

Radio Three boss falls out with Kennedy



Market report homes in on Cher

Who's watching the TV pop shows



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PRS faces up to 'lost' £9m

Small bands are losing out on millions of pounds in royalties because PRS's collection system is failing to register an estimated 90% of all live performances.

The mammoth £9m a year problem is at the root of delays in payments for major tours of up to four years.

PRS is being forced to act after a major band complained

about non-payments for a tour in 1987. PRS chief executive Michael Freegard is to propose a system of advances at this Wednesday's council meeting to solve the problem.

The system of promoters or venue owners logging each song at a concert is undermined because details are often not forthcoming from support bands, says Freegard. PRS

cannot pay out any of the royalty payments until all of the concert details are collected.

Promoters and venue managers claim small bands don't take the system seriously because many rarely see any money. Some theatres fail to implement the system because it is too complicated, they say.

The excess cash, which totalled £9m last year, is put

into a fund — dubbed the "black box" by promoters — and paid out using radio logs.

But Freegard adds that it is not PRS's fault if it does not receive enough details from promoters and venues to build up a more accurate picture.

Promoter Barry Collings says: "It is a slap dash system. It doesn't work properly."

Director of MCP Stuart Gal-

braith says although a gig at the Town & Country club in London would raise only about £300 in royalties and £600 at the Manchester Apollo, such sums mount up on tours.

MCP pays around £300,000 a year in royalties out of its £12m turnover, but Galbraith estimates only around one in 10 concerts is registered fully.



Sommers: leaving

Sommers quits music to say yes to TSB

Former Woolworths' records boss, Mike Sommers, is to relinquish his position as deputy chairman of BARD after deciding to leave the music industry for banking.

Sommers, 42, is to leave Woolworths' parent company Kingfisher at the end of the month. The news comes three months after he left Woolworths to work on special projects for Kingfisher.

Sommers will become marketing and premises director at TSB Retail Banking and Insurance.

Since arriving at Woolworths in 1985, the company's entertainment unit has increased its £85m turnover four-fold, says Sommers. Starting off as marketing director, Sommers moved to the company's racking and distribution subsidiary Entertainment UK before returning to become commercial director of Woolworths in July 1989.

He left in March this year when his responsibilities were split into three units, with Chris Ash taking over entertainment.

Pioneer pushes laser software

Frustrated hardware manufacturer Pioneer is aiming to speed up the development of laser disc by making its own software.

Fed-up of waiting for software and hardware companies to make definite moves into the market, Pioneer is setting-up a new UK-based company.

Laser Disc Company Europe will market the format — the successor to the failed CDV — across Europe. Marketing and promotions manager is Guy Warren who leaves EMI's video arm PMI this week.

Warren sees the new venture as an attempt to bolster the UK laser disc market following appeals by record companies for support in developing the format.

Last month, Peter Oliff of PolyGram International and the European Laserdisc Association, described it as "a clas-

sic Catch-22 situation" with hardware and software companies waiting for each other to make the next move.

Warren believes the new Pioneer operation — headed by Kaz Uchida — will accelerate the UK market. "It is a major commitment to break the market," he says.

Details on the operation are still being confirmed but the new company, based in Greenford, Middlesex, is expected to be launched in July with first product in August.

Warren joined EMI six years ago as a graduate management trainee and has been marketing manager for the video company for the last three years.

PMI managing director Martin Haxby is currently looking for a replacement for Warren who leaves the company with its dispute with Entertainment UK still unresolved.

Anderson returns to run Brits

The BPI has appointed former RCA managing director Lisa Anderson as executive director of the 1992 Brits Awards.

Anderson will plan the strategy behind next year's tenth anniversary event, finalising key aspects such as timing, venue and sponsorship.

The move comes just two

months after Anderson was made redundant by RCA. She takes up the new two-day-a-week post today (Monday) on an initial five-month contract.

The BPI hopes the appointment of Anderson will allow it to build on the success of the awards ceremony, and the associated Great British Music Weekend.

Receivers in at Spartan

Independent distributor Spartan Records has gone into receivership after 13 years.

Spartan has constantly been the subject of receivership rumours for the past year.

But the speculation proved true last week when the company's bank, the Royal Bank of Scotland, called in receivers Kidsons Impey.

The majority of the staff — about 30 — are believed to have been made redundant although the future of the Spar-

tan operation is unclear.

Neither Spartan directors Tom MacDonnell and David Thomas or Patrick Wadsted of the receivers were available for comment.

Spartan was set-up by Thomas and MacDonnell in April 1978, based in Wembley. The company achieved success during the late Seventies and early Eighties, distributing labels such as Safari, Rough Trade and Carrere.

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| Electric Lizard | Utopia |
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Our Price to expand classical chain

Our Price Music plans to expand its Farringdons Records chain to 12 shops nationwide over the next five years in a major assault on the classical market, writes *Phil Sommerich*.

The latest in a barrage of aggressive marketing moves by the WH Smith group is backed by extensive research which,

says Our Price MD Richard Handover, predicts strong growth in the sector.

Initially, the company plans to open another Farringdons branch in central London to join those in Cheapside, Holborn and the recently opened store at the Festival Hall. Our Price bought Farringdons just over two years ago.

"The new store will be very much larger than anything else and will carry the definite range of classical music and associated things such as jazz, folk, country and classical-related video," Handover says.

"The new store will be just dipping our toe into the water. If we can't make a go of it in London then we would have

serious doubts about the rest of the country."

But the company has earmarked some "key towns" for further expansion, backed by Farringdons mail-order services.

Promotional activities such as artist appearances in stores would be a major feature of the chain.



Rose: in hot seat

Berman puts David Rose in A&R hot seat

David Rose is officially taking over the post of A&R director at A&M left vacant by the departure of Jeff Young earlier this year.

Rose, 33, has been running the department since Young's departure and was A&R manager at the company for five years.

Previously he worked in A&R at Jive/Zomba. Since assuming his new role, A&M has signed Cud and was set to sign another act this week.

Rose, who heads a department consisting of A&R men Sean O'Sullivan, Martin Toher and assistants, says he does not plan to make any immediate changes.

A&M managing director Howard Berman comments: "For a number of years David has been one of our most important sources of talent acquisition. I am formalising a situation which has naturally come into being."



The Who guitarist Pete Townshend picked up the Living Legend honour at this year's International Rock Awards. The awards, held at the London Arena, were broadcast in 31 countries and winners included Chris Isaak, Sting, Jesus Jones, The Black Crowes, Bruce Hornsby, Roger Waters and ZZ Top.

London bidders snub music TV

Rising costs are forcing music off TV, according to three of the major players in the TV franchise war.

Neither Carlton Television, Thames Television nor CPV-TV have any plans for music TV shows to challenge The Chart Show/Top Of The Pops duopoly.

They say the complexity and cost of dealing with the various rights organisations combined with low audience figures prevent such shows being worthwhile.

Carlton director of programmes Paul Jackson says: "It's practically impossible to make music programming in the UK at the moment because of the plethora of organis-

ations protecting different royalty interests, however deserving."

The different interests of record companies and artists' managers often make it impossible to sell on programmes as well as pushing up costs, says Jackson, who produced BSB's music show The Happening.

Charles Levison, managing director of Virgin Broadcasting and CPV-TV — in which Virgin has a 27.78% majority share — agrees with Jackson. He says the record industry should try to understand the TV industry, which provides publicity for its products by using music.

Rights organisations such as

MCPS, PPL, PRS and VPL are all important, he says, but the music industry overvalues their importance to the TV.

"Because of the small audiences that music programme have been getting, music rights have a relatively low value for the TV companies," he adds.

Like both CPV-TV and Carlton — which are challenging for its London weekday franchise — the Thorn EMI-controlled Thames TV also intends to produce only one-offs.

Director of programmes David Elstein says: "Concerts are much more viable because it is relatively low cost and there are lots of opportunities for costs to be shared."

Granada backs new series

Granada TV is putting its faith in music TV by forming a new production company.

Sirius Music, headed by business affairs manager Catherine Buchanan, will produce concerts for national and international broadcast and also intends to develop a new music series.

It will also tempt record companies and artists by offering its production facilities to make promo and long-form videos.

Buchanan says the new

company is an extension of Granada's concert productions. "It all started with the exploding music scene in Manchester," she says.

"We did a concert with the Happy Mondays at the G-Mex Centre last year and a number of others afterwards. As we have so many talented musicians in our back yard, we wanted to make the most of it," she says.

Granada was behind the production of the latest James long-form video, released

through Phonogram. The first Sirius project is The Farm live which, although first shown on Granada, will be aired on BBC-2's Def II in July.

Buchanan declines to reveal details of the forthcoming music series but other future projects include a compilation, distributed by Windsong International, and a recording of The Moody Blues.

Sirius Music is funded by Granada Regional Programmes and Granada Facilities.

NMS director Montaug dies

NMS panels director Haoui Montaug has died of Aids just four weeks before this year's seminar.

The tragic death of the 39-year-old comes three years after fellow NMS director Joel Webber died similarly close to the event of a heart attack.

Montaug was a key figure in

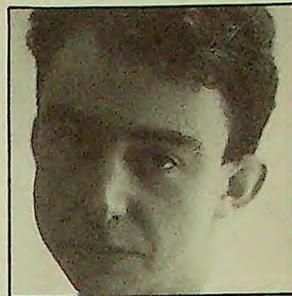
the NMS organisation, and was instrumental in signing up a raft of UK speakers for this year's event.

Among those appearing at the July 13-17 seminar are Tony Wilson (Factory Communications), Martin Hope-well (Primary Talent International), Pete Tong (London

Records) and Graham Churchill (MCPS).

Montaug also signed EMF to perform in the New Music Nights series of gigs which accompanies the seminar.

Montaug was renowned as the first major "personality" doorman on the New York club scene.



Radio Three Controller John Drummond has clearly done no great harm to Nigel Kennedy, the object of his tart remarks to the British Association of Concert Agents last month.

Kennedy's successful tour continues. The publicity will do no harm. What Drummond has done is to destroy what little credibility his elitist little radio station still has.

Around 92% of the population never listen to Radio Three. Drummond's curmudgeonly remarks about Nigel Kennedy, EMI, Radio Three listeners, the Arts Council, in fact Uncle Tom Cobby and all, show he has no intention of changing that sorry situation.

This would be all very well if there were a glut of radio stations and unlimited frequencies. But as it is, Drummond and his pals are sitting on an extremely valuable FM slot.

A suggestion: why not open the Radio Three frequency to the bidders currently seeking the Radio Authority's first national commercial franchise?

This would then free the frequency currently reserved for a "non-pop" service for the adult rock station the industry so desperately needs.

Everyone would be happy. Even John Drummond. He'd really have something to moan about then.

The departure of Mike Sommers from Kingfisher to join the TSB is undoubtedly a loss to the industry in general and record retailers in particular.

As one leading figure put it this week: "Of course he's a pain in the ass. He's infuriating sometimes, but he shakes people up and generates ideas."

Going by his record in the music business, Sommers is going to get right up the nose of the still-traditional banking fraternity.

But they'll be the richer for it.

Steve Redmond



During the Falklands war Fleet Street was outraged that Our Boys were getting killed by the Wrong Kind of Ammunition whereas the true outrage was that they were being killed at all.

The BPI's shocked declaration that buying-in teams will not be tolerated ill becomes an organisation whose members continue to employ "strategic marketing" in chart return shops across the country. Hype is hype.

Anyone in the industry knows perfectly well how strike forces play grandmother's footsteps with Gallup around the chart and check shops — a complete list of which is widely known.

In the past week alone, dealers have been offered leather footballs, gold discs, frisbees, juke box counter stands, wine vouchers, T-shirts, free chart CDs, boxes of sweets, denim and leather jackets — all in exchange for "favours" or prominently displayed posters and racks.

Panel shops get certain records free of charge, allowing staff to pocket the proceeds from each copy sold. Needless to say, none of this bonanza is available to non-Gallup retailers.

No doubt some mealy-mouthed BPI apologist will deny or justify most of the above — public naivety and the tabloid press being what they are, there are certain truths we as an industry can't afford to acknowledge.

If any strike force told you their team would never, ever give freebies to score you a few extra Gallup ticks, would you pay several thousand quid for their services? Me neither.

Gallup fights its losing battle each week to make the chart a fairer reflection of public demand; it's an imperfect world, but we all deal with it the best we can. Pompous outbursts of hypocrisy by their rich and powerful opponents don't make it any easier to bear.

Tom Robinson, the singer/songwriter, is currently working on a new album.

Ex-Island chief returns

Former Island Records MD Clive Banks is re-establishing himself in the industry as manager of Simple Minds outside the US and Mike Oldfield.

Banks' three-year tenure at Island ended in 1989 when PolyGram bought the company. He then devoted his time to tri-athlon training and his publishing company, Clive Banks Music.

Banks' decision to return to the industry full-time came after a call from Simple Minds' US manager Arnold Stiefel.

"I knew Jim (Kerr) anyway but Arnold gave me a call a year after Bruce Findlay and the band parted company and he asked me if I wanted to get involved," he says.

Banks sees his role as helping Simple Minds build their

reputation as a major European act.

"The ridiculous thing is that they actually sell more records in Europe than U2 and yet they are not perceived with as much reverence."

Banks is also helping Mike Oldfield find a new deal following his departure from Virgin. Oldfield has recorded a sequel to his best-selling album

Tubular Bells.

The original album and Virgin Records celebrate their twentieth anniversary next year.

While Oldfield will be marking the occasion, Banks could not confirm whether it would be with Virgin.

Banks is now based in Chiswick, London.

● See People p27.

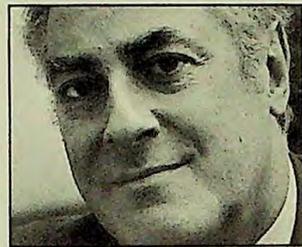
Industry bemused by classical titans' clash

Amusing but irrelevant is the industry verdict on the war of words between Radio Three controller John Drummond and virtuoso Nigel Kennedy, writes Phil Sommerich.

Drummond began the battle in a speech to last month's British Association of Concert Agents, in which he dubbed Kennedy the "Liberace of the Nineties".

Kennedy parried last Tuesday at an Albert Hall concert. After first appearing in conventional white tie and tails, he then announced "I'd like to dedicate this moment to John Drummond" before stripping off the suit to reveal "punk" gear.

The violinist likened the criticism of his appearance to "pre-Mandela South Africa". In a letter to the *Independent* Drummond said he respected Kennedy's musicianship but thought he was "misguided in



Drummond: critical

allowing himself to be promoted in the way he does".

Roger Lewis, head of EMI Classical Division and a one-time rival to Drummond for the Radio Three job, says: "I think Lord Reith (former BBC chairman) would have agreed that Nigel entertains, educates and informs, and introduces more new listeners to classical music than does any other individual or organisation in the UK."

Bill Holland, general man-

ager of Warner Classics, is bewildered the two have clashed. "John Drummond is not the arch-conservative he is made out to be by some people. He has shown by his actions that he is prepared to put avant-garde artists on radio.

"He and Nigel Kennedy are actually working towards the same goals, and I can't believe his remarks weren't made with tongue in cheek," he says.

Most label executives are staying aloof from the row. PolyGram classics chief Peter Russell says: "It is not my affair, he is not our artist." But he adds: "Nigel Kennedy is an immensely gifted artist, but I don't think it is necessary for him to present himself in the way he does."

Alison Wenham, MD of Conifer, says: "Fame may have gone to Kennedy's head, but who cares? He has done a great service for classical music.

EMI gears up for McCartney orchestral opus

EMI is to release Paul McCartney's Liverpool Oratorio, writes Phil Sommerich.

The label predicts huge international success for the ex-Beatle's classical spectacular, premiered in Liverpool Anglican Cathedral on June 28/29. Its first London show follows at the Festival Hall on July 7.

For his classical debut, McCartney has worked with film score composer Carl Davis. The 90-minute work involves more than 300 performers and takes the form of a musical autobiography.

Opera stars Dame Kiri Te Kanawa, Willard White and Sally Burgess will take part in the premieres, and EMI will record the Liverpool performances for issue in the autumn as a two-CD set.

EMI will issue a video recording of the event on laser disc and cassette later in the year. A BBC/EMI documentary on the making of the Oratorio will be aired in October.

Richard Lyttelton, president of EMI Classics, says: "It is clearly going to be a worldwide priority release."

Rupert Perry, MD of EMI UK, says he is delighted McCartney is continuing the relationship with the label which began in the Beatles era.

"This is a serious classical work and is in no sense a pop crossover work," he says. "Paul McCartney is a well-known composer and I think this work is going to be very important."

Palace launches record label

Palace Pictures is launching its own record label, Palace Records, with Robbie Coltrane's version of Speedy Gonzales from the film *The Pope Must Die*.

The single has become an important means of plugging films, says Woolley, co-chairman of Palace.

"It's crucial," says Woolley,

"It has always been important for Palace to include potential singles in our films." The label will be headed by Woolley and Palace co-chairman Nik Powell.

Mona Lisa, Scandal and Absolute Beginners have all benefited from hit singles, he says, and also featured soundtracks released through out-

side record companies.

The soundtrack to the cult movie *Diva* was released on a Palace Records label as a one off, but this time the label is being set up on a permanent basis, he adds.

The Speedy Gonzales single will be released on July 1, a week after the film's UK release.

Receiver's hopes rise for sale of Arena

Receivers are optimistic that a buyer can be found soon for the troubled London Arena venue.

Following the venue's staging of the third annual International Rock Awards last week, receiver Price Waterhouse says it intends to continue promoting the Docklands site until a buyer is found.

"Early indications are encouraging," says joint receiver

Jonathan Phillips. "Promoters and event organisers appear keen to put on events at the Arena."

The venue's only confirmed booking is a CAMRA real ale festival in August, but is seeking to renew provisional bookings made before it went into receivership.

Price Waterhouse aims to show potential buyers that the

13,000-seat Arena can operate successfully.

Before the collapse of owner Frank Warren's company with debts reported at £30m, directors were negotiating with Occidental Finance & Holdings, owned by Scottish millionaire Larry Cillick. But the receiver says it is not bound by any previous agreements.

Phillips says: "Occidental is

free to bid along with other interested parties.

"We have appointed Knight Frank & Rutley to advise on the disposal of the Arena and they are preparing a full international marketing campaign."

Ads will appear in the trade press and financial journals in an attempt to "hit people who are decision makers".

Chrysalis faces the slump

Chrysalis Records' income has plummeted by 11% according to new interim results covering the Christmas period.

The figures show the record company's turnover falling to £28.7m in the six months to February 28 compared with £32.3m in the same period last year.

Although no detailed breakdown of the figures is available, Chrysalis group chairman Chris Wright says the UK record company lost around £0.5m while the US operation was £2m down.

"It is very disappointing," he

says. "But we did know about this pretty early in the period. We had nothing really happening over Christmas."

Early expectations for the new Milli Vanilli album evaporated after the "miming" controversy which resulted in them losing their Grammy awards, he says.

A follow-up to Nothing Compares 2 U from Sinéad O'Connor also fell flat, he says.

The figures do not cover the period in which Chrysalis enjoyed hits with Chesney Hawkes, Kenny Thomas and The Waterboys, which will all

CHRYSLIS TURNOVER TUMBLES

| | 1991 | 1990 | % change |
|---|--------|--------|----------|
| Chrysalis Group non-record company turnover | 21.605 | 20.627 | 4.7 |
| Share of record co turnover | 14.355 | 16.138 | -11.0 |
| (Overall record co turnover) | 28.710 | 32.276 | -11.0 |
| Group turnover | 35.960 | 36.765 | -2.0 |
| Pre-tax profit/loss | -2.852 | 0.487 | — |

Source: Chrysalis. (Unaudited results for six months to end February. Figures in £millions).

be represented next time, says Wright.

The publishing side of the company, which made about £0.5m worldwide and exporter Lasgo were the best performing parts of the group, he says.

Overall, turnover dropped from £32.9m to £50.3m, with EMI taking its 50% share of the record company's income to reduce overall Chrysalis Group turnover to £36.0m.

PMI back in booming metal video market

PMI has re-entered the heavy metal video magazine market in partnership with Rock Team, the publisher of *Metal Hammer*.

The new venture — called Metal Hammer The Video Magazine — re-unites former Hard 'N' Heavy editor-in-chief Harry Doherty with Martin Haxby and Gordon McKenzie at PMI, Hard 'N' Heavy's original distributor.

With BMG's Metal XS, Fotodisk's Metal Head and Hard 'N' Heavy itself, this brings to four the number of metal video magazines now available in the UK.

Says Harry Doherty: "There is a glut of video magazines around at the moment, but none of them are doing it right, otherwise they would be achieving sales levels similar to records and magazines."

Warner Music Video, which distributes Hard 'N' Heavy, says it is not alarmed by the move because both magazines will appear bi-monthly on alternate months. It is confident of Hard 'N' Heavy's position as market leader with worldwide sales approaching 80,000 and intends to stick to its current expansion policy.

Birch to address Umbrella

FM Revolver managing director Paul Birch will be the keynote speaker at this weekend's Umbrella Seminar.

The outspoken MD will be giving his views on the state of independents at London's ULU on June 22/23.

Late additions to the confirmed list of speakers include: Eric Longley, MD of Factory Records, Liz Naylor from One Little Indian and the NME

journalist Steven Wells.

Meanwhile, seminar organiser Greg Lynn, in conjunction with Oriake Records, has produced a seven-track compilation album featuring signed and unsigned acts.

The picture disc album will be given free to delegates attending the fifth annual seminar.

There will also be a number of trade stands representing

various industry organisations.

Meanwhile, an extra gig has been scheduled at London's Subterania on Wednesday June 19 featuring newcomers Trip, Float and Burn.

The Seminar's sponsor, legal firm Cameron Markby Hewitt, will run a competition with the prize of a day's free studio time to be spent at Surrey Sound studio.

The managers of all four of London's major orchestras will meet this Friday to discuss defying the Musicians' Union over session fees for film and television recordings.

Scotland Yard is this week expected to submit its report on the seizure of copies of the NWA album *Elif4Zaggin* to the Crown Prosecution Service. The CPS will decide whether Island Records should be prosecuted under the obscenity laws.

Publishing and radio group Emap has blamed the recession and a drop in advertising for a 19% fall in pre-tax profits to £30.8m for the year ending March 30. The company, which publishes *Smash Hits*, *Q* and *Kerrang!*, saw turnover rise 2% from £264.35m to £269.29m.

The shortlist of 10 for the 1991 Vivian Ellis Prize for musical composition — organised by the PRS — is being judged by a distinguished panel including Tim Rice, Sheridan Morley and Ellis himself.

Rough Trade Retail has stressed that its London-based shops operate independently of Rough Trade Group/RTM.

Warner Chappell to drop TV post

Warner Chappell says it is not planning to replace David Minns who has been made redundant two years after joining as head of TV and cinema.

Minns, 40, says he is shocked by his sacking a fortnight ago, having been general manager of the creative department responsible for the growth area of placing songs in TV and films.

"I didn't see it coming at all," he says, but denies any bitterness. "I've never worked for a corporation before and it

doesn't surprise me. There are far worse things when you are working independently."

The decision was part of a slimming down of Warner Chappell's creative side, he says, following three or four other redundancies over the past nine months.

Minns joined Warner Chappell in August 1989 after more than a decade working as an independent consultant.

Warner Chappell managing director Robin Godfrey Cass was unavailable for comment.



This is how HMV's first cooperative TV advertising campaign for six years will look. Ad production company QD won the account in April and has been developing the new "Know HMV. Know music" theme. The first campaign, a co-operative with Sony Music for artist Beverley Craven, will be shown next Friday (21). The return to co-operative TV ads puts HMV in a head-to-head battle with rival Our Price which currently advertises with the slogan "Mad About Music." HMV plans £3m worth of co-operative ads this year. Meanwhile, the W H Smith-owned Our Price is expected to reveal its own new marketing strategy to suppliers next week.

DCC clogs format jam

The politics and gameplay surrounding DCC cause me to wonder for whose benefit the music business is run. Is it for the record companies to promote their artists or for electronics companies to promote their equipment? DCC seems to be accepted without any consideration. If adopted by the public it would dilute the available funds to buy the material to play on it. It would appear that everyone loses except the equipment-makers.

Why should the public buy DCC anyway? Most households have three or more cassette players. If I were to buy a new record would I buy a

DCC and replace all the machines or a CD and make a copy for the car? I think not.

When the CD was introduced it provided an almost indestructible medium that was easy to use, provided better sound quality and was crackle free. Its initial success was due largely to the amount of back catalogue that was reissued to replace LPs. Is everyone going to go out again to buy DCCs?

Dolby S improves the compact cassette dramatically and is compatible with existing equipment. What happened to it? I suspect that Philips and Sony — with their investment in record labels — are pulling

strings at high levels to stop the introduction of Dolby S in order to promote DCC or Mini-Discs. Dolby S can be introduced by the duplicating companies with immediate benefits to the consumer and no cost to the record companies.

Keep it simple. Minimise formats and maximise profits. In this time of recession, don't allow the record industry to be hijacked for the benefit of the electronics giants.

Martin Maynard
Sounds Good
Analog Duplicators
12 Chiltern Enterprise
Centre
Theale, Berkshire RG7

Labels seek a fair rights rate

As a freelance analyst currently working for a major UK recording company, I feel I must reply to Phil Pickett's letter in the May 25 edition of *Music Week*.

Mr Pickett, in common with the MCPS and the majority of publishers, must realise the huge investment made by the record industry in this country in UK talent, both songwriters and artists.

British record companies take far more risks in discovering and marketing new artists and songwriters than their continental counterparts, which is why they are seeking to maintain a fair mechanical royalty. Don't forget that a successful album in this country will be reflected in overseas sales, and without

British investment a domino effect would undoubtedly occur in collapsing income from falling sales.

The majority of songwriters' income is derived from direct record sales and from the public performance royalty paid from the playing, on television and radio and in clubs and pubs, of recorded material. None of this would happen without the record industry. If Mr Pickett is concerned about his value as a songwriter, perhaps he should examine the commission rates charged by publishers to their songwriters rather than to bite the hand that feeds them both.

Barry Harcom
12a Holloway Avenue
Bournemouth
Dorset BH11

BPI probe casts shadow

Firstly, may I commend the BPI ruling on the "buying team" inquiry, even if the financial penalties seem somewhat heavy-handed.

However, having worked in the record industry for 10 years, I fail to understand the tabloid-induced paranoia in all quarters whipped up over the scandal: I suspect some sort of collective guilt for the payola

scandals of yesteryear.

A senior industry executive this week told me that he was cancelling an artist in-store appearance tour due to the current climate of suspicion within our charting system. He was not alone! This attitude to active and legitimate promotion is symptomatic and unfortunate.

We should not allow the

necessary elimination of buying teams to tarnish the excellence and competitiveness at the promotional edge of our industry.

Ross Graham
Strategic Promotions
The Row
Ballydorn Road
Killinchy
Co Down
N. Ireland BT23

Slater applauds Cork Rocks

I have just returned from the RTE Cork Rocks festival in Ireland and I want to congratulate the executive producer Ian Wilson, and his colleagues from 2FM, Dublin.

It's quite a feat to organise an event with around 20 of the most interesting new bands in Ireland — and even more of an achievement to make the evenings work to time in such a professional manner. More-

over, it is a tribute to Ian's good taste that each of the three evenings had a good balance of music and the majority of bands really were really worth seeing.

The Guinness went down a treat as well!
Stuart Slater
President
Chrysalis Music Group
Bramley Road
London W10

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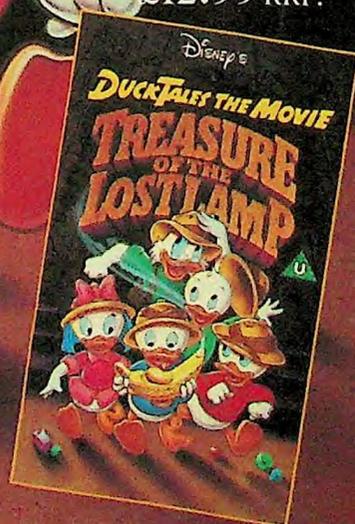
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MAINSTREAM

Albums

The sudden availability of TV advertising time at cheaper rates has produced an unseasonably large crop of TV-promoted compilations. Even in this competitive atmosphere, the A&M/PolyGram TV collection *Wings Of Love* will fly high. A hand-picked selection from the two companies' rosters includes Elton John's singles topper *Sacrifice*, 10cc's ethereal evergreen *I'm Not In Love*, Joan Armatrading's timeless *Love And Affection*, sweetened by the addition of a couple of mellow moments licensed from Sony Music — George Michael's *A Different Corner* and Gloria Estefan's *Anything For You*.

With guest vocalist Jocelyn Brown proving she's still a devastating diva, Incognito's new



Cher: sterling effort

single, *Always There*, is a surefire smash. Coincidentally, saxophonist Ronnie Laws' brilliant 1975 original recording of the song is released this week on *Classic Jazz-Funk Mastercuts Volume 1*, the first of a new series of releases from Beechwood Music. (See RM p4)

PICK OF THE WEEK

CHER: *Love Hurts*. Geffen GEF 24427. At 45, Cher is riding high. Her current single *The Shoop Shoop Song* and the movie

Mermaids (for which it was recorded) have topped their respective charts. But on *Love Hurts*, even though *The Shoop Shoop Song* has been belatedly included as a "bonus track", she returns to her recent recording persona as a rock 'n' roll chick. The title track, a 30-year-old Boudleaux Bryant composition, has been recorded numerous times but Cher gives it her own unique angst-ridden interpretation, and it works — a future hit single. The remaining tracks range from guitar rockers to orchestrated ballads. A sterling effort

Singles

Anyone keeping an eye on the *Record Mirror Club Chart* recently can't have failed to notice the massive moves made by Jomanda's *Got A Love For You*, which sprinted to number four last week, less than a month after the first imports

arrived in the country. Produced by Steve "Silk" Hurley, the glamorous trio from New Jersey will undoubtedly have a pop smash too with this irresistible house groove. Another giant from Giant.

Ironically, though he gets into more trouble with the law than foul-mouthed rappers like Ice-T and NWA, Vanilla Ice's records are considerably more radio-friendly. They're as egotistical as any rapper's records, but they are clean and they sell. Ice's latest, *Rollin' In My 5.0*, is a studio track taken from his (therefore) not wholly truthfully titled new album *Extremely Live*. Based on some very familiar samples from the Steve Miller Band's *Fly Like An Eagle*, it's success seems assured.

The Almighty release the third single from their latest album, *Soul Destruction*, this week, and like the other two *Little Lost Sometimes* is destined for the Top 40. But

resisting their usual urge to make yer ears bleed, they've come up with a slow ballad, punctuated by anthemic choruses and acoustic guitars. There's enough passion and conviction to satisfy their usual fans as well as drawing in casual buyers, so this should be their biggest hit to date.

PICK OF THE WEEK

OMAR: *There's Nothing Like This*. Talking Loud TLK 9. Expensively acquired from the indie Kongo Dance label, Omar's slow, sinewy sleeper from last year is a surefire smash. The young Londoner has been attracting massive audiences at live shows. If he can go on delivering material like this intimately and excellently vocalised swayer he will soon repay Talkin Loud's investment. Top 10 material.

Alan Jones

JAZZ

There can be no doubt by now that the diminutive Michel Petrucciani ranks with the finest living jazz keyboardists. Michel's *Playground*, his fourth Blue Note issue in the UK, reaffirms his continuing excellence both as a pianist and as a composer of melodic tunes which are approachable even to non-jazz fans. With Petrucciani's appearances at the Capital, Birmingham and Glasgow jazz festivals this summer, both Michel's *Playground* and his growing back catalogue will no doubt be in constant demand in 1991.

Gary Burton is fast becoming something of a youthful veteran. And, as his playing throughout *Cool Lights* (GRP) proves, he has lost nothing of his extraordinary four-mallet facility with the vibraphone.

Ronnie Scott's *Never Pat A Burning Dog* marks the saxophonist's long-overdue return to recording after a gap of 15 years. The contents of this, recorded live at Ronnie Scott's Club and one of the spearhead releases of the recently launched Ronnie Scott's Jazz House label, are uniformly splendid. Scott's own tenor is at its most persuasive, whether essaying standard ballads or originals such as Freddie Hubbard's *Little Sunflower*.

PICK OF THE WEEK

JOE OLIVER: *King Oliver* (Vol 1: 1923-1929; vol 2: 1927-1930 available separately). It seems inconceivable that Rupert Parker's technological skills at remastering classic jazz recordings remains unconvincing to a small, yet resolute, section of the UK jazz fraternity. Proof-positive of the

Australian's undiminished excellence comes this month with the King Oliver pair: 42 tracks of historical as well as musical importance. Joe Oliver's various bands included such luminaries as Johnny Baby Dodds, Jimmy Noone, Kid Cry and Paul Barbarin.

Stan Britt

CLASSICAL

A major step in RCA's efforts to re-establish its European A&R profile is the release this month of the twentieth century works by viola player Yuri Bashmet and his *Moscow Soloists*. Bashmet applies his rich, distinctive sound to works by Britten, Hindemith, Reger and the increasingly trendy Soviet composer Schnittke.

Bashmet appears at the Proms on August 3 playing the Walton concerto and plays Bartok at the Edinburgh Festival on August 23.

The label also completes the *Bavarian Radio Symphony Orchestra/Sir Colin Davis* cycle of Brahms symphonies with the First plus the Haydn Variations, and launches Volume 1 of a seven-disc cycle of the Mozart violin sonatas from Pinchas Zukerman and Marc Neikrug. An accompanying release has Zukerman playing the Bach concertos with the *English Chamber Orchestra*.

At the other end of the operatic time spectrum, Decca's *L'Oiseau Lyre* label issues Orlando, period-instrument conductor Christopher Hogwood's disc debut with a Handel opera and the first recording of this work, with performances from James Bowman, plus Arleen Auger, Catherine Robbin and Emma Kirkby.

PICK OF THE WEEK

PROKOFIEV: *The Fiery Angel*. Gothenburg Symphony Orchestra/Neeme Jarvi. Deutsche Grammophon. On August 22 the Proms give the first Western performance in the original Russian of Prokofiev's weird and wonderful opera about sexual hysteria and mysticism, and Covent Garden stages it next year, but DG has stolen a march on both. Jarvi's lyrical, long-breathed conducting shows a work very different to the jokey *Love For Three Oranges*, but equally strange.

Phil Sommerich

DANCE

Out now are Stevie Wonder *Gotta Have You* (Motown ZT 44270), dated typical clavichord backed 109.9bpm staccato jiggler, more pop than dance in this day and age; *Mental Generation Slam* (Rumour RUMAT 34, P). Danish but routine 124.6bpm commercial raver; *High On Life* Good Times (Music Factory Dance M12FAC1), scolding girl prodded and guy rapped bassily chugging 123.3bpm dated shuffler (123bpm flip), a "grower"; *The House Crew Keep The Fire Burning* (Production House PNT 029, via 081-968 8870), hip house flavoured 130.7bpm frantic raver; *Kings Of Peace 1000* (Debut DEBTX 3121, P), repetitive tinkly throbbing 124bpm subdued raver; *Apollo 440 Destiny* (Reverb RVBT 002, SP), shrill ready churning 125.7bpm raver; *Caveman Victory* (Profile PROF 340, P), wordy jiggling 118bpm debut rap reissued as lead track on an EP; *Dino*

Lenny Cocaine (PWL Continental PWLT 90, P), bubbling French Kiss-ish 122.6bpm remix of The Maxx inspired previously jangling instrumental; *Riff My Heart Is Failing Me* (SBK 12SBK, 24), tender 90.3bpm 'teen soul ballad; *El Bee & Tee featuring Leroy Burgess Big Time* (Production House PNT 028), strange 104.9bpm jerky soul jiggler. Current imports also include *Northern Lights One Too Many* (US Next Plateau NP50156), Liquid Liquid basslined jaunty 124bpm instrumental; *F. Zappala' & DJ Professor We Gotta Do It* (Italian Japan MR 581), episodic jangled, scattered and synthed 120bpm "suite" (on red vinyl); *Underground Housing Authority Here I Am* (US House N Effect HNE-9103), Seventies samples looping breezy 123.5bpm bouncer and twittery 120bpm Got To Go House Mix.

PICK OF THE WEEK

HEAVY D & THE BOYZ: *Now That We Found Love*. Uptown/MCA MCST 1550. Third world based 119.8bpm jaunty singalong stereo rap.

James Hamilton

REISSUES

Time capsule compilations only work when they range far and wide. Sadly *Pickwick's The Golden Years* series — *The Fifties* (PWKS 4056P), *The Sixties* (4057P) and *The Seventies* (4058P) — cling too close to the shores of MOR. Best of the bunch is *The Seventies*. Far better are *Vols 16* (OG 3416) and *17* (3417) of *The Best Of 12" Gold*. The series is perfect for dedicated dancers.

From Chess, via Charly, comes Jackie Brenston's *Rocket 88* (CD RED 30), the title track of which is considered by many to be the first rock 'n' roll record. Nothing else on the 16-track CD is as good. Less legendary but far more fun are *Down At Muscle Shoals* (RED 28) from Irma Thomas and *That's How It Is* (RED 27) by Laura Lee. Both are classy examples of southern soul.

EMI's *The Harvest Years* (CDS 7963002) is an exemplary career summation of Barclay James Harvest. The 31-track, two-CD package has been cleaned up (by NoNOISE), the notes are informative and the tracks well chosen to illustrate the group's brand of symphonic progressive rock.

Decidedly not bland is Nick Lowe, whose odds bits and pieces — such as the Bay City Rollers' *We Love You* — are collected on *The Wilderness Years* (Demon FIEND CD 203). Silly but wonderful.

Epic releases a pair of nifty additions to its *Classic Album* series, *Music by Carole King* (Epic 9825952) and *Spoiled Girl* by Carly Simon (9825892). Of the two the Simon outing better stands the test of time.

PICK OF THE WEEK

JOE LOUIS WALKER: *Joe Louis Walker* (Ace CDCHM 208). Walker's debut album shows him to be a contemporary bluesman in the mould (but not the style) of Robert Cray. The pared down group sound provides the perfect backdrop for Walker's searing lead guitar and authoritative vocals.

Phil Hardy

music week

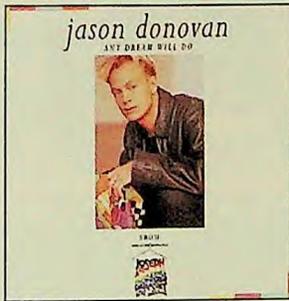
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The Information Source for the Music Industry

22 JUNE 1991

CHART FOCUS

In the closest race for chart honours since the controversial dead heat between Steve Miller and Deee-Lite last September, Color Me Badd just fended off the formidable challenge mounted by Jason Donovan and Any Dream Will Do.



The Andrew Lloyd Webber/Tim Rice composition, which Donovan sings in his critically acclaimed portrayal of the title role in the West End production of Joseph And The Amazing Technicolor Dreamcoat, was written in 1967. It's the third time that 23-year-old Donovan has released a song written before he was born. In 1989, he topped the chart with Sealed With A Kiss, from 1962, and last year he reached number nine with an update of the 1963 song Rhythm Of The Rain.

Donovan's success is also a triumph for the record's producer Nigel Wright, who produced one of the other new Top 10 entries, Only Fools (Never Fall In Love) by Sonia. Both acts have previously had all their hits produced by Stock Aitken and Waterman.

One of the fastest moving records in the chart this week is Bette Midler's From A Distance, which soars from number 25 to number seven, thus eclipsing the number 11 peak scaled by Cliff Richard's version of the song. That's ample revenge for the fact that it was the simultaneous availability of Cliff's single that originally checked the progress of Bette's recording of From A Distance when it reached number 45 last October.

After three weeks at number one, Seal's self-titled album dips to number three, allowing Eurythmics' Greatest Hits to regain the crown it held for nine weeks immediately prior

to Seal. The Eurythmics' album therefore becomes the first hits compilation to spend 10 weeks at number one since 1984, when Bob Marley And The Wailers' Legend topped the chart for 12 weeks.

Meanwhile, the two highest new entries to the album chart are both by groups making major advances in their careers. Scottish group Runrig's The Big Wheel debuts at number four. Their previous chart albums were Once In A Lifetime, which peaked at 61 in 1988, and Searchlight which reached number 11 a year later. And US heavy rock band Skid Row's Slave To The Grind debuts at number five, nearly two years after their self-titled album peaked at number 61.

The latter album displays an attitude towards women that NWA would be proud of, particularly the track Get The Fuck Out (not to be confused with the Extreme hit Get The Funk Out). The N.W.A. album, incidentally dips from number 25 to number 102.

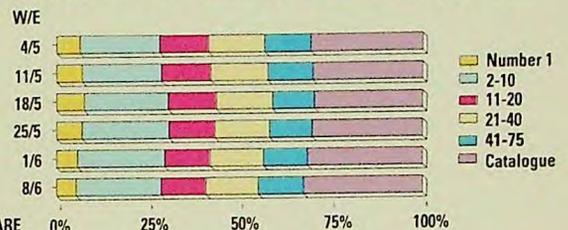
Alan Jones

UPDATE

SALES

| Index of unit sales. 100=weekly average in 1990 | Last week | This week | % diff | This week last year % diff |
|---|-----------|-----------|--------|----------------------------|
| Albums | 79 | 96 | +20 | +6 |
| Singles | 86 | 95 | +9 | -11 |
| Music Video | 59 | 83 | +42 | +15 |

SINGLES MARKET SHARES BY CHART POSITION



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Four-week rolling averages

TOP 10 BEST-SELLING ALBUM ARTISTS

| Pos | Artist | Previous Chart | Pos | Artist | Previous Chart |
|-----|----------------|----------------|-----|-----------------|----------------|
| 1 | SEAL | (-) | 6 | ROXETTE | (2) |
| 2 | EURYTHMICS | (1) | 7 | BEVERLEY CRAVEN | (-) |
| 3 | THE DOORS | (3) | 8 | ELECTRONIC | (-) |
| 4 | MICHAEL BOLTON | (8) | 9 | WONDER STUFF | (-) |
| 5 | REM | (7) | 10 | THE KLF | (-) |

Compiled by ERA from Gallup data. Based on Top 200 album charts 13 May to 8 June.

ANALYSIS

The swift exit of NWA from the album chart this week marks another chapter in the colourful history of the "banned" record.

Risky lyrics and subject matter have always played their part in popular music.

Early offenders can be traced back to the likes of George Formby and his Little Stick Of Blackpool Rock which was deemed too saucy for listeners.

While Radio One states that it never bans any records, the mere fact that it might decline to play certain songs — such as Frankie Goes To Hollywood's Relax — often benefits a single in terms of publicity and Relax of course went to number one.

The pattern of controversial releases has progressed over the years from a few occasional oddities in the Forties to the Sixties, a predominance of punk offenders in the Seventies, a few heavy metal releases through the Eighties followed

10 'BANNED' RECORDS THAT CHARTED

| | | |
|------|------|---|
| 1969 | (1) | JE T'AIME — Jane Birkin/Serge Gainsbourg |
| 1969 | (10) | WET DREAM — Max Romeo |
| 1972 | (16) | GIVE IRELAND BACK TO THE IRISH — Paul McCartney & Wings |
| 1976 | (4) | LOVE TO LOVE YOU BABY — Donna Summer |
| 1977 | (2) | GOD SAVE THE QUEEN — Sex Pistols |
| 1981 | (36) | TOO DRUNK TO FUCK — The Dead Kennedys |
| 1983 | (1) | RELAX — Frankie Goes To Hollywood |
| 1987 | (3) | I WANT YOUR SEX — George Michael |
| 1988 | (61) | ANIMAL (FUCK LIKE A BEAST) — WASP |
| 1991 | (25) | EFIL4ZAGGIN — NWA |

(Chart positions in brackets)

by rap in the late Eighties and Nineties.

Radio reaction to certain tracks produces a few anomalies: Max Romeo's Wet Dream and its line "lie down girl, let me stick it up" was simply introduced on the airwaves as "A record by Max Romeo".

On the other hand some simply don't get played at all. George Michael's I Want Your Sex received no daytime plays on Radio One and ILR stations were also worried about playing it.

To settle their minds,

Michael sent out copies of the lyrics to stations. The record went to number three.

Strangely, Color Me Badd's similarly titled I Wanna Sex You Up has been given airplay without a hint of caution by stations.

Now it is the rap artists that are causing a stir with 2 Live Crew, Ice T and, of course, NWA the most noticeable.

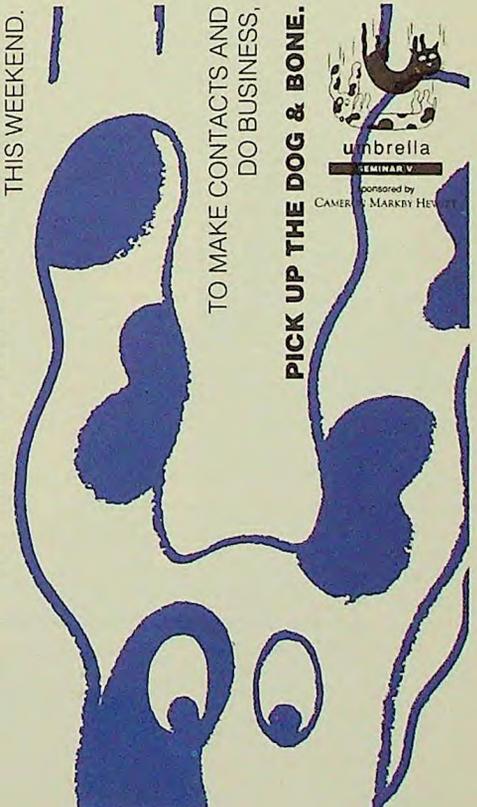
While the censorship issue rages on, if history is anything to go by, one thing is certain: controversy will always find a home in the charts.

Nick Robinson

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HIGHLIGHTS

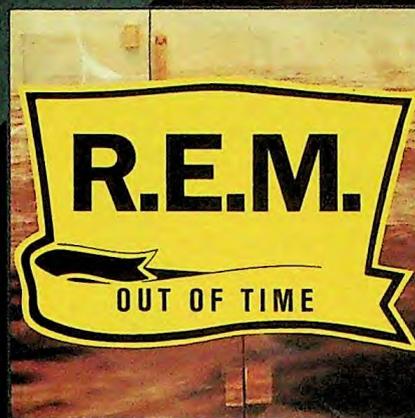
| ARTIST | TITLE | LABEL | CAT NOS. | DEALER PRICE | (DISTRIBUTORS) | CATEGORY | LAST 3 CHART PLACINGS | COMMENT |
|----------------------|----------------------|--|----------|--------------|----------------|----------|-----------------------|--|
| EASTON, Sheena | WHAT COMES NATURALLY | MCA LP/MC: MCA 10131/MCAC 10131 CD: MCAD 10131 (BMG) | | | | Pop | 30 99 44 | Always high profile, but might struggle without Prince factor. |
| MACOLL, Kirsty | ELECTRIC LANDLADY | VIRGIN LP/MC: V 2663/TCV 2663 CD: CDV 2663 (F) | | | | Pop | 34 - - | More pop part from surprise hit single to more expected folk-tinged composition. Title wins pun of the week award. |
| MARRILLION | HOLIDAYS IN EDEN | EMI LP/MC: EMD 1022/TCMED 102 CD: CDEMD 1022 5.15/29 (E) | | | | Rock | 7 25 64 | Have already proved their worth without Fish and will continue with this. |
| THEY MIGHT BE GIANTS | LINCOLN | WARNER BROTHERS LP/MC: EKT 89/EKT 89C CD: 7559611452 (W) | | | | Rock | 14 - - | One-off hit single eased transition from indie to reliable major player. |
| VANILLA ICE | EXTREMELY LIVE | SBK LP/MC: 56KLP 12/SBKTC 12 CD: SBKCD 12 4.89/7.29 (E) | | | | Rap | 4 - - | Huge sales anticipated. |

| ARTIST | TITLE | LABEL | CAT NOS. | DEALER PRICE | DISTRIBUTOR | CATEGORY | ARTIST | TITLE | LABEL | CAT NOS. | DEALER PRICE | DISTRIBUTOR | CATEGORY | |
|------------------------------------|---|--|------------------|--------------|-------------|----------|---------------------------------|---|---|-----------------|--------------|-------------|----------|-------|
| ALLMAN BROTHERS, The | BROTHERS AND SISTERS | POLYDOR LP: 2476142 CD: 8250922 | | | F | Rock | HENDERSON, Fletcher | 1924/1927 ZETA | CD: ZET 753 4.85 | | | DIS | Jazz | |
| ALLMAN BROTHERS, The | DREAMS (4 ALBUM SET) | POLYDOR LP/MC: 8394171/8394174 CD: 8394172 | | | F | Rock | HENDRIX, Jimi | INTERVIEW PICTURE DISC | BAKTABAK LP: VBAK 3008 03 57 | | | ARAB | Spoken | |
| ALLMAN BROTHERS, The | EAT A PEACH | POLYDOR CD: 8236542 | | | F | Rock | HINES, Earl | ROSETTA ZETA | CD: ZET 748 4.85 | | | DIS | Jazz | |
| ALLMAN BROTHERS, The | LIVE AT FILLMORE EAST | POLYDOR CD: 8232732 | | | F | Rock | I ROY CRISIS TIME | FRONTLINE/VIRGIN | MC: FLC 9015 CD: CDFL 9015 | | | F | Reggae | |
| ALLMAN BROTHERS, The | LIVE AT LUDLOW GARAGE | POLYDOR CD: 8432602 | | | F | Rock | INBAL/PHILHARMONIA | STRAVINSKY: PETROUCHKA, SHERZO A LA RUSSIE, ETC | TELDEC CD: 2292 | | | W | Orch. | |
| ALLMAN, Duane | AN ANTHOLOGY | POLYDOR CD: 8314442 | | | F | Rock | INSPIRAL | CARPETS TALKING WITH THE BEAST | BAKTABAK CD: CBAK 4047 4.17 | | | ARAB | Spoken | |
| ARMSTRONG, Louis | JAZZ AROUND MIDNIGHT | POLYDOR MC: 8434224 CD: 8434222 | | | F | Jazz | INTHILLMANI | IMAINACION ERREBESSE | CD: CDVR 502 | | | FLEX | Lat. Am. | |
| B-MOVIE VOLUME 1 | REMEMBRANCE DAYS | DEAD GOOD LP/MC: GOOD 003/GOODMC 003 | | | APT | Rock | INTHILLMANI | PALIMPSESTO ERREBESSE | CD: CDVR 516 | | | FLEX | Lat. Am. | |
| CO: GOODCD 003 4.25/6.99 | | | | | | | INTRUDER | PSYCHO SAVANT METAL BLADE | LP/MC: ZORRO 25/TZORRO 25 CD: CDZORRO 25 | | | P | Metal | |
| BADLANDS | VOODOO HIGHWAY | ATLANTIC/EAST WEST LP/MC: 7567822511/7567822514 | | | W | Rock | JAMES ONE MAN | TALKING BAKTABAK | CD: CBAK 4049 4.17 | | | ARAB | Spoken | |
| CD: 7567822512 | | | | | | | JARA, Victor | LA PUBLACION ERREBESSE | MC: DOM 5004 15.10 | | | FLEX | Lat. Am. | |
| BAKER, Chet | JAZZ AROUND MIDNIGHT | : CHET BAKER POLYDOR MC: 8409174 CD: 8409172 | | | F | Jazz | JONES, Rodney | ARTICULATION TIMELESS | CD: CDSJP 125 27.00 | | | P | Jazz | |
| BARNET, Chet | VOLUME 1 | - 1935/1939 ZETA | CD: ZET 749 4.85 | | DIS | Jazz | KONTARSKY/SOLOISTS/STUTTGART | OPERA ZIMMERMAN, DIE SOLDATEN | TELDEC CD: 9031 72775- | | | W | Opera | |
| BATTLEFIELD BAND | NEW SPRING TEMPLE | LP/MC: TP 045/CTP 045 CD: CMCD 2045 4.29/7.29 | | | CM/PRO | Ethnic | LA MAFIA | 15 HITS CAPITOL USA | CD: HAE 42414 15.10 | | | FLEX | Lat. Am. | |
| BEACH BOYS, The | 15 BIG ONES | COLUMBIA MC: 4683464 CD: 4683462 12.73/4.85 | | | SM | Pop | LAS CHICAS | CARIB FNAC | CD: 572004 | | | FLEX | Lat. Am. | |
| BEACH BOYS, The | BEACH BOYS IN CONCERT | COLUMBIA MC: 4683454 CD: 4683452 12.73/4.85 | | | SM | Pop | LAST, James | POP PHONIES (10 JUNE RELEASE) | POLYDOR LP/MC: 8494291/8494294 CD: 8494292 | | | F | MOR | |
| BEACH BOYS, The | CARL & THE PASSIONS/STOUGH | COLUMBIA MC: 4683494 CD: 4683492 12.73/4.85 | | | SM | Pop | LAST, James, & RICHARD | CLAYDERMAN TRAUMELODIEN | POLYSTAR GERMANY MC: 8475424 4.75 | | | FLEX | MOR | |
| BEACH BOYS, The | HOLLAND COLUMBIA | MC: 4678374 CD: 4678372 12.73/4.85 | | | SM | Pop | LAYTON | LATOUR POLYDOR LP/MC: 8493871/8493874 CD: 8493872 | | | DIS | Dance | | |
| BEACH BOYS, The | KEEPIN' THE SUMMER ALIVE | COLUMBIA MC: 4683504 CD: 4683502 12.73/4.85 | | | SM | Pop | LAYTON, Lily | PRESSURE ARISTA LP/MC: 211361/411361 CD: 261361 | | | FLEX | Dance | | |
| BEACH BOYS, The | M.I.U. ALBUM | COLUMBIA MC: 4683482 CD: 4683482 12.73/4.85 | | | SM | Pop | LES TAMBOURS | DU BRONX CA SONNE PAS BEAU, UN DIDON WOTRE | MC: 160303 CD: 760303 | | | FLEX | Dance | |
| BEACH BOYS, The | SUNFLOWER | COLUMBIA MC: 4678364 CD: 4678362 12.73/4.85 | | | SM | Pop | LYNYRD SKYNYRD | 1991 ATLANTIC/EAST WEST LP/MC: 7567822584/7567822581 | | | W | Rock | | |
| BEACH BOYS, The | SURF'S UP | COLUMBIA MC: 4678354 CD: 4678352 12.73/4.85 | | | SM | Pop | MACCOLL, Kirsty | ELECTRIC LANDLADY | VIRGIN LP/MC: V 2663/TCV 2663 CD: CDV 2663 | | | F | Pop | |
| BEACH BOYS, The | THE BEACH BOYS LOVE YOU | COLUMBIA MC: 4683474 CD: 4683472 12.73/4.85 | | | SM | Pop | MADONNA | THE IMMACULATE CONVERSATION | BAKTABAK MC: MCBK 6021 13.45 | | | ARAB | Spoken | |
| BEATLES, The | INTROSPECTIVE | BAKTABAK LP/MC: LINT 5004/MINT 5004 12.73/4.85 | | | ARAB | Spoken | MAN PERFECT | TIMING (THE U.S. YEARS) EMI LP/MC: EMO3 1403/TCMS 1403 CD: CDEMS 1403 | | | E | Rock | | |
| BEATLES, The | TALK DOWN UNDER VOLUME 1 | BAKTABAK MC: MCBK 6022 13.45 | | | ARAB | Spoken | MARRILLION | HOLIDAYS IN EDEN | EMI LP/MC: EMD 1022/TCMED 1022 CD: CDEMD 1022 5.15/29.29 | | | DIS | Jazz | |
| BEATLES, The | TALK DOWN UNDER VOLUME 2 | BAKTABAK MC: MCBK 6023 13.45 | | | ARAB | Spoken | McKINNEY'S COTTON | PICKERS | McKINNEY'S COTTON PICKERS 1928/1930 ZETA CD: ZET 743 4.85 | | | DIS | Jazz | |
| BECHET, Sidney | THE ORIGINALS | VOGUE MC: 714003 CD: 614003 4.20/7.25 | | | DIS | Jazz | MERRILL, Helen | JAZZ AROUND MIDNIGHT | POLYDOR MC: 8460114 CD: 8460112 | | | F | Jazz | |
| BERRY, Chu | BERRY STORY | ZETA CD: ZET 738 4.85 | | | DIS | Jazz | MIGNES, Julia | MY FAVORITE SONGS | POLYDOR LP/MC: 8478841/8478844 CD: 8478842 | | | DIS | Jazz | |
| BLACK EG | BLACK EG CREATION | LP: CRELP 086 CD: CRECD 086 | | | P | Jazz | MOTEN, Bennie | VOLUME 1 - 1926/1929 ZETA | CD: ZET 750 4.85 | | | FLEX | Jazz | |
| BLESSING, The | PRINCE OF THE DEEP WATER | MCA LP/MC: MCA 10070/MCC 10070 CD: MCD 10070 | | | F | Jazz | NAVA, Mariella | CRESCENDO | BMG ITALY LP: PK 74904 4.60 | | | FLEX | Jazz | |
| BLUE CHEER | HIGHLIGHTS AND LOWLIVES | THUNDERBOLT MC: THBC 125 CD: CDTB 125 4.49/7.29 | | | MMG/AMT | Rock | NELSON, Oliver | SOON PIECES | GRP/IMPULSE! CD: GRD 103 6.49 | | | P | Jazz | |
| BODINES, The | HOME LONDON | LP/MC: 8281611/8281614 CD: 8281612 | | | F | Rock | NEW KIDS ON THE BLOCK | TALKIN' TOUGH (COLOURED VINYL ALBUM) | BAKTABAK LP: BAK 6018 | | | ARAB | Spoken | |
| BRADWELL, Joanne, & CLINT | HOUSTON NEW TRUE ILLUSION | TIMELESS CD: CDSJP 103 27.00 | | | P | Jazz | NICHOLS, Red/PHIL | NAPOLEON 1923/1931 ZETA | CD: ZET 745 4.85 | | | DIS | Jazz | |
| BRACKEN, The | THE INVISIBLE TO YOU ('89-'91) | STOLEN LP/MC: BLAG 007/BLAG 007C CD: BLAG 007CD 13.99/6.25 | | | APT | Jazz | NOCK QUARTET, Mike | IN OUT AND AROUND | TIMELESS CD: CDSJP 119 17.29 | | | DIS | Jazz | |
| BRINSLEY SCHWARTZ | SURRENDER TO THE RHYTHM | EMI MC: TCMS 1407 CD: CDEMS 1407 | | | E | Rock | O'CONNOR, Des | THE BEST OF THE EMI YEARS | EMI MC: TCMS 1401 CD: CDEMS 1401 | | | DIS | MOR | |
| BRONZNY, Big Bill | IN CHICAGO | ZETA CD: ZET 742 4.85 | | | DIS | Blues | OLIVER, King | WITH LOUIS ARMSTRONG 1923 ZETA | CD: ZET 746 4.85 | | | DIS | Jazz | |
| BRONZNY, Big Bill, & WASHBOARD SAM | BIG BILL BRONZNY & WASHBOARD SAM CHESS/MCA | CD: CHD 9251 | | | F | Blues | ORCHESTRA | TANGO CAFE TANGO ARGENTINO SOUNDS | SENSATIONAL LP/MC: ATSS 1001/TAC 1 CD: SSCD 001 4.20/7.25 | | | DIS | Jazz | |
| BRYSON, Peebo | CAN YOU STOP THE RAIN | COLUMBIA LP/MC: 4678571/4678574 CD: 4678572 | | | SM | Soul | ORIGINAL | DIXIELAND JAZZ BAND 1921/1936 ZETA | CD: ZET 728 4.85 | | | DIS | Jazz | |
| BUNGARO CANTARE | FA PIU' BENE | RCA ITALY CD: PD 74596 | | | FLEX | Jazz | ORIGINAL | SOUNDTRACK TANGO ARGENTINO | ATLANTIC/EAST WEST LP/MC: 7567913631/756791362 | | | W | Films | |
| CABARET VOLTAIRE | PERCUSSION FORCE | LES DISQUES DU CREPUSCULE LP: TWI 951 CD: TWI 951 12.45/5.50 | | | APT | Jazz | ORIGINAL | SOUNDTRACK WHERE ANGELS FEAR TO TREAD | VIRGIN LP/MC: V 2671/TCV 2671 CD: CDV 2671 | | | F | Films | |
| CALLINAN AND FLYNN | FREEDOM'S LAMENT | BLAST FROM THE PAST CD: BFTP 002CD 12.79 | | | RE/P | Rock | OSTERTAG, Bob | SOONER OR LATER | RECRE LP: RECR37 CD: RECD37 | | | SRD | Pop | |
| CANDYSKINS, The | SPACE I'M IN STUFF | LP/MC: STUFFU 4/STUFFU 4C | | | SM | Country | PANIC | EPIDEMIC METAL BLADE | LP/MC: ZORRO 24/TZORRO 24 CD: CDZORRO 24 13.95/6.99 | | | P | Metal | |
| CARL, Johnny | BIGGEST HITS | COLUMBIA CD: 32204 4.85 | | | MMG/AMT | Pop | PETTY, Tom, & THE HEARTBREAKERS | TOM PETTY & THE HEARTBREAKERS | MCA MC: MCAC 10135 | | | BMG | Rock | |
| CHEER OUTRAGEOUS | THUNDERBOLT | CD: CDTB 131 27.00 | | | MMG/AMT | Pop | PETTY, Tom, & THE HEARTBREAKERS | YOU'RE GONNA GET IT | MCA MC: MCAC 10134 CD: MCAD 10134 | | | BMG | Rock | |
| CLARKE, Johnny | AUTHORISED ROCKERS | FRONTLINE/VIRGIN MC: FLC 9014 CD: CDFL 9014 | | | MMG/AMT | Reggae | PRIMA, Louis | CAPITOL COLLECTORS | CAPITOL CD: C2 441 | | | E | Rock | |
| CLEAR, The | LIVE STOMACH YELLOW BIKE | CD: YBRCD 1 15.25 | | | 081534850 | Punk | PRINCE FAR I DUE | WISE FRONTLINE/VIRGIN MC: FLC 9019 CD: CDFL 9019 | | | RE/P | Rock | | |
| COLTRANE, John | LIVE IN JAPAN (4 CDS) | GRP/IMPULSE! CD: GRD 4102 12.99 | | | F | Jazz | QUEEN | A MESSAGE FROM THE PALACE | BAKTABAK MC: MCBK 6014 13.45 | | | ARAB | Spoken | |
| COLTRANE, John, & ARCHIE | SHEPP NEW THING AT NEWPORT | GRP/IMPULSE! CD: GRD 105 16.49 | | | P | Jazz | RAITT, Bonnie | LUCK OF THE DRAW | BAKTABAK LP/MC: EST 2145/TCST 2145 CD: CDEST 2145 4.89/7.29 | | | E | Rock | |
| COREA, Chick | FRIENDS | POLYDOR CD: 8490712 | | | F | Jazz | RAKOTO | RAKOTO BIRD | CD: 850223 7.90 | | | FLEX | World | |
| COSBY, Bill | MY APPRECIATION | POLYDOR MC: 8478924 CD: 8478922 | | | F | Jazz | RAPIERS, The | RETURN OF THE RAPIERS | FRU CD: FCD 3018 17.05 | | | P | Rock | |
| CROWDED HOUSE | WOODFACE | CAPITOL LP/MC: EST 2144/TCST 2144 CD: CDEST 2144 | | | F | Rock | RETURN | TO FOREVER HYMN OF THE SEVENTH GALAXY | POLYDOR CD: 8253362 | | | F | Jazz | |
| DALLA, Lucio | STORIE DI CASA MIA | RCA ITALY CD: PD 74362 | | | FLEX | Jazz | RICHARD, Zachary | WOMEN IN THE ROOM | A&M CD: 3953022 17.29 | | | F | Cajun | |
| DANKWORTH, Johnny | THE ROULETTE YEARS (THE BEST OF) | ROULETTE MC: TCR09 1034 CD: CDROU 1034 13.94/4.85 | | | EMI | Jazz | ROBINSON, Spike | STAIRCASE TO THE STARS | HEP CD: HEPCD 2049 15.99 | | | F | Jazz | |
| DAVIS, A/BBC | SO BRITTEN: YOUNG PERSON'S GUIDE, BRIDGE VARS, ETC | TELDEC CD: 9031 73126-2 12.79 | | | W | Orch. | RONDO | VENEZIANO GENIUS OF MOZART | ITALY CD: 5901282 18.65 | | | P | Class X | |
| DAVIS, A/LITTLE/BBC | SO VAUGHAN WILLIAMS: SYMPHONY 6, TALLIS FANTASIA, LARK | TELDEC CD: 9031 73127-2 12.79 | | | W | Orch. | SAND | THE DYNAMIC CURVE | CREATION LP: CRELP 089 CD: CRECD 089 | | | F | Pop | |
| DE LUCIA, Peco | GUIARRA FLAMENCA | VOGUE MC: 746501 CD: 646501 13.90/7.25 | | | DIS | Jazz | SANTANA | LOTUS SONY HOLLAND LP/MC: 4679431/4679434 CD: 4679432 12.75/6.95 | | | DIS | Rock | | |
| DEAD MOON | DEFIANCE MUSIC MANIAC | LP: T 035 4.95 | | | RE/P | Pop | S&K | APPEAL FLAT 4 CDS) OBJECT | CD: OZ 0017 13.13 | | | P | Jazz | |
| DEAD MOON | IN THE GRAVEYARD | MUSIC MANIAC LP: T 011 4.95 | | | RE/P | Pop | SCOTT, Tom | KEEP THIS LOVE ALIVE | GRP LP/MC: GRP 96461/GRP 96464 CD: GRP 96462 4.85/7.29 | | | APT | Jazz | |
| DEAD MOON | UNKNOWN PASSAGE | MUSIC MANIAC LP: T 025 4.95 | | | RE/P | Pop | SNAPPER | SHOUT BLOSSOM AVALANCHE | LP/MC: ONLYLP 010/ONLYMC 010 CD: ONLYCD 010 4.25/6.99 | | | APT | Jazz | |
| DEE, Dozy, DOZY, BEAKY, MICK | AND TICH THE BEST OF DAVE DEE, DOZY, BEAKY, MICK AND TICH | FONTANA/PHONOGRAM MC: 8486394 CD: 8486392 | | | ARAB | Spoken | STAFFORD, Jo | THE VERY BEST OF JO STAFFORD | PARADE CD: PAR 2014 | | | MOR | Spoken | |
| DEPECHE MODE | THE TOUR BUS TAPES | BAKTABAK MC: MCBK 6004 13.45 | | | ARAB | Opera | STONE ROSES, The | WHAT A TRIP | BAKTABAK MC: MCBK 6016 13.45 | | | ARAB | Spoken | |
| DOMINGO/SANTU/BERLIN | OPERA ARIAS (rec. 1968) | TELDEC MC: 9031 73741-4 CD: 9031 73741-2 12.69/4.99 | | | W | Opera | TECHNO-ANIMAL | GHOSTS | PATHOLOGICAL LP: PATH 008 CD: PATH 008CD 4.29/7.29 | | | RE/P | Spoken | |
| DORSEY, Tommy | TOMMY DORSEY 1936-1938 | ZETA CD: ZET 744 4.85 | | | DIS | Jazz | THEY MIGHT BE GIANTS | LINCOLN WARNER BROTHERS LP/MC: EKT 89/EKT 89C CD: 7559611452 | | | W | Rock | | |
| DOUBLE HAPPYS | HOW MUCH TIME LEFT, PLEASE? AVALANCHE | LP: ONLYMLP 012 13.05 | | | APT | Jazz | TRIO | FONENAY/INBAL/PHILHARMONIA | BETHOVEN: TRIPLE CONCERT, GHOST TRIO | TELDEC CD: 2292 | | | W | Orch. |
| DUNBAR, Sly | SLY DUNBAR | FRONTLINE/VIRGIN MC: FLC 9018 CD: CDFL 9018 | | | F | Reggae | TUFF | WHAT COMES AROUND | GOES AROUND ATLANTIC/EAST WEST LP/MC: 7567822441/7567822442 | | | W | Rock | |
| DYANGO | CORAZON DE BOLERO | CAPITOL USA CD: H2Y 42435 | | | FLEX | Lat. Am. | TURRENTINE, Stanley | FEATURING SHIRLEY SCOTT | LET GO GRP/IMPULSE! CD: GRD 104 16.49 | | | P | Jazz | |
| E.L.O. | BALANCE OF POWER | EPIC MC: 4685764 CD: 4685762 12.73/4.85 | | | SM | Pop | TYNER, McCoy | TODAY & TOMORROW | GRP/IMPULSE! CD: GRD 106 16.49 | | | P | Jazz | |
| E.L.O. | DISCOVERY EPIC | MC: 4508854 CD: 4508852 12.73/4.85 | | | SM | Pop | U ROY NATTY | REBEL | FRONTLINE/VIRGIN MC: FLC 9017 CD: CDFL 9017 | | | F | Reggae | |
| E.L.O. | GREATEST HITS EPIC | MC: 4503574 CD: 4503572 12.73/4.85 | | | SM | Pop | U ROY RASTA | AMBASSADOR | FRONTLINE/VIRGIN MC: FLC 9016 CD: CDFL 9016 | | | F | Reggae | |
| E.L.O. | OUT OF THE BLUE | EPIC MC: 4508854 CD: 4508852 12.73/4.85 | | | SM | Pop | UBK | SYSTEM OVERLOAD (EP) ZOOM LP | | | | | | |

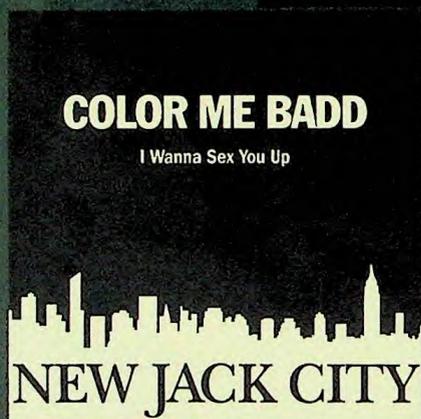
Six of the Best



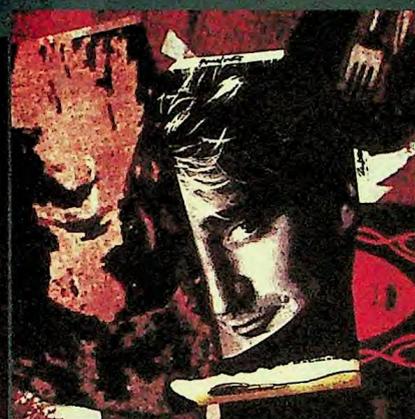
SEAL
The best UK debut of the year



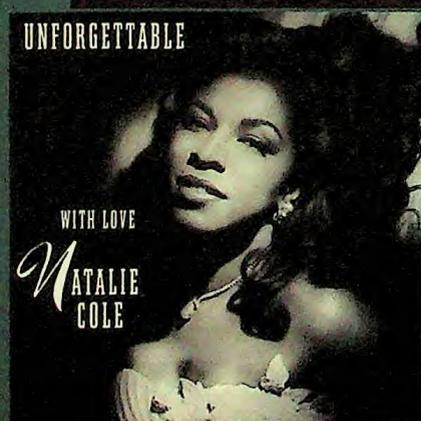
R.E.M.
*The album of the year from
the best band in the world*



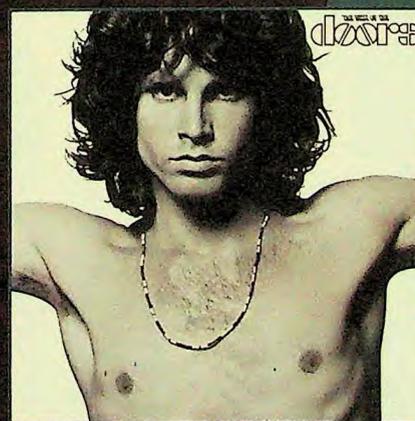
COLOR ME BADD
*The No. 1 single from
the best new American pop act*



ROD STEWART
*Rod's best album in years.
Already includes 4 hits
... more to come!*



NATALIE COLE
*Natalie sings the best of
Nat 'King' Cole*



DOORS
The best of the legendary Doors

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Warner Music UK

TOP 75 SINGLES

22 JUNE 1991

THE OFFICIAL music week CHART

TITLES AZ (WRITERS)

| This Week | Last Week | Weeks | Title | Artist (Producer) | Publisher | Label 7* (12") (Distributor) | Cassette/CD | This Week | Last Week | Weeks | Title | Artist (Producer) | Publisher | Label 7* (12") (Distributor) | Cassette/CD |
|-----------|-----------|-------|--|--|----------------|---|-------------|-----------|-----------|-------|---|--|--|------------------------------------|-------------|
| 1 | 1 | 6 | I WANNA SEX YOU UP | Coler Me Badd (Dr Freeze/Howie T/Spiderman) | Hip Hop/Hirost | Giant W 0036/T/W 0036C (W) | W 0036C/7 | 38 | 18 | 8 | LAST TRAIN TO TRANCENTRAL | The KLF (The KLF) EG/Zoo/WC/Wandee/BMG | KLF Communications | KLF 008(X) (APT) KLF 008CKLF 008CD | |
| 2 | NEW | | ANY DREAM WILL DO | Jason Donovan (Wright) Really Useful | Really Useful | Really Useful RUR(X) 7 (F) RUCRS 7/RURCD 7 | | 39 | 32 | 6 | RECIPE FOR LOVE/IT HAD TO BE YOU | Harry Connick Jr (Connick/Shaiman) A) EMI AA) EMI | Columbia 6568907 (SM) 6568904 6568902 | | |
| 3 | 2 | 7 | BABY BABY | Amy Grant (Thomas) Edward Grant/Age To Age/Yellow Elephant (Leosong) | | A&M AM(Y) 727/AMMC 727/AMCD 727 (F) 6566737/6566734 6566732 | | 40 | NEW | | HIGHER THAN THE SUN | Primal Scream (The Orb) EMI/Complete/EMI | Creation CRE 096(T) (P) -CRESCD 096 | | |
| 4 | 3 | 11 | THE SHOOP SHOOP SONG (IT'S IN HIS KISS) | Cher (Asher) Carlin (TM) | | Epic (SM) 6566737/6566734 6566732 | | 41 | 33 | 4 | SOLACE OF YOU | Living Colour (Stadium) WC | Epic 6569087/6569088 (SM) 6569084 6569083 | | |
| 5 | 10 | 4 | THINKING ABOUT YOUR LOVE | Kenny Thomas (Percy/Lever) EMI/Rondor | | Cooltempo COOL(X) 235 (E) COOLMC 235/COOLCD 235 | | 42 | 39 | 2 | NAKED LOVE (JUST SAY YOU WANT ME) | Quartz with Dina Carroll (Quartz) MCA | Mercury ITM 412 (F) ITMMC 4ITMCD 4 | | |
| 6 | 13 | 5 | DO YOU WANT ME | Salt-N-Pepa (Hurby Luv Bug/Invincibles) All Boys | | frr F(X) 151 (F) W 0027C/W 0027C 151 | | 43 | NEW | | HEY STOOPID | Alice Cooper (Collins) EMI | Epic 6569837/6569836 (SM) | | |
| 7 | 25 | 7 | FROM A DISTANCE | Bette Midler (Mardin) Rondor | | Atlantic A 7820(T) (W) A 7820C/A 7820CD | | 44 | 36 | 2 | FAREWELL MR. SORROW | All About Eve (Livezey) BMG | Mercury EVEN(X) 14 (F) EVNMC 14/EVNC 14 | | |
| 8 | 4 | 12 | PROMISE ME | Beverly Craven (Samwell-Smith) WC | | Epic 6559437 (SM) 6559434 6559432 | | 45 | 21 | 6 | SUCCESS | Dannii Minogue (Moody/Bell) Mushroom/Point/EMI | MCA MCS 1538/-MCCS 1538 (BMG) MCSTD 1538 | | |
| 9 | 6 | 6 | SHINY HAPPY PEOPLE | REM (Litt/REM) WC | | Warner Brothers W 0027(T) (W) W 0027C/W 0027C | | 46 | NEW | | IF LOOKS GOOD KILL | Transvision Vamp (Bridgeman) Cinepop | MCA TVW(T) 11 (BMG) TVWC 11/DVWT 11 | | |
| 10 | 11 | 4 | ONLY FOOLS (NEVER FALL IN LOVE) | Sonia (Wright) EMI/Hedge Park/Cordella | | IQ 28 44613 ZT 44614 (BMG) ZK 44613 ZD 44614 | | 47 | 51 | 3 | GENERATIONS OF LOVE | Jesus Loves You (Rogers) Virgin/Rhythm King | More Protein PROT 10 (12) (F) PROC 10/PROCD 10 | | |
| 11 | 7 | 4 | LIGHT MY FIRE | The Doors (Rothchild) Rondor | | Elektra EKR 125(T) (W) EKR 125C/EKR 125CD | | 48 | 43 | 4 | I LIKE THE WAY (THE KISSING GAME) | Hi-Five (Riley) Zomba/B-Funk | Jive JIVE(T) 271 (BMG) -JIVECD 271 | | |
| 12 | 27 | 2 | THE MOTOWN SONG | Rod Stewart (Perry) MCA/Geffen | | Warner Brothers W 0030(T) (W) W 0030C/W 0030C | | 49 | 47 | 5 | CROCKETT'S THEME/CHANCER | Jan Hammer (Hammer) A) MCA AA) EMI/Virgin | MCA MCS 1541 (BMG) -MCSTD 1541 | | |
| 13 | 20 | 7 | I TOUCH MYSELF | Divinyls (no credit) WC/Denise Barry/EMI | | Virgin America VUS(T) 35 (F) VUSC 36/VUSCD 36 | | 50 | NEW | | PLEASE BE CRUEL | Inspiral Carpets (Nagle) Chrysalis | Cow DUNG 15(T) (F) DUNG 15MCD/DUNG 15CD | | |
| 14 | 28 | 3 | IT AIN'T OVER 'TIL IT'S OVER | Lenny Kravitz (Kravitz) Miss Bessie/Virgin | | Virgin America VUS(T) 43 (F) VUSC 43/VUSCD 43 | | 51 | 40 | 4 | TAKE 5 | Northside (Broudie) WC | Factory FAC 3087/FAC 308 (P) FAC 308C/FAC 308 | | |
| 15 | 24 | 3 | PEOPLE ARE STILL HAVING SEX | LaTour (Picchiotti/LaTour) Island/PolyGram | | Polydor PO 147/PZ 147 (F) PDCS 147/PZCD 147 | | 52 | 42 | 3 | MY SPECIAL CHILD | Sinead O'Connor (O'Connor/Birkett) EMI | Ensign ENY(X) 646 (E) ENYXMC 646/ENYCD 646 | | |
| 16 | 5 | 3 | HOLIDAY | Madonna (Benitez) WC | | Sire W 0037(T) (W) W 0037C/W 0037CD | | 53 | NEW | | DEAD RINGER FOR LOVE | Meat Loaf (Meat Loaf/Gelfas) Carlin | Epic 6569827/6569826 (SM) 6569824 6569822 | | |
| 17 | 8 | 6 | GYPSY WOMAN (LA DA DEE) | Crystal Waters (Basement Boys) BMG | | A&M AM(Y) 772 (F) AMMC 772/AMCD 772 | | 54 | 29 | 13 | SAILING ON THE SEVEN SEAS | OMD (OMD) Raw Untd/Virgin | Virgin VST(T) 1310 (F) VSC 1310/VSCDT 1310 | | |
| 18 | 9 | 4 | SHOCKED | Kylie Minogue (Stock/Aitken/Waterman) All Boys | | PWL PWL(T) 81 (P) PVMC 81/PVWCD 81 | | 55 | NEW | | DEEP IN MY HEART | Clubhouse (no credit) London | frr F(X) 157 (F) | | |
| 19 | 26 | 3 | GET THE FUNK OUT | Extreme (Wagener) Rondor | | A&M AM 737 (F) -AMCD 737 | | 56 | NEW | | OPTIMISTIC | Sounds Of Blackness (Jimmy Jam/Lewis/Hines) Flyte Tyme | Perspective PERSS 786/PERT 786 -PERD 786 | | |
| 20 | 35 | 2 | TRIBAL BASE | Rebel MC/Tenor Fly/Barrington Levy (Rebel MC) Fiction/CC | | Desire WANT(X) 44 (P) | | 57 | 31 | 6 | WHENEVER YOU NEED ME | T'Pau (Richards) Virgin | Siren SRN(T) 140 (F) SRNC 140/SRNC 140 | | |
| 21 | 12 | 3 | JEALOUSY | Pet Shop Boys (Pet Shop Boys/Faltermeyer) Cage/10 | | Parlophone (12) R 6283 (X) TCR 6283/CDR 6283 | | 58 | 74 | 2 | A TIME AND PLACE | Mike & The Mechanics (Neil/Rutherford) Various | Virgin VST(T) 1351 (F) VSCDT 2351 | | |
| 22 | NEW | | RUSH RUSH | Paul Abdul (Smith/Lord) EMI | | Virgin America VUS(T) 38 (F) VUSC 38/VUSCD 38 | | 59 | NEW | | STEP TO ME (DO ME) | Mantronix (Mantronix) MCA/EMI/Swanyard | Capitol (12) CL 613 (E) TCC 613/CDCL 613 | | |
| 23 | 22 | 3 | REMEMBER ME WITH LOVE | Gloria Estefan (Estefan Jnr/Casas/Ostwald) EMI | | Epic 6569687/6569686 (SM) 6569684 6569682 | | 60 | 63 | 2 | SHE SELLS | Banderas (Hague) One Life/Island | London LON(X) 298 (F) LONCS 298/LONCD 298 | | |
| 24 | 23 | 5 | WALKING DOWN MADISON | Kirsty MacColl (Lillywhite) Virgin/WC | | Virgin VST(T) 1348 (F) VSC 1348/VSCDT 1348 | | 61 | NEW | | GIRLS | Powercut featuring Nubian Prinz (Powercut) IQ/CC | Eternal YZ 570(T) (W) YZ 570CD | | |
| 25 | 37 | 3 | SAFE FROM HARM | Massive Attack (Massive Attack/Hooper/Dollar) Island/Chippewa/CC | | Wild Bunch WBRS 3/WBRT 3/WBRX 3 (F) VSC 1348/VSCDT 1348 | | 62 | 55 | 2 | WHAT YOU WANT | Xpansions featuring Dale Joyner (Malone/Cyrus) CC | Arista 114245 614246 (BMG) -664246 | | |
| 26 | 16 | 8 | TOUCH ME (ALL NIGHT LONG) | Cathy Dennis (Dennis/Bodger) Chrysalis/Memory Lane | | Virgin VST(T) 1348 (F) VSC 1348/VSCDT 1348 | | 63 | NEW | | UNFORGETTABLE | Natalie Cole & Nat' King' Cole (Foster) Bourne | Elektra EKR 128 (W) EKR 128C/EKR 128CD | | |
| 27 | NEW | | REAL LOVE | Driza-Bone (Driza-Bone) Rondor | | 4th+B-way (12) BRW 223 (F) -BRCD 223 | | 64 | NEW | | POP GOES THE WEASEL | 3rd Bass (Ross/Gamble/Dajani) Various | Def Jam 6569547/6569548 (SM) | | |
| 28 | 15 | 5 | MOVE THAT BODY | Technotronic featuring Reggie (Bogaert) MCA | | ARS Clip 6568377/6568376 (SM) 6568374 6568372 | | 65 | 30 | 4 | THE ROBOTS | Kraftwerk (Hutter/Schneider) EMI | EMI (12) EM 192 (E) TCEM 192/CEM 192 | | |
| 29 | NEW | | THERE'S NOTHING LIKE THIS | Omar (Omar & The Family) PolyGram/Congo | | Talkin Loud TLK(X) 9 (F) TLKMC 9/TLKCD 9 | | 66 | 44 | 3 | ESCAPE | Gary Clail On-U Sound System (Sherwood) Perfecto/PolyGram/CC | Perfecto PB 44563/PT 44564/PK 44563/PD 44564 (BMG) | | |
| 30 | 14 | 6 | TAINED LOVE | Soft Cell/Marc Almond (Thorne) Burlington/WC | | Mercury SOFT 21(12) (F) SOFMC 2/SOFC 2 | | 67 | 38 | 3 | PLANET OF SOUND | Pixies (Norton) Rice And Beans | 4AD AD 1008/BAD 1008 (P) -BAD 1008CD | | |
| 31 | 19 | 2 | MONKEY BUSINESS | Skid Row (Wagener) PolyGram | | Atlantic A 7673(T) (W) A 7673C/A 7673CD | | 68 | 69 | 3 | IF YOU WANNA BE HAPPY | Jimmy Soul (no credit) BMG | Epic 6569647 (SM) 6569644 6569642 | | |
| 32 | NEW | | SHERIFF FATMAN | Carter The Unstoppable Sex Machine (A Sex Machine/Painter) Island | | Big Cat USM(X) 1 (E) US | | 69 | NEW | | CHOCOLATE CAKE | Crowded House (Froom/Finn) Roundhead/Larynx | Capitol (12) CL 618 (E) TCC 618/CDCL 618 | | |
| 33 | NEW | | NIGHT IN MOTION | Cubic 22 (Ramson/Van Wauwe) MCA | | XL -XLT 20 (W) | | 70 | NEW | | JEALOUSY AGAIN/SHE TALKS TO ANGELS | Def American (Drakoulis) WC | Def American DEF A 8 (F) IDEFAC 8 | | |
| 34 | 34 | 3 | COVER MY EYES (PAIN AND HEAVEN) | Marillion (Neil) Charisma/Rondor | | EMI (12) MAR(L)P 13 (E) TCMARIL 13/CDMARILS 13 | | 71 | 66 | 3 | RUB-A-DUB | Double Trouble (Double Trouble) Fiction/Revue/Creole | Desire WANT(X) 41 (P) -WANCD 41 | | |
| 35 | 17 | 4 | YO!! SWEETNESS | MC Hammer (MC Hammer) EMI | | Capitol (12) CL 616 (E) TCC 616/CDCL 616 | | 72 | 56 | 4 | NOW IS TOMORROW | Definition Of Sound (The Red King/Donwon) Circa/PolyGram | Circa YR(T) 66 (F) YRC 66 | | |
| 36 | 41 | 3 | A WATCHER'S POINT OF VIEW | PM Dawn (Youth) MCA | | Gee Street GEE(T) 32 (F) GEEC 32/GEECD 32 | | 73 | NEW | | EVERYBODY'S GONE | Senseless Things (Corcoran/Senseless Things) WC | Epic 6569807/6569806 (SM) -6569802 | | |
| 37 | NEW | | I'M A MAN NOT A BOY | Chesney Hawkes (Shacklock) Trinifold/Plangent Visions | | Chrysalis CHS 3708 (X) -CHSMC 3708 (E) CHSCD 3708 | | 74 | NEW | | POUNDCAKE | Van Halen (Johns/Templeman/Van Halen) WC | Warner Brothers W 0045(T) (W) W 0045C/W 0045CD | | |
| | | | | | | | | 75 | NEW | | TECHNO FUNK | The Lost (Bicknell/Fairman) Perfecto | Perfecto -PT 44560 (BMG) | | |

| | |
|---|--|
| Any Dream Will Do (Lloyd/Weber/Rice) 2 | Wauwe).....33 |
| Baby Baby (Grant/Thomas).....3 | Now Is Tomorrow (Clark/Weekes/Brough).....72 |
| Chocolate Cake (Finn/Finn).....59 | Only Fools (Never Fall In Love) (Hiller/Upton).....10 |
| Cover My Eyes (Pain And Heaven).....56 | Optimistic (Hines/Hogarth/Rothery/Kelly/Trewas/Mosley).....34 |
| Crockett's Theme/Chancer (Hammer).....49 | People Are Still Having Sex (LaTour).....15 |
| Dead Ringer For Love (Steinman).....53 | Planet Of Sound (Francis).....67 |
| Deep In My Heart (Rossini/Mor/Bortolotti/Leoni/Pozzoli).....55 | Please Be Cruel (Hinkley).....50 |
| Do You Want Me (Fingerprints).....6 | Pop Goes The Weasel (Berns/Nash/Dajani/Gamble/Ross/Wonder/Griebe).....64 |
| Escape (Clai/Rat).....66 | Poundcake (Hager/E Van Halen/Anthony/A Promise Me (Craven).....8 |
| Everybody's Gone (Keds).....73 | Real Love (Aprill/Garcia).....27 |
| Farewell Mr. Sorrow (Cousin/Pice/Regan/Wilson-Piper).....44 | Recipe For Love/It Had To Be You (A) Connick A) Jones/Kahn).....39 |
| From A Distance (Gold) 7 | Remember Me With Love (Estefan).....23 |
| Generations Of Love (Dust/Rogers).....47 | Robots. The (Hutter/Schneider/Bartos).....65 |
| Get The Funk Out (Battencourt/Cherone).....19 | Rub-A-Dub (Gues/Blake/Keane).....71 |
| Girls (Ray/Goodman/Dodson/Morris/Coulson).....61 | Rush Rush (Lord).....22 |
| Gypsy Woman (La Da Dee) (Waters/Nelson).....17 | Safe From Harm (Marshall/Vowles/Del Naja/Cobham).....25 |
| Hey Stoopid (Cooper/Ponti/Pepe/Pfeifer).....43 | Sailing On The Seven Seas (OMD/Kershaw).....54 |
| Higer Than The Sun (Giuseppe/Innes/Young).....40 | She Sells (Buckley/Herbert).....60 |
| Holiday (Hudson/Stevens).....16 | Sheriff Fatman (Morrison/Carter).....32 |
| I Like The Way (The Kissing Game) (Riley/Bell/Way).....48 | Shiny Happy People (Berry/Buck/Mills/Slope).....9 |
| I Touch Myself (Steinberg/Kelly/Amphlett/McEntee).....13 | Shocked (Stock/Aitken/Waterman).....18 |
| I Wanna Sex You Up (Dr Freeze).....4 | Shoop Shoop Song (It's In His Kiss) (The Clark).....4 |
| I'm A Man Not A Boy (Hinton/Harding/Hawkes).....37 | Solace Of You (Glover/Reid).....41 |
| If Looks Good Kill (Sayer).....46 | Step To Me (Do Me) (Mantronix/Stone).....59 |
| If You Wanna Be Happy (Guda/Guda/Royster).....68 | Success (Minogue/Moody).....45 |
| It Ain't Over 'Til It's Over (Kravitz).....14 | Tainted Love (Cobb).....30 |
| Jealous Again/She Talks To Angels (Robinson/Robinson).....70 | Take 5 (Northside).....51 |
| Jealousy (Tennant/Love).....21 | Techno Funk (Bicknell/Fairman).....75 |
| Last Train To Transcentral (Cauty/Drummond/McFarland/Lyte).....38 | There's Nothing Like This (Hammer).....29 |
| Light My Fire (The Doors).....11 | Thinking About Your Love (Ward/Ward/Williams).....5 |
| Monkey Business (Bolton/Snake).....31 | Time And Place (A Rutherford).....58 |
| Motown Song, The (McNally).....12 | Touch Me (All Night Long) (Dennis/Carmichael/Adams).....26 |
| Move That Body (Magiore/Bogaert).....28 | Tribal Base (West/Sutter/Levy).....20 |
| My Special Child (O'Connor).....52 | Unforgettable (Gordon).....63 |
| Naked Love (Just Say You Want Me) (here!) (Mitchell).....42 | Walking Down Madison (MacColl/Marr).....24 |
| Night In Motion (Ramson/Van Wauwe).....35 | Watcher's Point Of View (A) Cordes).....36 |
| | What You Want (Malone/Cyrus/Joyner).....62 |
| | Whenever You Need Me (Decker/Rogers).....57 |
| | Yo!! Sweetness (MC Hammer).....35 |

As used by Top Of The Pops and Radio One

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TOP 75 SINGLES

THE OFFICIAL music week

CHART

1 I WANNA SEX YOU UP 
 Color Me Badd
 Giant

2 **NEW** ANY DREAM WILL DO
 Jason Donovan
 Really Useful

3 BABY BABY
 Amy Grant
 A&M

4 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) 
 Cher
 Epic

5 THINKING ABOUT YOUR LOVE
 Kenny Thomas
 Cooltempo

6 DO YOU WANT ME
 Salt-N-Pepa
 ffr

7 FROM A DISTANCE
 Bette Midler
 Atlantic

8 PROMISE ME
 Beverley Craven
 Epic

9 SHINY HAPPY PEOPLE
 REM
 Warner Brothers

10 ONLY FOOLS (NEVER FALL IN LOVE)
 Sonia
 IO

11 LIGHT MY FIRE
 The Doors
 Elektra

12 THE MOTOWN SONG
 Rod Stewart
 Warner Brothers

13 I TOUCH MYSELF
 Divinyls
 Virgin America

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

15 PEOPLE ARE STILL HAVING SEX
 Latour
 Polydor

16 HOLIDAY
 Madonna
 Sire

17 GYPSY WOMAN (LA DA DEE) 
 Crystal Waters
 A&M

18 SHOCKED
 Kylie Minogue
 PWL

19 GET THE PUNK OUT
 Extreme
 A&M

20 TRIBAL BASE
 Rebel MC/Tenor Fly/Barrington Levy
 Desire

21 JEALOUSY
 Pet Shop Boys
 Parlophone

22 **NEW** RUSH RUSH
 Paul Abdul
 Virgin America

23 REMEMBER ME WITH LOVE
 Virgin America



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COL MIRA

36 ⁴¹ A WATCHER'S POINT OF VIEW
 PM Dawn
 Gee Street

37 **NEW** I'M A MAN NOT A BOY
 Chesney Hawkes
 Chrysalis

38 ¹⁸ LAST TRAIN TO TRANSCENTRAL
 The KLF
 KLF Communications

39 ³² RECIPE FOR LOVE/IT HAD TO BE YOU
 Harry Connick Jr
 Columbia

40 **NEW** HIGER THAN THE SUN
 Primal Scream
 Creation

41 ³³ SOLAGE OF YOU
 Living Colour
 Epic

42 ³⁹ NAKED LOVE (JUST SAY YOU WANT ME)
 Quartz with Dina Carroll
 Mercury

43 **NEW** HEY STOOPID
 Alice Cooper
 Epic

44 ³⁶ FAREWELL MR. SORROW
 All About Eve
 Mercury

45 ²¹ SUCCESS
 Dannii Minogue
 MCA

46 **NEW** IF LOOKS COULD KILL
 Transvision Vamp
 MCA

47 ⁵¹ GENERATIONS OF LOVE
 Jesus Loves You
 More Protein

48 ⁴³ I LIKE THE WAY (THE KISSING GAME)
 Hi-Five
 Jive

49 ⁴⁷ CROCKETT'S THEME/CHANGER
 Jan Hammer
 MCA

50 **NEW** PLEASE BE CRUEL
 Inspirial Carpets
 Cow

51 ⁴⁰ TAKE 5
 Northside
 Factory

52 ⁴² MY SPECIAL CHILD
 Sinead O'Connor
 Ensign

53 **NEW** DEAD RINGER FOR LOVE
 MeatLoaf
 Epic

54 ²⁹ SAILING ON THE SEVEN SEAS
 OMD
 Virgin

55 **NEW** DEEP IN MY HEART
 Clubhouse
 ffr

56 **NEW** OPTIMISTIC
 Sounds Of Blackness
 Perspective

57 ³¹ WHENEVER YOU NEED ME
 T'Pau
 Siren

58 ⁷⁴ A TIME AND PLACE
 Mike & The Mechanics
 Virgin

59 **NEW** STEP TO ME (DO ME)
 Mantronix
 Capitol

60 ⁶³ SHE SELLS
 Banderas
 London

61 **NEW** GIRLS
 Powercut featuring Nubian Prinz
 Eternal

62 ⁵⁵ WHAT YOU WANT
 Xpansions featuring Dale Joyner
 Arista

63 **NEW** UNFORGETTABLE

PLAYLIST CHART

THE OFFICIAL **music week** CHART

| This Week | Last Week | Artist | Title | Label | Radio One | Radio Mercury | Essie Radio | Playability Key 101 | Swing's Sound | Total Playings | Top 75 Last Week | Percentage |
|-----------|-----------|--------------------------|---|--------------------|-----------|---------------|-------------|---------------------|---------------|----------------|------------------|------------|
| 1 | 2 | Amy Grant | BABY BABY | A&M | A | A | A | A | A | 48 | 2 | 90.4 |
| 2 | 8 | Sonia | ONLY FOOLS (NEVER FALL IN LOVE) | IQ | A | A | A | A | A | 46 | 11 | 85.0 |
| 3 | 6 | Cher | SHOOP SHOOP SONG (IT'S IN) | Epic | A | A | A | A | A | 48 | 3 | 84.5 |
| 4 | 25 | Gloria Estefan | REMEMBER ME WITH LOVE | Epic | A | - | A | B | A | 47 | 22 | 83.3 |
| 5 | 22 | Pet Shop Boys | JEALOUSY | Parlophone | A | A | - | A | A | 45 | 12 | 82.7 |
| 6 | 3 | Cathy Dennis | TOUCH ME (ALL NIGHT LONG) | Polydor | A | A | A | A | A | 45 | 16 | 81.2 |
| 7 | 11 | Color Me Badd | I WANNA SEX YOU UP | Giant | B | B | - | A | - | 44 | 1 | 81.2 |
| 8 | 14 | Kenny Thomas | THINKING ABOUT YOUR LOVE | Cooltempo | A | A | - | B | A | 43 | 10 | 80.8 |
| 9 | 7 | Beverley Craven | PROMISE ME | Epic | A | A | - | A | A | 48 | 4 | 80.7 |
| 10 | 10 | Kirsty MacColl | WALKING DOWN MADISON | Virgin | A | A | A | - | - | 47 | 23 | 78.2 |
| 11 | 9 | R.E.M. | SHINY HAPPY PEOPLE | Warner Brothers | A | B | - | A | A | 44 | 6 | 77.6 |
| 12 | 12 | Crystal Waters | GYPSY WOMAN (LA DA DEE) | A&M | A | - | - | A | A | 43 | 8 | 76.3 |
| 13 | 29 | Feargal Sharkey | WOMEN AND I | Virgin | - | A | A | B | A | 48 | - | 76.1 |
| 14 | 13 | Kylie Minogue | SHOCKED | PWL | A | B | - | A | A | 39 | 9 | 74.0 |
| 15 | - | Rod Stewart | THE MOTOWN SONG | Warner Brothers | A | A | A | - | B | 47 | 27 | 72.0 |
| 16 | 36 | Living Colour | SOLACE OF YOU | Epic | B | - | A | B | B | 37 | 33 | 70.0 |
| 17 | 19 | The Doors | LIGHT MY FIRE | Elektra | - | A | - | A | B | 37 | 7 | 68.7 |
| 18 | 16 | Dannii Minogue | SUCCESS | MCA | - | B | - | B | A | 34 | 21 | 68.0 |
| 19 | 4 | Deacon Blue | YOUR SWAYING ARMS | Columbia | B | A | A | A | A | 43 | 67 | 67.8 |
| 20 | 15 | Soft Cell | TAINTED LOVE | Mercury | - | A | - | A | A | 36 | 14 | 67.4 |
| 21 | 21 | Mariah Carey | THERE'S GOT TO BE A WAY | Columbia | - | B | A | B | B | 46 | 71 | 66.4 |
| 22 | 18 | The K.L.F. | LAST TRAIN TO TRANSCENTRAL | KLF Communications | B | - | - | A | - | 32 | 18 | 65.2 |
| 23 | - | Chesney Hawkes | I'M A MAN (NOT A BOY) | Chrysalis | A | - | A | A | B | 36 | - | 65.0 |
| 24 | 28 | Paula Abdul | RUSH RUSH | Virgin America | A | A | A | - | B | 42 | - | 64.7 |
| 25 | 5 | T'Pau | WHENEVER YOU NEED ME | Siren | - | A | A | A | A | 44 | 31 | 64.7 |
| 26 | 1 | Simple Minds | SEE THE LIGHTS | Virgin | B | A | A | A | B | 39 | 62 | 63.7 |
| 27 | 24 | Technotronic | featuring Reggie Move THAT BODY | ARS | - | B | - | A | - | 28 | 15 | 59.9 |
| 28 | 34 | MC Hammer | YO! SWEETNESS | Capitol | - | B | - | A | - | 29 | 17 | 57.5 |
| 29 | 41 | Salt-n-Pepa | DO YOU WANT ME | ffrr | A | B | - | - | - | 31 | 13 | 53.3 |
| 30 | 27 | OMD | SAILING ON THE SEVEN SEAS | Virgin | - | A | A | B | B | 30 | 29 | 51.0 |
| 31 | 26 | Roxette | FADING LIKE A FLOWER | EMI | - | A | A | A | B | 34 | 49 | 50.5 |
| 32 | - | Marillion | COVER MY EYES (PAIN & HEAVEN) | EMI | - | B | - | - | - | 34 | 34 | 49.9 |
| 33 | 38 | Jesus Loves You | GENERATIONS OF LOVE | More Protein | B | B | - | B | B | 27 | 51 | 47.3 |
| 34 | 40 | Madonna | HOLIDAY | Sire | - | B | A | A | A | 30 | 5 | 45.9 |
| 35 | 20 | Queen | HEADLONG | EMI | B | A | A | - | - | 27 | 45 | 45.6 |
| 36 | 52 | Quartz | featuring Dina Carroll NAKED LOVE (JUST SAY YOU...) | Mercury | B | B | - | B | B | 32 | 39 | 44.7 |
| 37 | 16 | The Divinyls | I TOUCH MYSELF | Virgin America | - | B | A | A | - | 28 | 20 | 44.0 |
| 38 | 14 | Gary Clail | On-U Sound System ESCAPE | Perfecto | - | - | - | - | - | 20 | 44 | 43.9 |
| 39 | 53 | Banderas | SHE SELLS | London | B | B | - | A | - | 27 | 63 | 42.0 |
| 40 | 56 | Sheena Easton | WHAT COMES NATURALLY | MCA | - | B | - | - | B | 31 | - | 41.3 |
| 41 | 37 | Marc Cohn | WALKING IN MEMPHIS | Atlantic | - | B | A | A | B | 33 | 73 | 40.7 |
| 42 | - | Jason Donovan | ANY DREAM WILL DO | Really Useful | B | B | - | - | A | 30 | - | 40.3 |
| 43 | - | Massive Attack | SAFE FROM HARM | Wild Bunch | A | B | - | A | - | 24 | 37 | 40.2 |
| 44 | 50 | Pop Will Eat Itself | 92 DEGREES | RCA | B | B | - | A | - | 21 | 48 | 39.8 |
| 45 | 23 | New Kids On The Block | CALL IT WHAT YOU WANT | Columbia | - | B | - | A | - | 20 | 46 | 39.3 |
| 46 | 31 | Wilson Phillips | YOU'RE IN LOVE | SBK | - | A | A | - | B | 22 | - | 39.1 |
| 47 | 43 | Mike and the Mechanics | A TIME AND A PLACE | Virgin | B | B | - | - | B | 34 | 74 | 39.0 |
| 48 | - | All About Eve | FAREWELL MR. SORROW | Mercury | B | B | - | - | - | 25 | 36 | 37.5 |
| 49 | 42 | Siouxie and the Banshees | KISS THEM FOR ME | Wonderland | - | B | - | B | - | 30 | 50 | 37.2 |
| 50 | 32 | Michael Bolton | LOVE IS A WONDERFUL THING | Columbia | - | A | A | A | A | 24 | - | 36.9 |
| 51 | 43 | The Waterboys | FISHERMAN'S BLUES | Ensign | - | B | - | - | B | 32 | - | 36.9 |
| 52 | 51 | Johnny Hates Jazz | LET ME CHANGE YOUR MIND | Virgin | - | - | A | - | - | 32 | - | 36.8 |
| 53 | - | LaTour | PEOPLE ARE STILL HAVING SEX | Polydor | - | - | - | A | - | 19 | 24 | 36.4 |
| 54 | 54 | Inner City | HALLELUJAH | Ten | - | B | - | - | - | 16 | - | 36.2 |
| 55 | 57 | Robert Palmer | DREAMS TO REMEMBER | EMI | - | B | - | - | A | 22 | 68 | 35.3 |
| 56 | - | Mark Stevens | THIS IS THE WAY TO HEAVEN | RCA | - | B | - | A | B | 29 | - | 34.0 |
| 57 | 35 | Lenny Kravitz | IT AIN'T OVER TIL IT'S OVER | Virgin America | A | A | - | A | - | 30 | 28 | 33.7 |
| 58 | 45 | The Big Dish | 25 YEARS | East West | - | B | - | - | - | 27 | - | 33.4 |
| 59 | 46 | Zucchero & Paul Young | SENZA UNA DONNA (WITHOUT A...) | London | - | A | - | - | A | 28 | 65 | 32.3 |
| 60 | - | Kraftwerk | THE ROBOTS | EMI | - | - | - | A | A | 32 | 30 | 32.1 |

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

US TOP 30 SINGLES

| | | | |
|-----|----|--|-----------------|
| 1* | 1 | RUSH RUSH, Paula Abdul | Virgin |
| 2 | 2 | I WANNA SEX YOU UP, Color Me Badd | Giant |
| 3 | 3 | MORE THAN WORDS, Extreme | A&M |
| 4 | 5 | LOSING MY RELIGION, R.E.M. | Warner Brothers |
| 5 | 4 | LOVE IS A WONDERFUL THING, Michael Bolton | Columbia |
| 6* | 7 | UNBELIEVABLE, EMF | EMI |
| 7* | 8 | POWER OF LOVE/LOVE POWER, Luther Vandross | Epic |
| 8 | 9 | STRIKE IT UP, Black Box | RCA |
| 9 | 6 | I DON'T WANNA CRY, Mariah Carey | Columbia |
| 10* | 14 | RIGHT HERE, RIGHT NOW, Jesus Jones | SBK |
| 11* | 11 | COUPLE DAYS OFF, Huey Lewis & The News | EMI |
| 12* | 12 | PLAYGROUND, Another Bad Creation | Motown |
| 13* | 15 | HERE I AM (COME AND TAKE ME), UB40 | Virgin |
| 14 | 10 | I LIKE THE WAY (THE KISSING GAME), Hi-Five | Jive |
| 15* | 19 | GYPSY WOMAN (SHE'S HOMELESS), Crystal Waters | Mercury |
| 16* | 18 | WALKING IN MEMPHIS, Marc Cohn | Atlantic |
| 17 | 16 | WE WANT THE FUNK, Gerardo | Interscope |
| 18* | 20 | HOW CAN I EASE THE PAIN, Lisa Fischer | Elektra |
| 19* | 28 | PLACE IN THIS WORLD, Michael W Smith | Reunion |
| 20 | 17 | MAMA SAID KNOCK YOU OUT, LL Cool J | Def Jam |
| 21 | 22 | DO YOU WANT ME, Salt-n-Pepa | Next Plateau |
| 22* | - | PIECE OF MY HEART, Tara Kemp | Giant |
| 23* | - | LILY WAS HERE, David A. Stewart | Anxious |
| 24* | 30 | NEVER GONNA LET YOU DOWN, Surface | Columbia |
| 25* | - | A BETTER LOVE, Londonbeat | Radioactive |
| 26* | - | I'LL NEVER LET YOU GO, Steelheart | MCA |
| 27* | - | P.A.S.S.I.O.N., Rhythm Syndicate | Impact |
| 28 | 25 | LOVE AT FIRST SIGHT, Styx | A&M |
| 29* | - | THE DREAM IS STILL ALIVE, Wilson Phillips | SBK |
| 30 | 21 | RHYTHM OF MY HEART, Rod Stewart | Warner Brothers |

US TOP 30 ALBUMS

| | | | |
|-----|----|--|-----------------|
| 1* | 2 | EFL4ZAGGIN, NWA | Priority |
| 2* | 1 | SPELLBOUND, Paula Abdul | Captive |
| 3* | 3 | OUT OF TIME, R.E.M. | Warner Brothers |
| 4* | 5 | GONNA MAKE YOU SWEAT, C&C Music Factory | Columbia |
| 5 | 4 | TIME, LOVE AND TENDERNESS, Michael Bolton | Columbia |
| 6 | 6 | MARIAH CAREY, Mariah Carey | Columbia |
| 7* | 9 | COOLIN' AT THE PLAYGROUND, Another Bad Creation | Motown |
| 8 | 8 | NO FENCES, Garth Brooks | Capitol |
| 9 | 7 | NEW JACK CITY, Soundtrack | Giant |
| 10* | 11 | SHAKE YOUR MONEY MAKER, The Black Crowes | Def American |
| 11* | 10 | EXTREME II PORNORAFFITTI, Extreme | A&M |
| 12* | 13 | SCHUBERT DIP, EMF | EMI |
| 13* | 12 | POWER OF LOVE, Luther Vandross | Epic |
| 14* | - | UNPLUGGED - THE OFFICIAL BOOTLEG, Paul McCartney | Capitol |
| 15* | 15 | HEART IN MOTION, Amy Grant | A&M |
| 16 | 14 | WILSON PHILLIPS, Wilson Phillips | SBK |
| 17 | 17 | EMPIRE, Queensryche | EMI |
| 18* | 19 | MAMA SAID KNOCK YOU OUT, LL Cool J | Def Jam |
| 19 | 16 | VAGABOND HEART, Rod Stewart | Warner Brothers |
| 20 | 18 | O.G. ORIGINAL GANGSTER, Ice-T | Sire |
| 21* | 24 | FIREHOUSE, Firehouse | Epic |
| 22* | 22 | JOYRIDE, Roxette | EMI |
| 23 | 21 | MCMXC A.D., Enigma | Charisma |
| 24* | - | COOLEYHIGHARMONY, Boyz II Men | Motown |
| 25* | 28 | DOUBT, Jesus Jones | SBK |
| 26 | 20 | TO THE EXTREME, Vanilla Ice | SBK |
| 27 | 27 | PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer | Capitol |
| 28 | 26 | I'M YOUR BABY TONIGHT, Whitney Houston | Arista |
| 29* | 29 | QUIK IS THE NAME, DJ Quik | Profile |
| 30 | 25 | THE IMMACULATE COLLECTION, Madonna | Sire |

*Charts courtesy Billboard, June 22, 1991 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

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U P D A T E

Chart

n e w s

BY ALAN JONES

REMEMBERING REDDING

Robert Palmer's new hit 'Dreams To Remember' is, in fact, a song **Otis Redding** wrote and recorded shortly before his death in 1967 as 'I've

Got Dreams To Remember'. Redding never finished his recording of the song, which reached number 41 in America after his death, when backing vocals and some additional instrumentation were added. Had he lived, Otis' poignant 'Sittin' On The Dock Of The Bay' would probably have sounded different from the way we know it.

In the booklet that accompanied the excellent 1987 four album retrospective 'The Otis Redding Story' it was revealed that Otis intended that the **Staple Singers** should sing background vocals on the track, which was recorded a mere three days before his death.

● By entering the chart at number one and staying there for more than a fortnight, **Seal's** self-titled album achieved a feat rarely managed by a first album.

In fact, it's more than a decade since a newcomer has taken so long to be prised from pole position, the **Pretenders'** album of same name making a four week stay at the top immediately after it was released in 1981.

● The only artist in the Top 10 singles chart last week born in Britain was **Kenny Thomas** (right).

Americans held seven of the top eight places, with Singapore-born **Beverley Craven** taking the other.

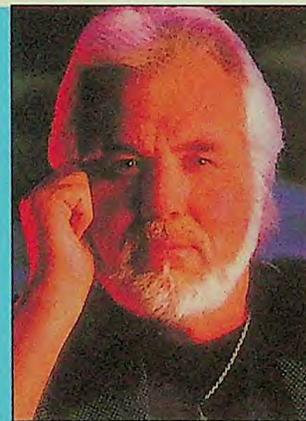
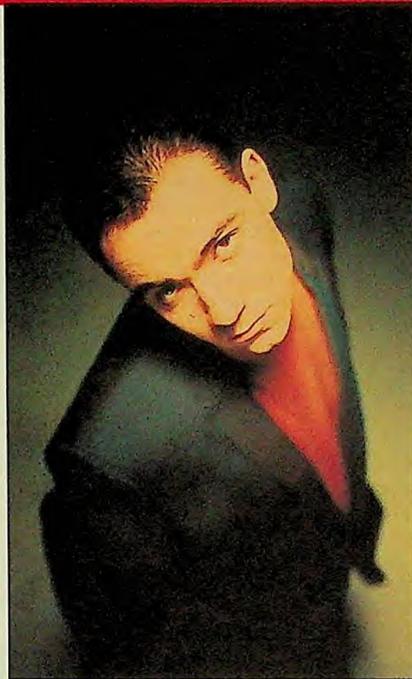
The Yanks have dominated the top three now for three weeks, with **Cher**, **Color Me Badd**, **Crystal Waters** and **Amy Grant**.

The last time Americans held the top three places for three weeks in a row was in June 1980.

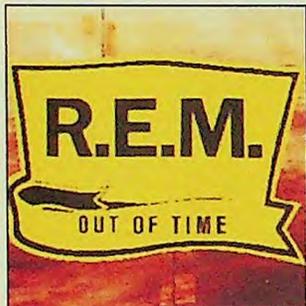
● News of another recent number one: Suggestions here that **Eurythmics'** 'Greatest Hits' album was an under-achiever in America were thankfully unfounded.

Though reviewed some time ago, and released on May 24 stateside, the album finally bounded into the US chart at number 119 with a bullet last week.

Even so, the long-time chart-topper here will have to do exceptionally well to repeat the feat in America — the last hits compilation to top the chart there was **'Kenny Rogers'** Greatest Hits' in 1980.



● KENNY ROGERS



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THE OF n e w s

BY ALAN JONES

STOCKS AND CHERS

Sony Music has solved the thorny problem of how to follow up a number one hit by an artist signed to another label by plunging into the archives.

Cher is under contract to Geffen Records, and 'The Shoop Shoop Song' was only released by Sony's Epic label because it was part of the 'Mermaids' soundtrack. It was a runaway success, not only spending four weeks at number one, but also becoming the biggest-selling single of the year to date.

Cher has a brand new single — 'Love And Understanding' — due from Geffen, but it will have to compete with the reissued **Cher/Meat Loaf** duet 'Dead Ringer For Love', which was released last Monday.

In July, 'Dead Ringer' will be added to the cassette and compact disc versions of Meat's classic 'Bat Out Of Hell' album (but not the vinyl version) which will be TV-advertised.

The result should be that the



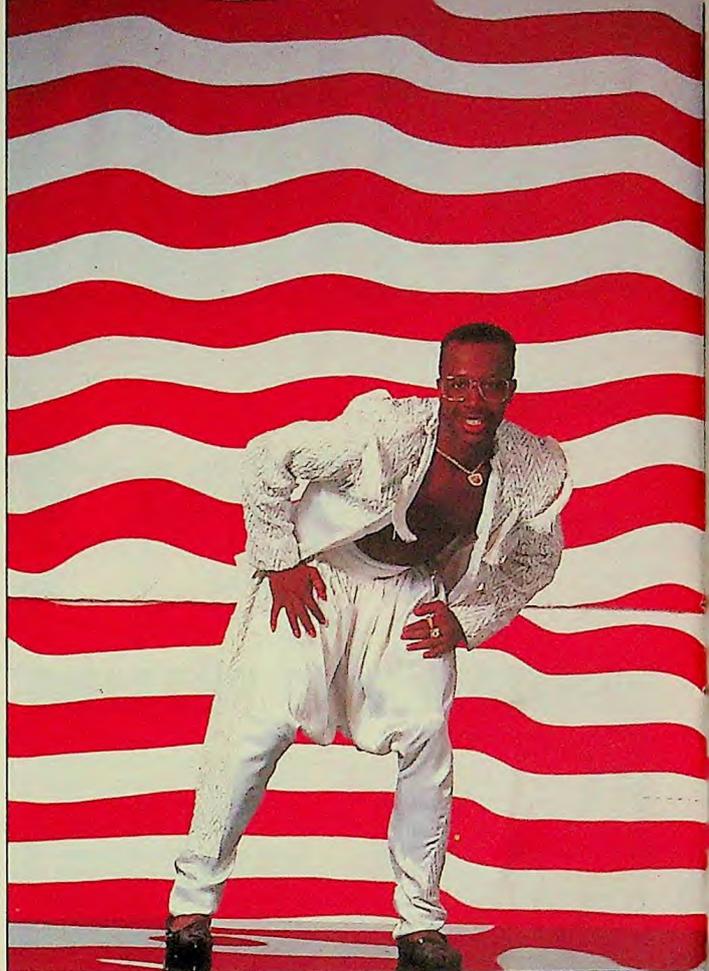
album will make the Top Five.

Since it was initially released in 1978, 'Bat' has proved the most perennial of albums. Even though its highest chart position to date is number nine. It has sold a massive 1.8m copies in Britain, including 570,000 on cassette and 135,000 on CD.

In America too, it has accumulated a huge sale over a long period without ever hitting the high spots, its peak position of number 14 there being totally at odds with its cumulative sales of over six million.

● 'Rush Rush' scuttled to the top of the US singles chart last week, to give **Paula Abdul** her fifth number one single stateside. The first single from her new album 'Spellbound', it follows a quartet of number ones from her debut album 'Forever Your Girl'.

The key ingredient that separates 'Rush Rush' from numerous other breathy ballads as far as this columnist is concerned is the fact that it features a violin solo in its middle eight, a bold and unusual ploy which worked wonders for **Slade** in 1971, with 'Coz I Love You'.



● **MC Hammer's** album 'Please Hammer Don't Hurt 'Em' has stayed in the Top 40 ever since it first entered last July.

Its 48 week run in the upper echelon is the longest of any record currently on the chart and, indeed, the longest ever achieved by a rap album.

'Please Hammer Don't Hurt 'Em' has thus far sold more than half a million copies, and its long-term success proves once and for all that rap can no longer be dismissed as a short-lived novelty.

● German bandleader **James Last** registered his 55th chart album last week with 'Pop Symphonies', which debuted strongly at number 19.

It's Last's second Top 20 album in a row, duplicating the 1990 success of 'Classics By Moonlight'.

● **Dino Records** scored its second number one on the compilation chart last week, with its Seventies dance music compilation *The Rhythm Divine*. It's first chart-topper was *That Loving Feeling Volume 3*, which reached number one last October.



| | The Week | Last Week | Artist |
|----|----------|-----------|----------------------|
| 1 | 2 | | Amy Grant BABY BAE |
| 2 | 8 | | Sonia ONLY FOOLS IN |
| 3 | 6 | | Cher SHOOP SHOOP |
| 4 | 25 | | Gloria Estefan REM |
| 5 | 22 | | Pet Shop Boys JEAL |
| 6 | 3 | | Cathy Dennis TOUCH |
| 7 | 11 | | Color Me Badd I W |
| 8 | 14 | | Kenny Thomas THIS |
| 9 | 7 | | Beverly Craven PE |
| 10 | 10 | | Kirsty MacColl WA |
| 11 | 9 | | R.E.M. SHINY HAPPY |
| 12 | 12 | | Crystal Waters GYP |
| 13 | 29 | | Feargal Sharkey W |
| 14 | 13 | | Kylie Minogue SHO |
| 15 | | | Rod Stewart THE M |
| 16 | 36 | | Living Colour SOLA |
| 17 | 19 | | The Doors LIGHT MY |
| 18 | 16 | | Dannii Minogue SL |
| 19 | 4 | | Deacon Blue YOUR |
| 20 | 15 | | Soft Cell TAINTED LI |
| 21 | 21 | | Mariah Carey THER |
| 22 | 18 | | The K.L.F. LAST TRA |
| 23 | | | Chesney Hawkes I |
| 24 | 28 | | Paula Abdul RUSH I |
| 25 | 5 | | T'Pau WHENEVER YC |
| 26 | 1 | | Simple Minds SEE |
| 27 | 24 | | Technotronic feat |
| 28 | 34 | | MC Hammer YO! SV |
| 29 | 41 | | Salt-n-Pepa OO YOL |
| 30 | 27 | | OMD SAILING ON TH |
| 31 | 26 | | Roxette FADING LIK |
| 32 | | | Marillion COVER M |
| 33 | 38 | | Jesus Loves You G |
| 34 | 40 | | Madonna HOLIDAY |
| 35 | 20 | | Queen HEADLONG |
| 36 | 52 | | Quart featuring D |
| 37 | 16 | | The Divinyls I TOUC |
| 38 | 18 | | Gary Clail On-U So |
| 39 | 53 | | Banderas SHE SELL |
| 40 | 56 | | Sheena Easton WH |
| 41 | 37 | | Marc Cohn WALKIN |
| 42 | | | Jason Donovan AN |
| 43 | | | Massive Attack SA |
| 44 | 50 | | Pop Will Eat Itself |
| 45 | 23 | | New Kids On The I |
| 46 | 31 | | Wilson Phillips YO |
| 47 | 49 | | Mike and the Mec |
| 48 | | | All About Eve FARE |
| 49 | 42 | | Siouxsie and the E |
| 50 | 32 | | Michael Bolton LO |
| 51 | 43 | | The Waterboys FIS |
| 52 | 51 | | Johnny Hates Jaz |
| 53 | | | LaTour PEOPLE ARE |
| 54 | 54 | | Inner City HALLELU |
| 55 | 57 | | Robert Palmer DRE |
| 56 | | | Mark Stevens THIS |
| 57 | 35 | | Lenny Kravitz IT AI |
| 58 | 45 | | The Big Dish 25 YE |
| 59 | 46 | | Zucchero & Paul I |
| 60 | | | Kraftwerk THE ROE |

Compiled by ERA. Rating based

from our minds to yours

chrome states of mind xenon kenny larkin VOL. 1 cyberjonik f.u.s.e. speedy j. prophet 5

2 RMUPDATE



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| 2 | 8 | Sonia | ONLY FOOLS |
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| 51 | 43 | The Waterboys | FI |
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| 56 | - | Mark Stevens | THI |
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| 58 | 45 | The Big Dish | 25 YI |
| 59 | 46 | Zucchero & Paul | |
| 60 | - | Kraftwerk | THE RO |

Compiled by ERA. Rating based

dj directory

Incognito

As the creative force behind the deliberately-anonymous musical project Incognito, Jean Paul 'Bluey' Maunick is a man whose 10 years in the music business have left him with mixed feelings.

Strangely enough, the early impact and seemingly inevitable success of his latest offering 'Always There', featuring the electrifying vocals of Jocelyn Brown, isn't going to change things. A luxurious, languid jazz funk groove in its original form, the track has been expertly pepped up by house master David Morales for single release.



'Always There' is out now on the Talkin' Loud label.

The result has not pleased Maunick. "It's a typical Morales mix," is all he will say at first, eventually adding: "It neither represents the band nor goes anywhere near what I intended to do with the track. If Incognito was meant to happen for me, it shouldn't have been this way."

Sour grapes, perhaps, from a man who has been struggling for perfection against the odds for years, from early days with Light Of The World, through a former Top 30 Incognito incarnation, to production work with the likes of Ray

Simpson and Chaka Khan.

But Maunick isn't entirely bitter: "Working with Jocelyn Brown turned out to be the highlight of my career," he enthuses. "She, at least, has made me more positive about my music than ever before."

As for the resulting single, Maunick says he is prepared to promote it as a way of leading people into the forthcoming, more representative album.

David Roberts

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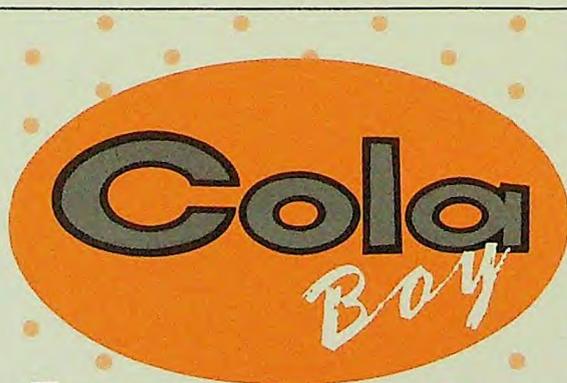
Just answer these three questions:

- 1) Which internationally-renowned remixer co-wrote and produced 'Vogue' for Madonna?
- 2) Which famous vocalist achieved his first chart success with the group Change?
- 3) Which group did David "Hawk" Wolinski - writer of 'The Medicine Song' by Stephanie Mills - originally record with?

Pop the answers on a postcard pronto and send it to RM/Mastercuts Comp, Spotlight Publications, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR by 28 June.

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4 RM UPDATE

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Subsonic Two

Cut up, looped or just plain pilfered, samples are the life-blood of hip-hop. But throw the names Clyde Stubblefield (the original 'Funky Drummer') and Steve Gadd (sticksman on Bob James' 'Mardi Gras') at your average rap act and you'll probably just receive blank looks.

Enter Subsonic Two — Docta D and MC Steel — paying homage to the 'Unsung Heroes Of Hip-Hop'. Their follow-up to last year's explosive 'Brass Construction'/'We Go Subsonic', pours a tribute to rap's true forefathers over a Boilerhouse-mixed base of wah-wah licks, R&B basslines and pretty keyboard melodies. "People tend to forget that there are real people behind these things," says Steel. "So we decided to give them a bit of credit."

The duo first met after Steel submitted a tape of his rapping to Docta D's pirate show on Heatwave Radio in Nottingham and snippets of that initial on-air conversation appear on their forthcoming album, 'Include Me Out'.

With their less obvious use of samples and their Unity record label, Subsonic Two strive to be more than just another hip-hop band. "We want to be good and fun-loving," claims Docta D. "I wouldn't say clean, more like good but unwholesome."

Davydd Chong

'Unsung Heroes Of Hip-Hop' is out on July 1 on Unity/Columbia

Nightlife 10

TW LW

- | | | |
|----|--|-----------------|
| 1 | (1) TRIBAL BASS Rebel MC | (Desire 12') |
| 2 | (4) ONE STEP AHEAD Debbie Gibson | (Atlantic 12') |
| 3 | (3) IWANT TO HAVE YOUR LOVE Arnold Jarvis | (New Music 12') |
| 4 | (-) NOW THAT WE'VE FOUND... Heavy D+The Boyz | (MCA 12') |
| 5 | (9) WE ARE BACKLFO | (Warp 12') |
| 6 | (8) SHELTER '91' Circuit | (Cooltempo 12') |
| 7 | (-) BOP Future le Funk | (White Label) |
| 8 | (-) BOOM AHH! Klubzone 1 | (Oh Zone 12') |
| 9 | (-) RESPECT DJ Mad | (White Label) |
| 10 | (-) WORK IT OUT Citrus Club | (White Label) |

DDD RADIO



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

Cool Cuts

- | | | |
|----------|---|-------------------|
| 1 | NOW THAT WE'VE FOUND LOVE Heavy D & The Boyz | MCA |
| 2 (NEW) | KLUBZONE 1 Klubzone 1 | Oh-Zone |
| | Original instrumental creation from this top London label | |
| 3 | THE ENEMY WITHIN Thirst | Ten |
| 4 | NIGHT IN MOTION Cubik 22 | XL |
| 5 (NEW) | FLIP Ashbrook Allstars | East West |
| | The Average White Band meet Steeleye Span in this bizarre funky mix | |
| 6 | YOU CAN DO IT (YOU KNOW) Better Days | Virgin |
| 7 (NEW) | KEEP THE FIRES BURNING The House Crew | Production House |
| | Not the old disco chestnut but another roaring techno floorfiller | |
| 8 | WE GOTTA DO IT F. Zappala | Italian Media |
| 9 | SONIC SHUFFLE Fini Tribe | One Little Indian |
| 10 (NEW) | FEEL SURREAL Free Fall | ffrr |
| | Piano and sampled vocals combine again to produce an electrifying track | |
| 11 | ROCK THE HOUSE Brainstorm | Yo Bro |
| 12 | NAKED LOVE Quartz | Mercury |
| 13 (NEW) | THE CALLING Friends Of Mathew | Pulse 8 |
| | One of the more dynamic of the many hardcore tunes tearing up the floors | |
| 14 (NEW) | LIVING INSIDE A DREAM Nightcrawlers | Lizard |
| | Superb husky vocals over a crunching rhythm. Original and exciting | |
| 15 | RUB A DUB Double Trouble | Desire |
| 16 (NEW) | NINJA DAWN EP Red Ninja | Zoom |
| | Eight-piece London rappers with a growing following and another great release | |
| 17 | YOU TOO Nexy Lanton | Yo Bro |
| 18 (NEW) | MOOD FOOD 4 To The Floor | Atlantic |
| | Fascinating rhythms from a UK outfit who've been snapped up in the US | |
| 19 | ROMEO & JULIET/MY THANG FKW | US Next Plateau |
| 20 (NEW) | I MIGHT BE LEAVIN' U DJ Pierre | US Movin' |
| | The return of one of America's finest with a top garage cut | |



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

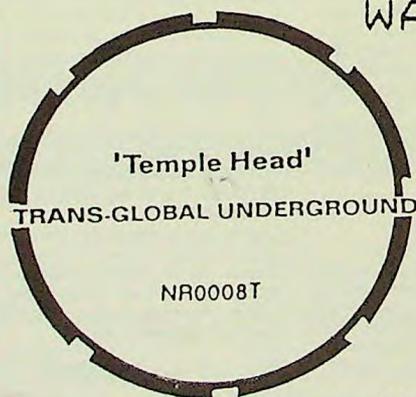
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RM UPDATE 5

Hot vinyl directory

Hot vinyl

BY JAMES HAMILTON

| This Week | Last Week | Artist |
|-----------|-----------|---------------------|
| 1 | 2 | Amy Grant BABY B. |
| 2 | 8 | Sonia ONLY FOOLS |
| 3 | 6 | Cher SHOOP SHOOP |
| 4 | 25 | Gloria Estefan REN |
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OLETA ADAMS

'Circle Of One'
(Fontana OLETA 512, via Phonogram)
Already causing a stir on import (US Fontana 868 163-1) before UK promos were serviced to DJs, Yvonne Turner's remixes turn this Roland Orzabel co-produced soulfully wailed strider into rollingly trotting 112.6bpm 12" Mix, chugging 113.3bpm Alternative Club Mix and Dub Versions (respectively, the import's 113.2bpm Full Circle 12", 113.7bpm Yvonne's Circle Club Mix and Circle Dub, a jauntier 112.9bpm Hot Mix 12" being left off here).

JINNY

'Keep Warm'
(Virgin VST 1356)
Getting increasingly "warm" on import for a while and likely to sizzle now it's finally out here, this brassily stabbed 'Roots'-ish piano plonked repetitive panting and chanting powerful Italo house leaper is in now 123.8-0bpm Extended, 123.6-0bpm 7" and 123.7-0bpm Another Mixes, particularly exciting.

THE RAGGA TWINS

'Hooligan 69 (Remix)'
(Shut Up And Dance Records SUAD 16, via Pinnacle)
Their debut single's eventually hotter B-side, out again next week as their fourth single — or fifth, if you count the Pet Shop Boys 'Heart' quoting 0-12.6.7bpm 'Wipe The Needle (Remix)' — and likely this time to be massive, Flinty Badman & Denman Rockers' wriggly ragga/bleep fusion in its more frantic new 0-130bpm remix now has their own shouting intro and only a bit of the Prince-like "dearly beloved" sermon that still starts and punctuates its included 0-127bpm Original, coupled also by the drums rattled ragga 111.8bpm 'Love Talk'.

INCOGNITO featuring Jocelyn

'Always There'
(Talkin Loud TLKX 10, via Phonogram)
One of the late '70s' greatest jazz-funk classics, originated by Ronnie Lewis but made even more popular by the likes of Willie Bobo and Side Effect, this now piano plonked thrumming and pattering unhurriedly striding remake is squally gargled and roared by Jocelyn in David Morales' 0-114.8-0bpm 12" Mix and Dub Zone Mix (with further Morales remixes due next week, too).

JOMANDA
'Got A Love For You'

6 RMUPDATE

(Giant/WB W0040T)

Joanne Thomas, Cher Williams & Renee Washington's rollicking trotter proves here to be just in Steve 'Silk' Hurley's ready synth chords naged now 119.8bpm Hurley's House Mix, Paul Scott's gospel organ-like bass underpinned striding 120bpm Love Mix (although it's credited as an anonymous Club Mix), and Eric Miller's surging piano and vibes tinkled 119.8bpm Smooove Underground Mix.

SET UP SYSTEM

'Fairy Dust'
(Belgian Big Time International BTI 9105)
Cubic 22 creators Peter Ramson & DJ Danny Van Wauwe's latest frantically scratching and rattling 129.6bpm skittery instrumental rave galloper is in Blastomania and Centripetal Mixes, less excitingly flipped by the twittery 127bpm 'Music And Noise'.

SONIC SOLUTION

'Quest'
(Belgian R & S Records RS 9121)
Christian Bolland's totally twittery 128.6bpm instrumental techno bouncer is built from nothing but different types of bleep, in an ever changing polyrhythmic mesh, with the piano plonked scampering fluttery 0-127.5bpm 'Music' as good value but more mundanely raving flip.

INCUBUS

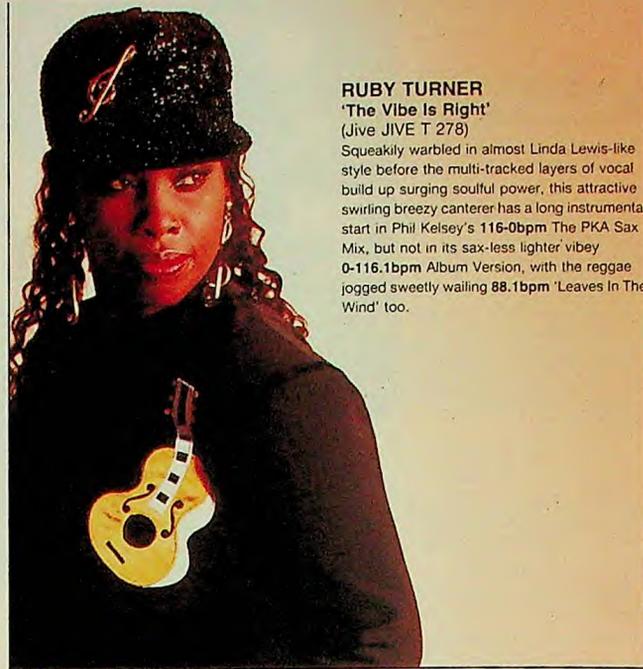
'Volume 1'
(Dutch 80 AUM Records AUM 812)
On a raving EP are the exciting reedy organ scrubbed, R2D2 bleeped, whistle blowing and "like a mighty wind, the spirit come down, come rushin' in" muttering punctuated, fierce thumping 125bpm 'The Spirit' and its 124.5bpm 'The Soul' variation, plus the Kraftwerk-ish bubbling synth churned 0-124.9bpm 'The Mind'.

YASMIN

'Wanna Dance'
(US Geffen Records GEF12-21649)
From Denmark, this Madonna-ish plaintive cooing girl's chunkily chugging jiggler with some rap by Lucas and nicely nagging sax has an unbelievably infectious swingbeat bounce in remixer CJ Mackintosh's 100.5bpm UK Party Power and instrumental Sax Power Mixes, or a lopping dull thump beat in Junior Vasquez's 101.3bpm Deep House and Deep Dub Mixes, coupled by the bluesily rolling 84.3bpm 'Slow (LP Version)'. Here, 'Wanna Dance' (Geffen WGFST 7, via MCA) has been promoted with just the now 100.3bpm UK Party and Sax Power Mixes plus a similar 7" Single Mix.

STONEFUNKERS

'Can U Follow? (U.S. Remix)'
(East West YZ581T)
Recorded in Sweden although remixed in New York (by Davids Shaw & Darlington), this gruffly rapped and insistent "come with me — soft and mellow, but I hope you can follow" chanted 0-109.8bpm breezily driving jiggly roller has an infectious old fashioned funk groove, coupled here with its chunky 109.0bpm US Remix Instrumental and starker vocal 110bpm Bonus Beats.



RUBY TURNER

'The Vibe Is Right'
(Jive JIVE T 278)
Squeakily warbled in almost Linda Lewis-like style before the multi-tracked layers of vocal build up surging soulful power, this attractive swirling breezy canterer has a long instrumental start in Phil Kelsey's 116-0bpm The PKA Sax Mix, but not in its sax-less lighter vibey 0-116.1bpm Album Version, with the reggae joggled sweetly wailing 88.1bpm 'Leaves In The Wind' too.

PATTI DAY

'Right Before My Eyes'
(Starway Records, Inc SWRT 3, via Total/BMG)
Plaintive Patti's Michael Zager produced 1988 US hit was hot here in '89 despite also being covered then by Lonnie Gordon, but unopposed now is out again, in Mark Liggett & Chris Barbosa's much calmer shufflingly loping new 114.9bpm Club Mix and 114.8bpm Radio Edit, plus Bruce Forest & Frank Heller's still in demand Miami pop-type ultra jittery jolting 114.7bpm Original Club Mix (Antonio Reggio's even better Italo remix will hopefully follow).

BE BE + CE CE WINANS

'Addictive Love'
(US Capitol V-15732)
The gospel-singing family's girl/boy duo has an instant seller here with this tenderly wailed and emoted attractive groin-grinding sinuous swayer, like a soulful Whitney Houston and throaty James Ingram, say, in 77.7bpm Extended Version, Instrumental, Feel The Spirit Remix, 78bpm The Addictive Lovedub and Percussapella mixes, the sort of thing that Kiss 100 fm should be featuring more.

ASHAYE

'What's This World Coming To'
(V 4 Visions VIS 0512T)
Obviously inspired by Marvin Gaye's 'Mercy Mercy Me (The Ecology)' style of lyric but different in treatment, this at first oddly pitched moaning and whining guy's slinky tinkling 89.2bpm swayer is set to a gently doodling old jazz-funk riff (Instrumental flip).

ME, HIM & HER

'Closer'
(About Time Records AT12-03, via 071-284 0497)
Michael Morris and Wayne & Terri Arnold are Me, Him & Her, but it's mainly the light tenor Wayne who mumbles and croons with a breathy catch in his throat this pleasant early '80s style sparsely rolling 83.1-0bpm sweet soul swayer, plus the thunder intro'd excellent more impassionately soulful 65bpm 'Love Storm' and dated jiggly clopping 107.8bpm 'How Long Does It Take', making a classy package.

RAY PARKER JR

'She Needs To Get Some'
(US MCA Records MCA12-54115)
The 'Ghostbuster' returns in attractive gently jiggling 97bpm swingbeat style with some rap from Father MC augmenting his own excited but contained croaking breathy cooing, in Remixed Club Version, Remixed Radio Edit, The Low Key Tip, funkier Dub and Instrumental.

D.J. JAZZY JEFF & THE FRESH PRINCE

'Summertime'

(US Jive 1442-1-JD)
As featured in TV's 'The Fresh Prince Of Bel Air', this casually chatted, sweet girls cooed and crowd chanted slinky swayer is designed — like the lyrics say — as a change of pace for sweltering summer nights (and has nothing to do with the Gershwin song), in 0-95.1bpm Single Edit, 0-95.3bpm Extended Club Mix, 95.2bpm Extended Bass Mix, 0-95.2-0bpm Street Reclub Mix, 95.1bpm DJ Jazzy Jeff's Mix and Instrumental. Its UK promo (JIVE T 279) has just the here 94.8bpm DJ Jazzy Jeff's Mix and 0-94.9-0bpm Street Reclub Mix.

APHRODISIAC

'Just Before The Dawn'
(US Nugroove NG 078)
Another of Ronnie Burrell's solo creations, this jazz-funky vibes tinkled and old Oberheim or Prophet type synth washed calmly snapping 116.9bpm wriggly instrumental has a nice late '70s flavour, flipped by the quietly muttered jolting 0-112.7bpm 'Your Love (Club Mix)'.

TWIST

'The Enemy Within'
(Ten Records TENX 379)
Produced by Thompson Reilly but largely re-created by remixer Philip Kelsey of PKA, this piano jangled jumpy 117.9bpm hip house rap packs an anti-crack message through a Jimi Somerville-ishly screeched "give it to me baby, yeah" refrain in 12" and Dub mixes, with the wordier jiggly rolling 106bpm 'Liquid' too.

VITAMINO feat. da force

'What I've Got'
(Good Boy Records VIT 001, via 071-372 2121)
A strictly limited edition until it's picked up by a major label, London DJ Marc Auerbach's girls chanted and pseudonymously rapped jangly revamp of Unique's 1983 Prelude classic 'What I Got Is What You Need' percussively surges and chugs through different influences, with an interesting underlying bass resonance, in 118.9-0bpm Club 12" and 119.1-0bpm Club Dub.

LOVE DECADE

'Is This A Dream (Dream On)'
(All Around The World 12GLOBE 100, via Total/BMG)
Originating from Blackburn's Reidy's record store, this piano jangled, strangled guitar chanted and girl squawked galloping 124.7-0bpm Italo-style raver makes all the right noises for right now but with no original inspiration (slightly different B-side mix).

D.J. » H. featuring STEFY

'I Like It'
(Italian Wicked And Wild Records WW003)

SUBSTANTIAL OFFERS OR COMMERCIAL PROPOSALS INVITED
DESIGN LAYER LTD 0772 701039/0860 653021

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

100% RADIO



RECORD MIRROR

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

| This Week | Last Week | Artist |
|-----------|-----------|---------------------|
| 1 | 2 | Amy Grant BABY B |
| 2 | 3 | Sonia ONLY FOOLS |
| 3 | 6 | Cher SHOOP SHOOP |
| 4 | 25 | Gloria Estefan REN |
| 5 | 22 | Pet Shop Boys JEA |
| 6 | 3 | Cathy Dennis TOU |
| 7 | 11 | Color Me Badd I W |
| 8 | 14 | Kenny Thomas THI |
| 9 | 7 | Beverly Craven F |
| 10 | 10 | Kirsty MacColl W |
| 11 | 9 | R.E.M. SHINY HAPP |
| 12 | 12 | Crystal Waters GY |
| 13 | 29 | Feargal Sharkey Y |
| 14 | 13 | Kylie Minogue SH |
| 15 | - | Rod Stewart THE N |
| 16 | 36 | Living Colour SOL |
| 17 | 19 | The Doors LIGHT M |
| 18 | 16 | Dannii Minogue S |
| 19 | 4 | Deacon Blue YOU |
| 20 | 15 | Soft Cell TAINTED I |
| 21 | 21 | Mariah Carey THE |
| 22 | 18 | The K.L.F. LAST TR |
| 23 | - | Chesney Hawkes |
| 24 | 28 | Paula Abdul RUSH |
| 25 | 5 | T'Pau WHENEVER Y |
| 26 | 1 | Simple Minds SEE |
| 27 | 24 | Technontronic feat |
| 28 | 34 | MC Hammer YO! S |
| 29 | 41 | Salt-n-Pepa DO YC |
| 30 | 27 | OMD SAILING ON T |
| 31 | 26 | Roxette FADING LI |
| 32 | - | Marillion COVER N |
| 33 | 38 | Jesus Loves You |
| 34 | 40 | Madonna HOLIDAY |
| 35 | 20 | Queen HEADLONG |
| 36 | 52 | Quartz featuring I |
| 37 | 16 | The Divinyls I TOL |
| 38 | 16 | Gary Clail On-U S |
| 39 | 53 | Bananas SHE SEL |
| 40 | 56 | Sheena Easton W |
| 41 | 37 | Marc Cohn WALK |
| 42 | - | Jason Donovan A |
| 43 | - | Massive Attack S |
| 44 | 50 | Pop Will Eat Itsel |
| 45 | 23 | New Kids On The |
| 46 | 31 | Wilson Phillips Y |
| 47 | 43 | Mike and the Me |
| 48 | - | All About Eve FAF |
| 49 | 42 | Siouxsie and the |
| 50 | 32 | Michael Bolton L |
| 51 | 43 | The Waterboys F |
| 52 | 51 | Johnny Hates Ja |
| 53 | - | LaTour PEOPLE AR |
| 54 | 54 | Inner City HALLEL |
| 55 | 57 | Robert Palmer OF |
| 56 | - | Mark Stevens TH |
| 57 | 35 | Lenny Kravitz IT A |
| 58 | 45 | The Big Dish 25 Y |
| 59 | 46 | Zucchero & Paul |
| 60 | - | Kraftwerk THE RO |

TW LW

| | | |
|----|-----|--|
| 1 | 2 | I WANNA SEX YOU UP Color Me Badd |
| 2 | 4 | GOT A LOVE FOR YOU Jomanda |
| 3 | 1 | GYPSY WOMAN (LA DA DEE) Crystal Waters |
| 4 | 3 | THINKING ABOUT YOUR LOVE (ONE WORLD MIX) Kenny Thomas |
| 5 | 14 | OPTIMISTIC (ALBUM VERSION) Sounds Of Blackness |
| 6 | 6 | REAL LOVE Driza Bone |
| 7 | 8 | NIGHT IN MOTION Cubic 22 |
| 8 | 5 | PEOPLE (NELLIE'S CLUB MIX) Lisa M |
| 9 | 10 | ALWAYS THERE (12" MIX) Incognito featuring Jocelyn Brown |
| 10 | 7 | PEOPLE ARE STILL HAVING SEX (MO SLEAZY MIX) (RALPHI'S ORGASMIC MIX) LaTour |
| 11 | 23 | RUB-A-DUB Double Trouble |
| 12 | 16 | CAN U FOLLOW! (U.S. REMIX) Stonefunkers |
| 13 | 13 | SAFE FROM HARM (12" VERSION) Massive Attack |
| 14 | 12 | NAKED LOVE (SAY YOU WANT ME) (PART ONE) Quartz & Dina Carroll |
| 15 | 15 | NIKKE DOES IT BETTER (MILLER LITE MIX) Nikke? Nicole! |
| 16 | NEW | SHELTER ME (RETAIATION MIX)(HELTHER SKELTER MIX) Circuit |
| 17 | 32 | LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam |
| 18 | 17 | ESCAPE (ON THE CASE MIX) Gary Clail On-U Sound System/Akabu |
| 19 | 9 | GENERATIONS OF LOVE (TOTALLY OUTHED MIX) Jesus Loves You |
| 20 | 28 | THE ENEMY WITHIN Thirst |
| 21 | 18 | GIRLS (TRUMPET MIX) Powercut |
| 22 | 29 | TRIBAL BASE Rebel MC |
| 23 | NEW | I LIKE IT (MIXES) DJ H. featuring Stefy |
| 24 | 22 | 7 WAYS TO LOVE Cola Boy |
| 25 | 24 | THERE'S NOTHING LIKE THIS (REMIX) Omar |
| 26 | 11 | COLOUR ME Paradise Orchestra |
| 27 | 21 | I FOUND GROOVING (LOVE & DEVOTION MIX) Fatman |
| 28 | 20 | TOUCH ME (ALL NIGHT LONG) Cathy Dennis |
| 29 | 62 | THE WAVE OF THE FUTURE (MEDIUM MIX) Quadrophenia |
| 30 | 19 | SHINE ON (MIXES) Sold Out Sarah Warwick |
| 31 | 45 | YOU CAN'T PLAY WITH MY YO YO (REAL MIX) Yo Yo featuring Ice Cube |
| 32 | 47 | KEEP WARM (MIXES) Jinny |
| 33 | 66 | THE VERTIGO EP: INFILTRATE 202/REAL TIME STATUS/THE 1ST OF MAY Altern 8 |
| 34 | 34 | LOVE IS A MASTER OF DISGUISE Eve Gallagher |
| 35 | 27 | HIT ME WITH YOUR RHYTHM STICK '91 Ian Dury + The Blockheads |
| 36 | 25 | LOVESICK (EXTENDED MIX) Gang Starr |
| 37 | 26 | SEASONS OF LOVE (MIXES) Keith Nunnally |
| 38 | 43 | LOVE IT FOREVER Johnny Parker |
| 39 | 35 | A WATCHER'S POINT OF VIEW (DON'T CHA THINK) (YOUTH EXTENDED MIX) PM Dawn |
| 40 | RE | KINDA GROOVY (MIXES) Cool 2 |
| 41 | 39 | CIRCLE OF ONE (12" Mix) Oleta Adams |
| 42 | 40 | ANASTHASIA (OUT OF HISTORY MIX) T99 |
| 43 | 42 | CHILL TO THE PANIC (THE ORIGINAL MANIC MIX) Deep C featuring Dezz The Dezz and Shola |
| 44 | NEW | SLAM (MIXES) Mental Generation |
| 45 | NEW | DEEP IN MY HEART (REMIXES) Clubhouse/EVERYBODY REMIXES) Cappella |
| 46 | 48 | GET DOWN ON IT (OLIVER MOMM MIX) Kool & The Gang |
| 47 | 36 | TECHNO FUNK Lost |

| | | |
|-----|-----|---|
| 48 | 54 | POP GOES THE WEASEL (WEASEL REMIX) 3rd Bass |
| 49 | 61 | JET-STAR Tekno Too |
| 50 | 74 | THE VIBE IS RIGHT (REMIX BY PHIL KELSALL) Ruby Turner |
| 51 | 46 | ANSWER MY PRAYER Sue Chaloner |
| 52 | 59 | SO RELAXING (CLUB MIX) Nefester |
| 53 | 44 | YOU TOO Nexy Lanton |
| 54 | 33 | WHAT IS DUB! (MIXES) The Moody Boys introduce Screamer |
| 55 | 52 | UNITY/HALLELUJAH (MIXES) Inner City |
| 56 | NEW | TUNITS THAT MAKE YOU GO HMM... (C&C PUMPED UP LP MIX) C&C Music Factory |
| 57 | 78 | HOW CAN I EASE THE PAIN Lisa Fischer |
| 58 | 49 | IT'S ALL OUTTA LOVIN' YOU Temper Temper |
| 59 | 70 | HEY HEY HEY (LET YOUR BODY PUMP) (LONG AND SATISFYING VERSION) 2 Mad |
| 60 | 63 | DO YOU WANT ME Salt-n-Pepa |
| 61 | 97 | JUST ANOTHER DREAM (12" MIX) Cathy Dennis |
| 62 | 31 | THE TEMPERATURE'S RISING Monica DeLuxe |
| 63 | NEW | I LIKE THE WAY Hi Five |
| 64 | 55 | HOOLIGAN 69 (REMIX) The Ragga Twins |
| 65 | 79 | VOICES KC Flightt |
| 66 | 81 | IS THIS A DREAM Love Decade |
| 67 | RE | SUBMISSION Nixon feat. Monica DeLuxe |
| 68 | 83 | UNNATURAL (ROLLING THUNDER MIX) BBG |
| 69 | 71 | SO HARD (CLUB MIX) L.U.P.O. |
| 70 | 57 | RING RING RING (HA HA HEY) De La Soul |
| 71 | 64 | BLUE (IS THE COLOUR OF PAIN) (BLAK & BLUE MIX) Karen Wheeler |
| 72 | 38 | WHAT YOU WANT (PREECHIN' & REECHIN' MIX) Xpansions |
| 73 | 67 | AFRO DIZZI ACT REVISITED (A NORMAN COOK JOURNEY) Cry Cisco |
| 74 | 75 | MOVE THAT BODY (12" VERSION) Technontronic featuring Reggae |
| 75 | 30 | NOW IS TOMORROW (MIXES) Definition Of Sound |
| 76 | 86 | THIS IS THE WAY/TABLET MAN Rum & Black |
| 77 | 51 | COLOUR MY LIFE M: People |
| 78 | 50 | AMAZING LOVE (CLUB MIX) Phil Perry |
| 79 | 68 | STEP TO ME (DO ME) (THE REAL CLUB) Mantronix |
| 80 | NEW | MOVE OVER INDIA (HIP HOP REMIX) Apache Indian |
| 81 | 93 | WE ARE BACK LFO |
| 82 | NEW | I 01 SONIC SHUFFLE Fini Tribe |
| 83 | NEW | NOW THAT WE FOUND LOVE Heavy D & The Boyz |
| 84 | NEW | I'M NOT IN LOVE (MIXES) Basscut |
| 85 | NEW | THIS IS CALLING YOU QRZ? |
| 86 | 53 | ARE YOU GONNA BE THERE Shay Jones |
| 87 | 76 | WHAT I'VE GOT Vitamin O |
| 88 | NEW | VICTORY Caveman |
| 89 | NEW | FAMILY AFFAIR (PLATI PARTY MIX) B.E.F. (featuring Lalah Hathaway) |
| 90 | NEW | DIN DAA DAA (MIXES) George Kranz featuring Doug Lazy |
| 91 | 41 | LAST TRAIN TO TRANSCENTRAL (LIVE FROM THE LOST CONTINENT) The KLF |
| 92 | NEW | RAINBOW (SAMPLE FREE) Solo |
| 93 | 92 | SO THIS IS LOVE Mental Cube |
| 94 | NEW | YO! SWEETNESS (BOILERHOUSE CLUB MIX) MC Hammer |
| 95 | NEW | WELCOME BACK BRO JAMES CFM Band |
| 96 | NEW | 40 MILES Congress |
| 97 | NEW | DESTINY (DEFINATE DIGITAL HARDCORE MIX) Apollo 440 |
| 98 | NEW | SWEET TIME (PICK 'N' MIX) Ashley & Jackson |
| 99 | NEW | 1000 (PEAK ENERGY MIX) Kings Of Peace |
| 100 | NEW | DANCE TO THE MELODY Ministry of Dance |

Unless otherwise stated, all records are UK-released 12-inchers

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



rebel MC

tribal base

featuring barrington levy and tenor fly.

"BLACK MEANING GOOD" THE NEW ALBUM SET LOOSE ON 1ST JULY 1991
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DESIGN LAYER LTD 0772 701039/0860 653021

TOP 30 MUSIC VIDEO

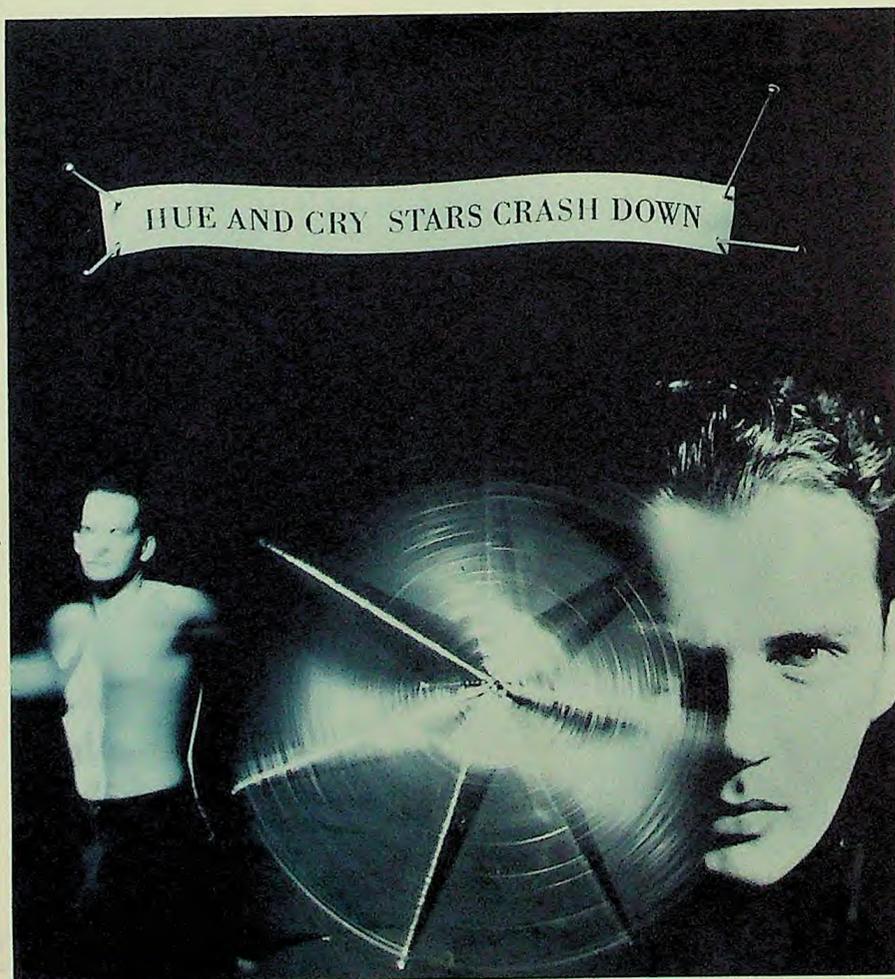
THE OFFICIAL **music week** CHART

| This Week | Last Week | Weeks | ARTIST TITLE Category/running time | Label Cat no. |
|-----------|-----------|-------|---|--------------------------------|
| 1 | 2 | 21 | ROSEMARY CONLEY'S WHOLE... Special Interest/1hr | BBC BBCV 4457 |
| 2 | NEW | | THE DARLING BUDS OF MAY Comedy/3hr 20min | Castle Vision CVI 1262 |
| 3 | 1 | 13 | THE RESCUERS Children's/1hr 14min | Walt Disney D 240642 |
| 4 | NEW | | DOCTOR WHO: The Troughton Years Sci-Fi/1hr 24min | BBC BBCV 4609 |
| 5 | NEW | | DOCTOR WHO: The Hartnell Years Sci-Fi/1hr 28min | BBC BBCV 4608 |
| 6 | 7 | 30 | PRETTY WOMAN Comedy/1hr 55min | Touchstone D410272 |
| 7 | 6 | 12 | ROADHOUSE Action/1hr 49min | Warner Home Video PES 99704 |
| 8 | 4 | 3 | ARSENAL'S CHAMPIONSHIP... Sport/1hr 30min | Chrysalis CHV 10509 |
| 9 | 8 | 6 | CHIPPENDALES: Tall Dark & Hand... Other/1hr 10min | Video Gems R 1372 |
| 10 | 3 | 9 | HIGHLANDER Sci-Fi/1hr 57min | Warner Home Video PES 38050 |
| 11 | 5 | 4 | WHEN HARRY MET SALLY... Comedy/1hr 31min | Palace PVC 2158 |
| 12 | 18 | 22 | CALLANETICS Special Interest/1hr | CIC VHR 1335 |
| 13 | 9 | 6 | THE ABYSS Sci-Fi/2hr 14min | FoxVideo 1561 50 |
| 14 | NEW | | LEEDS UTD: Official 90/91 Story Sport/1hr 30min | FoxVideo 3354 50 |
| 15 | 14 | 12 | THE ROCKY HORROR PICTURE SHOW Musical/1hr 35min | Foxvideo 1424 50 |
| 16 | 21 | 9 | THE 'Y' PLAN COUNTDOWN Special Interest/1hr 30min | Virgin VVD 830 |
| 17 | NEW | | STAR TREK: The Next Generation 14 Sci-Fi/1hr 29min | CIC VHR 2467 |
| 18 | 10 | 5 | K-9 Comedy/1hr 37min | CIC VHR 1391 |
| 19 | 23 | 35 | LADY AND THE TRAMP Children's Cartoons/1hr 13min | Walt Disney D205822 |
| 20 | 28 | 3 | ROD STEWART: Tonight... Music/1hr 30min | 4 Front/PolyGram LED 80132 |
| 21 | 11 | 2 | BELINDA CARLISLE: Runaway Videos Music/40min | Virgin VVD 903 |
| 22 | NEW | | STAR TREK: The Next Generation 15 Sci-Fi/1hr 32min | CIC VHR 24682 |
| 23 | NEW | | MANCHESTER UTD: Official 90/91 Story Sport/1hr 30min | FoxVideo 3356 50 |
| 24 | 12 | 5 | RAMBO III Action/1hr 43min | 4 Front/Guild LED 80012 |
| 25 | NEW | | CRYSTAL PALACE: Official 90/91 Story Sport/1hr 30min | FoxVideo 3353 50 |
| 26 | 26 | 30 | MADONNA: The Immaculate Coll... Music/55min | WMV 7599382143 |
| 27 | 16 | 2 | LIVERPOOL: Official 1990/91 Story Sport/1hr 30min | Telstar TVE 4024 |
| 28 | NEW | | OLIVER Musical/2hr 20min | Cinema Club CC 1118 |
| 29 | 15 | 3 | RAMBO II Action/1hr 32min | 4 Front/Guild LED 80002 |
| 30 | 13 | 2 | THE F.A. CUP FINAL 1991 Sport/2hr | Watershed WSP 1046 |

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TOP 15 VIDEO

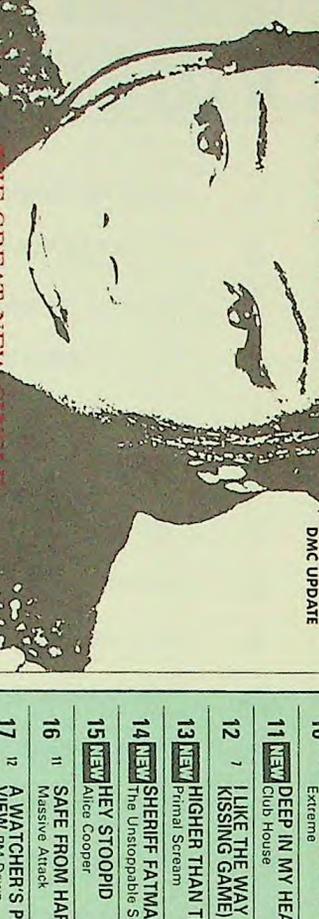
| This Week | Last Week | Weeks | ARTIST TITLE Category/running time | Label Cat no. |
|-----------|-----------|-------|--|---------------------------------|
| 1 | 5 | 5 | ROD STEWART: Tonight He's yours Live/1hr 30min | 4 Front/PolyGram LED 80132 |
| 2 | 1 | 3 | BELINDA CARLISLE: Runaway Videos Compilation/40min | Virgin VVD 903 |
| 3 | 3 | 30 | MADONNA: The Immaculate Collection Compilation/55min | WMV 7599382143 |
| 4 | 4 | 42 | PAVAROTTI/DOMINGO/CARRERAS Live/1hr 26min | PolyGram Video CFV 11122 |
| 5 | 7 | 12 | EURYTHMICS: Greatest Hits Compilation/1hr 35min | BMG Video 791 012 |
| 6 | 2 | 5 | STATUS QUO: Rocking Through Years Compilation/1hr 43min | 4 Front/PolyGram LED 80152 |
| 7 | 8 | 5 | TINA TURNER: Rio '88 Live/1hr 15min | 4 Front/PolyGram LED 80172 |
| 8 | 9 | 5 | THE SHADOWS: At Their Very Best Live/1hr | 4 Front/PolyGram LED 80122 |
| 9 | 15 | 10 | THE DOORS: Dance On Fire Compilation/1hr 5min | CIC VHR 1182 |
| 10 | 12 | 4 | HARRY CONNICK JR: Swinging Out Live Live/1hr 16min | SMV 490702 |
| 11 | 24 | 2 | JOE LONGTHORNE: The Very Best Of Compilation/45min | Telstar TVE 1032 |
| 12 | 10 | 60 | LUCIANO PAVAROTTI Live/1hr 17min | Music Club/Video Col MC 2003 |
| 13 | 16 | 14 | DEBORAH HARRY/BLONDIE: Very Best Of Compilation/1hr 20min | Chrysalis CVHS 5040 |
| 14 | 23 | 31 | DANIEL O'DONNELL: An Evening With Compilation/1hr 39min | Ritz RITZV 0008 |
| 15 | 6 | 5 | BON JOVI: Slippery When Wet Compilation/41min | 4 Front/PolyGram LED 80092 |



HUE AND CRY
 "STARS CRASH DOWN"
 A NEW ALBUM
 ALL FORMATS FROM
 JUNE 17
 INCLUDES THE SINGLE
 "MY SALT HEART"
 UK TOUR
 THROUGHOUT JULY
 CIRCA 15



| | | | |
|----|-----|---------------------------------|-------------|
| 24 | 23 | WALKING DOWN MADISON | Virgin |
| 25 | 37 | SAFE FROM HARM | Wild Bunch |
| 26 | 16 | TOUCH ME (ALL NIGHT LONG) | Polydor |
| 27 | NEW | REAL LOVE | 4th + B-way |
| 28 | 15 | MOVE THAT BODY | A&S Clip |
| 29 | NEW | THERE'S NOTHING LIKE THIS | Takin' Loud |
| 30 | 14 | TAINTED LOVE | Mercury |
| 31 | 19 | MONKEY BUSINESS | Atlantic |
| 32 | NEW | SHERIFF FATMAN | Big Cat |
| 33 | NEW | NIGHT IN MOTION | XL |
| 34 | 34 | COVER MY EYES (PAIN AND HEAVEN) | EMI |
| 35 | 17 | YOU! SWEETNESS | Capitol |



Kim Appleby

mom

...do the best... are what this, ... ever, ... all ... that builds ... into one of the best performers this year..."

THE GREAT NEW SINGLE featuring "Do You Want Me" from the debut album "Kim Appleby"

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TWELVE INCH

| | | | | | |
|----|-----|-----------------------------------|----|-----|-----------------------------------|
| 1 | 1 | I WANNA SEX YOU UP | 21 | NEW | ANY DREAM WILL DO |
| 2 | NEW | NIGHT IN MOTION | 22 | NEW | POP GOES THE WEASEL |
| 3 | 4 | TRIBAL BASE | 23 | NEW | FAREWELL MR. SORROW |
| 4 | NEW | REAL LOVE | 24 | 8 | GYPSY WOMAN (LA DA DEE) |
| 5 | 3 | THINKING ABOUT YOUR LOVE | 25 | NEW | TECHNO FUNK |
| 6 | 2 | HOLIDAY | 26 | NEW | GIRLS |
| 7 | 6 | PEOPLE ARE STILL HAVING SEX | 27 | 13 | BABY BABY |
| 8 | 9 | DO YOU WANT ME | 28 | NEW | FROM A DISTANCE |
| 9 | NEW | THERE'S NOTHING LIKE THIS | 29 | 18 | NAKED LOVE (JUST SAY YOU WANT ME) |
| 10 | 5 | GET THE FUNK OUT | 30 | NEW | RUSH RUSH |
| 11 | NEW | DEEP IN MY HEART | 31 | 19 | WHAT YOU WANT |
| 12 | 7 | I LIKE THE WAY (THE KISSING GAME) | 32 | 22 | RUB-A-DUB |
| 13 | NEW | HIGHER THAN THE SUN | 33 | 14 | LAST TRAIN TO FRANCENTRAL |
| 14 | NEW | SHERIFF FATMAN | 34 | NEW | IF LOOKS COULD KILL |
| 15 | NEW | HEY STOOPID | 35 | NEW | PLEASE BE GUEL |
| 16 | 11 | SAFE FROM HARM | 36 | 15 | LIGHT MY FIRE |
| 17 | 12 | A WATCHER'S POINT OF VIEW | 37 | NEW | PEOPLE |
| 18 | NEW | OPTIMISTIC | 38 | 17 | ESCAPE |
| 19 | 33 | IT AIN'T OVER 'TIL IT'S OVER | 39 | 28 | SHINY HAPPY PEOPLE |
| 20 | 31 | GENERATIONS OF LOVE | 40 | 16 | PLANET OF SOUND |

| | | | |
|----|-----|-----------------------------------|-----------------|
| 64 | NEW | POP GOES THE WEASEL | Def Jam |
| 65 | 30 | THE ROBOTS | EMI |
| 66 | 44 | ESCAPE | Perfecto |
| 67 | 38 | PLANET OF SOUND | 4AD |
| 68 | 69 | IF YOU WANNA BE HAPPY | Epic |
| 69 | NEW | CHOCOLATE CAKE | Capitol |
| 70 | NEW | JEALOUS AGAIN/SHE TALKS TO ANGELS | Def American |
| 71 | 66 | RUB-A-DUB | Desire |
| 72 | 56 | NOW IS TOMORROW | Circa |
| 73 | NEW | EVERYBODY'S GONE | Epic |
| 74 | NEW | POUNDCAKE | Warner Brothers |
| 75 | NEW | TECHNO FUNK | Perfecto |

•d•e noollpq ysej

pale saints

flesh balloon e.p.

sqiups eipd

released June 24

kinkylove • hair shoes (demo) seven inch AD1009

hunted • porpoise • kinkylove • hair shoes (demo) twelve inch BAD1009 compact disc BAD1009 CD



distributed by RTM/Pinnacle

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TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

| This Week | Last Week | Title | Label/Cassette (Distributor) | This Week | Last Week | Title | Label/Cassette (Distributor) |
|-----------|-----------|--------------------------------------|--|-----------|-----------|--|---|
| 1 | 4 | GREATEST HITS ★ 2 | RCA PK 74856 (BMG) PD 74856 PL 74856 | 38 | 29 | SUGAR TAX ○ | Virgin TCV 2648 (F) CDV 2648 V 2648 |
| | 13 | Eurythmics (Stewart/Williams/Iovine) | | | 17 | INSPECTOR MORSE - MUSIC FROM TV SERIES ● | Virgin VTMCD 2/VTCO 2/VTLT 2 (F) |
| | 3 | OUT OF TIME ★ | Warner Brothers WX 404C (W) 7599264962/WX 404 | | 30 | THE BEST OF WATERBOYS '81-'90 ● | Ensign ZCHEN 19 (E) CCD 1845/CHEN 19 |
| | 1 | SEAL ● | ZTT ZTT 9C (W) 9031745572/ZTT 9 | | 39 | GOLD MOTHER ● | Fontana 8465954 (F) 8485952/8485951 |
| ▲ | 4 | THE BIG WHEEL ○ | Chrysalis ZCHR 1858 (E) Runrig (Harley) | | 27 | BODY TO BODY | ARS CIP 4683424 (SM) 4683422/4683421 |
| ▲ | 5 | SLAVE TO THE GRIND | Atlantic WX 423C (W) 7567822422/WX 423 | | 43 | RAW MELODY MEN | EMI TCEMC 3595 (E) CDEM 3595/EMC 3595 |
| | 2 | FELLOW HOODLUMS | Columbia 4685504 (SM) 4685502/4685501 | | 36 | CIRCLE OF ONE ● | Fontana 8427444 (F) 8427442/8427441 |
| △ | 7 | GREATEST HITS 1977-1990 ● | Epic 4675414 (SM) 4675412/4675411 | | 57 | INNUENDO ★ | Parlophone TPCPSD 115 (E) COPCS 115/PCSD 115 |
| | 8 | BEVERLEY CRAVEN ● | Epic 4670534 (SM) 4670532/4670531 | | 53 | THE BEST OF ROD STEWART ★ 2 | Warner Brothers WX 314C/7910882/WX 314 (W) |
| ▲ | 9 | WE ARE IN LOVE | Columbia 4667364 (SM) 4667362/4667361 | | 32 | DE LA SOUL IS DEAD | Big Life BLRMC 8 (F) BLRCD 8/BLRPL 8 |
| ▲ | 10 | THE PROMISE | Siren SRNMC 32 (F) CDSRN 32/SRNLP 32 | | 50 | COMPLETE PICTURE - THE VERY BEST ... ● | Chrysalis (E) ZCHR 1817/CCD 1817/CHR 1817 |
| | 9 | TIME, LOVE & TENDERNESS | Columbia 4678124 (SM) 4678122/4678121 | | 60 | BRAHMS: VIOLIN CONCERTO ● | EMI TCNIG 3 (E) CDNIG 3/NI 3 |
| | 12 | BEST OF DEXYS MIDNIGHT RUNNERS ○ | Mercury (F) 8464604/8464602/8464601 | | 44 | ELECTRIC LIGHT ORCHESTRA PART 2 | Telstar STAC 2503 (BMG) TCD 2503/STAR 2503 |
| △ | 13 | POP SYMPHONIES | Polydor 8494294 (F) 8494292/8494291 | | 41 | MIGHTY LIKE A ROSE ○ | Warner Brothers WX 419C (W) 7599265752/WX 419 |
| | 14 | JOYRIDE ★ | EMI TCEMD 1019 (E) CDEM 1019/EMD 1019 | | 38 | POWER OF LOVE | Epic 4680124 (SM) 4680122/4680121 |
| ▲ | 15 | THE MIX | EMI TCEM 1408 (E) CDEM 1408/EM 1408 | | 61 | SERIOUS HITS... LIVE! ★ 3 | Virgin PCMCX 1 (F) PCCDX 1/PCLP 1 |
| | 11 | REAL LIFE ● | Virgin TCV 2660 (F) CDV 2660 V 2660 | | 54 | CHANGING CABINS | Rumour RULC 100 (P) RULCD 100/RULP 100 |
| | 6 | ELECTRONIC | Factory FACT 290C (P) FACD 290/FACT 290 | | 56 | BLUE LINES | Wild Bunch WBRMC 1 (F) WBRCD 1/WBRPL 1 |
| △ | 18 | VAGABOND HEART ● | Warner Brothers WX 408C/7599265982 (W) Rod Stewart (Stewart/Edwards/Horn/Leonard/Waroker/Perry) WX 408 | | 56 | DAMN RIGHT, I'VE GOT THE BLUES | Silvertone OREC 516 (P) ORECD 516/ORELP 516 |
| | 19 | LEGEND ★ 3 | Tuff Gong BM/WCX 1/BMWCD 1/BMWX 1 (F) Bob Marley & The Wailers (Marley/Wailers/Blackwell/Smith) | | 43 | THE SIMPSONS SING THE BLUES ● | Geffen GEF 24308 (BMG) GEFD 24308/GEF 24308 |
| | 20 | MEMORABILIA - THE SINGLES | Mercury 8485124 (F) 8485122/8485121 | | 47 | THE DOORS | Elektra K 424012 (W) K 242012/K 424012 |
| | 8 | LOVE AND KISSES | MCA/MCAD 10340 (BMG) MCA 10340/MCA 10340 | | 51 | LISTEN WITHOUT PREJUDICE VOL 1 ★ 3 | Epic 4672954 (SM) 4672952/4672951 |
| | 7 | NEVER LOVED ELVIS ● | Polydor 8472524 (F) 8472522/8472521 | | RE | VIVALDI: FOUR SEASONS ★ 2 | EMI CDNIG 2 (E) TCNIG 2/NI 2 |
| | 23 | THE IMMACULATE COLLECTION ★ 5 | Various WX 370C (W) 7599264402/WX 370 | | 54 | WILSON PHILLIPS ● | SBK SBKTC 5 (E) SBKCD 5/SBKLP 5 |
| | 15 | THE WHITE ROOM ● | KLF Communications JAMSMC 005 (APT) The KLF (The KLF) JAMSCD 006/JAMSLP 006 | | 73 | WICKED GAME ● | Reprise WX 406C (W) 7599265132/WX 406 |
| ▲ | 25 | SUPERSTITIION | Wonderland 8477314 (F) 8477312/8477311 | | 42 | SLIPPERY WHEN WET ★ 2 | Vertigo VERHC 38 (F) 8302642/VERH 38 |
| ▲ | 26 | HEART IN MOTION | A&M 3953214 (F) 3953212/3953211 | | 65 | HEART OF STONE ★ | Geffen GEF 24239 (BMG) GEFD 24239/GEF 24239 |
| | 28 | INTO THE LIGHT ★ | Epic 4677824 (SM) 4677822/4677821 | | RE | THE RHYTHM OF THE SAINTS ★ 2 | Warner Brothers WX 340C (W) 7599260982/WX 340 |
| | 17 | PLEASE HAMMER DON'T HURT 'EM ★ | Capitol (E) MCHammer (MCHammer/Early/Pilot) TCEST 2120/CDEST 2120/EST 2120 | | 58 | TIME'S UP | Epic 4669204 (SM) 4669202/4669201 |
| | 22 | THE BEST OF THE DOORS | Elektra EKT 21C (W) 9603452/EKT 21 | | 67 | SOUL PROVIDER ★ 3 | Columbia 4662434 (SM) 4662432/4662431 |
| | 26 | MAMA SAID ○ | Virgin America VUSMC 31 (F) CDVUS 31/VUSLP 31 | | 62 | RHYTHM OF LOVE ● | PWL HFC 18 (P) HFC 18/HF 18 |
| | 20 | THE DOORS (OST) ● | Elektra EKT 85 (W) 75596104/EKT 85 | | 35 | SEA MONSTERS | RCA PK 75012 (BMG) PD 75012/PL 75012 |
| △ | 32 | AUBERGE ★ | East West WX 407C (W) 9031735802/WX 407 | | NEW | AS RAW AS EVER | Epic 4681024 (SM) 4681022/4681021 |
| △ | 34 | KEEP THE MUSIC PLAYING | Freestyle/Dino DINMC 21 (P) Shirley Bassey (Alexander/Sinclair) DINCD 21/DINTV 21 | | RE | MCMXC A.D. ★ | Virgin International MCVIR 1 (F) Enigma (Enigma) CDVIR 1/LPVR 1 |
| | 21 | SCHUBERT DIP ● | Parlophone TPCPS 7353 (E) CDPCS 7353/PCS 7353 | | RE | ONLY YESTERDAY ★ 3 | A&M AMC 1990 (F) CDA 1990/AMA 1990 |
| | 31 | THE VERY BEST OF ELTON JOHN ★ 6 | Rocker 8469474 (F) Eton John (Dudgeon/Thomas/John/John/John/Was) 8469472/8469471 | | 40 | IN CONCERT | Elektra EKT 88C (W) 7559610822/EKT 88 |
| △ | 43 | IN CONCERT ★ 4 | Decca 4304334/4304332 (F) Luciano Pavarotti/Plácido Domingo/José Carreras/Raeburn 4304331 | | NEW | VOODOO HIGHWAY | Atlantic 7567822514 (W) 7567822512/7567822511 |
| | 37 | EXTREME II PORNOGRAFFITI | A&M 3953134 (F) 3953132/3953131 | | RE | THE ROAD TO HELL ★ 4 | East West WX 317C (W) 2462852/WX 317 |

TOP 20 COMPILATIONS

22 JUNE 1991

| This Week | Last Week | Title | Label/Cassette (Distributor) |
|-----------|-----------|--|---|
| 1 | 2 | THE ESSENTIAL MOZART | Decca 4333234 (F) 4333232/4333231 |
| 2 | 1 | RHYTHM DIVINE | Dino DINMC 22 (P) DINCD 22/DINTV 22 |
| 3 | NEW | IT'S COOL | Parlophone TPCPSTV 1 (E) CDPSTV 1/PCSTV 1 |
| 4 | 5 | FREE SPIRIT - 17 CLASSIC ROCK BALLADS | (SM) Various Columbia MOOD 16/MOODCD 16/MOOD 16 |
| 5 | 9 | CLASSIC EXPERIENCE III | EMI TCEMTVD 59 (E) CDEM TV 59/EMTV 59 |
| 6 | 3 | MEGABASS 3 | Telstar STAC 2483 (BMG) TCD 2483/STAR 2483 |
| 7 | NEW | FAST FORWARD | Telstar STAC 2502 (BMG) TCD 2502/STAR 2502 |
| 8 | 4 | DEEP HEAT 10 - THE AWAKENING | (BMG) Various Telstar STAC 2490/TCD 2490/STAR 2490 |
| 9 | 11 | MERMAIDS (OST) | Epic 4678744 (SM) 4678742/4678741 |
| 10 | 13 | UNCHAINED MELODIES - II | (BMG) Various Telstar STAC 2515/TCD 2515/STAR 2515 |
| 11 | 12 | IT STARTED WITH A KISS | Arcade ARC 910304 (SM) ARC 910302/ARC 910301 |
| 12 | 10 | THINKING OF YOU... | Columbia MOOD 15 (SM) MOODCD 15/MOOD 15 |
| 13 | 7 | SMASH HITS - MASSIVE! | Dover ZDD 24 (E) CCD 24/ADD 24 |
| 14 | 6 | LOVE SUPREME | Dino DINMC 19 (P) DINCD 19/DINTV 19 |
| 15 | 8 | DANCE ENERGY 2 | Virgin Television VTMC 4 (F) VTCD 4/VTLF 4 |
| 16 | 14 | ALL BY MYSELF 2 | Dover ZDD 23 (E) CCD 23/ADD 23 |
| 17 | 19 | UNCHAINED MELODIES | (BMG) Various Telstar STAR 2480/TCD 2480/STAR 2480 |
| 18 | NEW | REACTIVATE VOL 1: BELGIAN TECHNO ANTHEMS | Various React REACTMC 1/REACTCD 1/REACTLP 1 (BMG) |
| 19 | 16 | NOW THAT'S WHAT I CALL MUSIC 19 ★ | EMI/Virgin/PolyGram TCNOW 19/CDNOW 19/NOW 19 |
| 20 | RE | THE LOST BOYS (OST) ★ | Atlantic 7817674 (W) 7817672/7817671 |

ARTISTS A-Z

| | | | |
|---------------------------------|----|------------------------------|----|
| ADAMS, Oleta | 44 | MADONNA | 23 |
| BAOLANDS | 74 | MARLEY, Bob, AND THE WAILERS | 19 |
| BOLTON, Michael | 33 | MASSIVE | 58 |
| BASSEY, Shirley | 11 | MCHAMMER | 25 |
| BON JOVI | 63 | MICHAEL, George | 59 |
| CARPENTERS, The | 72 | MINOGUE, Dannii | 21 |
| CHER | 64 | MINOGUE, Kylie | 68 |
| COLLINS, Phil | 53 | NEW MODEL ARMY | 43 |
| CONNICK Jr, Harry | 9 | NORMA | 54 |
| COSTELLO, Elvis | 51 | OMD | 38 |
| CRAVEN, Beverley | 8 | PAYAROTTI, LP DOMINGO/ | 39 |
| DE LA SOUL | 47 | J CARRERAS | 36 |
| DEACON BLUE | 6 | PHELOUNG, Barrington | 39 |
| DEXYS MIDNIGHT RUNNERS | 12 | QUEEN | 45 |
| DOORS, The | 29 | RAKKS, Shabba | 70 |
| DOORS, The Jim MORRISON VARIOUS | 31 | REA, Chris | 32 |
| ELECTRONIC | 2 | REM | 2 |
| ELO PART TWO | 50 | ROXETTE | 14 |
| EMF | 34 | RUNRIG | 4 |
| ENIGMA | 71 | SEAL | 3 |
| ESTEFAN, Gloria | 27 | SIXON, Paul | 15 |
| EURYTHMICS | 1 | SIMPLE MINDS | 65 |
| EXTREME | 37 | SIMPSONS, The | 57 |
| GRANT, Amy | 26 | SIOUXIE & THE BANSHEES | 25 |
| GUY, Buddy | 56 | SKID ROW | 5 |
| HARRY, Deborah/BLONDIE | 48 | SOFT CELL/Marc ALMOND | 20 |
| ISAAC, Chris | 62 | STEWART, Rod | 18 |
| JAMES | 41 | STRAWGERS, The | 7 |
| JOHN, Elton | 25 | T PAU | 10 |
| KENNEDY, Nigel/ECO | 60 | TECHNTRONIC | 42 |
| KENNEDY, Nigel/PO/TENNSTEDT | 49 | VANDROSS, Luther | 52 |
| KLF, The | 24 | WATERBOYS, The | 40 |
| KRAFTWERK | 15 | WEDDING PRESENT, The | 69 |
| KRAVITZ, Lenny | 30 | WILSON PHILLIPS | 61 |
| LAST, James, & HIS ORCHESTRA | 13 | WONDER STUFF, The | 22 |
| LIVING COLOUR | 66 | | |

★ Platinum (300,000) ● Gold (100,000) ○ Silver (60,000)
▲ Panel sales increase of 50 to 99% over last week
◆ Panel sales increase 100% or more over last week

BPI awards are made on combined unit sales of cassettes, CDs and LPs.
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MID-PRICE/BUDGET CLASSICAL ALBUMS

| THIS | LAST | Title, Composer Artists, Orch. | Label Cassette/CD/LP (Distributor) |
|------|------|--|--|
| 1 | 1 | CLASSICAL COLLECTION SAMPLER Various | Conifer CD:DDDCAT/MC:DDCCAT (CON) |
| 2 | 2 | THE COLLECTION - IN CONCERT Luciano Pavarotti | Collector Series CCSLP 288/CCSMC 288 (BMG) |
| 3 | 4 | DUETS FROM FAMOUS OPERAS Various | CFP CFP 4498/TCCFP 4498 (E) |
| 4 | 3 | VIVALDI: FOUR SEASONS Virtuosi Of England | CFP CFP 4001B/TCCFP 4001 (E) |
| 5 | 7 | MOZART: THE MARRIAGE OF FIGARO Various | CFP CD:CDCCFD 4724/MC:TCCFP 4724 (E) |
| 6 | 11 | INTRODUCING THE MOZART EDITION Neville Marriner/ASMF | Philips CD:4267352 (F) |
| 7 | 9 | THE WORLD OF GILBERT & SULLIVAN D'Oyly Carte | Decca CD:4300952/MC:4300954 (F) |
| 8 | 1 | THE WORLD OF KATHLEEN FERRIER Kathleen Ferrier | Decca CD:4300962/MC:4300964 (F) |
| 9 | 6 | HOLST: THE PLANETS James Loughran/HO | CFP CFP 40234/TCCFP 40243 (E) |
| 10 | 5 | ASMF 30TH ANNIVERSARY JUBILEE SAMPLER Neville Marriner/ASMF | Philips CD:4260512 (F) |
| 11 | 24 | KING OF THE HIGH C'S Luciano Pavarotti | Decca Opera Gala CD:4213262/MC:4213264 (F) |
| 12 | 13 | BIZET: CARMEN SCENES AND ARIAS Georg Solti/LPO | Decca Opera Gala CD:4213002/MC:4171724 (F) |
| 13 | 1 | ALBERT HALL GALA CONCERT Pavarotti/Adler/RPO | Decca Ovation CD:4307162/MC:4307164 (F) |
| 14 | 12 | ELGAR: VIOLIN CONCERTO Nigel Kennedy/Handley/LPO | Eminence EMX 4120581/EMX 4120584 (E) |
| 15 | 32 | HOLST: THE PLANETS Richard Hickox/LSO | Imp Classics CIMP 890/CIMPC 890 (F) |
| 16 | 23 | THE WORLD OF VAUGHAN WILLIAMS Various | Decca CD:4300932/MC:4300934 (F) |
| 17 | 21 | BEST-LOVED CLASSICS 1 Various | EMI Laser CD:CDZ 7625002/MC:LZ 7625004 (E) |
| 18 | 16 | TCHAIKOVSKY: 1812 OVERTURE Charles Mackerras/LPO | CFP CFP 101/TCCFP 101 (E) |
| 19 | 20 | RACHMANINOV: PIANO CONCERTO 2 Martino Tirimo/PO | CFP CFP 4383/TCCFP 4383 (E) |
| 20 | 25 | PUCCINI: TURANDOT (HIGHLIGHTS) Zubin Mehta/LPO | Decca Opera Gala CD:4213202/MC:4213204 (F) |
| 21 | 31 | BIZET/PUCCINI/VERDI: DUETS Merrill/Milanov/Albanese/Tebal | RCA Victor GL 87799/GK 87799 (BMG) |
| 22 | 11 | ALBINONI/PACHELBEL Herbert Von Karajan/BPO | DG Galleria 4190461/4190464 (F) |
| 23 | 15 | ALBINONI/CORELLI/VIVALDI/PACHELBEL Various | DG Walkman Classics 4131424 (F) |
| 24 | 28 | THE WORLD OF MOZART Various | Decca CD:4304982/MC:4304984 (F) |
| 25 | 29 | BEETHOVEN: SYMPHONY NO. 9 Karl Bohm/VPO | Deutsche Grammophon CD:4278022/MC:4278024 (F) |
| 26 | 27 | OPERA HIGHLIGHTS - SAMPLER Various | Philips 4263702 (F) |
| 27 | 17 | WARSAW CONCERTO Kenneth Alwyn/BOSO/Adni | CFP CFP 4144931/CFP 4144934 (E) |
| 28 | 14 | ORFF: CARMINA BURANA Simon Hickox/LSO | Imp Classics CD:CIMP 855/MC:CIMPC 855 (PK) |
| 29 | 10 | ORFF: CARMINA BURANA Eugene Jochum/DDO | Deutsche Grammophon CD:4238862/MC:4238864 (F) |
| 30 | 1 | BEST LOVED CLASSICS 2 Various | EMI Laser CD:CDZ 7625012/MC:LZ 7625014 (E) |
| 31 | 22 | PUCCINI: ARIAS AND DUETS Various | EMI Laser CD:CDZ 7625202/MC:LZ 7625204 (E) |
| 32 | 34 | PUCCINI: ARIAS Various | CFP CCFP 4569/TCCFP 4569 (E) |
| 33 | 1 | HOLST THE PLANETS Geoffrey Simon/LSO | Conifer CD:DDD 111/MC:DDC 111 (CON) |
| 34 | 1 | BRUCKNER: SYMPHONY NO 8 Eugene Jochum/BPO | Deutsche Grammophon 4142051/4142054 (F) |
| 35 | 1 | GOLDEN OPERA Various | Decca Jubilee 4142051/4142054 (F) |
| 36 | 1 | PUCCINI'S GREATEST HITS Various | Maestro GL89788/GK89788 (BMG) |
| 37 | 1 | SACRED ARIAS Various | CFP CFP4532/TCCFP4532 (E) |
| 38 | 39 | MOZART: CLARINET/FLUTE/HARP CONCS Various | DG Walkman Classics MC:4134284 (F) |
| 39 | 28 | BEETHOVEN: SYMPHONY NO. 9 Herbert Von Karajan/BPO | DG Galleria 4158321/4158324 (F) |
| 40 | 1 | MOZART: OVERTURES Sir Colin Davis | EMI Laser CD:CDZ 7628582/MC:LZ 7628584 (E) |

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DISTRIBUTION: INDIE SINGLES†

| THIS | LAST | Title Artists | Label 7" (12") (Distributor) |
|------|------|--|---|
| 1 | 1 | SHOCKED Kylie Minogue | PWL PWL(T) 81 (P) |
| 2 | 2 | LAST TRAIN TO TRANCENTRAL KLF | KLF Communications KLF 008(X) (RT) |
| 3 | NEW | TRIBAL BASE Rebel MC/Tenor Fly/B. Levy | Desire WANT(X) 44 (P) |
| 4 | 3 | PLANET OF SOUND Pixies | 4AD (B)AD 1008 (P) |
| 5 | 4 | TAKE 5 Northside | Factory FAC 3087 (FAC 308) (P) |
| 6 | NEW | CATCH THE BREEZE/SHINE Slowdive | Creation CRE 112(T) (P) |
| 7 | 9 | RUB-A-DUB Double Trouble | Desire WANT(X) 41 (P) |
| 8 | 5 | R.S.V.P. Jason Donovan | PWL PWL(T) 80 (P) |
| 9 | 6 | COAST IS CLEAR Curve | AnXious ANX(T) 30 (P) |
| 10 | NEW | KEEPSAKE (EP) Thousand Yard Stare | Stified Aardvark - (AARD 004) (SRD) |
| 11 | 7 | GET THE MESSAGE Electronic | Factory FAC 287(T) (P) |
| 12 | 8 | FOOTSTEPS FOLLOWING ME Frances Nero | Debut DEBT(X) 3109 (P) |
| 13 | 10 | JUST A GROOVE Nomad | Rumour RUMA(T) 33 (P) |
| 14 | NEW | SO THIS IS LOVE Mental Cube | Debut DEBT(X) 3112 (P) |
| 15 | 12 | DON'T EVEN KNOW IF I... Soul Family Sensation | O.L.I. 47TP7 (47TP12) (P) |
| 16 | 11 | NOTHING CAN STOP US/SPEEDWELL Saint Etienne | Heavenly HVN 9(12) (RE/P) |
| 17 | 15 | TOXIC (EP) Toxic | D-Zone - (DANCE 010) (SRD) |
| 18 | NEW | BITTER MOON Candyland | Non Fiction YES(X) 7 (P) |
| 19 | 13 | PAINFUL THING (EP) Catherine Wheel | Wilde Club - (WILDE 5) (RT) |
| 20 | NEW | MASS APPEAL MADNESS Napalm Death | Earache 7MOSH 46 (MOSH 46T) (RE/P) |
| 21 | 16 | GONNA CATCH YOU Lionie Gordon | Supreme SUPE(T) 185 (P) |
| 22 | 14 | PLAYING WITH KNIVES Bizarre Inc | Vinyl Solution STORM 25R (STORM 25) (SRD) |
| 23 | 14 | INTO TOMORROW Paul Weller Movement | Freedom High FHPT(1) 1 (P) |
| 24 | 21 | HYPERREAL Shamen | One Little Indian 48 TP(12) (P) |
| 25 | 17 | YOU LOVE US Manic Street Preachers | Heavenly HVN 10(12) (RE/P) |
| 26 | 11 | WICKEDEST SOUND Rebel MC feat Tenor Fly | Desire WANT(X) 40 (P) |
| 27 | 22 | DON'T LET ME DOWN The Farm | Produce MILK 104(T) (P) |
| 28 | 24 | RHYTHM IS A MYSTERY K-Klass | Creed CREED 11(T) (SRD) |
| 29 | NEW | MOVE CLOSER Zee | Debut DEBT(X) 3117 (P) |
| 30 | 25 | PROTIEN/M.T.S. Sonic Experience | Strictly Underground - (STUR 6) (P) |
| 31 | 37 | TEMPERATURE RISING P.K.A. | Stress SS(T) 4 (SP) |
| 32 | 36 | KIDS IN AMERICA Lawnmower Deth | Earache 7MOSH 39 (MOSH 39T) (RE/P) |
| 33 | RE | LOOSE FIT Happy Mondays | Factory FAC 3127 (FAC 312) (P) |
| 34 | 31 | RAINBOWS IN THE SKY Hypnotist | Rising High - (RSN 1) (SRD) |
| 35 | 20 | SPEED REACTION Spirea X | 4AD (B)AD 1006 (RT) |
| 36 | 28 | EXPLODED Formula | Vinyl Solution - (STORM 28) (SRD) |
| 37 | 40 | ALL I SEE Presence | Reality LOL(X) 2 (P) |
| 38 | 26 | LOVE IT FOREVER Johnny Parker | Desire WANT(X) 43 (P) |
| 39 | NEW | WE'RE ON THE MOVE Gems For Jam | Debut - (DEBTX 3114) (P) |
| 40 | 35 | WHERE ARE YOU (NOW) Spacetax Vol 1 | PWL Continental - (PWL 88) (P) |

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DISTRIBUTION: INDIE ALBUMS†

| | | | |
|----|-----|--|-------------------------------------|
| 1 | 2 | ELECTRONIC Electronic | Factory FACT 290 (P) |
| 2 | NEW | RHYTHM DIVINE Various | Dino DINTV 22 (P) |
| 3 | 2 | THE WHITE ROOM The KLF | KLF Communications JAMSLP 006 (APT) |
| 4 | 3 | LOVE SUPREME Various | Dino DINTV 19 (P) |
| 5 | 4 | REGGAE OWES ME MONEY Ragga Twins | Shut Up And Dance SUADLP 2 (P) |
| 6 | 7 | IF THIS IS ROCK AND ROLL... Saw Doctors | Solid ROCK 7 (P) |
| 7 | RE | RHYTHM OF LOVE Kylie Minogue | PWL HF 18 (P) |
| 8 | 5 | KEEP THE MUSIC PLAYING Shirley Bassey | Freestyle/Dino DINTV 21 (P) |
| 9 | 14 | SPARTACUS The Farm | Produce MILKLP 1 (P) |
| 10 | 8 | GHOST - ORIGINAL SOUNDTRACK Various | Milan A 620 (RT) |

METAL CHART

| | | | |
|----|----|---|--|
| 1 | 3 | PORNO GRAFFITI Extreme | A&M 3953134 (F) 3953132/3953131 |
| 2 | 4 | TIME'S UP Living Colour | Epic 4669204 (SM) 4669202/4669201 |
| 3 | 1 | UNION Yes | Arista 411558 (BMG) 261558/211558 |
| 4 | 2 | MARQUEE METAL Various | Marquee 8454174 (F) 8454172/8454171 |
| 5 | 7 | SLIPPERY WHEN WET Bon Jovi | Vertigo VERHC 38 (F) VERHCD 38/VERH 38 |
| 6 | 5 | DEDICATION - THE VERY BEST OF Thin Lizzy | Vertigo 8481924 (F) 8481922/8481921 |
| 7 | 6 | YOUNG GODS Little Angels | Polydor 8478464 (F) 8478462/8478461 |
| 8 | 8 | SOUL DESTRUCTION Almighty | Polydor 8479614 (F) 8479612/8479611 |
| 9 | 10 | CORNERSTONES 1967-1970 Jimi Hendrix | Polydor 8472314 (F) 8472312/8472311 |
| 10 | 11 | MANE ATTRACTION White Lion | Atlantic WX 415C (W) 7567821932/WX 415 |
| 11 | 14 | SHAKE YOUR MONEYMAKER The Black Crowes | Def American 8425154 (F) 8425152/8425151 |
| 12 | 1 | JANE'S ADDICTION Jane's Addiction | Triple X 759265994 (W) 759265993/759265991 |
| 13 | 15 | BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi | Vertigo 8464734 (F) 8464732/8464731 |
| 14 | 9 | RED HOT METAL-18 ROCK CLASSICS Various | Dover ZDD 21 (E) CCD 21/ADD 21 |
| 15 | 28 | DON'T COME EASY Tyketto | DGC DGCC 24317 (BMG) DGCD 24317/DGC 24317 |
| 16 | 13 | LEAN INTO IT Mr. Big | Atlantic 7567822094 (W) 7566822092/7567822091 |
| 17 | 15 | BACK STREET SYMPHONY Thunder | EMI TCCEM 3570 (E) CEMC 3570/EMC 3570 |
| 18 | 22 | APPETITE FOR DESTRUCTION Guns N' Roses | Geffen WX 125C (W) WX 125CD/WX 125 |
| 19 | 12 | RITUAL DE LO HABITUAL Jane's Addiction | Warner Brothers WX 306C (W) WX 306CD/WX 306 |
| 20 | 1 | TIL DEF DO US PART Various | Def American 8485744 (F) 8485742/8485741 |
| 21 | 25 | HITS OUT OF HELL Meat Loaf | Epic 4504474 (SM) 4504472/4504471 |
| 22 | 17 | ARISE Sepultura | Roadrunner RO 93284 (P) RO 93282/RO 93281 |
| 23 | 21 | CRAZY WORLD Scorpions | Vertigo 8469084 (F) 8469082/8469081 |
| 24 | 26 | REMASTERS Led Zeppelin | Atlantic ZEP 1C (W) ZEP 1CD/ZEP 1 |
| 25 | 1 | PALACE SPRINGS Hawkwind | GWR GWTC 104 (P) GWCD 104/GWLP 104 |
| 26 | 30 | FOUR SYMBOLS (LED ZEPPELIN 4) Led Zeppelin | Atlantic K 450008 (W) K 250008/K 50008 |
| 27 | 24 | EMPIRE Queensryche | EMI USA TCMTL 1058 (E) CDMTL 1058/MTL 1058 |
| 28 | 20 | RAZOR'S EDGE AC/DC | Atco WX 364C (W) 7567914132/WX 364 |
| 29 | 29 | MIND FUNK Mind Funk | Epic 4677904 (SM) 4677902/4677901 |
| 30 | 30 | THE WALL Pink Floyd | Harvest TC25HDW 411 (E) CDS 7460368/SHDW 411 |

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"Indie labels then and now" supplement,
part of our N.M.S issue

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: STOP PRESS : STOP PRESS

| ARTIST | TITLE | LABEL | CAT NOS | DEALER PRICE | DISTRIBUTOR | CATEGORY | ARTIST | TITLE | LABEL | CAT NOS | DEALER PRICE | DISTRIBUTOR | CATEGORY |
|---|--|-------------------|--------------|--------------|---|--|-----------------------------------|--|-----------------------|-----------------|--------------|-------------|----------|
| VARIOUS JAZZ AROUND MIDNIGHT | SAXOPHONE POLYDOR | MC 8409514 | CD | 8.40 | F | Jazz | VARIOUS WASHBOARD STORY | 1926/1939 ZETA | CD ZET 741 | E4 85 | DIS | Jazz | |
| VARIOUS JAZZ AROUND MIDNIGHT | STRINGS ATTACHED POLYDOR | MC 8409384 | CD | 8.40 | F | Jazz | VARIOUS WHALE SONGS | JSL GREEN LABEL | CD JSL 009 | E4 85 | DIS | Pop | |
| VARIOUS JAZZ AROUND MIDNIGHT | VOICES POLYDOR | MC 8409464 | CD | 8.40 | F | Jazz | VARIOUS WINGS OF LOVE | A&M/POLYGRAM TV | LP/MC 8455061/8455064 | CD 8455062 | E5 17/7 89 | F | World |
| VARIOUS LADIES SING JAZZ ZETA | CD ZET 751 | E4 85 | DIS | Jazz | VARIOUS WORLD MUSIC VOLUME 1 | BUDA | CD 825052 | E4 85 | DIS | Jazz | World | | |
| VARIOUS LEGENDS OF THE BLUES VOLUME 1 | COLUMBIA | CD 4672452 | SM | Blues | VARIOUS YAMMIE MUSIC INC | VOLUME 2 YAMMIE | CD | 825052 | E4 85 | DIS | Blues | | |
| VARIOUS MIDDLE EAST | SUNG POETRY UNESCO | CD AUD 8025 | E0 29 | KO | World | VARIOUS SCOTTISH FIDDLERS | FIDDLERS 5 TEMPLE | MC CTP 044 | CD COMD 2044 | E4 29/7 29 | CM/PROJ | Ethnic | |
| VARIOUS MUSIC FROM THE MOVIES OBJECT | CD OZ 0016 | E3 13 | TBD | Films | VENDITTI, Antonello IL DIARIO PHILIPS ITALY | MC 8485844 | E5 10 | FLEX | W | W | Vocal | | |
| VARIOUS NEW WAVE CLUB CLASS X 1 | ANTLER SUBWAY LP/MC | AS 5050/AS 5050MC | CD/AS 5050CD | 4.50 | APT | New Wve | VISHNEVSKAYA/ROSTROPVITCH | RUSSIAN SONG RECITAL ERATO | CD 2292 45643 2 | E14 58 | F | Dance | |
| VARIOUS NEWS & THE BLUES | TELLING IT LIKE IT IS COLUMBIA | CD 4672492 | SM | Blues | WATERS, Crystal SURPRISE A&M | LP/MC 3971511/3971514 | CD 3971512 | DIS | Jazz | W | Jazz | | |
| VARIOUS PAKISTAN | THE MUSIC OF THE QUAHAL UNESCO | MC AUD 58028 | CD AUD 8028 | E4 86/7 29 | KO | World | WATERS, Ethel PUSH OUT ZETA | CD ZB 747 | E4 85 | DIS | Jazz | | |
| VARIOUS SENSU DUB VOLUME 5 | ORIGINAL MUSIC | CD | 8.40 | JS | Reggae | WEEDON, Bert THE BEST OF THE EMU YEARS | EMI | MC TCEMS 1411 | CD/CEMS 1411 | CD 8490682 | E | Blues | |
| VARIOUS SHOUTIN' SWINGIN' AND MAKIN' LOVE | CHESS/MCA | CD CHD 9327 | F | Blues | WILLIAMSON, Sonny Boy BUMMER ROAD | CHESS/MCA | CD CHD 9324 | F | Blues | W | Blues | | |
| VARIOUS SOLOMON ISLANDS | FATALEKI & BAEGU MUSIC UNESCO | MC AUD 8027 | CD AUD 58027 | E4 86/7 29 | F | World | WILSON, Dennis PACIFIC OCEAN BLUE | COLUMBIA | MC 4683514 | CD 4683512 | E2 73/4 85 | SM | Pop |
| VARIOUS SUMMERTIME SONGS & RHYMES | CRS | MC CR 9106F | E2 12 | TBD | Child | WINANS, Bebe & Cece DIFFERENT LIFESTYLES | CAPTOL LP/MC EST 2146/TCST 2146 | CD/CEST 2146 | CD/CEST | W | Soul | | |
| VARIOUS SWITZERLAND | YOODELS OF APPENZEL UNESCO | MC AUD 58026 | CD AUD 8026 | E4 86/7 29 | KO | Ethnic | WOLFF/ST PAUL CHAMBER ORCH. | COPLAND, APPALACHIAN SPRING, QUIET CITY, ETC | TELDEC | CD 2292 46314-2 | E7 29 | W | Orch. |
| VARIOUS THE BEST OF BOOGIE WOOGIE ZETA | CD ZET 740 | E4 85 | DIS | Jazz | WYNETTE, Tammy BEST OF TAMMY WYNETTE | EPIC | CD CD 32015 | E4 85 | SM | Country | | | |
| VARIOUS THE SLIDE GUITAR | BOTTLES, KNIVES & STEEL COLUMBIA | CD 4672512 | SM | Blues | Y CYRFF LLAWEYDD | HEB DDDWY ANKST LP/ANKST 016 | CD | FLEX | Rock | SRD | Rock | | |
| VARIOUS THEY SHALL NOT PASS ABSTRACT | MC AABTC 400 | CD AABT 400CD | E3 95/6 99 | P | World | YO LA TENGO WHAT IS YO LA TENGO | CITY SLANG LP/EFA 4068 | CD EFA 4068CD | SRD | Rock | | | |
| VARIOUS TRINIDAD STEEL BANDS | BELLAPHON | CD 4200700 | E4 75 | FLEX | World | | | | | | | | |
| VARIOUS TURKEY | SUFI MUSIC: ILAHI ET NEFES MAISON DES CULTURES | CD AUW 260021 | E7 29 | KO | World | | | | | | | | |

MUSIC VIDEO

| ARTIST | TITLE | LABEL | DATE | CAT NOS | DEALER PRICE | ARTIST | TITLE | LABEL | DATE | CAT NOS | DEALER PRICE |
|---------------------|-----------------------|----------------------------------|---------------------|------------------------|------------------------|----------|--------------------------|---------------|----------------------------------|---------------------|-----------------------|
| AC/DC | CLIPPED | Warner Music Vision | (24/06/91) | VHS Cert: E 8536502343 | 6.95 | STARSHIP | STARSHIP - GREATEST HITS | BMG Video/BMG | (24/06/91) | VHS Cert: E 791 131 | 5.56 |
| O'CONNOR, Sinead | THE YEAR OF THE HORSE | Chrysalis Video/Video Collection | (17/06/91) | VHS Cert: E CVHS 5041 | 6.95 | VARIOUS | SLAMMIN' RAP 3 | BMG Video/BMG | (24/06/91) | VHS Cert: E 791 127 | 6.95 |
| PLANT, Robert | MUMBO JUMBO | (Up Dated Version) | Warner Music Vision | (24/06/91) | VHS Cert: E 8536502473 | 6.95 | WORLD PARTY | VIDEO EP | Chrysalis Video/Video Collection | (17/06/91) | VHS Cert: E CVHS 4.17 |
| POP WILL EAT ITSELF | UNSPOLIT | BY PROGRESS | BMG Video/BMG | (24/06/91) | VHS Cert: E 791 134 | 3.95 | | | | | |

SINGLES

Singles releases: week commencing 24 June 1991-28 June 1991: 94
Year to Date: 2170

HIGHLIGHTS

| ARTIST | A/B-SIDE | LABEL | CAT NO. | EXTRA TRACKS | (DISTRIBUTORS) | CATEGORY | LAST 3 CHART PLACINGS | COMMENT |
|---------------|---|------------|---|---|----------------|----------|-----------------------|--|
| ERASURE | CHORUS/Over The Rainbow | MUTE | 125 "12" | MUTE 125 "CD" CDMUTE 125 "MC" CMUTE 125 (P) | | Pop | 11 13 15 | More success for the leading indie act. |
| CATCH 23 | I AM/Stand Back | POLYDOR | "7" PO 159 "12" PZ 159 "MC" PZ 159 (F) | | | Indie | - - - | Watch with interest the development of Hit The Write Note winners. |
| OMD | PANDORA'S BOX/All She Wants Is Everything | VIRGIN | "7" V3 1331 "MC" V3C 1331 (F) | | | Pop | 3 50 52 | It's like they've never been away. |
| QUADROPHONIA | WAVE OF THE FUTURE, THE/Version | ARS | "7" 6569937 "12" 6569936 "CD" 6569932 "MC" 6569934 (C) | | | Dance | 14 - - | Cool Cuts showing indicates another smash. |
| SILVER BULLET | RUFF KARNAGE/Never Authorise Apocalypse | PARLOPHONE | "7" R 6290 "12" 12R 6290 (version)/20 Seconds To Comply "CD" CDR 6290 (version)/20 Seconds To Comply "MC" TCR 6290 (version)/20 Seconds To Comply (E) | | | Dance | 33 45 11 | Continuing the dance trend for a floor-filler and beyond. |

| ARTIST | A/B SIDE | LABEL | CAT NOS | EXTRA TRACKS | DISTRIBUTOR | CATEGORY | ARTIST | A/B SIDE | LABEL | CAT NOS | EXTRA TRACKS | DISTRIBUTOR | CATEGORY |
|----------------------------------|--|---|--|--------------|-------------|--------------------------------------|--|--|--|--------------|--------------|-------------|----------|
| 25TH OF MAY | IT'S ALL RIGHT/It's All Right | ARISTA | 114442 7 614442 12 614442 CD | | BMG | Dance | **JINNY KEEP WARM | House VIRGIN VSCDT 1356 CD | | F | House | | |
| **ALL ABOUT EVE | FAREWELL MR. SORROW/Elizabeth Of Glass | MERCURY/PHONOGRAM | EVENB 14 12 (Special pack) | | F | Rock | JOE 90 ORIGINAL NATTY | It's A Sin STREET MS 008 12 | | JS | Reggae | | |
| ARROW LIMBO | CALYPSO/It's A Man | MANGO | 12MNG 783 12 | | F | Soca | **JOHNNY HATES JAZZ | LET ME CHANGE YOUR MIND/Breaking Point VIRGIN VSCDX 1220 CD (2nd) | | JS | Pop | | |
| ARTFUL DODGER | The PURE LOVE | PURE ENERGY/It's A Man | D-ZONE Dance 006 12 | | SRD | Dance | JONES, Quincy | BACK ON THE BLOCK/Version | QWEST W 0047 7 W 0047T 12 W 0047CD CD W 0047C | W | Dance | | |
| ASH, Daniel | WALK THIS WAY/Heaven Is Waiting | BEGGARS BANQUET | BEG 246 7 BEG 246T 12 (version)/Version/BEG 246CD CD (version)/Version | | W | Rock | KINGS OF PEACE | 1,000/ba DEBUT/PASSION DEBXT 3121 12 | | F | Dance | | |
| ASHI DON'T SAY THAT IT'S OVER | ARISTA | 114444 7 614444 12 664444 CD | | BMG | Dance | AND THE GANG | GET DOWN ON IT (REMIX)/Celebration MERCURY/PHONOGRAM MER 346 7 MERX 346 12 Megamix/MERCD 346 CD | | P | Dance | | | |
| BASTI B.S.B.P. | The/ba WAY COOL | WAY 011T 12 WAY 011CD CD | | APT | Dance | KRANZ, George | DIN DAA DAA/ba CARDIAC CNY 5 7 CNYT 5 12 L.U.P.O. SO HARD/ba LOW SPIRIT/TOBRO 12YOBR 22 12 | | F | Dance | | | |
| BEAT INSPECTORS | (EP) THE PUMP | IT/ba RENK RENK 1T 12 | | TRC/BMG | Dance | LFO | WE ARE BACK/ba WARP 7WAP 14 7 WAP 14 12 WAP 14CD CD | | P | Dance | | | |
| BEE GEES, The | ONLY LOVE | THE/You Win Again (live) | WARNER BROTHERS W 0049 7 W 0049T 12 | | W | Pop | LOVE AND MONEY | MY LOVE LIVES IN THE DEAD HOUSE/Rust FONTANA/PHONOGRAM MONEY 10 7 MONEY 1012 12 MONCD 10 CD | | F | Pop | | |
| BROOKS, Mike | AIN'T TOO PROUD | TO BEG/ba JAH LIFE | JLT 2000 12 | JS | Reggae | LUSH, Connie | HARD (LOVE)/HARD (SEX)/HARD (JOY) 8 PRODUCTION 8W 5 12 | | 0933319205 | Dance | | | |
| BROWN, Dennis | YOU KNOW YOU WANT TO BE LOVED | (Version) | GREENSLEEVES GRED 309 12 | JS | Reggae | M.I.C. GORDON, THE SPONGE | SUPPLY GIMBO SLMB 0003 12 | | APT | Ind Dan | | | |
| C&C MUSIC FACTORY | THINGS THAT MAKE YOU GO HMM | (Version) | 6566906 12 6566904 MC | SM | Dance | MAD JACK | GET TO THAT/ba CREED 13T 12 | | SRD | Ind Dan | | | |
| CAPLETON | SOMEBOY/ba BLACK SCORPIO | TBS 11981 12 | | JS | Reggae | MARKUS BAND, Ben | The ANGELENE/inst) CITATION CIT 103 7 | | TB | AOR | | | |
| CAPLETON & BOBBY ZARO | DEM GUN/ba BLACK SCORPIO | DSR 11879 12 | | RE/JS | Reggae | **MASSIVE ATTACK | SAFE FROM HARM/Version | WILD BUNCH WBRX 3 12 (remix) WBRX 3 CD | | F | Dance | | |
| CATCH 23 | HERE I AM/ba POLYDOR | PO 159 7 PZ 159 12 PZ 159 MC | | F | Indie | MILLTOWN BROTHERS, The | APPLEGREEN/We've Got Time A&M AM 787 7 AMY 787 12 Why Should I Drop Like A Stone/AMX 787 12 Sally Ann/Nationality/Somehing Cheap/AMX 787 CD Why Should I Drop Like A Stone | | F | Rock | | | |
| CAVEMAN VICTORY | (EP) PROFILE | PROFT 340 12 | | P | Dance | MITCHELL, Joni | COME IN FROM THE COLD/Ray's Dad's Cadillac GEFEN GFS 4 7 GFSX 4 CD (Special pack) (version)/GFST 4 CD (version) | | BMG | Folk | | | |
| CHEVELLE | NO PUSH OVER/Version | (Version) | GREENSLEEVES GRED 311 12 | JS | Reggae | NEFATERI | SO RELAXING/ba PROFILE PROF 337 7 PROF 337 12 PROFCD 337 CD | | P | Dance | | | |
| COBRA | MERCILESS | BAD BOY/ba SINBAD | SID 006 12 | JS | Reggae | OBSCURE BUSINESS | PARTING, THE/ba EARTH RECORDINGS | EARTHX 002T 12 | RE | Rock | | | |
| COCOA TEA | WITH KRYSTAL MORE THEM CHAT, THE/Version | (Version) | GREENSLEEVES GRED 308 12 | JS | Reggae | OMD | PANDORA'S BOX/ba VIRGIN V3 1331 7 V3C 1331 MC | | F | Pop | | | |
| COFFE, Paolo | MAX/Eden EAST WEST | YZ 588 7 YZ 588CD CD (Sparring Partner) | | W | MOR | ONE DESTINY | WHERE DID WE GO WRONG/Version | SILVER EDGE FSJ 004 12 | | 0933319205 | Reggae | | |
| DANTE DUCC | featuring THE GROOVE GANG | PARTY ZONE, THE/inst) EAST WEST | YZ 592 7 YZ 592T 12 YZ 592CD CD YZ 592C MC | | W | Rap | ORKESTRA CHAMBER, The | ba ATO TA 11 12 | | JS | Dance | | |
| DAY, Patti | RIGHT BEFORE MY EYES/ba STARWAY | SWR 3 7 SWRT 3 12 SWRCD 3 CD | | BMG | Dance | **PETTY, TOM | LEARNING TO FLY/ba's A Rock 'N' Roller MCA MCXSD 1555 CD (2nd) I Need To Know | | TRC/BMG | Rock | | | |
| **DEEY'S MIDNIGHT | RUNNERS COME ON EILEEN/Because Of You | MERCURY/PHONOGRAM | MERM 347 MC Let's Get This Straight From The Start | | F | Pop | PHUTURE ASSASSINS | SHOT LIKE DIS/ba SUBURBAN BASE | SUBBASE 003 12 | SRD | Dance | | |
| DIBANGO, Manu | MINCALOR/ba EXPRESSION | EXPR12 6 12 | | P | Dance | PISCES POISON | ba JAMAICA JAMAICA JAJA 7001 12 | | JS | Reggae | | | |
| DJ JAZZY JEFF & THE FRESH PRINCE | SUMMERTIME/ba JIVE | JIVE 279 7 JIVET 279 12 JIVECD 279 CD | | BMG | Dance | PSYCHOPHANTS | NIGHTMARE/ba DEBUT/PASSION 12ELIC 2 12 | | JS | Reggae | | | |
| DODGE CITY PRODUCTIONS | AIN'T GOING FOR THAT/ba 4B | BRW 221 7 12BRW 221 12 BRCD 221 CD | | F | Dance | QUADROPHONIA WAVE OF THE FUTURE, THE | ba ARS 6569937 7 6569936 12 6569932 CD 6569934 MC | | C | Dance | | | |
| DURY, Ian, The | BLOCKHEADS HIT ME WITH YOUR RHYTHM | STICK 91/Version | FLYING VINYL FLYR 1 7 FLYRX 1 12 (version)/FLYRCD 1 CD (version)/FLYRMC 1 MC (version)/Version | | E | Pop | QUEENSRYCHE | BEST I CAN DO/I Dream In Infrared EMI-USA NT 97 7 10MT 97 10 (box/poster/badge) Prophecy (live)/CDMT 97 CD (version)/Prophecy (live)/TCMT 97 MC (version)/Prophecy (live) | | E | Rock | | |
| ELO PART II | THOUSAND EYES/ba TELSTAR | ELO 101 7 12ELO 101 12 ELOCD 101 MC | | TRC/BMG | Rock | **RAGGA TWINS, The | HOLLIGAN 69/ba SHUT UP AND DANCE | SUAD 16CD CD SUAD 16MC MC RAILWAY CHILDREN, THE | MUSIC STOP/ba VIRGIN VSCDX 1255 CD (train pack) | PAC | Dance | | |
| ERASURE | CHORUS/ba MUTE | MUTE 125 12 CDMUTE 125 CD CMUTE 125 MC | | P | Pop | RAITT, Bonnie | SOMETHING TO TALK ABOUT/One Part Be My Lover | CAPTOL CL 619 7 CDCL 619 E | | F | Blues | | |
| FATHE, George | GIPSY WOMAN/ba VIRGO | VG 027 12 | | JS | Reggae | RAZE | BASS POWER/Version | CHAMPION CHAMP 279 7 CHAMP12 279 12 | | BMG | Dance | | |
| FAMILY LOVE | DECEMBER FLAMES | FL 006 12 | | JS | Reggae | SACRED HEARTS | LUCY DON'T MIND/ba TEATIME | TA 12 7 | SRD | Indie | | | |
| FARNHAM, John | BURN FOR YOU/ba RCA | BP 44215 12 PD 44216 CD | | BMG | Rock | SAMUEL, Andrew | PINA COLADA PARTS 1 & 2/ba CRYSTAL 12CLT 004 12 | | JS | Reggae | | | |
| FEEL FEEL | SO FINE/In Here To Prove It | DIRECT HEAT | DH12 001 12 | PAN | Dance | SCAT OPERA | ABOUT TIME/ba MUSIC FOR NATIONS | KUT 138 7 12KUT 138 12 CDKUT 138 CD | | P | Rock | | |
| FKW | ROMEO AND JULIE/ba NEXT | PLATEAU NP 780 7 NPL 780 12 | | P | Dance | **SCORPIONS, The | WIND OF CHANGE/Restless | NIGHTS VERTIGO/PHONOGRAM VERMC 54 MC | | F | Rock | | |
| FLESHBLOOD | LIVE YOUR LIFE IN HONESTY/Version | (Version) | FLESHBLOOD FBLDX 003 12 | 0933319205 | Dance | SHYROCK | MAY THE FUNK BE WITH YOU/ba TORSO | DANCE PARLOPHONE R 6290 7 12R 6290 12 (version)/20 Seconds To Comply/CDR 6290 CD (version)/Version/20 Seconds To Comply/TCR 6290 MC (version)/Version/20 Seconds To Comply | | SRD | Dance | | |
| FLOURGOWN WITH BRIAN AND TONY | GOLD HOW YOU SO HOT/Version | (Version) | GREENSLEEVES GRED 310 12 | JS | Reggae | SINGH, Malkit | RAGGAMUFFIN MAN/ba STAR | SRLP 5120 12 | BK/APT | Bhangra | | | |
| FR | MYSTERY I JUST WANNA BE/ba GWARN | GRN 001 12 | | 0618394038 | Dance | SPANNER BANNER | CONCIOUS WOMAN/ba EXTERMINATOR | VPRD 755 12 | JS | Reggae | | | |
| GALLON DRUNK | LAST GASP (SAFTY), THE/ba CLAWFIST | HUNKA 003 7 | | APT | Indie | STARLINGS, The | 27 (EP) ANXIOUS ANXT 666 12 ANXCD 666 CD | | P | Rock | | | |
| GERARDO | WE WANT THE FUNK/Fandango | INTERSCOPE A 8815 7 A 8815T 12 A 8815CD CD A 8815C MC | | W | Rap | STEWART, Tinga | CLOSE TO YOU/Love Again | SILVER EDGE FSJ 006 12 | | 0933319205 | Reggae | | |
| GIPSY KINGS | BAILA ME/ba COLUMBIA | 6562517 7 6562512 12 6562512 CD | | SM | World | SUNCHALKS, The | SPARKLE (EP) WILDE CLUB | WILDE 6 12 | BK/P | Rock | | | |
| HAMILTON, Prilly I | WANNA SEX | YOU U/ba FASHION | FAS 5 12 | JS/CSA | Reggae | **THIRST | ENEMY WITHIN, THE/Liquid | TEN TEND 379 CD | | F | Dance | | |
| HARRIS/KEANE/BLACK | SUNNY/ba BBC | BIAB 1 7 BIABT 1 12 BIABCD 1 CD | | P | Pop | TNM & BROTHER | BEYOND HORN IN MY HOUSE/ba ATO | ATO 11 12 | F | Dance | | | |
| HOBBEY, A | HIPPY AND A FUNKI | DREDD, A WORK IT OUT/Version | TAM TAM 7TTT 51 7 TTT 51 12 Total Confusion | | SM | Dance | TYKETO | FOREVER YOUNG/ba DGG | DGG 2 7 DGGT 2 12 DGGT 2 12 (poster bag) DGGT 2 CD | | BMG | | |
| HOUSE CREW | KEEP THE FIRE BURNING/ba | PRODUCTION HOUSE | PNT 029 12 | 0819688870 | Dance | VALENTINO, Bobby | NO SMOKE WITHOUT FIRE/ba | DIG LIFE | BLR 51 7 BLR 51T 12 | | F | | |
| HOUSTON, Whitney | MY NAME IS NOT SUSAN/ba | ARISTA | 114510 7 64510 CD 411885 MC | | BMG | WEA | WORLD DAVY JONES/Out And Down/Pathetical | TWAT SUGARPUSSY PUSSY 001 12 | | APT | Dance | | |
| HUNGRY I, The | FALLING ORCHARD/ba | NURSERY | 12NY 003 12 NYSCD 003 CD | | APT | Rock | WILLIAMS, Sharon | LOVE YOU SO MUCH/ba SHADOW | SH 001 12 | JS | Indie | | |
| INFINITY PROJECT, The | KICKING WITH BORIS/ba | FABULOUS | FABU 004T 12 FABU 004C MC | | APT | Dance | WINSTANLEY, Liz | GROOVE SENSATION/ba | JIVE | JIVET 276 12 | BMG | | |
| **INNER CITY | HALLELUJAH/Unity | TEN TEND | 365 12 (remix) | | F | Dance | WOLFE, Candi | LIVE IS GUILTY/Version | ONE TIME | SRT 915 7 | 0217738868 | | |
| INTERFERENCE | THIRD MAN PART 1/ba | SWITCH | L2 12 | JS | Dance | | | | | | | | |
| JAMES, Hopeton | TIME HAS COME, THE/ba | STRIKER | LEE SLT 004 12 | JS | Reggae | | | | | | | | |

SINGLES TITLES A-Z

| | | | | | |
|-------|---|--------|---|--------------|---|
| 1,000 | K | Chorus | E | Feel so fine | F |
|-------|---|--------|---|--------------|---|

TOP 60 DANCE SINGLES

22 JUNE 1991

THE OFFICIAL **music week** CHART

| This Week | Last Week | Title | Artist | Label (12") (Distributor) |
|-----------|-----------|--------------------------------|----------------------------|---------------------------------|
| 1 | NEW | REAL LOVE | Driza-Bone | 4th + B'Way 12BRW 223 (F) |
| 2 | 1 | TRIBAL BASE | Rebel MC/Tenor Fly/B Levy | Desire WANTX 44 (P) |
| 3 | NEW | NIGHT IN MOTION | Cubic 22 | XL XLT 20 (W) |
| 4 | 2 | I WANNA SEX YOU UP | Color Me Badd | Giant W 0036T (W) |
| 5 | NEW | OPTIMISTIC | Sounds Of Blackness | Perspective PERT 786 (F) |
| 6 | 4 | THINKING ABOUT YOUR LOVE | Kenny Thomas | Cooltempo COOLX 235 (E) |
| 7 | 3 | I LIKE THE WAY (THE KISSING..) | Hi-Five | Jive JIVET 271 (BMG) |
| 8 | NEW | THERE'S NOTHING LIKE THIS | Omar | Talkin Loud TLKX 9 (F) |
| 9 | RE | DEEP IN MY HEART | Clubhouse | frr FX 157 (F) |
| 10 | 9 | A WATCHER'S POINT OF VIEW | PM Dawn | Gee Street GEET 32 (F) |
| 11 | 12 | DO YOU WANT ME | Salt-N-Pepa | frr FX 151 (F) |
| 12 | NEW | TECHNO FUNK | Lost | Perfecto PT 44560 (BMG) |
| 13 | 7 | PEOPLE ARE STILL HAVING SEX | LaTour | Polydor PZ 147 (F) |
| 14 | 19 | LET THE BEAT HIT 'EM | Lisa Lisa & Cult Jam | Columbia (USA) 4473834 (Import) |
| 15 | 6 | SAFE FROM HARM | Massive Attack | Wild Bunch WBRT 3 (F) |
| 16 | 11 | WHAT YOU WANT | Xpansions feat Dale Joyner | Arista 614246 (BMG) |
| 17 | 8 | NAKED LOVE (JUST SAY...) | Quartz with Dina Carroll | Mercury ITM 412 (F) |
| 18 | 18 | GENERATIONS OF LOVE | Jesus Loves You | More Protein PROT 1012 (F) |
| 19 | NEW | PEOPLE | Lisa M | Polydor PZ 141 (F) |
| 20 | 10 | RUB-A-DUB | Double Trouble | Desire WANTX 41 (P) |
| 21 | 21 | GIRLS | Powercut feat Nubian Prinz | Eternal YZ 570T (W) |
| 22 | NEW | POP GOES THE WEASEL | 3rd Bass | Def Jam 6569548 (SM) |
| 23 | NEW | HIGHER THAN THE SUN | Primal Scream | Creation CRE096 (T) |
| 24 | NEW | SHOT LIKE DIS | Phuture Assassins | Suburban Base SUBBASE 003 (SRD) |

| This Week | Last Week | Title | Artist | Label (12") (Distributor) |
|-----------|-----------|------------------------------|---------------------|---------------------------------|
| 25 | NEW | LOVE IS A MASTER OF DISGUISE | Eve Gallagher | More Protein PROT 1112 (F) |
| 26 | NEW | SEASIDE | Seaside | Vlaw VLAU 001 (Self) |
| 27 | 26 | HALLELUJAH | Inner City | Ten TENX 365 (F) |
| 28 | 5 | HOLIDAY | Madonna | Sire W 0037T (W) |
| 29 | 27 | KEEP THE FIRE BURNING | House Crew | Production House PNT 029 (Self) |
| 30 | 17 | YOU CAN'T PLAY WITH MY YO-YO | Yo-Yo feat Ice Cube | East West America A 8776T (W) |
| 31 | NEW | FREE YOUR FEELINGS | Slam Slam | MCA MCST 1533 (BMG) |
| 32 | 14 | NIKKE DOES IT BETTER | Nikke? Nicole! | Love EVOLX 5 (F) |
| 33 | NEW | STEP TO ME (DO ME) | Mantronix | Capitol 12CL 613 (E) |
| 34 | 16 | GYPSY WOMAN (LA DA DEE) | Crystal Waters | A&M AMY 772 (F) |

| This Week | Last Week | Title | Artist | Label (12") (Distributor) |
|-----------|-----------|----------------------------|---------------------------|--------------------------------------|
| 35 | 15 | ESCAPE | Gary Clail On-U Sound... | Perfecto PT 44564 (BMG) |
| 36 | 22 | WRITTEN ALL OVER YOUR FACE | Rude Boys | Atlantic A 7805T (W) |
| 37 | NEW | GET IT RIGHT (EP) | MK | Network NWKT 29 (P) |
| 38 | NEW | NOW THAT WE FOUND LOVE | Heavy D & The Boyz | MCA (USA) MCA 1254088 (Import) |
| 39 | 24 | NOW IS TOMORROW | Definition Of Sound | Circa YRT 66 (F) |
| 40 | 13 | TOXIC (EP) | Toxic | D-Zone DANCE 010 (SRD) |
| 41 | 20 | SO THIS IS LOVE | Mental Cube | Debut DEBTX 3112 (P) |
| 42 | 23 | BASS POWER | Raze | Champion CHAMP 12279 (BMG) |
| 43 | 32 | ANSWER MY PRAYER | Sue Chaloner | Pulse 8 12LOSE 9 (BMG) |
| 44 | 34 | ANASTHASIA | T99 | XL Recordings XLT 19 (W) |
| 45 | 31 | PERPETUAL DAWN | Orb | Big Life BLRT 46 (F) |
| 46 | 44 | SHE SELLS | Banderas | London LONX 298 (F) |
| 47 | 33 | WALKING DOWN MADISON | Kirsty MacColl | Virgin VST 1348 (F) |
| 48 | NEW | PURE LOVE - PURE ENERGY | Artful Dodger | D-Zone DANCE 008 (SRD) |
| 49 | 30 | MOVE THAT BODY | Technotronic feat Reggie | ARS Clip 6568376 (SM) |
| 50 | 25 | CIRCLES (ROUND & ROUND) | John & Julie feat Auriole | XL Recordings XLT 18 (W) |
| 51 | NEW | ANGEL TRANCE EP | Angel | R&S RS 9124 (Import) |
| 52 | NEW | TECHNO GROOVE | Mach 4 | Stealth STR 1191 (Import) |
| 53 | 53 | MY WAY | Mimmo Mix | Whole WHOLE 91248 (Import) |
| 54 | 42 | WE'RE ON THE MOVE | Gems For Jem | Debut DEBTX 3114 (P) |
| 55 | 37 | PROTIEN/MTS | Sonic Experience | Strictly Underground STUR 006 (Self) |
| 56 | 29 | BETTER WORLD | Omar Chandler | MCA MCST 1543 (BMG) |
| 57 | 41 | LOVESICK | Gang Starr | Cooltempo COOLX 234 (E) |
| 58 | 28 | IT'S ALL OUTTA LOVIN' YOU | Temper Temper | Ten TENX 353 (F) |
| 59 | 57 | ADDICTIVE LOVE | Be Be & Ce Ce Winans | Capitol (USA) V 15732 (Import) |
| 60 | 54 | WALK AWAY FROM LOVE | Mike Anthony | Joe Ge's JGD 004 (Import) |

TOP 10 DANCE ALBUMS

| This Week | Last Week | Title | Artist | Label/LP/cassette (Distributor) |
|-----------|-----------|------------------------------|---------------------|---|
| 1 | 3 | REACTIVATE VOL 1: BELGIAN... | Various | React REACTLP 1/REACTMC 1 (BMG) |
| 2 | NEW | THE MIX | Kraftwerk | EMI EM 1408/TCEM 1408 (E) |
| 3 | NEW | CLASSIC JAZZ-FUNK... | Various | Mastercuts CUTSLP 2/CUTSMC 2 (BMG) |
| 4 | 2 | REGGAE OWES ME MONEY | Regga Twins | Shut Up And Dance SUADLP 2/SUADMC 2 (P) |
| 5 | 1 | EFIL4ZAGGIN | NWA | 4th + B'way BRLP 562/BRCA 562 (F) |
| 6 | 5 | SEAL | Seal | ZTT ZTT9/ZTT9C (W) |
| 7 | NEW | JUST FOR YOU | Jean Rice | RCA (USA) 31591R/- (Import) |
| 8 | 9 | EVOLUTION OF GOSPEL | Sounds Of Blackness | Perspective (USA) 2896810001/- (Imp) |
| 9 | RE | NEW JACK CITY | Original Soundtrack | Giant 7599244091/7599244094 (W) |
| 10 | NEW | CLASSIC MIX MASTERCUTS VOL 1 | Various | Mastercuts CUTSLP 1/CUTSMC 1 (BMG) |

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

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REGGAE DISCO CHART

| THIS WEEK | LAST WEEK | Title | Artist | Label |
|-----------|-----------|-----------------|--------------------------------|------------------------|
| 1 | (1) | LET HIM TRY | Freddie McGregor | Big Ship Records BST 1 |
| 2 | (4) | GIVE ME YOUR... | Marcia Griffiths & Cutty Ranks | PHRI 14 |
| 3 | (5) | TEACH THEM | Chaka Demus | Blue Mountain BMD 109 |
| 4 | (7) | DANCEHALL ROCK | Barrington Levy & Cutty Ranks | 12MNG 781 |
| 5 | (2) | RESPECT TO YOU | Beres Hammond | Penthouse PHRI 10 |
| 6 | (9) | BANDELERO | Pinchers | Jammys JAM 020 |
| 7 | (8) | GAL GORGON | Boba General | Musik Street MS 006 |
| 8 | (3) | YOUR BODY'S... | Shabba R Home T Cocoa T | GRED 300 |
| 9 | (10) | YUSH | Cobra | Penthouse PHRI 12 |
| 10 | (16) | YOU'VE CHANGED | Sir Lloyd & Gilroy Sidden | Raiders SLT 03 |

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REGGAE CHART

| | | | | |
|----|------|---------------------|------------------------|----------------------------|
| 11 | (6) | GIRLS WINE | Shabba Ranks | Digital B DBT 4 |
| 12 | (20) | WALK AWAY FROM LOVE | Mike Anthony | Joe Ge's JGD 004 |
| 13 | (14) | FRESH VEGETABLE | Tony Rebel | Penthouse PH 94 |
| 14 | (18) | LONG JOHN | Capelton | White Label DRT 17 |
| 15 | (19) | I WANNA SEX YOU UP | Calvin | White Label SDR 005 |
| 16 | (11) | THE RED | Capelton | White Label JAM 017 |
| 17 | (-) | GUN TALK | Redrose & Tony Rebel | Greenleaves GRED 304 |
| 18 | (13) | CANDY GIRL | Richie Davis | Progressive Sounds PSP 018 |
| 19 | (-) | GUN SHOP | Red Dragon | White Label DRT 16 |
| 20 | (12) | THE TIME IS SERIOUS | Tibbet/Shabba/Ninjaman | Digital B DBT 3 |

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REGGAE ALBUM CHART

| | | | | |
|----|------|----------------------|-------------------------------|------------------------|
| 1 | (1) | GET READY | Michael Prophet & Ricky Tuffy | PELP 002 |
| 2 | (3) | THINGS A GWAN | Various | Digital B/DBLP 1 |
| 3 | (2) | PURE LOVERS VOL. 3 | Various | Charm CLP 103 |
| 4 | (4) | HI-JACKED TO JAMAICA | Mad Professor | ARLP 065 |
| 5 | (7) | GUMPTION | Bunny Wailer | Salomonic SMLP 014 |
| 6 | (10) | I CAN'T WAIT | Sanchez | Blue Mountain BMLP 049 |
| 7 | (5) | DJ OF THE FUTURE | Sweetie Irie | Mango MLPS 1068 |
| 8 | (9) | DIVINE | Barrington Levy | Mango MLPS 1077 |
| 9 | (6) | RAGGA HIP HOP VOL 2 | Various | Mango MLPS 1063 |
| 10 | (8) | HAPPY MEMORIES Vol 2 | Klearview Harmonix | Discolex DTLP 7 |

No longer top of the pops?

Sliding audience figures and the rising profile of music in chat shows is calling into question the marketing power of Top Of The Pops.

With 6m viewers a week the show still has clout. But is it no more than a blunt instrument often outplayed by those catering for more affluent and specialised audiences?

"You can no longer just get on Top Of The Pops and be sure to rise up the chart," says Tony McGuinness, head of marketing at WEA.

In light of the success of Bette Midler's From A Distance following a Wogan appearance, McGuinness knows the value of a well targeted slot elsewhere.

"Wogan was the perfect vehicle," he says. "Getting on Top Of The Pops couldn't have done that." Last week the single shot up 40 chart places to 25.

Circa is another label to benefit from reaching Wogan's older, more mainstream audience. After Lenny Kravitz sang It Ain't Over Till It's Over the single soared from 79 to 28 on last week's chart.

MW chart analyst Alan

Jones comments: "For whatever reason acts going on Wogan often seem more suited to the audience. There are acts getting on to TOTP whose chart places fall below the midweek position once they have appeared."

Mal Dale, broadcast manager of media buyer The Leisure Process, adds: "We are seeing a fragmentation of music programmes accompanied by a broader base of record buyers."

Michael Hurl is producing TOTP in the absence of regular producer Paul Ciani, who is ill. He accepts that the show does not always reach consumers as it once could. "The strength of record buyers in the audience is not what it was," says Hurl.

Attributing the falling audience figures to an outdated format and a chart overburdened with rap acts, Hurl is looking to change the show.

"I would like to see a lot more live performance but no-one wants to see a succession of second rate rappers."

"The chart is old hat by Thursday," adds Hurl, who has now dropped the chart run-down from the pro-

| Programme | Audience (m) | Audience profile (%) | | |
|----------------------------|--------------|----------------------|-------|--------|
| | | 16-34 | 35-54 | 55-65+ |
| TOP OF THE POPS | 52 | 34.7 | 32.6 | 32.7 |
| ITV CHART SHOW | 1.3 | 65.9 | 20.9 | 13.2 |
| TONIGHT WITH JONATHAN ROSS | 1.3 | 52.7 | 27.9 | 19.4 |
| WOGAN | 3.9 | 24.8 | 32.3 | 42.8 |
| DANCE ENERGY | 0.9 | 49.1 | 22.3 | 28.8 |

Source: BARB/AGB May 6-19, 1991. Figures supplied by The Leisure Process.

gramme. He has also shaken up the presentation style — "Presenters are not going to be seen surrounded by kids," he says. It was Hurl who dropped Legs & Co in the early Eighties because he believed them to be "outdated and sexist".

Though attracting far below its 1980 peak audience of 17m, the show is still treasured by promotions departments. But as its emphasis switches to more live performance it can no longer guarantee soaring singles sales.

"A bad performance on Top Of The Pops can be disastrous," says Circa head of

promotions Matthew Austin.

When Crystal Waters appeared to sing the club smash Gypsy Woman, the A&M single was exposed to a new audience expected to shoot it to number one. Its failure to do so is put down to what many consider a drab performance.

A study of TOTP's audience profile reveals a broad spread across class and age groups. Such a wide band cannot always respond to individual releases, but when mobilised its buying power is phenomenal. "To lose TOTP would be unthinkable," says Austin.

Matthew Cole

EXPOSURE

MONDAY JUNE 17

Wogan featuring Cher, BBC1: 7-7.30pm.

Dance Energy featuring Incognito, BBC2: 6.35-7.15pm.

WEDNESDAY JUNE 19

Wogan featuring Oleta Adams, BBC1: 7.30-8pm.

Rap, Rap, Rapido featuring Afrika Bambaata, Run DMC and DJ Jazzy Jay, BBC2: 6.45-7.40pm.

THURSDAY JUNE 20

Top of the Pops, BBC 1: 7-7.30pm.

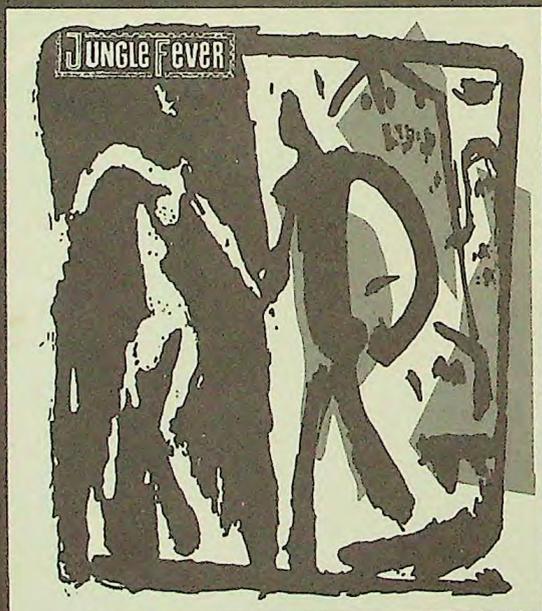
FRIDAY JUNE 21

Friday At The Dome featuring Erasure and Oleta Adams, Channel Four: 11.05pm-12.20am.

SATURDAY JUNE 22

In Concert featuring Paul Brady and The Joe Ely Band, Radio One: 10-11pm.

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Government fun

Arts for whose sake? Make a fuss about performing badly and the Government gives you £3.5m. Make a tidy profit and you get next to nothing. But the record industry prides itself on its self-sufficiency and it is looking for more than financial support from the Government. Ken Garner reports

Norman Lamont is on to a nice little earner from the record industry.

Last year, the Chancellor raked in £156m in VAT from record sales — six times more than the subsidy awarded to music by the Arts Council in 1990.

But surprisingly, perhaps, the record industry is not lobbying to get more of that money back.

Last month the Government took the decision to appoint a "film industry commissioner" and invest £3.5m of taxpayers' money in the struggling UK film business.

But there are no calls for a similar "pop commissioner" to operate on behalf of the music business. The word from the industry is "we're all right, thanks".

Paul Russell, chairman of Sony Music Entertainment, summarises the position succinctly. "The Government recognises the considerable contribution that the music business makes to the economy, and the new Brit School bears witness to our growing relationship," he says.

Russell adds, however, that Government support and understanding must be maintained.

"Not the financial support that some other industries seek, but support for legislative issues, both in the UK and Europe."

These are the two key words to everything the industry wants from the Government: legislation and Europe.

"Our relationship with the UK Government is pretty good," says Gareth Hopkins, director of legal and business affairs at EMI and chairman of the BPI rights committee. "Now, outside the UK, we're aiming to broaden our protection in other countries, including the European Community."

It's not "protectionism" or trade barriers the industry wants, but protection of rights. Some EC countries, such as the Netherlands, are only just passing effective copyright protection laws. In others the period of copyright protection (50 years in the UK) varies wildly.

"With the free movement of goods, someone who would count as a pirate in one country can ship his goods to another EC country without copyright laws, and sell legally," explains Hopkins.

A European Commission paper recommending the harmonisation of EC copyright law has been prepared and the BPI is now lobbying UK representatives in Brussels to translate this into action within a year. Apart from the old chestnut of a royalty or levy on blank tapes, that appears to be all the industry is demanding.

But there is state money sloshing around the business, although very little of it ends up in pop.

This year's budget for the Office of Arts and Libraries, administered by Arts Minister Timothy Renton from the Cabinet Office, is £559m. Libraries got £132m; museums and

galleries £201m and "the arts" £217m. Most of the latter, £194m, goes to the Arts Council, the rest being distributed among the British Film Institute, National Film and TV School, Crafts Council and the Business Sponsorship Scheme.

Surprisingly, music was second only to drama in being allocated the most funds by the Arts Council — £24m — last year.

But most of the music budget went to large classical establishments.

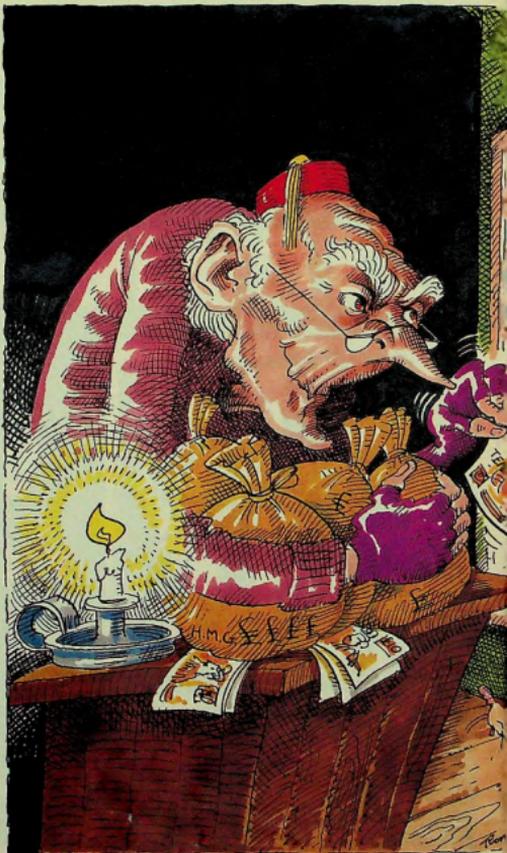
Kenneth Baird, the council's director of music, says the motive is partly to sustain organisations which would not survive without public investment, but adds: "It is wrong to think of the

commercial and subsidised sectors as separate: for example, the London orchestras receive only 8% of their income from subsidy."

Music as a whole brings in more box office revenue than any other arts sector. And when you consider, as Baird acknowledges, that many more people listen to recordings than ever attend a concert, it is clearly far from the Arts Council's most needy client.

Nevertheless, English National Opera got £7m in 1990; the Royal Opera House 26.3m and the City of Birmingham Symphony Orchestra just under £1m.

But it is the bottom of the list which is most interesting. Factory Classical



unding: who needs it?

received £19,020 towards recording Steve Martland's music last year, while ECM Records got £2,515 to pay session fees for recording Kenny Wheeler's latest big band album.

Matthew Rooke of the Arts Council's music department explains that it sees its role as providing short-term funds in musical areas which can be commercially successful, but perhaps not fast enough to satisfy the record industry.

"We offer a subsidy, and as soon as the recording becomes economically viable — when it breaks even — a royalty is levied," says Rooke. "A surprisingly large number of the recordings we fund do end up earning

us money, which we plough back into further subsidy, although it can take time."

An example is Najma's soulful LP of Asian songs, Qareeb. Iain Scott's Triple Earth Records was unable to secure funding to record it, but the Arts Council put up £2,500 and the LP has now sold over 30,000 copies. It may not be much by multinational standards, but it is profitable, and an album which otherwise might not have been made.

It is not just specialised tastes that Government supports. The business, as Paul Russell and Gareth Hopkins suggest, is quite happy to have a "relationship" with the state in other

ways besides copyright laws. The Government has put £8m into the Brit School. At a more humble level, the Department of Trade and Industry's general business policy has helped some record companies grow.

When Midlands independent FM-Revolver opened its studios in Wolverhampton in November, they were funded partly by the DTI, the project having qualified for selective regional assistance. And managing director Paul Birch points out that outside the south-east there are several sources of funds available for investment, including the DTI, the European Coal and Steel Commission and British Coal.

"But your first step is to contact your local DTI office, and subscribe to their listings of Government schemes," he says.

Birch makes it clear that his DTI money came with conditions that employment be created and that the facility would still be there a year later.

"If your business is expanding, and you can prove it in your business plan, fine: you could get up to 25% from Government agencies. But if you're not doing well and look to state money to help you out, you won't get it," he reckons.

In these cases the DTI in effect acts as a top-up banker, but it seems unlikely that the state will ever seriously invest in bands as businesses. "It helps if your proposal involves creating tangible assets, rather than master tapes," admits Birch.

Local government has similarly experimented with investing in pop facilities, but rarely in bands and musicians themselves.

The Red Tape complex in Sheffield is cited as a successful example because, according to Musicians' Union pop officer Mark Melton, it is a complete resource centre incorporating rehearsal space and management companies.

"It acts as the base for several successful local acts," says Melton. "Generally, however, local authorities' attempts with community studios have gone wrong because too many bands have been making too many demos too early, getting them no nearer being signed."

His colleague at the MU, careers adviser Horace Trubridge, is also critical of some local, publicly-funded projects such as Icebreaker, which took London-based musicians off the dole into a year-long scheme of rock workshops, but which rapidly fell apart.

"Tutors didn't turn up, the content got watered down. There were two showcase concerts, involving many bands, but I've not heard of any who got anywhere out of it," says Trubridge.

These sorry tales suggest that ultimately state and pop don't mix but, according to music education specialist Denise Stanley, they merely

highlight that the emphasis has been placed on the wrong areas of training.

"I've run some post-graduate seminars at the Guildhall School of Music and Kingston Polytechnic and it is clear music graduates are not getting the education they need," she says. "They get sent out into session work having no idea how the business works."

Stanley has also set up a 40-week course for black Londoners wishing to break into the business. It is supported by Haringey Arts Council and the European Social Fund, and all the class tutors are industry professionals.

For two years she has also run self-financing evening classes on similar lines at the City University. And as co-ordinator of Riff-Raff, the club for 13- to 25-year-olds working their way into the business, she has just gained £2,000 from the BPI to prepare a careers information pack. There is a growing demand for information about the industry, she says, and that needs Government-funded education.

At the MU, Melton is keen to highlight another area which he believes needs support. "A&R people, managers, everyone agrees that the real problem is developing talent, that there's not enough opportunity for people to play live," he says.

The MU, Arts Council and BPI are now talking about a venue development project. It might involve paying wages, effectively subsidising a promoter to set up a new gig network in a particular region. It would mean the Arts Council moving into pop subsidy proper and the industry, through the BPI, acknowledging that the live music market alone is not working.

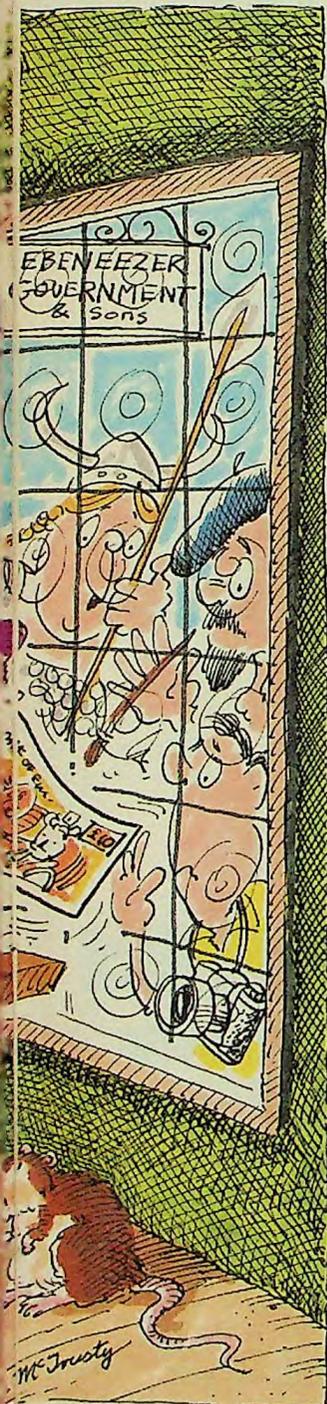
Pete Jenner, managing director of Sincere Management and a man known to have the ear of the Labour party's shadow arts minister Mark Fisher MP, believes there is now a recognition that something needs to be done for live music venues.

"It doesn't require huge arts centres, over-administrated and effectively encouraged not to be successful," says Jenner. "It just needs a little investment to encourage promoters to be successful."

Jenner says he is also talking to Gordon Brown's shadow trade and industry department with a view to developing policy on encouraging investment in the music industry.

If you add this to the fact that the Arts Council, as part of its development of a National Strategy for the Arts, has for the first time chosen to "involve the commercial sector in the debate" — plus the BPI's possible involvement in the subsidised live network scheme — it begins to look like the record industry may be moving towards a more integrated relationship with the state and subsidy than ever before.

Even for an industry which prides itself on its self-sufficiency, that can be no bad thing.



OVERSEAS AID

Governments come in three kinds: those who put a tax on blank tape, those who put some of that money back into developing the music business, and those, like our own, who do neither.

Several European governments imposed a blank tape levy during the Eighties including Germany, France, Finland and Sweden. The Netherlands parliament is currently debating the issue.

Germany has also had a tax on recording hardware for private copying since 1966. But, like Sweden, it chooses to distribute all the income from its tape levies among copyright holding bodies, for reimbursement of composers, authors and record manufacturers.

France, however, is uniquely generous in investing \$25m in non-profit-making popular music projects; giving 25% of tape levy royalties to "collective cultural purposes", as well as giving \$7m from general government funding to Bruno "Monsieur Rock" Lion and his department at the Culture Ministry.

The closest comparison is with the Netherlands, where the Dutch Rock Music Foundation gets 2m guilders a year (£700,000), about half of which, significantly, is specifically for the support of its Rock Venue project, a system of subsidies to some 40 selected venues for performances by Dutch rock acts.

In Australia the government made a one-off grant of A\$600,000 to help set up OZ Music, to create educational and promotional schemes for rock. It is planned that OZ Music will receive on-going funding from a percentage of a proposed tape levy, but at present this is bogged down in parliament and OZ is living off its earnings from a huge one-day TV festival of national pop last year.

Elsewhere, however, the general rule appears to be that culture proper is funded by the equivalent of an Arts Council or Culture Ministry; and if the grass roots of the music business doesn't get support via a percentage of a tape levy, it gets nothing at all.

So far the experience overseas has failed to suggest that lobbying for a tape levy is even a worthwhile crusade. Henri de Bodinat, president of Sony Music (France), claims Bruno Lion's schemes have had "no impact whatsoever" on record sales. Nevertheless, one wonders whether the UK public would mind paying an extra 50p on a C90 five-pack if 30% of it went into rebuilding the shattered small gig and indie distribution scene.

Perhaps this is one for the political parties' youth think tanks.

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Any person wishing to give information or views on the matter should write as soon as possible and preferably before 12 July 1991 to: The Reference Secretary (Television Broadcasting Services), Monopolies and Mergers Commission, New Court, 48 Carey Street, London WC2A 2JT.

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Selina Webb reports on a mammoth boost for the live music industry

Straits' grand tour

Dire Straits' mammoth world tour, which kicks off in Dublin on August 23, is being billed as the biggest ever. The tabloids have already latched on to the figures: by 1993, more than 7m people in 25 countries will have seen the show.

Of less interest to the tabloids, but of crucial importance to the venues, companies and individuals involved, is the work — and financial security — it will have generated.

Dire Straits' manager Ed Bicknell estimates his costs will be £50,000 per day for the indoor shows, £125,000 for the as yet unconfirmed outdoor dates. Up to 100 crew are being hired in addition to the clutch of companies needed to handle, on a grand scale, everything from insurance and tax to hotdog sales.

"It's something which isn't often considered, but this tour will create an enormous amount of income and employment," says Bicknell.

Unsurprisingly, competition



Streets ahead: worldwide tickets sales are expected to reap £70m

for jobs has been fierce. Bicknell says most of those chosen have worked with Dire Straits since they were "a baby band", but he nevertheless insisted on detailed proposals.

Adrian Hopkins beat off 16 other short-listed contenders for the merchandising job.

"He was the underdog, but his was by far and away the most detailed and aggressive proposal," says Bicknell. Hopkins' production manager Paul

Maxwell believes it also had something to do with his company's realistic attitude to merchandising. "We know that if the T-shirt van breaks down on the motorway, the gig will still happen," he says.

For Willy Robertson, chairman of the tour's insurer Robertson Taylor, working with Dire Straits carries "fantastic kudos", while Barry Marshall — whose Marshall Arts is promoting the tour in

the UK and South America — expects his 17 staff to be kept busy by the project for up to three years.

Marshall shares Ed Bicknell's determination to crack down on ticket touts and unscrupulous coach companies. "Ensuring the fans aren't ripped off is a big priority on this tour," he says.

Marshall's painstakingly designed tickets are being stamped with a fair price guideline for credit card purchases. He is also limiting the number of tickets being made available to the coach companies.

As for Dire Straits' own income, Bicknell anticipates it will be "a tidy sum", with only a couple of the smaller dates being brought in at a loss.

This is not the kind of tour put together purely to sell records. With worldwide ticket sales alone expected to reap £70m, everyone involved should emerge considerably better off.

ROUND-UP

Bank Of Ireland is sponsoring the first annual **Chieftains Music Festival** which runs from July 7 to 15. Feargal Sharkey, The Pogues, The Wren Orchestra and Mairne Faithful are among the artists supporting the Chieftains on London dates at The London Palladium, Royal Festival Hall and Brixton Academy. The promoter is Flying Music. . . The Wasted Talent agency has put together a 14-date tour to support the release of *The Primitives*' come-back single in July. The dates kick off on Friday at Northampton's Irish Centre. . . Level 42's first live date since signing to RCA will be at the Crystal Palace Bowl on August 4, promoted by **Bandstand Entertainments**. A UK tour is scheduled for October. . . The 1991 **WOMAD** festival at Lancashire's Morecambe Bay includes appearances from Youssou N'Dour, The Ruthless Rap Assassins and Mari Boine Persen. The festival runs from August 23 to 26. . . The **Town & Country Club** is promoting its own **Shangra Festival** on July 13. . .

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THE LAST RECORD I BOUGHT

by NIGEL KENNEDY



"I had been looking for an album by Nick Drake but, not being able to find it, I bought EMF's Schubert Dip instead.



"Having met the band at an EMI conference and jointly incurred the ever-mature Neil Tennant's disapproval by modernising a hotel room, I knew they were good and their album confirms that.

"I listen to CDs but don't like the prissy treble-orientated sound. With no solution to the problem of the sound of the finished product being different to that made in the studio, I hope to record on analogue in future to avoid misrepresentation."

Nigel Kennedy performs his Brahms Violin Concertos recording in the UK this month.

Azoff and the groupie...

It would be easy to get the wrong idea when Giant Records international director Susan Markheim says she's first met her current boss Irving Azoff when she was a groupie.

But what Markheim, currently celebrating the success of her number one act Color Me Badd, means is that it was a mutual love of music that led to their first meeting.

Markheim was working as a support band booker at Los Angeles' legendary Whisky-A-Go-Go club in the Seventies when she was introduced to Azoff. It was the agent for rockers REO Speedwagon.

Her first proper industry job was as one of the team of four — including the infamous Allen Klein — which ran the LA office for Apple Records.

"That was an amazing first job. We were promoting John and Yoko's Woman Is the Nigger of the World so it was a pretty exciting time," says the "30-something" Markheim.

She then moved to Island and RSO Records before becoming fed-up with record companies and moving into



Clive Banks' dream is most people's worst nightmare.

While most of us would settle for a few lengths in the local pool, a jog and a quick cycle round the block, the new Simple Minds manager takes his exercise a little more seriously.

His ambition is to take part in and complete The Iron Man triathlon. This battle of the superhumans takes place in Hawaii and involves a 2.2 mile swim, a 114-mile cycle and a 26-mile run — one after the other!

"To do something like that would be incredible

artist management.

But it was an ad in the *Hollywood Reporter* which put her back in touch with Azoff in 1983 when she became his assistant at MCA.

Then on January 10, 1990, Markheim took up her current role at Giant. With Color Me Badd now topping the charts, Markheim can't help seeing Azoff as something of a lucky charm.

"He is a winner and always has been. That's why I wanted him to be the last person I worked for."

Arms and the O'Conroys

It is not just a love of checked shirts and country music that Paul Conroy shares with our American cousins. The Chrissy International president is similarly fixated with unearthing his family roots.

The Conroy crest he discovered on a trip to the Irish motherland is now proudly displayed on the notepaper this prolific memo writer uses "just for fun".

The excavations also uncovered a family trait that still rings true for a man whose allegiance has effortlessly

switched from label to label. "My ancestors were all mercenaries. They fought for who-

ever paid them the most," says Conroy. "Now you know why I work here."

In a thinly-veiled warning to Chrissy staff he explains that the motto translates as The Strong Arm Of The Chief.

Moving on to the crest itself his interpretation is equally telling. "That is all my bound copies of *Music Week*, and a ruler to measure how much is written about me."



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Stand by your town

In New Orleans, the whole town snaps its fingers to the rhythm of The Big Easy. Now

for another triathlon — this time in Windsor — and hopefully others around the world.

For Banks, physical fitness and his day job complement each other perfectly. He has just bought a new flat/office in Chiswick, London, opposite the Hogarth sports club.

"I can now work until about 4pm in the office, nip out and do a couple of hours training at the sports club then be back in the office to take care of my overseas calls," he says.

And that's what he calls the easy life...

residents of Basildon could soon be tapping time to the sound of Baz.

Named in honour of the residents' nickname for the Essex new town, Radio Baz is founding its bid for a new community radio franchise on bringing Baz-ties what they adore — country music.

With 30 country clubs in Essex and nine in Basildon alone, Baz boss Clive Thomas can be confident it is the right formula.

"Essex has the flavour of downtown US and I think country music conveys the emotions that ordinary people here can relate to."

Thomas, a performance manager at PRS, formerly ran Radio Basildon, a cable station that folded in 1985. With a part-time staff of 15, his first target is a licence for an experimental run from July 8 to August 4.

While Thomas is confident Radio Baz will prove extremely popular, he is aware of the threat from outside.

"If there was a national country station bidding for INR 2 we would have to question whether our market would survive," he says.

"But then of course we would want to be a part of that bid as well."

DIARY

Sooky eh? All those rumours about Spartan and it finally goes down in its 13th year. Mind you, it didn't have one album in the top 200 last week. Sony Music

Publishing boss Richard Rowe is believed to be on his way to the US with European business affairs vice president Jeremy Faure taking over, but no official word yet...

Word has it that Toshiba could be an unlikely partner for debt-ridden Time Warner. A spokesman neither confirms or denies but says the company is looking for "partners"...

A&M MD Howard Berman is about to reveal a new marketing director following the departure of Elyse Taylor...

It's not as if you're too superstitious to say who it is yet... Anyone spot Terry Ellis at the weekend? A mysterious caller tells me he could be spotted as a cub reporter in the Bob Dylan film *Don't Look Back*...

repeating the style of his future BPI chairmanship no doubt...

Richard Burkett, the EMI Music Communications MD managing the move of the company's distribution set up, will not be able to see the project through. Former finance director Peter Knee has taken his job, leaving Burkett as a "consultant"...

Style note: I'm told the most fashionable color to stay in at next month's NMS in New York will be the Philippe Starck-designed Paramount...

Man of the People Bob Geldof was at his best crowd-pleasing self when he sided with the £12.50-a-head punters at the International Rock Awards at London Arena against the VPIs seated on tables in front of the stage. Needless to say, Geldof had not paid £12.50 for his seat...

Highlights of the event were Leslie Nielson's send-ups (though who needs satire at an event which describes its awards as "Elvises") and the strong performance by Faith No More... Trust the independents: Never mind the threats of police action, the NWA album continued to sell in indie stores this week and was expected to end up at around 75 in the chart, with sales of around 1,500 copies.

Tom Doadley

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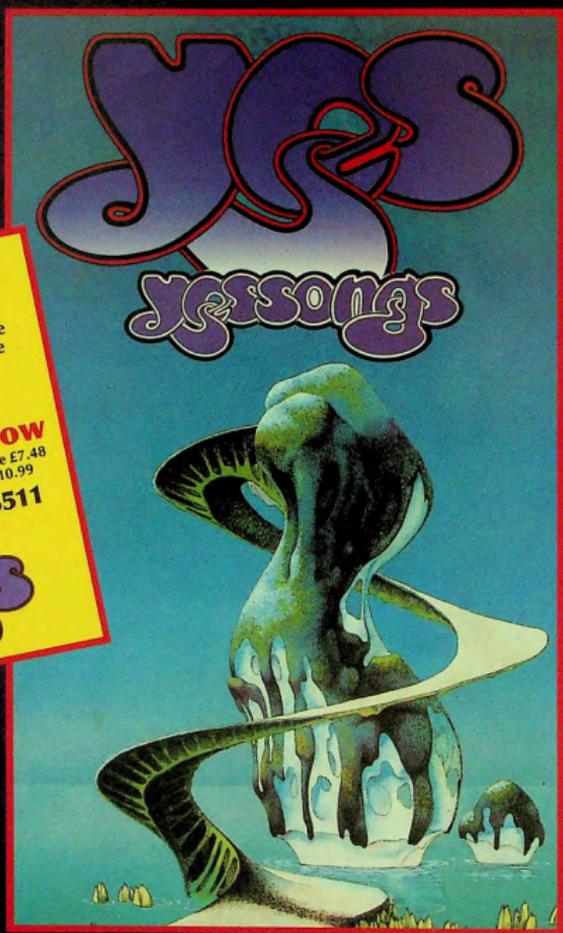
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