

Music Factory steps up the activities of its publishing arm



MC Skat Kat sees cinema as key to breaking UK

Radio One jocks still opt for old fashioned vinyl 45s



Kiri Te Kanawa shows how to play the field



music week

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DinDisc founder returns to music

Virgin Music Publishing founder and former Polydor A&K director Carol Wilson is returning to the music industry to head a new label for Dutch compilations specialist Arcade.

Wilson, who took a four-year sabbatical from the industry in 1987, is to be general manager of Indisc Records UK, reporting to Arcade group general manager Sylvia Curd.

There is no connection with the similarly named DinDisc operation Wilson set up with Virgin in the early Eighties.

Arcade started Indisc five years ago both to sign acts direct and to strike licensing deals. It has offices in France, Belgium and Holland.

Wilson says Indisc UK will be dance orientated.

Her past signings have included Sting, the Human League and the Buzzcocks.



Wilson, going Dutch

Victory fails to tempt Evans

Stone Roses manager Gareth Evans has been offered a "six figure" fee to manage Victory Records' band The Apostles.

But Evans has ruled out any prospect of a split.

"I am totally committed to the Stone Roses," he says.

Evans is thought to have been offered up to £250,000 to take on the Apostles by Phil Carson, managing director of the JVC-owned Victory.

Victory director of artist development Lisa Zambrano confirmed the approach. She adds: "The negotiations are continuing and the offer will probably exceed six figures."

Evans says the speculation will not disturb preparation for next year's Stone Roses tour and album.

Adams catapults PolyGram to 37%

The Bryan Adams effect has propelled A&M and parent company PolyGram to their highest ever shares of the UK record market.

A&M scored a massive 12.7% slice of the singles market in the third quarter, according to latest CIN figures.

The figure was a 210% increase on the label's share over the same period last year, more than twice that of second-placed Columbia.

PolyGram was top singles company and distributor by a huge margin. Its 31% company share was 60% up on the same period last year, and three times that of nearest competitor Sony.

Its share of singles distribution was an unprecedented 37.2%, meaning nearly two in

every five singles bought came through the company's Romford distribution centre.

The Bryan Adams single (Everything I Do) I Do It For You took 8.4% of the entire singles market over the quarter.

The other blockbuster single of the quarter, Right Said Fred's I'm So Sexy, propelled previously-unknown label, Tug, distributed by Total to a 3.1% share and made it fifth biggest label.

In albums PolyGram was top company with a 26.6% share and top albums distributor with 32.6%. In both cases its score was more than double that of its nearest competitor.

Columbia was top label for the second quarter running with a 7.4% share. But the most dramatic performance

came from Geffen, which in the first year of switching its licence from Warner Music to MCA has seen its label share soar 475% to 4.6%.

Cher's Love Hurts album on Geffen was the top album of the quarter.

RTM, the distributor formed out of the ashes of Rough Trade Distribution, saw most of the old company's share fall away.

RTM had just 0.7% of the singles market and 1.1% of albums, although its share is effectively halved because of a split with sub-contracted distributors Pinnacle and APT. In the same quarter last year Rough Trade distributed 3.1% of albums sold and 11.3% of singles.

Full details next week.



Kenny Thomas topped both the top male artist and top newcomer categories at the Dance Aid Trust's annual awards on Thursday. Completing the hat-trick for Chrystalis, his label Cooltempo took the top dance label award at the Sol-sponsored event. Record Mirror columnist James Hamilton took the Steve Walsh award for outstanding contribution to dance music. Dance Aid's organisers are claiming their best-ever event, with attendance up to 500 for the new evening slot and the money raised matching last year's £22,000. Full details in next week's MW.

Jazz man quits

Jazz FM founder David Lee has quit the troubled station.

Lee refuses to comment on his reasons for leaving, saying simply: "Guess. All you have to do is listen to the station to work that out."

But insiders say Lee, who came up with the idea for a jazz-only station and spent 10 years lobbying for a franchise, has become increasingly isolated on the Jazz board.

The recent decision to change the station's format to include artists such as Sting, Simply Red and Eric Clapton, is understood to have been taken while Lee was on holiday.

The new format is being programmed into the station's Selector computer by Rob Jones of 210 FM, who is being paid a consultancy fee.

By the end of last week, the Radio Authority had received 32 letters of complaint about



Lee: increasingly isolated

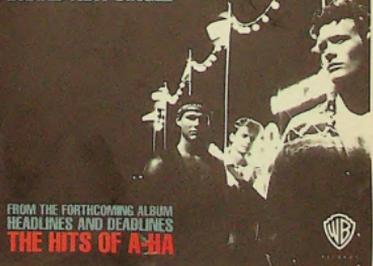
Jazz's new playlist.

But the Authority is still maintaining that the station has not contravened its original remit.

Jazz has given Classic FM, considering a takeover of the station, until today (October 14) to make an offer.

Neither Jazz chairman Jasper Grinling nor managing director John Bradford were available for comment.

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Virgin plans Genesis revelation

Virgin Records is backing the new Genesis album with its biggest marketing campaign since Phil Collins' *But Seriously*... last year.

The year-long campaign will centre on four singles and a tour starting in the first half of next year, to be announced next month. The aim is to push sales to the 2m unit market, says Virgin general manager Mark Williams.

"We believe that the market

for Genesis has expanded since their last album," says Williams. *Invisible Touch*, sold 1.5m after release in 1986, but the Phil Collins album *But Seriously*... achieved 2.6m UK sales.

The first phase of the campaign begins with a single *No Son Of Mine* on October 21, supported by a live appearance on *Top Of The Pops* three days later.

The album release on No-



Genesis: major campaign

ember 11 will be supported by outdoor advertising, press ads with every national newspaper and national co-op TV ads with HMV and Woolworth. These will be followed by co-ops with Andy's Records covering two major regions the second week.

"The function of stage one is announcement," says Williams. "Basically you will not be able to get away from Genesis this Christmas."



I've never there was proof of how a couple of hits can transform a company's fortunes it has to be the third quarter market share figures.

A&M's extraordinary 12.7% share of the singles market by label is more than twice that of its nearest rival, Columbia, which normally vies for dominance with its sister Epic label.

Even A&M accepts that it could never have predicted the way the Bryan Adams song took off, but there is genuine admiration throughout the industry for the way Howard Berman and his team have managed their luck.

PolyGram's achievement in taking 30.9% of the market by company and a whopping 37.2% of singles distribution is perhaps less unexpected, but it is equally extraordinary and has wide implications.

The BPI council will this week discuss its attitude to the WH Smith deal with Virgin Retail. There have already been dark mutterings about asking the Office of Fair Trading for a referral to the Monopolies and Mergers Commission.

Surely it will have difficulty making any such demand stick when one of its own members happily takes such a dominant slice of the market. By the very nature of their exclusive relationships with artists record companies are inherently monopolistic, but quite rightly, nobody turns a hair.

Exclusive contracts are the only workable way to run the industry. If PolyGram is big, that is because it is successful.

Nevertheless, its overwhelming size surely puts the kybosh on any monopolies probe.

Label bosses can take further heart from the Bryan Adams single.

The surest antidote to retailers getting too powerful is for record companies to come up with a string of successes like that.

Steve Redmond

Scots ban 'miming' dance acts

Dance artists who mime have effectively been banned from performing in Scotland.

The country's top three promotions companies: TC Promotions, Kick Ace Promotions and Firstclass Promotions, have signed a declaration stating that they will refuse all acts who mime from November 1.

Bill Grainger, managing editor of Firstclass's monthly magazine, *Clubscene* says: "Over the past few months we have received numerous complaints from readers and club managers about miming it's just laziness. A lot of vocalists just can't cut it live and they need to be veiled out."

Only last week Top Of The Pops took a stand by inviting all its artists to sing live on the show.

The manager of one Glasgow club, Bobby Gibson, says: "People who come here feel they are getting ripped off when artists mime and I feel that myself when I am paying between £75 and £150 a time. I am pleased to hear that the promoters are now getting together to put a stop to it," he says.

Gibson named dance acts Take That, who have just signed to RCA, and Arista's Alison Limerick, as the most recent offenders at his club, Bennets. But Sony Music's dance music manager Steve Ripley says live PA's in clubs are frequently impractical.

Not since Morrissey's gladioli has the threat of a flower power revival been as serious as it is at Demon Records right now.

The indie's staff are preparing to wear flowers in their hair to support the first release in five years on the F-Beat label, by newcomers Blab

Sony strikes up Philips DCC deal

Philips and Sony have finally agreed to co-operate on the introduction of their Digital Compact Cassette and Mini-Disc formats, ending months of speculation.

In a joint statement released simultaneously in Tokyo and Eindhoven last week, the two electronics giants announced a patent deal to allow easier licensing for Sony's Mini-Disc format.

While Sony holds the most advanced patents for the new format, Philips retains some

data compression patents originally developed for CD. Philips has decided to pool its patents with Sony's for joint licensing and to establish Sony as the one-stop licensor.

The agreement is expected to lead to a reciprocal agreement from Sony to support the Philips DCC system, which is set to hit the market sooner. While Sony hopes to launch Mini-Disc at the end of next year, DCC should be available by the summer.

Sony insists it has not yet

made a formal agreement to produce DCC hardware however, according to a spokesman.

Philips says it is supported by eight music companies, including MCA, EMI, Warner, Virgin and PolyGram, as well as 59 hardware brands.

Philips hopes there will be around 500 music titles on the market at the time of launch.

Sony expects the two formats to co-exist happily in the market as Mini-Disc is more suitable for portable use.

Classics hold steady

The classical market is holding up despite the recession, according to the BPI's shipment figures for the second quarter.

Although the market was down by 9.9% in units shipped and 11.4% by value compared with the same period last year, figures for the first six months show units down 1% with value down just 0.3%.

Since the classical market grew a huge 43% by value between 1989 and 1990, the figures show a remarkable resili-

CLASSICAL SHIPMENTS STAND STRONG

	April-June	April-June	% change	Jan-June	Jan-June	% change
Units	190	191	-0.5%	190	191	-1.0%
Value	£3.0m	£3.0m	-1.4%	£2.3m	£2.3m	-0.2%
Source: BPI						

ence to the recession and will surprise those who argued that the success of Nigel Kennedy and the Three Tenors was a temporary phenomenon.

CD deliveries were up by 18.4% in unit terms (13.6% in

value) over the same period last year. Vinyl unit shipments plummeted by 71.4% and cassettes by 30%.

CDs now account for 67.2% of the value of all classical album sales.

"It's great. The flowers actually have alternating red and white petals."

Indie dealers are being offered a special deal for the band's *Boat* album, when it is released on October 28.

"You buy one you get one free," says sales director Pete Macklin, adding that the re-

lease will also be backed by a tour, point of sale, plus press ads.

He insists the deal won't be available to the multiples though.

"The indie dealers never get a break, they just get screwed by the majors," he says.

Adman fills Capital hot seat

Capital Radio has hired top adman Richard Eyre as its new managing director.

Eyre, 37, is currently media director at Bartle Bogle Hegarty, the advertising agency which created the classic Levin campaign.

When he joins the station in the next few weeks, Eyre says he plans to do "six months of

listening before making any changes.

"Capital's strength is its mass appeal; it serves a broad range of people and that will definitely continue," he says.

"But what is impressive is the close relationship the station has with its listeners."

Eyre says the launch of competitors such as Jazz FM and

Kiss FM has benefited rather than taken listeners from Capital.

"The growth in choice for the radio listener in London has changed the image and nature of the medium for advertisers. It has made it a more appropriate choice for them," he says.

"The television industry is

going through a period of great instability at the moment and that looks set to continue for some time. I believe radio is well placed to benefit from that," he says.

Eyre takes over from Nigel Walmesley who left Capital earlier this year to join television company Carlton Communications as MD.



Be lucky' my old boss, Tony Woolcott, used to say. Now I understand. Of all the factors in the way we make a living — selling records — there's one overriding influence: luck.

Rubbish, you say. It's all about talent. Well yes, but let's strip it down. Of course it starts with the artist's creative inspiration. Often it takes A&R skill to recognise that — to shape it. So far it's about the song. Sometimes, rarely, that's all it takes.

Next it becomes the product. We descend into the murky world of marketing and promotion. But how does it become a hit? The man who says he knows is a liar.

Ask Mick Jagger, Madonna or even Bryan Adams — they really say it coming. It's about a triquetra concurrence of events.

Today, what makes a hit is more complex than ever. It's never been quite as simple as Radio One/Top Of The Pops — but the media explosion has blown the doors wide open.

Movies, soaps, TV ads — they're all part of everyday life. Kids go to clubs, to football, they play computer games, buy trainers, buy music. It's not neatly compartmentalised in real life — it's all one.

Our role is to understand why people need music in their lives — and to supply that need. But don't try analysing it. Just look at the chart. The thin line between A&R and marketing blurs pretty quickly.

It's not a science, thank God. There's no infallible formula. Even PWL needed a chain of magical ingredients.

And of course you make your own luck; usually talent will out. But the unlucky ones...? We all know acts for whom talent — even genius — simply wasn't enough.

It's a funny old game. A game of skill and wit, yes — but a game of chance. So whose turn is it this week?

Cheer up Bryan — our fate is in the stars...

Mark Williams is general manager and a director of Virgin Records.

Bunny publisher in hunt for writers

Jive Bunny label Music Factory is to step up the activities of its publishing company to develop new writers.

Music Factory chairman John Pickles is relinquishing his role as managing director of Music Factory Music and has hired private practice lawyer John Giacobbi for the job.

Unusually Giacobbi, 28, will retain his role as managing director of legal firm Entertainment Law Associates. ELA handles all Music Factory business affairs work apart from litigation.

Pickles says: "I want to get some definition into all the different areas of Music Factory. People don't realise how diversified we are."

Giacobbi says the publishing company has so far mainly



Jive Bunny: worldwide publishing deal with Sony

concentrated on Jive Bunny product. But he says: "There are all sorts of producers and writers involved with Music Factory that we could get involved with, but we are also going more into artist development, signing writers at an early stage."

Pickles says the company

has already signed writers such as MOR singer-songwriter Lee Harris, but aims to expand this area.

Giacobbi helped Music Factory set up a worldwide sub-publishing deal with Sony last August. "It's a very good deal for us, but we have not really been using it," he says.

Top marks for schoolkid DJs

Children are being taught how to be DJs in a novel experiment in teaching arithmetic.

A pilot project is already running at the Harold Wood school in Havering, Essex.

Pupils become DJs for three-day periods. Teachers report that timing records to be played and producing spoken links,

news items and jingles, has helped the children improve their performance.

The project is being highlighted by the new British Association for Broadcasting in Schools, which holds its first conference in St Helens, Liverpool, on November 21.

The association is campaigning to have the medium

wave band between 1566 and 1602 set aside for educational use. In the long term it hopes to act as a focus for sponsorship.

Student broadcasters are also lobbying to have a section of the FM waveband dedicated to college radio.

Empire Music goes global

Empire Music has sealed a sub-publishing deal with PolyGram International Music Publishing for the whole world outside the UK and Japan.

The agreement, which last week will give Empire the administrative and financial support of the major and allow managing director Bob Grace to work on signing new songwriters.

It also gives Empire bases in US cities Nashville and Los Angeles for the first time, adds



Grace: signing writers

Grace, managing director and international president for

Rondor Music before setting up Empire seven years ago.

The deal does not include Japan, because of Empire's existing deal with Fuji Pacific. Empire, the sister company to Derek Green's China Records, includes Labi Siffre, The Levellers and Green On Red on its roster of writers.

PolyGram International Music Publishing chief executive David Hockman says: "This will add substantially to PolyGram's own roster."



Premier: mood themes

MFP label to offer jazz series

EMI's Music For Pleasure is launching a new mid-price label, Premier Jazz, to utilise its Blue Note, Capitol and Roulette catalogues.

The CD and cassette title is being launched with five titles based around specific mood themes, such as "finger-snapping", "mellow", and "sensual", and includes artists as diverse as Bobby McFerrin, Miles Davis, Peggy Lee and Dean Martin.

Label manager Roger Godbold says it will only produce a handful of releases each year, although EMI may draw on its two other jazz labels, Liberty and Pacific, which could be utilised later.

Dealer prices on the albums are £3.04 on cassette and £4.85 on CD.

Promotion for Pinnacle duo

Pinnacle has split its national accounts department in a move aimed at improving service to major customers.

Chris Maskery, formerly field sales manager, is promoted to national accounts manager. He joins Jon Starkey, who shares the same title.

"Our higher chart presence means we had an increased work load. This split means we can step up service to the national accounts," says Starkey.

Meanwhile, Pete Waugh is promoted from West Midlands sales rep to take over as field sales manager.



Harmer: better targeting

Harmer raises label profiles

Former BMG sales director Dave Harmer has formed a sales and consultancy firm to help smaller labels better target national accounts.

Harmer was one of three directors who lost their jobs when BMG made 24 employees redundant in April.

He says there is a gap in the market for labels which have major distribution but inevitably fall down the priority list of salesmen carrying a dozen or more "priority" lines a week.

He has already tied up deals with reggae specialist Trojan and dance labels Champion and Music Factory. All three use third-party distributors to sell their product and Harmer will aid their efforts.

Irish retailer leads US push

HMV has appointed Bob Douglas, currently general manager of Irish operations, as its first vice-president of operations in the US.

HMV chairman and chief executive Stuart McAllister says Douglas's priority will be to oversee the retailer's expansion across North America.

HMV operates two stores in New York, including the biggest music shop in America on the Eastside. It plans to open a third store in Cambridge, Massachusetts this autumn.

McAllister says he expects to fill Douglas's position in Ireland internally.

London signs Factory to overseas licence

Factory Records has signed a long-term licensing deal for key territories with London International.

The deal with London covers the world excluding the UK, the US, Australia, the GAS countries and Benelux. The company has also re-signed with Rough Trade Deutschland, recently purchased by its UK distributor Pinnacle, for GAS and Benelux.

Factory chairman Tony Wilson says: "Rough Trade Deutschland were one of our best overseas licensees and we wanted to re-sign with them. Losing Germany would have precluded many other deals, but I'm glad to say that Roger Ames and London still wanted to go ahead."

London International director John Reid says: "The Factory name is a very strong, very cool name overseas. We are delighted with the deal."

And despite Factory's decision to stay with Rough Trade in the GAS countries, Reid



International ambitions: Reid (left) and Wilson

says London aims to win it over eventually.

"This is a start," he says. "We will bide our time and prove we do a good job."

London is actively seeking international licensing deals with other independent labels, he says.

Wilson has dismissed suggestions that Factory is facing financial difficulties. The company made four staff redundant last month, including

managing director Eric Longley.

"We have had a tough year, but so has everyone," he says. The Factory label has remained profitable, although the group's Hacienda nightclub has sustained losses, he says.

A new album from the Happy Mondays is expected in the first half of 1992. New Order are currently writing material for their new album.

Reid turns buyer as Goody rejigs

Tracie Reid has stepped in as overall head of buying in a restructuring of the UK arm of the US retailer Sam Goody.

Reid, who retains her old title of merchandise manager, takes on responsibility of the buying section after the recent departure of the department's manager Frank Daranjo.

"Frank leaving has given us the opportunity to restructure," says Reid, who was among the founders of the chain's UK operation last autumn.

There has been widespread speculation that Frank Daranjo is working with Our Price founder Gerry Nesbitt on a new project.

Some of Daranjo's responsibilities are being shared between Carol Martin, who joined the chain from WH Smith as new release buyer in August, and video and catalogue buyer Patricia Barr, the former Barking store manager.

The chain was boosted to four stores in August when a branch was opened in Watford.

Midem to host video awards

Midem is teaming up with French songwriters' body SACEM to launch the International Visual Music Awards at next January's trade fair in Cannes.

British film director Ken Russell has been appointed president of the awards, which, says Midem chief executive Xavier Roy, aims to recognise the value of promos.

Cathy Hitton, former director of Paris promoter Interconcerts, has been appointed artistic director of Midem, in a bid to raise the profile of live music at the event. See People, page 27.

The Beatles' London-based Apple Corps reached an out-of-court settlement with Apple Computers on Friday after a 116-day High Court battle over the apple logo. Although terms of the settlement are confidential, it is believed that costs, of up to £7m, will be shared.

The Office of Fair Trading is next week expected to submit its recommendation on whether Virgin Retail's deal with WH Smith should be referred to the Monopolies and Mergers Commission.

Singers Shirley Bassey, Helen Shapiro, Dorley Squires, Elizabeth Welch, Gerry Marsden and Marty Wilde were recognised at the BASCA Gold Badge Awards sponsored by MPCS at London's Hilton Hotel on Thursday. Veteran Songpluggler Tommy Loftus, Radio Two producer Pam Cox, former EMI Records head LG Wooder and MPCS managing director Bob Montgomery also received awards.

Rock monthly Q, currently celebrating its fifth birthday, will hold its annual awards on November 20 at Abbey Road Studios in front of an invited music industry audience.

Chrysalis co-founder Terry Ellis launches his new Imago label in the UK on November 11 with the single Early Warning from Australian rock act Baby Animals through BMG. The group's Imago album has gone gold in Australia.

Take That, the much-touted teen appeal act, have signed to RCA and are currently in the studio (See Studio Activity Update, p21).

Late news: Paul Birch has bought back FM Revolver Records from receivers with the help of a mystery buyer. The company was placed in the hands of receivers on September 9.

MATT BURGESS

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Wogan featuring Alison Mayet, BBC1: 7-7.30pm

Mark Goodier's Evening Session featuring The Charlatans, Radio One: 7.30-8.30pm

TUESDAY OCTOBER 15

What's That Noise featuring Jesus Jones and Candyland, BBC1: 4.30-5pm

WEDNESDAY OCTOBER 16

Wogan featuring Texas, BBC1: 7-7.30pm

THURSDAY OCTOBER 17

Top Of The Pops, BBC1: 7-7.30pm

FRIDAY OCTOBER 18

Wogan featuring Mariah Carey, BBC1: 7-7.30pm

Being a cartoon, MC Skat Kat is ill-equipped to complete the usual round of press and PAs to promote his debut single and album for Circa.

Like Bart Simpson and Jive Bunny, the character — originally developed as a promotional device for Paula Abdul — will initially have to rely on a positive reaction to his videos.

Circa has already secured a four-week high rotation run on MTV for the first single, Skat Strut. But, says the company's joint managing director Ray Cooper, exposure in cinemas may prove the key to success.

"If it's put into the right kind of film, I think the demographics are just right."

Cooper's plans have so far been thwarted, however. A deal with UCI cinemas fell through last week after two months of negotiation.

UCI head of marketing Ian Grey says the deal to screen the promo nationwide before films likely to attract Skat Kat's target six to 16-year-old audience was pulled because of a clutch of problems, including incompatible lead times. Cinema is widely acknowl-



MC Skat Kat: cinema provides 'ideal' audience

edged as the perfect medium for promoting music — providing a captive audience, superior sound quality and a closely targeted audience. "My company admits 20m cinema-goers in a year — 12m of which are the core single and album-buying group," claims Grey.

But difficulties — such as those now being encountered by Circa — have so far outweighed the advantages.

Martin Jones, media group manager at the London Media Company, points particularly to the problem of reconciling

cinema's long lead times with the quick turnaround operation of the record industry.

But huge production bills normally prove the prohibiting factor, he says, with the cost of converting a promo commercial to 35mm film reaching £2,000 for the master copy and a further £20,000 for a typical run of 2,000 "bulks" for each cinema included in the campaign.

"Although the capital costs are fairly low, those sort of production costs mean it doesn't stack up against TV advertising," he says.

Our Price, which is planning to run its first ads in Rank cinemas next month, acknowledges that the medium is so far only viable for major acts or compilations, but it has managed to get round some of the problems.

"Rank is desperate to get the music sector onto the screen; they've had to look at ways to make it easier for us — we don't have the kind of budgets and lead times as Levi's," explains Phil Webb, the chain's promotion manager.

Greater co-operation is clearly in order. At Circa, Ray Cooper says he wants to persuade cinemas to view promo packages as an alternative to B-movies.

"In the past year we've made a few quite adult videos, such as for Enigma, Lenny Kravitz and The Divinyls, which are difficult to get shown in the UK," he says. "Cinema would be perfect for them."

Until such initiatives become the norm, getting an artist on a hit film's soundtrack will probably remain the most effective use of cinema's perfect promotional profile.

Selina Webb



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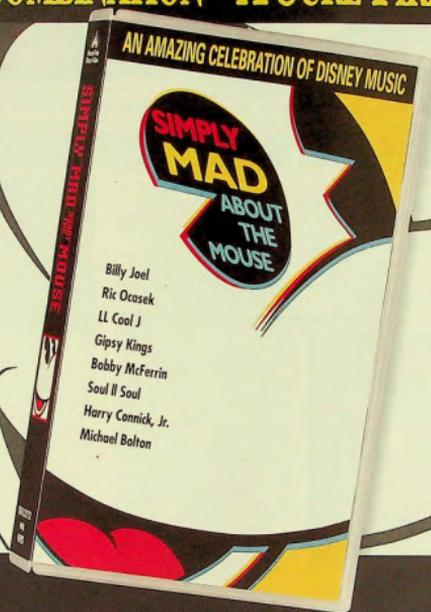
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Based on Material by B.A. ROBERTSON. Directed by SCOT GLEN.

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MAINSTREAM

Albums

Her strongest album to date, *Kylie Minogue's Let's Get To It* is quite a revelation. The fact that the somewhat dour *Word Is Out* failed to reach the Top 10 and that *Matt Aitken* has temporarily deserted, leaving *Stock* and *Waterman* without his undoubted melodic genius and instrumental virtuosity, meant that their backs were to the wall and truly against the wall. They have responded magnificently providing their most famous charge with an album of greater subtlety and depth than could ever have been imagined, comprising a superior selection of songs in a variety of styles.

Kylie is also one of 40 acts featured on *Smash Hits 1989*, *Jason Donovan* and a diverse selection of artists whose only common link is that they have each had a major hit this year. The result is a perfect party album, with no fillers. A big sell.

In a totally different vein, *Capercaillie* are a promising band from the Western Highlands of Scotland, whose challenging and contemporary mixture of traditional and Gaelic music marks them as the band most likely to nip through the breach created by *Clannad* and enlarged by *Rnung*.

Marc Almond's first *WEA* album, *Tenement Symphony*, sees him reunited with former Soft Cell colleague *David Ball*

and *Ball's* new partner in the *Grid*, *Richard Norris*.

PICK OF THE WEEK

MARIAH CAREY: *Emotions* (Columbia 4688511). Carey steps decisively out of *Whitney's* shadow with a formidably strong album boasting strong songs, stellar musicianship and awesome vocal gymnastics.

Destined for multi-platinum in America — here too?

Singles

It's *Hammer* time. Again. Only 16 months after he first charted, the *Hammer* is back with his seventh hit, 2 *Legit 2 Quit*. His earlier singles were very much tune-based raps, 2 *Legit 2 Quit* keeps the melody to a minimum, alternating



U2: back and big

rhythmic patter with football style chanting of both the title and what sounds very much like the terrace favourite "U Wot, U Wot, U Wot". A hit.

Ahead of their Greatest *Hits II* album due at the end of the month, *Queen* release their 40th single, and, indeed, their 40th hit, *The Show Must Go On*. A major hit.

Two reissues worthy of

attention, by acts whose last re-releases were major hits, thanks to their use in commercials for *Levi's 501* jeans, are *T Rex's Meat* and *Guru and Steve Miller's Fly Like An Eagle*, *Metal Guru* was a number one hit when first released in 1990, ago, but *Fly Like An Eagle*, first released in 1977, has never charted. Both should do well.

PICK OF THE WEEK

U2: The Fly (Island 1500). U2 return with an appetiser from their forthcoming album, *Achtung Baby*. *The Fly* is not their easiest piece of work. Bono's vocals don't come in for more than half a minute, and when they do, they're hushed and intimate. A grower, and a surefire cert to give the group its 10th consecutive Top 10 hit.

Alan Jones

MUSIC VIDEO

Not many cheeky revelations are on offer in *Wienersworld's* unauthorised *Madonna* biography *The Real Story!* (WNR 2023), just the already well-documented story, reverently told by "a close friend" and supported by library pictures and some exclusive footage but not that exciting — a footage of *Madonna* jogging and posing.

Hard to see how this US-made documentary can compete with VCI's just-released *In Bed With Madonna*, particularly as its "unauthorised" status has precluded the inclusion of any music. *The Real Story* is out in two weeks.

Also something of a disappointment — if only because its bright sleeve promises so much — is *Creamy Stuff* (*Jettisoundz* VE 218). The 40-minute title is a collection of amusing, low-budget promos by *The Brilliant Corners*, a minor league success story to spring from the C86 set and bound to be of interest to anyone who was 19 five years ago.

Jettisoundz's other musical offering for October 21 is even more underground. Ugly American *Overkill* (JE 220) is a 40-minute compilation featuring tracks by *Surgery*, *Tar, Helmet* and *God Bullies* — all bands on Minneapolis's *Amphetamine Reptile* label.

Palace Video, meanwhile has packaged the live highlights from *August's Cities In The Park* festival into a 90-minute sell through tape. Artists featured from both days of the concert at Manchester's *Heaton Park* include *Electronic*, *Happy Mondays* and *New Fast Automatic Dancer*. *Cities In The Park* (PVC 22685) is released on November 4.

PICK OF THE WEEK

THE STONE ROSES:



Brilliant Corners: archive fun

Blackpool Live (*Windsong* WIV 006). Not due out for three weeks but surely worth ordering early is this 11-track concert video filmed in August 1989 at *Blackpool's* *Empress Ballroom*. As the only *Stone Roses* live footage available, this is bound to be a biggie. *Windsong* is backing the release with music press advertising, a regional poster campaign and in-store displays.

Selina Webb

CLASSICAL

It may be a torrid time in the market place for the indie, but *Conifer* is striking back boldly, with two strong own-label releases.

Kathryn Stott's account of popular *Ravel* piano works — *Le Tombeau de Couperin*, *Jeux d'Enfant*, *Sonatine*, *Le Pavane* and *Gaspard de la Nuit* — was recorded after she had played the programme on a 20-concert UK tour, and the length of perfect takes astonished the studio crew.

Sir Charles Mackerras, an authority on Czechoslovak music, conducts two, the *Bрно State Philharmonic Orchestra* in two *Martini* orchestral showpieces, the Concerto for Double String Or-

chestra, *Piano* and *Timpani*, and a specially arranged suite from the ballet *Spielck*.

Also due soon from *Conifer*: another disc of works by *Malcolm Arnold*, to mark his 70th birthday, and from *Mark Stephenson's* *London Musici* with viola player *Rivka Golani*; rarely recorded psalm settings by *Sweelinck* from the newly resigned *Trinity College Choir, Cambridge*, directed by *Richard Marlow*, and premiere recordings of *Panufnik's* *Symphony No 9* and *Piano Concerto* from pianist *Ewa Plobocka* and the *London Symphony Orchestra* conducted by the composer.

PICK OF THE WEEK

STRAUSS, HEADINGTON: *Violin Concertos, Xue-Wei (violin), London Philharmonic/Jane Glover, ASV.* *Headington's* 1959 concert sounds a bit like *Strauss*, the young *Richard Strauss's* like *Mendelssohn*. *Passionate* playing from *Xue-Wei* makes both attractive and exciting explosions of romanticism, with not a hint of *Schoenbergian* dissonance.

Phil Sommerich

DANCE

Hardly any of the recent crop of house/garage singers from the US have become fully-fledged pop stars capable of selling large numbers of LPs. Perhaps the most notable exception is *Adeva* who has succeeded in establishing her own widely-recognised image, personality and vocal style. Her new single, *It Should've Been Me*, is shaping up to be a big hit and in two weeks she releases her second LP, the consistently classy *Love Or Lust (Cooltempo* CTP122).

Other dance records currently scheduled for release on

October 28 and worth ordering now include *Rhythm Is A Mystery* by *K-Klass* (de/Construction 12R6302) via *Parlophone/EMI* — not *RCA* (in this case). Originally released earlier this year on *Creed*, this commercial house track is still massive in Northern clubs and has now been remixed to give it a good chance of crossing over.

Adamski bounces back with a strong new single, *Never Going Down* (MCA WMCSTX 1578), which features *Jimi Polo* on vocals and is much more club-orientated than his last hit, *Space Jungle*. *Eurythmics* have brought in veteran disco producer *Giorgio Moroder* to remix their 1983 hit, *Sweet Dreams (Are Made of This)* (RCA PT42653). His mixes are disappointing, but the 12-inch includes *Dave Dorrell* and *Dave Angel's* radical and in-demand *Nightmare* mix from 1989.

PICK OF THE WEEK

VARIOUS ARTISTS: Order to Dance (R&S/Order Rhythm RSUK5). *Rave-goers* will be queuing up for this compilation which brings together eight in-demand features hardcore/techno tracks on CD, tape or 12-inch double-pack. The success of the recent *XL* and *Reactive* LPs, which both made the Top 10 of the *Compilations Chart*, illustrates the large demand for hardcore collections.

Andy Bevers

REISSUES

First out is *Bobby Vee* *Meets The Crickets* (EMI - CDD 796054), a far better tribute album to *Buddy Holly* than one might have expected. And for completista, it has the added bonus of 10 unreleased tracks. *Happy Together* (Music Club MCCC 046), a 2-track Best

Of from *The Turtles*, on which witty lyrics meet weary melodies, is an even better example of intelligent pop music. The cost of success, if it comes, can be great. Hence groups like *The Monkees* often collapse. The music that follows is often characterised by being relaxed and a return to one's roots, rather than intense, which is an apt description of *Michael Nesmith's* subsequent career as seen on *Tamlandum To* *Treason* (*Aswan* ASWCD 1026). And *The Hits Just Keep On Comin'* (AWCD 1027) and *Pretty Much Your Standard Ranch Stash* (AWCD 1028).

Nilsdon has only been briefly touched by success. As a result he has veered from the cutesy, arty *The Point* (Edel EDDC 340), a high concept album, to the coolness of *A Little Schmisson In The Night* (RCA ND 90582) in which he far too calculatedly revives golden oldies of the Thirties and Forties. The alternative strategy to *Nilsdon's* was the hard working route taken by *The Allman Brothers*, witness their eponymous 1969 offering (*Polydor* 823 6533) and *Eat A Peach* (*Polydor* 823 6543) with its 35 minute version of *Mountain Jam*. This is serious rock at its best.

Moving to the Eighties one sees much confusion: witness *Carlene Carter* whose *F* *Metal* albums, *Blue Nun* & *Musical Shapes* are paired on *Fiend CD 703*. *Carter*, a member of America's greatest country family, recording in England produced by *Nick Lowe*. The confusion shows (pleasantly) in the songs.

PICK OF THE WEEK

LEO KOTKIE: Greenhouse (Beat Goes On, BGOCD 50). His best album, guff singing, plain, yet delicate, guitar picking and lots of small surprises.

Phil Hardy



music week

datafile

The Information Source for the Music Industry

19 OCTOBER 1991

CHART FOCUS

Monty Python and Dame Kiri should be slugging it out for singles chart honours next week but Bryan Adams' (Everything I Do) I Do It For You continues its run for the present, extending its residency at number one to a remarkable 15 weeks. It should be noted that it is no longer number one in either the MRIB Network Chart or indeed the Chart Show chart, having been superseded in both by the Scorpions' Wind Of Change, over which it still retains a 10% lead according to Gallup. The main reason for its displacement: Adams' single is still by far the most popular single in multiples like Woolworths and WH Smith, who allow only Gallup access to sales information.

It's interesting to speculate that had A&M not released Can't Stop This Thing We Started, it is likely that I Do It For You would already have dropped from the summit. Can't Stop... didn't reach the Top 10, and disappointed many



who enjoyed I Do It For You, persuading them to settle belatedly for the original single, rather than invest in his album. His lead is slender enough for that fact to make all the difference.

Among the week's new intake, Lisa Stansfield makes the highest debut, at number 14 with Change, her first single in over a year. Dannii Minogue is also a high flier, entering at number 15 with Baby Love, her remake of a song written for Madonna by her former beau Stephen Bray. Madonna declined to record it, and it ended up being recorded by Regina, for whom it

reached number 50 in 1986. Baby Love is Dannii's fourth Top 20 hit already in what has been a highly successful year.

There are eight releases among the week's Top 40 singles, newcomers including Don McLean's American Pie, a number two hit when first released nearly 20 years ago, and Moby's Go, which storms in at number 26 less than three months after it originally peaked at number 46. Other 'new' records are undoubtedly being helped by the fact that their lipsidees feature old hits, including Enya's Caribbean Blue, which is coupled with her chart-topper, Orinoco Flow.

Finally, Simply Red's Stars remains the nation's best-selling album, after topping 100,000 sales for the second week in a row. Its decrease in sales this week is much smaller than one would normally expect from an album that debuted at number one, this fact most likely being due to the group's appearance on Top Of The Pops last Thursday.

Alan Jones

ANALYSIS

Vinyl remains the favoured format at Radio One despite the station's desire to move to CD.

Figures collated by ERA in setting up a new Music Week airplay chart — to be launched in a fortnight — show a continued domination by the old fashioned 45rpm discs.

While CD is slightly more popular for tracks played once or twice a week, new releases are still played more on seven-inch singles by a margin of about three to one.

The explanation is simple, the station says: most single plays are album tracks taken from the more easily accessible CD discs while for new releases record companies remain slower to provide CD.

Radio One's playlist committee chairman Paul Robinson says: "Record companies do tend to put vinyl out first, because of deadlines."

Radio One senior producer Tony Wilson admits most DJs and producers still mistrust CD.

RADIO ONE DJs CHOOSE VINYL

	number of plays on Radio One			
	CD single	7" album	12" CD	Total
Live for Loving ... G Estefan	2	17		19
Change ... L Stansfield	11	7		18
Something Got ... S Red	6	10	2	18
Closing Time ... D Blue	2	14	1	17
Love To Hate You ... Erasure	8	9		17
Jacky ... M Almond	1	16		17
Can't Stop ... B Adams	6	9	1	16
Live Your Life ... B Carlisle	4	11		15
Feel Every Beat ... Electronic	7	8		15
Peace ... S Johnston			15	15
I Think I Love You ... Voice of the Beehive	1	14		15

Based on figures for week ending October 3, 1991. Confirmed plays only. Source: Radio One/ERA.

But things are improving. Robinson says the profile of CD has been raised at the station since the beginning of the year. Many DJs are now happy to use CD. At the weekly playlist meetings the format is used up to 80% of the time compared with around 20% in January.

Record companies, too, have grown to understand the needs

of radio more often by putting the seven-inch mix of track at the start of a CD single for easy access by DJs.

The prospect of Radio One dumping vinyl completely remains a long way off, however.

"We want to be able to respond when small independents send in vinyl copies," he says.

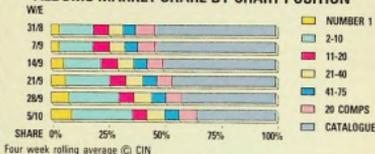
Martin Talbot

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	104	92	-11	+8	
Singles	99	102	+2	n/c	
Music Video	74	69	-7	+5	

ALBUMS MARKET SHARE BY CHART POSITION



SHARE 0% 25% 50% 75% 100%

Four week rolling average @ CIN

EVERGREENS

1 BAT OUT OF HELL (438)	6 THE BEST OF ROD STEWART (99)
Meatloaf, Epic	Rod Stewart, Warner Bros
2 RECKLESS (288)	7 LEGEND (287)
Bryan Adams, A&M	Bob Marley & Wailers, Tuff Gong
3 WATERMARK (158)	8 SOUL PROVIDER (84)
Enya, WEA	Michael Bolton, Columbia
4 THE ESSENTIAL PAVAROTTI (83)	9 WE ARE IN LOVE (57)
Luciano Pavarotti, Decca	Holly Combs, Jr, Columbia
5 LISTEN WITHOUT PREJUDICE VOL 1 (57)	10 HITS OUT OF HELL (299)
George Michael, Epic	Meatloaf, Epic

Albums must have appeared in the Top 200 Chart for 52 weeks or more. (Weeks in chart.) Compiled by ERA from Gallup data. Based on charts Sept 8 to Oct 5

NEW RELEASES: ALBUMS

21 October 1991-25 October 1991 Album Releases: 188
Year to Date: Album Releases: 8734

Send new release details to general manager
Graham Walker, ERA, Eighth Floor, Ludgate House,
254 Blackfriars Road, London SE1 9UR.
Tel: 071-621 3636. Fax: 071-928 2881

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT		
							MOST	RECENT	HIGHEST	
COOKIE CRUE	FACE TO FACE	BLACK FRONTRUNNERS	LP: 62451/18264	CD: 838232 (1)		Dance	1	1	1	Fair chance for dance releases
DAVID MILES	TRANSITION MAGNETIC	CD: MCD 125 (1)			Jazz	8	2	4	8	They'll be a flurry of dance releases and doubtless will move to stock accordingly
HAMMER TO LEGIT	TO GO! CAPTIVL FLM: ESTP 267125P 2 CD	CE0257 26 (3)	36731 8		Rep	10	1	6	10	MC no more, but still a clear winner
MINGOLETTI	KATE'S LET'S GET TO IT FW	PLW: FLM: MCD 2118FC 2 (1)	HCID 21197 45 (1)		Pop	1	1	1	1	Mainstay back at Motopac Inc, the senior partner looks to have launched another successful campaign
VARIOUS ARTISTS	2 EM VINO: VINYL: POLYGRAM	FLM: EXP: VTC15P 1 CD: CDV5P 1 (5)	36719 5 (1)		Pop	1	1	1	1	Every chance of repeating its predecessor's high showing

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY				
AVIZENNE	TITELZUE: MAGNIFICAT HYMNS	HARMONIA	CD: HD 1037 8 (2)		CRG	Classical	GAZZAVENI	INCARELLI/CARNESE/ET AL	GERUSALEM	(Fam) 1970	LP: CD: SRO 828 2 (1)	CRG	Opera				
ARMSTRONG	LAKE VOLU: 1924-1934 MASTERS OF JAZZ	CD: MCD 2 (3)			CRG	Classical	GILLESBERG	VIENNA	CHAMBER	CHORISTZ	MISSA	CHORAL:KODALY	PSALMS	CRG	Vocal		
ALABAMA	ROCKS EASTMAN SUPERHITM! POLLEHM: GIAN CONCI	CD: SCD 1107 4 (1)	4297 29		REP	Classical	GLUCKER	GARY LAZER	ATTITUDE	FLM: VPC-UMV	10 CD VCD 01 6 (5)	6767 4	6	6	6	6	
ALABAMA	ROCKS EASTMAN SUPERHITM! POLLEHM: GIAN CONCI	CD: SCD 1107 4 (1)	4297 29		REP	Classical	HALL	GARY	AND THE STRIKEMEN	WIDE OPEN	TO THE WORLD	RUNNERS	FLM: ARIA	8 (1)	8	8	8
AMAZING	ENEMBLE MARIUS 3 SUITES	ESTP 267125P 2 CD	CE0257 26 (3)	36731 8		Rep	HAMMER	TO LEGIT	TO GO! CAPTIVL FLM: ESTP 267125P 2 CD	CE0257 26 (3)	36731 8		Rep	Vocal			
ARMSTRONG	LAKE VOLU: 1924-1934 MASTERS OF JAZZ	CD: MCD 2 (3)			CRG	Classical	HAMMER	TO LEGIT	TO GO! CAPTIVL FLM: ESTP 267125P 2 CD	CE0257 26 (3)	36731 8		Rep	Vocal			
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ARMSTRONG	LAKE VOLU: 1924-1934 MASTERS OF JAZZ	CD: MCD 2 (3)			CRG	Classical	HAMMER	TO LEGIT	TO GO! CAPTIVL FLM: ESTP 267125P 2 CD	CE0257 26 (3)	36731 8		Rep	Vocal			
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ARMSTRONG	LAKE VOLU: 1924-1934 MASTERS OF JAZZ	CD: MCD 2 (3)			CRG	Classical	HAMMER	TO LEGIT	TO GO! CAPTIV								

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MASTERCUTS

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Easy • Al Jarreau

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Snowblower • B. Baker Chocolate Co.

Poo Poo La La • Roy Ayers

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Chicago Song • David Sanborn

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...from October 16th

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Beechwood Music Ltd, Shepperton International Studios, Studios Road, Shepperton, Middlesex, TW17 0QD. "We Don't Design Albums To Sell For A Few Weeks..."



CLASSIC MIX VOL 1
Gladys Danne, No: 2
CUTMIX 1
CUTMIX 2
CUTMIX 3
CUTMIX 4



CLASSIC JAZZ-FUNK VOL 1
Gladys Danne, No: 1
CUTMIX 1
CUTMIX 2
CUTMIX 3
CUTMIX 4



CLASSIC MELLOW VOL 1
Gladys Danne New Entry, No: 1
CUTMIX 1
CUTMIX 2
CUTMIX 3
CUTMIX 4

Designed for Life

TOP 75 SINGLES

19 OCTOBER 1991

THE OFFICIAL **music week** CHART

Rank	Weeks	Artist (Producer) Publisher	Label† (172) (Distributor) Cassette/CD
1	1	(EVERYTHING I DO) DO IT FOR YOU * 2 Bryan Adams (Lange) MCA/Rounder/Zomba	AMM AMMY 789 (F) / AMMG 789AMC 78 (S)
2	4	WIND OF CHANGE Scorpions (Barnes) PolyGram	VERM 7891 (F) / VERM 7891 (S)
3	3	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE Myleik Kyla (Lacquemont) Dops	Vega PPTM 1/PTTC 1/PTTH 1/PTD 1 (F)
4	11	WIND OF CHANGE Kiri Te Kanawa (Skarbeck) Starline/Starband	Columbia 657481-1 (S) / 657481481-2 (S)
5	3	INSANITY Deacon Blue (DGR)	Dread Good GOOD 447 (F) / GOOD 447 (S)
6	6	GET READY FOR THIS 2 Unlimited (Wildside) Capitol MCA	PWC 206P/UC 126 (F) / PWC 206P/UC 126 (S)
7	9	SALTWATER Julian Lennon (Ezrin) MCA/Nonesuch	YVY VST1 1361 (F) / YVY VST1361 (S)
8	8	LET'S TALK ABOUT SEX * 2 Sade (Nonesuch) PolyGram	RI 7013 16PCS 16SP/CD 16 (F) / RI 7013 16PCS 16SP/CD 16 (S)
9	5	LOVE TO HATE YOU Erasure (Phillips) Musical Moments/Sony/Atlantic	Mat 1242T6 1242CAT 6 (F) / 1242T6 1242CAT 6 (S)
10	7	EVERYBODY'S FREE (TO FEEL GOOD) Rozalla (Sire) PolyGram	Palto 8120L05 12 (S) / 8120L05 12 (S)
11	13	BEST OF YOU Kenny Thomas (Green) Rondor	Columbia 65004 34 (S) / 65004 34 (S)
12	14	YOUR LIFE BE FREE Belinda Carlisle (Novelty) Virgin	Vega VST1 1378 (F) / VST1378VDC 1270 (S)
13	13	I'M TOO SEXY * 2 Night Sations (Tommy) His & Her	Top 1024G 10 (S) / 1024G 10 (S)
14	NEW	STAND UP Lisa Stansfield (Evergreen/Morris) Big Life	Arista 14820N 1482 (F) / 14820N 1482 (S)
15	NEW	BABY LOVE Diana Vickers (Adams/Felich/Whitmore) Island/EMI/American	MCA/EMI 1580AMCS 1580 (F) / 1580AMCS 1580 (S)
16	15	SUCH A FEELING Bryan Adams (Lange) MCA/Rounder/Zomba	Viny So Jase STW 305S 327 (S) / STW 305S 327 (S)
17	20	TOO MANY WALS Cathy Dennis (Dennis/Bodger) EMI	Polygram CAT 4 (F) / CAT 4 (S)
18	17	JACKY Marc Almond (Horn) Carlin	Some Baze 2V 810T1 7 (F) / 2V 810T1 7 (S)
19	7	PEACE Sade (Nonesuch) PolyGram	East West 7V 816T1 7 (F) / 7V 816T1 7 (S)
20	16	SUNSHINE ON A RAINY DAY (REMIX) Zoe (Youth) EMI/CG	MCA/MCA 14AMX 14 (F) / MCA/MCA 14AMX 14 (S)
21	16	SOMETHING GOT ME STARTED Simply Deep (Nonesuch) PolyGram	East West 7V 816T1 7 (F) / 7V 816T1 7 (S)
22	21	WALKING IN MEMPHIS Marc Cula (Cohen/West) Music Steps	Arista 4 788S-1 (F) / 4 788S-1 (S)
23	4	I WANT YOU (FOREVER) DJ Carl Cox (Lax/Lesslie) Perfecto/CG	Parloph PB 4486S-PT 4486S-BMG (F) / 4486S-PT 4486S-BMG (S)
24	17	SUCH A GOOD FEELING Brothers in Rhythm (Brothers in Rhythm) MCA/Music/Casablanca	Columbia 657603 657603 (S) / 657603 657603 (S)
25	32	EMOTIONS Manah Clay (Cole/Civiles/Carley) Sony/BMG	Columbia 657603 657603 (S) / 657603 657603 (S)
26	NEW	GO Moby (Moby) MCA	Quar Vision 4F02 15 (F) / 4F02 15 (S)
27	NEW	CARIBBEAN BLUE E.M.I.	USA 7V 8266-1 (F) / 7V 8266-1 (S)
28	25	I THINK I LOVE YOU Voice Of The Beehive (Wax) EMI	London LON 91 308 (F) / LONCS 381LON 91 (S)
29	29	WHAT CAN YOU DO FOR ME Utah Saints (The Utah Saints) Int'l Music/Gramco/Am/Quincy	Riv 810 14 (F) / 810 14 (S)
30	32	CAN'T CRUSH IT Public Enemy (Robert/C/W/The JB) Jive	Def Jam 657001 657001 (S) / 657001 657001 (S)
31	21	BRIDGE OVER BROUDED WATER P.J. Mahoney And Her Sisters (Belton) Chipping Cross	Quincy P 65646 65646 (S) / 65646 65646 (S)
32	37	FINALLY CeCe Peniston (DeleGate/Jackson) PolyGram	AMM AMY 822AMMC 822 (F) / AMMC 822AMMC 822 (S)
33	NEW	RADIO WALL OF SOUND Slade (Lee) Jam/Atlantic	PolyGram 10 1897 18 (F) / 10 1897 18 (S)
34	45	AMERICAN PIE Don McLean (Freeman) MCA	Liberty (MCA) 3 (F) / TMCACT 202CACT 3 (S)
35	37	DON'T LET THE SUN GO DOWN ON ME The B-52's (B-52's) Atlantic	Fonsona 10 1897 18 (F) / 10 1897 18 (S)
36	NEW	NOCTURNE Nina Simone (Epic/Sony) Epic	Epic 657001 657001 (S) / 657001 657001 (S)
37	49	SAVE UP ALL YOUR TEARS Cher (Roc/A&T) EMI	Geffe (F) 11 (F) / GFC 11 (S)

As used by Top Of The Pops and Radio One

Rank	Weeks	Artist (Producer) Publisher	Label† (172) (Distributor) Cassette/CD
38	25	THE ONE I LOVE REM (Laurie) MCA/Rounder/Zomba	RI 7013 16PCS 16SP/CD 16 (F) / RI 7013 16PCS 16SP/CD 16 (S)
39	42	SWING LOW (RUN WITH THE BALL) Union Leat (English/Ruby) World Cup Squads (Skarbeck) Various	Columbia 657311 657311 (S) / 657311 657311 (S)
40	41	WOMAN TO WOMAN Beverly Craven (Samwell) Smith UK	Epic 657460-1 (S) / 657460-1 (S)
41	NEW	THE GRABER All About Eve (Livsey) BMG/CG	Vega VEG 16 (F) / VEG 16 (S)
42	51	CLOSING TIME Deacon Blue (Kelly) BMG	Columbia 657065 7065 (S) / 657065 7065 (S)
43	NEW	NOTHING NATURAL A&B (A&B) 916 (F) / 916 (S)	A&B 916 (F) / 916 (S)
44	NEW	IF YOU CARED Kim Appleby (Schwartz/DeAngelis) CAR/Virgin/Perfect	Parloph 12M 670A 12 (F) / 670A 12 (S)
45	55	JUST UP AND DANCE Africa Bambaataa (De Ponce/Gemulot) CC	CC 12MT 100 (S)
46	26	DECADENCE DANCE Extreme (Wagner) Rondor	AMM AMY 773 (F) / AMMC 773AMC 773 (S)
47	21	MY LOVE LIFE Morrissey (Lange/Winter) CMC/CA	WY 120P 12 (F) / 120P 12 (S)
48	NEW	IT SHOULD'VE BEEN ME Adina Simoes (Production) Jobete	CC 12MT 100 (S)
49	NEW	OH NO WON'T DO (EP) Lol (Gordon) PolyGram	AMM AMY 829 (F) / AMMC 829AMC 829 (S)
50	25	CREAM Prince & The New Power Generation/Prince/The New Power Generation/EMI	Parloph P 65671 65671 (S) / 65671 65671 (S)
51	26	CAN'T STOP THIS THING WE STARTED Bryan Adams (Lange/Adams) Rondor/Zomba	AMM AMY 812 (F) / AMMC 812AMC 812 (S)
52	42	I ADORE MY LOVE Color Me Badd (Color Me Badd) EMI	AMM AMY 829 (F) / AMMC 829AMC 829 (S)
53	39	CHARLY Prodigy (Stevens/Holmes) Virgin	XL XS 210L 21 (F) / XL 210L 21 (S)
54	52	COME BACK (FOR REAL LOVE) Extreme (Wagner) Rondor	Arista 11403 11403 (S) / 11403 11403 (S)
55	NEW	KEEP COMING BACK Richard Marx (Marx) Chi Boy	Capitol 12 62 (F) / 12 62 (S)
56	NEW	PAPER DOLL P.M. Dawn (P.M. Dawn) MCA	Capitol 12 62 (F) / 12 62 (S)
57	46	DOMINATOR Homer (Homer) Bask/Bahul MCA	R&S 183K 183 (F) / 183K 183 (S)
58	43	NEVER STOP Brand New Heavies (Brand New Heavies) London	Riv 810 14 (F) / 810 14 (S)
59	34	LIVE FOR LOVING YOU Gianna Ederlin (Ederlin) Star/Outward/Canal EMI	Epic 657827-1 (S) / 657827-1 (S)
60	35	NUTBUSH CITY LIMITS (The 90s Version) Tina Turner (Machado/Sire) EMI	Capitol 12 62 (F) / 12 62 (S)
61	37	FUNNY HOW Airhead (Gorman) WEA	Kova K 20V 40711 (F) / K 20V 40711 (S)
62	NEW	OVERTIME Lene Lovace (Lundström) Level 42/Moss/Wax	PCA P 4489P 44 (F) / 4489P 44 (S)
63	NEW	TOP OF THE WORLD Van Halen (Lieber/Tamplin/Van Halen) WEA	Warner Brothers W 9999-1 (F) / W 9999-1 (S)
64	58	SWEETS World Of Twist (Ball/Norris) WEA	Cos 1971 71 (F) / 1971 71 (S)
65	71	THIS HOUSE Alicia Keys (Alicia Keys) Virgin	Columbia 657515-1 (S) / 657515 657515 (S)
66	NEW	WORDS THAT SAY Meqz City Four (Conoran) Big Life	Big Life (MCA) 2 (F) / 2 (S)
67	29	GETT OFF Prince and The New Power Generation (Prince/New Power Generation) WEA	Parloph P 65671 65671 (S) / 65671 65671 (S)
68	38	LOVE'S A LOADED GUN Public Enemy (Robert/C/W/The JB) Jive	Epic 657460-1 (S) / 657460-1 (S)
69	26	SPIRITUAL HIGH (STATE OF INDEPENDENCE) Moodswings/Christie Hymns (IOTC) BMG	1142834 1142834 (S) / 1142834 1142834 (S)
70	26	MERISMERIE ChappasHouse Jazzardi CC	Dedicated HOUSE 0111 (F) / HOUSE 0111 (S)
71	3	GOODYBY CRUEL WORLD Shalamar (Sister Charlene) EMI/Virgin/Emble/BMG	London LON 91 308 (F) / LONCS 381LON 91 (S)
72	NEW	BEAUTIFUL PEOPLE Vingie (Morgan) 10	Vingie V 6 (F) / V 6 (S)
73	NEW	MOVE YOUR LOVE Duran Duran (Sty) Easy (Barnet) Perfecto	PCA P 4489P 44 (F) / 4489P 44 (S)
74	36	COME INSIDE Thompson Twins (Barley/Curtain) Point/BMG	Warner Brothers W 9999-1 (F) / W 9999-1 (S)
75	42	JUST A LITTLE BIT LONGER (EP) Maxi Priest (Various) Various	Ten 120 34 (F) / TENC 3072C 34 (S)

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1	1	(EVERYTHING I DO) DO IT FOR YOU * 2 Bryan Adams (Lange) MCA/Rounder/Zomba	AMM AMMY 789 (F) / AMMG 789AMC 78 (S)
2	4	WIND OF CHANGE Scorpions (Barnes) PolyGram	VERM 7891 (F) / VERM 7891 (S)
3	3	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE Myleik Kyla (Lacquemont) Dops	Vega PPTM 1/PTTC 1/PTTH 1/PTD 1 (F)
4	11	WIND OF CHANGE Kiri Te Kanawa (Skarbeck) Starline/Starband	Columbia 657481-1 (S) / 657481481-2 (S)
5	3	INSANITY Deacon Blue (DGR)	Dread Good GOOD 447 (F) / GOOD 447 (S)
6	6	GET READY FOR THIS 2 Unlimited (Wildside) Capitol MCA	PWC 206P/UC 126 (F) / PWC 206P/UC 126 (S)
7	9	SALTWATER Julian Lennon (Ezrin) MCA/Nonesuch	YVY VST1 1361 (F) / YVY VST1361 (S)
8	8	LET'S TALK ABOUT SEX * 2 Sade (Nonesuch) PolyGram	RI 7013 16PCS 16SP/CD 16 (F) / RI 7013 16PCS 16SP/CD 16 (S)
9	5	LOVE TO HATE YOU Erasure (Phillips) Musical Moments/Sony/Atlantic	Mat 1242T6 1242CAT 6 (F) / 1242T6 1242CAT 6 (S)
10	7	EVERYBODY'S FREE (TO FEEL GOOD) Rozalla (Sire) PolyGram	Palto 8120L05 12 (S) / 8120L05 12 (S)
11	13	BEST OF YOU Kenny Thomas (Green) Rondor	Columbia 65004 34 (S) / 65004 34 (S)
12	14	YOUR LIFE BE FREE Belinda Carlisle (Novelty) Virgin	Vega VST1 1378 (F) / VST1378VDC 1270 (S)
13	13	I'M TOO SEXY * 2 Night Sations (Tommy) His & Her	Top 1024G 10 (S) / 1024G 10 (S)
14	NEW	STAND UP Lisa Stansfield (Evergreen/Morris) Big Life	Arista 14820N 1482 (F) / 14820N 1482 (S)
15	NEW	BABY LOVE Diana Vickers (Adams/Felich/Whitmore) Island/EMI/American	MCA/EMI 1580AMCS 1580 (F) / 1580AMCS 1580 (S)
16	15	SUCH A FEELING Bryan Adams (Lange) MCA/Rounder/Zomba	Viny So Jase STW 305S 327 (S) / STW 305S 327 (S)
17	20	TOO MANY WALS Cathy Dennis (Dennis/Bodger) EMI	Polygram CAT 4 (F) / CAT 4 (S)
18	17	JACKY Marc Almond (Horn) Carlin	Some Baze 2V 810T1 7 (F) / 2V 810T1 7 (S)
19	7	PEACE Sade (Nonesuch) PolyGram	East West 7V 816T1 7 (F) / 7V 816T1 7 (S)
20	16	SUNSHINE ON A RAINY DAY (REMIX) Zoe (Youth) EMI/CG	MCA/MCA 14AMX 14 (F) / MCA/MCA 14AMX 14 (S)
21	16	SOMETHING GOT ME STARTED Simply Deep (Nonesuch) PolyGram	East West 7V 816T1 7 (F) / 7V 816T1 7 (S)
22	21	WALKING IN MEMPHIS Marc Cula (Cohen/West) Music Steps	Arista 4 788S-1 (F) / 4 788S-1 (S)
23	4	I WANT YOU (FOREVER) DJ Carl Cox (Lax/Lesslie) Perfecto/CG	Parloph PB 4486S-PT 4486S-BMG (F) / 4486S-PT 4486S-BMG (S)
24	17	SUCH A GOOD FEELING Brothers in Rhythm (Brothers in Rhythm) MCA/Music/Casablanca	Columbia 657603 657603 (S) / 657603 657603 (S)
25	32	EMOTIONS Manah Clay (Cole/Civiles/Carley) Sony/BMG	Columbia 657603 657603 (S) / 657603 657603 (S)
26	NEW	GO Moby (Moby) MCA	Quar Vision 4F02 15 (F) / 4F02 15 (S)
27	NEW	CARIBBEAN BLUE E.M.I.	USA 7V 8266-1 (F) / 7V 8266-1 (S)
28	25	I THINK I LOVE YOU Voice Of The Beehive (Wax) EMI	London LON 91 308 (F) / LONCS 381LON 91 (S)
29	29	WHAT CAN YOU DO FOR ME Utah Saints (The Utah Saints) Int'l Music/Gramco/Am/Quincy	Riv 810 14 (F) / 810 14 (S)
30	32	CAN'T CRUSH IT Public Enemy (Robert/C/W/The JB) Jive	Def Jam 657001 657001 (S) / 657001 657001 (S)
31	21	BRIDGE OVER BROUDED WATER P.J. Mahoney And Her Sisters (Belton) Chipping Cross	Quincy P 65646 65646 (S) / 65646 65646 (S)
32	37	FINALLY CeCe Peniston (DeleGate/Jackson) PolyGram	AMM AMY 822AMMC 822 (F) / AMMC 822AMMC 822 (S)
33	NEW	RADIO WALL OF SOUND Slade (Lee) Jam/Atlantic	PolyGram 10 1897 18 (F) / 10 1897 18 (S)
34	45	AMERICAN PIE Don McLean (Freeman) MCA	Liberty (MCA) 3 (F) / TMCACT 202CACT 3 (S)
35	37	DON'T LET THE SUN GO DOWN ON ME The B-52's (B-52's) Atlantic	Fonsona 10 1897 18 (F) / 10 1897 18 (S)
36	NEW	NOCTURNE Nina Simone (Epic/Sony) Epic	Epic 657001 657001 (S) / 657001 657001 (S)
37	49	SAVE UP ALL YOUR TEARS Cher (Roc/A&T) EMI	Geffe (F) 11 (F) / GFC 11 (S)

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7	9	SALTWATER Julian Lennon (Ezrin) MCA/Nonesuch	YVY VST1 1361 (F) / YVY VST1361 (S)
8	8	LET'S TALK ABOUT SEX * 2 Sade (Nonesuch) PolyGram	RI 7013 16PCS 16SP/CD 16 (F) / RI 7013 16PCS 16SP/CD 16 (S)
9	5	LOVE TO HATE YOU Erasure (Phillips) Musical Moments/Sony/Atlantic	Mat 1242T6 1242CAT 6 (F) / 1242T6 1242CAT 6 (S)
10	7	EVERYBODY'S FREE (TO FEEL GOOD) Rozalla (Sire) PolyGram	Palto 8120L05 12 (S) / 8120L05 12 (S)
11	13	BEST OF YOU Kenny Thomas (Green) Rondor	Columbia 65004 34 (S) / 65004 34 (S)
12	14	YOUR LIFE BE FREE Belinda Carlisle (Novelty) Virgin	Vega VST1 1378 (F) / VST1378VDC 1270 (S)
13	13	I'M TOO SEXY * 2 Night Sations (Tommy) His & Her	Top 1024G 10 (S) / 1024G 10 (S)
14	NEW	STAND UP Lisa Stansfield (Evergreen/Morris) Big Life	Arista 14820N 1482 (F) / 14820N 1482 (S)
15	NEW	BABY LOVE Diana Vickers (Adams/Felich/Whitmore) Island/EMI/American	MCA/EMI 1580AMCS 1580 (F) / 1580AMCS 1580 (S)
16	15	SUCH A FEELING Bryan Adams (Lange) MCA/Rounder/Zomba	Viny So Jase STW 305S 327 (S) / STW 305S 327 (S)
17	20	TOO MANY WALS Cathy Dennis (Dennis/Bodger) EMI	Polygram CAT 4 (F) / CAT 4 (S)
18	17	JACKY Marc Almond (Horn) Carlin	Some Baze 2V 810T1 7 (F) / 2V 810T1 7 (S)
19	7	PEACE Sade (Nonesuch) PolyGram	East West 7V 816T1 7 (F) / 7V 816T1 7 (S)
20	16	SUNSHINE ON A RAINY DAY (REMIX) Zoe (Youth) EMI/CG	MCA/MCA 14AMX 14 (F) / MCA/MCA 14AMX 14 (S)
21	16	SOMETHING GOT ME STARTED Simply Deep (Nonesuch) PolyGram	East West 7V 816T1 7 (F) / 7V 816T1 7 (S)
22	21	WALKING IN MEMPHIS Marc Cula (Cohen/West) Music Steps	Arista 4 788S-1 (F) / 4 788S-1 (S)
23	4	I WANT YOU (FOREVER) DJ Carl Cox (Lax/Lesslie) Perfecto/CG	Parloph PB 4486S-PT 4486S-BMG (F) / 4486S-PT 4486S-BMG (S)
24	17	SUCH A GOOD FEELING Brothers in Rhythm (Brothers in Rhythm) MCA/Music/Casablanca	Columbia 657603 657603 (S) / 657603 657603 (S)
25	32	EMOTIONS Manah Clay (C	



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	(EVERYTHING I DO) 1 DO IT FOR YOU *2	AS&M
2	WIND OF CHANGE 2 Scorpions	Virgin
3	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE 3 Home Project	Virgin
4	WORD IN UNION 4 Kiki Laau	Columbia
5	NSAINITY 5 Oceanic	Dead Dead Good
6	GET READY FOR THIS 6 2 Unlimited	PMI Continental
7	SALTWATER 7 Julian Lennon	Virgin
8	LET'S TALK ABOUT SEX 8 Satchi-Pepi featuring Psychotropic	HR
9	LOVE TO HATE YOU 9 Erasure	Mute
10	EVERYBODY'S FREE (TO FEEL GOOD) 10 Rozalla	Pulse 8
11	BEST OF YOU 11 Kenny Thomas	Cooltempo
12	LIVE YOUR LIFE BE FREE 12 Belinda Carlisle	Virgin
13	I'M TOO SEXY 13 Right Said Fred	Tig
14	CHANGE 14 Lisa Stansfield	Arista
15	NEW BABY LOVE 15 Danni Minogue	MCA
16	SUCH A FEELING 16 Bizarre Inc.	Very Solution
17	TOO MANY WALLS 17 Carly Dennis	Polydor
18	JACKY 18 Marc Almond	Some Bizarre
19	PEACE 19 Sabrina Johnson	East West
20	SUNSHINE ON A RAINY DAY (REMIX) 20 Zee	MAG
21	SOMETHING GOT ME STARTED 21 Walking In Memphis	East West
22	WALKING IN MEMPHIS 22 Marc Cohn	Atlantic
23	I WANT YOU (FOREVER) 23 DJ Carl Cox	Perfecto

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38	THE ONE I LOVE 38 REM	IRS
39	SWING LOW (RUN WITH THE BALL) 39 Union featuring The England Rugby World Squad	Columbia
40	WOMAN TO WOMAN 40 Beverley Craven	Epic
41	NEW THE DREAMER 41 All About Eve	Virgin
42	CLOSING TIME 42 51 Deacon Blue	Columbia
43	NEW NOTHING NATURAL 43 Lethal	4AD
44	NEW IF YOU CARED 44 Kim Appleby	Parlophone
45	JUST GET UP AND DANCE 45 Ayra Bombataa	EMI USA
46	DECADENCE DANCE 46 36 Extreme	AS&M
47	MY LOVE LIFE 47 20 Morrissey	HMV
48	NEW IT SHOULD'VE BEEN ME 48 Adeva	Cooltempo
49	NEW OH NO WON'T DO (EP) 49 Cud	AS&M
50	CREAM 50 Prince & The New Power Generation	Pulse/Park
51	CAN'T STOP THIS THING WE STARTED 51 26 Bryan Adams	AS&M
52	I ADORE MI AMOR 52 44 Color Me Badd	Giant
53	CHARLY 53 31 Priddy	XL
54	COME BACK (FOR REAL LOVE) 54 53 Alison Limerick	Arista
55	NEW KEEP COMING BACK 55 Richard Marx	Capitol
56	NEW RASER DOLL 56 FM Diver	Gee Street
57	DOMINATOR 57 46 Hitman Residue	RAS
58	NEW NEVER STOP 58 Brand New Heavies	HR
59	LIVE FOR LOVING YOU 59 34 Gloria Estefan	Epic
60	NEW NOTRUSH CITY LIMITS (THE 90S VERSION) 60 38 Tim Turner	Capitol
61	FUNNY HOW 61 57 Airhead	Korova

RECORD MIRROR

19 OCTOBER 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart

news

BY ALAN JONES

EMOTIONAL BREAKTHROUGH

Mariah Carey established a new US chart record last week, when her single 'Emotions', her fifth in all, and the first from the album of the same name, climbed to the top of the US Hot 100, as published by Billboard magazine.

Carey's first four singles — 'Vision Of Love', 'Love Takes Time', 'Someday' and 'I Don't Wanna Cry' — from her self-titled debut album also reached number one. No other act has ever topped the chart with its first

five singles. At the age of 21 and just 18, Carey is also the youngest act ever to have five solo number ones, beating the record established as long ago as 1957 by Elvis Presley, who was a few weeks past his 22nd birthday when he made his fifth visit to the chart summit.

Carey has been considerably less successful in Britain, where 'Vision Of Love' reached number nine, 'Love Takes Time' peaked at number 38 and 'Someday' stalled at number 38 and 'There's Got To Be A Way' fizzled out at number 54. But with 'Emotions' climbing to number 32 on the UK singles chart last week, she may be about to realise her true potential here too.

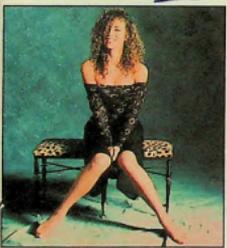
● Hot as an import, Belgian group **Set Up System's** rave rave 'Fairy Dust' is now out domestically, and selling very well — but don't expect it to show up in either the singles or albums charts. It was released a few days too early to benefit from the new chart rule to qualify it as a single, and its dearth price of £2.15 is too cheap to qualify it for the album chart.

● Resurgent in America, where Boyz II Men, Pretty In Pink and Another Bad Creation have all had big hits recently, Motown is still very much in the doldrums here. In fact, the label has yet to have a Top 50 hit in the UK this year, with only Johnny Gill's number 57 hit 'Wrap My Body Tight' and Stevie Wonder's 'Fun Day', which debuted last week at a lowly number 63 despite Top Of The Pops exposure, making any impression on the chart at all. It is to be applauded then for the upcoming release of 'The Future Of Soul Volume 1', an E.P. profiling four new soul acts signed to the label.

The lead track is 'Always', written and performed by **La Forrest Cope**, better known as **La La La La La**. La La (above) has previously been better known as a writer, among her credits she can claim to have penned **Whitney Houston's** first US hit, 'You Give Good Love'. La La's class vocals and warm, sensuous phrasing suggest she could be a major artist. 'I Need Your Love' by **Colin England** is a smooth and creamy mid-tempo effort by a supremely confident and soulful newcomer. And **Dee Harvey's** 'Leave Well Enough Alone' is a superb late-night tearjerker, a great showcase for his spinechilling and superbly expressive voice. Only **Louis Price's** 'Flesh And Blood' — a rather ordinary dance track — fails to deliver, though his performance is top-notch. All in all, a great idea, and one which will deservedly win attention for a quartet of acts who prove that Motown magic is not a thing of the past.



● Proof of its wide-ranging appeal?: 'Everything I Do I Do It For You' has been covered in hi-NRG and lovers' rock (reggae versions ... **Human Resource's** 'Dominator' is behaving very strangely in the singles chart. A fortnight ago it dipped from number 46 to number 64, only to bounce back to 46 last week. The reason for this apparent blip was the very belated release of a 12-inch remix ... Seven and twelve-inch singles are the most common vinyl formats, though there has been a bewildering number of differently shaped discs, and a fair smattering of 10-inchers, with even the odd five-incher, but **Nine Inch Nails** are about to release what is possibly Britain's first nine-incher (match), entitled 'Sin', it's flipped by a remake of **Queen's** 'Get Down, Make Love' ...



Label	Walt Disney
Cat no.	D209132
MAD 18	
Lifetime/Pickwick	LTV 001
GLD 50952	
he Helmet Rides	836323
CVR 21459	
ark PolyGram Video	0711503
CVR 21764	
Touchstone Home Vide	D460742
IDS Walt Disney	D209092
PES 11951	
arner Home Video	
Walt Disney	D201022
PES 11951	
D 407972	
some Video Gems	R1372
4 Front/PolyGram	9338283

Label	Walt Disney
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BY ALAN JONES

ALBUM MARKET LOOKS UP

The quantity and quality of new release albums over the past few weeks has been such that after a poor year so far, sales have been running at a higher level than for the same period last year — in some cases much higher.

Last week, for example, with nine new entries to the Top 40, sales were 22% up on the same week in 1990.

Leading the charge, new

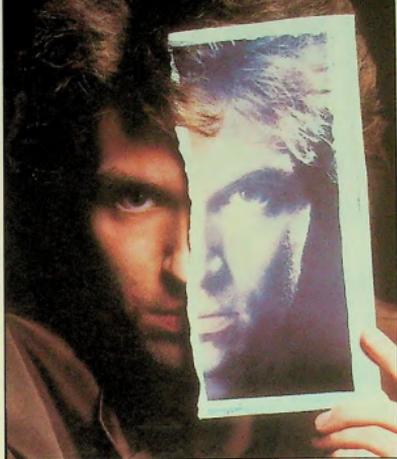
albums by **Simply Red**, **Prince & The New Power Generation** and **Tina Turner** debuted at numbers one, two and three respectively.

The last time the top three were all new to the chart was on September 23 1989, when **Eurythmics** 'We Too Are One' took top spot ahead of the **Rolling Stones** 'Steel Wheels' and **Aerosmith's** 'Pump'.

The increased tempo at the top end of the album chart caused a bizarre event to happen last week — there were no climbers, and no records holding their positions in the Top 30 — just nine new entries and 21 records dropping. In all, there have been 21 albums entering the chart inside the Top 10 in the last five weeks, compared to just five in the previous six weeks.

Such a high turnover is entirely without precedent, beating the previous best of 18 new entries in a five week period in October/November last year.

● The past and present members of **New Edition** join together for the first time for a single next month. Bobby Brown, Johnny Gill, Ralph Tresvant, Ricky Bell, Michael Bivins and Ronnie DeVoe are all featured on 'Word To The Mutha', which is preceded by 'New Edition's Greatest Hits Volume 1'. Together and apart, New Edition have sold a combined tally of 22½ million albums in America, of which Bivins are accounted for by Bobby Brown, who is also scheduled to release his first new single since 1989 early in the new year.



● Seen by many as an AOR rock star, **Richard Marx** actually got his first break singing backing for Lionel Richie, and has frequently confessed that R&B and jazz are his favourite musical styles. Even so, it comes as something of a shock that his new single 'Keep Coming Back' is a superbly crooned slat of soul. With slightly more muscular mixes making it a natural for the dancefloor too, Marx could have a hit on his hands, especially as he persuaded his pal Luther Vandross to make a cameo appearance on the single.

● It's a particularly expensive time at the moment for fans of **Paul McCartney**. Hot on the heels of his 'Unplugged' collection, Macca's Russian album 'Choba B CCOB' was released a fortnight ago, while his 'Liverpool Oratorio' double album and 'Get Back' concert video are also about to be released.

'Unplugged' reached number seven, but 'Choba B CCOB' made a very quiet debut last week at number 63. It's far and away his least successful musical album, replacing last year's live 'Tripping The Live Fantastic', which stalled at number 17.

In 1981, even a 'McCartney Interview', containing no music at



all, reached number 34. McCartney's last proper album was 'Flowers In The Dirt' in 1989, which reached number one. There's nothing to suggest that he can't still make number one albums, but he needs to prove it.

- 1 **Cathy Dennis** TOO F
- 2 **Simply Red** SOME1
- 3 **Belinda Carlisle** I
- 4 **Scorpions** WHO CF
- 5 **Exposé** LOVE TH HA
- 6 **Kenny Rogers** THE
- 7 **Gloria Estefan** LIVE
- 8 **Voice Of The Beeh**
- 9 **Julian Lennon** SAY
- 10 **Sabrina** Johnston I
- 11 **Tina Turner** NUTBU
- 12 **Cher** GIVE UP ALL TC
- 13 **Bryan Adams** CANT
- 14 **REM** THE ONE LOVE
- 15 **Bryan Adams** EVER
- 16 **Marc Almond** JACK
- 17 **Prince & New Pow**
- 18 **Mariah Carey** EMOT
- 19 **Brothers In Rhyth**
- 20 **Gloria Adams** DON'T
- 21 **Colee Mc** Badf I AG
- 22 **Beverly Craven** IN
- 23 **Zee** SUNSHINE ON A
- 24 **PJ&B** feat Hannah &
- 25 **Lisa Stansfield** CHA
- 26 **Deacon Blue** CLOS
- 27 **Rozalla** EVERYBODY
- 28 **Paul Young** DON'T D
- 29 **Level** IZ OVERTIME
- 30 **Bros** TRY
- 31 **Electronic** FEEL EVER
- 32 **Stevie Wonder** FUN
- 33 **Marika** LOVE, TRY V
- 34 **River City** People I
- 35 **Kirsty MacColl** ALL I
- 36 **Richard Marx** KEEP
- 37 **Danielle** Minogue BA
- 38 **Maxi Priest** JUST A
- 39 **Roxette** THE BIG L
- 40 **BEF** featuring Greer
- 41 **Chesney Hawkes** JA
- 42 **Salt-n-Pepa** LET'S TA
- 43 **Marc Bolan**'T Rex 2
- 44 **Whitney Houston** I
- 45 **Oceanic** BEARLYTY
- 46 **Stade** RADIO WALL D
- 47 **Huey Lewis & The**
- 48 **Prince & New Pow**
- 49 **Marillion** DRY LAND
- 50 **Brand** New Heavies
- 51 **Utah Saints** WHAT CF
- 52 **Alice Cooper** LOVES
- 53 **Kim Appleby** If YOU
- 54 **Crystal Waters** MAMA
- 55 **Jesus** Loves You AF
- 56 **Heavy D** and the Boy
- 57 **Marc Cohn** WALKING
- 58 **Cliff Richard** MORE T
- 59 **Guns N' Roses** DON'T
- 60 **Right Said Fred** FM T



● Tina Turner



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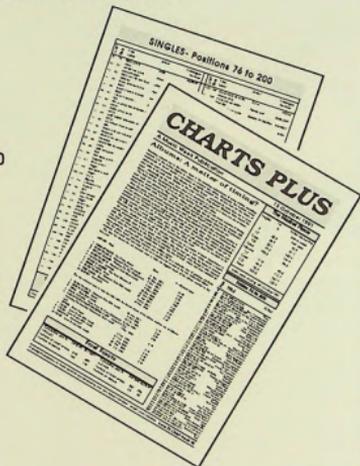
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- 9 Julian Lennon S&L
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- 19 Brothers In Rhyth
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- 23 Zoe LUSHINE ON A
- 24 PJB feat Hannah B
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- 47 Hury Lewis & The
- 48 Prince & New Pow
- 49 Marillion CRY LAND
- 50 Brand New Heaven
- 51 Utah Saints WHAT C
- 52 Alice Cooper LOVE
- 53 Kim Appleby IF YOU
- 54 Crystal Waters MAJ
- 55 Jesus Loves You 2
- 56 Heavy D and the B
- 57 Marc Cohn WALKIN
- 58 Cliff Richard MORE
- 59 Guns N' Roses DON
- 60 Night Said Fred 1M

Jah Wobble

Brought up on a musical diet of soul, reggae and rock, seminal bass player Jah Wobble's first taste of so-called world music was a powerful personal experience.

"I was about 19 or 20, and listening to Radio Cairo on a short wave radio when I first heard Arabic music. I thought it sounded like music from Mars. It just felt so beautiful, yet so familiar," he says.

A decade on and a trail of high-profile collaborations with the likes of Sinead O'Connor, The Edge and Gary Clall behind him, Jah Wobble has returned to the mystical music that so impressed him. The first cut from a forthcoming album on Charlie Gillett's Oval label, 'Erzulie' is an exotic musical melting pot of heavy dub beats, punchy hispanic flourishes and mysterious eastern vocals, all underpinned by Wobble's fundamental bass.



Named after the Haitian Goddess of Love and with Yugoslavian influences to the fore in the searing female vocal, Erzulie, is also an inadvertently topical track. A remix is planned to toughen it up for the dancefloor.

For Wobble though, making and listening to music is a means of escaping from the troubles of the world. "Life can be a drag, it can be hard and it can be boring, and music is a great healing force, it has the power to make you feel connected," he says.

David Roberts

'Erzulie' is released by Oval/East West on November 4.

Mass Order

Eugene Hanes, one half of Maryland's Mass Order, began his singing career like most — in his shower. Ironically, now the big time has arrived he finds himself laying down winning vocals in the same converted downstairs bathroom-cum-vocal booth that has already brought forth both the Ultratone and Crystal Waters albums.

Mass Order's debut soul stomper 'Take Me Away' — soon to be remixed, renamed and released as 'Lift Every Voice' — is a Philly anthem already going down a storm in the UK on bootleg. It is due to receive a UK release first because, as Hanes' musical partner Marc Valentine points out, "most of the people in Britain really seem to appreciate R'n'B instead of that pop stuff with the bubble-gum catchy hooks." Mass Order's distinctive soul groove is certainly worthy of appreciation.

Dom Foulsham



'Lift Every Voice' is due out in November on Columbia.

Nightlife 10

- 1 (9) ONE KISS Pacha (ZE Records 12')
- 2 (2) HOLD ON (Hurley Mixes) — Clubland (Strobe 12')
- 3 (5) IT'S NOT OVER Hunter Hayes (Columbia 12')
- 4 (NEW) GO (RAINFORREST MIX) Moby (Outer Rhythm 12')
- 5 (4) QUIET CHILD Sound Foundation feat Linda Wright (3 Beat 12')
- 6 (NEW) LOVE WILL BRING US BACK TOGETHER Cookie Crew (Hfrz 12')
- 7 (Re) IN THE GHETTO Dread Flintstone (Acid Jazz 12')
- 8 (NEW) RUNNING OUT OF TIME Digital Orgasm (B Trace Mission 12')
- 9 (10) IT SHOULD HAVE BEEN ME Adeva (Cooltempo 12')
- 10 (NEW) SOMETHING'S GOT ME STARTED (HURLEY MIXES) Simply Red (Elektra 12')



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

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Altern 8

Stafford's sonic kleptomaniacs, Altern 8 are taking sound-snatching to new extremes with their latest single, 'Activ 8 (Come With Me)'. "The Vix-Vapo mix is entirely made up of samples," boasts Mark Archer, "We did not create a single sound ourselves."

Having started out as a light-hearted sideline for UK techno pioneers Nexus 21, Altern 8 has ironically turned out to be a far more successful venture. "Nexus is about clinical pure techno with real songs and nice instrumentals," explains Archer. "Altern 8 is our sample monster".

At least they approach it all with a genuine sense of humour. This is the outfit that would have you believe that they have made millions with their "patented Pocket Rave Airhorn" and that they intend to do the same with their latest invention, "Disco Biscuits". Pretty wacky chaps, are Altern 8.

While their last single, 'Infiltrate 202', featured the voice of *Record Mirror*'s James Hamilton, 'Active 8' boasts the dulcet tones of Claire, the four-year-old daughter of Network Records boss Neil Rushton. The group also use some more serious vocal samples. In the case of 'Infiltrate' they were taken from a Candi Staton track. "Someone came up to us at one of our PAs and gave us a copy of the original," says Archer, "We awarded him our Sample Spotter's Anorak."

As for 'Active 8,' it features a string sample culled from a Danny D remix of a Kid'n'Play tune, plus vocals sampled from The Peech Boys' 'Don't Make We Wait'. "It was really hard to find the right vocals to follow up 'Infiltrate' - I had to buy 12 a capella LPs," moans Archer.

Andy Beavers

'Active 8 (Come With Me)' is released by Network on October 21.

Cool Cuts

- (NEW) **IT'S GRIM UP NORTH** The KLF KLF Communications
Last year's scarce KLF lesser emerges as a proper release at last in new hardcore mixes
- (NEW) **THE AIR YOU BREATHE** Bomb The Bass Rhythm King
Another haunting melody with big beefy beats, similar in style to 'Winter In July' and set to do just as well
- (NEW) **IT'S HARD SOEMTIME** Frankie Knuckles Virgin America
A mellow soulful tune but with devastating dub for the dancefloor
- () **NEVER GOIN' DOWN** Actemski & Jimi Polo MCA
- (NEW) **INSTRAVIBE** Jazzy Jeff & Fresh Prince Jive
Fantastically catchy and jazzy instrumental versions of their forthcoming pop smash cover of 'Ring My Bell'
- () **SIX O'CLOCK** Tyrnel Corporation Volante
- (NEW) **MY FAMILY DEPENDS ON ME** Simone US Strictly Rhythm
Hard to find but due here soon on East West, this New York garage cut is causing a stir all over
- () **TREATY** YoYo Yind Razor
- () **NEVER CHANGE MC** Buzz B Polydor
- () **GROOVE ON** Yo Yo Honey White Label
- (NEW) **BODY MEDUSA** Supernal Guerrilla
A classical creation and one of the best of the recent crop of hard dub grooves
- (NEW) **PROPER TUNES EP** Sure Is Pure Gem
The disco sound of '91 breaks out in style on this uplifting three track EP
- () **FROM THE GHETTO** Dread Flimstone US Scotti Bros
- (NEW) **EXPRESS YOURSELF (DUB EP)** Franschene Omen
Tough rave, soul, swing and ragga mixes of this Manchester rapper's forthcoming single
- (NEW) **OVERTIME** Level 42 RCA
Hard to believe, but Pete Lorimer's mixes have transformed these unlikely lads into dancefloor contenders
- (18) **COMPASSION** Pacific Capitol
- (NEW) **NO COKE** Dr Alban Arista
One of Sweden's most original performers, this club reggae crossover cut is already big all over Europe
- (NEW) **RAYBONE** EP Arrangeddon Hardcore Urban Music
British produced and as hard as they come, this will smash your head
- (NEW) **SPREAD LOVE** World Series Of Life Rhythm Records
Superbly produced European house with catchy vocal samples
- (NEW) **THIS BEAT IS HOT** B.G. The Prince Of Rap Columbia
Snappy Euro rap big on the continent and now released here



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

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Hot vinyl

BY JAMES HAMILTON

- 1 to Cathy Dennis TD
- 2 to Simply Red SOME
- 3 to Belinda Carlisle
- 4 to Scorpions WIND
- 5 to En Vogue LOVE THY
- 6 to Kenny Thomas TH
- 7 to Gloria Estefan US
- 8 to Voice Of The Bee
- 9 to Julian Lennon SA
- 10 to Sabrina Johnston
- 11 to Tina Turner NUTB
- 12 to Cher SAVE ALL
- 13 to Bryan Adams CAN
- 14 to REM THE ONE LIDL
- 15 to Bryan Adams JVC
- 16 to Marc Almond LIVE
- 17 to Prince & New Po
- 18 to Mariah Carey EM
- 19 to Brothers In Rhyth
- 20 to Oleta Adams GON
- 21 to Color Me Badd I F
- 22 to Beverley Craven
- 23 to Zoe SUSHINE ON
- 24 to PJ Breat Hannah
- 25 to Lisa Stansfield CH
- 26 to Deacon Blue CLOD
- 27 to Rozella EVERYBODY
- 28 to Paul Young DONT
- 29 to Level 42 OVERTIME
- 30 to Bros THY
- 31 to Electronic FEELV
- 32 to Steve Wonder FU
- 33 to Marika LOVE THY
- 34 to River City People
- 35 to Kirsty MacColl AU
- 36 to Richard Marx KEI
- 37 to Dennis Minogue B
- 38 to Maxi Priest; JUST L
- 39 to Roxette THE BIG L
- 40 to BEF featuring Gre
- 41 to Chynna Hawkes
- 42 to Salt-n-Pepa LET'S
- 43 to Marc Bolan/T Rex
- 44 to Whitney Houston
- 45 to Oceanic REINACTY
- 46 to Slide RADIO WALL
- 47 to Huey Lewis & The
- 48 to Prince & New Pow
- 49 to Marillion DRY LANE
- 50 to Brand New Heavie
- 51 to Utah Saints WHAT
- 52 to Alicia Cooper LOVE
- 53 to Kim Agallby of YOL
- 54 to Crystal Waters MA
- 55 to Jesus Loves You A
- 56 to Heavy D and The B
- 57 to Marc Cohn WALKIN
- 58 to Cliff Richard MORE
- 59 to Guns N' Roses DON
- 60 to Night Sads Freed I



infatingly 128.5bpm '21 - 10 - 91' straight instrumental version.

JOHN + JULIE
"Double Happiness" (XL-Recordings XLT 23, via Warner Music)
Released on 33 1/2rpm 12-inch only, this GTO produced frantically bleating and bounding piece though jaunty never is in 0-128-4.06bpm Shut up — like Happyfit, 0-132.48bpm Lightning, and 128.4-0.46bpm Fantasia Mixes, with (surprise, surprise) differently scouring 128.29bpm Bonus Beats, sure to be an eagerly awaited return.

MOJO
"Go (Rainforest Mix)" (Chatter Rhythm FOOT 15X, via RMP/Pinnacle)
Totally different from the versions that first surfaced in the spring, Richard D. Hall's lithe-yelling instrumental becomes two in a tops-down frantically rampaging 0-130.06bpm never (with pairing electronic tones at the end, beware), led by and created for the market, but still coupled with his "Twin Peaks" meets "French Kiss"-like 0-125.80bpm Video Edit and a twitely fluttering 125.90bpm Analogue Mix.

HUNTER HAYES
"It's Not Over" (MCA Columbia 44-37374)
Cohesive by Keith Cooper, this instantly hot (and-Savile's) Philly-style wailing husky soul centerer comes complete with vintage strings and saundice like an out-take from the O'Jays' "Love Music" session, in 118.3bpm Universal Mix. Original and blues-trimmed 0-118.4bpm Dub Versions (long Afro-Cuban flavoured anti-synths 0-118.8bpm "Colors Of Freedom" tool), essential "bassline" for garage!

PAT LEWIS
"Separation" (DEBUT DEBXT 3131, via Pinnacle)
By a Mary Wells-like sweetly wailing Detroit veteran who, in addition to recording during the Soulas on logos like Golden World, sang backups with the Andantes on literally thousands of Motown sessions and with her sister Dianne as Hot Buttered Soul on such laaaz: Hayes classic as "Shout," this already much played soul anthem is a purposefully strutting affective jogger (inagony) reminiscent of — is it? — Marshall Transfer's "Sign Of Life" in 105.29bpm Extended and "P" Mixes, with the superb smooth 74.2bpm "Something's Telling Me" for extra value, out on Debut to bridge a distributor "changeover" at producer Ian Levine's Motercy label.

MASSIVO
"Take My Hand" (DEBUT DEBXT 3135)
Selling fast on pre-release promo in the Harrow area at least, this Jon Julius & Steve Mac/MacCouchman created playfully patterning late-Seventies styled 110.0-0bpm slick roller is soulfully moaned by local DJ John Matthews' jaggedly soaring semi-fatetato voice, in substance and more sparsely floating ClarenceMent Mixes, coupled with Steve Anderson's old judery swaying 0-99.8-0bpm "Summer Breeze Mix of the Tracy Ackerman warmed Minnie Riperton revising "Love" You.

ENERGENIC
"Energenic (Takes You Higher)" (RCA FT 44440)
Woven from chiming tubular bells, fating sub-bass, chattering jittery bells, sluttering Helen gurgled gorgeous lushly swirling canter first appeared as an 113.79bpm romp flipped by its 114.8bpm Raw Mix and jazz-junky 113.9bpm Instrumental, but is out commercial-ly now with a more brightly re-cut 114.8bpm The 151 Mix and Instrumental, plus a buoyantly strutting jiggling (0-118.0bpm up All Night Mix of "Real Love").

DRIZA BONE
"Catch The Fire" (4th+B'way 12BRW 232)
Written from ingredients reminiscent of the O'Jays' "Back Stabbers" and other Philly soul classics from the Seventies, this sultry Dee Helen gurgled gorgeous lushly swirling canter first appeared as an 113.79bpm romp flipped by its 114.8bpm Raw Mix and jazz-junky 113.9bpm Instrumental, but is out commercial-ly now with a more brightly re-cut 114.8bpm The 151 Mix and Instrumental, plus a buoyantly strutting jiggling (0-118.0bpm up All Night Mix of "Real Love").

THE JUSTIFIED ANCIENTS OF MU MU
"It's Grim Up North" (KLF Communications JAMS 028R, via APT)
Originally promoted by the KLF alter egos as a grey vinyl single-sided last December and finally due out (next week, to judge from the flip's title) in revamped form, the JAMM's thunderstorm and factory-hoof effects infused and punctuated pounding rhythmic 0-129.46bpm satanically "northern" never still grossly recites a list of towns that are "in the North" before now reaching a stirring slow "Jamaican" climax and pastoral Pennine outflow, flipped by a num-

6 RM UPDATE



DADDY FREDDY
"The Crown" (Muscle of Life Note 54, via Pinnacle)
This rivival by the Guinness Book Of World Records' fastest ragga rapper (that he really less rip head) of Gary Byrd & The GB Experience's jaunty 1983 lurcher is out commercially at last as just record from its promo twinpack, with David Morales' clearly shining "D" Train "You're The One For Me" synth substituted 120.7bpm N.Y. Ragga Remix and Daddy, Rami's wiggly clanking Flyers Association "Turn The Music Up" beats covered 130.3bpm "Turner" 0-Line Remix, plus the frantic fly-labes springing rocks 0-95bpm "Article Don", Come now!

AUSTIN
"I Get High" (Suburban Base SUB BASE 004, via Southern)
Starting with the familiar sound effect of a Zippo lighting a spill (surely used ahead of something else from Romford?), this house falsetto prosided, dappily wiggling bright 0-137.9bpm leaper (into-less 135.9bpm) is yet another instant seller without any preliminary DJ reaction, despite being promoted (and originally scheduled) for over a month.

PACHA
"One Kiss" (Z Records ZEDD 12 004)
Written three years ago by Blaze and intended then for Sybil although she never recorded it, the lightly patterned and syndrum pop-pooped peppy slick Dave Leez produced breathy french jazz-funk-ish UKer launch in a 121.4-121.9bpm Urban, 121.5bpm July, 120.9-121.9bpm Piano, 120.6bpm Bonus Beats, different warty wiggly techno 0-128.3-128.6-129.0bpm Energie, and Accapella Mixes.

DIGITAL UNDERGROUND
"Kiss You Back" (Big Life BLRT 63, via PolyGram)
This "synthy sherry ho ho pop" chart start-ed, gently mumbled and drawled ("if you kiss me then I'll kiss you back" repeating jaunty song-song rag jigger is due commercially in its US version but was promoted here just in 0-113.6-0bpm Chocolate Crossover and On The Jazz Trip Mixes.

"Briefly..."
Also out around now and just as significant are ARETHA DAVE "No More (Making Love) Come From Correct Records KAS 001, via Orbeo-632914, good plantively waddling jiggly shuffling 96.9bpm street soul swingbeat shuffle (Mix 2 flip); JULIANNE "Keep It Coming" (Intimate Records 12 EMH 3), winsomely coded joggling 105bpm attractive lush sweet Alfred soul swayer (dub flip); BOGUS ORDER RETURN Of Brother Zen (Ninja Tune ZEN 1203, SRD), Coloual created samples romney funky 0-123bpm "Z" house rapper flipped by the sparsely latling

M.C. BUZZ B
"Never Change" (Polydor PZ 184)
Manchester's Shorn Brathwaite borrows Bruce Hornsby & The Range's piano titled "The Way It Is" as the basis for a newly pleasing and surging itacazo very but unshut thoughtful rap, originally promoted last winter before its sample had been cleared, now sounding like The Crown (and likewise possibly more for the head than feet) in new (0-119.5bpm Native Mix and largely beat-less Sparse Remix, with the ragga tempo ready age 0-77.2-0bpm "trier Con-

GALLIANO
"Jus' Reach" (talking Loud TLK 16, via Phonogram)
With lots of the ladbak jazz no synch, this largely gits hollowed butting 94.29bpm jiggly roller through rousing "nath na-na nah" chanting, flipped however by Nelse Hooper's much cooler and classier jazz-luncky bubble 94.8bpm Easy Nuh Star 12' and 94.7bpm Instrumental remixes, subbing the charts.

OPTIMYSTIC
"US Lugged Music LOD-3000"
Launching a New York pop, this sultry girl crowd lovelly sleekly bubbling 100.9bpm atmospheric direct (instrumental tool) is flipped by the keyboard chorded jittery 120bpm "Heart" and calmer clearly striding 120bpm 4 A.M., both instrumental.

PROBLEM HOUSE
"Yol" (Dutch Hithouse Records HIT 6.011)
Produced by the late Peter Siaghus, his raving follow-up to an earlier techno six-track has the Meng Siaghus classic penance striding 120bpm 4 A.M., both instrumental.

OUT OF THE BLUE featuring Marlon Saunders
"It's You" (US Flatbus Beat FBR 9003)
Gospel-like swirling Marlon's soulful canter builds through stately "could you lift me higher" wailing and scating before he finally starts moaning the lyrics and soaring up to a cracked falsetto in its 121.1-121.7bpm 3bpm "Wanna Be A Star".

IMMAJE
"Luv Ride" (US Moving Records MR015)
Walloping ragged by nasally plantive Keve L Holman with an also favoured jittery cheating

twitery 122bpm "Do Your Own Thing" in 122.2bpm The M.C. RICHARD MARX "Keep Coming Back (Quiet Storm Mix)" (Capitol 12CL 634), Luffner "Vandross" uttered strangely strutting breathy tender 97bpm jiggly roller with a more churchy percussive rolling 3rd World Mix; INFOBEAT "Are You Ready" (Urban 1201 URBX 80), plaintive girl waddled and guff yug rapped jerky Dutch hip house in 0-121.1bpm The Cosmic It Mix and 0-121.4bpm Extended; Madness version "Loving Day" (Hot Start (Starway Records, IN SWRT 5, RHO Communications/F), Alan Courthod co-produced (through 121bpm pop-N-Rock revival of "Dance Summer" 1979 olds (in a mix).

SEARCHING TO SYNTHESIZE NEW SONGS TO KILL TO RELEASED 4TH NOVEMBER
HONEYMOON; LABEL - ORDER FORM FROM SRD; 081-889 6555

Beats & Pieces

COMMON SENSE has triumphed, and, from November 3, to qualify for the singles chart here a 12-inch can have an increased maximum playing time of 25 minutes if it contains two or more separate titles, and 40 minutes if it consists entirely of different dance mixes of just one title, thus enabling UK record companies to compete with better value imports by putting on one single all the mixes that under the existing rules would have had to be spread over two. Photon, Inc.'s 'Generate Power' turns out to be released here in the superior import's 'Gypsy Woman'ishly favoured 'two-mixes-uh-huh-uh' churning 120bpm Club and different friskily thumping instrumental 123bpm Wild Pitch Mixes after all, with just the 120bpm Scream And Holler Mix included from the less good promo reviewed last week, while similarly the Cookie Crew's 'Love Will Bring Us Back Together' proves to be in Danchin' Danny D's Feel The Vibe and Feel The Music Mixes plus the LP Version, a separate Remix (RFR FXR 771) having DJ Blitz's mucky rare grooving 106.6bpm Cooks Mix and Blitz Beats, another braisily jolting funky 107.5bpm Louie Louie Remix, and Main Source's sinuous 98.6bpm Live At The Bar-Que Mix of 'Secrets Of Success'. Pulse-8 Records wish to clarify that they are not represented by Al Massey or Ace International, and should be contacted direct regarding all their acts (including Rozalla). Rush Release's snip fastened shoulder bags for carrying 40/50 12-inch records have become such a popular fashion accessory to clarify that they are not represented by Al Massey or Ace International, and should be contacted direct regarding all their acts (including Rozalla). Rush Release's snip fastened shoulder bags for carrying 40/50 12-inch records have become such a popular fashion accessory...

chous on the vocal 120.6bpm A-side, this lurching simple New Jersey garage stider is in organ choried clomping Reva Style, piano choried wiggler Basement Mix, instrumental 120.7bpm 'grime the music' prodded plinking Gary's Gang-ish Jazzy Style and jangling jinky Ja Booby Mix versions.

FIVE STAR

'Shine'
(Epic 657480 6)
"Just because my hair is curly, just because my teeth are pearly" — no, not that Louis Armstrong classic, this is an anguishedly whined US-style about silky swingbeat jiggler in G-109.7bpm Sick-Hop-Boom, here New Jack, and cantering 111.1bpm Glamour Rap Mixes, a couple featuring guest rapper Def Jef.

LOOSE ENDS

'Time Is Ticking E.P.'



PET SHOP BOYS
'DJ Culture'
(Parlophone 12R 6301)

Initially underpinned by a French loudspeaker announcement and climaxed by sithery scratching, this Dave Selman & Steve Anderson produced lethargically whooped 9-115bpm sombre anti-war jiggler is hardly the PSB's punchiest song ever flipped however by a separately promoted (in three mixes) jesty italo-style 0-123-0bpm 'Music For Boys' instrumental that should be a floor filler.

counter from Michiko Kohshio in Covent Garden's best Street POP Promotions (Unit 2, 14 Colman Street, London W10 6AR, phone 081-968 8484fax 081-969 4558) is having a separate DJ mixing set for Mark Moore's new Spanish label, debuting with releases by Tiziana Underground Resistance featuring Colandrea, Bam Bam Mustaine and YBU featuring Jonelle Congress's '40 Miles' (finally out this week on Inner Rhythms, was first white labelled back in the spring when the copy reviewed had its titles hand written the wrong way around — no wonder then the B-side seemed to be slipping better — ifrr's compilation, The House Sound Of The Underground (Volume 3) — but next week will have culled from it a promo also consisting of Slam's 'Eternal' (hard to find on Glasgow's Soma label) and a Carl Cox remix of Cuba Gooding's 'Happiness Is Just Around The Bend'. DSK's 'What Would We Do' releases are not now due until the next year, although two separate promos have been circulated, containing Steve 'Silk' Hurley's 121.7bpm Extended Mix and Slam's 122bpm DMG Mix, and Farley & Heller's 125.1bpm Eight Minutes Of Midnight and 105.4bpm Extra Heavy Club Dub. East Side Beat's radio version of Chris Cross's 'Sick Like The Wind' will be out here on RFR in just one original mix plus new remixes by Selman & Kelley and Oceanic. Lenny D, with his own Industrial Strength label in New York, this Saturday night (19) is due to brave the seasonal autumnal fog to speed between UK gigs at Soul-Trench-on-Side's Mr. B's (12-oam) and Worthing's Serns (43-0am) — AND THE BEAT GOES ON!

(Ten Records TENX 376)

Preceding a Best Of LP, this four tracker has the Linda Carnie cooed sleekly drifting now slower 92.8bpm 'Time Is Ticking (Extended Version)', duetted breezily jolting 106.8bpm 'Gonna Make You Mine', Carl McIntosh crooned Marvin Gaye-ish 0-102-2bpm 'Ain't No Turning Back (Extended Version)' and 69.8bpm 'Symptoms Of Love'.

CHIEF-MIS-CHIEF

New Hero'
(Factor 9 Records ZINC 002, via Panther Music)
Carmy wailed by a folkie girl with a burst of male French murling near the end, this silky swirling 128.0bpm ambient wiggler is flipped by its more urgently jittering 'Pop Goes The Weasel' bleeped instrumental 128.10bpm 'Sequel' plus PET THERAPY's bass prodded rattling biopsy 128.18bpm 'Soap Opera'.

	Label	
	Walt Disney	D209132
	MAD 18	
	Lifetime/Pickwick	LTV 001
	GLD 50952	
	he Helmet Rides	083623
	CVR 21459	
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THE Club Chart

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



RECORD MIRROR

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

TW LW		LW LW		LW LW		LW LW	
1	IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH) (CLIQUE MIX) <i>Arista</i>	52	79	EXTRAVAGANCE EP: CAN YOU FEEL ME CIRCA '91-GO The Real			
2	FINALLY (MIXES) <i>De La Soul</i>	53	40	MASSIVE AM GOODMIE THE COMA KING/INVASION		Debut promo	SBK
3	BEST OF YOU (SUNSHINE MIX) <i>Kenny Thomas</i>	54	Coolempo	DO WHAT YOU WANT TO 2 in A Room			
4	CHANGE <i>Arista</i>	55	Arista	SOMETHING GOT ME STARTED (THE HURLEY MIXES)		East West promo	
5	EVERYBODY'S FREE (TO FEEL GOOD) <i>Rozalla</i>	56	Pulse-8	DISCO 130DISCO 138		Rumour promo	
6	HM ATTRACTED TO YOU (MIXES) <i>Coolie Walker</i>	57	Urban	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)		4th & B'way	Omen promo
7	GET WISE (RUMBLE MIX) <i>Blondie</i>	58	A&M promo	SEPARATION (EXTENDED MIX) <i>Rat Lewis</i>		Debut promo	
8	HOW CAN I LOVE YOU MORE ¹⁰ People	59	Deconstruction promo	ENERGENIC (TAKES YOU HIGHER) <i>Emergenic</i>		RCA white label	
9	JUST GET UP AND DANCE <i>It's A Bombastic</i>	60	EMI USA	I WANNA THANK YOU <i>Sue Christie</i>		Pulse-8	
10	MOVE YOUR LOVE (12" 7") LIKE IT (DJ MOLETTA REMIX)	61	East West	KELLY (WILLIAM ORBIT REMIXES) <i>Soul</i>		Rumour	
11	OH MY GOSH ¹⁰ People	62	Wicked & Wild promo	SOMETHING SPECIAL (MIXES) <i>Norman</i>		7em	
12	OH MY GOSH ¹⁰ People	63	Wicked & Wild promo	CUTTER (MIXES) <i>Blind</i>		Ellicit promo	
13	OH MY GOSH ¹⁰ People	64	Wicked & Wild promo	DANCE WITH POWER <i>Bliss Construction</i>			
14	OH MY GOSH ¹⁰ People	65	Wicked & Wild promo	DOUBLE HAPPINESS (SHUT UP - BE HAPPY) <i>John & Julie</i>			
15	OH MY GOSH ¹⁰ People	66	Wicked & Wild promo	DEEPER LOVE (MISSING YOU) (FULL VOCAL MIX)			
16	OH MY GOSH ¹⁰ People	67	Wicked & Wild promo	DEEPER LOVE (MISSING YOU) (FULL VOCAL MIX)			
17	OH MY GOSH ¹⁰ People	68	Wicked & Wild promo	LET YOU GO (SAINA REMIX) <i>Harris Van Rooij</i>		Deconstruction white label	
18	OH MY GOSH ¹⁰ People	69	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)		Debut promo	
19	OH MY GOSH ¹⁰ People	70	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)		One Little Indian white label	
20	OH MY GOSH ¹⁰ People	71	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)		US Scotti Bros	
21	OH MY GOSH ¹⁰ People	72	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
22	OH MY GOSH ¹⁰ People	73	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
23	OH MY GOSH ¹⁰ People	74	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
24	OH MY GOSH ¹⁰ People	75	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
25	OH MY GOSH ¹⁰ People	76	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
26	OH MY GOSH ¹⁰ People	77	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
27	OH MY GOSH ¹⁰ People	78	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
28	OH MY GOSH ¹⁰ People	79	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
29	OH MY GOSH ¹⁰ People	80	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
30	OH MY GOSH ¹⁰ People	81	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
31	OH MY GOSH ¹⁰ People	82	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
32	OH MY GOSH ¹⁰ People	83	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
33	OH MY GOSH ¹⁰ People	84	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
34	OH MY GOSH ¹⁰ People	85	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
35	OH MY GOSH ¹⁰ People	86	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
36	OH MY GOSH ¹⁰ People	87	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
37	OH MY GOSH ¹⁰ People	88	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
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41	OH MY GOSH ¹⁰ People	92	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
42	OH MY GOSH ¹⁰ People	93	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
43	OH MY GOSH ¹⁰ People	94	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
44	OH MY GOSH ¹⁰ People	95	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
45	OH MY GOSH ¹⁰ People	96	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
46	OH MY GOSH ¹⁰ People	97	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
47	OH MY GOSH ¹⁰ People	98	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
48	OH MY GOSH ¹⁰ People	99	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			
49	OH MY GOSH ¹⁰ People	100	Wicked & Wild promo	ACE-LOVE-DUCE (STEVE OSBORNE VOCAL MIX)			

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

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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Category/running time	Label	Cat no.
1	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video Live/1hr 50min	PolyGram	0711503
2	NEW TINA TURNER: Simply The Best	Compilation/1hr 30min	PMI	MVD 9913083
3	NEW SIMPLY RED: Moving Picture Book	Compilation/45min	WMMV	9031754343
4	ERIC CLAPTON: The Cream Of...	4 Front/PolyGram Live/1hr 30min	4 Front	0838623
5	WHITNEY HOUSTON: Live In Concert	BMG Video	BMG	791137
5	MARC BOLAN: The Ultimate Video...	Compilation/1hr 22min	Telstar	TVE 1036
7	MADNESS: Complete Madness	4 Front/PolyGram Compilation/43min	4 Front	0837983
8	JASON DONOVAN: Greatest Video Hits	PWL	PWL	VHF 20
9	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video	PolyGram	CV1 11122
10	MADONNA: The Immaculate Collection	WMMV	WMMV	7599392143
11	ELVIS PRESLEY: 56-In The Beginning	4 Front/PolyGram Compilation/1hr	4 Front	0838603
12	EXTREME: Photografitti	PolyGram/A&M	PolyGram	0898793
13	STATUS QUO: Rocking Through Years	4 Front/PolyGram Compilation/1hr 43min	4 Front	LED 80152
14	NEW POGUES: Poguevision-Best Of...	WMMV	WMMV	9031754833
15	DIRE STRAITS: Brothers In Arms	4 Front/PolyGram EP/15min	4 Front	0838603

Rank	Artist Title	Category/running time	Label	Cat no.
15	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col Live/1hr 17min	Music Club	MC 2003
17	ERASURE: Live At The Seaside	4 Front/PolyGram Live/1hr	4 Front	0837783
18	DANIEL O'DONNELL: An Evening With	Ritz	RITZV 0908	
19	MARC BOLAN: 20th Century Boy	4 Front/PolyGram Compilation/1hr 10min	4 Front	0835563
20	ICE-T: O.G.-The Original Gangster	WMMV	WMMV	7599392493
21	ALICE COOPER: Primecuts	Castle Music Picture	Castle Music	CMF 8050
22	ROD STEWART: Tonight He's Yours!	4 Front/PolyGram Live/1hr 30min	4 Front	LED 80132
22	CHRIS DE BURGH: The Munich Concerts	4 Front/PolyGram Live/1hr 30min	4 Front	0837983
24	TINA TURNER: Rio '88	4 Front/PolyGram Live/1hr 15min	4 Front	LED 80172
24	VARIOUS: Classic Opera	Virgin	Virgin	VVO 823
26	SINATRA/MINNELLI/DAVIS JR: Event Music Club	Virgin	Virgin	MC 2073
27	MARC BOLAN: Complete Video Biog.	Virgin	Virgin	VVO 862
27	JASON DONOVAN: Into The Nineties	Castle Music Picture	Castle Music	CMF 6049
29	BON JOVI: Slippery When Wet	4 Front/PolyGram Compilation/41min	4 Front	LED 80092
29	PHIL COLLINS: Seriously Live...	Virgin Vision	Virgin	VVD 783

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TOP 15 VIDEO

Rank	Artist Title	Category/running time	Label	Cat no.
1	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	D289132
2	NEW IN BED WITH MADONNA	Special Interest/2 hr	MAD 18	
3	THE LOVERS' GUIDE	Special Interest/1 hr	Lifetime/Pickwick	LTV 001
4	NEW TOTAL RECALL	Sci-Fi/1 hr 48 min	GLD	50952
5	NEW ROY CHUBBY BROWN: The Helmet Rides	Comedy/1 hr	Comedy	0836623
6	NEW LOOK WHO'S TALKING	Comedy/1 hr 32 min	CVR	21459
7	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video	PolyGram	0711503
8	NEW STEEL MAGNOLIAS	Drama/1 hr 45 min	CVR	21764
9	THREE MEN AND A LITTLE LADY	Touchstone Home Video	Touchstone	D440742
10	HONEY, I SHRUNK THE KIDS	Children's/1 hr 29 min	Walt Disney	D209092
11	TANGO AND CASH	Action/1 hr 39 min	Warner Home Video	WES 11951
12	SONG OF THE SOUTH	Children's/1 hr 30 min	Walt Disney	D201022
12	NEW BEACHES	Drama/1 hr 40 min	D 407972	
14	CHIPPENDALES: Tall Dark & Handsome	Special Interest/1 hr	Video Gems	R1372
15	ROBOCOP	Action/1 hr 38 min	4 Front/PolyGram	9038263

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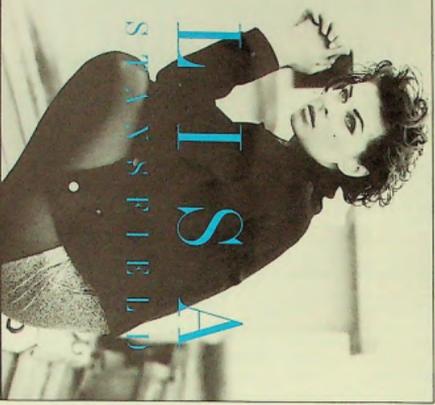
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24	17	BROTHERS IN RHYTHM	4th B/Way
25	22	EMOTIONS	Columbia
26	25	MIRIAM CAREY	Quiver Rhythm
26	NEW	GO	Moby
27	NEW	CARIBBEAN BLUE	WEA
28	25	I THINK I LOVE YOU	Enya
28	25	VOICE OF THE BEEHIVE	London
29	28	WHAT CAN YOU DO FOR ME	U2
30	22	CANT TRUSS IT	Def Jam
31	21	BRIDGE OVER TROUBLED WATER	Empire Pool
32	27	FINALY	AAAM
33	NEW	RADIO WALL OF SOUND	Psyched
34	46	AMERICAN PIE	Liberty
35	23	DONT LET THE SUN GO DOWN ON ME	Fennell
36	NEW	NOCTURNE	Emphasis
37	49	SAVE UP ALL YOUR TEARS	Geffen



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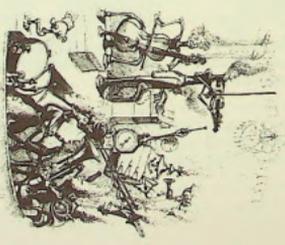
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1	NEW	GO	Moby
2	1	GET READY FOR THIS	2 Unlimited
3	1	I WANT YOU (FOREVER)	DJ Cool 104
4	NEW	CHANGE	U2
5	1	SUCH A FEELING	Bizarre Inc.
6	6	INSANITY	Oceania
7	1	FINALY	Ce Ce Peniston
8	NEW	NOCTURNE	199
9	NEW	BABY LOVE	Dannii Minogue
10	13	COME BACK (FOR REAL LOVE)	Alison Limerick
11	7	DOMINATOR	Human Resource
12	5	EVERYBODY'S FREE (TO FEEL GOOD)	Rossella
13	16	JUST GET UP AN	DANCE
14	16	BEST OF YOU	Kenny Thomas
15	9	NEVER STOP	Brand New Heavens
16	NEW	NOTHING NATURAL	U2
17	NEW	THE DREAMER	Ala About Eve
18	25	EMOTIONS	Mariah Carey
19	NEW	IT SHOULD'VE BEEN ME	Adams
20	NEW	TOP OF THE WORLD	Van Halen
21	1	CANT TRUSS IT	Public Enemy
22	1	SUCH A GOOD FEELING	Brothers In Rhythm
23	NEW	GENERATE POWER	Pherson Feat Paul Brown
24	11	LET'S TALK ABOUT SEX	Silk-Hyge featuring Hypocrite
25	21	CHARLY	Prodigy
26	11	DECADENCE DANCE	Extreme
27	11	LOVE TO HATE YOU	Erasure
28	NEW	JAMES BROWN IS DEAD	U.S. Style
29	25	MESMERISE	Chaperhouse
30	11	WHAT CAN YOU DO FOR ME	U2
31	NEW	MOVE YOUR LOVE	DJ Feat. Stery
32	25	EVERYTHING I DO I DO IT FOR YOU	Bryan Adams
33	NEW	LOVE WILL BRING US ...	Cooke
34	25	COME INSIDE	Thompson Twins
35	NEW	PAPER DOLL	Phil Collins
36	16	PEACE	Sabrina Johnston
37	22	JACKY	Marc Almond
38	11	MY LOVE LIFE	Morrissey
39	24	BRIDGE OVER TROUBLED WATER	Public Enemy
40	21	WIND OF CHANGE	Scorpions

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63	NEW	TOP OF THE WORLD	Van Halen
64	58	SWEETS	World Of Hurt
65	71	THIS HOUSE	Alison Moyet
66	NEW	WORDS THAT SAY	Mega City Four
67	29	GETT OFF	Prince and The New Power Generation
68	28	LOVE'S A LOADED GUN	Alice Cooper
69	46	SPIRITUAL HIGH (STATE OF INDEPENDENCE)	Moodsings (Features the voice of Christie Hynde)
70	46	MESMERISE	Chaperhouse
71	59	GOODBYE CRUEL WORLD	Shakespeare & Sister
72	NEW	BEAUTIFUL PEOPLE	Big Country
73	NEW	MOVE YOUR LOVE	DJH featuring Steely
74	56	COME INSIDE	Thompson Twins
75	62	JUST A LITTLE BIT LONGER (EP)	Maxi Priest

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TOP 75 ARTIST ALBUMS

TOP 20 COMPILATIONS

19 OCTOBER 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/P	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/P
1	1	STARS * Simply Red (Linn)	East West UK 47C 107 EWS 751384700 47C	38	21	LIVE Happy Mondays (I)	Factory/FAC 233C (P) FACD 323AFAT 332
2	3	SIMPLY THE BEST * The Turner (Warner)	Caspar TCSTV 1 (E) CDETV 14557V 1	39	NEW	WHENEVER WE WANTED John McLaughlin/McLaughlin	Mercury 519754 (P) 5101525105551
3	4	WAKING UP THE NEIGHBOURS * Bryan Adams (Lange)	Capitol 391944 (A) 3916242397641	40	NEW	SERIOUSLY ORCHESTRAL * Louis Clark/PPO (Cuck)	Virgin/POMO 1 (P) RPOCD 5190LP 1
4	2	DIAMONDS AND PEARLS * Prince & The New Power Generation (Perc)	Parkley Park UK 430C (M) 7999531920V 432	41	25	C.M.B.C. * Colin M. Basford (Hawaii)	Giant UK 430C (M) 75424429000 435
5	5	FROM TIME TO TIME - THE SINGLES COLLECTION * Paul Young (Liberty/Nonesuch)	Mercury 498534 (A) 49853480251000051 (SM)	42	17	ESSENTIAL PAVAROTTI II * Luciano Pavarotti (Warner)	Decca 43034 (A) 4384702341011
6	NEW	GREAT HITS Sade & Pops (Honey Love) The Inouches (Escar) (A)	Mercury 498534 (A) 49853480251000051 (SM)	43	24	JOYRIDE * Rouge (A&M)	EMI/Tenor 2149 (E) T10E 2204WT 432 (M) T10E 2204WT 432 (M) CCD 510104HTT 3019
7	6	ON EVERY STREET * 2 Dixie Strain (Kapp/Honey Love)	Virgin 510160 (P) 51016005101601	44	38	THE SPECIALS SINGLES * The Specials (Tommy Stinson/Jordan/Coleman/Cahill)	Time 2304WT 432 (M) CCD 510104HTT 3019
8	NEW	APOCALYPSE 91... THE ENEMY STRIKES BACK Public Enemy (Public Enemy)	4887314887511	45	27	CEREMONY Cub (Zetel)	Boppan/Banquet BEG 122 (M) BEGCD 1202 BEGA 2 (M)
9	NEW	THE BEST OF HALL & OATES - LOOKING BACK Daryl Hall & John Oates (Polygram)	ACA/ABM 9183 (A) PK 9183080 903080 (P)	46	41	OF THE HEART, OF THE SOUL & OF THE CROSS * PM Dawn (PM Dawn)	Gea Street GEMC 1302CD 130EA 7 (P)
10	4	THE ULTIMATE COLLECTION Manic Street Preachers (Virgin)	Teitar STAC 2539 (BMG) TC2 2539TAR 2539	47	25	BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers (Rubin)	Wanzer Brothers WAC 41C (M) 759308120761001 441
11	11	THE BEST OF THE POGUES * The Pogues (Parade)	PMW UK 430C (M) 302175405210X 430	48	42	HYMNS TO THE SILENCE * Van Morrison (Meridian)	Polygram 849034 (P) 849034803051
12	7	THE BEST OF F.R.E.M. The Roots (A&M)	RS MPWC 1 (BMG) DMR91 1M99 1	49	44	GREATEST HITS 1977-1990 * The Stranglers (Virgin)	Epic 467514 (SM) 46751421254511
13	8	USE YOUR ILLUSION II Guns N' Roses (Guns N' Roses)	Geffa 24420 (BMG) GEPD 24420GEP 24420	50	21	EXTREME II PORNORAGRAFITTI * Extreme (Wagram)	AMM 26333 (A) 2633312926331
14	NEW	LEVELLING THE LAND The Levellers (Sire)	China HPLMC 1022 (P) WOLCD 1022V00 1022	51	36	DON'T TRY THIS AT HOME Blitz (Virgin)	Gal (Sire) 628279 (P) 6282792827911
15	NEW	HIS GREATEST HITS David Essex (Parade)	Mercury 510208 (A) 5102080510081	52	10	MARC COHN Marc Cohn (Columbia)	America 75671871 (M) 7567187120761011
16	14	USE YOUR ILLUSION I Guns N' Roses (Guns N' Roses)	Geffa 24415 (BMG) GEPD 24415GEP 24415	53	NEW	DOWN FALL THE GOOD GUYS Walshorn (A&M)	Dee America 15047 56 (P) 15047 56314131
17	NEW	NO MORE TEARS Dixie Strain (Kapp/Honey Love)	Epic 467054 (SM) 4670542467831	54	NEW	THE HORNS OF JERUHO H-Jack (H-Jack)	Warner Bros/Warner 75930284 (M) 75930284239552841
18	14	ROCK 'TIL YOU DROP Status Quo (Polygram)	Vertigo 5103414 (F) 510341205103411	55	30	STORYVILLE Robbie Robertson (Rigaud/Robertson)	Geffa 24303 (GEM) GEPD 24303GEP 24303
19	17	OUT OF THIS * 2 Linn LP (A&M)	Warner Bros/Warner UK 404C (M) 799852402610X 404	56	43	HELP YOURSELF John Lennon (Epic)	Virgin TV 2609 (P) CV 2609P 2609
20	NEW	DECADE OF DECADENCE '81-'91 Honey Code Rock (Meridian/Honey Code)	Epic 476234 (BMG) GEPD 476234GEP 47623	57	13	UNFORGETTABLE-WITH LOVE * Natalie Cole (Nipper)	Epic/AT 917 (M) 75981043101 917
21	17	LOVE HURTS * Love (Meridian)	Geffa 24421 (BMG) GEPD 24421GEP 24421	58	13	NEVERMIND Nirvana (Geffa)	DGC DGC 24425 (BMG) DGC2 24425GDC 24425
22	39	MUSIC TO THIS * Cathy Dennis (Demos/Demos/Dennis/D.Rodriguez)	Polygram 8490554 (P) 8490554055051	59	12	CHANGING FACES Nirvana (Geffa)	DGC DGC 24425 (BMG) DGC2 24425GDC 24425
23	15	MR. LUCKY * John Lee Hooker (Rogers/Capitol/Sand)	Silverline OREC 159 (P) OREC159 159 (P)	60	50	HONEY LINGERS Vince Di Bari (Parade)	London 82954 (P) 8295410262951
24	29	BAT OUT OF HELL * 3 Mötley Crüe (Hollywood)	Cleveland H 412419 (SM) CDX 412419 (GEM) 42419	61	NEW	PRISONERS IN PARADISE Eurythmics (A&M)	Epic 467054 (SM) 4670542467831
25	23	SUGAR TAX * DADO (Geffa/Hollywood)	Virgin TV 2649 (P) CV 2649P 2649	62	73	THE VERY BEST OF ELTON JOHN * Elton John (DJG/Decca/Thomas/John/Frank/Wal)	Parade 84924 (A) 8492412048421
26	24	SEAL * Seal (Meridian)	217 27T 3C (V) 90134157527T 9	62	NEW	SHUT UP & DIE LIKE AN AVIATOR Steve Earle And The Dukes (A&M)	UAC/MCA 10315 (BMG) MCAD 10315MCA 10315
27	20	GREATEST HITS * 4 Eurythmics (Meridian/Warner)	RCA PK 74856 (BMG) PK 74856P 14856	64	NEW	BACKLASH Bad English (Newline)	Epic 468054 (SM) 468054805481
28	23	BEVERLY CRAVEN * Beverly Craven (Meridian)	Epic 467054 (SM) 4670542467831	65	57	WATERMARK * 2 Eurythmics	WMAE 195C (M) 220243022024 195
29	24	THE IMMACULATE COLLECTION * Madonna (Meridian)	Epic 467054 (SM) 4670542467831	66	46	WORLDWIDE Everything But The Girl (Epic)	Meridian Regency/BMG 25 (M) 901730809129 25
30	8	JOSEPH & THE AMAZING TECHNOLOGICAL DREAMCOAT * John Denver/Cat & L'Oréal/Weddy Win (A&M)	Meridian 511300551 (M) 5113005511300551 (SM)	67	20	INSPECTOR MORSE - MUSIC FROM TV SERIES * Basil Gavanon (Meridian)	Virgin TV 262 (P) CV 262P 262
31	26	TIME, LOVE & TENDERNESS * Michael Ballou (Meridian)	Columbia 497812 (SM) 49781242497812	68	4	LATE NIGHT GRAND HOTEL Nanci Griffith (A&M)	MCA/MCA 10266 (BMG) MCAD 10266MCA 10266
32	3	SCREAMALBELLA Primal Scream (Wanzer/Orto/Meridian/Primal Scream)	Casaton CREC 0476 (P) CREL 0476	69	NEW	EYE YOURSELF WHOLE Kingmaker (Meridian)	Smith 2204 1878 (E) CCD 1828 CRD 1828
33	NEW	SONIA Sonia (Meridian)	10 2X 75165 (BMG) 751652010 75165	70	48	3 THOMAS HEAVEN Tina Turner (Meridian)	Mercury 805784 (P) 848751807841
34	17	GREATEST HITS John Denver (Smith/Wanzer/Meridian)	PMW HFC 210 (M) HFC 210H 20	71	54	INTO THE GREAT WIDE OPEN * Metallica & The Heartbreakers (Lynell)	MCA/MCA 19311 (BMG) MCAD 19311MCA 19311
35	19	FELLOW HOODLUMS * Deacon Blue (Meridian)	Columbia 488504 (SM) 488504248501	72	50	TOY Metallica (Rock/Pacific/Decca)	Virgin 5100274 (P) 5100274100274
36	NEW	PAUL McCARTNEY'S LIVERPOOL ORATORIO Carole King (Capitol)	Capitol 391944 (A) 3919442397641	73	53	STEVE NICKS - THE BEST OF STEVE NICKS * Steve Nicks (Meridian)	EMI/Tenor 10242CDD 10242C 10242E
37	15	TROMPE LE MONDE The Fall (Meridian)	CDX 31042C 3104 (A) 31042C 3104 (A)	74	19	INTO THE LIGHT * Bryan Adams (Meridian)	Epic 4671824 (SM) 467182417421
				75	51	RECKLESS * 2 Bryan Adams (Meridian)	AMM AMK 5013 (P) CDX 51013C 5013

This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/P
1	3	NOW DANCE 91 Various	EM/Virgin/PolyGram TCN070 (E) CDN00 710ND 7
2	NEW	THAT LOVING FEELING VOL V Various	Dino DNMC 28 (P) DNMC 28/DINO TV 28
3	2	WE WILL ROCK YOU Various	Dino DNMC 28 (P) DNMC 28/DINO TV 28
4	10	THE SOUND OF THE SUBURBS Various	Columbia MOODC 18/100MCD 18/100M 18 (SM)
5	NEW	IN LOVE - GREATEST LOVE 5 Various	Teitar STAC 2542 (BMG) TC2 2542STAR 2540
6	4	THE POWER AND THE GLORY Various	Vertigo 5103625 (P) 5103625103601
7	NEW	MOODS Various	Virgin Television VTG 25 (M) VTCD 510VTL 5
8	2	BORN TO BE WILD Various	Teitar STAC 2542 (BMG) TC2 2542STAR 2524
9	3	ABSOLUTION-ROCK THE ALTERNATIVE WAY Various	Polygram 845744 (A) 845744845742845741 (P)
10	4	MAKE YOU SWEAT Various	Teitar STAC 2542 (BMG) TC2 2542STAR 2542
11	5	GROOVY GHETTO Various	Arcaide ARC 2554 (SM) ARC 2554025ARC 255401
12	6	MOMENTS IN SOUL * Various	Dover ZD 25 (E) CCD 25/DZO 25
13	3	REACTIVE VOL 2: PHASERS ON FULL Various	React React React 2/REACT2/2REACT2 (BMG)
14	10	XL-RECORDINGS - THE SECOND CHAPTER Various	XL/MCA 108X/CD 108X/LP 108 (W)
15	13	ROBIN HOOD: PRINCE OF THIEVES (OST) Various	Polygram 5110024/5110025/5110051 (P)
16	21	THE ESSENTIAL MOZART * Various	Decca 4332324 (A) 4332324332321
17	15	SOUL DECADE - THE SIXTIES Various	Motown/Atlantic ZC 74819/2 Z 74819/2 74819 (BMG)
18	17	WINGS OF LOVE * Various	A&M/PRO TV 845506/4/8455062/8455061 (P)
19	16	I'M YOUR FAN - SONGS OF LEONARD COHEN Various	East West 90316559827W/944C/WX 444 (W)
20	18	DIRTY DANCING (OST) * Various	RCA BC 86486/B 86 854/B 86486 (BMG)

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TOP 40 CLASSICAL ALBUMS

Rank	Title/Composer	Label
1	THE ESSENTIAL MOZART Various Artists, Orch.	Decca CD 433333/3MC 433334 (2)
2	VIVALDI: FOUR SEASONS Kronos/ECHO	EMI CD CDN02C 2MC TNC02E 3 (E)
3	BRAMHS: VIOLIN CONCERTO Kronos/Concerto	EMI CD CDN02C 3MC TNC02E 3 (E)
4	HOLST: THE PLANETS Karlene/BPO	DG CD 4060203/MC 3300219 (3)
5	MENDELSSOHN/BRUCH/SCHUBERT Kronos/Various Artists	EMI CD CDC47233/MC 4124963A (E)
6	ELGAR: CELLO CONCERTO/SEA PICTURES Dy. Pr. Barbone/Philad. SO	EMI CD CDC 70523/MC 1CA500983
7	ELGAR: CELLO CONCERTO/ENIGMA VARS Dy. Pr. Barbone/Philad. SO	Columbia Masterworks CD MK 70523/MC 405292 (5)
8	NYMAN: PROSPER'S BUTTERFLY Michael Nyman Band	Decca CD 425224/2MC 425224 (2A)
9	TYMINSKI: MADAME BOUETT (HIGHLIGHTS) Michael Nyman Band	Decca CD 421247/2MC 421247 (2)
10	VIVALDI: CONCERTOS William F. Furst Ltd	Sony Classical CD SK 49356/MC ST 46556 (5M)
11	ESSENTIAL HIGHLIGHTS: SWAN LAKE Emerson/RGO	Real Gone Music CD RGM 0033/MC RGM003 (2CD)
12	BERNSTEIN: CANDIDE Bernstein/SO	DG CD 4297342/MC 429734 (2)
13	ELGAR: MUSIC FOR VIOLIN & PIANO Karlene/Pfingler	Chandos CD CHAN 8330/MC ABTD 1099 (3M)
14	ELGAR: CELLO CONCERTO Live/Robert Hood	Philips CD 413535/MC 413535 (2)
15	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO Kronos/Rutala/CSO	EMI CD 749172/MC 491714 (E)
16	VIVALDI: LA BOSTE (EXCERPTS) Karlene/BPO	Decca CD 421245/2MC 421245 (2)
17	ESSENTIAL HIGHLIGHTS: NUTCRACKER Kronos/RGO	Decca CD RGM 0028/MC RGM002 (2CD)
18	ALBINONI: ADAGIO/PACHELBEL: CANON Karlene/BPO	DG CD 413392/MC 413394 (2)
19	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY Kronos/RGO	Decca CD RGM 0035/MC RGM003 (2CD)
20	NYMAN: MADAMA BOUETT (HIGHLIGHTS) Sungai/Fru/Carepas/Pharmagora	DG CD 427358/2MC 427358 (2)
21	BERNSTEIN: IN BERLIN: BEEHIVEN NO. 5 Bernstein	DG CD 429861/2MC 429861 (4)
22	NYMAN: TOSCA (HIGHLIGHTS) Karlene/BPO	Decca CD 421246/2MC 421246 (2)
23	VIVALDI: FOUR SEASONS Hugwood/AM	1/Onyx CD 410126/MC 410126 (4)
24	ORCHESTRAL For Greg Sisk & Buddy Moore	DG CD 430882/MC 430882 (E)
25	MOZART: REQUIEM Marrero/KAMP	Philips CD 432097/2MC 432097 (2)
26	VIVALDI: CELLO CONCERTOS Harris/Robinson/TCO	RCA Red Seal CD RD 60155/MC RM 60155 (18MG)
27	RACHMANINOV: PIANO CONCERTOS 2 & 4 Adler/Symphony Orchestra	Decca CD 414675/MC 414674 (2)
28	VAUGHAN WILLIAMS CONCERTO Marrero/KAMP	Ago CD 414595/2MC 4296 (E)
29	BEEHIVEN: SYMPHONY NO. 5 Karlene/BPO	DG CD 413902/2 (E)
30	HAYDN: THE CREATION Ballet/Orchestra	DG CD CDS 741592/MC EX 741594 (2)
31	BIZET: CARMEN (HIGHLIGHTS) Karlene/BPO	EMI CD 413322/1MC 413322 (4)
32	VAUGHAN WILLIAMS: SEA SYMPHONY Harris/LSO	EMI CD CDC 74991/2MC 74991 (2)
33	VIVALDI: FOUR SEASONS Agostini/Musica	Philips CD 426847/2MC 426847 (4)
34	VERDI: LA TRAVIATA Ballet/Orchestra/Musica	Decca CD 424943/2MC 424943 (4)
35	FAURE: REQUIEM Dy. Pr. Barbone/Philad. SO	Decca CD 421440/MC 421440 (2)
36	PROKOFIEV: ROMEO & JULIET Dy. Pr. Barbone/Philad. SO	Decca CD 421722/2MC 411724 (2)
37	MOZART: REQUIEM Hugwood/AM	Decca CD 411722/2MC 411724 (2)
38	SUK: ASRAEL SYMPHONY Prestes/LSO	Virgin Classics MC VC 79122/2MC VC 79122 (4)
39	LUDWIG WEBER: REQUIEM Domagala/Gligan/Mazei	EMI CD CDC41746/MC 41746 (E)
40	ORFF: CARMINA BURANA Werner/Musica	EMI CD CDC 75462/2MC 75462 (4)

DISTRIBUTION: INDE SINGLES*

Rank	Title	Artist	Label # (1/2) (Distributor)
1	INSANITY	Dead Dead Good 101 (R) (REP)	
2	LOVE TO HATE YOU	Mute 112/MUTE 121 (R) (REP)	
3	SUCH A FEELING	Various Artists Vinyl Solution STORM 325 (10) (R) (REP)	
4	DOMINATOR	R&B - (R) (R) (REP)	
5	MESMERISE	Dedicated House 00111 (R) (REP)	
6	FEEL EVERY BEAT	Factory FAX 302 (R) (REP)	
7	THE HOUSE IS MINE	Reaching High - (R) (R) (SR)	
8	DANCE WITH POWER (EP)	Black Construction Epic 112/EC 3 (R)	
9	ENERGY FLASH (EP)	R&B - (R) (R) (R) (REP)	
10	GIVE IT TO ME BABY	Live Revolution Network - (W) (K) (2)	
11	ONE WAY	The Lovelies Cherry WOKT 1/2008 (P)	
12	ONLY LOVE CAN BREAK.../FILTHY	Heavenly HWN 121 (2) (REP)	
13	MENTASM	Second Phase R&B - (R) (R) (R) (REP)	
14	MOVE ANY MOUNTAIN	The 30 Seconds One Little Indie 527P (1) (2) (P)	
15	I WANNA BE ADORED	The Stone Roses Silvertone 9012 (3) (P)	
16	IN LINE FROM HELL (EP)	HUM - (UR) (2) (1) (P)	
17	HEART ON THE LINE	The 30 Seconds Mute 112/MUTE 129 (R) (REP)	
18	COLOUR ME GREY	Bad Girl - (R) (R) (R) (REP)	
19	I GET HIGH	Autobahn Base - (S) (R) (4) (REP)	
20	TOTAL ABANDON (EP)	Reinforced One Little Indie - (S) (P) (2)	
21	FASHION CRISIS HITS NEW YORK	Frank And Walters Santana - (E) (S) (R) (REP)	
22	EMOTION	Autobahn Base Numa NUMA 22 (P)	
23	SOMETHING SPECIAL	Various Artists Numa Numa 121 (5) (P)	
24	DON'T U DO IT!	Autobahn Base Def EE 955-EE 921 (P)	
25	AN EYE FOR THE MAIN CHANCE	The Boy Rascals Expression - EXPR 1212 (P)	
26	SO AND SLOW IT GROWS	Wiz Mute 112/MUTE 167 (R) (REP)	
27	PULSE EP VOL. 3	Virusus Jumpin' & Pumpin' - (1) (2) (1) (REP)	
28	LET'S GO	Noise Engineer Strictly Underground - (STUR 007) (P)	
29	FRIENDS '91	Autobahn Base Flying UK - (FLY UK 4) (2)	
30	BOO LIPS (EP)	Autobahn Base Rough Trade - (R) 2750 (R) (REP)	
31	VAMP	Gullander R&B - (R) (R) (R) (REP)	
32	CRUCIFIED	Autobahn Base Ton Sun TUN WOKT 1/2007 (P)	
33	LOVE	Autobahn Base D-Zone - (DANCE 0118) (SR)	
34	EXTERMINATE	House Clinic Production House - (PNT 032) (Self)	
35	KEEP THE FIRE BURNING	House Clinic Production House - (PNT 029) (Self)	
36	IN ONE NIGHT	Radiac Chemistry Moving Shadow - (SHADOW 5) (Self)	
37	THE HEAD HUNTER (EP)	Autobahn Base Reinforced - (R) (REP) 1208 (SR)	
38	BLACK STEEL (EP)	Autobahn Base Network - (N) (K) (2) (P)	
39	EYEBALL IN MY MARTINI	The Grays Big Beat BS 121 (1) (5) (P)	
40	DO YOU THINK THIS IS AN OUNCE?	Autobahn Base HUM - (UR) (2) (1) (P)	

DISTRIBUTION: INDIE ALBUMS

1	MR. LUCKY John Lee Hooker	Silvertone CREP (P) 519 (P)
2	SCREAMADELICA Blond Strokes	Creation CREP (P) 516 (P)
3	TROPIC DE MONDE The Roots	4AD/Cad 1014 (R) (REP)
4	HAPPY MONDAYS LIVE The Roots	Factory FACT 322 (P)
5	WE WILL ROCK YOU Various Artists	Dino DINTV 26 (P)
6	SPECTROPHONY Spectrophony	Creation CREP (P) 051 (P)
7	PRETTY ON THE INSIDE The Roots	City Slang 104 02071 (SR)
8	PROGENY The Shamen	One Little Indie (TPK) 321 (P)
9	11 DAMNATIONS The Roots	Big Cat AEB 101 (R) (1)
10	TERMINATOR 2 - OST Brad Fiedel	Varenes Saravalle VS 5325 (P)

COUNTRY ALBUMS

1	NECK AND NECK Cruz Adams/John A. Knopfer	CBS 4614254 (C) 4614254 (2)
2	THE LAST WALTZ Daniel O'Donnell	Rca RPLZL 0058 (P) (R) RPLZL 0058 (P) ZLP 0058
3	EVERYBODY WHEN SHE FLIES Dolly Parton	Columbia 4675544 (5M) 4675454/467541
4	HIGH LONESOME The Judds	Warner Bros. 7592746 (4) (W) 7592746/1759235 (5M)
5	SWEET DREAMS Patsy Cline	MCA/MCA 6003 (P) MCA 6003/MCA 6003
6	ONE FARE SUMMER EVENING The Judds	MCA/MCA 625 (P) (W) MCA 625/MCA 625
7	LOVE STAR STATE OF MIND Nanci Griffith	MCA/MCA 3364 (18MG) MCA 3364/3364
8	SHAKOHLAND (W) KD LANG	Warner Bros. WX 179C (W) WX 1712/DW 1712
9	ASSOLUTE TORCH AND TWANG (W) KD LANG	Warner Bros. WX 179C (W) WX 179C/DW 179C
10	STATE OF THE HEART Mary Chapin Carpenter	Columbia 4666914 (5M) 4666914/4666911
11	NO FENCES Guthrie Brothers	Capitol 11257 (P) 29 (E) 11257 (P) 11257 (E) 7738
12	TIME PASSES BY Kathy Mattea	Mercury 8489754 (P) 8489754/8489751
13	BRAND NEW DANCE Rebecca Wittmann	Reprise WX 296C (W) WX 296C/DW 296
14	TRUE LOVE Don Williams	RCA RP 10528 (18MG) RP 10528/10528
15	SHOOTING STRAIGHT IN THE DARK Mary Chapin Carpenter	Columbia 4674681 (5M) 4674681/4674681
16	LITTLE LOVE AFFAIRS Nanci Griffith	MCA/MCA 3413 (18MG) MCA 3413/MCA 3413
17	HEROES AND FRIENDS Randy Travis/Vicino	Warner Brothers 7592863 (4) (W) 7592863/7592863 (1)
18	THE MYSTERY OF LIFE Johnny Cash	Mercury 848914 (P) 848914/848911
19	UNTOLD STORIES Faith Hill	Mercury 8488774 (P) 8488774/8488771
20	AFTER A WHILE Jimmie Dale Gilmore	Elektra/Asylum 755961 (4) (W) 755961/148755961 (4) (W)

JAZZ & BLUES

1	MR. LUCKY John Lee Hooker	Silvertone CREP (P) 519 (P) CREP (P) 519 (REP) (P) 519
2	WE ARE IN LOVE Harry Connick Jr.	Columbia 4667394 (5M) 4667394/4667361
3	COOLIDGE John Martyn	Permanence PERMAC 4 (18MG) PERMAC 4/PERMAC 4
4	THE HEALER John Lee Hooker & Friends	Silvertone CREP 508 (P) CREP 508/CREP 508
5	DAMN RIGHT, I'VE GOT THE BLUES Buddy Guy	Permanence PERMAC 5 (18MG) PERMAC 5/PERMAC 5
6	STILL GOT THE BLUES Gary Moore	Virgin 26112 (P) 26112/26112
7	HE TO PAY Heidi Newland	Arista 410811 (18MG) 2608112/10815
8	NEW YORK, NEW YORK Randy Travis	Reprise WX 32C (W) WX 32C/2205 32
9	CROSSROADS Ray Cooper	Warner Brothers 9253994 (W) 9253994/9253991
10	COOL CAT BLUES John Lee Hooker	Go Jazz VPR 2043 (P) VPR 2043 (2)



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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	GO Moby	Duster Rhythm FOOT 51 (SMI)
2	NEW	CHANGE Lisa Stansfield	Arista 614820 (BMG)
3	2	FINALLY Ca Ca Peminon	A&M AMY 822 (F)
4	1	I WANT YOU (FOREVER) DJ Carl Cox	Perfecto PT 48886 (BMG)
5	5	DOMINATOR Human Resource	R&S RSLK 4 (RTM/P)
6	2	NEVER STOP Brand New Heavies	frfr FX 165 (F)
7	8	COME BACK (FOR REAL LOVE) Alison Limerick	Arista 614530 (BMG)
8	NEW	IT SHOULD'VE BEEN ME Adeva	Cooltempo COOLX 236 (E)
9	NEW	LOVE WILL BRING US BACK... Cookie Crew	frfr FX 171 (F)
10	NEW	BABY LOVE Dannii Minogue	MCA MCST 1580 (BMG)
11	11	GET READY FOR THIS 2 Unlimited	PWL Continental PWLT 206 (W)
12	NEW	GENERATE POWER Photon, Ino/Paula Brion	frfr FX 173 (F)
12	NEW	NOCTURNE T199	Emphasis 6574096 (SMI)
14	1	BEST OF YOU Kenny Thomas	Cooltempo COOLK 243 (E)
15	1	SUCH A FEELING Bizarric inc	Vinyl Solution STORM 32 (SRD)
16	NEW	60 SECONDS Audie DeLuxe	Volante FL VYRX 2 (E)
17	4	DANCE WITH POWER (EP) Bass Continuation	Elicit 12LIC 3 (P)
18	NEW	WHERE'S YOUR LOVE GONE Julie Stapleton	V For Vision VIS 091T (PAN)
19	16	JUST GET UP AND DANCE Africa Bambaataa	EMI USA 12MT 100 (E)
20	17	EMOTIONS Mariah Carey	Columbia 6574039 (SMI)
21	14	B-LINE FROM HELL G Double E	HUM URBANEP 2 (I)
22	2	CAN'T TRUSS IT Public Enemy	Def Jam 6575306 (SMI)
23	NEW	JAMES BROWN IS DEAD LA Style	ZYX ZYX 658612 (Import)
24	28	KEEP THE FIRE BURNING House Crew	Production House PNT 029 (Self)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	22	COME INSIDE Thompson Twins	Warner Brothers W 0058T (W)
26	NEW	EXTRAVAGANCE (EP) Various	Debut DEXTX 3130 (P)
26	NEW	PAPER DOLL FM Dyeen	Gee Street GEET 35 (F)
28	12	I GET HIGH Austin	Suburban Base SUB 4 (SRD)
29	21	THE MAXI PRIEST EP Maxi Priest	Ten TENX 343 (F)
30	NEW	TERMINATOR 2 - JUDGEMENT DAY DJ Freeze	Full Effect FERT 105 (ISRD)
31	NEW	MAKE THIS A SPECIAL NIGHT Cool Notes	PWL PWT 200 (W)
32	NEW	THIS TOWN Skeetsy 451	Bad Ass Toons BADAST 001 (SRD)
33	10	EVERYBODY'S FREE (TO FEEL...) Rozalla	Pulse 8 12LOE 13 (BMG)
34	15	ALRIGHT (THE SASHA MIXES) Urban Soul	Cooltempo COOLX 244 (E)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	NEW	MOVE YOUR LOVE DJH feat Stefy	RCA PT 44866 (BMG)
36	13	O P P Naughty By Nature	Big Life BLRT 62 (F)
37	31	SUCH A GOOD FEELING Brothers In Rhythms	4th + B'way 12BRW 228 (F)
38	23	LET'S TALK ABOUT SEX Sali-N-Pepp	frfr FX 162 (F)
39	18	GIVE IT TO ME BABY Love Revolution	Network NWTK 33 (P)
40	28	RIDE ON THE RHYTHM Little Louie Vega/Marc Anthony	East West A 7602T (W)
41	19	THE HOUSE IS MINE Hypnotist	Rising High RSN 4 (SRD)
42	43	CHARLY Prodigy	XL XLT 21 (W)
43	29	SPIRITUAL HIGH Moodswings/Chrisis Hynde	Arista 614528 (BMG)
44	34	IS IN ONE NIGHT Kaotic Chemistry	Moving Shadow SHADOW 5 (SRD)
45	27	IS IT GOOD TO YOU Heavy D & The Boyz	MCA MCST 1564 (BMG)
46	NEW	UNTITLED REVOLUTION Tigers In Space	Strictly Underground STUR 010 (P)
47	24	GET YOURSELF TOGETHER Young Disciples	Talkin Loud TLXK 15 (F)
48	51	INSANITY Oceanic	Dead Dead Good GOOD 4T (RE/P)
49	26	I WANNA THANK YOU Sue Chaloner	Pulse 8 12LOE 14 (BMG)
50	NEW	ONE KISS Pacha	Zedd 12004
51	NEW	THIS WILL BE (1991 REMIX) Natalie Cole	Capitol 12CL 629 (E)
52	47	RHYTHM FORMULA (EP) Red Light	Hi Bias HB011
53	25	PEACE Sabrina Johnston	East West YZ 616T (W)
54	37	PULSE (EP) VOL. 3 Various	Jumpin' Pumpin 12 TOT 16
55	32	ENERGY FLASH (EP) Various	R&S RSLK 3 (RTM/P)
56	NEW	PERFECT LIFE Soul Family Semination	One Little Indian 67 TP12 (E)
57	53	THE PRESSURE PT 1 Sounds Of Blackness	Perspective PERT 816 (F)
58	25	EXTERMINATE DMS	Production House PNT 032 (Self)
59	41	DO YOU THINK THIS IS AN URBANT? Cheba Wizard	HUM URBANEP 3 (I)
60	31	DON'T SAY THAT IT'S OVER Azizi	Arista 614444 (BMG)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artists	Label/Piccasette (Distributor)
1	2	APOCALYPSE 91...THE ENEMY... Public Enemy	Def Jam (USA) C 247374: (Import)
2	NEW	THE HORNS OF JERICO Hijack	Warner Brothers 7599263861/7599263864 (W)
3	1	DIAMONDS AND PEARLS Prince	Paisley Park WX 432/WX 432C (W)
4	2	THE LOW END THEORY A Tribe Called Quest	Jive HIP 117/HIP1 117 (BMG)
5	6	FEEL THE NEED JT Taylor	MCA MCA 10304/MCAC 10304 (BMG)
6	3	NOW DANCE 91 Various	EMI/Virgin/Polygram NOD 712CND0 2 (E)
7	5	REACTIVATE VOL. 2 - PHASERS... Various	React REACTLP 2/REACTM 2 (BMG)
8	8	ROAD TO FREEDOM Young Disciples	Talkin Loud 51009715/100974 (F)
9	4	CLASSIC MELLOW MASTERCUTS VOL 1 Various	Mastercuts CUTSLP 3/CUTSMC 3 (BMG)
10	6	RITUAL OF LOVE Karyn White	Warner Brothers WX 411/WX 411C (W)

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist
1	(1)	THE WAY YOU LOVE ME	D. Fex, Gonzo Ash - Shuh STU 005
2	(3)	HYPONOTIC LOVE	Philo Leo - Breaking Loose BLPT 01 4
3	(5)	LOVE-U-DOWN	Lloyd Brown - Lovelight LVL 002
4	(4)	HIPPITY HIPPITY HOP	Pepo Sen - Charm CRT 61
5	(6)	THE MORNING AFTER	Jocelyn Rich - Progressive PSP 01 9
6	(9)	DAY DREAMING	Anthony Brown - Atmos AB 125
7	(8)	HALF IDIOT	City Bunk & Marcus Griffiths - Penthouse PHPT 76
8	(10)	JOY IN THE MORNING	Freddie McGregor - Big Ship BS1 2
9	(12)	MISS WIRE WALT	Scotly - Charm CRT 66
10	(2)	MISTER VIBES	Scotly - Charm CRT 66

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REGGAE GOLD CHART

This Week	Last Week	Title	Artist
1	(1)	CAPLETON GOLD	Capleton - Charm CRP 5
2	(2)	TREE BORN AFRICAN	U-Ray - Atmos ARPT 01 7
3	(4)	GREATEST HITS	Investigators - Sweet Freedom SFP 006
4	(6)	REGGAE HITS VOL. 10	Various - Jet Set JELP 1010
5	(2)	LETHAL WEAPON	Curly Banks - Penthouse PHPT 72
6	(7)	I CAN'T WAIT	Sanchez - Blue Mountain BMLP 04P
7	(10)	SINGS JAMAICAN CLASSICS	Freddie McGregor - BSA 1
8	(5)	SET ME FREE	Gregory Isaacs - Blue Mountain BMLP 04T
9	(9)	AS RAW AS EVER	Shabba Ranks - Columbia E 47310
10	(8)	BOUNTY HUNTER	Nehruhan - Blue Mountain BMLP 04B

Diva's leading role

Suddenly it seems no classical label release list is complete without a Kiri Te Kanawa recording.

Consider her current line-up:

- The soprano in Paul McCartney's Liverpool Oratorio and Der Rosenkavalier for EMI.

- The Wagnerian lead in the soundtrack of Meeting Venus for Warner's Teldec Label.

- Strauss's Four Last Songs and a lead role in Otello for Decca.

- Die Fledermaus for Philips.

And, currently topping the pile is her Top 10 rendition of World In Union, for Columbia.

Yet until recently, only an artist signed exclusively to one label would get that sort of exposure; everyone identified Maria Callas with EMI, Herbert von Karajan with Deutsche Grammophon's star, Toscanini meant RCA.

"I know a lot of record companies regret that kind of you want to record a particular artist, the chances are that they will also record with other labels," says Peter Russell, classical director of PolyGram and a supporter of the one-label artist tradition.



Te Kanawa: ubiquitous

But Harriet Capaldi, head of A&R promotion at Warner Classics, believes that while exclusivity is vital for the development of young artists, multi-label deals offer artists the opportunity to record more adventurous repertoire.

It was this factor, says Capaldi, that brought Te Kanawa to Warner for the opera movie Meeting Venus. And it is in opera that exclusivity is fading fastest.

"There are so few great opera stars that in the opera world exclusivity hardly exists any

more," says Capaldi.

But Te Kanawa exemplifies another innovation which is making one-label artists a thing of the past. Seven years ago, much of her promotion was taken over by IMG, which manages pop and sports stars.

As classical music gains a mass market, artists are turning to firms like IMG to provide the comprehensive marketing previously only available in-house from record labels.

"We promote them like pop stars," says Michael Storrs, international vice-president of IMG's arts division.

"TV appearances, live appearances and recordings are all co-ordinated, and that means they sell a lot of records. You have to have co-ordinated management to do anything."

Life, says PolyGram's Peter Russell, was simple in the era of exclusive contracts.

Now, with artists able to get the best promotional support without having to sign to one label only, the big worry for the record industry is that it could get caught up in a very high-priced auction just to make one record with a star performer.

Phil Sommerich

STUDIO ACTIVITY UPDATE

Who's recording where and with whom

ARTIST/ PROJECT	COMPANY/A&R EXECUTIVE	STUDIO/ PRODUCER
CARTER USM Album tracks	Chrysalis John Williams	Notice, London Artist/Simon Painter
THE FARM Single mix	Produce Wayne Shennanigans	Metropolis, London Graham McPherson
HAPPY MONDAYS EP	Factory Phil Saxe	Eden, London Paul Oakenfold/ Steve Osbourne
INTERSTELLA Mix	MCA Paul Redman	Matrix, London Adamski
ANNIE LENNOX Album	Lennoxia n/a	Mayfair, London Steve Lipson
OCEAN COLOUR SCENE Rec/mix	PHIT!/ Jonathan Hughes	Eden, London Hugo Nicolson
BARRIE K. SHARPE/ DIANA BROWN Rec/mix	London Pete Tong	Marcus, London Robin Goodfellow
TAKE THAT Rec/mix	RCA Nick Raymond	Metropolis, London Pete Hammond
CARROLL THOMPSON Track	Circa Paul Rump	Eastcote, London Steve Osbourne
U2 Mix	Island Nick Angel	Marcus, London Apollo 440
XTC Album	Virgin Willie Richardson	Chipping Norton, Oxon Gus Dudgeon

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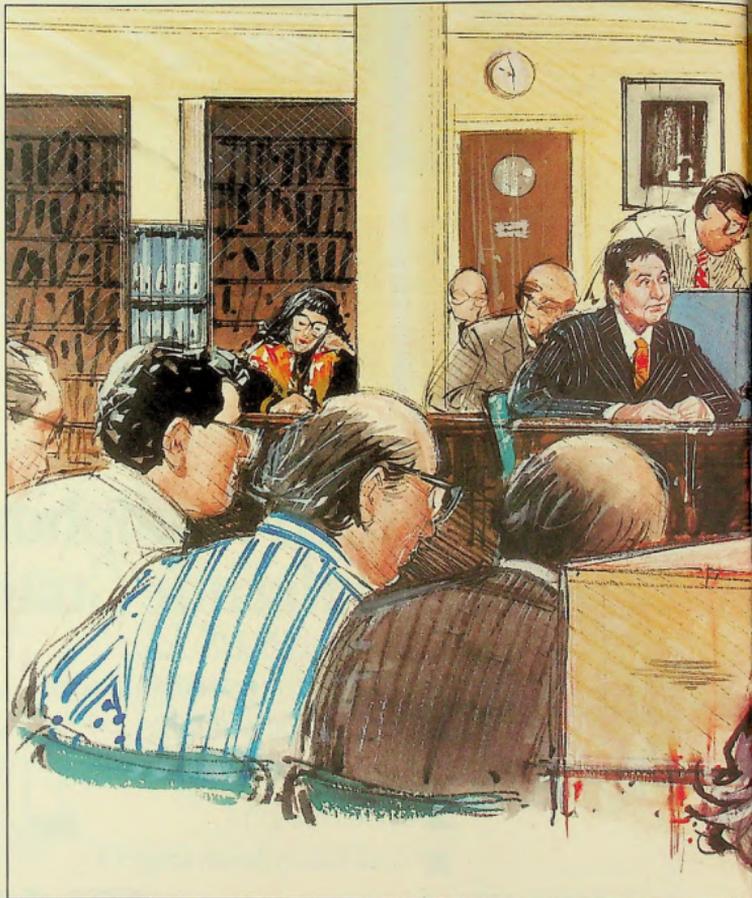
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High stakes rest

As both record companies and music publishers anxiously await the Copyright Tribunal's verdict on mechanical rights payments, a greater prize could be at stake — control of the music industry itself.
By Martin Talbot



When squash fanatic Bob Montgomery said he wanted "a bigger racquet" to play with two years ago, he had a feeling the BPI would refuse to play ball.

"It just wasn't a meeting of minds right from the start," recalls the former MCPS managing director who now sits on the board.

The record industry was no more hopeful of a speedy result. "They wouldn't negotiate," recalls former BPI chairman Terry Ellis. "We felt quite early on that they were determined to go to tribunal."

Conflict was inevitable. By abolishing the existing scheme the 1988 Copyright Act had put the level of songwriters' royalties from record sales up for negotiation for the first time. While the MCPS was demanding an increase of up to 19% — to bring the UK in line with mainland Europe's standard rate negotiated by Biem and the IFPI — the BPI's response was to aim for a 20% reduction.

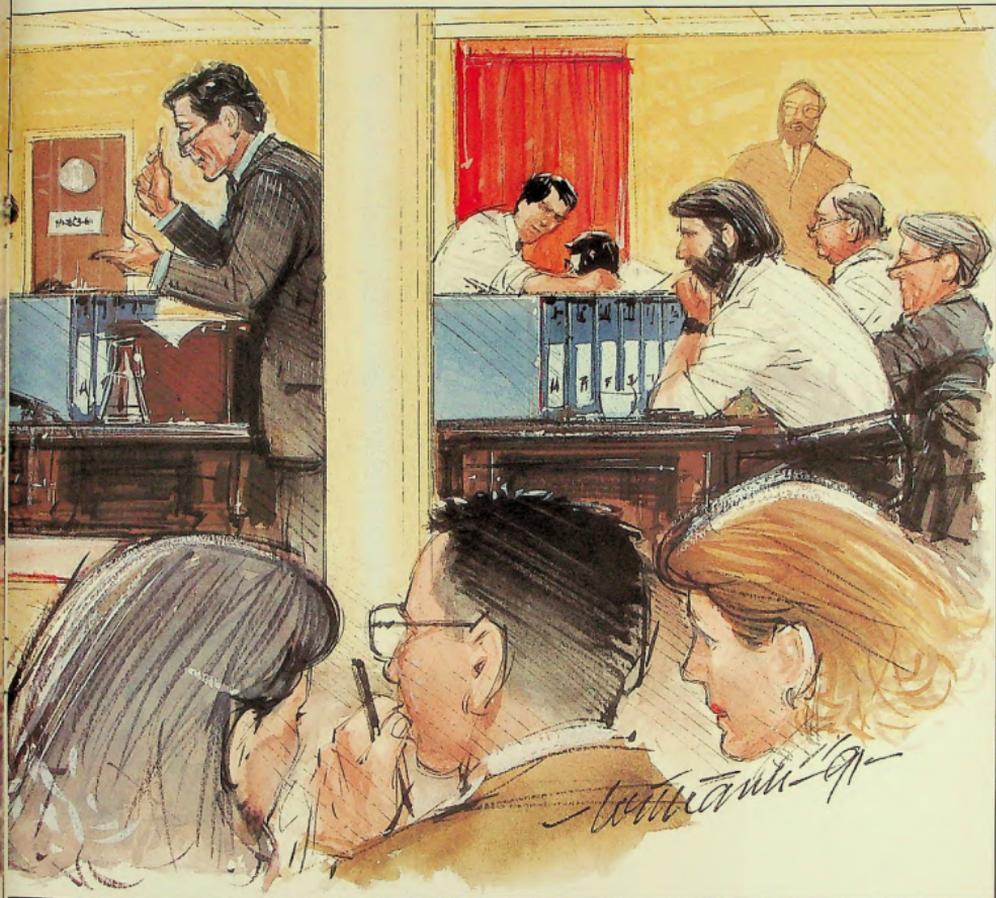
But the dispute has turned into a battle as much for power as for money. The MCPS's publisher owners had

realised that they had to boost its status to have any chance of bargaining with the traditionally more powerful record companies.

To ensure it was equipped to handle the proposed new rate, the first tactics were to invest £1.5m in a new computer system and increase staff by 28% to 230 in 1991. Since then more companies have been drawn into the MCPS fold and its overall turnover has tripled from £28.6m in 1989-90 to under £70m in 1990-91.

With the MCPS's position so dramatically strengthened, it is

on courtroom drama



hardly surprising that the record companies have shown such resistance to its proposals.

The clash reached its climax last month with a public hearing at the Copyright Tribunal in London's Grays Inn. Over 16 days a four-man panel chaired by Robin Jacob QC heard 23 industry witnesses and waded through 4,000 pages of written evidence in a bid to settle the dispute.

Nobody had wanted to wash the industry's laundry in public. Even at the hearing, an amicable atmosphere belied the bitterness of the battle.

Both sides agree that subjecting leading industry figures such as Rob Dickins, Pete Waterman, Paul Russell and Bob Montgomery to cross-examination in the dock was undesirable. Unfortunately there was no other option.

Mounting legal fees have taken the cost of the battle to around £5m between the two sides, but that outlay is dwarfed by what is at stake.

An MCPS defeat would leave songwriters paid less for the UK than the rest of Europe, but in reality — with the BPI's proposed 20% reduction

dismissed by many as little more than a pipe-dream — the record companies look most likely to lose out.

In the event of a total MCPS victory, the record industry would have to fork out an estimated £12m a year extra for songwriters and publishers — equivalent to around £700,000 for every rise of 0.1% on the old 8.2% royalty rate. According to chairman Paul Russell, if the new MCPS rate had been in force, Sony Music's £8.5m profits in the UK last year would have been slashed by up to £1.2m.

Throughout the hearing, both

songwriters and record companies naturally enough pleaded poverty.

"Songwriters are simply not paid enough," said Pete Waterman. For his part Warner Music chairman Rob Dickins argued that record company profits have dropped over the last decade while investment costs have rocketed.

Record companies say implementing the Bem rate would force them to slash costs. Paul Russell says the only areas left for cutbacks would be uncommitted expenditure. Contractually agreed ▶

CALCULATING THE RATE: HOW THE OLD AND NEW COMPARE

OLD RATE

Based on an album selling 10,000 copies
10% on vinyl, 50% on cassette and 40% on CD

Rate = 6.25% of retail price		
Uplift to create dealer price rate (agreed 1988)		
Increase of 31% for LP and cassette = 8.1875%		
Increase of 29% for CD = 8.0625%		
Other increases apply for singles and classical		
cassette	vinyl	CD
8.1875% x £4.56 (dp)	8.1875% x £4.56	8.0625% x £7.29
>5,000 sales	>1,000 sales	>4,000 sales
=£1,866.75	=£373.35	=£2,351.03
(record company calculates at the end of every quarter)		
Total royalty allocated = £4,591.13		

Major record company dealing with major publishers pays direct

Any company dealing with smaller labels pays to MCPS
less nominal 5% MCPS fee = £229.56

TOTAL = £4,591.13

TOTAL = £4,361.57

MCPS administered track clearance and royalty collection involving smaller companies. It took an administration fee of between 4.5% and 15% (normally around 5%) for acting as central clearance body for transactions involving smaller labels and publishers.

For bigger companies royalties were paid on sales while other paid on pressings. Payments were distributed to rights owners (publishers and songwriters) on the basis of number of tracks, in one out of 10 tracks equals 10% of royalty. Royalties on "public domain" works were shared among rights owners on a recording. Promotional allowances for sales of more than 50 were allowed, up to a total of 2.50. Royalties on 5% of stocks sold was held over for TV advertised or new release products.

BIEM RATE

Rate = 11% of dealer price

Less 10% for packaging		
Less 4% discount		
cassette	vinyl	CD
9.504% x £4.56	9.504% x £4.56	9.504% x £7.29
>5,000 sales	>1,000 sales	>4,000 sales
=£2,166.91	=£433.38	=£2,771.37
Total royalty allocated = £5,371.66		

less 5% MCPS fee = £268.58

TOTAL = £5,103.08

MCPS makes all calculations, invoices record companies and distributes the royalties in exchange for a 5% across the board fee. Of the three systems operated, royalties under AP2A — used by small record companies — and AP2 — for one-off pressings up to 1,000 — are based on pressings. The AP1 scheme operated by bigger record companies pays on the basis of declared sales less the promotional allowances. Payments are distributed to individual publishers on the basis of percentage of total playing time, in one track taking up one fifth of the recording's playing time equals 20% of royalty. "Public domain" royalties are not paid on at all. Promotional allowances for sales of more than 50 are allowed, up to a total of 2.50. Royalties on 5% of stocks is held over for TV advertised or new release products.

► Advances, tours and releases would be retained, he predicts, but recording, video and tour costs would be pared to the bone.

In fact, such was the clamour that fiery former BPI chairman Terry Ellis was led to declare that the MCPS were "terrorists" bent on severely disrupting the industry.

Logically the effects should be felt most keenly by the industry's smallest players, but the BPI remains reluctant to predict mass bankruptcies. In fact those most likely to suffer are the budget and mid-price labels which would have to grapple with higher Biem-level rates for longer compilations.

Pickwick chairman Ivor Schlosberg predicts it would force him to scrap his £1.99, £2.99 and £3.99 budget-price ranges, opening up the market to floods of European pirate imports.

"This would wipe out what are already very small margins," he says.

The absence of similar concerns from the independent sector has robbed the BPI of a potential trump card. It had already had its case undermined by indie organisation Umbrella's decision to accept the MCPS schemes.

Umbrella council member Brian Leaf says its agreement with MCPS has effectively cut costs for many of the smaller labels — which have always had their royalties centrally administered — by providing promotional discounts for the first time.

"The majority of companies have been paying less than they used to," says Leaf.

The key issue is control. The proposed adoption of Biem's systems would increase MCPS's business four times over and put it and its publisher owners — in charge of a centralised mechanical rights licensing and collection system.

In so doing, it would take the control away from the major record and publishing companies, which

have operated their own royalty arrangements since the mechanical right was established in 1911.

The BPI does support the "centralisation" principle of the Biem-model systems MCPS has introduced, insists its director of legal affairs Sara John, despite its opposition to the rate and complaints over the system's allegedly "inefficient" licence clearance and emergency arrangements. And behind closed doors, some companies at least accept the principle of a rate increase. The sticking point has been the alleged intention of MCPS to impose it.

The "power" issue also raises its head within the 1988 Copyright Act, which gave unprecedented

control to UK composers. Now they have the right to negotiate every time a record company wishes to use a work.

While MCPS remains have agreed to give up such an unworkable ruling, the act's "moral right" clause remains.

The prospect of repeats of BMG's battle over the Bad Boys Megamix — first "cleared" by the MCPS and then blocked by songwriter George Michael — strikes fear in the heart of record companies. "If you have a song which is written for a girl and you change a 'him' to a 'her', it could be refused a licence," says Sara John.

MCPS's intention to build itself up has put it into a position where it can compete with continental collecting agencies Stemra and

Gema. MCPS product data base controller Godfrey Rust now says: "No other society is in a better position to license than us."

But the MCPS's expansion has pushed the stakes dangerously high for the publishers' body.

Although the new systems could be adapted to different rates, company secretary Keith Lowe admits: "We couldn't run the scheme on the BPI proposal." Indeed, anything less than a substantial rise would undermine its systems' cost-effectiveness.

A bad decision for MCPS could spark a mass withdrawal by MCPS's publisher members, which were willing to accept its new 5% across the board administration fee while expecting to be compensated by the higher rate.

Whatever the tribunal decision, there appears little prospect of peace, as the new UK rate will inevitably affect the international Biem/FPI re-negotiations due in December. The two organisations will clearly take their lead from the UK decision.

Even the European Commission has confirmed its interest in the BPI/MCPS mechanical rights dispute and the impact on its ongoing crusade for harmonisation. The EC could conceivably attempt to overturn the tribunal's decision even if the MCPS case is rejected.

The BPI's Sara John predicts even wider implications. She believes the public dispute between the two UK bodies marks the beginning of a wider struggle for overall power within a music industry faced with colossal technological change.

"This is not just about mechanical rights," she says. "But who is going to control the industry in the 21st century."

While everyone waits impatiently for the tribunal's decision, it will not end there. For an industry looking anxiously towards an unclear future, the battle has only just begun.

COUNTDOWN TO A COURTROOM

1989

July 1989: MCPS reveals its intention to introduce the Biem/FPI mechanical royalty rate for the UK record industry. "We want to be on the same card playing with the same ball and a bigger racket," says managing director Bob Montgomery... August 1: Existing rate (8.25% of retail price) is scrapped via the 1988 Copyright Act.

1990

January 1990: Stalemate. First meeting between BPI and MCPS fails to reach agreement on a new rate... MCPS announces details of its proposed schemes — which equate to a 12% increase on the old rate — to be introduced on April 1... March: Prospect of agreement increases when MCPS extends its agreed moratorium with the BPI by two months... May: BPI unveils its own proposal — a 20% decrease on the old rate — after considering a report by accountants Cooper and Lybrand Deloitte... BPI refers MCPS proposal to the Copyright Tribunal... MCPS vows to stick to its July 1 deadline... June: Umbrella is imposed the new MCPS system... July: Biem rate (8.504% of dealer price) is accepted on the industry, with extra income placed in MCPS interest-bearing account... Terry Ellis, then chairman of BPI, calls the MCPS "terrorists" bent on disrupting the industry... Michael Bowers, chairman of the interim Copyright Tribunal, throws out the BPI's appeal... BPI demands a full hearing on the new rate... August: Tribunal predicts a hearing by the end of January... MCPS claims 130 companies have signed up to its scheme... PolyGram is the first record company to make a formal complaint about the transitional system, described by BPI head of legal affairs Sara John as "a full-blown migraine for the industry"... October: BPI asks tribunal for a three-month delay to prepare its case.

1991

March 1991: Bob Montgomery steps down as MCPS chief to concentrate on preparing the case... July: Warner Music UK pulls out of MCPS, opting to pay its royalties through German society Gema... September 6: "Let battle begin".

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THE LAST RECORD I BOUGHT by PAUL BROWN



"We tend to be an album-buying family. As a result, Recycler is the last one I bought but someone in the house always buys new albums, at or close to release, by ZZ Top, Robert Palmer, Prince and Level 42.



The others tend to tolerate rather than admire ZZ Top although one or two of them always join me at the rare ZZ Top concert every three or four years.

My favourite Recycler track is My Head's in Mississippi. Former radio presenter Paul Brown is director of regulation at the Radio Authority.

Conroy falls foul of Arsenal chair

Chelsea season ticket holder, and Chrysalis International president Paul Conroy had plenty of reason to howl when the west Londoners were beaten by Arsenal recently.

At the match with Circa's John Whyton and Warner's Barbara Charone, he was so amazed to see his team take a 2-0 lead at High-bury he leapt into the air and dislocated his knee.



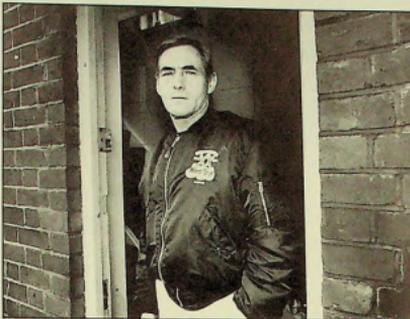
Conroy: black and blue

As he fell to the floor Conroy's screams of agony were interpreted as signs of a heart attack.

One fellow fan even started undressing his trousers, recalls Conroy. "It's the only time I have had a man adjusting my waist band — and I'm one of the few people in the business who can say that."

After the England team physio had knocked his knee back into shape, he carried on watching only to see the blues lose 2-3.

"But it was never a penalty," he concludes.



While the paparazzi swear at the very sight of his five foot eight inch frame, to the likes of Jason and Bros he's known as "Uncle Alf".

As minder for the stars, Alf Weaver celebrates 25 years in the business tomorrow (Tuesday) with a party at London's Hard Rock cafe. One thing's for certain, it'll be a star-studded affair.

Since chauffeuring both John Lennon and Brian Epstein in the Sixties, the former army boxing champ has guarded Madonna, The Monkees, Frank Sinatra, Otis Redding and Bobby Darin on their visits to the UK.

But there's more to the minding business than just fighting off over-enthusiastic fans these days. Now head of his own company, M&A Security Services, it extends to booking hotel rooms and limousines, organising parties, and generally keeping the stars happy.

At the age of 56, he is also trying to bring even more credibility to the strongarm sector — "Security firms should be licensed," he says. "There are too many fly-by-night firms starting up."

"It's all about discipline," he says, with a touch of menace in his voice.

like Michael Bolton will sing my songs," she adds modestly. "He doesn't need to do that. He's a good enough writer himself." Praise indeed.

Songwriter does the right thing

When US publishers passed on Diane Warren six years ago, they didn't realise they were rejecting a ticket to the top of the publishers' league.

Warren recalls: "No one would sign me, so my lawyer said I should keep my own publishing. It was the best thing I've ever done."

Since 1985 her Realsongs publishing company — licensed to EMI in the UK — has chalked up 15 Top 10 hits, five US number ones and two UK number ones, as well as recordings of her works by artists as diverse as Cher, Vixen, Donny Osmond, Aero-Smith, Suzannah Hoffs and Milli Vanilli.

"I'm not bragging, but it is a bit of a cool accomplishment," she says. "At Warner Brothers they've got over 100 writers. I'm the only writer for my company."

As she looks to add to her success with the new Maxi Priest/Roberta Flack single of Set The Night To Music, she remains a reluctant superstar. "I'm honoured when someone

Band takes the Riviera route

October Fields are putting their faith in Midem's new live impresario Cathy Bitton's assertion that everyone leaves the annual conference remembering its live shows.

For the unsigned south Londoners are the first band to take a stand at Cannes.

"If they won't come to our gigs we'll go to theirs — we've tried everything else," says managing agent Paul Baylay.

But he readily admits the cost of the novel exercise will be high. Certainly, any interested MDs will have to offer a fairly healthy advance.

QUOTE OF THE WEEK

"We've still got the headed paper so it made sense!" Demon A&R manager Spike Hyde on the reason the company is reviving the F-Beat label after five years.

DOOLEY'S DIARY

Remember where you heard it: Shirley Bassey said she was going shopping after picking up her MCPS-sponsored BASCA Gold Badge on Thursday. "I'm off to Cartier to have it studded with diamonds," she said. . . . Hobbling Chelsea supporter Paul Conroy (see left) splashed out £600 at the Dance Aid auction for a signed Spurs team photo for Victorian Cooltempo boss Ken Grunbaum. . . . The awards topped off a good week for Chrysalis staff who had celebrated the victory of Chris Wright's horse Culture Culture in Paris with champagne all round in their canteen. The lucky Wright has now won £170,000 within a week from just two races. . . . The answering machine of former MCA marketing director Bob Fisher wittily explains he cannot answer "because of staff shortages". . . . There have been some very mixed reactions to the new draft charts code of conduct. . . . The fame of Jive Bunny spreads — there's apparently a bar in Ibiza named after him. . . . Contrary to appearances, Status Quo were singing live on the first new-look TOTP. Phonogram head of promotions Martin Nelson says: "Francis Rossi's voice was coming out so loud that we had to turn it down!" . . . Plans by Creation posters Teenage Fanclub for a Lennon-inspired bed-in came to grief when drummer Brendan was confined to his bed (!) . . . Can one detect some back-sliding by BPI members after their decision to opt for the jewel case for cassettes? . . . Much speculation about the whereabouts of a certain F. Daranjo, but Crockfords and Ragdale Hall maintain they haven't heard of him. . . . There's a tenner for the first person to come up with the name of Paul Birch's secret backer. . . . Just when you thought it was safe to turn on the radio: the mysterious Tug label is sending Right Said Fred into the studio for a pre-Christmas follow-up. . . .

music week

Incorporating Record Mirror

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The Unauthorized Video Documentary

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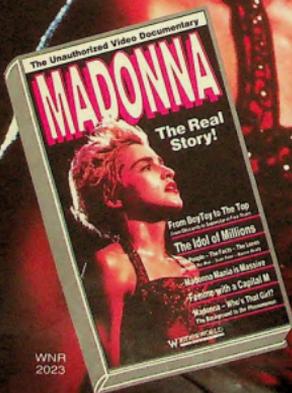
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