

Cassette singles bolster their market share



Survival guide for indie retailers

Winning sales outside the big hits safety net



RECORD MIRROR
UPDATE

Music Week

The Business Magazine for the Music Industry

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Manchester to rival NMS

Manchester is to challenge Cannes and New York to be the world's leading music industry conference centre with plans to launch a four-day international event next September.

The In The City event will take place for the first time next year from Sunday September 13 to Wednesday September 16 at Manchester's Holiday Inn Crown Plaza Hotel. It will include seminars, lectures and an exhibition

area, with live music events spread around the city.

The backers include So What Arts, the management company behind Simply Red, and Factory Communications, the indie record label which also owns the city's Hacienda nightclub.

The event is being held in association with *Music Week*. Event organiser Yvette Livesey was due to unveil the project at a presentation in New York tomorrow (Tuesday), held during one of the new event's established rivals, the New Music Seminar.

Livesey says she is launching In The City to answer one of the long-term complaints of UK music industry executives — that they have to travel to the NMS or January's Midem festival in Cannes to discuss industry issues.

"The UK industry has long lacked this kind of focus," she says. "People's automatic assumption is that you have to

have an event like this in London, but London is too fragmented for the kind of concentrated feel you need to make something like this work."

She says In The City will not only attract UK visitors and speakers — but it will become an important staging post for professionals visiting the UK. "It makes sense to think that they will come to Manchester for the first half of the week and then go to London for meetings at the weekend."

Although In The City is entering a market dominated by Midem and the NMS, Livesey argues that it will have a distinct focus on the manager as the interface between artist and business. Elliot Rashman of So What Arts intends to make it a launchpad for an organisation of managers.

MTV Europe has offered full media support for In The City and Livesey is now seeking sponsorship. See Comment, p3.

Polydor seeks MD

Polydor is looking for a new managing director following the promotion of David Munns to international status.

Both Munns and PolyGram UK chairman Maurice Oberstein are taking up new roles within the PolyGram International operation.

Oberstein, who was elected BPI chairman last week, becomes executive vice-president but will remain as PolyGram UK chairman and regional director of PolyGram Germany. As well as being part of the international management team, Oberstein will be responsible for PolyGram's ac-



Munns: international role

activities in the pop field.

David Munns, Polydor managing director for the past four years, will report to Oberstein as senior vice-president, pop marketing. He will be responsible for the exploitation of the

company's pop repertoire worldwide.

While relishing his new role, Munns says he will miss Polydor. "It has changed its focus completely over the past four years. It was very much my company," he says.

For that reason, he will be actively involved in helping to select his replacement.

"We have nobody really in mind at present but I will make sure that we pick somebody who is right for Polydor. The company doesn't need to be changed, we just want someone to run it," says Munns.

WEA closes gap on PolyGram

PolyGram is slipping from its position as number one UK company.

Over the last year its market share of album distribution has dropped from a third to a quarter, and its share of album sales has fallen by 18%.

Main beneficiaries in the album sales market include WEA — which with 14.6% now lies only four points behind PolyGram, and Sony Mu-

sic — which on 12.8% is threatening to push EMI on 13.6% into fourth place.

PolyGram's weak performance in album sales was, however, reversed in the singles market where it nearly doubled its share to take almost a quarter of total sales.

Full details of the second quarter figures will be published next week.

Video and classical, p3.

PRS outlines new royalty plan

PRS has unveiled a new more effective and efficient live music royalties distribution system.

As a result of its members dissatisfaction with the present system, the organisation — which collected £10.97m in concert royalties last year — is developing a better way of distributing the money.

Members had complained that royalties were not being fairly distributed and in some cases not at all. The PRS council itself admits the present system is not adequate.

Over the past two years, the council has formulated the new scheme which takes effect from January 1, 1992.

The system will provide

greater equality in the collection of live performance information and abolishes the classical/non-classical distinction.

Instead of relying on comparative radio playlist information and programmes from a small percentage of venues in the UK, the PRS will now focus on 550 venues.

Programmes for all live music events at those venues will be gathered. About 50 arts festivals and "megatours", where the royalty is £500 or more, will also be included.

Other "safety nets" to provide members with appropriate royalties will still apply. Unlogged Performance Allocations — usually about £2m a year — will be guaranteed to

members during their first two years and will increase from £30-£250 to £75-£375 for writers, with similar increases for publishers.

Writer members who do not qualify for UPA will be able to claim a special allocation of £75 (previously £30) under new, simpler rules. Publishers may also claim an amount five times as much.

Subsidies that were only provided for the classical sector in the past will be expanded to non-classical concerts licensed under the society's tariff LP. Members will receive the equivalent of 6% of the box office takings, minus administration costs.

See story, p3.

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PRS pay-out tops £100m

Royalties paid out by the Performing Right Society have topped £100m for the first time.

The PRS's 24,000 writer and publisher members shared more than £80m, although most got less than £250.

In total the PRS had £106m to distribute to members and affiliates overseas, it was revealed at the annual general meeting last week.

Licences brought in £123m, even though a Copyright Tri-

bunal refusal to allow an increase in the tariff on live music in workingmen's clubs cost the PRS £3.6m in lost royalty receipts.

The decision was "depressing", chairman Dr Donald Mitchell said. Nevertheless, the society's overall income rose 12% to a record £131m.

Royalties from Ireland were up 36% to £2.5m largely because of the expansion of independent radio. Overseas fees rose 15% to £37m as a result

of "a big surge" in income from western Europe. "As the single market approaches, we are forging ever closer links," said Mitchell.

Royalties from public performance in the UK rose 12% to £38m, but those from domestic broadcasting were up only 5% to £44m.

Investment in the new Performing Right On-line Membership Services (PROMS) computer system forced up costs ahead of income, and

administration now accounts for just over 18% of earnings.

Four writer members were elected as directors of the society. They are: Patrick Gower, a former conductor of the London Jazz Orchestra; Stephen Oliver, who wrote the operas Tom Jones and The Duchess Of Malfi among others; Ernest Tomlinson, who has won two Ivor Novello Awards; and Graham Whetlam, vice-chairman of the British Copyright Council.



Lewis: new businesses

Stores fight sales slump

The number of independent retailers going out of business — although still one every two days — is slowing down to half the closures at the height of the recession.

About one independent store in seven has stopped trading in the last year, according to Gallup.

There are now 1,174 indie shops compared to 1,350 this time last year. In January 1989 there were 1,792 and for 18 months they were closing at the rate of one a day.

"It's tough out there, but we are holding our own," says BARD general secretary Bob Lewis. "It is not all doom and gloom."

The annual Gallup survey picks up only closures, and Lewis says new businesses are starting up. "Everybody's hard up, but it seems there is still a living to be had. The record sector is better off in many ways than retailing in general," he adds.

● See feature, pp8,9

Indies poised to get new chart

Plans are being finalised for a new indie chart reflecting the alternative music scene.

Initial proposals were agreed at a special committee meeting last week. Called the Alternative Chart, it now awaits ratification from the chart supervisory committee and then the BPI Council.

If accepted, the chart would exclude major record companies which have a 50%-plus share in a label, unless it is in-

dependently distributed.

But independent labels licensed to majors, or product licensed by a major from an indie, will qualify.

The current ruling which includes product that goes through independent distributors will still apply. Releases by labels run by working directors will also be eligible.

While Gallup will provide sales figures from a full shop panel, researchers at Enter-

tainment Research and Analysis will select "alternative" releases. Final say would, however, rest with the chart supervisory committee.

Acts appearing in the Alternative Chart would not be excluded from other charts, and the full listing would be of the top 40 or 50 positions.

If accepted, the chart would be introduced in *Music Week* in August.

● See Comment

PolyGram extends lead in video market

PolyGram has strengthened its position as the UK's leading seller and distributor of music videos over the last year.

The company now accounts for just over one-fifth of the market in both sectors.

Biggest players in sales were Warner Music Vision

which increased its share from 2.2% to 9.0%.

In the distribution market, BMG went up from 4.0% to 14.5%, but was outshone by Video Collection, which saw its 2.5% share increase to 11.7%.

Video Collection expanded into music from a position of

strength — it already tops the sales and distribution leagues of the video sell-through sector with 13.8% of sales, and 24.4% of distribution.

The best-selling video title in the second quarter of 1991 was Walt Disney's *The Rescuers*. There were no music titles in the top 10.

Go!Discs turns to TV for Tube slot

Go!Discs is understood to be at the centre of a bid to produce a new music TV programme modelled on Channel Four's *The Tube*.

Industry sources suggest the project should be finalised within the next month, describing negotiations as

being "an extremely sensitive stage".

Go!Discs is said to be negotiating with up to four other unidentified partners to produce the new show, which like *The Tube* would involve spots by stand-up comedians.

Although there has been

persistent industry speculation that Channel Four would commission a replacement for *The Tube* in recent months, the station says it is not involved in a project involving Go!Discs.

Go!Discs managing director Andy Macdonald is known to

be planning two new media divisions — Go!Films and Go!TV.

However, the company declines to comment.

● Snub has been dropped from BBC 2's *Def II* slot. The BBC says the indie rock programme "failed to penetrate".



It appears a conclusion to the long-running controversy over the indie chart is imminent. Thank the Lord!

The expected move towards a repertoire- or genre-based chart is long overdue. Importantly, the new Alternative Chart would acknowledge the indie chart's roots by excluding wholly-owned subsidiaries of majors, unless they are distributed independently.

Even that will not be enough for some people. There are already rumblings about "ideological purity". Some indies are angry at the prospect of sharing "their" chart with any companies tainted by a connection with the majors.

They should think back to their roots. Who signed the Sex Pistols? Who signed the Clash? And who signed the Jam?

All three were major signings.

Neither independents nor majors have a monopoly on good music or good ideas.

To suggest otherwise is plain daft.

Each January and July raises the conundrum that British music industry executives have to travel to Cannes or New York to talk to each other.

Manchester's *In The City* event promises to up-end the music industry's calendar, to create a British-based focus for discussion of the industry's key issues and most important of all to introduce US-style schmoozing to Lancashire.

Some may raise an eyebrow at the involvement of Tony Wilson and the publicity-conscious Factory organisation. So did we.

Wilson is the Mike Sommers of the indie label scene. But, like Sommers, he has ideas and makes things happen. In *The City* is an idea that deserves to happen.

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It is unfortunate that Terry Ellis chose to attack UK talent in a week in which two new British bands sit proudly in the US top three singles.

Both bands have sprung out of a musical revolution over the last couple of years that has been as diverse and ground-breaking as the punk era. The re-emergence of the independent pop band and the huge dance scene have taken time to evolve, but are now producing acts with the repertoire and performance capability that has apparently been missing, according to last week's attack.

The punk era, now so fondly remembered, was treated with cynicism but produced artists of such worldwide appeal as The Clash, Elvis Costello and The Police. A similar trend is emerging. Now, as then, the domestic market is "esoteric"; this is considered by our former chairman to be a "negative factor" when in fact it has been the "peculiarity" and "eccentricity" of the British music scene that has been its very appeal since the Sixties.

As British music has changed over the recent years, its popularity worldwide is bound to have been cyclical, but if UK talent has no international appeal why then are droves of US A&R scouts now constantly here signing our artists for their market?

Majors, including ourselves, have been keen to sign acts from the independent pop and dance labels because of musical depth and longevity potential, not through the quirks of fashion or novelty value. In the recession-hit Nineties the fact that acts have emerged despite low-budget videos and marketing is a tribute to the strength of their talent. If we are short-term in our outlook, this may be due to sheer economics and stale formulas for introducing new acts to the public rather than the music itself. Rob Stringer is Columbia Records' director of A&R.

Showtime gets mixed welcome

Record companies have given a mixed reaction to the award of the first national commercial radio licence to Showtime Radio.

The station will broadcast around-the-clock showbiz and entertainment-based music such as film soundtracks and musicals.

Tony Barker, head of promotions at Virgin Records, says little of his label's back-catalogue would fit into the new station's format, although it might provide an outlet for Virgin's "expanding roster" of soundtrack recordings.

MCA Records' head of promotions Phil Smith sees the new station, which launches next May, as mostly playing album-orientated artists.

"It will help sell existing artists rather than break new artists," he says.

Showtime chairman Bob Kennedy agrees that the station could boost album sales, but record companies should not ignore the station as a means of promoting new artists.

"A lot of the sweeter-sounding new groups would fit in well," he says.

Meanwhile, the radio industry has seized on the size of Sir Peter Parker and Kennedy's

£1.75m a year bid: Showtime has over-estimated audience penetration and ad revenue for a station offering only 25% "pop" music, they argue.

This week even the most optimistic sellers and buyers of radio air-time say Showtime would be hard put to match rival bidder Clyde's projections that ad revenue would be just under £8m in its first year of operation.

Cassette boasts share of singles

Cassette singles have significantly increased their share of the market in the last year.

Since June 1989, the format's market share has soared from just 2.2% to 18%.

MCA managing director Tony Powell, a leading advocate of the format, believes market trends will continue to support the cassette — despite the recent reduction in the number of formats eligible for the chart.

"Everybody is happy with the success of the cassette single and just by looking at the US market you can see

CASSETTE SINGLE — ON THE RISE	
June 1989	2.2
January 1990	4.6
June 1990	8.3
January 1991	13.7
June 1991	18.0
Source:	Gallup

that one day it could well replace vinyl," says Powell.

"I don't think the cassette will suffer from the rule change. You only have to look

at how well a single such as Jason Donovan's has done on cassette (a third of all sales) to see that people want it."

The charts committee will review the situation three months after the new rule has been in place, he adds.

Sales figures for last week's chart showed an 18.8% share for cassette singles — one of the highest so far.

Gallup product research manager Philippa Hayes says: "There has been a very slight reduction during some weeks after the rule change, but not of any significance."

Zomba plans Roses re-release

Silvertone Records is considering re-packaging and re-releasing The Stone Roses debut album.

The label and parent company Zomba — currently appealing against a High Court decision which freed the band of its contract — also may release previously unavailable material.

The Stone Roses, which has sold 435,000 copies in the UK since its April 1989 release,

will be re-packaged as a gatefold of two 45rpm discs, featuring all the original tracks.

Zomba claims the band approved the idea before it left the label. The cassette and CD will include the singles Elephant Stone and Fool's Gold.

Dealer information from Silvertone's distributor Pinnacle suggests the album would be released on August 5 — but Zomba Records MD Steve

Jenkins says that is incorrect.

"I have yet to decide whether to put it out in November, next year or not at all," says Jenkins.

"We do have about an album's worth of previously unreleased material but I haven't even thought about getting that together yet," he says.

Stone Roses manager Gareth Evans claims the band did not agree to the re-release plans.

Deadlock over jukebox tariff ruling

The protracted dispute between PPL and jukebox operators looks set to continue despite a copyright tribunal ruling to raise the annual tariff on machines.

Both sides claim victory and are at loggerheads over how much operators will now pay in fees.

PPL says the bulk of the country's 45,000 jukeboxes will attract the new tariff of £60, and it plans to bill the 500-600 owners accordingly.

But the jukebox user body BACTA insists most of its members will pay only the £40 fee set by the tribunal.

Ironically, the dispute over interpretation of the new agreement coincides with the establishment of the first formal contract between PPL and BACTA, replacing a 33-year-old letter of intent.

"We are delighted," says John White, BACTA's assistant general secretary. "Our position has been vindicated.

The decision of the tribunal has saved our members about £1.5m."

But Ray Khan, head of music systems at PPL, says: "We got more from the tribunal than we would have got out of BACTA through negotiations. The tariff is now much more realistic."

The new rates are £40 for machines which have no background music facility, £60 for those that do. The 15% multiple-user discount is abol-



Moore: Closer targeting

Fox links film and video arms

Fox is bringing together its British video and cinema operations in the opening move of a global strategy for cross-media marketing.

Stephen Moore, managing director of FoxVideo since 1987, will also head Twentieth Century Fox UK.

Similar link-ups are planned for other Fox operations around the world.

The move is expected to result in co-ordinated marketing for films' cinema and video releases leading, Fox expects, to closer targeting of audiences and cost savings.

But the company stresses that video and theatrical will remain separate disciplines. "Essentially, we are dealing with the same consumer," says Moore, who is also chairman of the British Videogram Association. "There are numerous ways in which both businesses can learn from each other. I expect the benefits to flow both ways."

ish and any single machine owners will pay £60 and £80. PPL believes that virtually all jukeboxes can play background music, while BACTA says only a third do so.

PPL claims the new rates represent up to a 178% rise on current tariffs, which were set in 1985. BACTA offered only an inflation-linked increase. But BACTA says it was prepared to pay almost the full tribunal figure as long ago as June last year.

Kiss man quits to launch new radio station

A new easy listening satellite radio station is to be launched on August 15.

Quality Europe FM will broadcast round the clock via the Astra satellite to a potential audience of up to 150m European cable and satellite viewers.

Gary Miele, Kiss FM's sales director, is leaving to become managing director of the new radio sales house which will sell QEFM's airtime, Satellite and Radio Sales. He describes the station as a "presenter-led, music-based station aimed at the 30-plus age group."

Miele — who will be doubling up as a presenter of QEFM's Sunday breakfast slot — forecasts ad revenue in the first year up to £300,000.

QEFM head of music Chris Musk describes the music mix as from the Fifties and Sixties.

FM-Revolver challenges IMD on name right

New distributor IMD, formed out of the collapse of Spartan, is already running into trouble — over its name.

Distributor and record company FM-Revolver claims its European import arm is also called IMD. FM-Revolver managing director Paul Birch plans to fight for the name.

But the man in charge at the new IMD, Vincent Chia, says the double-take was a genuine mistake. "We did all the necessary checks at Companies House, and there were no problems. We will wait until we hear from FM-Revolver," he says.

One solution, he suggests, might be for Chia's company to stop using its initials and revert to its full trading name, Indie Music Distributors.

DG goes big on Candide

Deutsche Grammophon is mounting its biggest marketing campaign since West Side Story for the July 29 release of its recording of the late Leonard Bernstein's *Candide*, writes Phil Sommerich.

"This will be our most important project this year and for many years," says Mike Sage, DG's marketing director.

The combination of Bernstein as composer of the crossover stage musical/opera and as conductor of an all-star



Candide: big push

cast in the audio and video recordings, due for simultaneous release, is expected to have

wide appeal.

The laser disc and video is of a semi-staged performance held at the Barbican in late 1989. The CD was recorded in the studio soon after.

Apart from national advertising and in-store promotional videos and window displays, DG and Tower Records, Piccadilly, will have a special offer, giving away paperbacks of the Voltaire story with the first 200 recordings purchased.

Tower and DG will also launch a tube poster campaign.

Industry joins in OFT music talks

The music industry is to be invited to talks with the Office of Fair Trading as part of an inquiry into the record business.

Record companies, retailers, wholesalers and producers, as well as industry organisations, are to be approached to help the OFT gather information on the recorded music industry.

The OFT has already spent nearly a year collecting statistics and quizzing the music industry about its structure and finances.

The investigation, described as "purely informal", was sparked off by the Consumers' Association survey of CD prices 18 months ago. The OFT is also looking at cassette and vinyl.

But there is no suggestion of any pricing agreement, the OFT stresses, and industry and Consumer Affairs under-secretary Edward Leigh has told MPs that there is no evidence of a cartel.

He rejected complaints that CDs are overpriced. They are more expensive in France,

Germany and Japan, he says. "It is not fair to say there is overwhelming evidence that CDs are overpriced in this country."

The average price of the 78.5m CDs produced in Britain last year was either £10.99 or £11.99. In France and Japan CDs cost the equivalent of £12 and in Germany £13.

The outcome of the OFT inquiry is likely to be a report analysing the economies of the recorded music industry.

Among those helping the OFT is the BPI.

New hopes raised for tape levy

Hopes for a pan-European levy on blank tapes and recorders have been boosted by an impending agreement on royalties in the US.

The European Commission is expected to decide in the next five months whether it will propose legislation impos-

ing a levy.

By then the US deal for a 2% royalty on digital recording equipment and 3% on blank digital tapes should be in force. It will end four years of negotiations between electronics manufacturers and the record industry.

Although covering only digital recording, the agreement is seen as a "major breakthrough" by the IFPI spokesman Mark Kingston says: "This gives our case a tremendous boost. We now have every hope of a similar levy in Europe."

RTM Video is the latest company to emerge from the ashes of Rough Trade. Headed by Sue Ally and Kevin Wilkinson, it claims to be the first independent video sales operation and product will range from alternative music to cult films.

Virgin is close to selling its video game equipment retail chain Virgin Mastertronics to the Japanese company Sega Enterprises for £35m.

Buena Vista Home Video is restructuring its sales and marketing teams in response to the growth of sell through. David Hollander heads the new division.

US indie label SST Records has switched distribution, following the collapse of Rough Trade, to Greyhound in the UK. Associated labels Cruz and New Alliance are included in the deal.

Music Collection International launches a new jazz/world music label this month, titled Nascence. Plans are under way to launch another label later this year.

Jazz FM is to be revamped and taken over by a consortium run by David Maker, whose Classic FM bid failed to win a national radio licence last week. Under the £1m takeover deal, specialist jazz output will be moved to the small hours, with more mainstream music being played during the day.

EMF this week became the first British-signed act since Rick Astley, with Never Gonna Give You Up in 1988, to have a debut single at number one in the US chart.

Ultimate managing director Andy Winter would like to make it clear that there is no current link between the label and Warners, as stated in last week's MW New Music Seminar supplement.

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THE EAR

MW's Talent TipSheet

LIVERPOOL

THE PINK FISH QUARTET

The muffled vocals on this quartet's demo are extremely like those of New FADS, as indeed is the hard-hitting techno throb of Tomorrow Never Knows. But Burn You indicates an appreciation of everyone from The Doors to Ministry. A bit heavy for club types, but interesting.

Contact: Julie O'Neill
Tel: 071-482 8636

LIMERICK

THE CRANBERRIES

This Irish fourpiece, with an average age of just 18, are already attracting plenty of A&R and press attention. The main reason is Dolores O'Riordan's strong and distinctive vocals, which are well to the fore thanks to the group's restrained and difficult to pigeonhole backing. Their recent live dates supporting Moose exuded promise, as did all five tracks on their very consistent demo.

Contact: Pearse Gilmore
Tel: 010 353 61 40566

WEST MIDLANDS

STEAM

A heavy Teardrop Explodes influence can be heard on this Erdington five-piece's two-track demo, with Dodge's vocals particularly redolent of Julian Cope. They are good songs, and the chirlish lyrics of Watermelon Wine definitely hits the spot.

Contact: Dave Nash
Tel: 021-236 9170/350 1028

LONDON

CHINA BOY HI

This quartet offer a bounce and commercial indie pop with echoes of everyone from

George Michael to late-Seventies indie pioneers Young Marble Giants. The lively bassline makes Jasmin I Told You So worth hearing, but it is the slower Please Don't Say Goodbye which really hints at future teen appeal.

Contact: China Boy Hi
Tel: 071-482 6550

BAND AFRAID OF THEIR HORSES

Essentially the solo project of Rainy Moor, Band Afraid... offer an interesting mix of styles from Pet Shop Boys-type pop to the modern folk of Fire Inside. The strong vocals make the demo run smoothly and their promise makes them worth hearing early.

Contact: Medieval Productions
Tel: 081-881 6959

DUBLIN

BLINK

Best track from a new band on the official Irish NMS CD is That Was A Happy Day by this young trio. Cool is the word for their sassy blend of strolling bass, few vocals, whistling and silly-but-nice lyrics. Worth contacting to see if they have any other gems.

Contact: Aiden Lambert
Tel: 010 3531 715357

BLACKPOOL

THE NATURE THINGS

This five-piece offer a hard-hitting variation on the independence format with their debut EP on Action Records. It works best on the splendid Ignorance, which echoes Dinosaurs Jr more than their Manchester neighbours. But over the four tracks they effortlessly switch moods and years and look set to make a name for themselves.

Contact: Wayward
Tel: 091-978 8611

Wilson spearheads Dino strategy shift

Compilation specialist Dino Entertainment is changing strategy by releasing an original studio album, Mari Wilson's first in eight years.

Wilson is Dino's first UK signing, and part of an aggressive attempt to make its mark in the artist album chart.

The plan is to reduce the company's compilation work to just 50% of its business. But company consultant Nic Moran says: "It's very difficult to lure the right sort of artist and find new talent, and we need somebody who can sell albums not just singles."

Dino's interest in Wilson was triggered when her version of Cry Me A River appeared on its That Loving Feeling compilation. Moran, who worked on the strike force for her 1983 Showpeople LP on London, saw a possible market opening for a female jazz artist and contacted Wilson through the Musicians' Union.

Although she had been talking to Sire in the US about recording a pop album, her desire to continue in a jazz vein coincided exactly with Moran's ideas.

For the past five years Wilson has been singing jazz in clubs up and down the country including slots at Ronnie Scott's and supporting Stan Getz. She says: "In the mid-Eighties I thought, 'I want to be a singer and make great records and I'm not'. So I ran away for a while."

The new as yet unnamed album consists of 12 cover versions such as Someone To Watch Over Me, My Funny Valentine and Lover Man, as well as two of her own tracks, of which The Rhythm is set to be the first single. Interpretations of the covers are her own



Wilson: Dino Entertainment's first UK signing

and "quite different", which she puts down to her mixed jazz/pop career. A variety of renowned musicians such as Chico Freeman, Gil Evans and Delmar Brown play on the album, and Egyptian, Brazilian, New Orleans and flamenco musicians also feature.

Moran describes the music as having a slight jazz flavour. "Basically the concept is great songs performed in Marie's style," he adds.

Moran took the unusual step of asking Wilson to produce the album herself. "I didn't want a producer coming in, smothering it and making it sound like his album," he says.

Although Wilson was initially daunted, she believes her live experience has taught her to know what she wants

from her music and how her voice should sound.

Now Dino is concentrating on giving the album a heavy-weight push. "It's a totally different marketing technique to our compilation albums where really all you're doing is giving information to people and it's a very hard sell," says Moran.

"With Mari we will expose it through the media, get reviews and get people interested so they discover it for themselves."

Mari Wilson's comeback will be minus the beehive but with much experience gained over five years' hard work, and could be just the push Dino needs to establish itself in the artist album charts.

Caroline Moss

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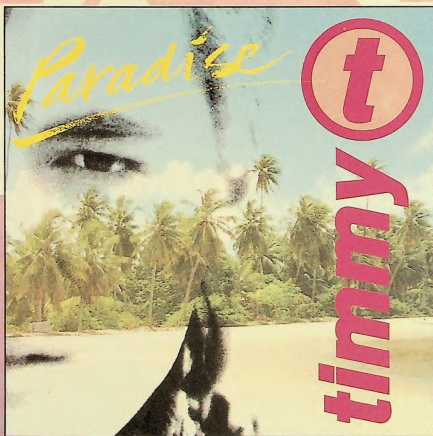
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Fighting for su

It's like a jungle sometimes, it makes me wonder how I keep from going under. Don't push me, 'cos I'm close to the edge.' Grandmaster Flash's pioneering rap is particularly poignant for today's embattled indie retailers, the music industry's vital link to new talent. But there are survivors. Paula McGinley finds out how they are beating the recession

If any good has come out of the recession it has been to force companies to go back to basics. Independent retailers which survived the purges of last year — when indie shops were folding at the rate of one a day — have emerged stronger than their more fortunate peers.

The independent sector has certainly contracted — Gallup reports that about 1,350 independents were in business in the UK last summer, a quarter less than the 1,792 trading in January 1989 — but closures show signs of slowing up. Current Gallup figures show there are now around 1,174 indies in business, a closure rate of one every two days.

The squeeze on consumer spending, April's VAT rise, fluctuating interest rates, the uniform business rate, infamously low margins, spiralling rents and the Gulf war may have knocked indies and multiples alike, but it has been the small shops, already battling against a dwindling cash flow, which have fondered.

Those who have survived had no choice but to become leaner and fitter. In some cases, staffing levels are down by 20%. Adrian Rondeau, owner of Adrian's Records of Wickford, Essex, says it comes down to asking staff to use less stationary and phoning orders through in the afternoon.

But for the 10-store South-east CD and cassette chain Alto, the recession proved too savage to withstand and the company collapsed in May.

Former owner, Stephen Grundy, says: "The recession finished us off." Alto was still finding its feet when the market flattened out in the second quarter of 1990 and never recovered. Its two most profitable outlets, in the terrorist firing line of Gatwick and Heathrow Airports, suffered a 50% drop in 1990.

For Music Junction, based in the Midlands and North-west, it was a cash flow problem. The chain began struggling in February after borrowing on the strength of its lease only to find itself unable to repay the bank when the property value slumped, even though Bob Barnes, then owner, claims Music Junction was in profit.

Both chains have since been resurrected: Alto Ltd by sister company Alto Music Retail, which bought four key shops in June, including Heathrow and Gatwick. Music Junction is negotiating a re-financing package with an un-named consortium, retaining Bob Barnes as managing director.

Although such reincarnations offer no guarantee of success they show the independent spirit is refusing to bow to the recession. Les Whitfield, Alto's recently promoted managing director, is confident that under his new chief — property dealer Roger Gawn — he now has the funds to take on the multiples. "It is important for other independents and the rest of the industry that we succeed," he says.

EASTERN BLOC

When dance inspired a new generation of record buyers in the late Eighties, Manchester retailer Eastern Bloc was ready and waiting.

Formed as an indie music specialist in 1985, the company was quick to grasp the potential and today dance accounts for 60% of its stock and 75% of sales.

John Berry (below left) founded the store as a co-operative with co-directors Michael Power and 808 State's Martin Price.

Following Eastern Bloc's move to larger premises managed by Mike Kirov (right) last year, he says takings have swelled by 40%.

Berry puts the team's success down to a determination to sell dance and indie product which can't be bought elsewhere.

"Independents can either shift records like beans in a supermarket or sell stuff they believe in like we do," says Berry. "Choose your niche and go for it."

There are no immediate plans to open another shop and, although Eastern Bloc has dispensed with the co-operative, Berry says the directors still eschew the conglomerate mentality and high finance which they feel a multi-store chain would demand.



SOLID SOUNDS

It's a stark sign of the times when shop openings arouse industry incredulity, but Solid Sounds is not letting recession hamper its expansion.

The North-west independent now has four shops, the latest just opened in Hartlepool, and has plans to spread into Yorkshire next year.

Even more surprising is Solid Sound's vigour in the mainstream chart market, which is a staple multiple stronghold. Steven Miller (right), who runs the

MOLE JAZZ

One of only a handful of dedicated jazz shops in London, Mole Jazz puts its survival down to the appeal of its specialist material.

Peter Fincham (right), a partner in the business, says that despite reducing his stock budget by between 10% and 15% on last year, the die-hard jazz fans keep coming back.

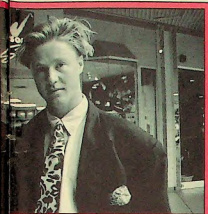
Last year Mole Jazz opened a second shop in Covent Garden where Fincham describes business as slow. King's Cross is making a modest profit.

Fincham believes Mole Jazz will hold its own, thanks to the endurance of its six staff rather than industry support.

"The majors aren't interested in jazz," says Fincham. "They should be more sympathetic."



Survival at street level



I DID IT MY WAY

"We have survived because we like music and we know what we are doing." — Peter Thorogood, owner, Sounds To Go, Mainstream, London.

"A tight buying policy keeps our costs down and the staff all pull together — it's their business too, not just mine." — Yogi Patel, owner, Rainbow Records, Mainstream, South-east.

"It's a case of battenning down the hatches. I tend to stay in a lot more and I don't let the bastards grind me down." — Andy Jones, owner, Pink Moon Records, indie music/second hand specialist, Liverpool.

"I have survived by thinking of myself. I don't give a shit about anyone else." — Mick Hargreaves, owner, DMC, Mainstream, North-west.

"I've worked hard in the past and I've been lucky." — Andy Gray, owner, Andy's Records, Mainstream, Lancashire, Yorkshire and East Anglia.

"For the first six years I took nothing out and put everything back into the shop, which laid the foundation for the business." — Keith Haves, owner, Track Records, Mainstream, south Yorkshire.

"It's all a matter of attitude. We're happy geezers behind the counter." — Ashley Beedle, manager of house floor, Black Market Records, Dance specialist, London.

"The recession has not affected us too badly because our customers would rather buy records than eat." — David Hastings, junior partner, Record Corner, Soul specialist, London.

"I've always followed my instincts. Whether they are right or wrong, I also believe that if you have good stock and efficient staff then the rest will follow." — Adrian Rondeau, owner, Adrian's Records, Mainstream, Wickford, Essex.

Independent retailers believe they are more willing to stock fresh, innovative music. While more than two-thirds of HMV's stock is back catalogue or chart material, indie shops such as mainstream chain Rainbow claims to stock as much as 70% new releases.

"We supported bands like James, The Inspiral Carpets and Happy Mondays from the beginning," says Andy Jones, owner of Pink Moon Records in Liverpool. "It's frustrating to see massive Our Price displays for these bands — a retailer which wouldn't have ordered one single copy in the early days. I feel bitter towards bands and record companies who don't appreciate what we've done for them."

But not all record companies are unaware of the indies' worth. John

Pearson, A&M's sales director, calculates that 80% of the company's turnover goes through multiples, leaving 20% for independents. But when it comes to breaking new acts the reverse is true.

"That Driza-Bone's single, Real Love, went into the charts at 27 is due primarily to the independent dance specialists; about 70% of initial sales came through indies," he says. "We need independents to break new acts. I'm disturbed by the numbers which have gone down. The industry won't survive without them."

Similarly, Perfecto's product profile for Gary Clail's single, Human Nature, reveals that during the first week of its March release, independents sold twice as many copies as Our Price, HMV, Virgin and Woolworths.

Specialisation has proved to be the salvation of many independents. London dance specialist Groove Records keeps customers and labels happy with 90% of its racks filled with new releases, imports and white labels. Manager Mandy Noble reckons specialisation has helped new talent break through the shop, and stresses Groove sells not only records but an in-depth knowledge of its musical niche which keeps the punters coming back for crucial new releases.

"We were the first port of call when Shax Up And Dance was looking to sell its early stuff in 1989," she says. "We have continued to support them and now they have developed into a label in their own right."

Those independents which have survived believe it is a tribute to their tenacity rather than industry support. The closures have understandably lowered the confidence of money lenders and suppliers. But John Mair, customer services director of PolyGram Record Operations, says there's still no question of shops having to pay a premium for an account. "In common with all record companies if a new shop comes to us we first ensure it has a decent credit rating and ask for a basic stock order to be paid for — it's a few hundred pounds normally. We ease credit restrictions as we get a trading pattern."

Indie distributor Panther Music wants proof of sound financial backing and deals initially on a 30-day cash-on-delivery basis to test a retailer's reliability. "We're on the indie side," says Panther director Trevor Reidy. "But it's in the interest of wholesalers and distributors not to allow them to get into debt."

The record industry is alone in officially denying that anyone gets volume discounts, but sources suggest that giving discounts of 8-10% for multiples and 2-3% for indies is normal practice.

Mike Hargreaves, owner of the eight-store Disco Music Centre (DMC) chain in the North-west, concedes that record companies are becoming more

supportive when it comes to new releases and chart material, although he believes the terms are nowhere near as favourable as for multiples.

Independents are also aggrieved that they don't benefit from an advantageous percentage return, even though the multiples deny they are any better off. Andy Jones remarks: "Sale or return is offered to all multiples at the outset as a matter of course. If they can't sell stuff they don't have to worry because they can always send it back."

Keith Howe, owner of Track Records in south Yorkshire, ordered 200 copies of New Kids On The Block's heavily-promoted Christmas album last year. Half are left unsold destined to collect dust as, he says, Sony has not offered a return facility. "I recently ordered 300 copies of Deacon Blue's Fellow Hoodlums and the order would have been 500 if Sony had agreed to take away the New Kids stock," says Howe. "It's one rule for the multiples and one for us."

Independents are unable to take advantage of some promotional activities and co-operative advertising deals. One indie retailer recently reported being refused promo material for Cher because Our Price had struck an exclusive deal with MCA. The multiples' response is that they have their problems too.

Rick Henderson, managing director of the 300-store Our Price Music chain, argues his company pays enormous premiums for its shops and faces higher overheads than independents.

But inevitably, the multiples with their greater financial muscle are in better shape than the independents. In June HMV trumpeted 10 new store openings and pledged to become the UK's number one retailer while WH Smith announced details of 100 new Our Price Video outlets plus an expansion of its classical chain, Farrington's Records.

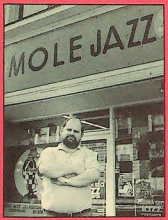
The independents, meanwhile, can only urge companies to recognise their potential and perhaps find comfort from indie triumphs in other businesses. According to Corporate Intelligence, an independent retail research company, indie menswear retailers save the multiples a run for their money last year by achieving 57.7% of total sales. Bob Lewis, secretary general of retailers' association BARD, says: "I'd like to see more support for the indies incorporating a better service from the manufacturer, where possible to include good display material and swifter credit notes and a better returns system for all retailers."

The collapse of a small retail business can be catastrophic for its owners. Their livelihood is at stake. But the success of indies in breaking new acts like Driza-Bone suggests that, if they continue to fail, the industry's livelihood could also be on the line.

business with partner Peter McKenzie, concedes that business is down a third on 1990 but points out that the group is reaching this year's sales targets and has a £2.5m annual turnover.

Solid Sound's philosophy since setting up in 1988 has been to match the multiples on content, quality and pricing.

"Independent retailers have a downmarket image but right from the start we knew we could only take on the multiples with bright, comfortable and professionally run shops," says Miller.



RECKLESS RECORDS

When cash is tight, second-hand retailers have traditionally come into their own.

Reckless Records, which deals exclusively in used product, managed to emerge from the last economic dip in the mid-Eighties with a healthy profit. But not this time.

Trade is between 10% and 20% down on last year in Reckless' Islington and Soho branches, reflecting a decline in sales coupled with dwindling supplies over the counter.

But manager Duncan Kerr (left) believes collectors are simply holding on to records longer before selling and remains optimistic.

"We are sticking to what we are best at," he says.

MARKET REPORT

MAINSTREAM

Albums

Hailing from the East End of London, the Outfield have been far more successful in America than here so far. Now a duo (Chris Lewis and John Spinks) they write tuneful AOR rock. Spinks' vocals are similar to Sting's and, indeed, many of their songs could have been written by the Police — though there's also some Sixties touches on their new album.

Diamond Days, not least on John Lennon, a tuneful tribute to the late Beatle. If they ever get a break here, the floodgates will open.

The surprise hit movie of the summer season in America has been Thelma & Louise, produced and directed by Britain's Ridley Scott. Scott uses music almost incessantly

throughout the film, some of which appear on the newly released soundtrack album, among them B.B. King's Better Not Look Down, Toni Childs' House Of Hope, Glenn Frey's Part Of Me Part Of You and Marianne Faithfull's Ballad Of Lucy Jordan. We will choose selection that should do well.

Meanwhile, the Original Motion Picture Soundtrack, Robin Hood — Prince Of Thieves, is the first release on the new Morgan Creek label. Including Bryan Adams' current number one, and Jeff Lynne's Wild Times, it otherwise comprises of incidental music by Michael Kamen. Unlike the Thelma & Louise album, few tracks stand out.

PICK OF THE WEEK

NATALIE COLE: Unforgettable — With Love (Elektra 7559610492). The

HEAVY METAL

A US band, who have served a long apprenticeship, is the multi-ethnic Dan Reed Network. Now, the band's third album, The Heat (Mercury 848 855), may be the receding that places DRN in the superleague of top metal sellers.

One of the torch bearers of the funk-metal cross over trend that has seen success for bands such as Living Colour, DRN return to the producer of their much-lauded debut, Bruce Fairburn, to restore some of the rock edge absent from Slam.

Elektra signings White Trash owe a debt to Dan Reed. Their self-titled debut (7559-61053) is a tangle of saw-edged guitar and soaring horns, ensuring an anarchic funk assault in a vein none too dissimilar from Reed and Co in their more abandoned moments.

Another Mercury signing with a bankable future — but a more traditional approach to the genre is Blackeyed Susan. Electric Rattlebone (848 575) displays a more than competent excursion round the familiar rock landmarks: slippery-fingered guitars; chanting choruses; gruff masculinity. Ergo, eliciting broad appeal.

PICK OF THE WEEK

CHRIS WHITLEY: Living With The Law (Columbia 468 568). Hardly metal, Whitley is a promising, albeit difficult, slide guitarist in the style of the late Lowell George. A discoverer of U2 and Dylan producer Daniel Lanois, Whitley's laudable debut displays an elegant feel for the darker, swampier fringes of amplified blues. **Andrew Martin**

title track, an after-the-fact duet with father Nino is already in the Top 20, and the album is heading in the same direction. By its very nature, the album will be very popular, but should also appeal to youngsters enchanted by the title track's clever video.

Singles

Paul Varney. Paul Varney? Now where have I heard that name before? Ah, yes, Paul Varney was half of Yell, much hyped hitmakers of Instant Replay. Well, Yell are no more, and as well as ditching his former partner, Varney appears to have taken singing lessons. His debut solo single, If Only I Knew, out on PWL next week, is one of the better Stock Aitken Waterman tunes to emerge recently. A palpable hit — though it

Spicer, and another of piano works by Philip Fowke. Notable, too, is Parry's Symphony No 2 from Matthias Bamert conducting the London Philharmonic.

PICK OF THE WEEK

WAGNER: Gotterdammerung, Metropolitan Opera Orchestra and Chorus/James Levine. Deutsche Grammophon. Levine cannot match Solti's Ring cycle on Decca for electric excitement, but sumptuous DG sound, excellent playing from the Met Orchestra, Hildegard Behren's heart wrenching Brunnhilde and Matti Salminen's hair-raising Hagen are strong selling points here.

Phil Sommerich

REISSUES

This week it's oddities. Take for example **Lothar & the Hand People.** A compilation of their first two albums appears on 'See Pat Miles' This Is It Machines (SEEC 75). This is psychedelic excess, but very interesting, if finally evocative rather than essential. Less appealing is **Encore** (Sundown, CDS 069) from a group that goes by the name of **The Flying Burrito Brothers** (in 1997) and all but destroys memories of the original group. For completists.

For madmen everywhere **EMI** offers **Louis Prima** (Capitol CDP 7940722). There's a lot of many tracks (26) and some of them are awful but enough catch the manic manner of Prima, Las Vegas' own Little Richard. With Prima one of the heroes of Nick Tosches' widely reviewed **Ucking Heroes Of Rock 'n' Roll**, the CD should do better than expected.

Musically as mixed up as



De La Soul: wacky

will undoubtedly be overshadowed by Jason Donovan's new PWL single, **Happy Together**, a retreat of the old Turtles hit. Sure to ignite in a big way, it is Jason's final single for PWL, and will be followed almost immediately by a Greatest Hits album.

Huey Lewis and the **News'** British chart career has been a bit of a struggle, with just four Top 40 hits since their 1984 debut, compared to 16 in America. Their latest single, **I Hit Me**

Lothar and friends are the various acts on **Magnum Music's** Hillbilly Rock (CDMF 034). More country than rockability (but no less rhythmic for that) this collection of curios from the Hickory vaults is a fascinating snapshot of country acts under the influence of rock 'n' roll and wondering what to do. More straightforwardly fascinating is **Tom Waits' The Early Years** (Edsel EDCD332) which reveals a singer — songwriter in need of a producer.

PICK OF THE WEEK

VARIOUS ARTISTS: Don't Shoot (Mau Mau CD606). Eleven tracks of new country from Los Angeles circa 1984. The home of mellow country-rock in the Seventies, the Eighties saw a hardening of sound as traditionally orientated new acts emerged and rock acts turned to the vertices, musical and emotional, that real country music represented. This collection tells the story better than most. Powerful. **Phil Hardy**

DANCE

Presumably an attempt to beat the holiday exodus is behind the huge number of releases this week, which (plus those in **Record Mirror Update**) include **A&M Love Conquer All** (Parlophone 6292), huskily whispered **119.8rpm** bouncy bouncer; **Taxi Dollar** (London LONX 303), frantically happy **124rpm** calypso; **Step Ahead** (Debut DEBXT 312), P, shuffling brawler in old 124.3-124rpm BID and tighter new 124.2rpm Domino Mixes; **Midt Rain Eyes** (Vinyl Solution STORM 31, SRD), ethereal moaner in strange, twittery fluttering 121.7bpm

Like A Hammer, should add to their tally in both countries.

De La Soul continue to amuse and delight with their wacky use of samples on A Roller Skating Jam Named 'Saturdays', this time taking in Frankie Valli, the Mighty Ryders, Chicago and Young-Holt Unlimited. Their lyrical rapping is well up to par, while Vinia Mojica adds some nice vocal touches.

PICK OF THE WEEK

EXTREME: More Than Words (A&M AM792). After the rock anthem that was **Get The Funk Out**, Extreme ring the changes with a subdued, lilting acoustic workout that suggests nothing more than **Simon & Garfunkel** in its more angelic passages. A recent American number one, it won't repeat that feat here, but it will be a major hit. **Alan Jones**

Depth Charge and sturdier bleeping 127.4bpm Bizarre Inc mixes; **Codine Dream Sequence** (Shut Up And Dance SUAD 18, P), tinkled and drowned 124.8bpm swirling blues; **Genesis II Narra** blimey (Hardcore Urban Music URBAN T1, IMD), girl cooed and raged rapped 127bpm crazy juggler; **4T Thieves** Etnochose (Pulse 8 12 LOSE 12, TRC), middle eastern flavoured breezy 126bpm everyday **Aretha Franklin** Reverday People (Arista 614 420), exuberantly sung jittery rolling 110.6bpm Sly Stone revival; **B.E.F.** (featuring **Lalah Hathaway**) Family Affair (Ten TEN 369), percussively weaving 107.4bpm Sly Stone revival; **Yours Truly** Come And Get It (Motown ZT 44758), sinuous 87bpm soft soul; **Bas-O-Matic** Funky Love Vibrations (Cocorilla/Virgin VST 1355), girl wailed rumbling 96.3bpm juggler; **The Party Summer Vacation** (Hollywood HWD 1067), perky 108.2bpm pop rap by the presenters of Disney's Mouse Club, with a good fun video; **A Certain Ratio** Looseen You; **Mind** (Rob's Records RSB02), Denise Johnson cooed rumbled with the similarly stark strange twittery jittery 115.8bpm The Planet; **QRZ** This Is Calling You (Tan TENX 580), sinuous 108bpm jazz-funk rap; **Ozo** featuring **Gypsy MC K-Jam** Om Mani Padmi Hom (Revolution in Our Time 12 OZO 1), monotonously jiggling 115.4bpm angry rap.

PICK OF THE WEEK

DUKE: The Dog Catcher. Music Of Life NOTE 52. Atomic Dog inspired jauntily jumping 107.8bpm P-funk rap, great fun. **James Hamilton**

The art of Pete
Wylie's comeback
Monsters hit!
Voice of the Beehive
cause a chart buzz

 Altern 8 challenge
indie toppers Erasure

Whistle blower
Frankie Knuckles nails
'em to the dance floor

datafile

The Information Source for the Music Industry

20 JULY 1991

CHART FOCUS

Bryan Adams accelerates away from the rest of the field at the top of the singles chart, selling more copies of (Everything I Do) I Do It For You than the number two and three discs combined. Guns N' Roses' You Could Be Mine holds at number three but isn't selling like an heir apparent, so Adams is sure of a third week at number one, and may well stay there for a month or longer.

Third time lucky for Cathy Dennis, who debuts at number 28 with Just Another Dream. The record has been out twice before, originally peaking in the 76-100 twilight zone of the chart, first in the autumn of 1989 and again a year later.

Following up a major number one hit can be a problem, as Chesney Hawkes found out when I'm A Man Not A Boy Landed out at number 27. Cher's Love And Understanding looks set to beat that peak, but following on from The Shoop Shoop Song — the year's best-



seller thus far — it really should be higher than number 15. Incidentally, neither of the Cher singles mentioned above was released on 12-inch, the current single appearing only on seven-inch, cassette and two different CDs.

Meanwhile, one of the strongest climbers this week is Voice Of The Beehive's Monsters And Angels, which vaults from number 60 to number 38. At this rate it must be fancied to overtake the number 15 peak of the group's biggest hit to date, 1988's Don't Call Me Baby. The single biggest selling format of Monsters And

Angels last week was the CD single which comes in what is described as a "honey bag", in which it is indeed surrounded by glutinous liquid. It could be honey, but I'm not about to risk my health finding out.

On the album chart, Cher's Love Hurts continues at the top, while the week's highest new entry, at number 3, is Into The Great Wide Open, easily the highest charting album of Tom Petty's 14-year, nine-album career.

After debuting at number four last week, Alice Cooper's Hey Stoopid slides to number 16. Chart researchers ERA, who compile the data which accompanies the chart, were erroneously informed that the album was produced by Bob Pfeifer last week. In fact, Pfeifer was the executive producer, while Peter Collins — a British veteran with credits for Rush, Nik Kershaw, Musical Youth, Queensryche and Alvin Stardust among others — was the producer, Collins' credit appears correctly this week.

Alan Jones

ANALYSIS

The dramatic success of PolyGram's Jason Donovan video single marks another chapter in the evolution of video as a marketing tool.

In its first week of release, the four-minute promo of Any Dream Will Do shot to number one in the music video chart and number two in the sell through chart.

Woolworths had suggested to PolyGram in the past that the one-off one-promo video release could be a huge success provided it was done quickly.

PolyGram managing director David Munns decided two weeks ago that a rush-release video single was the perfect vehicle to promote the Jason Donovan single.

In just 48 hours, about 11,000 copies and accompanying display material were in the Woolworths stores across the UK and by the end of last week, about 8,000 copies had been sold. No more copies will be released.

PolyGram Video MD Peter



Smith admits he was initially sceptical about the chances of the video single selling well.

"I did have grave doubts at first but as an experiment it has certainly exceeded all expectations. With the Jason/Joseph hype at its peak, if any single was going to do

well on the format it was going to be this one," says Smith.

The Any Dream Will Do video has sold primarily to the youth market which is perhaps not as fickle as some of the older age groups.

"I think the more serious music buyer, such as someone who might buy a Sting album, would not buy a £4.99 video single but would prefer to get the album or the longform video," says Smith.

He says PolyGram will probably only release such singles occasionally. But he adds that in future PolyGram will consider widening the number of outlets for the format, to include other retail chains.

"It's another new marketing tool for us and we will go forward with about two or three projects, all of which will probably go nationwide," says Smith.

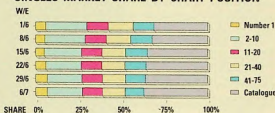
Who knows, perhaps the EPV will soon have to reconsider making video singles eligible for the chart...

Nick Robinson

UPDATE

Index of unit sales. 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	70	79	+14	+4
Singles	88	88	+1	-5
Music Video	59	67	+14	+26

SINGLES MARKET SHARE BY CHART POSITION



©CN

Four-week rolling averages

TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous Chart	Pos	Artist	Previous Chart
1	CHER	(1)	6	THE STRANGLERS	(1)
2	REM	(5)	7	BEVERLY CRAVEN	(7)
3	ERUTHYMICS	(2)	8	RDD STEWART	(1)
4	SEAL	(1)	9	HARRY CONNICK JR	(1)
5	THE DOORS	(3)	10	MICHAEL BOLTON	(4)

Compiled by ERA from Gallup data. Based on Top 200 10 June to 6 July.

FORTHCOMING MUSIC WEEK SPECIAL FEATURES

RETAILING TECHNOLOGY/DESIGN

ISSUE DATE: 17th AUGUST

BOOKING DEADLINE: 17th JULY

HEAVY METAL

ISSUE DATE: 17th AUGUST

BOOKING DEADLINE: 22nd JULY

VIDEO RETAILER

(INCLUDING A FOCUS ON CHILDREN'S VIDEO)

ISSUE DATE: 31st AUGUST

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For everyone in the business of music.

NEW RELEASES: ALBUMS

Album releases week commencing 21 July 1991-28 July 1991: 169

Year to date: 6,088

Send new release details to general manager
Graham Walker, ERA, Eighth Floor, Lodge House
245 Blackfriars Road, London SE1 7BZ
Tel: 071-620 3636. Fax: 071-928 7281

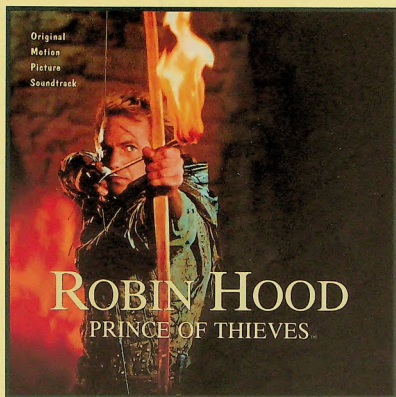
HIGHLIGHTS

ARTIST	TITLE	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
BLOOD	Headed BY DAVIN'S EARLY LIGHT WARNER BROTHERS INC. 79929264 (M)			79929264 (M)	New Age	58	New Age, but Blood's work, especially with Brian Eno, goes far beyond that description.
LOVE AND MONEY	THEY ARE IN THE TRAFFIC MERCURY/PHONOGRAM LABEL: 8489931/848934 (F)			8489931 (F)	Rock	68	Stick Sticks in a more muscular Deacon Blue. A charter.
THE DRIVE	THE DRIVE W/LP MC 426W/426C CD: 903174982 (J)			903174982 (J)	Rock		Highly respected cult artist releases first LP in 10 years. Press interest.
VARIOUS	THE HEAT IS ON ARCADE LP/CAS 22545/ARC 325 CD: ARC 26540 (SR)			ARC 26540 (SR)	Pop		A shill filler again from Arcade.
WILLY	PEAN AND WAG THE MONKEY, INFLAMY OR 'HOWI DONT GET WHERE I WANT TO GO' SIREN/VIRGIN/LP/CAS 58N 1			58N 1	Pop	39	Father's boy rediscusses Wild Willy roots and the top 20.

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	DISTRIBUTOR	CATEGORY
3D	SPECIAL ROSE AGAINST TEST	CHARENNA VC	L.P.M.C. CD/MSK 81030C 8 16		CHARENNA	Rock	KISHIMUN	LAGEP/STREIF 27MANNOVINO	VOLUN & PIANO MUSIC'S ONLINE	CD: 006 788 2 31		CD	Rock
ABRAVAVELUTAN	SO MAHLER	SYMPHONY 7 VIANGUARDI CLASSICS	CD 68489 71 16		VIANGUARDI CLASSICS	CEC	KLIMENKA	PIETRE BANDE MTRAFI	2 SUTLES 2 SONATAS DEUTSCHE HARMONIA MUNCI	CD: 00 7788 2		CD	Class
ABRAVAVELUTAN	SO MAHLER	SYMPHONY 7 VIANGUARDI CLASSICS	CD 68489 71 16		VIANGUARDI CLASSICS	CEC	LEARNLEY	CONGRESS BELLES ALDABRA	LP/ALB 10781/ALB 10781C CD 68 1000C 67 16			CD	Class
ABRAVAVELUTAN	SO MAHLER	SYMPHONY 7 VIANGUARDI CLASSICS	CD 68489 71 16		VIANGUARDI CLASSICS	CEC	LEONARD	THE HOUSE OF ZEMBLINSKY	CLARENCE	CD: 00 7788 2		CD	Class
ABRAVAVELUTAN	SO MAHLER	SYMPHONY 7 VIANGUARDI CLASSICS	CD 68489 71 16		VIANGUARDI CLASSICS	CEC	LEONARD	THE HOUSE OF ZEMBLINSKY	CLARENCE	CD: 00 7788 2		CD	Class
ACCAQUA/CAMERA ITALIANA	VIVALDI 47R SEASONAL/CE RZA	MC WK 8542	CD 20 6542 6		8542 6	BMG	LESTER/TOMAS	MENDELSSOHN: CELLO SONATAS 2	CD: 00 7788 2			CD	CEG/GA
ADAMS/ALBRECHT/BRUNO/PARDUCE	JOHANNES BRAHMS: SYMPHONIES 1-4	CEC	CD 68489 71 16		VIANGUARDI CLASSICS	CEC	LIVNOV	YOU THANK YOU ARE IN THE TRAFFIC MERCURY/PHONOGRAM	LABEL: 8489931/848934			CD	Rock
AGUIAR	THE RANGING SETI	COLUMBIA	CD 48322 12 19		48322 12 19	SA	LIVNOV	YOU THANK YOU ARE IN THE TRAFFIC MERCURY/PHONOGRAM	LABEL: 8489931/848934			CD	Rock
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AGUIAR	THE RANGING SETI	COLUMBIA	CD 483										

ROBIN HOOD

PRINCE OF THIEVES



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by

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'Robin Hood Prince of Thieves' The Official Movie Book Available from Hamlyn

TOP 75 SINGLES

THE WEEK

music week CHART

20 JULY 1991

TITLES ALZ WARRIERS)

This Week	Last Week	Title	Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
1	1	(EVERYTHING I DO) I DO FOR YOU	Bryan Adams (Lenny Kravitz) MCA/Bombay/Zomba	London (UK) 300 213 LONCS 202
2	5	ANY DREAM WILL COME TRUE	Jason Donovan (MCA) RCA/BMG	Arista 1145106/6150 (BMG) 41388/84510
3	2	YOU COULD BE MINE	Guns N' Roses (Guns N' Roses) WC	Network (AMKT) 24 3
4	3	NOW THAT WE FOUND LOVE	Heavy D & The Boyz (Riley) WC	ZTT 7246 210 ZANG 212ZANG 210Z
5	4	CHORUS	Erasure (Nigel Stanger/Andy Bell)	Mute/Portrait PRO 100 (2) PRO 100/PC 100
6	7	RUSH RUSH	Paula Abdul (Smith/Lordi) WC	ABM AM11 781 (F) AMC 129
7	5	THINGS THAT MAKE YOU GO HMMM	C&C Music Factory/Freddie Williams (Civilians/Cole) Virgin	Virgin America US071 38 (F) VUSC 390/USC 38
8	8	THINKING ABOUT YOUR LOVE	Kenny Rogers (Phyllis/Earl) EMI/Randor	Columbia 656801/566806 (E) 566805
9	4	ALWAYS THERE	Inconspicuo featuring Jocelyn Brown (Maunick) Carlin	Columbia 656801/566806 (E) 566805
10	3	7 WAYS TO LOVE	Cozy Boy (Sam Elliott) RCA	Arista 114350/61549 (BMG) 411818/61549Z
11	11	DO YOU WANT ME	Salt-N-Pepa (Hurdy Lux Bug/Invincibles) All Boys	Mercury 1811 31 (F) FCS 1514FD 131
12	12	ARE YOU MINE?	Bros (Stevenson) WC/Virgin	Columbia 656801/566806 (E) 66074
13	26	PANDORA'S BOX	Virge (VST) 101 (F) VSC 132	Virgin VST1 101 (F) VSC 132
14	10	I WANNA SEE YOU UP	Color Me Badd (D. Freeze/House T/Spideman) CC	Capitol 95062/61 (F) W003CAW 003CD
15	24	LOVE AND UNDERSTANDING	Garth (Geffen) S&B (BMG)	Geffen GFS 55 (BMG) GFS 54/55 (F)
16	22	I LIKE IT	RCA BR 442141/PT 442143/442144 (BMG)	RCA BR 442141/PT 442143/442144 (BMG)
17	13	LET THE BEAT HIT ME	Lisa Lisa & Cult Jam (Civilians/Cole) Virgin	Columbia 657280/567286 (E) 657284
18	18	FROM A DISTANCE	Atlantic A 202011 (F) A 2020A 2020Z (F)	Atlantic A 202011 (F) A 2020A 2020Z (F)
19	19	UNFORGETTABLE	Natalie Cole (H. Katz) Cap (Foster) Bourne	Epic 6581 129 (F) EPC 129Z 543 129Z (F)
20	NEW	(HAMMER HAMMER) THEY PUT ME IN THE MIX	MC Hammer (MC Hammer/Blaze) Buz	TCI 66100Z 661 (F) TCI 66100Z 661
21	24	MAMA	Kirk (Appleby) (Schwabe) Angelini/Virgin/Perfect	Parkphone 1120R 621 (F) 11C 621/620R 621
22	11	I TOUCH MYSELF	Overly (L. Reid) (L. Reid) Warner/BMG	Virgin America US071 38 (F) VUSC 390/USC 38
23	17	IT AIN'T OVER 'TIL IT'S OVER	Lenny Kravitz (Kravitz) Miss Bessie/Virgin	Virgin America US071 43 (F) VUSC 430/USC 43
24	17	THE KATOWSKI SON	Warner Brothers W 030871 (F) W 0308C 0308Z (F)	Warner Brothers W 030871 (F) W 0308C 0308Z (F)
25	15	THERE'S NOTHING LIKE THIS	Omni (Omni & The Family) PolyGram/Capitol	Takelook TLK01 19 (F) TLK01 19Z 0228 (F)
26	NEW	I AIN'T GONNA CRY	Little Angels (Barton/Paul) 11	Polydor TLK01 19 (F) TLK01 19Z
27	3	BRING THE NOISE	Animal (Henry) Chuck D (Animal/Dodson) CG/Zomba	Island 11215 459 (F) 11215 459 Z
28	NEW	JUST ANOTHER DREAM	Philip (Cathryn) 11	CATRIC 1CA7012 (F)
29	15	NIGHT IN MOTION	Cubic 22 (Ramoson/Van/Waue) MCA	XLXS 200L 23 (W) XLXS 200L 23C
30	21	SEXUALITY	Billy Bragg (Mann/Showbiz) BMG/WC	Gef 526 000X 56 (F) G2045 56Z 000Z 56
31	23	REAL LOVE	4th & Broadway (289) 23 (F)	4th & Broadway 102891 23 (F) BAC 2308/ABC 233 (F)
32	22	BABY BABY	ABM AM11 727AMK 727AMC 727 (F)	ABM AM11 727AMK 727AMC 727 (F)
33	NEW	A BETTER LOVE	London (UK) 280 29 (F)	London (UK) 280 29 (F)
34	NEW	BITTER TEARS	INXS (Thomas) Top Music/MCA	INXS 23ANX 23 (F)
35	25	SHERIFF FATMAN	By Cat USM (K) MUSA/MCA MUSA 11 (E)	By Cat USM (K) MUSA/MCA MUSA 11 (E)
36	NEW	RIGHT HERE, RIGHT NOW	Foot (13)FOOD 13 (F)	Foot (13)FOOD 13 (F)
37	NEW	THE SOUND OF DREAMS	Shades Of Rhythm (Shades Of Rhythm) Perfect	ZTT 224G 220 (F) ZANG 220Z

As used by Top Of The Pops and Radio One



DARREN DEE RE

JUST WATCH ME

the single

WZ 596/vic/cd



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	EVERYTHING I DO I DO IT FOR YOU	A&M
	Bryan Adams	
2	ANY DREAM WILL DO	Really Useful
	Jason Donovan	
3	YOU COULD BE MINE	Geffen
	Guns N' Roses	
4	NOW THAT WE FOUND LOVE	MCA
	Heavy D & The Boyz	
5	CHORUS	Mute
	Erasme	
6	RUSH RUSH	Virgin America
	Paula Abdul	
7	THINGS THAT MAKE YOU GO HAMM	Columbia
	C&C Music Factory (feat. Freedom Williams)	
8	THINKING ABOUT YOUR LOVE	Cooltempo
	Kenny Thomas	
9	ALWAYS THERE	Taken! Loud
	Incoprote featuring Jocelyn Brown	
10	7 WAYS TO LOVE	Arista
	Cold Chisel	
11	DO YOU WANT ME	hrr
	Sh-N-Deja	
12	ARE YOU MINER?	Columbia
	Bros	
13	PANDORA'S BOX	Virgin
	OMD	
14	I WANNA SEX YOU UP	Giant
	Color Me Badd	
15	LOVE AND UNDERSTANDING	Geffen
	Cher	
16	I LIKE IT	RCA
	DJ featuring Stefy	
17	LET THE BEAT HIT 'EM	Columbia
	Lisa Lisa & Cult Jam	
18	FROM A DISTANCE	Atlantic
	Bette Midler	
19	UNFORGETTABLE	Elektra
	Natalie Cole & Nai-King Cole	
20	HAMMER HAMMER! THEY PUT ME IN THE MIX	Capitol
	MC Hammer	
21	MAMA	Parlophone
	Kim Appleby	
22	I TOUCH MYSELF	Virgin America
	Divinitys	
23	IT AIN'T OVER 'TIL IT'S OVER	Virgin America
	Lenny Kravitz	
24	THE MOTOWN SONG	

Beverly Craven
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*Includes Holding On (West Coast Version)

38	MONSTERS AND ANGELS	London
	Voice Of The Beehive	
39	MY NAME IS NOT SUSAN	Arista
	Whitney Houston	
40	INFILTRATE 202	Network
	Altern 8	
41	THE BEGINNING	ZTT
	Seal	
42	GENERATIONS OF LOVE	Moss Protein
	Jesus Loves You	
43	HOT SUMMER SALSA	Master Factory
	Yvon Bouly & The Masterminkers	
44	SHELTER ME	Cooltempo
	FOOL	
45	APPLE GREEN	A&M
	The Milltown Brothers	
46	SHINY HAPPY PEOPLE	Warner Brothers
	FEEL	
47	HEY STOOPID	Epic
	Alice Cooper	
48	HOLDING ON	Epic
	Beverly Craven	
49	ONLY FOOLS (NEVER FALL IN LOVE)	10
	Sonia	
50	MIX IT UP	Mercury
	Dan Reed Network	
51	PEOPLE ARE STILL HAVING SEX	Polydor
	LaTour	
52	ROLLIN' IN MY 5.0	SBK
	Vanilla Ice	
53	THE WAVE OF THE FUTURE	ANS
	Quadrophonia	
54	GET THE PUNK OUT	A&M
	Extreme	
55	TAKE ME NOW	Taken! Loud
	Tammy Payne	
56	JET STAR	D-Zone
	Telmo Too	
57	AND THEN SHE SMILES	Siren
	The Mock Turtles	
58	TRIBAL BASE	Debris
	Rebel McTerror Fly/Barrington Levy	
59	RAINBOW (SAMPLE-FREE)	Reverb
	Solo	
60	LEARNING TO FLY	MCA
	Tommy Stinson & The Deadricators	
61	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	Epic
	Cher	
62	STARWAY TO HEAVEN	

RECORD MIRROR

VIDEO

JULY 20, 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

CANADIAN HOME AND DRY

It's a little over a year since **Alannah Myles** reached number two with her debut hit 'Black Velvet'. She very nearly became the first Canadian woman ever to have a number one hit in this country, and would have been the first Canadian woman to top the chart since 1976. But it was not to be.



● ALANNAH MYLES

Now, however, **Bryan Adams** is firmly ensconced at the top of the chart with 'Everything I Do I Do It For You', and the 31 year old from Kingston, Ontario is only the fourth recording artist from his country to reach number one.

The others were **Paul Anka**, who topped in 1957 with 'Diana', **Terry Jacks** (1974, 'Seasons In the Sun') and **J.J. Barrie** (1976, 'No Charge').

As previously stated in this column, Adams' hit is taken from the new Kevin Costner movie 'Robin Hood — King Of Thieves'. It's six years since Adams had his only US number one 'Heaven' — and that too was with a film song. But while the Robin Hood movie took a rip-roaring eighty million dollars at the US box office in just two weeks, 'A Night In Heaven' — the movie for which 'Heaven' was recorded — was an unmitigated disaster in financial terms.

Starring Christopher Atkins as a male stripper, it grossed only a million dollars, returning a net loss of seven million dollars for its makers.

● With songs on three of the current Top 20 albums, **Desmond Child** is one of the most successful songwriters. Child contributed to the current albums by Cher, Alice Cooper and Michael Bolton, and has previously provided songs for the likes of Bon Jovi, Joan Jett & The Blackhearts and many others. Child makes his return as a recording artist after a lengthy hiatus with a new album 'Discipline' due on Elektra. It contains the same mix of power ballads and metallic rockers favoured by his pal Bolton.



But Child hides a secret past — in 1979 he fronted a group called Rouge, who had a *Record Mirror* club chart hit with the dance single 'Our Love Is Insane'. The record was also an R&B hit in America, and among Child's colleagues in Rouge was Maria Vidal, who went on to success with 'Body Rock'. Child isn't the only respectable rocker to hide a past as a purveyor of dance pop — Bryan Adams (or Bryan Guy Adams, as he was then billed) has a similar pedigree.

● Eurythmics' 'Greatest hits' seems to have hiccupped to a halt in America, slipping down the chart last week after reaching only number 77. In Britain, it continues to impress, having just been certified triple platinum after only 17 weeks on release. Naturally, it enters the second half of the year well ahead of the rest of the field in the best seller of 1991 stakes.



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	Wienerworld WNR 2021
ROTH	PolyGram Video CPV 11122
rs!	4 Front/PolyGram LED 80132
Music Club/Video	Col MC 2003
ery Best Of	Chrysalis CVM5 5040
	BMG Video 791 012
	WMV 8536502343

PLUS	
7-10	1991
11-15	1991
16-20	1991
21-25	1991
26-30	1991
31-35	1991
36-40	1991
41-45	1991
46-50	1991
51-55	1991
56-60	1991
61-65	1991
66-70	1991
71-75	1991
76-80	1991
81-85	1991
86-90	1991
91-95	1991
96-100	1991

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BY ALAN JONES

KEEPING BADD COMPANY

Paula Abdul's 'Rush Rush' finally releases its grip on the top of the US singles chart this week, being overtaken by EMF after five weeks at the summit. The last American number one to spend more than four weeks on top was Madonna's 'Like A Virgin', market leader for six weeks at the cusp of 1984/85.

Meanwhile, a single prevented from reaching number one by 'Rush Rush' — Color Me Badd's 'I Wanna Sex You Up' — has topped two million sales stateside. It's the first single to go multi-platinum there since Madonna's 'Vogue', a little over

a year ago, and, therefore, is the biggest seller of 1991.

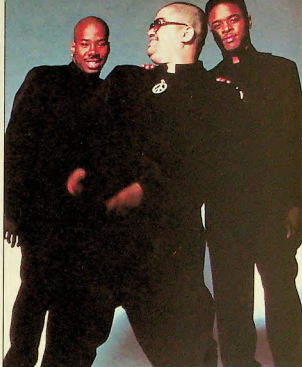
'I Wanna Sex You Up' is easily adaptable to the 'lovers rock' style of reggae, and has already been released as a single by four different acts — namely Squididdy Diddy, Angie Dee Calvin and the team of Thriller U, Jennifer Lara and Johnny Nice. There's also an answer rap — 'If You Wanna Sex Me Up' — due from T.G.F. on the Cold Chillin' label and Betty Wright's medley of 'Won't Be Long Now' and her 1974 US hit 'Tonight Is The Night', the uncredited inspirations for 'Sex You Up'.



● Hitherto best known for her light 'n' forthy pop hits, Debbie Gibson is currently strutting up both the UK and US club charts with her new and acclaimed single 'One Step Ahead'.

The single, written by Debbie and Lamont Dozier and released commercially here next week, is her first real club hit, a bass dominated and percussive workout which fails to disguise her rather one-dimensional voice, but succeeds nevertheless, as any number of import shops will attest.

This will definitely be a hit (her ninth) for Debbie, who became the only artist in US chart history to write, perform and produce a number one hit before her eighteenth birthday with 'Foolish Best' three years ago. Debbie will be 21 next month.



● Already their own biggest hit by some distance, Heavy D & The Boyz's version of 'Now That We Found Love' soared to number nine last week, beating the number 10 peak scored by Third World's hit recording of the same song in 1980.

Several broadcasters who should know better — I've heard them on Radio One, Capital and KISS 100-FM — have announced on air that Third World made the original recording of the song. They did not. In fact, the song, written by Philadelphia International label owners Kenny Gamble and Leon Huff, was originally a track on the 1973 O'Jays album 'Ship Ahoy', a towering, awesome album that also includes the original version of 'For The Love Of Money' a new club hit (and soon to be a pop chart hit) for the all-star aggregation of Troop, Levert and Queen Latifah. Levert, of course, is a trio including brothers Gerald and Sean Levert, whose father Eddie is a member of the O'Jays.

Good as 'For The Love Of Money' and 'Now That We Found Love' are, the best track on the O'Jays album was the title track, a gripping nine minute epic, brilliantly evoking the miserable journey faced by shipbound Africans en route to their new life as slaves. Let's hope the new popularity enjoyed by 'Now That We Found Love' and 'For The Love Of Money' prompt a reissue of this landmark album.

- 1 z Bryan Adams EVER
- 2 » Lenny Kravitz IT Ain't
- 3 » Paula Abdul RUSH
- 4 » Rod Stewart THE M
- 5 » Kenny Thomas TH
- 6 » Whitney Houston K
- 7 » Jason Donovan AN
- 8 » Erasure CHORUS
- 9 » Dru-Bone REAL LO
- 10 » Kim Appleby MAMA
- 11 » Incognito feat Jace
- 12 » Cher LOVE AND UN
- 13 » Omar THERE'S N
- 14 » Divinyls I TOUCH M
- 15 » Amy Grant BABY BA
- 16 » DMX PANDORA'S B
- 17 » Salt-N-Pepa DO YOU
- 18 » Sonia ONLY FOOLIN
- 19 » Bette Midler FROM
- 20 » Mock Turtles AND I
- 21 » Jesus Loves You G
- 22 » Color Me Badd I W
- 23 » Chesney Hawkes I
- 24 » Nasalia Cuts-N-W
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- 26 » REM SHY HAPPY P
- 27 » Cathy Dennis JUST
- 28 » Chris Rea LOOKING
- 29 » Cole Boy 7 WAYS TO
- 30 » Seal THE BEGINNING
- 31 » C&C Music Factory
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- 33 » Brea BRE'S ARE YOU MINE
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- 37 » Tom Petty LEARNING
- 38 » Gloria Estefan REM
- 39 » Heavy D & The Boy
- 40 » Voice Of The Beech
- 41 » Cher SHIRAZ SHIRAZ
- 42 » Beverley Craven PE
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- 52 » Bee Gees THE ONLY
- 53 » The Railway Child
- 54 » Oletto Adams CIRCU
- 55 » John Farnham BURN
- 56 » Bomb The Bass W
- 57 » LaFour PEOPLE ARE
- 58 » Sydney Youngblood
- 59 » Billy Bragg SEXUAL
- 60 » DJM feat Stefy LUK

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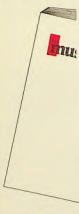
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"All Over The World"
 (Released July 29th)
 DEBTX 3119

LOLEATA HOLLOWAY
"Do That To Me (Set Me Free)"
 (Released July 29th)
 DEBTX 3124

BONESHAKERS
"One Step Ahead"
 (Released July 22nd)
 DEBTX 3123

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- 5 **Kenny Thomas** TH
- 6 **Whitney Houston** I
- 7 **Jason Donovan** AN
- 8 **Erasure** CHORUS
- 9 **Driza-Bone** REAL LI
- 10 **Kim Appley** MAM
- 11 **Incognito** feat JAC
- 12 **Cheer** LOVE AND LINC
- 13 **Omar** THERE'S NOTH
- 14 **Diversity** I TOUCH M
- 15 **Amy Grant** BABY B
- 16 **OMD** PANDORA'S B
- 17 **Salt-n-Pepa** OO YDI
- 18 **Sonia** ONLY FOOLSH
- 19 **Bette Midler** FROM
- 20 **Mock Turtles** AND
- 21 **Jesus Loves You** G
- 22 **Color Me Bused** IM
- 23 **Christina** HAWKES
- 24 **Natalie Cole** Nat 7
- 25 **INXS** BITTER TEARS
- 26 **REM** SHINY HAPPY I
- 27 **Cathy Dennis** JUST
- 28 **Chris Rea** LOOKING
- 29 **Cola Boy** J WAYS TI
- 30 **Seal** THE BEGINNIN
- 31 **C&C Music** Factor
- 32 **Bandiera** SHE SELL
- 33 **Bros** ARE YOU MINE
- 34 **Alice Cooper** HEY I
- 35 **Aaron Neville** EVE
- 36 **Beverly Craven** H
- 37 **Tom Petty** LEARNIN
- 38 **Gloria Estefan** REVE
- 39 **Heavy D & The Be**
- 40 **Voices Of The Beech**
- 41 **Cheer** SHOP SHOP
- 42 **Beverly Craven** P
- 43 **Siouxie & The Be**
- 44 **Vanilla Ice** ROLLIN
- 45 **Massive Attack** SA
- 46 **Londonbeat** A BETT
- 47 **Roachford** STONE C
- 48 **Pet Shop Boys** JA
- 49 **The Doors** LIGHT M
- 50 **Kylie Minogue** SHE
- 51 **Crystal Waters** OYE
- 52 **Bee Gees** THE ONLY
- 53 **The Railway Child**
- 54 **Oleta Adams** CHIL
- 55 **John Farnham** BUR
- 56 **Bomb** THE BASS IN
- 57 **LaTour** PEOPLE ARE
- 58 **Sydney Youngblood**
- 59 **Billy Bragg** SEXUAL
- 60 **DJH** feat Stefy LUK

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dj directory

Rose Windross

"There's this really bad stereotype that if you're black and female you're only good for one thing - churning out kids. Unfortunately, a lot of people just fall into whatever category they're given, but I just couldn't be like that."

So says Rose Windross - one determined lady. Taking no nonsense from either record business associates or the punters she encounters



while on the door at the Yum Yum club, the singer and co-writer of the classic Soul II Soul cut, 'Fairplay', wants success on her own terms.

'Living Life Your Own Way', Windross's debut solo

single, is therefore aptly-titled. A one-off release on the Acid Jazz label, the track, with its sax snorts and rich soul vocals, demonstrates the same appreciation of 'the vibe' that flows through 'Fairplay'.

But the heart of every Rose Windross track lies in a proper song, a feature as important to her now as it was to the young girl who would digest the sounds of Capital Radio with her breakfast on school-term mornings in Tottenham.

"When I was younger, I flipped over backwards for Elvis and I used to think T-Rex and Gary Glitter were brilliant," she says. "But people nowadays are like 'Oh no, I was never into that. My mother raised me on James Brown'. What a load of bollocks!"

Davydd Chong

'Living Life Your Own Way' is out on July 22 on Acid Jazz

Frankie Knuckles

Frankie Knuckles has never gone out seeking publicity, even now the press is coming to him, especially since the seductive tones of 'The Whistle Song' are shimmering up every chart in sight.

But Frankie Knuckles is so well established that he has no need for the kudos. He has been spinning records for 20 years, mainly in New York but also in Chicago. And it was in Chicago in the early Eighties where, as the peak sound of Philadelphia began to fade, he was one of the first to appreciate that house music was the new club music. The big man still loses his Sundays after DJ-ing at New York's Sound Factory until 10 in the morning.

But only now, four years after a deal with DJ International fell apart, is Knuckles releasing his first album, Beyond The Mix. It is a 10-track odyssey. Over and beyond Paul Shapiro's floating piccolo on 'The Whistle Song', Knuckles has collaborated with four vocalists to build a candy box of club songs. There are storming 'n'b tracks, frenetic hip house jams, insanely divine piano rousers and even a negro spiritual.

Says the man himself, simply enough, "The whole approach was to make each song sound as big as possible." But how does Knuckles do it? He's not watching everyone else, he explains. "I'm an artist," he says.

David Davies

The Whistle song' is out now on Virgin America.

Nightlife 10

TW LW

- 1 (-) THE WHISTLE SONG Frankie Knuckles (Virgin 12)
- 2 (1) IN A FANTASY Chocolate Fudge (AZULI 12)
- 3 (4) FEEL SURREAL Freefall feat Psychotropic (Hfr 12)
- 4 (-) DREAM ABOUT You-D' Bora (Smash 12)
- 5 (-) UNITY Unity (Cardiac 12)
- 6 (-) WHAT WOULD WE DO? DSK (Hfr 12)
- 7 (-) NO ONE KNOWS Annette Taylor (Active 12)
- 8 (6) DOUBLE DEE Double Dee (Omnizone 12)
- 9 (2) PEACEFUL JOURNEY Heavy D + The Boyz (MCA LP)
- 10 (-) LONG HOT SUMMER NIGHT J T Taylor (MCA 12)



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

i'm not in love

@ basscut

7 • 12 • CD out now

1-1 RECORDS

4 RM UPDATE

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Basscut

With their transcultural formula and sparkling dance tunes, plus the fact that both acts are represented by the same manager, New York based duo Basscut — Swiss-born keyboard wizard Heinrich Zwiagler and singer Elisa Burchett — provide the perfect companion to the Deee-Lite style quirky house grooves.

'I'm Not In Love', their follow-up of the sadly-overlooked 'Say you Love Me' and *not* a cover of the 10CC song, is a bounding house track, free of the Technicolor trio's kitsch-and-tell but loaded with equally infectious hooks and candied vocals.

The tune has been given a thumping restructuring by Frankie Knuckles' partner-in production, Satoshi Tomiie, and has already triggered the lugs of several DJs, including Pete Tong who has named it as his record of the moment.

Attempting to sum up the essence of a fruitful partnership, Elisa comes over all deep: "The purpose of partnership lies in the unique blending of two individual visions. When two individuals come together and merge their codes, they produce what neither of them could or would do alone. That's when partnership rings loudest, boasting a newness of its own." And you can dance to it. **Davydd Chong**



'I'm Not In Love' is out now on Ten

Cool Cuts

- | | | |
|----------|--|--------------------|
| 1 (NEW) | DON'T FIGHT IT, FEEL IT Primal Scream
The mystical tune known as 'Scat', as heard on Pete Tong's Essential Selection show, reveals its true identity as last. Massive. | Creation |
| 2 (NEW) | SET ADRIFT ON MEMORY BLISS PM Dawn
Featuring the riff from Spandau Ballet's 'True' this is set to hit the Top 10 for sure. | Gee St |
| 3 (NEW) | WHAT WOULD WE DO DSK
The biggest import for months and a Cool Cut back in February finally gets its UK release with new Steve Hurley remixes. | Boys Own |
| 4 | THE BEGINNING Seal | ZTT |
| 5 | CRUCIFIED Army Of Lovers | Ton Son Ten |
| 6 (NEW) | TRIPPING ON YOUR LOVE Bananarama
The Nánas go remix crazy with different versions by Farley, Helier and Sweet Exorcist, but the best offering come from Youth. | London |
| 7 | A ROLLER SKATING JAM NAMED SATURDAY De La Soul | White Label |
| 8 | I HEARD YOU NEVER KNEW Inside Moves
A new UK outfit who's debut single has become a Kiss FM favourite and the target of many A&R departments. | Big Life |
| 9 | PASSION Rhythm Syndicate | EMI |
| 10 | THE WHISTLE SONG Frankie Knuckles | Ten |
| 11 (NEW) | WHAT CAN YOU DO FOR ME Utah Saints
Featuring the sampled wail of Annie Lennox this a big tune among the hardcore crowd. | ffrr |
| 12 (NEW) | FEEL IT Coco Steel & Lovelomb
Funk and techno combine to create a infectious floorfiller. | Instant |
| 13 | FLOAT UP HIGH Feedback Max | White Label |
| 14 (NEW) | T.L.P. EP The Infinity Project
Another hot four tracker from this up-and-coming trio with 'Bubbles' being the outstanding cut. | Fabulous |
| 15 (NEW) | TEST THE TRUST Evident
A real delightful mellow summer tune to rival Omar's 'There's Nothing Like This'. | Circa |
| 16 | THINK (REMIXES) Aretha Franklin | Atlantic |
| 17 | REBEL WOMAN DNA | White Label |
| 18 (NEW) | DRUG FITS THE FACE Barracuda
A typically powerful groove out of the US instinct stable. | CT Records |
| 19 | FILTHY St Etienne | Creation |
| 20 | SOMEDAY (REMIX) Mariah Carey | White Label |



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

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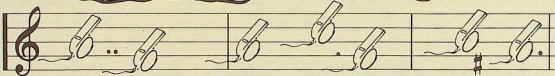
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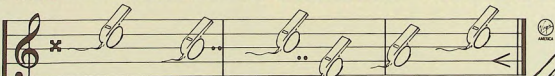
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PLUS

Chart	1	2	3	4	5	6	7	8	9	10
Top 100	1	2	3	4	5	6	7	8	9	10
Top 50	1	2	3	4	5	6	7	8	9	10
Top 20	1	2	3	4	5	6	7	8	9	10
Top 10	1	2	3	4	5	6	7	8	9	10



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- 1 Bryan Adams EVER
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- 4 Rod Stewart THE N
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- 7 Jason Donovan AI
- 8 Erasure CHORUS
- 9 Druze-Bone HEALL
- 10 Kim Appley MAM
- 11 Incognito feat Joe
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- 35 Aaron Neville IVE
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- 39 Heavy D & The Bo
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- 52 Bee Gees THE ONLY
- 53 The Railway Child
- 54 Oleta Adams CIRC
- 55 John Farnham BLIP
- 56 Bomb THE BASS IN
- 57 La Toya PEOPLE ARE
- 58 Sydney Youngblood
- 59 Billy Bragg SEXUAL
- 60 DJH feat Stealy LIP

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Hot vinyl

BY JAMES HAMILTON

EPITOME OF HYPE LADIES WITH AN ATTITUDE!

EPITOME OF HYPE
"Ladies With An Attitude"
Pop/Rock/Disco Epicure BLRT 53, via PolyGram

Repeating the "ladies with an attitude, relatahs that were in the mood, don't jst also there here's get to it, strike a pose there's notin' to c" line from "Vogue", Jazz, Jason's samples weren't quite better is still in his almost chipmunk-like frantic 135-160pm Underground mix that was originally on the Bopop/Paper's Pop Records label, given wide distribution and shared now in a more vibrant 127bpm 12" remix. Mr. P. (Nico) C&C and "Vogue" less newly striking Club Dub.

CHUCK JACKSON
"All Over The World"
(Debut DEBIT 3119, via Pinnacle)

Having originally started to let on Nightmares Records in July 1989, unfortunately, the very week that its distributor PRT closed down, the late Levine produced joyfully rousing, sick and dancing 116-9-0pm infectious Phil-Hop style written by the veteran therapy soul star in top draw at the Apollo in the mid-1980s — like Frances Nero's "Footsteps Following Me" — deservingly getting the second chance that should now chart. It's a more smoothly channeling 0-120-20pm Global Mix plus the pleasant 110bpm "Time Stands Still."

YOUNG DISCIPLES
"Apparently Nihil"
(talkin' Loud TALK 5, via Phonogram)

Platiniyly kneed and worked by Carlen Anderson through cooling repetitive title support, this reissued excellent early running 102-6bpm rare groove like tenor soul jiggler borrows some tandem samples from Chuck Jackson for Lou Johnson? as it progresses — and a few other sneaky title samples too — but was basically brand new when first a massive club hit back in February, one of the most played soul monsters at the Pwllheli weekend and even bootlegged since then to meet continued demand in the reggae-type market, with sparser 102-8bpm Soul Riser and jolting instrumental Mixes all. Now that its label is currently so hot, it deserves finally to fly.

FRANKIE KNUCKLES
"The Whistle Song"
(Virgin America VJST 47)

Shooting up the Club Chart as predicted, this Eric Kupper-penned quality catchy attractive synth pumped and washed deceptively bright but lushly instrumental skipper is here in 0-120-50pm R.K. 12 inch, Sound Factory 12 Inch,

and reaty flite like footed jazz-funkily jumping 120-20pm Paul Shapiro Supreme 7 Inch Mixes.

BASSUT
"I'm Not In Love"
(Ten Records TENX 355)

Nothing to say with 10CC, this insistent girls choruscentric 120bpm jaunty jumping jiggler is in Satoshi Tomie's Woman In Love, jazz-funking original '12" and bassily toping "I'm Not In Dub Mixes, while promoted first of all on a separate white label were the Basscut Dubs with jangling 'n'umping "Gypsy Woman"ish Tee Cut Dub and bleary canting Woman In Dub Mixes.

THE SHAMEN
"Move Any Mountain — Progen 91"
(One Little Indian Records/Fimflex 52712, via Pinnacle)

Following on from the Frankie Bones and Joey Balmran remixes on US Focus, this catchy chanting "I'm Not Love, move any mountain" odds is now out here again as a new four-tracker in the Kid With John's rascally shouting scally-type top 100-4bpm Landside mix, "Eve" Eddie Richards's snite sharpenedly bleated "I'm Not Love" pounding instrumental 127-6bpm Devil mix, The Goat from the Well Hung Parliament's bassily pumped lurching 0-119-6bpm Rude mix, and Paul Oakenfold's 120-6bpm Whizz mix plus separately bandaged "The Sound Of Pro-Gen (Phoms, Keys, Guitars, Chorus, Bang, No 1)" samples, while believe it or not "Progeny" triple album is due too with no fewer than 19 remixes of the one!

BBG
"Unnatural"
(Urban URBX 72, via Polydor)

"Synthesised piano pioneers Phil Hope & Ben Argenis build romantically pret-up jiggly power through this 100-8bpm lurching and numbing jittery jodder in its 108-0-0bpm jiggling "Thunder" Mix, featuring some queering walks but not much more in the way of lyrics than "this is unnatural" — from gospel singer Teri Symon (previously on Western Bells). "Right Here Right Now", with bassier properly vocal walking gear though still jiggy 0-110-0bpm Holistic and 109-8bpm 7" Mixes.

BE NOIR
"Give Me Your Love"
(Italian IRAMA cassaprimordine ICP 023)

An instantly hot import, this piano plonked and Elex cooed attractive soulful house canter is in Larry Heard's 120-75bpm Philadelphia garage-type 120-3-0bpm New York (actually more New Jersey mix), re-viver winging 120-6bpm London and "oh yeah" repeating back 119-0-0bpm Rimini mix.

CHOCOLATE FUDGE
"In A Fantasy"
(Azuli Records AZUL 01)

Packaged as a supposed US import from New York but apparently from Black Market, Lon-



WOP BOB
"Something Special"
Ten Records TENX 375)

Wop Bob Toledo really do seem to have dropped the "Toledo" from their name, and the "Bill" from the beginning of the title of this song, now at last out commercially but not exactly in the superb original version that was white labelled around the year, as capelli harmonies intoned husky Miyuane Ramon breathed, gurgled, wailed and scatted ultra sophisticated rinky rinky swayer extending like vintage Smokey Robinson set to a languidly jiggly AJ Jarevis beat, here adapted (thankably) with only some added new conversational comments as the 0-77bpm Wop Bob Something Special, whereas really everything that makes it magical has been subdued under a mundane dreary dub rhythm in the main 0-77-75bpm Carl McIntosh Bubbler Extended Version. This is also a stunning pure acapella Mix, coupled by the previously released though bouncily remixed version joggling (0-80bpm "You-Away" — Soulfarmers' Intro).

don, this good starker tingling and barbling kicky wailer by Miles Morgan, "Baby" Sean Casey & Larry Dundas is in Sister Sledge "Greatest Dancer"-thly drum 120-8bpm "Bumper" House, jazz-funky Full Freestyle, 0-120-6bpm Underwater Dub (also subtly borrowing bits from such as Innocence and Gil Scott-Heron), and different twirling 120-6bpm Kinky Techno Mixes. Check the matrix number in case the labels are on the wrong sides.

DEBBIE GIBSON
"One Step Ahead"
(Atlantic A7677)

Co-penned by the plaintive tear star with Lamont Dorsey and co-produced by her with Juleyka, so rather more dramatic than usual, this rattling polyrhythmic treated 120bpm jiggling wiggly percussive roller is here as an import in Club Mix, calmer instrumental Master At Work and Underground variations, "How We That We Found Love" ought to make a good mix, for reasons that will become clear.

S.L.D.
"Gettin' Out"
(Cred Records CREED 127, via South-east)

Originally on Italy's Mighty Dawn Records in March, this infectious piano jiggling bawling breezy stider uses some of our S.R.'s. Do it To The Music and in particular "gettin ready for the best time in your life" from Dawn Guitler's "Gettin' Hot" is its main catchy lyric, in 119-5bpm Extended and more spacious 119-2bpm Club Versions, followed now on a Manchester recorded Remix (CREED 127X) by Justin Robertson "I wanna see you there" joy intoned percussively jiggling jiggly bright 119-0bpm Most Excellent Mix. Most Excellent instrumental both with sabbly scolding and Radio Gnome Mix.

QUBE 45
"The Sequel"
(Dutch 80 ALU/Independent Music Corporation ALU 112)

Oddy spell, this Alfred Hitchcock, Peter Young

and scabbing synth intro, Beatie Boys "Way" punctuated excitingly leaping frenetic rattling rare racer is in 0-127-20bpm Digital Remixes 1 and 2, a more percussively pounding Dub-A-Rubbie Remix by Incubus, and No Sense Remix by its creator, 80 ALU

MNO
"God Of Abraham"
(Belgian Trans Mission TM 003)

Ever Adams and Praga Khan get busy some more, scratching slightly the dramatic chords that intro and underpin this more fancifully having 0-129-6bpm hittery galloper, flpped by an unrelent drumming Rave Mix (as self evident description if there ever was one).

THE UNKNOWN
"Dreams Of Santa Ana"
(Dutch Hithouse Records HIT 6 005)

From the Peter Snaigus hit factory in Holland, and not noticeably much if anything to do with a similarly titled Todd Terry ode, this title cheating girls prodded bounding Ekeky 120-8bpm panderer is a hip house reggae fere Hooglan and slightly less frenetic jiggle jangled raves Underground Mixes, flpped by the rattling Sutterly also 123-0bpm "Put Your Fucker Hands In The Air!" and sister shower stabbing 0-128bpm "Psyche N. Bates Mix."

HUMAN RESOURCE
"Dominator"
(Dutch 80 ALU/Independent Music Corporation ALU 1012)

John van Beck & Robert Mahy's mechanically reved and buzzed 0-122-8bpm swifling chunder has some relatively bragging "I'm the one and only dominator" rag and a briefly ringing fire alarm beat, flpped by the synth loaded more conventionally raving 0-123bpm "Mornego" and "I feel the fire burning" doo-bop girl punctuated 122-8bpm "Sue Mixes".

D.J.P.C.
"Inasmuch"
(Belgian BVE Records 145-90-05)

DJ Patrick Coles creates a new cliché but still effective 0-129bpm excitingly rampaging hard

6 RM UPDATE



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techno raver with "burn up the bass" shouts, crowd cheers, fierce bleeps and some fairly scolding "incomminic, I must sleep" punctuation. It's 12" Max (Bassline Trax Mix) and Dub Versions.

T.C.F. featuring Asia Hernandez
"If You Wanna Sex Me Up"
(Golf Chillin' WM 000527)

Co-produced by Sletstasick's Daddy O (in four mixes), this similarly veering 107bpm female rap answer version to Color Me Badd's smash is a pointed out-down for all the whining male pests who now use "I wanna sex you up" as an unentire chat-up line. You note that crafty Warner Bros has both the original and the answer!

DANNI MINOQUE
"Jump To The Beat"
(MCA Records MCST 1556)

With a rap break by Enstein, this plaintively squawled straightforward slurry chugging 119 bpm LA Mix produced treatment of Stacy Lattimore's 1980 classic actually starts out with built-in audience screams, which don't necessarily indicate the limit of its market, although thankfully the follow-up will be her even more widely appealing Madama-ish revival of Reginald's "Baby Lovin'".

COOKIE CREW
"Secrets (Of Success)"
(Hfr FX 159)

Produced by Dancin' Danny D, the girl's return is a Brenda Russell piano jotted jittery swaying sombre wordy rap with the vague flavour of Steve Wonder's "Past Time Paradise" in its litting vocoder and Danny D's scat accented 96.8-97.6bpm Club Mix, or a plain jerkster stank 97.6bpm Cooks Mix, coupled with the LFO thrummed shrill hip house raving "Mental Maniac" in Tony Thorpe's "William Tell" tandem introed (9-1122.7bpm Broadroom Version). These were promoted across a couple of separate twelves, which between them included also 97.6bpm Two Step Style, 97.7bpm Cooks Instrumental and accapella mixes of "Secrets"

plus 122.5bpm Psychotronic and (9-1122.8bpm Broadroom Instrumental Versions of "Mental Maniac", which apparently will make up a second commercial pressing.

OUT-PHASE
"Re-Activate"
(FOR/FULV Overloaded Recordings 12 FOR 122, via Southern)

On a label from Rednal, Surrey, that you might expect from its name to take LFO (low frequency oscillation) past the limits of distortion, although it doesn't, this chattering rhythm and more code driven jittery blower # anything sounds rather thin and reedy despite being in a so-called 131.8bpm Deep Bass Mix, with a more percussive 130bpm Voice Activated Mix. **RP.**

KARMA featuring Samantha Scott
"Break Down The Walls"
(Chemical Discs CHEM 09)

Created by Graham "Birds Nest" Ingram & Andy Sojka, this Samantha wailed and coded canteringly locomoting raver in Italo-type shrilly 9-129.8bpm Eclectic Mixes is coupled with jangle 9-143bpm No. 5 and 9-130.1bpm No. 19 Mixes of the similar although retitled "Perfume The Air".

AFTER DARK
"Come With Me Tonight"
(Belgian Music Man Import MMI 9045)

Distributed here via Hardcore Records (9438 318 412) and warm for a while, David Charlesworth's twittery bounding 129.7bpm rave pounder has some urgent title line repetition as it just keeps galloping along with much slower seeming bluetory jumbling 124.9bpm "Astral Invasion" as **RP.**

RHYTHM ORCHESTRA
"Such A Good Feeling"
(Italian Discomatic MIX 547)

Steve Anderson & Dave Seaman's popular old Brothers In Rhythm track gets a dubious Italo treatment from DJ Oliver, catering with a new

Beats & Pieces

KISS 100 fm drive-time jock **Dave Pearce** is this week in New York reporting back to London from the NMS and scouting for US talent to showcase on his Saturday 3pm "Pepsi FM's American Hot Traxx" hour, while similarly the station's hip hop jocks **Max LX & Dave VJ** are interviewing all the rap acts they can find there – as, no doubt, is **Capital FM's** hip hop overlord **Tim Westwood**, a seminar parliet... **Public Enemy's** new single "Can't Trust It" is due to be promoted next week ahead of late August release (and a September album)... **James Brown's** brand new album may be as disappointing as expected, but he really pulled one out of the bag at his recent **Wembley Arena** appearance, with a spectacularly staged show that found him back in fighting form even if he did rely on lengthy Sixties style solos from his well drilled musicians to give him breathing space between brief bursts of twinkled dancing (he is, after all, a now paunchy 63), climaxed though by a stunning demonstration of the one-legged mashed potato – mind you, the first time I ever saw him was at Harlem's Apollo in 1964, when he did practically nothing but the one-legged mashed potato!... **Adrian Webb**, promoter of the **Pwllheli** and **Prestatyn** weekenders, has just been to Israel

stabbing staccato rhythm through 123.75bpm **Hard Remix** and **Hard Instrumental**, its more fluidly bounding **Original** and rhythmless **accapella** versions. Their own proper 4th + B-way recording is apparently scheduled for re-issue too.

RADICAL ROB
"Monkeywah"

planning a rave on a mountain top, a plateau that should hold about 5,000 dancers, sometime in October – the event is aimed at a UK crowd despite obviously costing a bit (preliminary details from **LiveWire Promotions** on 081-364 1212)... **CRS**'s previously promo-only 12-inch of "I Got A Little Song" will now be out commercially on **Columbia** in two or three weeks, as will the **Ashbrooke Alistars'** "Dubbin' Up The Pieces" on **East West**, in response to DJ reaction... **Clubnet** and the **Music Industry Pool's** correct new address is Suite 4G, not as printed last week, at 16 Tiler Road, London E14 6PX... **Nomad's** "Something Special" has been revived by **Kevin 'Reese' Saunderson** in Detroit, while (at least swap between "techno cities") **Pandella's** "This Time Baby" has been revived by **Nexus 21** in Stafford... **Sonia** is reviving **The Tams'** "Be Young, Be Foolish, Be Happy" and **Frances Nero** is reviving **We The People's** "Making My Dreams Real"... **Omen** label owner **Manchester DJ John Mayo** has been playing the old **Charvonn** revival of "Always There" on **Syncope**, rather than **Inconito's** current hit, and says "Wakes up EMI – get it out of the vaults"... **AND THE BEAT GOES ON!**

(Belgian R & S Records RS 9128) Sweeping synthetic strings and background yells continuing from its slow start, this chunky jiggling 9-122.8bpm instrumental chugger jumps nervily through its **Gorilla Mix**, with a jangled and twittered harder sparsely thumping **Altrop** (split it backwards) Mix as possibly punchier fit, the significance of these names being lost – like gorillas in the mist?

DEO

Label
Circus

Team Will Do Polydor
JD 11442

Out Of The Dark SMV
490 882

Jam PolyGram Video
0843963

Castle Music Pictures
CAF 0529

n PMI
MVR 89 0294 3

it By Progress BMG Video
791 134

e Collection WMV
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Years 4 Front/PolyGram
LED 80 152

Wienersworld
WNR 2021

ROTTI PolyGram
CFV 11122

urs! 4 Front/PolyGram
LED 80 132

Music Club/Video Col
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- 9 Druze-Bone HEAL
- 10 Tim Appleyback JAM
- 11 Incomplete feat MC
- 12 Cher LOUD AND UN
- 13 Omar THERE'S NOT
- 14 Divinyls I TOUCH
- 15 Amy Grant BABY B
- 16 DMX PARANOIA B
- 17 Salt-N-Pepa DO I
- 18 Sonia ONLY FOOL
- 19 Bette Midler FROM
- 20 Mock Turtle and
- 21 Jesus Loves Y
- 22 Color Me Badd V
- 23 Chesney Hawkes
- 24 Naselle Color-Nat
- 25 INXS BITTER LEAV
- 26 REM SHINY HAPPY
- 27 Cathy Dennis JUST
- 28 Chris Rea LOOKING
- 29 Cola Boy 7 WAYS T
- 30 Seal THE BEGINNING
- 31 G&C Music Factor
- 32 Banderas ONE SEX
- 33 Bred AND YOU MAKE
- 34 Alice Cooper HEE
- 35 Aaron Neville EVE
- 36 Beverley Craven F
- 37 Tom Petty LEARNI
- 38 Gloria Estefan REA
- 39 Heavy D & The B
- 40 Voice Of The Bee
- 41 Cher SWEEP DROOP
- 42 Beverley Craven F
- 43 Sinéad & The B
- 44 Vanilla Ice ROLLIN
- 45 Massive Attack S
- 46 Londonbeat A BET
- 47 Roachford STONE C
- 48 Per Shop Boys ZEP
- 49 The Doors LIGHT M
- 50 Kylie Minogue SHE
- 51 Crystal Waters ON
- 52 Bee Gees THE ONL
- 53 The Railway Child
- 54 Diets Adams CIRCL
- 55 John Farnham BUR
- 56 Bomb The Bass W
- 57 LaTour PEOPLE ARE
- 58 Sydney Youngblood
- 59 Billy Bragg SEXUAL
- 60 DJH feat Stefy LIP

TW 1W

1	7 WAYS TO LOVE	Cola Boy
2	ALWAYS THERE	Logan featuring Bobby Brown
3	LET THE GREAT 11	Paula Abdul Cut Jam
4	THE WHISTLE SOUND	Frankie Knuckles
5	SHELTER ME	En Vogue
6	I'M NOT IN LOVE (MIXES)	Barry White
7	NOT THAT WE FOUND LOVE	Heavy D & The Stoney
8	MOVE ANY MOUNTAIN (PROG '91)	Shabazz
9	LIKE IT DJH	Scuzzing Style
10	SUMMERTIME	DJ Jazzy Jeff & The Fresh Prince
11	THINGS THAT MAKE YOU GO HMMM...	C&C Music Factory
12	KEEP WARM (MIXES)	Jonny
13	REAL LOVE	Chaka Bone
14	GOT A LOVE FOR YOU	Janet Jackson
15	TAKE ME NOW (LOOP MIX)	Tammy Payne
16	FEEL SURREAL (12" MIX)	Freddie featuring Psychropex
17	OPTIMISTIC (MIXES)	Sounds Of Blackness
18	KUNDA GROOVY (MIXES)	Coast 2
19	GO (WOODTICK MIX)	Holly
20	DUBBIN' UP THE PIECES (12" VERSION)	Anthologie Adams
21	POSITIVITY	Positivity
22	JUST ANOTHER DREAM (12" MIX)	City Demos
23	NIGHT IN HOTCH (C&C 2)	City Demos
24	THE CALLING	Freddie Of Matthew
25	SECRETS OF SUCCESS (CLUB MIX)	Cookie Crew featuring Danny D
26	TRIAL-BASE	Robert Mc
27	UNNATURAL (ROCKING THUNDER MIX)	BBG
28	ONE STEP AHEAD	Dabbe Gibson
29	THINKING ABOUT YOUR LOVE (ONE WORLD MIX)	Kenny Thomas
30	CAN I FOLLOW (U.S. REMIX)	Spanksters
31	THE VERTIGO EP: INFILTRATE 202REAL TIME STATUS	THE LIST OF MAY
32	DON'T FIGHT IT, FEEL IT	Prima Scrum
33	ALL OVER THE WORLD	Chuck Jackson
34	INSANITY	Overbrook
35	SOMEBODY (CHEATIN' MIX)	Higher Ground
36	GIMME SOME MORE	Double Trouble
37	THE SOUND OF EDEN (12" SHAKES OFF RHYTHM)	The ENEMY WITHIN
38	NEW MIND, BODY, SOUL (LIVE AT THE UNDERGROUND MIX)	Fantasy Logo
39	LET THAT TO ME (GET ME FREE)	Archie McMillan
40	I GOT A LITTLE SOUND (MAKES YOU WANNA HUSTLE) (12" MIX)	Off Shore
41	JET-STAR	Tekno Too
42	RUDE BOY	Lab'Lee
43	REBEL WORK (DINA MIX)	DINA (feat. Jazzy P)
44	GET IT ON (ON THE PERFECT MIX)	Yoyi Honey
45	DON'T HOLD BACK 91	Blippi House
46	THERE'S NOTHING LIKE THIS	Our
47	GIRLS (TRUMPET MIX)	Forward
48	I WANNA SEX YOU UP	Color Me Badd
49	A ROLLER SKATING JAM	De La Soul
50	NEW R-THINK	Archie Franklin

51	DREAM SEQUENCE	Codine
52	NARRA MINE	Gemastri
53	I WOULDN'T KNOW YOU FROM THE REST	Talkin Loud
54	PEOPLE ARE STILL HAVING SEX (NO SLEAZY MIX)	Columbia
55	RALPH'S ORGANIC MIX	Ten promo
56	ONE STEP AHEAD	Coiltempo
57	12 SONIC SHUFFLE	Virgin
58	ONE THING (NELLIE'S MIX)	UptownUSA
59	NEW ALL 4 LOVE	One Little Indian
60	THE TEMPERATURE'S RISING	RCA
61	LADIES WITH AN ATTITUDE	live promo
62	PIECE OF MY HEART (LIVE & IT AIN'T NO JIVE MIX)	Columbia
63	THIS TIME MAKE IT FUNNY	Virgin
64	DON'T CHA KNOW	4th & B'way
65	UNsung HEROES OF HIP HOP (BOLLERHOUSE MIX)	Giant
66	NEW LOVE CONQUERS ALL	Talkin Loud
67	THE BEGINNING	hfr promo
68	WANA DANCE (UN PARTY POWER MIX)	AA&M Perspective
69	THE WAVE OF THE FUTURE (MEDIUM MIX)	Rumour
70	DO ME RIGHT	Outer Rhythm
71	AIN'T GOING FOR THAT	live promo
72	RU-B-A-DOO (DUBBING TRIBUTE)	Coiltempo promo
73	GIVE ME THE SUNSHINE	PolyDor
74	THE VIBE IS RIGHT (REMIX BY PHIL KELLSALL)	XL
75	YOUR LOVE RAIN DOWN	Pulse-B
76	GENERATIONS OF LOVE (TOTALLY YU DUB)	hfr promo
77	NEVER GIVE UP	Desire
78	BACK ON THE BLOCK (MIXES)	Urban
79	PUMP IT UP (NICE AM HARD)	East West promo
80	YOU TOO	Coiltempo
81	DMX DAA DAA (MIXES)	Debut promo
82	NEW MONEY	Network
83	HOW DO YOU WANT IT	Creation promo
84	DO YOU WANT (LA DO BE)	Debut promo
85	NEW JAZZ HOUSE	Omen promo
86	KOZMICK BOBBY KONDERS MIX	Coiltempo promo
87	HAIL THE WORLD (8TH AVENUE MIX)	Desire promo
88	NEW S-E-N-E-N-E	ZTT
89	NEW NAKED LOVE (SAY YOU WANT ME) (PART ONE)	Ten
90	NEW HARD (CLUB MIX)	Strictly Underground
91	GYPsy WOMAN (LA DO BE)	Debut promo
92	MOVIE OVER INDIA (HIP HOP REMIX)	Columbia promo
93	TECHNICALLOUR	D-Zone
94	HAVE I EVER LAD (DJ House)	Funk! Dred
95	IS THIS A DREAM	DNA
96	DEEP IN MY HEART (REMIXES)	live promo
97	YOU CAN'T PLAY WITH MY YO YO (REAL MIX)	Tribal Bass promo
98	LIVING INSIDE A DREAM	Talkin Loud
99	TOY	Eterral
100	NEW R-THINK	Giant

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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist Title	Label	Pos	Artist Title	Label
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
1	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4467	16	THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350
2	DUCKTALES: The Movie Children's/1hr 41min	Walt Disney D210822	17	RANGERS F.C.I.: Simply The Best Sport/1hr	Wickrow RFC 003
3	BLAKE'S 7: Horizon/Pressure Sci-Fi/1hr 41min	BBC BBCV 4628	18	HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video PES 38050
4	BLAKE'S 7: Trail/Pressure Sci-Fi/1hr 44min	BBC BBCV 4629	19	NEW THE JAM: The Best Of Jam Music/1hr	PolyGram Video 0834363
5	CHIPPENDALES: Tall Dark & ... Special Interest	Video Gems R 1372	20	THE BRITISH BULLDOGS Sport/1hr 30min	SilverVision WS 919
6	JASON DONOVAN: Any Dream ... Music/34min	Polydor JD 11442	21	ARSENAL'S CHAMPIONSHIP... Sport/1hr 30min	Chrysalis CHR 19599
7	THE RESCUERS Children's/1hr 16min	Walt Disney D 246842	22	RAMBO III Action/1hr 43min	4 Front/Guild LED 80012
8	PRETTY WOMAN Comedy/1hr 50min	Touchstone D410272	23	THE DARLING BUDD OF MAY Comedy/1hr 26min	Castle Vision CVI 1262
9	ROADHOUSE Action/1hr 49min	Warner Home Video PES 99704	24	ROSIE & JIM: Vol 2 Central/Video Collection VC 1202	
10	NEW STAR TREK: The Next Generation 16 Sci-Fi/1hr 32min	CIC VHR 2469	24	ALICE COOPER: Primecuts Music/1hr	Castle Music/Pictures CMP 6050
11	NEW STAR TREK: The Next Generation 17 Sci-Fi/1hr 32min	CIC VHR 2470	26	RAMBO II Action/1hr 32min	4 Front/Guild LED 80002
12	YOU'VE BEEN FRAMED! Comedy/1hr	Castle Vision CVI 1250	27	THE 'Y' PLAN COUNTDOWN Special Interest/1hr	Virgin VVD 830
13	NEW GLORIA ESTEFAN: Coming Out ... Music/1hr	SMV 49088 2	27	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D205822
14	CALLANETICS Special Interest/1hr	CIC VHR 1335	29	THE SOUND OF MUSIC Music/2hr 45min	FoxVideo 1051 50
15	NEW AMERICAN GRAFFITI Drama/1hr 48min	CIC VHR 1398	29	PET SHOP BOYS: Promotion Music/23min	PMI MVR 99 0094 3

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TOP 15 MUSIC VIDEO

Pos	Artist Title	Label
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
1	JASON DONOVAN: Any Dream Will Do Video Single/1min	Polydor JD 11442
2	NEW GLORIA ESTEFAN: Coming Out Of The Dark Compilation/1hr	SMV 490 882
3	NEW THE JAM: The Best Of The Jam Compilation/1hr	PolyGram Video 0834363
4	ALICE COOPER: Prime Cuts Compilation/23min	Castle Music/Pictures CMP 6050
5	PET SHOP BOYS: Promotion Compilation/23min	PMI MVR 99 0094 3
6	2 POP WILL EAT ITSELF: Unspoilt By Progress Compilation/23min	BMG Video 791 134
6	3 MADONNA: The Immaculate Collection Compilation/55min	WVW 7959382 143
8	4 STATUS QUO: Rocking Through Years Live/1hr 13min	4 Front/PolyGram LED 80152
9	5 YES: Yessongs Live/1hr 13min	Wienerworld WNR 2021
10	5 6 CARRERAS/DOMINGO/PAVAROTTI Live/1hr 26min	PolyGram Video CPV 11122
11	5 9 ROD STEWART: Tonight He's Yours! Live/1hr 30min	4 Front/PolyGram LED 80132
12	14 LUCIANO PAVAROTTI Live/1hr 17min	Music Club/Video Col MC 2003
13	15 DEBORAH HARRY/BLONDE: Very Best Of Compilation/1hr 20min	Chrysalis CVHS 5540
13	5 16 EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012
15	12 2 AC/DC: Clipped Compilation/23min	WVW 953602343

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25	15	OTHER'S NOTHING LIKE THIS	Tahiti Louie
26	NEW	I AIN'T GONNA CRY Little Angels	Polydor
27	14	BRING THE NOISE Aventura featuring Chuck D	Island
28	NEW	JUST ANOTHER DREAM Cathy Dennis	Polydor
29	21	NIGHT IN MOTION Cubic 22	XL
30	27	SEXUALITY Billy Bragg	Cap Discs
31	23	REAL LOVE Driza Bone	4th + B/Way
32	22	BABY BABY Amy Grant	AA&M
33	NEW	A BETTER LOVE Londondbeat	Anonymous
34	20	BITTER TEARS INXS	Mercury
35	24	SHERIFF FATMAN Center The Unstoppable Sex Machine	Big Cat
36	NEW	RIGHT HERE, RIGHT NOW Jesus Jones	Food
37	NEW	THE SOUND OF EDEN Shades Of Rhythm	ZTT

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1	4	NOW THAT WE FOUND LOVE Heavy D & The Boyz	21	NEW	JUST ANOTHER DREAM Cathy Dennis
2	6	EVERYTHING I DO I DO IT FOR YOU Bryan Adams	22	24	RUSH RUSH Paula Abdul
3	1	ALWAYS THERE Inception featuring Jocelyn Brown	23	14	CHORUS Erasure
4	5	LET THE BEAT HIT 'EM Leslie & Carl-Jam	24	14	APPLE GREEN (REMIX) The Milltown Bandits
5	NEW	AIN'T GONNA CRY Little Angels	25	19	DO YOU WANT ME Sade/K-Peace
6	3	7 WAYS TO LOVE Cub Boys	26	11	MIX IT UP Dan Reed Network
7	NEW	THE SOUND OF EDEN Shades Of Rhythm	27	15	THERE'S NOTHING LIKE THIS Other
8	7	THINGS THAT MAKE... C&K Meet Red/Fredson/Willets	28	NEW	RIGHT HERE, RIGHT NOW Jesus Jones
9	1	INFLUENT 202 Atron 8	29	17	BITTER TEARS INXS
10	9	LICK IT O.J.H. feat Steely	30	24	SHERIFF FATMAN Center The Unstoppable Sex Machine
11	2	YOU COULD BE MINE Guns N' Roses	31	21	I WANNA SEX YOU UP Color Me Badd
12	11	THINKING ABOUT YOU YOUR LOVE Kenny Rogers	32	23	THE WAVE OF THE FUTURE Quadrophonia
13	NEW	SHELTER ME Circuit	33	20	TRIBAL BASE Real McRealz/Free/Biggie/Lay
14	12	REAL LOVE Driza Bone	34	18	WE ARE BACK! NURTURE LFO
15	13	NIGHT IN MOTION Cubic 22	35	18	ARE YOU MINE? Bios
16	NEW	RAINBOW (SAMPLE FREE) Solo	36	NEW	UNUSING HEROES OF HIP HOP Subzone 2
17	10	BRING THE NOISE Aventura featuring Chuck D	37	11	GOT A LOVE FOR YOU Jonanda
17	NEW	HAMMER HAMMER THEY PUT ME IN... MC Hammer	38	NEW	DESTINY Apple 440
19	10	JET-STAR Talesa Boo	39	18	GENERATIONS OF LOVE Jesus Loves You
20	NEW	TAKE ME NOW Tummy Payne	40	NEW	WHAT YOU SEARCHING FOR Kecquad

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63	15	UNUSING HEROES OF HIP HOP Subzone 2	63	15	UNUSING HEROES OF HIP HOP Subzone 2
64	4	GOT A LOVE FOR YOU Jonanda	64	4	GOT A LOVE FOR YOU Jonanda
65	NEW	ALL THE WAY FROM MEMPHIS Confaband	65	NEW	ALL THE WAY FROM MEMPHIS Confaband
66	14	GYPSY WOMAN (LA DA DEE) Crystal Waters	66	14	GYPSY WOMAN (LA DA DEE) Crystal Waters
67	11	I'M A MAN NOT A BOY Cherney/Hewkes	67	11	I'M A MAN NOT A BOY Cherney/Hewkes
68	14	HOLIDAY Madonna	68	14	HOLIDAY Madonna
69	NEW	PERFUME Paris Angels	69	NEW	PERFUME Paris Angels
70	13	LIGHT MY FIRE The Doobie	70	13	LIGHT MY FIRE The Doobie
71	47	SHE SELLS Banders	71	47	SHE SELLS Banders
72	NEW	NUMBER ONE DOMINATOR TOP	72	NEW	NUMBER ONE DOMINATOR TOP
73	46	BEST I CAN Quinnecyric	73	46	BEST I CAN Quinnecyric
74	16	WE ARE BACK/NURTURE LFO	74	16	WE ARE BACK/NURTURE LFO
75	18	PARTY ZONE Dirty Duck feat. The Groove Gang	75	18	PARTY ZONE Dirty Duck feat. The Groove Gang

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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label
1	CLASSICAL COLLECTION SAMPLER	Various	Conifer CD-DOCAT1-DOCAT1 (CD)
2	DUETS WITH FAMOUS OPERAS	Various	CFP 4486/TCF 4498 (E)
3	THE COLLECTION - IN CONCERT	Luciano Pavarotti	Decca DG 4323223MC, 4323224 (E)
4	WORLD: FOUR SEASONS	Antonio Vivaldi	CFP 40917/CFP 40918 (E)
5	ALBERT HALL GALA CONCERT	Pavarotti/Adrian	CD-43018/32MC-430718 (E)
6	INTRODUCING THE MOZART EDITION	Various	Philips CD-429373 (E)
7	THE WORLD OF GILBERT & SULLIVAN	D'Oyly Carte	Decca CD-430952/MC-430954 (E)
8	ELGAR: VIOLIN CONCERTO	Yehudi Menuhin	Emmence EMK 4120581/EMK 4120584 (E)
9	ALBINONI/PACHELBEL	Herbert Von Karajan	DG Galleria DG 4150641/4150642 (E)
10	KING OF THE HIGH C'S	Luciano Pavarotti	Decca Opera Gala CD-4213262/MC-4213264 (E)
11	BIZET: CARMEN SCENAS AND ARIAS	George Solti	Decca Opera Gala CD-4213262/MC-4213264 (E)
12	ORFF: CARMINA BURANA	Eugenio Jochum	CD-4238682/MC-4238684 (E)
13	HOLST: THE PLANETS	James Loughran	CFP 40437/CFP 40438 (E)
14	BEETHOVEN: SYMPHONY NO. 9	Robert Von Karajan	Deutsche Grammophon CD-4278822/MC-4278824 (E)
15	THE WORLD OF KATHLEEN FERrier	Kathleen Ferrier	Decca CD-430962/MC-430964 (E)
16	MUSIC: TURANDOT (HIGHLIGHTS)	Zubin Mehta	Decca DG 4213262/MC-4213264 (E)
17	MOZART: CLARINET FLUTE/HARP CONCS	DG Walkman Classics	MC 413424 (E)
18	WARSAW CONCERTO	Keneth Alwyn/BOSCO Adams	CFP 4144831/CFP 4144834 (E)
19	HOLST: THE PLANETS	Richard Hickox	CD-IMP 893/CMP 898 (E)
20	BEETHOVEN: SYMPHONY 6 IN F MAJOR	Herbert Von Karajan	DG Galleria 4158321/4158324 (E)
21	BEETHOVEN: SYMPHONY NO. 9	Herbert Von Karajan	4158321/4158324 (E)
22	HANDEL: MUSIC FOR THE ROYAL FIREWORKS	Conifer Fireworks Music/EMI	CD-4291622/MC-4291624 (E)
23	BEST LOVED CLASSICS 2	Various	EMI Laser CD-CD 7629012/MC-7629014 (E)
24	PRIMO TENORE	Luciano Pavarotti	Decca OVATION 4171314/71314 (E)
25	TCHAIKOVSKY: 1812 OVERTURE	Charles Mackerras	CFP 10017/CFP 101 (E)
26	THE WORLD OF MOZART	Various	Decca CD-430498/MC-430498 (E)
27	BEST-LOVED CLASSICS 1	Various	EMI Laser CD-CD 7629012/MC-7629014 (E)
28	ASM'S 30TH ANNIVERSARY JUBILEE SAMPLER	Various	Philips CD-4260512 (E)
29	ARIAS	Paquito Domingo	DG Walkman Classics 4150041 (E)
30	WAGNER: THE RING (HIGHLIGHTS)	Herbert Von Karajan	Deutsche Grammophon CD-4291622/MC-4291624 (E)
31	SACRED ARIAS	Various	CFP FN6313/TCF 4532 (E)
32	ORFF: CARMINA BURANA	Various	Imp Classics CD-IMP 895/MC-898 (E)
33	MOZART: REQUIEM	New Philharmonia Orchestra	CFP 4486/TCF 4498 (E)
34	MOZART: CLARINET CONCERTO	Karl Bohm	Deutsche Grammophon CD-4291622/MC-4291624 (E)
35	MOZART'S GREATEST HITS	Various	Musica DG 852910K/852910 (E)
36	MOZART: EINE KLEINE NACHT MUSIC	Karl Bohm	DG 413424 (E)
37	DVORAK: SYMPHONY NO. 9	Geoffrey Simons	CD-000113/MC-000113 (E)
38	TCHAIKOVSKY: BALLETS MUSIC	Decca	CD-4292253/MC-422054 (E)
39	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Herbert Von Karajan	Deutsche Grammophon 4131424 (E)
40	MOZART: PIANO CONCERTOS 20 & 21	Frederic Guzzi/Albano	DG Galleria 4158421/4158424 (E)

DISTRIBUTION: INDE SINGLES†

Rank	Title	Artist	Label
1	CHORUS	Various	Mute 12/MUTE 125 (E)
2	INFILTRATE 202	Network	Network NWK121 (24) (E)
3	TRIBAL BASE	Robin Muir/Fred Fyfe/Lov	Decca DWK1244 (44) (E)
4	WE ARE BACK/NATURE	Warp	7NAP 14/0NAP 14 (E)
5	JET-STAR	Tekno	Dance Zone -IDANCE 021 (SRD)
6	MUHQGAN 69	Shut Up And Dance	SIAD 165 (SIAD 16) (E)
7	SHOCKED	Various	PWL PWL181 (E) (E)
8	ROCK 'N' ROLL	Various	Procs For Nations 12K147 141 (E)
9	KINDA GROOVY	City Sounds	MUSIC 12/12 (E)
10	ALL MIXED UP	The Twins	PWL PWL181 (E) (E)
11	HIGHER THAN THE SUN	Primo Screen	Creation CRE 05611 (E)
12	KINKY LOVE	4AD	4AD 11609 (E)
13	SUZANNE	Moose	Hut HUT113 (A) (E)
14	THIS IS THE WAY/TABLET MAN	Shut Up And Dance	SIAD 17 (E)
15	LAST TRAIN TO TRANSCALAN	KJL Communications	KJL 00810 (E)
16	HE'S BE CRUEL	Inspiral Carpets	Cow Down 125 (E)
17	TECHNOLOGUE	Motocry	7MOTC 72 12MOTC 72 (E)
18	THE CONCRETE MEGAMIX	Paul	PWL PWL114 (E) (E)
19	CATCH THE BREEZE/SHINE	Various	Creation CRE 112 (E) (E)
20	RAKED RAIN	Dedicated	(THSP 001) (E)
21	BOLLING THUNDER	D'Angel	Outer Rhythms -IFOOT 141 (E)
22	THE VICTORY EP	Carrot	Profile - (PROF7 348) (E)
23	COAST IS CLEAR	Curve	AnXexus ANT1 39 (E)
24	RUB-A-DUB	Various	Decca WANTX141 (E)
25	PLANET OF SOUND	4AD	4AD 11608 (E)
26	TAKE 5	Northside	Factory FAC 3087 (FAC 308) (E)
27	THEME FROM THIRTY-SOMETHING	Various	Pinnacle SILVA 104 (CON)
28	GET THE MESSAGE	Electronic	Factory FAC 26701 (E)
29	ROMED & JULIET	Next	Next NEX11 780 (E)
30	PLAYING WITH KNIVES	Various	Vinyl Solution STORM 25A (STORM 25) (SRD)
31	BITTER MOON	Non Fiction	YES101 (E)
32	REACTIVE	Various	F.O.R. - (FOR 122) (SRD)
33	NO!NT CHA KNOW	Decca	Desire - (WANX 45) (E)
34	DON'T STAND IN MY WAY!	Various	Suburban Base - (SUBBASE 003) (SRD)
35	KEEPSAKE (EP)	Various	Solifed Aardvark - (IAPRD 004) (SRD)
36	FEEL SO SAD	Various	Dedicated - (ISPR1 001) (E)
37	GETTING HOT	Various	Cred - (CREK 071) (SRD)
38	NOTHING CAN STOP US/SPEEDWELL	Various	Heavenly Hymn 112 (E) (SRD)
39	R.S.V.P.	Various	PWL PWL181 (E) (E)
40	NIGHTMARES	Various	Elot - (12ELC 2) (E)

DISTRIBUTION: INDIE ALBUMS†

1	HARDCORE DANCEFLOOR	Various	Dno DNTV 24 (E)
2	BLACK MEANING GOOD	Desire	LUAV 12 (E)
3	THE WHITE ROOM	KJL Communications	JAMES5 006 (A) (E)
4	RHYTHM DIVINE	The XLF	Dno DNTV 22 (E)
5	ELECTRONIC	Factory	FACT 280 (E)
6	CHICKEN RHYTHMS	Northside	Factory FAC 218 (E)
7	DANNI RING, I'VE GOT THE BLUES	Various	Creation CRE 1516 (E)
8	SOMETHING	Various	Rough Trade R 2011720 (E)
9	BRINGING IT ALL BACK HOME	Various	BE: REE 844 (E)
10	REGRADIE OW ME MONEY	Various	Shut Up And Dance SIADUQ 1 (E)

METAL CHART

1	HOLIDAYS IN EDEN	EMR	EMR 1022 102 (E)
2	HEY STOOPID	Alice Cooper	4841162/858161 (E)
3	PORNO GRAFFITI	Various	ADM 39131/391 (E)
4	SLAVE TO THE GRIND	Slip Room	Atlantic WX 423C (W)
5	FOR UNLAWFUL CARNAL KNOWLEDGE	Warner	Warner BROS 410 4202 (W)
6	PURPLE RAINBOWS	Various	Polygram EM 845334 (E)
7	UNUSUAL HEAT	Various	Atlantic WX 423C (W)
8	HOLLYWOOD VAMPIRES	Various	Mercury 849504 (E)
9	UNION	Various	Arise 411568 (SRD)
10	TIME'S UP	Living Colour	4662030/4662031 (E)
11	SHAKE YOUR MONEYMAKER	The Black Crowes	Del Amicon 8425154 (E)
12	RECKLESS	Bryan Adams	ADM AXC51 5013 (E)
13	APPETITE FOR DESTRUCTION	Various	Guthrie GFC 2141 (SRD)
14	SLEEPY WHEN WE TRUET	Various	Vertigo VERIC 38 (E)
15	SOUL DESTINY	Various	Polygram 8478764 (E)
16	LYNRD SKYNYRD 1991	Various	Atlantic 758782584 (W)
17	DEDICATION - THE VERY BEST OF	Various	Various 8481924 (E)
18	ARISE	Various	Roadrunner RO 23284 (E)
19	FOUR SYMBOLS (LE ZEPPELIN 4)	Various	Atlantic 4 60008 (W)
20	ROCKING ALL OVER THE YEARS	Various	Vertigo 8467874 (E)
21	BACK STREET SYMPHONY	Various	EMI TCCM 200 (E)
22	CORNERSTONES 1967-1970	Various	Polygram 8472314 (E)
23	DON'T COME EASY	Various	Decca DGC 243170G2 (E)
24	REMASTERS	Various	Atlantic ZEP 1 (W)
25	BLAZE OF GLORY/YOUNG GUNS II	Various	Mercury 8464734 (E)
26	MARQUEE MET	Various	Mercury 8454174 (E)
27	RECYCLER	Various	Warner Brothers WX 390C (W)
28	RITUAL DE LO HABITUAL	Various	Warner Brothers WX 390C (W)
29	EMPIRE	Various	EMI USA TCM1 1058 (E)
30	HANDS OF TIME	Various	Capitol 4482324 (E)

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	TAKE ME NOW	Tammy Payne	Talkin Loud TLXK 12 (F)	
2	2	LET THE BEAT HIT 'EM	Lisa Lisa & Cull Jam	Columbia 657286 (SM)	
3	4	INFILTRATE 202	Altim 8	Network NWKT 24 (P)	
4	NEW	THE SOUND OF EDEN	Shades Of Rhythm	ZTT ZANG 22 (W)	
5	3	NOW THAT WE FOUND LOVE	Heavy D & The Boyz	MCA MCST 1550 (BMG)	
6	4	ALWAYS THERE	Incaprint/Jacelyn Brown	Talkin Loud TLXK 10 (F)	
7	NEW	SHELTER ME	Circuit	Cooltempo COOLX 237 (E)	
8	2	JET-STAR	Tekno 100	D-Zone DANCE 012 (SRD)	
9	3	7 WAYS TO LOVE	Cole Boy	Arista 614526 (BMG)	
10	5	REAL LOVE	Driza Bone	4th + B'Way 12BRW 223 (F)	
11	11	THINGS THAT MAKE YOU GO HMMM...	C&C Music Factory/F Williams	Columbia 656896 (SM)	
12	14	I LIKE IT	D.J.R featuring Stefy	RCA PT 44742 (BMG)	
13	10	THINKING ABOUT YOUR LOVE	Kenny Thomas	Cooltempo COOLX 235 (E)	
14	13	OPTIMISTIC	Sounds Of Blackness	Perspective PERT 786 (F)	
15	NEW	RAINBOW (SAMPLE-FREE)	Solo	Reverb RBVT 003 (ITB)	
16	3	GOT A LOVE FOR YOU	Jordanna	Giant W 00407 (W)	
17	2	KINDA GROOVY	Cool 2	Rumour PROCT 1 (P)	
18	12	TRIBAL BASE	Rebel MC/Tenor Fly/B Levy	Desire WANTX 44 (P)	
19	NEW	PIECE OF MY HEART	Tara Kemp	Giant W 00487 (W)	
20	40	WHISTLE SONG	Frankie Knuckles	Virgin (USA) 096323 (Import)	
21	15	WE ARE BACK/NURTURE	LFO	Warp WAP14 (P)	
22	NEW	DESTINY	Apollo 440	Reverb RBVT 002 (ITB)	
23	RE	JUST ANOTHER DREAM	Cathy Dennis	Polydor CATX2 (F)	
24	15	THERE'S NOTHING LIKE THIS	Omar	Talkin Loud TLXK 9 (F)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	NEW	THE PROMISE	Subject: 13	Vinyl Solution STORM 29 (SRD)	
25	NEW	WHAT YOU SEARCHING FOR	Kicksquad	Kickin KICK 6 (SRD)	
27	18	HOOIGAN 69	Rugga Twins	Shut Up And Dance SUAD 16 (P)	
28	19	TECHNICOLOUR	Billy Griffin	Motorcity MOTC 72 (CH)	
29	20	AIN'T GOING FOR THAT	Dodgie City Productions	4th + B'Way 12BRW 221 (F)	
30	17	THE TEMPERATURE'S RISING	Monica De Luxe	CT CTT 27 (BMG)	
31	22	NIGHT IN MOTION	Cubic 22	XL XLT 20 (W)	
32	23	UNsung HEROES OF HIP HOP	Substance 2	Unity 657296 (SM)	
33	26	DO YOU WANT ME	Salt N Pepa	lfr FX 151 (F)	
34	25	MY NAME IS NOT SUSAN	Whitney Houston	Arista 614510 (BMG)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	NEW	(HAMMER HAMMER) THEY PUT ME IN...	MC Hammer	Capitol 12CL 607 (E)	
36	NEW	SLAM	Mental Generation	Rumour RUMAT 34 (P)	
37	RE	SUMMERTIME	DJ Jazzy Jeff & Fresh Prince	Jive (USA) JIVE 14421	
38	21	KEEP WARM	Jimmy	Virgin VST 1256 (F)	
39	29	THIS IS THE WAY/TABLET MAN	Ram And Black	Shut Up And Dance SUAD 17 (P)	
40	36	NIGHTMARES	Psychophylla	Elicit 12ELC 2 (P)	
41	32	REACTIVATE	Out Phase	F.O.R. FOR 122 (SRD)	
42	23	THE WAVE OF THE FUTURE	Quadruphonia	ARS 656936 (SM)	
43	31	I LIKE THE WAY (THE KISSING, JHI-FIVE)	Jive-Five	Jive JIVET 271 (BMG)	
44	20	I WANNA SEX YOU UP	Color Me Badd	Giant W 00357 (W)	
45	38	GENERATIONS OF LOVE	Jesus Loves You	More Protein PROT 1012 (F)	
46	28	THE ENEMY WITHIN	Thirst	Ten TENX 379 (F)	
47	NEW	DANCEFLOOR (EP)	DJ's Rule	Hi Bias HB 007 (Import)	
48	27	THE VIBE IS RIGHT	Ruby Turner	Jive JIVET 278 (BMG)	
49	RE	KEEP THE FIRE BURNING	House Crew	Production House PNT 029 (Self)	
50	34	KEEP 'EM ON THE FLOOR	Big Daddy Kane	Cold Chillin' W 00437 (W)	
51	30	ROLLING THUNDER	D'Angel	Outer Rhythm FOOT 14 (P)	
52	NEW	GIVE ME YOUR LOVE	Benair	Irma ICP 023 (Import)	
53	NEW	GET IT ON	Yoyo Honey	Jive JIVET 281 (BMG)	
54	NEW	DIN DAA DAA	George Kranz (Heat Doug Lazy)	Cardiac CNY 15 (F)	
55	NEW	ARE WE SO FAR APART	Ronnie Dyson	SHR20	
56	NEW	LONG HOT SUMMER NIGHT	JT Taylor	MCA (USA) MCA 54103 (Import)	
57	NEW	ROCK THE HOUSE	Brainstorm	Yo-Bro/Low Spirit 12YOBR 24 (BMG)	
57	NEW	ATOMIC EP	Rhythm Section	RS004	
59	45	YOU TOO	Nexy Lanton	Yobro 12YOBRX 23 (BMG)	
60	NEW	THE BEGINNING	Seal	ZTT ZANG21T	

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/PCassette	(Distributor)
1	1	BLACK MEANING GOOD	Rebel MC	Desire LUDL 12LUVMC 12 (P)	
2	NEW	DERELICTS OF DIALECT	3rd Bass	Def Jam (USA) C 247368- (Import)	
3	NEW	DREAM ABOUT YOU	D'Orba	Smash (USA) 862791- (Import)	
4	NEW	WHAT WOULD WE DO	D.S.K.	Jackpot HAL12212	
5	10	MAKE TIME FOR LOVE	Keith Washington	Qwest 7599265281/7599265284 (W)	
6	7	REACTIVATE VOL 1: BELGIAN...	Various	React REACTLP 1/REACTMC 1 (BMG)	
7	18	CLASSIC JAZZ-FUNK...	Various	Mastercuts CUTSLP 2/CUTSMC 2 (BMG)	
8	NEW	BREAKS, BASS & BLEEPS 2	Various	Rumour RAID 5042/CRAID 504 (P)	
9	2	DIFFERENT LIFESTYLES	Bebé & Cece Winans	Capitol EST 21467/CEST 2146 (E)	
10	5	STRONG	Miles Jaye	4th + B'Way BRWL 573B/RCRA 573 (F)	

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist
1	(4)	BANDELERO	Finches
2	(1)	LET HIM TRY	Freddie McComber
3	(5)	WALK AWAY FROM LOVE	Nike Anthony
4	(3)	TEACH THEM	Chaka Demus
5	(7)	DANCEHALL ROCK	Barrington Levy & Cuty Ranks
6	(6)	I WANNA SEX YOU UP	Cabin
7	(9)	STEP ASIDE	Beres Hammond
8	(7)	STEP ASIDE	Ninjaman
9	(8)	GIVE ME YOUR...	Maricchia & Cuty Ranks
10	(10)	GUN TALK	Redbone & Tony Rebel

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REGGAE CHART

11	(15)	HUSH	Tony Rebel
12	(7)	YUSH	Cuba
13	(18)	I WANNA SEX YOU UP	Thriller U, Jennifer, Johnny N Jam 021
14	(17)	GAL LOSE THE WORK	Apoche Search & Sloggy RANKS 580 43
15	(11)	RESPECT TO YOU	Beres Hammond
16	(14)	LOVE & HATE	Reggae Stepper & Roman Stewart
17	(20)	BABY LOVE	Beres Bobbo
18	(19)	YOU KNOW YOU WANT TO...	Dennis Brown
19	(1)	SENSITIVITY	Vinson Jones
20	(-)	EMPTINESS INSIDE	Beres Hammond

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REGGAE ALBUM CHART

1	(-)	REGGAE HITS VOL. 10	Various
2	(1)	I CAN'T WAIT	Sonchez
3	(4)	PEACE CUP	Macisa B
4	(5)	ONE MAN ONE VOTE	Various
5	(7)	THE BEST OF STEELY & CLEVIE	Various
6	(2)	DIVINE	Barrington Levy
7	(6)	THINGS A GWAN	Various
8	(10)	GOOD FELLAS PART 1	Various
9	(12)	BOUNTY HUNTER	Ninjaman
10	(14)	PARTY	Yellowman

FOCUS

RADIO



Programme: The Essential Selection.
 Timing: Friday 7.30-10pm.
 Audience: 1.5m (Radio 1).
 Age profile: 16-25.
 Key staff/Producer: — Mike Hawkes.

Presenter: Pete Tong.
 Music policy: Dance, pop and house. "The best of accessible dance music, as distinct from Pete Tong's Rap Selection on Thursday. Now dance is so much part of the chart, it's not really a specialist show any more. It's very upfront; in the time a record's released we've dropped it" — Mike Hawkes.

Typical programme: De La Soul, Jomanda, DJ H featuring Stefy, Azzi, Cookie Crew, Darren Deere.
 Special features: One FM Nightlife Top 10 charts top sellers through "the UK's cooler record stores".

Head of music's view: "Dance music is more popular and influential than ever and this show reflects this. The essential ingredient is Pete Tong, who's the hippest and most authoritative dance DJ on the scene — always first with the records that matter." — Stuart Grundy, executive producer.

Industry view: "Brilliant. It busts out records for us. Pete Tong is perceived as a tastemaker and he gives such wide coverage — he's very open. We try to give him as many exclusives as we can." Ian Titchener, director, The Brothers Organisation.

Retailers enter the agency swopshop

Retail marketing departments seem to have been doing nothing but hire, fire or swop advertising agencies this year.

Virgin Retail Europe, Our Price and HMV have each hired new advertising partners, but they have each done so for completely different reasons to serve broader marketing strategies.

The London-based BMP4, whose clients include Marks and Spencer, has established a network of European agencies to help launch Virgin's planned 25 shops over the next five years. "We have to be more aggressive, Virgin does not have a history in Europe," says European marketing manager Ruth Kemp.

The campaign has also been put together to ensure Virgin gets its money's worth; there's a big budget on the line: Virgin is putting £2m behind the radio, press and poster campaign to boost its new stores in Milan, Berlin and Frankfurt.

"Although the campaign will be centralised through BMP4, budgets will be controlled locally which means better value for money for the group as a whole," says Kemp.

Our Price, which says it intends to spend around



Kemp: creating a presence in Europe

£3.5m this year on advertising, lost its long-standing relationship with record industry agency and production company Qd after it hired another agency, Roose and Partners, in April.

Our Price believed it would get more value from the media and planning input the full-service agency could offer. Qd has jumped ship to secure a contract with rival HMV.

Conversely HMV, which had been spending £542,000 on press and solus TV ads through Chiat Day, decided it could more cheaply make its return to co-op TV advertising for the first time in six years with a production specialist. Qd's credentials made it the ideal choice.

Chiat Day is not entirely ex-

cluded, however. HMV has retained the agency on a consultancy basis — a much cheaper arrangement, the first fruits of which are due in September when Chiat Day presents a report on the music retailer's "long-term opportunities".

Some retailers' strategies such as HMV's return to TV may be influenced by the recession, but all reflect the industry's growing advertising literacy.

Critics argue that marketing in record companies often means nothing more than promotion. But HMV's dual approach — combining the keen prices of Qd with the strategic approach of Chiat Day — shows retailers taking the broader view.

Paula McGinley

EXPOSURE

MONDAY JULY 15

The Mix featuring Flowered Up and Toumani Diabate, Radio Five: 10.10pm-midnight.

TUESDAY JULY 16

Jazz 625 featuring Ben Webster, BBC2: 11.15-11.50pm.

The Story of Fleetwood Mac, Channel Four: 9.26-10.25am.

WEDNESDAY JULY 17

Hit The North featuring The Real People, Radio Five: 10.10pm-midnight.

Wogan featuring Luther Vandross, BBC1: 7-7.30pm.

THURSDAY JULY 18

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

America's Top Ten, ITV: 1.35-2.05am (regions vary).

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

FRIDAY JULY 19

The Hit Man And Her, ITV: 3-5am (regions vary).

SATURDAY JULY 20

La Bohème featuring Montserrat Caballe, Radio Three: 1.05pm-3pm.

The ITV Chart Show, ITV: 12-1pm.

In Concert featuring Living Colour and Violent Femmes, Radio One: 10-11pm.

PROMO PLAY SURVEY



The video for Jason Donovan's former number one, Any Dream Will Do, tops MW's promo play survey for June. Directed by Pete Cornish, the clip earned 20.04 minutes airplay on UK terrestrial television.

Completing the top 10 are

the latest promos for Paula Abdul (18.41 minutes airplay), Rod Stewart (15.34), Bryan Adams (11.41), Color Me Badd (10.38), Chesley Hawkes (10.27), REM (8.57), Rick Astley (8.16), Madonna (7.41) and Skid Row (6.55).

Source: TV Tracking

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The KLF



Hard 'N' Heavy



Pop Will Eat Itself



Vanilla Ice

Winning sales outside the big hits safety net

While current figures look optimistic, music video has suffered fragmentation, leaving top selling albums to prop up sales. Matthew Cole reports

With BMG Video's Eurythmics' Greatest Hits topping 50,000 units since its release in March, music video might seem to be shaping up well this year. But the overwhelming success of this particular title reveals the weakness of the format just as clearly as its own strengths.

While the right title can fly out by the thousand the format as a whole has yet to fulfill its potential as a solo performer. Its "fourth format" tag underlines the fact that video sales have traditionally been achieved on the back of its audio counterparts' success.

As marketing departments expand the sales base of special interest, and film on video enjoys a boom, music video is still waiting for a second wind with its share of total video sales sliding from 16% to 14% in the past year. Safety first policies of releasing titles around an album schedule and sticking to fewer high volume videos have become a fact of life. Yet they have done little to stimulate a stagnant market.

"Big titles only is an easy way out, but the market cannot expand unless we concentrate on fledgling markets," says Vicky Blood, marketing manager at BMG Enterprises.

Her concern is shared by Ray Still, vice president of Warner Music Vision. "We have to work

really hard to expose people to the idea that video is as interesting a purchase as CD or cassette," he says.

WMV's own success, with the label's market share rising from 2% to 19% through 1990, is owed to the might of the Warner roster with artists such as Madonna and REM. But Still points out that stars like these are not the real challenge. "I am much more interested in expanding the market at the bottom end," he says. "This is what we are concentrating on now—expanding people's awareness of music video."

Hard rock is one niche market that has eagerly adopted music video with enthusiasm. Turning out in force fans were able to turn Megadeth's Rusted Pieces into an unexpected number one for PMI in May. But those sales, around 25,000, soon fell away and the title

plummeted out of the chart.

Despite its limited crossover potential, hard rock's reliable sales base has made it a priority area for music video. PMI's recent launch of the Metal Hammer video magazine leaves fans served with four video magazines. Hard 'N' Heavy is the leader of the pack with a total of 80,000 sales worldwide.

Ray Still, whose company took over the distribution of the title this year, sees it as an opening into the lucrative hard rock market with video sleeves used to promote other WMV rock titles.

But despite its lead in the market Hard 'N' Heavy has passed like a hot potato from PMI to Virgin Vision and now to Warner. John Paveley, music video manager at Virgin Vision, questions its value: "Hard 'N' Heavy did not work as well as we had hoped, just as it had not

worked for PMI. Video magazines is not an area we want to return to," he says.

Harry Doherty, editor in chief of Metal Hammer, agrees that video magazines have not hit optimum sales: "There is a glut of them but none are doing it right otherwise they would be achieving sales relative to records and magazines."

While rock fans offer some security there is little to be found in other specialist fields. BMG's Dance International magazine does little more than survive, admits Vicky Blood. "Dance is a difficult area for video. There is not the same kind of artist loyalty," she says.

PMI's Now Dance compilation series was closed earlier this year with high costs and low sales cited as the reason.

WMV has also explored this newest of musical niches with releases from the likes of Ice T and Big Daddy Kane. "It is not an area with the sales potential of rock. It is important to only stick to artists with a very strong visual appeal," says Ray Still. The launch of Virgin Vision's 30 title Storyville jazz series has seen another label prising open a new niche. Footage from the Fifties through to the Seventies of stars such as Cab Calloway, Duke Ellington and Sarah Vaughan will be treasured by collectors, but sales of each are ▶

Laserdisc is set for a promotional boost this autumn with BMG and Warner Music Vision planning joint ventures with hardware manufacturer Pioneer. The penetration of players is unknown but BMG's release of Eurythmics' Greatest Hits on the format achieved 500 sales, the same level as PolyGram's Three Tenors release. Warner Classics is set for a batch of new titles with general manager Bill Holland confident that classical consumers will prove "early adopters" of the format, as with CD. But BMG's schedule for July includes Laserdisc releases of Jimi Hendrix At The Isle Of Wight and Barry Manilow Live On Broadway.

TOP 10 MUSIC VIDEOS

1	THE IMMACULATE COLLECTION, Madonna	WMV
2	IN CONCERT, Carreras/Domingo/Pavarotti	PolyGram Video
3	JUSTIFY MY LOVE/MTV VOGUE, Madonna	WMV
4	GREATEST HITS, Eurythmics	BMG Video
5	SERIOUSLY LIVE IN BERLIN, Phil Collins	Virgin
6	THE COMPLETE PICTURE, Deborah Harry And Blondie	Chrysalis
7	THE VERY BEST OF ELTON JOHN, Elton John	PolyGram Video
8	FROM A DISTANCE (THE EVENT), Cliff Richard	PMI
9	AN EVENING WITH DANIEL O'DONNELL, Daniel O'Donnell	Ritz
10	ANNIVERSARY WALTZ, Status Quo	Castle Music

Sales period: Jan 1-Jan 31, '91 CIN

Her name is enough to guarantee huge sales of music video. But Madonna's film self-portrait, blending documentary with live concert footage, could cast the sales net even wider. In *Bed With Madonna*, to be released on video by Video Collection in October, is due for a second bout of publicity around its theatrical release on July 19. But despite the interest in her on-camera confessions, VCI intends to market the title as music rather than film. "It contains stunning live tracks," says product manager Carole Gaskell. "It will be marketed as a music product as the 10 live tracks won't be available anywhere else." While the film sections are shot in black and white, the concert footage appears in colour, enhancing the two aspects of the video. Dealer price is yet to be announced.

► not expected to top 3,000. While jazz fans may offer a new market for video, success is reliant on impressing a limited and discerning audience with high quality product.

The issue of quality raises a key problem facing video companies. With the second coming of CDV, this time as Laserdisc, hi-fi sound has been added to the appeal of a visual format. While film on video can substitute for a trip to the cinema, music video's sound limitations mean it will never take the place of either a concert or an album. Where VHS video fails to rival CD or cassette, Laserdisc could thrive.

Two such stars are Vanilla Ice and MC Hammer. PMI's Hammer Time, shortly to top platinum sales, offers some hope for dance video, believes PMI marketing director Gordon Mackenzie.

"If the strength of visual presentation is there these acts can develop into sure sellers."

The same label's Vanilla Ice is due to confirm the point with the release of his *Play That Funky Music White Boy*.

Those who listen to music on a dancefloor may not be easily attracted to video and Mackenzie believes a more natural audience is found among those already in their armchairs.

"Easy listening and jazz is something a lot of labels will be enlarging," he says.

PMI's tie-in with Blue Note gives it a steady stream of jazz releases and it is noticeable that its sole June releases, apart from Vanilla Ice, came from Vince Hill and Mary O'Hara.

Transferring country/MOR success on to video is a well established formula at RitZ Records.

Daniel O'Donnell's four video titles have topped 300,000 sales,

proving beyond doubt that MOR music lovers are also keen video consumers. But RitZ has had to work at drawing attention to its video product, chiefly through direct marketing at concerts.

"It is not something that would occur to our audience to look for, but once they know there is a video they will buy it next time they are in Woolworths," says managing director Michael Clerkin.

"It is only in recent times these people have realised they can listen to music on a video as well. I don't see why it shouldn't go on spreading," he adds.



(Main pic) Annie Lennox of Eurythmics: proof that hit albums can sell music videos and (inset) the Storyville Series from Virgin Vision



Summer blockbusters: the hit list

KLF: Stadium House. PMI. £6.14
"Live" footage of KLF's three Top 5 hits, including the number one 3AM Eternal, plus a documentary style film, *This Is Not What The KLF Is All About*. Press campaign in *Rage*, *NME* and *Mix* backed by in-store displays.

The Cure Picture Show. PolyGram Video. £9.04
Promo collection from the last four albums. The 10 tracks include *Never Enough* and *Close To Me*. Music and style press ads, plus regional radio and in-store displays.

Vanilla Ice: Play That Funky Music White Boy. PMI. £6.14
A five-track promo collection including the number one *Ice Ice Baby*. Co-operative

advertising campaign with EMI for single and album. Video only ads in *Big* and *Just 17*. Our Price in-store material and window displays in 54 HMV shops.

The Big Bands Volume One. Virgin Vision/Storyville. £6.95

Latest in the Storyville range, including performances by Duke Ellington and Lionel Hampton recorded in the early Fifties. This month's Storyville set also includes Albert Hunter's *My Castle's Rockin'* and The Vocalists with Peggy Lee and Sarah Vaughan. Trade ads will be backed by a campaign in specialist press and on radio.

Hard 'N' Heavy Vol. 13. Warner Music Video
Exclusive live tracks from Guns

N' Roses will attract buyers to the latest issue of this longest running metal magazine. In-store campaigns will promote the title as new Guns *N' Roses* product. Advertising campaign in *Raw* and *Kerrang!*

Pep Will Eat Itself. Unprofit By Progress. BMG. £6.95.
Promo clips including *Can You Dig It?*, plus an assortment of "oddlities". Ads in the music press.

The Paul Weller Movement: Live At The Brixton Academy. VCI. £7.48.
One of a batch of Weller/Jam titles this one features a date on Weller's comeback tour showcasing new and old material, including the recent hit, *Into Tomorrow*. Press ads in *Q*, *NME*, *Rage* plus

competitions and promotions on Radio One, *Smash Hits*, *Number One* and *Rage*.

Jose Carreras: Jose Carreras and Friends. VCI. £10.21.
Recorded at Theatre Royal, Drury Lane, for a Royal Gala performance of popular songs, including material from *West Side Story*. Coincides with CD and cassette release on Music Collection label. Advertising in national press and co-operative campaign planned.

Luciano Pavarotti: Verdi Requiem Mass. VCI. £10.21.
Released to coincide with Pavarotti's free concert in Hyde park, this performance was one of the tenor's highlights of last year. Recorded at the Arena di Verona, the performance is also due for an autumn TV screening.

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José Carreras
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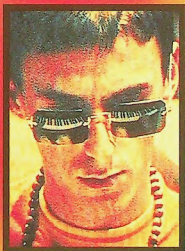
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Legal costs mar Wayne's 'victory'

My attention has been drawn to the report of the Spartacus vs Polydor case in your edition of June 29.

It has long been my policy not to criticise an artist or his work in the press, however justified such criticism might be, and so declined your offer to comment prior to publication. Having now seen John Ireland's comments, which are both misleading and incomplete, I feel obliged to put the story straight.

The claim made by my company was not that it was entitled to a "hit", but a finished

product comparable to War Of The Worlds. As delivered to Polydor and in our opinion, it was not!

The case was instigated by Wayne in April 1987, three days after delivery of an album of material which my company had, in their opinion a right to reject — and did so. Wayne claimed the sum of about £300,000 and interest. By the time of the trial, this figure had swelled to nearer £500,000 with interest. In addition, he claimed damages based upon the fact that he had a better deal with Polydor

than he was able to secure from Sony. In the event, he received nothing, and must pay his own costs.

I fail to see how Wayne can now suggest that he has achieved a victory. Perhaps when he receives his bill for legal costs, which I estimate to be in the region of £150,000, he will see the matter in a different light.

David Munns
Managing Director
Polydor
Sussex Place
Hammersmith
London W6 9XT

Cher: no art on her new sleeve

The design of album sleeves is regarded as the main factor in achieving the impulse buy. That said I have to comment that the latest album from Cher has perhaps the worst sleeve I have ever seen.

The lyrics on the inner are so small and confused in their layout as to be virtually impossible to read, while the cover design seems to play little heed to the fact that Cher herself is the key attraction — not the fancy graphics and relegation of the star's face to a mere postage stamp.

Album cover design is important in aiding sales. I should imagine that it can equally have a negative effect.



Cher: too fancy

The message has to be: 'Keep it simple, yet appealing.'
David Longman
Adline House
361-363 Moseley Road
Birmingham B12 9DE

O'Donnell is country

I am very upset that the majority of Daniel O'Donnell albums are now removed from the UK Country Chart.

For a very strange reason he is now not considered country. Well, he is considered "country" by the majority of country music media, and has won a sizeable number of country music awards over the past three years.

I hope that Daniel will be reinstated to his rightful place immediately.

Carmel Dawson
Slaney Rise
Ballymurry Road
Tullow
Co. Carlow
Ireland

MW has received to date some 26 similar letters.

Sony in TV cover-up

What was missing eight times from the PolyGram advertisement on the back cover of your July 6 issue? Why, the Sony logo, of course!

Look carefully and you will see where somebody has attempted to pencil over the logo and, of course, the Trinitron trademark has also been crudely scratched out.

Perhaps the success Sony is having in television sales is getting to somebody?

I always thought that PolyGram had a relationship with Philips: don't they sell televisions?

Paul Campbell
Press relations manager
Sony (UK) Ltd
South Street
Staines
Middlesex TW18 4PF



Part of the ad: Has PolyGram something to hide?

BBC should open Wogan to new acts

Having just read your article about underrate performers appearing on prime-time television shows such as Wogan (MW July 6), I would suggest that there are lots of very good children who actually can sing and perform very well but just need the chance to get seen.

I would suggest that Peter Estall from Wogan gives a few other artists a chance instead of relying on the few major acts.

Kelvin Purcell
Managing Director
Red Baron Records
Unit 18 Spacerejac Centre
Cole Industrial Estate
Old Bath Road
Colnbrook, Bucks

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The best way for independents to deal with the threat of early delivery of new releases to Our Price shops is through their reps.

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Brian Wilson
Director
Sounds Around
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6 JULY 1991 £2.50

Indies fear Our Price plan

Outrageous independent retail prices will be raised to match those of Our Price. Our Price buying and marketing director Steve Bennett says: "We are in the middle of a price war with independent stores to have the product available as early as possible." Warner Music and Polygram have also been accused of "price fixing" in the days. Wholesalers will continue to get deliveries in the middle of the preceding week. "Once again, this shows there is no real fix for the charts and another for the indie. We will not be backing the

MW's front page story reveals Our Price scheme to pip indies

As an independent retailer I am quite happy for Our Price to receive their new releases on a Saturday — as long as I can receive mine on the same day, too.

Could not the record companies bring forward their new release despatch pro-

gramme to accommodate the Our Price demands for all of us?
Rita Harrington
The Arcade Music Centre
11 The Arcade
Walthamstow
London
E17 4QG

May I comment on your "Indies Fear Our Price plan" front page splash (MW, July 6).

It's fascinating to note that Our Price shops have time to process new releases on a Saturday afternoon.

We get our new release de-

liveries at about 10am on Monday mornings (thank Securicor!).

Presumably, the local Our Price gets them within 10 minutes either way. So the only way they can have a longer selling period than us is by selling them on Saturday afternoon!

Given that this is the case, in terms of chart impact it can't be in the record companies' interest to split deliveries in this way.

Roger Moorehouse
Managing Director
'Ear' Records
14 Market Entrance
Lancaster LA1 1JA



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