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UPDATE



music week

For Everyone in the Business of Music

21 SEPTEMBER 1991 £2.50

Woolies slammed over Dire pricing

PolyGram claims it is an innocent party in the furore over Woolworths' pricing of the new Dire Straits album.

Angry independent dealers have accused the company of giving the chain favourable deals on the album which have led to it selling the CD at £9.99.

Their frustration has been heightened by Woolworths offering further discounts.

But PolyGram's Nigel Hayward says Woolworths and its supplier Entertainment UK, was not given a special deal.

"On Every Street was sold to EUK on their standard trading terms with PolyGram as was every UK dealer," he says. While PolyGram did agree a



Ash: loss leader

co-operative ad campaign with Woolworths, he says: "We were not notified of the intended retail price until after close of business on Friday Sept 6."

The album was released the following Monday, and sales were expected to hit 250,000 last Saturday.

PolyGram is understood to be annoyed about the move by Woolworths, which resulted in many dealers venting their anger on PolyGram's telesales department.

One bemused PolyGram executive says: "Most retailers would agree that you don't cut the price of ice cream in a heatwave."

Woolworths commercial director Chris Ash issued a brief statement.

"Dire Straits is part of our Price Squeeze promotion which aims to give our customers even better value for money," he said.

Indie retailer Vic Kibby, of Hays Records in Bristol, is so angry at Woolworths' policy he

is selling his Dire Straits albums at £9.49, virtually cost price.

"This business really is the pits. I'm afraid this could turn into a trend," says Kibby.

Essex retailer Adrian Rondeau, of Adrian's Records, blames PolyGram.

"They have taken away discount from the independents while giving the multiples their normal deals," he says.

Rondeau's Wickford store is next to a Woolworths' store, and he feels obliged to match the offer.

Rondeau says bitterly: "In future, PolyGram can stick its priority records where it sticks its priority discounts — in the multiples!"

Readers back new-look MW

Music Week's new look has won the overwhelming support of readers, with a huge 70% saying it has improved the magazine.

Some 63% say the content of the magazine has improved along with its appearance.

The results come from a representative telephone survey of 150 MW readers taken last month designed to judge the effectiveness of last November's revamp.

An overwhelming 91% said the new MW is at least as good value for money as the old format. A third of those said it was even better value.

Most appreciated sections were Datafile, News and Market Report.

Exactly 50% of those polled said Datafile was very good, with an additional 43% saying it was good or quite good.

News scored 22% very good, 43% good and 32% quite good.

Receiver in at troubled FM-Revolver

FM-Revolver Records went into receivership last week after running into cash-flow problems. Heavy Metal Records and other associate companies are unaffected.

Receivers Ernst and Young were appointed by bankers Hill Samuel and are trying to sell off the record company's assets, which include a recording studio, and master tapes.

FM-Revolver Records MD Paul Birch confirms that he had been trying to organise a take-over of the company.

Birch says his company had experienced difficulties since 1986 when it was locked out of the US due to the change of copyright law.

But he says: "The company has increased its turnover every year for the past four years by 28% each year."

MCPS 'threat' to new acts

Record companies will be robbed of vital money by loss of new talent if the MCPS wins the battle to raise mechanical royalty rate, Sony Music chairman Paul Russell told the copyright tribunal last week.

Slicing into labels' profits would force cuts in areas of uncommitted expenditure, primarily A&R budgets for new acts, he said.

Sony has pledged itself to new albums by George Michael, Sade and Deacon Blue, he said.

"That's part of my 20 albums (for this year). I am committed to the marketing of them. The only true variable is the unallocated A&R spend,

the spend for new artists."

In the long term, record companies could be compelled to either record fewer albums or pass on the extra cost to the customers, he suggested.

The MCPS wants to bring the old mechanical rights rate of 6.25% of retail price in line with the BIEM/IFPI agreed rate, equivalent to about 8.2%.

The BPI wants it reduced by one-fifth.

The BPI spent the first four days of last week presenting its own witnesses for cross-examination, while MCPS representatives took the stand on Friday.

The case presided over by Robin Jacob QC is expected to finish on Friday September 27.

MARIAH CAREY
EMOTIONS

The brand new single released 23rd September

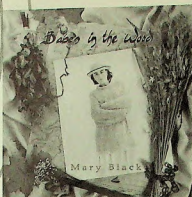
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- STRANGE FRUIT
- UTILITY

91



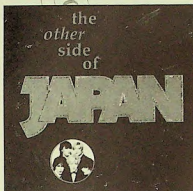
MARY BLACK: BABES IN THE WOOD
GRA LP8 (LP) GRAMC8 (MC) GRACD8 (CD)
RELEASE DATE: 23.9.91



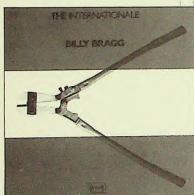
THE ORB: PEEL SESSIONS
SFRLP118 (LP) SFRMC118 (MC) SFRCD118 (CD)
RELEASE DATE 23.9.91



ANYTHING YOU LIKE: ANYTHING YOU LIKE
12SSR119 (12" SINGLE)
RELEASE DATE 23.9.91



JAPAN: THE OTHER SIDE OF JAPAN
RRLP150 (LP) RRCDD150 (CD)
RELEASE DATE 14.10.91



BILLY BRAGG: THE INTERNATIONALE
UTL011 (LP) UTLCD011 (CD)
RELEASE DATE 30.9.91



MAE MCKENNA: MIRAGE AND REALITY
KAD1 (CD ONLY)
RELEASE DATE 21.10.91



MICHAELA STRACHAN: MICHAELA READS
THE THREE LITTLE PIGS STOR 1 RAPUNZEL STOR 2
GOLDLOCKS STOR 3 RUMPLELTZEN STOR 4
RED RIDING HOOD STOR 5
RELEASE DATES TO BE CONFIRMED



THE SELECTER: ON MY RADIO
RZS116 (7" SINGLE) RZS116 (12" SINGLE) RZSCD116
(CD SINGLE) SZSMC116 (MC SINGLE)
RELEASE DATE 7.10.91



PATTI DAY: HOT STUFF
SWRS (7" SINGLE) SWRTS (12" SINGLE)
SWRCD8 (CD SINGLE)
RELEASE DATE 7.10.91



TELEVISION PERSONALITIES
1. AND DON'T THE KIDS JUST LOVE IT REF 11007 (LP) REF 22007 (MC)
REF 33007 (CD)
2. "MUMMY, YOU'RE NOT WATCHING ME" REF 11008 (LP) REF 22008
(MC) REF 33008 (CD)
3. "THEY COULD HAVE BEEN BRIGGS" (THE BEATLES) REF 11009 (LP)
REF 22009 (MC) REF 33009 (CD)
4. "THE PAINTED WORD" REF 11010 (LP) REF 22010 (MC) REF 33010 (CD)
RELEASE DATE 30.9.91

RIO COMMUNICATIONS LTD. VIA POLYGRAM

Prince bamed for refund delay

Diamond Promotions is awaiting the return of a \$625,000 downpayment from Prince before it can consider refunding ticket holders for the cancelled Blenheim Palace concert.

The Minneapolis artist has told promoters he will decide what to do over the next two or three weeks, claims Diamond.

Diamond's Thomas Adalbert says: "We have to either wait

for a rescheduled date or refund the fans, but we can't pay any money back until we get the money from Prince. Whatever happens we just want to please the fans."

"The company still hopes to reschedule the event despite statements from Prince that the concert will not take place this year."

The promoter has also been hit by the fall of Keith Prowse,

which had £150,000 of its money, says Adalbert.

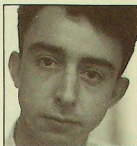
"We have put our houses, homes and cars on this," says Adalbert. "We have nothing left if this goes down."

● Cheltenham Police are to join the hunt for the promoter of the twice-cancelled Midsummer Day Dream concert scheduled for the Milton Keynes Bowl.

The Gloucester Trading

Standards Office has submitted a report on Nick Seller and his two partners in Total Control Events, who have disappeared from their Cheltenham office owing "a substantial amount of money".

As many as 8,000 people may be owed £200 each, says Chris Hitchings, Gloucester's principal trading standards officer. Rent is also owed, he says.



If a record company offered a voucher with a single offering money off an album it would transgress the charts code of conduct. (currently under review). But as Woolworths is demonstrating, there's no such restriction on retailers.

That's an anomaly which the Chart Supervisory Committee ought to take a look at. The gut reaction may be to restrict retailers to the same degree as record companies, but maybe in a recession it would do the opposite and liberalise the rules for a change.

Anything which stimulates sales has got to be a good thing. And if record companies were to switch promotional budgets into such tactics indeed retailers could enjoy the same boost as their larger competitors.

I had the benefit of seeing and hearing Sony's new Mini-Disc in action this week. And I defy anyone not to be impressed by it.

The description "technological miracle" gets so over-used these days, it's hard to take it seriously, but that is exactly what Mini-Disc is.

It apparently still has problems with batteries—Mini-Disc wears them out very quickly—but the idea that one will soon be able to buy a portable recordable CD player for less than £250 is pretty damn impressive. Like most people I was impressed when I first saw Philips' DCC machine, but in comparison with Mini-Disc it seems dull.

Nevertheless I'm willing to bet a tenner that it will be DCC and not Mini-Disc that takes off.

Technological innovation is rarely the sole precondition for a consumer product's success. Mini-Disc is certainly new. But it is precisely because DCC is "dull" and steadfastly evolutionary that it will succeed.

Steve Redmond



McLaughlin: here to stay

McLaughlin back in the Bard chair

HMV's Brian McLaughlin has been re-elected as Bard chairman following one of the organisation's most successful years.

The HMV managing director was re-elected last week with Chris Ash, of Woolworth, as his deputy following the resignation of Mike Sommers earlier in the year.

Jill Tomalin, of WH Smith, becomes the first female member of the council and joins as secretary. Virgin Retail's Simon Burke becomes treasurer.

Burke, Bob Barnes of Music Junction and Andy Gray of Andy's Records were re-elected. The new members elected were Paula Connerney of Music4Sam, Goody, Hamish Robertson of John Menzies and Richard Wootton of Ainsleys.

At the Bard AGM, McLaughlin celebrated a year in which the organisation appointed a secretary-general, Bob Lewis, and strengthened links with the BPI, paid off the majority of its start-up loans and joined the Video Standards Council and the British Retailers Association.

"The infrastructure is now in place, the membership united behind us and I can confidently say to the industry, Bard is well and truly here to stay," says McLaughlin.

Prorowse: music escapes lightly

The music industry looks set to suffer only limited losses following the collapse of ticket agency giant Keith Prowse.

Receiver Grant Thornton, which was called in last Monday, says the vast majority of the estimated £10m-£20m debt is owed to creditors in the sport and theatre worlds.

Receiver Alan Griffiths, who blames the company's collapse on the tourist downturn as a result of the Gulf war, says: "It is impossible to give any figures at this stage, but music concerts are not the main area affected by what has happened."

MCP director Stuart Galbraith says the tours it is currently promoting such as Simple Minds and Marillion will not be heavily hit.

"Like most promoters, we

ask agents to purchase their tickets in advance. So any tickets of ours which Keith Prowse has are paid for."

Mike Stewart of Marshall Arts, which is handling the Dire Straits tour, says it too has suffered only a small loss, as does Wembley Stadium and Arena.

The main losers are likely to be two charity concerts held during the past fortnight. The Salisbury Cathedral concert, headlined by Placido Domingo and Phil Collins, may lose up to £33,000, says appeal director Frank Lockyer.

The national chain was the only countrywide agent for the show, he says. "We selected a national institution like Keith Prowse because we thought it would be safe. It's ruddy bad luck."

Jazz FM unveils mainstream shift

Jazz FM is to undergo a major facelift that will include a revamp of its new format, new presenters and a move towards a broader interpretation of jazz.

The struggling incremental station plans to be more track-led rather than artist-led from September 23, when it will introduce its new format.

Katy Turner, head of sales at Jazz FM, says: "We will move away from the more esoteric format which has developed over the last year."

But David Maker, whose company Golden Rose Broadcasting has made a bid to take over the station, stressed in a letter to *The Independent* that he will not be moving away

from the Radio Authority's agreement with the station. "Any suggestions that Madonna will be heard on 102.2 FM should be scotched forthwith," he insists.

Jazz FM promises to introduce "big name presenters" alongside some existing presenters, says Turner. The station has not confirmed the names of the presenters who will be axed.

The David Maker consortium is believed to have increased the value of its planned offer to £1.17m following its failure to meet the first offer deadline for the station. The deadline has been extended to September 30.

Scottish chart pins hopes on BBC TV slot

The backers of the Scottish Chart are hoping that exposure from a new BBC Scotland television series featuring its Top 20 hits could lure sponsors for 1997.

A plot of the series reached a record audience in Scotland with one in six people switching on for the chart show.

While the BBC has refused to allow on-air sponsorship of the chart, it has provided most of the bridging finance required until the end of the year.

The series of 15-minute programmes will be run every Friday from September 20 at 7.50pm. The Scottish Chart will continue to be broadcast on BBC Radio Scotland.

Scotland trials own Midem



Scotland is to hold its largest ever music trade fair next week.

Scotland The Rave is being staged at Glasgow's Scottish Exhibition and Conference Centre on September 21-22.

Organiser Clive Morton, of Music Maker Exhibitions, says 120 exhibitors are booked.

"We are combining trade stands with live bands and a Radio One presence with the aim of creating a broader appeal than in our previous two years," Morton says.

PRS's Scottish Office deputy manager Jane Grant Pearson will be providing information and advice for existing and po-

tential members.

The Musicians' Union also hopes to recruit new members. Its music business adviser, Mark Melton, will be introducing solicitor Robert White as part of the Union's free contract-giving service.

Brian Guthrie, vice-chairman of the Scottish Record In-

dustry Association and managing director of Nightshift Records, hopes the show will become a Scottish Midem. "It's about awareness, as many people have no knowledge about organisations such as MCPS and PPL," he says.

The SRIA has around 80 label members.

So record companies get knocked for not maximising the potential of dance music (Opinion, Sept 7) — though it continues to be a lucrative source of income. How bizarre!

The Seventies brought the dance boom and with it many one-hit wonders and poor album sales. But as the Eighties unfolded so did the understanding required by both artists and record companies to develop the dance marketplace.

This success has led to a much broader definition of "dance" with the result that dance acts regularly appear in the singles charts — and sell albums.

With dance music now part of the pop mainstream comes a natural growth of A&R activities within the record companies. But as with all music, be it pop, dance, R&B, rock *et al*, not every act is successful. Unfortunate — but fact.

Sony Music set up its own dance division 18 months ago. This department ensures that its own mainstream press, promotion and retail personnel are able to comprehend the state of the dance music market and price accordingly.

The dance division co-ordinates with A&R to get the best mixes possible for the UK marketplace; effects a service plan to clubs, dance radio, dance press, dance retail; feeds into the respective mainstream marketing, promotion, press areas pre-releases; and ensures that the release date is right.

I don't suppose that we are that much different to our competitors, but I am immensely proud of what we have achieved.

This couldn't have happened without commitment, creativity and understanding. And I'm proud of what the industry has achieved since the Seventies for the music that I love. I am delighted that new audiences feel the same.

It's just odd that success has been met with detractors. Steve Ripley is marketing manager of Sony Music's dance division.

Rush launches a street-level label

Rush Management UK boss Trenton Harrison is launching a new dance label via Polydor.

Expanding from the Rush stable of Public Enemy, LL Cool J and others, Harrison wants Raiders Records to be aimed at street-level fans rather than DJs.

"We won't be having a huge mailing list and there won't be release schedules as such," says Harrison, who has appointed Florence Annang as Raiders general manager.

"We want to target particular DJs who will be interested in the type of release we put out," he says. "So if it's on a soul tip or a rave tip then it will go to DJs who play that type of music."

If DJ reaction is not positive, another track will be promoted via Raiders' own three-man promotion team at Polydor.

Harrison, who will continue



Raiders: Annang (left) and Harrison target 'particular DJs'

to run Rush in the UK, says he set up the label out of frustration.

"I just thought instead of schlepping around the A&R men all the time trying to get them to sign acts, I'd set up my own label," says Harrison.

Raiders, whose deal is initiated by recently departed

Polydor managing director David Munn, will be able to use the services of Rush-managed producers and removers such as members of De La Soul and Big Daddy Kane.

The first single release is *If You Want Me* by Mix Master Dee, out this week. Albums artists are also being signed.

Sawyer goes it alone

EMI senior A&R manager Rob Sawyer is leaving to set up his own consultancy.

But his main clients will still be acts signed to EMI.

He is also moving into management and is working on a TV show about black music.

Sawyer, who spent six years

at EMI Records, as well as working for ATV Music and EMI Music Publishing, has set up Internustica based in Twickenham.

And he is taking his signings — DNA, Kym Mazelle, Johnny Clegg and Ruthless Rap Assassins — with him.

Sawyer will be taking on UK and European management for producers and removers.

He is also working with EMI's video division PMI on a TV programme on the history of black music. See *People*, p31.

Telstar double marks Bolan date

Wax label, which owns rights to most of the former T Rex frontman's catalogue.

A tie-in has been arranged with Levi Strauss, currently using the track *Twentieth Century Boy* in its TV and cinema campaign, to give away free limited-edition T-shirts through HMV and posters via Woolworth.

Capital Radio is also run-

ning a holiday competition, while NME will be giving away money-off vouchers.

The video includes classic footage from *Top Of The Pops*, while CD and cassette versions of the album will include four extra tracks.

A second single, *Metal Guru*, is planned for release on September 30, the anniversary of Bolan's birth.

Telstar creative manager Adam Holtwood insists the date is a coincidence.

"We have been planning this since last year and never intended to release them on those dates, but that's the way the schedule worked out," he says.

Music Club released a budget best of Bolan collection earlier this year.

Hyperion pips rival to sign leading pianist

Hyperion has snatched an exclusive contract to record Russian pianist Nikolai Demidenko from under the nose of rival Conifer, writes Phil Sommerich.

A Chopin recording for release in October was originally licensed to Conifer, but will now appear under the Hyperion logo.

Demidenko will make at least three records a year under the five-year deal, and Mike Spring, Hyperion's sales manager, says releases will be "quite large recordings of major repertoire".

Spring admits Hyperion was "perhaps not quick enough off the mark" in seeking to sign Demidenko, who has had ecstatic reviews since his UK debut in 1985.

But last month the company persuaded him to scrap a draft contract with Conifer, which had already issued one Demidenko record.

John Kehoe, Conifer's head of A&R says: "This was a matter for private discussion, not public comment."

"We look forward to some time in the future to other recording opportunities with Nikolai Demidenko."

● Pickwick is launching a new Discover. The Classics series on October 23.

The seven-cassette/CD titles, which come under themes ranging from love to power and glory, will have suggested retail prices of £3.99 and £5.99.



Macdonald: reshuffle

Staff elevated to the board in Go! Discs plan

Go! Discs has made three of its department heads directors as part of a five-year expansion plan.

Alan Crowderoy has been appointed international director, Paul Dowling has taken up the post of marketing director and Jona Cox is A&R director.

The new appointments tie in with a move at the end of September to a new office building in Black Lion Lane in Hamersmith — not far from PolyGram which owns a minority stake in the company.

Go! Discs was launched by Andy Macdonald with a mere £1,500 in 1983. By 1990 the company's UK turnover was £6.7m.

Success continued with three of Go! Discs' 13 single releases last year reaching the Top 10.

Alto revamps for new London store

Revived retail chain Alto is next month opening its first new store since it was saved from collapse by property tycoon Roger Gawn.

Sited at London's Liverpool Street Station, it will be the first to move away from the chain's traditional AM male target audience and aim at the mass market.

Managing director of Alto Music Retail plc Les Whitfield says: "We want to move away from the old market and move more mainstream. But we are not going to reduce our quality of service."

The new store, covering 1,000 square feet, will be bigger than AMR's two main stores at Heathrow and Gat-



Alto: new look

wick airports, he adds. Another will follow before Christmas and will be Alto's first outlet in a primary High Street location.

Whitfield moved over to AMR from its associate company Alto Ltd which went into receivership in June. Headed by chairman Roger Gawn, AMR bought Alto's four most profitable stores, which ac-

counted for 70% of the company's turnover and all of its profits.

Whitfield is now running the operational side of the chain, with Gawn handling financing.

Whitfield says the company is aiming for a turnover of at least £500,000 for its first full year in operation. The five stores which have closed were the ones which failed to make a profit, he adds. One was making a loss while the others were only breaking even.

Design of the chain has been changed to go with the different profile, he says. Fittings from the five closed stores have been salvaged and will be adapted for the new stores.

Majors to back Mini-Discs

Sony's Mini-Disc system has been buoyed by the support of four out of the other five major record companies for next year's launch.

Sony Corporation says EMI has now given the format full backing, with Warner and BMG supporting it in principle and Virgin agreeing to come

on board if it is supported by consumers.

A Sony Corporation spokesman says PolyGram is the only major not to have guaranteed support, but discussions are progressing on a cross-licensing agreement with its parent company Philips.

Sony has pledged Philips'

software support for its DCC system, but has not fully committed itself on hardware.

Last week, a team of Sony's technical experts from Japan held a series of presentations to major UK record companies, including EMI and Virgin, explaining the new format.

High profile promised for classics event

The Gramophone classical awards are to get a major boost in profile, with hardware manufacturer Technics supporting the event, writes Phil Sommerich.

Technics has funded the televising of the awards to be shown either on or after the actual event which takes place on November 18.

It is also providing £20,000

for the Technics Award for a recording to be made by a previously unrecorded artist.

The firm will make a CD of excerpts from award-winning discs, to be given away with the December issue of Gramophone.

There will be a new award category, Artist Of The Year, and opera singer Dame Joan Sutherland will make the

presentations.

Gramophone managing editor, Christopher Pollard insists the new image is not a response to the BPI's failure to get its classical awards off the ground this year, but rather a reflection of the rise in classical's market share from 7% to more than 10% in two years.

"We had intended to raise

the profile as a result of the success of last year's awards and were prepared to move the date if the BPI awards went ahead," he says.

"When the BPI decided to defer its awards, we felt we could go ahead with our own plans," he adds.

This year's ceremony will be a formal, £85 a head lunch at London's Dorchester Hotel.

PolyGram has set up a one-stop consultancy service, PolyGram Synchronization, to aid advertising agencies and production companies wanting to use its tracks in commercials and films.

Big Life Records is increasing its standard dealer prices. From September 30, CDs will rise from £7.05 to £7.29; LPs/cassettes from £4.29 to £4.56; seven-inch singles from £1.20 to £1.36; 12-inch singles from £2.15 to £2.29 and CD singles from £2.45 to £2.49. The increases will not apply to LPs from top line acts such as De La Soul and The Soup Dragons.

Sony Music Entertainment (UK) has promoted Peter Corbett to director of financial services. The appointment is to cover additional accounting activities in A&R and publishing.

The fourth annual Dance Aid Trust Awards are to be held at the Park Lane Hotel in London on October 10. The charity awards, sponsored this year by Sol, will recognise achievements in British dance and music.

WH Smith has appointed Alison Collins as promotions manager for its Sounds department of pre-recorded music.

Gilles Peterson, the force behind Phonogram's 'Talkin' Loud label, has left Jazz FM to join Kiss 100.

BMG is launching a four-month, £50,000 promotion called Not The Autumn Campaign. Customers collecting two product stickers and a fill receipt can send off for a free cinema ticket.

Contrary to last week's report, PolyGram has not closed its Irish offices. It moved to a new base in Dublin earlier this summer.

FACT

OVER 80% OF MUSIC WEEK READERS REGULARLY USE THE MUSIC WEEK DIRECTORY. THE NEXT MOST REFERRED TO DIRECTORY IS ONLY USED BY 22% OF READERS

*SOURCE: MASS OBSERVATION (UK) LTD. AUGUST 1990

music week
for everyone in the business of music

THE EAR

MW's Talent Tipsheet

BARCELONA

ALEX WARNER

Quality stuff from this expatriate Brit, currently making a name as a session singer on Spanish TV commercials. Join Together is intelligent and well-crafted adult rock in the style of Peter Gabriel, and Warner's soulful vocals impress. Watch *The Sun Light Up Your Face*, meanwhile, comes on like an upbeat Chris Rea and could have strong European appeal.

Contact: Artist
Tel: 0452 813398

PETERBOROUGH

PHANTOM

For competent melodic rock with an eye on the US stadium market, look no further than Phantom. The production on their demo is a bit rough for that market but this does not disguise the quality of the songs. Everywhere I Go, fares best of their three efforts with the booming, anthemic delivery well matched by thumping percussion and wailing guitar. Worth checking out.

Contact: Brian Harris
Tel: 0476 860 490

SWINDON

SWELL SEASON

Bright, polished pop with an emphasis on intelligent lyrics is on offer here. Never Been In Love Before recalls The Beautiful South with its "difficult relationship" theme and the white soul vocals, but it is the sparkling pop backing that suggests future chart action. Elsewhere Don't Let Go delves into Deacon Blue territory and the closing, You've Played The Contact, bounces along like an enthusiastic Prefab Sprout.

Contact: The band
Tel: 0793 431601

MANCHESTER

MONTEVERDE

Named after their keyboardist, Lee Monteverde, who has production credits with the likes of 808 State and Simply Red, this duo fashion an odd mix of indie beats with straightforward melodic vocals. But some work is needed on the songs before they can live up to their press release's "Pet Shop Boys with Guitars" claim.

Contact: Jim Mitchell
Tel: 0698 822619

Trading on the future

Rough Trade is counting on the seven-inch single to make it rich — in talent.

Financially, its new Singles Club series is unlikely to do better than break even, but Rough Trade Records general manager Andy Childs is expecting long-term benefits from the new venture.

"This idea is part and parcel of the resuscitation of the Rough Trade label," he says. "Basically, Rough Trade Records is an A&R department, and The Singles Club gives us a chance to test the market."

Childs says the idea was triggered by a similar project launched 18 months ago by Seattle's Subpop label. A single a month will be released, either by kudos-bearing established bands, or unsigned artists. Levitation — who have a US deal with Capitol, but are unsigned in the UK — kick off the series, which is due to be launched next month.

Rough Trade is pressing 5,000 limited edition copies of each release, which will retail at £2.50. Initial promotion will include ads in *NME*, *Melody Maker* and collectors' magazines.

Although distribution will



Clubbing: Travis (RT, MD), Sarah Withers (A&R) and Childs

primarily be by mail order, some independent dealers are keen to participate.

"We'd certainly take them, there's a market," says Rob Fitzpatrick of Beggars Banquet in Kingston, Surrey.

But the format is not attracting the multiples. "As a CD I might take them regularly, but not as a seven-inch single. Displaying the product would be difficult," says Ian Spalding, manager of the largest Our Price shop in Newcastle.

The bands, who view The Singles Club either as an op-

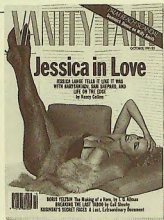
portunity to record spin-offs or as a route to an album deal, are more enthusiastic.

"There are occasional golden eras when everything on a particular label is worth having, like early Stiff or Island," predicts Dai Davies, Levitation's manager. "I think The Singles Club will be like that."

The key to success will be persuading record-buyers to support The Singles Club in the long term. Finding enough attractive new acts to sustain interest may tax even Rough Trade's renowned A&R sense.

Sarah Davis

Allen Grubman talks
to *Vanity Fair*
about how he hates
the music but
loves the business.



He represents Springsteen, Madonna, and Michael Jackson. He doesn't much like their music but loves making them record-breaking record deals. The most powerful lawyer in the music business reveals his secrets to James Kaplan.

Also this month, Oscar winner Jessica Lange talks about her colourful, bohemian lifestyle and how it contrasts with the glitz and glamour of Hollywood.

And Dominick Dunne takes a fresh look at the history of the Kennedy family and gets to the heart of their latest scandal.

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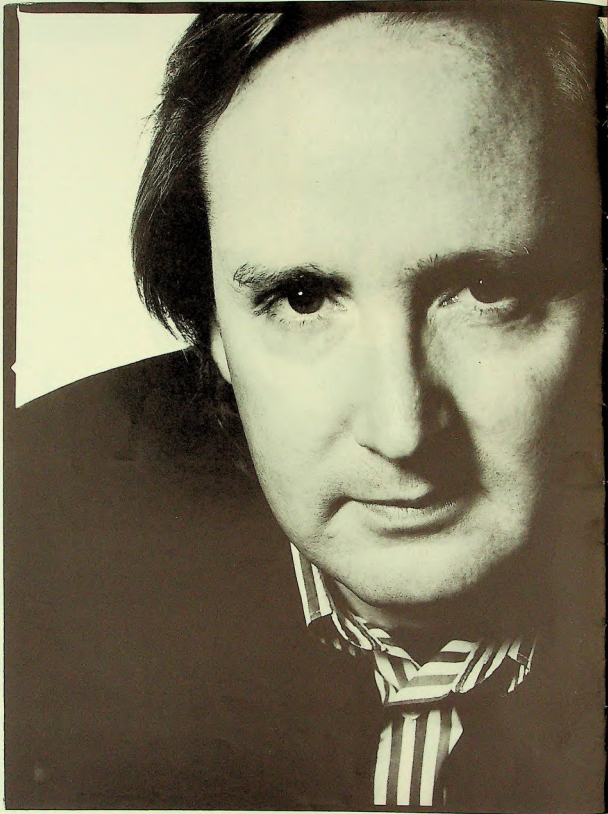
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Principled principal



CURRICULUM VITAE

NAME: John O'Driscoll Preston.

BORN: August 29, 1950.

PARENTS: Father — Army officer, later joined the brewery trade. Mother — housewife, "what a ghastly phrase."

EDUCATION: 10 'O' Levels and three 'A' Levels at Shrewsbury School. "I was just going through the sausage machine of private education." Honours degree in Modern History from Trinity College, Oxford. Added to it postgraduate degree in Latin American

Studies from Liverpool University.

CAREER:

1972: Spent a year in a commune in Mexico.

1973: After rejection by Foreign Office — "they tried to railroad me into being a spy" — began applying to record companies. Joined Decca as management trainee and quit after three weeks, "boring. Nothing to do with music."

1974-76: Joined Bruce's Record Shop in Edinburgh as assistant and rose to marketing manager after managing the Dundee store. "It

was marvellous fun hearing all the new records." **1976:** "I was bored with retailing and lived on the dole in London."

1977-1980: EMI Records, artist development manager, Harvest label manager and senior label manager, and finally marketing manager.

1980-83: Decca Records, general manager (London Records). "I wanted to be MD but Ramon Lopez said no, that was for Roger Ames, and moved me to Polydor."

1983-1985: Marketing director Polydor Records.

BMG chairman John Preston is living proof, say colleagues, that you don't have to be a complete bastard to run a record company. By Matthew Cole



John Preston has recently swapped his trademark spectacles for contact lenses and the change could not have been more timely. With his hand on the tiller of

not one but two record companies, after making the beds of both Arista and RCA redundant in the spring, BMG's UK chairman needs to have a clearer vision than ever. Preston is under pressure.

And while pressure can be no stranger to a chairman of one of the UK's Big Six, it is very public pressure for a man who has previously been one of the industry's least visible bosses.

One of the inevitable side-effects of being One Of The Six Men Who Run The Record Business is that you get stereotyped. In Preston's case it's The School Swot, the pinko-liberal-Guardian-reading-intellect.

Like all stereotypes it's true and it's not.

Casually dressed in jeans and sneakers he is not an imposing figure.

Preston acknowledges: "I am one of the shakers and movers of the British music industry, but I don't go around shouting about it." And despite selection by *Business* magazine as one of the leading lights of British industry, he does not ooze self-confidence in interview. As he talks he plays with his hair and, at times, buries his head in his hands with the strain of self-analysis. Preston is clearly wary of being misunderstood. That is something he has had to live with.

As an Oxford graduate behind the counter in Bruce's Records in Edinburgh 17 years ago, his public school manner meant "everyone would take the piss," remembers former boss Bruce Findlay. "They used to think 'what does this fanny know about music?'"

But Preston's passion for the product was as striking as his accent.

"He always knew what was hip and what would sell," says Findlay.

Preston's eyes still light up as he recalls his anticipation of the latest King Crimson or Captain Beefheart album. Pecuniary he still uses "groovy" as an all-purpose adjective. That love of music may have mellowed, but not faded. At 41 his tastes are still rooted in the blues. Seagull's flying past as Preston's luxury yacht cruises the Scottish isles can expect to catch a blast of Bonnie Raitt or Little Feat.

An archetypal shaggy-haired student, Preston had been wooed by the glamour of rock 'n' roll rather than the realities of the music industry. But as fate would have it he made his mark with a TV campaign for the housewives' heartthrob Richard Clayderman.

"Terribly unhip," he wince. Under his guidance Decca also scored its first number one single, Candy Girl by New Edition, and Preston revived and revamped the London Records label.

When he first entered the industry, Preston thought A&R was "the only job to have." He soon realised his talents lay elsewhere, however, and took an

equally creative attitude to the more empirical discipline of marketing.

"I manage to balance the creative and business side," he says.

Although the perception of him in the industry may be that he is a little academic, Preston's passion for music is said to be one of his greatest assets when dealing with artists.

Eddi Reader, former of Fairground Attraction and now signed to BMG as a solo artist, says: "Some of his decisions are based on record company politics, but I believe a big part of him remains concerned with a musician's creativity."

Again, contrary to perception, some close associates argue Preston sometimes allows his heart to rule his head.

Findlay says he should never have been so committed to Five Star, who flopped after a million-selling debut. "He got it wrong."

Jon Webster, Virgin Records managing director, says his sense of loyalty may be to blame. "He tells us to act he will do everything for them and finds it very difficult when he has to shit on them," he says.

Preston's principles also, famously, stretch to politics. As a committed member of the Labour Party he is often singled out for attention as one of the industry's few politically active chairmen.

The red rose is kept in the family by his wife, Roz, who works for MP Tony Blair.

Preston is used to being teased about the high taxes he would have



to pay under a Labour government. It is one subject that can easily arouse a prickly response.

"I can't stand ignorant criticism of my politics," he says.

"People ask how I can justify it, but the Labour Party is committed to a mixed economy that allows private enterprise to thrive. It certainly isn't socialist to run a business badly."

His political instinct runs so deep Findlay suggests Preston may secretly aspire to a political career. But maybe he has too many principles.

"People know where they stand with John," says Findlay. "They know he won't change his mind or go back on a deal. You won't find anyone he has stabbed in the back."

For despite the savage job cuts at RCA and Arista, Preston has emerged with few enemies. Even his assessment of Roper Watson, the Arista MD he laid off, as someone who could not force his mind to correct.

"I could go on for ever about the way he did it, but I wouldn't say that I'd never forgive him," says Watson.

Preston admits he fumbled the role of axeman. So contrary to his nature was it, few believe he initiated the redundancies. "He had as much say as me," says Lisa Anderson, the former MD of RCA.

But Preston is adamant the plan was his own. BMG International president and CEO Rudi Gassner insists that was the case.

Preston knows from experience that headlines are attracted more often to

bad news than to good. But the frustrating thing about his dramatic redundancy programme was that it obscured the fact that the company has more than held its head above water under his stewardship.

In 1988, the year before he took the chair, BMG distributed 9.9% of UK singles and as a company it accounted for 7.5%. In the last quarter the comparable figures were 10.2% and 5.0% and over the period the figures have been as high as 18.3% and 9.4%.

In the all-important albums market the 1988 distribution figure was 12.4%, the company figure 7.2%. In the last quarter the company figure was identical to that of its closest rival, over the two years) and the distribution figure was up to 15%.

Anderson claims she and Preston have remained friends; it is a characteristic of the BMG chairman that professional relationships eventually turn into personal ties.

His record shop boss, Bruce Findlay, is now one of Preston's closest friends.

"We still enjoy sitting round and having a meal and a blather," says Findlay.



"It's clearly important to Preston that he can switch off from the rigours

of his working life. And unlike many in the music business, Preston quite definitely does have a life beyond his work.

He has even gone to the extent of renting a "work" phone line at his north London home which is permanently switched to an answering machine. "The defences are pretty formidable," he says.

And when the redundancies became public, even Watson and Anderson did not have his real home number.

"He keeps his job in perspective," says Ames. But now he is back at the sharp end actually running his labels—a distinction not shared by any of the other Big Six—it is clear there's a renewed spring in his step.

"He is a record man, he loves being in the engine room," says Wasted Talent chairman Ian Flook, another long-time associate.

But no one, not least Preston himself, underestimates his potential difficulties of moving from a corporate role back to the day-to-day cut and thrust.

And that's exactly what he's doing, splitting his weeks between Arista and RCA.

PolyGram's senior vice-president of pop marketing, David Munns, says: "It is surprising how much you can get out of touch in this business. He will find it tough."

Perhaps the perfect example of the changes wrought to Preston's life over the past six months is the story of the chaffaucer. Earlier this year Preston decided to disperse with his services.

"I just couldn't justify being driven around while making all these cuts," he says.

Preston drives himself these days. There's no one else to blame if he takes a wrong turn or suffers a bump. But a wrong no doubt who deserves the credit if all goes well.

Stephanie Rushton

1985: Managing director of Polydor Records. "It was a good year, we broke Lloyd Cole and Level 42."

1989: Chairman BMG Records. "I wasn't surprised to get to the top. Once I got a record company I thought 'I can do this'."

1990: Selected for *Business* magazine's "40 under 40" profile of leading young executives.

1991: Takes on day-to-day control of RCA and Arista.

MAINSTREAM

Albums

Herb Alpert's trumpet has provided one of the most distinctive musical trademarks of the past 30 years, yet conversely Alpert has covered a wide range of musical bases, many of which are included in *The Very Best Of Herb Alpert*. Starting with his early-Sixties Tijuana Brass hits, *Lonely Bull and Spanish Flea*, the album also provides evidence of his vocal prowess on Bacharach and David's *This Guy's In Love With You*, his 1979 renaissance via the seductive and hypnotic dance beat of *Herbie's 1987* (his number one), his US Jimmy Jam/Terry Lewis penned club success *Keep Your Eye On Me*, and this year's Jump Street, another contemporary dance

excursion featuring a rap. A fascinating album.

Windson's *The Best Of The 70s* is a misty-eyed celebration of the Old Grey Whistle Test. With tracks selected by the show's most famous presenter, Whispering Bob Harris, it's a fine tribute, with 27 different acts represented that it was more than just a 'rock' show, covering the whole spectrum of popular music.

Groovy Ghetto is the title of Arcade's latest foray into the contemporary dancefloor. Aimed at the dancefloor, it includes recent club/chart hits by the Shamen, Primal Scream, Rozalla, Lisa Lisa and De La Soul, among others.

PICK OF THE WEEK

T.REX: *The Ultimate Collection* (Telstar TCD 2539). Including all of Marc Bolan and T.Rex's hits plus the previously unreleased

Plateau Skull, this will appeal to Bolan's considerable fan base and casual buyers alike. And of course there is the Levitt' ad. A major seller.

Singles

Saturation coverage of October's Rugby World Cup should bring Kiri Te Kanawa her first hit single, with *World In Motion's* vocal adaptation of the slow movement of Juppiter from Holst's *Planet Suite*, which ITV has adopted as its theme for the event. On the same theme, the England Rugby Squad has recorded its version of *Swing Low* (Sweet Chariot), which will doubtless sell more than a few copies too.

The vaguely retro feel of *Your Life Be Free* lends it just enough nostalgia value to give it an instant advantage over most new releases, but the



Te Kanawa: rugby conversion

name Belinda Carlisle would, in any case, guarantee its success. Carlisle has had a dozen solo hits since late 1987, and she won't be unlucky this time.

Megabass are set to take over from Jive Bunny as Music Factory's most reliably bankable asset. Their new, simple woken single, *Estotera*, absorbs several recent hardcore dancefloor favourites skilfully creating a cohesive

new whole which will certainly fare better chartwise than its parts, some of which include *Digital Boy's* OK Alright, *Deep C's* African Reign and *Total Confusion* by A Homeboy, A Hippie And A Funki Dred.

PICK OF THE WEEK

MARC ALMOND: *Jacky* (Some Bizzare/WEA 79 510). Two years have elapsed since Almond cut an album of songs by Belgian composer Jacques Brel. Newly signed to WEA, he returns to the Brel songbook with no expense spared, being backed by a 70-piece orchestra on his adaptation of *Jacky*, a Sixties hit for Scott Walker. A racing certainty to enter the chart inside the Top 20, and could go on to become a number one — if Bryan Adams ever relinquishes his crown.

Alan Jones

HEAVY METAL

Surfing in on a wave of media attention, Guns 'N' Roses finally see the release of the album *Use Your Illusion 1* and *Use Your Illusion 2* today (Monday).

Having sold some 16m copies of their previous album, *Appetite For Destruction*, the twin doubles should head off into the sales stratosphere previously only inhabited by the likes of Michael Jackson.

Two major retailers are already poised to capitalise on the release. Tower Records opened its London Piccadilly branch at one minute after midnight this morning. And, not to be outflanked, Our Price sets due to open early many of its 307 stores, at 8am, to cope with anticipated demand.

Another eagerly awaited album is set to be released next week. On September 23 *Beggars Banquet* rolls out *The Cult's* new set, *Ceremony*. Although at times bordering on self-parody, the band's 2m-selling *Sonic Temple* built a solid following.

Mordred, a thrash band from San Francisco, means business, unless a new three-track EP, *Esse Quam Videri*, today to coincide with a 15-date UK tour.

And from the East Coast, *Dead On* release a new four-track EP, *All For You*, on the reborn Mausoleum label to tie in with a 10-date UK tour.

PICK OF THE WEEK

THE BEYOND: *Raging EP*. Harvest. *Hars 5301*. Crossing genre boundaries and earning a well-deserved following are *The Beyond*. The band's debut album, *Crawl*, gathered plaudits galore. So expect some interest in this.

Andrew Martin

REISSUES

Historically the most successful reissues have been greatest hits packages.

Hence when Ace wants to establish a new budget series, *The Fabulous ...* it turns to the greatest hits of *Dion & The Belmonts* (CDFA 002), *Johnny Tillotson* (003), *BB King* (004) and *Little Richard* (005). Consisting entirely of hits, the 12 track offerings are perfect introductions to the artists concerned.

In a similar vein, minus the budget price, is the EMI *Years Series*. Most intriguing is *The Best Of Cilla Black* (CD 096772), hence the greatest of singers — she remained oddly provincial from the start to the finish of her recording career — virtually all her records (hits and misses) nonetheless remain charming. The same cannot be said for *Cliff Richard & The Shadows* (CDP 7967982), is simply too much for an act who only had one genuine hit (*World Without Love*).

Whatever your view of their talents, *Herman's Hermits* didn't have that pretentiousness in their offering. *CDP 7970242* is only Vol 1. They also figure on RAK's Greatest Hits (CDP 7974862), a 20-track celebration of Mickie Most's pop sensibilities which encompassed the likes of Jeff Beck, *Meat & Potatoes* and *Chris Spedding* and briefly made RAK the most successful label of its day.

One of the acts that, surprisingly, found a home at RAK were Alex Korner's CCS, a sort of big band British R&B group that had considerable chart success. Twenty tracks are collected together on EMI's *Best Of* (CDP 7975532). Also on RAK was *Chris Spedding*. Best known for the near-hit

single *Motor Bikin'*, and as a session guitarist, he has a Best Of EMI CDP 7975492 that confirms his cult status.

Tommy Steele's Best Of (Pickwick PWKM 4071) isn't quite as good as it misses *The Little White Bull* and his only chart-topper, *Singin' The Blues* — but should nonetheless do well.

PICK OF THE WEEK

MIKEY DREAD Best Sellers (Ryko RCD 20178). Sixteen liltily rhythmic tracks from former talk over star and onetime Clash producer turned crooner. *Phil Hardy*

DANCE

Despite the predictions (or should that be the hopes?) of dance music purists, Italian records are still filling UK dancefloors two years after Numero Uno and Ride On. The first stormed the charts.

The purists will be even more annoyed to learn that the DFC team, responsible for a wealth of Italo faves, have pulled off something of a coup by writing, producing and releasing the new single by Afrika Bambaata. *Just Get Up And Dance*, which sees the godfather of hip hop embracing house beats, has been gradually building up club support in Italian and US imports and should sell very well when released here (EMI MT100).

Also from Italy comes the new single from DJH featuring Stefy. *Move Your Love* (RCA PT44966) is not as strong as their last, but remains a chart on the back of their successes. It is a sign of the times that the Italian sound is regularly being recreated by UK artists. One of the best new examples is *Engage* by R&D Dept (Love/Polydor EVOLX 7).

Other dance tracks due out in two weeks time and worth ordering now include *Ride On The Rhythm* by Little Louie Vega & Marc Anthony feat *Doug Lazy* & The Basement Boys (at West SAM 8). This does not quite add up to the sum of the talent involved but is still pretty special. Another big track from New York is *Photon Inc's* similarly housey *Generate Power* (RRY PF173). From the same label comes a classy cover of *Phyllis Hymn's* *You Know How To Love Me* by Tafari (FX192).

One of the big hardcore releases of the week is *This Town* by Sykosis 451 (Bad Ass Toons BADASS T 001 via Southern) which sees a Sparks' chorus mated to relentless Belgian beats.

PICK OF THE WEEK

COOKIE CREW: *Love Will Bring Us Back Together* (FRF PX171). Produced by Dorrrel and Mackintosh, re-mixed by Danny D and featuring Roy Avers, this single is the best yet from the London rap duo. Built around the catchy bassline from Avers' *Running Away*, it is both credible and commercial.

Andy Beavers

CLASSICAL

Piano is the forte of many of this week's releases.

As well as being an outstanding pianist, the late John Ogden was also well known as a composer, and Gamut releases an album of his piano music, played by his widow, Brenda Lucas. Included are the *Sonatina* (dedicated to her), the sets of five and 25 Preludes and *Sonata No 4*.

Hyperion launches its open-ended Romantic Piano Concertos series with the Mozowski and Paderewski

concertos, played by Piers Lane with the BBC Scottish Symphony Orchestra under Jerzy Maksymiuk, with albums of Mediner performed by Nikolai Midenenko), Mendelssohn and others to follow. The label's Liszt cycle has also had a fillip, with pianist Leslie Howard picking up two of the five *Liszt Society* of Budapest's Grand Prix de Rome awards — one to Brendel others to Pollini and Moiseiwitsch.

ASV introduces new signing *Pascal Roge* in an album of the Franck Piano Quintet, Cello Sonata and Symphonic Variations, with Ross Pople as cellist and conductor of his London Festival Orchestra, and has Peter Frank following up his highly praised Bartok recital disc with 72 minutes of Chopin.

Chandos begins a Mozart concerto cycle from Howard Cleeve with the London Mozart Players with Nos 20 and 23, and also has major instalments in two British music cycles: Parry's big choral works *The Soul's Ransom* and *The Lotus Eaters*, from De Jones, David Wilson-Johnson and the London Philharmonic Choir and Orchestra under Matthias Bamert, and Stanford's *Symphony No 2* and Clarinet Concerto from soloist Janet Hilton and the Ulster Orchestra under Vernon Handley.

PICK OF THE WEEK

BRAHMS: Piano Quintet, Quartet Opus 67. Andreas Schiff (piano), Takacs Quartet. Decca. No wispy indie strings, just soaring lines from the Takacs, which blends warmly with Schiff with a warm, central European-accented account of the quintet and an electrifyingly passionate performance of the quartet. *Phil Sommerich*

12 Adams' apple
Bryan Adams' new LP
should hit the target



14 Fresh Cream
Prince puts another
hit in the charts

20 Dive In
Slowdive swoop in
to top the indices



22 It's Bizarre
Bizarre Inc have
such a dance feeling

music week

datafile

The Information Source for the Music Industry

21 SEPTEMBER 1991

CHART FOCUS

No prizes for guessing that this week's number one album is: **On Every Street** by **Dire Straits**. The group's fourth chart-topper, and its first new material since 1985's *Brothers In Arms*, it outsold the number two album by a ratio of almost six to one last week, and easily beat the combined sales of the rest of the Top 10.

Even after such a great start, it is not guaranteed to be number one next week, with **Guns N' Roses** launching a twin-pronged attack on the summit via their two Use Your Illusion double albums. But the fact that G N' R are releasing two high-price albums at once could count against them.

On the singles chart, Bryan Adams' *Everybody I Do I Do* It For You equals the all-time record set by **Slim Whitman's** *Rose Marie* when it spent 11 consecutive weeks at number one in 1955. The key word here is "consecutive", as **Frankie Laine's** 1953 smash *I Believe*



managed 18 weeks at number one, though the longest of its three runs at the top was for nine weeks in a row. Adams' new single, *Can't Stop This Thing We Started*, is clearly not going to do nearly so well, though it climbs to number 18.

Adams is the first artist to have a new follow-up single in the Top 40 white still at number one since 1985, when **Phil Collins** released *One More Night* as he topped the chart duetting with **Philip Bailey** on *Easy Lover*.

Adams did at least leave 11 weeks between singles, but Prince waited only three weeks between unleashing

Gett Off, the first single from his upcoming album *Diamonds And Pearls*, and *Cream*, the second.

This week, *Gett Off* debuted at five, and *Cream* makes its introductory appearance at number 19.

Why? *Gett Off* is still getting the lion's share of exposure because *Cream* wasn't given to radio until after playlist meetings a week ago; the single represents poor value for money, using the same standard B-side (*Horny Party*) as *Gett Off*, while the 12-inch version of *Cream* is unextended at 4:12 minutes and the 'bonus' track, *GANGSTER GLAM*, has already appeared on the high-selling import of *Gett Off*. Perhaps, too, many would-be buyers are hanging fire for the album.

It's received wisdom within the music industry that novelty singles have a very short shelf-life, yet **Right Said Fred's** *I'm Too Sexy* is number two for the sixth week in a row.

Alan Jones

ANALYSIS

While **Cathy Dennis** established a new record last week with her US Top 10 singles from her debut album, there is another side to the story.

The album, *Move To This*, has stalled at a lowly 67 in the US rundown, in stark contrast to its UK fortunes, where the album rocketed to number three in the chart. Its singles conversely have not quite equalled their US heights.

Dennis's manager Simon Fuller, of 19 Management, blames the surprising blip on *Billboard's* former airplay-based charts. Since changing to a sales base in June, *Move To This* has been consistently climbing the chart.

"The album's chart profile hasn't really reflected its sales so far," says Fuller.

"But it will be interesting to see how it works out over the next few months. Now the chart has changed and the new single is doing so well, I expect it to go Top 40."

Already the new single, *Too Many Walls*, has made Dennis



the first British solo femme to have four Top 10 US singles from her debut album.

There remains a dispute, however, over whether C'Mon And Get My Love should be included as a solo track, since it was a collaboration with D Mob.

However valid her claim to the record is, she still has a long way to go before competing with the Stateside success of other UK females such as **Olivia Newton John** (12 solo Top 10s), **Petula Clark** (eight) and **Sheena Easton** (five).

She hasn't even had a number one — a sore point with Fuller, unhappy that *Touch Me* only reached number two in *Billboard's* singles chart.

Of the US's five main charts, the most widely recognised *Billboard* rundown was the only one in which it didn't reach the top spot. Only an unprecedented leap by **Mariah Carey's** *I Don't Wanna Cry* from eight to number one, stopped its climb to the top.

Dennis is doing well worldwide, too — her album is gold in Canada and about to repeat the feat in Japan and Australia. The huge success is down to a truly global approach to her development.

Since last summer the Norwegian singer-songwriter-producer has visited Japan four times, Australia six times as well as 30 trips to the US in the last 18 months.

And if the "difficult" second album (due next May) proves as successful, there should be plenty more globe-trotting to look forward to.

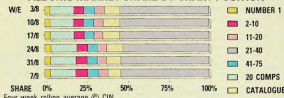
Martin Talbot

UPDATE

SALES

| Index of unit sales, 100 = weekly average in 1990 | Last week | This week | % diff | This week last year |
|---|-----------|-----------|--------|---------------------|
| Albums | 82 | 86 | +5 | +8 |
| Singles | 109 | 112 | +3 | +16 |
| Music Video | 57 | 52 | -9 | -28 |

ALBUMS MARKET SHARE BY CHART POSITION



EVERGREENS

- | | |
|---|--|
| 1 BAT OUT OF HELL Mötley Crüe (435) | 6 PLEASE HAMMER DON'T HURT EM MC Hammer, SBK (66) |
| 2 THE ESSENTIAL PAVAROTTI Luciano Pavarotti, Decca (79) | 7 APPETITE FOR DESTRUCTION Guns N' Roses, Geffen (160) |
| 3 LEGEND B. B. King & The Blues Brothers, A&M (282) | 8 IN CONCERT Caravans/Domingo/Pavarotti, Decca (55) |
| 4 RECKLESS Bryan Adams, A&M (284) | 9 HART OF STONE Cher, Geffen (110) |
| 5 THE BEST OF ROD STEWART Rod Stewart, WEA (307) | 10 SOLID PROVIDER Michael Bolton, Columbia (86) |

Albums must have appeared in the Top 100 Artist Chart for 52 weeks or more. Tracksets denote weeks in chart. Compiled by ERA from Gallup data. Based on Top 200 album charts August 12 to September 7.

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- How are markets developing?
- What's charting worldwide?
- What's playlisted and by whom?

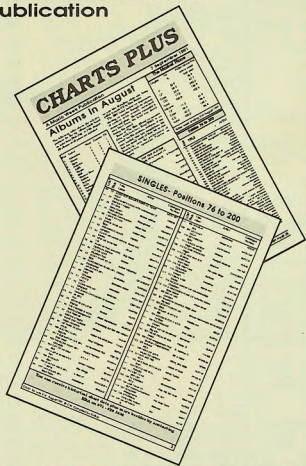
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| Chart | Weeks | Title | Artist (Producer/Publisher) | Label | # | 172 | (Distributor) | Cassette/CD |
|-------|-------|--|---|----------------|----|-----|--|---|
| 1 | 1 | (EVERYTHING I DO) I DO IT FOR YOU | AMM AMM 1789 (F) AMM 1789 (F) | AMM | 38 | NEW | TRY | Bros (Shevans/Wac) |
| 2 | 1 | TOO SEXY | BMG 10890 (BMG) CASINO 10890 (BMG) | BMG | 49 | 2 | MAKE IT TONIGHT | Precess Organ Vocal JEBEL 10890 (BMG) CASINO 10890 (BMG) |
| 3 | 1 | LET'S TALK ABOUT SEX | BMG 10890 (BMG) CASINO 10890 (BMG) | BMG | 5 | 5 | HAPPY TOGETHER | Jay Jay Danonvic (Stok/Waterman) EMI PWL PWL 203 (W) PWL 203 (W) |
| 4 | 1 | INSANITY | Dead End Good Good 07 (F) 07 (F) | 07 | 29 | 3 | ONLY LOVE CAN BREAK YOUR HEART (F) I FEEL THE SAME | St Evanna (SI) Esonne A/WAC/CCO HFN 121 (21) SONY 121 (21) SONY 121 (21) SONY |
| 5 | 4 | SUNSHINE ON A RAINY DAY (REMIX) | MCA/MCA 14863 (A) MCA/MCA 14863 (A) | MCA | 42 | 4 | MOVE ANY MOUNTAIN | The Shamen (The Shamen) Amphetamine One Life (H&M) 17193 (17) 17193 (17) SP 17193 (17) 17193 (17) |
| 6 | 3 | CHARLY | RL 115 21 21 (1) RL 115 21 21 (1) | RL | 43 | 2 | HEARTHAMMER (EP) | Chrysalis 0156 (1) 354 (E) CHMC 3754 (C) 3754 (C) |
| 7 | NEW | LOVE TO HAVE YOU | Nash 1210121 131 (1) 131 (1) | Nash | 44 | NEW | ALRIGHT (THE SASHA MIXES) | Coastline 0200 (A) 344 (E) COOL 244 0200 (A) 344 (E) |
| 8 | NEW | DON'T CRY | Geffen 075 51 (W) 075 51 (W) | Geffen | 45 | 2 | HEAD LIKE A HOLE | TVT 1015 (A) 384 (E) CD 144 |
| 9 | 7 | PEACE | East West Y2 614 (1) Y2 614 (1) | East West | 46 | NEW | FEEL YOUR BEAT | Electronic (Summer/War) WAC Factory 348 348 (F) 348 (F) 348 (F) |
| 10 | 11 | WHAT CAN YOU DO FOR ME | RL 115 154 (F) 154 (F) | RL | 47 | 25 | COLD, COLD HEART | Arda 14955 (A) 895 (BMG) 4175 (BMG) 895 (BMG) |
| 11 | 11 | GETT OFF | Prince & The New Power Generation (Prince/New Power Generation) WAC | WAC | 48 | NEW | MENTAS | Phase 2 (Phase 2) (Arno/Mundo) Q&S/Rhythm King Rhythm King Epic 65773 (7) 65773 (7) 65773 (7) |
| 12 | 6 | LOVE... THEY WILL BE DONE | Columbia 65773 (7) 65773 (7) | Columbia | 49 | 2 | THEN YOU TURN AWAY | DMS 0200 (W) 194 (W) VSC 194 (W) 194 (W) |
| 13 | 23 | EVERYBODY'S FREE (TO FOGG LOGG) | Polar 81202 (E) 13 (BMG) 81202 (E) 13 (BMG) | Polar | 51 | NEW | ONE WAY | WDMC 2008 (F) 2008 (F) |
| 14 | 14 | I'LL BE BACK | Arms And The Tempestors (Eaton/Woolmans) Virgin | Virgin | 52 | 3 | SUMMERTIME | Jive 1121 (W) 279 (W) 279 (W) |
| 15 | 13 | 20TH CENTURY BOY | New On Wax (ZEMAR 91) BMG/CARMA/SI (ZEMAR 91) BMG/CARMA/SI | BMG | 53 | 10 | WELL HEARTED SON | Begins Behind 865 (25) 110 (W) BEG 25 (BEG) 25 (BEG) |
| 16 | NEW | SOMETHING GOT ME STARTED | East West Y2 614 (1) Y2 614 (1) | East West | 54 | NEW | LIFE FOR LOVING YOU | Glenn Estafen (Estafen Estafen) EMI/Warrent EMI 65738 (1) 65738 (1) |
| 17 | 4 | GOOD VIBRATIONS | Interscope 8194 (1) 8194 (1) | Interscope | 55 | 18 | STAND BY MY WOMAN | Virgin America 1451 (1) 451 (1) |
| 18 | 25 | CAN'T STOP THIS THING WE STARTED | AMM AMM 812 (F) AMM AMM 812 (F) | AMM | 56 | 4 | FEEL SO HIGH | Desiree Sound 65736 (1) 65736 (1) |
| 19 | NEW | CREAM | Prince & The New Power Generation (Prince/The New Power Generation) WAC | WAC | 57 | 25 | SHE GOT SOUL | Arms And The Tempestors (Eaton/Woolmans) Virgin |
| 20 | 28 | SUCH A FEELING | Vinyl Solution STR 265 (1) 265 (1) | Vinyl Solution | 58 | 15 | NOT THAT WE FOUND LOVE | Heavy D & The Boyz (Riley) WAC MCA 15066 (1) 15066 (1) |
| 21 | NEW | TRUST | Furtive 81482 (1) 65746 (1) 65746 (1) | Furtive | 59 | 4 | IVORY | Skim Up (Skim Up) Big Love 1055 (E) 4 (E) |
| 22 | 18 | MAKIN' FAVOR | Arms And The Tempestors (Eaton/Woolmans) Virgin | Virgin | 60 | 34 | BROKEN ARROW | Water Brothers W 0059 (E) W 0059 (E) |
| 23 | 6 | SET AFRIT ON MEMORY BLISS | Real Gone 322 (1) 322 (1) | Real Gone | 61 | 5 | CRAZY FOR YOU | Incognito featuring Chyna (Maunich/Bull) Sony TLMC 14174 (1) 14174 (1) |
| 24 | 23 | MORE TO LIVE | EMI EM 255 (F) 024 (E) EM 255 (F) 024 (E) | EMI | 62 | NEW | BOULEVARD OF BROKEN DREAMS | Arms And The Tempestors (Eaton/Woolmans) Virgin |
| 25 | 34 | SUCH A GOOD FEELING | Arms And The Tempestors (Eaton/Woolmans) Virgin | Virgin | 63 | 4 | SLAVE TO THE GRIND | Arms & The Tempestors (Eaton/Woolmans) Virgin |
| 26 | 19 | MORE THAN WORDS | Arms And The Tempestors (Eaton/Woolmans) Virgin | Virgin | 64 | 3 | CAN'T GIVE YOU MORE | Stanton Duo (Rossi) EMI Vercato 300 (1) 300 (1) |
| 27 | 1 | THE BIG L | EMI 1218 (A) 204 (E) 1218 (A) 204 (E) | EMI | 65 | NEW | BOY NEW | Mercury MEXX 33368 (R) 33368 (R) |
| 28 | NEW | THE ONE I LOVE | RL 115 178 (BMG) 115 178 (BMG) | RL | 66 | NEW | SUN THE SUN DOESN'T SHINE | Beats International (I) 001 credit |
| 29 | 33 | SALT WATER | Virgin V517 (1) 138 (F) V517 (1) 138 (F) | Virgin | 67 | NEW | A RAINY NIGHT IN PVH | The Pogues (Lillywhippit) Pogue/Perfect |
| 30 | 12 | ALL LOVE | Color Me Badd (Benson/Randor) BMG 10890 (BMG) CASINO 10890 (BMG) | BMG | 68 | NEW | RAGING (EP) | The Beyond (Legend F) (Harris/The Beyond) 11 Island |
| 31 | NEW | MUTSCHI CITY LIMITS (The 90s Version) | Capitol 1152 (1) 890 (1) 890 (1) | Capitol | 69 | 4 | TWIST & SHOUT | Dragon Ball (Kittly) Polar |
| 32 | 3 | BRIDGE OVER TROUBLED WATER | BMG 10890 (BMG) CASINO 10890 (BMG) | BMG | 70 | NEW | FADE | Virgin V 1385 (F) V 1385 (F) |
| 33 | 3 | WORD IS OUT | PWL PWL 203 (W) PWL 203 (W) | PWL | 71 | 42 | STAND BY MY WOMAN | Virgin V 1385 (F) V 1385 (F) |
| 34 | 2 | I WANNA BE ADORÉD | Silverstone 082 (1) 31 (F) 082 (1) 31 (F) | Silverstone | 72 | NEW | CALLING EVE | Direct 018 (1) 108 (F) 108 (F) |
| 35 | 3 | HOUSECALL | Arms And The Tempestors (Eaton/Woolmans) Virgin | Virgin | 73 | 4 | HELLO MARY LOU (GOODBYE HEART) | Ricky Nelson (Nelson) WACMA Liberty EMCT 2 (1) 2 (1) |
| 36 | 22 | BE YOUNG, BE FOOLISH, BE HAPPY | BMG 10890 (BMG) CASINO 10890 (BMG) | BMG | 74 | 3 | | |
| 37 | 3 | DOMINATOR | Human Resource (Beaks/Mika) MCA | MSK | 75 | 4 | | |

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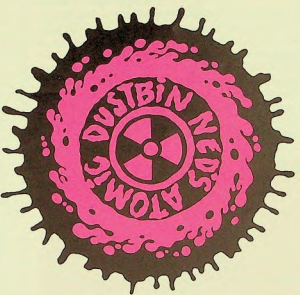
TOP 75 SINGLES

THE OFFICIAL **Music Week**

CHART



| | | |
|-----------|--|----------------|
| 1 | (EVERYTHING I DO) I DO IT FOR YOU ★ | A&M |
| | Byron Adams | |
| 2 | I'M TOO SEXY ● | Tug |
| | Right Said Fred | |
| 3 | LET'S TALK ABOUT SEX | Utr |
| | Salt-N-Pepa featuring Psychronic | |
| 4 | INSANITY | Dead Dead Good |
| | Oceanic | |
| 5 | SUNSHINE ON A RAINY DAY (REMIX) | M&G |
| | Zoe | |
| 6 | CHARLY | XL |
| | Prodigy | |
| 7 | LOVE TO HATE YOU | Mute |
| | Expense | |
| 8 | POUNT GUY | Geffen |
| | Gene N' Roses | |
| 9 | PEACE | East West |
| | Seal/Johnston | |
| 10 | WHAT CAN YOU DO FOR ME | Utr |
| | U2/Sirius | |
| 11 | GETT OFF | Paisley Park |
| | Prince and The New Power Generation | |
| 12 | LOVE...THY WILL BE DONE | Columbia |
| | Whitika | |
| 13 | EVERYBODY'S FREE (TO FEEL GOOD) | Pulse @ |
| | Rozzika | |
| 14 | I'LL BE BACK | Epic |
| | Arnie And The Terminators | |
| 15 | 20TH CENTURY BOY | Marc On Way |
| | Marc Bolan & T-Rex | |
| 16 | SOMETHING GOT ME STARTED | East West |
| | Simply Red | |
| 17 | GOD VIBRATIONS | Interscope |
| | Mary/Maryline Burchett/Oleteria Holloway | |
| 18 | CAN'T STOP THIS THING WE STARTED | A&M |
| | Bryan Adams | |
| 19 | DREAM | Paisley Park |
| | Prince & The New Power Generation | |
| 20 | SUCH A FEELING | Vinyl Solution |
| | Bizarrre Inc | |
| 21 | TRUST | Funne |
| | Ned's Atomic Dustbin | |
| 22 | MAKIN' HAPPY | A&M |
| | Crystal Waters | |
| 23 | SET ADRIET ON MEMORY BLISS | Gez Street |
| | PM Dawn | |
| 24 | MORE TO LIFE | |



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| 38 | TRY | Columbia |
| | MAKE IT TONIGHT | |
| | Wet Wet Wet | |
| 39 | HAPPY TOGETHER | Precious Organisation |
| | Jason Donovan | |
| 40 | ONLY LOVE CAN BREAK YOUR HEART | PWL |
| | St Etienne | |
| 41 | MOVE AWAY MOUNTAIN | Heavenly |
| | The Sharnen | |
| 42 | HEARTHAMMER (EP) | One Little Indian |
| | Running | |
| 43 | ALRIGHT (THE SASHA MIXES) | Chrysalis |
| | Urban Soul | |
| 44 | HEAD LIKE A HOLE | Cooltempo |
| | Nine Inch Nails | |
| 45 | FEEL EVERY BEAT | TVT |
| | Electronic | |
| 46 | COLD COLD HEART | Factory |
| | Midgie Ure | |
| 47 | MENTASM | Arista |
| | Second Phase | |
| 48 | WINTER IN JULY | R&S |
| | Bomb The Bass | |
| 49 | THEN YOU TURN AWAY | Rhythm King/Epic |
| | OMD | |
| 50 | ONE MAY | Virgin |
| | Smeliers | |
| 51 | SUMMERTIME | China |
| | DJ Jazzy Jeff & The Fresh Prince | |
| 52 | WILD HEARTED SON | Jive |
| | The Cult | |
| 53 | LIVE FOR LOVING YOU | Beggins Banquet |
| | Gloria Estefan | |
| 54 | STAND BY MY WOMAN | Epic |
| | Lenny Kravitz | |
| 55 | FEEL SO HIGH | Virgin America |
| | Def Tee | |
| 56 | SHE GOT SOUL | Dusted Sound |
| | Janet Stone featuring Jocelyn Brown | |
| 57 | HOW THAT WE FOUND LOVE | A&M |
| | Now D & The Boyz | |
| 58 | IVORY | MCA |
| | Skin Up | |
| 59 | BROKEN ARROW | Love |
| | Rod Stewart | |
| 60 | CHAZY FOR YOU | Warner Brothers |
| | Incognito featuring Chyna | |
| 61 | BOULEVARD OF BROKEN DREAMS | Tahiti Loud |
| | | |

RECORD MIRROR

21 SEPTEMBER 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart

news

BY ALAN JONES

A BRIDGE TOO FAR?

Among the plethora of new entries to the chart last week was an old friend — 'Bridge Over Troubled Water' — but, my, how it's changed. The new hit version of 'Bridge' has German-based studio act **PJB** (record producer **Pete Balotte**) and **Hannah & Her Sisters** turning it into a contemporary house hit. It was rewarded with an immediate Top 40 placing last week. **Paul Simon's** beautiful ballad was recorded by **Simon & Garfunkel** in 1969, and was first released as a single early the following year. Featuring only the vocals of **Art**

Garfunkel, it raced to the top of the chart in the UK, US and more than a dozen other countries, selling well over 6m and spurring the identically named album to a stupendous 41-week reign atop the UK chart.

More than a hundred other artists have released their versions of the song including **Elvis Presley**, **Aretha Franklin**, whose searing gospel cover topped the R&B chart in 1971, **Buck Owens**, who placed it in the country chart, **Quincy Jones**, the **Persuasions**, **Bill Cosby**, **Mary Nelson**, **King Curtis**, and **Linda Clifford**, who camped it up, taking it at breakneck speed in a 1979 Hi-NRG version, which actually climbed as high as number 28 in the chart, before good taste triumphed. Motown made recording 'Bridge' as near as dammit to a company policy, with **Gladys Knight & The Pips**, **Stevie Wonder**, the **Jackson 5**, **Smokey Robinson & The Miracles** and the **Supremes** all trying their hand.

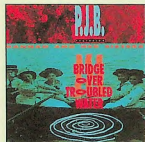
Paul Simon later admitted he knew it was "kinda special", but even he must be surprised by its durability and adaptability.

● **New band Pride N' Politix** are causing quite a stir in the clubs with their debut single 'Hold On', a soulful house track remixed by **Dave Morales**, but there's a quieter side to them too, as illustrated by their cover version of **Bobby Caldwell's** 1979 US Top 10 hit 'What You Won't Do For Love', which has surfaced on their new album at exactly the same time as **Caldwell's** much revered original has turned up on a brace of new albums — 'Classic Mellow Mastercuts Volume 1' and 'The Best Of T.K. Volume 1', both released this week. The former is **Beechwood's** follow-up to its acclaimed 'Classic Jazz-Funk' and 'Classic Mix Mastercuts' albums, and features such soft soul perennials as 'Risin' To The Top' by **Kenji Burke**, 'Joy And Pain' by **Maze** and **Billy Griffin's** 'Hold Me Tighter In The Rain'. A late night delight. The T.K. album is more varied, reflecting the now defunct **Miami-based** label's artist roster. Its finer moments include **T Connection's** 'Do What You Wanna Do', **Peter Brown's** 'Do You Wanna Get Funky With Me' and **Foxy's** 'Get Off'.



● PRIDE N' POLITIX

● **BEF's** excellent 'Music Of Quality And Distinction Volume 2' includes some sterling performances ... but, oh, the ones that got away. Those who, for some reason or another, were unable or unwilling to accede to the group's request to help out include **Mick Jagger**, **Luther Vandross**, **Kate Bush**, **Bryan Ferry**, **David Bowie**, **Barry White**, **Christie Hynde**, **Jimmy Ruffin**, **Isaac Hayes** and **Curtis Mayfield**.



● PJB

| | | |
|-------------------|---------------|-----------|
| ADY | Touchstone HV | 0449742 |
| intdown | BBC | BBCV 4662 |
| ast/Gambit | BBC | BBCV 4663 |
| | CIC | VHR 2400 |
| n Concert | BMG Video | 791137 |
| ndsome | Video Gems | R1372 |
| E | Cinema Club | CC 1165 |
| f the ... | Walt Disney | D210822 |
| | CIC | VHR 1420 |
| HOLE BODY | BBC | BBCV 4457 |
| neration 21 | CIC | VHR 2504 |
| neration 20 | CIC | VHR 2503 |
| | Virgin | VPO 1420 |
| varner Home Video | PES 11709 | |
| | Walt Disney | D2495A2 |
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PLAY Chart

THE OF

n e w s

BY ALAN JONES

PAULA'S LAND OF PROMISE

Paula Abdul registered her sixth American number one hit last week, when her latest single, 'The Promise Of A New Day', dethroned Bryan Adams' seven-week topper 'Everything I Do I Do It For You'. Adams' single is the biggest seller in America for more than half a decade, so it's fitting that an artist of Abdul's stature should topple it — since the beginning of 1989, she has had no fewer

than six number ones Stateside, more than any other act.

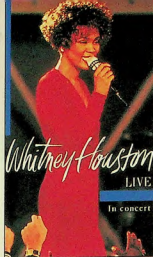
Paula first topped the chart with 'Straight Up' and later with 'Forever Your Girl', 'Cold Hearted', 'Opposites Attract' and 'Rush Rush'.

For all its US success, 'The Promise Of A New Day' has been a major disappointment here. It debuted at number 52 three weeks ago, and never climbed any higher, dropping out of the chart last week. Indeed, of all Abdul's American number ones, only two ('Straight Up' and 'Opposites Attract') have ever reached the Top 20 here, though her latest single's dismal showing marks a new low.

● Long forgotten here, Sniff 'N' The Tears' 1979 single 'Driver's Seat' was only a minor hit, reaching number 42. It fared better in America, where it climbed to number 15, and better still on the continent, reaching the Top 10 in several countries. After being selected by Pioneer to be used in an advertising campaign, it was reissued in Holland recently, and climbed all the way to number one. The campaign was so successful it is expected to roll into other European nations shortly. Meanwhile, a Sniff 'N' The Tears 'Best Of' is about to be released here. Let's hope it includes the extended version of 'Driver's Seat', an early and brilliant example of how to lengthen a rock track intelligently, without souping it up for the dancefloor (All About Eve, currently featured on an anonymous — till now — white label entitled 'The Dreamer', please note).



● PAULA ABDUL



● Debuting at number one on the music video chart this week, after outselling the number two title by a margin of nearly three to one, is Whitney Houston's 'Live In Concert'. Without an audio-only equivalent, the video was released at precisely the right moment, as Houston commenced her 10-night residency at London's Wembley Arena.

Showcasing the singer's fetching vocals in an 80-minute spectacular, spoiled only by the fact that some of her material is a little suspect, the video was recorded in April on the US leg of her current tour. It thus includes primarily the same material as visitors to Wembley witnessed, though one or two songs to be found on the video — for example, 'A Song For You' — have been phased out.

Houston's video is the third concert recording in a row to top the video chart, where material exclusive to the medium is becoming increasingly commonplace among singing stars: it dethroned the year-old Jose Carreras, Plácido Domingo, Luciano Pavarotti 'Live' video album, which itself pushed aside Jason Donovan's 'Live — Into The Nineties'.

In addition to providing an ideal launch pad for her video, Houston's UK dates have perked up her latest album considerably. The 'I'm Your Baby Tonight' album nearly doubled its week-on-week sales last week, and re-entered the album chart at number 72.

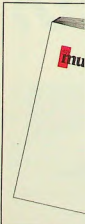


● Kylie Minogue made the Viz Top 10 for the first time ever in the current issue, thanks to a reader who, in accordance with its fiscally-based compilation system, stumped up £25.31 to see Kylie featured. Sadly, in the real world Kylie's latest single, 'Word Is Out', is in decline after peaking at number 16. It's her first single to peak outside the Top 10, after a record-setting career opening run of 13 consecutive top tenners. Meanwhile, her former SAW staminate **Sonia** has also failed to maintain her uninterrupted sequence of Top 20 hits, peaking at number 22 with her latest offering, 'Be Young, Be Foolish, Be Happy'.



- 1 ● Marika LOVE TH
- 2 ● Bryan Adams STV
- 3 ● Roxette THE GIG L
- 4 ● Midge Ure COLO I
- 5 ● Sonia BE YOUNG E
- 6 ● Zoe SUSHINE ON
- 7 ● Dire Straits CALLI
- 8 ● Jason DONOVAN >
- 9 ● Kylie MINOGUE W
- 10 ● Phil DOWNS SET AD
- 11 ● Extreme MINDS TH
- 12 ● Marc BOLAN/T Be
- 13 ● Simply RED SOCM
- 14 ● Prince & New PC
- 15 ● Rod STEWART BRD
- 16 ● Right Said FRED T
- 17 ● Status DUO CAN/T
- 18 ● Julian LEWIS SA
- 19 ● Salt-n-Pepa LET S
- 20 ● Bryan Adams CAN
- 21 ● Sabrina JOHNSON
- 22 ● Simple MINDS STI
- 23 ● OMD THEN YOU TU
- 24 ● Crystal WATERS M
- 25 ● Uka SAINTS WMA
- 26 ● Wet Wet Wet WEA
- 27 ● Deacon BLUE TW
- 28 ● Tina TURNER NUTB
- 29 ● Ratrig HEARTHAM
- 30 ● Color Me BADD AL
- 31 ● Marly MARK & TH
- 32 ● Paula ABDUL THE P
- 33 ● Shabba RANKS an
- 34 ● DJ Jazzy Jeff & F
- 35 ● The Shamen MOV
- 36 ● Cliff RICHARD MOR
- 37 ● Bomb THE BASS V
- 38 ● Everything BUT TH
- 39 ● Gloria ESTEEN LIG
- 40 ● Electronic FEELN
- 41 ● Heavy D & THE B
- 42 ● Amy GRANT EVERY
- 43 ● Stevie NICKS SOVM
- 44 ● Karyn WHITE RDM
- 45 ● Incognito CRAZY F
- 46 ● Luther VANDROSS M
- 47 ● EMF LIES
- 48 ● Young DISCIPLES
- 49 ● Lenny KRAVITZ STA
- 50 ● Farm MIND
- 51 ● The Wonder STAFF
- 52 ● Guns N' Roses OO
- 53 ● NEW THE ONE LEB
- 54 ● Texas THY RELUVY
- 55 ● Mica PARIS YOUNG
- 56 ● Oceanic INSANITY
- 57 ● Robbie CRAIG BAD
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/HOLE BODY ... BBC
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- 1 **Marika LOVE** Th
- 2 **Bryan Adams** EV
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- 12 **Sally & Papa** LET'S
- 13 **Simply Red** SOPI
- 14 **Prince & New** PM
- 15 **Rod Stewart** BRD
- 16 **Right Said** Fred F
- 17 **Status Quo** CANCT
- 18 **Julian Lennon** WVAL
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- 28 **Tina Turner** NUTB
- 29 **Runtz** HEARTHAM
- 30 **Color Me** Badd A
- 31 **Marky Mark & T**
- 32 **Paula Abdul** THE T
- 33 **Shalika** Rankin an
- 34 **DJ Jazz** Jeff & F
- 35 **The Shamen** MOV
- 36 **Cliff Richard** MOH
- 37 **Bomb** The Bass V
- 38 **Everything** But T
- 39 **Gloria Estefan** LIV
- 40 **Electronic** FEEL TU
- 41 **Heavy D & The D**
- 42 **Amy Grant** EVERY
- 43 **Stevie Nicks** SOV
- 44 **Karyn White** RGM
- 45 **Incognito** CRAZY F
- 46 **Luther Vandross** I
- 47 **EMP** ICE
- 48 **Young Disciples**
- 49 **Lenny Kravitz** STA
- 50 **Farm** MIND
- 51 **The Wonder** Stuff
- 52 **Guns N' Roses** CO
- 53 **REM** THE ONE I LO
- 54 **Texas** YOUR BELIEV
- 55 **Mica Paris** YOUNG
- 56 **Oceanic** INSANITY
- 57 **Robbie Craig** BAD
- 58 **Voice Of The** Bee
- 59 **Beats** Interaction
- 60 **Tin Machine** YOU

Irresistible Force

Mixmaster Morris, aka Irresistible Force, has got to be the hardest working man in showbusiness today. Over the past five years, he has been behind a dizzying number of live, recording, writing and compiling projects, including solid European touring with The Shamen's Synergy club.

Yet time was still found to record 'Space Is The Place', Morris' new ambient house interpretation of a Sun Ra track.



'Space Is The Place' is released by Rising High on September 23

The title is fitting, for the experience is akin to a voyage through space, with the Mixmaster at the helm. It's more than just your average dance track, though Morris claims no serious muso aspirations. "I'm a non-serious, non-musician," he states. "Sampling is what I've always been dedicated to. I've been doing the same for years, it's just that now I have an audience."

Morris' travelling circus of brain machines, virtual reality and think drinks, the Love Lab, is about to hit Europe, the US and Japan, with a new touring club called Stupidity set to put an emphasis on the "progressive" and "electronic". A bit early Seventies though, isn't it? "Yes, we've had the Sixties, now it's the prog-rock era. That was a period of wonderful self-indulgence," says Morris.

Davydd Chong

Julian Joseph

From Herbie Hancock and George Benson in the Seventies and Eighties to Incognito today, there's a long tradition of jazz artists making successful cross-overs into the mainstream of soul music. Up and coming south London jazz pianist Julian Joseph has seized the chance to reach for a wider audience early in his career, teaming up with Bassomatic vocalist Sharon Musgrave to record a cover of Curtis Mayfield's classic, 'The Other Side Of Town', as the first single from his debut jazz LP 'The Language Of Truth'.

Joseph has spurned the high drama of Mayfield's original to concentrate on the darker, lonelier elements of the song. The result is at once seductive and disturbing. It is also a good introduction to Joseph's own jazz style, as showcased on the rest of the LP. "It's meant to fit in well," says Joseph. If the track does take off, Joseph is adamant that it won't be on the back of a house or club mix. "I don't think the record company would disrespect me like that," he says.

David Roberts



'The Other Side Of Town' is released by East West on September 23

Nightlife 10

- | | | | |
|----|----------------------|---------------------------------|---------------------|
| 1 | (1) DO WHAT YOU FEEL | Joey Negro | (Z Record 12) |
| 2 | (5) COME INSIDE | Thompson Twins | (Warners 12) |
| 3 | (7) DJS TAKE CONTROL | SL2 | (White label 12) |
| 4 | (9) MUSIC | Reggie Hall | (Other Side 12) |
| 5 | (NEW) DREAM PARTY | Digital Excitation | (Mikki Hase 12) |
| 6 | (NEW) COME BACK | (For Real Love) Alison Limerick | (Arista 12) |
| 7 | (NEW) VOL I | UB90 Project | (House N'Effect 12) |
| 8 | (10) TAKE AN E | MDA | (BTECH 12) |
| 9 | (2) FINALLY | Ce Ce Peniston | (A&M Records 12) |
| 10 | (NEW) ALRIGHT | Urban Soul | (Cooltempo) |



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

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When it comes to skeletons in the cupboard, Sue Chaloner has got a whole cemetery's worth. For example, she spent a lengthy stint in the hippy stage musical, Hair. Then in the mid-Seventies she became one half of Spooky And Sue, who scored a massive continental hit, but not many credibility points, with their version of 'Swinging On A Star'.

But now she is making up for crimes against good taste by giving us classy floor fillers such as 'Answer My Prayer' and her new single 'I Wanna Thank You', both produced by the 3 Man Union/Band of Gypsies team responsible for Rozalla's current smash, 'Everybody's Free'.

Compared to the frantic hedonism of that record, 'I Wanna Thank You' is a more traditional, laidback soul song that namechecks Nelson Mandela, Steve Biko, Marcus Garvey, Gandhi and Martin Luther King. "It's my personal tribute to people who have brought about a lot of changes," she explains, "but it is not a heavy political record. It is meant to be a happy one."

Although brought up in England, Chaloner now lives in Amsterdam and spends a lot of the year touring the continent with her group Soul Train. She is planning to bring the group over to the UK later this year for some live shows, which should make a refreshing change from singalong-a-backing-tape PAs.

Andy Beavers

'I Wanna Thank You' is released by Pulse 8 on September 23

Cool Cuts

- (NEW) **IT SHOULD'VE BEEN ME** Adeva Cooltempo
With Knuckles and Morales mixes, this Motown cover is a welcome return for the Diva
- (NEW) **GET YOURSELF TOGETHER** The Young Disciples Talkin' Loud
Re-released in new mixes and set to follow 'Apparently Notin'' into the charts
- (2) **JUST GET UP AND DANCE** Afrika Bambaataa EMI
- (NEW) **JAMES BROWN IS DEAD** L.A. Style Zyx
He will be after he hears this piece of floor bashing rave madness
- (1) **ROCKIN' ROMANCE** Joy Salinas Dead Dead Good
- (8) **FRIENDS** Ami Stewart Flying
- (NEW) **DJs TAKE CONTROL** SL2 White label
A raw but effective breaks and beats creation from, er, Essex
- (13) **WHEN LOVE CRIES** Donna Summer US Atlantic
- (8) **40 MILES** Congress Inner Rhythm
- (NEW) **YOU KNOW HOW TO LOVE ME** Tafari ffrr
A classical soul boy song covered in Nineties style with excellent mixes
- (4) **CATCH THE FIRE** Driza Bone 4th - B'way
- (NEW) **COME BACK (FOR REAL LOVE)** Alison Limerick Arista
Oakentold on the mix with this mid-tempo follow-up to her epic debut
- (3) **FINALLY** Ce Ce Peniston US A&M
- (RE) **60 SECONDS** Audio Deluxe Volante
- (NEW) **NEW HORIZON** Sweet Paulino Urban
Excellent song and tough Latin beats make this a real stormer
- (20) **WHERE'S YOUR LOVE GONE** Julie Stapleton V4 Visions
- (NEW) **LOVE WILL BRING US BACK TOGETHER** Cookie Crew ffrr
The Cookies and Roy Ayers combine for a real winning groove
- (NEW) **INSPIRATION** Inspiration White label
Making good use of the Soul II Soul 'Happiness' piano break and an extra soulful vocal
- (12) **LET YOU GO** Marina Van Roof de/Construction
- (NEW) **LOST IN GROOVE** Deskee Big One
Catchy return from Deskee with hot Morales and West Bam mixes



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

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Hot vinyl

BY JAMES HAMILTON



BEAT 4 FEET featuring Kim Cooper

- 10 11 PM Dawn SET
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22 23 Sade A Faga
24 25 Bryan Adams CA
26 27 Sabrina Johnston
28 29 Simply Meats II
30 31 OMD THEM YOU
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34 35 Utah Saints WHA
36 37 Wee Wee W
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48 49 Paula Abdul THE
50 51 Shaka Banks A
52 53 DJ Jazzy Jeff & The New Power Generation
54 55 The Shamen M
56 57 Cliff Richard BO
58 59 Bomb The Bass V
60 61 Everything But The Girl
62 63 Gloria Estefan LA
64 65 Electronic FEEL
66 67 Heavy D & The 3 MC's
68 69 Amy Grant EVER
70 71 Steve Nicks SO
72 73 Karly White ROM
74 75 Incognito A
76 77 Luther Vandross
78 79 EMF LES
80 81 Young Disciples
82 83 Nancy Kravitz ST
84 85 Farm M
86 87 The Wonder Stuff
88 89 Guns N' Roses CD
90 91 REM THE UNLIP
92 93 Texas WHY BELIEV
94 95 Mike Paris YOUNG
96 97 Decease INSTANT
98 99 Robbie Craig BA
100 101 The Use Of The Beat
102 103 Barnes Intention
104 105 Tin Machine YOU

HELEN BRUNER
'Gimme Real Love'

(US Cardiac Records 3-4018-0)
Soft pined by the superb soulful keys, breathily cooed, moaning and wailing multitracked Helen, and produced by her with Bluejean, this vamping piano, rifting bass and joggling rhythm driven dreamily bounding 1200pm buoyant garage swinger in its L to E, Extended R, Blu-Blue, Blue's Deep, and Radio Max, lyrically infectious and one of my own favorite records this year. If you like the idea of "ah dooooo, dup dooo, ah doooo doo who, I say baby bi-bay, bi-bay, bi-bay, beb-bay-bay, baby-bay-bay, yay-hee-hey, yo-yuh-oh, oh!" being served through an iridescent haze that just don't quit, you too will love it!

PRINCE and the New Power Generation
'Cream'

(Paisley Park Records/WB W0061T)
Giza-bogues 'n' bop! Rush released as his originally scheduled UK single rather than as a follow-up to "Gett Off", this was originally charting 56. True to type, this is a 1180pm snappy strutter is flippid by the Sexwaxles turn style jiggly lurching 1040pm Horny Pony (as also was the previous seven-inch), plus, on 12-inch, the sexually mortified jiggling "Sex, The max/Wakam, D'Alighaugh-ahly, tempoed 99.76pm "Gangster Glim".

AFFRIKA BAMBAATAA
'Just Get Up And Dance'

(US EM! V-56225)
Produced in Italy by De Poni & Andrea

Comstock, originally on OFC but mailed to DJs here as a US pressing, this also favoured jittery percussion driven exciting hip hoo throbber is on 0-123-1-00pm shifty Mama D'ango-ihh 12:17 Club Mix, "waxing machine" Detroit Remix, 123-00pm jazz-jumpy Doom Doom Mix, 0-123-00pm jaunty pounding Stomp Remix, thrusting instrumental Trumpet Mix, and Accappella versions.

M.N.O.

'God Of Abraham'
(A&M: PM AMY 820)
Belgium's Olivier Adams and Praga Khan exclaiming, as in silky scorching-lye Moroccan/Chady Mjale, the dramatic chords that intro and underpin this frenetic raring 0-129-00pm bozzery gallop, although the untended thunderous 0-128-7-00pm Rave Mix which flipped the import is now our A-side. Either way, it's noisy enough to be big!

NOMAD

'Something Special'
(Rimour Records RUMAT 35, via Pinnacle)
Originally recorded under her own name by Sharon D. Clarke for a UK house compilation album, this revamped scapular garage canticle was recorded 1/2 as an A-side but is out now in just Dave Lee's (0-124-00pm) Joey Negro Mix, producer Damon Rocherott's, 123-2-1240pm Rave and 0-124-00pm Playa Mix.

G DOUBLE E

'Rim Lure From Hell'
(RH/hardcore urban music URBAN-EP-2, via Independent Music Distribution)
Subterfuge DJ Danny Goo's Uzi Da Flauti co-produced stately shooing and raring 0-126-00pm jittery sub-bass twister better to give you any style that's less than perfectly lippled by the fact that it's not, but is out now in just Dave Lee's (0-124-00pm) Joey Negro Mix, producer Damon Rocherott's, 123-2-1240pm Rave and 0-124-00pm Playa Mix.

SL II

'DJ's Take Control'
(Answered Records SL002)
Swapped to wider release next week by XL Records, but meanwhile still on its original white label, Essex DJs Slipmatt and Luma's jinky plinking and pausing, sitinging and scorching slippery 1270pm instrumental waver is coupled with the reggae backbeat clanked title chanting wiggly scurrying 133-00pm "Way in My Brain," likely to get A-side emphasis when our fully with respect to follow.

CONGRESS

'40 Miles'
(Inner Rhythm Heart 1, via RTM/Pinnacle)
Lamting an Outer Rhythm associated new look has been originally on white label back in the spring, this Ralo-type piano jangled 1260pm jittery percussive wiggler has been revamped with a wailing gate cooed chorus in its new Vocal Version, flipped by the old white label's instrumental original mix and thrashing drumset patterned bleepy bounding 123-06pm "Bitter Grooves".



HEAVY D & THE BOYZ
'It's R Good To You'

(MCA MCST 1554)
Adapting the bassline from Junior's 'Mama Used to Say,' at a starker tempo, this Taddy Riley produced/penned 107-56pm tempo rap-soul averaged jittery wavy 'Tymodically

through Heavy D's subdued mellow mummeling and a repetitively cooed female refrain that builds gentle gospel-inspired intensity. Home Mix #2 and Instrumental versions, coupled with a Latin percussion driven 118-00pm Morales Paces Love & Heaviness Mix, only when you've Heard Love!

CARL COOPER
'I Want You (Forever)'

(Perfect Records PT 44886, via BMG)
The south London bred but now Brighton based meaganary rave DJ's solo debut on vinyl is a volent drums thrashed scuffling instrumental with turbidly rumbling undercurrent, transformer scratching, and female title line repetition in its raring 126-123-0-123-3 125-10pm Full On Mix, flipped by a jingly less dense though fiercely bounding 123-70pm Piano Version, and Nutery industrial heartbeat 125-66pm "Hardcore Mass" variation.

(Strictly Underground Records STU009, via Pinnacle)
Another from the label that's done quite well without being promoted to DJs, this Steve Johnson, Mark Ryker & Mike James created ready synth studded interrupted jittery rave is a lurching 0-1125-7-00pm Fantasy UFO and throbbing 0-123-70pm Pressure Mixes, coupled with the "free cometh the dreamer, what will become of his dreams?" punctuated angrier fluttery 0-122-4-00pm Nighttime (Agora Screamer) play - as an untold bonus track on the initial pressing in fact track one on side A, so don't be confused - the catering bleepy "waxing machine" type teche 0-127-7-00pm "Music's Gonna Rule The World".

BELTRAM

'Energy Flash E.P.'
(R & S Records/Outer Rhythm RUSK 3, via RTM/Pinnacle)
Recorded by Joey Beltram in both New York and Belgium, and compiled from his earlier independent releases, this 2-disc, 12-inch set has the dancing and throbbing, eventually "ecstasy" whispering 127-00pm "Energy Flash," slowed down DJ Who-Who 0-105-06pm "Psycho Bass" ready-synth with raring pounding frantic 126-76pm "My Sound," and startling synth driven fluttery rumbling 125-75pm "Sub-Bass Experience" (not that it's all "sub" by current standards).

PRESSURE ZONE
'Come Together'

(Beatfarm Records, via Independent Music Distribution)
Dementedly jangling and bubbling through punctuated beeps and moodily swarming raring 125-00pm "2", this techy, instrumental in its "Void to God I had let them share the search" punctuated 0-121-2-1210pm Void to God Mix, with a hookily plaintive girl and Olive Griffin covered shorter 0-122-00pm Vocal Mix, flipped by the Earth Wind & Fire-like scapular plinking jittery 117-8-116-00pm "Tribute (Morning Glory Mix)," and jittery changing beat nastily raring 118-1-00pm "Free To Live Your Life (Freestyle Mix)".

SONIC EXPERIENCE 2
'The Phuture Is Now'

Briefly...

Also out around now are TINA TURNER **'Nubush City 91'** (Capitol 12C 630), JC Macinestoh & Dave Dorrel produced frantically galloping 130-06pm 'Nubush City Limits' (remixed with hoosier 5-disc dubs: **THE KORPORATION 'Funkin' For Jamaica'** (Entity Records NT12-03 TJC 86)), Sabrina Johnston wailed and gey rapped 0-104-30pm jittery joggng Tom Browne revival, trumpet started tighter 0-103-06pm fixy **NAUGHTY BY NATURE 'O.P.P.'** (Big Life/Tommy Boy BLRT 62, 7), Jackson 5 'ABC' parsparisling 62-7, 93-06pm staccato rap, and Queen Latifah prosodic lurching ragga 95-06pm "Wickedest Man Alive", **CHEESA WIZARD 'Do You Think This Is An Ounce? (I Want My Money Back)** (Hulk/Hardcore urban music URBAN T3, 1), irreverently filled fluttery bleeping 0-130-0-00pm sub-bass number and "Wooching" (0-131-00pm) **Winklette (To Play) TIGERS IN SPACE** (Untitled Back Play) **TIGERS IN SPACE** (Untitled Back Play) (Strictly Underground Records STUR 10, VI), vibrant crouching frenetic 129-06pm rave, winking machines 129-06pm "Wait A Min' DE-SONIC STATES TURM AN' (Karma Records) **KART 12219, APT)**, lustrous shuffling 0-131-2-00pm Timothy Leary quat-

ing rave, with bleepier 1290pm 1 Two 9 (Pts 15, 2): **MAXI PRIST Circa A Little Bit Longer** (Circa Records TENC 343), pronounced as a 12 track Tivpack but out as a four track EP, this catchy undulating reggae soul swayer presumably lie in Bobby Kendra's (remixed) jittery Euro-ambiant 86-75pm US Remix, with the slinky tender 880pm 'Best Of Me (Bubblers, Remix)', gently angling 950pm 'Search Me' (Remix), 'Usually niggas 0-870pm Fever (Mission Impossible Mix)', CCN 'Paradox Finken' (PDDX 15), well belated pleasant linky 117-00pm ambient jittery from Brighton on 02-5-820227): **DO-ONG 'Good Feeling'** (**Brainrecords BRAINK 18, RE)**, warring, chimring and plinking 0-119-750pm ambient struttling wiggly wobbly (0-122-50pm "Flashback mournful" jiggly 0-123-50pm "Music Over") **SUSAN CLARK 'Deeper In'** (Champion CHAMP 12-285, BMG), plianly wailing 117-00pm garage lover in Dart, Club, Kazo 6:23 House and 111 Beat Home Mixes: **BB QUEEN (I Wanna Be Next To You)** (EMI 12EM 139), lethargic club. Dutch jiggler in 0-9:00pm Van Gogh and 0-9:57-00pm Rembrandt Mixes: **MARC ALMOND 'Backy (I've Sold)** (Some Bizzare/WEA V2510), hi-NRG-zed 0-127-00pm Jacques Barri/Scott Walker

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Beats & Pieces

SGH "Losing You"
(Tam Tam Records TRT 052, via Independent Music Distribution)
Created by Ron St Louis, this hi-hat pata pata-ed and bass topped striding 120bpm house carter has bursts of animating wailing sample vocal with almost as much shuffling repetition in its normally innocuous lip.

ESKIMO'S / EGYPT "Don't U Do It! (Remix)"
(One Little India Recordings EFF 92X, via Pinnacle)
A grooving and tredding angry rave just in time, his crew effects surrounded 6-128-20bpm Miley Be-Mix, on an ambient paced plinky twaitter in 0-121.70pm is Billy Conn's. Cuff! and more bumpily thumping 0-122.80pm Don't U Do It! Dope House Mixes with the bonus burling 0-121.10pm "Trip City 7", this was initially promoted on a better needed pressing (D.E.F. Deutsch, Englische Freundschaft Records EFF 92) as a more immediate twatting bewary urgent pop raver in its 0-125.50pm Miley Mix, jangling 0-125.80pm Live At New Mount Starr, sounding 125.5-6pm and even more exciting 125.6-80pm Exotic Instrumental.

ARIEL "Rollercoaster (Knees Up Mother Brown Mix)"
(de/Construction PT 44888, via BMG)
Out four months ago on Echo Label Records as an instrumental in Dean Thatcher's percussive jangly throbbling 120.20pm Flying Remix, flipped then by his 'Stones' Loaded-700k piano plonky basses 0-120.20pm Original version the 'Thames Valley pop' more of more Balaic striding 120bpm remix still throbs and jangles but adds strumming acoustic guitar and Herbie Turner's wistful, cooed happy chords, flipped now by the vocodered "ecstasy express" repeating jingle 0-108.00pm "Mustn't Grumble" in Justin Robinson's 237 Turbo Nutter and jangler Goli's Grumble Mixes.

REGGIE HALL "Music"
(Other Side OS-0017)
(Cherry by Marshall Jefferson & Chauncy Alexander, the debut release on a One Little label from Box 589, London NW3 1SQ) is a Ten City-ish trucky moaned, yodelled and sweet, sweet music" harmonised sampling Philly soul style carter in 122-122-1-06pm Club, 121.10pm Radio, 121-91-121-06pm Dub and 121.750pm Instrumental Mixes.

DEFINITION OF SOUND "Dream Girl"
(Circa Records YRT 70, via Virgin)
Husky reeled in De La Soul's DM-nish style, this is a bright jingling charger in the guys' down 0-122.80pm Extended version, with Norman Cook's easy Garage Fange-sh Latin funk 0-122.00pm Excursion On The Version, DJ Streets Ahead piano jangle breezily burbling 122.30pm Brighton Day and jazz-funkily churning 122.40pm Ubiquity Mix.

NEMESIS "I Want Your Sex"
(Profile PROFX 341, via Pinnacle)
From the Datas rap trio's "Kunchees For Your Bass" album, the latest "Sex" track begins as a specialist jiggly roller, but then squakily chomping girls and synthetic strings set up a sweet reverb reminiscent of the Mary Jane Girls' "All Night Long", in 98bpm Remix, Radio, Instrumental, and vocoder started 99.50pm LP Versions.

GANG STARR "Step In The Arena"
(US Chrysalis V 23752)
DJ Premier scratches and The Guru raps a funkily weaving wotchy dry 95.80pm languid jigger in its Album Version and Instrumental, checked with the even lazier luscious 95.30pm "Check The Technique (Remix)" and its Rem-instrumental, plus the dull drum rumbled 95bpm Credit to Dub (Instrumental).

THE SHAMEN's previously threatened (Program) album is actually out this week, a 33 1/2" 12-inch triple-pack (One Little India Records TRLP32) containing — count 'em! — 19 different mixes of "Moxy Joy Mountain" — Program plus 16 separate constituent samples and beats.

"Queer", little track of the Thompson Twins' imminent new album is apparently the first of several projects to be a pact that will draw on the late popstress Diane Edith Stowell's "Facade". DrizaBones have remixed Lisa Stansfield's upcoming "Change" — a sophisticated buoyant lusher like "Somebody Else's Guy", promoted in 0-105.70pm DrizaBones and 0-107.00pm Bone-Soed Mixes, while also, how proud is their own "Catch The Fire", a lushly swirling Philly soul-style 113.70pm carter like "Back Stabbing".

Matt Horne is building a DJ mailing list, and looking for good cassettes to sign, at new house orientated label Big Giant Music (BGM), 66 Bowlers Avenue, Alport, Wembley, Middlesex HA0 4QP (Tel: 081-900-2327, Fax 0622-750 428). Lia Lou's club promotion service, Loud & Clear, has moved to Unit 32, Pall Mall Depot, 124-128 Barbury Road, London W10 6BL, (Tel: 081-964 4414, Fax 071-266 1557). Whitney Houston's "I Belong To You" was unavailable at press time in its three 12-inch mixes, but on seven-inch is a Derek Bramble/Franne Gold period pleasantly swooping 58bpm soul-jagger. A Tribe Called Quest's "Check The Rhyme", promoted in just two mixes, is out commercially with four in all plus the

separate "Skypaper". Daddy Freddy's remake of Gary Byrd's "The Crown" has been promoted ahead of October 14 release as a DJ-only seven track twipack including five remixes by David Morales, kicked off by his "D". Train sizzler, stabled 120.70pm N.Y. Ragga Remix — Danniil Hingue's "Baby Love" has had been given two remixes each by Steve Silk' Murray, E. Smoove and Maurice Joshua, along with producers L.A. Mike's original album version, from which five mixes will appear on the 12-inch early next month — Detroit's Kevin "Reese" Saunders is just asking with Mr and Eon this Thursday 19th at Subway in London's Leicester, Square Maximus — Tony Blackbird recently revived the "Soul Night Out" concept that was so successful for him while on Radio London, this time playing classic soul oldies now that he's on Capital Gold, assisted by fellow DJ Stuart Colman with a live set by Geno Washington & The Ram Jam Band at the first of hopefully a regular series (stay tuned for news) — MC Hammer has dropped the "MC" to be known in future as just plain Hammer, not to be confused with Jack Hammer, writer of "Great Balls of Fire", the black US singer who, like Gene, came to live in London during the Sixties) — MC Jimmy Hand is replaced by a younger substitute on Altern 8's follow-up, "Activ 8 (Come With Me)", five years old Clair Rushton (daughter of The Raven's Revenge version) the latter might make a good name for a pub).

stands for "Energy" although the crowd seems to know otherwise, this piano jangled and synth drenched 124.30pm loving raver is in United E Nation like and The Raven's Revenge version (the latter might make a good name for a pub).

M/A "Take An E"
(Swedish Blech MDAT1)
By three young DJs from the Stockholm suburbs, who try to convince us that "E"

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| n Concert | BMG Video 791137 |
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| E | Cinema Club C1165 |
| If he ... | Walt Disney D19822 |
| neration 21 | CIC VHR 5564 |
| neration 20 | CIC VHR 5563 |
| | Virgin VHD 420 |
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| Touchstone | D41072 |

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

DDD # 1 1 1 0

RECORD MIRROR

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

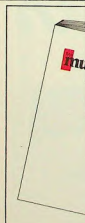
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| | | | | | | |
|----|-------------------------------|---------------------------|-----|------------------------------------|--|-------------------------|
| 1 | Marika LOVE '11 | East West | 52 | 53 | WHERE HAS YOUR LOVE GONE (REMIX) Julie Stapleton | white label |
| 2 | Bryan Adams '11 | Pulse-B | 54 | 56 | NEW CUTE AS A SPECIAL NIGHT Cool Heads | PWL promo |
| 3 | Roxette THE BIG | Cooltempo | 54 | 56 | THE LADY SAYS (LA DA DEE MIX) Crocetti | ACMA |
| 4 | Midge Ure CIG | A&M doublepack promo | 56 | 47 | 55 NEW THE RHYTHM'S GONNA GET YOU (LARRY LEVAN REMIX) The Roots | Elektra promo |
| 5 | Sonia BE YOUNG | Paisley Park | 56 | 47 | LET THE BEAT HIT 'EM PART 2 (L L WITH LOVE R C MIX) Lisa Lisa & Cult Jam | Columbia |
| 6 | Zoe STRAITS | Cooltempo promo | 57 | 49 | SET ADRIFF ON MEMORY BLISS '11 Drum | R&S promo |
| 7 | Dire STRAITS CALL | Urban | 58 | 41 | NEW MENTH (BELTRAM & HUNDO REMIX) Second Phase | Arista |
| 8 | Janet Donovan | Italian DFCUS EMI America | 58 | 41 | WITHOUT YOU (ONE AND ONE) Lindy Layton | white label |
| 9 | Kylin Minogue V | Talkin Loud | 58 | 41 | NEW SALVATION In'ch | Tem promo |
| 10 | PM Dawn SET AL | Cooltempo promo | 62 | NEW THE CROWN (MIXES) Daddy Freddy | Musiq Of Life doublepack promo | |
| 11 | Extreme MORE 12 | US Atlantic/Atlantic | 63 | 64 | DON'T SAY THAT IT'S OVER (THE CLASSIC CLUB MIX) Aus | Arista promo |
| 12 | Maxi Balafo '11 | US Atlantic/Atlantic | 64 | 58 | FRESH & BLOOD Luca Piro | Hotown promo |
| 13 | Simply Red SONA | Perspective promo | 65 | 60 | COME INSIDE Thompson T'ns | Warner Bros |
| 14 | Prince & New Power Generation | Boy's Own Productions | 66 | 40 | TEMPLEHEAD (PACIFIC MIX) Frangobal Underground | Deconstruction |
| 15 | Rod Stewart BR1 | 2 Records LP | 67 | 48 | ENERGY FLASH Belgium | R&S promo |
| 16 | Right Said Fred | Acid Jazz | 68 | 46 | RUNNING BACK TO YOU (DNA 12) Vanessa Williams | Polydor |
| 17 | Status Quo CAN | Love | 69 | 44 | DIRECT ME (UNDERGROUND RESISTANCE MIX) The Project | Network |
| 18 | Julian Lennon '11 | A&M | 70 | 41 | NEW ADDICTED TO MUSIC Subsonic 2 | Unity promo |
| 19 | Salt-n-Pepa | A&M | 71 | 41 | NEW SPIRITUAL HIGH (THE MOODFOOD MEGAMIX) Moodjazz | Arista promo |
| 20 | Bryan Adams CO | A&M | 72 | 77 | DO YOU THINK THIS IS AN OUNCE I WANT MY MONEY BACK? Cheeky Monkey | H.U.M. white label |
| 21 | Sabrina Johnston | Pulse-B white label | 73 | 29 | VAMP (THE ORIGINAL MIX) Outlander | R & S |
| 22 | Simple Minds S | CBS Dance Pool | 74 | 49 | COME TOGETHER (WOULD TO GO MIX) Pressure Zone | Besttamp promo |
| 23 | OMD THEN YOU '11 | Dead Dead Good promo | 75 | 50 | NEW PUNKIN' FOR JAMAICA The Corporation | Entirely white label |
| 24 | Crystal Waters | PLW Continental | 76 | 76 | NEW RUNNING BACK TO YOU (DNA 12) Vanessa Williams | Network |
| 25 | Utah Saints WNA | Rhythm King | 77 | 88 | GOT TORN THE MUSIC UP (TECHNO-CORE REMIX) M.C. Youngblood | First Bass white label |
| 26 | Wet Wet Wet | Atlantic promo | 78 | 62 | NEW DOMINATOR (L'Amour Remix) | R & S |
| 27 | Deacon Blue TW | Vinyl Solution | 79 | 62 | NEW YOUNG SOUL BELLS (REMIX) The Park | Big Life |
| 28 | Tina Turner NUZ | Strictly Rhythm | 80 | NEW | NEW LOVE WILL BRING US BACK TOGETHER (FEEL THE VIBE MIX) The Cooke Crew | Her promo |
| 29 | Run-DMC HEARTH | Truelove promo | 81 | 87 | INTOXICATION Part 2 Rhythm | Guerrilla promo |
| 30 | Color Me Badd '0 | Rumour | 82 | 72 | SONIC CYCLONIC EP: STREAM/BEAUTIFUL MINDS/INTERNAL MEMORY/ A FLICE CALLED BLISS (DEMO MIX) Cyclone | Network promo |
| 31 | Marky Mark & T | 4th & B'way | 83 | 78 | ARE YOU WID IT? (CROSS THE FUNKY MIX) C'Dog | Polydor promo |
| 32 | Paula Abdul THE | Emphasis promo | 84 | 54 | ENERGY (DISCOTIZED MIX) R&D Dept. | Love promo |
| 33 | Shabba Ranks et al | H.U.M. white label | 85 | 51 | DANCIN' IS MAKIN' LOVE (12") Rodynie Clarke | ARS promo |
| 34 | DJ Jazzy Jeff & T | Volante promo | 86 | 86 | MOTOWNPHILLY (Single) Motown | Motown promo |
| 35 | The Shamen MDL | Love | 87 | NEW | PULSE THREE (EPT) TINGLER Smart Systems | Owlbite THE BULLET BABY |
| 36 | Cliff Richard MD | A&M promo | 88 | 91 | NEW TRIBOCALISM (Age) | Jumpin' & Pumpin' promo |
| 37 | Bomb The Bass '11 | Cooltempo promo | 89 | 91 | ELECTROFACE (BEASTHIX) Fusion 2 | Rhythm King |
| 38 | Everything But I | Elicit promo | 89 | 81 | DREAM GIRL (EXTENDED VERSION) Delirious Of Sound | Circus |
| 39 | Gloria Estefan '11 | Urban promo | 90 | 90 | NEW CATCH THE RHIME (HR. MUHAMMAD'S MIX) A Tribe Called Quest | Jive promo |
| 40 | Electronic HEAL T | East West promo | 91 | 88 | NEW SAVE ME (EXTENDED MIX) (RED ZONE DUB) Lisa Fischer | Elektra promo |
| 41 | Heavy D & The B | SBK promo | 92 | 78 | NEW FAST FORWARD (Cubic) Trax | Wow |
| 42 | Amy Grand EVERY | 4th & B'way promo | 93 | NEW | NEW SALTIVE (VOCAL) Coral Alon | Motown promo |
| 43 | Stevie Nicks SON | Desire white label | 94 | 34 | FLY GIRL (BRIXTON BASS 12" MIX) Queen LaLah | Ge Street |
| 44 | Karyn White RDM | Her | 95 | NEW | NEW FALLIN IN LOVE (DRIVE MIX) Kelly Chance | Champion white label |
| 45 | Incognito INCO | HCA | 96 | NEW | NEW BEAT REALITY London | Virgin promo |
| 46 | Luther Vandross | US 12, D. | 97 | NEW | EVERYBODY GROOVE ME (EVERYBODY MOVE YOUR BODY MIX) Gents for Jem | Debut promo |
| 47 | EMF LIES | Perfecto | 98 | NEW | NEW COME BACK (FOR REAL LOVE) (PERFECT MIX) Alison Limerick | Arista promo |
| 48 | Young Disciples | Dead Dead Good | 99 | 86 | REPLAY/WE ME TOUCH ME Tom Tom | white label |
| 49 | Lenny Kravitz STV | Deconstruction | 100 | 79 | NEW BUTSUSHI CITY '91 (SLIGHT RETURN) Tina Turner | Capitol |
| 50 | Farm MHD | Cardiac | | | | |
| 51 | The Wonder Stuff | XL Recordings | | | | |
| 52 | Guns N' Roses OF | | | | | |
| 53 | REM THE ONE I LID | | | | | |
| 54 | Texas WHY BELIEV | | | | | |
| 55 | Mica Paris YOUNG | | | | | |
| 56 | Debbie Gibson | | | | | |
| 57 | Robbie Craig R&B | | | | | |
| 58 | Voice Of The Bee | | | | | |
| 59 | Beats International | | | | | |
| 60 | Tin Machine YOU | | | | | |

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TOP 30 MUSIC VIDEO

THE OFFICIAL **musicweek** CHART

| Pos | Week | ARTIST TITLE Category/running time | Label Cat no. | Pos | Week | ARTIST TITLE Category/running time | Label Cat no. |
|-----|------|--|----------------------------------|-----|------|---|----------------------------------|
| 1 | NEW | 1 WHITNEY HOUSTON: Live In Concert Live/1hr 30min | BMG Video 791137 | 16 | 11 | 3 THE CURE: Picture Show Compilation/1hr 17min | PolyGram Video 0830963 |
| 2 | 2 | 43 MADONNA: The Immaculate Collection Compilation/55min | WMV 7599382143 | 17 | 8 | 25 EURYTHMICS: Greatest Hits Compilation/1hr 35min | BMG Video 791 012 |
| 3 | 1 | 56 CARRERAS/DOMINGO/PAVAROTTI Live/1hr 26min | PolyGram Video LED 80152 | 17 | 14 | 12 ALICE COOPER: Primecuts Compilation/1hr | Castle Music Picture CMP 8059 |
| 4 | 6 | 17 STATUS QUO: Rocking ... 4 Front/PolyGram Live/1hr 43min | LED 80152 | 17 | 22 | 2 HUMAN LEAGUE: Greatest Hits 4 Front/PolyGram Compilation/45min | 4 Front/PolyGram 0835823 |
| 5 | 2 | 6 JASON DONOVAN: Into The ... Live/1hr | Castle Music Picture CMP 8049 | 20 | 1 | 1 MADONNA: Justify My Love/MTV Vogue Video Single/12min | WMV 7599382253 |
| 6 | 5 | 72 LUCIANO PAVAROTTI: ... Live/1hr 17min | Music Club/Video Col MC 2003 | 20 | 1 | 1 UB40: CCCP Live/1hr | 4 Front/PolyGram 0835803 |
| 7 | 4 | 7 MARC BOLAN: 20th Century Boy 4 Front/PolyGram Compilation/57min | MC 2003 | 20 | 25 | 2 THE ALARM: Blaze Of Glory Live/1hr 10min | Video Collection VC 4110 |
| 8 | 13 | 13 ROD STEWART: Tonight He's Yours! 4 Front/PolyGram Live/1hr 30min | LED 80132 | 20 | 25 | 27 DEBORAH HARRY/BLONDIE: Very ... Live/1hr 20min | Chrysalis CVH-S 5040 |
| 9 | 14 | 2 CLIFF RICHARD: Rock In Australia Live/1hr 15min | Music Club/PMI MC 2056 | 24 | 13 | 3 THE SHADOWS: At Their Very Best 4 Front/PolyGram Live/1hr | LED 80122 |
| 10 | 7 | 4 MEAT LOAF: Hits Out Of Hell Compilation/41min | SMV 49827 2 | 24 | 25 | 5 LEVEL 42: Level Best Live/2hr 45min | 4 Front/PolyGram LED 80182 |
| 11 | 18 | 18 BON JOVI: Slippery When Wet 4 Front/PolyGram Compilation/41min | LED 80392 | 24 | 14 | 44 PHIL COLLINS: Seriously Live... Live/2hr 45min | Virgin Vision VVD 783 |
| 12 | 10 | 44 DANIEL O'DONNELL: An Evening With Compilation/1hr 39min | Ritz RITZV 0008 | 24 | 16 | 6 YES: Greatest Video Hits Compilation/1hr 15min | WMV 8538501813 |
| 12 | 11 | 11 GLORIA ESTEFAN: Coming Out Of The ... Compilation/1hr | SMV 490 882 | 24 | 14 | 2 PHIL COLLINS: At Perkins Palace Live/55min | Music Club/PMI MC 2059 |
| 14 | 4 | 4 VARIOUS: Classic Opera Compilation/1hr | Virgin VVD 523 | 24 | 25 | 2 ELTON JOHN: The Very Best/PolyGram Live/1hr 30min | CFM 2756 |
| 14 | 1 | 1 TINA TURNER: Rio '88 Live/1hr 15min | 4 Front/PolyGram LED 80172 | 24 | 1 | 1 PINK FLOYD: The Wall Compilation/1hr 35min | PolyGram Video CFV 08782 |

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TOP 15 VIDEO

| | | | |
|----|-----|---|--------------------------------|
| 1 | 5 | 5 THREE MEN AND A LITTLE LADY Comedy/1 hr 39 min | Touchstone HV D448742 |
| 2 | NEW | 2 BLAKE'S 7: Hostage/Countdown Sci-Fi/1 hr 43 min | BBC BBCV 4662 |
| 3 | NEW | 3 BLAKE'S 7: Voice From Past/Gambit Sci-Fi/1 hr 41 min | BBC BBCV 4663 |
| 4 | NEW | 4 BLACK RAIN Action/2 hr | CIC VHR 2400 |
| 5 | NEW | 5 WHITNEY HOUSTON: Live In Concert Music/1 hr 20 min | BMG Video 791137 |
| 6 | 2 | 15 CHIPPENDALES: Tall Dark & Handsome Action/1 hr 39 min | Video Gems R1372 |
| 7 | NEW | 7 WANTED DEAD OR ALIVE Action/1 hr 42 min | Cinema Club CC 1165 |
| 8 | 3 | 18 DUCKTALES: Treasure Of The ... Children's/2 hr | Walt Disney D219822 |
| 9 | NEW | 9 SEA OF LOVE Action/1 hr 49 min | CIC VHR 2420 |
| 10 | 6 | 24 ROSEMARY CONLEY'S WHOLE BODY ... Special Interest/1 hr 10 min | BBC BBCV 4457 |
| 11 | NEW | 11 STAR TREK: The Next Generation 21 Sci-Fi/1 hr 30 min | CIC VHR 2504 |
| 12 | NEW | 12 STAR TREK: The Next Generation 20 Sci-Fi/1 hr 30 min | CIC VHR 2503 |
| 13 | 4 | 4 THE TERMINATOR Action/1 hr 42 min | Virgin VVD 420 |
| 14 | 5 | 5 LETHAL WEAPON Action/1 hr 45 min | Warner Home Video PES 11709 |
| 15 | 8 | 26 THE RESCUERS Children's/1 hr 39 min | Walt Disney D24842 |
| 15 | 4 | 4 PRETTY WOMAN Comedy/1 hr 55 min | Touchstone D41072 |

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| 25 | SUCH A GOOD FEELING | 4th - B'way |
| 26 | MORE THAN WORDS <small>Extreme</small> | AK&M |
| 27 | THE BIG 1 Roxette | EMI |
| 28 | THE ONE I LOVE REM | IRS |
| 29 | SALTWATER Julian Lennon | Virgin |
| 30 | ALL 4 LOVE Color Me Badd | Quart |
| 31 | NEW NUTBUISH CITY LIMITS (THE 90'S VERSION) Tina Turner | Capitol |
| 32 | BRIDGE OVER TROUBLED WATER P!B feat. Johnny and Her Sisters | Dance Foot |
| 33 | WORD IS OUT Kylie Minogue | PWL |
| 34 | WAMMA BE ADORED The Stone Roses | Shaverone |
| 35 | HOUSECALL Shabba Rank featuring Maxi Priest | Epic |
| 36 | BE YOUNG, BE FOOLISH, BE HAPPY Sonia | IQ |
| 37 | DOMINATOR Human Resource | MS |

27th Aston Villa Leisure Centre
28th London Kilburn National



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|----|---|----|---|
| 1 | CHARLY Prodigy | 21 | MAKIN' HAPPY Crystal Waters |
| 2 | SUCH A FEELING Beverly S. | 22 | I WAMMA BE ADORED The Stone Roses |
| 3 | EVERYBODY'S FREE (TO FEEL GOOD) Roxilla | 23 | HOUSECALL Shabba Rank feat. Maxi Priest |
| 4 | DON'T CRY Guns N' Roses | 24 | FEEL EVERY BEAT Electronic |
| 5 | INSANITY Oceanic | 25 | WORY Shm-Up |
| 6 | DOMINATOR Human Resource | 26 | ONE I LOVE CAN BREAK / WITHTY S' Etienne |
| 7 | WHAT CAN YOU DO FOR ME Urial Simas | 27 | I'M TOO SEXY Figh Sea Field |
| 8 | TRUST Ner's Atomic Dustbin | 28 | SOMETHING GOT ME STARTED Simply Red |
| 9 | PEACE Sabrina Johnson | 29 | SHE GOT SOUL Jamaatoun feat. Joclyn Brown |
| 10 | SUCH A GOOD FEELING Brothers in Rhythm | 30 | SET ADRIFT ON MENTORY BLISS P!B Daves |
| 11 | LOVE TO HATE YOU Enslave | 31 | ONE WAY The Levelles |
| 12 | LET'S TALK ABOUT SEX Sash (feat. Seal) feat. 3rd Millennium | 32 | NUTBUISH CITY LIMITS (90'S VERSION) Tina Turner |
| 13 | MENTASM Second Phase | 33 | GOOD VIBRATIONS Many Many Funky Band, Johnny Vee, Vee Vee |
| 14 | CREAM French The New Power Generation | 34 | MAKE IT TONIGHT Drea |
| 15 | GETT OFF Prince & The New Power Generation | 35 | DREAM ABOUT YOU Drea |
| 15 | ALRIGHT (THE SASHA MIXES) Urban Soul | 36 | BOULEVARD OF BROKEN DREAMS The Beatmasters |
| 17 | DAV SHINE ON A RAINY DAY Rennyk, Zee | 37 | GAZY FOR YOU Incapable featuring Dvina |
| 18 | BRIDGE OVER TROUBLED WATER P!B feat. Johnny and Her Sisters | 38 | 20,000 HARD CORE MEMBERS Messiah |
| 19 | EVERYTHING I DO I DO IT FOR YOU Sylvia Adams | 39 | THIS TIME BABY Pandilla |
| 20 | HEAD LIKE A HOLE Nine Inch Nails | 40 | SLAVE TO THE GRIND Shidlow |

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| | | |
|----|--|-------------|
| 63 | SLAVE TO THE GRIND Said Bro | Atlantic |
| 64 | CAN'T GIVE YOU MORE Status Quo | Vergo |
| 65 | BABY NOW I Dun Reed Network | Mercury |
| 66 | THE SUN DOESN'T SHINE Beats International | Go-Ball |
| 67 | A RAINY NIGHT IN SOHO The Rogues | FM |
| 68 | RAGING (EP) The Beyond | Harvest |
| 69 | TWIST & SHOUT Deseon Blue | Columbia |
| 70 | FADE Paris Angels | Virgin |
| 71 | STAND BY LOVE Simple Minds | Virgin |
| 72 | BREATHING IS E-ZEE E-Zee Posse featuring Tina Turner | More Proson |
| 73 | YOU'RE THE VOICE Heart | Capitol |
| 74 | CALLING ELVIS Die Strokes | Vergo |
| 75 | HELLO MARY LOU (GOODBYE HEART) Hussy Nelson | Liberty |

TINA TURNER



NUTBUISH CITY LIMITS (THE 90'S VERSION)

7-9 CASHIER, 10-12 THE BEAT, 13-15 THE SUN DOESN'T SHINE, 16-18 THE SUN DOESN'T SHINE, 19-21 THE SUN DOESN'T SHINE, 22-24 THE SUN DOESN'T SHINE, 25-27 THE SUN DOESN'T SHINE, 28-30 THE SUN DOESN'T SHINE, 31-33 THE SUN DOESN'T SHINE, 34-36 THE SUN DOESN'T SHINE, 37-39 THE SUN DOESN'T SHINE, 40-42 THE SUN DOESN'T SHINE, 43-45 THE SUN DOESN'T SHINE, 46-48 THE SUN DOESN'T SHINE, 49-51 THE SUN DOESN'T SHINE, 52-54 THE SUN DOESN'T SHINE, 55-57 THE SUN DOESN'T SHINE, 58-60 THE SUN DOESN'T SHINE, 61-63 THE SUN DOESN'T SHINE, 64-66 THE SUN DOESN'T SHINE, 67-69 THE SUN DOESN'T SHINE, 70-72 THE SUN DOESN'T SHINE, 73-75 THE SUN DOESN'T SHINE, 76-78 THE SUN DOESN'T SHINE, 79-81 THE SUN DOESN'T SHINE, 82-84 THE SUN DOESN'T SHINE, 85-87 THE SUN DOESN'T SHINE, 88-90 THE SUN DOESN'T SHINE, 91-93 THE SUN DOESN'T SHINE, 94-96 THE SUN DOESN'T SHINE, 97-99 THE SUN DOESN'T SHINE, 100 THE SUN DOESN'T SHINE

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IT WON'T GO AWAY

WOODTICK MIX

LOW SPIRIT MIX

VOODOO CHILD MIX

STREET DATE 30-9-91

LICENCED FROM MUSICING RECORDS INC., N.Y.
AN UNDER BAYVIEW RELEASE

TOP 40 CLASSICAL ALBUMS

| Rank | Title, Composer, Artists, Orch. | (Label) Cassette/CDLP (Distributor) |
|------|---|---|
| 1 | THE ESSENTIAL MOZART Dennis Mackay | Decca (Decca) |
| 2 | VIVALDI: FOUR SEASONS Karin Perle | EM (EM) |
| 3 | HOLST: THE PLANETS Deutsche Grammophon | CD 433323/MC 433323 (DG) |
| 4 | BRAMHS: VIOLIN CONCERTO Karin Perle | EM (EM) |
| 5 | MENDLSOHN/BRUCH/SCHUBERT Karin Perle | EM (EM) |
| 6 | BERNSTEIN: CANDIDE Bernstein/CO | Deutsche Grammophon CD 429782/MC 429782 (DG) |
| 7 | ELGAR: MUSIC FOR VIOLIN & PIANO Karin Perle | Decca (Decca) |
| 8 | ELGAR: CELLO CONCERTO Decca | CD 434585/MC 434585 (DG) |
| 9 | VIVALDI: CONCERTOS Decca | CD SX 46556/MC 46556 (DG) |
| 10 | ALBINONI: ADAGIO/PACHELBEL: CANON Karin Perle | Deutsche Grammophon CD 413399/MC 413399 (DG) |
| 11 | ELGAR: CELLO CONCERTO Decca | CD 410543/MC 410543 (DG) |
| 12 | ELGAR: CELLO CONCERTO/ENIGMA VARS Karin Perle | Deutsche Grammophon CD 434585/MC 434585 (DG) |
| 13 | RACHMANINOV: PIANO CONCERTOS 2 & 4 Decca | CD 414575/MC 414575 (DG) |
| 14 | PUCCINI: MADAME BUTTERFLY (HIGHLIGHTS) Karin Perle | Decca (Decca) |
| 15 | NYMAN: PROSPERO'S BUTTERFLIES Karin Perle | Decca (Decca) |
| 16 | BERNSTEIN IN BERLIN: BEETHOVEN 9th Bernstein | Deutsche Grammophon CD 421861/MC 421861 (DG) |
| 17 | ESSENTIAL HIGHLIGHTS: SWAN LAKE Royal Opera House | Decca (Decca) |
| 18 | BEETHOVEN: SYMPHONY NO 5 Karin Perle | Deutsche Grammophon CD 412932 (DG) |
| 19 | PUCINI: LA BOHEME (EXCERPTS) Karin Perle | Decca (Decca) |
| 20 | GERSWIN: RHAPSODY IN BLUE Doro Merande | EM (EM) |
| 21 | LLOYD WEBBER: REQUIEM Doro Merande | EM (EM) |
| 22 | SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO Karin Perle | EM (EM) |
| 23 | ORCHESTRAL Decca | CD 430633/MC 430633 (DG) |
| 24 | MOZART: REQUIEM Hollywood AM | Decca (Decca) |
| 25 | ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY Royal Opera House | Decca (Decca) |
| 26 | SCARLATTI: SONATA IN G Vergil | Decca (Decca) |
| 27 | VAUGHAN WILLIAMS: SYMPHONY NO. 5 Marriner/ASAP | Decca (Decca) |
| 28 | VIVALDI: FOUR SEASONS Marriner/ASAP | Decca (Decca) |
| 29 | HOLST: THE PLANETS Levine/Capitol | Deutsche Grammophon CD 429782/MC 429782 (DG) |
| 30 | VERDI: LA TRAVIATA Bongiorno/Sutherland/Pavarotti | Decca (Decca) |
| 31 | FAURÉ: REQUIEM Doro Merande | Decca (Decca) |
| 32 | BEETHOVEN: VIOLIN CONCERTO Marriner/Berlin/Boston BPO | Deutsche Grammophon CD 429667/MC 429667 (DG) |
| 33 | CHOPIN: PIANO CONCERTOS Perle/Maria/Minichello/PO | Decca (Decca) |
| 34 | VIVALDI: FOUR SEASONS Marriner/ASAP | Decca (Decca) |
| 35 | MUSIC FEATURED ON THE SOUTH BANK SHOW Talis Scholars/Philips | GMI (GMI) |
| 36 | PUCCINI: TOSCA (HIGHLIGHTS) Marriner/PO | Decca (Decca) |
| 37 | VAUGHAN WILLIAMS: SEA SYMPHONY Marriner/ASAP | Decca (Decca) |
| 38 | VIVALDI: CELLO CONCERTOS Marriner/ASAP | Decca (Decca) |
| 39 | PACHELBEL/ALBINONI/BACH/PURCELLI Deutsche Grammophon | Deutsche Grammophon CD 430908/MC 430908 (DG) |
| 40 | MOZART: PIANO CONCERTOS 20 & 21 Lehner/Tafelberg | Philips (Philips) |

DISTRIBUTION: INDIE SINGLES*

| Rank | Title, Artists | Label 7" (12") (Distributor) |
|------|---|--|
| 1 | INSANITY Dead Dead Good | GOOD 811 (REP. P) |
| 2 | SUCH A FEELING Beamsix | Vinyl Solution STORE 32 (STORE 22) (SRD) |
| 3 | I WANT TO BE ADORED The Stone Roses | Sivestone 07821 (SRD) |
| 4 | DOMINATOR RHS - IRSLK U (TRM/P) | |
| 5 | MOVE ANY MOUNTAIN The Shamans | DNR - Little Island 5277 (527P/21) (P) |
| 6 | ONLY LOVE CAN BREAK.../FILTHY Soft Events | Moody's HW 3121 (REP. P) |
| 7 | MIND Soft Events | Produce RKL 105/11 (P) |
| 8 | CRUCIATED Army Of Lovers | Ten Ton Wax WOKIT 2007 (P) |
| 9 | VAMP Gutlander | RBS - IRSLK 11 (TRM/P) |
| 10 | DON'T FIGHT IT, FEEL IT Fringy | Creation CRE 110/11 (P) |
| 11 | PLANET LOVE The Delians | Creation CRE 110/11 (P) |
| 12 | MADE IN TWO MINUTES Soft Events | Optimum Dance SHIP 15 (SHIP 11) (P) |
| 13 | BLACK MEANING GOOD Nathan Furst | Desire WANTU 47 (P) |
| 14 | STAR SIGN Fengucc/Fanclub | Creation CRE 105/11 (P) |
| 15 | I GIVE TO YOU Nathan Furst | Mute INMUTE 133 (TRM/P) |
| 16 | INFILTRATE 202 At Home | Network NW 211 (P) |
| 17 | AFTER (EP) Fringy | Ultimate TOP 005/11 (TRM/ATP) |
| 18 | TOMORROW'S TEARS (EP) Dedicated | ICKANE 047/11 (TRM/P) |
| 19 | 45 (EP) Revolver | Hut - IRSLK 71 (TRM/P) |
| 20 | RAINBOW (SAMPLE FREE) Soft Events | Revolver-RVBT 0103 (TRM/P) |
| 21 | THE FUTURE IS NOW?/NIGHTMARE Soft Events | ICKANE UNDERGROUND - (STAR 008) (P) |
| 22 | THE SONIC CYCLOGY EP Cyclotron | Network - INWKT 28/11 (P) |
| 23 | FEAR: THE MINDKILLER (EP) Soft Events | Vinyl Solution - (STORE 33) (SRD) |
| 24 | INDIAN ROPE The Changelins | Dead Dead Good - (GOOD 11) (REP. P) |
| 25 | DON'T HOLD BACK 91 Soft Events | Tribal Base - (TRIBE 1) (TRM/P) |
| 26 | ELECTROFEST Rhythm King - (EBY 21) (TRM/ATP) | |
| 27 | CHORUS Enature | Mute INZMUTE 125 (P) |
| 28 | STATE OF MIND (EP) Soft Events | D-Zone - (DANCE 04) (SRD) |
| 29 | RUN Soft Events | Dedicated SPIRT 021/11 (TRM/P) |
| 30 | GET THE BIG BASS Bass Bangers | Big One - (VWBG 28) (TRM/ATP) |
| 31 | A CASE OF FUNK (EP) Soft Events | Warp - (WAP 15) (P) |
| 32 | THINK OF LOVE Soft Events | Music For Nations 12 (MUT 12) (P) |
| 33 | READY TO ROCK Gary Galter | Antidote DV 11/11 (P) |
| 34 | ANNIHILATE (EP) Soft Events | Beaf Fame - (BFF 003/11) (P) |
| 35 | CUT AND RUN (EP) Soft Events | D-Zone - (DANCE 015) (SRD) |
| 36 | LET IT SLIDE Soft Events | Subtop SP 15184 (SP 16195) (SRD) |
| 37 | TRIBAL BASE Soft Events | Desire WANTU 44 (P) |
| 38 | JET-STAR Tommy Tone | Dance Zone - (DANCE 012) (SRD) |
| 39 | EYES Soft Events | Vinyl Solution - (STORE 31) (SRD) |
| 40 | FRIENDS '91 Antidote | Flying Hut - (FLYHUT 41) (P) |

DISTRIBUTION: INDIE ALBUMS*

| | | |
|----|---|------------------------------------|
| 1 | JUST FOR A DAY Sivestone | Creation CRELP 084 (P) |
| 2 | TERMINATOR 2 - OST Soft Events | Vortex Sarabande VS 5220 (P) |
| 3 | THE KING Temple Fancub | Creation CRELP 056 (P) |
| 4 | EN-TACT Soft Events | One Little Indian 11P 21 (P) |
| 5 | EVERY GOOD BOY DESERVES FUDGE Madhurya | Sub-Pop SP 160 (SRD) |
| 6 | THE WHITE ROOM Soft Events | KLP Communications JAMSL 010 (ATP) |
| 7 | ELECTRONIC Soft Events | Factory FACT 190 (P) |
| 8 | SPARTACUS Soft Events | Produce RKL 130 (P) |
| 9 | THE VERY BEST OF Soft Events | Music Collector MCD 011 (SRD) |
| 10 | REGGAE HITS VOL 10 Vinblast | Jetsoul ZEP 180 (LP) |

COUNTRY ALBUMS

| | | |
|----|---|---|
| 1 | NECK AND NECK Chet Atkins/Steve Cropper | CBS 46743/4 (C) 46743/43 (SRD) |
| 2 | THE LAST WALTZ Daniel Dornblatt | Riz HIT/LC 0058 (PT) RIT/LC 0568 (PT) (P) |
| 3 | EAGLE WHEN SHE FLIES Soft Events | Columbia 48784/4 (C) 48784/43 (SRD) |
| 4 | HIGH LONESOME Soft Events | Warner Bros 75790/6 (14) 75790/61 (SRD) |
| 5 | SWEET DREAMS Patsy Cline | MCA MCK 6003 (P) DMG 6003/MC 6003 (P) |
| 6 | LONE STAR STATE OF MIND Soft Events | MCA WX 2194 (RMG) WX 2194/2X 2194 (P) |
| 7 | ABANDONED TORCH AND TWANG KID Lang & The Recorders | Soft Events 8469/4 (P) 8469/5 (246P/1) |
| 8 | TIME PASSES BY Kathy Mattea | MCA MCK 3429 (P) WX 3429/2X 3429 (P) |
| 9 | ONE FAIR SUMMER EVENING Emmylou Harris | Mercury 84808/4 (P) 84807/5 (246P/1) |
| 10 | BRAND NEW DANCE Emmylou Harris | Reprise WA 296/2 (P) WA 296/2 (246P/1) |
| 11 | LITTLE LOVE AFFAIRS Soft Events | MCA MCK 3413 (RMG) MCK 3413/MC 3413 (P) |
| 12 | SHADOWLAND Soft Events | Warner Bros WX 1711 (P) WX 1712/2X 1712 (P) |
| 13 | NO FENCES Garth Brooks | Capitol TCS 2138 (C) COST 2138/61 2138 (P) |
| 14 | AFTER A WHILE Jimmy Galt & Company | Elektra/Nonesuch 75596/1 (14) 75596/1 (246P/1) |
| 15 | TRUE LOVE Don Williams | RCA PC 9528 (RMG) PC 9528/PL 9528 (P) |
| 16 | THE MYSTERY OF LIFE Johnny Cash | Mercury 84808/4 (P) 84805 (246P/1) |
| 17 | IF THERE WAS A WAY Soft Events | Warner Brothers 75970/4 (14) 75970/4 (246P/1) |
| 18 | PUT YOURSELF IN MY SHOES Curt Bull | RCA PC 9544 (RMG) PC 9544/PL 9544 (P) |
| 19 | THE LAST OF THE TRUE BELIEVERS Randy Travis | Rounder/Fonore REC 1013 (P) REC 1013/RE 1013 (P) |
| 20 | OLD 8 X 10 Randy Travis | Warner Brothers WX 1621 (P) WX 1622/2X 1622 (P) |

FOLK/ROOTS

| | | |
|----|--|--|
| 1 | THE BIG WHEEL Soft Events | Chrysalis ZCHR 1808 (P) ZCHR 1808/2X 1808 (P) |
| 2 | ESTE MUNDUM Soft Events | Columbia 46818/4 (15M) 46818/4 (246P/1) |
| 3 | THE RHYTHM OF THE SAINTS Paul Simon | Warner Brothers WX 3962 (P) WX 3962/2X 3962 (P) |
| 4 | ONCE IN A LIFETIME - LIVE Rising | Chrysalis ZCHR 1615 (P) ZCHR 1615/2X 1615 (P) |
| 5 | GRACELAND Paul Simon | Warner Brothers WX 52C (P) WX 52C/2X 52C (P) |
| 6 | GIPSY KINGS Gipsy Kings | Telstar STAC 2756 (RMG) TC 2755/5 STAR 2755 (P) |
| 7 | SMOKE AND STRONG WHISKEY Rising | Newbury CM 0624 (P) CM 0624/2X 0624 (P) |
| 8 | SEARCHLIGHT Rising | Chrysalis ZCHR 1713 (P) ZCHR 1713/2X 1713 (P) |
| 9 | PASTPERFECT Clannad | RCA PC 74074 (RMG) PC 74074/PL 74074 (P) |
| 10 | RUMOR AND SIGH Richard Thompson | Capitol TCS 2142 (C) COST 2142/61 2142 (P) |

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23 september

ALBUM CAD 1014 * COMPACT DISC CAD 1014 CD * CASSETTE CAD C 1014

Travis

TRAMPLE LE MOIDE

TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

| The Last Week | Title Artist | Label (12") (Distributor) |
|---------------|---|-------------------------------|
| 1 | SUCH A FEELING Bizarre Inc. | Vinyl Solution STORM 32 (SRD) |
| 2 | EVERYBODY'S FREE (TO FEEL...) Rozalla | Pulse 8 12LOXE 13 (BMG) |
| 3 | ALRIGHT (THE SASHA MIXES) Urban Soul | Cooltempo COOLX 244 (E) |
| 4 | MENTASM Second Phase | R&S RSUK 2 (RTM/P) |
| 5 | DOMINATOR Human Resource | R&S RSUK 4 (RTM/P) |
| 6 | CHARLY Prodigy | XL XL 21 (W) |
| 7 | LET'S TALK ABOUT SEX Salt-N-Pepa | Ifrr FX 162 (F) |
| 8 | HOUSECALL ShaBa Ranks feat Maxi Priest | Epic 6573476 (SM) |
| 9 | PEACE Sabrina Johnston | East West YZ 6167 (W) |
| 10 | SH GOT SOUL Jameson's/Jocelyn Brown | A&M AMY 819 (F) |
| 11 | SUCH A GOOD FEELING Brothers in Rhythm | 4th + B'way 12BRW 228 (F) |
| 12 | IVORY Skin Up | Love EVOLX 4 (F) |
| 13 | MAKIN' HAPPY Crystal Waters | A&M AMY 790 (F) |
| 14 | 20,000 HARDCORE MEMBERS Messiah | Kickin KICK 8 (SRD) |
| 15 | YOUNG SOUL REBELS Mica Paris | Big Life BLRT 57 (F) |
| 16 | WHAT CAN YOU DO FOR ME Utah Saints | Ifrr FX 164 (F) |
| 17 | GETT OFF Prince/New Power Generation | Paisley Park W 00567 (W) |
| 18 | DIRECT ME Renee Project | Network NWK7 31 (P) |
| 19 | BRIDGE OVER TROUBLED WATER F.J.B/Hannan & Her Sisters | Dance Pool 6565466 (SM) |
| 20 | DREAM ABOUT YOU D'Bone | Polydor PZ 161 (F) |
| 21 | CRAZY FOR YOU Incapable/Ian China | Talkin Loud TLUX 14 (F) |
| 22 | MADE IN TWO MINUTES Big Kinn & The Plastic Jam | Optimum Dance BKP 11 (P) |
| 23 | INSANITY Oceanic | Dead Dead Good GOOD 41 (REP) |
| 24 | LONG HOT SUMMER NIGHT JT Taylor | MCA MCST 1567 (BMG) |

| The Last Week | Title Artist | Label (12") (Distributor) |
|---------------|--|-------------------------------|
| 25 | BOULEVARD OF BROKEN DREAMS Beatmasters | Rhythm King/Epic 6573616 (SM) |
| 26 | CREAM Prince & The NPG | Paisley Park W 00617 (W) |
| 27 | THIS TIME BABY Pandella | Network NWK7 27 (P) |
| 28 | SUNSHINE ON A RAINY DAY Zoe | M&G MAGX 14 (F) |
| 29 | ONLY LOVE CAN BREAK.../LITHTY St Etienne | Heavenly HVN 1212 (REP) |
| 30 | SET ADRIFT ON MEMORY BLISS FM Dawn | Gez Street GEET 33 (F) |
| 31 | SIMPLE JEALOUSY Sindcut | Virgin VST 1375 (F) |
| 32 | NUTBUS CITY LIMITS (90s) Tina Turner | Capitol 12CL 630 (E) |
| 33 | WITHOUT YOU (ONE AND ONE) Linda Layton | Arista 614636 (BMG) |
| 34 | VAMP Outlander | R&S RSUK 1 (RTM/P) |

| The Last Week | Title Artist | Label (12") (Distributor) |
|---------------|--|-----------------------------------|
| 35 | LISTEN TO THE RHYTHM/BULLFROG GTD | React REACT 12001 (BMG) |
| 36 | THE SOUND OF EDEN Shades of Rhythm | ZTT ZAN 227 (W) |
| 37 | SUMMERTIME DJ Jazzy Jeff & The Fresh Prince | Jive JIVET 279 (BMG) |
| 38 | FEEL EVERY BEAT Electronic | Factory FAC 328 (P) |
| 39 | EXTERMINATE DMS | Production House PNT 032 (Self) |
| 40 | WHAT WOULD WE DO/READ MY LIPS DSK | Boys Own BOIX 6 (F) |
| 41 | FLY GIRL Queen Latifah | Gez Street GEET 34 (F) |
| 42 | THE SUN DOESN'T SHINE Beats International | Go Beat GODX 59 (F) |
| 43 | SOMETHING GOT ME STARTED Simply Red | East West YZ 6147 (W) |
| 44 | BLACK MEANING GOOD R&M MC | Desire WANTX 47 (P) |
| 45 | LOVE ITCH Soma's Riche | Cooltempo COOLX 238 (E) |
| 46 | PIANO IN THE DARK AMP/Alan Matthews Project | Debut DEBTX 3125 (P) |
| 47 | GOOD VIBRATIONS Marty Mark & The Funky Bunch | Interseca A 876AT (W) |
| 48 | LET THE BEAT HIT 'EM PART 2 Lisa Lisa & Cult Jam | Columbia 6573746 (SM) |
| 49 | KEEP THE FIRE BURNING House Crew | Production House PNT 029 (Self) |
| 50 | THE PHUTURE IS NOW? Sonic Experience | Strictly Underground STUR 009 (P) |
| 51 | MAY THIS BE YOUR LAST SORROW Banderas | London LONX 306 (F) |
| 52 | I'M TOO SEXY Right Said Fred | Tug 12SNQ 1 (BMG) |
| 53 | LOOKING FOR A LOVE Pinky | 1st Base BUFF 12 (RTM/P) |
| 54 | RUNNING BACK TO YOU Vanessa Williams | Polydor PZ 172 (F) |
| 55 | DON'T POISON ME Emma Haywood | Boss BOSS1 2 008 (Self) |
| 56 | FINALLY Ce Ce Peniston | A&M (USA) 7502122851 (Import) |
| 57 | SOONER OR LATER Reach | Eternal YZ 6017 (W) |
| 58 | DON'T HOLD BACK 91 Blissos posse | Tribal Base TRIBE 1 (SRD) |
| 59 | NIGHTIME Hookline & Singer | Rumour RUMAT 37 (P) |
| 60 | ANNIHILATE (EP) Annihilator | Beat Farm BFR 003T (H) |

TOP 10 DANCE ALBUMS

| This Week Last Week | Title Artist | Label/Placassette (Distributor) |
|---------------------|--|-----------------------------------|
| 1 | ROAD TO FREEDOM Youth Disciples | Talkin Loud 5100971/5100974 (F) |
| 2 | XL RECORDINGS - SECOND CHAPTER Various | XL XLLP 108/XLMC 108 (W) |
| 3 | RITUAL OF LOVE Karyn White | Warner Brothers WX 411WX/411X (W) |
| 4 | THE GARAGE SOUND VOL III Various | Rumour RAID 505/ZCRAD 505 (P) |
| 5 | OF THE HEART, OF THE SOUL... FM Dawn | Gez Street GEE 7/GECC (F) |
| 6 | YOUNG SOUL REBELS (OST) Various | Big Life BLRLP 10/BLRMC 10 (F) |
| 7 | BOYZ 'N THE HOOD (OST) Owest | 7599286/431/7599266/434 (F) |
| 8 | TRULY YOURS Yours Truly | Motown 2D 727542X/72754 (BMG) |
| 9 | ROUGH IT UP (EP) Blade | 691 Influential BLADE 1204/ (P) |
| 10 | NATURE OF A SISTER Queen Latifah | Gez Street GEEA 6/GEEMC (F) |

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REGGAE DISCO CHART

| This Week Last Week | Title Artist | Label (12") (Distributor) |
|---------------------|--|---------------------------|
| 1 | THE WAY YOU LOVE ME D-Fox, George Ash | Suah STU 005 |
| 2 | THE MORNING AFTER Anthony Rich | Progressive PSP 019 |
| 3 | HIPPITY HIPPIITY HOP Page Sann | Charm CRT 61 |
| 4 | SPECIAL GUEST Capleton | Overmastered OO 001 |
| 5 | SOMEBODY Capleton | Back Scorpio TES 11981 |
| 6 | 20 MAN DEAD Cuffy Ranks & Tony Rebel | Charm CRT 63 |
| 7 | MERCILESS BAD BOY Cabro | Sinbad SID 002 |
| 8 | MONEY TALKS Cuffy Ranks | Charm CRT 65 |
| 9 | HYPNOTIC LOVE Philip Leo | Breaking Loose BLPT 014 |
| 10 | HUG ME UP Fregga Ranks | Charm CRT 60 |

REGGAE CHART

| | | | |
|----|------|--|---------------------|
| 11 | (14) | DIS A VICTORY Cuffy Ranks | White Label ST 011 |
| 12 | (16) | LEGGINGS Sweetie Inn & Frankie Paul | Mongo 12 MNG 788 |
| 13 | (-) | STRANGER IN LOVE Dave Flow | Rough Ground RG 004 |
| 14 | (17) | TEASE Cabro | Bull Groove RG 01 |
| 15 | (-) | WILD FLOWER Sanchez | Digital D/D 6 |
| 16 | (-) | HALF IDIOT Cuffy Ranks & Marcia Griffiths | Posthouse PHR 26 |
| 17 | (10) | TRUE BORN AFRICAN U-Ray | Ariwa AR 123 |
| 18 | (8) | WORK IT Cabro | White Label FAS 6 |
| 19 | (15) | PLEASURE SEEKERS Janet Lee Davis | Mongo 12 MNG 786 |
| 20 | (-) | MISS WIRE WAIST Scory | Charm CRT 66 |

REGGAE ALBUM CHART

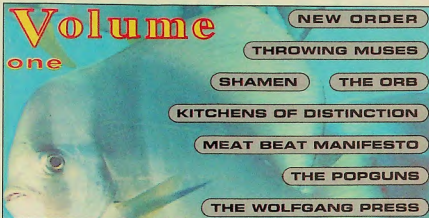
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|----|------|---------------------------------------|------------------------|
| 1 | (1) | REGGAE HITS VOL. 10 Various | Jet Star JELP 1010 |
| 2 | (2) | LITTLE WEAPON Cuffy Ranks | Posthouse PHRP 23 |
| 3 | (7) | CAPLETON Capleton | Charm CRT 65 |
| 4 | (4) | BOUNTY HUNTER Najman | Blue Mountain BMLP 048 |
| 5 | (5) | SET ME FREE Gregory Isaacs | Blue Mountain BMLP 047 |
| 6 | (3) | I CAN'T WAIT Sanchez | Blue Mountain BMLP 049 |
| 7 | (11) | TRUE BORN AFRICAN U-Ray | Ariwa AR 017 |
| 8 | (9) | REGGAE SOUND WAR VOL 1 Various | Back Scorpio CSR 11848 |
| 9 | (6) | GUN TALK COMPILATION Various | Super Power SLP 13 |
| 10 | (14) | SOCA HITS VOL 2 Various | CER Records CERLP 002 |

TABLOID SURVEY

- 1 GUN 'N' ROSES
(8 stories) PR: Judith Fisher
- 2 WHITNEY HOUSTON
(14) PR: Sharon Chevin
- 3 DIRE STRAITS
(9) PR: Ted Cummings
- 4 JASON DONOVAN
(9) PR: Sue Foster
- 5 MADDONNA
(9) PR: Barbara Charone
- 6 EMF
(8) PR: Murray Chalmers
- 7 STATUS DOVO
(2) PR: Simon Porter
- 8 TIN MACHINE/DAVID BOWIE
(9) PR: Alan Edwards
- 9 PAUL McCARTNEY
(3) PR: Bernard Doherty
- 10 CHER
(4) PR: Pete Bassett

Source: Media Shadowfax. Rankings based on length of stories in column inches multiplied by circulation.

The misdeeds of Guns N' Roses have generated heavy tabloid interest. The band featured in nine substantial pop page stories and grid reviews in *The Daily Mirror*, *The Sun*, *The Daily Mail* and *The Star* in the five weeks to September 5. MCA press officer Judith Fisher has worked feverishly to co-ordinate coverage of the band's world tour and two simultaneous album releases. "A lot of the stories revolve around Axl Rose because he is a striking frontman," says Fisher. "The band have attracted attention because they are unique." Fisher, who began working on the act in January says it is only in the last three months that the band's profile has swelled.



Volume: a 78-minute compilation CD with free 190-page booklet, Digipak bound

CD title fishes for industry esteem

Following the June collapse of Jonathan King's four-issue-old *Revolution*, it is hard for any new magazine to win record industry acceptance.

But the new *Volume* CD-magazine has a longer standing prejudice to contend with. The history of previous cassette- and record-magazines such as *Zig Zag*, *Touch* and *Debut* has been cherished to say the least.

Volume is a 78-minute compilation CD with free 190-page booklet, bound in a Digipak, rackable alongside conventional CD releases and distributed by APT to retail at £9.99.

But *Volume* managing director Rob Deacon is insistent that the product is a CD first and magazine second.

As former head of the aborted *Abstract* record-magazine five years ago, Deacon believes he has also solved the concept's biggest drawback by changing the format.

"CD is the best format for

this kind of thing, because you can skip around between the tracks," says Deacon.

4AD, Mute, Factory and One Little Indian have already given the project their backing in principle by licensing tracks to Deacon, attracted by the potential of having a feature tied in. However, its future success depends on good quality selection of tracks, says Rhythm King head of press Adele Nozedar.

James Denton, rock and pop product manager for WH Smith which is not stocking the release, says: "Previous experiences of things like this haven't been good. The customer isn't sure what he is buying."

Both Virgin and Our Price have agreed to stock the first of the bi-monthly releases, along with various indie dealers.

But starting with an indie compilation, and thus pitching it against the likes of Beechwood's Indie Top 20

series, may have given *Volume* another hill to climb.

Yet in attempting to make the glossy hybrid collectable, *Volume* has pushed up production costs. The hand-finished Digipak costs twice as much to produce as the CD itself, giving it a breakeven sale of 25,000, compared with the 8,000 breakeven point Beechwood's first indie compilation achieved four years ago. Even now the more established release struggles to get 25,000 sales.

Beechwood managing director Chet Selwood says: "To sell 25,000 copies in the recession would be a gigantic amount for an indie compilation."

Although his first release draws on 4AD, Mute, One Little Indian and Factory acts, Deacon admits he is keen to involve majors, too.

Giving himself a full six issues to break even, he has at least given himself plenty of time to get his formula right. Martin Talbot

EXPOSURE

MONDAY SEPTEMBER 16

Euro-mix featuring French vocalist Amini, Radio Five: 8-8.45 pm

TUESDAY SEPTEMBER 17

Will You Still Love Me Tomorrow featuring Motown's girl groups including Diana Ross and The Supremes, Radio One: 9-10 pm

What's That Noise?

featuring Incoignito and Hue And Cry, BBC1: 4.30-5.30 pm

THURSDAY SEPTEMBER 19

Top Of The Pops, BBC1: 7-7.30 pm

FRIDAY SEPTEMBER 20

Bite The Wax featuring The Blue Aeroplanes, BBC Radio Scotland: 11.30 pm-12.30 am

The Happening featuring

Sam Brown, Channel Four: 11.50 pm-12.50 am

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

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The ITV Chart Show 11.30 am-12.30 pm

Brother Ray featuring Ray Charles, Radio One: 2-3 pm

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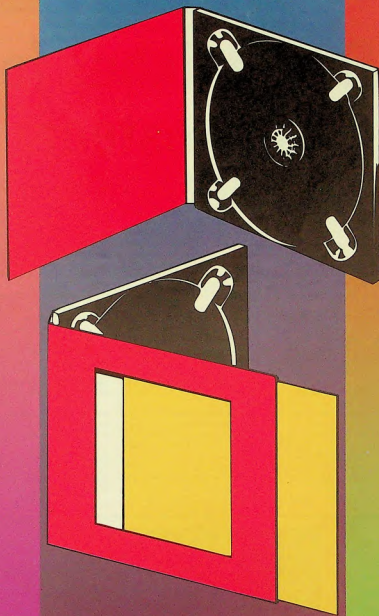
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Sharpening up the act on the production line

The recession has led to printing and packaging specialists putting extra emphasis on quality of service to balance the books. Martin Aston reports

As the recession bites ever deeper into the music industry, both the printing and packaging industries are coming to terms with tighter profit margins and higher levels of competition.

"The effect of the recession is that some companies are going in with cheaper prices to get work, when prices are tight enough already," claims Lee Newbon, managing director of print, repro and design specialist Tinsley Robor.

"Any recession or lack of growth is making it difficult to get a good return," he adds.

Suppliers admit that the music industry's increasingly cost-conscious attitude, has put even greater pressure on their attempt to maintain the expected level of speed, quality and service.

In Newbon's opinion, quality and price currently come an equal second to service. "Record companies are very paranoid about speed of service, since they work on the basis that if they can't get product in the shops on time, the punter will buy something else."

"Customer ratings on delivery times are now common. Should we fall below a 95% success rate, and that's turning round an estimated daily figure of 150,000 CD colour booklets every 48 hours, we'd be liable to lose work."

Newbon admits, however, that it's a good discipline. "It certainly puts a lot of new companies entering the industry," he says.

The core of printers and packagers competing for a currently static turnover also have to tackle the pre-Christmas rush. The boost to sales between September and November varies according to the size of the company, rather than its type of business.

For example, medium-sized outfits such as Wilton Packaging, manufacturers of cardboard "mailer" sleeves, Swill Packaging, which caters for specialist projects and overspill work; leading vinyl press and packaging specialists Lyntone Audio and Gothic Print which has served the music industry for 11 years — all report a 25-30% seasonal upturn in business.

The larger companies, however, such as London

manufacturer Mayking and the two printing giants Robert Stace and James Upton claim that turnover doubles during the busier autumn months.

In more buoyant periods, record companies have helped to iron out the peaks and troughs by spreading their orders earlier or later in the year. But in a recession, they are very unlikely to take a risk on stock levels, so suppliers are stuck with the problem.

But, as Mayking MD Brian Bonnar says, although overtime can cope with the more stable, mature cycles of vinyl and audio cassette production, it's a different story for CD and video. "There have been fairly dramatic increases in growth, so you have to be covered with a certain degree of investment," he says.

Investment means new machinery to cope with increasing CD sales, but also in quality control. Stringent specifications must be followed; for example a margin of error of just one millimetre is allowed on plastic CD jewel cases if they are to meet packaging requirements. A company like Gothic Print asks its machinists to do checks every 500 sheets while a supervisor has to pass every job.

"We have to take full responsibility for customer requirements, which puts a great strain on us," says Bonnar. "It's the kind of industry where you never know what'll happen tomorrow. Did PolyGram really expect to sell as many Bryan Adams singles? If you have a full order book 10 days ahead, you're doing well."

James Upton and Robert Stace's respective investment figures during the last financial year were £3m and £4m. It would appear that the larger printers are straining ahead in technological terms, but Gothic's more modest investment of £200,000 simply reflects the amount of turnover it needs to cover its overheads. "Ever since we've been in the business, there's been one word to go round," MD Mike Seymour claims.

"If you're professional, then clients will come to you. From a purchaser's point of view, the quality of our work matches the standard expected from all printers. If James Upton and



The future? Tinsley Robor's Digipak

Robert Stace are better, why don't they get all the work?" he says.

Investment is also required in packaging, where the industry has fragmented more than printing.

CD has forced companies to increase production capacities and offer new services. Wilton Packaging, which currently has an estimated 85% of the cardboard "mailer" market, has developed the CD "cruciform" pack.

But, curiously, as general manager Renee Hynes reports, resolutely cost-conscious record companies are still using seven-inch mailers rather than the more expensive CD mailer, despite the fact that the plastic CD jewel case is prone to cracking without the protection of the wider cruciform.

The jewel case was even more competitively priced a year ago as a result of a supply glut from the Far East, when production outstripped UK demand. Even though UK and European prices dropped in response, cheaper manufacturing and raw material costs have kept Far East prices 2p lower than their competitors.

According to purchasing manager John Jacobs of CD manufacturer Nimbus, the next development will probably be a famine of boxes. "People won't invest in the market, and demand

will invariably catch up," he says. Nimbus still relies on the UK for 50% of its cases. "The Far East take a month to deliver and we need the option of a fast delivery."

One viable alternative to the jewel case is the Digipak, a new board-based format exclusively licensed by Tinsley Robor for the UK which contains 65% less plastic and cannot be scratched or broken. It also gives greater creative scope, such as throwouts or folds from the edges. Virgin production manager Catherine McRae believes the Digipak is cost effective enough to use all the time.

But keeping up with industry demands can be a thankless task, as Tinsley Robor and Robert Stace know. Both have invested in cardboard tube manufacture for cassette singles on top of finishing machines for vinyl, which will have to stand idle as vinyl production has already declined by 40% since 1990.

"The record companies asked us to come up with a cheap form of packaging," claims a disgruntled Nick Toms of James Upton. "Kids want the cassette single at the right price, so who's going to tell the record companies that they'll be decreasing profits by using plastic cases?"

Suppliers believe they will end up carrying the can. X

"There's plenty of choice when buying raw materials at the moment," says Julian Jones, MD, Fun Factory Promotions. "The industry's been bad in general — shell cases have even gone down in price, by nearly one pence. But it doesn't mean manufacturers or duplicators are making more money because margins have gone down since Far Eastern importers have been giving silly quotes, trying to take advantage while business is bad here. It affects the manufacturing power of UK companies, and when ICM, one of the biggest European manufacturers, went under it was the writing on the wall."

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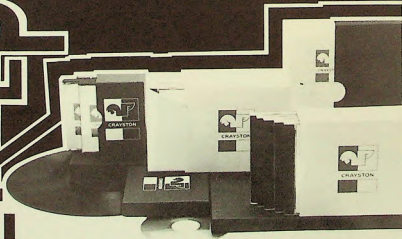


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From ... to

Martin Aston gives a process from design to

"It's a buyers' market at the moment because of a glut of plastic CD cases from the Far East," says John Jacobs, Nimbus purchasing manager. "The Gulf war threatened to put polystyrene prices up, which we make cases and trays from, and our suppliers suffered, but we didn't allow them to increase because of that glut. We can only influence prices and make a manufacturer listen to what we say if we're big in a particular area."

The responsibility for purchasing and co-ordinating product from the pressing and printing stage is down to the production controller. This is then handed over to the distribution manager to oversee the arrival of boxed and wrapped finished product in the store.

After a release date is fixed by the record company, the general rule is to count back five weeks to find the date for completion of finished product. Creative and A&R departments are respectively told when artwork and label copy is required before the studio tapes are set to produce cassette and CD masters and a vinyl lacquer. Meanwhile, the label copy goes through legal and copyright checks.

Price, quality, speed of turnaround and reliability are the governing factors behind the choice of pressing plant and printer, especially if they are majors and can guarantee a high volume of turnover, can take out a contract which stipulates set discounts. For example, Chrysalis has a printing contract with Robert Stace, although EMI, which manufactures and distributes Chrysalis product, does its print buying to obtain an even better discount.

Where specialist printing and packaging projects are required, for example a four-colour poster or an insert, record companies renegotiate within the agreed terms. There is also the option to have contracts with more than one supplier where flexibility is required.

"It means you can swap facilities around between plants if one of them can't cope, or they might be able to cope but at the expense of another of our releases," says Virgin director of operations Rick Carter.

Alternatively, an independent such as Mute uses a number of suppliers on a continual ad-hoc basis — at present, five printers, three CD manufacturers, four for vinyl and two for cassettes.

"It depends on the size and nature of the job," says production controller Seth Hojler.

"Printers can charge different amounts for different machines. It's complicated dealing with more people but it helps keep

conception completion

beginner's guide to the manufacturing
up to finished product hitting the shelves

them on their toes."

In the case of non-contractual work, production controllers stick to the supplier's price list on a day-to-day basis. Pressing plants have a more competitive rate over 1,000 units pressed, but otherwise do not offer discounts as the order increases. Dummy artwork is supplied to the creative department and a costing quote with a fixed unit price per sleeve, which includes printing plate charges, goes to production.

When decisions are taken, the pressing plant goes to work on the lacquer and master tapes while finished artwork is first processed into a matchprint four-colour film by a reproduction house and subsequently into finished sleeves and cassette/CD inlay cards by the printer. The print order is given by the marketing department.

Every component is returned to the manufacturer for packaging, although there are "finishing" houses that cater for overspill work, for example during times of peak demand, or for specialist packaging, such as an insert or a T-shirt included in the package that cannot be manufactured by machine.

The product is now sleeved, shrink wrapped and boxed producing a finished package ready to ship out to the store.

The record company will have already found a distributor, via the same decision-making that decided its pressing plant and printer. A money rate per unit distributed is agreed between record company and distributor, which is maintained until sales reach a substantial level when the rate drops.

The product is then pre-sold by telesales or reps on the road, with the option of employing a strikeforce to service chainstores and the larger independents. The store has the choice of two racking systems when the product arrives, "live" racking, where the product is out on display, or alternatively displaying the empty sleeve while the product goes into a "masterbag" which is filed away behind the counter.

The masterbag can then be used to record and reconcile stock. With the consent of the label, a rep can check on back catalogue and offer a suitable discount deal to get items restocked.

The rest is up to the consumer.

WHO'S WHO IN UK SUPPLIERS AND PACKAGERS

| Name | Format | Production Capacity Per Week |
|---|------------------------------------|-------------------------------|
| Advance (Aylesbury) | cassette | 250,000 |
| Finishing house (shrink and blister wrapping, hand packaging) | CD video vinyl | 500,000 125,000 125,000 |
| Craystone Print & Packaging | cassette | 125,000 |
| Manufacturers (box sets and slipcases and packagers) | CD vinyl video | 125,000 125,000 125,000 |
| Eden Plastics | cassette | 300,000 |
| Manufacturers (standard plastic cassette boxes) | (singles) 250,000 (doubles) | |
| EMI Music Services (Hayes) | cassette | 900,000 |
| Manufacturers | 7" vinyl 12" vinyl | 600,000 600,000 |
| EMI Music Services (Swindon) Manufacturers | CD | 500,000 |
| S Kemper | For all formats | |
| Suppliers and distributors of machinery/material for shrink wrapping and overwrapping | | |
| KG Engineering | cassette | 80,000 |
| Label packagers (NB only when KG supply the blank or pre-recorded cassette first). | (labelling) 30,000 (winding) | |
| Lytone Audio | cassette | 150,000 |
| Reprod Serv | CD | 40,000 |
| Manufacturers and packagers | 12" vinyl 7" vinyl | 170,000 150,000 |
| Marden Edwards & Co | all formats | |
| Manufacturers of overwrapping machinery | | |
| Nimbus Manufacturers | CD | 750,000 |
| Novopex Manufacturers (video library cases) | video | 250,000 |
| Rainhill Tape Specialists | cassette | 40,000 |
| Specialist packaging | vinyl | 40,000 |
| Sound & Video Specialist packagers (mail order and direct services) | all formats | 250,000 |
| Swift Packaging | cassette | 30,000 |
| Specialist packaging | CD vinyl | 35,000 75,000 |
| White Knight Products Manufacturers (cassette and CD plastic cases) | cassette | 370,000 |
| Wilton Packaging | CD | 150,000 |
| Manufacturers of cardboard sleeves | 7" vinyl 12" vinyl | 100,000 250,000 |
| Yearshadge | DAT | |
| Blister packaging | cassette | |

"Buying product a lot of the time depends on capacity, and at the moment there's plenty of capacity on all formats," says Rick Carter, Virgin Records director of operations. "There is no great pressure to reduce prices, partially because we do yearly deals, so how the market stands today might bear little relation to when I did the deal. But I'd say that vinyl prices are increasing while CD prices are remaining static."

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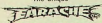
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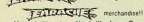


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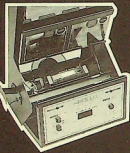
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LETTERS

Polite producers and missing CDs

Further to Kelvin Purcell and Kevin Kinsella's comments on Radio One's response to new product from smaller labels, I thought you might be interested in my own survey.

Having hand-delivered over 40 CD copies of my new album I followed up with phone calls. There was one copy for each producer and presenter — and practically all vanished.

I sent more and concentrated on the following producers:

Pete Ritzena — friendly, said he liked it but could not use it on the Anne Nightingale

Show. Jeff Smith — claims to have it "fled".

Phil Swern — friendly, said he liked it and would consider it for Bob Harris.

John Leonard — friendly, would consider it.

Ted Beston — a bit 'don't call us we'll call you', but polite and friendly.

Malcolm Brown — dodgy and vague but oddly enthusiastic in spite of never quite having tracked down any of the three copies with his name and room number on.

Phil Ross — appeared to be the

most methodical, listening to material in rotation.

Several others adopted what can only be described as the standard get-out procedure: "if I got it I got it, if I liked it I liked it, if I play it I play it".

There was, however, a marked improvement in politeness albeit through clenched teeth in some cases, for about a week after a certain article in one of our more downmarket newspapers.

Martin Kennedy,
Mach One Music,
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PRS: samplers ask first

Alan Jones is right that it makes a pleasant change to find that the Utah Saints have given full co-writer's credits to Dave Stewart, Annie Lennox and Gwen Guthrie on What Can You Do For Me (RM, Aug 31).

However, his last paragraph is misleading to say the Utah Saints "... could have got away without giving up their royalties as their record uses only six notes from the Guthrie composition and fewer still from the Eurythmics".



Utah Saints: give credit

This is just not true. There is no "minimum" number of notes that you can sample

without being obliged to give a credit or ask permission.

The real point is whether the sample is recognisable; if it is, then permission should be sought and credit given as instructed.

The bottom line is: if in doubt, ask. Our organisation is always happy to answer queries about who to approach, as is the MCPS.

Christian Ulf-Hansen,
Membership representative,
PRS, 29/33 Berners Street,
London W1

CD report 'vindicated'

In the article "CD rip-off" (MW, Aug 17) the pilot issue of *Check It Out* is criticised as "a tawdry stew of propaganda".

If this were the case, the Press Council would not have rejected the BPI's complaint against the original article in *Which?*, vindicating the thoroughness of our research and strength of our arguments.

The question of CD prices was first researched for *Which?* some 18 months ago.

But the facts, as shown in the updated *Check It Out* article, remain essentially unchanged.

"CD rip-off" was included in the pilot issue as a topic of obvious interest to youngsters.

It is entirely justifiable to include some typical comments from those youngsters about the high prices of CDs, based on a straw poll outside a major record store and backed up by the survey carried out for the earlier report.

We would be happy for the

article to receive a wide readership among young people. In fact, the pilot issue is simply a tool for market research — available through *Which?* but not on general sale. But if *Check It Out* becomes a regular magazine the price of music will certainly be an area of continuing interest to its readers.

Sue Harvey,
Editor, *Check It Out*,
2 Marylebone Road,
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Punters do need convincing Cut CD prices

I was sorry to see the vitriol being poured fulsomely over the Consumers' Association for their rehashing of the "CDs are a rip-off" feature (MW, Aug 17).

However, doesn't the ability of the CA to rehash this story reflect the fact that the industry has failed to state its case concerning CD pricing properly. There are still many punt-

ers out there who are convinced that the industry is perpetrating a full scale rip-off.

The CA does an effective job in many areas of consumer interest. One wishes the BPI could do as effective a job in its only area of interest.

Colin Jones,
Rhiannon Productions,
PO Box 1929,
London N1

I think CDs are a rip off, and I get loads free!

But I am also a consumer. Why should it cost £12.99 for the CD, often £5 more than the alternative format?

If house prices can come down, then so can CD prices. Chris Welch,
Editor, *Metrol Hammer*,
134b King Street,
London W6

THE LAST RECORD I BOUGHT

by
JEREMY LASCELLES



"I recently bought Salif Keita's Amen, a wonderful combination of emotive vocals and Joe Zawinul production. I also bought Toni Childs' House Of Hope. Few singers can write and sing from the heart as well as she can."



"I like buying old classics on CD and get frustrated when some titles aren't available. When Will Warners release Lowell George's Thanks I'll Eat It Here and Gram Parsons' Grievous Angel on CD's and tend to do so in bulk — half a dozen every three weeks or so." *Jeremy Lascelles is MD of new label Offside Records, marketed and distributed by Virgin.*

Rock's future looks black

Jared Michael Nickerson is a man with a mission. "I'm here to punch the gospel of black rock music," says the bass player with New York band JJ Jumpers.

For Nickerson is a leading light in the Black Rock Coalition, a network of 50 bands set up by Living Colour guitarist Vernon Reid in 1985.

"The industry has closed off rock as a cultural outlet for black musicians," he says. "It's alright to be a lurve man or a soul vixen, but when it comes to rock, the nearest is Prince."

Now UK label Rykodisc is set to redress that imbalance by re-releasing the 10-band compilation Black Rock Coalition: The History Of Our Future.

"We aim to show that it is completely natural for black musicians to play rock music," says Nickerson.

With a heritage that includes Jimi Hendrix, Phil Lynott and Chuck Berry, converts should not be hard to come by.

A crusader on caffeine

While some magazines are launched with big money backers, *Outlook* is being funded by a coffee-roasting stall in London's Portobello Road.

The radical style/music title began life three years ago as "a



Millwall supporter Rob Sawyer, who has just left EMI's A&R department to set up his own consultancy, combines two of the loves of his life in the name of the new outfit, Intermusica. "I've wanted to have my own business for a while," says Sawyer (31), "and as I'm a mad football fan I decided to call it Inter, after the top European team, and Musica after my other love."

He admits he could have attempted to follow in EMI A&R director Nick Gatfield's footsteps, but decided to forsake the corporate ladder.



Outlook: has beans

fanzine on cheap paper, with a budget of £500," says editor Ian Henshall.

It has since built a circulation of about 5,000 backed up by Henshall's coffee-roasting business, which he reckons has put £10,000 into the magazine.

Now Henshall is relaunching *Outlook* as a 15,000 print-run glossy, carrying a cover tale from Rhythm King's new experimental label Transglobal.

Outlook has a crusading political edge — "green, non-aligned; I'm not a member of any political party," says Henshall.

The new issue includes an expose of a secret laser weapon being developed by the government which could be used for crowd control.

Axl Rose take note.

"This way, I'm out on my own but I get to keep some of the acts I signed and move into management," he says.

Sawyer will continue to A&R acts like DNA and Kym Mazelle but will also manage remixers and producers such as Curtis Mantronic.

"I'm hoping I will be able to add a stronger link between A&R staff and remixers."

Going it alone is a bold move, but perhaps Sawyer should take heed of Millwall's motto before openly declaring his football allegiance — "nobody likes us; we don't care."

Clubbers rave over new game

Ravers squeezed out of suburban warehouses and country hideaways can now do it in their own homes.

A new boardgame, Rave, designed by the enigmatic BP Wow, invites players to collect flyers and amass "pukka rave time" at 120 beats per minute.

Initial buyers will also get a free limited-edition tale of trap rave tunes.

And 50p from the sales of each £29.99 game will go to charity.

Having come up with the idea and a new company to distribute it, WOW Enterprises, Wow has now left his home in Stockwell, South London, for the more exotic climes of India.

The bad news is we can probably now expect a Bhangra boardgame next year.

QUOTE OF THE WEEK

"They do fuck all. They suck off the tit of mother BPI!" PolyGram and BPI chairman Maurice Oberstein speaking at his sales conference about non-BPI record companies.

DOOLEY'S DIARY

Remember where you heard it: So the MCPS and BPI have come to an agreement — MCPS brings the coffee and BPI the biscuits, for elevenses at the ongoing Copyright Tribunal...

Rob Dickens is a history buff, it seems. When MCPS counsel Robert Engelhardt suggested that Dickens didn't know much about publishing because he only joined the industry in 1971, the Warner chairman retorted: "I've only been alive since 1950, but

I can tell you about the history of England,"... Poor old Total; after its big seller by Technotronic stalled at number two by 1989's biggest seller

Ride On Time, the very same thing has now happened to its I'm Too Sexy single by Right Said Fred. Stuck behind you know who. Then again there are a few labels who could do with bad luck like that... Another unlucky soul is poor Willie Morgan who has been receiving countless phone calls from livid Prince fans wanting their money back. His plugging company is called Diamond Promotions... What's this I hear about Sam Goody's Frank

Daranjo leaving the US chain? Watch this space... Good luck to Paul Birch in his battle to keep control at his company... PolyGram general manager Nigel Haywood wondered what was happening when the silver-tongued Obie (see Quote Of The Week) introduced him as sales director at the company's sales conference last week. When he enquired, he discovered he had won a surprise promotion...

Expect an announcement soon that Richard Branson is to attempt to circumnavigate the globe by balloon in a tie-up with NASA... Happy birthday to fitness fanatic Peter Reichardt 21 (major) tomorrow...

One W1-based major apparently threatened legal action had it turned out PolyGram was backing Woolies' Dire Straits price cut...

Music week

Incorporating Record Mirror

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