

Victory Music, formed by Victor Musical Industries — the record division of JVC will be marketed by London and distributed by PolyGram in the UK.

Former Atlantic senior vice president Phil Carson heads the new company based in Los Angeles. Already he has signed big name acts such as David Bowie's Tin Machine and the reformed Emerson Lake & Palmer.

The decision to set up the

company has taken more than three years to come to fruition.

"I left Atlantic in 1985 and I was managing The Firm at the time. I had developed a relationship with JVC and they asked me if I would like to set up a label," says Carson.

Lengthy discussions and the development of a business plan have led to a 10-year-minimum deal with VMI's head of international Kaname Tajima.

Carson, who still has his own management company Phil Carson Associates, is now phasing out his management

Polydor head of promotions, Jimmy Devlin, says of Jason Donovan's appearance with a group of children from a school choir: "This performance was under exceptional circumstances, two days before the premiere of Joseph."

He adds that there had been no opportunity to rehearse and commended Estall's ability to choreograph the children.

Estall adds: "I am not blaming just pluggers, it has to be the responsibility of the industry generally."

Neil Ferris, a TV producer and pluggier with Ferret And Spanner, says: "The onus is on the record industry to work with the programme makers."

"It is definitely part of the promotion team's job. If you are given three minutes on national TV you should not throw it away. We must be as creative as possible."

deals with the likes of Motorhead, Bad Company and Bonham.

Victory Music's roster will be rock-based. Along with Tin Machine and ELP, Carson has signed new LA band The Apostles and is looking to sign one more major artist and another new act.

His decision to go with PolyGram worldwide came as a result of his own experience. "My background is international and I wanted to be with a company that could handle the label properly on a global basis," he says.

Music video takes hold despite trade dip

A drop in music video sales during the first quarter of 1991 hides a positive underlying trend as it establishes itself as the fourth album format, according to latest BPI figures.

Although trade deliveries dropped considerably, music video is continuing to establish itself as the fourth music format in the long-term.

Figures for the first three months of the year fell to a 1.2m unit trade delivery compared with 1.38m in 1990, a drop of 12.9%.

With trade prices rising on average 30p a unit, the value

of shipments fell by just 8.1% from £7.64m last year to £7.02m this year.

The figures show music video taking a slightly smaller share of the album market — with video considered the "fourth format" next to LP, CD and cassette. In the first quarter of 1990 it took 4.1% of the market, falling to 3.9% this year.

But BPI director of research and development Peter Scapang says: "Trade shipments shouldn't be taken as a direct reflection of retail sales."

Many retailers are probably not ordering more stocks be-

MUSIC VIDEO — THE FOURTH FORMAT

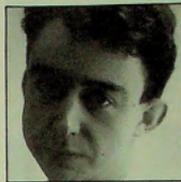
	M. Vid units (m)	*overall album units (m)	M. Vid share of albums (%)
1986	1.7	132.0	1.3
1987	3.1	147.9	2.1
1988	4.3	164.5	2.6
1989	6.1	168.7	3.6
1990	7.0	156.6	4.5

*With music video added in as fourth format. Source: BPI.

cause they are still left with some after a relatively quiet Christmas, he says.

While the size of the total sell-through market fell in

1990 to 36m units compared with 38m in 1989, music video maintained its position, increasing from 6.1m units in 1989 to 7.0m in 1990.



As Britain's biggest record retailer, Our Price is perfectly entitled to ask record companies for Saturday delivery of new releases to ensure they are ready for racking out first thing on a Monday morning.

Woolworth's stores have had the benefit of such an arrangement for some time. Provided retailers and their suppliers properly police it to ensure opportunistic store managers do not jump the gun and win an unfair advantage over rivals there is no problem.

But what's good for Woolworth's and Our Price must also be good for the UK's independent stores. Many have rung this office over the past few days to express the fear that they will not receive the same privilege and will be disadvantaged as a result. Any attempt to restrict the goodies to the chains would not only be unfair, it would be yet another blow to Britain's independent stores.

The BPI's honest attempt to get to grips with attempted chart hyping has gone a little away.

The constant delays and breaking of self-imposed deadlines has not helped its PR. The discovery that there was no direct evidence to link either Rhythm King or London to suspected buy-ins made the fines on them look a little harsh.

The decision to keep secret the details the investigating committee did discover hasn't helped. And the fact that London could well have taken the issue to court raised the awful prospect of the industry washing its dirty linen in the full glare of publicity.

The industry's "court" is of course still out on Virgin Records, but when this particular affair — the most extensive investigation for four years — is concluded, it is probably time to reassess the way the industry deals with such matters.

If there ever is a next time, it will hopefully be a tidier affair.

Steve Redmond



A last year's BPI AGM, David Mellor spoke to the industry as Home Office minister responsible for the Broadcasting Bill. Since then, he has had a stint as Arts Minister and is now a Treasury Minister in the Cabinet. A year is a long time in politics.

The Broadcasting Bill was the occasion for the widely-reported and generally ridiculed "thump, thump, thump" debate in the Lords. Although it was of substantial importance to our industry, it deteriorated into a trivial uninformed affair.

The poor standard of that debate, with their lordships attempting to define "rock, pop and non-pop", highlighted one of the industry's key problems. This industry is about putting fun into people's lives, producing high quality art and entertainment which is popular, enjoyable and profitable. It is also about using the best available professional skills to achieve those objectives.

Our public profile makes it hard for people to understand both sides of our business. Government still finds it hard to comprehend what record companies actually do. That is not to say that we do not have excellent links with politicians. But the skill of this industry is to be both highly creative and professional. It is that elusive combination which we also need when speaking to Government.

Harmonising copyright duration in Europe and obtaining an audio-visual copyright royalty are currently two key issues. At this year's AGM we will be showing a video made to help put record companies' interests on to the political agenda.

As Will Rogers once said: "I don't make jokes — I just watch the Government and report the facts."

We must ensure that the decision-makers have their facts right, then perhaps the jokes will be on someone else.

John Dawson is director-general of the BPI.

NEWS

Boots bolsters music in stores

Boots has unveiled plans to re-vamp its music division in a drive to convert more of its customers to the record buying habit.

The High Street chain is to allocate more space to its Sound And Vision sector, install new fittings and feature music in window displays for

the first time.

But chief buyer Steve Reynolds says the changes fall short of a total turnaround. "Music will be given more resources and a higher profile but we do not want to change our target customers," he says.

He admits Boots has failed to maximise music sales in the

past and comments: "Now we will pay more attention to that."

Boots estimates that 50 per cent of the female population visits its stores each week and now aims to attract more to make music purchases.

The updated music departments will include inquiry

points and new browsers and consumers are expected to provide a more refined product profile.

TBD will continue to rack Boots music under the new system, says Reynolds. It took over the service from Sounsound after the Parkfield Group folded on July 1.

Seminar turn-out cheers Umbrella

Indie organisation Umbrella has dubbed its fifth seminar the most successful so far.

Fears that there would be a low turn-out for the two-day event at London's ULU last week were not borne out, with more than 350 attending.

The event, featuring 17 seminars, also made a small profit which will go towards association funds. Organiser Greg Lynn described the event as a great success.

"The profile of the whole event has been taken up a step or two. I am happy with the way it went," he says.

While many of the seminars were dominated by the controversial issue of the indie chart, there was a number of other areas highlighted.

The keynote speech by FM Revolver MD Paul Birch slammed the recent US law restricting opportunities for new UK acts to tour and release product in the country.

"The US has effectively withdrawn itself from the international record business. In their market they have closed



Lynn: profile lifted

all the doors while they have increasing their portion of sales in the UK," said Birch.

Birch's speech provoked reaction and opinions from the audience ranging from tit-for-tat measures against US acts to moving away from the US towards greater exploitation of the eastern European and south east Asian markets.

At the selling/distribution/manufacturing seminar, speakers concluded that vinyl will soon leave multiple retailers' shops and find a home in specialist independent stores.

But one member of the audience, a manufacturer, warned the panel that if vinyl does become a limited market, raw

material supplies may not feel the format is worth supporting and could stop production.

The charts panel spent a lot of time arguing the pros and cons of the indie chart and the criteria for it. Panellists — Pinnacle's Steve Mason, Gall-up's John Pinder and MRIB's Pete Compton — answered a barrage of questions.

Mason stated his annoyance at the inclusion of compilation specialists such as Dino in the indie chart while others felt that major record companies — such as Virgin, which is a backer of the Hut indie label — should not be included.

The major label influence on the chart was also highlighted by Mason. "They want to buy 20% of Factory, 20% of Creation and Tam Tam — they are bloody scared," he said.

Other panel discussions included Indies v. Majors — during which Factory Records' Eric Lloyd said talks were continuing on the setting-up of a European distribution company involving Factory and Mute, among others.



Pope, Rees-Parnall and Smith

PolyGram in video rethink

PolyGram Video International has recruited a new head of acquisitions to lead the company into the non-music sector.

Hugh Rees-Parnall, former director of acquisitions at the Video Collection, takes the same post at PolyGram where he also controls marketing. Rees-Parnall's brief includes a commitment to raise sport, comedy and self-produced children's titles to the same prominence as the company's music catalogue.

"Hugh's experience in the acquisition of video product is proving valuable," says PolyGram Video International MD Will Evans.

One of Rees-Parnall's first projects is to co-ordinate the July 9 release of Robert Smith's *The Cure's Picture Show*, directed by Tim Pope.

Morgan Creek signs UK deal

Polydor has clinched a licensing deal to handle releases on the Morgan Creek Records label in all territories outside the US.

The long-term international deal includes marketing and distribution by PolyGram, which currently distributes the label in the US. Among the acts on the label are Little Feat, Mary's Danish Video Farm and 2 Die 4.

Polydor managing director David Munns says: "Morgan Creek Records will be a viable new source of American product for Polydor."

The label also releases all soundtracks from films by its sister company Morgan Creek Productions. The first will be from the Kevin Costner movie *Robin Hood: Prince of Thieves*, released on July 15.

DG classic relaunch cashes in on TV link

Deutsche Grammophon is relaunching its Herbert von Karajan recording of the popular classic *Holst's The Planets*, writes Phil Sommerich.

The TV-backed relaunch is also expected to capitalise on ITV's choice of the Jupiter section of its Rugby World Cup anthem in October, in a bid to repeat last year's World Cup success by PolyGram with Nessun Dorma.

DG, which passed up the opportunity to issue last year's Three Tenors smash hit, has put in a tender to ITV to use the von Karajan recording.

"Coverage of a British astro-

naut's participation in the June space mission makes this an excellent time to reissue *The Planets*," says DG marketing director Mike Sage.

"The much acclaimed performance by von Karajan in the early days of digital recording in 1983 sold well over 100,000 with very little marketing support, and has never been out of the classical charts."

DG has repackaged the recording and is also departing from its former policy by issuing the title on vinyl as well as CD and cassette in aim for a broader market, adds Sage.

Warner moves in with Sony

Warner Music is set to move in with rival Sony Music under a new distribution deal covering the whole of Ireland.

Warner's Irish warehouse, at the record company HQ in Glasnevin, Dublin, is to be closed down as part of the deal which is now being concluded.

Warner was not willing to commit last week, but MD of Sony Music (Ireland) John Sheehan says: "It's a small market and it makes more economic sense for us to co-operate on distribution."

Warner will continue to run its own sales and marketing while ship-out will be handled from Sony's distribution centre in south Dublin, he adds.

Fury over American visa law

A UK law restricting the number of US artists able to tour the country could be delayed for a year because of the outrage it has caused within the industry.

The new rules have been drafted by the US Immigration and Naturalization Service and are due to become law on October 1.

But sources in the US are hopeful there is time for more debate and possibly amendment.

The Recording Industry Association of America is discussing the measure with the INS to try to get a better deal for musicians.

As it stands, the proposed law will reduce the annual number of visas for P category artists (miscellaneous) from 78,000 to 25,000.

The O (outstanding artists) visa category will not be capped however.

RIAA vice president communications Tim Siter says: "Our position on this is that US musicians and music are so common in other countries that it would not be fair to restrict foreign artists in this country."

Siter rubbishes one of the key arguments for the proposed new rules — that foreign artists rob US musicians of potential jobs.

"We have no information that has led anyone to believe that American entertainers have been restricted from taking up any jobs," says Siter.

One of his biggest worries about the new law is that, in its current form, all the 25,000 visas will be snapped up when the law is introduced in October, leaving none for artists that want to tour the US later in the year or in 1992.

UK acts storm US

EMI is spearheading a new attack on the US singles chart by British signed acts, with EMF and Jesus Jones leading the way into the top five.

There are currently six UK signed acts in *Billboard's* Top 25. It is believed to be the strongest showing by the UK in the US for four years.

EMI's Unbelievable is being tipped as a possible number one next week after moving into second place with a big sales gain to become a strong contender to three-week number one Paula Abdul.

With Jesus Jones at number five with Right Here, Right Now, the success proves the power of EMI's international division which was reorgan-



EMF: strong showing

ised a year ago, says international director of artist development, John Briley.

The two top fives follow six months of live showcases across the US by both acts, he adds, because a solid live base is still vital in North America.

"We put together comprehensive marketing plans, showcases and live tours," he says. "We even went big on radio exactly when we wanted

to. Everything has gone completely to plan. Maybe with these two acts we have the new Pink Floyd."

Each album has sold around 800,000 copies in the US and they're close to going platinum.

Following Virgin's number 10 with UB40's Here I Am (Come And Take Me), are three RCA UK signings, David A Stewart (16), Londonbeat (18) and Black Box (21).

US chart analyst Paul Green says: "Six out of the top 25 singles is a formidable achievement." The last two big attacks on the US charts by UK acts were in 1987 with U2 and Kim Wilde and before that in 1983, led by Dexy's Midnight Runners and The Police.

Whenham tipped for BPI

The BPI is set to appoint its first woman council member in nine years at its AGM this week.

Alison Whenham, MD of Canifer Records, is one of the candidates standing for the six vacant places on the council. The last female member was Ann Miller, of Multiple Sound Distributors, in 1982.

Martin Mills, Tony Powell and Jon Webster are up for reelection while Whenham, David Munns and Paul Birch hope to fill the places vacated by Maurice Oberstein (who becomes chairman), David Betteridge and former Island MD Clive Banks.

The full list of candidates to be considered are: Whenham, Conifer Records MD and a member of the BPI Classical Brits Committee. She says: "I can contribute to the council's work in its efforts to widen understanding of the crucial role this industry plays in issues such as copyright, broadcasting, retailing and EC



Alison Whenham: crucial role

developments."

● Birch, FM Revolver Records MD and a member of the BPI's copyright strategy committee says: "I have lobbied the Government and senior DTI officials over the increasingly protectionist stance by the US government, shown by their latest move to reduce the number of visas to musicians and performers."

● Mills, Beggars Banquet Records MD and a member of

the BPI's copyright and chart supervisory committees says: "I am the BPI council's longest-serving independent voice. I am a member of the chart supervisory committee and committed to a re-examination of the chart."

● Munns, Polydor Records MD and a member of the charts committee says: "I am a supporter of the copyright dispute and of the introduction of a blank tape levy."

● Powell, MCA Records MD, chairman of the BPI's charts committee and a member of the retail liaison committee says: "I hope that my experience over the past 20 years in the business will continue to provide valuable support in all council business."

● Webster, Virgin Records MD and a member of the BPI's retail liaison committee says: "If elected I would still strive to eliminate the air of divisiveness which pervades the BPI."

Our Price won the multiple sell-through retailer of the year award at the British Videogram Association Video Showcase '91 at the International Conference Centre in Birmingham on Thursday. Adrian's Video, of Wickford, Essex, run by Adrian's Records owner Adrian Rondeau, won independent sell-through retailer of the year for the third time in a row.

The BPI has signed up 11 companies for its DTI sponsored mission to New York's New Music Seminar in two weeks: Demon; EMI; FM/Revolver; Hazardous Dub Company; Lafayette Music Factory; Music of Life Power Promotions; Profile; The Solution; and Trojan.

Jason Donovan's manager Richard East is setting up a new publishing company, Bright Spark Songs. Head office is in Australia and there is a UK office in Notting Hill, London.

Rebel MC, Gilles Peterson and Jala are among the panelists set to discuss Music and Censorship at a forum organised by the Socialist Workers Party, at ULU in London on July 9.

New Note has secured new distribution deals for the Windham Hill instrumental music label, previously with A&M, and GRP Records, a subsidiary of MCA previously with Pinnacle.

Pickwick Video has signed a distribution deal with Lifetime Vision, the video arm of the Lifetime group of independent film, television and video companies. First product is due in July.

FM-Revolver is launching a new dance label, FM Dance, at the end of July. DJs interested should contact Malcolm Bell on 0902 340286.



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BPI angry after pirate freed

Anti-piracy investigators have again been disappointed by the result of a court action against one of the slickest bootlegging factories ever exposed.

Although the head of the Huddersfield factory, David Beumont, pleaded guilty on 18 counts, he was freed without a fine.

A six-month jail term was suspended for two years by the judge at Huddersfield Crown Court and Beumont is ordered to pay just £100 costs.

Tim Dabin, whose BPI anti-

piracy unit raided the factory last June, says he is "disappointed" by the sentence.

"I was looking for a two to three month jail sentence," says Dabin. "The deterrent just isn't there. If we are going to frighten the pirates maybe we are going to need a few jail sentences."

The result came in the first test of the 1988 Copyright, Designs and Patents Act on bootlegging factories.

The raid uncovered 2,500 bootleg masters, 500 video masters, 12 video cassette re-



Dabin: 'no deterrent'

orders, a duplicator and three portable recorders used for live concert recordings. Together with around 3,000 completed cassettes, it is estimated that the equipment would be worth about £100,000.

The news came in the same week that the unit also scored a success by raiding a counterfeit cassette factory in Islington, north London, with Notting Hill Police and officer from the No 6 Regional Crime squad. Three people were arrested and charged with conspiracy to defraud.

Dabin says: "This result is something of a landmark as I believe it signals the demise of large counterfeiting operations in the UK."

He adds: "I am confident we now have the counterfeiters on the run."

Seven high-speed duplicators, with a capacity of 15,000 cassettes a week, were seized together with thousands of tapes, inlay cards and labels.

It is believed the factory supplied outlets in London as well as Wales and Scotland.

Alto boss targets Europe

The rescuer of the failed Alto chain says the shops will be the foundation for a new pan-European chain of record stores.

Property tycoon Roger Gawn, who heads the Alto Ltd sister company Alto Music Retail plc, bought the four most profitable stores in Kingston, London's Victoria station and Heathrow and Gatwick airports last month.

Gawn, 44, is now spearheading a search for strategically-placed sites in various European cities as well as domestic sites.

He says: "It is at an early stage but we are investigating potential cities that would suit what we are doing."

The profile and nature of the stores — specialising in "compact music" — makes them perfect for airports and major

transport interchanges, he adds.

The chain is not intended to be upmarket but appeal to all tastes across the board. Alto will be the Next of the record market, he says.

Gawn set up Alto Music Retail plc under the Government's Business Expansion Scheme in September to develop the Alto brand. See People, p31.

RPO seals Kodak deal

The Royal Philharmonic Orchestra has secured a sponsorship deal with Kodak for a new recording due for release in October.

Berlioz's Symphonie Fantastique conducted by Andre Previn, which is expected to sell more than 100,000 copies, will be used to promote Kodak's own move into CD — the Photo CD system.

The new service will allow photographic dealers to trans-

fer existing prints on to CDs for playback on TV using special Photo CD players, which will also be able to play audio discs.

Details of the system are to be included on the inlay sleeve of the recording, which will be released on its own label.

"This recording epitomises the audio quality of the new CD players," says Geoff Fields, Kodak's manager of new business development.

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NORANK MURRELL

Demo sets itself tricky A&R task

No music paper, however well-informed, has yet managed to take the leg-work out of A&R.

When signing new bands, priority is still given to trawling the country's small clubs and listening to the plethora of uncommissioned demo tapes which arrive daily in the post.

The UK Demo Chart and its accompanying magazine *Demo* ambitiously aims to eliminate some of that A&R graft — as well as offering unsigned bands a route to record company recognition. It is already discovering that it has set itself a difficult task.

Formed two years ago by Stu Gray and Lucy Henniker — “two musicians without a deal” — the UK Demo Chart lists the top 100 tracks chosen from the 200 or so tapes it receives every month.

It is not purely a benevolent organisation. A fee of £14.50 is demanded for each track, regardless of whether or not it makes the chart.

Henniker justifies the cost: “It’s a small amount for people who are reasonably serious about what they’re doing,” she says.

The income is split between what is described as a token fee for the demo judges — who all work in the industry — and production of the monthly magazine, which also includes gig reviews and features.

More than 3,000 tracks have already passed through the UK Demo Chart, but record companies are reluctant to take it seriously.

“It sounds fine in theory, but in practice it can act as a warning to record companies rather than an advertisement for the bands featured within its pages. Most bands are losers and names such as Loose

UK DEMO CHART April 1991

TRACK LIST:

Rank	Artist	Track
1	Bad Luck Crew	Ring Alarm Bells Straight Away
2	Jesus Jones	Blurred
3	Baz Barrow	Equally Unimpressed
4	Tim Briffa	Compelled
5	Loose	Names
6	Leone Finlay	Perhaps
7	McCaull	Opening Track
8	Chevy 64	Pure Early
9	Ricky Lee Jones	Pop Jazz
10	Human League	Dance
11	Julie	Saved From The Circular File
12	David Ramsden	Contact
13	238 2988	Contact
14	Belfast	Contact
15	In Dust	Contact
16	West Yorkshire	Contact
17	Headmen	Contact
18	Coventry	Contact
19	Deep Water Conspiracy	Contact
20	London	Contact
21	Jones	Contact
22	Berkshire	Contact
23	McCaull	Contact
24	Chevy 64	Contact
25	Ricky Lee Jones	Contact
26	Human League	Contact
27	Julie	Contact
28	David Ramsden	Contact
29	238 2988	Contact
30	Belfast	Contact
31	In Dust	Contact
32	West Yorkshire	Contact
33	Headmen	Contact
34	Coventry	Contact
35	Deep Water Conspiracy	Contact
36	London	Contact
37	Jones	Contact
38	Berkshire	Contact
39	McCaull	Contact
40	Chevy 64	Contact
41	Ricky Lee Jones	Contact
42	Human League	Contact
43	Julie	Contact
44	David Ramsden	Contact
45	238 2988	Contact
46	Belfast	Contact
47	In Dust	Contact
48	West Yorkshire	Contact
49	Headmen	Contact
50	Coventry	Contact

Demo: more than 3,000 tracks have passed through the chart, but record companies are reluctant to take it seriously

Foot and Bad Luck Crew ring alarm bells straight away,” says Food’s Andy Ross, who has signed Jesus Jones and Blur.

Atlantic’s head of A&R Baz Barrow is equally unimpressed: “I came across an issue of the magazine about a year ago, but I haven’t seen it since. The one I saw didn’t compel me to get a subscription or follow up any of the acts.”

Indeed, even those artists which have reached the top of the chart have failed to get much reaction.

Tim Briffa, the current number one, believes that will change. “Given time it is inevitable that some of the acts featured will get deals and

perhaps make the national charts,” he says.

“When that happens it will improve the credibility of the magazine.”

In the meantime, Briffa doesn’t feel that he has been ripped off. “You are not risking too much with £14.50,” he says.

But for those dozens of bands who believe it will take them straight to the record company A&R departments, the UK Demo Chart may prove a disappointment.

It could yet shape up as a vital quality control tool for the record industry — but only if efforts are made to ensure it reaches the people who matter. **Leo Finlay**

THE EAR

MW’s Talent TipSheet

WEST YORKSHIRE

THE HEADMEN

With an average age of just 18, this four piece have plenty of time to fine-tune their brash, exuberant pop. Reach The Sky, their single on Positive Records, is a sprightly indie gem, lacking only a polished production. The Milltown Brothers are an obvious reference point, but Power Of Dreams also springs to mind. **Contact: Chris Ellis**
Tel: 0484 514325

RHYL

GOODNIGHT SAID FLORENCE

Released by students of the Music Management course at West Lothian College, this is more than just a good school project. Nick Holden’s strong, sandpaper-tinged vocals give this quintet’s blend of indie dance a mature feel, and their sound is no less effective for it. The opening track on their debut 12-inch, *OV*, intriguingly sounds like the Moonflowers fronted by Chris Rea. **Contact: Different Class Records**
Tel: 0506 634948

GLASGOW

GYPSKI

Gypski is the solo project of Ian Watson who has written, performed and produced everything on his two-track demo. The end result is an odd mix of hi-energy dance and hard rock on Dance and a post-Human League groove on Julie. Saved from the circular file by the fine vocals. **Contact: David Ramsden**
Tel: 031-228 2988

BELFAST

IN DUST

This trio’s current demo shows a band becoming progressively more underground and in-

creasingly aggressive. The chunky rhythms of Bewilderment, and the mainly instrumental Focus show that their coming hometown support to Dinosaur Jr is appropriate and well worth catching. **Contact: In Dust**
Tel: 0232 381889

COVENTRY

DEEP WATER CONSPIRACY

There is more than a hint of mid-Eighties OMD to this duo’s studio dabbings. Long Way Down is a tiny techno exercise fleshed out by Richard Priest’s likeable vocals and neat piano playing. Never Get To Heaven shows the all-important sense of humour needed to crack the market. **Contact: Richard Priest**
Tel: 0203 632092

LONDON

JONES

Firmly in the Seal school of song-based dance comes Jones, a man whose soulful tones show definite potential. Natural Meaning Of Life, co-written with Bass-O-Matic’s Matthew Vaughan impresses, but A&R folk would do better to concentrate on the smooth white soul vocals. **Contact: Jones**
Tel: 071 630 9941

BERKSHIRE

JO McCAULL

The opening track of McCaull’s demo, Chevy 64, is pure early Ricky Lee Jones — all pop jazz and simple blues boogie — but the other tracks reveal a broader talent. Daddy’s Little Girl is a harrowing tale of sexual abuse a la Suzanne Vega, while Sometimes is a fine folk-tinged jazz swing. Not predictably commercial, but then neither was Vega. **Contact: Catherine/Clint (Spring Promotions)**
Tel: 081 673 2285

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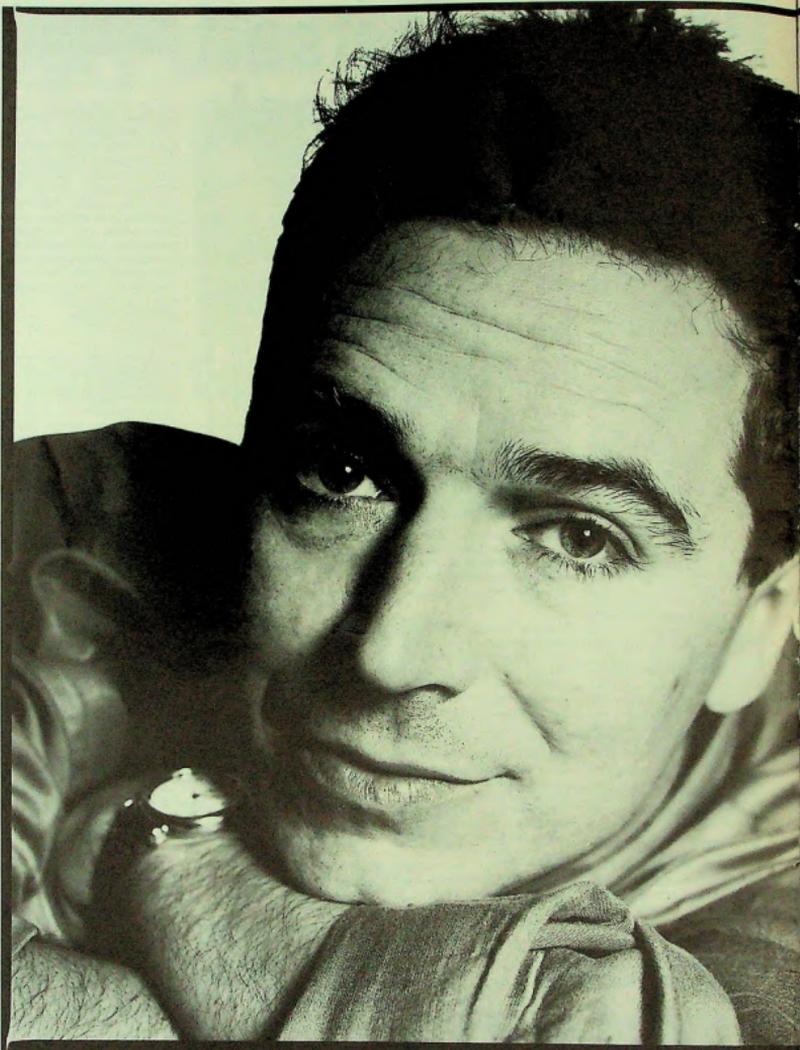


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CURRICULUM VITAE

NAME: Andrew Thomas Macdonald.

BORN: March 3, 1956.

PARENTS: Father — Admiralty photographer. "He took underwater photographs of Royal Navy vessels — to assess torpedo damage and so on." Mother — teacher.

EDUCATION: Seven O-levels, four A-levels and law degree from Dorset Institute, Bournemouth.

CAREER:

1979 Left college "with vague thoughts of becoming a lawyer". Bummed around Europe for a year.

1980 Returned to Sheffield, signed on for 10 months, "grabbing a few quid here and there" by compiling crosswords, including the *Private Eye* Christmas crossword 1981, and doing "amateurish" music reports for an Italian radio station.

1982 Press officer at Stiff. "I told Dave Robinson I wanted to go into A&R, but he wasn't completely sold on the idea."

1983 Launched Gol Discs with £1,500, "a kamikaze manoeuvre".

1984 Signed worldwide licensing deal with Chrysalis.

1986 Year of the Housemartins: their top three hit *Happy Hour* was followed by the Christmas number one *Caravan Of Love*.

Football crazy MD Andy Macdonald tripled Go! Discs' turnover in 1990. Now his goal is music's First Division, says Phil McNeill



The first thing you notice about Andy Macdonald's office is a crude Xerox of Pele Sellostaped to the outside of the glass wall. Nearby hangs a

Housemartins silver disc, draped with a football scarf bearing the title of the album: Hull 4 London 0. Andy Macdonald, it is immediately obvious, is a football fan.

Ask anyone about Go! Discs' managing director and, sure enough, it's one of the first things they mention. "Nice chap, Andy Macdonald," growls Maurice Oberstein, chairman and chief executive of PolyGram, which has a stake in Go! Discs. "Supports Arsenal."

Billy Bragg racks his brains for something critical to say about his label boss. "I could never deal with the way Andy Macdonald changed his allegiance from Southampton to Arsenal," is the best he can manage.

Even Terry Edwards, a man with a grudge against Go! Discs after the unceremonious dumping of his group, Butterfield 8, agrees that it is Macdonald's weakest point. "I always got on quite well with him," Edwards admits. "The main problem is he supports Arsenal."

Along with football paraphernalia, his office also sports a large white noticeboard with a grid for days of the month. Each day carries cryptic notes in various colours — today, the blue felt-tip says "Osaka", while the green says "Studio" — and in the top left corner there's a colour key: blue for the La's, who are touring Japan; green for Billy Bragg, who is finishing his eighth album; red for The Beautiful South, who are writing their third LP; gold for Beats International, who are working on their second album; brown for The Trash Can Sinatras, whose debut LP *Cake* has just topped 100,000 sales in the US; purple for Father Father, whose debut LP *We Are All So Very Happy* was released last month; black for The Southernaires, whose first LP *Deeds Not Words* came out in May; and maroon for Sound Systeme, whose first single *Play All Night* is released on July 22.

Set up in 1983 with just £1,500, Go! Discs' UK turnover in 1990 was £6.7m — nearly three times more than the previous year. Three of its 13 single releases last year reached the Top 10, a strike rate bettered only by PWL and Factory. The label is now, in Macdonald's words, "just about ready for promotion to Division One".

Where Macdonald differs from Arsenal's George Graham is that his office is always metaphorical open.

"You can always go in and have a go at him," says Bragg cheerfully.

Indeed, until last year, the door to Macdonald's office didn't even exist. The area was open-plan. Now, six of Macdonald's jaunty paces will take him to the office of his partner in both business and marriage, Juliet Macdonald.

No doubt Juliet's presence adds to the feeling that Go! is like a chaotic extended family. A&R man Cathal Smyth, better known as former

Madness frontman Chas Smash, joined last year.

"When I met them, I thought, 'What a lovely family atmosphere,'" he says, with only a hint of irony. "It felt like Stiff used to feel."

Smyth's recollection of Stiff Records is unsurprising; that was where Macdonald spent his first year in the business, as a press officer. He didn't even have to apply for the job.

"He sent in this tape called *The Singing Dog*," recalls former Stiff general manager Alan Cowderoy, now head of international at Go! Discs. "It had a dog on the front and a long funny letter pretending it was his dog playing the synthesizer."

Chrysalis International president Paul Conroy, who was Stiff's marketing director at the time, remembers it as a "brilliant" letter. "He was one of those people who inspired you to give him a chance," says Conroy.

Macdonald moved down from Sheffield and effectively took a crash course in how to run a record company.

When he left, armed with his £1,500, he approached Sheffield band The Box. The first Go! Disc, a five-track 12-inch, came out early in 1983, the label's first big break coming that summer when Macdonald discovered Billy Bragg.

"He was enthusiastic when no one else would touch me with a barge pole," says Bragg, who has managed to combine political radicalism with sustained commercial success — a feat he attributes to Macdonald. "He's got the enthusiasm of a fan with the head of a businessman."

Macdonald's competitors are in no doubt about his business acumen — and his determination.

"He's very forthright and gutsy," says Conroy. "I hate him when we're in competition for an act, he's a very fierce rival."



Maurice Oberstein shares that respect. "When we have a dispute, he screams a lot," says Obie. "But that's no problem because I scream too."

We discuss times at the top of our voices. Macdonald needed all his steely resolve last year when he released The La's album against the band's wishes. "That was probably my most difficult decision," he says. "But we'd let them make the record about seven times, so we were fairly tolerant."

The La's have condemned that decision from the pages of the rock press, but Paul Heaton of The Beautiful South thinks Macdonald handled it well. "He's had so many difficulties with The La's," says Heaton, "but he's still their biggest fan. It's not purely about money."

The La's have also been as managing director with a bias towards A&R. "I'm the middle general, the Platini of the side," he says.

Tactically, Macdonald has worked to a unique game plan. "I thought a better way to structure a record company could be to guarantee more time on the records and more enjoyment within the company."

That enjoyment is reflected in some of Macdonald's more successful marketing ideas, such as his link-up with *Viz*. The comic regularly brings Go! Discs to the attention of its million buyers via the *Billy The Fish* strip.

"I was watching Arsenal beat Crystal Palace," Macdonald explains, "and Palace had Virgin plastered all over them. We thought maybe it would be a better allocation of marketing money to sponsor Fulchester United: it cost us £2,500 for a year. We also paid £19.99 to get eight records in the *Viz* Top 10."

But the crucial strategy was to stay small. Paul Dowling, head of marketing, outlines how it works: "Each act gets total commitment throughout their LP and single. Each record is marketed aggressively. All our releases get a video as well as a good radio advertising budget. And we always use two retail strike forces — no other company does that with every record."

Go! has seen personnel swell from five to 18 people in two years. Already Macdonald has his eye on larger premises — yet for Billy Bragg it was a real shock when Go! moved out of its first tiny office.

"I was the prophet of doom about Go! Discs moving out," says Bragg. "I thought it was the big sell-out. But I've got to give Andy his due: he hasn't become an industry yess-man."

Others didn't survive the process, however. One band with a grievance is Butterfield 8, an instrumental duo comprising saxophonist Terry Edwards and ex-Madness bassist Mark Bedford.

"We were given a free hand to provide any LP we wanted," Edwards recalls. "But they didn't give it their best shot in promotion. Andy was away and although he likes to delegate responsibility around the company, he won't let them make decisions. He still wants to run it as a one-man band."

"The deal just petered out. Andy is not very good at returning calls. I was extremely angry — it's very rude."

With experience at the opposite extremes of Stiff and WEA, Conroy counsels: "Andy has to be careful not to get too greedy. He mustn't get too big and lose the direct contact."

But Macdonald appears to know exactly where he's going. His plans include Go! Films and Go! TV, which is producing a pilot for a music programme called Pele Never Played For Red Star Belgrade.

"In two years' time, I'd like to have 28-30 people working on a roster of 12 to 15 artists who are all very creative, making albums with no fucking rubbish on them, and maximise every record we put out," he says.

"Plus the odd double platinum album. That'll suit me fine."

And no thoughts of leaving Go! Discs, for example if a major made him an offer he couldn't refuse? "No, this is way too much fun," he replies.

"Mind you, if George Graham quits and Arsenal give me a call, it's a distinct possibility..."

1987 Signed licensing deal with PolyGram, which also bought a "minority" stake in the company. Go! Discs moves to larger premises known as Son Of Go! Mansions. "People walk past and think it's a religious foundation."

1989 Welcome to The Beautiful South is Go!'s first million-selling LP.

1990 Number ones from Beats International and Beautiful South both sell over 500,000 copies in the UK.

MAINSTREAM

Albums

It's a long time since he trudged down Rocky Mountain Way, but Joe Walsh still explores some interesting musical avenues. His new Pyramid/Epic album, *Average Ordinary Guy*, is unlikely to be entering the precious metal stakes, but it's a solid album from a man who has never taken himself too seriously. Trademark guitar licks punctuate a strong collection of songs.

The award for inappropriate title of the week must go to the new Dino compilation *Hardcore Dancefloor*, which actually includes only one hardcore track, but is nevertheless a highly serviceable compilation of recent pop/dance hits. With just one album

under his belt, Vanilla Ice has surprisingly chosen to spotlight his limitations by releasing a live album, *Extremely Live*. His rapping rhythms aren't the most natural in the world, but they are not bad, particularly on *Road To My Riches*. But there is also an embarrassing adaptation of the Rolling Stones' Satisfaction, and some rather flaccid interjections of his hits. But Ice's firm fan base should guarantee a few weeks of high chart profile.

Those old theatrics that have served him so well surface again on the new Alice Cooper album, *Hey Stoopid*. It's not as unlikely to win new converts, but the success of the title track should give it a respectable showing.

PICK OF THE WEEK

TOM PETTY & THE HEARTBREAKERS. *Into The Great Wide Open.*

(MCA 10317). Teaming up with fellow Traveling Wilbury Jeff Lynne who co-produced this first solo album in four years, Petty is in fine form, controlling his tendency to whine Dylan-like and turning in some fine vocal performances on a strong selection of songs, notably the current hit single *Learning To Fly*.

Singles

Guns N' Roses latest release, *You Could Be Mine*, comes from the upcoming Schwarzenegger movie *Terminator 2—A Judgement Day*, but it's quite a let down. Very much a rock-anthem-by-numbers effort, it completely lacks crossover appeal.

Meanwhile, Bros return with *Are You Mine?*, a crucial release if they are to halt the decline that saw each of their last three



Violet Hour: potential singles peak at a lower position than its predecessor. They are said to be cultivating a rockier image, but if that's the case, *Are You Mine?* is hardly typical. Gentle to the point of being lightweight, with whispny synth washes and a tremulous girly vocal from Matt, it is likely to attract some who don't normally buy Bros records.

After producing big hits for SAW stars Sonia and Jason Donovan, Nigel Wright's latest effort is *The Lucky 7 Mixmaster*. Credited to UK Mixmasters, it's a

montage of Kylie Minogue hits. A fair facsimile of the originals, it's wholly disposable, horribly bouncy and a hit.

One of the more unusual efforts of the week is *Falling*, the debut single from the Violet Hour, whose avowed intention is to play "intelligent pop with Sixties influences". Spookily enough, they do. Lead vocalists Doris' powerful voice cuts through a complex and pretty string arrangement to great effect. A band with potential.

PICK OF THE WEEK

D/H FEATURING STEFFY. *I Like It RCA PB 44741*. Recent hitmakers from Rimini return with a compelling disc sampling Aretha Franklin which is faithful to the potent formula developed by their compatriots Black Box. A smash.

Alan Jones

FOLK

Much excitement as Runrig and Richard Thompson carry the flag into the national charts.

But rather than indicating folk's time has finally come, instead it justifies the long-held view that in folk circles, success doesn't come overnight.

Runrig's *The Big Wheel* debut at number four was the result of years building a fanatical following. In fact, sales of Runrig product in their native Scotland are so strong the BPI once suspected (wrongly) that the dark hand of hype was involved. It seemed the only explanation for staggering sales in the Shetland Isles.

Thompson's links with folk go right back to the late Sixties when he was a founder member of Fairport Convention. Finally he has been able to turn almost over-powering critical acclaim into solid sales with *Rumour And Sigh*.

The Fairports, of course, continue to this day. *The History Of ... (Island)* provides just that, while the band's one-time singer, the late Sandy Denny, crops up on a couple of Island reissues. North Star Grossman and Sandy. Slightly lesser, but of period appeal is the reissued Sandy Denny *And The Strawbs (Hannibal)*. Expect further Fairport activity after the annual Cropredy event concerts on August 16, 17.

In the Clannad mould, a new band, *Capercaillie*, release their debut single, *Coisich A Ruin (Walk My Beloved)* on Survival Records, through BMG, and the vocals of Karen Matheson are particularly striking.

PICK OF THE WEEK

RON KAVANA: Home Fire. Special Delivery. A more intensely "fish out of water" coming from the now prolific Kavana, who has made impressive inroads as *Alias Ron Kavana*, the touring band that has broken the back of the pop circuit.

Duncan Holland

REISSUES

Definitely worth a listen are Columbia's *Beach Boys* reissues. EMI made its *Beach Boys* re-releases the event of last year by (in the main) doubling up two albums per CD, including unused alternative takes and wrapping up the package with comprehensive sleeveboxes. With Columbia you get no sleeveboxes, no bonus tracks, just the original album at mid price. But the albums are far better than their reputation suggests.

Best of the bunch — and crying out for sleeveboxes to unravel its mysteries — is undoubtedly the legendary Surfs U (EPC 4678345-2). Almost as good as the much under-rated Holland (467837-2) and Sunflower (467836-2). Interesting rather than essential are *So Tough* (468349-2) and *The Related Pacific Ocean Blue* (468351-2), a solo outing from Dennis Wilson.

Sequel releases another set of related records charting the ever-changing career of Leon Russell. The ragged but intriguing *Asylum Choir II* (NEXCD 152) sees him firmly in cult corner with fellow songsmith Marc Benno. *Will O' The Wisp (NEXCD 157)* features Russell the popster while *Stop All That Jazz (151)*, signalled a final disengagement with rock 'n' roll.

Lastly a pair of twofers catches that A&M is hardly

telling anybody about: Suzanne Vega's first two albums, her eponymous debut and *Solitude Standing* (397 135-4) and Bryan Adams' *Reckless* and *Into The Fire* (397 139-4). The Adams has more hits but the Vega has the edge.

PICK OF THE WEEK

IAN & SYLVIA: Early Tapes. Ocean (Vanguard VMD 79175). On occasion Ian veers towards the hush puffs and baggy sweater band of folk singing, but in the main he and Sylvia are both stirring and innocent. Particularly fine are the title track, the first version of Gordon Lightfoot's classic, and the "fake" cowboy ballad, *Darcy Farrow*.

Phil Hardy

CLASSICAL

This month's releases from Sony Classical show the label honing its identity.

Michael Tilson Thomas's second *Richard Strauss* release with the *London Symphony Orchestra* — also Sprach Zarathustra and Don Juan — signals an ongoing MTL/SO partnership. Following soon are a disc of Octet ballet music, plus a Janacek coupling of the *Galagotic Mass* and *Sinfonietta*.

Likewise, the release of *Ron-Pekka Salonen* conducting the *London Sinfonietta* in the fourth disc of his *Stravinsky cycle* (*Pulcinella*, *Coplet*, etc), signals big plans for the sultry-looking young Swede. Coming soon: Nielsen with the *Swedish Radio Orchestra* and *Stravinsky* with the *Stockholm Chamber Orchestra*.

But autumn will bring even more dramatic changes: pianist *Murray Perahia* switches into mid-romanticism with

recordings of Brahms, Franck and Liszt; Guilmi conducts a Beethoven cycle; Ferruccio Furlanetto conducts opera; and Rostropovich acts as both conductor and cellist.

Warner's three component labels have their A&R images in sharp focus this month. Teldec launches its first budget series, *Esprit*, with 15 titles from back-catalogue mainstays such as Vaeclav Neumann, Joseph Keilberth and Nikolaus Harnoncourt; EMI launches its *Libretto* mid-price opera series and has a major disc of Boulez conducting Boulez; and Nonesuch offers the Kronos Quartet and London Sinfonietta Soloists playing works by Gorecki.

PICK OF THE WEEK

SHOSTAKOVICH: Chamber Symphony. SCHOENBERG: *Verklarte Nacht*, Kreisler String Orchestra. *Dolphin*. New Note. The prize-winning Kreisler SO needs no conductor to summon up taut ensemble and fine-honed sonority, not to mention enormous energy in the sometimes ungainly orchestration of Shostakovich's Quartet No. 8. Exciting playing of twentieth century music.

Phil Sommerich

DANCE

Recent imports include *Turn Table Terror Break* (Dutch Mid-Town MID-91105), noisy fierce raver in 12.9bpm Techno, 122.9bpm Surprise, 113.8bpm Swingbeat Mixes; *Pal Joey Flight 801* (US Loop D' Loop LDLZ 103), coolly vibed 118bpm Japanese jazz-funk and tinkling 121.8bpm *Spend The Night*; R.A.F. *We Gonna Get ... Italian* (GFB 016), surging 123.4bpm Italo

house raver; *The Sound Of Now Vol. 1* (Dutch STR 1291), rave EP with 122.5bpm *It's Time 4 House*; 123.7bpm *Play The Tones*, 123.9bpm *Rev Extravaganza*, 124.7bpm *Drop It*; *Double Sense You Make Me Feel* (Italian X Energy X-12096), Frank De Wulf remixed 123.6bpm jittery jangler; *Leaders Of The New School* Suby Star (US Elektra E-66545), skilfully rolling 103bpm rap; *Maurice Melody Remix* (US ID 1007), attractive 117.8bpm garage looper; *YBU Feet Jonell Soul Magic* (Italian Flying FIN 023), sinuously swaying 101.8bpm jagger. Out here are *Klubzone 1 Boom Ah!* (Oh Zone ZONE 008, SRD), breezily bounding 125.8bpm flutery bleeper; *The Kick Squad What You Searchin' For?* (Kickin/GT KICK 6, SRD), swirling 128bpm ragga-techno mayhem; *Carcoufe Feel The Groove* (Brothers Reorganization 12, BORG 28, TRC/BMG), UK remixed 122.5bpm Euro pop disco; *Nu-Luv featuring Tongue 'N' Cheek Is This A Dream?* (Gem GEMX 001, TB), instant brightly bashing 122bpm groove bouncer; *Trust Your Work It Out* (Xpox3 Beat Music Club BEAT 001), epically crub 121.6bpm, wiggly strider; *Tara Kneck Piece Of My Heart* (Giant WWO48T, WM), ponderous jolting 101.3bpm squeaky jigger; 12 *Bang* (Hardware HW002, LTD), twittersy 128.4bpm bleeper.

PICK OF THE WEEK

SUBJECT 13: The Promise. Vinyl Solution STORM 29, SRD. Nervily frantic 128bpm thrashing blippy raver with a skittery bounding 127.6bpm Ambient Urban.

James Hampton

music week

datafile

The Information Source for the Music Industry

6 JULY 1991

CHART FOCUS

No change at the top of the singles chart this week, but **Bryan Adams'** first ever Top 10 hit (Everything I Do) I Do It For You vaults to number two, and will be looking to oust **Jason Donovan's** Any Dream Will Do next week. Adams' single is from the new Kevin Costner movie Robin Hood — Prince Of Thieves. It's the third hit related to the legend of Robin Hood, and easily the biggest. **Dick James**, who went on to become one of Britain's most successful independent music publishers, reached number 14 with his interpretation of the TV series theme in 1956, despite strong opposition from eight other versions. **Clannad's** Robin (The Hooded Man), from a more recent TV adaptation (Robin Of Sherwood) starring Jason Connery, reached number 42 in 1984.

The loss of a fifth format may yet prove the undoing of the dance music boom. **Driza-Bone**, for instance, held at number 16 with their single, Real Love, which would



certainly have climbed strongly had Fourth & Broadway been able to commercially release the Up All Night remix which is currently massive in the clubs. Having already issued the single on standard 7-inch, 12-inch, cassette and CD, however, its hands are tied. For the present, dance music is still very much the flavour of the month, with eight of the 10 highest debuting discs this week being dance hits, including both the highest — new act **Cola Boy's** 7 Ways To Love, which debuts at number 17 — and the most unexpected, the combination

of hardcore metal and hardcore rap that is **Bring The Noise by Anthrax** featuring **Chuck D** from Public Enemy. It's a combination which brings both acts to within an ace of their biggest hit to date, as it debuts at number 22, and seems destined to go higher in the chart.

Rod Stewart and the **Divinyls** trade places this week, the Divinyls scoring their first ever Top 10 hit with I Touch Myself, while Rod's The Motown Song sinks to number 12.

It's exactly six years since **Marilyn's** one and only number one album, **Misplaced Childhood**. This week, their seventh studio album, **Holidays In Eden**, debuts at number seven in the album chart, maintaining their record of reaching the Top 10 with each and every one. Meanwhile, **Cher's** Love Hurts continues at the top, its sales still outstripping its nearest competitors by a margin well in excess of two to one.

Alan Jones

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES		
	Last week	This week	% diff
Albums	77	80	+ 1%
Singles	96	101	+ 5%
Music Video	58	68	+16%

SINGLES MARKET SHARE BY FORMAT



ROOKIES				
SHARE %	25%	50%	75%	100%
1	2	3	4	5
SEAL ZTT	ELECTRONIC, Factory	BEVERLY CRIVEN, Epic	KLF, KLF Communications	DANNI MINOUE, MCA
4	5	6	7	8
EMF, Parlophone	OLETA ADAMS, Fontana	THE SIMPSONS, Geffen	BARRINGTON PHELLOUNG, Virgin Int	MASSIVE, Wild Bunch

Best selling debut albums from previously uncharted acts. Compiled by ERA from Gallup data. Sales period: 27 May to 22 June.

ANALYSIS

They need to give greater exposure to new acts and promote new talent as led to suggestions of a Top 25 breakers chart. All too often record companies and retailers complain that radio stations — including Radio One — concentrate much of their attention on what is in the Top 40 and less on the Top 75/100.

As the lower reaches of the chart are now new artists can usually be found drifting in and out, the plan is to make sure they are noticed before they disappear for good. The accompanying chart shows what the breakers chart would have looked like if compiled last week. It represents the Top 25 of all the new entries and records going up within the 50-100 placings. While a number of big name acts feature in the breakers — notably Chris Rea and The Jam — the chart gives valuable exposure to new artists, such as Jinny, Stonefunkers and Twins. Plans for a breakers chart

BREAKERS CHART

1	51	Looking For... Chris Rea
2*	57	That's Entertainment, Jam
3*	61	Do It Again, Beach Boys
4*	65	Learning To Fly, Tom Petty
5	68	If You Wanna... Jimmy Soul
6	69	Chocolate... Crowded House
7*	70	Never Knew... Rick Astley
8*	71	Keep Warm, Jinny
9*	73	Circle Of One, Oleta Adams
10*	76	Work It Out, Homeboyz, etc
11*	80	Window Pane, Real People
12*	81	Can I Follow?, Stonefunkers
13*	82	All Mixed Up, Twins
14*	83	Don't Treat... Firehouse
15*	88	Colour Me, Paradise Orch
16*	89	Wonderful... Zucchero
17*	90	The Concrete... Pat & Mick
18	91	Poundcake, Van Halen
19	92	Stand By... Tammy Wynette
20*	93	Gotta Have... Stevie Wonder
21	94	As Is (EP), Nitzer Ebb
22*	95	True Love, Pat Benatar
23	96	It's IT
24*	97	Amazing Love, Phil Perry
25*	99	Don't Stand... M&M

* = New entry Source: ERA

have been given the support of both record companies and retailers across the industry. Got Discs head of marketing Paul Dowling believes the chart will have great benefits. "Generally, any artist

outside the Top 40 is ignored. If a breakers chart can draw people's attention to those acts, it must be a good thing." He also believes that it will make the public more aware — particularly if the breakers chart is featured alongside the main chart in shop displays. "Anything we can do to get more exposure will help — it's getting tough out there," adds Dowling. Ken Howe, a partner at Tracks Records shop in York, is equally enthusiastic. "Get it done, get it done," he says emphatically.

Howe says the new chart will be a boon to chart shops like Tracks and an aid to DJs. "The reps come in the shop and dump stuff in the bins by all sorts of acts. Now we can have a chart that will highlight some of those acts." "It will also help make the DJs who visit us more aware of what is around. Often they say, 'Oh I won't get that until it gets in the Top 40.' This way they might take more notice." Nick Robinson

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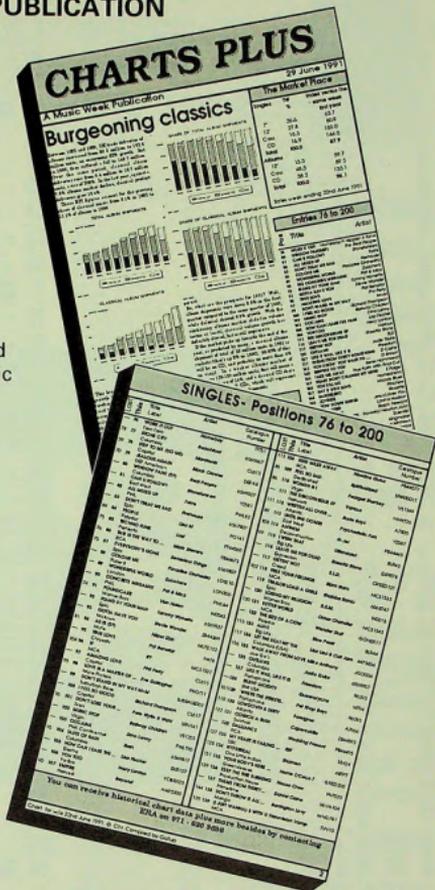
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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1 ANY DREAM WILL DO
Jason Donovan
Really Useful!

2 [EVERYTHING I DO] I DO IT FOR YOU
 Bryan Adams
A&M

3 CHORUS
3 Eruption
Mute

4 I WANNA SEX YOU UP ○
2 Cori Snee-Bald
Giant

5 THINKING ABOUT YOUR LOVE
4 Kerry Thomas
Columbia

6 DO YOU WANT ME
5 Salt-N-Pepas
Hir

7 RUSH RUSH
14 Paula Abdul
Virgin America

8 FROM A DISTANCE
6 Bette Midler
Atlantic

9 ALWAYS THERE
36 Incognito featuring Jocelyn Brown
Talent Loud

10 I TOUCH MYSELF
12 Divinitys
Virgin America

11 IT AIN'T OVER 'TIL IT'S OVER
11 Lenny Kravitz
Virgin America

12 THE MOTOWN SONG
15 Rod Stewart
Warner Brothers

13 BABY BABY ○
7 Amy Grant
A&M

14 THERE'S NOTHING LIKE THIS
18 Omar
Talent Loud

15 NIGHT IN MOTION
22 Cubic 22
XL

16 REAL LOVE
16 Driza Bone
4th-B-Way

17 7 WAYS TO LOVE
17 Cole Box
Arista

18 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) ●
9 Cher
Epic

19 ONLY FOOLS (NEVER FALL IN LOVE)
13 Sons
Epic

20 PEOPLE ARE STILL HAVING SEX
15 Let's Get Out
10

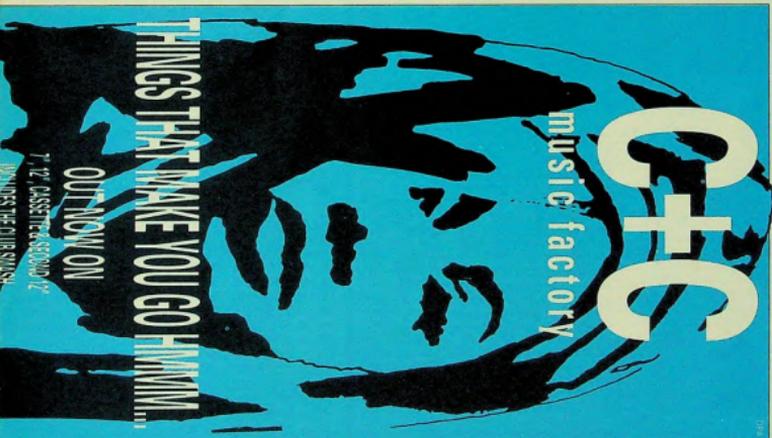
21 HEY STOOPID
25 Aided Cooper
Polydor

22 BRING THE NOISE
10 NEW Amnuk featuring Chuck D
Epic

23 SHERRIF FATMAN
28 Garret The Unstoppable Sex Machine
Island

24

Theme tune to 'Live From Paramount City' **BBC1**



38 SHOCKED
23 Kylie Minogue
PWL

39 LIGHT MY FIRE
24 The Doors
Elektra

40 THE WAVE OF THE FUTURE
10 NEW Quadrophonia
ANS

41 SHE SELLS
43 Bandidas
London

42 GYPSY WOMAN (LA DA DEE) ○
23 Crystal Waters
A&M

43 GOT A LOVE FOR YOU
48 Jonnada
Giant

44 AND THEN SHE SMILES
46 The Mock Turtles
Siren

45 SAFE FROM HARM
31 Massive Attack
Wind Bunch

46 LEARNING TO FLY
46 Tom Petty & The Heartbreakers
MCA

47 WE ARE BACK/NURTURE
10 NEW UFO
Warp

48 HOLIDAY
30 Madonna
Sire

49 LOOKING FOR THE SUMMER
51 Chris Rea
Earl West

50 REMEMBER ME WITH LOVE
30 Gloria Estefan
Epic

51 GIRLS
30 Powercat featuring Nubian Prinz
Eternal

52 DREAM ON (IS THIS A DREAM)
10 NEW Love Decade
All Around The World

53 WALKING DOWN MADISON
33 Kristy MacColl
Virgin

54 IF LOOKS COULD KILL
41 Tomposon Vamp
MCA

55 OPTIMISTIC
45 Sources Of Blindness
Partnership

56 HOOGLIGAN 69
10 NEW Sources Of Blindness
Partnership

57 MOVE THAT BODY
35 Technomotion featuring Reggie Love Decade
Shut Up And Dance

58 TOUCH ME (ALL NIGHT LONG)
38 Cathy Dennis
ANS-Clap

59 PANDORA'S BOX
10 NEW OMD
Polydor

60 WINDOW PANE (EP)
10 NEW The Real People
Virgin

61 APPLE GREEN
10 NEW The Real People
Columbia

62

63

64

65

66

67

68

PLAYLIST CHART

THE OFFICIAL ^{WJ} music week CHART

Artist	Title	Label	Genre	Chart Position	Weeks on Chart	Peak Position	Points
1	Lenny Kravitz IT AIN'T OVER TIL IT'S OVER	Virgin America	A	A	A	-	51
2	Amy Grant Baby	Virgin America	A	A	A	-	51
3	Sonia Didi FOOLS NEVER FALL IN LOVE	A&M	A	A	A	-	51
4	Rod Stewart THE MOTOWN SONG	IG	A	A	A	-	49
5	Kenny Thoms THINKING ABOUT YOUR LOVE	Warner Brothers	A	A	A	-	45
6	Chesney Hawkes I'M A MAN (NOT A BOY)	Chrysalis	A	A	A	-	46
7	Paula Abdul RUSH RUSH	Virgin America	A	A	A	-	47
8	Jason Donovan ANY DREAM WILL DO	Really Useful	A	A	B	-	47
9	Color Me Badd I WANNA SEX YOU UP	Giant	B	A	A	-	43
10	REM SHINY HAPPY PEOPLE	Warner Brothers	A	A	B	A	42
11	The Divinyls I TOUCH MYSELF	Virgin America	-	A	A	A	40
12	Gloria Estefan REMEMBER ME WITH LOVE	Atlantic	B	A	A	A	46
13	Kirky MacColl WALKING DOWN MADISON	Virgin	-	A	A	A	46
14	Bette Midler FROM A DISTANCE	Atlantic	-	A	A	A	41
15	Cher SHOP SHOP SHOP (IT'S IN...)	Epic	-	A	-	-	38
16	Madonna HOLIDAY	Sire	-	A	-	-	36
17	The Doers LIGHT MY FIRE	Elektra	-	A	B	A	39
18	Olivia Adams REAL LOVE	4Way	-	A	B	-	37
19	Pat Sharp Boys TALK TO ME	Parlophone	B	A	-	-	39
20	Salt-N-Pepa DO YOU WANT ME	Rir	A	A	A	B	40
21	Enriquez CHRIS	Mute	A	A	-	-	43
22	Beverly Craven PROMISE ME	Epic	-	A	-	-	42
23	Massive Attack FRODO BAGGINS	W&N Bunch	B	A	B	-	35
24	Cher LOVE AND UNDERSTANDING	Geffen	A	A	-	-	35
25	Kylie Minogue SHOCKED	PWL	B	A	-	-	35
26	Orin Walters NOTHING LIKE THIS	Talkin Loud	A	A	B	A	36
27	Olivia Adams EVERYTHING I DO IS FOR YOU	A&M	A	A	B	-	37
28	Chris Rea LOOKING FOR THE SUMMER	East West	-	A	A	A	44
29	Kim Appleby MAMA	Parlophone	-	A	-	-	36
30	La Four PEOPLE ARE STILL HAVING SEX	Polydor	-	A	A	-	29
31	Whitney Houston MY NAME IS NOT SUSAN	Arca	A	A	A	-	32
32	Marillion COVER MY EYES (PAIN & HEAVEN)	EMI	-	A	B	-	30
33	Crystal Waters GYPSY WOMAN (LA DA DEE)	A&M	-	A	-	-	33
34	Reichardt STONE CITY	Columbia	B	B	B	-	33
35	Banders SHE SELLS	London	B	B	B	-	29
36	Olivia Adams CIRCLE OF ONE	Fontana	B	B	B	-	35
37	OMD PARADOX'S BOX	Virgin	A	A	A	A	36
38	Mick Taylor AND THEN SHE SMILED	Siren	B	B	B	A	40
39	Jessie Love YOU GENERATIONS OF LOVE	More Protein	A	B	A	A	31
40	Rick Astley NEVER KNEW LOVE	RCA	B	B	-	-	34
41	Living Colour SLOKE OF YOU	Epic	-	A	-	-	34
42	Cathy Dennis TOUCH ME (ALL NIGHT LONG)	Polydor	-	A	-	-	30
43	Soft Cell TAINTED LOVE	Mercury	-	A	-	-	28
44	Technocratic Featuring Reggie Move THAT BODY	ARS	-	A	-	-	23
45	Inspiral Carpets PLEASE BE DRILL	Cow	B	B	B	-	26
46	Frankie Sharkey WOMEN AND I	Virgin	-	-	-	-	25
47	Incognito feat Jocelyn Brown ALWAYS THERE	Talkin Loud	A	B	B	A	26
48	Big Life	Big Life	B	B	-	-	27
49	Zucchero WONDERFUL WORLD	London	-	B	-	-	19
50	TP Pos WHENEVER YOU NEED ME	Siren	-	-	-	-	26
51	Marc Cohn WALKING IN MEMPHIS	Atlantic	-	A	-	-	22
52	The Railway Children MUSIC STOP	Virgin	-	-	B	A	23
53	Sydney Youngblood HOOKED ON A YOUNG	Gen	-	-	-	-	22
54	Mike and the Mechanics A TIME AND PLACE	Virgin	-	-	B	A	33
55	PM Dawn & WATCHES OF FIRE	Gez Street	B	B	B	-	19
56	Quincy featuring Dia Carroll NAKED LOVE (JUST SAY YOU...)	Inc	B	-	-	-	26
57	Altogether HEY STEVIE	Inc	B	B	B	A	25
58	Mark Stevens THIS IS THE WAY TO HEAVEN	Inc	-	B	-	-	23
59	All About Eve FAREWELL MR. SORROW	Mercury	-	B	-	-	19
60	Mantronix STEP TO ME (DO ME)	Capitol	-	A	B	-	16

US TOP 30 SINGLES

1	RUSH RUSH, Paula Abdul	Virgin
2	UNBELIEVABLE, EMF	EMI
3	I WANNA SEX YOU UP, Color Me Badd	Capitol
4	POWER OF LOVE/LOVE POWER, Luther Vandross	Epic
5	RIGHT HERE, RIGHT NOW, Jesus Jones	SBS
6	MORE THAN WORDS, Extreme	A&M
7	PLACE IN THIS WORLD, Michael W. Smith	Reunion
8	GYPSY WOMAN (SHE'S HOMELESS), Crystal Waters	Mercury
9	LOSING MY RELIGION, R.E.M.	Warner Brothers
10	HOW CAN I EASE THE PAIN, Mike UB40	Virgin
11	HOW CAN I EASE THE PAIN, Mike UB40	Elektra
12	PLAYGROUND, Another Bad Creation	Motown
13	WALKING IN MEMPHIS, Marc Cohn	Capitol
14	PIECE OF MY HEART, Tanya Kemp	Giant
15	P.A.S.S.I.O.N., Rubin Studdard	Impact
16	LI'L WY WERE, David A. Stewart	Mercury
17	NEVER GONNA LET YOU DOWN, Surface	Columbia
18	A BETTER LOVE, Landonite	Roadrunner
19	THE DREAM IS STILL ALIVE, Wilson Phillips	SBS
20	SUMMERTIME, DJ Jazzy Jeff	Jive
21	STRIKE IT UP, Back Box	RCA
22	EVERY HEARTBEAT, Amy Grant	A&M
23	NEVER LET YOU GO, Steebhart	MCA
24	DO YOU WANT ME, Salt-N-Pepa	Nort Palace
25	IT AIN'T OVER TIL IT'S OVER, Lenny Kravitz	Virgin
26	TEMPTATION, Corina	Cutting
27	LOVE IS A WONDERFUL THING, Michael Bolton	Columbia
28	ELL BE THERE, The Edge	Atlantic
29	DON'T WANNA CITY, Margie Day	Columbia
30	FADING LIKE A FLOWER (EVERY...), Roxette	EMI

US TOP 30 ALBUMS

1	FOR UNLAWFUL CARNAL KNOWLEDGE, Van Halen	Warner Brothers
2	SLAVE TO THE GRIND, Stevie Nicks	Atlantic
3	SPELLBOUND, Paula Abdul	Capitol
4	NO FENCES, Garth Brooks	Capitol
5	GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia
6	EFLAZAGONG, NWA	Ruthless
7	OUT OF TIME, REM	Warner Bros
8	MARIAN CAREY, Mariah Carey	Columbia
9	SHAKE YOUR MONEY MAKER, The Black Crowes	Def American
10	LOVE AND TENDERNESS, Michael Bolton	Columbia
11	UNFORGETTABLE, Natalie Cole	Elektra
12	COOLIN AT THE PLAYGROUND, Another Bad Creation	Motown
13	EXTREME HORNORGRAFFITTI, Extreme	A&M
14	SOFT SCHUBERT DIP, Cliff	EMI
15	NEW JACK CITY, Jay-Z	Grunt
16	POWER OF LOVE, Luther Vandross	Epic
17	HEART IN MOTION, Amy Grant	A&M
18	COOLEY HARMONY, Boyz II Men	Motown
19	WILSON PHILLIPS, Wilson Phillips	SBS
20	MAMA SAID KNOCK YOU OUT, LL Cool J	Def Jam
21	CRAZY WORLD, Scorpions	Mercury
22	DERELICTS OF DIALECT, 3rd Bass	Def Jam
23	DON'T ROCK THE JUKEBOX, Alan Jackson	Arista
24	EMPIRE, Queensrÿche	EMI
25	SACROFIDS, Ricky Van Shelton	Columbia
26	MUSIC FROM 'JUNGLE FEVER', Steve Wonder	Motown
27	VAGABOND HEART, Rod Stewart	Warner Bros
28	DOUBT, Jesus Jones	SBS
29	JOYRIDE, Roxette	EMI
30	O.G. ORIGINAL GANGSTER, Ice T	Sire

Chart courtesy Billboard & July, 1991. * Artists are awarded the points corresponding to the greatest airplay and sales gain.

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

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U P D A T E

Chart

n e w s

BY ALAN JONES

ADVANTAGE VAN HALEN

Van Halen chalked up its eighth hit single a fortnight ago, when 'Poundcake', the introductory single from their new album, 'For Unlawful Carnal Knowledge', debuted at number 74. It made no further progress, however, but its limited success seems not to have affected the album, which surprisingly debuted at number 12 last week to give the band its highest album chart placing to date.

The group had Top 10 hits with 'Jump' in 1984, and 'Why Can't This Be Love' two years later, but even these hits failed to propel their parent albums to similar success.

In fact, the last few Van Halen albums have performed almost identically chartwise, '1984' whence came 'Jump' reached number 15, while '5150' (home to 'Why Can't This Be Love') and 1988's 'OU812' both reached number 16.

Van Halen's failure to register a Top 10 album here contrasts sharply with their record in America, where their first, self-titled album peaked at number

19, and the next seven all reached the Top 10. The group's latest is expected to debut at number one this week — a feat performed by Skid Row's 'Slave To The Grind' last week.

● An article in *Music Week's* sister publication *Charts Plus* last week gave much food for thought. It included the statistic that a total of 813 singles entered the Top 75 last year (this total not including 1989 hits that remained in the chart into 1990). This compares with a mere 533 in 1979, the first full year in which the Top 75 appeared.

● Congratulations to the *Daily Mirror's* Rick Sky who informed his readers last Tuesday that Sonia left Stock, Aiken and Waterman "after a string of flop singles", reinforcing the point by headlining the article by announcing that "Sonia flops out". Balderdash, the "bubbly starlet" currently hitting the high spots with 'Only Fools (Never Fall In Love)' has released precisely seven singles and each of them has reached the Top 20.

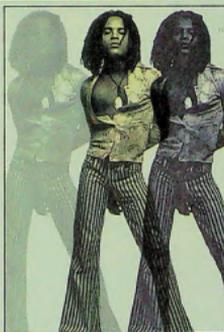


● The Virgin America imprint is going through a purple patch at present.

The label, which was launched in July 1989 had three singles in the Top 15 last week, and all were heading in the right direction. Lenny Kravitz led the way with 'It Ain't Over 'Til It's Over' followed by the *Divinyls* and Paula Abdul, currently number one in the US.

● The N.W.A. album sold a million copies in America within two weeks of release. In Britain, Island reckons it sold about 12,000 before its seizure.

● The US and UK charts are becoming increasingly disparate, with only 10 records featuring in the Top 75 singles listings in both countries last week.



Label	FMI
Code	MVR 99 0094 3
Position	Castle Music Picture CMP 8050
Label Collection	WMV 7599382143
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Years	4 Front/PolyGram LED 80152
ROTTI	PolyGram Video CFV 11122
Hits	BMG Video 791 012
	Wienerworld WNR 3021
Fire	CIC VHR 1162
	4 Front/PolyGram LED 80172
Net	4 Front/PolyGram LED 80092
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PLAY Chart

THE OFF n e w s

BY ALAN JONES

- 1 ♪ Lenny Kravitz IT Ain't
- 2 ♪ Amy Grant BABY BE
- 3 ♪ Sonia ONLY FOOLISH
- 4 ♪ Rod Stewart THE M
- 5 ♪ Kenny Rogers THE
- 6 ♪ Chesney Hawkes I
- 7 ♪ Paula Abdul RUSH
- 8 ♪ Jason Donovan AN
- 9 ♪ Cyndi Lauper BIFU
- 10 ♪ REM SHINY HAPPY F
- 11 ♪ The Divinyls I TOUC
- 12 ♪ Gloria Estefan REM
- 13 ♪ Kirsty MacColl WA
- 14 ♪ Bette Midler FROM
- 15 ♪ Cher SHOOP SHOOP
- 16 ♪ Madonna HOLIDAY
- 17 ♪ The Doobie Light W
- 18 ♪ Driza Bone HEALIC
- 19 ♪ Pet Shop Boys JE
- 20 ♪ Salt-N-Pepa DO YOU
- 21 ♪ Erasure CHORUS
- 22 ♪ Beverley Craven PI
- 23 ♪ Massive Attack LA
- 24 ♪ Cher LOVE AND UN
- 25 ♪ Cyndi Lauper SHE'S
- 26 ♪ Omar THE K'S NODD
- 27 ♪ Bryan Adams EVER
- 28 ♪ Chris Rea LOOKING
- 29 ♪ Kim Appleby MAMA
- 30 ♪ LaTour PEOPLE ARE
- 31 ♪ Whitney Houston A
- 32 ♪ Marillion COVER ME
- 33 ♪ Crystal Waters OFF
- 34 ♪ Roachford STONE C
- 35 ♪ Bandiera SHE SELL
- 36 ♪ Oleta Adams CIRCUL
- 37 ♪ GMD PANDORA'S BE
- 38 ♪ Mock Turtles AND
- 39 ♪ Jesus Loves You G
- 40 ♪ Rick Astley NEVER
- 41 ♪ Living Colour SOLA
- 42 ♪ Cathy Dennis TOUC
- 43 ♪ Soft Cell TAINTED L
- 44 ♪ Technotronic feat
- 45 ♪ Inspiral Carpets pl
- 46 ♪ Feargal Sharkey W
- 47 ♪ Incognito feat Jac
- 48 ♪ Bliss Pearl ALIVE
- 49 ♪ Zucchero WOODEN
- 50 ♪ "Papa MAMMERTO
- 51 ♪ Marc Cohn WALKIN
- 52 ♪ The Railway Child
- 53 ♪ Sydney Youngblood
- 54 ♪ Mike and the Mecs
- 55 ♪ PM Dawn A WATCH
- 56 ♪ CeCe Pennington I
- 57 ♪ Alice Cooper HEY S
- 58 ♪ Mark Stevens THIS
- 59 ♪ All About Eve FARE
- 60 ♪ Mantrix STEP TO

DANCIN' IN THE STREETS

Motown ain't what it used to be, but its name still spells hit for America — their first hit is 'Motownphilly' — and Rod Stewart in Britain. Rod's latest hit 'The Motown Song' climbed to number 10 last week to become his 26th Top 10 hit in total, and his 21st as a soloist — a total which is bettered only by Cliff Richard and Elvis Presley.

'The Motown Song' is Rod's second Top 10 hit of the year, following 'Rhythm Of My Heart'. He last snared two Top 10 solo hits in a year as long ago as 1963, when he scored with 'Baby Jane'

and 'What Am I Gonna Do'. Rod was the oldest artist in the Top 10 last week at the grand old age of 46, but Cher and Bette Midler — both 45 — ran him a close second.

● **Paula Abdul's** 'Rush Rush' is America's number one single for the fourth week in a row. It's the longest stay at number one by any of her singles. Paula's latest album 'Spellbound' has sold over 1.5m copies in America in five weeks, but is a daunting 6m copies away from overtaking the massive sales figure returned by her debut album 'Forever Your Girl'.

● She's a brilliant session singer whose voice has graced records by hundreds of other acts, from John Lennon to Luther Vandross. She appeared on two number one hits, one deliberately ('Foreigner's 'I Want To Know What Love Is') and the other because she was sampled (Snap's 'The Power'). She has a trio of UK hits in her own right, most notably 'Somebody Else's Guy', and makes a welcome return to the chart as featured vocalist on Incognito's present hit 'Always There'. She is, of course, Jocelyn Brown.

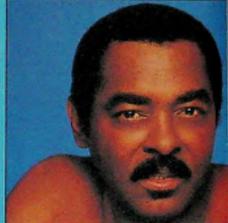
Jocelyn's big soulful roar 'I've got the power', originally on her solo single 'Love's Gonna Get You' was the single most important factor in the success of Snap's 'The Power', and, although it won't bring a certain amount of renewed publicity, only now is she back where she belongs — in the chart.



● Tina Turner topped the album chart a few weeks before her 50th birthday in 1989, so 45-year-old Cher isn't the oldest woman to have a number one album. Apart from the fact that they are the two oldest women to have solo album chart-toppers, there are some other similarities that link the careers of Cher and Tina. Both started their careers as proteges of Phil Spector. Both initially rose to fame in the mid-Sixties with a Top 10 hit partnering their husbands — and both later divorced their husbands for cruelty. Both subsequently took starring roles in movies — though Cher is rather more successful than Tina.

● After providing Frances Nero with a Top 20 hit, and writing the new Billy Griffin single currently in the club chart, Ian Levine is also now trying to pilot Chuck Jackson to his first UK hit with 'All Over The World'.

The estimable Jackson (right), now 53, occupied a privileged position in the early Sixties, getting first refusal on a number of Beach Boys/David compositions, registering 18 hits on America's Hot 100. Sadly none hit the UK charts.



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- 23 Massive Attack S
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- 39 Jessi Loves You C
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- 42 Cathy Dennis TOU
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- 45 Inspiral Carpets PI
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- 47 Inspinno feat Jac
- 48 Blue Pearl ALIVE
- 49 Zucchero WUNDER
- 50 TPain WHENEVER
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- 52 The Railway Child
- 53 Sydney Youngblood
- 54 Mike and the Mec
- 55 PM Dawn A WATD
- 56 Inco featuring D
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- 58 Mark Stevens thi
- 59 All About Eve FARE
- 60 Mantronix STEP TO

Heavy D & The Boyz

Heavy D & The Boyz are the latest crew to top the Cool Cuts chart with a cover version. Third World's 'Now That We Found Love' has been given a bouncy, slick gloss, with a typically snappy slice of rap from the heavyweight poet.

Like the rest of his new album, 'A Peaceful Journey', the Marley Marl-produced single is not as reggae flavoured as the self-confessed storytelling poet maintains his music is, but the more predominant rap/R'n'B combination should easily match the platinum success of its predecessor 'Big Tymie'. Both albums were released on MCA subsidiary Uptown.

As Heavy D recalls, the crew went through a lot just trying to make a record before winding up with Def Jam where they met Andre Herring: "Back then, Def Jam was more interested in hard-core hip hop and we always had more of a R'n'B flavour, so when Andre moved, we moved with him."

'A Peaceful Journey' features a notable supporting cast — Big Daddy Kane, A Tribe Called Quest and G-Tip among them — while Teddy Riley is one of several top-notch producers. "I'm very lucky to be working with all of these producers," says Heavy. "I feel good because sometimes I still don't really know how big I am as a recording artist, and yet here I am working with the best of them."



'Now That We Found Love' is out now on Uptown/MCA

Martin Aston

Finitribe

"Crunching through these speakers to you" comes the devastating new single by Finitribe.

The track, which is called '101' to match its BPM, has been remixed by Andy Weatherall and is being touted as his strongest reworking since Primal Scream's 'Loaded'.

Apart from 1986's 'Detestimony', which became something of a Balearic anthem in 1988, Finitribe's recorded output has generally been too left-field to succeed outside the alternative/indie scene.

But the space-out dubby sound of Weatherall's Sonic Shuffle remix of '101' is going to appeal across the board. With its thunderous bass line and grungy guitars, it is heavy enough for hardcore DJs, but it is also unusual and tuneful enough to go much further.

The Edinburgh-based trio first met up with Weatherall when he was DJing at one of their live shows in Brighton.

"He expressed an interest in remixing our last single", explains David Miller, "but at the time we were not sure about using remixers."

Since then they have had a change of heart, not only enlisting Weatherall, but also bringing in 808 State's Graham Massey to do the follow-up remix of '101'.

"They have added a different perspective to our work which is a good thing", says Miller.

Andy Beever



101 is released on One Little Indian on July 8

Nightlife 10

TV	WL		
1	(Re)	KINDA GROOVY (Remix) Cool 2	(City Sounds 12')
2	(2)	BOOM AHH! Klubzone 1	(Oh Zone 12)
3	(1)	ALWAYS THERE Incognito	(Talking Loud 12)
4	(5)	SPEND THE NIGHT Pai Joey	(Loop De Loop 12)
5	(7)	DOMINATOR Human Resource	(Belgium 12)
6	(10)	POSITIVITY The Chosen Few	(Fokus 12)
7	(-)	DOUBLE DEE Double Dee	(OmniZone DBL LP)
8	(Re)	WE ARE BACK LFO	(Warp 12)
9	(-)	DUBBING UP THE PIECES Ashbrooke Allstars	(EastWest 12)
10	(-)	STABBED IN THE BACK Mind Of Kane	(White 12)



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

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Connie Lush

Forget your Zucchero and Paul Young duets, the most unusual collaboration around must be the one between Connie Lush and Liverpool's 8 Productions team.

Formed last year and teased to fruition with the white label success of 'Giving Way', the partnership has just lobbed another groove grenade our way in the shape of 'Hard'.

Connie, widely referred to as 'a big, bold, brassy Scouse diva', has been circulating the healthy Liverpool pub circuit for around 15 years, with a repertoire of old rhythm 'n' blues standards. Then, one day, she was approached by the lads from 8.

"The story of my life — it was in a pub," she laughs. "When they asked me, I thought 'Oh My God.'"

'Hard' wraps its pulsing techno core in the warmth of Connie's gravelly vocals, emerging as a Janis Joplin-meets-LFO better. Connie loved the excitement of her new-found career in dance. "It's so full of energy, it's just like playing with Jimi Hendrix," she says.

While the subject matter of 'Hard' is ambiguous, there's no mistaking the hint of, erm, sexual passion locked in there. "Oh, the orgasm! They told me they wanted a minute of orgasm and turned the lights off. Then, three hours later, I said 'Come on now, boys, cheap thrills'. They'd have had me there all day!"

Davydd Chong

'Hard' is out now on 8 Records

Cool Cuts

- (NEW) **A ROLLER SKATING JAM NAMED SATURDAY** De La Soul Big Life
Sprinkled with disco clichés and with oodles of humour, another biggie for the boys
- (NEW) **FLOAT UP HIGH** Feedback White Label
Piano and bass intro and an unusual breathy vocal. Topper
- THE VERTIGO EP** Altern 8 Network
- (NEW) **SOMEDAY (REMIX)** Mariah Carey White Label
A terrific bootleg remix of Mariah's biggest hit to date
- NOW THAT WE FOUND LOVE** Heavy D & The Boyz MCA
- OM MANI PADMI HOM** Ozu Riot
- (NEW) **THINK** Artha Franklin Atlantic
Clever and opportunistic Italian-style remix of a classic
- TAKA DAM'STYC EP** DJ Fabrice & Dr Rizzatti DFC
- (NEW) **DON'T HOLD BACK** Blapps Posse Tribal Base
A massive cut from the ever creative, east London posse
- ZEROXED** Zero Zero Kickin'
- (NEW) **THE WHISTLE SONG** Frankie Knuckles Ten
Plenty of hype on this pleasant, easy listening house track
- YOU CAN DO IT (YOU KNOW)** Better Days Virgin
- (NEW) **REBEL WOMAN** Dina White Label
Using the guitar break from Bowie's 'Rebel Rebel' this catchy hip house tune could go all the way (if they can get the sample cleared)
- (NEW) **THESE BOOTS ARE MADE FOR WALKING** Barry Adamson Mute
A bizarre dubwise cover of the Sixties standard featuring Anita Lane
- DON'T STAND IN MY WAY** M&M Suburban Base
- NARRA MINE** Genaside II White Label
- (NEW) **HOLD ON** Shola WAW Mr Modo
A backing singer with impressive credits takes front stage with an anthemic song, mixed by Youth. Hoop!
- (NEW) **KEEP 'EM ON THE FLOOR** Big Daddy Kane Cold Chillin'
This certainly will. Big Daddy's best for a while
- FEEL SURREAL** Free Fall ffrr
- (NEW) **YOU MAKE ME FEEL** Double Sense Italian Energy
With all the right bits in all the right places. Another Italo smash



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TEKNO TOO

(D-Zone Records DANCE 012, via Southern)
Created by label owner André Jacobs, the follow-up to 'Feel The Power' is a janky stunted lurching and surging 124:09pm "sao bad" produced bassy rave with city crowd-samples and some jangle like house & h.p. breaks, flipped by Ben from Essex and G.M. Mikes.

LFO

'We Are Back' (W.A.R.P. WAP 14, via Pinnacle)
Leads based Mark Bell and Jay Varley, the originators of low frequency oscillation (LFO), intend to blow out all the bandwagon jumpers with this robotic "we are back, we are B.C. creators" intoned bouding and rattling 0-127:86pm fierce wiggly bouncer, flipped by the churning breezy lightweight 128:09pm 'Nurture'.

MOBY

(Outh Rhytym FOOT 15, via RTM/Pinnacle)
Created by Richard M Hall (also behind Brain Storm), this was reviewed in 'Let Pressing white label in the 1st record of Mirror Image date (w/te April 13) but is now out fully with its "Two Peas" theme started and punctuated 'French Kiss' with some then vigorously galloping Frenchies and flutney charging VooDoo Chix Muses, and totally different hi-hat based bouding bleasy Low Spirit Mix, all 125:78pm.

NUM & BLACK

'This Is The Way' (Shut Up And Dance Records SUAD 17, via Pinnacle)
Filled with angry shouting repetition of "And this is the way... we fuck the here" my/stylus still needs replacement, but that's what it sounds like, not exactly ideal for anything, this bouding driving jittery jittery 0:15-0:48pm fence dense throber is flipped by the Whitesnake sampling similarly fierce 0-130:36pm 'Tablet Man', which actually (and loudly) announces "This song does not contain explicit lyrics".

GEORGE KRANZ

'Just Da Das (Da Das Das) Doing It Mix Featuring DUG LAZY' (Cardiac Records CMT 5, via PolyGram)

Conceived in 1984 by George George as a calmly scatted vocal interpretation of a thrashing drum set, the classic original having been subsequently much sampled this drastic brand new remix is a disappointingly mundane now toned down bawling jittery 120:75pm DUG LAZY real hip house carter, coupled by a rap line lapped jiggly 120:75pm Trans Europe Excess Mix instrumental and close to the original, a muttering Spanish girl started even jangler jauntily suspended over 0:21:28pm Slemway 'Por Favor Mix, the one to check, while DLS was serviced also by a separately separata prom's Dong & Mike putting long 120:75pm '91 Dub and 120:86pm Boredal Dub.

PEBBLES (with Salt-n-Peppa)

'Backyard' (MCA Records MCST 1522)
Inch remixer's version of Rhoda's 'Friends', but inched and added squally shrill US "rasty girls" style, LA & Babyface's churning jittery here has 112:86pm Uploam and bumper running 112:2-09pm Outta The Hood Mixes.

CLUBHOUSE

'Deep In My Heart - The Romano' (Hyperactive HYPPER 001, via Southern) (HFR FXR 157)
With a new 'Gipsy Woman (La Da Dee)' line synth underlaid, the "see-ay-oh" chanting line, Treponing with Bang The Party's Kid Bachelor and Les Lawrence, this breezily quavering and linking strung bleepy gallop and the Woodentops instrumental, flinged by Kid Bachelor & Frankie Fonzetta's more percussive 123:86pm Kid Bachelor Rub.

BY JAMES HAMILTON

SUBSONIC 2

'Unsung Heroes Of Hip Hop' (Unltd/Columbia 652726 6)
Nottingham's Docta D & MC Steel jauntily put an interestingly witty tribute dedicated to James Brown's funky drummer for the record, the here in fact un-named Clyde Stubblefield) and all the other drummers like Steve Gadd whose beats have been sampled and over-used without any credit during the last few years, in Ben & Andy's Sam & Dave-ish 103:36pm Boolehouse Mix and instrumental or more raving rolling 104:06pm Original Mix and Instrumental (Acapella 16) - without using the 'Funky Drummer'.

SOLO

'Rebels (Sample Free)' (Rainbow Records RBVT003, via 071-938 1917)
Impossible to link when white-labelled last year on an EP a limited edition of 1,000 copies which sold out immediately just in Manchester, Stuart Cochran's jauntily piping and throbbing 0-66pm eclectic adaptation of the kids' 'Two Step' theme is now apparently remixed by Apollo 407's Howard Gray, with its original shorter 129:2-09pm Sample Free twp 126:3-09pm 'Colts'.

CATHY DENNIS

'Just Another Dream' (Polydor CATHX 2)
Sure to be third time lucky now on its re-release, the 'Dancin' Danny D produced/co-produced lead vocally backed breezy plaintive shell pop carter centered 'Touch Me' (A) as US smash, here again in Shep Pettibone's 118:86pm 12" Mix, 7" Mix, and percussively snappy 127:36pm Alternative Bass Dub Version (the latter with "pomp that bass" and Todd Terry-style synth punctuations).

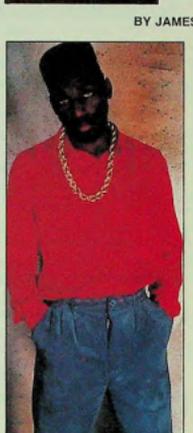
COOL 2

'Kinda Groovy (Psychotropic Remix)' (Rumours PROCTX 1, via Rumour/Pinnacle)
Much speed up and altered, this retains its rappingly catchy gig repeated "I think it's so groovy now, that people are trying to get it together" from Friend And Lover's exactly 23 years old US hit, 'Reach Out Of The Darkness', but newly set to a brazenly jiggly 123:86pm topically chugging rhythm with increased staccato "get down, get down" punctuation, although the hip still still has the Men 'Ho Stopping 'Us Now' lead and tame '70s rhy. weaving, jazz lury keyboards and wavy cooly jiggling 114:76pm Original Version and spacer track 114:3-114:76pm Dub.

THE WOODENTOPS vs BANG THE PARTY

'Tainted World' (Hyperactive HYPPER 001, via Southern)
A marvellously different and eccentric co-operative creation by the Woodentops' Rolo and Les and the WISE: WIZK Kid Bachelor and Les Lawrence, this breezily quavering and linking strung bleepy gallop and the Woodentops instrumental, flinged by Kid Bachelor & Frankie Fonzetta's more percussive 123:86pm Kid Bachelor Rub.

Hot vinyl



BIG DADDY KANE
'Keep 'Em On The Floor' (Cold Chillin' /r WOODA17)
Finally out here, this funky jiggling languid slicky rap jigger with a catchy female "get on up and dance" chorus and some Maco squats is now in a 101:8-09pm Dubless Mix after originally being promoted (lead in the Club Chart) as a less busy 102:09pm 12" Version, flipped on both pressings by the Chrome-like real punctuated wonder "It's hard being the Kane" in Powerstar's sparse scratchy lurching UK-only 112:28pm Powerstar Mix, too on promo while the commercial copy substitutes Marley Marl's much jauntier really roadshowing party party 115:26pm Extended Remix from BOB's best selling new single, "It's Hard Being The Kane" (US Cold Chillin' /r 0:21:74) in Marley's jauntily churning 115:46pm Extended Remix, Instrumental and 115:36pm Remix. Versus, coupled with the 'Rocks' inspired Bob & Earl's intriguing 98:86pm 'Who Am I (Album Version)'.
LISA LISA AND CULT JAM
'Let The Beat Hit 'Em' (LISA Records 65786 6)
Lisa Lisa's Civilites & Cole produced import smash is a stereo test and fanfare funk samples produced episodic ravinging unrolled jigger with a squarish melodic catchy simple chorus and some bursts of male rap but no real song in its 0:11:18-09pm The Brand New Super Pumped-Up G&C Vocal Dub and Instrumental Mixes, or a totally different fluss and patterning percussion driven bouding house carter with mudderingly catchy "The Todd Every Little Star" style "ba-ba-ba dum, ba-dum" repetition in its 0:12-21:12-09pm The Paradise Garage Club Mix, here joined by a similar 122:1-09pm 5 Minute House Mix too.

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INXS

'Bitter Tears' (Mercury/MMA INXS 1712)
'Teasing' promoted on a white label as 'Tears Bitter' by Y but the main number gave the game away, the Aussie pop-rockers still power chord their guitars a bit as review Peete Lormer further lures up the power through a funkily chugging rerelease jiggly lightened by Herbie Mann like jazzy raving funk in 0-113:36pm Lorimer 12" and Instrumental Club Mixes, coupled also with the David Morales Clyde Stubblefield walled good cantering instrumental 126:86pm 'Disappear (Morales 12" Mix)'.

ROSE WINDROSS

'Living Like Your Own Way' (Acid Jazz JAZZ 377, via Revolver/Pinnacle)
Soul J's soul's best singer returns with a husky moan and wailed 0-106:86pm wiggling jittery jigger produced by a melodically honked bass tone sax note, promoted minus any info in two mixes flipped by a wah wah accented good 103:86pm Thrumping jittery roller with a 'Love In The Making, Open Your Mind And See, We All Could Be Singing, Living In Harmony' chorus from which any line could be the title.

APACHI INDIA

'Movie Over India (Remix)' (Sure Delight SDZ 77, via Jet Star)
By a fast talking raggy-style Punjab rapper, who uses a West Indian mace form for his ironic comparison of Indian conventions and cultural differences, this jauntily jigger is in at times table blooped rumbly 95:86pm Hip Hop Remix, jiggly 97:36pm Original and starker 92:36pm Diamond Mixes, rather interesting.

L.U.P.O

'So Hard' (Low Spirit Records/Spyro-bro 12 YOBR 22, via Total/BMG)
Punctuated by some "stretch those legs" and "so hard" comments from imperious Cathy Adams, this Hamburg DJ's ranting and chording jittery 122:26pm rave is rather a murky ledged groove in its Club Mix but has a much brighter bouding techno Underground Mix flip.

THE FORCE

'In The Beginning' (TOP3)
Casting a bit as a white label with minimum info, this Belgian-style tentatively frantic 0-128:76pm driving pulsively rave has a panting introed bass urgent recursively clacking bass buzzed 0:127:86pm B-side version.

THE BEGINNING

'Slinging' (Hyperactive HYPPER 001, via Southern) (HFR FXR 157)
Manic Bick's self distributed label debuts with an "ooh yeah-oh-oh" repeating frantic savely 128:09pm bleepy rave, in a singer and more percussive Troy's Bass Mixes.

2-MAD

'I Can't Get No Satisfaction' (Big Life BLR 149, via PolyGram)
Originally promoted as 'hey hey Hey Let You

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- Video Company/Label
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- Record Label/Promoter/Artist Studio
- Recording Studio/Producer/Engineer
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THE Club Chart

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



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

- 1 Lenny Kravitz I.F.
- 2 Amy Grant BABY!
- 3 Sonia ONLY FLOODS
- 4 Rod Stewart THE
- 5 Kenny Rogers THE
- 6 Cherney Hawker
- 7 Paula Abdul RUSH
- 8 Jason Donovan a
- 9 Color Me Badd I
- 10 REM SHINY HAPPY
- 11 The Divinyls I.T.O.L.
- 12 Gloria Estefan I
- 13 Kenny Miller THE
- 14 Cher SHOP SHOP
- 15 Madonna HOLD
- 16 The Doers LIGHT
- 17 Briza-Bone REAL
- 18 Pet Shop Boys I
- 19 Sall-i-Pepa DO VI
- 20 Erasure CHORUS
- 21 Beverley Craven
- 22 Massive Attack
- 23 Cher LOVE AND UN
- 24 Kylie Minogue 2
- 25 Omar THE RE S
- 26 Bryan Adams E
- 27 Chris Rea LOOKIN
- 28 Kim Appleby AR
- 29 LaTour PEOPLE A
- 30 Whitney Houston
- 31 Marillion COVER A
- 32 Crystal Waters D
- 33 Rochford STONE
- 34 Bandiera SHE SEL
- 35 Oleta Adams CIRC
- 37 OMD PANDORA'S
- 38 Mock Turtles ANI
- 39 Jessie Loves You
- 40 Rick Astley NEVER
- 41 Living Colour SOL
- 42 Cathy Dennis YOU
- 43 Soft Cell TAUNED
- 44 Technomatic feat
- 45 Inspiral Carpets J
- 46 Feargal Shaughy F
- 47 Incubus Let Jon
- 48 Blue Pearl ACAC
- 49 Zucchero WOND
- 50 P (THE WHENEVER)
- 51 Marc Cohn WALK
- 52 The Railway Child
- 53 Sydney Youngblood
- 54 Mike and the Mes
- 55 PM Dawn A WATC
- 56 Quart Featuring L
- 57 Alice Cooper HE
- 58 Mark Stevens TH
- 59 In All About Eve FAR
- 60 Mantronix STEP T

TW	ALWAYS THERE	Progno featuring Jackie Brown	Talkin Loud	50 57	DO YOU WANT ME	Sals-i-Pepa	ffrr
1	Lenny Kravitz I.F.			51	NEW BACK ON THE BLOCK (MIXES)	Quincy Jones	West promo
2	Amy Grant BABY!		US Columbia/Columbia promo	52	WE ARE BACK	J.O	WARP
3	Sonia ONLY FLOODS		Arista	53	COLOUR ME	Yvonne Ontonaris	Palto-8
4	Rod Stewart THE		4th & B'way	54	THIS IS THE WAYTABLE MAN	Hum & Bum	Shut Up And Dance promo
5	Kenny Rogers THE		Coolempo promo	55	NIKKE DOES IT BETTER (MILLER LITE MIX)	Nikei! Babel!	Love
6	Cherney Hawker		Giant	56	ROLLING THUNDER	LAmp!	Outer Rhythm promo
7	Paula Abdul RUSH		Uptown/HCA promo	57	YOUR LOVE RAIN DOWN	Love & Iron projects, Susan Clark	Cardiac promo
8	Jason Donovan a		Perspectiv/AMM	58	DIN DAA DAA (MIXES)	Garage Kings featuring David La	Absolute Mayhem
9	Color Me Badd I		XL Recordings	59	IS THIS A DREAM	Love/Disc	Motown
10	REM SHINY HAPPY		City Sounds/Records	60	GOTTA HAVE YOU	Steve Wadham	Flying/Coolempo promo
11	The Divinyls I.T.O.L.		WEA	61	YOU CAN'T PLAY WITH MY YO YO (REAL MIX)	Mani Dorian	Pulse-8 promo
12	Gloria Estefan I		Ten promo	62	THE CALLING	Herods Of Matrow	Unsung Heroes of Hip Hop (Boilerhouse MIX) Season 2
13	Kenny Miller THE		Desire	63	THE TEMPERATURE'S RISING	Melanie Dorian	C.T.
14	Cher SHOP SHOP		Columbia	64	UNUSUAL (MIXES)	Coolempo	East West
15	Madonna HOLD		Virgin	65	WHAT IS THIS	The Roots/Backstreet 40	Acid Jazz promo
16	The Doers LIGHT		Giant	66	I FOUND GROOVING (MIXES)	Devo/MH	yo-bronLow spirit promo
17	Briza-Bone REAL		Coolempo	67	DEEP IN MY HEART (REMIXES)	Devo/Body	Love
18	Pet Shop Boys I		Uptown/HCA promo	68	LIVING LIFE YOUR OWN WAY	Rose Windsor	ffrr
19	Sall-i-Pepa DO VI		One Little Indian promo	69	SO HARD (CLUB MIX)	Luff/O	Motorcity promo
20	Erasure CHORUS		Ten	70	WHAT IS THIS	The Roots/Backstreet 40	East West promo
21	Beverley Craven		Desire	71	MOVIE OVER INDIA (HIP HOP REMIX)	Apache India	Sure Delight
22	Massive Attack		Coolempo	72	LIVING INSIDE A DREAM	Nightwalkers	Lizard
23	Cher LOVE AND UN		Uptown/HCA promo	73	DREAM SEQUENCE	Centre	Shut Up And Dance promo
24	Kylie Minogue 2		One Little Indian promo	74	THE VIBE IS RIGHT (REMIX BY PHIL KELLALL)	Ricky Turner	Live promo
25	Omar THE RE S		Network promo	75	SLAM (MIXES)	Heung Connection	Rhythm King promo
26	Bryan Adams E		D-Zone promo	76	SO RELAXING (CLUB MIX)	Nalaton	Urban promo
27	Chris Rea LOOKIN		Outer Rhythm promo	77	COME AND GET IT (12 VERSION)	Yours Truly	Profile promo
28	Kim Appleby AR		ITT promo	78	DAMNLY AT AIR (PLATY PARTY MIX)	Bill-H	Motown promo
29	LaTour PEOPLE A		Polydor promo	79	CIRCLE OF ONE (12 MIX)	Quincy Adams	Ten promo
30	Whitney Houston		Eternal	80	GET DOWN ON IT (OLIVER MORRH MIX)	Kool & The Gang	Fentana
31	Marillion COVER A		One Little Indian promo	81	AFRO DIZZI ACT REVISITED (A NORMAN COOK JOURNEY)	Cy Cooder	Supreme promo
32	Crystal Waters D		Network promo	82	40 MILES BETTER DAYS	Congress	white label
33	Rochford STONE		D-Zone promo	83	PIECE OF MY HEART (LIVE & IT AIN'T NO JOE MIX)	Lara Kemp	Giant promo
34	Bandiera SHE SEL		Outer Rhythm promo	84	SO MANY ROADS (MIXES)	David Lee	Champion
35	Oleta Adams CIRC		ITT promo	85	ELECTROFAN (BEST MIX)	Nelson J.	Rhythm King promo
37	OMD PANDORA'S		Polydor	86	BEST THE BEST (CLUB MIX)	Crusin' Gang	Urban promo
38	Mock Turtles ANI		Uptown/HCA promo	87	SUBMISSION	Nelson feat. Monica DeLuca	C.T.
39	Jessie Loves You		Desire promo	88	HOOGLAND 69 (REMIX)	The Ragga Tans	Shut Up And Dance
40	Rick Astley NEVER		Desire promo	89	DANCE TO THE MELODY (THE EXPANDED MIX)	Herods Of Matrow	Talkin Loud promo
41	Living Colour SOL		yo-br	90	TAKING ME NOW (LOOP MIX)	Lenny Pierce	Arista promo
42	Cathy Dennis YOU		ARCS/HP	91	MY NAME'S NOT SUSAN	Whitney Houston	US/IRA
43	Soft Cell TAUNED		Talkin Loud	92	VOICES	IC/Right	Creation
44	Technomatic feat		Mercury	93	HIGHER THAN THE SUN (MIXES)	Phonix/Scrump	US/IRA
45	Inspirational Carpets J		Desire promo	94	ESCAPE (ON THE CASE MIX)	Herods Of Matrow	Creation
46	Feargal Shaughy F		yo-br	95	KNOWLEDGE AND NOISE	Sonoma/Target	Boogie Beat promo
47	Incubus Let Jon		ARCS/HP	96	NEW CHERRY WHITE	Supreme/Love Cook	Italian Beat Club
48	Blue Pearl ACAC		Talkin Loud	97	BREATH (ON THE CASE MIX)	Gary Clark On A Sound/Sony/Alza	Island
49	Zucchero WOND		Desire	98	NOT SAY THAT IT'S OVER	Azusa	One Little Indian white label
50	P (THE WHENEVER)		Gefen promo	99	PERFECTO	Arista promo	Perfecto
51	Marc Cohn WALK		Columbia promo	100	100	100	Arista promo
52	The Railway Child		Columbia				
53	Sydney Youngblood		Columbia				
54	Mike and the Mes		Columbia				
55	PM Dawn A WATC		Columbia				
56	Quart Featuring L		Columbia				
57	Alice Cooper HE		Columbia				
58	Mark Stevens TH		Columbia				
59	In All About Eve FAR		Columbia				
60	Mantronix STEP T		Columbia				

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 583 9199.

Compiled by ERA. Rating based on

ERA

Main business carried
near tick, one category

- Record Company/Label
- Record/CD/Video manufacturer and duplication
- Street/Label Printers/Art Studio
- Recording Studio/Producer/Engineer
- Video production Facilities/Producer/Engineer
- Pro-video equipment manufacturing/hire
- Musico/Video/Retail
- Musico/Video Wholes
- Record Company/Label
- Video Company/Label
- Record/CD/Video manufacturer and duplication
- Street/Label Printers/Art Studio
- Recording Studio/Producer/Engineer
- Video production Facilities/Producer/Engineer
- Pro-video equipment manufacturing/hire

UNUSUNG HEROES OF HIP HOP

7/12/Cassette

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33 □ Live Music Venue/University/College 22 □ Pakistan 3175 US\$289

34 □ Record Promoter/Pluggar 30 □ Australia, Far East & Japan £199/US\$219

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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Time	Rank	Artist	Title	Label	Time
1	ROSEMARY CONLEY	THE WHOLE...	BBC	23	LADY AND THE TRAMP	Children's Cartoons	Walt Disney	D205822	13min
2	NEW YOU'VE BEEN FRAMED!	Castle Video	CVI	1250	RAMBO III	Action/Thr	4 Front/Guild	LED 80012	43min
3	RANGERS F.C.I.: Simply The Best	Pickwick	RFC	003	MADONNA: The Immaculate Coll...	WMV	7599382143		55min
4	THE RESCUERS	Walt Disney	D240642	14min	THE 'Y' PLAN COUNTDOWN	Virgin	VD0 830		35min
5	CHIPPENDALES: Tall Dark & Hand...	Video Gems	R	1372	THE ROCKY HORROR PICTURE SHOW	FoxVideo	1424 50		35min
6	ROADHOUSE	Warner Home Video	FES	89704	ROSEMARY CONLEY'S INCH LOSS PLAN	Video Gems	R	15011	10min
7	THE DARLING BUDS OF MAY	Castle Video	CVI	1252	MARY POPPINS	Walt Disney	D200222		13min
8	PRETTY WOMAN	Touchstone	D410272	55min	ROSIE & JIM: Vol 2 Central/Video	Collection	V	1202	13min
9	ARSENAL'S CHAMPIONSHIP...	Chrysalis	CHV	10509	THE ABYSS	FoxVideo	1561 50		14min
10	HIGHLANDER	Warner Home Video	PES	38050	LEEDS LTD: Official 90/91 Story	FoxVideo	3354 50		30min
11	NEW THE BRITISH BULLDOGS	SilverVision	WS	959	ROD STEWART: Tonight...	4 Front/PolyGram	LED 80132		30min
12	PET SHOP BOYS: Promotion	PMI	MVR	99 0994 3	RAMBO II	4 Front/Guild	LED 80002		32min
13	CALLANETICS	CIC	VHR	1335	STATUS QUO: Rocking Through The...	4 Front/PolyGram	LED 80152		43min
14	NEW ALICE COOPER: Primecuts	Castle Music Pictures	CMP	8050	OLIVER	Cinema Club/Video Collection	CC	1118	20min
15	WHEN HARRY MET SALLY...	Palace	PVC	2158	THE NAKED GUN	CIC	VHR	2350	21min

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Label	Time
1	PET SHOP BOYS	Promotion	PMI	MVR 99 0094 3
2	NEW ALICE COOPER	Primecuts	Castle Music Picture	CMP 8050
3	MADONNA	The Immaculate Collection	WMV	7599382143
4	ROD STEWART	Tonight...	4 Front/PolyGram	LED 80132
5	STATUS QUO	Rocking Through Years	4 Front/PolyGram	LED 80152
6	CARENAS/DOMINGO/PAVAROTTI	PolyGram Video	CPV	11122
7	EURHYTHMICS	Greatest Hits	BMG Video	781 012
8	NEW YES	Yessongs	Wienerworld	WNR 2021
9	THE DOORS	Dance On Fire	CIC	VHR 1182
10	TINA TURNER	Rio '88	4 Front/PolyGram	LED 80172
11	BON JOVI	Slippery When Wet	4 Front/PolyGram	LED 80092
12	DANIEL O'DONNELL	An Evening With	Ritz	RITZ 0008
13	JESUS JONES	Big In Alaska	4 Front/PolyGram	MVR 99 0093 3
13	HARRY CONNICK JR.	Swinging Out Live	SMV	490702
15	LUCIANO PAVAROTTI	Music Club/Video Col	MC	2303

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25	17	SHINY HAPPY PEOPLE	REM	Warner Brothers
26	24	UNFORGETTABLE		Elektra
27	22	ROLLIN' IN MY 5.0		SRK
28	19	PROMISE ME		Eric
29	21	TRIBAL BASE		Debra
30	NEW	NOW THAT WE'VE FOUND LOVE		MCA
31	NEW	SEXUALITY		Gal Discs
		Billy Bragg		
32	NEW	MY NAME IS NOT SUSAN		Atala
		Whitney Houston		
33	NEW	THINGS THAT MAKE YOU GO HMMMM...		Columbia
		CSC Music Factory (feat. Freedom Williams)		
34	22	I'M A MAAN NOT A BOY		Chrysalis
		Cherise Hawkes		
35	49	MAMA		Parlophone
		Kim Appleby		
36	NEW	BEST I CAN		EMI USA
		Queenstrife		
37	28	GENERATIONS OF LOVE		Major Protein
		Jesus Loves You		

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WITH THE ANIMALS"
LONDON ZOO —
WEDNESDAY, JULY 3

Distributed by BMG.

BMG TELESALES — 021 500 5478



TWELVE INCH

1	NEW	7 WAYS TO LOVE		
		Cole Boys		
2	5	ALWAYS THERE		
		Incopino feat. Joseph/Brown		
3	2	REAL LOVE		
		Dave Bone		
4	6	NIGHT IN MOTION		
		Colts 22		
5	1	CHORUS		
		Erasme		
6	4	THINKING ABOUT...		
		Kenny Thomas		
7	7	THERE'S NOTHING...		
		Omni		
8	NEW	BRING THE NOISE		
		Another featuring Chuck D		
9	2	I WANNA SEX YOU UP		
		Cole Mc Bird		
10	20	[EVERYTHING I DO] I DO...		
		Bryan Adams		
11	7	TRIBAL BASE		
		Ricki McKee featuring Lady		
12	NEW	NOW THAT WE'VE...		
		Heavy D & The Boyz		
13	5	DO YOU WANT ME		
		Sell-N-Peas		
14	NEW	THINGS THAT MAKE...		
		Del. feat. Deep Resonance/Wills		
15	NEW	THE WAVE OF THE FUTURE		
		Quadrifonia		
16	11	ANY DREAM WILL DO		
		Jason Donovan		
17	NEW	WE ARE BACK/WURTURE		
		U2		
18	NEW	BEST I CAN		
		Queenstrife		
19	19	GOT A LOVE FOR YOU		
		Jornanda		
20	2	HEY COOPER		
		Alice Cooper		
21	NEW	DREAM ON/IS THIS A DREAM		
		Love Decade		
22	11	IT AMT OVER/TIT'S OVER		
		Laney/Kentz		
23	29	RUSH RUSH		
		Paula Abdul		
24	NEW	HOOIGANG 69		
		The Rager Twins		
25	28	SHERIFF FATMAN		
		Care (An Unsupposed Sex Machine)		
26	11	PEOPLE ARE STILL HAVING SEX		
		Lat'ou		
27	11	OPTIMISTIC		
		Sounds of Blackness		
28	NEW	THE ENEMY WITHIN		
		Thirst		
29	29	GENERATIONS OF LOVE		
		Jesus Loves You		
30	11	GIRLS		
		Powercut featuring Nubian Prince		
31	29	KEEP WARM		
		Jenny		
32	11	GET THE PUNK OUT		
		Extreme		
33	NEW	GET DOWN/IT (DUB!)		
		Kool & The Gang		
34	NEW	SEXUALITY		
		Big Shags		
35	NEW	MY NAME IS NOT SUSAN		
		Whitney Houston		
36	NEW	KINKY LOVE		
		Pink Saints		
37	28	LIKE THE WAY (THE KISSING...)		
		H-Five		
38	NEW	THE TEMPERATURE'S RISING		
		Monica DeLuxe		
39	22	WORK IT OUT		
		Ashley/Allyce & A Team Field		
40	29	SAFE FROM HARM		
		Massive Attack		

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63	NEW	PARTY ZONE		
		Duffy Duck feat. The Groove Gang		WEA
64	NEW	THE ENEMY WITHIN		Ten
		Thirst		
65	20	TANTED LOVE		
		Soft Cell/Marc Almond		
66	2	LITTLE LOST SOMETHINGS		
		The Almighty		
67	21	JEALOUSY		
		Perdyson Boys		
68	71	KEEP WARM		
		Jimi		
69	NEW	GET DOWN ON IT (OLIVER MOMM MIX)		
		Kool & The Gang		
70	61	DO IT AGAIN		
		The Beach Boys		
71	57	THAT'S ENTERTAINMENT		
		The Jam		
72	NEW	KINKY LOVE		
		Pink Saints		
73	72	HOOKED ON YOU		
		Sydney Youngblood		
74	55	CRICKETT'S THEME/CHANCER		
		Jan Hammer		
75	53	I LIKE THE WAY (THE KISSING GAME)		
		H-Five		

PRODUCE RECORDS PRESENT

the hooovers

DEBUT SINGLE

Mr average



RELEASED

MON

JULY 8

APPEARING AT:
CAMDEN UNDERWORLD, LONDON,
FRIDAY AUG 2

DIST: PINNACLE HERB FOR ALL FORMATS

TOP 75 ARTIST ALBUMS

TOP 20 COMPILED ALBUMS

THE OFFICIAL music week CHART

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
1	LOVE HURTS Chrissie Hynde	Geffen GFCF 2447 (BMG) GEDF 2447/GEDF 2447
2	OUT OF TIME * R.E.M.	Waner Brothers WX 404 (W) 75923492/WED 404
3	GREATEST HITS * 3 Columbia	RCR 74366 (BMG) P 74366/RS 74366
4	GREATEST HITS 1977-1990 * The String Theory	Epic 497541 (W) 497541/495411
5	SEAL * Seal	ZTT ZTC 10 (W) 90314557/ZCT 7 (W)
6	BEVERLY CRAWN Beverly Crawn (Samuel Smith)	Epic 470534 (W) 467052/467053
7	HOLIDAYS IN EDEN Marillion (Neil)	EMI TCMDM 1022 (E) CDMD 1022/1022
8	VAGABOND HEART Rod Stewart (Stewart/Edwards/Ron/Lonard/Warlock/Ferry)	Wamer Brothers WX 490 (75923638) (W) Rod Stewart (Stewart/Edwards/Ron/Lonard/Warlock/Ferry) WX 490
9	WE ARE IN LOVE * Holly Near (Connie J. Janigan)	Columbia 460736 (SM) 460736/460736
10	POP SYMPHONIES O James LaB & His Orchestra	Polygram 840478 (A) 840478/840479
11	THE BIG WHEEL O Rising Starline	Chrysalis 220R 1859 (E) CD 1858/CR 1858
12	MAMA SAID O Lenny Kravitz (Kravitz)	Virgin America VAMC 311 (F) CDVMS 311/MS 311
13	TIME LOVE & TENDERNESS * Michael Bolton (Alanis/Alanis/Bolton)	Columbia 467811 (SM) 467811/247811
14	JOYRIDE * Resnais (Olivier)	EMI TCMDM 1019 (E) CDMD 1019/EMD 1019
15	THE IMMOCULATE COLLECTION * Madness (Siz)	Various WX 376C (W) 73924640/WX 376
16	BEST OF DEXYS MIDWINTER RUNNERS * Dexys Midnight Runners (Various)	Mercury FIF 4654 (W) 846544/846548/846540
17	ELECTRIC LANDLADY Kirsty MacColl (Lynch)	Virgin TV 2861 (F) TVC 2863/2864
18	FELLOW HOODLUMS * Legend (Bala Kelly)	Columbia 468564 (SM) 468564/468561
19	DECADE * Boyz n the D (Various)	Tull/Geff BMV/CX 1 (BMG) 1189X (F) 803 Mary J. Blige & The Wildflowers (Blake/Smith)
20	MEMORABILIA: THE SINGLES Salsoul Orchestra (Various)	Mercury 8480 (24/F) 8480/2128/8480
21	SLIDE TO THE GRIND O Dave Navro (Wagner)	Atlantic 4126 (W) 758782/4126/WX 423
22	ELECTRONIC Electronica (SusanneMar)	Fantasy FACT 296C (F) FACT 296A/FACT 296
23	THE WHITE ROOM * The KLF (The KLF)	JAMS/JC Communications JAMS/CD 006 (A/PT) JAMSCD 006/JAMS LP 006
24	STARS CRASH DOWN Hus & Kay (Kane)	Circus CRC 15 (E) DRC 15/DRC 15
25	FOR UNLAWFUL CARNALS * Van Halen (Lodder/Temperley/Van Halen)	Waner Brothers WX 420C (W) 75923584/230/WX 420
26	REAL LIFE O Simple Minds (Lipson)	Virgin TV 2860 (F) TVC 2863/2864
27	ALBERGUE * Chris Rea (Rea/Kelly)	East West WX 407C (W) 75923480/WX 407
28	INTO THE LIGHT * Gloria Estefan (Estefan/Casas/Donald)	Epic 487784 (SM) 487782/487781
29	LOVE AND KISSSES Demi Lovato (Bryant/DeLaLuz)	MCA/MCA 1540 (BMG) NCAD 1539A/MCA 1540
30	HEART IN MOTION Amy Grant (Thomas/Balaban/Omarion)	AMC 2933 (24/F) 2963/2933/2931
31	PLEASE HAMMER DON'T HURT 'EM * MC Hammer (MC Hammer/Early/Philly)	Capitol GFC TCEST 2130/CEST 2126/CEST 2120
32	EXTREME RE PORNORAGRAFFITI Extreme (Promis)	Sire/SRMC 32 (F) 2951/32/39/33
33	THE PROMISE Tina Turner (Richard)	Sire/SRMC 32 (F) CO59N 32/SRMC 32
34	THE BEST OF THE DOORS The Doors (Rothchild)	Elektra EKT 21C (W) 860345/EKT 21
35	NEVER LOVED ELVIS * The Wonder Soul (Giampino)	Polygram 847824 (F) 847825/824/25
36	CHICKEN RHYTHMS Northside (Breedy)	Fantasy FACT 310C (F) FACT 310A/FACT 310
37	EXTREMELY LIVE Vanilla Ice (Ice)	SBM SBK 12 (E) SBKCD 12/SBK LP 12

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
38	LUCK OF THE DRAW Bonnie Raitt (Raitt)	Capitol TCEST 2145 (E) CEPT 2145/EST 2145
39	THE DOORS (OST) * The Doors (Jim Morrison/Van Dyke Parks/Richard/Jan)	Elektra EKT 65 (W) 7590144/EST 65
40	THE VERY BEST OF ELTON JOHN * 6 Elton John (Douglas/Thomas/John/Fairfax)	Rocket BARR 6 (F) 847148/2849471
41	CIRCLE OF ONE * Chris Adams (Gibson/Schroeder)	Fennell 84744 (W) 84744/84744
42	THE MIX Kubrick (Walter/Schroeder)	EMI TCMDM 1408 (E) CDEM 1408/EM 1408
43	SUGAR TAX O OMD (OMD/Gary/Rochester)	Virgin TV 2848 (F) OMD 2849/2848
44	SCHUBERT DIP * Elliott (Gibson/Jostad)	Parlophone TPCS 2753 (E) CSD 2753/2753/753
45	LOVE AND LIFE Definition of Sound (Red King/Denrow)	Circus CRC 14 (F) DRC 14/CR 14
46	THE BEST OF ROD STEWART * Rod Stewart (Various)	Waner Brothers WX 314C/719388/WX 314 (W)
47	DAMN RIGHT, I'VE GOT THE BLUES Buddy Guy (Porter)	Silvertone OCE 518 (F) 847234/518/OCE 517
48	BLUE LINES Maxwell (Maxwell/Cole)	Wild Bunch BMB 1 (F) WED BMB 1/WBML 1
49	BEATLES The Beatles (Various)	Mercury 8487 (24/F) 8487/2487/8711
50	SUPERSTITION Spirious & The Bambinoes (Higley)	Wonderland 8477 (24/F) 8477/2477/3711
51	SHRIMP! SHRIMP! LIVE! * 3 Phil Collins (Collins/Cole)	Virgin PCCM 1 (F) PCCD 1/PCCP 1
52	HEART OF STONE * Chris Rea (Rea)	Geffen GFCF 3428 (BMG) GEDF 3428/GEDF 3428
53	GOLD MOTHER * James Brown (Brown/Gianni/Gardi/Donner)	Fonitone 848564 (F) 848564/848561
54	THE SIMPSONS SING THE BLUES O The Simpsons (Loren)	Geffen GFCF 3438 (BMG) GEDF 3438/GEDF 3438
55	IN CONCERT * 4 Luciano Pavarotti/Riccardo Domingo/Joe Caramo (Various)	Decca 430434/3434/32 (F) 434331
56	UNUSUAL HEAT Ripston (Thomson/Jones)	Atlantic WX 424C (W) 758782/424C/WX 424
57	WITHOUT PREJUDICE VOL 1 * 3 George Strait (McRobert)	Epic 497294 (SM) 497294/294/295
58	THE POP WILL EAT ITSELF CURE... The Cure (Cure)	RCR 7437 (BMG) P 7437/RS 7437
59	COMPLETE PICTURE: THE VERY... Deborah Harry (Combs)	Chrysalis 220R 181 (E) CD 181/CR 181
60	THE BEST OF THE WATERBOYS '81-'90 * The Waterboys (Various)	Emercy ZOO 15 (E) CD 15/ES 15
61	SOUL SOLIDER * 3 Michael Sembler (Omarion)	Columbia 465343 (SM) 465343/465341
62	THE ROAD TO HELL * 4 Chris Rea (Rea/Kelly)	East West WX 317C (W) 746283/WX 317
63	THE DOORS The Doors (Rothchild)	Elektra EKT 4201 (W) K 4201/18 4201/2
64	WICKED GAME * Chris Isaak (Jacobson)	Virgin TV 406C (F) 759291/2/3/4/5/6
65	POWER OF LOVE Luther Vandross (Vandross/Miller)	Epic 468124 (SM) 468124/468121
66	TOY TO BODY Inspector (Bryant)	ARS GFC 468344 (SM) 468344/246834/241
67	INSPECTOR MORSE - MUSIC FROM TV SERIES Barrington (Pringle/Walton)	Virgin TV 2870 (F) TVT 2870
68	THE BEST OF UB40 VOL 1 * 2 UB40 (Usher)	Virgin UBT 1 (F) UBT 1/UBTY 1
69	CMXK A.D. * Enigma (Enigma)	Virgin/International MCV 1 (F) CDVW 1E/VP 1
70	A BLITZ OF SALT-N-PEPA HITS Salt-N-Pepa (Philly/Lug/Boyz n the D/Gallo)	London 8204 (24/F) 8204/28204/241
71	MARC CHAMBERS Marc Chambers (Owens)	Atlantic 7567 (24/F) 7567/21 767/21/81
72	REGGAE WE ME MONEY The Ragga Twins (Shad Up/Andrzej)	Shut Up And Dance SUANCD 2 (F) SUACD 2/ANCD 2
73	DE LA SOUL IS DEAD De La Soul (De La Soul)	Big Life BLM 8 (F) BLM 8/BLR 8
74	THE TIME S UP Living Colour (Various)	Epic 496930 (SM) 496930/496930/31
75	30 SOMETHING O Rough Trade (Various)	Rough Trade RT 301/304/31 11/32/33 (F) RT 301/32/31

This Week Last Week	Title Artists	Label/Cassette (Distributor) CDLP
1	WINGS... * Various	AMF PROT 945656 (F) 453232/945656
2	THE ESSENTIAL MOZART Various	Decca 432334 (F) 433232/433231
3	RHYTHM DIVINE Various	Dino DINO 27 (F) DINO 27/DINO 27
4	FAST FORWARD Various	Telstar STC 2502 (BMG) CD 2502/STAC 2502
5	IT'S COOL Various	Parlophone TPCS 2151 (E) CDPCS 2151/STV 1
6	MERMAIDS (OST) Various	Epic 467874 (SM) 467874/467871
7	FREE SPIRIT-17 CLASSIC ROCK BALLADS Various	TICA RC 8649/860 8649/860
8	MEGABASS 3 Various	Telstar STAC 2483 (BMG) CD 2483/STAC 2483
9	IT STARTED WITH A KISS Various	Arcade ARC 913034 (SM) ARC 91302/ARC 91301
10	CLASSIC EXPERIENCE III Various	EMI TVM 525V (S) EMI TVM 525V/525V
11	DIRTY DANCING (OST) * 5 Various	TICA RC 8649/860 8649/860
12	DEEP HEAT 10 - THE AWAKENING Various	Telstar STAC 2483 (CD) STAC 2483/STAC 2486
13	REACTIVATE VOL. I: BELGIAN TECHNO ANTHEMS Various	React REACTM 1/REACT2 1/REACT1 (BMG)
14	SMASH HITS - MASSIVE! Various	Dove ZOO 24 (E) CD 24/DO 24
15	PRETTY WOMAN (OST) * Various	EMI USA TCMTL 1052 (E) CDMTL 1029/MTL 1052
16	THINKING OF YOU... Various	Columbia 5000 (SM) CD 5000/1500/501
17	UNCHAINED MELODIES - II Various	Telstar STAC 2515/15 (CD) 2515/2515
18	ALL BY MYSELF 2 Various	Dove ZOO 23 (E) CD 23/DO 23
19	UNCHAINED MELODIES * Various	Telstar STAC 2480 (CD) 2480/STAC 2480
19	THE LOST BOYS (OST) * Various	Atlantic 7811674 (W) 781762/781761

ARTISTS A-Z

Artist	Label/Cassette (Distributor) CDLP
ADAMS, Chris	41 GMD
BOLTON, Michael	181 PARADT/LP DM/DNGD
CARPER, THE UNSTOPPABLE SEX	101 CORREAS
MADCHINE	75 FELDING, Birmingham
POPHILL, Leanne	132 PPHILL LEA/TREU
COCHR, Marc	71 RAGGA TWIN
COLLINS, Phil	28 PAUL, Barnes
CONNOR, J. Harry	69 REAL DONS
CRUICKSHANK, J.	212 PLINKIE
DE LA SOUL	79 ROXETTE
DE LA SOUL	18 SERIAL
DEFINITION OF SOUND	48 SALT N PEPA
DEKOR, THE	78 SHARP MINDS
DOORS, THE	20 SIMPSONS, The
ELECTRONIC	76 SKEWER & THE BAMBINOES
DEKOR, THE	69 SOFT CELL/AMY BOND
EMIGRA	27 STRANGLERS, The
ESTREME	44 STRANGLERS, The
ELRYTHMICS	36 TROCHRONIC
EXTREME	56 UNUS
FORRESTER	41 VAN HALEN
GAVAT, Amy	76 VAN DYKE, Luther
GOY, Buddy	35 VANILLA ICE
HALL, BOB DYLAN	27 WATERBOYS, The
HUE AND CRY	36 WARRIORS/STUP, The
JOHN, Chris	64 YELLOW
JAMES, JIMMY	12
KLF, THE	12
KRAMPHUIS	42
LAST JAMES & THE ORCHESTRA	10
LIVING COLOUR	17
MARILLION	19
MARLEY, ERIC & THE WALKERS	1
MASSIVE	5
MC HAMMERS	31
MICHAEL, George	57
MINOUE, LAUREN	29
NORTHSIDE	36

* Plus cassette • Gold • Silver • Platinum • Total sales of 50 to 99% over • Total sales of 100% or more over • Total sales increased 100% or more over

BMG recently has taken a combined unit of Interscope, City and Polygram. Polygram is now a separate unit and will continue to operate under the same company name.

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MID-PRICE/BUDGET CLASSICAL ALBUMS

#	Title, Composer, Artists, Orch.	Label
1	CLASSICAL COLLECTION SAMPLER Various CD DDCAT/MC DDCAT (COWI)	Cossette/CDLP (Distributor)
2	THE COLLECTION - IN CONCERT Luciano Pavarotti	Collector Series CCSP/288CC/MC 288 (BMG)
3	DUETS FROM FAMOUS OPERAS Various CFP 44937CCP/44938 (F) (C)	CFP
4	VIVALDI: FOUR SEASONS Vivaldi CD 400161/TCF 40016 (F)	CFP
5	WORLD OF GILBERT & SULLIVAN D'Oyly Carte	Decca CD 430093/MC 430094 (F)
6	INTRODUCING THE MOZART EDITION Various Philips NMA 438782 (F)	Philips
7	ALBERT HALL GALA CONCERT Pavane/Adagio/RP CD 430716/MC 430716 (F)	Decca Ovation
8	HOLST: THE PLANETS James Loughran/O CFP 42274/TCF 42274 (F)	CFP
9	MOZART: THE MARRIAGE OF FIGARO Various CD CDGDFP/4724/MC TCDFP 4724 (F)	CFP
10	KING OF THE HIGH C'S Luciano Pavarotti	Decca Opera Gala CD 412130/MC 412130 (F)
11	ELGAR: VIOLIN CONCERTO Royal Concertgebouw/O EMX 412056/EMX 412056 (F)	Emineance
12	HOLST: THE PLANETS Richard Hickox/SO IMC 899/CMP 899 (Decca)	Imp Classics
13	THE WORLD OF KATHLEEN FERRIER Kathleen Ferrier CD 430093/MC 430094 (F)	Decca
14	BEEHÖVEN: SYMPHONY NO. 9 Herbert von Karajan/RP Deutsche Grammophon DG 438079/MC 438079 (F)	Deutsche Grammophon
15	BIZET: CARMEN SCENES AND ARIAS Gloria Serrano/O CD 412130/MC 412130 (F)	Decca Opera Gala
16	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER Various Philips NMA 438782 (F)	Philips
17	ALBINONI/PACHELBEL Herbert von Karajan/RP DG 419046/419046 (F)	DG Gallérie
18	PUCINI: TURANDOT (HIGHLIGHTS) Zubin Mehta/O CD 412130/MC 412130 (F)	Decca
19	ORFF: CARMINA BURANA Eugene Ormandy/O CD 432862/MC 432864 (F)	Deutsche Grammophon
20	WARSAW CONCERTO Kereth Alanyi/RSD/Adm CFP 414883/1/CFP 414883 (F)	CFP
21	BEEHÖVEN: SYMPHONY 6 IN F MAJOR Herbert von Karajan/RP DG 415321/415321 (F)	DG Gallérie
22	TCHAIKOVSKY: 1812 OVERTURE Charles Mackerras/O CFP 41071/TCF 101 (F)	CFP
23	THE WORLD OF MOZART Various CD 434485/MC 434486 (F)	Decca
24	TCHAIKOVSKY: BALLET MUSIC Dimitri Mitropoulos/O Philips CD 4222185/MC 422218 (F)	Philips
25	PUCINI: ARIAS Various CFP 44937/TCF 44938 (F)	CFP
26	MOZART: CLARINET/FLUTE/HARP CONCS DG Wolkman Classics DG 432682/MC 432684 (F)	DG Wolkman Classics
27	BEEHÖVEN: SYMPHONY NO. 9 Herbert von Karajan/RP DG 415321/415321 (F)	DG Gallérie
28	DVOŘAK: SYMPHONY NO. 9 György Sándor/O CD 000113/MC DDC113 (COWI)	Conifer
29	BEST LOVED CLASSICS 2 Various CD CD2 762501/MC L2 762501 (F)	EMI Laser
30	WAGNER: THE RING (HIGHLIGHTS) Herbert von Karajan/RP Deutsche Grammophon DG 429182/MC 429184 (F)	Deutsche Grammophon
31	MOZART: ERNE KNECHT MUSIC Zubin Mehta/O DG Wolkman MC 43134/4 (F)	DG Wolkman
32	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various DG Wolkman Classics 43124 (F)	DG Wolkman Classics
33	VIVALDI: GUITAR CONCERTOS Victor Alessandro/SO CD 428676/MC 428676 (F)	Philips
34	BRAMMS/BRUCH/BEEHÖVEN: VIOLIN WORKS Various DG Wolkman MC 43134/4 (F)	DG Wolkman
35	MOZART: HORN CONCERTOS NOS 1 TO 4 Herbert von Karajan/RP Deutsche Grammophon DG 429172/MC 429174 (F)	Deutsche Grammophon
36	OPERA HIGHLIGHTS - SAMPLER Various Philips 43132/9 (F)	Philips
37	BEST ARIAS Various CFP 44937/TCF 44938 (F)	CFP
38	BEST LOVED CLASSICS 1 Various EMI Laser CD CD2 762502/MC L2 762502 (F)	EMI Laser
39	PUCINI: ARIAS AND DUETS Various EMI Laser CD CD2 762503/MC L2 762503 (F)	EMI Laser
40	MOZART'S GREATEST HITS Various Mastino GL 8929/YA 89291 (BMG)	Mastino

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DISTRIBUTION: INDIE SINGLES*

#	Title, Artists	Label† (Distributor)
1	CHORUS Various Mute 12/MTMTE 12 (F)	Mute 12/MTMTE 12 (F)
2	TRIBAL BASE Robel Moten/Henry Bell/Levy Desire WANT(X) 44 (F)	Desire WANT(X) 44 (F)
3	SHOCKED The Minors PWL PWL(T) 82 (F)	PWL PWL(T) 82 (F)
4	HIGHER THAN THE SUN Last Train Creation CRE 066(T) 7 (F)	Creation CRE 066(T) 7 (F)
5	PLEASE BE CRUEL The Minors COW DUNG 15(T) 1 (F)	Cow DUNG 15(T) 1 (F)
6	ALL MIXED UP The Tams PWL PWL(T) 82 (F)	PWL PWL(T) 82 (F)
7	TAKE 5 Northside Factory FAC 3087/FAC 3088 (F)	Factory FAC 3087/FAC 3088 (F)
8	THE CONCRETE MEGAMIX Puls 81/MC PWL PWL(T) 84 (F)	PWL PWL(T) 84 (F)
9	FLUET OF SOUND Planes 4AD 184D 1008 (F)	4AD 184D 1008 (F)
10	RUB-A-DUB The Minors Desire WANT(X) 41 (F)	Desire WANT(X) 41 (F)
11	AS IS Elio Mute 12/MTMTE 12 (F)	Mute 12/MTMTE 12 (F)
12	CATCH THE BREEZE/SHINE Stewart Creation CRE 112(T) 1 (F)	Creation CRE 112(T) 1 (F)
13	NOT STAND IN MY WAY/ Puls 81/MC Suburban Base - (SUBBASE 002) 1(SD)	Suburban Base - (SUBBASE 002) 1(SD)
14	COCAINE Sho-Lazy PWL Continental - (PWL 100) 1 (F)	PWL Continental - (PWL 100) 1 (F)
15	FEEL SO SAD Sho-Lazy Dedicated - (SPRIT 001) 1 (F)	Dedicated - (SPRIT 001) 1 (F)
16	GET THE MESSAGE Electronic Factory FAC 28(T) 1 (F)	Factory FAC 28(T) 1 (F)
17	THE DISCOTHEQUE EP R.S.V.P. NETWORK - (NWK 21) 80 (F)	NETWORK - (NWK 21) 80 (F)
18	R.S.V.P. John Deacon PWL PWL(T) 80 (F)	PWL PWL(T) 80 (F)
19	COAST IS CLEAR Luv AnXious NWK 30 (F)	AnXious NWK 30 (F)
20	LETTIN' HOT Cred CREED 13(T) 1(SD)	Cred - (CREED 13(T) 1(SD))
21	SAVE ME FOR DEAD Justa Expression EXP17 B EXP18 (F)	Expression EXP17 B EXP18 (F)
22	JUST A GROOVE Rasmus RUM 31 (F)	Rasmus RUM 31 (F)
23	PLAYING WITH KNIVES Rasmus Vital Solution/STORM 25R (STORM 25) 1(SD)	Vital Solution/STORM 25R (STORM 25) 1(SD)
24	NOTHING CAN STOP US/SPEEDWELL Bitter Moon Heavenly/HVN 81(T) 1(REP)	Heavenly/HVN 81(T) 1(REP)
25	SMITH MOON Non Fiction NY53 (X) 1 (F)	Non Fiction NY53 (X) 1 (F)
26	KEEPSAKE EP Honeydew Yard Stiffed Aardvark - (AARD 006) 1(SD)	Stiffed Aardvark - (AARD 006) 1(SD)
27	I DON'T EVEN KNOW IF I... Soul Family O.L.I. 4777/4778/12 (F)	O.L.I. 4777/4778/12 (F)
28	SO THIS IS LOVE Arbony Debut DEB(T) 3112 (F)	Debut DEB(T) 3112 (F)
29	WALK AWAY FROM LOVE Mike Anthony Joe Gee's - (JGD 004) 1(S)	Joe Gee's - (JGD 004) 1(S)
30	FOOTSTEPS FOLLOWING ME Arbony Debut DEB(T) 3109 (F)	Debut DEB(T) 3109 (F)
31	TOXIC (EP) Eric D-Zone - (DANCE 01) 1(SD)	D-Zone - (DANCE 01) 1(SD)
32	PAINFUL THING (EP) Catherine White Wide Club - (WCLD 6) 1(F)	Wide Club - (WCLD 6) 1(F)
33	HYPERREAL Stramen One Little Indian 48 TP(T) 2 (F)	One Little Indian 48 TP(T) 2 (F)
34	KEEP THE FIRE BURNING Horse Crew Production House - (PHAT 029) 1(SF)	Production House - (PHAT 029) 1(SF)
35	THEME FROM THIRTSOMETHING Primitivo Silva 104 (COWI)	Primitivo SILVA 104 (COWI)
36	GONNA CATCH YOU Lemmy Supreme SUPRE(T) 185 (F)	Supreme SUPRE(T) 185 (F)
37	RESPECT TO YOU Steve Harrington Penthouse - (PHR 110) 1(F)	Penthouse - (PHR 110) 1(F)
38	TAKE ME AWAY The Minors Network NWK(T) 20 (F)	Network NWK(T) 20 (F)
39	SHOT LIKE DISFRANCIS MUST... Phonix Assassins Suburban Base - (SUBBASE 002) 1(SD)	Suburban Base - (SUBBASE 002) 1(SD)

† © CMI Compiled by ERA from Gallop data from independent shops.

DISTRIBUTION: INDIE ALBUMS*

#	Title, Artists	Label† (Distributor)
1	CHICKEN RHYTHMS Northside Factory FAC 131 (F)	Factory FAC 131 (F)
2	ELECTRONIC Electronic Factory FAC 199 (F)	Factory FAC 199 (F)
3	RHYTHM DIVINE Various Dino DINV 22 (F)	Dino DINV 22 (F)
4	THE WHITE ROOM KLF Communications JAMS/LP 006(APT)	KLF Communications JAMS/LP 006(APT)
5	DANN RHYTH, I'VE GOT THE BLUES Buddy Guy Silentone ONE/EP 151 (F)	Silentone ONE/EP 151 (F)
6	CHANGING CABS Raggy Vervain Rasmus RUM 100 (F)	Rasmus RUM 100 (F)
7	REGGAE OWENS ME MONEY Raggy Vervain Shut Up And Dance SUDALP 1 (F)	Shut Up And Dance SUDALP 1 (F)
8	LOVE SUPREME Various Dino DINV 19 (F)	Dino DINV 19 (F)
9	FIVE GUYS NAMED MOE Raggy Vervain First Night CAS(T) 22 (F)	First Night CAS(T) 22 (F)
10	RHYTHM OF LOVE Kylie Minogue PWL HR 1 (F)	PWL HR 1 (F)

METAL CHART

#	Title, Artists	Label† (Distributor)
1	SLAVE TO THE GRIND Sled Road Alicnic NW 43/CW 75/82/242/20W 423	Alicnic NW 43/CW 75/82/242/20W 423
2	PORNO GRAFFITI Extreme AAM 296/313 (F) 395/132/395/131	AAM 296/313 (F) 395/132/395/131
3	FOR UNLAWFUL KNOWLEDGE Van Halen Warner Brothers NW 43/CW 75/82/242/20W 420	Warner Brothers NW 43/CW 75/82/242/20W 420
4	TIMES UP Living Colour GFC 46802/54 (COWI) 4662/52/46802/54	GFC 46802/54 (COWI) 4662/52/46802/54
5	UNION Yup Arista 411558 (BMG) 426/1556/21/508	Arista 411558 (BMG) 426/1556/21/508
6	HANDS OF TIME Kingdom Come Polydor 947814 (F) 8467/927/8467/921	Polydor 947814 (F) 8467/927/8467/921
7	SLEPPY WHEN WET Ben Jovi VeriHD 3676/99 (F) VERIHD 3676/99 (F)	VeriHD 3676/99 (F) VERIHD 3676/99 (F)
8	HANDS OF TIME OVER THE YEARS Shake Out VeriHD 947814 (F) 8467/927/8467/921	VeriHD 947814 (F) 8467/927/8467/921
9	ROCKING ALL MY LONEY YEARS The Black Crowes Def American 842514 (F) 842515/842515	Def American 842514 (F) 842515/842515
10	DEDICATION - THE VERY BEST OF Thin Lizzy Polydor 947814 (F) 8467/927/8467/921	Polydor 947814 (F) 8467/927/8467/921
11	MARQUEE METAL Various Marquee 854174 (F) 854172/854171	Marquee 854174 (F) 854172/854171
12	SOUL DESTRUCTION Almighty Polydor 8472314 (F) 847231/847211	Polydor 8472314 (F) 847231/847211
13	CORNERSTONES 1967-1970 John Hendrix Alicnic NW 43/CW 75/82/242/20W 415	Alicnic NW 43/CW 75/82/242/20W 415
14	MANE ATTRACTION White Lion Geffen GEF 2144 (BMG) GEF 2144/GEF 2148	Geffen GEF 2144 (BMG) GEF 2144/GEF 2148
15	APPETITE FOR DESTRUCTION Guns N' Roses GFC 46802/54 (COWI) 4662/52/46802/54	GFC 46802/54 (COWI) 4662/52/46802/54
16	IT DON'T COME EASY Van Halen GWR GFC 2041 (BMG) GWR GFC 2041/104	GWR GFC 2041 (BMG) GWR GFC 2041/104
17	PALACE SPRINGS Howlin' Wolf Alicnic NW 43/CW 75/82/242/20W 414	Alicnic NW 43/CW 75/82/242/20W 414
18	FOUR SWORDS (LED ZEPPELIN 4) Led Zepatin Dover 220 21 (E) 202/410/21 (F)	Dover 220 21 (E) 202/410/21 (F)
19	RED HOT METAL - 18 ROCK CLASSICS Various Cleveland 488571 (BMG) 282/419/488571	Cleveland 488571 (BMG) 282/419/488571
20	BAT OUT OF HELL Mick Jagger EMI 3570 (F) 3570/3570 (F)	EMI 3570 (F) 3570/3570 (F)
21	BACK STREET SYMPHONY EMM 3570 (F) 3570/3570 (F)	EMI 3570 (F) 3570/3570 (F)
22	BLAZE OF GLORY/YOUNG GUNS II Ron Jovi Alicnic NW 43/CW 75/82/242/20W 413	Alicnic NW 43/CW 75/82/242/20W 413
23	CRAZY WORLD Scorpions Alicnic NW 43/CW 75/82/242/20W 412	Alicnic NW 43/CW 75/82/242/20W 412
24	RECKLESS Brian Adams Alicnic NW 43/CW 75/82/242/20W 411	Alicnic NW 43/CW 75/82/242/20W 411
25	RECYCLER Warner Brothers WX 380C (W) WX 380C/DW 380	Warner Brothers WX 380C (W) WX 380C/DW 380
26	LYNYRD SKYNYRD 1991 Lynyrd Skynyrd 1991 Alicnic NW 43/CW 75/82/242/20W 410	Alicnic NW 43/CW 75/82/242/20W 410
27	LIVE AT THE BRITXON ACADEMY Jack In The Box Sueh 3382/304 (F) 3382/304/3282	Sueh 3382/304 (F) 3382/304/3282
28	ARISE Sepultura Roadrunner NW 83284 (W) NW 83280/83281	Roadrunner NW 83284 (W) NW 83280/83281
29	REMASTERS Various Alicnic NW 43/CW 75/82/242/20W 409	Alicnic NW 43/CW 75/82/242/20W 409
30	LEAN INTO IT Mr. Big Atlantic 756122004 (W) 7566122004/756122001	Atlantic 756122004 (W) 7566122004/756122001

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week Last	Title Artist	Label (12") (Distributor)
1 NEW	7 WAYS TO LOVE Cola Boy	Arista
2 1	ALWAYS THERE Incognito feat Jocelyn Brown	Talkin Loud TLXK 10
3 2	REAL LOVE Dina Bone	4th + B Way 12BRW 223 (F)
4 NEW	NOW THAT WE FOUND LOVE Heavy D & The Boyz	MCA MCST1550
5 3	TRUBAL BASE Rebel MC/Tony Fly/B Levy	Desire WANTX 44 (F)
6 NEW	WE ARE BACK/NURTURE LFO	Warp WAP14
7 5	GOT A LOVE FOR YOU Jomanda	Giant W 0040T (W)
8 4	OPTIMISTIC Sounds Of Blackness	Perspective PERT 786 (F)
9 6	THINKING ABOUT YOUR LOVE Kenny Thomas	Coltempo COOLX 235 (E)
10 8	THERE'S NOTHING LIKE THIS Omar	Talkin Loud TLXK 9 (F)
11 NEW	HOOLIGAN 69 Regga Twins	Shut Up And Dance SUAD16
12 9	NIGHT IN MOTION Cubic 22	XL XLT 20 (W)
13 NEW	THINGS THAT MAKE YOU GO HMM... C&C Music Factory/ll. Williams	Columbia 6566906
14 NEW	THE ENEMY WITHIN Thirst	Ten TENX379
15 7	I WANNA SEX YOU UP Color Me Badd	Giant W 0036T (W)
16 NEW	AIN'T GOING FOR THAT Dodge City Productions	4th + B Way 12BRW221
17 NEW	THE WAVE OF THE FUTURE Quadrophonia	ARS 656936
18 NEW	THE TEMPERATURE'S RISING Monica De Luxe	CT CT727
19 12	DO YOU WANT ME Salt-N-Pepa	flr FX 151 (F)
20 16	GIRLS Powercat feat Nubian Prinz	Eternal YZ 570T (W)
21 13	KEEP WARM Jimmy	Virgin VST 1366 (F)
22 10	I LIKE THE WAY (THE KISSING...) Hi-Five	Jive JIVET 211 (BMG)
23 NEW	NIGHTMARES Psychographics	Epic 12LE2C
24 20	GENERATIONS OF LOVE Jesse Lovess You	More Protein PROT 1012 (F)

© ON. Compiled by ERA from Gallup data collected from dance outlets.

This Week Last	Title Artist	Label (12") (Distributor)
25 11	COLOUR ME Paradise Orchestra	Pulse 8 12LOSE 10 (BMG)
26 NEW	DREAM ON (IS THIS A DREAM) Love Decade	All Around The World 12GLOBE 100
27 NEW	MY NAME IS NOT SUSAN Whitney Houston	Arista 614510
28 15	LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam	Columbia (USA) 4473834 (Impart)
29 NEW	GET DOWN ON IT (OLIVER MOMM MIX) Subhouse	MOMM MEX346
30 14	DEEP IN MY HEART Subhouse	flr FX 157 (F)
31 18	WORK IT OUT Hombey/Hippie/Funki Dredd	Tam Tam TTT 51 (SM)
32 31	CHORUS Erasure	Mute 12MUET 125 (P)
33 22	POP GOES THE WEASEL 3rd Bass	Def Jam 659548 (SM)
34 21	NAKED LOVE (JUST SAY...) Quart with Dina Carroll	Mercury ITM 412 (F)

This Week Last	Title Artist	Label (12") (Distributor)
35 31	CAN U FOLLOW? Stonefunkers	East West YZ 581T (W)
36 26	YOU TOO Newt Lanton	Yabro 12YOBKX 23 (BMG)
37 24	PEOPLE ARE STILL HAVING SEX LaTour	Polydor PT 147 (F)
38 NEW	THE VICTORY EP Caveman	profile PROF7340
39 19	TECHNO FUNK Lost	Perfecta PT 44560 (BMG)
40 38	KEEP THE FIRE BURNING House Crew	Production House PNT 029 (Self)
41 17	DON'T STAND IN MY WAY Suburban Base	SUBBASE 002 (SRD)
42 44	SHE SELLS Bandreas	London LONX 288 (F)
43 28	PEOPLE Lisa M	Polydor P2 141 (F)
44 39	RUB-A-DUB Double Trouble	Desire WANTX 41 (P)
45 34	FREE YOUR FEELINGS Slam Slam	MCA MCST 1533 (BMG)
46 32	AMAZING LOVE Phil Perry	Capitol 12CL 615 (E)
47 23	SAFE FROM HARM Massive Attack	Wild Bunch WBR3 3 (F)
48 25	A WATCHER'S POINT OF VIEW PM Dawn	Gee Street GEET 32 (F)
49 30	ROLLIN' IN MY 5.0 Vanilla Ice	SBK 1259K 27 (E)
50 36	CIRCLE OF ONE Oleta Adams	Fontana OLETA 512 (F)
51 27	HIGHER THAN THE SUN Primal Scream	Creation CRE 096T (P)
52 42	GYPSY WOMAN (LA DA DEE) Crystal Waters	A&M AMY 772 (F)
53 NEW	SUMMERTIME DJ Jazzy Jeff & Fresh Prince	JIVE (USA) JIVE14421
54 43	YOU CAN'T PLAY WITH MY YO-YO Yo-Yo feat Ice Cube	East West America A 8776T (W)
55 NEW	SO HARD L.U.P.O.	Vo-Bro/Low Spirit 12VOBR22
56 49	SHOT LIKE DIS Phuture Assinys	Suburban Base SUBBASE 003 (SRD)
57 35	WALK AWAY FROM LOVE Joe Ge's	JGD 004 (Impart)
58 NEW	RUFF KARNAGE Silver Bullet	Parlophone 12R6290
59 53	GETTIN' HOT SLD	Creed CREED 12T (SR)
60 45	STEP TO ME (DO ME) Mastrottoz	Capitol 12CL 613 (E)

TOP 10 DANCE ALBUMS

This Week Last	Title Artist	Label/U.P. (Cassette) (Distributor)
1 3	CLASSIC JAZZ-FUNK... Various	Masterscuts CUTSLP 2/CUTSMC 2 (BMG)
2 1	REACTIVATE VOL 1: BELGIUM... Various	React REACTLP 1/REACTMC 1 (BMG)
3 NEW	MAKE TIME FOR LOVE Keith Washington	Qwest 759265281- (Impart)
4 4	REGGAE OWES ME MONEY Regga Twins Shut Up And Dance SUADLP 2/SUADMC 2 (P)	
5 NEW	ROCK AND LIFE Definition Of Sound	Circa CIRCA 14/CIRCA 14 (F)
6 6	SEAL Seal	ZTT ZTT9/2TTR3 (W)
7 7	JUST FOR YOU Janet Rice	RCA (USA) 31591R- (Impart)
8 5	EVOLUTION OF GOSPEL Sounds Of Blackness Perspective (USA)	2896810001F- (Imp)
9 NEW	POWER OF LOVE Luther Vandross	Epic 4680121/4680124 (SM)
10 10	CLASSIC MIX MASTERCUTS VOL 1 Various	Masterscuts CUTSLP 1/CUTSMC 1 (BMG)

ADVERTISEMENT

REGGAE DISCO CHART

Disc	This Week Last	Title Artist	Label
1	(1)	LET HIM TRY Freddie McGregor	Big Ship Records BS1 1
2	(2)	TEACH THEM Chaka Demus	Blue Mountain BM10 09
3	(3)	DANCEHALL ROCK Barrington Levy & Cuffy Banks	12MNG 781
4	(5)	BANDELERO Freshers	Jamez JAM 200
5	(7)	WALK AWAY FROM LOVE Mike Anthony	Joe G/JGD 004
6	(4)	GIVE ME YOUR... Morica Griffin & Cuffy Banks	PHR1 14
7	(12)	I WANNA SEX YOU UP Calvin	White Label SDK 005
8	(8)	YUSH Cuba	Penthouse PHR1 12
9	(7)	RESPECT TO YOU Bessie Hammond	Penthouse PHR1 10
10	(6)	GAL GORGON Bria G General	Musk Street MS 006

J I E T S T A R
J I E C O P I D S
081 961 5818

REGGAE CHART

This Week Last	Title Artist	Label	
11	(11)	LONG JOHN Capleton	White Label DRT 17
12	(16)	GUN TALK Redrose & Tony Rebel	Greenleaves GRED 304
13	(10)	YOU'VE CHANGED Sir Lloyd & Gray Sinden	Roadies SLT 03
14	(17)	STEP ASIDE Bessie Hammond	White Label FAS 4
15	(14)	GIRLS WINE Shabba Ranks	Digital 8 DBT 4
16	(19)	LOVE & HATE Reggie Stepper & Roman Seaword Shabby SR0001	
17	(-)	STORMY WEATHER Trevor Sparks	Tiff TPC 0001
18	(20)	GAL LOSE THE WORK Apache Scratch & Slaggy	RNS SD 43
19	(13)	FRESH VEGETABLE Tony Rebel	Penthouse PH 94
20	(-)	YOU KNOW YOU WANT TO... Dennis Brown	GRED 309

ADVERTISEMENT

REGGAE ALBUM CHART

This Week Last	Title Artist	Label	
1	(1)	THINGS A GWAN Various	Digital B/DRLP 1
2	(4)	I CAN'T WAIT Sanchez	Blue Mountain BM1P 04P
3	(3)	HI-JACKED TO JAMAICA Mad Professor	AREP 005
4	(6)	DIVINE Barrington Levy	Mango MLPS 1077
5	(2)	GET READY Michael Prophet & Ricky Tuffly	PEL 002
6	(8)	PEACE CPU Meeks B	Antwa AR1L 008
7	(5)	GUMPTION Bunny Walker	Salomonic SMLP 01 4
8	(9)	ONE MAN ONE VOTE Various	Greenleaves GREL 160
9	(11)	START OF A ROMANCE Frankie Paul	Scorpio BS1P 11862
10	(-)	THE BEST OF STEELY & CLEVIE Various	SCP 1

FOCUS

ECHOES

Magazine: *Echoes*, formerly *Black Echoes*, launched in 1976 and renamed in mid-Eighties.
Cover price: 80p.
Editorial platform: "The only weekly compendium of all forms of black music."

Key staff: Managing editor — Paul Phillips. Editor — Debbie Kirby.

Circulation: 25,500.

Age profile: 16-31.

Sex profile: 65 per cent male.

Music policy: Comprehensive coverage of the UK and US black music scene, concert news and reviews of UK and import product. "It sounds like black music we cover it. We feature mainly soul, dance, hip hop, reggae and house, and we do try to give space to newer artists." — Paul Phillips.

Typical issue: Definition Of Sound, Barrington Levy, NWA, Ruby Turner, Omar, Technotronic.

Special features: A DJ info section, street sales chart, compiled from returns from 20 shops in London, Manchester and Birmingham. "We have the only industry reggae chart — compiled from data supplied by around 10 shops." — Paul Phillips.

PR view: "I find *Echoes* particularly good at helping our black artists reach a wider audience. It's especially supportive of our rap and hip hop artists compared with other magazines." — Vicky Bruce, head of press, Jive.
Ad cost per thousand: £20 based on full-colour page at £1,400 (rate card figures).
Ed:ad ratio: 75/25.
Typical ads: Dub Vendor, Circa, Jetstar, Cooltempo.
Advertiser's view: "We use *Echoes* for specialist artists." — Amelia Cubitt, media planning buyer, The Media Business.

King pins survival hopes on research

Jonathan King will no doubt find the words "I told you so" rather irksome over the coming weeks.

But few were surprised at the news that his ribald music and lifestyle title, *Revolution*, is taking a summer recess after just four issues.

Although King expects the weekly to relaunch in the autumn, many think the writing is on the wall.

Mark Williams, general manager at Virgin Records, who was critical right from the beginning, feels *Revolution's* disappearance last week was inevitable, although he didn't expect the fall to be so rapid.

Despite the litany of what have come to be known as King's Follies — *Revolution's* disregard of market research, lack of promotion, launch during the recession and very wide target group — he claims distribution lay at the root of the title's suspension.

King concludes that *Revolution*, which needed to shift 60,000 to break even, was so unique that it was not comparable with other youth titles and so it was difficult to pinpoint which retailers and wholesalers to approach.

"It dawned on me before we



Revolution: King appeals for reader response in last issue

released the magazine that this would be a problem," he says. "After we launched, shops were selling anything from 0-100% and I decided it would be better to stop and reposition before continuing."

King is particularly vociferous on the problem of magazine returns taking so long to process — about six weeks — that he had no idea what sales figures he was achieving and from where. But given his previous experience in launching *Rain*, for example, one would have expected him to have known that beforehand.

When the sales figures are finally calculated by distribu-

tor IPC Market Force, King hopes to discover not only if and where *Revolution* sold its 100,000 copies each week, and its percentage build, but what the readers think.

If *Revolution* does rise from the ashes it will return with a fresh look at distribution and a new business plan, but the controversial content, design and marketing approach will be unchanged.

King says ad revenue came in well on target for the first four issues but advertisers will need assurances the title will succeed second time round.

Revolution Mark 2 has a lot to prove. **Paula McGinley**

CLASSIC EXPERIENCE III



ADVERTISING SURVEY

EMI tops MW's advertising survey for May after spending £198,000 on radio, television and press advertising for its gold Classic Experience compilation.

Also in the top 10 (spends in £000s) were Telstar for Massive Hits (155), Chrysalis for Smash Hits — Massive!

(125), Telstar for Unchained Melodies (113) and Deep Heat (89), CBS for Thinking Of You (77), RCA for Eurythmics Greatest Hits (73), Island for Bob Marley And The Wailers (72), Epic for The Stranglers' Greatest Hits (69) and Dino for Love Supreme (59).
Source: MEAL

EXPOSURE

MONDAY JULY 1

Wogan featuring Bros.
BBC1: 7-7.30pm.

TUESDAY JULY 2

Jazz 625 featuring Alex Welsh and Henry "Red" Allen, BBC2: 11.15-11.50pm.

Classic Documentary

featuring James Brown, Radio One: 9-10pm.

WEDNESDAY JULY 3

The Best Of The World featuring EMF and Warrant, Channel Four: 6.30-7pm.

Cult Heroes featuring Jim Morrison, Radio Five: 9.30-10.30pm.

Wogan featuring OMD

BBC1: 7-7.30pm.

THURSDAY JULY 4

Top Of The Pops, BBC1: 7-7.30pm.

FRIDAY JULY 5

The Best Of The World featuring Jason Donovan, Bruce Dickinson and The Dream Warriors, Channel Four: 6.30-7pm.

Afropop Worldwide

featuring Aster Aweke, Radio Five: 8.30-9.30pm.

SATURDAY JULY 6

The ITV Chart Show, 11.30am-12.30pm.

In Concert featuring Courtney Pine and Violent Femmes, Radio One: 10-11pm.

THE music week CHARTS IN MINUTES

PHONE SERVICES AVAILABLE FROM 9.30am EVERY MONDAY.
CALLS CHARGED AT 34p PER MINUTE OFF-PEAK, 45p PER MINUTE PEAK TIMES.

0898 5052

- +89 Top 75 SINGLES, ARTIST LP and COMPILATION LP Charts — new entries + what's on TOP OF THE POPS this week.
- +90 Top 75 SINGLES — new positions.
- +91 ARTIST and COMPILATION LP charts — new positions.
- +92 Played extracts from SINGLES new entries.
- +93 A run down and extracts from the next 25 breakers bubbling under to Top 75 SINGLES charts.

A Cut Above The Rest ...



JOHN MAYALL
Waiting For The Right Time
ELITE 001 PCD ELITE 001 PMC



CARAVAN
Songs And Signs
ELITE 002 PCD ELITE 002 PMC



BLOOD, SWEAT & TEARS
Smiling Phases
ELITE 005 CD ELITE 005 MC



MICK ABRAHAMS
All Said And Done
ELITE 007 CD ELITE 007 MC



FLEETWOOD MAC
Like It This Way
ELITE 008 CD ELITE 008 MC



THE CORRIES
The Best Of
PWKS 4054P PWKMC 4054P



ABBA
The Hits 2
PWKS 500 HSC 3229



MAMAS & PAPAS
The Very Best Of
PWKS 509 HSC 3301



DIONNE WARWICK
25th Anniversary Collection
PWKS 512 HSC 3243



MADNESS
Its ... Madness
VWPD 107 VWPC 107



BUDDY HOLLY
Moodreams
PWKS 580 HSC 3294



TOM JONES
Great Love Songs
PWKS 587 CM4 2086



PATSY CLINE
The Best Of
PWKS 524 HSC 3192



NEIL DIAMOND
The Very Best Of
PWKS 510 HSC 3200



THE LITTLE MERMAID
Soundtrack
DSTD 451 DSTM 451



ELAINE PAIGE
Love Hurts
PWKS 513 HSC 3240



GARY GLITTER
Back Again
PWKS 4052 PWKMC 4052



BREAD
The Very Best Of
PWKS 518 HSC 3244



MIKE OLDFIELD
Five Miles Out
VWPD 106 VWPC 106



ROY ORBISON
The Legend
PWK 4038P PWKMC 4038P



VIVALDI
The Four Seasons
PCD 800 CTC 7575



OPERA SPECTACULAR
Various
MCD 15 MCC 15



HOLST
The Planets
PCD 890 CMCPC 890



CLASSICAL SPECTACULAR
Various
CDRP 9001 ZCRPD 9001



STRAVINSKY
The Rite of Spring
MCD 25 MCC 25

And Still The Best.

PICKWICK - 081 905 9999
V.S. - 010 3531 762771

PICKWICK
Pickwick Music is a division of Pickwick Group plc.
The Hyde, London, NW9 6JL

The bargain basement take a trip upmarket

Budget product needn't mean a downmarket image. Martin Aston reports

Cheap may be cheerful in times of recession but it can be a danger appearing down market to credibility-conscious music consumers.

With retailers reporting increased consumer resistance to rock bottom prices, it is hardly surprising that the main thrust of labels' marketing activities has been in the mid-price sector. Low price specialist Pickwick has met the problem head on in developing a more upmarket image for its product and claims that so far '91 has proved its best year for audio sales. Group marketing manager Melvin Simpson admits that the company has gone as far as to banish the word "budget", not just from its operations but its offices too. Low price labels can no longer afford to depend on what Simpson candidly calls, "the dross," that used to be budget.

"Our Elite label licenses material from companies like Virgin and Sony which stacks up against some of the best of their releases," says Simpson, referring to a catalogue which has creamed off some of the best of Britain's progressive rock movement (from John Mayall and Soft Machine to Caravan and Camel). Meanwhile, the likes of Iron Maiden and Al Stewart have made a useful addition to MFP's perennial catalogue of MOR favourites.

At Castle Communications, this year's slight upturn in sales is attributed to consistent quality of repertoire. Triple-box sets compiled by experts such as The

Metal Box collection and Fleetwood Mac's Blues Years re-issues at £19.99 have already sold a healthy 20,000 and 11,000 since release in the new year.

But according to marketing manager Malcolm Packer, price is still crucial: "Whereas the full CD price can go up to £13.99, when consumers see CDs on the shelf at £5.99 like our Castle Classic series, which are the original albums in their original packaging, and not interfered with in any way, they perceive them as good value for money."

Significant changes have been made at Video Collection Enterprises. A name change to Music Collection International, a new management team, and a new mid-price policy will, it believes, enable it to maximise sales in a market perceived as relatively uncrowded.

Acquisitions manager Steve Dunyans says "You can work on better margins and retailers are happier to work with mid price than budget. Especially since the advent of video, shelf space is at a premium and they want turnover with a higher profit per unit."

MCI releases on its Music Club label are positioned to capture both collectors and the casual, 'downmarket' buyer, says Bunyan.

One effect of the recession has been to speed up the transfer of titles from full to mid-price; as sales stutter, it makes sense to revitalise them. While the major



Lower price reissues often stimulate back catalogue



A&R driven labels concentrate on new releases and chart positions, the specialists can start exploiting their catalogues.

There is no hard and fast rule for the lapse between full and mid price, although five to six years is the average with releases often timed around Christmas.

Melvin Simpson cites The Best Of Culture Club as a good example. "They were the biggest thing around in 1982 and 1983," he says, "and now they're on low price. The album even missed out mid price completely. The Best Of Madness is another example from that era."

In Beggar's Banquet's case, the full-price Fall and Go-Betweens' compilations released in 1990 allowed both groups' back catalogues to become mid price, even including the Go Betweens' 16 Lovers Lane, originally released as recently as 1989.

"We've always tried to be fair to consumers," says Beggar's sales

manager Graham Jelfs, "and if fans want to go further after hearing a 'best of' release, then you shouldn't expect them to pay full price."

Starting July 8, the Beggars' Rock Against Recession campaign will cover the label's whole 'Lowdown' mid-price catalogue.

Jelfs says the aim is to shift units by repositioning the whole mid-price catalogue rather than just the newly mid-priced range, but Beggars also wants to inject some fun into the proceedings.

"We're aiming towards the independent dealer, because we know our rules might not fall in with the chains, but there is nothing to stop their involvement," says Jelfs.

Innovative campaigns are likely to prove the key to sustaining mid-price sales in a climate which will continue to hit both impulse buyers and dedicated browsers.

Mid-price labels tend to position logos so as not to "interfere" with the sleeve design. "I was playing the branding down," says a Pickwick spokesman.

"Repertoire is god, as it were." See For Miles is the exception; but since it prefers to show sleeves in their original condition, it only puts its logo on the front when covering up the original label. See For Miles is also the only label to use a graphic logo (a woman with outstretched hands with surrounding clouds) rather than a simple brand-name (eg Castle Connoisseurs).

Recession busters: what's on offer . . .

One of the biggest promotional campaigns to roll out this summer is Beggar's Banquet's Rock Against Recession. The label is promoting its full catalogue of 60 albums, of which there are 18 new titles, plus another five on Situation Two.

The most promising additions include three Fall releases; two pieces from Gene Loves Jezebel and Howard Devoto's Luxuria; and The Go-Betweens' 16 Lovers Lane. All are released on July 8 at a dealer price of £2.79 for vinyl/cassette and a highly competitive £4.25 for CD.

Castle Communications' labels are aimed more at a Q

age group.

Highlights of its mid-July Castle Collectors double-play releases (dealer price £3.64 on cassette, £6.00 on CD), subtitled The Collection, include Ian Hunter, Leo Sayer, Steeleye Span and Robin Flower.

Castle Classic (£2.43 on cassette; £3.64 on CD) reissues Joe Cocker's Jamaica Say We Will and Cocker Happy albums, while Castle's Knight Records has a late August release for five Soul Years compilations (1980 through to 1984) — £4.86 for double cassette, £7.27 on double CD.

The pick of Pickwick label releases (CD only dealer price

£3.57) are The Best Of The Kinks, The Best Of The Searchers, an Andrew Lloyd Webber collection and the Seventies/disco-based Dance Power — Volume One.

The Very Best Of Tommy Steele and Vince Hill's Love Songs will appeal to the over-40s, as will Pickwick's Columbia Collectors titles, which include Johnny Mathis's Night And Day, Billy, Ella, Lena and Sarah and The Bing Crosby Collection 1928-32. Dealer price is £3.57.

There are no Elite releases until the autumn, but a promotional campaign runs from mid-July through

August, profiling the best of the back catalogue plus new releases.

Music For Pleasure's mid-price Fame label re-releases Vixen's eponymous debut album, New Model Army's Thunder & Consolation and Marillion's Misplaced Childhood on July 22 (£3.04 vinyl/cassette, £4.85 on CD). On the same day, MFP's Doubles label (double CD only £6.08) issues three MOR-orientated collections; Somebody Loves You (love songs), Unforgettable Melodies (orchestral arrangements) and the self-explanatory Fabulous Fifties.

Shuffling up a superior deal

An attractive price isn't the only way to tempt the consumer say the experts

Collectors label See For Miles' last advertising campaign was in autumn, 1990, when 220,000 catalogues were inserted in Q and another 30,000 in direct mailing shots. Each month, the label takes a strip column ad in *Record Collector* and Q, "because I get a good response," says general manager Mark Rye. "I tried campaigns in secondary magazines like *Yachting Monthly*, trying to pinpoint the collectors market, but they weren't cost effective. Neither are the *NME* or *Vox* because it doesn't deliver an old enough readership for us."

Melvin Simpson
Group marketing manager, Pickwick
"Most of our accounts have dedicated 'low price' space for our product, which takes in the likes of Woolworths, Asda, Boots, and a number of other retailers. This space is maintained and restocked by our own salesforce so we can control exactly what that space looks like and what gets prominence."

"It depends on the arrangement with the retailer, but supermarkets don't have specific music buyers, so they delegate the responsibility for stock control to the experts."

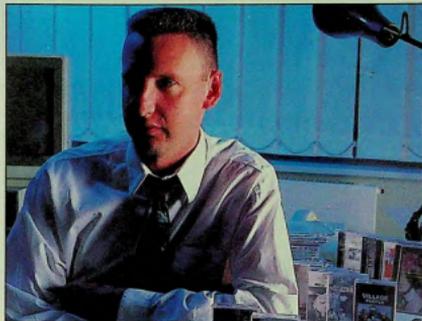
"We also give great attention to sleeve design. We used to go downmarket, invariably with a great big title and a tracklisting. Some of those principles still apply, but we've improved the visual quality so that they're attractive, but not too clever or esoteric, and tell the punter what they're getting, while the title will be prominent in a waterfall display. 'Greatest Hits' compilations are bought for specific songtapes so we aren't afraid to put them on the front. Obviously, people notice product because of the price."

"In our favour is the fact that we have very few titles that we doubt will sell. We aren't at the mercy of trends, so we don't need to put a strong advertising campaign behind releases. Our job is to deal with major labels to make sure we take a stream of very good product, so that retailers are aware of us."

"We're finding that, in general, point-of-sale material isn't nearly as important as it was. Retailers usually want to control this so it's more a case of setting up specific promotions with them. We run occasional one-off point-of-sale campaigns, but usually they are linked to other promotions, like the low-price Heartbeats compilation, for which we printed about 400,000 leaflets. We tied it up with a restaurant chain and Interflora, and received 7,500 replies."

"We don't want to belittle the independents but our sales machine is geared towards larger outfits. EMI has reps who can also sell in mid and low price product but we can't, so we tend to do it through wholesalers."

"Elite is a real departure for us. Initially, we aim to build up a strong catalogue, and then by Christmas decide which titles have worked. We're thinking of radio campaigns, but we're still talking to all major retailers - about potential in-store promotions. It's hard to get dedicated feature space for 12 titles. But we're not ruling that out in the future."



Steve Bunyan
Marketing and acquisitions manager
Music Collection International
"There are only two ways of competing at shelf level. The first is through the sleeve design. For example, when we planned *The Yardbirds* compilation, we bought all the other Yardbirds compilations, and worked out why each one worked or didn't work, so that ours could be the first to attract consumers' attention by standing out in the rack."

"Our design company are young and very energetic, and very good at experience in designing product which has to compete with very similar product that depends on its packaging. I think companies make the mistake of not following the design to the inside and back of sleeves."

"Consumers always turn the CD over, so we try and make the track listing a little more interesting so it becomes part of the whole design. Then each package has the highest quality release possible. It's

Nidge Thornton
Assistant manager, Tower Records,
Piccadilly Circus

"Most mid and low price purchases are impulse buys, especially when there are new titles. A lot of people buy CDs to replenish their old albums and for convenience. They might not be thinking of buying anything in that range, but they see a bargain and just buy it. Considering that a lot of customers are tourists, a lot don't realise how cheap the product is until they reach the till point."

"People take notice of reissue collections in magazines such as Q and Vox; especially when they are looking for product that has been unavailable for a while. We display a fair selection of mid price prominently. We've done

definitely been noticed by retailers."

"The other way is through price, which we deliberately keep lower than comparative mid-price compilations, at £5.99, or just over £6.00 because of the new VAT rate, as opposed to £7.99."

"It's difficult to get point-of-sale material into the stores, especially when you have a very broad range of material like Music Club. Consumers interested in *Hooked On Classics* won't be interested in punk, and vice-versa. It would be impossible to have point-of-sale for each title, as stores won't have that much throughout the shop."

"We prefer to use our budget to offer discount or better terms to the stores so they'll stock more, and hope that the product will sell through on its own merit. We try and get efficient distribution to get it out in the marketplace. I don't see other mid-price reissue labels doing that much point-of-sale."

successful campaigns with Warners and Sony when we have lowered the price a bit, and displayed the product throughout the store with generic posters, big header and reader card boards and discs hanging from the ceiling."

"We definitely get enough promotional material from labels, but our own art department tends to do it all."

"The Clash, Dylan, The Stones, Led Zeppelin and Joni Mitchell have all been excellent sellers, but *The Doors* are the best at mid price. The Best Of The Blues Brothers always sells extremely well."

"Compilations tend to do as well as the labels stop advertising. Castle Collections' releases sell because they look

original, have new artwork and are value for money."

"Classical titles like the Walkman range and MFP do remarkably well. One area we've noticed an upsurge in is rock 'n' roll oldies, mainly due to availability. There have been lots of singles collections, based on the years people were born in. We don't stock the really cheap stuff anymore because too many are returned. At £3.99 it just looks cheap and nasty. People thought they were buying a bargain but they weren't. The quality just isn't good enough."

Tim Bright
Manager of The Record Shop,
Kingston, Surrey

"Back catalogue rock releases at mid price are the sort of thing we sell all the time, but we don't sell compilations. Our customers are too discerning. There's a good chance they'll have half the albums of the artists who are featured on them, which won't happen with customers in Smiths and Woolworths, where people pick records up and think, 'I'll buy that.'"

"We're shipping tons of stuff that you can't get from companies in the UK, especially vinyl. Some of the stuff is slightly above mid price, but we can still sell them at £6, which is a good price. Deleted Warners product like the Yes albums, Fleetwood Mac and Joni Mitchell sell well. Castle is doing some good stuff - the whole of the Motorhead catalogue is available again, and Black Sabbath ticks over all the time."

"Then there's Uriah Heep and Hawkwind's back catalogue and the Virgin stuff like Gong and Steve Hillage and Genesis too. We don't sell dozens a week but we never get stuck with them. The Doors have always been big sellers."

"We couldn't shift any classical at mid price. You need a big classical selection. They always want the version you haven't got. The less you stock, the less you sell."

"None of us here are keen on CD, but we stock them. CBS' mid-price campaigns are only on cassette and CD now. I think we're in a minority. CD sales are definitely going up, although we're definitely down on last year, especially when you think prices and overheads have gone up."

"We rarely get promotional material, but if we do, it's posters, window and in-store displays and sleeves."

"I'd say we could always do with more but the record companies are more interested in promoting their full-price catalogue. But I think customers do take notice."

BEGGARS



BANQUET

SITUATION
• TWO •

SPECIAL
LOWDOWN
LOW
PRICE

BAUHAUS
THE BOLSHOI
IVOR BIGGUN

JOHN CALE
THE CULT
DIED PRETTY

THE FALL
FIELDS OF THE NEPHILIM
FLESH FOR LULU

THE FUZZTONES
GOAT

THE GO-BETWEENS
GENE LOVES JEZEBEL

ROY HARPER AND JIMMY PAGE

MURPHY / KARN - DALIS CAR

THE IAN LOWERY GROUP

THE HEARTBREAKERS
LOVE AND ROCKETTS

THE MIGHTY WAH!
COLIN NEWMAN

KING BLANK
THE LURKERS

DAVID J.
LUXURIA

NICO
GARY NUMAN

PIERCE TURNER
TONES ON TAIL

PETER MURPHY
PASSION FODDER

THE ICICLE WORKS
THE MERTON PARKAS

TUBEWAY ARMY

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The postholder will oversee the editing and engraving of a large and varied list, ranging from educational and classical titles for Chester Music to matching folios for the latest hit albums.

Candidates should have a music degree or equivalent, and several years' music editing experience, plus real commercial acumen. Wide musical experience and interest, along with a keen eye for detail, are also prerequisites.

This is a rewarding and challenging position in an internationally successful music company. If you would like to be considered for this key role, please write with a full CV to:

Robert Wise, Managing Director,
The Music Sales Group,
8-9 Frith Street, London W1V 5TZ.



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PRS: we have not 'lost' £9m

Your front page headline — "PRS faces up to 'lost' £9m" (MW, June 22) — was large enough and sensational enough to be instantly taken in, and easily remembered. The same was not true of the story itself.

The PRS council and management would like to point out that the Society has not "lost" £9m: it can and does publicly account for every single pound it receives, earns, pays in tax and administration, and distributes to its members in its own territory or to overseas members

through affiliated societies worldwide.

Your headline implies anything from corporate absent-mindedness, through gross carelessness, to — at worst — malpractice on a grand scale.

The PRS council and management strenuously reject each and any of those implications.

While treating as "news" an ongoing and (within PRS) well-documented set of difficulties, your story does not give a full picture, and in such a complicated matter only the full picture is a true picture.

In 1990 £1.76m was collected from live "pop" concerts for which programme returns were sought and received by PRS, and after deduction of administration costs this will be distributed this month (less payments on account already made last December) by reference to those programme listings.

A further £9.21m was collected from thousands of venues covered by PRS blanket licences. Some of these royalties were undoubtedly for performances for which programmes should have been

submitted, but were not.

The bulk were for performances for which the licence fee was below the level (£200) at which it is PRS policy to require programmes. Most of this money will be distributed by reference to radio logs.

That historically is the fairest method it has been found possible to use, at a reasonable administrative cost to members.

**Terri Anderson
Controller, public affairs
PRS
29/33 Berners Street
London W1P 4AA**

How about a one stop CD shop?

I applaud the news that WH Smith, HMV and Our Price are investing in music retailing.

In the light of the considerable distance still to go before there is 100% CD player ownership, wouldn't it be a splendid idea for retailers to sell hardware as well as software?

The lack of public knowledge about CDs is incredible — how better to relieve that ignorance than through a friendly local record shop?

**John Waite
Pavilion Records
Wadhurst
TN5 6SJ**

Disgusted of Northern Ireland

I wish to register my disgust at your decision to remove Daniel O'Donnell albums from the UK country music charts.

I hope you will apply the same decision to other artists such as Jim Reeves, Patsy Cline and Slim Whitman.

What percentage of songs sung by many of the contemporary American country artists would you consider as country? Or how many of these artists would you consider as country artists?

I consider this to be an unjust

decision as the reason you have given is equivalent to the changing of a musical definition. Surely O'Donnell's success is not to be disputed?

**B. Ritchie (Loyal fan)
33 Abbey Gardens
Belfast BT5 7HD**
(This is just one example of a number of letters and petitions received about the change in the method of compiling the country chart. The Chart Supervisory Committee has now invited a representative to advise on chart selection.)

Top sellers in Milton Keynes

Woolworths has the biggest sales turnover of all record shops in the Milton Keynes area thus readers will, I am sure, be interested in our sales for the first half of the year in comparison to national sales figures.

Cher leads the way in the singles sector followed by the chart toppers from The Simpsons and Chesney Hawkes, with KLF the top chart act.

On albums, the Greatest

Hits package from the Eurythmics has totally dominated this area and has a massive sales advantage over second-placed Auberge by Chris Rea.

The compilation Unchained Melodies heads the list of the "other chart".

Although the Disney production Rescuers tops the video sales it is closely matched by The Whole Body by Rosemary Conley.

Our sales figures reveal in general that CD singles are

proving more popular than 12-inch singles, but the demand for singles on vinyl is still very strong. Albums sell less each week against tapes and CDs and have to be TV-advertised to attract instant attention.

Footnote: a million thanks for a most informative *Music Week* every Tuesday, we would be lost without it.

**Ted Dunkley
Sales co-ordinator
Woolworths
Milton Keynes**

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THE LAST RECORD I BOUGHT

by DANIEL O'DONNELL



"It was the album *No Fences* by Garth Brooks, who I had met in Nashville; his producer is Allen Reynolds, who I worked with on my LP *The Last Waltz*. Having met Garth, and also knowing how successful he was becoming in the US, I wanted to hear more of his music. He is a really fine country singer.

I bought the album on CD in Nashville and later got a British copy on vinyl, which has four bonus tracks. I prefer vinyl because of the packaging, it's more substantial, although the quality of CDs is far superior."

Singer Daniel O'Donnell is signed to Red Records. He had six of his top selling albums excluded from the Country Chart when its rules changed in May.

Riders on the legal storm

Pop stars are strange animals. Ever heard the one about Van Halen, whose tour contract carried a rider that before each date they should be provided with M&Ms delivered in a cut crystal bowl? The right was reserved to pull out if there were any brown ones present!

The story is one of the great "strange, but true" legal tales about the music industry collected by Phil Tripp for his book *Send Lawyers, Guns & Money (The Writ Has Hit The Fan)*.

Tripp, a 40, a US journalist now living in his adopted home of Australia, is planning a trip to the UK later this month to grill some of our own music lawyers for their best stories.

The UK promises to be a rich source according to Tripp, who is devoting a whole chapter of the tome to The Beatles, who were almost as quick on the writ as they were dashing off classic songs.

Tripp's book is aimed at the popular audience, he says. "We are writing it for the bathroom reader. You can go into the bathroom, read two



Once a rocker always a rocker could be Phil Carson's philosophy on his career in the music industry.

From his days as Dusty Springfield's boss to his latest post as assist of JVC's new Victory Music record company, rock has been in his blood.

So don't dare mention dance music in his presence — or you'll get an earful.

"I won't have any of that. I'll never put out a dance or rap record — I'm into rock

and roll," says the 40-something Carson.

Consequently, it's not surprising that he's now working with the likes of David Bowie's Tin Machine, the reformed Emerson Lake & Palmer and another such rock luminaries.

In the past, Carson — a one-time marketing trainee at General Foods — has been responsible for signing AC/DC, Twisted Sister and others and went on to manage Bad Company, Motorhead and Yes.

Born in Oxford and having spent most of his life in the UK, he is now based in Los Angeles.

Is he homesick? "Give me a break. I've got a apartment in Palm Desert and a house in LA and you think I miss this?" he says, pointing outside at the pouring rain.

It's not the only wise decision Carson has made. Not so long ago he was pondering leaving the name Pacific Records for his new company.

DIARY

Congrats to Rod Stewart who picked up the Silver Clef award — his first ever award in the UK — last Friday. It was presented to him by a typically colourful Elton John and the typically over-dressed Obie — this time in full Sailing gear (geddit?). By way of celebrating, Stewart splashed out £28,000 for a limited edition sports car, and that cash went towards the total of more than £134,000 raised at the auction...

Surprise benefactor of the Brit School Roger Ames wonders whether his donation like those of other sponsors will be commemorated by a plaque in the school... Fears of a wash-out at EMI Music Publishing's roof-top summer shindig proved unfounded when the torrential rain suddenly stopped at 6.29pm last Wednesday, barely 60 seconds before the event was due to kick off. Peter Reichardt's guests included arch-rival Robin Godfrey-Cass, Chris Wright, Rupert Perry, Rob Dickins and lots of others... Gallup is currently being inundated with alleged tip-offs about various acts of chart-hyping. One anonymous letter last week named five titles, all since cleared...

Island Records MD Marc Marot is in a particularly bubbly mood at the moment. Although he's a little frustrated that Scotland Yard has yet to present its NWA report to the Crown Prosecution Service, he's confident that if he does go to court the company has a strong chance of winning... Sounds like David Munns had a typically riotous celebration for his 40th birthday which included receiving two new additions to his stuffed animal collection — an owl and a stoat — and a gold disc from Jason Donovan inscribed Jason 1991 Munns 40... It seems like Chris Rea will no longer be the only artist on the formerly-independent Magnet Records label. East West has big plans on the way...

Tom Dooley

cases and come back to it two days later."

Anyone willing to provide details of any bizarre music cases should contact Tripp by phone on 010 612 212 6677 or fax on 010 612 211 5938.

Alto, going, going, Gawn

Alto rescuer, property millionaire Roger Gawn, has been quick to assure his new music industry peers that he is not an anonymous Mr Moneybags buying up prime retail sites.

His purchase of the four most profitable Alto stores in fact marks his return to the

business which formed the foundation for his lucrative career.

Gawn made his first move into the business as a young entrepreneur in his early 20s with a Hertfordshire record shop called Sounds in the late Sixties.

"It was a very successful time," he says. "I was only doing it for two years but I did so well I was able to go into the property business."

Some 22 years on, Gawn, 44, is in a much more secure position in his rediscovered role as a music retailer.

But with his background in property, can we expect to see a preponderance of house music in his new Alto stores?



Don't tell Bjorn Again, but the Scandic Crown Hotel in London says it has found the ultimate Abba lookalikes. Arrival — a band not afraid to stick on a false beard in the name of fame — are pictured with the hotel general manager Erik Gangsted (centre). From July 5, the band, created from a selection of solo artists, will perform in the hotel restaurant every weekend. So if you fancy a little Mama Mia with your pasta, Chiquitita with your chilli or Voulez-Vous with your frigs legs then take a chance on the Scandic Crown. Or, not, as the case may be...

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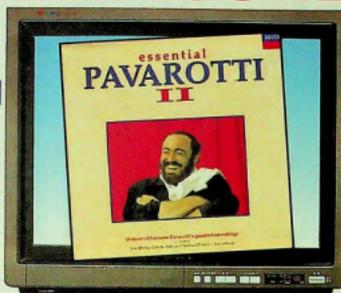
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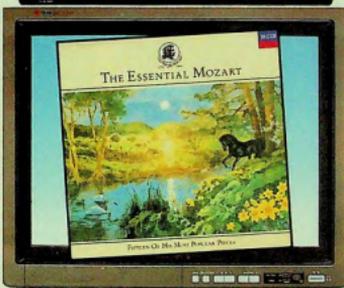
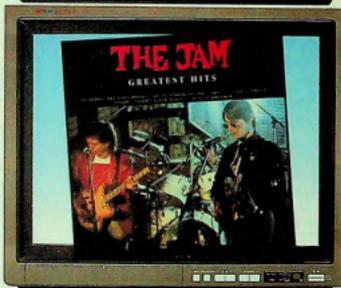


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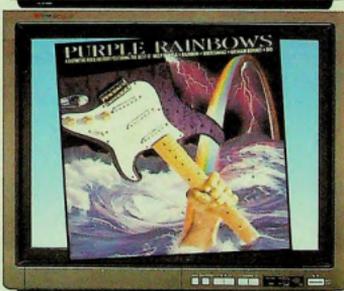
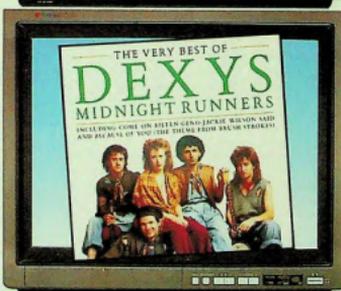


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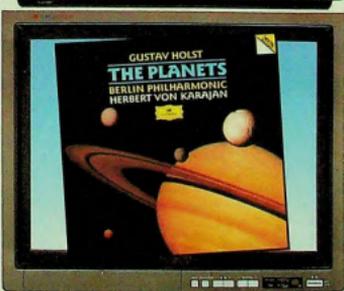
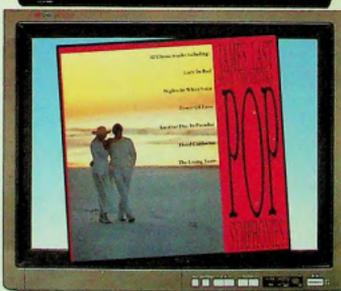


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