



RECORD MIRACLES
UPDATE



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Warner ditches stunned MCPS

Warner Music looks set to lead a mass desertion of MCPS after announcing its intention to move to German mechanical copyright organisation Gema.

It is understood that BMG is also likely to move soon and EMI and Sony are believed to be considering it.

The MCPS was stunned by the news, which comes two months before its battle with the BPI is due to reach the copyright tribunal in September.

Warner's director of commercial and business affairs, Fran Nevrlka, says the move has been made reluctantly because of MCPS's complete "intransigence".

It refuses to show any flexibility in adapting to the royalty collection and payment systems of record companies, he says.

"We have been so frustrated by MCPS over the last couple of years," he adds. "It is blind

WHO SHOPS WHERE

	Europe (not UK)	UK
PolyGram	Sternra	Sternra
Warner	Gema	Gema
Sony	Sternra	MCPS
BMG	Gema	MCPS
EMI	MCPS	MCPS

and deaf to record company needs."

He says Warner has developed one of the most sophisticated, fully computerised copyright royalty accounting systems. "We are not simply prepared to have all our good work destroyed by MCPS's absolute intransigence and lack of commercial awareness."

Warner will continue to pay the existing Biem/IFPI agreed rate of 7.4% which is the same as that imposed by MCPS in the UK.

While MCPS wants the rise to stand — up from the old rate of 6.25% of any fixed or sug-

gested retail rate — the BPI wants it cut to 5%.

The Warner/Gema deal will also stick to whatever rate is agreed between the BPI and MCPS after their copyright tribunal.

EMI business affairs director and chairman of the BPI rights committee Gareth Hopkins says: "Warner's move comes as no surprise to me. There is a certain logic to it." He refuses to comment on EMI's position, as did BMG's business affairs director Martin Dacre and Sony director of legal affairs Jonathan Sternberg.

MCPS's chief executive Frans de Wit, who took up the post the very day Warner's deal came into effect on Monday, was shocked but optimistic when told the news.

He says: "We do have a disagreement at the moment with the BPI but I don't expect other record companies to follow Warner."



In: Maurice Oberstein (left) ... Out: Terry Ellis

Obie takes hot-seat

New BPI chairman Maurice Oberstein began his term of office at Friday's BPI AGM by vowing to make its third decade the best ever.

Once the negotiations with the Musicians' Union and MCPS are concluded, the music industry will flourish, he said.

"The industry will be able to take the money available and use it for artist development. The more money we have, the more we can put back into our individual businesses for cre-

ative development," said Oberstein, who was first elected to the BPI Council in May 1976 and was previously chairman between 1983 and 1985.

Former EMI Records chairman and honorary president of the BPI LG Wood was presented with a platinum disc for his contribution to the BPI over the last 19 years.

Departing chairman Terry Ellis criticised the industry, however, for concentrating on short term success. See page 3 story.

BPI pledges code rejig as Virgin escapes fine

The BPI is to amend its 10-year-old charts code of conduct following the end of its lengthy investigations into alleged hypocrisy.

Retiring chairman Terry Ellis says: "There are certain amendments that could be made in order to strengthen further the protection it gives to the industry."

The decision to review the code follows criticism within the industry of the latest investigation.

The BPI's committee of inquiry into alleged chart hypocrisy revealed on Friday that it

found no evidence that Virgin Records was directly linked to deliberate buying-in of the Lenny Kravitz single Always On The Run.

The committee did, however, discover that Virgin could have done more under the BPI's code of conduct to ensure such a buy-in did not take place.

Although Virgin included the code of conduct in every employee's contract, the committee found it should also have informed third parties, such as managers and publishers that they too must obey

the charts code of conduct.

Despite this failure Virgin was not fined, however. Fellow defendants Rhythm King and London have already been fined £5,000 and £50,000 respectively, despite a similar lack of direct evidence to link them with alleged buying in.

Virgin Records managing director Jon Webster says he is "pleased" to be exonerated, but London Records managing director Roger Ames says: "This proves we have been stitched up. It's disgusting. I hope Richard Branson gets his knighthood."

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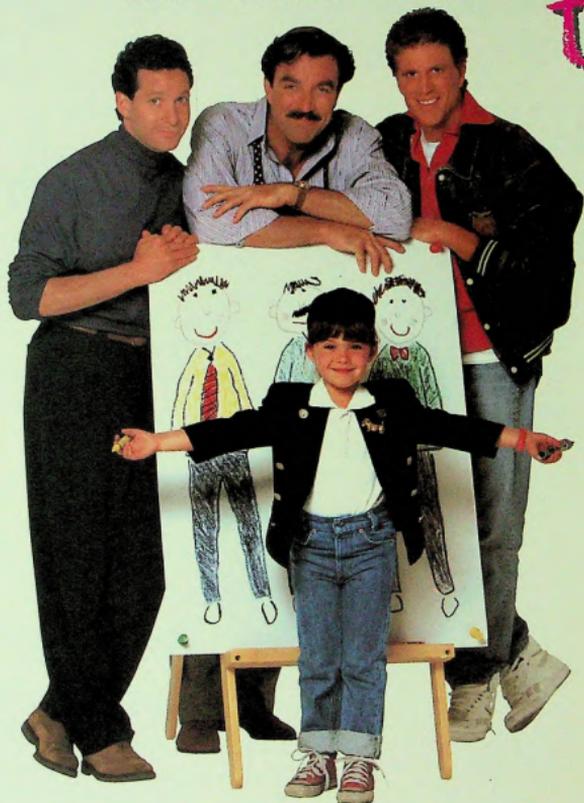
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Pop gets a slot on Showtime

Artists such as Bette Midler and Chris de Burgh typify the type of music to be played on the new national Showtime radio station.

Bob Kennedy, the station's controller, says that Showtime, which will start broadcasting in May 1992, will be "very distinctive in both presentation and content" and dismissed claims that the station is gunning for Radio Two's audience.

"We're not a rival to Radio Two. We won't be competing with it in programming terms but we would obviously hope to attract some of its listeners. But that goes for Melody and IRLR Gold as well."

Showtime, part of the First National Radio consortium led

by former British Rail chairman Sir Peter Parker, secured the new national radio licence last week after bids by its two rivals — Radio Clyde, backed by Lord Hanson, and Classic FM — fell well short of their £1.75m offer. The licence period will run for eight years.

Kennedy is confident about Showtime's ability to cross all demographic boundaries.

"I think demographics will need to be more sophisticated in the future," he says. "We're hoping to attract the young 22-25 year-old housewife with child, the young sales executive on the road, the middle-aged professional businessman and the 55-60 year old retired people looking for something relaxing, interesting,



Parker: new station

witty and entertaining."

Seventy five per cent of Showtime's output will be music, of which 25% can be 'pop' as defined by the House of Lords — music made after

the year 1960.

Whether material such as Jason Donovan's Any Dream Will Do from the stage play Joseph And The Amazing Technicolor Dreamcoat or Bette Midler's Wind Beneath My Wings from the film Beaches would be classified as show music or pop is unclear.

"We'll need to work this out with the Radio Authority as we go along," says Kennedy. "But we're not looking to play rock music."

Meanwhile, Classic FM backers David Astor and David Makers have joined the consortium behind a rescue plan for Jazz FM, which will become part of a new multi-station radio network with plans to expand into Europe.

Publishing duo retain Rough Trade marque

The former heads of Rough Trade Music have formed their own independent publishing company using the crashed indie's name.

John Gibson and Peter Walsley, who ran Rough Trade Music, have permission from Rough Trade impresario Geoff Travis to set up as Rough Trade Publishing.

The company, which is financially and administratively independent of what is left of the Rough Trade Group, has already secured two writers who used to be with the old company — Robert Wyatt and the two mainstays of Galaxie 500.

They are confident of attracting more former Rough Trade Music writers on long term deals because Rough Trade Music signed mostly single album deals.

Gibson says the company has backing to buy at least one catalogue and is also hoping to secure reciprocal sub-publishing deals to guarantee regular income.

The pair failed in a £30,000 bid to buy the Rough Trade Music catalogue which was sold to Complete Music last month. Gibson says: "It was pretty galling. It set us back a lot."

Gibson, who was at CBS Publishing before joining RTM in April 1982, will handle the placing of songs with other artists, while Walsley is to concentrate on signing international deals.

Walsley, who was previously international director of Rough Trade Records until his departure last autumn, has already secured a deal with Wax Trax in Chicago.

Ellis leaves BPI a note of caution

Terry Ellis has concluded his two year reign as chairman of the BPI by attacking the music industry for neglecting long term success in favour of short-term hits.

"The lack of penetration by UK music in foreign markets is a great cause for concern," he said in his speech to Friday's BPI AGM, but it is not being addressed by the UK industry.

"Artistically, British popular music is at a low ebb and we should take no comfort by deluding ourselves that this is just a function of the cyclical

nature of the market," he said.

"Questions of repertoire appeal and quality of performance have to be urgently addressed if the domestic market is not to become so esoteric that British music loses its impact in world markets." Even the introduction of new digital tape formats will not stimulate growth if the music has no appeal, he added.

"The obsessively short term outlook which seems to characterise much of the management of our industry at present is, I feel, in many respects

at the root of the artistic malaise," he said.

"There seems to be an unwillingness to make long term plans while we can rely for profitability on maximising the benefits from quirks of fashion or novelty acts."

The trend devalues pop music, he added, and could alienate "less frivolous" record buyers.

Ellis became BPI chairman in July 1989. He will no longer be sitting on the BPI Council, having moved to the US to run his Imago label.

DMC to sell off Bluebird stores

Tony Prince's DMC organisation is to pull out of its ill-fated excursion into retailing with the Bluebird chain.

The company has put the three remaining Bluebird stores it owns — in Streatham and Soho in London and Liverpool — up for sale.

Prince admits: "We were naive. We loved music and felt the shops would fit in with what we were doing... but it hasn't worked out."

DMC bought the Bluebird chain two years ago. The Luton store has subsequently been bought out by its management, while the original Edgware Road, London, store

closed in April.

Prince says DMC has overextended itself. "We've got too many balls in the air," he says. "In retailing you have to be there sitting at the till for it to work."

The move marks yet another blow for the DMC organisation. Last year it hit by a PPL ruling that it was "under-representing" the number of records it sold. The result was a PPL levy of 17.5% of all DMC group revenue.

The company is also believed to have lost money in the collapse of distributor Spartan which handled its FBI and Stress labels.

Ad agency to take Virgin into Europe

Virgin Retail has appointed the BMP4 advertising agency to handle its high profile expansion into Europe.

It plans to build on the success of its Paris Megastore, opened in 1988, with 20-25 stores in prime locations over the next five years. The first of these will be in Milan in September.

"We'll be in all the main population centres," says group marketing manager Ruth Kemp.

Meanwhile, HMV in conjunction with the Chiat-Day agency, is to launch an extensive research project looking into long-term opportunities for the music retailer.



The gloves are off in the dispute between the BPI and the MCPS.

Warner Music has pronounced itself sick of the whole mess and decamped to Germany.

Meanwhile inside sources suggest BMG and EMI are considering a move.

Clearly such moves have a tactical benefit and no-one would be surprised to see BMG, EMI and even Warners happily back at MCPS in 18 months time.

The BPI and the MCPS have both taken on new figureheads within the past seven days. But Maurice Oberstein and Frans de Wit are going to have their work cut out to keep this one together.

We hear an awful lot about the "gutter press", but people who use the term don't usually mean broadsheets printed on pink paper.

So what are we to make of a *Financial Times* "investigation" into CD pricing last Thursday.

While you can't fault the FT's journalistic right to ask such questions — though it is debatable how tough a feature which leans heavily on an 18 month old *Which?* story can be — the piece raises a question in itself.

Can you honestly imagine the FT criticising the profitability of any other industry? Or is it just another example of bashing the record industry?

Promises to play Bette Midler and Chris de Burgh suggest the new Showtime commercial radio service may yet find favour with the industry.

But there's still no doubt that by opting for easy listening rather than rock the Government thrust away a golden opportunity.

Doesn't its selection of a consortium containing comic actor Brian Rix suggest the authority thinks the whole process has been a farce as well?

Steve Redmond

Mystery donor boosts charity cash

An anonymous donation has boosted funds raised at the Silver Clef luncheon to £250,000. Fund-raisers for the Nordoff-Robbins Music Therapy Centre were given £100,000 by an anonymous donor at the luncheon held last week.

All the money donated and

raised from the Silver Clef auction and raffle will go towards the running costs of the new music therapy centre in Highgate Road, London, which is scheduled to open on September 25.

At the luncheon, Chris De Burgh announced that he had secured premises within

Crumlin Hospital in Dublin to open a music therapy wing next year.

De Burgh raised £60,000 from a charity golf tournament last May to finance the move.

Further funds have been created for Nordoff Robbins by a new deal with Levis. The

jeans company has signed a long-term sponsorship deal for the Original Talent/Newcomers award, made at the luncheon.

This year's winners were Phonogram artists James Winner of the Silver Clef was Rod Stewart, who received the award from Elton John.

BBC wields axe on record label

BBC Records is to close as the corporation channels its music business through licensing and partnership deals, writes Phil Sommerich.

The BBC says it is "not viable" to have an in-house record company.

Ian Duncan, spokesman for the label's parent division BBC Enterprises, says: "There will be no new product, but we will honour existing obligations and continue to sell back catalogue."

Product will continue to be distributed by Pinnacle, but

the label's four staff face redundancy. Sell through video and spoken word product is unaffected.

"We will be looking at ways of exploiting internal music product over which we have rights through licensing projects," Duncan says.

"We are talking to a number of people."

The BBC Records catalogue comprises mainly jazz, nostalgia and historic classical performances. Critics said it was often esoteric and lacked a cohesive A&R profile.

Duncan says: "There are elements which have been successful, but as a whole it was not a viable business."

He denies reports that the corporation's record label made a profit of £600,000 on a £2m turnover, but refuses to give the true figures.

One likely partner is believed to be Monty Lewis, formerly of Pickwick International, possibly in a deal to market BBC archive material.

But Duncan says separate deals will be struck for each product.

Snark gets UK lift off in West End

Mike Batt's eight-year labour of love *The Hunting Of The Snark* is to reach London's West End in October in a £2m production.

Backers of the two-hour musical, which opens at the Prince Edward Theatre on October 24, include Elton John's manager John Reid and theatrical entrepreneur Cameron Mackintosh.

Batt has designed, produced and co-directs the production, which comes eight years after he first devised the show in January 1984.

An all-star recorded version flopped four years ago after a row with label Starblend Records saw it withdrawn after just a week on sale.

"It was a complete disaster," says Batt, who now hopes to repeat its previous worldwide success in the UK. John Reid is currently negotiating a record deal says Batt.

Funding — which remains £300,000 short of the £2m target — was raised through an ad in the *Financial Times* earlier this year. Investors include a Dorset grandmother who contributed £1,000 in savings.

Proceeds from the production, which also features a 50-piece orchestra, will go directly to the investors, adds Batt, who is taking no creative royalties but will receive a share of the profits as the producer. See People, p27.

Jazz label GRP shifts to BMG

Jazz label GRP Records switches distribution from Pinnacle to BMG this month.

The MCA subsidiary has made the move as part of an international distribution agreement with BMG.

GRP became a subsidiary of MCA in March last year. New Net's distribution deal with GRP, through Pinnacle, ran out in June this year.

By MCA has decided to retain New Net as the sales and marketing outlet for the label.

PRS review findings near

The outcome of PRS's two-year investigation into live concert royalty collection will be revealed after the organisation's AGM on Thursday.

The inquiry, by a working party of PRS Council directors and management, comes to a head after recent controversy over distribution and calculation of royalties.

The special open forum, which will be open to all PRS members, follows the AGM at the Hotel Inter-Continental at Hyde Park Corner, London.

The AGM, which starts at 11am, also includes an election for directors of the society.

The five writer candidates who are bidding for four places are: Patrick Cover, a former assistant conductor of the London Jazz Orchestra; Stephen Oliver, who wrote the operas Tom Jones and *The Duchess of Malfi*; Richard Stoker, who served 10 years on the Composers' Guild executive committee; Ernest Tomlinson, who has won two Ivor Novello Awards; and Graham Whettam, who has been vice-chairman of the British Copyright Council since 1972.



Dickins, Sinclair and Deacon (left to right): gold CD honours

Seal scoops BPI first

Warner Music picked up the first official BPI gold CD award for the Seal debut album on the day it went platinum last Monday.

Warner Music UK chairman Rob Dickens revealed that 50% of the 300,000 sales of the album came on the format; the other 40% of sales were on cassette with just 10% registered for vinyl.

Collecting the award from BPI director general John Deacon, along with ZTT label managing director Jill Sinclair, Dickens said: "It has sold a lot of CD because it is an ultra modern production with

a state of the art producer, Trevor Horn."

Sinclair added: "It seemed crazy to give a vinyl award for an album which wasn't sold heavily on vinyl."

Deacon said he is glad the first of the new awards went to a British act which is breaking through internationally. The current US single *Crazy* leapt from 50 to 38 in last week's *Billboard* chart.

Although some record companies have put together their own gold compact disc award packages in the past, this is the first with the official BPI design.



If you are reading this you may well be one of the "8,000-plus delegates" that are currently making their way towards that legendary "lig-in-limoland" — the twelfth annual New Music Seminar.

On the other hand, you may be one of the thousands of music industry professionals denied a chance to participate in this great "meeting of minds from around the world" by a short-sighted superior.

Whatever your opinion, one question remains uppermost: as the UK is, and always has been, the breaking ground for new music, why haven't we got our own seminar?

With 1992 just around the corner isn't it time that the BPI started to act with some foresight and made us the showcase for the world's largest music market? Or is their vision so blinkered, their head so bowed in awe at the might of their apparent American masters that they are unable to take the initiative and instigate a pro-UK, pro-European seminar that may well act as a sorely needed pick-me-up for our ailing industry?

Last year's NMS was an excellent forum for a multitude of music-related topics (the panel on censorship and the industry was particularly excellent) and also served as a superb launchpad for dozens of bands (Dee-Lite's Sound Factory debut surely launched a thousand front covers and a million sales). Where is our equivalent debating session?

But perhaps I'm getting carried away. After all, the BPI is only our industry's trade body — our sole representative (if we disown the IFTI — and why not, everybody else does) — the most important contact one of this country's top exporting industries has with the rest of the world.

Is a seminar or a trade-fair too much to ask? If not all it's just a lig, isn't it? David Dorrell is MD of the Love Records label and is chairing a panel at this year's NMS.



Morrissey: NMS star

Morrissey to lead British NMS invasion

Morrissey is to top an impressive line-up of UK artists appearing during next week's New Music Seminar.

The former Smiths vocalist appear at the prestigious Madison Square Gardens venue in New York on Saturday night (13).

Other UK artists set to appear during the week-long event include Carter, EMF, N-Joi, Neds Atomic Dustbin, the Milltown Brothers, Cabaret Voltaire, Buzzcocks, Cave-man, LFO, Nomad, Railroad Earth, Ruthless Rap Assassins and Stretchheads.

PWL sets up sales team for Warners deal

PWL Records is setting up its own sales and marketing force to feed into its new distributor, Warner Music.

By bringing the sales function in-house with a two-person team, PWL can have greater control of releases and also cut costs, says managing director Pete Waterman.

"When we were with Pinnacle we didn't do our own selling and obviously we paid for that. So we thought we would bring it in-house," he says.

The deal is also helping PWL ride the recession by allowing the label to improve its margins, he adds.

Spartan man heads

IMD's launch team

Former Spartan financial director Vincent Chia has emerged as the man in charge of IMD, the collapsed distributor's reincarnation.

But he will only be taking on the role until a full-time managing director for the company can be found. Former Spartan directors David Thomas and Tom MacDonnell are not involved with IMD, he says.

Besides a number of general office staff, the only other executive to move from Spartan to IMD is distribution manager Pat MacDonald. Chia witnessed the problems that led to the demise of Spartan. "It all really began

when Mute pulled out in 1989," says Chia.

"When you lose a lot of your turnover like that you are in trouble. They started offering advances in a bid to get labels but what they should have done is closed down or cut back drastically."

IMD has taken on much of Spartan's business and has a distribution roster of about 20 labels including Sonet and Posh Music.

"We now have the necessary labels to move forward and about 20 staff so far. The main thing is to get the company on the road as soon as possible," says Chia.

Ann Kelly has been recruited

as head of sales with a team of eight telesales staff. Field sales will be handled by an independent sales team.

IMD is based at an 18,000 sq ft office and warehouse unit in Wembley — a mile from the old Spartan site. Chia believes the computerised operation will eventually achieve over £30m in turnover.

Financial backing for the company comes from the City and Chia believes IMD will prove a strong competitor within the dwindling indie distribution market.

"Pinnacle has virtually become a major. Hopefully, we can offer labels a little more choice," he says.

North east tops CD sales

CDs sell best in the north east of England, vinyl in London and cassette in Ulster.

These are the surprise findings of Gallup research showing regional breakdowns of first-half album sales.

According to Brian Mawson, manager of the Windows store in Newcastle, the exceptionally high CD sales figure of 40.3% for the north east can be attributed to effective promotion and the limited effects of the recession in the area.

"The recession has probably had the greatest effect in the south east," he says. "The north east has never had the good times, so we're not feeling so much of the bad times."

The regional variations do not surprise Andy Gray, owner of Andy's Records in East Anglia. "CDs are selling well all over," he says. "And they'll overtake cassettes soon because of the price increases on

	ALBUM FORMAT SPLIT BY REGION		
	Cassettes%	CD%	Vinyl%
London	43.7	36.8	17.5
South	59.1	36.6	10.9
South west	56.0	34.9	9.1
Wales	53.5	34.5	12.0
Midlands	48.1	37.9	14.0
East	48.5	39.3	12.2
Yorks	47.8	35.4	16.8
Lancashire	47.2	37.0	15.7
North east	44.5	40.3	15.1
Ulster	59.8	30.0	10.2
Scotland	48.0	36.7	15.2
Border/Grampian	52.8	36.0	11.3
UK TOTAL	47.7	37.6	14.8

Source: Gallup. Based on sales Jan-Jun.

cassettes. People would rather pay the extra two quid for a CD."

The highest vinyl share in London (17.5%) is attributed to the strength of the dance, while Ulster's substantial figure for cassette sales (59.8%) over CD (30%) and vinyl (10.2%) reflect what the BPI's

director of research and development Peter Scapwing describes as its "relative isolation" as a market — "less prone to mainland trends and fashions".

While first half album sales were 6% down on last year, sales in Ulster have grown by 20%.

Ian Ramage has resigned as marketing manager at East West to take up the same role at Polydor. In filling the newly-created position, Ramage returns to the company he left in 1989 to join East West.

MCEG Virgin Vision has appointed former Ingram Entertainment executive Mike Love as head of UK sales and ex-CBS Fox marketing manager David Livingston as head of UK marketing.

MCPS is setting up a wholly owned Irish subsidiary MCPS (Ireland) in recognition of the growing influence and importance of Irish music. The organisation, which will include Irish composers and publishers on its board of directors, operates as of July 1 (last Monday).

Eddie Kennedy, of music publishers Kennedy Music, has died after a short illness aged 66. Through the Seventies, he was known for his work with Rory Gallagher's Taste and Callaghan Studios.

BARB is calling on members to submit views on standardisation as the organisation prepares to lobby suppliers. Packaging, bar coding and replacement of stolen inlay cards are among the issues up for discussion. BARB is at Suite 5, Kingsland House, 512 Wimborne Road East, Ferndown, Dorset BH22 9NG. Tel: 0202 896395.

A quote in last week's front page story "Indies fear Our Price plan" by PolyGram Record Operations director Eric Wordsworth should have read "All direct deliveries to stores are despatched for delivery on Mondays".

Bill Nelson is now managing by Opium Arts and not Orion Arts as printed in *Music Week* two weeks ago.

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MARKET REPORT

MAINSTREAM

Albums

More mining from the Stax/Atlantic catalogue, with a dozen releases of classic albums, all on CD for the first time. Dominating the series are five Otis Redding albums, but vintage soul fans will also warm to the reissues of albums by some of the lesser lights in the Stax galaxy such as William Bell and Johnnie Taylor.

Virgin America finally lets the Paula Abdul album drop next week, two months after it appeared Stateside. Abdul's debut album, *Forever Your Girl*, performed very strongly at retail, and this one will do at least as well. Abdul is an artist of little creative depth, but a cannily created mix of creamy ballads and boppy pop tunes make this an album of great potential.

COUNTRY

More people could be turning on their TVs to watch the CMA's twenty-fifth anniversary event in Nashville if it succeeds in customising the shows for different territories with high profile presenters. Granada owned company Big Picture Productions is currently handling world affairs, and CMA is in negotiation with BBC Radio on projects to boost awareness.

The spotlight will be on country music throughout the week of the awards (beginning October 1) with seminars and showcases forming part of a general entertainment expo.

Despite the lack of a marketing campaign, Connoisseur Collection's Tina Turner Goes Country should sell well on its curiosity value. Featuring recordings from 1979, the release was marketed with a new image prior to signing with EMI, her boisterous approach lives up tracks such as *Good Hearted Woman* and *Stand By Your Man*. Display prominently to combat low consumer awareness.

Elektra's new American Explorer series aims to document the roots of rock and roll and the first batch of five releases will include an LP from Texan Jimmie Dale Gilmore. The release of *After* (1979) includes what his headline date at the Cambridge Folk Festival on July 26.

PICK OF THE WEEK

Charlie Feathers: American Explorer: Elektra 75596 (474). Charlie Feathers is the real McCoy when it comes to rockability. He was closely involved with Elvis Presley and Johnny Cash on Sun Records in the Fifties and this newly recorded set impresses more

Prime attractions include a new song by Prince, and Paul's hit *Rush Hour*.

Idly grazing over the new release schedule as a way of staving off sleep during the summer slump, dealers could be excused for allowing their hearts to skip a beat when encountering a new Madonna album. Sadly, *Give It To Me*—on the Receiver label—is a collection of appalling rubbish Madonna recorded in Germany with Otto Von Warmer before her fame beckoned. It will appeal only to diehards.

PICK OF THE WEEK

THE JAM: Greatest Hits (Polydor 849554). Snap was a fine testament to The Jam, and though it didn't need replacing, it has been. The group's hit singles are all here with mid-period hits like *Eton Rifles*, *Going Underground* and *That's Entertainment* proving the

most potent musical and lucid lyrical moments of Paul Weller's career. In the wake of highly successful companion albums by The Clash and The Stranglers, this one can't avoid being a roaring success.

Singles

Those international bright young things Jesus Jones are known for being thrifty. Their first single, *Info Freako*, was recorded on a budget of £125, and the video for *I Don't Want That Kind Of Love* was recorded at Star Trax in London's Trocadero for a mere £24.95. It's logical.

Another sign that they should reissue an old single rather than spend their money on recording a new one. The fact that *Right Here Right Now* underachieved in a way Bart Simpson would be pleased if he were released (it peaked at



Kemp: cute vocals

number 31) and that it is even now preparing its assault on the top of the US charts should give it all the impetus it needs to be a major hit this time around.

Another US hit certain of finding a home in the chart here is *Piece Of My Heart* by San Francisco's Tara Kemp. The follow-up to her promising debut *Hold You Tight*, it's one of the new breed of more sophisticated, slower tempo dance hits which appeal equally to radio and clubs.

PICK OF THE WEEK

PRIMAL SCREAM: Don't Fight It, Feel It (Creation CRE 110). The soulful vocals of Denise Johnson (who has also worked with Electronic, ACR and Hypnotone) are the focal point, but the track really takes off when it ventures into ravey territory courtesy of a bass flying so low that it would be detected by radar. Nice one.

PICK OF THE WEEK

BAILEY AND MARILYN HORNE: Collins also has a strong whiff of greatness in three releases from vivacious pianist Joanne MacGregor. Her *MacGregor On Broadway* has solo piano arrangements of Cole Porter, Gershwin, Kern and Richard Rodgers numbers; in *American Piano Classics* she plays Ives, Copland, Gershwin and Erroll Garner; with *Caribbean* are the London Symphony Orchestra she plays Gershwin's *Concerto in F* and the jazz-band version of the *Rhapsody in Blue*.

REISSUES

It's Brit week again and there is a quartet of Best Of's, three from EMI, Frank Ifill (CDP 7 96541). Billy J. Kramer (7 965482) and Helen Shapiro (7 964482), and one from Polygram, Billy Fury (PWKS 4053 P).

The Fury outing only has a few hits and none of the early material that still keeps the flame alight, but its nice price should find it enough impulse purchasers. The 20-track EMI offerings are real Best Of's and properly documented.

VCA 001T. SP. An interestingly different combination of friskily jiggling 125.6bpm French Kiss—drive, Todd Terry-ish synth, shrill strings, bursts of female rap and witty sound-track samples. This may not be a hit but certainly stood out at the end of a hard day's sale as something fresh (janglier 123.5bpm DJ Reckless and 123.4bpm Underground DJ Mixes).

James Hamilton

CLASSICAL

The stage musical has made a big comeback in the Nineties and this is reflected in July's releases.

Decca's July headliner is a starchy recording of Kurt Weill's *Street Scene*, with an era production and including Josephine Barstow, Samuel Ramey and Jerry Hadley, all under the baton of John Mauceri.

So Decca grabs the honours for first complete recording of *Die Walküre*—later this month stage specialist label TER issues its version, based on the English National Opera staging and with its cast headed by Kristine Olesinski, Richard Van Allen and Janis Kelly, with Carl Davis conducting.

But TER has now released its long-awaited recording of *Oliver!*, with a really galactic cast and the National Symphony Orchestra, conducted by John Owen Edwards. Both TER releases use Dolby Surround sound.

EMI, of course, this month rush releases its London cast recording of *Carmen Jones*, but RCA offers a rival — the original 1954 film soundtrack version on CD, with immortal performances from Pearl

Kemp's vocals are cute, and she's well supported by a tootling trumpet and an unnamed rapper.

David James, best known as singer of *Modern Romance*, recreates several of their hits in medley form as part of *Hot Summer Salsa*, the new single by Jive Bunny And The Mastersingers. It really is a loathsome record, but all royalties are being donated to children's charity Action Research.

PICK OF THE WEEK

ANALOGUE: The Sorrows, whose cult status has prompted both Sequel and Drop Out to put out remarkably similar compilations — the sleeve notes are even by the same person. The anonymous Sequel offering (NEXCD 165) has 20 tracks, while the Drop Out album, *Pink, Purple, Yellow and Red* (DOCD 1994), has 16. *Blue*, a studio album, is waiting for *The Right Time* (Elite 001CD), a 19-track taster of John Mayall between 1965 and 1969 and featuring animated assets from Eric Clapton, Peter Green and Mick Taylor.

PICK OF THE WEEK

In the wake of the huge publicity surrounding the reformation of Yes, maybe *Staircase To The Day* (NEMCD 613) and *Second Birth* (612) by *Gravytrain*, a group best remembered as the poor man's Yes, will find some with an intriguing live outing from IOCC. In Concert (Pickwick PWKS 4050 P) in which we hear the hits minus lots of the studio special effects.

Two oddities to end with: *The Pick Of Billy Connolly* (Polydor 835 531-2) which catches the Scottish lion in his more raucous mode and an intriguing live outing from IOCC. In Concert (Pickwick PWKS 4050 P) in which we hear the hits minus lots of the studio special effects.

PICK OF THE WEEK

Absolute Beginners: The Soundtrack (Virgin VVIPD 112). The movie (screened last Friday on Channel Four) was a real success, made with an intriguing live outing from IOCC. In Concert (Pickwick PWKS 4050 P) in which we hear the hits minus lots of the studio special effects.

Phil Hardy



music week

datafile

The Information Source for the Music Industry

13 JULY 1991

CHART FOCUS

In a week in which Britain's first national commercial radio station Showtime was announced, with its brief to concentrate on music from films and shows, it's appropriate that all of the top three singles are associated with either the silver screen or theatre.

Bryan Adams' (Everything I Do) I Do It For You from the film Robin Hood moves into pole position, while Jason Donovan's Any Dream Will Do (from the stage musical Joseph And His Amazing Technicolor Dreamcoat) dips to number two, and the week's highest new entry at three is Guns N' Roses' You Could Be Mine from the upcoming Terminator II — Judgement Day.

Adams' single is the fifth number one in a row to have a films/shows connection, following Donovan's single, Color Me Badd's I Wanna Sex You Up (from the film New Jack City), Cher's The Shoop Shoop Song (from Mermaids) and Chesney Hawkes' The One And Only



(from Buddy's Song). This sequence of chart-toppers was preceded by a charity record, two re-issues (one used in a commercial) and a TV tie-in. The last naturally occurring new number one was Queen's Innuendo, way back in January.

Adams' single is also the first number one for A&M since Chris de Burgh topped with Lady In Red almost five years ago.

Led Zeppelin songs have rarely made much of an impact on the chart, partly because the group itself never released singles in the UK. But this week, two songs

originally recorded by the group are new entries to the chart. First, at number 62, is Dread Zeppelin's 'Stairway To Heaven' followed at number 66 by 'Rock 'n' Roll', as performed by tennis stars Pat Cash, John McEnroe and Full Metal Racket. Both tracks originate from the fourth, untitled Led Zeppelin album, variously known as 'Led Zeppelin 4', 'Untitled', 'Zoso', 'Runes' and 'Four Symbols'. 'Stairway To Heaven' was previously a hit for the Far Corporation, and nearly charted earlier this year in a remake by Frank Zappa.

In the album chart, Cher holds at number one for the third week in a row, while the Jam debut at number two with Greatest Hits, and Alice Cooper debuts at number four with Hey Stoopid. Cooper's chart career dates back nearly 20 years, and covers 16 chart albums, but this is the first time he's even had two Top 10 albums in a row — his last (1989) effort Trash peaking at number two. Alan Jones

ANALYSIS

The row over Saturday deliveries of new releases has highlighted the problem of retailers jumping the gun with new titles.

Such "leaks" made a strong impact on last week's CIN charts: of 17 new entry singles, seven had registered sales the week before their official release date. Two new entry albums suffered the same fate (see chart).

Only chart compiler Gallup knows exactly which shops are to blame for such early sales. But only wholesalers like Entertainment UK and TBD currently receive product early.

On the few occasions when there are enough sales to push a pre-release record into the Top 200, it is up to Gallup to check what the relevant record company wants to do.

"If it does come in it is usually at about 180," says Gallup chart manager John Pinder.

"We don't usually find out until Saturday, but have to

LEAKED RELEASES WHICH CHARTED LAST WEEK

Chart pos	SINGLES	Leaked format
22	BRING THE NOISE — Anthrax feat. Chuck D	CD
30	NOW THAT WE'VE FOUND LOVE — Heavy D And The Boyz	7"
32	MY NAME IS NOT SUSAN — Whitney Houston	7"
61	APPLE GREEN — The Milltown Brothers	7"
64	THE ENEMY WITHIN — Thrust	12"
69	GET DOWN ON IT... — Kool & The Gang	12"
72	KINKY LOVE — Pale Saints	CD
ALBUMS		
17	ELECTRIC LANDLADY — Kirsty MacColl	CD
56	UNUSUAL HEAT — Foreigner	CD

Source: Gallup © CIN

call someone from the record company at home to ask whether they want to kill the sales."

Panel sales cannot be carried over to the following week, so most are simply lost.

Iain Snodgrass, field sales manager for AIM, the sales force responsible for A&M's Milltown Brothers single and Island's Anthrax release, says:

"We are a bit gutted if it happens because no matter how few records are sold prior to release, every sale counts when the market is so

contracted."

Asking Gallup to "kill" an early chart position is simply an attempt at damage limitation, he says.

But Greg Castell, head of sales at MCA, whose Heavy D And The Boyz single Now That We've Found Love was affected, says import singles pose a bigger problem, especially with dance tracks.

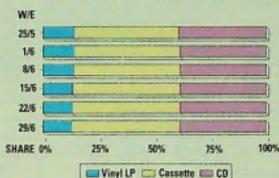
Whatever the size of the problem, if Saturday deliveries become the norm it seems bound to worsen.

Martin Talbot

UPDATE

Index of unit sales. 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	80	70	-12	-18
Singles	101	88	-13	-22
Music Video	68	59	-13	+3

ALBUMS MARKET SHARE BY FORMAT



©CIN Four-week rolling averages

TOP 10 DISTRIBUTORS

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

Compiled by ERA from Gallup data. Based on Top 200 album charts, 3 June to 29 June.

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<p>14 * ELTON JOHN In Concert LED 80142</p>	<p>23 ** RETURN OF THE PINK PANTHER LED 80022</p>	<p>2 * STATUS QUO Rockin' Thru' The Years LED 80152</p>	<p>13 ** RAMBO II LED 80002</p>	<p>11 * LEVEL 42 Level Best LED 80162</p>

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<p>ACTION JACKSON 083 492 3</p>	<p>THE MISSION Dusk To Dawn 083 550 3</p>	<p>STAGE COACH 083 504 3</p>	<p>HUMAN LEAGUE Greatest Hits 083 582 3</p>	<p>IRON EAGLE II 083 496 3</p>

RETURN OF THE LIVING DEAD II 083 498 3 THE GATE 083 534 3 BAT 21 083 494 3 ALL QUIET ON THE WESTERN FRONT 083 502 3 SOPHIE'S CHOICE 083 506 3
 THE LION IN WINTER 083 574 3 WIZARDS OF THE LOST KINGDOM 083 532 3 SUMMER DREAMS - THE BEACH BOYS 083 536 3 YOUNG ELVIS 083 510 3
 BANANARAMA - GREATEST HITS 083 578 3 STYLE COUNCIL-ADVENTURES 083 512 3 TEARS FOR FEARS-BIG CHAIR 083 570 3 ABC-ABSOLUTELY 083 552 3
 BIG COUNTRY-GREATEST HITS 083 548 3 KISS-EXPOSED 083 544 3

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TOP 75 SINGLES

13 JULY 1991

SALES AZ

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer/Publisher)	Label	7(12) Distributor/Casette/CD
1	2	(EVERYTHING I DO) DO IT FOR YOU	Bryan Adams (Lanig) MCA/Rainford/Zomba	Adams (UMG) 789 P MCA 7856A/800 789	
2	1	ANY DREAM WILL COME TRUE	Jason Donovan (Wright) Really Useful	Really Useful Music Ltd RUCS 318UC/2 7	
3	NEW	YOU COULD BE MINE	Guns N' Roses (Cline/Guns N' Roses) WC	Guns N' Roses GSR 500 512 B	
4	3	CHORUS	Erasure (Philips) Sonet/Andy Bell	MCA 1120W/125 9 P CMU12 125/9C 125 9	
5	5	THINKING ABOUT YOU	Kenny Rogers (Percy/Levine) EMU/Rondor	Columbia 60000 020 25E Columbia 23500 020 25E	
6	3	ALWAYS THERE	Alcazar (Polygram) Virgin	Talkin' Loud 1160 19 P TLC/22 19	
7	4	RUSH RUSH	Faith Adams (Smith) ordi EMU	Virgin America VAS27 38 P VUS 38V135/2 38	
8	7	7 WAYS TO LOVE	Colea Boy (Saint Etienne) CD	Atlantic 1145569 4438 18M 4138956426	
9	10	NOW THAT WE'VE FOUND LOVE	Heavy D & The Boyz (Ruff) WC	MCA 10521 1586 P MCS12 1586M/21 1586	
10	4	I WANNA SEX YOU UP	Color Me Badd (De Fries/Hove) Tipster/Emu	Qwest W 80027 11M W 8030W 9030C	
11	6	DO YOU WANT ME	Salt-N-Pepa (Hury) Luva Bug/Innovative All Boys	BMG 1100 151 P FC3 151/2 151	
12	NEW	ARE YOU MINE?	Frost (Polygram) Columbia	Columbia 65697 016569 75 B 65697 75 B	
13	11	AIN'T YOUR TILT'S OVER	Lenny Kravitz (Kravitz) MCA/BestVest/Virgin	Virgin America VAS11 43 P VUS 43V152/2 43	
14	22	BRING THE NOISE	Anthrax featuring Chuck D (Anthrax/Dodson) CZ/2omba	Atlantic 1125 619 40 P 412 619	
15	14	THERE'S NOTHING LIKE THIS	Orion (Dun) MCA/Really Useful Group/Capitol	Talkin' Loud 1160 19 P TLC 1160 19 P/2 19	
16	10	I TOUCH MYSELF	Dovine (Dove) WC/Denise Barry/EMI	Virgin America VAS11 36 P VUS 36V135/2 36	
17	12	THE MOTOWN SONG	Rod Stewart (Penny) MCA/Geffen	Warner Brothers W 80037 11M W 8030W 9030C	
18	3	THINGS THAT MAKE YOU GO HMM...	Celine Dion (Hoskisson) Polygram/Williams (Columbia) Virgin	Columbia 65697 016569 75 B 65697 75 B	
19	8	FROM A DISTANCE	Bette Midler (Marlin) Rondor	Atlantic 4 78027 11M A 78027 11M/2 11M	
20	15	UNFORGETTABLE	Natalie Cole & Nai'King Cole (Foster) Rondor	Elektra 454 128 10M EKR 128E/4 128 10M	
21	15	NIGHT IN MOTION	Cuba 22 (Barnes) New World MCA	XL 2021 27 10M XL 2021 27 20C	
22	10	BEAT IT	Michael Jackson (A&M) A&M	A&M 1120W/125 9 P CMU12 125/9C 125 9	
23	10	REAL LOVE	Enya (Enya) Rondor	4th + 3way 1288P 223 P BRCA 223/2 223 23	
24	24	SHERIFF FANTOM	Carer (The Unacceptable Sex Machine) Island	Big Cat (USM) 10588AC 10588AC 1 (E)	
25	3	MAMA	Parlophone (E2P) EMI	Parlophone 1291 61 P TCH 629V/2 1291	
26	29	PANDORA'S BOX	DMD (DMD) Virgin	Virgin VAS11 531 P VUS 531/2 531	
27	31	SEXUALITY	Girlz (Dun) Virgin	Go! Disc 5000 19 14 P GD 5000 19/2 5000 56	
28	NEW	I LIKE IT	RCA 64 464 P/1 4042 81M	RCA 64 464 P/1 4042 81M PK 47	
29	32	MY NAME IS NOT SUSAN	Whitney Houston (F. Reid/Babyface) Zomba	Arista 11456 90 141 M/1 90 M 11456 90 141 M/2 90 M	
30	NEW	BITTER TEARS	NX5 (Thomas) Top Music/MCA	Mercury NKS 11912 P 11912 P/2 11912	
31	NEW	LET THE BEAT HIT 'EM	Lisa Lisa & Cult Jam (Clivillés/Cole) Virgin	Columbia 6572867 657286 5M 457286	
32	41	HEY STOODIP	Alice Cooper (Epic) EMI/EMG/CoSny	Epic 65683 016568 30M 65683 30M	
33	19	ONLY FOOLS (NEVER FALL IN LOVE)	Sonia (Wright) EMU/Hive/Parlophone	Parlophone 1291 61 P TCH 629V/2 1291	
34	20	PEOPLE ARE STILL HAVING SEX	LaTour (Pichichetti) A&M Island	Polygram PD 1492 14 P PD 1492 14 P/2 14 P	
35	37	GENERATIONS OF LOVE	Jessie Love (You) (Pogor) Virgin/Rhythm King	Mercury PMS 10133 P P 10133 P/2 10133	
36	NEW	LOVE AND UNDERSTANDING	Roch (Rocha/Warren) EMI	Geffen 65 514 18M/2 GFC 52 514/2 18M	
37	29	SHINY HAPPY PEOPLE	REM (LIREM) WC	Warner Brothers W 80271 11M W 80271 11M/2 11M	

This Week	Last Week	Title	Artist (Producer/Publisher)	Label	7(12) Distributor/Casette/CD
38	18	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	Cher (A&M) MCA	Epic 65682 016568 27M 65682 27M/2 65682 27	
39	7	ROLLIN' IN MY 5.0	Vanilla Ice (A&M) MCA	EMI 1258 27C/2 1258 27 TCS28 27C/2 1258 27	
40	24	GET THE FUNK OUT	Extreme (Wagner) Rondor	AMM AMX2 731 P AMM 731M/2 731	
41	4	THE WAVE OF THE FUTURE	Mad Max (Quinn) Virgin	ARF 65678 016567 8M 65678 8M	
42	25	TRUB BASE	Rebel MC's (Wright) Virgin	Debra WANTS 14 18 P WANTS 14 18 P/2 14 18	
43	21	APPLE GENE	The Milton Brothers (Meagan) EMI	AMM AMY1 787 P JAMC 27	
44	NEW	INFILTRATE 202	Alvin & Aardvark (Kool Kat) Virgin	Network INKMT 24 P	
45	4	AND THEN SHE SMILES	The Mock Turtles (Smith/Cook) Virgin	Spin SINT 121 13 P SPNC 121 13 P/2 121 13	
46	28	BEST I CAN	Queeneywa (Collins) EMI	London LOND 302 P LOND 302 P/2 302	
47	5	SHE SELLS	Barbara (Hagall) One Life/Land	London LOND 302 P LOND 302 P/2 302	
48	3	GOT A LOVE FOR YOU	Jomanda Lemkau/Richardson/Ware/WC	Qwest W 80047 11M W 8040W 9040C	
49	NEW	MIX IT UP	Dan Reed Network (Fairbairn/Reed) Mind & Body/Polygram	Mercury INEJC 245 P INEJC 245	
50	46	LEARNING TO FLY	Tom Petty & The Heartbreakers (Lyons/MCA) MCA/EMI	MCA 10521 1586 P MCS12 1586M/21 1586	
51	4	I'M A MAN NOT A BOY	Chesney Hawkes (Shacklock) Trinitol/Plantagenet/Virgin	Chrysalis CHS112 10 M CSDC 3708	
52	15	PROMISE ME	Beverley Craven (Sawtell-Smith) WC	Epic 65682 016568 27M 65682 27M/2 65682 27	
53	7	LIGHT MY FIRE	The Jools' (Pugh) Rondor	Decca 608 1251 M EKL 1251 M/2 1251	
54	47	GYPSY WOMAN (LA DA DE)	Crystal Waters (Barnes) Boyz MCA	AMM AMY1 772 P AMM 772M/2 772	
55	7	SHOCKED	Kylie Minogue (Stock/Aiken/Waterson) All Boys	PWL PWL 11 14 P PWLC 11 14 P/2 11 14	
56	2	WE ARE BACK/NATURE	LFO (LFO) Virgin/Virgin	Virgin W 80147 11M/1 P W 80147 11M/2 11M	
57	NEW	SHADOWTIME	Suzie & The Banzhies (Hagall) Dreamhouse/WC	Wordland SHE120 11 P SHECS 205E/2 120 11	
58	3	PARTY ZONE	Guffy Cook (The Groove Gang) Capel/Filmstart	WE 12 50211 11M 12 50211	
59	4	LOOKING FOR THE SUMMER	Chris Rea (Kelby) WC	East West 12 54411 11M 12 54411	
60	NEW	MONSTERS AND ANGELS	Voice Of The Beehive (Tarnay) Virgin/Thomas	London LOND 302 P LOND 302 P/2 302	
61	2	THE ENEMY WITHIN	Three (Reid) Polygram	RED 202 379 P RENC 278	
62	NEW	STAIRWAY TO HEAVEN	Dread Zeppelin (Lu/Lu) MCA	IRS 2542 12 379 P 09RAD 2	
63	NEW	JET-STAR	Tekno Two (Lacoste) Cap Con	D-Disc 01ANC 01 11 (S) RD 01ANC 01/2 11	
64	8	HOLIDAY	Medusa (Bentley) WC	Woods W 80271 11M W 80271 11M/2 11M	
65	26	HOOLOGAN 69	The Ragga Twins (Shut Up) And Danzel CD	Shut Up And Dance SLAD 1855U/4 18 P SLAD 1855U/4 18 P/2 18	
66	NEW	ROCK 'N' ROLL	Music For Nations (TKU) 141 P	TKU 114C/2 141 P TKU 114C/2 141 P/2 141	
67	5	POWERED	featuring Nubia Purim (Powerful) IQCC	Enigma 12 37071 18M 12 37072 18M/2 18M	
68	62	DREAM ON (IS THIS A)	Love Decade (Gill/Essex) CD	All Around The World 1120G 10E 100 18M	
69	59	KEEP WARM	Jimmy (Cassidy) Virgin	Virgin VST1 1356 P VST1 1356 P/2 1356	
70	6	REMEMBER ME WITH LOVE	Alice (Epic) EMI/EMG/CoSny	Epic 65683 016568 30M 65683 30M/2 65683 30	
71	NEW	DON'T TREAT ME BAD	Firehouse (Prater) Sony	Epic 65670 016567 8M 65670 8M/2 65670 8	
72	NEW	RHYTHM OF THE BEAST	Nicki Minaj (Wright) MCA/Bronze	EMI NICKO 1 14 P	
73	5	SAFE FROM HARM	Massive Attack (Massive Attack/Hooper/Dollar) Island/Chippewa/WC	Virgin VST1 1356 P VST1 1356 P/2 1356	
74	5	OPTIMISTIC	Sounds Of Blackness (Jimmy Jam/Lewis/Innes) EMI	Perspective PERCS 788P/2 78 P PERCS 788P/2 78 M	
75	NEW	UNSUNG HEROES OF HIP HOP	Substance 2 (Duper/Walt) MCA/Mindler	EMI 65727 65727 57 11M 65727 57 11M/2 57 11M	

This Week	Last Week	Title	Artist (Producer/Publisher)	Label	7(12) Distributor/Casette/CD
76	1	7 DAYS TO LOVE (Cher & Faith Adams)	Cher & Faith Adams (Smith) ordi EMU	Virgin America VAS27 38 P VUS 38V135/2 38	
77	2	MONSTERS AND ANGELS	Voice Of The Beehive (Tarnay) Virgin/Thomas	London LOND 302 P LOND 302 P/2 302	
78	3	MY NAME IS NOT SUSAN	Whitney Houston (F. Reid/Babyface) Zomba	Arista 11456 90 141 M/1 90 M 11456 90 141 M/2 90 M	
79	4	ANY DREAM WILL COME TRUE	Jason Donovan (Wright) Really Useful	Really Useful Music Ltd RUCS 318UC/2 7	
80	5	CHORUS	Erasure (Philips) Sonet/Andy Bell	MCA 1120W/125 9 P CMU12 125/9C 125 9	
81	6	THINKING ABOUT YOU	Kenny Rogers (Percy/Levine) EMU/Rondor	Columbia 60000 020 25E Columbia 23500 020 25E	
82	7	ALWAYS THERE	Alcazar (Polygram) Virgin	Talkin' Loud 1160 19 P TLC/22 19	
83	8	RUSH RUSH	Faith Adams (Smith) ordi EMU	Virgin America VAS27 38 P VUS 38V135/2 38	
84	9	7 WAYS TO LOVE	Colea Boy (Saint Etienne) CD	Atlantic 1145569 4438 18M 4138956426	
85	10	NOW THAT WE'VE FOUND LOVE	Heavy D & The Boyz (Ruff) WC	MCA 10521 1586 P MCS12 1586M/21 1586	
86	11	I WANNA SEX YOU UP	Color Me Badd (De Fries/Hove) Tipster/Emu	Qwest W 80027 11M W 8030W 9030C	
87	12	DO YOU WANT ME	Salt-N-Pepa (Hury) Luva Bug/Innovative All Boys	BMG 1100 151 P FC3 151/2 151	
88	13	ARE YOU MINE?	Frost (Polygram) Columbia	Columbia 65697 016569 75 B 65697 75 B	
89	14	AIN'T YOUR TILT'S OVER	Lenny Kravitz (Kravitz) MCA/BestVest/Virgin	Virgin America VAS11 43 P VUS 43V152/2 43	
90	15	BRING THE NOISE	Anthrax featuring Chuck D (Anthrax/Dodson) CZ/2omba	Atlantic 1125 619 40 P 412 619	
91	16	THERE'S NOTHING LIKE THIS	Orion (Dun) MCA/Really Useful Group/Capitol	Talkin' Loud 1160 19 P TLC 1160 19 P/2 19	
92	17	I TOUCH MYSELF	Dovine (Dove) WC/Denise Barry/EMI	Virgin America VAS11 36 P VUS 36V135/2 36	
93	18	THE MOTOWN SONG	Rod Stewart (Penny) MCA/Geffen	Warner Brothers W 80037 11M W 8030W 9030C	
94	19	THINGS THAT MAKE YOU GO HMM...	Celine Dion (Hoskisson) Polygram/Williams (Columbia) Virgin	Columbia 65697 016569 75 B 65697 75 B	
95	20	FROM A DISTANCE	Bette Midler (Marlin) Rondor	Atlantic 4 78027 11M A 78027 11M/2 11M	
96	21	UNFORGETTABLE	Natalie Cole & Nai'King Cole (Foster) Rondor	Elektra 454 128 10M EKR 128E/4 128 10M	
97	22	NIGHT IN MOTION	Cuba 22 (Barnes) New World MCA	XL 2021 27 10M XL 2021 27 20C	
98	23	BEAT IT	Michael Jackson (A&M) A&M	A&M 1120W/125 9 P CMU12 125/9C 125 9	
99	24	REAL LOVE	Enya (Enya) Rondor	4th + 3way 1288P 223 P BRCA 223/2 223 23	
100	25	SHERIFF FANTOM	Carer (The Unacceptable Sex Machine) Island	Big Cat (USM) 10588AC 10588AC 1 (E)	

As used by Top Of The Pops and Radio One



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TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1	² (EVERYTHING I DO) I DO IT FOR YOU A&M	Bryan Adams
2	ANY DREAM WILL DO Really Useful	Jason Donovan
3	NEW YOU COULD BE MINE Geffen	Guns N' Roses
4	³ CHORUS Mute	Eurythmics
5	THINKING ABOUT YOUR LOVE Columbia	Kenny Rogers
6	ALWAYS THERE Tahiti Loud	Innocent featuring Jocelyn Brown
7	⁷ RUSH RUSH Arista	Paula Abdul
8	¹¹ 7 WAYS TO LOVE Arista	Celia Cruz
9	NOW THAT WE'VE FOUND LOVE MCA	Heavy D & The Boyz
10	⁴ I WANNA SEX YOU UP ○ Giant	Color Me Badd
11	⁶ DO YOU WANT ME Hir	Sade & Pepsi
12	NEW ARE YOU MINE? Columbia	Bros
13	¹¹ IT AIN'T OVER 'TIL IT'S OVER Virgin America	Lenny Kravitz
14	²² BRING THE NOISE Island	Ambix featuring Chuck D
15	¹⁴ THERE'S NOTHING LIKE THIS Tahiti Loud	Omni
16	¹⁰ I TOUCH MYSELF Virgin America	Dunettes
17	THE MOTOWN SONG Warner Brothers	Red Stewart
18	THINGS THAT MAKE YOU GO HAMMM... Columbia	CDC Music Festival (featuring Freedom Williams)
19	FROM A DISTANCE Atlantic	Bebel Gilberto
20	LUNGFORGITTABLE Elektra	Paula Abdul
21	¹⁵ NIGHT IN MOTION XL	Paula Abdul
22	¹³ BABY BABY ○ A&M	Amy Grant
23	¹⁶ REAL LOVE 4th & Bway	Dru Down

BROS
ARE YOU MINE?
THE SINGLE

AS SEEN ON
WOGAN
LIVE FROM PARAMOUNT CITY
T.V. A.M.
THE CHART SHOW
AND MORE...

38	¹⁸ THE SHOOP SHOOP SONG (IT'S IN HIS KISS) ● Sire	Cher
39	²⁷ ROLLIN' IN MY 5.0 Sire	Van Halen
40	²⁴ GET THE PUNK OUT A&M	Extreme
41	⁴⁰ THE WAVE OF THE FUTURE ANS	Quadruphonia
42	²⁹ TRIBAL BASE Denise	Rebel MC/Erno Fly/Barrington Levy
43	⁶¹ APPLE GREEN A&M	The Milltown Brothers
44	NEW INFILTRATE 202 Network	Athena 8
45	⁴⁴ AND THEN SHE SMILES Siren	The Mock Turtles
46	³⁶ BEST I CAN EMI USA	Queenyahclic
47	⁴¹ SHE SELLS London	Banders
48	⁴³ GOT A LOVE FOR YOU Giant	Jamanda
49	NEW MIX IT UP Mercury	Dan Reed Network
50	⁴⁶ LEARNING TO FLY MCA	Tom Petty & The Heartbreakers
51	²⁴ I'M A MAN NOT A BOY Chryslis	Chesney Hawkes
52	²⁸ PROMISE ME Epic	Beverly Craven
53	²⁰ LIGHT MY FIRE Elektra	The Doors
54	⁴² GYPSY WOMAN (LA DA DEE) ○ A&M	Crystal Waters
55	³⁸ SHOCKED PWL	Kylie Minogue
56	⁴⁷ WE ARE BACK/NURTURE Warp	Kylie Minogue
57	NEW SHADOWTIME Wonderland	Stoussie & The Barnheims
58	⁶³ PARTY ZONE WEA	Daddy Duck feat. The Groove Gang
59	⁴⁹ LOOKING FOR THE SUMMER East West	Curtis May
60	NEW MONSTERS AND ANGELS London	Voice Of The Beehive
61	⁶⁴ THE ENEMY WITHIN Ten	Thirst

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Wk	Wks	Peak										
1	Red Stewart	THE MOUNTAIN SONG	Warner Brothers	A	A	A	A	0	12	89	1	12	89	1	12	89
2	Bryan Adams	(EVERYTHING) DO I DO FOR YOU	AMM	A	A	B	A	51	2	89	4	89	1	12	89	
3	Leony Kravitz	IT AINT OVER TIL IT'S OVER	Virgin America	A	A	A	A	53	11	89	1	12	89	1	12	89
4	Kenny Thomas	THINKING ABOUT YOUR LOVE	Cookout	A	A	A	A	50	8	89	1	12	89	1	12	89
5	Amy Grant	BABY BABY	A&M	A	A	A	A	51	13	89	1	12	89	1	12	89
6	Chesney Hawkes	I'M A MAN (NOT A BOY)	Crystals	B	A	A	A	47	3	89	1	12	89	1	12	89
7	Jason Donovan	ANY DREAM WILL DO	Really Useful	A	A	A	A	50	1	87	1	12	89	1	12	89
8	Paula Abdul	RUSH RUSH	Virgin America	A	A	B	A	48	7	89	1	12	89	1	12	89
9	Sonia	ONLY FOR SOMEONE FALL IN LOVE	JG	A	A	A	A	48	19	89	1	12	89	1	12	89
10	Erasure	CHORDS	Mute	A	A	A	A	49	3	85	4	85	4	85	4	85
11	Drize-Bone	REAL LIFE	45-way	B	A	B	A	42	16	78	6	78	6	78	6	78
12	Omar	THERE'S NOTHING LIKE THIS	Talkin' Loud	A	B	B	B	44	14	75	1	75	1	75	1	75
13	The Divinyls	I TOUCH MYSELF	Virgin America	-	A	A	A	49	10	74	1	74	1	74	1	74
14	Whitney Houston	MY NAME IS NOT SUSAN	Ariata	A	B	A	B	52	32	72	1	72	1	72	1	72
15	Cher	LOVE AND UNDERSTANDING	Geffen	A	B	B	A	44	4	71	1	71	1	71	1	71
16	OMD	PANDORA'S BOX	Elektra	B	B	-	-	45	59	69	1	69	1	69	1	69
17	Natalie Cole	Not King Cole UNFORGETTABLE	Verve	A	A	B	A	40	26	69	1	69	1	69	1	69
18	Sals-a-Pops	DO YOU WANT ME	Mer	A	B	B	B	42	6	69	1	69	1	69	1	69
19	REM	SHINY HAPPY PEOPLE	Warner Brothers	B	A	-	-	37	25	69	1	69	1	69	1	69
20	Bette Midler	FROM A DISTANCE	Atlantic	-	A	A	-	42	8	68	1	68	1	68	1	68
21	Inognito	feat Jocelyn Brown ALWAYS THERE	Talkin' Loud	A	-	-	-	37	9	66	1	66	1	66	1	66
22	Color Me Badd	I WANNA SEX YOU UP	Giant	B	A	B	A	40	4	66	1	66	1	66	1	66
23	Chris Rea	LOOKING FOR THE SUMMER	East West	-	A	B	A	48	49	65	1	65	1	65	1	65
24	Mecque Turtles	AND THEN SHE SMILED	Swan	B	A	B	-	44	44	64	1	64	1	64	1	64
25	Jessie Love	YOU REMINDS ME OF YOU	More Protein	A	B	B	-	34	37	62	1	62	1	62	1	62
26	NKS	BETTER TIMES	Mercury	A	B	B	-	42	6	62	1	62	1	62	1	62
27	Kim Appleby	MAMA	Parlophone	-	-	B	-	42	35	59	2	59	2	59	2	59
28	Kylie Minogue	SHOCKED	PWL	-	B	B	-	31	38	53	1	53	1	53	1	53
29	Bros	ARE YOU MINE	Columbia	-	B	B	A	34	5	52	1	52	1	52	1	52
30	Oleta Adams	CIRCLE OF ONE	Fonzone	-	-	B	A	37	5	51	1	51	1	51	1	51
31	Alice Cooper	HEY STODPID	Epic	B	A	-	B	30	21	50	1	50	1	50	1	50
32	Cher	SHOOP SHOOP SINGS IT'S IN I	Epic	-	B	A	B	28	28	48	1	48	1	48	1	48
33	LaFour	PEOPLE ARE STILL HAVING SEX	Polydor	-	A	-	B	28	20	47	1	47	1	47	1	47
34	Beverly Craves	PROMISE ME	Epic	-	A	A	B	32	28	45	1	45	1	45	1	45
35	Kirby MacColl	WALKING DOWN MADISON	Virgin	-	B	A	A	34	53	44	1	44	1	44	1	44
36	Aaron Neville	EVERYBODY BLAMES THE FOO	Virgin	-	A	B	-	26	4	43	1	43	1	43	1	43
37	Rick Astley	NEVER KNEW LOVE	RCA	-	-	B	B	34	4	43	1	43	1	43	1	43
38	Vanilla Ice	ROLLIN' IN MY 5.0	SBK	-	-	B	A	25	27	42	1	42	1	42	1	42
39	Bananas	SHE SELLS	London	B	B	B	-	30	41	42	1	42	1	42	1	42
40	DJH feat Styly	LIKE IT	RCA	-	A	-	-	21	1	41	1	41	1	41	1	41
41	The Doers	LIGHT MY FIRE	Elektra	-	A	A	B	31	39	41	1	41	1	41	1	41
42	Gloria Estefan	REMEMBER ME WITH LOVE	Epic	-	A	-	B	36	50	40	1	40	1	40	1	40
43	Zucchero	WONDERFUL WORLD	London	-	-	A	-	21	1	38	1	38	1	38	1	38
44	The Railway Children	MUSIC STOP	Virgin	-	-	-	-	29	1	38	1	38	1	38	1	38
45	Massive Attack	SAFE FROM HARM	W&M Branch	-	A	B	-	27	45	37	1	37	1	37	1	37
46	Voice Of The Beehive	MONSTERS AND ANGELS	London	A	-	A	-	27	3	37	1	37	1	37	1	37
47	C&C Music Factory	THINGS THAT MAKE YOU GO HUMMM	Columbia	A	B	-	-	23	33	37	1	37	1	37	1	37
48	Crystal Waters	GYPSY WOMAN (LA DA DEE)	AMM	-	-	-	-	21	42	36	1	36	1	36	1	36
49	Tom Petty	LEARNING TO FLY	MCA	A	-	B	-	32	46	35	1	35	1	35	1	35
50	Madonna	HOLIDAY	Sire	A	-	A	-	26	48	34	1	34	1	34	1	34
51	Pet Shop Boys	JEALOUSY	Parlophone	-	A	A	B	27	67	33	1	33	1	33	1	33
52	Sony	YOUNGBLOOD HOOKED ON YOU	Crcca	-	A	B	-	25	1	31	1	31	1	31	1	31
53	Cathy Dennis	TUOCH ME (ALL NIGHT LONG)	Polydor	-	A	-	-	15	58	30	1	30	1	30	1	30
54	Reachford Stone	CITY	Columbia	-	-	B	-	26	2	28	1	28	1	28	1	28
55	Jamanda	GOT A LOVE FOR YOU	Giant	-	B	-	B	16	43	24	1	24	1	24	1	24
56	Big Life	LOVE PEARL ALIVE	Big Life	-	A	B	-	23	2	23	1	23	1	23	1	23
57	Cathy Dennis	JUST ANOTHER DREAM	Polydor	-	-	B	-	21	2	22	1	22	1	22	1	22
58	Peergal	SHARKEY WOMEN AND I	Virgin	-	B	A	-	17	2	22	1	22	1	22	1	22
59	Caron	Unstoppable Sex Machine SHERIFF FATMAN	EMI	-	-	-	-	0	23	20	2	20	2	20	2	20
60	PM Dawn	A WATCHER'S POINT OF VIEW	See Street	-	-	-	-	14	62	19	1	19	1	19	1	19

Compiled by ERA. Rating based on RR playlist only. Station weightings are based on total listening hours as calculated by JICRAR. 100% playlist rating represents 'A' hit on all RR stations.

US TOP 30 SINGLES

1	RUSH RUSH	Paula Abdul	Virgin
2	UNBELIEVABLE	EMF	Epic
3	RIGHT HERE, RIGHT NOW	Jesus Jones	SBK
4	I WANNA SEX YOU UP	Color Me Badd	Giant
5	POWER OF LOVE/LOVE POWER	Luther Vandross	Epic
6	PLACE IN THIS WORLD	Michael W Smith	Raincoast
7	HERE I AM (COME AND TAKE ME)	UB40	Virgin
8	PIECE OF MY HEART	Tara Kemp	Giant
9	P.A.S.S.I.O.N.	Rhythm Syndicate	Impact
10	GYPSY WOMAN (SHE'S HOMELESS)	Crystal Waters	Mercury
11	LILY WAS HERE	David A. Stewart	Annex
12	SUMMERTIME	DJ Jazzy Jeff	Jive
13	WALKING IN MEMPHIS	Mass Cain	Atlantic
14	EVERYTHING I DO I DO FOR YOU	Bryan Adams	AMM
15	HOW CAN I TAKE THE WORDS	Extreme	AMM
16	NOW THAT'S THE WAY	Lisa Fischer	Elektra
17	THE DREAM IS STILL ALIVE	Wilson Phillips	SBK
18	IT AINT OVER TILL IT'S OVER	Leony Kravitz	Virgin
19	EVERY HEARTBEAT	Amy Grant	AMM
20	A BETTER LOVE	Londonbeat	Radiactive
21	LOSING MY RELIGION	R.E.M.	Warner Brothers
22	TEMPTATION	Covina	Cutting
23	NEVER GONNA LET YOU DOWN	Surface	Columbia
24	I'LL BE THERE	The Escape Club	Atlantic
25	FADING LIKE A FLOWER (EVERY...)	Rosette	EMI
26	I'LL NEVER LET YOU GO	Sineheart	NICA
27	PLAYGROUND	Another Bad Creation	Melrose
28	WIND OF CHANGE	Scorpions	Mercury
29	DO YOU WANT ME	Sals-a-Pops	Next Plateau
30	LOVE AND UNDERSTANDING	Cher	Geffen

US TOP 30 ALBUMS

1	FOR UNLAWFUL CARNAL KNOWLEDGE	Van Halen	Warner Brothers
2	SLAVE TO THE GRIND	Said Rose	Atlantic
3	SPELLBOUND	Paula Abdul	Capitol
4	NO FENCES	Garth Brooks	Capitol
5	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
6	KILLAZAGGIN'	NWA	Ruffhouse
7	THE NAME	REM	Warner Bros
8	THE NAME	REM	Warner Bros
9	THE NAME	REM	Warner Bros
10	THE NAME	REM	Warner Bros
11	THE NAME	REM	Warner Bros
12	THE NAME	REM	Warner Bros
13	THE NAME	REM	Warner Bros
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25	THE NAME	REM	Warner Bros
26	THE NAME	REM	Warner Bros
27	THE NAME	REM	Warner Bros
28	THE NAME	REM	Warner Bros
29	THE NAME	REM	Warner Bros
30	THE NAME	REM	Warner Bros

This week's US Top 30 Albums were not available at press time due to Independence Day celebrations in the US. Normal charts will return next week.

Chart courtesy Billboard, July 13 1991. * Albums are expanded to those products demonstrating the greatest airplay and sales gain.

UK signings



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JULY 13 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart

news

BY ALAN JONES

KING OF WACKY ROUSES

I don't suppose we should be surprised that **Jonathan King's** latest venture into the world of magazine publishing was unorthodox — everything about the man is. Readers with long memories may remember another idea King tried out back in 1978, when he once again eschewed tradition by releasing a one-sided next single for 10p. The record in question — a pisstake of Father Abraham and the Smurfs released under the name **Father Abraphart** and the **Smurps** — proved sufficiently popular at 10p to persuade Magnet to acquire the rights from King and issue it in a more conventional form.

King then reasoned that most singles buyers bought discs for the A-side only, and rarely looked at the B-side. This fact seemed to be proved earlier the same year when **Boney M's** number one hit 'Rivers Of Babylon' was flipped and charged back up the charts as 'Brown Girl In The Ring', many people apparently paying for the single twice, not realising that the two hits were on

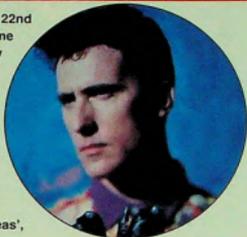
either side of the same piece of plastic.

King's campaign for single-sided discs didn't succeed then, but it's interesting to note that on the continent there have been some very successful experiments with one-sided discs recently and — lo and behold — there's even one in the UK chart at the moment. The record in question is the **Anthrax/Chuck D** single 'Bring The Noise', which is unsupported in its seven inch version, its reverse side instead being etched with Anthrax logos.

Etched B-sides are nothing new — **Split Enz** issued one more than a decade ago — but in all previous cases the second track has simply migrated on to the disc's top surface alongside the lead track. If single-sided discs catch on, no doubt UK will claim credit for setting the ball rolling more than a decade ago.

One wonders whether he will suspend *Revolution* quite so long for public taste to catch up again?

● 'Pandora's Box' is the 22nd hit for OMD, the sometime quartet and duo that now comprises only Andy McCluskey (right). This string of hits stretches all the way back to 1980, and includes half a dozen Top 10 hits, the biggest being 'Souvenir' and the act's last single 'Sailing On The Seven Seas', both of which reached number three.



The only Liverpoolpudlian acts to have registered more hits than OMD now are **Billy Fury** and **Frankie Vaughan**, who both charted 29 times, and the **Beatles** (28). **Elvis Costello** (right), often billed as a scouser, but actually a transplanted Londoner, has also had more hits than OMD.



● When 'Cry For Help' sailed serenely into the Top 10 earlier this year, **Rick Astley's** decision to quit the SAWI stable seemed vindicated. Now, things aren't looking so bright: first 'Move Right Out' peaked at number 58, bringing a dramatic end to his run of eight consecutive Top 10 hits, and now its successor 'Never Knew Love' has disappeared from the chart, peaking at number 70.



Label	Code
WHOLE...	BBC BBCV 4457
Dream ...	Polydor JD11442
rk & ...	Video Gems R 1372
The Best	Pickwick RFC 003
Warner Home Video	PES 89704
	Walt Disney D 240642
	Castle Vision CVI 1250
	Touchstone D410272
MAY	Castle Vision CVI 1282
SHIP...	Chrysalis CHV 10509
Warner Home Video	MES 38500
	Castle Music Pictures CMP 6050
	CIC VHR 2350
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PLAY Chart

THE OF new s

THE WEEK
LAST WEEK
AND

- 1 Rod Stewart THE M
- 2 Bryan Adams EVER
- 3 Lenny Kravitz IT AI
- 4 Kenny Thomas TH
- 5 Amy Grant BABY B
- 6 Chesney Hawkes I
- 7 Jason Donovan AN
- 8 Paula Abdul RUSH
- 9 SANTA ONLY TROUS
- 10 Erasure CHERRY
- 11 Driza-Bone REALI
- 12 Omar THE'RE'S NOT
- 13 The Divinyls I TOU
- 14 Whitney Houston I
- 15 Cher LOVE AND UN
- 16 DMX FANDANGO 'S
- 17 Natalie Cole/Max
- 18 Salt-N-Pepa GO D
- 19 REM SHINY HAPPY
- 20 Betts Miller FROM
- 21 Incognito feat Jac
- 22 Color Me Badd 's
- 23 Chris Rea LOOKING
- 24 Mick Taylor AND
- 25 Jessi Lovee You E
- 26 INXS BITTER TEARS
- 27 Kim Appleby MAM
- 28 Kylie Minogue SH
- 29 BRES ARE YOU MINE
- 30 Oleta Adams CIRC
- 31 Alice Cooper HEY
- 32 Cher SHOP SHOOP
- 33 LaTour PEOPLE ARE
- 34 Beverley Craven B
- 35 Kirsty MacColl WA
- 36 Aaron Neville EVE
- 37 Rick Astley NEVER
- 38 Vanilla Ice ROLLIN
- 39 Banders SHE SELL
- 40 DJM feat Sleyf I
- 41 The O'Jays LIGHT M
- 42 Gloria Estefan ROND
- 43 Zucchero WONDER
- 44 The Railway Child
- 45 Massive Attack S
- 46 Voice Of The Bee
- 47 C&C Music Factor
- 48 Crystal Waters D
- 49 Tim Perry LEARN
- 50 Madonna HOLIDAY
- 51 Pet Shop Boys JE
- 52 Sydney Youngblood
- 53 Cathy Dennis TOU
- 54 Roachford STONE
- 55 Jomanda GGT A LO
- 56 Blue Pearl ALIVE
- 57 Cathy Dennis JUS
- 58 Feargal Sharkey v
- 59 Carter Unstoppable
- 60 FM Dawn A WATC

Compiled by ERA. Rating based on

BY ALAN JONES

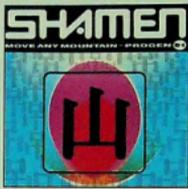
PRO-GEN REGENERATION

Following the success of their last single 'Hyperreal', the Shamen's 1990 single 'Pro-Gen' returns for a second shot at the Top 40 on 15 July, more logically re-titled 'Move Any Mountain — Progen 91'.

A longtime favourite with the Synergy crowd, its success seems assured.

Sady Will Fin — who was half of the long-established duo — died in a swimming accident in the Canary Islands a few weeks ago. But the Shamen will continue in some shape or form.

The single will be followed by 'Progeny', a limited edition triple album comprising no fewer than 19 different mixes of 'Move Any



Mountain', sculpted by Paul Oakenfold, Frankie Bones & Tommy Musto, Eddie Richards and the Beatmasters among others. Retailing at the bargain price of £5.49, it is therefore £1.50 cheaper than the current US import featuring just four mixes of the track.

Notwithstanding this column's views on the Nomad album (some of which Damon Rochefort apparently agrees with) congratulations are in order as 'I Wanna Give You Devotion' is sitting proudly atop the club play chart in US trade magazine *Billboard*. It thus becomes the first record by a British act to 'do the double' — that is, to reach number one on the UK and US club play charts — in over five years.

C&C Music Factory are home and dry with their third straight hit 'Things That Make You Go Hmmm...'; and only the first of these, their introductory smash 'Gonna Make You Sweat (Everybody Dance Now)', has survived the transition from album to single with its title intact. 'Things That Make You Go Hmmm...' (note the extra mm) was the original title.



A recent number one in Britain, Color Me Badd's 'I Wanna Sex You Up', failed in its quest to top the chart in the group's US homeland, but it's been riding the chart there for four months now, and has sold over a million copies — more than any other current hit.

The Oklahoma based four piece's follow-up, 'All For Love', is released in the UK next Monday.

As expected, Van Halen's 'For Unlawful Carnal Knowledge' debuted at number one in America last week. Since US chart compilers *Billboard* changed its methodology to include 'piece counts' instead of ranked sales listings a few weeks ago, there have been far more high new entries on the chart. A week before the Van-Halen album debuted at number one, Skid Row's 'Slave To The Grind' entered the chart at number one. Never before in 46 years of US album chart history have consecutive number ones debuted in pole position. Indeed, the Skid Row and Van Halen success bring to a mere eight the number of albums that have debuted at number one stateside. Leading that pack

were Elton John's 'Captain Fantastic And The Brown Dirt Cowboy' and the same artist's 'Rock Of The Westies', both in 1975.

'The Motown Song' reached number 10 a fortnight ago, giving Rod Stewart yet another Top 10 hit, but it also brought the Temptations back into the Top 10, though their assistance to Rod is uncredited on the disc. It happened exactly four years after the Temps last appeared in the Top 10, backing Bruce Willis on 'Under The Boardwalk'. Stranger still, 'The Motown Song' crept into the Top 10 precisely 20 years after the Temps' last Top 10 hit in their own right 'Just My Imagination (Running Away With Me)'.



● NOMAD

circuit

shelter me the mixes

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The Best	Pickwick RFC 003
Warner Home Video	PES 89704
	Walt Disney D 240642
	Castle Vision CVI 1250
	Touchstone D410272
MAY	Castle Vision CVI 1262
SHIP...	Chrysalis CHV 10569
Warner Home Video	PES 89050
Castle Music Pictures	CMP 6050
	CIC VHR 2350
	4 Front/Guild LED 80012
S	SilverVision WS 909

dj directory

BEF

There are some songs you either have to be foolish or else pretty darn sure of yourself to cover. 'Family Affair', Sly Stone's gorgeous account of inter-family relationships, is one such example, a classic tune which could never be improved.

Amazingly 'Family Affair' by BEF featuring Lalah Hathaway — daughter of the late great soul man Donny Hathaway — gets away with it. Dropping a tight contemporary rhythm track under a loose, funky arrangement, the satisfying new version



'Family Affair' is out on July 15 on Ten

'Family Affair' is out on July 15 on Ten
Sixties and Seventies classics. The brainchild of Marty Ware and Ian Craig Marsh (of Human League, then Heaven 17), the first BEF project, 'Music Of Quality and Distinction Volume 1', boasted the involvement of the likes of Sandie Shaw and Billy MacKenzie and unleashed an astonishingly good reworking of Al Green's 'Let's Stay Together' by Tina Turner. 'Volume 2' fast approaches, featuring Chaka Khan, Scritti Politti's Green Gartside and, of course, Lalah Hathaway.

Everyone, it seems, wants to be part of this family affair.

Davydd Chong

The Impossible

Take a track by US guitar stragglers Bongwater, dissect it, add a few yelps from freaky rock foursome The Lunachicks and sprinkle with unearthly vocal melodies.

If you've got the recipe right, as The Impossible's have, the end product will be a mean, funky indie/dance crossover tune and not the bizarre hardcore hybrid the formula suggests.

'The Drum' is The Impossible's — Mags Grundy and Lucy Dallas — third single and the follow-up to the critically acclaimed 'Delphis'. A dense nettle-patch of breakbeats, excitable bass, barbed guitar chords and mind-altering harmonies, the track has been thrust on to the dancefloor with a little help from Andy Weatherall.

But why the Lunachicks samples? "It was party, done as a jokey kind of thing," explains Mags. "The Bongwater version has Billy Graham on it, I think, which is brilliant. But we couldn't sample that, because it would be too obvious."

The duo started their partnership with an indie fanzine, later forming a guitar band to indulge their passion for Sixties garage punk. As two teenagers brought together in a Yorkshire pub, they opted for an acoustic set-up and were rewarded by support slots to Primal Scream and My Bloody Valentine, and finally a record deal.

Davydd Chong

Nightlife 10

TW LW

- | | | |
|----|--|-------------------|
| 1 | (-) IN A FANTASY Chocolate Fudge | (AZUL 12') |
| 2 | (-) PEACEFUL JOURNEY Heavy D + The Boyz | (MCA LP) |
| 3 | (5) DOMINATOR Human Resource | (Belgium 12') |
| 4 | (-) FEEL SURREAL Freerfall feat Psychotropic | (ffr 12') |
| 5 | (1) KINDA GROOVY (Remix) Cool 2 | (City Sounds 12') |
| 6 | (7) DOUBLE DEE Double Dee | (Omnizon DBL LP) |
| 7 | (2) BOOM AH! Klubzone 1 | (Oh Zone 12') |
| 8 | (-) THE SEQUAL Gube 45 | (Belgium 12') |
| 9 | (-) INSANITY Oceanic | (White 12') |
| 10 | (10) STABBED IN THE BACK Mind Of Kane | (White 12') |



A guide to the hottest new club sounds, as featured on Peter 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); Underground/Bloc (Manchester); 3Beat (Liverpool); 23rd Precinct (Glasgow).



'The Drum' is out on July 8 on Fontana

THE NUMBER OF THE WEEK

- 1 » Rod Stewart THE M
- 2 » Bryan Adams EVER
- 3 » Leney Kravitz IT AU
- 4 » Kenny Thomas TH
- 5 » Amy Grant BABY B
- 6 » Chesney Hawkes
- 7 » Jason Donovan AP
- 8 » Paula Abdul RUSH
- 9 » Sonia ONLY FOR SI
- 10 » Erasure CHURUS
- 11 » Druze-Bone REALL
- 12 » Omar THERE'S NOT
- 13 » The Divinyls I TOU
- 14 » Whitney Houston
- 15 » Cher LOVE AND UNI
- 16 » OMI PANORAMA B
- 17 » Natalie Cole/Na'
- 18 » Salt + Pepa DO YO
- 19 » REM SHINY HAPPY
- 20 » Bette Midler FROM
- 21 » Incognito feat Jac
- 22 » Color Me Badd I'M
- 23 » Chris Rea LOVING
- 24 » Muck TURTLES AND
- 25 » Jesus Leves You
- 26 » INXS BITTER TEAR
- 27 » Kim Appleby MAVE
- 28 » Kylie Minogue SH
- 29 » Bros ARE YOU MIM
- 30 » Diets Adams CIRC
- 31 » Alice Cooper HEY
- 32 » Cher SHOOP SHOOP
- 33 » LaTour PEOPLE ARE
- 34 » Beverley Craven I
- 35 » Kirsty MacColl W
- 36 » Aaron Neville EVE
- 37 » Rick Astley NEVER
- 38 » Vanilla Ice ROLLIN
- 39 » Bawleras SHI SEEL
- 40 » DJ-J feat Stealy LL
- 41 » The Doors LIGHT A
- 42 » Gloria Estefan REE
- 43 » Zucchero WONDI
- 44 » The Railway Child
- 45 » Massive Attack 3
- 46 » Voice Of The Bee
- 47 » C&C Music Facts
- 48 » Crystal Waters C
- 49 » Tom Petty LEARNI
- 50 » Madonna HOLIDAY
- 51 » Pet Shop Boys JE
- 52 » Sydney Youngblood
- 53 » Cathy Dennis TOU
- 54 » Roachford STONE
- 55 » Jannet SOT A LI
- 56 » Blue Pearl ALIVE
- 57 » Cathy Dennis JUS
- 58 » Feargal Sharkey
- 59 » Carter Unstoppat
- 60 » PM Dawn A WAT

Compiled by ERA. Rating based

Aretha

Franklin

Everyday People

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4 RMUPDATE

OUT NOW ON ELIOT'S RECORDS

ELL5/ELLT5

Distributed by EMI/JETSTAR



Darren Deere

If Darren Deere is ever described as the new voice of British rap he'll have a word or two to say on the subject. "Why sound British when most of the music here is shit or trying to imitate America," says this Brummie with an attitude.

But despite the prickly opinions, Deere's single, 'Just Watch Me', is no loud-mouthed tirade. Instead his powerful rap blends into the tough jazzy backdrop of a Cox and Steele (Fine Young Cannibals) production to create a smooth and accomplished whole.

"My heroes aren't Public Enemy and NWA," says Deere. Instead he pays respect to the less muscular but more crafty style of dancehall toasters. "The MC shouldn't be 100 miles up above the music, hip hop is about playing with the two, creating the perfect formula," he says.

Rounding off the equation for 'Just Watch Me' is a soulful vocal hook provided by Wincey — Monie Love's assistant on 'It's A Shame.' But Deere warns against being fooled by this sugared pill. "This is a way of making people listen. I have a lot more to throw at them — when they are ready."

After turning down pro football and a place at RADA, he signed up with music publisher MCA, built his own studio and won a record deal with Warner's Eternal label.

Just 19, Deere has always known where he is heading. "I am not into fast cars. Not yet, but I've got my provisional licence." Matthew Cole



'Just Watch Me' is out on Eternal Records on July 15

Cool Cuts

- | | | |
|----------|---|-----------------------|
| 1 (NEW) | A ROLLER SKATING JAM NAMED SATURDAY De La Soul | Big Life |
| 2 (NEW) | THE BEGINNING Seal
Remixed from the album by Mark Moore in a variety of dub mixes. | ZTT |
| 3 | FLOAT UP HIGH Feedback Max | White Label |
| 4 (NEW) | CRUCIFIED Army Of Lovers
Abba meets Yello meets house in a fabulous anthemic tune. | Ton Son Son |
| 5 | THINK (REMIXES) Aretha Franklin | Atlantic |
| 6 | DON'T HOLD BACK Blapps Posse | Tribal Base |
| 7 (NEW) | PASSION Rhythm Syndicate
Classy US house production with shades of Prince in the vocal. | EMI |
| 8 | THE WHISTLE SONG Frankie Knuckles | Ten |
| 9 | SOMEDAY (REMIX) Mariah Carey | White Label |
| 10 (NEW) | SO FAR AWAY Simone Chapman
A cruising house cut featuring an excellent new UK vocalist. | Enchanted |
| 11 (NEW) | FILTHY St Etienne
St Etienne come up with another rough 'n' raw production, this time featuring Q-Tee. | Creation |
| 12 | REBEL WOMAN DNA | White Label |
| 13 | THE VERTIGO EP Altern 8 | Network |
| 14 (NEW) | FUNKY LOVE VIBRATIONS Bassomatic
William Orbit returns with a funky love creation to fill the floor. | Guerrilla |
| 15 | OM MANI PADI MI HOM Ozo | Riot |
| 16 (NEW) | MONEY TMT
With a vocal that sounds like a cross between George Michael and Matt Goss this Italian groove is dead catchy. | Italian D&W |
| 17 (NEW) | BREAK DOWN THE WALLS Karma
Interesting and unusual production on this fast yet smooth tune. | Chemical Discs |
| 18 | YOU CAN DO IT (YOU KNOW) Better Days | Virgin |
| 19 (NEW) | WAR Meggazonie
The "Galaxy" riff, bits of "War" and a rap combine to produce an effective floorfiller | Brothers Organisation |
| 20 | HOLD ON Shoa | WAU Mr Mondo |



Thanks to City Sounds, 8 Practor St, London; Flying, Kensington Market, Kensington High St, London; and Zoom, 188 Camden High St, London NW1.

Phone now to hear the hot dance tracks

Cool Cuts clubline
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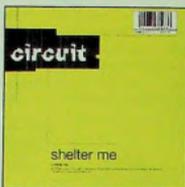
- 1 Rod Stewart THE
2 Bryan Adams CHER
3 Lynne Kravitz IT AI
4 Kenny Thomas TX
5 Amy Grant BABY B
6 Chesney Hawkes
7 Jason Donovan AI
8 Paula Abdul RUSH
9 Savilla Cole/NAT
10 Erasure CHRIS
11 Driza-Bone REAL
12 Omar THE S NOT
13 The Divinyls I'G
14 Whitney Houston
15 Cher LOVE AND UN
16 GMD PANDORA S
17 Natalia Cole/NAT
18 Salt-n-Pepa DO VC
19 REM SHINY HAPPY
20 Beche Miller FRO
21 Incognito feat JD
22 Color Me Badd V
23 Chris Rea LODGNI
24 Mica Paris/DAVE
25 Jesse Lewis YOU
26 INXS BITTER LATE
27 Kim Appleby MAN
28 Kylie Minogue SH
29 Bros ARE YOU MI
30 Oleta Adams CRC
31 Alisa Cooper HEY
32 Cher SHOP SHOES
33 LaTour PEOPLE AI
34 Beverley Craven
35 Kirsty MacColl W
36 Ayrton Neville ET
37 Rick Astley NEVER
38 Vanilla Ice ROLLIN
39 Banders SH SEL
40 DJM feat Sheryl L
41 The Deezz LITTLE
42 Zoë Lestaez RES
43 Gloriana WOND
44 The Railway King
45 Massive Attack S
46 V&C Of The Bee
47 C&C Music Fatio
48 Crystal Waters D
49 Tim Perry LEARN
50 Madonna HOLA
51 Pet Shop Boys JE
52 Sydney Youngbl
53 Cathy Dennis TO
54 Reeford STONE
55 Jonanda GOT A U
56 The Pearl JAZZ
57 Cathy Dennis JUS
58 Fearful Sharky
59 Carter Unstoppa
60 PM Dawn A WAT

Compiled by ERA. Rating based

direct

Hot vinyl

BY JAMES HAMILTON



CIRCUIT
'Shelter Me'
(Cooltempo COOLX 237)
Digitally on its producers Jakey Harris Joyley's Colson Records a couple or so years ago, then last year on Cooltempo, and subsequently applied by such as Bizcase Inc's 'Playing With Knives', the pitifully pleasing "Koi" you steel her me? Koi! (a guy) whined repetitive can-ter is out again to beat the bootleggers in call near a jiggly wriggle (D)-128Bpm (later Stealer Mix, plus "Touchdown" new killer strid-ling (D)-120.75Bpm Retaliation and Dea-Like-ly driven fooling (D)-120.30Bpm Dea-Mix Muses.

FREEFALL featuring
Psychotropic
Feel Surreal
(frr FX 160)
Hot, or what? Repeatedly looting a girl's "you make me feel so real"; this wildly exciting ultra-kinetic express train tempoed jangling waltzy UK filler in a 130.75bpm 12" Mix and 130.8bpm Radio Edit, zingily spiced with some satiate old synth samples, coupled with producers Psychotropic's smarts stuffed and bass lured breezy electro 127.5bpm "Sofa Sur-ling," I may not enthuse about this, but I do about this.

SUBJECT: 13
"The Promise"
(Vinyl Sotomoto STORM 27, via South-ern)
Dave Stewart follows "Emily" with an even more exciting wildly frantic frothing bippy rever, wailingly punctuated by Chy-Ann be-tween some bursts of male muttering, in 128bpm Vocal Freestyle, Bonus Beats and ahhlyy bounding 127.8bpm Ambient Urban Muses, likely to be huge. Talk about fierce!

FRIENDS OF MATTHEW
"The Calling"
(Pulse-R Records 12-LOOSE 11, via BMG)
By some what known but still apparently incognito DJs from the hills just south of Lon-don, when can't tell 'em who you are, CD's, the following to Ode! There's a more blatantly upfront bleeping, quavering and thumping rever, again with some ethereal effects (and "calling occupants" — presumably of inter-planetary cart, certainly "somewhere high above") — a re-iteration, in 128bpm The Other Planet, and 127.8bpm "Soaring, 0-128bpm This Planet, and 127.8bpm Techno Planet mixes, hot already on white label and originally due this week although not now out for a fortnight so that there can be a simultaneous CD release.

6 RMUPDATE

SHADES OF RHYTHM

The Sound Of Eden (every time I see her)

(ZTV ZANG 22T, via Warner Music)
Given two very different treatments, the Peter-burg/Ino's newie is a "Here's another chance for you to dance with me" girl and plinking piano strated, anguished guy charted surging vinyl (D)-126.9bpm light bouncer in his 12" or a much better Smokey-ish "Every time I see that woman, every time I see that girl" repeating, piano vamped sinking 0-119.8bpm breezy looper in its Original Mix, flipped by the "I can't think why we haven't thought of it before" produced, beat loosingly spurting, bleepy frantic ranging 131.8bpm "Armaged-don" featuring T&K Dream, and "How's he so sooo hot?" girl scratching repetitive jivey electro 0-118.7bpm "Dremo 1."

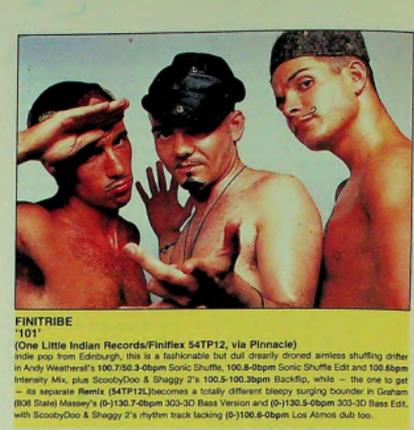
DOGGE CITY PRODUCTIONS
'Ain't Going For That'
(4th + B'Way 12BRW 121)
"By Disciples associates IG, Culture & Dodge City's highly languidly drawn-out sissy jazz rap in a (0-99.8bpm Original Demo Mix, or suitably cool girl charted, moaned and scatted 99.8bpm "Anthem" and instrumental versions, delightfully cool for the hot weather.

BILLY GRIFFIN
"Technicolor"
(Motor City Records MOTO 72, via Century)
Although producer Ian Levine typically has chummed out lots of other records in the interim, the best since his recent Francis Nero hit is this superb gently whirling swaying 58bpm soul jigger, Billy (who replaced Smokey Robinson in the Miracles) now combining the funk of his own Hold Me Tighter in His Hand "1982 classic and that of Marvin Gaye's "Mercy Mercy Me," with good inspirational lyrics about racial integration, and watching Phil Donahue on TV (instrumental flip).

TAMMY PLYNE
"Take Me Now"
(Takin' Lous TALK 11, via Phonogram)
Newly signed to the UK's currently hottest dance label, the scale swooping jazzy warbler from Britain self-penned this turny-time drum-mer tapped and piano inkstinct sultry weaving jigger, building an instant buzz in its 100.8-101.6bpm Loop Mix and Loop Instrumental, but followed next week by an even better vinyl, Young Disciples Remix (TLK N12) with, and their much chunkier bubbly wrigling 101.1-101.2bpm Dub Mix New Mix and 101.2bpm Dub Mix New Dub.

BRAINSTORM
"Rock The House"
(Low Spirit Recordings/0-ro 12 YOBX 24, via Total/BMG)
Crested into style on New York's instinct label by Richard (Moby) Hall, this piercing scorch and shuffly title line punctuated charting 130-bpm techno rever is flipped, on an im-prompt, by the wobbly bleeping 125.75bpm "Move The Colours" and synth chords washed soughy 0-126.75bpm "Help Me To Believe."

SIMONE CHAPMAN
"So Far Away"
(Enchanted Records ER 2, via 071-736 9252)
Although maybe she can sing, this now 22



years old ex-teenage model affects the breathily whipped style used usually by those who can't, for a vibrantly jostling joggling and surging 123.6-123.8-0bpm brewy Euro-type throbber which slurs down in "French Kiss" style both halfway and at the end, flipped by sparsely bottling slickly permissive 123.7bpm Boys' Mix and Love To Love You Baby-'ish phlooding 84.2bpm Simina's Enchanted Mix variations, extremely attracting attention just on white label.

TARA KEMP
"Place Of My Heart"
(Giant W0048T, via Warner Music)
Not the French Franklin/Janis Joplin aside, this shrill, percussive colting soucially jigger has a burst of unremediated male rap, here in the im-por-tant 101.25bpm Live And Ain't No Live Club Mix plus similar, seemingly UK-only, slightly brighter B7A's A Star and Release A Place Mine.

CRY CISCO
"Afore Dixie Act Revisited"
(Supremo Records SUPET 187)
The old story "Baccarat" track, now totally strung-down and overlaid by renker Norman Cook, gave a new jauntyly jiggling sweatbeat-ting "symphony with some cheeky Pikipins "Gimme Dat Ding" like "that's right, I'm sad and blue, 'cuz I can't do the boogaloo" (punctuated) in its 101bpm Gong Mix (A Norman Cook Journey), similarly syncopated bippy dublike 100.8bpm Hot Motor Mix (A Further Tip By Mr. Cook) and empty tapping 101bpm Zambesi Beats (Will Mr Cook Ever Settle Down?) versions.

NATION 12
"Electrofare"
(Outer Rhythms/Rhythm King EBU 022T, via Sinnacade)
Tim Simenon having left them, John Fox, DJ Steve Ahnand, Kurt and Simon Rogers' latest group effort is a surging low frequency oscilla-tion brummed newly ittingy raver in its A-side's (0-127.8bpm Anthem), flipped however by totally different persuasion shuffed calmly striding 115.5bpm Shemajo Mix and 115.8bpm Dogma variations still with — now chugging — L.P.O.

THE PSYCHOPATHS
"Nightmares"
(Elicit 12 ELIC 2, via Pinnacle)
Created by Steve McCutcheon & Darren Pearce's homo melleo dialogue and sound effect inspired into frantically scoupling and thundering 0-132bpm rever (Dream Dubs flip) is one of many similar that have sold instantly to their market without getting much prelimi-nary DJ attention.

FINTRIBE
"101"
(One Little Indian Records/Finflex 54TF12, via Pinnacle)
Indie pop from Edinburgh, this is a fashionable but dull drearily droned amness shuffling other Andy Weatherall's 100.750-3-0bpm Sonic Shuttle, 100.0-0bpm Sonic Shuttle Edit and 100.8bpm Intensity Mix, plus ScoobyDoo & Shaggy 2's 100.5-100.20bpm Backfire, while — the one to get — as separate Remix (54TF12) becomes a totally different breezy surfing bouncer in Gotham (808 State Music) (0-130.7-0bpm 300-30 Bass Version and (D)-130.5-0bpm 300-30 Bass Edit, with ScoobyDoo & Shaggy 2's rhythm track lacking (D)-106.4-0bpm Los Almos dub too.

KINGS OF PEACE
"1000"
(Debut CREST 3121, via Pinnacle)
Yet another creation by busy Steve McCutcheon & Darren Pearce, this repetitive Snap beats jiggled thrubbling likely 0-128bpm subbed raver is in Peak Energy and blipper striding 0-120.2-0bpm Album Muses, coupled also by the separately credited Charly The Yellow Square's "Rainbow" theme quoting more monotonously thrubbing 0-123.1-0bpm "My-teries Of The Flute".

TURN TABLE TERROR
'Break'
(Dutch Mid-Town Records mid-91105)
Given different treatments, M.A.C. de Heij's rocky fierce raver comes rascally jiggling 0-124.8bpm "Technological," style-switching (hence its name) 0-120.9bpm Surprise, and rap produced, souper jiggly jiggling 113.8bpm Swingbeat. Muses (the printed message, rather than label, running order credits being more accu-rate, plus a bassy galloping (D)-127.0bpm "Scream" bonus track.

PAL JOEY
"Flight 801"
(US Loop D' Loop Records LDLZ 103)
Ambiguously labelled without a real artist credit but certainly created by Pal Joey, this Japan recorded jazz-funky frenzied looping 118bpm in-strumental has some cool vibes by Syoko Ogawa and is actually the better B-side to the — also pleasant enough — likely bouncer 0-121.8bpm "Spent The Night", which has bursts of sampled female title mix.

THE SOUND OF NOW
"Vol. 1"
(A Transcription R & S/Sealth Records STR 1291)
A compilation project created by Holland's Ken Greenwell & Andy van der Zant, this rare EP has the samples and synth produced thumping 125.5bpm "It's Time 4 House," Yacco-ish 0-123.7bpm "Play The Tones", fan-guise-like organ chugged 123.8bpm "Rave Extravaganza," and crickets chirping ambient droning (D)-124.7-0-124.7-0bpm "Drop II."

MINISTERS OF DANCE
"Dance To The Melody"
(Boogie Beat Records GBG BZT, via US 277 376)
The Finbury Park/Seven Sisters-based label's second release is a jangling breezy pop house leaver with some lightweight title female chorus and familiar samples in Richie Malone's "Xpansions" 0-124.6-0bpm Xpanded Remix and 124.8bpm Radio Edit, flipped by the Martin Luther King "now is the time" produced "now for your sin" awarded tallying 124.6bpm "D

OUR NEW 071 ELIC RECORDS
E15/E115
Distributed by EMI/JETSTAR

Beats & Pieces

CRYSTAL WATERS headlines the **New Music Seminar's** opening party in New York at the **Palladium** this coming Sunday, but events which early arrivals can catch ahead of that include, on Friday, **Jamanda and Nomad** at the **Palladium** (11pm), and **Gary Pini's Profile** party at **Eddie's 360 Canal SW** B'way (also 11pm), while on Saturday afternoon **Mory Kanté** (V6 Ké Yé Ké) and the **Gipsy Kings** play live in Central Park at the Summer Stage (3pm) — I wish I was arriving in time for that! ... **Paul Oakenfold** is deliberately keeping the date and venue for his **Perfecto** party in New York a mystery until the very last minute, hoping thus to make it the hottest ticket in town for NMS delegates ... New York's other dance music gigs during the NMS include, on Sunday, **Cavemen** and **KRS** at the **Groove Academy in the Village Gate**; on Monday, **EMF** and the **Ruthless Rag Assassins** at the **Ritz**, and an **italo rave** with a host of Italian jocks at the **Building**; on Tuesday, **LFO** at the **Building**, **DJ Gilles Peterson** with **Galliano** at the **Groove Academy**, and **Def Jam** presents **'Livin' Large'** featuring **Allyson Williams**, **Terminator X**, **The Don & Nice 'N' Smooth** at **Red Zone**; on Wednesday, **Cabaret Voltaire** at the **Ritz**, and **N-Joi** and **Nomad** at the **Limelight** ... **'Backdraft', 'The Rocketeer', 'City Slickers'** and **'Terminal 2'** are the movies to see, **The 'Wil Rogers Follies'** ... meanwhile, back in the UK, **Clubnet** and the **Music Industry Pulp** have moved to London's Docklands at **Suffe G, 16 Tille Road, London E14 8PX** (phone 071-805 9838/071-895 9836) ... **Judy Nanton** has scrapped the previous **DJ** mailing list and is building a brand new

one (so even 'name') **DJs** should re-apply) at **Network Records**, Stratford Road, Stratford Place, Canco Hill, Birmingham B12 0HT (phone 021-766 7311/ax 021-773 9751) ... **Pitstop Promotions** has moved again, to 12 Cicero Street, Moston, Manchester M9 1JP (phone 091 202 2056) ... **Jolley Harris Jolley's** latest logo regiro, launched in 8 fortnight with **Régime's 'What To Do'**, follows on from the **Reproduction** team's earlier **Collision Records** (which first released **Circuit's 'Shatter Me')** ... **D.O.P.'s 'Future La Funk'**, hot jigg on white label so far, is an interesting synth thrummed smoothly ... striding 123.7bpm episodic rave, flipped by the 'it's not over' girls produced bubbly juddering 123.6bpm 'Take Me' ... **Anthrax**, featuring **Chuck D's** heavy metal rap remake of **Public Enemy's 'Bring The Noise'** is 120.2-122.4-113bpm ... **Color Me Badd's** follow-up next week is the **acappella** infroed drop-out type 103.7bpm 'All 4 Love (All 4 Street Mix)' ... **German Djs Jens 'Jelly' Lissat & Peter Harder's** familiar old samples woven and piano jibbed heavily bubbling phonetic hip house 122.8bpm **Off-Shore 'I Got A Little Song (Makes You Wanna Hustle)'** will be available commercially only as a track on the **Sony Music** comp's compilation 'Everybody Dance Now 2' (out next week) but has been promoted as a **Columbia** 12-inch in four mixes ... **Michael Jackson** is rumoured to have asked all the **Sony Music** branches around the world for locally published books about the history of fashion through the ages, from which he hopes to find inspiration for his next "look" — which means, of course, he could end up like another **Adam Ant!** ... **AND THE BEAT GOES ON!**

is **the Remix**, and episodic ambient bleppily chiming 0-115.5bpm 'Tiny's First Journey'.

APOLLO 440
'Destiny'
(Reverb Records RVBT 002, via 071-928 1937)
By an act that seems to be getting a lot of remixing credits these days, this noisy ritally ready bleppin' and churning 0-145.7-136bpm cover is in **Definite Digital Hardcore Mix** and **This Wave Immortality** Remix versions.

DA JUICE
'Hear The Angels'
(Torsio Dance 12176, via Southern)
From Holland, this **Pat Shop** boy-like mumbled, 'do me baby, do me!' repeating, **Acabic-type** wailing backed and funky drum beats winged 128bpm jiggish house shuffler has **Transahara Edit** and **Inskier Club Mixes** or, possibly better, a girl's 'come, come, make me come' punctuated similar though even jiggier less vocal 'C'mon C'mon (Bental Mats Mix)' variation, about for several months now but hot still for some raw jocks.

SCREAMING TARGET
'Knowledge 'N' Numbers'
(Island 12S 499)
Don Letts' **Big Audio Dynamite** splinter group jaunily chants this catchily jiggling 102.3bpm reggae-type chugger in **Adam Fuest's 'I'** and rambling dubwise **Killer Hertz Mixes**, but **Depth Charge's** denser rumblingly jottin' 102.3bpm **Knowledge And Noises** version is getting more attention from **DJs** now that the single has been remixed to make them janky skanking 104.2bpm **Tonia M.C. (The Singing Lesson!)** too.

AZIZI
'Don't Say That It's Over'
(Arista 814 444)
The **North London's** sweetly cooing **Nandi Williams & Eileen McJoy** follow their recent slinky 'Mid-

night Lover' radio turntable hit with a less seductive plaintive jiggly swayer, an original composition using an over-familiar title line, in **Phil Bodger's** chunkily tapping 99.7bpm **Extended Mix** and **Edit**, or an unremixed 100.7bpm **Album Version**.

SUPREME LOVE GODS
'Cherry White'
(One Little Indian Records 53TP12L, via **Pinnacle**)
Only on **DJ** promo, for some time already, this dreadful chanting dreary pop-rock lurcher from Los Angeles is so fat and dull that not even twittery 110.4bpm **Carl Cox** and jittery 113.8bpm **Stoker** mixes can save it. But some mailing list jocks are chanting it — 'I'd hate to go to their gigs', cooed by the better jiggly juddering 'Cat' in jingly 0-107.3bpm **Tony Garcia** and **Cut** or 107.8bpm **Keith Latham** mixes.

BLUE PEARL
'Alive (Goa Mix)'
(Big Life BLRT 44, via **PolyGram**)
The **id Soul** II **Soul** mystery and even some whippoonill effects now seem deadeningly déjà-vu in this long instrumentally started 0-97.2-97.8bpm, rolling dull swayer, featuring **Pink Floyd's** **Dave Gilmour** on guitar and **Rick Wright** on organ especially in the best-less **Organic** Mix, but **Durga Medford's** wailing is better served by the **Graham (802 State)** **Massey** remixed 'Cobbi'-type sinister synth tones punctuated chunkily jiggling 0-111.5bpm 'Down To You (Massey Mix)' coupling.

ROTOR
'Purely Rhythmic'
(Chill TUV 4, via 0582-693380)
Young bedroom mixer **Andrew Wright** created this jittery droning 124.8bpm force bleoper using a Commodore home computer, with the twittery cantering 0-113.6bpm 'Digital Romance' and stun gun zapped 0-113.8-0bpm 'Saled Hammer' as flip.

young discipless apparently nothin' reissued 22/7

7/12/CD/MC




RMUPDATE 7

Label	Carina
WHOLE...	BBC BBCV 4457
r Dream ...	Polydor JD11442
rk & ... Video Gems	R 1372
The Best	Pickwick RFC 003
Warner Home Video	PES 30704
	Walt Disney D 245642
Castle Vision	CVI 1250
Touchstone	D410272
MAY Castle Vision	CVI 1262
SHIP...	Chrysalis CHV 10509
Warner Home Video	PES 30550
Castle Music Films	CMF 8650
CIC	VHR 2350
4 Front/Guild	LED 80012
S	SilverVision V59 909



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Richard Page at Myddelton & Major
on 0703 637255.

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

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



RECORD MIRROR

- 1 Rod Stewart THE
- 2 Bryan Adams CYS
- 3 Lenny Kravitz IT A
- 4 Kenny Thomas T
- 5 Amy Grant BABY I
- 6 Chesney Hawkes
- 7 Jason Donovan A
- 8 Cher Abdul ROZI
- 9 Sonia ONLY DOGS
- 10 Erasure CHRISUS
- 11 Drita-Bone REAL
- 12 Omar (THEY'RE NOT)
- 13 The Divinyls I TOU
- 14 Whitney Houston
- 15 Cheri Lynn AND LOU
- 16 GMD PANDORA'S
- 17 Natalie Cole NAT
- 18 Salt-n-Pepa DO D
- 19 REM SHINY HAPPY
- 20 Bette Midler FRO
- 21 Incognito feat Jo
- 22 Color Me Badd J
- 23 Chris Rea LODKIN
- 24 Mick Towers AN
- 25 Janna Leves Y
- 26 INXS BITTER TEA
- 27 Kim Appleby MAJ
- 28 Kylie Minogue S
- 29 Bros ARE YOU M
- 30 Dieta Adams GRI
- 31 Alice Cooper HEY
- 32 Cher SHOPPING
- 33 LaTear PEOPLE AT
- 34 Beverley Craves
- 35 Kirsty MacColl W
- 36 Aaron Neville VI
- 37 Rick Astley NEVE
- 38 Vanilla Ice HOLL
- 39 Bandiera SHE SE
- 40 DJH feat Stey I L
- 41 The Doorn LIGHT
- 42 Gloria Estefan FE
- 43 Zucchero WOND
- 44 The Railway Chik
- 45 Massive Attack
- 46 Voice Of The Bee
- 47 C&C Music Fac
- 48 Crystal Waters G
- 49 Tim Perry LAND
- 50 Madonna HOLA
- 51 Pet Shop Boys J
- 52 Sydney Youngbl
- 53 Cathy Dennis TOI
- 54 Reachford STONE
- 55 Jomanda GDT A
- 56 Blue Pearl ALIVE
- 57 Cathy Dennis JOL
- 58 Feargal Sharkey
- 59 Carter Usatoppa
- 60 FM Dawo A WAT

TW LW

- 1 7 WAYS TO LOVE *Colony*
- 2 ALWAYS THERE *(Acoustic featuring Jason Brown)*
- 3 LET THE BEAT HIT 'EM *(Lia Lisa & Cluj Jam)*
- 4 GET A LOVE FOR YOU *Jomanda*
- 5 SHELTER ME *(RETAGALLION MIX) (HILTER SKELTER MIX) Ciral*
- 6 REAL LOVE *(MIXES) J. Jive*
- 7 NOW THAT WE FOUND LOVE *Heavy D & The Boyz*
- 8 I LIKE IT *(MIXES) DJ JH featuring Stey I L*
- 9 I'M HOT IN LOVE *(MIXES) Benicet*
- 10 PERSEPECTIVE *A&M*
- 11 HOT IN MOTION *Cubic 22*
- 12 MOVE ANY MOUNTAIN *(PROGEN '91) Shamen*
- 13 THINGS THAT MAKE YOU GO HMM... *(C&C PUMPED UP LP MIX)*
- 14 TRIBAL BASE *Hot MC's*
- 15 KINDA GROOVY *(MIXES) Cool 2*
- 16 SUMMERTIME *(DJ JAZZY JEFF'S MIX) DJ Jazzy Jeff & The Fresh Prince*
- 17 KEEP WARM *(MIXES) Jive*
- 18 TRIBAL BASE *Hot MC's*
- 19 THINKING ABOUT YOUR LOVE *(ONE WORLD MIX) Kenny Thomas*
- 20 THE WHISTLE SONG *Frankie Knuckles*
- 21 JUST ANOTHER DREAM *(12" MIX) Cathy Dennis*
- 22 GO (WOODKICK MIX) *Proby*
- 23 THE VERTIGO EP: INFILTRATE 302REAL TIME STATUS: THE LIST OF MAY *Album 8*
- 24 FOLLOW (U.S. REMIX) *Stunfunkers*
- 25 THE ENEMY WITHIN *Three*
- 26 UNNATURAL (ROLLING THUNDER MIX) *BBQ*
- 27 DUBBIN' UP THE PIECES (12" VERSION) *Ashbrook Allstars*
- 28 TAKE ME LOW (LOD MIX) *Johnny Fame*
- 29 GET IT ON (THE PERFECT MIX) *Yoko Honey*
- 30 FEEL SURREAL (12" MIX) *Fretful featuring Psychoporc*
- 31 THERE'S NOTHING LIKE THIS *Omar*
- 32 I WANNA SEX YOU UP *Color Me Badd*
- 33 THE CALLING *Travis O'Hanlon*
- 34 JET-STAR *Tekno Top*
- 35 POSITIVITY *Positivity*
- 36 ONE STEP AHEAD *Debbie Gibson*
- 37 GOT A LITTLE SON (MAKES YOU WANNA HUSTLE) (12" MIX) *Off Shore*
- 38 THE SOUND OF EDEN (12") *Shades Of Rhythm*
- 39 PEOPLE ARE STILL HAVING SEX (NO SLEAZY MIX) *(RALPH'S ORGASMIC MIX) L'Or*
- 40 NEW ALL OVER THE WORLD *Chuck Jackson*
- 41 GIRLS (TRUMPET MIX) *Powercut*
- 42 DON'T CHA KNOW *Nativity*
- 43 NEW SOMEBODY (GREAT MIX) *Higher Ground*
- 44 PEOPLE (NELLIE'S CLUB MIX) *Les M*
- 45 GYPSY WOMAN (LA DA DAE) *Crystal Waters*
- 46 101 SONIC SHUFFLE *Fm Tribe*
- 47 RUB-A-DUBB *Duane Trouble*
- 48 NEW RUDE BOYS *Lady Love*
- 49 NEW SECRETS (OF SUCCESS) (CLUB MIX) *Cooker Crew featuring Funky D*
- 50 WANNA DANCE (UK PARTY POWER MIX) *Tammn*
- 51 DO YOU WANT ME Sit-n-Pepa
- 52 ANYTHING FOR THAT *Dodge City Productions*

- | | | | |
|----|---|----------------------------------|--------------------------|
| 52 | ONE STEP AHEAD | Bonnie Waters | Debut promo |
| 53 | NAKED LOVE (GAY YOU WANT ME) (PART ONE) | Quartz & Dina Carroll | Mercury |
| 54 | DON'T HOLD BACK '91 | Blapps Pose | Tribal Base promo |
| 55 | YOU'RE TOO HOT | Lenny Kravitz | yo-bro |
| 56 | THE WAVE OF THE FUTURE (MEDIUM MIX) | Quadrophonia | ARLSCP |
| 57 | DO THAT TO ME (GET ME FREE) | Louatta Holloway | Debut promo |
| 58 | DIN DAA DAA (MIXES) | George Long featuring Doug Latu | Cardiac promo |
| 59 | THE TEMPERATURE'S RISING | Maria Delune | Shut Up And Dance |
| 60 | UNUSING HEROES OF HIP HOP (BOILERHOUSE MIX) Subsonic 2 | Unity promo | C.T. |
| 61 | MY NAME'S NOT SUSAN | Whitney Houston | Arista promo |
| 62 | RIGHT BEFORE MY EYES | Pos Day | Starway White label |
| 63 | SO HARD (CLUB MIX) L'Or | Debut promo | yo-bro Love Spirit promo |
| 64 | IS THIS A DREAM | Love Decade | Absolute Mayhem |
| 65 | LADIES WITH AN ATTITUDE | Epimote Of Hope | Pure BhoomicBig Life |
| 66 | REBEL WOMAN (DHA MIX) [DNA] (feat jazz) J | Debut promo | DNA white label |
| 67 | YOUR LOVE RAIN DOWN | Janae (Boston promo) Susan Clark | Champion promo |
| 68 | THE VIBE IS RIGHT (REMIX BY PHIL KESSALL) Ruby Turner | Jive promo | Debut promo |
| 69 | PIECE OF MY HEART (LIVE & IT Ain't NO JIVE MIX) Tara Kemp | Gift promo | Debut promo |
| 70 | A ROLLER SKATING JAM | De La Soul | Big Life promo |
| 71 | GENERATIONS OF LOVE (TOTALLY SOUND MIX) | Janae Loves You | More Protein |
| 72 | THIS TIME MAKE IT FUNKY | Tracy Spencer | Capitol promo |
| 73 | INSANITY | Obertson | Omen promo |
| 74 | MARRA NINE | Genesix B | white label |
| 75 | NEW TECHNO IT | Three | white label |
| 76 | YOU CAN'T PLAY WITH MY TO YO (REAL MIX) | To Yo featuring Ice Cube | East West |
| 77 | TECHNOCLOUR | Big Griffin | Motorty |
| 78 | BACK ON THE BLOCK (MIXES) | Quincy Jones | Quest |
| 79 | HIT ME WITH YOUR RHYTHM STICK '91 | Flying/Cooltempo | Debut promo |
| 80 | DEEP IN MY HEART (REMIXES) | Clubhouse/EVERYBODY REMIXES) | hrr |
| 81 | MOVIE OVER INDIA (HIP HOP REMIX) | Apache Indian | Sure Delight |
| 82 | SO RELAXING (CLUB MIX) | Nelaton | Profile promo |
| 83 | MOVIES (C) Night | Debut promo | US RCA |
| 84 | DANCE TO THE MELODY (THE EXPANDED MIX) | Ministers of Dance | Boogie Beat promo |
| 85 | RUNAWAY | Muhungu | Italian Beat Club |
| 86 | WE'RE BACK THAT IT'S OVER | Azari | Arista promo |
| 87 | WHAT IS DUB | Moody Brothers/Dance Screamer | WARP |
| 88 | COME AND GET IT (12" VERSION) | Chucky Jackson | Love |
| 89 | CIRCLE OF ONE (12" MIX) | Olivia Adams | Fontana |
| 90 | ALL MY ROADS (MIXES) | One One Brain | Champion |
| 91 | HOLD ON (REMIX) | The Huggy Twins | Shut Up And Dance |
| 92 | LIVING INSIDE A DREAM | Nightwalkers | Lizard |
| 93 | GET DOWN ON IT (OLIVER HOHM MIX) | Koolha's Gang | Mercury |
| 94 | BE THE BEST (CLUB MIX) | Cruiser's Gang | Urban promo |
| 95 | HAIL THE WORLD (8TH AVENUE MIX) | The Huggy Twins | 4th & B'way promo |
| 96 | POP GOES THE WEASEL (WEASEL REMIX) | Jordhaus | Columbia |
| 97 | PUMP IT UP (NICE AN' HARD) | icy Blu | Gift promo |
| 98 | NEW MASSIVE OVERLOAD | D Manive | Black Market |

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 620 3636.

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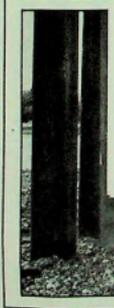
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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

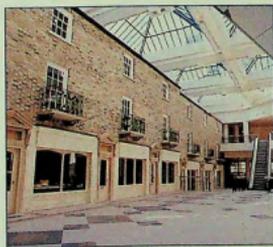
Rank	Artist Title	Label	Rank	Artist Title	Label
Category/running time	Category/running time	Cat.no.	Category/running time	Category/running time	Cat.no.
1 NEW	JASON DONOVAN: Any Dream Will Do Video Single/min	Polydor JD 11442	15 16	DEBORAH HARRY/BLONDIE: Very ... Compilation/1hr 20min	Chrysalis CVHS 5040
2 2	ALICE COOPER: Primecuts Compilation/1hr	Castle Music Picture CMP 8050	17 18	BELINDA CARLISLE: Runaway Videos Compilation/40min	Chrysalis VVD 303
3 NEW	POP WILL EAT ITSELF: Unspoil By ... Compilation/33min	BMG Video CPV 1134	18 10	TINA TURNER: Rio '88 Live/1hr 15min	4 Front/PolyGram LED B0172
4 1	PET SHOP BOYS: Promotion Compilation/33min	PMI MVR 99 0094 3	19 12	DANIEL O'DONNELL: An Evening With Compilation/1hr 38min	Ritz RITVZ 0008
5 45	CARRERAS/DOMINGO/... Live/1hr 26min	PolyGram Video CVI 11122	20 16	CLIFF RICHARD: Rock In Australia Music Club/PMI MC 2056	PMI MC 2056
6 3	MADONNA: The Immaculate Collection Compilation/55min	WMV 7939382143	21 11	BON JOVI: Slippery When Wet 4 Front/PolyGram LED 80302	WMV LED 80302
7 2	YES: Yessongs Live/1hr	Wienersworld WNR 2021	22 NEW	MR. BIG: Lean Into It Compilation/1hr	WMV 8536502063
8 5	STATUS QUO: Rocking ... 4 Front/PolyGram LED 80152	4 Front/PolyGram LED 80152	23 22	LEVEL 42: Level Best Live/1hr 7min	4 Front/PolyGram LED 80182
9 15	EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video CPV 1012	24 NEW	VANILLA ICE: Play That Funky Music Compilation/25min	PMI MVR 99 0097 3
9 4	ROD STEWART: Tonight ... 4 Front/PolyGram LED 80132	4 Front/PolyGram LED 80132	24 25	ELTON JOHN: The Very Best/PolyGram Video CFM 2756	PolyGram Video CFM 2756
11 9	THE DOORS: Dance On Fire Live/1hr 5min	CIC VHR 1182	24 1	RUNRIG: City Of Lights Live/1hr 32min	PolyGram Video CPV 11542
12 NEW	AC/DC: Clipped Compilation/25min	WMV 8536502423	27 1	TINA TURNER: Live ... Barcelona PolyGram Video CFM 2842	PolyGram Video CFM 2842
13 18	PHIL COLLINS: Seriously Live... Virgin Vision VVO 783	Virgin Vision VVO 783	27 29	SINEAD O'CONNOR: The Year ... Compilation/1hr 7min	Chrysalis CVHS 5041
14 15	LUCIANO PAVAROTTI: Music Club/Video Col MC 2003	Music Club/Video Col MC 2003	27 1	MADONNA: Justify My Love/MTV Vogue MVW 7939382753	WMV 7939382753
15 1	JOE LONGTHORNE: The Very Best Of Telstar TVE 1032	Telstar TVE 1032	27 1	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032

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TOP 15 VIDEO

Rank	Artist Title	Label	Rank	Artist Title	Label
Category/running time	Category/running time	Cat.no.	Category/running time	Category/running time	Cat.no.
1 1	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457	11 12	JASON DONOVAN: Any Dream ... Polydor JD 11442	Polydor JD 11442
2 NEW	JASON DONOVAN: Any Dream ... Music/4min	Polydor JD 11442	3 5	CHIPPENDALES: Tail Dark & ... Video Gems Other/1hr 10min	Pickwick PFC 003
4 3	RANGERS F.C.: Simply The Best Sport/1hr	Pickwick PFC 003	5 15	ROADHOUSE Action/1hr 48min	Warner Home Video PES 59704
6 4	THE RESCUERS Children's/1hr 14min	Walt Disney D 24942	6 4	15 THE RESCUERS Children's/1hr 14min	Walt Disney D 24942
7 2	YOU'VE BEEN FRAMED! Comedy/1hr	Castle Vision CVI 1250	7 2	YOU'VE BEEN FRAMED! Comedy/1hr	Castle Vision CVI 1250
8 3	PRETTY WOMAN Comedy/1hr 55min	Touchstone D149272	8 3	PRETTY WOMAN Comedy/1hr 55min	Touchstone D149272
9 7	THE DARLING BUDS OF MAY Comedy/1hr 20min	Castle Vision CVI 1262	9 7	THE DARLING BUDS OF MAY Comedy/1hr 20min	Castle Vision CVI 1262
10 6	ARSENAL'S CHAMPIONSHIP... Sport/1hr 30min	Chrysalis CHV 10509	10 6	ARSENAL'S CHAMPIONSHIP... Sport/1hr 30min	Chrysalis CHV 10509
11 10	HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video PES 38050	11 10	HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video PES 38050
12 14	ALICE COOPER: Primecuts Music/1hr	Castle Music Pictures CMP 6050	12 14	ALICE COOPER: Primecuts Music/1hr	Castle Music Pictures CMP 6050
13 30	THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350	13 30	THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350
14 17	RAMBO III Action/1hr 43min	4 Front/Guild LED 80012	14 17	RAMBO III Action/1hr 43min	4 Front/Guild LED 80012
15 11	THE BRITISH BULLDOGS Sport/1hr 30min	SilverVision WS 909	15 11	THE BRITISH BULLDOGS Sport/1hr 30min	SilverVision WS 909

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25	MAMA Kim Appleyby	Eng. Ltd. Paradise
26	PANDORA'S BOX OVD	Virgin
27	SEXUALITY Billy Bragg	Go! Discs
28	I LIKE IT D.J.H. featuring Stefy	RCA
29	MY NAME IS NOT SUSAN Whitney Houston	Arista
30	BITTER TEARS INXS	Mercury
31	NEW LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam	Columbia
32	HEY STOOPID Alice Cooper	Epic
33	ONLY FOOLS (NEVER FALL IN LOVE) Santia	10
34	LEILOU People Are Still Having Sex	Polydor
35	GENERATIONS OF LOVE Jesus Loves You	More Protein
36	NEW LOVE AND UNDERSTANDING Cher	Caplan
37	SHINY HAPPY PEOPLE REM	Warner Brothers

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TWELVE INCH

1	ALWAYS THERE Incognito feat. Joeeyln Brown	21	GOT A LOVE FOR YOU Jonas
2	NEW YOU COULD BE MINE Guns N' Roses	22	I WANNA SEX YOU UP Color Me Badd
3	7 WAYS TO LOVE Code Brays	23	THE WAVE OF THE FUTURE Quasimoto
4	NEW THAT WE'VE FOUND... Heavy D & The Boyz	24	RUSH RUSH Paula Abdul
5	NEW LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam	25	NEW JET STAR Fredo Too
6	(EVERYTHING I DO)... Byras Adams	26	WE ARE BACK/MURTURE LFO
7	THINGS THAT MAKE... C.K. & The Underdogs (William Allen)	27	ANY DREAM WILL DO Jason Donovan
8	NEW INFLUENT 202 Alentis	28	SHERIFF FATMAN Cave The Underdogpeak Sex Machine
9	NEW LIKIE IT D.J.H. feat Stefy	29	IT'NT OVER TIL IT'S OVER Lenny Kravitz
10	BRING THE NOISE Ambros featuring Chuck D	30	GENERATIONS OF LOVE Jesus Loves You
11	THINKING ABOUT YOUR LOVE Kenny Thomas	31	NEW KINDA GROOVY Cool 2
12	REAL LOVE Diana Bane	32	BEST I CAN Queenstoyce
13	NIGHT IN MOTION Club 22	33	HEY STOOPID Alice Cooper
14	CHORUS Erasme	34	THE ENERGY WITHIN Thrice
15	THERE'S NOTHING LIKE THIS Onair	35	NEW MIX IT UP Lani Faced Network
16	NEW ARE YOU MINE? Bros	36	DREAM ON (IS THIS A DREAM) Love Decade
17	NEW BITTER TEARS INXS	37	HOOLIGAN 69 The Raggas Wins
18	NEW APPLE GREEN (REMIX) The Milltown Brothers	38	KEEP WARM Jimmy
19	DO YOU WANT ME Sinh A Paga	39	OPTIMISTIC Schmidt Di Blassness
20	TIBAL BAZE Rebel McTeeney/Risington Levy	40	SEXUALITY Billy Bragg

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63	NEW JET STAR Toko Too	18S
64	HOLIDAY Madonna	D.Zone
65	HOOLIGAN 69 The Raggas Wins	Sire
66	NEW ROCK 'N' ROLL Pit Cuddah/Masterfull/Med/Rocket	Shit Up and Dance Music For Nations
67	GIRLS Forward featuring Nubian Prinz	Eternal
68	DREAM ON (IS THIS A DREAM) Love Decade	All Around The World
69	KEEP WARM Jimmy	Virgin
70	REMEMBER ME WITH LOVE Gloria Estefan	Epic
71	NEW DON'T TREAT ME BAD Fishhouse	Epic
72	NEW RHYTHM OF THE BEAST Nicko McBrian	EMI
73	SAFE FROM HARM Massive Attack	Wild Bunch
74	OPTIMISTIC Sounds Of Blackness	Perspective
75	NEW UNSUNG HEROES OF HIP HOP Subsonic 2	Unity

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McDade - Solo

Age Urban - Band

Sam Burt - Solo

Mark Wilson - Solo

Mark Burt - Solo

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TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Artist(s), Orch.	Cassette/CDLP (Distributor)	Label
1	THE ESSENTIAL MOZART	Various	CD-433232/MC-433234 (P)	Decca
2	BRAMHS: VIOLIN CONCERTO	Nigel Kennedy, YFOT Ensemble	CD-433232/MC-433234 (P)	EMI
3	VIVALDI: FOUR SEASONS	Nigel Kennedy	CD-433232/MC-433234 (P)	EMI
4	MENDELSSOHN/BIRCH/SCHUBERT	Nigel Kennedy	CD-433232/MC-433234 (P)	EMI
5	JOHN WILLIAMS PLAYS VIOLI CONCS	John Williams	CD-433232/MC-433234 (P)	Decca
6	ELGAR: CELLO CONCERTO/SEA PICTURES	John Williams	CD-433232/MC-433234 (P)	Decca
7	ALBINONI/ADAGIO/PACHELBEL: CANON	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
8	ELGAR: CELLO CONCERTO	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
9	ELGAR: CELLO CONCERTO/ENIGMA VAR	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
10	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	Nigel Kennedy	CD-433232/MC-433234 (P)	Decca
11	ORCHESTRA	John Kennedy	CD-433232/MC-433234 (P)	Decca
12	VIVALDI: FOUR SEASONS	Christopher Hogwood	CD-433232/MC-433234 (P)	Decca
13	PUCINI: MADAME BUTTERFLY (HIGHLIGHTS)	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
14	PUCINI: TOSCA HIGHLIGHTS	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
15	WOLFF LÉOYER: REQUIEM	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
16	HOLST: THE PLANETS	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
17	PUCINI: LA BOHEME	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
18	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Mark Eimert	CD-433232/MC-433234 (P)	Decca
19	HOLST: THE PLANETS	Mark Eimert	CD-433232/MC-433234 (P)	Decca
20	BRAMHS: ENIGMA DEUTSCHES REQUIEM	John Eliot Gardiner	CD-433232/MC-433234 (P)	Decca
21	BERNSTEIN IN BERLIN: BEETHOVEN...	Leonard Bernstein	CD-433232/MC-433234 (P)	Decca
22	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Christophe Hogwood	CD-433232/MC-433234 (P)	Decca
23	MOZART: REQUIEM	Christophe Hogwood	CD-433232/MC-433234 (P)	Decca
24	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Christophe Hogwood	CD-433232/MC-433234 (P)	Decca
25	VAUGHAN WILLIAMS CONCERTO	Seiji Ozawa	CD-433232/MC-433234 (P)	Decca
26	BIZET: CARMEN HIGHLIGHTS	Seiji Ozawa	CD-433232/MC-433234 (P)	Decca
27	TCHAIKOVSKY: THE SLEEPING BEAUTY	Seiji Ozawa	CD-433232/MC-433234 (P)	Decca
28	PACHELBEL/VIVALDI/BACH/PURCELL	Orchestra Chamber Orchestra	CD-433232/MC-433234 (P)	Decca
29	BACH/MANVINI: PIANO CONCERTO NO 2	Y. Ashkenazy	CD-433232/MC-433234 (P)	Decca
30	HOLST: THE PLANETS	Charles Dutoit	CD-433232/MC-433234 (P)	Decca
31	FAURE: REQUIEM	Charles Dutoit	CD-433232/MC-433234 (P)	Decca
32	MAHLER: SYMPHONY NO. 5	Charles Dutoit	CD-433232/MC-433234 (P)	Decca
33	PROKOFIEV: PETER AND THE WOLF	Charles Dutoit	CD-433232/MC-433234 (P)	Decca
34	BEETHOVEN: SYMPHONY NO. 5	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
35	MONTEVERDI: VESPRI DELLA BEATA	John Eliot Gardiner	CD-433232/MC-433234 (P)	Decca
36	MUSIC FEATURED ON THE SOUTH BAK	Philips	CD-433232/MC-433234 (P)	Decca
37	BALOGH: CELTIC SYMPHONY	Herbert Von Karajan	CD-433232/MC-433234 (P)	Decca
38	ELGAR: SYMPHONY NO. 1/IN THE PITCH	Charles Dutoit	CD-433232/MC-433234 (P)	Decca
39	FAURE: REQUIEM OP. 48	Charles Dutoit	CD-433232/MC-433234 (P)	Decca
40	PROKOFIEV: ROMEO & JULIET	Charles Dutoit	CD-433232/MC-433234 (P)	Decca

DISTRIBUTION: INDIE SINGLES*

Rank	Title	Artist	Label	LP (Distributor)
1	CHORUS	Various	Male 112/MUTE 125 (P)	Mute
2	TRIBAL BASE	Rebel MC/Tenor Flyb Lev	Desire WANTU 44 (P)	Desire
3	WE ARE BACK/NURTURE	Various	Warp 1124 (WAP 14) (P)	Warp
4	SHOCKED	Kinky Minogue	PWL PWL11 (P)	PWL
5	HOLLYWOOD 69	Various	Shut Up And Dance SUAD 165 (SUAD 16) (P)	Shut Up And Dance
6	KIKKY LOVE	Various	4AD (BAD 1009) (P)	4AD
7	HIGHER THAN THE SUN	Primo Sireanni	Creation CRE 096T (P)	Creation
8	SUZANNE	Hut Mute's 5 (APT)	Hut Mute's 5 (APT)	Hut Mute's
9	ALL MIXED UP	The Twins	PWL PWL12 (P)	PWL
10	PLEASE BE CRUEL	Various	Cow Duncow 15T (P)	Cow Duncow
11	LAST TRIP TO TRANSCENTRAL	Various	KLJ Communications KLC 008X (P)	KLJ Communications
12	THE VICTORY EP	Cavanah	Profile (PROF 34) (P)	Profile
13	THE CONCRETE MEGAMIX	Various	PWL PWL11 (P)	PWL
14	PLANET OF SOUND	Various	4AD (BAD 1008) (P)	4AD
15	RUB & DUB	Various	Desire WANTU 44 (P)	Desire
16	TAKE 5	Various	Factory FAC 368T (FAC 308) (P)	Factory
17	CATCH THE BREEZE/SHINE	Various	Creation CRE 112T (P)	Creation
18	NIGHTMARES	Various	Elicit 112ECL 2 (P)	Elicit
19	COAST IS CLEAR	Various	Antifox ANX11 20 (P)	Antifox
20	GET THE MESSAGE	Various	Electronic	Electronic
21	GETTIN' HOT	Various	Creed 112CRED 12 (S&D)	Creed
22	NOT STAND IN MY WAY/L	Various	Suburban Base (SUBBASE 902) (S&D)	Suburban Base
23	RS IS FOC	Various	Mute 112MUTE 122 (P)	Mute
24	THEME FROM THIRTYSOMETHING	Various	Primetime SILVA 194 (S&D)	Primetime
25	FEEL SO SAD	Various	Dedicated - (SPHRT 001) (S&D)	Dedicated
26	KEEPSAKE (EP)	Various	Sifted Airtask (IAKRD 004) (S&D)	Sifted Airtask
27	COCAINE	Various	PWL Continental - (PWL 361) (P)	PWL
28	RS S.P.	Various	PWL PWL11 (P)	PWL
29	PLAYING WITH KNIVES	Various	Vinyl Selection STORM 2SR (STORM 2) (S&D)	Vinyl Selection
30	BITTER MOON	Various	Non Fiction YESX1 (P)	Non Fiction
31	NAKED RAIN	Various	Dedicated - (THSFP 001T) (P)	Dedicated
32	HYPERREAL	Various	Little Little 48 TP12 (P)	Little Little
33	JUST A GROOVE	Various	Named	Named
34	KEEP THE FIRE BURNING	Various	Production House (PHS 028) (S&D)	Production House
35	TAKE ME AWAY	Various	Network NWK11 20 (P)	Network
36	THE LAST GASP	Various	Gallon Drunk (GALDUNK 003) (APT)	Gallon Drunk
37	I DON'T EVEN KNOW IF I...	Various	O.L.I. 4077P (P)	O.L.I.
38	GONNA CATCH YOU	Various	Supreme SWEK1 188 (P)	Supreme
39	THE DISCOTHEQUE EP	Various	Network - (NWK11 20) (P)	Network
40	WICKEDEST SOUND	Various	Desire WANTU 44 (P)	Desire

DISTRIBUTION: INDIE ALBUMS

1	ELECTRONIC	Various	Factory FAC 296 (P)
2	RHYTHM DIVINE	Various	Dino DINTV 22 (P)
3	THE WHITE ROOM	Various	KLJ Communications JAMSLP 006 (APT)
4	CHICKEN RHYTHMS	Various	Factory FAC 318 (P)
5	DAMN RIGHT, I'VE GOT THE BLUES	Various	Silverstone CRE15 P (P)
6	REGGAE OWES ME MONEY	Various	Shut Up And Dance SUADLP 1 (P)
7	SOMETHING	Various	Rough Trade R 20117 (P)
8	SPARTACUS	Various	Produce MLLT 1 (P)
9	THE BEAST INSIDE	Various	Cow DUNG 14 (P)
10	FIVE GUYS NAMED MOE	Various	First Night CAST 23 (P)

COUNTRY ALBUMS

1	NECK AND NECK	Various	CRS 4614354 (S)
2	THE LAST WALTZ	Various	Rite RIT72L 0058 (P)
3	SWEET DREAMS	Various	MCA MCCC 4003 (P)
4	ABSOLUTE TORCH AND TWANG	Various	Sire WX 258C (W)
5	EAGLE WHEN SHE FLIES	Various	Columbia 4679544 (SM)
6	SHADOWNLAND	Various	Warner Bros WX 371C (W)
7	LONE STAR STATE OF MIND	Various	MCA MCCC 3364 (BMG)
8	UNCONDITIONAL LOVE	Various	MCA MCCC 3364 (BMG)
9	TRUE LOVE	Various	RCA PK 90538 (BMG)
10	SOMETHING IN RED	Various	RCA PK 90560 (BMG)
11	ONE FAR SUMMER EVENING	Various	DMC 3435M (S)
12	NO FENCES	Various	Capitol TC521 2316 (E)
13	THE MYSTERY OF LIFE	Various	Mercury 848074 (P)
14	RIVER OF TIME	Various	RCA/Curb WX 74 127 (BMG)
15	LOVE CAN BUILD A BRIDGE	Various	RCA PK 90531 (BMG)
16	CHILD OF AN EARLY FALL	Various	MCA MCA 10056 (BMG)
17	PUT YOURSELF IN MY SHOES	Various	RCA PK 90564 (BMG)
18	HEROES AND FRIENDS	Various	Warner Bros 759123 (W)
19	BRAND NEW DANCE	Various	Mercury 848074 (P)
20	UNTOLD STORIES	Various	Mercury 848074 (P)

JAZZ & BLUES

1	WE ARE IN LOVE	Various	Columbia 4667364 (SM)
2	DAMN RIGHT, I'VE GOT THE BLUES	Various	Silverstone CRE 015 (P)
3	WHEN HARRY MET SALLY	Various	Columbia 4657034 (SM)
4	FIVE GUYS NAMED MOE	Various	First Night CAST 23 (P)
5	THE HEALER	Various	Silverstone CRE 002 (P)
6	STILL GOT THE BLUES	Various	Virgin TV 2013 (P)
7	NEW YORK, NEW YORK	Various	Reprise WX 296C (W)
8	HILL TOY	Various	Arista 41015 (BMG)
9	STRONG PERSUASION	Various	Mercury MER 97 (P)
10	REBEL CRAY BAND	Various	MCA 4679544 (SM)

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TOP 60 DANCE SINGLES

13 JULY 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	2	ALWAYS THERE	Incognito/Jocelyn Brown	Talkin Loud TLKX 10 (F)	
2	NEW	LET THE BEAT HIT 'EM	Lisa Lisa & Cult Jam	Columbia 6572866 (SM)	
3	2	WAYS TO LOVE	Cola Boy	Arista 614526 (BMG)	
4	NEW	INFILTRATE 202	Altern 8	Network NWKT 24 (P)	
5	4	NOW THAT WE FOUND LOVE	Heavy D & The Boyz	MCA MCST 1550 (BMG)	
6	3	REAL LOVE	Driza-Bone	4th + B'Way 12BRW 223 (F)	
7	NEW	JET-STAR	Tekno Trio	D-Zone Dance 012 (SRD)	
8	NEW	KINDA GROOVY	Cool 2	Rumour PROCTX 1 (P)	
9	7	GOT A LOVE FOR YOU	Jomanda	Giant W 00407 (W)	
10	5	THINKING ABOUT YOUR LOVE	Kenny Thomas	Cooltempo COOLX 235 (E)	
11	13	THINGS THAT MAKE YOU GO HMMM...	C&K Music Factory/T. Williams	Columbia 6566906	
12	3	TRIBAL BASE	Rebel MC/Tony B/Levy	Desire WANTX 44 (P)	
13	NEW	OPTIMISTIC	Sounds Of Blackness	Perspective PERT 786 (F)	
14	NEW	LIKE IT	DJH featuring Stefy	RCA PT 44742 (BMG)	
15	4	WE ARE BACK/NURTURE	LFO	Warp WAP14 (P)	
16	10	THERE'S NOTHING LIKE THIS	Omar	Talkin Loud TLKX 9 (F)	
17	18	THE TEMPERATURE'S RISING	Monica De Luxe	CT CTT 21 (BMG)	
18	11	HOOIGAN 69	Riggs Twins	Shut Up And Dance SJUAD 16 (P)	
19	NEW	TECHNICOLOUR	Billy Griffin	Motorcity MOTC 72 (CH)	
20	14	AIN'T GOING FOR THAT	Dodge City Productions	4th + B'Way 12BRW 221 (F)	
21	21	KEEP WARM	Jinny	Virgin VST 1356 (F)	
22	12	NIGHT IN MOTION	Cubic 22	XL XLT 20 (W)	
23	17	THE WAVE OF THE FUTURE	Quadrophonia	ARS 6569936 (SM)	
24	15	I WANNA SEX YOU UP	Color Me Badd	Giant W 0036T (W)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	27	MY NAME IS NOT SUSAN	Whitney Houston	Arista 614510 (BMG)	
26	19	DO YOU WANT ME	Salt-N-Pepa	ffr FX 151 (F)	
27	NEW	THE VIBE IS RIGHT	Ruby Turner	Jive JIVT 278 (BMG)	
28	14	THE ENEMY WITHIN	Thirst	Ten Tens 379 (F)	
29	NEW	THIS IS THE WAY/TABLET MAN	Rum And Black	Shut Up And Dance SJUAD 17 (P)	
30	NEW	ROLLING THUNDER	D'Angel	Outer Rhythm FOOT 14 (P)	
31	22	I LIKE THE WAY (THE KISSING JIH-Five Hi-Five)	Jive JIVT 271 (BMG)		
32	NEW	REACTIVATE	Out-Phase	F.O.R. FOR 122 (SRD)	
33	NEW	UNsung HEROES OF HIP HOP	Subsonic 2	Unity 6572766 (SM)	
34	NEW	KEEP 'EM ON THE FLOOR	Big Daddy Kane	Cold Chillin' W 0043T (W)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	25	GIRLS	Powercut feat Nubian Prinz	Eternal YZ 570T (W)	
36	23	NIGHTMARES	Psychopatha	Elicit 12ELC 2 (I)	
37	26	DREAM ON (IS THIS A DREAM)	Love Deedsie	All Around The World 12GLOBE 100 (BMG)	
38	24	GENERATIONS OF LOVE	Jesus Loves You	More Protein PROF 1012 (F)	
39	29	GET DOWN ON IT	Kool & The Gang	Mercury MEXR 346 (F)	
40	NEW	WHISTLE SONG	Frankie Knuckles	Virgin (USA) 09623 (F)	
41	31	WORK IT OUT	Homeboy/Biggie/Funk/Dredd	Tam Tam TTT 51 (SM)	
42	42	SHE SELLS	Bandejas	London LONX238	
43	NEW	GO OF ABRAHAM	MNO	Transmission TM 003 (Import)	
44	41	DON'T STAND IN MY WAY	MM	Suburban Base SUBBASE 002 (SRD)	
45	38	YOU TOO	Nexy Tanton	Yobro 12Y OBRX 23 (BMG)	
46	25	COLOUR ME	Paradise Orchestra	Pulse 8 12LOSE 10 (BMG)	
47	22	CHORUS	Erasure	Mute 12MUTE 125 (F)	
48	NEW	HEAD (EP)	Dub Collective	Rising High RSN 2 (SRD)	
49	57	WALK AWAY FROM LOVE	Mike Anthony	Joe Ge's JGD 004 (Import) (I)	
50	23	POP GOES THE WEASEL	3rd Bass	Def Jam 6569548 (SM)	
51	NEW	PARTY ZONE	Duffy Duck/The Groove Gan	East West YZ 592T (W)	
52	NEW	PLAYING WITH KNIVES	Vinyl Solution	Vinyl Solution STORM 25	
53	29	TECHNO FUNK	Lost	Perfecto PT 44560 (BMG)	
54	28	THE VICTORY EP	Caveaman	Profile PROF 340 (P)	
55	30	DEEP IN MY HEART	Clubhouse	ffr FX 157 (F)	
56	38	RUFF KARNAGE	Silver Bullet	Parlophone 12R 629 (E)	
57	NEW	RIGHT BEFORE MY EYES	Flirt Day	Starway SWRT 3 (BMG)	
58	47	SAFE FROM HARM	Musique Attack	Wild Bunch WBRT 3 (F)	
59	NEW	BACK ON THE BLOCK	Quincy Jones	Owest W 0047T (W)	
60	NEW	FEEL THE GROOVE	Catchu	Brothers Organisation 12BORG 28 (BMG)	

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	BLACK MEANING GOOD	Rebel MC	Desire LUVL 12/LVLMC 12 (P)	
2	NEW	DIFFERENT LIFESTYLES	Bebé & Cece Winans	Capitol EST 21469/CEST 2146 (E)	
3	NEW	A PEACEFUL JOURNEY	Heavy D & The Boyz	MCA MCA 10289/MC 10289 (BMG)	
4	NEW	STRICTLY RHYTHM	Various	Ten DIXG 110/CDIX 110 (E)	
5	NEW	STRONG	Miles Jaye	4th + B'Way BRLP 573/BRCMA 573 (F)	
6	RE	MAKE TIME FOR LOVE	Keith Washington	Owest 75989/52581/ (Import)	
7	1	REACTIVE VOL 1: BELGIAN...	Various	Readi REACTLP 1/REACTMC 1 (BMG)	
8	NEW	THE UNDISLUT TRUTH	Black Radical M.I.I.	Mango MLPS 1070/MCT 1070 (F)	
9	NEW	TOTALLY WIRED VOL 6	Various	Acid Jazz JAZDLP36	
10	3	CLASSIC JAZZ-FUNK...	Various	Mastercuts CUTSLP 2/CUTSMC 2 (BMG)	

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REGGAE DISCO CHART

THIS WEEK	LAST WEEK	Title	Artist	Label
1	(1)	LET HIM TRY	Freddie McGregor	Big Ship Records BS1
2	(3)	DANCEHALL ROCK	Barrington Levy & City Ranks	12MANG 781
3	(2)	TEACH THEM CHICK DENNIS	Blue Mountain BMD 109	
4	(4)	BANDELOER	Fischen	Jennys JAM 020
5	(5)	WALK AWAY FROM LOVE	Mike Anthony	Joe CJX 004
6	(7)	I WANNA SEX YOU UP	Cahin	White Label SDR 005
7	(8)	YUNUS	Cabra	Penthouse PHRI 12
8	(6)	GIVE ME YOUR...	Marcia Griffiths & City Ranks	PHRI 14
9	(14)	STEP ASIDE	Beres Hammond	White Label FAS 4
10	(12)	GUN TALK	Redrow & Tony Rebel	Greenleaves GRED 304

REGGAE CHART

This Week	Last Week	Title	Artist	Label
11	(9)	RESPECT TO YOU	Beres Hammond	Penthouse PHRI 10
12	(-)	STEP ASIDE	Hejlsman	Rhythm Track RT 001
13	(10)	GAL GORDON	Bobo Genard	Musk Street MS 006
14	(16)	LOVE & HATE	Reggie Slepser & Roman Stewart	Shelby SDC001
15	(-)	HUSH	Tony Rebel	Blue Mountain BMD 107
16	(17)	STORMY WEATHER	Trenor Sparks	Triff TPC 0001
17	(18)	GAL LOSE THE WORK	Apache Search & Sloggy Banks	SID 43
18	(-)	I WANNA SEX YOU UP	Thriller U, Jennifer, Johnny N. Jam 021	
19	(20)	YOU KNOW YOU WANT TO...	Dennis Brown	GRED 309
20	(-)	BABY LOVE	Beres Baboo	Roughneck RB 002

REGGAE ALBUM CHART

This Week	Last Week	Title	Artist	Label
1	(2)	I CAN'T WAIT	Sanches	Blue Mountain BMD 049
2	(4)	DIVINE	Barrington Levy	Mango MLPS 1077
3	(3)	HIT-JACKED TO JAMAICA	Mod Professor	ARLP 045
4	(6)	PEACE CUP	Mozzie B	Active ARLP 068
5	(8)	ONE MAN ONE VOTE	Various	Greenleaves GREL 1.60
6	(1)	THINGS A GWAN	Various	Digital D/DLP 1
7	(10)	THE BEST OF STEELY & CLEVE	Various	SLP 1
8	(5)	GET READY	Michael Prophet & Ricky Tuffy	CHP 002
9	(9)	START OF A ROMANCE	Frankie Paul	Scorpio 85P 11862
10	(11)	GOOD FELLAS PART 1	Various	Penthouse PHRI 1

FOCUS



Programme: The Hitman And Her, a Clear Idea Production for Granada TV.
Timing: late night Sat/Sun.
Length: Two hours.
Audience: 500,000.
Age profile: 20-35.
Sex profile: 50:50.
Key staff: Executive producer — Nick Wilson. Producer — Angie Smith.

Presenters: Pete Waterman, Michaels Strachan.
Music policy: Club setting means records are often played weeks ahead of release or Radio One play, so Hitman can be first with national exposure. "It's club music, but not super-hip. It's mostly chart stuff but there's a lot of rap."
 — Nick Wilson.

Presenter's view: "It's unpretentious. It's the future of TV in the Nineties." — Pete Waterman.

Typical artists: Alison Limerick, Kenny Thomas, Katherine E. Cola Boy.

Promotions view: "Great value for dance records — it's worth a whole pile of club promotion." — Les Molloy, partner, S&M Services.

Advertising costs: (Granada) £500 for a 30-second slot.

Cost per thousand: £7.93.
Typical ads: Tellydies, TSB, Clearasil, Holsten.

Buyer's view: "It can be very cost-effective if you're targeting a primary audience, male or female, between 16 and 34. If the price is right, we will use it across the whole network." — Colin Stuart, Our Price media buyer, Ruth & Partners.

Pluggers welcome C-change at Radio 1

When appointing a new Pope the Vatican sends waiting cardinals a clue to its deliberations in a puff of white smoke. Pluggers awaiting the outcome of Radio One's weekly playlist meetings are less fortunate.

But this shroud of secrecy is one of the few aspects of the playlist not to be changed by committee chairman Paul Robinson since joining Radio One from Chiltern six months ago.

The music industry has been given a chance to expose albums to a national audience through the new C list and the station's commitment to new talent has strengthened.

The recent playlisting of Love Crime by unsigned group The Cygnet Ring backs the committee's claim to give all comers equal opportunities.

A more significant change though is that producers and jocks stick to the list. "I work very closely with producers to make sure people are happy with the list and can have no excuse for veering from it. That was a problem before," says Robinson, editor of mainstream programmes.

Chrysalis director of promotions Judd Lander believes the new system is long overdue.



Robinson: 'people can have no excuse for veering from the list'

"It has been Robinson's greatest contribution. In the old days each show was a law to itself. Now we know we will get the plays as listed."

Senior producer Ted Beston, currently with Gary Davies' show, admits there was a problem. "The list is helped by Paul's enthusiasm for music. It seems fairer and so people stick by it," he says.

About 50 per cent of daytime output comes from the playlist computer, the rest is left to the producers. But programming choices now have to fit around C list album tracks as well as chart material.

The six C listed tracks re-

ceive four plays a week. Current selections for July 2-8 are as diverse as The Black Crowes, Yello and Ziggy Marley.

While Lander applauds the arrival of the C list, he believes tracks should have six plays a week. "That is the minimum amount of plays to have the familiarity required."

Pete Waterman has harsh words on the subject. "I think Radio One has lost the plot," he says.

But he admits: "Robinson has an impossible job. Someone is always going to be unhappy with what he is doing."

Matthew Cole

EXPOSURE

MONDAY JULY 8

Wogan featuring Londonbeat, BBC1: 7-7.30pm.

TUESDAY JULY 9

The Story Of Marc Bolan featuring rare and archive footage, Channel Four: 9.25-10.30am.

Star Test featuring Bernard Summer, Channel Four: 12.05-12.35am.

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

The Pogues — Completely Pugged featuring The Pogues, Joe Strummer and Kirsty MacColl, Channel Four: 12.35am-1.40am.

WEDNESDAY JULY 10

Def II featuring The Farm in concert, BBC2: 6.45-7.30pm.

Hit The North featuring The Reeps and A Certain Ratio, Radio Five: 10.10pm-12.00am.

THURSDAY JULY 11

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

FRIDAY JULY 12

Round Table with Mike Read, Radio One: 6.00-7.30pm.

SATURDAY JULY 13

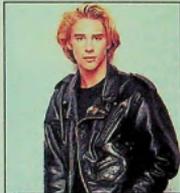
The ITV Chart Show, 11.30am-12.30pm.
 Summer XS featuring INXS, Roachford and Jesus Jones at Wembley Stadium, Radio One: 2.00-11.00pm.

COVERSTAR SURVEY

Chesney Hawkes tops MW's coverstar survey for the second month running after appearing on 800,000 music and teen magazine covers in the four weeks to June 15. His covers included *Big!*, *Number One* and *Fast Forward*.

The runners-up were New Kids On The Block with

638,000 covers, while completing the top 10 were Cathy Dennis (470,000), Dannii Minogue (320,000), Madonna (313,000), Pet Shop Boys (279,000), Guns N' Roses (225,000), Kylie Minogue (205,000), Jason Donovan (194,000) and Pixies (191,000).
 Source: Media Shadowfax



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Giants grapple

UK writers face a daunting task trying to choose between the two giants of US performing rights. As the bitter rivalry between ASCAP and BMI spills over into the UK, Martin Talbot weighs up the players' strengths and weaknesses

The idea that a \$640m dilemma could be solved on the basis of a nice smile sounds like a bad joke.

But a cheery face can be decisive if you are a performing rights society in the United States, where a rare competitive edge makes the fabled land of opportunity stand out in an area dominated the world over by monopolies.

With most countries following the single society system found in the UK with the Performing Right Society (PRS), the US is the only major territory with more than one organisation collecting the royalties songwriters and publishers earn from the use of their work.

The decision whether to join Rod Stewart, Dire Straits and Fine Young Cannibals at the American Society of Composers, Authors and Publishers (ASCAP) or Steve Winwood, Michael Jackson and John Barry in the Broadcast Music Incorporated (BMI) camp, is now harder than ever for a UK writer with global ambitions.

The third US society, SESAC — its full name the Society of European Stage Authors and Composers reflecting its origins — does not really enter the equation since it accounts for less than 1.5% of the \$640m in fees collected last year.

But there was a time when BMI was overlooked too. And it was easy for UK writers to do so: to this day all PRS writer members are automatically referred to ASCAP for collection of US rights.

But BMI is now too big to ignore and, as it has raised its UK profile, the fierce rivalry which has existed in the US for 51 years has been transferred to Britain.

Strangely enough, however, performing rights is, it seems, one area in which there is no advantage in being spoilt for choice.

Music business lawyer John Cohen of Clinton Solicitors is not alone in being undecided about the two organisations. "If I have the choice I tend to go with BMI because I like the people," he says. "Sometimes it comes down to who has a nicer smile; and I prefer BMI's smile."

Peer Southern managing director Stuart Ongley says: "Both parties quote their figures and state their case, but I can't see much difference between what they are both saying anymore."

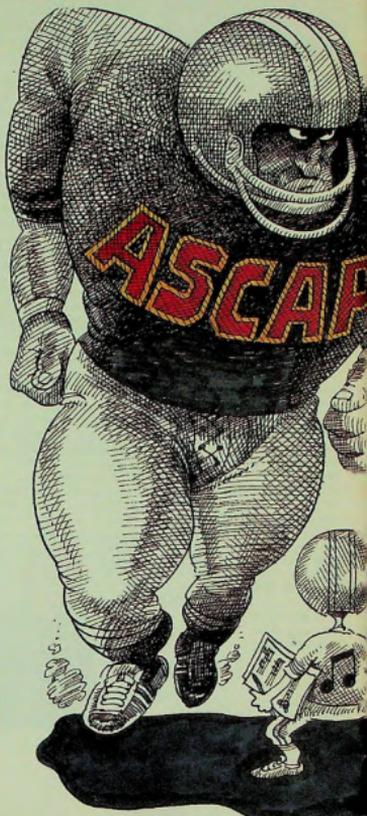
Things were a little more clear cut in the days before BMI was established in 1940. ASCAP enjoyed a cosy monopoly for the 26 years after it was set up in February 1914 by writers and publishers frustrated by restaurants and hotels using their songs for free entertainment.

By the late Thirties, ASCAP had battled through the US courts to establish the right to license performances. Inevitably, there was a lot of money at stake with the top networks — led by CBS and NBC —

FOUNDED FEBRUARY 1914 BY WRITERS AND PUBLISHERS

- Revenue: \$358m (to end Dec 90).
- Increase on previous year: 12.5% (from \$317m in 1989).
- Market share (turnover): 55.6%.
- Songs: approx 3m.
- Membership/affiliation: 32,320 writer and 13,752 publisher members.
- Membership/affiliation terms: identical contracts for publishers and writers; right to resign with three months' notice at the end of any year.
- Owners and board members: 12 writers and 12 publishers elected every two years.
- Licenses: 900 local commercial and 300 local non-commercial TV stations; three national TV networks; 8,500 local commercial and 1,500 local non-commercial radio stations; 300 background music services, representing 200,000 users; 2,000 colleges and universities; 2,100 symphony orchestras and concert promoters; 88,000 general licenses.
- Sample: surveys every licensee paying \$50,000 or more; 60,000 hours of local radio a year; 30,000 hours of local TV; 1,200 hours of public TV and 600 hours of national public radio; background and other licensees' royalties paid on basis of radio and TV surveys.
- Distribution: paid quarterly with about nine months delay.

Source: ASCAP



generating some \$56m in ad revenue a year between them. Six out of seven homes had a radio set and the TV age was dawning.

The radio barons were now paying \$4.3m a year to ASCAP and, understandably enough, didn't like it. They decided to establish BMI as a means of controlling the spiralling licence fees and challenge ASCAP's monopoly.

This began one of the most aggressive battles ever seen in the music business. ASCAP only allowed writers to join if they had published

at least five songs. By 1939 it had just 1,100 writer members, with 13 of its 140 publishers receiving 65% of its total \$7m income.

BMI cleverly adopted an open door policy allowing it to take on 36,000 new copyrights from 52 publishers in just 10 months. When a clash with the broadcasters prompted a blackout of ASCAP repertoire on the airwaves, BMI was conveniently ready to leap into the breach.

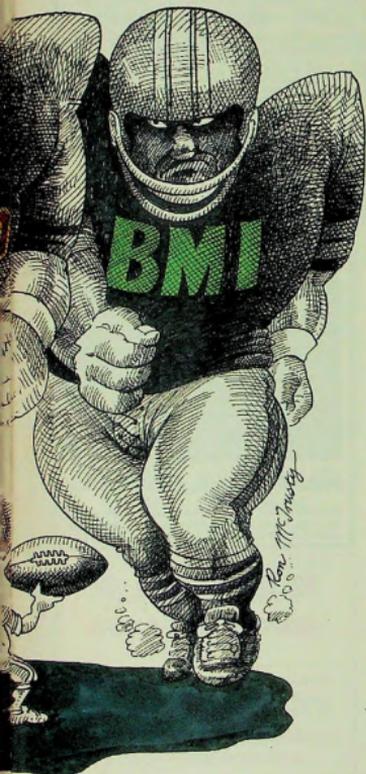
Since the ASCAP monopoly had tied up most mainstream writers, BMI began signing up "fringe musics". The

for UK songwriters

FOUNDED: FEBRUARY 1940 BY BROADCASTERS

- Revenue: \$275m (projected to end June 1991)
- Increase on previous year: 12.2% (from \$245m estimate in 1989)
- Market share (turnover): 42.7%
- Songs: 1.5m
- Membership/affiliation: 80,000 writer and 40,000 publisher members
- Membership/affiliation terms: writers make two-year agreements; publisher agreements last three or five years
- Owners and board members: 450 shareholders who are executives from independent television and radio; networks are not allowed to hold stock; 11 broadcast executive board members (chosen by stockholders), plus one employee
- Licenses: 900 TV broadcasters; 9,000 commercial radio stations; 1,000 non-commercial radio and TV operators; dozens of cable television operators; hundreds of concert halls
- Sample: 400,000 hours of radio airplay in logs; 50,000 hours of college radio in logs; census of all TV on 900 commercial and 300 public television stations covering 6m hours
- Distribution: paid quarterly, with delay of seven to eight months

Source: BMI



new organisation built itself a reputation by signing country acts from an office in Nashville, and later roots and R'n'B songwriters.

Although it has since rationalised what was then a necessity into a virtue, it can be argued that BMI gave a huge boost to what were then minority musics.

BMI's adoption of "nigger music" enabled it to typecast ASCAP as racist, although the older organisation had members like WC Handy, Ella Fitzgerald, Duke Ellington and Louis Armstrong.

To a great extent those early circumstances have defined the ground on which the two organisations fight to this day.

The two societies may drop their guard to form an occasional united front on issues like copyright law, but such alliances are at best marriages of convenience. The rivalry remains fierce.

ASCAP, for instance, actively goes out to poach BMI writers by comparing existing royalty payments with those they would receive by moving over — a tactic which won

over BMI writers Aerosmith and ZZ Top.

Ironically, in the UK the traditional members-only club of ASCAP is the most aggressive of the two competitors, with BMI presenting a cooler, more Queensbury Rules approach.

BMI refuses to "dirty its hands" by comparing payments like ASCAP, according to BMI president Frances Preston: "We are a very ethical organisation. We aren't interested in slinging mud."

ASCAP contends that BMI's strength is in public relations; accusing it of plastering its approach with image-conscious whitewash. The established organisation even funded a court case against BMI, which changed its rules in March 1987 to stop bonus payments for those who had moved to the rival. BMI was censured by the Department of Justice for violating the law governing the organisation.

Just two years earlier, when Preston became president in 1985, ASCAP seized on BMI's decision to spend \$1.7m (ASCAP's estimate) to push New York home for her as an illustration of alleged financial profligacy by BMI.

Certainly ASCAP could not have shifted its funds around in such a way. While both organisations are ruled by Department of Justice directives, ASCAP is owned by its members and governed more strictly by the US authorities than the privately-owned BMI. On the other hand, the differences mean that while BMI continually amends and updates its calculation methods, ASCAP is tied into its existing payment and sampling systems.

Both organisations continually compete to prove they are the best servants of writers and publishers' interests, reeling off lists of workshops, sponsorships, scholarships and awards like hit records.

As usual they will take that battle to New York's New Music Seminar next week with each society presenting the usual showcases and panels.

Messinger contends that BMI's board of radio executives is more interested in looking after radio and TV stations' interests rather than songwriters', but Preston turns the argument around, claiming an ASCAP writer's income is controlled by other composers and, therefore, potential competitors.

The \$7m turnover ASCAP achieved in 1939 has increased 50 times in the same number of years and it remains market leader, with the huge advantage of a larger income to pay out to fewer writers and publishers than its competitor.

While BMI can claim to be more efficient — its administration costs averaging 16% over the past five years compared to ASCAP's 18%

average — ASCAP's 1990 turnover of \$358m remains well ahead of BMI's projected \$275m turnover to the end of June.

The figures add up to \$277m for distribution to ASCAP's 32,000 writers and 14,000 publishers, compared to BMI's \$230m hand-out to 80,000 affiliated writers and 40,000 publishers.

ASCAP's lead tends to be self-generating. After a three-year battle, a tribunal verdict on cable operators in March last year allocated BMI \$3.3m of the licence fees available, 30% less than ASCAP's \$4.2m share. A four-year row with one of Texas' most prominent local TV stations is expected to reach a similar result next year.

Of course, collecting the money is only the start: once it is in, the proceeds must be distributed to songwriters and publishers. First step is the sampling, which demands analysis of the broadcasting details from over 1,200 local and national network TV stations and more than 10,000 radio stations.

Both organisations use a complex combination of radio station cue sheets, recordings of radio output and a TV census using the listings magazine, *TV Guide*, as a source to analyse which songs are played. Both have access to databases of more than 70,000 TV programmes and films, detailing all the songs, writers and publishers included.

While BMI uses accounting firm Deloitte and Touche — for extra independence, it says — ASCAP operates an in-house sampling system similar to that used by PRS. It also calls on experts called solo-gists to analyse the note patterns of unidentifiable tracks to trace their source.

Both weight their systems to recognise the importance of larger radio stations, but BMI has an extra bonus scheme to reward writers of all-time classic songs. Sample results are multiplied using four levels of bonus, with movie soundtrack songs and stage numbers guaranteed specific bonus scales.

Any song which has been played 25,000 times or more is worth 50% more than the usual payment rate. A song in the top 10% of its all-time run-down of plays — topped by Lennon & McCartney's Yesterday — earns four times as much.

It is a system which appears to give BMI the edge on established standards, while ASCAP is generally considered the best bet for pop hits.

Ultimately, however, no-one can say once and for all that either organisation is best: even BMI and ASCAP themselves steer clear of ever making cast-iron guarantees to writers that they offer most money.

The bad news for writers is they can never know which is best for them until after the event.

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"It was the cassette single of REM's Losing My Religion. What's slightly unusual is that I bought it in the Virgin Megastore in Paris.



"I thought it was time I visited the store and I was interested in the different packaging that they use for cassette singles. It's a bit like a pair of stockings. It certainly differentiates it from the full price cassette.

"Normally I would buy jazz or classical but you find that when you work in the music business your tastes soon broaden."

Tony Bennett is buying and marketing director at Our Price Music.

Harry's a hit in the Duke box

Artists and record companies can always be counted on when royalty regulars like a little musical celebration.

Last week, Phil Collins gave a personal performance for Princess Diana and now Harry Connick Jr is lined up to provide a musical toast for Prince Philip as part of the Duke of Edinburgh Awards Scheme. Of the 100,000 young people on the scheme, 15,000 cover music.

Leosung chairman and official celebrations vice-chairman Tim Hollier is one of the industry's prime movers within the organisation. When he heard it was the Duke's 70th birthday as well as the 35th anniversary of the awards, Hollier set about organising some musical entertainment.

"Prince Edward suggested getting an artist and I proposed Harry Connick Jr because he plays a lot of Prince Philip's favourite songs," he says.

He then contacted Sony Music's Paul Russell and promoter Harvey Goldsmith who arranged the free performance by Connick on July 26.

Radio One will broadcast from Windsor Castle on the following Sunday and other



If the sky above central London turns yellow on July 18, don't worry: it's only Tower Records celebrating its fifth birthday.

The US record chain is celebrating the half decade since it arrived on these shores by releasing 5,000 balloons outside its flagship Piccadilly Circus store.

A simple plan, you might think, but Tower marketing manager Louise Dickens — who masterminded the idea — had to do the rounds of

Westminster Council, the Metropolitan Police and even the Civil Aviation Authority in order to get the necessary permission.

Managing director of European operations Ken Sockolov (pictured) has also launched a "We Are Five" six-week sale of cassettes, videos and CDs to tie-in with the celebrations.

But it's the balloons that should attract the most attention for the store.

Ten of the yellow blighters will be tagged

with special prize tickets offering a trip to the US to see Guns N' Roses or maybe a £10 gift voucher.

So, presumably, Sockolov can't wait to see those balloons set free?

"Actually, I'm away in Dartmoor that day," he admits. "No, I'm not looking for a site for a store. It's actually a family holiday I pencilled in ages ago."

Never mind, maybe one of those red and yellow balloons will float his way...

"The more grief I get the bigger the final success," he says. "I'm hoping for lots more grief yet."

The first lady of the BPI

Anyone who tries stereotyping new BPI council member Alison Venham just because she's its first female member for nine years or its only classical music specialist will have to think again.

"I don't want to be seen as 'the token woman,'" insists Venham, MD of Conifer for the past six years. "My sex isn't of any interest to anyone, except my husband."

With Conifer also covering stage and movie music, she's not exactly a classically haughty either. Husband Nick is head of sales at Entertainment UK after a spell with CBS, so she has links with the mainstream pop market too.

"We are very much an industry family," she says. "Even my two-year-old daughter is being trained in PR."

Presenting the soft face of the industry is just what is needed at the BPI. "I'm prettier than the rest of the committee," she says.

We're sure Rob Dickens will have something to say about that.

chart stars are expected.

"It just proves that while some industry organisations are unaware of what the awards scheme does, most of the industry has a heart and gets involved," says Hollier.

Quite whether so many will fork out £2,500 a table to get involved on the night remains to be seen.

Batt out of hell? Not yet

Despite the trouble-plagued history of his musical, The Hunting Of The Snark, Mike Batt remains confident it will finally be successful. "It all just hardens my resolve," he says.



Not only has Warner Music boss Rob Dickens (right) landed the PVL deal, it seems Pete Waterman has also thrown in a pair of rejects from Jason Donovan's musical, Joseph And The Amazing Technicolor Dreamcoat. Peter Reichardt (in loud shirt, left) and Martin Heichler (in very loud shirt) obviously failed the audition for Any Dream Will Do ...

Written in January 1984 and recorded by the London Symphony Orchestra with Cliff Richard and a cast of assorted stars, even the Snark's debut in a charity show in front of her highness Fergie couldn't ward off the gremlins.

When the album finally came out, a wrangle with record company Starlinead set it halted in its tracks.

"It's still seen as a flop within the music industry," laments Batt, even though the album sold 100,000 copies in Germany and went gold in New Zealand.

But a grudge held by lady luck is nothing new to Batt: both The Wombles and Bright Eyes were given the cold shoulder by record companies before hitting the big time.

music week

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