



music week

The Business Magazine for the Music Industry

14 SEPTEMBER 1991 £2.50

Tribunal: let battle begin

The BPI and MCPS embarked on a three-week copyright tribunal battle last Friday (Sept 6) amid claims that a last ditch offer by the record companies' body had been rejected.

Both sides refused to be drawn on rumours that MCPS had turned down a compromise offer made by the BPI at the beginning of last week.

MCPS company secretary Keith Lowde says: "There have been discussions going on behind the scenes all the time,

but it wouldn't be right to comment."

The hearing, which is scheduled to last three weeks and one day, began at 10am on Friday with the BPI and MCPS (backed by the Composers Joint Council) stating their cases.

The MCPS has been fighting for three years to bring the old UK mechanical rights rate of 6.25% of retail price in line with the rest of Europe.

This rate is ruled by the

BIEM/IFPI agreed rate of 11% of Published Price to Dealers (PPD), equivalent to 8.2% of retail price.

The BPI wants the old rate reduced by between 16% and 20%.

The BPI's counsel Sydney Kentridge opened the hearing by arguing that the rate should be reduced, because the value of composers' work has dropped.

"In the early days recordings would be made of songs

well known through performance or sheet music. Now songs are known because of their recordings," he said.

Bringing the UK in line with the rest of Europe would not be fair because record companies have larger A&R overheads in this country, he added.

On the continent record companies largely licence UK and US developed acts, he said.

In reply, MCPS barrister

Robert Englehart said it is perverse to use the old UK rate as a starting point because it had been rejected by the Government as part of the 1988 Copyright Act.

The BIEM/IFPI case has already been negotiated by the same multi-national companies as are funding the BPI's case, he said.

"Harmonisation makes sense, because of the international nature of the record business," he added.

The axe falls at Factory

Factory Communications has laid off six members of staff, including managing director Eric Longley.

But the gloom surrounding the redundancies has been tempered by the news that Greater Manchester Police have finally dropped their application to revoke the Hacienda's club licence.

A terse statement from Factory read: "Difficulties in parts of the group have led to a tightening of staff levels, all of which are deeply regretted. Eric Longley is to leave his post as managing director to concentrate on band management."

According to Longley, his



Longley: departing MD

departure is without acrimony and he will continue to work with the company on an ad hoc basis.

He says the "difficulties" referred to in the Factory statement relate to the problems surrounding the security at the Hacienda and its four-

month voluntary closure earlier this year.

"If you close a club as successful as the Hacienda for four months you lose an awful lot of money," he says. The Hacienda's new security system with metal detectors, video cameras and extra bouncers is reported to have cost £200,000 in the last year.

Factory chairman Tony Wilson is jubilant over the police decision but upset at having to lose six of his 120 staff.

"This is not a happy day. It is appalling to have to take people's jobs away. This has been a very costly 18 months both in financial and human terms," he says.

Indie saves Music Junction

Bristol-based Rival Records has bought a 51% stake in Bob Barnes' Music Junction chain.

The deal was struck between the two independent chains last week as a way of saving the eight Midlands-based Music Junction stores.

Barnes began looking for a deal after Barclays Bank withdrew its support for his busi-

ness earlier this year.

Rival's Neil Pearce became chairman of the combined business with Barnes as managing director.

Rival's six shops and the Music Junction stores will continue under their separate names.

There are no immediate plans to merge the shops.

Support growing for DCC

Philips has gained support from other hardware manufacturers in its bid to launch Digital Compact Cassette.

At the IFA consumer electronics trade fair in Berlin last week, it signed licence agreements with the Japanese companies Yamaha, Sharp and Sanyo, and also with Tandy of the US.

This gives the Dutch electronics giant a firm base for the production of DCC hardware, having already secured agreements with Thomson of France, Bang & Olufsen of Denmark, Grundig of Ger-

many and Japan's Matsushita, which owns Panasonic and Technics.

Only Sony, which intends to launch its Mini-Disc system against DCC, appears "half-committed" on the hardware side, though it confirms its support for the software.

EMI, BMG, Warners and MCA also signalled their support of the technology, as have PolyGram and the tape manufacturer BASF.

But though optimism ran high at the IFA fair, BPI press director Jeremy Silver remains cautious: "I think most

people within the industry are adopting an attitude of 'let's wait and see'," he says.

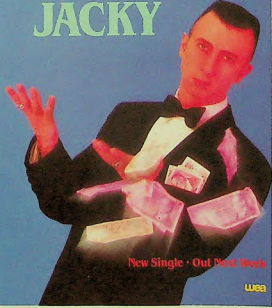
DCC will hit the market on May 1, 1992 with a full range of machines, including personal and in-car variations.

Its compatibility with conventional audio cassette gives it a strong advantage, particularly in the portable market.

Estimates suggest that machines will initially cost around £500, but will quickly fall to around £150 to £200.

The price of record-to-DCC tapes is unconfirmed.

Marc Almond JACKY



New Single - Out Next Week

Wega

BMG and Arista Records are
proud to welcome

Midge Ure

The new album

PURE

Released 16th September

On Tour

Nov. 10th Birmingham, Symphony Hall

Nov. 11th Royal Albert Hall, London

Nov. 12th Manchester, Apollo

Nov. 13th Edinburgh, Playhouse



LP 211 922 • MC 415 922 • CD 261 922

Includes the hit single 'Cold, Cold Heart'

Order Now From BMG Telesales on 021-500-5678
or your Local BMG Salesforce Representative

Labels applaud TOTP rejig

Record companies are predicting that plans to revamp Top Of The Pops will open TV's most popular music show to pluggers.

Scraping the programme's chart-only restriction is expected to allow promotion departments to influence the producers' choice of guests.

From its 1,439th show on October 3, TOTP will feature a new signature tune and opening titles, to mark its move to custom-built studios at Elstree.

The number one single will continue to feature every week, but only records reaching the Top 10 will receive a second showing.

From 11 to 40, only chart climbers will be aired.

In a radical move by the BBC, both Top 10 albums and Top 10 US singles — particularly those featuring British artists — will also be played. And exclusive appearances by artists not in the countdown are to be shown.

The new rules allow TOTP to be more open to changes in music, says executive producer John Bishop.

Producer Stan Appel says the moves are intended to bring the show up to date and increase its appeal to older viewers.

"At the moment, TOTP is tending to attract the young



Appel, broadening appeal

teenagers who buy most singles," he says. "We want to open it up to people in their late teens and twenties."

Fewer promo videos and less miming is planned, with artists encouraged to play live. "The problem in the past

with playing live has always been the time factor," says Appel. "But now we want to find a little extra time to prepare for that. With a new, permanent studio that is going to be possible."

Polydor head of marketing John Waller says: "It is good that it is now a pluggable show. Because it is currently determined by chart position, it has become very predictable."

EMI pop marketing director Andrew Pryor says the alterations will give the show greater flexibility. "It is good that artists who are not in the Top 40 can be featured," he says.



News that Rival Records has snapped up a majority shareholding in Bob Barnes' Music Junction is encouraging.

Not only does Barnes' operation live to fight another day, but a vestige of independence is maintained.

Keeping shop-hungry multiples at arms length is a common battle in the High Street. And it would have been an easier route for Barnes to seek out an interested Or Price.

But, with a spot of courage and a lot of enterprise, one of the more important independent chains continues to bat.

The big names are coming back... U2, Dire Straits, Michael Jackson, Queen — all are on the agenda. Let's endorse Rod Dickens's view, expressed at a dealer show of Warner autumn product, that all big releases are an event. It matters less which company they came from, but more that they are actually there. Once they're in the shops, so are the record buyers.

Some time last week a cash register trilled happily as it rung up the millionth sale of (Everything I Do) I Do It For You, an event so rare as not to have occurred since 1985.

Yet no fanfares were heard, hats were not flung skywards, there were no official celebrations.

Awards now only go out to those achieving the far less magical figure of 600,000 single sales, leaving Bryan Adams and A&M with a well-earned glow.

Perhaps we should look to introducing a special award for these new millionaires? Seeing as such events are now virtually extinct, maybe this could take the form of a plinth-mounted statuette of the long-dead dodo. We could even call it a *Holiday*.

Steve Redmond is an *Holiday*.

Duncan Holland



Plus 20: November push

Classics get CD singles

Collins is to become the first classical label to make regular releases on CD singles, writes Phil Sommersch.

The discs will form part of Collins' Plus 20 series, devoted to works by contemporary English composers.

The series will be launched in November with four singles: Sir Harrison Birtwhistle's Earth Dances, recorded live at the Proms on August 30, and music by Sir Peter Maxwell Davies, Benedict Mason and Robert Saxton.

Alan Booth, Collins' general manager, says the series will have a "more upfront and young image" than its other catalogue. He plans to issue eight to 12 singles a year and two or three albums per month.

Collins has first option to record all Birtwhistle's new works and exclusive rights to Maxwell Davies' music.

"Our recording of Maxwell Davies' Symphony No 4 and Trumpet Concerto sells much more than some of our Beethoven," says Booth.

"Singles, retailing at £4.99, give newcomers a chance to sample music they may not know."

Extensive magazine advertising and interviews will accompany the launch.

IR stations reject £on PPL scheme

Radio stations have dismissed PPL's plans to boost airplay revenue by £2m.

PPL has highlighted its proposals in advance of next year's copyright tribunal, which will fix a statutory rate.

The tribunal is expected to end the long-running dispute between the Association of Independent Radio Contractors and PPL over royalty payments.

PPL chairman John Brooks says the recent "experimental" licence — imposed since the scrapping of needletime re-

strictions — has seen a huge increase in the amount of music being played by stations.

"About 70% of programming is from records," he says.

"Those records are not played for the benefit of the record industry, and they should be paid for at a proper rate."

PPL suggests rates of up to 20% of a station's net ad revenue, depending on the amount of music played.

Brooks insists the majority of IR stations will still pay under 5% of all relevant rev-

enue for about 70% of their programme output.

PPL income from the system would increase from £6m to about £8m.

Brooks says such an increase is not unfair.

"A 30% increase in revenue in exchange for a 70% increase in usage of records is reasonable."

AIRC chairman Brian West says PPL's proposals are nothing new. "It is the same tariff they offered before we went to the tribunal that we said we could not negotiate on," he says.

Lascelles takes three to Offside

Former Ten Records managing director Jeremy Lascelles is taking three of his key signings at Virgin to head up the roster for the company's new label, Offside Records.

Belinda Carlisle, Wendy & Lisa and Mary Margaret O'Hara are all leaving the Virgin label to join Lascelles, Offside's MD. The fourth act on the label's all-female roster is new signing Eufa.

The new label, marketed and distributed by Virgin, has a "small is beautiful" philosophy, says Lascelles.

"When you have 30, 40 or 50 artists like Virgin or 20 like

Ten Records, you can't be involved in all aspects of the business as you might like."

Lascelles, who stood down as MD of Ten Records a month ago to work on the new label, will also take charge of A&R, and oversee art direction and marketing.

The only other staff member is Lisa Guthrie, his personal assistant at Ten.

Lascelles does not expect to sign more than two artists in the first year.

The first release will be Belinda Carlisle's new single, Live Your Life Be Free, out next Monday (September 16).

BARD spreads news in MW

BARD takes a further step forward in raising its profile this week with the publication of a newsletter inserted in *Music Week*.

The quarterly pledges to keep members more fully informed on the issues facing the retail trade.

As a taster to its annual general meeting on September 12, BARD chairman Brian McLaughlin points out how many of 1991's objectives — participating on the chart supervisory committee, membership of the British Retailers Association and the Video Standards Council — have already been met.

He says: "My vision of BARD is that it becomes one of the most successful retail associations in the UK."



NEWS

RCA/CPV rolls out nostalgia set

RCA/Columbia Pictures Video is following the success of Ingram's million-selling *A Year To Remember* titles by launching its own nostalgia series.

It is backing its new Memories series of year-celebration videos, from 1970-1989, with a £500,000 TV advertising campaign.

Launched in 1990, Ingram's 1930-1969 Pathé News footage has now been exhausted.

RCA/CPV with producers Nugus/Martin have compiled the new series from sources such as ITN, World Television



Memories: £500,000 push

News and ABC News in the US.

RCA/CPV will release Memories of 1970-1989 on October 28. Each 60-minute volume, trade priced at £7.48, will concentrate on the news, cultural and human interest events of each year.

Featured subjects include the Beatles' break-up, the first spacewalk, Royal weddings, and streakers.

The Memories series begins where the Pathé series left off. But Jonathan Martin, a director of Nugus/Martin, is reluct-

ant to compare the two. "The type of programming we have produced is very different," he says.

"Whereas Pathé used film footage, we have used TV coverage, which is much more immediate."

RCA/Columbia retail video director Frank Brunger says: "Anyone over the age of two is a potential purchaser."

The £500,000 national TV campaign will begin three days after the series' release and will run for two weeks on ITV and TVAm.

Being a member of both BPI and MCPS, I was astonished that both sides had earmarked £2m each towards the cost of the Copyright Tribunal hearing. These costs could easily double if the decision is appealed to higher courts.

Why are two organisations, which should be working together in the interest of the industry, wasting members' money? Eighty per cent of the BPI's costs are being paid by the "larger companies", while MCPS costs are spread equally.

Both sides have made their respective positions clear, but neither side has translated these into monetary terms, nor have the implications if applied throughout the EC, when the BIEM/IFPI agreement expires, been worked out fully.

I have estimated the rough monetary effect.

In the UK, the MCPS has now increased its revenue by over £6.5m a year as a result of its AP licensing scheme.

The BPI is seeking a reduction of 20% from the "old" 1056 royalty rate, which would bring about a royalty reduction of nearly £18m a year from the current interim rates.

When the BIEM/IFPI agreement is re-negotiated, it will certainly consider the outcome of this hearing. If the BPI wins its case in full, the IFPI may save its membership more than £50m a year, a combined total in the EC, including the UK, of nearly £70m.

Will companies reduce the price of records if these royalties are reduced, and/or will the OFT or EC step in?

Or, is this just a way for the majors to improve their bottom-line profits, which is unlikely to succeed anyway?

It seems incredible that the parties have not found a private solution to this apparent no-win situation, and the scandalous, costly effect to those working in the industry.

Tony Simons is a consultant at Kelly Music.

Labels back new plugging service

A new promotion company is being set up to offer a unique service - plugging new albums to bars, restaurants and shops.

The Audition will place tape copies of albums in more than 1,000 outlets.

However, PPL has expressed concern at the move and reminded The Audition that every venue included in the scheme must have a licence.

By introducing new, "hard to break" acts to a wider audience, the system has been backed by record companies.

Founder Martin Wilding, a music consultant who has worked with PolyGram and Decca, estimates the scheme will provide every new album with about 3,500 plays, reaching a potential audience of more than 100,000 people.

The venues will all initially be within London and include

the ICA and Cafe Meteor. "I have found it is very difficult to get airplay for many albums," says Wilding.

"And it doesn't matter how good an album is, if people don't hear it they won't go out and buy it."

Each venue, which will receive up to 10 tapes a month, has been asked to define its music policy so it can be provided with appropriate tapes.

For a nominal "signing on" fee, the outlets will also receive copies of *The Audition Guide*, a free magazine. It has an initial print run of 150,000 and features news and details on the artists featured.

Circa has paid for the Jellyfish and Mock Turtles albums to be promoted through The Audition. Marketing manager David Steele says: "It is a good vehicle for albums which don't have singles on them.

"People aren't even keen on committing themselves to buying an album if they have heard just one single. It is good to have another means of getting better exposure."

Factory, Mute, and RCA are also taking part in the scheme, which has prompted licensing body PPL to write to its members.

Wilding claims that last week three record companies withdrew product because of the approach.

It is understood that PPL intervened to remind record companies that their recordings are already given exposure through its own licensing arrangement with shops, bars and other outlets.

However, PPL's head of music systems and BPI liaison Ray Kahn says: "Provided the sites they supply to are appropriately licensed, PPL will have no problem with this."



Adams: Hit Factory move

Sony in suite bid for Jacko

Sony has poached top mastering engineer Jack "Jacko" Adams from Tape One Studios to join its team at The Hit Factory London recording studios.

Adams was at Tape One for 10 years until Sony came in with an offer to build his own cutting suite.

Construction work has already started on the studio.

The engineer, who has worked with Whitney Houston, Bryan Adams, Adamski, Phil Collins, Wet Wet Wet and Bon Jovi, has been in the studio business since his teens.

After a spell out of the industry, he moved to PolyGram. He moved to Tape One in 1981.

Bookings rise for Midem '92

Many of the key companies which pulled out of Midem '91 during the Gulf crisis are rebooking to attend next year's event.

Exporters Caroline, Lightening, Lasgo, Windsong, Castle and Pickwick will all be present at the Cannes trade fair in January, many with bigger stands.

The majors are set to make a return. BMG and PolyGram are the first entrants.

Peter Rhodes, of Midem UK, says: "Midem '91 was better than ever, because without majors people didn't feel the need to hold back."

Campus Radio begins FM trial

Manchester Campus Radio becomes the UK's first college FM station when it begins broadcasting on Sept 22.

The three-week experiment, which has secured a £5,000 sponsorship deal with Barclays Bank, will raise the

rest of its £7,000 running costs through advertising.

Programme controller Cait Hurley says the station's all-student administrators hope to win a permanent licence from the Radio Authority if the experiment is successful.

The chart-based station will transmit to Manchester.

Programmes include an indie music show, dance music, and a gay and lesbian show. *Out On Saturday*, is also scheduled.

● See Media, page 23.

Ireland to get new indie distributor

A former employee of Ireland's leading independent distributor, Metal Sales, has set up a rival company to boost the country's depleted network.

Phoenix Sound Distribution is headed by former Metal Sales telesales supervisor

Steve Murrin, and has already secured an exclusive delivery deal with APT Distribution and is working with Pinnacle.

PolyGram closed its Irish offices recently, while Warner and Sony Music combined dis-

tribution teams this year.

"The music industry in Ireland is in a pretty bad way," says Murrin.

He refuses to talk about the rival, whose managing director John Mullon also declines to comment.



Schlosberg: confident

Pickwick back on course for profit upturn

Pickwick says it is on course for substantial year-end profits despite problems in the first half.

The disastrous effect of the Gulf war on Pickwick's French company and the cost of bringing the Old Gold label in-house led to a drop in pre-tax profits.

During the first half, pre-tax profits fell from £1.54m, for the same period in 1990, to £82,000. This was on a turnover of £33.5m — up from £29.9m the previous year.

"We had two massive costs, with Old Gold and the French company, but at the same time our sales went up 12%," says chairman Ivor Schlosberg.

"But we traditionally do most of our business in the second half and we are certainly on target to match last year's results with turnover likely to be £100m."

Pickwick's key video releases for the autumn include *The Lovers' Guide* — a sex education video that has an 18-certificate.

It also has exclusive world rights to the upcoming rugby World Cup, as well as a Pop Skool video for children.

Its music releases include compilations by Level 42, *The Style Council* and *The Carpenters*.

Wembley bans act for 'foul' language

Wembley Arena has cancelled a Skid Row concert in November following the band's behaviour supporting Guns N' Roses recently at Wembley Stadium.

The move complies with the special conditions laid down by Brent Council for "controversial" acts regarding the use of "foul or objectionable language" and band members leaving the stage and entering the pit area.

At the Wembley Stadium

gig, Skid Row singer Sebastian Bach is reported to have used the word "fuck" about 42 times. Another member of the band jumped in the pit, and the drummer Rob Afuso allegedly exposed himself.

These actions were, says Wembley sales and marketing director Roger Edwards, "in flagrant breach of conditions" to which the band had given a verbal agreement.

Following the show a decision was taken in house by the

Wembley staff to cancel the proposed show for November 22, "in defence of our ongoing trading activities". Given the circumstances, a licence for the Arena show would almost certainly not have been granted.

Skid Row's November gig will now be staged at the London Arena. A spokesman from their record company EastWest says the band were happy with the decision to move the show.

Prestige split 'amicable'

Carl Leighton-Pope has denied reports that his split from Prestige Talent to form his own booking agency was less than amicable.

He dismisses claims that legal action may result over commission on tours booked before he left the Miles Copeland/Phil Banfield-owned Prestige.

"Whenever there's a shake up like this people say things to cover themselves," he says.

"Miles and I have an understanding and there is no question of agreements not being honoured. The split was genuinely amicable."

Leighton-Pope joined Prestige Talent in 1986 as a consultant. His earnings were related to company profits, and when rising agency fees forced profits down he came to feel increasingly "isolated".

Now, with his newly established Leighton-Pope Organisa-

tion, he says he has brought his career back to "comfort level" and intends to build a company with his family.

His son Andrew and daughter Lara, also previously with Prestige, have joined him, as have many of the acts he handled there. His current roster includes Bryan Adams, and The Chippendales.

Phil Banfield, MD at Prestige, was unavailable for comment as *MW* went to press.

Cue cameras for Mansfield show

Mike Mansfield is launching a new series of concerts on TV to be broadcast before *The Chart Show*.

The 26-programme series, titled *Q The Music* after a catchphrase Mansfield used on his Seventies pop programme *Supersonic*, will be broadcast across ITV regions at 11.30pm on Sundays.

The one-hour shows will feature old and specially commissioned new concerts by artists such as Alison Moyet, Elton



Mansfield: new TV series

John, Depeche Mode and Tears For Fears.

"There will also be two or three hours of completely new talent. We are even considering putting bands into the studio ourselves."

"There have been a lot of complaints about the lack of music programmes on TV. We now have another one with the added benefit of it being shown just before *The Chart Show*."

Mansfield also directed the filming of the Salisbury Cathedral concert last Friday, which will also be broadcast.

The NWA hearing at Redbridge Magistrates Court last Wednesday was adjourned until November 7, to give the police and PolyGram time to prepare their cases.

The BPI's anti-piracy unit believes it has found one of the UK's most prominent counterfeiters as a result of two raids at houses in the Loughton, Essex, area.

The Radio Authority has decided to uphold its decision to revoke the licence of East End Radio in Glasgow despite an appeal by the station.

Prince will not be playing any concerts in the UK this year. Paisley Park says it has been unable to reschedule the cancelled Blenheim Palace gig to fit in with Prince's US commitments.

PolyGram President and chief executive officer Alain Levy has been made a member of Philips Electronics group management committee in a bid to place more emphasis on the company's growing entertainment software interests.

The Mean Fiddler has finally been granted a drinks licence, enabling it to open its new Grand Theatre venue in south London in December.

Opera Now magazine has been sold by DC Thomson to Rhinegold Publishing which owns *Classical Music*. Keith Clarke becomes editor of *CM* replacing Graeme Kay who moves to *Opera Now*.

Transworld Communications has appointed Really Useful Group non-executive chairman John Whitney as its new chairman.

LipsyMedia is merging with film production and PR company Scott Risenman Associates to form Scott Risenman LipsyMedia PR. Telephone: 071-353 2335.

◆	<p>SUSAN McCANN</p> <p>NEW CASSETTE SINGLE (PLA 077C)</p> <p>AND CD SINGLE (PLA 077D)</p>	<p>PAUL MURRAY</p> <p>NEW CASSETTE SINGLE (EASC 102)</p> <p>AND 7" SINGLE (EAS 102)</p>	◆
◆			◆
◆	<p>STRING OF DIAMONDS</p>	<p>IF DANIEL ISN'T COUNTRY</p>	◆
◆			◆
◆	<p>AVAILABLE FROM PRISM LEISURE TEL: 081 804 8100</p>		◆
◆			◆

Price of LP is dire for indies

So PolyGram denies an indie squeeze on the Dire Straits album (*MW*, Sept 7) and says all dealers are affected equally by the withdrawal of discounts.

May I remind PolyGram that they are giving the multiples up to 7½% file discount on this album, so where is the equality in that?

Gordon Barnes says there are no discounts to anyone and there will be a huge marketing spend which benefits us all.

I presume he is referring to window displays, TV and newspaper advertising and all the usual hype that surrounds a major album.

Forgive me if I am wrong, but I thought that the point of making an album a premium price, (and putting the price up as well), was to cover the extra cost involved in promoting it!

It is the indies that break acts, not the multiples. Don't bite the hand that feeds you, PolyGram, it has a nasty habit of biting back, where it hurts — in the charts!

Paul Assirati,
proprietor, ...
See These ...
12A Pottegate,
Norwich.

Charts stimulate market

The whole idea of specialist charts is to stimulate dealer interest and consumer sales.

A chart dominated by one artist, for whom the "country" definition is questionable, does neither and makes no sense for those who financially support it.

There is certainly no crisis at the CMA (*MW*, Aug 24).



Hughes: more specialists

This is just an over-reaction to the efforts of a well-organised fan club.

Surely the solution is to allow CIN to supervise the nature and content of this chart as they do with other specialist charts.

Personally, I'm in favour of as many specialist charts as can be supported, provided

there is one overall, sales-based album chart at the head. Perhaps Daniel O'Donnell's fan club would like to sponsor the D O'D chart? David Hughes, Strategic Marketing Division, EMI Records UK, 20 Manchester Square, London W1A 1ES.

The case for new Digipaks

"CD digipak provokes new packaging storm" (*MW*, Aug 24) voices concerns from a retailer, and the viability of automatically packing the Digipak with a disc.

Tinsley Robor can provide automatic disc placing machinery and booklet insertion for even the most complex Digipak design.

The cost of this machinery is less than half, and can be as low as 15% of the cost of automatic assembly machinery for the jewel box.

From the retailers' point of view, I was sorry to read the

comment of HMV marketing director David Terrill suggesting Digipak is doomed without the cooperation of the dealers.

After 25 years in the music industry we would be foolish not to have taken the retailers' views into account and indeed we did.

The Digipak has been designed to fit retailers' current racking and is as close to the jewel box dimensions as possible. We have had considerable comment from retailers on the existing packs we have so far produced, and we are well on

target to produce over 1m in our first year by September '91.

Roger Quail, music production manager at Virgin Retail, said: "I speak to buyers within the stores regularly and they have no complaints, only praise for the Digipak. They are nice collectors' items and aid to sales."

John Corbett, managing director of Easy Listening Group, Birmingham, commented: "The designs are excellent. There is no doubt that they stand out against the general CD pack; they fit the racking perfectly."

We were the first company to produce a double album from a single piece of folding box board and we pioneered the use of four-colour sleeves for seven-inch singles.

We will continue to offer the industry new ideas for their product to assist record companies to increase their sales. Digipak was designed to do just that and it will.

Lee Newbon,
Managing director,
Tinsley Robor,
Drayton House,
Drayton, Chichester,
West Sussex PO20 6EW.

THIS PICTURE

THE GREAT TREE

NEW SINGLE OUT NOW

mixed by Stephen Hague

12" THISP 002T, 7" THISP 002, CD THISP 002CD
dedicated

ORDER THROUGH RTM/PINNACLE TELESALES ON 0669-873144
OR AVAILABLE THROUGH BMV STRIKEFORCE.

Promotion (Radio & TV): BEER DAVIES 071-323 3003 Press: BEST IN PRESS 071-294 1922
Previous single 'Naked Rain' playlisted at Radio 1, with extensive support from Simon Bates, Steve Wright and Gary Davies.

"If you believe in something,
it's **easy** to sell it."

-MASTERCUTS 1991

Classic Mellow Mastercuts volume 1

She's So Good To Me • Luther Vandross

Risin' To The Top • Keni Burke

Outstanding • The Gap Band

Joy And Pain • Maze

Give Me The Sunshine • Leo's Sunshipp

Hold Me Tighter In The Rain • Billy Griffin

I'm Out Of Your Life • Arnie's Love

You'll Never Know • Hi-Gloss

What You Won't Do For Love • Bobby Caldwell

I'm Back For More • Al Johnson & Jean Carn

The Fruit Song • Jeannie Reynolds

Mellow Mellow Right On • Lowrell

Quality Mood Music for the 90's, from the 70's and 80's.
Available on Double LP • Compact Disc • Music Cassette.
OUTSLP 3 • OUTSCD 3 • OUTSMC 3
Distributed by The Total Record Company via BMG.



Available from September 16th

Full Campaign on 15 Prime ILR/Incremental Radio Stations •
Specialist Press Advertisements • Comprehensive Press/Radio
Promotion with Competitions • Massive Word Of Mouth and Street Vibe



Classic Mellow Mastercuts vol 1



Classic Jazz/Funk Mastercuts vol 2

Also Available

Call the Mellow Mastercuts Hotline to hear more, on **0898 600 255**

Calls charged at 23p/Min, Cheap Rate, 44p/Min, Peak Rate.

A natural return to live recording

Natural Life are touting themselves as a club act, yet they seem at odds with the dance tradition.

Rather than recording their club-orientated debut album in a large control room bristling with samplers and Midi equipment, the south London newcomers cut it by playing live.

This preference is good news for those recording studios which have anticipated a live revival by enhancing their acoustics and investing in large recording areas.

The band's producer Adam Fuest even eschewed a basic click track to keep all seven band members in time when recording them at Dave Gilmore's former studio, Outside, in Berkshire.

"It's a very exciting way of working," he says. "People are now asking me, 'Did you really record it like that?'"

Natural Life are the first UK signing to Disney-owned Hollywood Records.

"They are genuine musicians and reflect what's been happening over the last three years with dance music," says Claire Phillips, Hollywood's marketing manager. "We see them



Natural Life: forsaking samplers in favour of live-based studios

as a development act."

The band met at raves in the late Eighties and built a following from appearances at south London's Downham Tavern.

Although pub and college venues have been added to the circuit, club dates are still important. "We try to make our gigs a real two-way experience," says singer Jon Spong. "That's why we like playing in a club situation — it gives you that certain intimacy."

A limited edition white label was released to the clubs in May, with the first single due for release on October 7. The album will follow later that month.

Hollywood is indulging Natural Life's wholesome approach beyond their no-frills recording technique: both releases are on the band's own One Tribe label which uses recycled record sleeves and packaging.

Caroline Moss

APOLLO ILS

INDEPENDENT LISTENING STATIONS



Independent Listening Stations from Apollo represent the latest, innovative addition to an extensive, exciting range of merchandising and display equipment developed specifically for music retailers.

Reduce staff selling time, market expensive stock more effectively and increase your sales with Listening Stations that offer:

- ▶ Excellent stereo reproduction from quality CD players
- ▶ Robust headphones with security cabling
- ▶ Track select facility
- ▶ Time control. Automatic switch off saves power and extends player life
- ▶ On unit merchandising facility for all media
- ▶ Secure tamper proof units
- ▶ 2 year guarantee on circuitry, 12 months guarantee on player unit
- ▶ Easy fixing to walls and Apollo Systems
- ▶ Play on request counter mounted units available
- ▶ Attractive leasing plans
- ▶ Choice of colours and finishes

For further information contact:

APOLLO
SPACE SYSTEMS LTD.

Apollo House,
Wharf Road Industrial Estate,
Pinxton, Nottinghamshire NG16 6LE

TEL: (0773) 812800 FAX: (0773) 861607

A Campbell & Armstrong plc Group Company

STUDIO ACTIVITY UPDATE

ARTIST COMPANY	A&R Exec	STUDIO	PROJECT	PRODUCER
10CC Polydor	Graham Carpenter	Sarm (West), London	Mixing Album	Steve MacMillen
MICHAEL BALL Polydor	Graham Carpenter	Westside, London	Album	Mike Smith
THE CHARLATANS Beggars Banquet	Roger Trust	Rockfield, Gwent	Single	Hugh Jones
DARKSIDE Beggars Banquet	Roger Trust	Abattoir, Birmingham	Album	Artist
DEL AMITRI A&M	David Rose	Master Rock, London	Album	Gil Norton
ENYA WEA	Rob Dickens	Sarm (West), London	Album	Nicky Ryan
FISH Polydor	Graham Carpenter	Home Studio	Album	Chris Kinsey
GUN A&M	David Rose	Battery, London	Mixing	Nigel Green
JESUS AND MARY CHAIN blanco y negro	Geoff Travis	Terminal 24, London	Album	Artist
ALISON LIMERICK Arista	Chris Cooke	Sarm (West), London	Album Tracks	Steve Anderson
LISA M Polydor	Glean Skinner Glean Skinner	Marcus, London Strongroom, London	Single B-side	Howard Gray Joe Downiak
MILLTOWN BROTHERS A&M	Sean O'Sullivan	Strawberry, Manchester	Artist	Artist
PETER MURPHY Beggars Banquet	Roger Trust	Maison Rouge, London	Album	Mike Thorne
THE POGUES WEA	Rob Dickens	Rak, London	Remix Tracks	Steve Lillywhite
LISA STANSFIELD Arista	Chris Cooke/Tim Pary Chris Cooke/Tim Pary	Hot Nights, London Quad, New York	Remix Remix	Driza-Bone Frankie Knuckles



EVERY EVENT IS KNOCKOUT AT EARLS COURT & OLYMPIA.



Whether it is sport or spectacle, rock or opera, it is bigger and better at Earls Court and Olympia.

In the heart of London, our halls can seat 7,000 to 20,000, with impressive technical and back-up facilities.

Earls Court has hosted Aida and Carmen, and this year Tosca. We have major pop concerts, Torvill and Dean and the Royal Tournament – all on a massive scale.



EARLS COURT AND OLYMPIA LIMITED, EXHIBITION CENTRE, WARWICK ROAD, LONDON SW5 9TA.

Olympia is the home of Europe's most successful Showjumping and recently of World Championship Boxing.

Earls Court 2 – London's brand new 17,000 square metres hall



with a capacity of 13,000 plus, has just been completed. It's already featured Eubank v. Watson.

To find out more, call Chris Vaughan on 071 370 8009.

Because if it's at Earls Court or Olympia, your event is sure to be a knockout.



EARLS COURT OLYMPIA

MAINSTREAM

Albums

Following up an album that has sold 3m copies in the UK and 15m worldwide is never going to be easy, and Eric Stratus' *On Every Side* understands that, and offers pretty much the same mix as the one that made the epoch-making *Brothers In Arms* so popular. The lead-off single, *Calling Elvis*, was a trifle disappointing, but there's much here for aficionados. The new single *Heavy Duty* is one of the strongest, while *Iron Hand* is an atmospheric protest song and *Ticket To Heaven* is a pretty country song laden with strings. Many will buy, few will be disappointed.

Despite a couple of credits to the excellent new albums, *Thomas Lang* was dropped by Epic a couple of

years ago. Now recording for Dry Communications — a label which he part-owns — he returns with the oddly titled... *The Lost Letter Z*. Recorded in a month, it is nevertheless a more satisfying and accomplished album than either of his Epic efforts. The 12 tracks here are performed with a poignancy and a deftness of touch that kindred spirits like Paddy McAloon would be proud of. This beautifully produced and orchestrated album may yet have Epic's owners Sony kicking itself for letting him go.

PICK OF THE WEEK

BRITISH ELECTRIC FOUNDATION: Music Of Quality And Distinction Volume 2 (Ten DIX 108). When Heaven 17's Martyr Wang and Glenn Gregory put together the first BEF album a few years ago, the music was indeed of quality

and distinction, but some of the performances were not. This time around, they're a perfect match. The plot as before is to find guest vocalists to interpret known classics. In an age when carbon copy covers are all the rage, this album shows that the art of re-interpreting is much more noble.

Singles

The instant familiarity of Erasure's *Love To Hate You* is due in no small part to the fact that it seems to be based on several previous hits, most notably Gloria Gaynor's *I Will Survive*, Elton John's *Nobody Wins* and even Modern Romance's *Everybody Salsa*. Typically throbbing Hi-NRG, subtle it is not, but it hit it most certainly is. The fact that their new album is called *Changing Faces* is hint enough that



Erasure: new image

Brothers are giving their image an overhaul. Their new single, *Try*, is their most mature offering to date, a fact which may actually alienate their younger followers. Matt Goss, well, accompanied by a gospel choir, while Level 42's Mark King offers a distinctive cameo on bass.

Gloria Estefan rings the changes too, sporting a short wig on the sleeve of *Living For You*, a bouncy insubstantial number

which recalls her earlier work. A hit for sure, but unlikely to make the Top 20 when three earlier tracks from *Into The Light* have already failed. Electronic reprise one of the highlights of their fine debut album with *Feel Every Beat*. Bernard Sumner's rapping is hardly world class, but there's compensation with a killer "listen to your father" chorus, and a siney groove, beefed up by DNA.

PICK OF THE WEEK

REM: The One I Love (IRS IRM 178, via BMG). The huge success of REM via the latest album, *Out Of Time*, was long overdue, prompting the reissue of this, the standout cut from their 1987 album, *Document*. A potent and striking example of the group's move from the margin to the mainstream of pop/rock. Alan Jones

JAZZ

While 1990 could be said to have been the Year of the Jazz Pianist, 1991 looks set to equal the overall standard of pianistic excellence.

Kenny Barron's consistency in performance — live or inside the recording studio — has elevated him to the pinnacle of the genre during recent years. His *Live At Maybeck Recital Hall — Volume 10* in a piano-solo series on Concord C Jazz of sustained artistic brilliance — contains sufficient examples of Barron's constantly creative artistry to satisfy even the hardest-to-please critics and punters.

Geoff Keizer, carries on his young shoulders the confident prediction of many pundits who believe his own intriguing keyboard talents will ultimately result in him being recognised as the finest of the numerous Young Masters. Keizer's *Blue Note* debut, *Here & Now*, is a positive indication of his already individual approach.

With the death, in June, of Stan Getz, the number of long-established masters of the tenor-sax was further diminished. Johnny Griffin, however, continues to demonstrate that you don't have to radically alter a widely-acclaimed classic approach to your art in order to impress newer and younger audiences. The kind of built-in excitement Griffin has long since become associated with is given full rein on *Live in Tokyo* (West Wind).

A sympathetic, responsive audience inspired Jim Hall & Friends, Vol I (Limelight) to new heights. Guitarist Hall has no peer in jazz as a performer of subtlety, eloquence and sensitivity. Alone, even with bassist Ron Carter, he is heard at his very best.

PICK OF THE WEEK

JULIAN JOSEPH: The Language of Truth (East West) Joseph's debut as a recording artist, under his own name, has been eagerly awaited by those who have followed his progress from the time he gigged and recorded with such other youthful giants as Branford Marsalis, Courtney Pine and Steve Williams.

Stan Britt

REISSUES

EMI's Comedy Classic series is getting better and better. Latest additions include double cassettes from Joyce Grenfell (*Joyful Joyce*, ECC 18) and George Formby (*Turned Out Nice Again*, ECC 20) and a couple of various artists compilations, *British Comedy Classics, Vol 2* (ECC 17), *Sketches from the Fifties and Sixties*, and *Comical Cuts 3* (ECC 19).

Also on offer this week is a clutch of CDs that see groups grappling with the various fringes of the rock tradition. From *Demon* there's *The Paramounts* with *Whiter Shade of RN'B* (ED CD 112) in which the roots of Procol Harum are revealed as a British beat group specialising in little known soul offerings. Jamaica Say You Will (Castle CLADD 237) finds blue eyed soulster *Joe Cocker* in 1975 just before his comeback and easing a smoother sound to little effect.

The eponymous outing from *The Faces* (ED CD 240), the first outing from the union of the former Small Faces with Rod Stewart, sees the new group similarly stranded between style and (predictably as it transpired) turning to a chummy knockabout version of rock.

And then there's the group forced together by various financial needs and only trampling on whatever reputation they had by the group's eponymous offering from McGarran, Clarke & Hillman (Capitol CD 7 96355 2).

Or there's the umpteenth teaming of a living legend who never sells with super sessioners, to wit *Doug Sahm and Band* (ED CD 154), which though it never captures what Sahm really can do still remains enchanting, however flawed.

PICK OF THE WEEK

Creedence Gold (Fantasy CDF 515) More Creedence Gold (516). Sometimes it all comes right, seemingly effortless. Witness these two outings of rich, churning, riff based rock at its literate best. Phil Hardy

DANCE

If at first you don't succeed... Dance tracks which initially fail to match their club success with high chart positions are now regularly being withdrawn and then more successfully re-promoted several months later. Two acts which have recently achieved such turnarounds are both trying the trick again.

The *Young Disciples'* Apparently *Notin'* is being followed by another re-release, as is *Jesus Loves You's* *Generations of Love*. In *The Young Disciples'* case, it is their debut single *Get Your Together* (Talking Loud Phonogram TLK15) that is looking like a strong chart contender second time around. The same can be said of the *Jesus Loves You* single which is a remix of *Boy George's* alter ego *Deaf*. *The Love (More Protein/Virgin PRO 1312)*. Both are due to be released on

September 23.

The other major dance records currently scheduled for release in two week's time and worth ordering now include *Joy Salinas' Rocking Romance (I Go Slow)* (Dead Dead Good/East Vest SAM DDG 5). This very commercial Italian track has the potential to be huge hit. From the label that brought you the current *Rozalla* hit comes *Sue Chaloner's* soulful *I Want To Thank You (Pulse 8 LOSE 14 via BMG)* which is not as immediate but is still attracting a lot of attention.

2 In A Room follow up *Wiggle It* with another hip house track, *Do What You Wanna (SBK 32)*, which is not as catchy but should still chart. Originally released in 1989 it has been given two sets of remixes by David Morales and C&C Music Factory. Staying with US artists, *Cookie Watkins' Great house/garage track, I'm Attracted To You (Urban URXB 79)*, is now getting a full release through *Polygram* after proving immensely popular as a limited edition release via *Panther Music*.

PICK OF THE WEEK

Ce Ce Peniston: Finally (A&M AMPM 822) Not satisfied with being "Miss Black Arizona 1989/90", Peniston has gone on to record six extremely classy and catchy garage-style debut that arrives in the UK via the mixing desk of the ubiquitous David Morales. Does this man ever find time to sleep?

Andy Bevers

CLASSICAL

The original-instrument bandwagon is again rolling into new territory this month.

On *Hyperion* there is the first period-style performance

of *The Beggar's Opera* from *The Broadside Band*, directed by *Jeremy Barlow*, with *Bob Hoskins* as the *Beggar*, *Bronwen Mills* as *Polly* and *Sarah Walker* as *Mrs Peachum*.

Decca has *Christopher Hogwood* making his operatic debut in the start of a *Mozart* cycle, conducting his *Academy of Ancient Music* in *Die Entführung aus dem Serail*, the strong cast headed by *Lynne Dawson*, *Marianne Hirst* and *Uwe Heilmann*.

One hopes conductor *Roger Norrington's* ill health will not prevent him completing his *Brahms* cycle for EMI, which gets under way with a disc coupling the *Symphony No 1* and *Haydn Variations*. EMI also marks *Jeffrey Tate's* "taking over" as chief conductor of the *Rotterdam Philharmonic* by issuing a finely polished, probing performance of *Bruckner's Symphony No 9*.

Both *Sony* and *Deutsche Grammophon* are showcasing *Claudio Abbado's* appointment to the rostrum of the *Berlin Philharmonic*. For *Sony*, *Abbado* provides a surprisingly delicate and convincing performance of *Mozart's Mass in C*, *Barbara Bonney* contributing melting soprano solos. *Abbado* and orchestra will follow up with a *Mozart* symphony cycle for *Sony*.

PICK OF THE WEEK

MAHLER: Symphony No 1 Chicago Symphony Orchestra/Klaus Tennstedt. EMI. You may quarrel with his slowish tempos, but the way *Tennstedt* can pick out detail — the biting string textures, the mocking edge to the woodwinds — just puts him ahead of any other Mahlerian conductor today. *Phil Sommerich*

Marc Bolan & T. Rex
zip up a hits album



Word Up
Kylie Minogue keeps
PWL stock riding high

Dogs D'Amour double
storms metal chart



Feeling good
Rozalla's Everybody's
Free is a dance hit

music week

catalogue

The Information Source for the Music Industry

14 SEPTEMBER 1991

CHART FOCUS

Bryan Adams' hit (Everything I Do) I Do It For You has been number one for so long now that its extraordinary tenacity and longevity are taken for granted. For the record, this is its tenth week in pole position — and it sales power diminished so slightly again last week that it a) sold more copies than it did on its first week at number one, b) increased its margin over Right Said Fred, whose I'm Too Sexy is beginning to flag after five weeks as runner-up and c) will undoubtedly be number one again next week, thus claiming a half share in the all-time record of 11 weeks at number one, established by Slim Whitman's Rose Marie. It now seems certain to become the first single ever to spend 12 weeks at the chart summit.

Meanwhile, Adams' new single, Can't Stop This Thing We Started, is surprisingly only the third highest debutant of the week, at number 25, behind CHfF



Richard's More To Live (23), and the Stone Roses' I Wanna Be Adored — the latter is a track from the group's self-titled 1989 album.

Status Quo, Motley Crue and Queensryche all saw their latest singles debut inside the Top 40 last week, but this week they're all missing from the upper echelon. Of the three, Quo's reversal is most surprising. Their single Can't Give You More is otherwise unavailable and follows two Top 20 hits.

Maybe they can console themselves with the fact that hit singles and hit albums don't necessarily go hand-in-hand: Paul Young's

last single, a collaboration with Clannad didn't exactly cover itself with glory — in fact, it peaked at 74 — but his retrospective From Time To Time enters the album chart at number one. It's Young's third album chart topper, following 1983's No Parlez and 1985's The Secret Of Association. The first act to top the chart after the latter album was Dire Straits, with Brothers In Arms. On Every Street, their belated follow-up to that album, will doubtless overshadow From Time To Time next week.

Other album highlights: Level 42 register their fifth consecutive top five album with Guaranteed; Bob Jovi guitarist Richie Sambora's solo album Stranger In This Town debuts at 20; and even though You Belong In Rock & Roll was their biggest hit to date, Tin Machine's second album debuts disappointingly at number 23 — 20 places lower than its predecessor.

Alan Jones

ANALYSIS

In reaching number 126 in the album chart, BBC Enterprises' Sir John Betjeman cassette marks a triumph for spoken word.

The success of the late poet laureate's recorded memoirs, Summoned By Bells, although humble in chart terms, is a landmark.

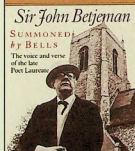
Only Just William, read by actor Martin Jarvis, has taken talking books into the chart before, reaching number 118 last summer.

Both successes hinged on an old fashioned music marketing principle: the promotional boost given by radio airplay. The recordings were both released on cassette just after being broadcast on Radio Four's morning book at breakfast slot.

BBC head of spoken word Sue Anstruther says: "It proved to be useful promotion. A lot of people heard them on the radio and wanted to listen to it again."

As well as the BBC's radio tie-ins — through The Radio Collection label which

BBC RADIO COLLECTION



celebrates its third birthday this month — EMI's Listen With Pleasure label has used TV to its advantage. Titles such as All Creatures Great And Small and Darling Buds Of May are boosted by using their TV stars as readers.

Such creative releases have helped turn the market into a £35m earner, with WH Smith senior product group manager Brian Worrall describes as "the fastest growing area of recordings".

Chart success remains rare, however, largely because even

a big seller like BBC's A Year In Provence has sold just 20,000 and the Betjeman title 8,000 in four weeks.

Listen For Pleasure general manager Roger Woodhead says: "It is not like rock music. You don't sell immense volumes. A recording will average about 5,000 to 10,000 a year."

In addition, a large percentage of sales are not even registered by Gallup, because of the high number of sales coming from bookshops.

On average, around 60% of spoken word sales go through record shops, but that is likely to increase, says Brian Worrall. "Record retailers will soon realise the potential in spoken word."

With one of the sector's biggest ever hits — David Niven's 150,000 selling The Moon Is A Balloon — selling as much in 10 years as Lenky Kravitz's latest album, Mama Said, there is a long way to go before we see Sir John Betjeman topping the chart.

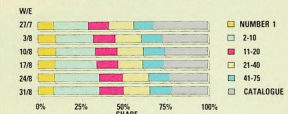
Martin Talbot

UPDATE

SALES

Index of unit sales 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	81	82	+1	-5	
Singles	106	109	+3	+12	
Music Video	59	57	-4	-33	

SINGLES MARKET SHARE BY CHART POSITION



Four-weekly rolling average @ C/I/N

TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous Chart	Pos	Artist	Previous Chart*
1	LUCIANO PAVAROTTI	(2)	6	BEVERLEY CRAVEN	(—)
2	CHER	(1)	7	DEACON BLUE	(—)
3	OMD	(5)	8	MADONNA	(7)
4	SEAL	(4)	9	EURYTHMICS	(6)
5	REM	(5)	10	MICHAEL BOLTON	(—)

Compiled by ERA from Gallup data. Based on Top 200 album charts, August 5 to 31.

ORGANISE EARLY, YOUR TRAVEL TO MIDE M '92

19-23 JANUARY

FLIGHTS - FERRIES
BOATS & CARS - VILLAS
APARTMENTS - HOTELS



CONTACT THE OFFICIAL UK TRAVEL ORGANISERS -

premierpace

071 828 4530

for immediate information & brochure.
Or, clip and return the coupon below.

MIDEM '92 TRAVEL & HOTEL ARRANGMENTS

To: Premierpace, The official UK travel organisers,
44 Churton Street, London SW11 2LP

Tel: 071 828 4530 Fax: 071 630 7710

Please send me the Midem '92 Travel Brochure

Please send me the Midem '92 Travel Brochure and contact me later with more information.

Name

Company

Address

Tel

62% EXTRA

ATLANTIC 252 IS GETTING BIGGER

If you advertise on Atlantic 252, you'll reach 62% more listeners than last year! That's because the station has increased its adult listenership by 62% since January this year, according to research conducted by the BBC.*

This phenomenal growth rate has been achieved at a time when JICRAR research (excluding Atlantic 252) shows an industry-wide increase of only 1%.

Do Atlantic 252 listeners know something we don't?

Last Autumn, the station's own diary research[†] showed that 2,375,000 adults tune in each week, and that 900,000 of them don't listen to any other commercial radio station. Atlantic 252's next diary research figures, due out in November, should establish it as the largest commercial radio station in the UK.

Atlantic 252 will keep you posted!



In the meantime, call Andy Hawkins or Sarah James at The Radio Sales Company on 071 242 1666 to find out how you can reach these new listeners at current rates.



*BBC/OPBR. Atlantic 252 is currently the only commercial radio station in the UK with access to this research.

†Continental Research.

TOP 75 THE OFFICIAL music week CHART


TITLES AZ (Writers)

This Week	Last Week	Title	Artist (Producer)	Publisher	Label #7 (12)	(Distributor)	Cassette/CD
1	2	EVERYTHING I DO I DO IT FOR YOU	REBECCA	AMM ABN178 (P) 3			
2	1	I'M TOO SEXY	Bryan Adams (Lange)	MCA/Parade/Zomba	AMM 78B120 (P) 3		
3	4	CHARLY	Prodigy (Stevens/Hewlett)	Virgin	VMG 5453 114 (P) 2		
4	5	SUNSHINE ON A RAINY DAY (REMIX)	Zoe Judd (E.G.M.)	MAGS/MAGS	MA98 14 (P) 2		
5	3	INSANITY	Dee Dee Bridgewater (Dee)	Capitol	DM 1146 (P) 4		
6	4	GETT OFF	Princess & The New Power Generation (Princess)	Parade	PR 2056 (P) 1		
7	13	LET'S TALK ABOUT SEX	Solt N' Pegg (Harby/Luv/Bug And The Invinibles)	Next Plateau/ABC	513 16 (P) 4		
8	5	I'LL BE BACK	Arctic Monkeys (Gardner) (Wilson/Marsden)	Virgin	VMG 5453 114 (P) 2		
9	7	LOVE, TRY WILL BE DONE	Markus (Paisley Park)	Virgin	VMG 5453 114 (P) 2		
10	5	SET ADRIFF ON MEMORY BLISS	PM Dawn (PM Dawn/Yonka)	MCA/Parade/Zomba	MA98 14 (P) 2		
11	4	WHAT CAN YOU DO FOR ME	U2 (The Edge/Noel)	RCA/A&M	RA 9100 (P) 4		
12	7	ALL 4 LOVE	Color Me Badd (Teitel/Tom)	Meridian	186 (P) 4		
13	4	20TH CENTURY YOUNG	Bob Dylan & The Grates (Robinson)	Columbia	60318 (P) 1		
14	16	GOOD VIBRATIONS	Marty Manly/Funco (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
15	8	MORE THAN WORDS	Extreme (Koppe)	Meridian	186 (P) 4		
16	2	WORD IS OUT	Kyllie Minogue (Stock/Waterman)	Atlantic	547 (P) 4		
17	1	PEACE	Sabrina (Friedman)	MCA	547 (P) 4		
18	2	MAKIN' HAPPY	Adam Ant (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
19	4	HAPPY TOGETHER	Jason Donovan (Stock/Waterman)	Atlantic	547 (P) 4		
20	NEW	I Wanna Be Added	The Stone Roses (Leaver)	Zomba	547 (P) 4		
21	2	THE BIG L	Real Gone (Green)	EMI	7EM 243 (P) 2		
22	3	BE YOUNG, BE FOOLISH, BE HAPPY	Coral (Harrison)	EMI	7EM 243 (P) 2		
23	NEW	MORE TO LOVE	Carl Rackner (Richard/Moses)	Virgin/Sihouette/Wall	547 (P) 4		
24	NEW	MOVE ANY MOUNTAIN	Dr. Luke (Lange)	EMI	7EM 243 (P) 2		
25	NEW	CAN'T STOP THIS THING WE STARTED	Bryan Adams (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
26	4	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
27	2	HEARTHAMMER (EP)	Orion (Carter)	Capitol	DM 1146 (P) 4		
28	NEW	SUCH A FEELING	Bearse Inc (Barnes/Inch)	Sihouette/Wall	547 (P) 4		
29	5	COLD, COLD HEART	Midge Ure (Ure)	MCA/Parade/Zomba	MA98 14 (P) 2		
30	5	WINTER IN JULY	Boyz II Men (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
31	4	HOUSECALL	Shabba Ranks (Bennett)	Meridian	186 (P) 4		
32	7	SUMMERTIME	Jay-Z (Lange)	RCA/A&M	RA 9100 (P) 4		
33	4	SALTWATER	John Lennon (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
34	NEW	SUCH A GOOD FEELING	Brothers In Rhythm (Brothers In Rhythm)	MCA/Parade/Zomba	MA98 14 (P) 2		
35	11	NOW THAT WE FOUND LOVE	Heavy D & The Boyz (Riley/WC)	MCA/Parade/Zomba	MA98 14 (P) 2		
36	NEW	DOMINATOR	Heavy D & The Boyz (Riley/WC)	MCA/Parade/Zomba	MA98 14 (P) 2		
37	NEW	MAKE IT TONIGHT	Vanessa Williams (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
38	NEW	BRIDGE OVER Troubled Water	Paul McCartney (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		

This Week	Last Week	Title	Artist (Producer)	Publisher	Label #7 (12)	(Distributor)	Cassette/CD
39	6	ONLY LOVE CAN BREAK YOUR HEART	RALPH	AMM ABN178 (P) 3			
40	NEW	WE HEARTED SON	The Cut (Cris/Roby/Duffy)	Virgin	VMG 5453 114 (P) 2		
41	37	CANT GIVE YOU MORE	Status Quo (Rossi)	Meridian	186 (P) 4		
42	21	STAND BY LOVE	Simple Minds (Lipsitt)	Virgin	VMG 5453 114 (P) 2		
43	NEW	SLAVE TO THE GRIND	The Last Tango in Paris (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
44	28	TWIST & SHOUT	Deacon Blue (Kelly)	Parade	PR 2056 (P) 1		
45	27	CALLING ELVIS	Dave Stryker (Bennett)	Meridian	186 (P) 4		
46	37	PRIMAL SCREAM	Smash Mouth (Lange)	Meridian	186 (P) 4		
47	18	YOU COULD BE MINE	Guns N' Roses (Cinn/Grus/Naples)	WGC	547 (P) 4		
48	NEW	IVORY	Swing Out So Large (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
49	5	HEAD LIKE A BOLT	The Firm (Nash/Rodden/Roy)	MCA	547 (P) 4		
50	5	MIND	The Jam (McPherson/Saunders)	Virgin	VMG 5453 114 (P) 2		
51	6	FEEL SO HIGH	Des're (Bennett)	Meridian	186 (P) 4		
52	30	LIES	EMF (Gabbard/Lizzardi)	Capitol	DM 1146 (P) 4		
53	2	LET CITY WOMAN	Queen (Taylor)	Capitol	DM 1146 (P) 4		
54	6	BROKEN ARROW	Red Stearns (Leonard/Warwick)	EMI	7EM 243 (P) 2		
55	NEW	THEN YOU TURN AWAY	OMD (OMD)	Real Gone	EMI	7EM 243 (P) 2	
56	NEW	YOU'RE THE VOICE	Heart (Heron)	Meridian	186 (P) 4		
57	4	HELLO MARY LOU (GOODBYE HEART)	Ricky Nelson (Nelson/WCMA)	Capitol	DM 1146 (P) 4		
58	4	HARD TO HANDLE	Black Crowes (Drakulich/Carlin)	Atlantic	547 (P) 4		
59	NEW	CRAZY FOR YOU	Scorpions (Lange)	Meridian	186 (P) 4		
60	1	THINGS THAT MAKE YOU GO HMMM...	Cher (Garcia)	Capitol	DM 1146 (P) 4		
61	1	SLEEP ALONE	The Wonder Stuff (Giosipp)	Polygram	200 (P) 2		
62	16	MONSTERS AND ANGELS	Voices of the Great Escape (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
63	4	YOU WOKE UP MY NEIGHBOURHOOD	Billy Bragg (Singer)	Meridian	186 (P) 4		
64	11	APPARENTLY NOTHING	Young Doctors (Young)	MCA	547 (P) 4		
65	NEW	SHÉ GO MY	Jamirocui (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
66	1	STAND BY MY WOMAN	Lenny Kravitz (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
67	4	CALL IT ROCK N' ROLL	Great Whites (River/Lange)	Meridian	186 (P) 4		
68	4	SOMETIMES IT'S A BITCH	Isis (Lange)	Meridian	186 (P) 4		
69	4	ROMANTIC	Karyn White (Lange)	Meridian	186 (P) 4		
70	7	LOVE'S UNKIND	Sophie Love (Hammond)	Meridian	186 (P) 4		
71	5	WHAT WOULD WE DO/R/RE MY LIPS	Herb Alpert (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
72	5	LISTEN TO THE RHYTHM/FULL BULLDOG	REACT (Lange)	Meridian	186 (P) 4		
73	5	EVERY HEARTBEAT	Amy Grant (Bannister)	Meridian	186 (P) 4		
74	3	YOUNG SOUL REBELS	Miss J (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
75	NEW	DREAM ABOUT YOU	Boyz II Men (Lange)	MCA/Parade/Zomba	MA98 14 (P) 2		
76	5	CRUCIFIED	OMD (OMD)	Real Gone	EMI	7EM 243 (P) 2	

This Week	Last Week	Title	Artist (Producer)	Publisher	Label #7 (12)	(Distributor)	Cassette/CD
77	1	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
78	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
79	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
80	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
81	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
82	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
83	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
84	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
85	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
86	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
87	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
88	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
89	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
90	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
91	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
92	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
93	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
94	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
95	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
96	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
97	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
98	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
99	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
100	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		

This Week	Last Week	Title	Artist (Producer)	Publisher	Label #7 (12)	(Distributor)	Cassette/CD
101	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
102	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
103	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
104	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
105	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
106	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
107	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
108	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
109	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
110	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
111	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
112	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
113	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
114	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
115	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
116	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
117	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
118	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
119	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		
120	2	EVERYBODY'S FREE (TO FEEL GOOD)	Ross (Carter)	Capitol	DM 1146 (P) 4		



PRINCE AND THE NEW POWER GENERATION

"CREAM"

NEW SINGLE

AS used by Top Of The Pops and Radio One

On tour in the U.K. - Check press for details

Paisley Park

DIST. BY WARNER MUSIC UK

© 1991 Warner Music UK

© 1991 Warner Music UK



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	EVERYTHING I DO I DO IT FOR YOU *	AKM
2	I'M TOO SEXY ○	Tug
3	CHARLY	XL
4	SUNSHINE ON A RAINY DAY (REMIX)	M&G
5	INSANITY	Dead Beat Good
6	GETT OFF	Prince and The New Power Generation
7	LET'S TALK ABOUT SEX	Psychic Park
8	I'LL BE BACK	Eric
9	LOVE...THY WILL BE DONE	Columbia
10	SET ADRIFT ON MEMORY BLISS	Gez Street
11	WHAT CAN YOU DO FOR ME	Tru
12	ALL 4 LOVE	Gez
13	20TH CENTURY BOY	Marc On Wax
14	GOOD VIBRATIONS	Mercury
15	MORE THAN WORDS ○	AKM
16	WORD IS OUT	PNL
17	PEACE	Ear West
18	MAKIN' HAPPY	AKM
19	HAPPY TOGETHER	PNL
20	I WANNA BE ADORED	Silverstone
21	THE BIG I	EMI
22	BE YOUNG, BE FOOLISH, BE HAPPY	IO
23	MORE TO LIFE	EMI
24	MOVE ANY MOUNTAIN	One line Indian

TOP 75

BROS

OUT NOW
7 • 12 • CASSETTE • CD



39	ONLY LOVE CAN BREAK YOUR HEART	Heavenly
40	WILD HEARTED SON	Beggars Banquet
41	CAN'T GIVE YOU MORE	Vergo
42	STAND BY LOVE	Virgin
43	SLAVE TO THE GRIND	Atlantic
44	TWIST & SHOUT	Columbia
45	CALLING ELVIS	Vergo
46	PRIMAL SCREAM	Elektra
47	YOU COULD BE MINE	Geffen
48	IVORY	Love
49	HEAD LIKE A HOLE	TVT
50	MIND	Produce
51	FEEL SO HIGH	Dusted Sound
52	LIES	Partyscene
53	JET CITY WOMAN	EMI/USA
54	BROKEN ARROW	Warner Brothers
55	THEN YOU TURN AWAY	Virgin
56	YOU'RE THE VOICE	Capitol
57	HELLO MARY LOU (GOODBYE HEART)	Liberty
58	HARD TO HANDLE	Del American
59	CRAZY FOR YOU	Taken Road
60	THINGS THAT MAKE YOU GO HMM...	Columbia
61	SLEEP ALONE	Psychid
62	MONSTERS AND ANGELS	London
63	YOU WOKE UP MY NEIGHBOURHOOD	

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Label	Artist	Title	Label	Genre	Chart Position	Peak Position	Weeks In Chart	Percentage	
1	Midge Ure	COLD COLD HEART	Arista	A	A	A	45	19	90.1
2	Extreme	MORE THAN WORDS	A&M	B	A	A	58	10	89.5
3	Dire Straits	CALLING ELVES	Vertigo	A	A	A	50	27	87.4
4	Zero	SUNSHINE ON A RAINY DAY	M&G	A	A	A	48	6	86.0
5	Bryan Adams	EVERYTHING I DO I DO IT FOR YOU	A&M	A	A	A	48	1	84.3
6	Marika Lokv	THEY WILL BE DONE	Columbia	A	A	A	49	9	84.0
7	Simple Minds	STAND BY LOVE	Virgin	A	B	A	44	21	83.8
8	Celine Dion	LOVE ALL I LOVE	Gram	A	A	A	47	10	83.6
9	Jason Donovan	HAPPY TOGETHER	PWL	A	A	B	45	12	81.4
10	Sonia	BE YOUNG BE FOOLISH BE HAPPY	IO	B	-	A	43	24	76.2
11	PM Dawn	SET ADRIPT ON MEMORY BUSS	See-Sa	A	A	A	42	7	75.6
12	Stevie Nicks	SOMETIMES IT'S A BITCH	EMI	-	-	A	40	48	75.5
13	Fam Mink	Love	Fam Mink	-	A	B	39	35	72.5
14	Prince & New Power Generation	GET IT OFF	Paisley Park	A	-	A	39	4	71.5
15	Right Said Fred	I'M TOO SEXY	Tag	B	A	A	37	2	70.0
16	Bomb The Bass	WINTER IN JULY	Rhythm King	B	-	A	36	22	69.0
17	Amy Grant	EVERY HEARTBEAT	Mercury	A	-	A	43	50	68.0
18	Paula Abdul	PROMISE OF A NEW DAY	Virgin America	B	A	B	43	53	67.5
19	The Shames	MOVE ANY MOUNTAIN	One Little Indian	A	B	-	33	20	66.9
20	Roxette	THE BIG L	EMI	A	B	A	42	26	66.0
21	Red Strawn	BROKEN ARROW	Warner Brothers	B	A	A	42	60	65.6
22	Marc Bonafant	REX 20TH CENTURY BOY	Marc Bonafant	B	A	B	35	15	65.6
23	Deacon Blue	TWO AND A HALF	M&G	A	A	B	43	28	62.3
24	Tin Machine	YOU BELONG IN ROCK 'N' ROLL	London	-	-	A	30	52	61.8
25	DJ Jazzy Jeff & Fresh Prince	SUMMERTIME	Jive	B	A	A	32	17	61.4
26	Voice Of The Beechies	MONSTERS AND ANGELS	London	A	-	A	37	38	59.1
27	Utah Saints	WHAT CAN YOU DO FOR ME	-	B	-	B	30	14	57.6
28	EMF	LIES	Parrapheme	A	B	B	30	30	56.3
29	Julian Lennon	SALT WATER	Virgin	B	B	B	39	41	54.8
30	Salt-N-Pepa	LET'S TALK ABOUT SEX	Isis	A	-	A	27	17	52.5
31	Karyn White	ROMANTIC	Warner Brothers	-	A	A	37	43	52.4
32	Level 42	GUARANTEE	RCA	-	A	B	37	70	52.2
33	DJ Jazzy Jeff & Fresh Prince	I'M A MAN	Vertigo	-	B	B	38	73	52.1
34	Kylie Minogue	WORD IS OUT	PWL	A	B	A	38	18	51.0
35	Mica Paris	YOUNG SQUA REBELS	Big Life	-	B	B	37	62	49.7
36	Mickey D & The Boys	NOW THAT WE FOUND LOVE	MCA	A	B	-	30	23	48.8
37	Unko Disciples	APPARENTLY NOTHING	Talk'n Loud	-	-	-	30	74	45.3
38	Lindy Layton	WITHOUT YOU (DIE AND ONE)	Arista	-	-	-	29	42	43.4
39	Marky Mark & The Funky Bunch	GOOD VIBRATIONS	East West	-	A	A	49	16	43.3
40	Cher	LOVE AND UNDERSTANDING	Geffen	-	B	-	27	22	42.6
41	OMB	FIND YOUR BOY	Virgin	-	B	-	27	63	42.4
42	Squeeze	SUNDAY STREET	WEA	A	-	B	23	42	42.3
43	Electronic	FEEL EVER BEAT	MCA	A	-	A	24	48	41.1
44	Big Country	REPUBLICAN PARTY REPTILE	Mercury	-	B	A	24	56	39.6
45	Wet Wet Wet	MEET IT TONIGHT	Perseus	-	B	A	25	39	39.5
46	The Wonder Stuff	SLIP ALONE	Far Out	B	-	B	29	43	39.2
47	C&M Music Factory	THINGS THAT MAKE YOU GO HMM	Columbia	B	-	-	21	36	38.7
48	REM	NEAR WILD HEAVEN	Warner Brothers	-	A	B	31	72	38.6
49	De La Soul	ROLLER SKATING JAM NAMED	Big Life	-	B	-	19	38	38.2
50	Crysal Waters	MARKY HAPPY	A&M	-	-	B	26	29	37.9
51	Shabba Ranks and Maxi Priest	HOUSE CALL	Isis	B	-	A	22	33	37.8
52	Luther Vandross	DON'T WANT TO BE A FOOL	Fue	-	B	B	29	37	37.1
53	Incoignito	CRAZY FOR YOU	Talk'n Loud	-	-	B	26	37	37.0
54	Michael Bolton	TIME LOVE AND TENDERNESS	Columbia	-	B	B	31	67	36.3
55	Everything But The Girl	FRIENDS	blanco y negro	-	B	B	29	31	36.2
56	Black Crowes	HARD TO HANDLE	Def American	-	A	-	24	44	31.7
57	Status Duo	CAN I GIVE YOU MORE	Vertigo	-	-	B	18	37	31.2
58	Domonic Resnais	Love	Dead End Games	-	-	B	19	8	31.0
59	Texas	THY BELIEVE YOU	Virgin	-	B	B	26	21	31.0
60	Lenny Kravitz	STAND BY MY WOMAN	Virgin America	-	-	B	26	30	30.2

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

US TOP 30 SINGLES

Rank	Artist	Title	Label
1	The Promise of a New Day	Paula Abdul	Capitol
2	I Adore Me Amor	Color Me Badd	Gram
3	Everything I Do I Do It For You	Bryan Adams	A&M
4	Motownphilly, Boyz II Men		Motown
5	Things That Make You Go HMM	C&M Music Factory	Columbia
6	Good Vibrations	Marvin Gaye	Interscope
7	Time, Love and Tenderness	Michael Bolton	Columbia
8	Crazy, Seal		Sire
9	Let Us Move	Walls, Cathy Dennis	Polydor
10	2 P.M. Eternal	The Roots	ATC
11	The Motown Song	Red Strawn	Warner Brothers
12	Love of a Lifetime	Freezone	Epit
13	I Can't Wait Another Minute	Ho Fives	Jive
14	Now That We Found Love	He D & The Boys	Virgin
15	Windy Change	Scorpions	Mercury
16	I'm Shiny Happy People	Rem	Warner Brothers
17	Emotions	Mariah Carey	Columbia
18	Every Heartbeat	Amy Grant	A&M
19	Something to Talk About	Bonnie Raitt	Capitol
20	Unforgettable	Natalie Cole	Epic
21	It Hit Me Like a Hammer	Huzy Lewis & The News	Sire
22	Do Anything	Natural Selection	East West
23	Romantic	Karyn White	Warner Brothers
24	Fading Like a Flower (Every Day)	J. Rowland	EMI
25	Hole Hearted	Extreme	A&M
26	Everybody Plays the Fool	Arson Neville	A&M
27	Summertime	DJ Jazzy Jeff	Jive
28	It Ain't Over 'Till It's Over	Lenny Kravitz	Virgin
29	Enter Sandman	Metallica	Epic
30	My Name Is Not Susan	Whitney Houston	Arista

US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	Metallica	Metallica	Epic
2	Unforgettable	Natalie Cole	Epic
3	Luck of the Draw	Bonnie Raitt	Capitol
4	C.M.B. Color Me Badd		Gram
5	Coolidge/Harmony	Boyz II Men	Motown
6	For Unlawful Carnal Knowledge	Van Halen	Warner Brothers
7	The Firm Inside	Bob Seger/Silver Bullet Band	Capitol
8	Time, Love and Tenderness	Michael Bolton	Columbia
9	Gonna Make You Sweat	C&M Music Factory	Columbia
10	Spellbound	Paula Abdul	Capitol
11	Nextes & Pornograffitti	Extreme	A&M
12	Forme	Garth Brooks	Capitol
13	Out of Time	REM	Warner Bros
14	Robin Hood: Prince of Thieves	OST	Morgan
15	Heart in Motion	Amy Grant	A&M
16	Shake Your Money Maker	The Black Crowes	Def American
17	Homebase	DJ Jazzy Jeff & Fresh Prince	Jive
18	Boyz in the Hood	OST	Qwest
19	Erilzadon	Waka	Ruffness
20	WBSD	Riot City Revolver	MCA
21	Into the Great Wide Open	Tom Petty & The Heartbreakers	MCA
22	Slave to the Grid	SoundFlow	Atlantic
23	Empire	Quincy Jones	Epic
24	Crazy World	Scorpions	Motown
25	Mariah Carey	Mariah Carey	Columbia
26	Power of Love	Luther Vandross	Epit
27	Seal	Seal	Sire
28	We Can't Be Stopped	The Geto Boys	Rage & Label
29	Saxuality	Candy Dulfer	Arista
30	Firehouse	Firehouse	Epic

Charts courtesy Billboard. 14 September 1991. * Buylits are awarded to those products representing the greatest sales and sales gain.

music week

SUBSCRIPTION FORM

Main business carried out at place of work. Please tick one category only.

Y

- Music/Video Retailer 01
- Music/Video Wholesaler/Distributor 04
- Record Company Label 06
- Video Company Label 33
- Records/CD's/Tape manufacturer and distribution 10
- Sleeve Label/Printers/Art/Studio 11
- Recording Studio/Production Engineer 25
- Video Production Facilities/Producer/Engineer 07
- Pro-audio equipment manufacturing/hire 27

M

- Artist/Artist Manager 12
- Music Publisher 16
- Radio Station 02
- TV Station 14
- DJ/Deejay Club 21
- Concert Booking Agent/Promoter 18
- Live Music Venue/University College 22
- Record Promoter/Pluggler 30
- Merchandising Manufacturer/Distributor 29
- Accounts/Legal Representatives/ Business Management 13
- PRC/Publishers/Advertising Agency/ Publishing/distribution 23
- Official Organisation/Public Library 19
- Other please state 32

UK EUR

Range (including Eire) £130-£199 \$130-210
The American, Middle East, Africa and the Indian subcontinent £195-£280 \$195-280
International and the Far East £220-£585 \$220-585

Please complete the coupon and send to:

MUSIC WEEK SUBSCRIPTIONS, COMPUTER POSTINGS LTD., 128 LAYTON AVENUE, MITCHEAM, SURREY CR1 3BP. TEL: 081-648-8122 FAX: 081-648-4873

The business magazine for the music industry **SAVE OVER £25 ON THE COVER PRICE** over a year by subscribing today and get a **FREE MUSIC WEEK DIRECTORY WORTH £25** (out next January) a total saving of over £50

I wish to subscribe to Music Week for one year, commencing immediately

I enclose a cheque for £ _____ or US\$ _____ made payable to Spotlight Publications

To pay by credit card enter details below.

My card number is

Access (Mastercard) Visa American Express Diners Club

Date Card Expires _____

Signed _____ NAME _____

POSITION _____

COMPANY _____

ADDRESS _____

Tel No. _____

RECORD MIRROR

DEO

SEPTEMBER 14 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart

news

BY ALAN JONES

FALL FROM GRACELANDS

Almost before he became established, Elvis Presley was being namechecked on records by his contemporaries. And, as the legend grew, so did the number of records with direct or oblique references to "The King" in novelties, tributes and incidental fashion. To name just a few: "American Pie" by Don

by the Beach Boys, and "There's A Guy Works Down The Chip Shop Swears He's Elvis" by Kirsty MacColl.

Even though Presley died 14 years ago, he's still mentioned as frequently as ever. Dire Straits, for example, recently released "Calling Elvis". But not all his mentions are as respectful — the Wonder Stuff's current album bears the title "Never Loved Elvis". The Sound Associates' new single, "Elvis Was A Sucker" is even more direct, with rapper Black Latin Descendant (who starred on Stewie V's big hit "Dirty Cash (Money Talks)") launching a vicious diatribe against Presley, accusing him of being "a racist punk", "a bozo", "a pooper" and much more. Somewhat bizarrely, this not so gentle poke at Presley degenerates into an equally unibited attack on Vanilla Ice.

So which record company will be distributing this record? Since it is released on the DeConstruction label it will be none other than BMG, parent company of RCA, for whom Presley recorded from 1955 to his death in 1977!

● Karyn White is in the exalted position of having worked with black music's two top production/songwriting teams. White's first album was masterminded by L.A. and BabyFace. She completed her second, just released follow-up "Ritual Of Love" with the assistance of Jimmy Jam and Terry Lewis, co-writing with them the set's spin-off hit single "Romantic". Rather like Pebbles, who married the aforementioned L.A., Karyn has guaranteed herself a succession of hits by tying the knot with Terry Lewis — and judging from the impeccable blend of ballads and uptempo dance tracks on "Ritual Of Love" their partnership will be a long and fruitful one.



● THE WONDER STUFF

McLean. "The Cover of The Rolling Stone" by Dr Hook. "It Won't Happen With Me" by Jerry Lee Lewis. "Do You Remember?"



● "Word Is Out" entered the chart at number 18 last week, to become Kylie Minogue's 14th hit. That's her lowest debuting single since she launched her career with "I Should Be So Lucky" in 1988. "Lucky" debuted at number 54, but went on to spend five weeks at number one, so a slow start ain't necessarily a bad thing.

Label
Cat. no.

ROTTI	PolyGram Video	CFV 11122
ettes	Castle Music Picture	CMP 6049
ate Collection	WMV	7595382143
oy	4 Front/PolyGram	0835083
i	Music Club/Video Col	MC 2003
Years	4 Front/PolyGram	LED 80152
Hell	SMV	49827 2
	Virgin	VVO 923
Hits	BMG Video	791 012
Evening With	Ritz	RITZV 0008
v	PolyGram Video	0830963
Out Of The...	SMV	490 882
us!	4 Front/PolyGram	LED 80132
alace	Music Club/PMI	MC 2059
ustralia	Music Club/PMI	MC 2056

- the people
nents, new
ast 26 years
ass platform.
ortant than

Esoteria

available on:
7" - megax2
12" - 12megax2
mc - mcmegax2
cd - edmegax2

released on 2nd september 1991

distributed and being
mixed by megaboss
(idreem ash & martin smith)

ly, publisher,
irer, financial
ou.
rofile, exhibit
als and sign
nts. Promote
m Dailies.

Midem, you
our stand is

business in
> And with
re's no place
omorrow,
dees proves

Midem's undeniable success and bottom-line usefulness. The figures speak for themselves : 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.

at Midem 92

Name : _____
Company : _____
Tel : _____ Address : _____

PLA Chart

THE OF n e w s

- THE CHART
- 1 → Midge Ure COLD
2 → Extreme MORE TH
3 → Dire Straits CALL
4 → Zoe SUNSHINE ON
5 → Bryan Adams EV
6 → Marika LOVE, TH
7 → Simple Minds ST
8 → Color Me Bada A
9 → Jason Donovan H
10 → Sonia BI YOUNG E
11 → PM Dawn SET AD
12 → Stevie Nicks SON
13 → Farm MMU
14 → Prince & New P
15 → Right Said Fred I
16 → Bush The BROS V
17 → Amy Grant EVER
18 → Paula Abdul THE
19 → The Shames BIG L
20 → Roxette THE MOV
21 → Rod Stewart BRO
22 → Marc Bolan/T Re
23 → Deacon Blue TW
24 → Tin Machine YUN
25 → DJ Jazzy Jeff & F
26 → Voice Of The Bee
27 → Utah Saints What
28 → EMP LIES
29 → Julian Lennon SA
30 → Salt-n-Pepa LET'S
31 → Kary White ROM
32 → Level 42 SUBURBAN
33 → Lloyd Cole THE EL
34 → Kylie Minogue ON
35 → Mica Paris YOUNG
36 → Heavy D & The Be
37 → Young Disciples /
38 → Lindy Layton WITH
39 → Marky Mark & Th
40 → Cher LOVE AND UN
41 → OMD PARADOXES E
42 → Squeeze SUNDAY I
43 → Electronic FEEL EV
44 → Big Country REFUE
45 → Wet Wet Wet MA
46 → The Wonder Stuff
47 → C&C Music Facter
48 → REM NEAR WILD HI
49 → De La Soul A ROLL
50 → Crystal Waters MA
51 → Shabba Ranks ARE
52 → Luther Vandross D
53 → Incognito CRAZY FC
54 → Michael Bolton TR
55 → Everything But Th
56 → Black Crowes HAR
57 → Simon Daw GAN T E
58 → Oceanic INSTANT
59 → Texas WHY BELIEVE
60 → Lenny Kravitz STAN

BY ALAN JONES

HOW TO BE A MILLIONAIRE

With the minimum of fuss, Bryan Adams' (Everything I Do) I Do It For You' topped a million sales in the UK last week.

Establishing beyond doubt which singles have sold a million copies is fraught with difficulty — Bing Crosby's 'White Christmas', for instance, must have sold at least 1.5m in Britain, but getting any kind of figure for sales during its 25 years on Decca are impossible, and MCA has only an approximate idea of how many copies it has sold since they took over its UK ownership in 1967.

Equally, a single by a British group that was certified as a million seller at its peak over a decade ago was subsequently found to have sold well under a million, once returns and exports have been deducted from

shipout totals.

The best we can say, therefore, is that more than 40 and fewer than 50 singles have sold a million in Britain, and that 'Everything I Do) I Do It For You' is the first since Jennifer Rush's 'The Power Of Love' in 1985.

Adams' success is all the more remarkable as he had never had a Top 10 hit in Britain before. The success of his single certainly took record dealers by surprise: its release day shipout was a mere 12,000 copies. Its seven figure sale include unprecedented figures for cassette and compact disc formats, with more than 300,000 of the former and well over 100,000 of the latter sold so far.

Last you've lost count, 'Everything I Do ...' has now been number one for 10 weeks, a figure exceeded only once in nearly 39 years of chart history, when Slim Whitman's 'Rose



● BRYAN ADAMS



● JENNIFER RUSH

Marie' reigned for 11 weeks in 1955.

One of the most remarkable aspects of Adams' success has been how even sales of the single have been. In the last nine weeks, they have never exceeded 120,000 nor dropped below 90,000 a week. Such consistency and sustained sales are almost without precedent, and indicate that, in an earlier era when the single was king, 'Everything I Do ...' would almost certainly have sold 1.5m copies and possibly even 2m.

Logically, it should line-up behind Band Aid's 'Do They Know It's Christmas' and Wings' 'Mull O' Kintyre' as Britain's third

biggest seller. But the fact that only about 57m singles will be sold this year, compared with the record figure of nearly 90m in 1978 and 1979 mean that it will never rise any higher than number 20 on the all-time rankings, though, of course, another two weeks at number one will make it the first single ever to spend 12 weeks at the chart summit.

Incidentally, Adams' refusal to surrender his chart throne has deprived Heavy D & The Boyz' 'Now That We Found Love', Extreme's 'More Than Words' and Right Said Fred's 'I'm Too Sexy' of the number one slot so far.



● RUNRIG

● As suggested in Chart Focus last week, Scottish bands command a fierce loyalty from their countrymen, who account for a disproportionate percentage of their sales. Last week, for example, Texas were placed at number 66 nationally, but at number 26 in Scotland, and Runrig's number 25 UK debut with the 'Hearthhammer EP' paled into insignificance compared to its number two debut in Scotland, where it very nearly outgunned Bryan Adams.

Texas, of course, have already had a major nationwide hit with 'I Don't Want A Lover', and there are increasing signs that, after eight albums and numerous singles, Runrig may be about to break big south of the border too. There's no reason why not; though passionately drawing from their Celtic roots, tracks like 'Hearthhammer' make no concessions to their ancestry. It has to be said, though, that the inclusion on the EP of a live version of the traditional 'Loch Lomond' and other tracks with Gaelic overtones may ultimately count against them.



Compiled by ERA. Rating based on

STARBUCKS

SU

Main business carried. Please tick one category.

Music/Video Retailer
 Music/Video Wholesaler
 Record Company/Label
 Video Company/Label
 Records/CDO-type manufacturer and distributor
 Sleeve Label Printers/Art Studio
 Recording Studio/Producer/Engineer
 Video production Facilities/Producer/Engineer
 Pro-audio equipment manufacturing/hire

23 Live Music Venue/University/College
24 Record Promoter/Pluggor
25 Merchandising Manufacturer/Distributor
26 Accounts/Legal Representatives/ Business Management
27 PFI/Publishers Advertising Agency/ Publishing/Journalism
28 Official Organisation/Public Library
29 Other (please state)

FOR ENQUIRIES SEE THE PAF CARD. £220 US\$365. Please complete the coupon and send to: MUSIC WEEK SUBSCRIPTIONS, COMPUTER POSTINGS LTD, 120-128 LAVENDER AVENUE, MITCHAM, SURREY CR4 3HP. TEL: 081-648 8142 FAX: 081-648 4873.

Date Card Expires _____
Signed: _____ NAME _____
POSITION _____
COMPANY _____
ADDRESS _____
Tel No. _____

He Is Cola

The New Single

OUT NEXT WEEK

7" (114 212) • 12" (614 212) • CD (664 712) • Cassette Single (12 029)

Order now from BMG Telesales on 021-500 5678 or from your BMG Strikeforce representative

SO YOU THINK YOU KNOW WHAT'S IN THE CHARTS?

- What's bubbling outside the Top 75
- How are markets developing?
- What's charting worldwide?
- What's playlisted and by whom?

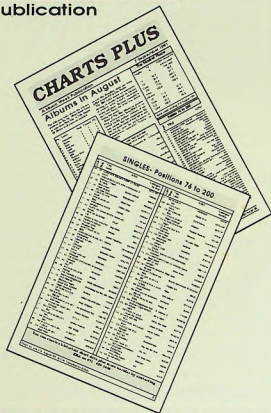
The answer is in

CHARTS PLUS

A **musicweek** Publication

Includes:

- Singles positions 76 to 200
- Individual Artists Albums positions 76 to 150
- Compilation Albums positions 1 to 50
- In-depth market analyses
- Market data on release and format sales
- Background information on ALL new entries into the Top 75 singles and albums
- International charts, import albums and specialist genre charts not published in Music Week
- Playlist profiles of the top 10 new entries on over 50 ILR stations nationwide
- Radio 1's and Capital Radio's most played tracks of the week



For further details and a complimentary copy of **CHARTS PLUS**, please fill in the coupon below and send it to Graham Walker, Spotlight Publications Ltd, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Telephone 071-620 3636. Fax 071-928 2881.

- I am interested in **CHARTS PLUS**, please send me a free copy
- I would like to subscribe to **CHARTS PLUS**, please invoice me at:
- £130.00 per quarter
- £495.00 per annum

Name _____
 Position _____
 Company _____
 Address _____

 Nature of business _____
 Tel _____ Fax _____
 Signature _____ Date _____

DEO

Label	Genre
ROTTI PolyGram Video	CFV 11122
ettes Castle Music Picture	CMP 6049
late Collection WMV	7599382143
3oy 4 FrontPolyGram	0835083
i Music ClubVideo Col	MC 2003
1 Years 4 FrontPolyGram	LED 80152
1 Hell SMV	498272
3 Virgin	VVD 523
Hits BMG Video	7911 012
1 Evening With Ritz	RITZV 0008
v PolyGram Video	0830963
Out Of The... SMV	490 882
urs! 4 FrontPolyGram	LED 80132
alace Music Club/PMI	MC 1059
stralia Music Club/PMI	MC 2056

- the people
 nents, new
 ast 26 years
 ass platform.
 portant than

ty, publisher,
 rner, financial
 ou.

rofile, exhibit
 als and sign
 nts. Promote
 m Dailies.

**Midem, you
 our stand is**

> business in
 sts. And with
 re's no place
 omorrow.

ideas proves
 Midem's undeniable success and bottom-line usefulness. The figures speak for themselves: 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.

at Midem 92

Name: _____
 Company: _____
 Tel: _____ Address: _____

dj directory

Jamestown

With its theme floors of Native American mud art and fibroptic interstellar scenes, the Jamestown studio in London's Whitechapel is a little out of the ordinary.

The setting for various big name production and mixing jobs, including MC Hammer and Maxi Priest, Jamestown is now trawling for attention under its own name, with a mellow tribute to soul sisters titled 'She Got Soul'.

"There are a lot of people who hang around here," explains Kent, producer/remixer/top dog at Jamestown. "It's kind of like an artistic community."

'She Got Soul' pairs the seismic vocal talents of Jocelyn Brown (left) with the laid-back musings of resident rapper Duchy. It is underpinned by a haunting whistled riff, styled on the theme for The Third Man.

"The first time I played around with the melody, it ended up sounding like Jive Bunny," laughs Kent.

Thirty different acetates of the track have been pressed, each bearing, in its lyrics, the name of the DJ to whom it will be sent.

"It's getting really popular," enthuses Kent. "People are calling us up and saying 'Why didn't you do one for me?'"

Davydd Chong



'She Got Soul' is out now on A&M.

Little Louie Vega

If only 'Ride On The Rhythm' had come along a few months ago — it would have been a guarantee of sunny weather.

A sizzling Latin-flavoured tune written by DJ/remixer Little Louie Vega and sung by Marc Anthony, it is brimming with the mood of a New York summer.

All the ingredients currently raising the temperature on UK dancefloors are there too. A tumbling piano line, soaring vocal and a scat singalong are rolled up in an ultra-pure garage sound so pure that the collision of styles sounds more like fate than chance.

Little Louie began working with Marc Anthony after being commissioned to write his songs for the movie *East Side Story*. Before long they hooked up for an album that covers all styles from funk and R&B to jazz and house.

Already established on the deck of Kiss FM mix maestro Paul Anderson, 'Ride On The Rhythm' is ensured a following with all who favour the sultrier side of house.

Though scat fell short of being this year's next big thing here is a track that will do very nicely for now.

Matthew Cole

'Ride On The Rhythm' is released by East West on September 30.



Nightlife 10

- | | | | | |
|----|-------|-------------------|----------------|---------------------|
| 1 | (5) | DO WHAT YOU FEEL | Joey Negro | (Z Record 12) |
| 2 | (1) | FINALLY | Ce Ce Peniston | (A&M Records 12) |
| 3 | (4) | SUCH A FEELING | Bizarre Inc | (Vinyl Solution 12) |
| 4 | (2) | EVERYBODY'S FREE | Rozalla | (Pulse 8 12) |
| 5 | (NEW) | COME INSIDE | Thompson Twins | (Warners 12) |
| 6 | (NEW) | Z FORMATION | EP | (Hi Bias 12) |
| 7 | (NEW) | DJ'S TAKE CONTROL | SL2 | (White 12) |
| 8 | (9) | ETERNA | Slam | (Soma 12) |
| 9 | (NEW) | MUSIC | Reggie Hall | (Other Side 12) |
| 10 | (NEW) | TAKE ANE | MDA | (BTECH 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: Black Market/City Sounds/Vinyl Zone (London); Underground/Bloc (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).

urban soul alright the sasha remixes

also contains the original. out now...



4 RM UPDATE

Main business carried. Please tick one category.

- Music/Video Retailer
- Music/Video Wholesaler
- Record Company/Label
- Video Company/Label
- Records/CDs/Tape manufacturer and duplication
- Sleeve/Label Printer/Art Studio
- Recording Studio/Producer/Engineer
- Video production Facilities/Producer/Engineer
- Pro-audio equipment manufacturer/hire

- Live Music Venue/University/College
- Record Promoter/Pluggler
- Merchandising/Manufacturer/Distributor
- Accounts/Legal Representatives/Business Management
- PR/Publicist/Advertising Agency/Publishing/Journalism
- Official Organisation/Public Library
- Other... please state.....

- Australasia and the Far East
 - EXPORTS/US/UK
- Please complete the coupon and send to:
- MUSIC WEEK SUBSCRIPTIONS,
COMPUTER POSTINGS LTD,
120-130 LAVENDER AVENUE,
MIDSTRAK,
SURREY CR4 3HP.
TEL: 01-441-8142
FAX: 01-441-4453.

Date Card Expires _____
Signed _____ NAME _____
POSITION _____
COMPANY _____
ADDRESS _____
Tel No. _____

Pinky

Anyone who still expects a Longsy D production to be an in-er-face acid-ragga-ska-rap collision is in for a surprise when they hear the new single from Pinky. Called 'Looking For A Love', its opening mix is as smooth and soulful as they come, while the three reggae mixes are all equally mellow.

And before anyone begins wondering whether Pinky has split up with Perky because of the proverbial "musical differences", it is worth pointing out that he is in fact a north London studio owner, real name Lloyd Pink.

Pinky explains that his background is in production and engineering, working with the likes of MC Showbizz and many local rappers. After he had contributed backing vocals to some of these projects he was encouraged to perform solo and released his first single, 'I Wanna Be The One', back in February.

Despite the undisputed strength of his voice, which has been compared to Will Downing's, he is not entirely convinced about the career move. "I prefer to remain behind the scenes," he says, "I am a reluctant front man."

Perhaps he should be warned that his record company has big plans for him to be the next Omar.

Andy Beavers



'Looking For A Love' is out now on First Bass

Cool Cuts

- | | | |
|----|---|-----------------|
| 1 | (1) ROCKIN' UP Joy Salinas | Dead Dead Good |
| 2 | (-) JUST GET UP AND DANCE AFRICA BAMBAATAA | EMI |
| | Another huge tune for months finally gets its UK release — watch this fly | |
| 3 | (4) FINALLY Ce Ce Peniston | US A&M |
| 4 | (-) CATCH THE FIRE Driza Bone | 4th + B'way |
| | Proving they're no one hit wonders, Driza Bone come up with another classy cut | |
| 5 | (13) VAMP Outlander | Outer Rhythm |
| 6 | (-) FRIENDS Ami Stewart | Flying |
| | Ami's huge Eighties hit revived and remixed, and destined for a re-run in the charts | |
| 7 | (10) I WANNA THANK YOU Sue Chalmers | Pulse 8 |
| 8 | (-) 48 MILES Congress | Inner Rhythm |
| | Previously available as a white label instrumental, now with soulful vocals. Massive. | |
| 9 | (3) THESE ARE MY PEOPLE Motherland | Love |
| 10 | (-) AFTER THE LOVE HAS GONE Jesus Loves You | More Protein |
| | New mixes of this classic underrated cut should propel this into the charts | |
| 11 | (5) CRAZY FOR YOU Incognito | Talkin' Loud |
| 12 | (-) LET YOU GO Maria Van Rooy | de/Construction |
| | A cult tune for months up North and now available with that magic ingredient — the Sasha remix | |
| 13 | (-) WHEN LOVE CRIES Donna Summer | US Atlantic |
| | A superb, mellow return for the Queen of disco. Wonderful | |
| 14 | (6) BRUTAL EP Z Information | US Hi Bias |
| 15 | (19) DREAMS WERE MADE TO BE BROKEN The Beat Club | White Label |
| 16 | (-) THE CROWN Daddy Freddy | Music Of Life |
| | A bizarre combination of ragga meets Morales, but effective and hot! | |
| 17 | (8) SUCH A FEELING/RAISE ME Bizarre Inc | Vinyl Solution |
| 18 | (-) WHEREVER YOU GO Sydney Youngblood | Circa |
| | With cool funky Femi remixes to help it along this slow and sexy cut will go far | |
| 19 | (-) OPP Naughty By Nature | Big Life |
| | Huge in the States and with a hot album to follow, this is the most promising rap outfit for ages | |
| 20 | (-) WHERE'S YOUR LOVE GONE Julie Stapleton | V4 Visions |
| | An unusual and haunting song. One for the left fielders | |



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

Phone now to hear the hot dance tracks

Cool Cuts clubline
0898 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

DEO

		Label Cat no.
ROTTI	PolyGram Video	CFV 11122
	neties Castle Music Picture	CMP 6049
late Collection	WMV	7593382143
Boy	4 Front/PolyGram	0835893
Music Club/Video	Col	MC 2003
Years	4 Front/PolyGram	LED 80152
Hell	SMV	49827 2
	Virgin	VVD 9323
Hits	BMG Video	791 012
Evening With	Ritz	RITV 2008
PolyGram Video		0839963
Out Of The...	SMV	490 882
4 Front/PolyGram		LED 80132
Music Club/PMI		MC 2059
Music Club/PMI		MC 2056

- the people
nents, new
ast 26 years
ess platform.
portant than

ty, publisher,
rger, financial
ou.

rofile, exhibit
ials and sign
nts. Promote
m Dailies.

Midem, you
our stand is

c business in
sts. And with
re's no place
tomorrow.

dees proves

Midem's undeniable success and bottom-line usefulness. The figures speak for themselves: 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.

LATIN ALLIANCE LOWRIDER

(ON THE BOULEVARD)

FEATURING WAR

AVAILABLE ON 7" · 12" · CD
OUT NOW



Also featuring Kid Frost · Mellow Man Ace · ALT

RMUPDATE 5

at midem '92

Name: _____

Company: _____

Tel: _____ Address: _____

directory

Hot vinyl

BY JAMES HAMILTON

- 1 → Midje (The Cold)
2 → Extreme Road 10
3 → Dire Straits Call 4
4 → Zoe Sunshine Oh 5
5 → Brian Adams Ev 6
6 → Marika Levy, Th 7
7 → Simple Minds St 8
8 → Color Me Badd 9
9 → Susan Dawson I
10 → Senia Be Young I
11 → PM Dawn Set Af 11
12 → Steve Nicks Sop 12
13 → Farm Mind 13
14 → Prince & New Pr 14
15 → Judd Said Fred 15
16 → Bands The Bass I 16
17 → Amy Grant Every 17
18 → Pashu Abad The 18
19 → The Shamen Mod 19
20 → Roxette The Big U 20
21 → Red Stewart Bro 21
22 → Marc Bolan 7 Re 22
23 → Deacon Blue Tw 23
24 → Tin Machine 24
25 → DJ Jazzy Jeff & 25
26 → Voice Of The Be 26
27 → Utah Saints Wha 27
28 → EMF UES 28
29 → Julian Lennon S4 29
30 → Salt-n-Pepa Let 30
31 → Karen White Rom 31
32 → Level 42 Guava 32
33 → Lloyd Cole She S 33
34 → Kylie Minogue u 34
35 → Mica Paris Youn 35
36 → Heavy D & The B 36
37 → Young Disciples 37
38 → Lindy Layton Wit 38
39 → Marly Mark & T 39
40 → Cher Love And Ju 40
41 → OMI Pazzoza 41
42 → Suede Sunzda 42
43 → Electronic Hell E 43
44 → Big Country Ref 44
45 → Wet Wet Wet Mu 45
46 → The Wonder Sta 46
47 → G&C Music Fact 47
48 → REM Near Wild I 48
49 → Da U Said A Rom 49
50 → Crystal Waters T 50
51 → Shuba Banks a 51
52 → Luther Vandross 52
53 → Incognito CRAZY 53
54 → Michael Bolton T 54
55 → Everything Ba Ti 55
56 → Black Crowes In 56
57 → Status Quo Can 57
58 → Cecelia Essenti 58
59 → Texas Why Belie 59
60 → Lenny Kravitz ST 60



VANESSA WILLIAMS 'Running Back To You'

The sometime beauty queen and now actress poses seductively on the sleeve of this Ken Harsh & Trevor Gae created Paula Abdul-influenced, here is a DNA-reminiscent slightly 'Gypsy Woman' tinged swaying and shuffling house-type 117-120bpm DNA fit for the UK... Plus Ruff Rox & Bruce Carbon's 'Rooftop' piano plumed more episodically... Vanessa's Club Mix, coupled with the crawling waltz tempo smoochy attractive 9-35.7719mpm 'Better Off Now'.

CE CE PENISTON 'Finally' (AS&M; PM Amy 822) Although invariably hot on import (and a limited US in-waiver promo) in a variety of mixes, the only pressing available to me at short notice is this pleasantly evocative Arizona girl's garage walk that has the three David Morales remixes that have been promoted here ahead of UK release in a tonight, joyously playing off King Rappier's prodding piano in 118-80bpm 12" Choice, 118-80bpm 7" Choice and sparsely bumped jangling 119-80bpm Somedub Mixes, may be not as big a crossover as Crystal Waters but along similar slightly hipstoid lines!

NIKKE? NICOLE! featuring ROCKHOUSE 'Sexy' (ELOVE Records/Polydor EVOVLX 8) Recorded here by the New York rapper back in March, before as many other current record makers now suddenly seem similarly keen to assume) will the recent spate of "Sex"-titles, this jaunty jangling 113-80bpm 12-inch jiggler is based on MFBB's 'Sexy' nix and other Seventies disco clichés, with cooing choruses by Alicia Warren and Ruth Campbell who seem in permanent danger of breaking into 'Fly Robin Fly' — a ball 'Fly girl' pastiche, an in fact chorus making staker 'Sexy (Everybody is Sexy Chorus)' version joining the Easy Mo-B produced sander rolling 106-350bpm 'Sexy Sisk' as 12".

- 6 RM UPDATE
33 → Live Music Venue/University College 22
34 → Bored Princess 34
35 → Merchandising Manufacturer 35
11 Distributor 39
36 → Accused/Legal Representatives 39
37 → Business Management 13
38 → PR/Publicity/Advertising Agency 18
39 → Publishing/Journals 16
40 → Official/Publishing/Public Library 19
41 → Other please state 32

SECOND PHASE 'Mentassi' (It's Records/Outerhythm RSLUK 2, via RTM/Pinnacle) An old Belgian import earlier in the year, when it influenced 'Charly' among others, Jody DeRamus & Marco Muscato's silvery electronic scratch effect wobbled thumping and sporting boogie is here still in its 126-80bpm original mix (which does a single burst of sub-bass half-way, but is sidled by a more blandly dancing friction smooth 8-120-80bpm remix, with the original split's throbbing twitters 9-123-50bpm 'Mind To Mend' too).

M D CO 'Are U Wid It?' (Urban 1991 PZX 169, via Panther Music) Another hot limited edition nashed out here from US Smash Records, this Steve 'Six' Hurley co-production based around Pinet's whirring 'I Wanna Be Your Lover' title line is better for fat Hurley's remix work on 'Get! Off!' is an excellent jangly bouncing sparse pop in its 0-117-80bpm Doc's Funky Mix, with a more loosely strolling jangly 117-80bpm Hurley's House Mix and bumper jittery thumping convoluted 117-46bpm J. Vasquez Mix.

CHELYN PEPPI RILEY 'Ain't No Way — Jazz House Overhaul' (UK Columbia 44-73065) Created by Full Force, this US 12-inch (another candidate for the UK abn cast, having no more than seven mixes totaling 31 inclusions) is a purely rhythmic jangly 120bpm pop/disco pop with rapping licks and scuffling voxes, possibly the best and certainly the breeziest stop at jazz house to date in instrumental, Scott-Apella, grry remix, plus the J-04-01 S.E. Mix, Roger S's 120-120bpm Club House and Underground Mixes, plus its totally different superb Anita Franklin style gospel-blues walking slow 58-30bpm Ambient Version too.

THE SOUNDS OF BLACKNESS 'The Pressure Pt 1' (Perspective Records PERT 816, via ASM) The 64-strong gospel collective on Jiva & Lewis's latest follow-up 'O'plimistic' with a diam helmed "I need myself" repeating chorus. They make an excitingly charming Symploze 'You Make Me Feel (Righty Real)' remixed to 126-60bpm Red Disco Mix. Radio Edit, jumpy funking version like 9-119-80bpm Serious Love. Radio Edit, Frankie Knuckles' piano prodded chuggingly jangly 126-70bpm The Classic Mix. Radio Edit and similarly light instrumental Sound Factory Mix treatments. The emphasis on radio edits in their promo form leads me to suspect that some mixes might turn out to have exceeded tempers limits.

JOEY NEGRO 'Do What You Feel' (2 Records ZEDD 12 005) A jangly sustained pre-release support from DJ Paul 'Truform': Anderson for the last four months on KISS 100 mix, this not surprisingly instant score by Dave Lewis' after eight, helped by keyboardist Andrew Livingston and Viv Hope-Scott plus wailing Debbie Erbe, is a late Seventies/early Eighties style snappy

wriggling hotter hottest in the Carolina 'Cancin' And 'Parson' inspired breezy burning 121-60bpm Body Rock Mix, with repetitively rambling 121-20bpm Expanded, jazz-funky 121-80bpm Full Vocal, and lighter vocal 122-10bpm Rhodes Mixes too, joined by a track-tracker by the also old fashioned jazz-funky Love Will Make It Right in jangly chugging 116-50bpm Piano and jangly jiggling 0-118-80bpm Midnight Mixes, punctuated by a whirring "bought" that rhymes with its 119-40bpm charted title's "right".



COLA BOY 'He Is Cola' (Anista 417 079) Rushed out this week without waiting for club reaction, the St. Elisabeth's Cant created delightfully different follow-up to '7 Ways To Love' is a humming sissy walk, dry vibes planked, numbering 'burnd' drum's throbbed strange dot-tempo bouncer with its 104-60bpm repressive title in 151-20bpm Nautica Workout, French waltzing 148bpm 7", and atmospherically drifting 74bpm Da You Dream in 121-80bpm 'Lunary', twitters covering 124-9-124-80bpm 'Carpediem', and industrial off-the-beat on that best throbber 0-124-9-124-80bpm 'Sour Spirit' (Am. adv.), all sharing elements.

MERC SYNCINATE 'Artificial Fantasy' (Dutch HiHouse Records HT 6.007) Lead track on an instrumental EP from Peter Slaghuys' label, this thunderously drumming 125bpm rave is coupled by the less vocal although similarly sizzling drumming 0-124-9-124-80bpm 'Lunary', twitters covering 124-9-124-80bpm 'Carpediem', and industrial off-the-beat on that best throbber 0-124-9-124-80bpm 'Sour Spirit' (Am. adv.), all sharing elements.

THE BRAND NEW HEAVIES (featuring N'Dea Davenport) 'Never Stop' (Acid Jazz/FF JAZZ 391) Originally credited to 'Collective, the UK jazz-funkers' revamped import version is a soulful grry languid old fashioned jiggly jogging swayer, rather poor value though as promoted here, just the group's own 101-20bpm Extended Version and instrumental 100-80bpm Heavy Beat Mix considering the import has these gills a Single Edit merely as fit for radio slicker reconstitutions by fashionable David Morales, incomparably the better buy!

THE BEATMASTERS 'Boulevard Of Broken Dreams' (Rhythim King 657361 6) Based on rolling piano chords like 'Light My Fire' and the best track from Above The Law's 'Untouchables', this ACORN reissued languidly strolling 0-112bpm break has haunting appeal, flopped by an excellent jangly 112bpm Original mix in 'Music's Beginners' style plus the previously promoted 'Night In Action', a Jaha Shake inspired shanking 0-119-70bpm sound system dub which can be played with various degrees of adjustment of anywhere between —8 dB, indeed, played at 33/45rpm instead of 45rpm has an interesting shift in its then 110-80bpm syncopation.

RUBY TURNER 'Rumours' (Jive Jive T 295) A jangly rolling romantic soulful sweet swayer is Geoff Hunt's lush 0-105bpm 104 100 mix, this gets cooing wailing grry is surprisingly much less tentatively treated by its producers/writers, Hula & Fingers of Da Posse, in the flip's stately joggling 104-60bpm Club Mix and 105bpm Dub Ed.

Date Card Expires... NAME... POSITION... COMPANY... ADDRESS... Tel No.

URBAN SOUL 'Alright (Sasha Remix)' (Cooltemp COOLX 24) Anguished moaned by Roland Clark with 'right' repetition and some stand-out wailing by Ceely Jeffries, this garage-style waltz was number one for five weeks in Record Mirror's Club Chart back in March/Apr but not bigger than number 60 in the top chart, though Manchester DJ Scott's chart newbies seem poised to better that, now in striking instead of lively cantering 0-119-80bpm 'Alright' (featuring 'Sasha Remix') type listings backed 0-120bpm Strong Mix and stately bubbling 0-120-120bpm Dub, different without necessarily improving on the original.

BIZARRE INC 'Such A Feeling' (Vinyl Track STORM 32, via Southern) Title snuck out of an EP, this crowd throbbing and "such a feeling, when you touch me, I really need you" grry punctuated, alternately drumming bass throbbed and piano jangled 0-120-80bpm rocking rave as flopped by the buzzing sissy snatched episodically sizzling stacc 122bpm Rave (Maximum High! Mix) and jittery chugging 0-127-70bpm 'Fruity' (Recorded Live in Brighton!).

THE FINAL WORD 'Gonna Be With You' (Warner CRN 3 7, via Pinnacle) Originally credited to 'Collective, the UK jazz-funkers' stark bass throbbed, spacey saxophone horned and "wanna be with you, wanna tell you that" girl squallied pattering licks is in 121-80bpm Rome Club Mix, 121-20bpm Naples Instrumental, more beefy strolling 120-8-120-70bpm Milano Remix and 120-120-80bpm G Power Instrumental Dub version.

GVPSYEM 'D'Lite' (US Legal Records LES846203) Warm for a while, this Todd Terry produced jangly chugging 122-00bpm instrumental bouncer samples some "la da de" levels, it would, woddle, in the Club and bouncer Rubber Dub Mixes, flopped by the Margret Conn waltz wailed time sluttered jiggly 0-120-80bpm 'Stoppin' Us (Extended Club Mix).

ETERNITY 'Just A Touch' (Photon Records ETER 3, via Pinnacle) A jangly jiggly Technomatic-style remnant of Sals's 1980 classic, 'Just A Touch Of Your Love' is latest Norella Hayward from 'Winter In July' squeezed and grry Phil Ramonzo grooved toasting 119-80bpm grry jogger as flopped by an alternate Bleepy Bleeping 0-120bpm Cyborg 700 Mix. Instead of "pomp," distilled an imitative "dharmae" (as "dave" take time and do it).

THOMPSON TWINS 'Come Inside' (Warner Bros W00587) Initially credited to Feedback Max feat. T.T. at a white label scam, this is still a jangled and breezed thumping jangly jiggly still in its original 121-8-121-80bpm Feedback Max Original Mix on the LP, instrumental apart from

SI Main business carried Please tick each category
Music/Video Retailer
Music/Video Wholesaler
Record Company/La
Video Company/Label
Records/CDs/Tape manufacturer and distributor
Sheet Label Printers/Art Studios
Recording Studio/Producer/Engineer
Video production Facilities/Producer/Engineer
Pro-audio equipment manufacturing/hire

languidly breathed life line motion, now A-ssed in very different filter arrangements by Ricky Coates & George Mates's new 101.7-bpm CAC Club Mix, with Tom Blakey's breathy pop vocal before bridging through gentle anal noses into a separately banded instrumental continuation.

THE ESCOFFERS

"Look Who's Loving Me" (US Atlantic 0-85972)

Presumably by singing sisters, this mouthfully moaned and cooed jogging swayer is in 102.5bpm so-called House R remix (which is

guess that some Americans have yet to grasp the meaning of "house") is a fairlybig, this radio and reggae tinged R&B Mix, plus an Acappella.

A TRIBE CALLED QUEST

"Check The Rhime" (Jive JIVE T 284)

First single from the posse's new album, The Low End Theory (due in a fortnight), this conversationally mumbled rumberly skanky scribe swayer is promoted in a 0-95.8bpm M. Muhammad's Mix and starker tapping 96.2bpm LP Version between their abrupt end.

Beats & Pieces

GILLES PETERSON is leaving London's jazz FM, resuming his directorship, to join KISS 100 fm in the Sunday 11am-1pm slot, current incumbent Robbie Vincent being moved to a new time... Sunday, October 20, in association with BBC2's "Network East" (which will televise it), the 1991 Asian DJ Mixing Competition is at London's Hippodrome (bhangar house mixing Asian DJs wanting an application form should leave their details on 01-907 7200)... Terry Jervis, TV producer of Michael Jackson, Prince, O'Jays and "Smash Hits" concerts among others, plus the old "Behind The Beat" segment of "Def II", is launching his own Down To Jam label in association with Motown early next year, and, in a deliberate return to the real meaning of "ASB", wants to hear (on 071-221 3282) from UK and European acts who are proper performers rather than just studio whizz-kids... Disney's Hollywood label has set up a separate rap logo called Hollywood BASIC headed by the now Burbank based Funken-Klein, who is looking (on 010-618 560 7250) for world class hip hop acts... RIO Communications, interested in a much wider range than just "indie" product, is looking for dance labels to distribute: contact Lynn Chappell on 081-590 6088... Kyril Charalambous needs a female solo singer for a commercial swingbeat production: send a demo tape and photo to him at 19 Hamilton Close, Tottenham, London N17 9ET (phone 081-685 4379)... DJ Simon Smith has launched Absolute Records at 8 College Mews, Derby DE1 1UT (phone 0332-2966203)... he's scouting for acts to sign and building a mailing list of underground DJs (debut release in a fort-

nigh is a house/garage Doc Scott EP)
Helen Street (and you can't get a more "street" surname than that) is building a mailing list of specialist soul DJs at Big One!at Base Records (phone 071-678 0842/fax 071-833 2687)... Saturday (September 14) sees One World DJs' grading to Belfast Art College, with Keith Connolly, Alan Ferris, David O'Grady, Paul McCourt plus guest Steve Proctor... Saturday is also the first of Julia Franks and Tami Carrington's monthly Tribal Base rap/raggamuffin nights at Westbourne Park's Woody's with DJs like Brian Norman, Silo, Don't Ramp & Fingers... ffr has picked up Photon, Inc. featuring Paula Brun's "Generate Power", serviced on import to some juke joints here although two brand new DJ Pierre mixes will be promoted on limited edition white label ahead of commercial release in three weeks... Cooltempo has had to delay release of M.D.J. Mad's "R.E.S.P.E.C.T.", a Club Chart entry on promo, while its Aretha Franklin sample is re-recorded... Manchester's Eastern Bloc based labels, like Creed Records, are being renamed as the generic MOS Records - standing for "More O'Same" (said in a Lancashire milltown accent)... UK based New York remixer Bruce Forest has been signed as an artist by ARS/Epic... Nicki Richards' "Summer Breeze" turns out to be mixed by none other than Frankie Knuckles... Steve "Bik" Hurley has remixed Daniel Broussard upcoming remaster of Regina's "Baby Love", prompting the ultimate test of street cred? Pete Tong to play it on his Radio 1 show - as a "guess the singer" competition... AND THE BEAT GOES ON!

DEO

Label
Catalogue

ROTTI PolyGram Video
CFV 11122

telies Castle Music Picture
CMP 6049

late Collection WMV
759392143

3oy 4 Front/PolyGram
0835983

i MusicClubVideo Col
MC 2003

1Years 4 Front/PolyGram
LED 80152

1Hell SMV
49827 2

1 Virgin
VVD 923

Hits BMG Video
791 012

1 Evening With Ritz
RITZ 0056

v PolyGram Video
0832963

Out Of The... SMV
498 822

ust! 4 Front/PolyGram
LED 80132

alace Music Club/PMI
MC 2059

stralia Music Club/PMI
MC 2056

Briefly . . .

IN BRIEF (but not to be overlooked, also see around here are BZARRE INC. Such A Feeling (Love Deceat Mix) (Vinyl) Solution STORM 329). "Twin Peaks" washed jiggly jumping 0-124.5bpm remix and spiky "D" Taz-type synth jabbod funk 0-128-127.8bpm "Raise Me (Don't's Accession Mix)", much more exciting than the original, MONICA DE LUXE "Move To The Music" (CD) Records CT 33, TRC(BMG), bright simple pumping in jangling lalo-style 0-122.7bpm Piano and brassy techno 122.5bpm Garage Mixes, AZIZ "Don't Say That It's Over (The Classic Mixes)" (aria) KNUCK 1) Frankie Knuckles remixed now gorgeous lushly wavying 100.1bpm girls cooed jigger, MEGABASS "Exercises" (Music Factory 12 MEGAX 2, BMG), frantically megamixed 0-119-123-125bpm effective, though second string, hip house ravers, 4-HERO "Headbunters" EP (Referenced RYET 1208, SRD), raving beep four-track while labelled minus any title info identified here by labelled phrases, with frantic 0-133.7bpm "No More Cheats", wiggly peeing 133.4bpm "Keep On Reactin' (reactin' bumping 123.5bpm Do Some Voodoo)", newly charming 0-133.2bpm "Warded Out Minds", THE ANNILATOR "Annihilate" (Beatfarm BFR0027, 9, doorbelt chimes

jangling jolly muddled frantic twittery rapping raver in 0(1)34.3bpm Rave and 0(1)33.3bpm "I'm Not A Fat Girl", Oust Jach-oo's 0(1)312.7-bpm Nostramo Breakdown; THE MOCK TURDLE MIX "Strings And Flowers" (Siree SRNT 144), Steve Proctor moodswailing jiggly Boy George ish 0-120.5-bpm pop, galloping 123.7-bpm (Better Days instrumental, CUDDLES "Gotta Hold On" (Delphinus Delphis DO 002, SRD), jiggly base jotted 120-5-bpm repetitive humming jaunty chugger, jazzer loping 0-120.7bpm instrumental, THE SINCERET "Simple Jealousy" (Virgin VST 1378), jazzy base jotted 120-5-bpm repetitive humming jaunty chugger, jazzer loping 0-120.7bpm instrumental, THE SINCERET "Simple Jealousy" (Virgin VST 1378), jazzy base jotted 120-5-bpm repetitive humming jaunty chugger, jazzer loping 0-120.7bpm instrumental, CUDDLES "Gotta Hold On" (Delphinus Piano Mix, live lunky jazzy 110-111-110-0bpm, "FreeStyle", 2 DEEP "Life Party" (Ariston/AM WRT 812), half-tempo rumbering Burtoned Black drums produced 98bpm rhythmic Lurcher; MIX MASTER D featuring T-LOVE "If You Want Me" (Rushers Records RAZZ 1-F) Bury white beats punctuated 0-86.1bpm cooing husky romantic rap smoother, BEATS INTERNATIONAL "The Sun Doesn't Shine" (Go Beat GDD 55, muffled and cooed sweet 84bpm pure reggae throbber; M.C. MALLETT "The Bump (Remix)" (Polydor PZ 178), kids aimed 0-128.1bpm galloping pop remixes of Kenny's 1974 hit, good MrR party fun.

THE UK'S LIVING ME

GREATS SET

IMPORTERS AND EXPORTERS SPECIALISING IN UK & EURO DANCE LABELS
VANS SERVICING SHOPS IN LONDON
DELIVERY OUTSIDE BY PARCELINE



DIRECT FROM USA

MUSICOLOGY
FEAR OF EXPRESSION
(B1201)

SPACEAGE
WEIGHTLESS CONDITION
(B1202)

FUTURE PAST
DANCE INTELLECT
(B1202)



HIGH LONESOME SOUND
SYSTEM
LOVENIGHT
(KMG005)

TECHMAN 1
COME ON
(KMG006)

HOUSEMASTER
BALDWIN
MYSTERY
(KMG007)



XRAYXPERIMENTS
VOL.2
(XRAY003)

E.I.N.
MAJOR MALFUNCTION
(XRAY004)



RE-ANIMATOR
BACK OF THE HEAD
E.P.
(GAD2)



STUSSY/RONIN
VIBE HOLIDAY
TRIBE
(RG1)

PRESSING AND DISTRIBUTION DEALS AVAILABLE

HEAD OFFICE: 57 THE TRICORN, CHARLOTTE STREET, PORTSMOUTH, HANTS. PO1 4AW TEL: 0705 872877 FAX: 0705 823610
LONDON OFFICE: P.O. BOX 2160, LONDON. E16 2NS TEL: 071 473 1033 FAX: 071 511 9459

- the people
nents, new
ast 26 years
ess platform.
portant than

ty, publisher,
r, financial
ou.

rofile, exhibit
als and sign
nts. Promote
m Dailies.

Midem, you
our stand is

o business in
sts. And with
re's no place
tomorrow.

ideas proves

Midem's undeniable success and bottom-line usefulness. The figures speak for themselves : 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.

Name: _____
Company: _____
Tel: _____ Address: _____

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



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

- 1 Midge Ure GOLD
- 2 Extreme MORE IT
- 3 Dire Straits CALL
- 4 Zee SUNSHINE ON
- 5 Bryan Adams EV
- 6 Manilla LOVE TO
- 7 Simple Minds SI
- 8 Color Me Badd Z
- 9 Jason Donovan I
- 10 Sonia BE YOUNG I
- 11 PM Dawn SET AF
- 12 Stevie Nicks SOI
- 13 Farm MIND
- 14 Prince & New Po
- 15 Right Said Fred I
- 16 Bomb The Bass I
- 17 Amy Grant EVERY
- 18 Paul Abdul THE
- 19 The Shamen MGO
- 20 Roxette THE BIG L
- 21 Rod Stewart BIG
- 22 Marc Bolan & T
- 23 Deacon Blue THE
- 24 The Machine YOU
- 25 DJ Jazzy Jeff & I
- 26 Voice Of The Bel
- 27 Utah Saints WHA
- 28 EMF LIES
- 29 Julian Lennon S
- 30 Salt-N-Pepa LET
- 31 Kenny White RO
- 32 Level 42 GUARAN
- 33 Lloyd Cole DHE'S
- 34 Kylie Minogue V
- 35 Mica Paris YOUN
- 36 Heavy D & The B
- 37 Young Disciples
- 38 Lindy Layton WIT
- 39 Manic Street Pre
- 40 Cher LOVE AND LU
- 41 OMD PANDORA'S
- 42 Squeeze SUNDAY
- 43 Electronic FEEL IT
- 44 Big Country REPL
- 45 Wet Wet Wet MA
- 46 The Wonder Sta
- 47 C&C Music Fami
- 48 REM NEAR WILD
- 49 De La Soul A ROL
- 50 Crystal Waters U
- 51 Shabba Ranka at
- 52 Luther Vandross
- 53 Incognito CRAZY I
- 54 Michael Bolton I
- 55 Everything But T
- 56 Black Crowes W
- 57 Status Quo CANT
- 58 Decant Inسانت
- 59 Texas WHY BELIE
- 60 Lenny Kravitz ST

TW LW

- PEACE (MIXES) *Sony/BMG*
 DREAM ABOUT YOU (HARRICRIS CLASSIC 12 MIX) *Dilega*
 3 ALRIGHT (SASHA REMIX) *Urban Soul*
 4 EVERYBODY'S FREE (TO FEEL GOOD) *Hotola*
 5 GET OFF (MIXES) *Urban Soul*
 6 LOVE ITCH (MIXES) *Sony/BMG*
 7 WHAT WOULD WE DO I? *Boy's Own Productions*
 8 RIDE ON THE RHYTHM (KENLOU RHYTHM MIX) *Love You*
 9 DO WHAT YOU FEEL (HAPPY HOUSE) *US Atlantic/Atlantic promo*
 10 JUST GET UP & DANCE *Arka/Bambusa*
 11 THE PRESSURE PT 1 (REAL DISCO MIX RADIO EDIT) *Italian DPCUS EMI America*
 12 PERSPECTIVE *Urban*
 13 I'M ATTRACTED TO YOU (MIXES) *Cosmo/Waters*
 14 MAKIN' HAPPY (HURLEY'S HAPPY HOUSE MIX) *Crystal Waters*
 15 CRAZY FOR YOU (12 MIX) *Impulse/Int. Clm*
 16 DO WHAT YOU FEEL (MIXES) *Love You*
 17 SHE GOT SOUL (THE HARRY MIX) *Jameson featuring Jason Brown*
 18 NEVER STOP (FULL LENGTH VERSION) *The Brand New Heavies featuring DJ Deepest*
 19 GET READY FOR THIS *Unlimited*
 20 BRIDGE OVER TROUBLED WATER *Pixie Lott featuring Natalie Sayers*
 21 SOMETHING SPECIAL (MIXES) *Normal*
 22 I WANNA THANK YOU *Sue Chatterton*
 23 BOULEVARD OF BROKEN DREAMS *The Basement Jaxx/EMI*
 24 SEXY *Isis featuring Jazmine*
 25 GO OF ABRAHAM (RAVE MIX) *MIND*
 26 CHARLY PANDEMONIUM YOUR LOVE *The Prodigy*
 27 UNITY (USA MIX) *Only*
 28 SEXY *Isis featuring Jazmine*
 29 I WANT YOU (FOREVER) *Carl Cox*
 30 SUCHA FEELING *Isis*
 31 VAMP (THE ORIGINAL MIX) *Outlander*
 32 COME INSIDE *Arka/Bambusa*
 33 B-LINE FROM HELL C Double E
 34 LONG HOT SUMMER NIGHT (LONG HOT EXTENDED CLUB) *117 Taster*
 35 TOO BLIND TO SEE IT *Jim Sins*
 36 FLY GIRL (BRITBOX SYNTH 12 MIX) *Queen Latifah*
 37 GIMME YOUR LOVE *Synchrone featuring LEZD*
 38 DANCE WITH POWER *Compton*
 39 R.E.S.P.E.C.T. (12 MIX) *HIGD*
 40 IVORY (AKA CLUBBUSTER) *Smile Up*
 41 WHAT CAN YOU DO FOR ME *John Smith*
 42 TEMPLEHALL (EPIC MIX) *Templeground*
 43 PENTAGON (BELTRAM & MUNDO REMIX) *Second Phase*
 44 GENERATE POWER *Phonetic Inc*
 45 INSANITY *Osborne*
 46 DIRECT ME (UNDERGROUND RESISTANCE MIX) *Urban Project*
 47 SISTER SOUL & MR. BEAT *Beat 4 Beat*
 48 RUNNING BACK TO YOU (DNA 12) *Yvonne Williams*
 49 LET THE BEAT HIT 'EM PART 2 (L & L WITH LOVE R C MIX) *Quilley & Callum*
 50 ENERGY *Flash Mob*
 51 SET ADRIFT ON MEMORY BLISS *PHIDM*
 52 DOMINATOR *Luna/Freemove*

- 51 48 DANCIN' IS MAKIN' LOVE (12) *Regime/Carle*
 52 23 THIS TINY BABY (HEXUS 12) *Parade*
 53 18/57 WHO HAS YOUR LOVE GONE (REMIX) *Joe Sepren*
 54 87 EMERGENCE (DISCOTIZED MIX) *R&B*
 55 19/16 NOCTURNE (3 O'CLOCK MIX) *199*
 56 6/9 THE LADY SAYS NO (LA DA DUE MIX) *Credence*
 57 81 OPEN YOUR HEART (EXTENDED REMIX) *Caribbealife*
 58 4/5 FLESH & BLOOD *Lea/Pee*
 59 57 SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX) *Brother In Rhythm*
 60 33 ROLLERCOASTER (KNEES UP MOTHER BROWN MIX) *Avic*
 61 73 WITHOUT YOU (ONE AND ONE) *Lindy Layton*
 62 67 7 YOUNG U.S. REBELS (REMIX) *Mia/Pans*
 63 91 FINALLY (MIXES) *Cliff Prinston*
 64 16/20 DON'T SAY THAT IT'S OVER (THE CLASSIC CLUB MIX) *Asob*
 65 1/4 I WANT YOUR SEX (REMIX) *Sonoma*
 66 18/6 20 SECONDS (FREE YOUR MIND VOCAL MIX) *DuDu De Love*
 67 45 I WANT THE GOOD LIFE (FRANK N MIX) *Good Life*
 68 92 SAVE ME (EXTENDED MIX) (RED ZONE DUB) *Luafisher*
 69 1/6 COME TOGETHER (WORLD TO GO MIX) *Pressure Zone*
 70 11 ROCKIN' ROMANCE (MIXES) *Jo Saines*
 72 1/8/9 SMOKE CYCLONIC EP: STREAM-BEATFUL MINDS/INSTANT MEMORY *A Place Called Bliss (DEMO MIX) Cytone*
 73 59 I WANT YOU TO THINK THIS IS AN UNCLE (I WANT MY MONEY BACK) *Cheeks/Murphy*
 74 93 NEWBORN (HOT 100 MIX) *Hotk Turner*
 75 63 STRINGS & FLOWERS *The Hook Turners*
 76 34 GIVE ME YOUR LOVE (MIXES) *Bonnet*
 77 1/5/6/7 I DO YOU THINK THIS IS AN UNCLE (I WANT MY MONEY BACK) *Cheeks/Murphy*
 78 1/5/6/7 NEW AVE YOU WID IT? (OCC'S FUNKY MIX) *Doc*
 79 1/5/6/7 NEW BUTUSH CITY '91 (SLIGHT RETURN) *Tommy Hunter*
 80 78 I WANT YOU TO THINK THIS IS AN UNCLE (I WANT MY MONEY BACK) *Cheeks/Murphy*
 81 1/5/6/7 I DO YOU THINK THIS IS AN UNCLE (I WANT MY MONEY BACK) *Cheeks/Murphy*
 82 65 SUMMER BREEZE (EXTENDED MIX) *Hotk Turner*
 83 1/5/6/7 P.P. (VOCAL) *Smile Up*
 84 85 DREAM GIRL (EXTENDED VERSION) *Defector Of Sound*
 85 1/5/6/7 GET SERIOUS (BASEMENT BOYS SERIOUS CLUB MIX) *Carl Pops*
 86 41 LET THERE BE LOVE (DEE LOVE 12 MIX) *Arthur Baker/Bakula/Disciplin*
 87 1/5/6/7 INTOXICATION *Musiq 12/Phon*
 88 86 QUA TURM THE MUSIC UP (TECHNO-CORE REMIX) *PHIDM*
 89 1/5/6/7 I WANNA BE (NEXT TO YOU) *Bill Quinn*
 90 26 FREEDOM OF LIFE *Assange 2*
 91 71 ELECTROFAN (BEAST MIX) *Nation 13*
 92 1/5/6/7 I WANT YOU TO THINK THIS IS AN UNCLE (I WANT MY MONEY BACK) *Cheeks/Murphy*
 93 93 GO (WOODSTOCK MIX) *Hotk*
 94 64 JUST A TOUCH *Verona*
 95 1/5/6/7 TEMPTATION *Corona*
 96 86 ROOM *Hotk Turner*
 97 1/5/6/7 BLACK MEANING GUN (SLAVERY MIX) *Hotk/P*
 98 1/5/6/7 MADE IN TWOMINUTES *Big Funk & The Plastic Jam*
 99 1/5/6/7 HOLD ON (EXTENDED REMIX) *Indie N Politics*
 100 1/5/6/7 I SET GOOD TO YOU (HOME MIX 2) *Heavy D & The Boyz*

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

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.

Compiled by ERA. Rating based on...

MA
SU

Main business carries
Please tick one category

Music/Video Retailer
 Music/Video Wholesale
 Record Company/La
 Video Company/Label
 Records/CD/Tape manufacturer and duplication
 Sleeve/Label Printers/Art Studios
 Recording Studio/Producer/Engineer
 Video production Facilities/Producer/Engineer
 Professional equipment manufacturing/hire

MOVING SHADOW SET TO POUNCE...

AVAILABLE NOW AVAILABLE VERY SOON AVAILABLE NEXT.... NEW ARTISTS

2 BAD MICE (SHADOW 3) KAOTIC CHEMISTRY (SHADOW 5) MASHED
 COSMO & DIBS (SHADOW 4) COSMO & DIBS (SHADOW 8) SC1
 Duvs (SHADOW 2) TONE DEF

GO! HUNT THEM DOWN
 DISTRIBUTED BY S.R.D. TEL: 081 889 5555

- Live Music Venue/University College 22
 Record Promotion/Record Store 30
 Merchandising/Manufacturer/ 10
 Distributor 29
 Access/Local Representatives/ Business Management 13
 PR/Publicists/Advertising Agency/ 07
 Music/Journalism 18
 Other... please state 32

DATE CARD EXPRESS
 Signed: _____ NAME _____
 POSITION _____
 COMPANY _____
 ADDRESS _____
 _____ Tel. No. _____

TOP 30 VIDEO

THE OFFICIAL music week CHART

Rank	Artist Title	Category/Running time	Label/Cat. no.
1	THREE MEN AND A LITTLE LADY	Comedy/1 hr 36 min	Touchstone Home Video D449742
2	CHIPPENDALES: Tall Dark & Handsome	Video Gems R3732	
3	DUCKTALES: Treasure Of The Lost... Children's/1 hr	Walt Disney D210822	
4	THE TERMINATOR	Sci-Fi/1 hr 42 min	Virgin VVD 420
5	LETHAL WEAPON	Action/1 hr 45 min	Warner Home Video PES 1709
6	ROSEMARY CONLEY'S WHOLE BODY PROG.	Special Interest/1 hr 10 min	BBC BBCV 4457
7	Pretty Woman	Drama/1 hr 54 min	Touchstone D419272
8	THE RESCUERS	Children's/1 hr 30 min	Walt Disney D340642
9	LOCK UP	Action/1 hr 44 min	Guild Home Video GLD 50882
10	THREE MEN AND A BABY	Comedy/1 hr 38 min	Touchstone Home Video D449742
11	G.I. BLUES	Musical/1 hr 30 min	PolyGram Video CFV 01202
11	STEEL DAWN	Sci-Fi/1 hr 36 min	4 Front/PolyGram 0835843
11	BEST OF THE BEST	Special Interest/1 hr 33 min	Entertainment in Vid EVS 1050
14	PARADISE HAWAIIAN STYLE	Musical/1 hr 30 min	PolyGram Video CFV 01172
15	AROUND THE WORLD IN 80 DAYS	Special Interest/5 hr 35 min	BBC BBCV 4376
15	BLUE HAWAII	Musical/1 hr 30 min	PolyGram Video CFV 01182
15	THE LOST BOYS	Special Interest/1 hr 34 min	Warner Home Video PES 11748
18	ROADHOUSE	Action/1 hr 49 min	Warner Home Video PES 99704
19	CALLANETICS	Special Interest/1 hr	CIC VHR 1335
20	STAR WARS	Sci-Fi/1 hr 56 min	FoxVideo 113050
21	THE EMPIRE STRIKES BACK	Sci-Fi/1 hr 59 min	FoxVideo 142550
21	LADY AND THE TRAMP	Children's/1 hr 13 min	Walt Disney D205622
21	PARENTHOOD	Comedy/1 hr 58 min	CIC VHR 1415
24	CARRERAS/DOMINGO/PAVAROTTI: In Concert	Musical/1 hr 26 min	P'Gram Vid CFV 11122
24	THE BEST OF TOMMY COOPER	Comedy/50 min	ThamesVideo Collect TV 8141
26	MADONNA: The Immaculate Collection	Musical/55 min	WMV 7599328143
26	JASON DONOVAN: Into The Nineties	Musical/1 hr	Castle Music Picture CMP 6049
28	ROUABOUT	Musical/1 hr 35 min	PolyGram Video CFV 01162
29	6LIEN	Sci-Fi/1 hr 58 min	FoxVideo 109050
29	RAMBO III	Action/1 hr 34 min	4 Front/Guild LED 80012
29	GIRLS! GIRLS! GIRLS!	Musical/1 hr 34 min	PolyGram Video CFV 01212

© CN. Compiled by G&P

TOP 15 MUSIC VIDEO

Rank	Artist Title	Category/Running time	Label/Cat. no.
1	CARRERAS/DOMINGO/PAVAROTTI	Live/1hr 26min	PolyGram Video CFV 11122
2	JASON DONOVAN: Into The Nineties	Live/1hr	Castle Music Picture CMP 6049
2	MADONNA: The Immaculate Collection	Compilation/55min	WMV 7599328143
4	MARC BOLAN: 20th Century Boy	Live/1hr	4 Front/PolyGram 0835583
5	LUICANO PAVAROTTI: Pavarotti	Live/1hr 17min	Music Club/Video Col MC 2003
6	STATUS QUO: Rocking Through Years	Live/1hr	4 Front/PolyGram LED 80152
7	MEAT LOAF: Hits Out Of Hell	Compilation/52min	SMV 49827 2
8	VARIOUS: Classic Opera	Compilation/1hr	Virgin VVD 923
8	EURYTHMICS: Greatest Hits	Compilation/1hr 35min	BMG Video 791 012
10	DANIEL O'DONNELL: An Evening With	Live/1hr 33min	Ritz RITZ 0058
11	THE CURE: Picture Show	Compilation/1hr 17min	PolyGram Video 0835963
11	GLORIA ESTEFAN: Coming Out Of The...	Live/1hr	SMV 499 882
13	ROD STEWART: Tonight He's yours!	Live/1hr 30min	4 Front/PolyGram LED 80132
14	PHIL COLLINS: At Perkins Palace	Live/55min	Music Club/PMI MC 2059
14	CLIFF RICHARD: Rock In Australia	Live/1hr 15min	Music Club/PMI MC 2056

Keep in Touch at Midem !



MIDEM

The World's Music Market
Palais des Festivals, Cannes, France
19-23 January 1992

CONTACT UK : PETER RHODES, • TEL : 071-528 0086 • FAX : 071-895 0949
I.E.O. Metropolitan House, 22 Percy Street, London W1P 9FF

I am interested in : Exhibiting with a stand Participating
at Midem 92

Name : _____

Company : _____

Tel : _____ Address : _____

Top music industry professionals the world over - the people at the cutting edge of market developments, new technologies, and artistic trends - have for the past 26 years been using Midem as their indispensable business platform. And now overseas opportunities are more important than ever.

Whatever your role - distributor, record company, publisher, manager, producer, concert promoter, manufacturer, financial adviser or broadcaster - Midem is definitely for you.

Book your stand at Midem and heighten your profile, exhibit your products and sell them. Negotiate new deals and sign new contracts with partners from all five continents. Promote yourself in the Midem Guide, Pre-news and Midem Dailies.

Moreover as a British company exhibiting at Midem, you should qualify for a DTI subsidy, providing your stand is booked by September 30 th.

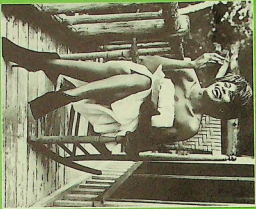
At Midem you can explore the future of the music business in the company of the cream of the world's specialists. And with lavish quantities of showcases and concerts, there's no place like Midem to discover the trends and talents of tomorrow.

Year on year, the growth in the numbers of attendees proves Midem's undeniable success and bottom-line usefulness. The figures speak for themselves : 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.

29	NEW	BRIDGE OVER TROUBLED WATER	Previous Organization
26	NEW	EVERYBODY'S FREE (TO FEEL GOOD)	Dance Pool
27	25	HEARTHAMMER (EP)	Push-8
28	NEW	SUCH A GOOD FEELING	Chrysalis
29	19	COLD, COLD HEART	Vinyl Solution
30	22	WINTER IN JULY	Arista
31	33	HOUSECALL	Rhythm King/Fine
32	17	SUMMERTIME	Eric
33	41	SALTWATER	Jive
34	NEW	SUCH A GOOD FEELING	Virgin
35	23	NOW THAT WE FOUND LOVE	4th & Broadway
36	NEW	DOMINATOR	MCA
37	NEW	MAKE IT TONIGHT	R&S
38	NEW	BRIDGE OVER TROUBLED WATER	DKS

TINA TURNER



THE BOB'S VERSION

127. 7. 1968. Tina Turner's "The Boy's Version" was a hit. It was the only time she was on the cover of the magazine. The song was written by Bob Dylan and was a cover of the original by The Beatles. It was a duet with her then-husband Ike Turner.

COLUMBIA

TWELVE INCH

1	CHARLY	21	ONLY LOVE CAN BREAK A FELIX'S ETERNITY
2	INSANITY	22	GOOD VIBRATIONS
3	SUCH A GOOD FEELING	23	GRAY FOR YOU
4	WHAT CAN YOU DO FOR ME (John Sains)	24	WHAT WOULD WE DO/READ MY LIPS (DK)
5	DOMINATOR	25	DREAM ABOUT YOU
6	GETT OFF	26	SUMMERTIME
7	EVERYBODY'S FREE (TO FEEL GOOD)	27	SHE GOT SOUL
8	PEACE	28	HEAD LIKE A HOLE
9	I WANNA BE ADORED	29	LISTEN TO THE RHYTHM/BULLFROG (GTO)
10	LET'S TALK ABOUT SEX	30	HEARTHAMMER
11	BRIDGE OVER TROUBLED WATER	31	PRIMAL SCREAM
12	SUNSHINE ON A RAINY DAY	32	MOVE ANY MOUNTAIN
13	SUCH A GOOD FEELING	33	YAMP
14	EVERYTHING (DJ)	34	WORD IS OUT
15	IVORY	35	STAND BY MY WOMAN
16	MAKIN' HAPPY	36	WILD HEARTED SON
17	SET ADRIFT ON MEMOY BLESS (P4 Dime)	37	WINTER IN JULY
18	I'M TOO SEXY	38	LET CITY WOMAN
19	SLAVE TO THE GRIND	39	NOW THAT WE FOUND LOVE
20	HOUSECALL	40	SLEEP ALOONE

© CN Compiled by Gallup for Music Week, BBC, and S&P. Produced in cooperation with the BPI and CMO. Based on CD singles sales. All rights reserved.

64	NEW	APPARENTLY NOTHIN'	Takin' Loud
65	NEW	SHE GOT SOUL	AKM
66	NEW	STAND BY MY WOMAN	Virgin America
67	71	CALL IT ROCK 'N' ROLL	Capitol
68	48	SOMETIMES IT'S A BITCH	EMI
69	47	ROMANTIC	Warner Brothers
70	46	LOVE'S UNKIND	IQ
71	51	WHAT WOULD WE DO/READ MY LIPS (DK)	DKS
72	75	LISTEN TO THE RHYTHM FLOW/BULLFROG	Read
73	50	EVERY HEARTBEAT	AKM
74	62	YOUNG SOUL REBELS	Big Life
75	NEW	DREAM ABOUT YOU	Polydor
75	57	CRUISHED	China

the Levelers.

ONE WAY



Finally Escapes To The Street
 Challenging New Single
 Catch It On 12" 7" MC CD WOK 2008
 Available through Pinnacle from Sept. 9th. (659)-873144

MID-PRICE/BUDGET CLASSICAL ALBUMS

#	Title, Composer Artist, Orch.	Cassette/CD/EP (Distributor)	Label (Distributor)
1	CLASSICAL COLLECTION SAMPLER Various	CD D00CAT/CA: D00CAT (ICON)	Conifer
2	THE COLLECTION - IN CONCERT Pavlov	Collector Series CCSL 298/2 CD/MC (SACD) (BMG)	Collector Series
3	KING OF THE HIGH CS Pavarotti	CD-42132/3/MC (4213264) (EP)	Decca Opera Gars
4	ALBERT HALL GALA CONCERT Pavarotti/Julien-PP	CD-43071/3/MC (4307164) (EP)	Decca Opera Gars
5	HOLST: THE PLANETS London Sinfonietta Orchestra	CD-40234/TCP (40244) (EP)	Decca Opera Gars
6	DUETS FROM FAMOUS OPERAS Various	CD 44897/TCP (44818) (EP)	Decca Opera Gars
7	VIVALDI: FOUR SEASONS Vega	CD 40176/T/CD (40176) (EP)	Decca Opera Gars
8	MUCCHINI: TURANDOT (HIGHLIGHTS) Marta Seregni and Pavarotti	Decca Opera Gars CD-42132/2/MC (4213294) (EP)	Decca Opera Gars
9	ALBINOVA/FACHHEL Karanjov	DG Galleria CD 41906/4 (419064) (EP)	DG Galleria
10	ORF. CARMINA BURANA Joscha Felsenfeld Choir	Deutsche Grammophon CD-42986/2/MC (429864) (EP)	Deutsche Grammophon
11	INTRODUCING THE MOZART EDITION Manuel AMM	Philips CD 42627/2 (EP)	Philips
12	HOLST: THE PLANETS Vega	Imp Classics CDMP 893/3/MC (893) (EP)	Imp Classics
13	THE COLLECTION Ivancovi	DVLP 2102/CA (2102) (EP)	Deja Vu
14	RIZET: CARMEN-SCENES AND ARIAS Suhjiyo	Decca Opera Gars CD-42132/6/MC (4213274) (EP)	Decca Opera Gars
15	THE WORLD OF GILBERT & SULLIVAN D'Oyley Carte	CD-43095/3/MC (430956) (EP)	Decca Opera Gars
16	TCHAIKOVSKY: 1812 OVERTURE Muckersglop	CD 101/TCCP (101) (EP)	Decca Opera Gars
17	MOZART: THE MARRIAGE OF FIGARO London Sinfonietta	CD-43042/2/MC (43042) (EP)	Deutsche Grammophon
18	RIZET: SYMPHONY No 6 Ivancovi	DG Galleria 41583/3 (415833) (EP)	DG Galleria
19	BIZET/PUCCHINI/VERDI: DUETS Elgar/Marie-Anne/Albanus/Tetalds	EMM Victor GL 87789/GK (87789) (BMG)	EMM Victor
20	ELGAR: VIOLIN CONCERTO Kennedy/Hendry/PO	EMM Victor EMK 41205/1-EMK 41208/1 (EP)	EMM Victor
21	RIMSKY-KORSAKOV: SCHEHERAZADE Ivancovi	DG Galleria 41906/3/4 (419063/4) (EP)	DG Galleria
22	BIZET: SYMPHONY No 9 Beechey/VO	Deutsche Grammophon CD-42782/2/1 (42782) (EP)	Deutsche Grammophon
23	BEST-LOVED CLASSICS 1 Various	EMI Laser CD-CD 7625/60/MC (L 2 7625) (EP)	EMI Laser
24	THE WORLD OF HANDEL Various	Decca CD-43052/2/MC (43052) (EP)	Decca
25	BIZET: SYMPHONY No. 9 Ivancovi	DG Galleria 41906/3/4 (419063/4) (EP)	DG Galleria
26	HANDEL: MESSIAH Sargatz/PO/VO	CD-CCO/P/4718/MC (CCO/P/4718) (EP)	Conifer
27	MOZART MAGIC Ron Goodwin/European Concert Dnch	Conifer CD-40213/MC (M021) (EP)	Conifer
28	THE BAROQUE COLLECTION Various	Conifer CD-DOO 148/3/MC (DOO 148) (EP)	Conifer
29	TCHAIKOVSKY, SYMPHONY No. 4 Abbado/Venna PO	Deutsche Grammophon CD-42927/2/MC (42927/4) (EP)	Deutsche Grammophon
30	WARSAW CONCERTO Korolowicz/VO/Romance/SO	CD 41429/3 (414293) (EP)	Conifer
31	PRIMO TENORE Pavarotti	Decca Opera 41771/3 (417713/4) (EP)	Decca Opera
32	MOZART: EINE KLEINE NACHTMUSIK Ruitz/Franz/Lust CD	CD-DOO 123/MC (DOO 122) (ICON)	Conifer
33	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER Manuel AMM/ASMF	Philips CD-42602/2 (EP)	Philips
34	THE WORLD OF MOZART Various	CD-43048/8/MC (43048) (EP)	Decca
35	MEINDELSSOHN/BRUCH VIOLIN CONCERTOS Meinhart/Berglund	EMI Laser CD-CD 7625/30/MC (L 27625/30) (EP)	EMI Laser
36	TCHAIKOVSKY BALLT SUITES Penschke/Bianchi SO	Conifer CD-DOO 104/3/MC (DOO 104) (ICON)	Conifer
37	SCHUBERT: TROU QUINTEET Eichenlaub/Andrusch Quartet	Deutsche Grammophon CD-42772/13/MC (42772/14) (EP)	Deutsche Grammophon
38	THE WORLD OF BACH Various	CD-43049/3/MC (43049) (EP)	Decca
39	MUSIC FOR THE LAST NIGHT OF THE PROMS Guns/Shah/Walton/RPO	Virgin CDTPV 538/TWV (538) (BMG)	Virgin
40	MOZART: REQUIEM Pavarotti/VO	DG Galleria 41906/1/4 (1906/4) (EP)	DG Galleria

DISTRIBUTION: INDIE SINGLES*

#	Title Artist	Label 7" (12") (Distributor)
1	INSANITY Guns	Dead Dead Good GOOD 411 (REP)
2	ONLY AN MOUNTAIN The Charlatans	One Little Indian 9277/9 (SPT) (2) (P)
3	MOVIE LOVE CAN BREAK.../FILTHY Si Renaissance	Heavenly Wm 121/2 (EP)
4	YEMO Carter	Produce MILK 15/1 (REP)
5	VAMP R&B	R&B (RSUK) 11 (RTM/MP)
6	CRUCIHD Army Of Lovers	Ten Ton Sun WOKT12/207 (P)
7	DO NOT FIGHT IT, FEEL IT Pine Street/Sandra Johnson	Creation CRE 1131 (REP)
8	I GIVE TO YOU Gave	Mute 12ZMU/TE 133 (RTM/MP)
9	BLACK MEANING GO Rebel MC	Desire WIAN/TO 47 (EP)
10	MADE IN TWO MINUTES The Carpenters	Optimum Dance BCP 15 (BMX) 1 (EP)
11	STAR SIGN Tempega Fandub	Creation CRE 100/1 (EP)
12	PLANET LOVE The Carpenters	Stratton Two SIT 811 (RTM/MP)
13	TOMORROWS TEARS (EP) Deconstruction	Creation CRE 100/1 (RTM/MP)
14	EVERY EP (EP) Evolution	Ultimate TOPP 060/1 (RTM/MP)
15	THE SONIC LOGIC CYP EP Network	Network (NMTX) 28 (EP)
16	45 (EP) Revolver	Hut (HU7) 71 (REP)
17	INFLITRATE 202 The Charlatans	Mute 12ZMU/TE 134 (EP)
18	THE FUTURE IS NOW?/NIGHTMARE STRICTLY UNDERGROUND (EP) Slops	Tribal Base (TRBE) 11 (REP)
19	DON'T HOLD BACK 19 Slops	Tribal Base (TRBE) 11 (REP)
20	HINDIAN HOPE The Charlatans	Dead Dead Good (GOOD) 11 (REP)
21	STATE OF MIND (EP) In This Bt	D-Zone (IDANCE) 014 (S/P)
22	FEAR THE MINDKILLER (EP) Very Solution	15TORM 31 (S/P)
23	ANNIHILATE (EP) The Carpenters	BMF Fandub (BF) 003/11 (EP)
24	CHORUS Fandub	Network (NMTX) 125 (EP)
25	A CASE OF FUNK (EP) The Carpenters	Warp (WAP) 15 (EP)
26	SUN Spiritualized	Dedicated SPIRIT 002/1 (RTM/MP)
27	SANDLAVED Sloover/revolver	Creation CRE 100/1 (EP)
28	CUT AND RUN (EP) Fandub	D-Zone (IDANCE) 015 (S/P)
29	FUCKIN' DRIVEN OR WHAT... (EP) Sloover	Creation CRE 1131 (EP)
30	RAINBOW (SAMPLE-FREE) Slops	Revolver (RVBT) 003/1 (REP)
31	TRIAL BASE Revolver/VO/Fend/Pug/Lov	Desire WIAN/TO 44 (EP)
32	LET IT SLIDE Mushony	Subloop SP 15154 (SP 16155) (S/P)
33	LOOKING FOR A LOVE Fandub	1st Bass (BRFF) 12 (RTM/MP)
34	STABBED IN THE BACK Mind Of Line	Deja Vu (DJV) 007 (S/P)
35	TAKE ME AWAY Fandub with F&A Cut	Network (NMTX) 20 (EP)
36	LIKE LOVE Fandub	Music For Nations (12K/UT) 139 (EP)
37	EYES Mid-Ran	Very Solution (S/ORM) 31 (S/P)
38	WIND UP Fandub	Network (NMTX) 25 (EP)
39	JET-STAR Twinz Too	Dance Zone (DANCE) 912 (S/P)
40	ZENKED Zero Zeno	Kokai (KICK) 9 (EP)

DISTRIBUTION: INDIE ALBUMS*

1	TERMINATOR 2 - OST Brad Feld	Varese Saraband VS 023/3 (P)
2	THE KING Tempega Fandub	Creation CRE/EP 99 (EP)
3	EVERY GOOD BOY DESERVES FLUDGE The Charlatans	Sub Pop SP 102 (S/P)
4	ENTACT The Shaman	One Little Indian (TLT) 22 (RT)
5	DOG'S HITS & THE BOOTLEG ALBUM The KLF	China WOLC 1020 (EP)
6	THE WHITE ROOM The KLF	KLF Communications (AMSP/PO) (AMPT)
7	L.A. FREEDAY The KLF	Dine (DINTV) 23 (EP)
8	THE DIVINE The KLF	Dine (DINTV) 22 (EP)
9	SPARTACUS Farm	Produce MILK/EP 1 (EP)
10	ELECTRONIC Electronics	Factory FACT 280 (EP)

METAL CHART

1	METALLICA Metallica	Virgin 519022 01 519022/2/3 (S/P)
2	BAT OUT OF HELL Led Zeppelin	Cleveland Inc 4068419 (S/P) 280417/1/2 (S/P) (S/P)
3	PORNO GRAFFITTI Extreme	AAW 290310/1 (EP) 290312/3 (S/P)
4	PURPLE RAINBOWS Van Halen	PolyGram (EM) 845344 (S/P) 845346/3 (EP)
5	SHAKE YOUR MONEYMAKER The Black Crowes	Del Américo 94254 (EP) 842515/842515 (S/P)
6	RECKLESS AOM AMC 5191 (EP) AMC 5190/1 (S/P)	Atlantic 84455 (EP)
7	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen (GFC) 24188 (BMG) GFC0214/8 (GFC) 24188 (EP)
8	DOG'S HITS & THE BOOTLEG ALBUM Dogs	China WOLC 1020 (S/P) WOLC 1020/10 (EP)
9	SLAVE TO THE GRIND Skid Row	Atlantic 944236 (EP) 758742/424 (S/P)
10	HEY STEEDY AC/DC	Epic 4684164 (S/P) 4684165/6 (S/P)
11	HITS OUT OF HELL Metal Leaf	Epic 469474 (S/P) 469475 (S/P)
12	ROD'S EDGE Alice Cooper	Also WCM 3945 (EP) 758741/329 (S/P) (S/P)
13	HAZARDS IN EDEN Mansion	EMI TXE 7620 (EP) CEEMD 102/2 (M) 1022 (EP)
14	THE HEAT Van Halen/Network	Atlantic 848854 (S/P) 848855/848855 (EP)
15	DISCIPLINE Disturbed Child	Echika EXT 902 (EP) 759081/5048/EXT 902 (EP)
16	ATTACK OF THE KILLER B'S The Charlatans	Island (C) 1989 (EP) CD 1989 (S/P) 3983 (EP)
17	FOR UNLAWFUL CARNAL KNOWLEDGE Van Halen	Warner Brothers VXA 4205 (EP) 7992/5600023/26 (EP)
18	SLEEPY WHEN WET Van Halen	Virgin 9256 (S/P) 9256/3 (S/P) 9256 (EP)
19	CORNERSTONES 1967-1970 Jimi Hendrix	Mercury 84732/4 (EP) 84732/5 (S/P) 84732/11 (EP)
20	YOUNG GUNS Linkin Park	Atlantic 84755 (EP) 84756/84756 (EP)
21	GNR LIVES Guns N' Roses	Geffen (GFC) 24188 (BMG) GFC0214/8 (GFC) 24188 (EP)
22	EMPIRE Queensrÿche	EMI USA 73473 (S/P) 73473 (S/P) 1058 (EP) 1058 (EP)
23	RITUAL DE LO HABITUAL Jane's Addiction	Warner Brothers WX 3005 (EP) WX 3005 (EP) 305 (EP)
24	RECKLESS-INTO THE FIRE Brian Adams	AAW 301304 (P)
25	CS LIKE A KNIFE Brian Adams	AAW COM 102 (P) COM102 (M) 146 (EP)
26	EXTREME Extreme	AAW AMC 5128 (P) CA 1338 (S/P) 5128 (EP)
27	DEDICATION - THE VERY BEST OF The Lilly	Mercury 84818 (S/P) 84818/2 (EP) 84818 (EP)
28	BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi	Virgin 66474 (P) 66474/2 (EP) 66474 (EP)
29	MIND FUNK Mind Funk	Epic 487994 (S/P) 487992/3 (EP) 487992 (EP)
30	TRUCKER Truckers	NCA NCA 65 (L 4) (BMG) DNMG 5114 (M) 614 (EP)

* © CN Compiled by Gallup

* © CN Compiled by Gallup



SCORPION RISING

reflections ep reflections cd

12CHP 87 CHMP CD57

OUT NOW

ON TOUR IN OCTOBER
CHECK PRESS FOR DETAILS

22 CHAPTER 22 RECORDS : DISTRIBUTED BY REVOLVER 22

TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week Last Week	Title Artist	Label (12") (Distributor)
1	SUCH A FEELING Bizarre Inc	Vinyl Solution STORM 32 (SRDI)
2	EVERYBODY'S FREE (TO FEEL...) Rozalla	Pulse 8 12LOE 13 (BMG)
3	CHARLY Prodigy	XL XLT 21 (W)
4	DOMINATOR Human Resource	R&S RSUK 4 (RTM/P)
5	IVORY Skin Up	Love EVOLX 4 (F)
6	PEACE Sabrina Johnston	East West YZ 616T (W)
7	HOUSECALL Shabba Rankz feat Maxi Priest	Epic 6573476 (SM)
8	BRIDGE OVER TROUBLED WATER J.B. & Her Sisters	Dance Pool 6965466 (SM)
9	SHE GOT SOUL Jamestown/Jocelyn Brown	A&M AMY 819 (F)
10	GETT OFF Prince/New Power Generation	Paisley Park W 0956T (W)
11	MAKIN' HAPPY Crystal Waters	A&M AMY 790 (F)
12	SUCH A GOOD FEELING Brothers in Rhythm	4th + B*way 12BRW 228 (F)
13	CRAZY FOR YOU Incognito feat Chyna	Talkin Loud TLXK 14 (F)
14	LET'S TALK ABOUT SEX Salt-N-Pepa	ffr FX 162 (F)
15	YOUNG SOUL REBELS Mica Paris	Big Life BLRT 57 (F)
16	DREAM ABOUT YOU U'Niq	Polydor PZ 161 (F)
17	WHAT CAN YOU DO FOR ME U'Niq Saints	ffr FX 164 (F)
18	MADE IN TWO MINUTES Bug Karm & Her Sisters	Optimum Dance BKPJ 1T (P)
19	LONG HOT SUMMER NIGHT JT Taylor	MCA MCST 1567 (BMG)
20	INSANITY Oceanic	Dead Dead Good GOOD 4T (RE/P)
21	LISTEN TO THE RHYTHM/BULLFROG GTO	React REACT 12001 (BMG)
22	WHAT WOULD WE DO/READ MY LIPS DISK	Boys Own BOIX 6 (F)
23	ONLY LOVE CAN BREAK.../FILTHY Si Enigma	Heavenly HVN 1212 (R&P)
24	LOVE ITCH Sonya Roche	Cooltempo COOLX 38 (E)

This Week Last Week	Title Artist	Label (12") (Distributor)
25	VAMP Outlander	R&S RSUK 1 (RTM/P)
26	SUNSHINE ON A RAINY DAY Zoe	M&G MAGX 14 (F)
27	WITHOUT YOU (ONE AND ONE) Lindy Layton	Arista 614636 (BMG)
28	FLY GIRL Queen Latifah	Gez Street GEET 34 (F)
29	SUMMERTIME DJ Jazzy Jeff & The Fresh Prince	Jive JIVET 279 (BMG)
30	SET ADRIFT ON MEMORY BLISS PM Dawn	Gez Street GEET 33 (F)
31	THE SOUND OF EDEN Shades Of Rhythm	ZTT ZANG 22T (W)
32	BLACK MEANING GOOD Rebel MC	Desire WANTX 47 (P)
33	STATE OF MIND (EP) Is That It?	D-Zone DANCE 014 (SPDI)
34	DON'T POISON ME Erma Haywood	Boss BOSS12 008 (Sell)

This Week Last Week	Title Artist	Label (12") (Distributor)
35	LOOKING FOR A LOVE Pinky	1st Bass RUFF 12 (RTM/P)
36	GOOD VIBRATIONS Marky Mark & The Funky Bunch	Interscope A 826AT (W)
37	THE PHUTURE IS NOW? Sonic Experience	Strictly Underground STUR 009 (P)
38	DON'T HOLD BACK 91 Blapps Posse	Tribal Base TRIBE 1 (SRD)
39	TEMPLEHEAD Transglobal Underground	Deconstruction PT 44896 (BMG)
40	ANNIHILATE (EP) Annihilator	Beat Farm BFR 003T (I)
41	ALL 4 LOVE Color Me Badd	Giant W 0053T (W)
42	MIDNIGHT/CHOICE Orbital	ffr FX 163 (F)
43	NARRA MINE Genesis II	H.U.M. URBANT 1 (I)
44	SOONER OR LATER Reach	Eternal YZ 601T (F)
45	UNITY Cardiac	Cardiac CNYT 6 (F)
46	KEEP THE FIRE BURNING House Crew	Production House PNT 029 (Self)
47	LET THE BEAT HIT 'EM PART 2 Lisa Lisa & Cult Jam	Columbia 6573246 (SM)
48	APPARENTLY NOTHIN' Young Disciples	Talkin Loud TLXK 5 (F)
49	ROMANTIC Karyn White	Warner Brothers W 0028T (W)
50	FINALLY Ce Ce Peniston	A&M (USA) 750212851 (Import)
51	DON'T FIGHT IT, FEEL IT Primal Scream/Denise Johnson	Creation CRE 110T (P)
52	LET THERE BE LOVE Arthur Baker/Backbeat Disciples	Arista 614421 (BMG)
53	ELECTRO FEAR Nelson 12	Outer Rhythm EBU 2T (SM)
54	CUT AND RUN (EP) Euzyma	D-Zone DANCE 015 (SPDI)
55	INFILTRATE 202 Altam 8	Network NWK 24 (P)
56	THE SONIC CYCLOGUE EP Cyclone	Network NWK 28 (P)
57	RED SHIFT Showdown	PRONE 3 (T)
58	COME WITH ME Badman presents NDX	Citybeat CBE 1265 (W)
59	NIGHTMARE (EP) Holy Noise	Hithouse (Belgium) HIT 6008 (Import)
60	BREATHING IS E-ZEE E-Zee Posse/Tara Newley	More Protein PROT 1212 (F)

TOP 10 DANCE ALBUMS

This Week Last Week	Title Artist	Label/Picassotto (Distributor)
1	ROAD TO FREEDOM Young Disciples	Talkin Loud 5100971/5100974 (F)
2	XL RECORDINGS - SECOND CHAPTER Various	XL XLLP 108/KLXC 108 (W)
3	BOYZ 'N' THE HOOD (OST) Various	Qwest 7398266/431/7989266/434 (W)
4	OF THE HEART, OF THE SOUL... PM Dawn	Gez Street GEE 7/GEEC 7 (F)
5	THE GARAGE SOUND VOL III Various	Rumour RAID 505/2CRAID 505 (P)
6	DO WHAT YOU FEEL Judy Negro	Zedd ZEDD 12005/ (Sell)
7	TRULY YOURS Yours Truly	Motown ZD 727542K 72754 (BMG)
8	GUARANTEED Level 42	RCA FL 75055/PK 75055 (BMG)
9	GETT OFF Prince & The NPG	Paisley Park (USA) 9401380/ (Import)
10	HOME BASE DJ Jazzy Jeff/Fresh Prince	Jive HIP 116H/PCP 116 (BMG)

© C.N. Compiled by ERA from Gallup data collected from dance outlets.

ADVERTISEMENT

REGGAE DISCO CHART

This Week Last Week	Title Artist	Label
1	THE WAY YOU LOVE ME D-Fox, Genip Ash	Stuh Stu05 005
2	SOMEBODY Capleton	Black Scorpio BS 11981
3	THE MORNING AFTER Anthony Rich	Progressive PSP 019
4	HIPPITY HIPPITY HOP Papa San	Charm CRT 61
5	HUG ME UP Froggus Ranks	Charm CRT 60
6	SPECIAL GUEST Capleton	Quaternational QM 001
7	20 MAN DEAD Cuty Ranks & Tony Rebel	Charm CRT 63
8	WORK IT Cobra	White Label FAS 6
11	MONEY TALKS Cuty Ranks	Charm CRT 65
10	TRUE BORN AFRICAN U Ray	Awaka AR 123

JET STAR
1 2 3 4 5 6 7 8 9 10 11 12
081 961 5818

REGGAE CHART

This Week Last Week	Title Artist	Label
11	MERCILESS BAD BOY Cobra	Sinbad SID 002
12	YOU COULD A DEAL Bees Hammond & Cuty Ranks	STO12
13	HYPNOTIC LOVE Philip Leo	Breaking Loose BLPT 014
14	DIS A VICTORY Cuty Ranks	White Label ST 011
15	PLEASURE SEEKERS Janet Lee Davis	Mango 12 MANG 786
16	LEGGINGS Sweetie Ike & Frankie Paul	Mango 12 MANG 788
17	TEASE Cobra	Ruff Groove RG 01
18	SHOCKING UNTO Tappa Ite	Mango 12 MANG 789
19	MO NO LIKE THEM Capleton	Charm CRT 64
20	GET LIVELY Toaman	Stuh Stu0 006

ADVERTISEMENT

REGGAE ALBUM CHART

This Week Last Week	Title Artist	Label
1	REGGAE HITS VOL 10 Various	Jet Star JELP 1010
2	LETHAL WEAPON Cuty Ranks	Penhouse PHRL 23 23
3	I CAN'T WAIT Sanchez	Blue Mountain BMLP 04F
4	BOUNTY HUNTER Ninjaman	Blue Mountain BMLP 04B
5	SET ME FREE Gregory Isaacs	Blue Mountain BMLP 04D
6	GUN TALK COMPILATION Various	Super Power SLP 13
7	CAPLETON GOLD Capleton	Charm CRP 5
8	IN MEMORIAM, BOX SET Bob Marley	Trojan TAT 400
9	REGGAE SOUND WAR VOL 1 Various	Back Scorpio SDS 1188
10	COMMANDMENTS OF DUB P 10 Jah Shaka	SHAKA 916

COVER STAR SURVEY

- 1 **DANNII MINOGUE**
(583,452) PR: Sue Foster
 - 2 **KYLIE MINOGUE**
(598,524) PR: Sue Foster
 - 3 **JASON DONOVAN**
(347,202) PR: Sue Foster
 - 4 **BLUR**
(241,199) PR: Karen Johnson
 - 5 **METALLICA**
(212,894) PR: Ted Cummings
 - 6 **NEW KIDS ON THE BLOCK**
(205,668) PR: Graeme Hill
 - 7 **MAOONNA**
(180,511) PR: Barbara Charone
 - 8 **BROS**
(171,806) PR: Sharon Wheeler
 - 9 **COLOR ME BADD**
(171,390) PR: Heather Finlay
 - 10 **TAKE THAT**
(171,390) PR: Carolyn Norman
- Source: Media Shadowfax (number of covers/inserts in brackets)



Richardson: "Record companies need to know what students are listening to"

Chart to halt fall of campus radio

When U2 picked up their two Grammys for The Joshua Tree three years ago, they thanked US college radio. The idea of anyone paying similar tribute to the UK's own university and polytechnic radio stations is almost unthinkable.

With only 21 stations in the UK compared with around 700 in the US, Britain's sector has been in decline since the early Seventies.

Record companies such as EMI which once had college radio promotion departments now focus on Radio One and the growing local radio network.

The new TDK-sponsored Campus Chart, put together by college promotions company Streets Ahead, is an attempt to reverse that trend.

Compiled from 200 returns including college radio and club DJs plus student magazine writers, its aims to act as

a barometer of student music tastes. "Record companies need to know what students are listening to," reckons Streets Ahead director Cathy Richardson.

Richardson says the small number of UK stations combined with a lack of playlists and a largely amateur approach have made it impossible to put together an exclusively airplay-based chart.

Until now, all UK college stations have relied on campus-only audiences of between 5,000 and 7,000 students — compared with an average of around 15,000 in the US. Things are changing, however, with Manchester Campus Radio (MCR) next month becoming the first college station to win an FM licence.

But it will take a distinct shake-up before record companies consider UK college radio as useful as its US counterpart.

American college radio, vital to developing the careers of EMF and Jesus Jones, fills a gap left by the US media's reluctance to focus on alternative music.

Craig Marks, editor of the US College Media Journal, says: "Commercial radio is so unbelievably conservative. It refuses to play any new music unless it's by an old act."

UK record companies have a wider range of media at their disposal, but MCA vice president Stuart Watson welcomes the Campus Chart's attempt to bring college radio into the promotional pack.

"Colleges and universities are tremendously effective for breaking new acts," he says.

If MCR can help shake off college radio's traditional amateur image, it may yet prove the record industry's most direct route to a large and influential market.

Martin Talbot

EXPOSURE

WEDNESDAY SEPTEMBER 11

Sixthirty something
 featuring **Roxette**, Channel Four: 6.30-7pm.

Wogan featuring **Simply Red**, BBC1: 7-7.30pm.

Hit The North featuring **World Of Twist**, Radio Five: 10.10pm-midnight.

THURSDAY SEPTEMBER 12

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

America's Top 10, ITV: 3.05-3.35am (regions vary)

Bhangra Beat, ITV: 3.35-4.05am (regions vary)

Raw Power, Heavy rock videos, ITV: 4.05-5.05am (regions vary)

FRIDAY SEPTEMBER 13

The Happening
 featuring **Midge Ure**, **Horse and Ton Of Joy**, Channel Four: 11.50pm-12.50am.

The Hit Man And Her, ITV: 3.15-4.15am (regions vary)

SATURDAY SEPTEMBER 14

The 8.15 From Manchester
 featuring **Incognito**, 8.15-11am

The ITV Chart Show
 11.30am-12.30pm

In Concert featuring **Transvision Vamp** and **Mock Turtles**, Radio One: 10-11pm.

As press officer for Danni, End Promotions's Sue Foster achieves a clean sweep in MW's latest coverstar survey. Her winner for August, MCA artist Danni Minogue, appeared on the covers of nearly 1m magazine covers including *Fast Forward*, *Just 17*, *Number One* and *Smash Hits*. Foster isn't surprised: "Danni's filled a gap. With all the bands around I think the magazines were looking for a new pretty girl artist. Danni's personality is just right, she comes across very vibrant in pictures." Foster has handled Danni Minogue's press for a year, with stylist Debbie Donovan working on most of the photoshoots.



STOP PRESS . . . NEW ISSUE DATE AND DEADLINES

THE AUTUMN PRODUCT GUIDE

THE RETAIL GUIDE TO AUTUMN PRODUCT AVAILABILITY — WHAT TO STOCK AND WHAT SHOULD SELL DURING THE PRE-CHRISTMAS PERIOD

TO REACH OVER 5,500 KEY RETAIL BUYERS, AND ENSURE YOUR RELEASES GET THE ATTENTION THEY DESERVE, CONTACT THE MUSIC WEEK AD TEAM ON:

071-620 3636

ISSUE DATE: OCTOBER 10th

BOOKING DEADLINE: SEPTEMBER 20th

music week
 for everyone in the business of music

Stretching old mu

Luciano Pavarotti and Nigel Kennedy sparked a surge in the fortunes of classical music

When string quartets start covering Guns N' Roses and a single by a 55-year-old Italian tenor can spend 11 weeks in the top 75, you know something is happening to the popularity of classical music. It's not yet clear, however, whether it is a renaissance or a fad.

One thing is beyond doubt: the record industry is in the grip of classical fever, prompted by the unprecedented success of Luciano Pavarotti and Nigel Kennedy. But can the huge sales triggered by those two extrovert showmen be sustained in the wider classical marketplace?

EMI and PolyGram, so far the main beneficiaries of the boom, had been predicting a revolution since CD prompted classical buyers to start renewing their collections in the mid-Eighties. Currently half of all classical album shipments are on CD, compared with only a third across the whole market.

But it has taken TV to thrust classics into the public eye.

The common factors in the making of both Kennedy and Pavarotti were a man-of-the-people image and a lucky break on television; although *The Four Seasons* was already a best seller, it was his March 1990 *This Is Your Life* that propelled Kennedy to household-name status, while the BBC's choice of Nessun Dorma for its World Cup Italia '90 sealed Pavarotti's position as the UK's first opera star.

If Nessun Dorma seemed familiar to TV viewers, it was because a 30-second extract of the Puccini aria had already been used in a Firelli tyres commercial.

Factory chairman Anthony Wilson, who launched Factory Classical in 1989, may laugh at the traditional classical sleeve — "it does a better job of marketing Constable's painting than the music" — but advertisers have done an equally good job of inadvertently marketing the classics.

In programming, too, television has shifted decisively towards classical music, particularly since last September's *Three Tenors* concert drew 4.5m viewers to Channel Four, eclipsing even BBC1's Christmas Eve Madonna concert.

More directly, in 1987 classical music discovered the TV compilation when EMI asked Barry McCann — the man behind the NOW pop collections — to put together the 33-track double CD *Classic Experience*. It went platinum, and has since been followed by the gold *Classic Experiences I and II*. Other companies have followed suit, with similar success.

PolyGram Classics' divisional director Peter Russell says: "We can no longer rely on traditional methods to market classical records: reviews in *Gramophone* and *The Times*, a little advertising in classical publications

and Radio Three. Television is the only way to reach a mass audience. But it's tremendously expensive: you can lose a fortune by advertising the wrong product."

This summer, three of PolyGram's eight TV-advertised albums were classical: Essential Pavarotti II, *The Essential Mozart*, and *The Planets* performed by the Berlin Philharmonic Orchestra. The Holst title may, however, be an example of Russell's "wrong product". Although it charted at number 52, Russell admits that Holst's suite "hasn't sold in anything like the quantities of the others."

As for Mozart, with his bicentenary coinciding with the classical boom, it was inevitable that his music would play a major part. Decca's Essential Mozart reached number two in the compilations chart and Philip's 180-CD Complete Mozart Edition — being issued from September 1990 to November 1991 in 45 volumes, at a total cost to the consumer of about £1,300 — broke even before Christmas, five years ahead of schedule, and has sold 5m CDs worldwide.

But if evidence of the boom still seems limited to a handful of very big sellers, fortunately that hasn't deterred the retailers, who have undergone a classical revolution of their own.

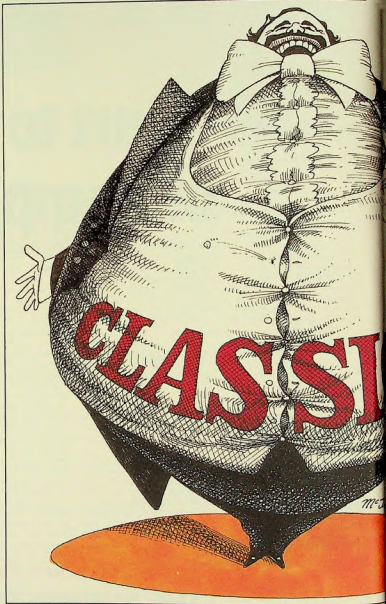
In 1989, HMV Oxford Street doubled its classical floorspace. With the aid of a prominently-displayed top 100 classical CDs chart, it has since doubled classical turnover. And this summer, Our Price spent £150,000 on revamping its 307 shops, primarily to improve display of classical music.

"Three years ago, no-one would have dreamed of finding a piece of classical in Our Price," says Peter Russell. "Now no leading retailer could exist without selling classics."

The classical magazines, too, are thriving. *Classic CD*, launched in April 1990 with a free CD sampler on every issue, has achieved an ABC of 63,112. *Gramophone* is up to 71,077, compared with 57,000 in 1983, the year CD was launched.

But although sales of these specialist titles compare favourably with *Melody Maker*'s 67,583 and *NME*'s 111,503, classical music has yet to be fully embraced by the mainstream music media. Factory Classical has made in-roads, with artists such as Il Fagiolini appearing on the pages of *NME*. Meanwhile, *Classical* has carried a couple of pages of classical music since its launch in 1986. But editor Paul Du Noyer puts it into perspective: "In the absence of any mad clamour from the readers, we have no plans to increase our coverage."

That could change with the launch next summer of *Classic FM*, the first



national commercial radio station. It looks certain to popularise the classics in a way Radio Three has never attempted, by concentrating on classical in small, bite-sized chunks.

Chairman David Astor calls it "familiar music which people don't feel snubbed by", and talks of taking listeners from Radio Two and Three. But it is the disaffected Radio One listener that many classical companies are targeting.

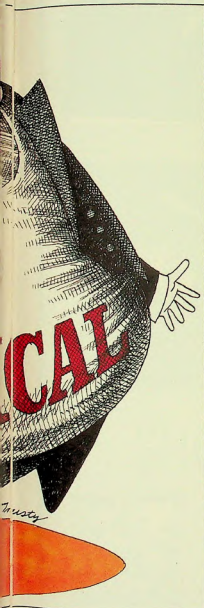
It's the Pink Floyd and Beatles fans, with their state-of-the-art hi-fi and disillusionment with current pop, that EMI's Chris Evans hopes will pick up the Britten Quartet's release, *Death And The Maiden*.

"String quartets are like pop bands," he says, clutching the disc's heavy metal-style cover. "They live with each other, they all have their hair done together — it's really sexy stuff. We're predicting a huge boom in chamber music."

Evans is definitely the new breed of classical marketing manager, weighing up the "mileage" he could get from doing a 40-minute animated promo video for *Death And The Maiden*, lambasting Radio Three for not carrying a classical chart, revealing in the "cross-fertilisation" with EMI's pop departments, and talking of "going out and attacking the marketplace aggressively with a

Music to new limits

Now record companies are ensuring that boom doesn't turn to bust, says Phil McNeill



The 37-piece London Chamber Orchestra, also signed to Virgin Classics, sold out Hammersmith Odeon last October with their innovative amplified concert, titled *Classical Music — Bloody Loud*. They are now planning a UK and "European Power Tour" next summer, "just like Dire Straits," says their PR Judy Lipsey, who is more used to handling rock acts such as Queen.

Ironically, the man who strikes a note of caution about the classical boom is the one now reaping the greatest benefits: Peter Russell of PolyGram. Russell's approach is far more conventional than EMI's Chris Evans. "I'm not kidding myself that people have suddenly become converted to classical music," he says.

"We shouldn't pretend classical music is something it isn't. We should try to convert people to it without degrading it. It's not necessary to sell Pavarotti with gimmicks."

Yet, if classical music is ever to truly find a broad audience, it needs that kind of gimmick. Russell admits that the best thing about Pavarotti in The Park was the weather — "it made the front page of every national newspaper and all the national news bulletins: poor bedraggled Princess Di sitting in the pouring rain" — while EMI's Evans is equally frank about the furore over pianist Peter Donohoe's supposedly enforced image change, complete with airbrushed photographs: "It was a talking point."

At the moment classical music has one foot in the mass market door. It has the logic of demographics on its side — but so did jazz in the mid-Eighties. Jazz generated a lot of column inches, just as the classical boom is doing now. And many of the same explanations were trotted out.

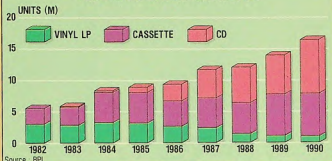
Now, however, some people in jazz are wondering if they tried too hard to woo young listeners, rather than open up a new, mature audience. Graham Lock, deputy editor of *The Wire*, says: "Jazz is stronger than it was in the early Eighties. But the breakthrough into mainstream culture hasn't happened, because the focus in the media has been too much on the younger end of the market." Lock believes the emphasis should have been on easily-targeted 35- to 45-year-olds.

"The baby boom generation has always been associated with market breakthroughs," he says. "Not only are there larger numbers, but they still have a more coherent cultural identity than succeeding generations."

If classical music can keep these people in its sights it may yet succeed where jazz seems to have missed out. Classical music has always been there for those who bothered to do and look for it. The difference now is that classical music is coming to look for them.

CLASSICAL'S BIG TWO SET THE PACE

CLASSICAL ALBUM SHIPMENTS



Last year sales of classical music reached new heights. Trade deliveries were worth £57.3m — a 43% rise on 1989 — while classical sales leapt from 8% to 11% of the entire albums market.

These statistics don't tell the whole story, however. The success of Pavarotti, Nigel Kennedy and the TV-advertised compilations have made the classical market strangely top-sided.

A total of 16.68m units were shipped into the shops last year (see bar chart), of which just over half (9m) were shipped into the first six months of the year, the top 10 classical albums accounted for 43% of the market, with Essential Pavarotti 1 and The Four Seasons alone managing to take 26%.

For all the talk of a boom, the main part of the classical market remained very much a minority interest, with at least 5,000 releases battling it out for 57% of the market.

This dominance was reflected in the market shares. For the past couple of years PolyGram and EMI have scrapped furiously for market share.

In early 1990, when Kennedy was in the ascendant, EMI was level with PolyGram at 43% of the full-price market. But when Pavarotti mania peaked late last year, PolyGram vaulted to an incredible 69% share against EMI's 23%, leaving all other companies just 8% between them.

Naturally, people at EMI and PolyGram argue that their two big stars are good news

for classical music as a whole. EMI marketing manager Chris Evans estimates that 95% of the 750,000 people who bought Kennedy's *Four Seasons* were completely new to classical music, while PolyGram Classics division director Peter Russell claims: "There is evidence that a lot of other titles are now selling to a wider audience."

Certainly the sales breakdown for the first half of 1991 suggest that he is right (see pie charts).

This year, with classical album shipments predicted to top last year's total by another 8%, a much broader spread of buying is indicated. The top 10 are still taking 26% (across the whole albums market, the 10 biggest sellers take around 10%) but a much bigger chunk is now being earned by the rest of the full-price market.

The budget market has remained roughly static at a third of all classical sales, but most budget labels believe they would be doing very well even without the big two.

"Kennedy and Pavarotti just encourage people to buy more Kennedy and Pavarotti," says Rona Harris, for Naxos, which has grabbed third place in the budget market, behind EMI and PolyGram. "They had very, very little effect on us."

Naxos's confidence, and this year's sales figures, suggest a much healthier future for classical than a boom, however spectacular, based purely on two artists.

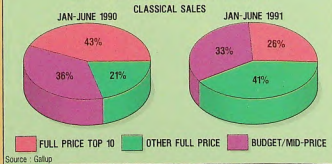
lot of new recordings".

He makes it sound more fun than many rock marketing departments, probably because it is all breaking new ground.

Warner Classics spokeswoman Ann-Louise Hyde shares his enthusiasm. "Every time you go to concerts there are younger audiences," she says.

Warner's US avant gardists the Kronos Quartet have already reinforced the rock comparison by recording Hendrix's *Purple Haze*, while Virgin Classics' Los Angeles-based Greene Quartet have turned their attention to Guns N' Roses' *Welcome To The Jungle*.

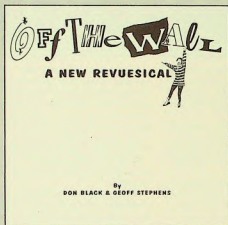
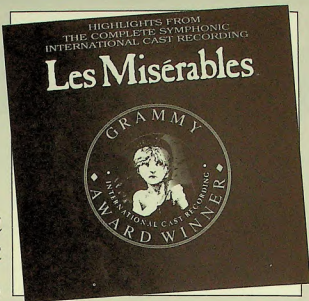
HOW THE MARKET BREAKS DOWN



NEW RELEASES for AUTUMN

*Available for the first time as a
single album package*

Cassette: Cast C20 Compact Disc: Cast CD20

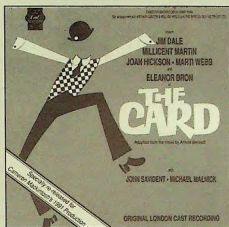


*A New Revuesical by
Don Black & Geoff Stephens*

Cassette: Scene C20
Compact Disc: Scene CD20

*A Classic re-issue for
Cameron Mackintosh's
1992 Revival Production*

Cassette: OCR C5
Compact Disc: OCR CD5



SHOWS for ALL SEASONS



Album: Encore 1
Cassette: Encore C1
Compact Disc:
Encore CD1

Album: MIZ 1
Cassette: MIZ C1
Compact Disc:
MIZ CD1



Album: Encore 5
Cassette: Encore C5
Compact Disc:
Encore CD5

Album: Cast 17
Cassette: Cast C17
Compact Disc:
Cast CD12



Album: Cast 23
Cassette: Cast C23
Compact Disc: Cast CD 23



Album: Queue 1
Cassette: Queue C1
Compact Disc: Queue CD1

Specialists In Theatrical Recording

You've seen the show — now buy the record

Despite the precarious nature of West End shows, a well-timed and promoted soundtrack recording and cast album can still hit home. By Caroline Moss

From seasoned opera buff through to the London tourist with Cats on his agenda, theatre goers are a mixed bag, and the record companies handling cast albums are equally diverse.

But all these companies, from specialists involved from the conception of a show through to major like Polydor which has handled the Andrew Lloyd Webber catalogue for more than 10 years, have a common aim — to prolong the life of a cast album after the final curtain comes down on the production.

George McManus, senior product manager at Polydor, says the success of a soundtrack is usually tied to the success and longevity of the show.

"Fortunately in the case of Lloyd Webber with Cats, Phantom Of The Opera and Aspects Of Love, they're all running very successfully in the West End," he says.

"Phantom was a phenomenon in itself because it has three hit singles and was a show album which also became a pop album. Sales weren't just to people who saw the show."

UK sales of the Phantom album since its release in 1987 has just topped 1m. A further 388,000 copies of the show's highlights have been sold and McManus feels that this increasingly popular method of releasing the show's hits on a cheaper album appeals to impulse purchasers.

Although sales of all Lloyd Webber soundtracks are constant, there are obvious seasonal peaks such as Christmas and during heavy periods of tourism.

"There's a lot of business from foreign tourists, particularly Americans, who go to see the show and next day buy the record," adds McManus.

But what if there isn't an advantage of a successful current production to boost sales figures for original cast recordings?

Michael Deacon, manager of BMG Classics, which released the London recording of Sondheim's *Into The Woods* a year ago, says it would inevitably have been more successful had it been released when the show was running.

"Sadly we didn't get it out in time as it wasn't a very long run,

but the critical response had been good," he says. "The feeling has been that it's so distinctly different in character to the Broadway version."

However, sales of BMG's soundtrack to Sarafina, a Broadway success, picked up when the show was mounted at the Hackney Empire and in Birmingham. "It sold well even though it didn't get to the West End," says Deacon.

Specialist soundtrack labels play an important role by becoming involved at an early stage of the show's production, sometimes releasing the soundtrack on the opening night.

First Night Records was launched in 1984 in response to a perceived lack of companies recording West End productions. Its first release has remained its biggest seller to date: the soundtrack to *Les Misérables* has sold over 600,000 copies since its release on opening night.

The company has since worked with Cameron MacIntosh on other productions like *Follies* and has obtained the rights to Miss Saigon from Geffen.

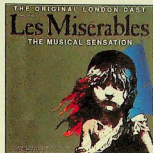
One of its recent successes is with *Five Guys Named Mo*, which has now sold 30,000 copies in the UK. Sales are boosted by the company's mail order service advertised in the show programme.

"This plays an important small part," says First Night spokesman Chris Rayner. "We can get through to theatre-goers rushing for the last train without time to stop at the theatre's merchandising counter."

First Night has only once fallen off the risk involved in recording West End shows by becoming involved with Harold Fielding's disastrous production of *Ziegfeld*, but its costs were "eventually almost covered" with a limited edition album.

Specialist label That's Entertainment Records has been releasing original soundtrack albums for more than 10 years and has a catalogue of more than 200 titles. In most cases the company is involved in the productions from their conception and managing director John Yap prides himself on his choice of material.

"As a company we tend to record artistically worthwhile rather than commercially viable



Stage struck: *Les Misérables* and *Five Guys Named Mo*



shows," he says. "We believe in maintaining a certain standard and hence our catalogue is still as relevant now as it was 10 years ago because it's all important work by artists or composers."

Perceiving a gap in the market for operetta soundtracks, Yap has developed into this area with D'Oyly Carte productions of *Mikado* and *The Pirates Of Penzance*, while the ENO's version of Kurt Weill's *Street Scene* is poised for release to coincide with the London production. Decca has also recorded a new version of *Street Scene* but Yap isn't overly worried by this.

"Our version is the original cast recording based on a production that's been performing for months at the ENO," he says.

An ENO version of Sondheim's *Pacific Overtures* on TER is also selling "very well". Although Yap acknowledges that the Broadway version will always be the original, he says: "Fortunately the ENO version is so different because they treated it as an opera and not as a musical, although we use the same orchestrations and lyrics."

The decision of BMG Classics in New York, which has the Broadway version, to licence the ENO version from That's Entertainment for the US seems to bear this out.

Major record labels are becoming increasingly involved in mounting West End shows. Although Sony Music's recent 33% stake in Matador lost the company about £200,000, profit from a previous show, *The Three Sisters*, trebled the company's input of £100,000, and it is looking closely at another theatrical project.

London Records recently became involved in *The Children*

TOP 10 FILM/TV SOUNDTRACKS AND CAST RECORDINGS

- 1 THE LOST BOYS (OST) Atlantic
- 2 THE SIMPSONS SING THE BLUES (TV) Geffen
- 3 INSPECTOR MORSE (TV) Virgin Television
- 4 DIRTY DANCING (OST) RCA
- 5 PRETTY WOMAN (OST) EMI USA
- 6 THE DOORS (OST) Elektra
- 7 MUSIC FROM TWIN PEAKS (TV) Warner Bros
- 8 GREASE (OST) Polydor
- 9 ROCKY V (OST) Bust II
- 10 PHANTOM OF THE OPERA (Cast) Really Useful

Source: Compiled by ERA from Gallup Data, December 30, 1990 to June 29, 1991 © D.I.N.

Of Eden, developing the music of the show for records. Although the show ran for less than five months, the album has sold about 15,000 copies since its release on June 17. General manager Colin Bell says that the company is now looking at developing projects from conception.

And EMI Classics, with studio productions of *Showboat*, *Kiss Me Kate*, *Anything Goes*, *Annie Get Your Gun* and *Porgy And Bess* under its belt since 1988, has sold more than 10,000 copies of *Carmen Jones* since its release in July. The show opened at the Old Vic in May and is booked through to 1992.

So although the picture looks rosy for both majors and specialists with a firm foothold in the theatre soundtrack market, the skill required in choosing a new production to record should not be overlooked.

In the words of Polydor's George McManus: "It's a risk area — there's no doubt about that. You only have to look at the number of shows that have closed in the West End recently."

As expected the soundtrack of Joseph And The Amazing Technicolor Dreamcoat was a number one success. Polydor senior product manager George McManus says: "There's nothing else coming up that we think is going to top it as the biggest show in the West End." However, Sondheim's *Assassins*, due for release on BMG Classics in November and currently playing on Broadway is tipped for great things, as is Bernstein's last studio recording, *Candide*, just out on Deutsche Grammophon.

That's Entertainment Records has three new soundtracks it feels are poised for success: the ENO version of Kurt Weill's *Street Scene*, current West End hit, *70 Girls 70*, starring Dora Bryan and a new version of *Oliver* out in late September with "one or two surprises regarding performers", according to the company.

Solid sales from silver screens

Robin Hood is conclusive proof: the cinema is instrumental in selling records

The most spectacular film soundtrack success for years is Bryan Adams' (Everything I Do) I Do It For You. Taken from the film, Robin Hood, Prince Of Thieves, it has given A&M the biggest selling number one since 1985. Senior product manager, George McManus says: "We were one of the first companies to show how these things work with Saturday Night Fever and Grease. These proved how well things can work if they are co-ordinated."

Pretty Woman was last year's success story for the film soundtrack market. Released in April 1990, UK sales for the soundtrack a year and three months later stand at nearly 780,000, and the album has spawned four hit singles while simultaneously revitalising back catalogue material.

Mike Andrews, general manager of EMI which released the Pretty Woman soundtrack, says: "Without doubt that experience was phenomenal for us."

EMI is now looking for an opportunity to repeat this success. "It's a marvellous opportunity to expose new acts to a wide marketplace," says Andrews.

While EMI waited for the film of Pretty Woman to make an impact before releasing in the first single, Epic took the more unusual step of releasing Cher's Shoop Shoop Song six weeks before Mermaids, the film from which it was taken, was released.

Marketing director Kit Buckler says: "We told Rank Orion we felt the Cher record was very



Guns N' Roses: helping along Terminator II

commercial and put it out before the movie was released. We thought it would give us more chance to set up the album, which has been very successful."

Mermaids, released in May, has gone silver with sales of more than 60,000.

Buckler says the marketing of

a film soundtrack has "three bites of the cherry: the film, the video and the TV showing."

Atlantic Records waited until the third bite before releasing two singles from the soundtrack to The Last Boys, shown on TV last Christmas. Although the film was released in 1987, the TV

showing and release of singles in January and February of this year have brought UK sales to 375,000, making it the top-selling soundtrack in the six months to June 1991.

Although a soundtrack can be effective in marketing a single, not all tracks taken from films succeed on the strength of the film alone.

Melody Howard, marketing coordinator at MCA, has good reason to believe that the recent chart hit for Guns N' Roses wasn't necessarily due to its association with the film Terminator II from which it was taken.

"Being Guns N' Roses I think it would have gone in like it did anyway," she says.

Although Guns N' Roses charted before the film was released in the UK, MCA has taken a different approach with a Glenn Frey song from the soundtrack to Thelma And Louise. Already a hit in the US, it hasn't been released here yet because album sales are doing well.

"People are buying the album to get the single," says Howard.

NEW
CDs
FROM
TER
& A
WINNER!



Distributed by
COMFER RECORDS LTD
COTTON ROAD
WEST ORINGTON
WIDDESBURY LUT 6L
TELEFAX: 0956 441432
ACAPN: 0955 443707
FAX: 0955 420713

Manufactured by
TER LIMITED
THAT'S ENTERTAINMENT
RECORDS
107 KENTON TOWN ROAD
LONDON W14 9PB
Telephone: 071-485-9553



OLIVERI

All Star Cast CDTER 1184 ZCTER 1184



DAYS OF HOPE

Original London Cast CDTER 1183 ZCTER 1183



SALAD DAYS

Revised London Cast CDTER 1018 ZCTER 1018



70, GIRLS, 70

Original London Cast CDTER 1186 ZCTER 1186



PAL JOEY

Original London Cast (1980) CDTER 1005 ZCTER 1005



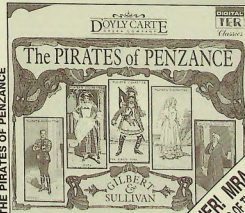
ELISABETH WELCH
LIVE IN NEW YORK

CDVIR 8313 ZCIVIR 8313



STREET SCENE

Original London Cast CDTER2 1185 ZCTER2 1185



THE PIRATES OF PENZANCE

D'Oyly Carte Opera Company's 1989 production
CDTER2 1177 ZCTER2 1177

WINNER! MRA 1991
RECORD OF THE YEAR
AWARD

APPOINTMENTS

S.U.C.C.E.S.S.

MUSIC PRODUCER —
COMMERCIALS

£20-30K AAE

Extensive production experience and proven track record in ad agency/music industry. Ideal candidate will be dynamic, with excellent communication skills and potential to head up division.

PA TO CHAIRMAN
— ENTS CO

£16-18K AAE

Blue Chip PA needed urgently for professional dynamic Chairman. Exceptional standards and skills required (50/60+) Presentational and communication skills above and beyond director level.

Success Appointments
12/14 Argyl Street, London W1V 1AB
Tel: 071-287 7722. Fax: 071-734 1692

Expanding music
exporters in West London
urgently require
**RESPONSIBLE
PERSON**

with experience of working in an accounts department in music industry. Salary negotiable according to age and experience.
Contact Anna/Laura on
081-997 5662.

Heathrow area
Telesales operation
requires

2

OPERATORS

Must have experience of dealing with major record shops.

Ring 0784 483854

PUBLISHING PA
Co-ord skills
£15.000
BOOK KEEPER/MANAGEMENT
Music Exp
£14.000
JUNIOR SEC
Major Rec Company
£10.000-12.000
JUNIOLE PRODUCE
Adv/Music background
£25.000
P.A.M.D
Major label skills 90/90
£15.000
VIDEO RECEPTION
40 typ
£11.000
JNR PRESS OFFICER
2 yrs exp dance/club
£16.000

Handle
Recruitment

The consultants to the
Music Industry

071-493 1184

EUROPEAN MUSIC SERVICES

TELEPHONE
SALESPEOPLE

As a growing Import Music Distributor we have vacancies within our Telesales Team, based at Hemel Hempstead.

The qualities we require are:
PRODUCT KNOWLEDGE
ENTHUSIASM
COURTEOUS TELEPHONE MANNER
THE WILLINGNESS TO WORK

IF YOU CAN MASTER THE ABOVE AND WANT
A CHALLENGING OPPORTUNITY, CONTACT:

MIKE DENTON 0442 232907
TO ARRANGE AND INTERVIEW

EUROPEAN

EUROPEAN
MUSIC SERVICES

4 Mark Road,
Hemel Hempstead, Herts HP2 7BN
Tel: 044232 907. Fax: 044232 813

BUSINESS TO BUSINESS

Stage 3 Promotions

THE ONE STOP

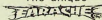
For all your Promotional products
From Concept, Artwork and Design, to
Production and Delivery or Distribution
We can handle the whole project for you

WE CAN SUPPLY — T. Sweat & Polo Shirts • Custom made garments and products • Hats • Mugs • Pens • Stickers • Sew-ons • Jackets • Embroidery • Badges • Pennants • Key Fobs • Straps • Lighters • Boxer shorts • Headbands • Suspenders • Towels • Coasters • Diapers • Sligmas • Wristwatches • Sports Bags • Jogging Suits • Leisure wear • Umbrellas • ALL YOUR FUTURE PROMOTIONAL REQUIREMENTS

Printed or personalised to your specification

WE CAN OFFER — Reliability • Flexibility • Personal service • 100% effort • Retail, Wholesale and Mail Order Distribution • Corporate Leisurewear Production • Management of Mail Order Fulfillment, International, Fan Clubs and Artist Merchandising

The unique



Merchandise Range is produced
exclusively by

Stage 3 Promotions

NAPALM DEATH • MORBID ANGEL • TERRORIZER •
CARCASS • LAWNMOWER DETH • NOCTURNUS •
GODFLESH • ENTOMBED • HELLBASTARD •
BOLTHROWER • MIGHTY FORCE • MASSACRE

Short and long sleeve tees. If it doesn't have the superb

Stage 3 Promotions label and bag it is not official
Stage 3 Promotions merchandise!!

Stage 3 Promotions

Unit 12, Threshers Yard, Kingham, Oxon OX7 6YF
Tel: 0608 659200 Fax: 0608 659222

Stage 3 Promotional

TO PLACE AN AD
TEL 071 620 3636 EXT 5468
FAX 071 401 8035



For ALL your packaging needs RING NOW!
London 081 351 7773 (5 Lines)
Manchester 061 275 0216 (5 Lines)
Birmingham 091 556 0216 (5 Lines)
Tel: 071-224 4473. Fax: 071-487 4759

id MUSIC

MODULAR SHOPFITTING

VERSATILE RANGE OF COMPATIBLE DISPLAYS
STORAGE AND COUNTERS FOR ALL MUSIC AND
VIDEO FORMATS

FREE PLANNING AND SHOP DESIGN
TEL: 0480-414204. FAX: 0480-414205
INTERNATIONAL DISPLAYS — MUSIC SPECIALISTS

Track sound + Vision

Will buy all overstocks, deletions, surplus stock. Any quantity, large or small. Anywhere in the UK. CDs, cassettes, records and videos.
Tel: 071-224 4473. Fax: 071-487 4759.
Mobile: 0931 815277
CASTLE HOUSE, 25 CASTLEREAGH STREET
LONDON W1V 6YR

REWARD
£100,000 + CASH available

WE ARE MAJOR BUYERS OF OVERSTOCKS + CDs, TAPES, FROM RECORD COs, DISTRIBUTORS, RETAILERS AND WE PAY TOP CASH
Contact: CIRCUS WHOLESALE
Phone: 081-205 3697 Fax: 081-205 4493
Mobile: 0831-456 263
EXPORT ENQUIRIES WELCOME

alto

ASSISTANT MANAGERS AND
SALES STAFF

AIRPORT AND STATION BRANCHES (INCLUDING NEW
BRANCH IN LIVERPOOL STREET STATION)

In order to meet the demands of our expansion programme, a number of positions are available in the above locations.

Only those with extensive music retail experience need apply. Additionally commitment and a commercial understanding of the music industry will enable the right people to develop along the Company.

Competitive salaries will be offered.

Write now with full CV to: Personnel Department, Alto Music Retail plc, Park View House, 1 Park View Road, Berkhamstead, Herts HP4 3EY.

BUSINESS TO BUSINESS

REWARD
CASH AVAILABLE

For the purchase of libraries/
ep, vinyl/promotional
collections/private collections/
records, etc. etc.

Records/Audio Cassettes/
Compact Discs/Videos
Country/Rocks of all
musical persuasions.

Many years experience
ensures a complete and
discreet service to the radio
and music business
countrywide. Distance not
a problem. Give us a call.

CHEAPO RECORDS LTD

53 Rupert Street, London W1
Tel: 071-437 8372
even-10.00pm

NOT ANOTHER
BROKEN RECORD!

Make damaged records a thing of the past with Swan record menders. LP's, Singles and CDs. Available from stock, or custom made with your own logo at competitive prices. So don't take chances - get Swan protection behind you - call us today.

Ask us about our full range of packaging products including Jars, etc.
Unit 6, Princes Road, Enfield Industrial Estate, Croy, Norwich, NP17 2AP
Ingham 0203 02627
Fax: 0203 201277

FED UP WITH
EXPENSIVE HOTELS
FOR YOUR GROUPS??

Consort Estates

have a wide variety of serviced apartments available for weekly letting in Kensington and Hampstead.

Tel: 081-451 3094
Fax: 081-459 4422

OFFICE
SPACE W1

First floor,
120, 120, 330 sq ft
£21 per sq ft
Tel: 071-636 1174

ANDREW LLOYD WEBBER

congratulates

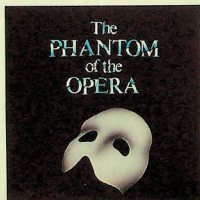
DAVID MUNNS and everyone at POLYDOR LTD.

on their unprecedented achievement of

three successive cast recordings

entering at No. 1 in the UK charts

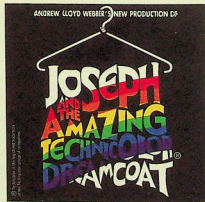
in the first week of release



28 February 1987



23 September 1989



25 August 1991

Source: Gallup/CIN Chart

THE LAST RECORD I BOUGHT

by HARRY DOHERTY



"It was Irish Heartbeat by Van Morrison and The Chieftans — pure joy. Because I run a hard rock magazine, everybody expects that my record collection is an A-Z of heavy metal."

"Nothing could be further from the truth. I belatedly discovered the Pet Shop Boys as a result of their Wembley show."

"But the record I would dearly love to buy is Neil Diamond's Tap Root Manuscript, a gem I lost years ago and have searched for in the record shops in two continents without luck. Anybody got one spare?"

Harry Doherty is editor-in-chief at Metal Hammer/Rock Team Publishing.

Ball takes his parting shot

In three decades, Arthur Ball has seen many famous faces come and go through the door of the Regency house in Stanhope Place.

Now Ball himself is leaving the building which Philips Records bought and converted into a recording studio in 1962, for the last time.

The London facility's latest owner, Paul Weller, is selling up Solid Bond Studios, as it is now called.

Ball is retiring, with the priceless memories intact, well almost.

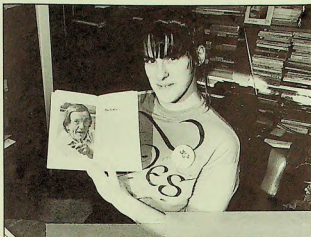
For sadly there are no written records of sessions by the likes of Doris Day and Bob Geldof. Someone recently walked off with the visitors' book.

"Everyone who came in here had signed that book," says Ball, ruefully. "I'd love to get it back."

New book is no ding-a-ling

Yet another infuriating rock and roll tome is set to appear in your local book shop next month.

Slipped Discs: The Worst Rock 'n' Roll Records Of All Time is the work of fellow New Jersey gunslingers Jimmy Guterman and Owen O'Donnell, who claim their book is for "rock and roll fans who haven't let their tastes or attitudes get too stuffy."



Speculation about older DJs at Radio One being axed has had a devastating effect on the life of one person in particular.

Alan Freeman was no doubt perturbed by the leak, but not as distressed as perhaps his biggest fan, Tiz Hay, who immediately set up a campaigning fan club. Fluff Forever ForMidable will campaign to prevent any "axe" plans.

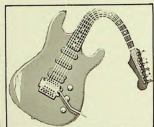
"I can sense that something's definitely worrying Fluff at the moment," says Hay, 32, half

Fluff's age. "I can tell by the way he speaks on air that he feels threatened."

"He keeps mentioning the ages of people who have written in so that people will realise that a lot of young people listen to his shows. It's all very upsetting."

Hay, who also runs the Yes fan club, says Fluff is unique. "All DJs follow him and the trend that he set," she says.

"Lovely old uncle Fluff" wasn't around to comment on FFF, but surely real "music lovers" won't be able to ignore it. Not 'arf.



Slipped Discs: back stabbing?

A highly subjective compendium of insult, abuse and all-out pissing taking, it names as its worst ever single Chuck Berry's My Ding-a-Ling, adding almost apologetically, "but we also celebrate how ground-breaking and influential his early work was."

The Worst Rock and Roller of the World prize goes to the authors' chief whipping boy Billy Joel, with Paul McCartney and Duran Duran as runners up. With some relish, Guterman & O'Donnell outline the book's highly sophisticated *raison d'être* — "a chance to earn back some of the money we've wasted on Queen records".

And yet they acknowledge that: "Many of the performers we banish to 'worst' categories regularly sell millions of copies."

Which raises the question of just who is having the last laugh.

Metal men are quick to rush in

Rock Power publishing director Henry Olberg was happier than most when the coup attempt in the now late Soviet Union came to a sticky end.

For the reinstatement of Mikhail Gorbachev, and the new trade laws that followed in its wake, mean that he will be able to double the magazine's circulation across what was the USSR.

Before the ill-fated *putsch*, the pan-European heavy metal monthly from the Maxwell stable was distributing a quarter of a million copies, printed inside the Soviet Union on low quality Russian paper.

But now an extra 250,000 copies will be printed in the UK on top-notch stock and imported via Poland.

Rock Power did not fall victim of the post-coup media clampdown, because they were not publishing "sensitive" material. You can say that again.

QUOTE OF THE WEEK

"Factory usually reckons it can walk on water, but we can't walk away from the recession." Factory's statement on its six redundancies.

DOOLEY'S DIARY

Remember where you heard it:

If the BPI is starting as it means to go on, then the copyright tribunal will run and run. Its barrister, Sydney Kentridge — known for his past work with the family of Stephen Biko and Townsend Thoresen — wanted all of Friday for his opening statements. He received a "curt reply" The QCs also quibbled over how to describe Virgin — one calling it a "mini-major", the other dubbed it as "majorette" ... Island MD Marc Marot is a trifle disappointed at the adjournment date for the NWA hearing. "November 7 is a likely date for the election and also it's my baby's birthday," he says. . .

On the eve of celebrating 20 years in the business, Warner Music chairman Rob Dickins says — with great conviction — "I can imagine no other life that I could lead" ... The Town & Country Club tells me that following revelations that its new ticket system can spot exactly who turns up at gigs, one record company executive rang the venue to say "sometimes I can't make the gigs. So if I get the tickets to you, can you put them through the system and I'll give you a fiver?" ... Former Cooking Vinyl man Pete Lawrence is returning with a new label, Pure Bliss ...

Pickwick boss Ivor Schlosberg, commenting on the company's explicit new sex education video *The Lovers' Guide*, admits: "I learned a few things from watching it" ... Brace yourselves for another round of Daniel O'Donnell/country chart complaints. Ritz is set to release his *The Very Best Of* on October 7 ... It is not surprising the founder of The Audition plugging service, Martin Wilding, is keen to smooth over concerns from muzak companies. Somebody, somewhere has been issuing him with death threats, he claims ... Given the furor over Prince's smutty Gett *Or* lyrics, it was surprising to see *Smash Hits* — with a target readership of 12 to 16 — print them in full last week ...

Music Week
Incorporating Record Mirror

© Spotlight Publications, Lodge House, 25 Blackfriars Road, London SE1 9UR.
Telephone: 071-420 3630. Fax: 071-401 8035.

Editor: Steve Rodmond. News editor: Nick Robinson. Features editor: Selina Webb. Reporter: Martin Talbot. Production editor: Duncan Halliday. Senior sub-editor: Andrew Martin. Sub-editor: Fiona Robertson. Senior ad executive: Judith Rivers. Ad executive: Steve Masters. Andrew Wadsworth. Ad production assistant: Kate MacKinnon. Secretary: Cindy Senkook. Publisher: Tony Evans. For Spot-Ads: Group ad production editor: Roy Simthorpe. Group special projects editor: Karen Taylor. Publications: Group production editor: Roy Simthorpe. Group publishing editor: David Dalton. Executive Group ad production manager: Robert Clark. UK subscription editor: David Dalton. Post Office: Group address: Brain. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association. Printed by Penrose Press. UK subscription: including delivery. Post-free. Every January. £88 from Computer Publisher, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Tel: 081-640-8142. Fax: 081-648-8873. UK C0699. Europe E1201281090. The American, Middle East, Africa and the Indian Sub Continent E185US820. Australasia and the Far East £220 000 9365.

ABC

Average weekly circulation: January to June 1990: 12,280

THE CLASSIC HITS

JASON DONOVAN

Greatest Hits

NOTHING CAN
DIVIDE US
ESPECIALLY
FOR YOU

TOO MANY
BROKEN HEARTS
SEALED WITH
A KISS

EVERYDAY
HAPPY TOGETHER

RELEASED SEPT 16

MAJOR TV SUPPORT

HFC D 20 • HFC 20 • HF 20

ORDER THROUGH WARNER MUSIC

TEL: 081 998-5929



PWL
RECORDS

VHF 20