



For Everyone in the Business of Music

28 SEPTEMBER 1991 £2.50

in Megastore spree Smith subsidiary Our Price at

Virgin Retail is set to increase the number of its Megastores in the UK by 50% by the end of next year A total of 35 outlets are

planned in three years as part of Virgin Retail's dramatic expansion following its new 50/50 joint venture with WH Smith

But before the plans are put into action, the Office of Fair Trading has said it will be in-

vestigating the deal. In 1988, Virgin Retail sold 67 of its smaller stores to WH

the same time phasing out loss making operations such as its CD factory in London's Oxford Street, its mail order business and telephone jukebox service.

The link-up with Smiths the financial details of which have not been revealed - will see the newsagent group put-ting cash into both Megastores and Virgin Games outlets.

Virgin Retail has assets with a tangible net value of £6m. It has 12 Megastores in the UK - all of which manag-



Virgin: more stores

ing director Simon Burke claims are profitable - and seven Games centres.

The joint venture is expected to bring the total of Megastores in the UK to 18 by the end of 1992. The deal marks a significant

period in Burke's career at Virgin. In 1988, he moved from corporate finance to Virgin Retail with the intention of spending just six months assessing the problems.

Three years later, he has formed a new management team which has turned the Megastores into a profitable huginage

The intention now is not to become the biggest chain -

A windfall of almost £7m rests

on the result of the MCPS/BPI

An interest-bearing account set up by the MCPS last sum-

mer has been collecting the difference between the old

6.25% of retail price - and the MCPS's proposed rise.

In the absence of any agree-

mechanical royalty rate

Copyright Tribunal.

we just want to be the best in what we offer," says Burke. He says that although Smiths owns the Our Price

chain, the two record retailing concepts will not be merged The Megastores will occupy sites of no less than 8,000 sq ft whereas Our Price operates in smaller outlets," he says.

Brian McLaughlin, managing director of rival HMV, says he welcomes the joint venture. "It underlines the growing confidence felt by music retail-

Tribunal rivals eye £7m ment between the BPI and MCPS, record companies have been paying the proposed rise

ers." he says.

— 9.504% of dealer price — since July 1 last year. The extra cash will be distributed among the two parties in line with the tribunal's final deci-

Tribunal round-up; see page 5.

Dark horse bags top Polydor job

PolyGram chairman Maurice Oberstein has appointed promotions man Jimmy Devlin as Polydor's new MD.

Devlin, until now Polydor's director of promotions, takes up the post this week. The unexpected appointment follows Oberstein's decision in 1990 to recruit former retailing boss David Clipsham as MD at

Phonogram. Devlin, 39, began his industry career as a musician before working as a plugger for Poly-

dor in 1977. During the early Eighties, he was head of pro-motions at Parlophone/EMI and joined Bruce Findlay at Management. Schoolhouse handling Simple Minds.

He rejoined Polydor in 1990. Oberstein comments: "Promo-

Devlin says: "You could have knocked me backwards

with a ragman's trumpet!" Devlin replaces David Munns, who was promoted to senior vice-president, pop mar-keting of PolyGram Interna-tional in July, after five years in the Polydor hotseat.

its position. Its singles market rocketed from nowhere to 3 5% in the second quarter, while its 1990 year-end figure for albums of 3.9% fell to 2.9%.

While PolyGram's market tions people are dancing in the share slipped slightly this year, Polydor has maintained streets because this appoint-ment is recognition for those people and the hard work they

New hope for U

A new selection panel is to take over the country music chart in a move that could see the reinstatement of Daniel O'Donnell after months of controversy The BPI chart supervisory

committee has approved changes that will leave all decisions over eligibility to an anonymous expert panel. This simply brings the

country chart into line with other specialist charts," says CIN chief executive Adrian

Wistreich. "We have always thought it wrong to have named advisers."

One of the panelists, CMA European director Martin Satterthwaite, was fiercely criticised after the decision to exclude certain Daniel O'Donnell albums.

But the CMA will not be represented on the new panel, which takes over next month.

Wistreich says advisers will not re-assess all country product but confirmed that the case of Daniel O'Donnell will be re-

Ritz Records managing di-rector Mick Clerkin says the change could "end the injustice of the past months" Clerkin adds: "I have always felt that if an album is out of

the charts, out of sight, it is also out of mind."

Ritz's Best Of Daniel O'Donnell album due for release on October 15, will not qualify for the chart as it is a compilation



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Wembley gives Prowse pledge

Keith Prowse saviour Wem-bley has vowed to turn the crashed ticket business into profit despite flagging confidence in the agency system

The company that already runs the UK's busiest box of-fice and owns US ticketing business Pacer, has no plans to merge Keith Prowse with its other ticket interests. And it has dismissed claims that the agency system is doomed

The acquisition now brings us into the High Street," says Wembley chairman Sir Brian Wolfson. "We are highly satforward to developing a business with such a prestigious

But Ollie Smith of the T&C London venues, which has its own agency, argues: "I cannot see how they can turn it around. Running High Street sites is very costly and you

need to take a big mark-up." Nick Blackburn, sales director of rival agency Ticket-master, adds: "I will be interested to see how Keith Prowse prices Wembley tickets. At some music events Wemof ticket sales although promoters can still distribute through other agencies.
"We would dearly love to

control the whole lot, but we can't," says Wembley spokes-Martin Corrie, who claims the Wembley box office currently handles 65% of

Keith Prowse, which has an annual turnover of £160m. went into receivership with debts of around £15m.

Following the acquisition of its ticket and hospitality inter-

Wembley says it will honour all vouchers for Wembley events issued before the

agency went into receivership Meanwhile, the Wembley venue's sales and marketing director Roger Edwards has been made redundant in a series of cuts. "There are a small number of job losses, says Corrie

Director Alan Murray takes over Edwards' role in a re-structuring that Corrie says will rationalise the company's

COMMENT



H MV MD Brian McLaughlin isn't worried about the deal between Smiths and Virgin It shows retailers' confidence in the market.

he says. And of course he is right. If publicly-quoted companies are confident they can earn a return out of music, things can't be that bad. As if to prove the point, Kingfisher results show Woolworths increasing both its

profitability and its market share in music. Wearing his Bard hat,

however, McLaughlin must be painfully aware that things are nowhere near as rosy for his independent members. The words of Brian Mack (see p4) and Piers Garner (p6) indicate the real pain they are suffering.

There seems no way out of the downward spiral they face of low turnover generating a low discount. resulting in a small margin producing less money for

reinvestment. One solution employed by independent retailers in many other sectors has been to combine their buying power to achieve

comparable terms with the The logistics of such an operation can be complex. It would require a great will to succeed, but at a time when more and more indies feel they are running out of

options, maybe this is one they should consider. t's six months before the Music Week Awards, but it seems clear even at this stage that MCA has a strong claim to our 1991 marketing award for its sterling work

on the two Guns N' Roses albums. What makes the Guns N' Roses albums so vital is the excitement they have generated.

What with tanks in Piccadilly and band members under arrest it has all the hallmarks of a good old rock 'n' roll hype. It's exactly what retailers have been crying out for all

veartere tedmonol

Motorcity quits Charly for Total

Specialist soul label Motorcity has left its licensing deal with Charly Records after little more than a year and signed with the Total Record Com-The move follows a dispute

between Motorcity founder, Ian Levine, and Charly The first releases in the new three-year deal through Total

will appear next month. Total is committed to releasing three Motorcity singles and three albums a month Neither Levine nor Charly

managing director Tony Heneberry would comment about the end of their deal originally expected to run until 1993, but Charly will retain rights to an album's worth of material each from Billy Griffin and Frances Nero. director

Semmence says Motorcity fits in well with his plan for Total. Much of the Motorcity catalogue will become unavailable

over the next few months. since Charly is deleting exist ing product and Total will Motorcity last month claim

ed it had served notice to end its deal with Charly, but Charly's lawyers maintained the agreement still stood

Woolworths profit defies recession

ing share of the retail music market as it returns its best half-year figures for a decade Despite gloomier news for

parent company Kingfisher's other retail divisions. Woolworths showed a rare first-half profit of £200,000

The chain, whose entire profit is usually confined to the second half of the year, recorded losses of £300,000 for the same period last year. But total profit for the year ending February 1991 was £63m. Kingfisher chairman and chief executive Geoff Mulcahy

first-half profit for the first time in a decade." Commenting on

worths' 14% share of the music market, he says: "It is a measure of the success of our strategy that every week we in recession we strengthen our grip on core markets."

Industry estimates have previously put Woolworths' share of the market at around

Meanwhile, Woolworths is standing by its decision not to stock last wook's number 20

single Such A Feeling by Bi-

Woolworths commercial director Chris Ash says: "We always aim to offer our customers the best choice on the High Street. Unfortunately, the single by Bizarre Inc was presented to our record distributors too late.'

Alan Delamata, a director at Vinyl Solution which released the record, argues that Wool worths' decision was related to discounts it wanted and was

He says the move has had an adverse effect on sales.

Anderson lands Mute role Former RCA managing direc

tor Lisa Anderson has been hired by Mute Records to oversee the restructuring of its European licensing. Anderson, 40, says she has

been brought in on a three month contract to advise the ompany on ways to maximise the potential of its European

"It is early days to say what my plans are for Mute but there is certainly room for de-

velopment," she says Anderson was the first woman MD of a major record company until she was made redundant at RCA as part of wholesale restructuring of BMG in April.

Her latest project will be tackled alongside her consultancy as executive director for the BPI's Brit Awards which runs to October

Anderson's long-term career plans have not been finalised.



Some Bizarre seals APT deal didn't release any new ma-

> held back since the beginning of the year, some of which are scheduled to be released finally in November.

called The Fall Of The House Of Usher featuring Erasure frontman Andy Bell, and an album by The Stex featuring



Oratorio: autumn push

classical campaign of the au-tumn for Paul McCartney's Liverpool Oratorio, writes Phil The worldwide launch on Oc-

tober 7 is preceded this week by a single from the mammoth work, The World You're Coming Into, showcasing Dame Kiri Te Kanawa, who already has the Rugby World Cup theme World In Union out on

A BBC1 documentary on the making of the Oratorio will be shown on October 8.

Some Bizarre has signed a ne distribution deal with APT and plans to release its first product since February in two months time

The deal was signed last Thursday to effectively give the label its first distributor since KPMG Peat Marwick McLintock was called into Rough Trade Distribution. Some Bizarre founder Steve Pearce says he took £100,000 worth of stock out of the Rough

problems arose in February. He refused to strike a new deal

elsewhere for fear of sparking a "chain reaction", he says. "A lot of friends were owed a lot of money, like Daniel Miller (Mute) and Ivo Watts Rus-

sell (4AD), but I stuck with them," he says. "But as a result I didn't have a distributor. "It has been a crippling year. I haven't had the monthly back catalogue income and Several albums have been

The batch of releases in-clude a Peter Hamill opera Johnny Marr.

NEWS OPINION



R ecord companies are actively promoting the demise of independent record dealers in the UK.

Settlement discounts have been nearly eradicated, percentage returns allowances are no longer a viable consideration and new

release discounts are no longer worthwhile as the quantities involved negate their effect. Agreements to return

overstocks are reneged upon and applications to open up accounts with major companies are strongly discouraged This is fact, not fiction.

The independent retailer is inefficient. He has secondary High Street positions and cannot afford the technology required to compete with the multiples. He sees singles salesmen

promoting their wares but then has to sell at an average price of 35% below cost and 95% of that stock is non-saleable in the end.

The 5% he does sell are usually Top 40 entries - a market the multiples take over and sell the bulk of. We are being used as a promotional tool to make the multiples even stronger.

A record company brings out the album of the year just as the worst recession most can remember is bottoming out - manna from heaven.

Co-operative adverts with a multiple are agreed. The multiple can afford to sell the release at a really stupid price because they have a file discount. They are happy, as is the

record company who, inadvertently or not, has a high profile release at a suicidally discounted price.

The other multiple retailers are also being extremely efficient and plan counter measures to maintain market share. A price war ensues. The price war brings

about many casualties - all of them independents. The record companies are floating on a sea of

Mission accomplished. Brian Mack, of Replay Records, is a chart supervisory committee member

Paisley Park denies Diamond debt

Paisley Park Enterprises has hit back at demands by promoter Diamond Promotions for Prince to return a £625.000 payment

The company says it has only ever been paid £325,000, and that has mostly been spent on preparation for the now cancelled Blenheim Palace date.

pany says: "It is extremely unfair for Diamond to put the onus on Prince. They were the ones who couldn't get it together.

Prince and his new band, the New Power Generation. been rehearing for months, he says, and preparing a spectacular stage show.

a bit like hiring a lawyer for a divorce, finally deciding not to go through with it and asking for your money back," says the spokesperson.

Despite speculation to the contrary, Prince is not touring in the US with the new band, he added.

There could be dates next

year but nothing is yet plan ned and there is no question of a UK date this year.

Diamond Promotions claim. ed last week it could not refund any money for tickets until the downpayment was returned

It has also lost £150,000 from the collapse of Keith Prowse it said

New rules allow longer 12 inchers

The Chart Supervisory Committee has liberalised the controversial "20 minute" ruling on 12 inch singles.

The change will allow UK record companies to compete better with multi-mix 12 inch singles from the US. It follows criticism from

dance labels who were sometimes forced to cut the running times of 12 inch singles by half in order to make them eligible for the CIN singles chart. Currently 12 inch singles

have to be 20 minutes or less long with fewer than five tracks. The rule led to a thriving import trade of 12 inch able in the UK. There is no equivalent ruling in the US. Dance specialists argued that they were being forced to give consumers wo for money

But the CSC has ruled that from November 3 12 inch singles of all formats can run up to 25 minutes. If the single consists only of remixes of a single track, it can run for up to 40 minutes. CSC chairman Adrian

Wistreich says the move was suggested by UK record companies handling US product. The old ruling led to a num-

ber of anomalies. Last month a 45 minute long import of the US version of Prince's Gett Off single reached 33 in the albums chart because it offered mixes unavailable on the UK

One beneficiary of the move will be Beggars Banquet dance label XL Recordings which has previously refused to edit singles licensed from the US.

Sales and marketing manager Graham Jelfs welcomes the rule change. Some artists have previously been unhappy to sanction editing purely in order to be eligible for the chart, he says.



Bouvier: redundant

Savage review leads to six acts dropped

Savage Records and its Tam Tam label has shed senior staff and six acts in a scaling down

of its UK company. Ali Afkhami, who takes over as managing director of Savage Records UK, says the changes were the result of a fi-

nancial review.

"It is simple economics. We at the books and realised we had to scale down. We weren't getting there," he

Head of A&R Bernard Fanin and productions manager Lawrence Bouvier, the men seen as responsible for shaping the labels' rosters have both been made redundant.

Savage, which now aims to cultivate album projects, has dropped Space Angels and Tam Tam has dropped all acts except Mocca Soul.

"Tam Tam has to be kept as an underground dance label," says Afkhami.

Savage expects to announce a major European licensing

Doyle leaves Zomba for management role

Jim Doyle is quitting as man aging director of Zomba Music Publishing to set up his own publishing, consultancy and management company.

Doyle, who has been at Zomba for three-and-a-halfyears, is still finalising details of the venture which is to be called Responsive Music Management

"After working for other people for 20 years, I've decided to go it alone," says

He originally resigned in June in advance of a planned departure in December, but that has now been brought forward to the end of this month. He will be initially based at home and is contactable on Doyle joined Zomba as direc-

tor and general manager before becoming managing director 18 months ago. He had previously been managing director of Rocket Music, a position he held for more than 10 years.

The Zomba Group refuses to comment on Doyle's deparbefore Christmas, he

Hyperion pulls out of sample case hearing in May, East West

dropped a High Court action against Warners which was seen as a test case on sampling, writes Phil Sommerich.

Hyperion was seeking dam ages and an injunction over an eight-note sample from its record of medieval religious chants, A Feather On The Breath Of God, which was used by The Beloved in a number of video and record releases through East West.

The case was set to break new ground in setting legal limits for sampling. But at a preliminary

said the sample was too brief said the sample was too brief to constitute a copyright issue, and the judge, Hugh Laddie QC, said he had sympathy with that argument, although he was prepared to let the mat-

ter go to full trial. is understood that Hyperion was unwilling risk the costs of full litigation

Simon Conroy of Hyperion's lawyers, Nabarro Nathanson, says: "The matter has been re solved to the mutual satisfaction of the parties on terms which are confidential." See Letters, p6

What's music got to do with pigs v hens?

The almost majesterial peace of London's Grays Inn was shattered last Tuesday by the unmistakable Tina Turner singing What's Love Got To Do With It.

"So, what has it got to do with it?" asked Robin Jacob QC, the man placed with the responsibility of resolving the legal

Presented as evidence by the MCPS, Turner's recording was supported by a rendition from the sound of the soun

It is a war which appears to be being fought surprisingly on the best of terms; there is not a drop of blood in sight. "Whatever happens, we've got to work together after this," explained one BPI witness

after giving evidence.
MCPS is convinced it has
most to lose secretary Keith
Lowde casting MCPS as the
bacon-bearing pig with the
BPI as the egg-laying hen.
"They're the hens; they're
involved," he insists. "But
we're the pigs; we're
committed."

The BPI begs to differ.
Whatever, with the possible spoils running into many millions, there is a lot at stake

It is tribunal chairman Jacob who has the toughest task.

The smart money is on him imposing a compromise, but then the smart money was on the case never reaching the tribunal in the first place.

Rust slams labels for AP1T delays

MCPS systems chief Godfrey Rust last week defended its mechanical royalty schemes from attacks by the BPI, at the Convright Tribunal

Copyright Tribunal.

EMI's copyright department manager Tim Grover claimed the "built in inefficiency" of the new MCPS system EMI is using made it unable to get licence clearance for songs first

time.
"There has been a five-fold increase in the workload of the record companies, not to mention the workload of MCPS," he said. Every member of the BPI's copyright administration committee, which Grover chairs, has also voiced dissat-

isfaction, he added.

However, Rust, controller of
the MCPS product database,
said the criticisms were all
aimed at the API(T) system—
a transitional varying of the

aimed at the API(T) system—
a transitional version of the full API scheme— which combines the old accounting system with the new licensing system.

The API(T) system was only set up for those record companies, such as EMI, which were reluctant to move on to the full, new system immediately, he said. "But it's like the front end of a raceborse combined with the back end of a donkey. They don't go," he said.

The 14 companies using the

full system have not complained, he added, and five more are planning to join the scheme.

planning to join the scheme.
Rust also dismissed WEA's
dissatisfaction with the system which persuaded it to
leave MCPS for GEMA in
June. The record company had
been abusing the system, but
attempting to clear every
single album using the
"emergency" fast track system, he claimed.

MCPS systems and data processing controller John Rowe claimed WEA had only overused the fast track system to give it an excuse to leave and join the cross-European licensing agreement with GEMA.

Waterman:

NEWSFILE

PolyGram Video
International is forming its
own television sales operation
PolyGram Television
International, headed by
Stefan Ericson. The company's
first two projects will be a
tribute to Elton John and
Bernie Taupin, and an INXS
live congert.

Chris Harding is leaving as managing director of Knight Records, which is moving to its group headquarters with parent company Castle Communications in Chessington, Surrey

The Radio Authority has approved alterations to Jazz FM's format which focuses on a broader, more popular interpretation of jazz.

Mayfair Studios, where Bryan Adams' record-breaking number one single was recorded, is sponsoring the refurbishment of the Hammersmith Odeon's artists' bar

More than 1,700 copies of Guns N' Roses Use You Illusion I and II albums were sold at Tower Record's midnight promotion at its Piccadilly store last week — 980 on CD, 480 on cassette and 300 vinyl. See People, p35

Receivers Ernst and Young are still looking for buyers for the assets of FM-Revolver Records. "We are currently in negotiation with several people," says insolvency supervisor Colin Nicholls.

Church Studios has announced the death last Saturday of Big' Ken Simon, 43, who had worked at the company for five years, as well as acting as assistant to Dave Stewart and Annie Lennox. The funeral is expected to be later this week.

Pepe Jeans is to sponsor ITV's The Chart Show in a one year deal beginning December 7. The programme is to be drastically revamped.

Tournier admits 'vital' BPI point

Tournier conceded that record companies should pay less in mechanical royalties if they, invest heavily in artists. In a rigorous exchange with

BPI counsel Sydney Kentridge, the MOPS witness admitted that as general manager of SACEM (the French equivalent of MCPS) he helped negotiate a deal giving French record companies a reduction in mechanical rights royalties for spending money on TV advertising.

"Any promotion which uses a very large budget is considered by the industry to be producing extra sales," he said, "and for these sales they (record companies) had to make large investments."
Similar agreements exist in



other European countries,

however, he added.
Kentridge claimed the admission supports one of the main points in the BPI case; that the royalty rate should be lower in the UK than the rest of Europe because more investment is made in this country in developing new acts.

hike prices to pay new rate Record companies could afford to put up their prices to pay for the new MCPS rate, said

to put up their prices to pay for the new MCPS rate, said PWL boss Pete Waterman. "We should have put up our prices 20 years ago." he said

prices 20 years ago," he said.
"We are way out of line.
"My boy plays his Nintendo
games which cost about £35
each and he gets five minutes
pleasure. For a record you get

up to an hour of pleasure and it costs £5.60.

The mechanical rights royalty, not to songwriters and publishers, should be raised because many songwriters can't survive on the current rate. The added, Although rate, the added, Although production and publishing as well as a songwriting royalty, he said most composers are not as

lucky.

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Samples: the legal guide to definition

I was interested to read the letter last week from Christian Ulf-Hansen of PRS in which he commented in relation to whether a sample is an infringement of copyright that, "The real point is whether the sample is

recognisable In fact, this is not the issue The question is whether the sample is a copy of a substantial part of the sound recording from which it was taken

There is some judicial authority in the case of Hawkes v Paramount for a recognition test of substantiality

In addition to the recognition test, there are a number of other matters which should be taken into account. Both the quantity and quality of the sample relative to the overall recording are important.

It is also relevant to consider the relative importance of the piece of music which is the subject of the sample (as opposed to the sound recording). Andrew Inglis,

Narbarro Nathanson, 50 Stratton Street. London W1X 5FL

Retailer speaks out over pricing policy (An open letter to UK record

companies) You may not have realised it but in the last budget the VAT (that is Value Added Tax) rate was changed

Now that was about six months ago which is a long time to fiddle about with the dealer prices so that we can get back to those nice 99p price breaks that we all love so

It must be said that some companies (Pickwick ASV Target and so forth) are aware of the new VAT rate, giving us prices like £1.78 (£2.99), £2.37 (£3.99) and £2.98 (£4.99). I applaud them for realising that we actually have to do sums with their prices in order to reach a selling price. However, there are an awful

lot of companies that still have a pre-budget mentality, and think that £1.82 still gives a retail price of £2.99, that £2.43 gives you £3.99, that £3.04 gives you £4.99 and so on They don't

You have taken away our 50% margin; you have taken away our 2.5% settlement; you have taken away our 5% returns. You are not now going to reduce our margin to 40% Special mention goes to

up to £3.99 (34% increase) and won't reduce the dealer price by just 7p (3% decrease). EMI and BMG for their £3.04

ranges (again, we're just looking for 7p there chaps) and the TV companies with a dealer price of £5.56 which I know they expect us to sell at £7.99. I'm left with the impression that the people who make the

pricing decisions are either just greedy or plain stupid. Possibly both Piers Garner, Proprietor, Bridport Record Centre, 33A South Street Bridport DT6 3NY

Student radio tunes in to a campus rumpus Far from being in decline

(MW, Sept 14) student radio is continuing to grow and ex

Our approach, like that of most other campus stations can hardly be described as amateur. We maintain strict controls on the quality of our broadcasting, as can be seen from the three awards won from BBC Radio One last year,

our first year in existence Comparisons with the US are just stupid. The US has a far greater number of institutions of higher and further education, all of which have far more money and the airwaves are deregulated. Despite our best efforts, UK campus radio is unlikely to get FM licences for some time

Campus radio does play nev music - our own local talent. based in universities and colleges. If these bands don't make it rich as a result, then it must be the fault of the music and radio press who generally ignore student culture. Daniel J Owen,

Station manager, Livewire Radio, University of East Anglia, Norwich

Editor rejects 'presumpti take exception to ord release information, I re-

presumptious statement that nificant publisher of the (British Country Music Album) chart," (MW, August 24). Country Music People maga

printed the chart since its inception. As we are read by country music fans and dealers the world over, and have long been regarded as the hible of record reviews and rec

fute your imperious stance. Craig Baguley, Editor, Country Music People.

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- 9th Newport Newport Centre 10th Bristol Colston Hall
- 12th Oxford Apollo
- 13th Hammersmith Odeon 14m Brighton Dome







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Winter

SAND BABIES four-piece Arizona rock band Signed to: Ensign Management: Mike Lamb. Type of deal: Album. Signed by: Nigel Grainge -They used to be known as Sidewinder and had two great albums on RCA.

DODGE CITY PRODUCTIONS - rap due from London Signed to: 4th & B'way Management: Joel Larey Type of deal: Album Signed by: Julian Palmer -"Dodge City sent a tape to us and we loved it."

GMT - soul band from Brighton Signed to: MCA Management: John Moggoridge Type of deal: Album Signed by: Paul Redman -"The band are signed to Swanyard which brought them to my attention

OZO - solo dance artist from London Signed to: Non-Fiction Management: Mark

Type of deal: Production deal for the UK and US. Singles deal with options on a five or six album deal. Signed by: Label decision. "Kenny (Ozo) put his own single out. We really liked it so picked it up." — Alan Fielding, A&R executive

THIS PROSPECT industrial/melodic pop band from Manchester. Signed to: Hollywood Records

Management: None Type of deal: Album Signed by: Lindsay Reed -Someone recommended the band when I was a manager in Manchester. Later I came across the tape and thought it was great.

NOMAD SOUL - r&b/rap

rhythm fusion from London Signed to: 4th & B'way. Management: Noel Management. Type of deal: Album Signed by: Julian Palmer -"Nomad Soul used to engineer for Soul II Soul Noel Management brought them to my attention.

WHAT'S THE DEAL? Borderline cases Who's Signed To Whom Borderline Cases

The success of bands such as The Shamen and Primal Scream testifies to Scotland's continued importance as source of new talent.

There are fears, however, that their potential successors are being left in an A&R vacuum by the virtual collapse of the Scottish indie scene

"The effect of Rough Trade Distribution's collapse has been devastating," says one of the survivors, Nightshift Records MD Brian Guthrie. "Two years ago there were probably 30-odd labels in Scotland releasing product regularly. Now there's only ourselves and Avalanche left." Of course it's an exaggeration, but the point is clear

So far, the London-based majors aren't rushing to fill the gaps. A&R executives believe the current Scottish scene lacks the "buzz" trig-gered in the early Eighties by the Postcard label, and later fed by a Manchester-style focus on the Glasgow scene "When I started four years ago it seemed that every band

who played in Glasgow got a deal," says RCA A&R execu-



Primal Scream: leading Scotland's new wave of talent

Scot. Donald believes the industry's former obsession with all things guitar-led and Glaswegian wasn't necessarily healthy: a string of Scottish groups such as Five Guys Named Moe have recently

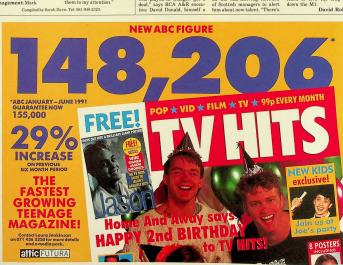
been dropped. London-based labels now more cautious. Even Chrysalis, currently enjoying

dynamic Scottish-based suc cess with Runrig, does not employ a Scottish scout. And at RCA, Donald relies on the still-thriving network a good grapevine," he says But most believe the best way forward for talent north of the border is via a fresh network of local labels Former Simple Minds manager Bruce Findlay is current-

ly considering a relaunch of the Zoom label which originally made his name in the Seventies. So far, the recession has kept potential financial backers at bay Until confidence returns, Scottish talent will have to

learn to love the long drive down the M1.

David Roberts



A CLASSIC COMBINATION!

PHIL COLLINS Played by the RPO



SERIOUSLY ORCHESTRAL

RPO CD 1 • RPO MC 1 • RPO LP 1

OUT THIS WEEK

*

Heavyweight TV launch for 3 weeks in Scotland (STV), Granada & Yorkshire

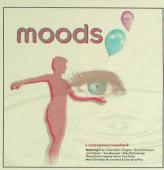
*

Major TV roll-out planned through autumn & christmas

National displays with extra support in TV areas

moods

a fabulous compilation of 16 instrumental hits by original artists



MOODS
VT CD 5 • VT MC 5 • VT LP 5
OUT ON OCTOBER 7TH

FEATURING:

Enigma Sadness • Enya
Orinoco Flow • Praise Only
You • Jan Hammer Crockett's
Theme • David A Stewart Lily
Was Here • Elton John Song
For Guy plus themes from
Inspector Morse, Twin Peaks,
Chariots Of Fire & Merry
Christmas Mr. Lawrence

 Heavyweight 3 week TV campaign from October 7 in Harlech, TSW, Tyne Tees...the rest of the country is planned for November & December



Stylists: putting

Record companies may baulk at the idea of their artists being packaged like so many cans of heans - but evervone acknowledges the importance of careful branding. especially for new acts. Paula McGinley meets the stylists who hid Lisa Stansfield's bottom and are set. to make Tom Jones smile

Last year Chrysalis turned its back on the record industry's image-makers

and brought its styling in-house.
Around 75% of its photo shoots and videos are now handled by the press office, a move which has slashed the company's styling budget by between £10,000 and £15,000 a year. "We can do it just as well," says Bernie

Kilmartin, Chrysello's head of press, But can she? The record industry may bristle at the notion of pop artists being paintskingly packaged like consumer products, but ad agencies are admant It amounts to the same veguivalent to the label on a tim of beans, "asserts Gerard Stamp, joint creative director of ISB Dorland, the agency behind Heinz's current cumpaign. As such, he believes artist specialists,"

With an adman's ear for a slogan, Graham Fink, head of art at Gold Greenlees Trott, the agency which created the ad campaign for Dave Stewart's new Spiritual Cowboys album, declares bluntly: "Band is

brand."
GGT's other clients include
Marlboro, Cadbury and Holsten, but
Fink saw no reason to deviate from his
usual techniques for the Stewart
campaign. Just as Marlboro eigarettes
are always associated with cowboy
tattos and jewart's trademant
GGT's images to promote the album
and the tour.

Such continuity makes marketing sense to record companies, but most would dismiss the admen's position as

extreme.

PWL managing director David

Howells is perhaps the industry's

foremost — and most successful —

proponent of judicious artist branding.

He believes record companies feel

threatened by the whole concept.

"The industry plays it down, saying 'you can't have stylists because it's packaging and it's unacceptable'," he

But even if the record industry finds the implications distasteful, there is no doubt that stylists can play a crucial role, particularly when an unknown artist is being launched,

While image, invented or otherwise, can neve's substitute for good music in the long term, getting the look wrong can make it difficult to persuade fashion-conscious record buyers to investigate further. "Music and visuals are inexorably linked," says Howells. "You have to consider them together."

together."
PWL stylist Sharon McPhilemy
tackles each photo session with a view
to a spin-off sleeve design and styles
to a spin-off sleeve design and styles
or spesure. And Roger Burton
managing director of Contemporary
Wardrobe which has been styling pop
stars since the Seventies, has
employed a "kaleidoscope" effect
across all the packaging for Circa

ALTERED IMAGES — THE





When Cathy Dennis signed to Polydor in February 1988 the 18-year-old was short of a strong visual identity.

Sex was the first choice and Dennis unhappily remembers being marketed as the new Madonna. "In that first year I let the record company make the decisions, but now I won't sit back and take it. I know I have a lot more to offer than my sexuality," she says.

Her image became a matter of some urgency following the unexpected US success of Just Another Dream, which reached Billboard's top 10 in January.

The sleeve photographs for Just Another Dream, taken some months before by Jorgen Teller, proved disappointing. Anthony Michael, partner at Anthony Nash

signing Definition Of Sound. Just as consumer goods manufacturers rely on a strong image to establish that allimportant brand loyalty, so the record industry has recognised the need for clearly-branded campaigns.

The comparisons don't stop there. In both music and consumer post, branding can never be completely static. Even long-established brands such as Heinz, Persil and Mars change their packaging regularly to their packaging regularly to their packaging regularly to subtly updated, while certain recognisable elements are maintained in order to reassure consumer.

Similarly, it has taken Madonna years to progress from her early punkish lace and crucifixes into the femme fatale of designer labels. "Artists get older and change all the

time," says Howells. "It's a progression and as they learn more about themselves and their market, so

Associates, who designed the sleeve, describes the images as "mysterious" and too far removed from record buyers' perception of Dennis

It was only when she returned from the US that Polydor, her manager Simon Fuller and the star herself plotted a catch-all look which would appeal to both the American and UK markets. "We had to focus on something beyond the fact that she was a very attractive girl," says product manager Jacker Fisher." And bright

colours emphasised her deep red hair and green eyes."
Polydor tested the water in October 1990 when it re-released Just Another Dream

in full Cathy technicolour. Red, green and yellow were dubbed "Primary Cathy

their image evolves."
Howells says Kylie Minogue's
switch from the girl-next-door to
sultry siren reflects her own maturity
and a conscious decision to keep in
touch with the fans who have grown
up with her.

And Bobby Brown's 1989 transition from sweater-wearing rapper to sharp suited slicker unfolded after MCA discovered that he was beginning to attract an increasingly yuppie audience. The record company wanted me to make him more Buropean, says his stylist, Denise Surv. who kept Brown's chunkly spold weater for treassure long term fans.

Pop stars are most often forced to change their image to appeal to the US market, just as consumer goods such as Mars bars — which have a slightly different wrapper in mainland Europe — are re-packaged

g pop into packages

MARKETING OF CATHY DENNIS





Colours" by the Polydor marketing team and the image stuck.

Dennis was quick to embrace the colour concept and by the time Touch Me (All Night Long) came out this April she was styling herself to fit the brief — sexy but not raunchy, feminine and immediately

The image has been hammered home. Primary Cathy Colours are used for all advertising, tours and television appearances. Even wideo backdrops are dutfully matched up. Fisher baulks at black and white: "If you are choosing a package of orange creams you will buy the ones with the most luscious centre pictured on the packet." She says.

Fisher admits she has had to

double breasted suit

Strong Man in 1989, even though he was initially packaged in his standard

And Betty Boo was too raw and

according to her stylist, Jimmy King,

who says that for the single, Where

Are You Baby, she was promoted as a "Hollywood dolly bird."

put her in a sculptured mini dress,

performers to make them saleable

make-up or hair that is not silky."

The Americans can't relate to men in

he says. "In America they polish

They dropped her kitsch style and

humorous for Warner Brothers.

compromise some of her ideas to retain the American market, for example choosing softer photographs for press and

sleeves and releasing the occasional full length "glamour" shet. We have not created an image, We have taken what was already there and projected it." says "sher." The style will continue to evolve as Cathy grows. The reson Bros faced problems was because they didn't have an image they could work with."

The sleeve for the new single, Too Many Walls, reflects Dennis's unfolding maturity. The colours are fittingly mated for her first ballad and, three-and-a-half years on, Dennis's transformation from fresh-faced tenager to sophisticated and assured performer is complete.

to appeal to local tastes.

BMG decided to clothe Rick Astley in denim for the US release of Strong to years ago.

Testing the market for a new artist is, therefore, becoming more problematic. Although David Thomes had a precise brief when he styled the up and coming Lisa Stansfield, it was largely based on gut feeling. "Jazz Summers wanted her to wear clothes: kiss curl hair style was a mistake, so we used hats to hide it at first although, ironically, hats then became

a trademark."
And stylist Sara Blonstein jettisoned a whole range of designer sportswer a fetr Beats International said the clothes were too expensive for their audience to relate to. Such apparently haphazard decisions could be avoided via research, which has long been the mainstay of consumer goods packaging, Research and

STYLE COUNSELLORS

THE IMAGE-MAKERS
DY BLAME

Clients: Neneh Cherry, Massive Attack, Boy George, Gilly G.

SARA BLONSTEIN Clients: Bros, Jason Donovan, Paul

McCartney, Beats International, Inner City, The Blow Monkeys, Kym Mazelle,

KIM BOWEN

Clients: Kim Appleby, Simply Red, Van Halen, Aerosmith, Sinead O'Connor.

ZOWIE BROACH

Clients: Simply Red, Enigma, Marillion, Brother Beyond, Stevie V, Faith Hope And Charity.

CONTEMPORARY WARDROBE

Clients: Definition of Sound, David Bowie, The Kinks, Culture Club, Paul Young.

CHARTY DURRANT Clients: Level 42, Pet Shop Boys, Wet Wet Wet, The Pasadenas.

TANYA GILL

Clients: Paula Abdul, The Beloved, Bananarama, Soul II Soul, Mica Paris.

ALAN KEYS Clients: George Michael, Pet Shop Rove

DENISE STEINER Clients: All About Eve, Bobby Brown, Tina Turner, Whitney Houston,

DAVID THOMAS Clients: Kylie Minogue, Boy George, Lisa Stansfield.

Planning in Music (RPM) has noticed an upsurge of clients, especially for compilations which account for more than 50% of the company's business.

When EG Records put out a Bryan Ferry And Roxy Music compilation, The Ultimate Collection, in 1988 following Ferry's departure to the Virgin label — RPM's research governed the album's packaging. The sample groups described Ferry

The sample groups described Ferry as sophisticated, stylish and cool. If he was a car, they decided, he would be a Porsche, a Jaguar or a Daimler — upmarket vehicles with sex appeal.

Ferry may not have appreciated these conclusions but EG capitalised on this suave, smooth image and the album's sleeve shows a smouldering full-length Ferry shot in black and white wearing a predictably classy suit. Significantly, the cover of an earlier compilation, Streetlife, is markedly less accessible than The Ultimate Collection, its unorthodox blue tinted portrait perhaps representing too much of a departure from conventional interpretations of Ferry's image. Virgin estimates that The Ultimate Collection is close to triple platinum figures — around

three times the sales of Streetlife.
Gary Truman, managing director of
RPM, believes Ferry's influence in the
earlier compilation may have made
the difference. "Streetlife was directed
by Ferry and the band," he says. "The
Ultimate Collection was packaged by
the record company to look the way
Ferry's audience wanted to see him."

Similar research into Tom Jones recently suggested that he should grow his hair and smile out of his record sleeves if he wants to sell mo units. But research inevitably has its limitations. Most experts agree it's fairly pointless asking consumers to speculate on the "perfect" soul singer in the same way they are asked to consider toothpaste. And the biggest obstacle to producing the perfectly researched and branded pop star is that, unlike a packet of biscuits, a performer can answer back. Stylists say it is almost impossible to impose an image on a star who resists.

Stylist Denise Steiner recalls that when she worked with Fine Young Cannibals they were unwilling to accept any definite style and Zowie Broach, who has styled Simply Red and Marillion, observes: "No artist is ever willing to be manipulated. They have an idea what they want and a stylist must respect that."

Even if artists were prepared to sit

back and go along with a crowd-pleasing image — Rick Astley admits he felt uncomfortable with the way he was launched — record companies' styling budgets are unlikely ever to stretch to the figures quoted by the advertising business. Whereas in the ad industry it is

common for teams of 20 people to work with a client for three months—
allowing time for three or more followup market research projects—at a
cost of more than £200,000, record
industry styling operates on a
completely different scale.

Charty Durrant says she now

spends hundreds rather than thousands of pounds on artists' clothes, and Sara Blonstein says it is rare for a stylist to earn the Eighties' going rate of £200 a day. It is a testament to the industry's

It is a testament to the industry's grasp of styling, however, that it is able to achieve such success so cost effectively.

McVitties' decision to employ package design specialist Siebert Head to completely re-package Jaffa Cakes in 1989 resulted in an almost immediate 4% increase in the company's market share. That may be enough for McVittes but stylists can pride themselves on the fact that at 200 make the Efficiency between a but and the fifteeness between a but and a first market when the fifteeness between a but and a first market when the fifteeness between a but and a first market when the fifteeness between a but and a first market miss and the fifteeness between a but and a first market miss and a first miss and a fi

But in the UK at least, greater consumer choice has meant that young fans are less susceptible to packaging, according to Angela McRobbie, lecturer in sociology at The Polytechnic of West London. She says

Alhums

The Top 20 success of their debut single Good Vibrations and the burgeoning heart throb status of their main man should ensure that Marky Mark & The Funky Bunch's debut Music For The People, makes a healthy showing on the chart, but it's a rather messy and

undisciplined effort overall. Way is the sub-title of Absolution, the latest TV advertised compilation from PolyGram, And a splendid celebration of the more intelligent end of the rock spectrum it is, with contributions from the Cure Signysie & The Banshees, Fields Of The Nephilim and The Mission. The week's other big TV compilation Now Dance 91

is disappointing. Dance fans will have to look elsewhere for full-length versions of the hits, as the 20 here have an average playing time of less than four minutes

Specialist outlets will, I fancy, sell rather more copies of Reactivate Volume 2: Phasers On Full. a well-chosen selection of Belgian bardcore. Relentless and uncompromising, it includes Top 75 entries by G.T.O. and Outlander and a sprinkling of rare tracks. including 6 Bells All's Me The Mailman, which

surfaced before the idiom became a chart force. Rock 'Til You Drop Status Quo's first studio album since 1989, contains the usual complement of 12bar boogies, but this mammath album (ite 16.track CD version runs for over 11/4 hours) has surprising variety too.



PICK OF THE WEEK

PRINCE: Diamonds And Pearls (Paisley Park 7599253792) Gett Off and Cream have whetted appetites, so there's bound to be massive demand for Prince's latest album Money Don't Matter 2 Night Live 4 Love Insatiable are typical Prince titles, but this eclectic and prolific artist continues to explore a variety of styles. This one will run and run

Sinales

The subtle delights of Moodswings' Spiritual High turned it into a major club hit earlier this year. A terrific ambient dance track based on Donna Summer's hit State Of Independence, it rode the club charts for months. Reissued by Arista in a variety of mixes, it seems a likely hit, even though its logical progression into a fully fledged remake of State Of Independence is a huge disappointment, with guest vocalist Chrissie Hynde sounding bored and uncommitted.

A more gritty performance comes from Cher, on Save Up All Your Tears, the third single from her double platinum album Love Hurts. An attractive power ballad penned by Desmond Child and Diane Warren, it's tailormade for

her rock'n'roll chiek

Is Mariah Carey the white Whitney? Or is Whitney the black Mariah? The chance to compare comes with the simultaneous release of Mariable Emotions and Whitney's I Belong To You Whitney's single is a pleasant but unexceptional soul shuffle, while Mariah's, the first single from her upcoming second album, is a dynamic gospel/ R&B-inflected house track. which she co-wrote with Clivilles & Cole.

PICK OF THE WEEK

P.M. DAWN: Paper Doll (Gee Street GEE 33). This melodically rather slight. but beguiling follow-up to Set Adrift On Memory Bliss won't have the same impact og ite prodogegeen but i will still ring sales bells, and steer waverers to the album Alan Jones

PICK OF THE WEEK

Country artists with a contemporary bias but no obvious pigeonhole are now proving accessible on MCA's Son Of Redneck compilation. Since ite release at the beginning of renetitiveness Sentember it has shifted in excess of 6,000 copies, with Our Price a staunch supporter stocking up on substantial quantities and making it a recommanded release cient to ensure this shifts. It seems it's never too late

for a seasoned performer to find a niche in the country market. After 10 years of a fairly low key career, Irish singer Susan McCann is renewing her attack with the October release of String Of Diamonds on Prism Leisure. Radio Two will be broadcasting Nashville's Country Music Awards on October 10, which could fuel interest in featured These will include McEntire. Garth and

artists. Reba Brooks, Chet Atkins, Carl Perkins, Trisha Yearwood. Producer Jeff Mullins reports that feed back on Wally Whyton's regular country slot shows more young people are tuning in and this has driven the move towards more live concert recordings. The portents are good for

w Nashville artist Trisha Yearwood who has notched up sales of over 500,000 for her debut LP in the US, reaching number one in Billboard's country music chart. Her eponymous album will be reased here in November and MCA says its marketing campaign will depend on initial response to editorial coverage in the consumer press. BMG's country Music Maga-

zine is now poised for Volume Four Its mix of news views and whimsy seems to be a win-Karen Faux ning formula

Mary Chapin Carpenter. Shooting In The Dark, Columbia 4674684. Singer/songwriter Mary Chapin Carpenter proves adept at avoiding country's traditional trap of The upbeat Down At The Twist And Shout has been particularly well re-ceived and while there are no immediate plans to bring her over, UK awareness is suffi-

Interest in the songs of Cole Porter, never slack, is gro ing by the day. In the wake of with A Swell Party, a musical

the recent set of contemporary versions of his songs comes a trio of Porter selections. And biography of Porter opening at The Vaudeville theatre in the West End on October 3, media interest in the most literate American songwriter of the Golden Age will be at its height. Best of the bunch is undoubtedly Sinatra Sings The Select Cole Porter (Capitol CDP 7966112). Porter's main failing as a songwriter was his constant - so constant it amounts to evasion - substitution of wit for emotions Sinatra, ever the great inter-preter of lyrics, finds those emotions and the result is superb. Julie London Sings The Choicest Cole Porter (EMI CDP 7934552) provides a moody soundscape, but one that hardly varies. For that choose Capitol Sings Cole Por-ter (CDP 7963612) in which the like of Peggy Lee, Judy Garland and Margaret White take on Porter's intricate lyrics

Never mind the sound quality feel the width is clearly the philosophy of Frank Zappa His latest batch of "official" bootlegs seems to prove him

right. Pick of the batch are The Ark (Castle Communications, ESMCD957), a 1967 Mothers gig which mixes doowop with social comment, the jazzy Piquantique (963) with Jean Luc Ponty from 1973 and 1974's Unmitigated Audacity (959). Also on offer are Freaks And Mothers (958), the double Anyway The Wind Blows (960) and As An Am (956)

PICK OF THE WEEK

DATIT CARRACK. Carrackter Reference (De-mon FIEND CD 700). This selection from all phases of Carrack's intriguing career encompasses Ace (How Long). Squeeze (Tempted) and Mike And The Mechanics (Silent Running) as well as the solo and alhume confirms Carrack's status as a singer and songwriter.

Phil Hardy

Driza-Bone are fast establishing themselves as the hottest. new dance production team in the UK. The London-based duo of Billy April and Vincent Garcia have already made a name for themselves with their own debut hit single. Real Love, plus their excellent production and mixes of Lindy Layton's Without You

Monday October 7 sees the release of both their second single and their 12-inch remix the latest from Lisa Stansfield. The former is entitled Catch A Fire (4th & Broadway/Island BRV 232) and is both radio-and dancefloor-friendly. Stansfield's long-awaited new single ed Change (Arista/BMG 614820). Whereas Devaney

And Morris's seven-inch mix is full-blown number, Driza-Bone's 12-inch

mix is a much funkier affair. Other dance singles due out and worth ordering now in-More by M-People (de/Con-struction PT 44856), the new group formed by Mancunian DJ, Mike Pickering.

Former remix partners Frankie Knuckles and David Morales continue to be busy in their own rights. They have both created excellent mixes of Adeva's new single, a characteristically powerful cover of Yvonne Fair's 1976 hit It Should've Been Me (Cool-tempo COOLXW 236), Morales has also been brought in to breathe new life into Eve Gallagher's Love Come Down (More Protein/Virgin PROT 14)

PICK OF THE WEEK

CONGRESS: 40 Miles (Inner Rhythm HEART 1) This is the first release on the new more song-orientated offshoot of the hardcore label Outer Rhythm. Originally available an instrumental white label, the track now features a simple but infectious vocal that gives it a similar feel to Cola Boy's Seven Ways To Love and could make it just as Andy Beevers

Sony is finally dealing the ace card in its A&R pack with the first release of laser discs from the Herbert von Karajan video archive with the Berlin Philharmonic. The first 10 releases comprise Bach and Beethoven Violin Concertos (soloist Anne-Sophie Mutter), the All Souls' Day 1984 concert in Berlin, the 1987 Vienna New Year's concert and the 1988 Berlin New

Year's Eve gala, plus a five-

disc Beethoven cycle. Other titles in the Sony

laser disc launch (most also available on VHS) include Mozart's Symphony No 40 and Mussorgsky's Pictures at an Exhibition from Sir George Solti, a Murray Perahia piano recital and performance of Mozart concertos 21 and 27, and Yevgeny Kissin Tokyo. Selling points of the whole series will be maximum playing times and the worldfamous artists involved Sony also adds nine titles to

its Vivarte "authentic per-formance" label, ranging from medieval Christmas music and an operatic version of Don Giovanni which preceded Mozart's own opera, to the start of Schubert symphony cycle (Nos 5 and 6) from The Classical Band directed by Bruno Weil.

Next month Sony releases the first 16 titles of Essential Classics, a budget-price CD and tape series aimed at the Walkman market and featuring such major names as cellist Yo-Yo Ma, guitarist John Williams, the Budapest String Quartet, the Cleveland, Philadelphia and English Chamber Orchestras. Among regular audio re

leases, Sony has the debut of Andreas Haefliger (son of the great lieder singer) play-ing Mozart piano sonatas, and Yo-Yo Ma with Emanuel Ax playing the Rachmaninov and Prokofiev Sonatas.

PICK OF THE WEEK HANDEL.

Sonatas, Michala Petri (recorder), Keith Jarret (harpsichord), RCA. Danish classi cal star and jazz keyboard player combine in stylish, warm and perky playing of six attractive sonatas. Excellent recording.

Phil Sommerich

Recorder

music week

datafile

The Information Source for the Music Industry

28 SEPTEMBER 1991

CHART FOCUS

ringing merrily all last week, with unit sales of albums up 20% over the same week in 1990. Much of the increase was due to the simultaneous release of Use Your Illusion I and II, the two new albums by Guns N' Roses The albums sensationally

debut at number one and two on the album chart, after selling a combined total of nearly 300,000 units last week, representing an income dealers For an act to debut at

number one and number two on the album chart at the same time is unprecedented The Beatles' compilations 1967-1970 and 1962-1966 came close, debuting at two and three respectively in 1973

The two Guns N' Roses albums ran neck-and-neck at the top of the chart for most of the week, but Use Your Illusion II eventually opened up a 4% advantage over Use Your Illusion I - presumably



the group's recent hit You Could Be Mine. Their current single Don't Cry appears in different versions on both albums. Not surprisingly, the single - which entered the chart at number eight last week - dips sharply to number 17 Another bumper week is in

because the former contains

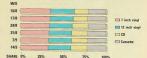
prospect this week, with the new Bryan Adams album likely to turn in massive sales It will be interesting to see if its release significantly reduces sales of his two current singles Can't Stop This Thing We Started, which moves from number 18 to mber 12, and (Everything I Do) I Do It For You, which continues at number one for the 12th week in a row - a new record

Ironically, it looks more likely that Can't Stop This Thing We Started will go into decline than I Do It For You The former title has already wed significantly, while I Do It For You still holds a better than five to three lead over its nearest competitors these being Salt-N-Pepa's Let's Talk About Sex and Oceanic's Insanity. Neither appears strong enough to overtake Adams, particularly as they are not featured on Top Of The Pops this week The record now looking most

likely to succeed Adams single at number one is another mek hallad -Scorpions' Wind Of Change. which is the week's highest debutant at number 19. A massive smash all around the globe, it originally peaked here at number 53 in June Alan Jones

UPDATE SALES Index of unit This % diff This week last year sales 100=weekly week week % diff average in 1990 Albums 98 +20Singles 108 Music Video 65 -15

SINGLES MARKET SHARE BY FORMAT



4 week rolling averages

ROOKIES

1 SEAL ZTT 2 COLOR ME BADD Giam 3 BEVERLEY CRAVEN Epic 4 CATHY DENNIS Polydor 42 5 C&C MUSIC FACTORY Columbia 34

6 PM DAWN Gee Street 7 YOUNG DISCIPLES Talkin Loud 8 DANNII MINOGUE MCA 9 MARC COHN Atlantic 10 FMF Parlophone

Best Selling debut albums from previously uncharted acts. Compiled by ERA from Gallun data. Sales period: 26 August to 14 September ORGANISE EARLY, YOUR

ANALYSIS

o-one seems more surprised at Bryan Adams' record-breaking success with (Everything I Do) I Do It For

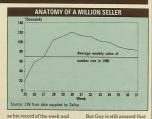
You than his label A&M While A&M recognised that the song would be a chart success, it could not have imagined that it would stay at the top for at least 12 consecutive weeks - beating the 11 week record held by Slim Whitman.

"It caught us completely by surprise. I couldn't tell you exactly why it has done so well it simply struck the hearts of the public," says A&M marketing director Jason Guy. He certainly can't credit the

success to any grand marketing campaign. "It basically sold itself but it was radio play that really did the trick," he says From shipping out just

12,000 copies at its release date, the single has now sold over 1.1m copies. It has averaged 100,000 over the 12 weeks.

Simon Mayo had the single



Capital also gave it strong support. "I think we got airplay more or less upfront and its been consistent ever since," says Guy

With support from Woolworths, The Chart Show, the Robin Hood film soundtrack tie-in and an appearance by Adams at Milton Keynes Bowl, A&M maintained a steady campaign. the single is still selling well. "It's become like a coronation mug - people are now buying it because it's become such a special single," he says And with half those sales

being on seven-inch vinyl, one thing that the success of (Everything I Do) I Do It For You proves is that the single format is far from dead Nick Robinson | Tel

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MUSIC WEEK 28 SEPTEMBER 1991

30 September 1991-4 October 1991 Album Releases: 209 Year to Date: Album Releases: 8149 Send new release details to general manager Graham Walker, ERA, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Tel: 071-620 3636. Fax: 071-928 2881

HIGHLIGHTS

	ARTIST TIT	LE LA	BEL	CAT NO	os.	DEALER F	PRICE		(DISTRIBU	TORS)		CATE	SORY	MOST RECENT, F	RIGHT	COMMENT			
	HAPPY MONDAY	rs. The F	FFC SI	SSIONS ST	TRANS	GE FRUIT LP	MC SEP	5 084/SFPS	064 CD: SFPC	D 084 (F)	-		Indie	- 59 4		Farry thin week for big nam	ie new product, but this is a	clear indic cert	
	REM. THE BEST										_		Rock	69 27 1		Expect strong sales to REM Highly visible and most cre-	sewcomers	a sufinaca	
	ROBERTSON, Ro	ibble STI	MYN	LE GEFFEN	LPM	C: GEF 24301	3/GEFC 2	43 CD GEFE	24303 (BMC)				Rock	2)		Single suggests this will sh			_
	SIMPLY RED ST	ARS EAS	WES	T LPMC: V	VX 427	7/WX 427C O	O: 90317	52842 (W)					Pop	- 2 21		Another best of arming at the	ve Ton 10		_
	TURNER, Tina S	MPLY T	E BES	T CAPITOL	LPM	C: ESTV 1/TO	CESTV 1	CO COESTA	1 6 75 8 99 (E)				Pop	2 81		Another Dest of James Jac. 1			-
	ARTIST	TITLE		LABEL		CAT NO	ns.	DEALE	PRICE	DISTRIBU	OR	CATEGORY		ARTIST TITLE	LA	BEL CAT NOS	DEALER PRICE	DISTRIBUTOR	
	22 PISTEPIRKKO	22 PIST	PIRK	O SONET I	PISO	NL 22				IMD/		World				RADIOLA/DERANN TRAX CD LP/MC/MCA 10313/MCAC 103		BMG	Comedy
	ARC ASSOLUTE								672 C 2.97.5.05		í	Pop		McCARTNEY, Paul CHOBBA B	CCCC PA	TITLES LINES 1934 MATCHES	X 1 P MSE 1988	OH CH	Rock
	ADVANCED WI		. NO	ORD & G	ROEN	EVELD NOT	THING T	O BE AFR	ID OF CHARL	Y	CH	Jazz		MEMPHIS JUG BAND THE RE MILLER, Glenn IN THE MOOD	CHARLY	QUALITY MC OSMC 6003 CD	QSCD 6403 E 2.40 3.60		MOR
	AVALON, Franki	e THE FA	BULO	US FRANKI	E AVA	LON ACE MI	C:FABC	007 CD:CDFA	8 007 £ 2.40 3.3	15		Pop				AND A GUITAR SANDY HOOK MAD GOES ON FOREVER BGO			Nost. Rock
	AZUMAH LONG BAILEY, De Fero	TIME AG	O KAL	MC:KAZN	9C 15 I	CD: KAZCO 15	CINCASE	(1927-31) M	ATCHBOX LP-A	ISF I	CH	World						0491 2502	Lat. Are.
											СН	Russ		NEGAZIONE 100% WE BITE L NIGHTMARES ON WAX NIGH	P WB 071	ON WAX WARP LPMC:WAR	PLP 4/WARPING 4 CD:WAR	PCD P	Dance
	BARBECUE BOE BASSEY, Shirler	THIS IS	MY	UFE MUSIC	CLU	B INTERNAT	FIONAL A	MC:MCTC 0	E CD-MCCD 03	B C MC	TBD	MOR				TUMM BUCSTUMM 88 CD CD		87	
	2.43/3.65 BEATLES, The.										СН	Pep						CH	Jezz
	6005 F 2 40	3.60										Soul				UNDER ONE FLAG LPIMC:FLA	118/SFRMC 118 CD SFRCD	118 6	Metal Dance
	BELL, William A	BRAND	EVELL	ER NUCLE	AR B	LAST LPMO	C:NB 048	7.29 8/NB 048M0	CD.NB O48C	D C 0491 :	502	Metal				82481/8282464 CD:8282482 ND OF WORLD WAR II SANDY			Dance
	4.507.29	CON THE		re		COLLINON	cocan	n auton											
(R										1	MG	MOR		PARKER, Charlie THE HIGHES PHILLIPS, Dave ROCKS! ROCK	T FLYING	BIRD PARADE CD:PAR 2002 C	2.97	PK/CH CH	Jazz R'n' R
	BLACK, Mary 84 BLUE AEROPLAN							AMC 8 CD:G	RACD II		ř	Folk					CD:9031754052		Pop
	BLUE AEROPLA	NES SPIT	TING	DUT MIRAC	LES F	IRE CD:REF :	33010				1	India				ION DIAMONDS & PEARLS PA			Pop
											CH	R'm' R			IS LAMO	MIRH 1/MIRHC 1 CD DMIRH 1 RDINGS (1928-32) MATCHBOX	10.MPE 215	EMIG	Rock Blues
	BRAGG, BIRY THE	C FACES	COLL	MRIA LPIM	TY LP	8171/468817			1		SM	Folk Pop		RED HOT CHILL PEPPERS RLO	OD SUG	AR, SEX, MAGIC WEALPING V	X 441/WX 441C CD:759926	6812 W	Rock
	BRUBECK QUAF	ITET, De	e LIVE	IN 1956-57	FLYR	IIGHT CD:EBI	CD 21022				CH	Jazz Pon		REEVES, Jim LIVE/THE REAL	SOUND C	OF COUNTRY SUBMARINE MC	CTP 1002 4303 CD GEFD 24303	CH BMG	Country Rock
	CHORDETTES, T COLE, Nat King CONFESSOR CO	LIVE/EAJ	LY AN	JUS CHUR IERICAN SI	JBMA	RINE MC CT	P 1001	51 2/40/3.35			CH	MOR		SACRED REICH IGNORANCE I	METAL BI	FEN LPIMO GEF 24303/GEFC 2 LADE LPIMO ZORRO 30/TZORF AZMG 17 CD:KAZCD 17	O 30 CD CDZORRO 30	EMG	Metal World
											OH	Metal Blues						W	Dance
	CRAMPS, The L	OOK MO	M NO	HEAD! BH	G BEA	T LPMC:WI	KAD 101.	/WIKDC 101	CD:CDWIKD 1	n c	P			SIMPLY RED STARS EAST WE	EST LPM	C:WX 427/WX 427C CD:903175	2842	W	Pop R'a' R
	4.637.29 CRAMPS The S	MELL OF	FEMA	LE IPICTUR	E DIS	C) BIG BEAT	LP NEDE	0 C 4 29			P			SNIFF 'N' THE TEARS A BEST	OF CHIS	CD:CDSUN 32 WICK MC:WIKC 102 CD:CDWIR	102 C 4 29 6.55	P	
	CURSED RHAPS DEATHSTRIKE F	OOY VE	OETT.	A LP 20628	CD 20	3629 C 4.50/7.	29			0491	502	Metal Metal		STIFF LITTLE FINGERS FLAG	S & EME	ILEMS ESSENTIAL LPIMC:ESS	LP 171/ESSMC 171 CD:ES	SCD BMG	Punk
	DENVER, John E	ARTH SO	NGS I	MUSIC CLU	BINTE	PRINATIONAL	MC:MC	TC 035 CD:N	CCD 035 £ 2.43	3.65 MCI		Country	200	SWALLOWS, The DEAREST C	HARLY C	D COCHARLY 287		CTC MCVTRO	Doo Wop
	DION THE FABU	LOUS DI	ON AC	E MC FABI	D DOG I	CD: CDFAB 00 GRAND 14/G	DRANDC	13.35 14.CD-GRAN	DCD 14 (3.95%	95	9	Pop Rock				IL DUSK 1973-1988 MUSIC CL			
	DR FEELGOOD	SNEAKI	r SUS	FICION GF	CAND	LPINC GRAN	ND 13/G	RANDC 13	D.GRANDCD	3 0	9	Rock		TELEVISION PERSONALITIES CD:REF 33007	AND DOI	N'T THE KIDS JUST LOVE IT FI	RE LPIMC:REF 11007/REF 22	1007 #	India
		HE PRES	LEY ST	YLE OF F	оски	OUSE LP RO	OCK 9115	CD:ROCKCI	9115		СН	RWR		TELEVISION PERSONALITIES	MUMM	YOU'RE NOT WATCHING RE	IE LPINC:REF 11008/REF 22	1008 F	Indie
	ELDRIDGE, Roy ELLINGTON, Du									TAX	CH	Jazz			THE PAIN	TED WORD FIRE LPIMC: REF 1	1010/REF 22010 CD REF 330	10 F	India
												Pop		TELEVISION PERSONALITIES 11003/REF 22003 CD REF	THEY COL	ULD HAVE BEEN BIGGER THAN	THE BEATLES FIRE LPIMC	REF #	Indie
	EVERLY BROTH 2,40/3,35							MC:FABC 00	6 CUICUFAB O					TOQUNHO INSTRUMENTAL O	CAJU CO	CAJU 3803 £ 7.44		IMD/AMT	Lat. Am.
	FELICIANO, Jose FLYING SAUCES	LIGHT	AY BB	E KAZ LP #	CAZMO	20 CD KAZY	CD 20	0.000			CH	MOR B 'w' B		TORME, Mel MEL'S LONDON TRINE AFTER TRINE TRINE	MOOD PA	ARADE CD:PAR 2008 £ 2.97 RISE ATLANTIC/EAST WEST	DAM 2567022251/2567022	PK/CH	Jazz Rock
	FOUR HORSEM	IN, The	HE FC	UR HORSE	MEN	DEF AMERIC	AN LPM	C:5100471/5	100474 CD 5100	1472	F	Metal		CD:7567822352		D THEORY JIVE LPIMC:HIP 117		BMG	Rep
	E 4.56/7.44 FOX, ROY/CARE	IOLL GIR	BONS	TWO YANK	S IN I	LONDON! PA	ARADE CI	D-PAR 2302	476	P	UCH	Nost.		TROJANS SKALALITUDE GAZ	LP LPGA	Z 007 CD CDGAZ 007 £ 3.557.	25	APT	Ska
	FRIEDMAN, Des 036 CD:MC	n THE V	ERY D	EST OF DE	IAN F	RIEDMAN M	iusic cu	UB INTERNA	TIONAL MC:M	CTC MO	CST	Pop				TOL LPIMC ESTV 1/TCESTV 1 I VERY BEST OF THE TURTLES		NAL MOVIED	Pop
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	GAYE Marvin /	TRIBUT	MAN!	MOTOWN !	MC/M	KING COLE	WD 72211	M MC:WK 1	2210 CD:WD 72		BMG BMG	MOR		VARIOUS 1000 VOLTS OF STA	OON ON	GOSSAMER WINGS ICOLE P	ORTERI PARADE CO PAR 2	P PK/CH	Seul Nost.
	GETZ QUARTET	Stan, I	SHE	LLY MANN	E QUI	INTET STAN	& SHEL	LY, LIVE IN	1956'57 FLYRIG	HT	CH	Jezz				ALTERNATIVE WAY POLYGRA			India
	GILLAN THE VI	RY DES	0 10	ILLAN MU	sic c	LUB INTERN	AMORTAL	L MC MCTC	002 CD:MCCD	032 MC	CBT/	Metal		CD:8457472					
	GLTRAP, Gorde	a TUE	est /	e cospo	N GE	TRAP PREST	not MC	CASSOP OF	co cosce o	95.6	IMG					LPIMC STAR 2524/STAC 2524 ES VOLUME 3 MUSIC CLUB II	CD TCD 2524 £ 5.567.65	8MG 644 MCI/78D	Rock
	3.65/4.86 GOATLORD REF									0491		Metal				LUME 1 (1927-28) FLYRIGHT/N			
											HOD	Jazz		VARIOUS DUBLIN SONGS MIL	JISIC CLUI	B INTERNATIONAL MC: MCTC I	042 CD MCCD 042 C 2 43/3 6	S MCI/TBD	Jazz Ethnic
	GREEN ON REI	LITTLE	THIN	35 IN LIFE	1987	1991 MUSIC	CLUB I	NTERNATIO	VAL MC:MCTC	037 MC	/TBD	Rock				B INTERNATIONAL MC MCTC 1930 MATCHBOX LP MSE 209			Folk
				OUND TOW	ER LP	MC RTMLP	32/RTM5	MC 32 CD:R1	MCD 32 £ 4.59	7,44 P	IMA	Indie		VARIOUS FM YOUR FAN - A CD:9031755982	TRIBUTE	TO LEONARD COHEN EAST V	VEST LPIMC:WX 444/WX 4	44C W	
	HAPPY MONDA											Incie	~		MC:CHD	IC 335 CD COCHD 335 C 4 6973	29	,	888
	HILL, Papa Harr MATCHEO	rey, & LI	NIG C	LEVE REED	, R. 8	ROWN COU	NTRY BL	UES - THE I	IRST GENERAL	IION	CH			VARIOUS REPAGANDA (CASI	STORY PA	URT 1 ROCKHOUSE CO.ROCKC	9120	O491 2502	Ribilly
				CONCERT	PARA	DE CO:PAR 2	2001 £ 2.5	97		P	CH	Jazz R A R							
	HORNE, Lynn/CLI HORNE, Lena FI	ROMIFE	TIW AL	H LOVE PA	RADE	CD PAR 200	5 C 2.97				CICH	Jazz			E VOLUM	B INTERNATIONAL MC: MCTC	NAL MC MCTC 645 C 2.43/3 6	S MCVTSD	Rock
								0435 CD:MC	AD 10435		BMG CH	Jazz							
	HOWELL, Peg L	OULD SE	PROB	LEM RISE A	FALL L	P. RF 008 C 4	.50			0491	2502	Metal		VARIOUS SOUL HITS, DANCE	PARTY C	UME ONE ROUND TOWER CD: CHARLY QUALITY MC GSMC 80	005 CD: OSCD 6005 £ 2.40/3.6	so CH	Soul
	JUDGE DREAD											Reggae		VARIOUS STAX REVUE LIVE A	AT THE 5	MARLY QUALITY MC QSMC 60 8 STAX LPIMC SXD 043/SXDC 4 BALLROOM STAX CD:CDSXI TEMPLE CEREMONY JECKLIN I SLUB INTERNATIONAL MC:MCI	943 CD:CDSXD 94 £ 4.69/7.3	9 9	Soul
	KING OLIVER/	ELLY RO	LL M	DRTON THE	E KIN	G AND MIST	TER JELL	Y LORD PA	RADE CD:PAR	2303 7	KKH	Jazz		VARIOUS TAIWAN THE CON	MUSIC C	TEMPLE CEREMONY JECKLIN I	DISCO CD JD 6522		Ethnic
	I EE Eraddin Co	gers I'M	A NU	поскнос	USE CI	о поскор э	118				CH	R W R		VARIOUS THE POWER AND T	HE GLOR	Y POLYGRAM TV LP MC 51036	01/5102604 CD 5103602		Pop Rock
	LEWIS, Jerry L 2,40/3,60								1 CD:QSCD 60			R'n' R		VIENNA SYMPHONY ORCHE	STRA OR	CD:CDSUN 33 ICHESTRAL ROCK MUSIC CLL		CTC MCVT8D	R'n' R MOR
	LIBERT, Ottman	NOUVE	W FL	MENCO H	GHER	OCTAVE CO	HOMCO	7026	co asea sa		CH	New Age		031 CD MOCD 031 E 2-43. WALLER, Fats PHENOMENAL			THE PROPERTY OF THE PARTY OF TH		.mon
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	LOVE LIKE BLO							U:21033 £ 4.	3002 £ 7.44	0491 IMD	(AMI	Lat. Am.		WILSON, Teddy Plano Sol or	SAFFINIT	V CD CDASS 1616		-	Jazz
									CD KAZCO SOI		RWG.	Nost. Warld		WORDLE'S INVADERS OF TH	E HEART,	Jah RISING ABOVE BEDLAM	OVAL LPIMC: OVER 601/OV	MC W	7800
	MARLEY, Bob. I	& THE W	MLERS	THE VERY	BEST	OF THE EAR	LY YEAR	S MUSIC CL	JB INTERNATIO		L/TBD	Reggae		X-BAY SPEX GERM FREE ADD	LESCENT	TS VIRGIN CD:CDVM 9007			Punk
	MC:MCTC	033 CD:	WCCD	033 £ 2.435	3.65									125 1255 TORY A TOU/EAST I	MEST LPI	MC 7567917471/7587917474 CC	7.7567917472	W	Rock

MUSIC VIDEO

FOREIGNER THE FOREIGNER STORY — FEEL LIKE WINV/Warner Music (19/09/91) VHS Cent: E 8538501773 6.95
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DISTRIBUTORS

Continued on p23

ADVERTISEMENT TOP 75 SINGLES THE OFFICIAL WHARP END CHART

THE OTTIVIAL	TIVATAL E	IVD	UNANI	
Highest Title Posten Arist	Label Date	Highest Position	Tide Aristi	Label Date
1 I SHOULD BE SO LUCKY	PWL Jan '88	4	NEVER TOO LATE Kylie Minogue DRIVE ON	PWL Nov '89
4F GTO	Jan 188 Fanlare	39	Brother Beyond WIG WAM BAM	Parlophone Nov '89
13 Sinitta	Jan '88	49	Damian	Jive Dec '89
U Sinitta	Fanfare Jan '88	8	CAN'T SHAKE THE FEELING Big Fun	Jive Dec '89
4 WHO'S LEAVING WHO	EMI April '88	2	WHEN YOU COME BACK TO ME Jason Donovan	PWL Dec '89
11 LET'S ALL CHANT Pat & Mick	PWL April '88	10	LISTEN TO YOUR HEART	Chrysalis Dec '89
2 GOT TO BE CERTAIN Kylie Minogue	PWL May '88	1	DO THEY KNOW IT'S XMAS	PWL/Polydor Dec '89
15 MAYBE (WE SHOULD CALL IT A DAY)	EMI July '88	43	WHEN WILL I SEE YOU AGAIN? Brother Beyond	Parlophone Dec '89
2 THE LOCOMOTION Kylie Minoque	PWL Aug '88	1	TEARS ON MY PILLOW Kylie Minogue	PWL
2 THE HARDER I TRY Brother Beyond	Parlophone Aug '88	6	WALK ON BY	Jan '90 PWL
5 NOTHING CAN DIVIDE US	PMI	10	INSTANT REPLAY	Feb '90 Fanfare
21 TURN IT INTO LOVE	Sept '88 EMI	30	ALL 4 LOVE	Feb '90 Champion
22 I DON'T BELIEVE IN MIRACLES	Oct '88 Fanfare	41	Raze GET BUSY	Feb '90 Jive
25 ALL OF ME	Oct '88		Mr Lee I MIGHT	Feb '90
2 JE NE SAIS PAS POURQUOI	Mega Nov 88	18	Shakin' Stevens	Epic Mar '90
Kylie Minogue	PWL Nov '88	21	HANDFUL OF PROMISES Big Fun	Jive Mar '90
6 HE AIN'T NO COMPETITION Brother Beyond	Parlophone Nov '88	16	COUNTING EVERY MINUTE Sonia	Chrysalis April '90
3 SUDDENLY Angry Anderson	Food For Thought Dec '88	22	USE IT UP & WEAR IT OUT Pat & Mick	PWL April '90
1 ESPECIALLY FOR YOU Kylin & Jason	PWL Jan '89	8	HANG ON TO YOUR LOVE Jason Donovan	PWL April '90
14 BE MY TWIN Brother Beyond	Pariophone Jan '89	24	HITCHIN' A RIDE	Fanfare May '90
49 AS ALWAYS Farley Jackmaster Funk	Champion Jan '89	2	BETTER THE DEVIL YOU KNOW Kylie Minague	PML May '90
1 TOO MANY BROKEN HEARTS	PWL Mar '89	14	YOU'VE GOT A FRIEND Big Fun & Sonia	Jive June '90
8 I'D RATHER JACK The Reynolds Girls	PWL Mar 89	18	ANOTHER NIGHT Jason Donovan	PWIL July '91
9 I HAVEN'T STOPPED DANCING YET	PWL April '89	18	END OF THE WORLD	Chrysis
22 CAN YOU KEEP A SECRET	Parlophone	9	RHYTHM OF THE RAIN	Sept '91 PWL
48 THAT'S HOW I'M LIVING	April '89 Champion April '89	22	Jason Donovan I'M DOIN' FINE	Sept '91 PWL
1 HAND ON YOUR HEART	PWL	4	STEP BACK IN TIME	Nov '90 PML
28 LOVE ATTACK	May '89 Epic	19	THE BEST CHRISTMAS OF THEM ALL	Nov '90 Epic
4 FERRY 'CROSS THE MERSEY	May '89 PWL	6	Shakin' Stevens WHAT DO I HAVE TO DO	Dec '90 PWL
	May '89 Fanlare	_	Kylie Minogue THE GIRL I USED TO KNOW	Feb '91 Parlophone
Sinitta Sinitta	June '89 PWL	48	Brother Beyond NIGHT FEVER MEGAMTX	Feb '91
Jason Donovan	June '89	23	The Mixmasters	Feb '91
1 YOU'LL NEVER STOP ME LOVING YOU	Chrysalis July '89	8	LOVE AND KISSES Dannii Minogue	MCA April '91
2 WOULDN'T CHANGE A THING Kylie Minogue	PWL Aug '89	_17	RSVP Jason Donovan	9WL May '91
7 TIME WARP	Jive Sept '89	11	SUCCESS Dannii Minogue	MCA June '91
4 BLAME IT ON THE BOOGIE	Jive Sept '89	6	SHOCKED Kylie Minogue	PML June '91
2 EVERY DAY Jason Donovan	PWL Sept '89	8	JUMP TO THE BEAT Dannii Minogue	MCA July '91
17 CAN'T FORGET YOU	Ohrysalis Oct 89	21	LOVE'S UNKIND Sophie Lawrence	Aug '91
20 LOVE ON A MOUNTAIN TOP	Fanlare Oct '89	10	HAPPY TOGETHER Jason Donovan	PWL Aug '91
19 DON'T MAKE ME OVER	Champion Oct '89	16	WORD IS OUT Kylie Minogue	PWL Sept '91
	00.00			Ocpt of

COMPILED BY RON McCREIGHT, ROBERT LEMON, SUE FOSTER, LIZ WATSON

HARP END Promotions Ltd

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As used by Radio One, Capital Radio, Network Television, National and Pop Press Thanks to the Players

TOP 75 SINGLES 28 SEPTEMBER 1991

THE OFFICIAL

nusic week

CHART

	7	Lost	Weeks	Title Lobel 7" (12") (Distrit Artist (Producer) Publisher Casse	(rotuc	This	Lase	∑ 8 Title ≥ Artist (Producer) Publisher	Label 7" (12") (Distributor) Cassette/CD
	1			(EVERYTHING I DO)	38	B	NEW	I THINK I LOVE YOU Voice Of The Beehive (Was) CC	London LON 3081 (F) LONCS 3081 ONCD 308
	-	1	14	(EVERYTHING I DO) I DO IT FOR YOU * Bryan Adam's (Lange) MCA/Rondort/Zombs ABM AM/Y) AMMC 389 AM/DO	788 IF) 35	9 .	16 2	FFFI EVERY REAT	Factory FAC 3283/FAC 338 (P)
Δ	2	3		LET'S TALK ABOUT SEX MYF(II) 152FCS 152FCD Salt-N-Pepa (Hurby Luv Bug And The Invincibles) Next Plateau/All Boys	162 (F) /1 C	0 :	10 9	ALLALOVE	Giant W 0053(T) (W) W 0053CW 0053CD
Δ	3	4		INSANITY		1	15 6	HOUSECALL Shabba Ranks featuring Maxi Priest (Bennett	Epic 6573477/6573476/6573474 (5M) s/Dillon) Various 6573475
	4			LOVE TO HATE YOU Mute 172/MUTE 1311 CMUTE 1311 Erasure (Phillips) Musical Moments-Sonet/Andy Bell/Sony COM.	TMP A	2 .	54 Z	LIVE FOR LOVING YOU	Epic 6573827/- (SM) ▲
-	5	2		I'M TOO SEXY ● Tug/12/500G 1 Right Said Fred (Tommy D) His & Run CASNOG 1/CDSNO	IRMGI A.	3	м 2	ALDICUT ITUE CACHA MIYES	Cookempo COOLIXI 244 (E) COOLMC 244 COOLCD 244
-	6	5		SUNSHINE ON A RAINY DAY (REMIX) MAG MAGS 14MAG Zoe IYOUTH EGBMGCC	(14)F) A	4 1	NEW	SPECIAL WAY The River City People (Nicholas River City Pe	exple) BMG EMI(12)EM 207/E) A
Δ	7	13		EVERYBODY'S FREE (TO FEEL GOOD) Pulse8/1726.0SE 13 (ALGSE 13CDL	IEMGI AL	5	NEW	I WANT YOU (FOREVER) DJ Carl Cox (Cox/Lascelles) PerfectorCC	Perfecto P8 44885/PT 44886 (BMG) A PK 44885/- A
	8	,		PEACE East West 7Z 616 Sabrina Johnston (Johnston) United MCA YZ 616 CYZ	(T) (A)	6	37 3	DOMINATOR	R&S - RSUK 4 (RTM P) - (RSUK 4CD)
-	9	6	6	CHARLY XLXS20XII Prodigy (Stevens/Howlett) Virgin XLC21XII	21(0) /	7	NEW	DON'T LET THE SUN GO DOW Oleta Adams (Orzabal) Big Pig	
	10	10		WHAT CAN YOU DO FOR ME ##F00		В	NEW	WORLD IN UNION Kiri Te Kanawa (Skarbeki Skarbeki Standard	Columbia 65,748171- ISM) 65,74814 65,74812
Δ	11	16		SOMETHING GOT ME STARTED East West 1/2514/01/25 Simply Red (Levine Hucknatt) EMISO What 1/2514/01/25	(Davi Ac	9	NEW	IS IT GOOD TO YOU Heavy D & The Boyz (Riley) EMI/Zomba	MCA MCS(T) 1564 (BMG) A MCSC 1564 MCSTD 1564
Δ.	12	18		CAN'T STOP THIS THING WE STARTED ASM AMY Bryan Adams (Lange/Adams) Rondor/Zomba AMMC 813W	812 (F) E4	0 1	NEW	GOT IT AT THE DELMAR Senseless Things (Corcoran/Senseless Thin	Epic 6574497 6574496 (SM)
	13	29	100	SALTWATER Vog n VS(T) Julian Lennon (Ezrin) Various VSC 1864VSCI	361(6)	1	15 3	HEAD LIKE A HOLE Nine Inch Nails (Flood Reznor) MCA	TVT (12/IS 484 IF) -(OD 484
Δ	14	20		SUCH A FEELING Viryl Solution STORM 32S STORM3 Bizarre Inc Bizarre Inc Schnozza STOR	(ISBD) E 4	2 [NEW	ENERGY FLASH (EP) Beltram (Beltram) R&S/Rhythm King	R&S :RSUK 3 (RTMP) ▲
Δ	15	19		CREAM Poisley Park W 0061(T) W 0061CW 0061 Prince & The New Power Generation (Prince/The New Power Generation	CDAM P	3	33 4	WORD IS OUT	PWL PWL(T) 264 (W) PWMC 204 PWCD 204
Δ	16	25		SUCH A GOOD FEELING 4th-B'way 112/589M		4 [NEW	I BELONG TO YOU Whitney Houston (Walden) WC/Virgin	Anista 114727/614727 (BMG) 412246/664727
	17	8		DON'T CRY Gullen GFS(T): Gullen GFS(T): GFS(S): GFS(S): GFS(S):	(BMG) EI	5	36 5	DE VOLING DE EQUITER DE L	
-	18	11	_	GETT OFF Pastey Park W 0056(T) W 0056C/W 0056 Prince and The New Power Generation (Prince/New Power Generation) is	CO.440 PT	5	39 3	MAKE IT TONIGHT	Precious Organisation JEWEL 15(12) (F) JWLWC 15(JWLCD 15
	19	NE	7	WIND OF CHANGE Vertigo VERIC Scorpions (Otsen/Scorpions) CC VERMC Selve	158 IFI 5	7 [NEW	SECRETS OF THE HEART Chesney Hawkes (Shacklock) Trinifold	Chrysal's CHSP 3681-(E) A CHSMC 3681 CHSCD 3681
Δ	20	28	_	THE ONE I LOVE BS IRM 1785 REM (Litt/REM) WC IRMC 178 CIR	IBMGI E		NEW	COME INSIDE Thompson Twins (Bailey/Curne) CC	Warner Brothers W 0058(T) (W) A W 0058C/W 0058CD
	21	12		LOVETHY WILL BE DONE Columbia 653313 Martika (Paisley Park) WC 6531341	D ISMI E	9	50 3	THEN YOU TURN AWAY OMD (OMD) Raw United Virgin	Virgin VS 13681 (F) VSC 1368 VSCDT 1368
	22	15		20TH CENTURY BOY Marc Bolan & T-Rex (Visconti) Wizard (Bahamas) Marc On Wax (12/MARC 50 CAMARCS) (COM.)	IBMGI CI	0	40 6		PWL PWL 2031 (W) PWWC 203 PWCD 203 (k)
Δ	23	31			pitaliti G	1	41 4	ONLY LOVE CAN BREAK YOUR HEAR SEEtienne (SEEtienne) AIWC AAIWC/CCCC	DT/EII THY Manual 1859:
	24	NE	7	JACKY Some Bizzere YZ 61 Marc Almond (Horn) Carlin YZ 610CY.	OTHER C	2	42 10		One Little Indian 52 TPA 52 TP12 (P) 52 TPACS2 TPACD
Δ	25	32		BRIDGE OVER TROUBLED WATER Dance Pool 655546A65555 PJBHannah And Her Sisters (Bellotte) Charing Cross 555546A	66 ISW 6	3	34 3	I WANNA RE ADORED	Silvertone ORE(2) 31 (P) (ORECD 31
	26	14		I'LL BE BACK Exc 657417		4	48 2	MENTACM	IDMTGIC WIZE, 238
	27	17	_	GOOD VIBRATIONS Interscope A 876		5	NEW	THE HOUSE IS MINE The Hypnotist (Pound Smith) CC	Rising High (RSN4 (SRD)
	28	22		MAKIN' HAPPY ASMAMOTOSOAMMI		6	NEW	GOD OF ABRAHAM MNO (Adams/Khan) MCA	A8M AM(Y) 820 (F) ▲
	29	21		TRUST Furtive 6574627/6574626/65/4624/65/46 Ned's Atomic Dustbin (Corcoran/Ned's Atomic Dustbin) PolyGram		7	51 2	ONE WAY The Levellers (Scott) Empire	China WCK(T) 2008 (P) WCKMC 2008/WCKCD 2008
	30	27		THE BIG L EM (12)EM Roxette (Ofwerman) EMI TCEM 204 CI		8	55 3		Viogin America VUS(TG) 45 (F) VUSC 45 VUSC 45
	31	24	3	MORE TO LIFE EN EN 26-TOEN		9	57 3	SHE GOT SOUL	JAM ANNY STRIAMER BTO ICI
•	32	NE	"	LIVE YOUR LIFE BE FREE Virgin 1971Y) Belinds Carlisle INovels Various VSC 1370-VSC	1320 (F) 7 (0	43 4	HEARTHAMMER (ED)	Chrysa'is CHS/G12/3754 (E) CHSMC 3754 CHSGCD 3754
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	34	25		MORE THAN WORDS O A&M AND Extreme (Wagener) Rendor AMMC TROAMCI	792/FI 7	2	56 5	EEEI CO HICH	Dusted Sound 65/3667 (65/3666 (SM) 65/3664 65/3662
	35	NE		NO MORE TEARS Epic 6574407/6574		3	NEW	SOMETHING SPECIAL Normad (Rochelort) Skratch	Furnour BUMAIT (35/P) A
	36	23	7	SET ADRIFT ON MEMORY BLISS Gee Street GEE PM Dawn IPM DAWN DAWN DAWN DAWN DAWN DAWN DAWN DAWN	T) 33 (F)	4	66 2	THE CLIM DOCCMPT CHIME	Go Beat GCD(X) 59 (F) GCDMC 59 GCDCD 59
	37	NE		INTERNAL EXILE Polydor FISHY 1615 Fish (Kimsey) Fishy/Hit & Run FISHC 1	HS1(F) 7	5	47 7	COLD COLD HEADT	Arista 114555 614555 (BMG) 411920 664555 (S
	As u	sed	by	Top Of The Pops and Radio One					411/00/094333 (3

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I ADORE MI AMOR

JULIAN JOSEPH

THE OTHER SINE OFTOWN

WARNER MUSIC LIK SALESPERSON OF CALL





THE OFFICIAL

- FOR YOU *
- 3 Salt-N-Pepa featuring Psychotropic LOVE TO HATE YOU INSANITY
- SUNSHINE ON A RAINY DAY (REMIX) I'M TOO SEXY
- 13 EVERYBODY'S FREE (TO FEEL GOOD)
- WHAT CAN YOU DO FOR ME CHARLY PEACE
- CAN'T STOP THIS THING WE STARTED SOMETHING GOT ME STARTED
- SUCH A FEELING Bizarre Inc SALTWATER Julian Lennon
- CREAM Prince & The New Power Generation SUCH A GOOD FEELING
- DON'T CRY Guns N' Roses Brothers In Rhythm
- 28 REM ONE I LOVE WIND OF CHANGE 11 Prince and The New Power Generation
- 12 LOVE...THY WILL BE DONE 15 Marc Bolan & T-Rex Marc On Wax
- 31 NUTBUSH CITY LIMITS (THE 90S VERSION)

24 May JACKY





- music week 38 III I THINK I LOVE YOU Voice Of The Beehive 46
- ALL 4 LOVE Color Me Badd FEEL EVERY BEAT Electronic HOUSECALL
- Shabba Ranks featuring Maxi Priest

- ALRIGHT (THE SASHA MIXES Gloria Estefan
- 44 THE SPECIAL WAY
 The River City People

NEW I WANT YOU (FOREVER)

- 47 LET DON'T LET THE SUN GO DOWN ON ME DOMINATOR

- 48 WORLD IN UNION
- 49 III IS IT GOOD TO YOU Heavy D & The Boyz Senseless Things
- HEAD LIKE A HOLE
- 52 ENERGY FLASH (EP.
- 54 I I BELONG TO YOU Whitney Houston u Kylie Minogue
- y Wet Wet Wet MAKE IT TONIGHT BE YOUNG, BE FOOLISH, BE HAPPY
- 58 TEW COME INSIDE 57 SECRETS OF THE HEART Chesney Hawkes

Precious Organisation

- 50 OMD TURN AWAY HAPPY TOGETHER Jason Dono
- ONLY LOVE CAN BREAK YOUR HEAP
- 42 MOVE ANY MOUNTAIN

PLAYLIST CHART

THE OFFICIAL music week

Pos topes	And The	Little	23	Capacities	Rade Breafford	Names Other	Coul FM	Test Physiogs	Taphi Can Wen	Perceise
1	Martika LOVE_THY WILL BE DONE	Columbia	A	A	A	A	A	50	12	91.2
2	3 Roxette THE BIG L	EMI	A	A	A	A	A	50	27	88.0
3	29 Bryan Adams CAN'T STOP THIS THING WE	A&M	В	A	A	A		46	18	85.8
4	2 Bryan Adams (EVERYTHING I DO) I DO IT	A&M	A	A	Α	A		48	1	85.0
5	Zoe SUNSHINE ON A RAINY DAY	M&G	A	A		A	A	48	5	84.8
6	19 Julian Lennon SALTWATER	Virgin	В	A	A	A		47	29	83.0
7	Sonia BE YOUNG BE FOOLISH BE HAPPY	10		A		A	A	46	36	80.5
8	Kylie Minogue WORD IS OUT	PWL	A	A		A	A	40	33	77.5
9	13 Simply Red SOMETHING GOT ME STARTED	East West	A	A	Α	A	A	49	16	77.1
10	n Sabrina Johnston PEACE	East West	A	A		A		41	9	77.0
11	∞ Color Me Badd ALL 4 LOVE	Giant	В	A	В	A	В	39	30	75.7
12	x Cliff Richard MORE TO UFE	EMI	В	Α	A	8		39	24	. 72.3
13	23 OMD THEN YOU TURN AWAY	Virgin	A	А	A	Α	A	44	50	69.6
14	> Wet Wet Wet MAKE IT TONIGHT	Precious	В	A	В	В		42	39	69.1
15	12 Marc Belan/T Rex 20TH CENTURY BOY	Marc On Wax	-	Α		A	A	34	15	67.5
16	Midge Ure COLD COLD HEART	Ansta		A				32	47	66.8
17	→ Crystal Waters MAXIN HAPPY	A&M		А		Α		35	22	66.4
18	19 Salt-n-Pepa LET'S TALK ABOUT SEX	Hir	A	A	-	A	В	35	3	65.6
19	11 Extreme MORE THAN WORDS	A&M		A	В	Α	В	43	26	64.6
20	ж Right Said Fred ГМ ТОО SEXY	Tug	В	A			-	33	2	64.2
21	15 Rod Stewart BROKEN ARROW	Warner Brothers		Α	В	В	-	41	60	63.2
22	- Cathy Dennis TOO MANY WALLS	Palydar	В	A	Α	A	A	40		61.9
23	- Belinda Carlisle LIVE YOUR LIFE BE FREE	Virgin	Α	Α	A	A	A	39	-	61.8
24	- Erasure LOVE TO HATE YOU	Mute	A	A		A	A	38	7	60.7
25	⇒ Gloria Estefan LIVE FOR LOVING YOU	Epic	В	A	A	В	A	42	54	60.3
26	no PM Dawn SET ADRIFT ON MEMORY BLISS	Gee St	A	A		A	В	39	23	59.3
27	3 Utah Saints WHAT CAN YOU DO FOR ME	Hir		A	-	A		30	10	58.9
28	Chesney Hawkes SECRETS OF THE HEART	Chrysalis	В	A	- A	В	В	44 26		58.6
30	PJB feat Hannah & Her Sisters BRIDGE OVER TROUBLED			A	R			34	32	57.4
31	a Tina Turner NUTBUSH CITY LIMITS B Runrig HEARTHAMMER	Capitol		A	R	B	-	27		55.6
32	Brothers In Rhythm SUCH A GOOD FEELING	Chrysalis 4th B'Way	Α.	A	-	R	B	26	43 25	55.4
33	Voice Of The Beehive THINK LOVE YOU	4m 8 Way London	A	A	A	8	8	32	25	54.6
34	3 Marky Mark & The Funky Bunch GOOD VIBRATIONS	East West	A .	B	A	A	-	30	17	54.6
35	33 Shabba Ranks and Maxi Priest HOUSE CALL	East West Epic	-	A	-	A	-	22	35	50.5
36	is Incognite CRAZY FOR YOU	Talkin Loud		A	A	В	-	33	61	50.5
37	14 Prince & New Power Generation GETT OFF	Paisley Park	В	A	M	A	A	34	11	50.4
38	Jason Donovan HAPPY TOGETHER	PWL PWL	В	A		A		35	40	49.9
39	River City People SPECIAL WAY	EMI	В	A	В	В		33	40	49.1
40	Prince & New Power Generation CREAM	Paisley Park	A	A		A	-	27	19	48.2
41	e Lenny Kravitz STAND BY MY WOMAN	Virgin America	-	A	В	A	A	32	55	47.5
42	Dire Straits CALUNG ELVIS	Vertigo		A				26	74	46.9
43	- Whitney Houston BELONG	Arista	-	- A	A			28	-	44.1
44	SP Guns N' Roses DON'T CRY	Getten	A	A	-	A	В	27	8	44.0
45	. Oleta Adams DON'T LET THE SUN GO DOWN ON.	Fontana	A		A	В		35	-	43.4
46	- Rozalla EVERYBODY'S FREE (TO FEEL.)	Pulse 8	В	A				11	13	42.7
47	27 Deacon Blue TWIST AND SHOUT	Columbia		A		A		23	69	40.7
48	13 Status Quo CAN'T GIVE YOU MORE	Vertigo		A	- 51	В	-	22	64	40.3
49	∞ Electronic FEEL EVERY BEAT	Factory	A	В		8		25	46	38.9
50	- Bros TRY	Columbia	В			В		29	38	37.8
51	22 Simple Minds STAND BY LOVE	Virgin						24	71	37.0
52	- Maxi Priest JUST A LITTLE BIT LONGER	Ten	-	A		-	В	19		36.6
53	SO REM THE ONE I LOVE	IRS	A			В	A	25	28	35.9
. 54	- Marc Almond JACKY	WEA	A	A		Α		21		35.4
55	36 The Shamen MOVE ANY MOUNTAIN	One Little Indian	-	В		A		24	42	35.1
56	- St Etienne ONLY LOVE CAN BREAK YOUR HEART	Creation	В	A		A		23	41	34.2
57	37 Bomb The Bass WINTER IN JULY	Rhythm King		В		A		19	49	34.0
58	- Des'ree FEEL SO HIGH	Sarry Saho Square	-		В			29	56	33.3
59	The Mock turtles STRINGS AND FLOWERS	Siren			В	В	A	29		32.9

and to EBA Batter hand on 18 elected such Station weightings are based on total interiors hours as calculated by JCPAR 100% county responses

LUC TOP 30 SINGLES

03 101 30 OHAGEE	
1★ 1 IADORE MI AMOR, Color Me Badd	Giano
2 * 2 GOOD VIBRATIONS, Marky Marker, Bunch L. Holloway	Interscope
3 1 MOTOWNPHILLY, Boyz II Men	Motown
4± 11 EMOTIONS, Mariah Carey	Columbia
5* 1 LOVE OF A LIFETIME, Firehouse	Epie
6 THINGS THAT MAKE YOU GO HMMM C&C Music F	actory Columbia
7 TIME, LOVE AND TENDERNESS, Michael Bolton	Columbia
8 * 14 DO ANYTHING, Natural Selection	East West
9 * 14 SOMETHING TO TALK ABOUT, Bonnie Raitt	Capitel
10* 11 SHINY HAPPY PEOPLE, REM	Wanner Brothers
11 I UK TOO MANY WALLS, Cathy Dennis	Polydor
12 . (EVERYTHING I DO) I DO IT FOR YOU, Bryan Adams	A&M
13 12 NOW THAT WE FOUND LOVE, Heavy D & The Boyz	Uptown
14 THE PROMISE OF A NEW DAY, Paula Abdul	Captive
15 * 19 ROMANTIC, Karyn White	Warner Brothers
16* # HOLE HEARTED, Extreme	ASM
17 # 22 EVERYBODY PLAYS THE FOOL, Aaron Noville	A&M
118 M THE MOTOWN SONG, Red Stewart	Wanner Brothers
19 to LOVE THY WILL BE DONE, Marries	Columbia
20 IS LICAN'T WAIT ANOTHER MINUTE, HI-Five	See
21 * × ENTER SANDMAN, Metalica	Elektra
22 n WIND OF CHANGE, Scorpions	Mercury
23 17 CRAZY, Seal	Sire
24* x IK REAL REAL REAL, Jesus Jones	584
25★ . CAN'T STOP THIS THING WE STARTED, Bryan Ada	
26 * a UK THE ONE AND ONLY, Chesney Hawkes	Chrysalis
27★ . THE REAL LOVE, Bob SegenSilver Bullet Band	Capital
28 * THE TRUTH, Tami Show	8CA
29 n 3 A.M. ETERNAL, The KLF	Arista
30★ . DON'T WANT TO BE A FOOL, Luther Vandross	Epic
US TOP 30 ALBUMS	
1* ROPIN' THE WIND, Garth Brooks	Capitol
2 1 METALLICA, Metallica	Elektra
3 z UNFORGETTABLE, Natalie Cole	Elektra
4 s C.M.B., Color Me Badd	Giant
5 • LUCK OF THE DRAW, Sonnie Raits	Capitol
6 4 COOLEYHIGHHARMONY, Boyz II Men	Metewn
7* 10 GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia
8 TIME, LOVE AND TENDERNESS, Michael Bolton	Columbia
9* 11 OUT OF TIME, REM	Wanner Bros
10 3 ROLL THE BONES, Rush	Arlantic
11 . THE CIDE INCIDE ON COMPANY OF THE PARTY	

11★ 1 THE FIRE INSIDE, Bob SegenSilver Bullet Band 12 FOR UNLAWFUL CARNAL KNOWLEDGE, Van Halen Warner Brothers 13★ . PSYCHOTIC SUPPER, Tesla Getten 14 s NO FENCES, Garth Brooks Capital 15* ON EVERY STREET, Dire Straits 16 12 SPELLBOUND, Paula Abdul Captive 17 M EXTREME II PORNOGRAFFITTI, Extreme 18 IS HEART IN MOTION, Arry Grant A&M

19 * 10 NAUGHTY BY NATURE, Naughty By Nature ermy Boy 20 IN ROBIN HOOD: PRINCE OF THIEVES, OST Mongan 21 * . THE COMMITMENTS (OST), Various MCA 22 II WBBD - BOOTCITY, Bell Bir Devoe MCA 23 22 EMPIRE, Queensryche EMI 24 IS SHAKE YOUR MONEY MAKER, The Black Crowes Def American 25 3 MARIAH CAREY, Mariah Carey Columbia 26 x HOMEBASE, DJ Jazzy Jeff & Fresh Prince 27+ IT'S ALL ABOUT TO CHANGE, Travis Tritt

29 a INTO THE GREAT WIDE OPEN, Tom Perty & The Hearthreakers MCA 30 ★ . UK DOUBT, Jesus Jones Charts countesy Billitered, 28, September, 1991 * Bullies are awarded to demandrating the greatest airplay and cales gain.

586

LK UK signi

28 x SLAVE TO THE GRIND, Skid Row

32.0



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P

BY ALAN JONES MAVE THE RAY Stanles haven't really benefited

patronage of Prince is learly an advantage, as the Bangles, Sheena Easton and Martika can attest. But it doesn't always work out, and the careers of George Clinton, Kid Creole and Mavis

But Mavis, at least, has put her disappointment behind her, and. questing on two new albums. sounds as good as ever, now 51, Mavis turns up ad-libbing over BeBe and CeCe Winans' version of the Staple Singers' 1972 hit 'I'll Take You There', and turns in an impressive performance of the Carpenters' hit 'A Song For You' on the new B.E.F. album 'Songs Of Quality And Distinction

Volume 2 As an album track, the BeBe and CeCe Winans remake of 'I'll Take You There' is a delight, and Mavis's cameo is a nowerful tour-de-force that could scorch paint. Sadly, it's been remixed as a single for the dancefloor and

loses much of its charm It's a funny old world where women with the range and power of Mavis and Jocelyn Brown are revered and much used on albums by others, but don't have recording contracts of their own, while younger women whose vocal range barely spans an octave and whose performances are one dimensional are commonplace

 Your average 'Wogan' viewer is probably less likely to buy records than most, but every once in a while the programme features an artist whose records are ideally suited to the audience. And when it does, the effect is spectacular,

It happened a while ago with Bette Midler, and it happened again last week.



when Natalie Cole appeared to sing 'Don't Get Around Much Any More' and 'Paper Moon' from her album 'Unforgettable'. which immediately leapt from number 61 to number 16 as its sales more than quadrupled quests Everything

Concert BMG Video

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Boy 4 Front/PolyGram

ite Collection WMV

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3 Castle Music Picture

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Evening With Ritz

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4 Front/PolyGram

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SMA

19

Upcoming Wogan But The Girl, Huev Lewis, Alison Movet and Mariah Carey can expect a lesser effect, but watch out for a major surge in sales of Neil Diamond albums after his 6 November appearance

Right Said Fred's 'I'm Too Sexy' was number two for six months earlier, Paul McCartney and Wings' 'Mull Of Kintyre

eld off the Brighouse & Rastrick Band's 'The Floral Dance BEBE & CECE WINANS Rockin' Romance (I Go slow) 12" & CD Features BLACK BOX REMIXES **OUT NOW** GOOD 6/T/C/CD



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BY ALAN JONES

HOOKER'S LUCKY BREAK

Hooker's album 'The Healer' entered the chart at the tail end of 1989, the venerable bluesman, then 72, became the oldest artist ever to chart with an album of new material, beating a record set only weeks earlier by Max Bygraves. 'The Healer never did set the chart on fire it peaked at number 63 - but it did win Hooker several grammies, and sold solidly over a long period, eventually

qualifying for a silver disc Proving it was no flash in the pan, Hooker set about recording a new album in California earlier this year, assembling an all-star cast of quests, including Albert Collins, Robert Cray, Carlos

Santana, Keith Richards, Van Morrison and Ry Cooder The resulting album, 'Mr Lucky', was released

debuting on last week's chart at number three, two places higher than Morrison's album. Indeed, it's fair to say that the success of the album is due almost entirely to Hooker's popularity rather than that of his quests, and it's a tribute to his artistry that their participation is almost incidental Santana is a man who finds it difficult not to stamp his hallmark all over any record he touches, and while his guitar flares into action on 'Stripped Me Naked', it does so only briefly. Vocal assists by Cray and Morrison are more obvious, but in no way upstage their host. Hooker has threatened to retire - and who's to deny him after a working life of 60 years? - but with world

sales of 'Mr Lucky' expected to top 1m as did those of 'The Healer', he has less reason than most to





 RCA reports that Hits' album is approaching quadruple months after it was released. It's the first album to sell a million this year, though an exceptionally strong autumn release it's not the last, Indeed. MCA is confident that Cher's Geffen album 'Love Hurts' will reach a million by Christmas, I platinum (600,000 sales) after just nine weeks, and is about to be boosted further by her new single 'Save Up All Your Tears'. It's just shy of overhauling 'Heart Of Stone' to

become her biggest

selling album in the UK

 Dire Straits' long-awaited new album 'On Every Street' sold. nearly 200,000 copies in its first week on release, of which a massive 62% were on CD. As PolyGram's Pam Sharratt

number one album ever to top 60% on CD. With a mere 9% album helped to reshape significantly overall UK sales last week. In fact, while CDs slumped to a worst ever tough time as a singles format too: according to Gallup data.



cassette singles and CD singles both reached new peaks las week (23.4% and 18.4% respectively) while seven-inch slipped to 31.1%. 12-inch sales, holding up rather better, were 26.9%

"Don't Say That It's Over" Remixed by FRANKIE KNUCKLES

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2 RM UPDATE □ Liv □ Res

Martika LOVE, THO

a Roxette THE BIG L n Bryan Adams CAN

2 Bryan Adams (EVE

. Zoe SUNSHINE ON

19 Julian Lennon SAI

s Sonia BE YOUNG 8

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* Wet Wet Wet MA

12 Marc Bolan/T Re:

24 Crystal Waters M

n Salt-n-Pepa LETS

11 Extreme MORE THA

s Right Said Fred I's

15 Rod Stewart BROP

Cathy Dennis TOO

Erasure LOVE TO H

3 Gloria Estefan LIV

10 PM Dawn SET ADE

35 Utah Saints WHA

- Chesney Hawkes

PJB feat Hannah

24 Tina Turner NUTBI

3 Runrig HEARTHAM

n Marky Mark & Th

n Shabba Ranks an

es Incognito CRAZY F

14 Prince & New Po . Jason Donovan H

> River City Pegals Prince & New Po

es Lenny Kravitz STA

7 Dire Straits CALLI Whitney Houston ₽ Guns N Roses 00 Oleta Adams DON

Rozalla EVERYBOI 21 Deacon Blue TWI

1) Status Quo CAN' « Electronic FEEL EV

z Simple Minds STA

- Maxi Priest JUS

SO REM THE ONE I LOV Marc Almond JA 35 The Shamen MOV St Etianna OMIYE 37 Bomb The Bass W Des'ree FEEL SO HI

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Oleta Adams DON

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An "old hippy" tag has dogged guitarist Steve Hillage for years, but it is proving more and more inappropriate While he did indeed produce some rather self-indulgent ambient material during the bad old Seventies. Steve has been

a regular clubber ever since. His latest project, System 7, is completely current. Lacing its atmospheric sound collages with a drop of the hard stuff, the eponymously-titled double album brings together talents such as Derrick May, Alex Paterson of The Orb (whose stunning debut twin set Hillage contributed to) and singer Olu

Rowe The new single 'Habibi', world music dragged through a sweaty sound system at three in the morning, is a worthy introduction to the System 7 sound. "Habibi' means 'my love' in Arabic." explains Steve. "I've had a long-term interest in Arabic music, right back to the mid-Seventies, It's quite elevating." Quite so. Davydd Chong



'Habibi' is released by Ten on October 28

M-People

Manchester DJ Mike Pickering is back with a new group. M-People, who are about to create an impact with their second single, 'How

Can I Love You More', It features the vocals of Heather Small who used to sing with Hot House. The song is an up-tempo affair built around the catchiest of basslines and a timeless piano and strings arrangement.

How Can I Love You More' is released on de/Construction on October 7

After leading a string of groups during the Eighties - Quando Quango, T-Coy and Dynasty Of Two Pickering had a two-year break from recording his own material. "I got into remixing, which took up a lot of time but achieved nothing," he moans. "I was just making bad tracks better." So he got back into writing and gathered together a loose-knit pool of musicians and singers.

M-People's debut LP, called 'Northern Soul' and due out in November, continues the emphasis on real songs and quality singers. Pickering says: "People who have never been to the Hacienda still think of us as the birthplace of acid house and expect us to be playing techno," he says. "But the biggest tracks at the club are all real songs, like Kym Sims' 'Too Blind To See It'." Andy Beevers

Niahtlife

10 (Mikki House 12')

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(NEW) HOLD ON (Hurley Mixes) - Clubland feat Kim Mizzel (NEW) SHOW ME House Of Fire (NEW) GOTTA HAVE YOU Ecstasy

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(BTECH 12") (Project X 12") (House 'N' Effect 12") (UMM 12')





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Apachie Indian

Since his debut single 'Movie Over India' was released in April by Sure Delight, Apachie Indian has courted much media attention for his fusions of bhangra and dancehall reggae

The single topped both Jetstar's reggae chart and Oriental Star's bhangra countdown, a first for a Brummie of Asian parentage. A hip hop remix gave the track added longevity and Sure Delight has employed the same technique with the follow-up, 'Chok There', although this time round the DJ-friendly remix is given AA-side billing

The 'Chok There' hookline, rapped like an Asian version of Smiley Culture's 'Cockney Translation', originally appeared as a snippet in 'Movie Over India'. Literally translated it means, 'take it and put it there'

The 23-year-old Apachie is keeping mum about his real name. "Every time we reveal his name to the press, everybody with the same surname gets a phone call," complains his manager Mambo. "Uncles, aunties, cousins, everyone. He is so popular now that he can't even 'Chok There' is shop in Birmingham because of kids released by Sure asking for autographs." Kennedy Mensah

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1 (NEW) CHANGELisa Stansfield (1) IT SHOULD'VE BEEN ME Adeva 3 (NEW) GENERATE POWER (REMIXES) Photon II 4 (10) YOU KNOW HOW TO LOVE ME Tafuri 5 INFW MIRACLE System 7 (4) JAMES BROWN IS DEAD LA Style 7 (NEW) BABY LOVE (DANCE MIXES) Dannii Minoque 8 (NEW) GIVEIT TO ME BABY Love Revoluti (2) GETYOURSELF TOGETHER Young Disciples Talkin' Loud 10 (NEW) INSSOMNIAK DJPC Already a big US pop hit for this Canadian outfit but the dub mixe are the cuts to check out (12) COME BACK (FOR REAL LOVE) Alison Limerick Arista 13 (NEW) CHAPTER ONE - LAY'EM DOWN Assembly House Pure Bliss

15 (RE) AFTER THE LOVE HAS GONE Jesus Loves You More Protein 16 (NEW) FAIRY DUST Set Un System 17 (NEW) ES LA ROSA Latitud

(3) JUST GET UP AND DANCE Afrika Bambaataa

19 (NEW) HOLD ON (TIGHTER TO LOVE) Clubland 20 (NEW) PERFECT LIFE Soul Family Sensation

(20) LOST IN GROOVE Deskee



Big One

Cool Cuts clubline

the dancefloor just fills up with butts to pinch when this one comes on" Mike Tyson

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Voice Of The Ree

I A STYLE 'James Brown Is Dead' (German ZYX Records ZYX 6586-12)

Rushed out here in a fortnight, this De lieve it!), thumping and storming 0-130bpm to tally over the top rayer is nunrhipted merel. by someone intoring the title line rather than by the old boy himself, for once, with an alternative mix as flip. Such an exciting blo

JOY SALINAS Rockin' Romance (I Go Slow) (Dead Dead Good Records DDG5T, via

A huge hit in Italy, home since the mid-Eighties for its southel Filipino singer, this is a breezy "I go slow", "bump bump bump" and "hooh-yeah" repeating archetypal jangly Italo house romper in DJ-H's 118.9-Obpm Burnp, Burnp, 118-Obpm Dub and (emphasising the catchy the-oppin bub and emphassing the catchy chorus) 118.5bpm Radio-Bump Mixes, while due separately is a slow piano started 0-118.9bpm sturdier brassily cantering Black Box Remix (DDGSX), with their Black Box Instrumental and more jerkily surging 118.9bpm

'Exterminate'

louse PNT 032, via 081-968 8870) Daleks punctuated lerky spurter switches about

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sises as it bounds nervily through 0-127.5bpm Day Of The Hardrore and more calmly bleen (0-)127.4bpm Rush Mix versions. Conside the popularity of 'Dr Who' it could well cross

MEMBERS OF THE HOUSE

'These Are My People' (TRuelove 12 TLOVE 2, via Total/BMG) From Detroit's Shockwave label (as was the Reach Out For Love' back in February), but promoed here and much hyped way ahead of any import version, this Underground Resislance created 0-120.5bpm jiggly inspirational throbber is gospel-ishly chanted by smoothly harmonising guys and wailing Tunesia Fowle in its Rainbow Mix (now tightened up), beelie rumbling World Mix and thrumming The Lesso strumentall. Also on a sanarata strictly limit TLOVE X 2), info lacking agent from a huge "128 B.P.M.", are newly time stretched, sped up frantically galloping 0-127.9-127.75bpm Rainbow and 0-127.5-127.7bpm World mixes for those lunky locks who can find one

SUBSONIC 2 'Addicted To Music

The UK rappers' pop stars namechecki stunty new lack swinn lindler is on grown in the guys' own go go-type 102.5bpm The Orig-inal Fix Mix and furching Lowrell-like beats woven 102.7-0bpm Addicted To Breaks Mix, Incognito's Hendrix sampling 102.3bpm The Incognito Brass Mix, Dave Lee's Players Asso-ciation-ish 117.7bpm The Joey Negro Mix. Nightmares On Wax's twittery loping 120bpm It's A Habit Mix. plus an Acappella.

Get Ready For This' (PWL Continental PWLT 206, via Warner

Wilde, this reedy synth chords scrubbed lurchng and leaping (0-)124.5-0bpm twittery ra is in Orchestral and more properly bleeping 800 Mixes, tipped by many to be big.

RIOW

(Ten Records TENX 384) Preceded by a 'The Cutter' bootless scam. Go. don Matthewman's chugging drums shuffled and Liquid Liquid sub-bass rumbled remorse-less exciting raver has an all too brief blast of his blazing frumpet in its just plain 126bpm Mix, with jerkier stuttery 124bpm Album and twittery

125.5bpm Acid Mixes too, plus the calmly striding 120bpm 'Real'.

Nocturna (Emphasis/Columbia 657409 6)

'Anasthasia' with this 'Also Sprach Zarathustra introed, Zenon Zevenbergen rapped

Patrick De Meyer and Oliver Abbeloos get their own label identity here as they follow up and Perla Den Boer chanted, jerkily skittering, droning and sizzling (0-)127.9-0bpm hip house raver, in 3 O'Clock and 6 O'Clock Mixes, flip-ped by the similar but oddly titled 'Nocturian (East West YZ600T) acoustic jazz pia nist's 0-98.6-98-99-96.4-98.3-96.5 Victory' (do they mean "Nocturnal"?) Instru-mental and 9 O'Clock Edit.

catchy 107bpm bright jiggler (promoed on a

THE COOL NOTES
'Make This A Special Night'
(PWL Records PWLT 200, via Warner Now fronted just by lovely Lorraine Mointosh the mid-Eighties hit-makers return with a Stock Altken Waterman created made

"Black Diamond" label to disguise its sourcet, in Phil Harding & lan Currow's lazily

KENYA TRAVITT "I've Got What You Want" (US Big Beat BB-0033)

Produced by Paul Scott with writers Joanne Thomas, Derok-A-Jenkins & Joey Washington. this squeakily warbling mournful girl's plonked and piped chunkily lurching 120.4bpm jaunty R&B strider is in Club, Thump'n Dub, On Air and Instr. Mixes, all but the latter ending with

MODULAR EXPANSION

(Belgian Mikki House/HPF Records MMI Frank De Wulf's latest creation, this techno instrumental EP has the pshta pshta-ing ex press train tempo synth scrubbed episodic 131bpm 'Workaholics', droning synth thrum-med galloping 0-128bpm 'Cubes Remix', rumblingly twittered throbbing monotonous 0 124bpm Back To Nature*, and (as the title sug gests) bleepily percolating 126bpm 'Ping

20,000 Hardcore Members Kickin/GTi Records KICK 8, via Southern)

Hounslow's Ali Ghani and Barnet's Mark John Davies, both of them BAs at the University East Anglia, rave it up with this episodic 0-125-Obpm mish mash of thunderously droning subbass and 1990 cliches. Bipped by the "and I et bored" repeating sub-bass joited 0-125.7-Obom 'Asylum' and spacier bounding mystic 0-127.6-0bpm 'DJ Revolution (Hardcore

TEMPED TEMPED Like We Used To (Album Version)' (Ten Records TENX 366)

ently inspired by an earlier falling out v her duetting partner Eric Gooden, Melanie Wilachingly moans this lovely tortuous 56bpm lush soul crawler, flipped by the nag-gingly warbled 'Don't Wanna Have To Ask You in keyboardist Satoshi Tomie's calmly pulsing

Briefly... Also out around now and not to be ig-nored are SET UP SYSTEM 'Ealing Dust' (XL-Recordings XLT-22, WM) frantically scratching skittery Belgian raver here with Frank De Wulf's new (0-)131-0bpm Bells and 0-130bpm Saga Remixes, the import's 130.3bpm SYDNEY YOUNGBLOOD Where You Go (Femi Fem Mix)' (Circa YRT 68), Young Disciples remixed lust Marvin Gaye-like 94.6bpm tremulous jogging swayer, 94.7bpm Young Dub, 94bpm Original and Dub; SIMPLY RED 'Something Got Me Started (Perfecto Mix)' (East West YZ614T). Dakenfold & Osborne remixed anxious Oakenfold & Osborne remixed anxious 113bpm shuffling jangly patterer with honking sax. Instrumental flip, B-RICHI! 'Salvation' (BRL 1, via 0234 354470), by turns jangly Italo and spurfling techno 127,6-132,3-127.6spurting techno 127.6-132.3-127.6-132.3-127.6-132.3-127.6-132.3hnm raver on a single-sided white labe mailed to DJs: KELLY CHARLES 12.283, BMG), buoyantly striding 118bpm revival of Sybil's debut 1986 hit, sweetly walled with good harmony support in three jaunty mixes, JULIAN JOSEPH 'The Other Side Of Town'

Obpm Sharon Musgrave moaned Curtis Mayfield soul ballad; CATHY DEN-NIS 'Too Many Walls (L'Autre Mix)' (Polydor CATHX 4), pleasant p YOUTH 'Fast Forward The Future (Eternal/Another Duchamp Produc tion/W.A.U Recordings YZ609T, WM), throbbing chugger in lisping guy rapped rocky (0-)117.5-0bpm Witch Hunt, grl wailed percussive (0-)117.8-Obpm Zodiac Rising, ambient (0-)117.7bpm Chil Out Mixes; POW featuring FRANKIE HOWERD 'Oh No Missus' (Fly Records 12 FLEA 6), 1989-style corry 0-125 3hpm "wooh yeah" pounder sampling Francis; IR-RESISTIBLE FORCE 'Space Is The Place' (Rising High RSN 5, SRD). space launch introed twittering jiggly 124.2-0bpm Sun Ra adaptation; BANDERAS 'May This Be Your Last Sorrow' (London LONX 306), dreary slow swaying sub-bass rumbler in Smith & Mighty's reggae 85.3bpm Original Plan and dubwise 89bpm Jimmy Phensic Mixes, Less Stress's singer 86bpm 12"; HOOKLINE & SINGER 'Nightime (Anthem Mix)' (Rumour RUMAT 37, P), Judge Jules created 122.8bpm cliched Italo-type canterer, twittery 122.6bpm Belgian Trance Mix; LATIN ALLIANCE featurring War 'Low Rider' (Virgin America VUST 48), War oldie backed 132.7bpm Hispanic LA rap by Kid Frost and Mellow Man Ace.

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bass rolled 115bpm Satoshi Dubbie Vocal Vor sion (which was promoed in its own right with a jegler tapping Satoshi Club Mix and jazzaurky 117.8bpm Instrumental), plus the reissi ed languidly sinuous 105bpm 'Talk Much (David Morales Mix)'

JESUS LOVES YOU 'After The Love (Prophets Of Doom Mix)

(More Protein PROT 13-12, via Virgin) in yet another attempt to make the Jon Moss co-penned song a hit, breathy Boy George gives his 1989 cidie a raggamuttin punctuated 118.1bpm quivery loping remix and Spanish guitar accented attractive rolling Naughty Norman Normal's Nightie Mix, coupled with similarly another stab at an attractively striding ubrant (0-)116.6bpm 'Generations Of Love (Absolutely Queer Remix)

KENNY THOMAS

'Best Of You' (Cooltempo COOLX 243) London's blue eyed soulster returns as a fully

fledged pop star with this huskily honey toned amiable jiggly jogger, his most vocally assured and best yet, in Marvin Gaye-ish crowd chatter backed 101,4bpm Sunshine, 101,3bpm 7" Edit (0)-99.7bpm Youchdown Mixes



GARY CLAIL ON-U SOUND SYSTEM

'The Emotional Hooligan' (Perfecto Records PT 44952, via BMG)

Reminiscent of the Specials" "Ghost Town", this dog's bank prodded and Pink Floyd-ish guitar usuja curix prodded and Pink Floyd-thi guitar yowled sirkly sombre 86-56-56-2-68,5-68,5-68,0-69, popr-leggae swayer is in an Adrian Sherwood remix. Ripped by Oakerfold 8. Osborne's 85-56pm Dub Wize Mix, plus the Sherwood re-mixed also sombre but livelet jiggly chugging 0-95-06pm 'Crocodic Eyest'.

AMII STEWART

'Friends '91' (Flying Records UK FLYUK4T, via Pinnacle)

Not her 1984/5 original but a brand new Italian re-recording, this gently tinking and pattering sweetly warbled mushy MoR pop-soul swayer is in 0-95.6bpm Extended Remix, Instrumental, disjointed sparse Live In Pompei and

JULIE STAPLETON 'Where Has Your Love Gone' (V 4 Visions VIS 0612T, via Panther

The London based actress breathly coor

The London based acrees orealthy coun-rather than sings out on this hi-hat shushed gentle burbler, in Chris Forbes's "Twin Peaks' tinged hustling 0-118-0bpm Remix and Nick Austen's house-ier 0-119.5bpm New York Mix, ith the even more tentatively pitched pop-reg gae 92.4bpm 'Just Dreaming' as AA-side.

Inssomniak (Bassline Trax Mix) (thype 12 PUM 005, via Pinnacle) On import earlier in the summer, Belgian DJ

Patrick Cools' cliched but still effective surging 0-129bpm hard techno raver has "turn up the bass" shouts, crowd cheers, fierce bleeps, and some fairly testy sounding "insomniac, I must sleep" punctuation, in 12" Maxi, 7" Mix and Dub

Beats

PETER SLAGHUIS the Dutch D.I/oro-(as so many "fashionable" releases of-ten turn out to be), is relaunched on October 14 in new remixes by Glas-gow's Stam boys and Terry Farley. The Brand New Heavies featuring N'Dea Davenport's "Neiver Stop" is z-funkly jogging (0-)101.2bpm vid Morales Extended Remix after all, plus a brand new jiggly jolting jazzy 101bpm Pal Joey Remix and an orig-Collective Mix . . Mariah Carey's new single called "Emotions" is out in a C&C Remix next week which, as a torla Lloyd is building at Demon Re ords (on 081-847 2481) an Indie mailing list for the F-Beat label

UBQ PROJECT, VOLUME II featuring Kathy Summers 'Feel My Soul'

(US House -N- Effect Records HNE-9105)

Smith & Terry Hunter's Chicago recorded gar-

bright 119.7bpm Chicago and densely swirting moodier 0-119.7-0bpm Soutful Mixes, flipped by the sexy ponting started shuffing repetitive (0-)122.3bpm "When I Fell N Love" and breezily inconsequential synth instrumental 123.9bpm "Cosmic Rhythm", selling but not that great. e/MTV Vogue WMV 7599382253



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9 13	THE PRESSURE PT I (REAL DISCO MIX RA	
	Sounds Of Burstress	Perspective promo
10 7	I'M ATTRACTED TO YOU (MIXES) Cooke Water	
11 15	DO WHAT YOU FEEL (MIXESYLOVE WILL M.	
	Igey Negro	Z Records LP
12 22	ROCKIN' ROMANCE (MIXES) to Salmas	Dead Dead Good promo
13 25	OPEN YOUR HEART (EXTENDED REMIX) Co.	dilette: Atlantic promo
14 8	DREAM ABOUT YOU (MAURICE'S CLASSIC I	2" MIX) Obora Urban
15 48	HOW CAN I LOVE YOU MORE M Pecole	Deconstruction promo
16 30	SUCH A GOOD FEELING (INSPIRATIONAL D	ELIGHT MIX)
	Brothers in Reythm	4th & B'way
17 26	SUCH A FEELING Basine Inc.	Vinyl Solution
18 20	I WANNA THANK YOU See Chatorer	Pulse-8 white label
19 40	DO WHAT YOU WANNA DO 2 in A Room	SBK promo
20 23	GET READY FOR THIS 2 Unimited	PLW Continental
21 6	LOVE ITCH (MIXES) Sonva Roche	Cooltempo
22 42	SISTER SOUL & MR. BEAT Box 4 Feet	Desire white label
23 65	COME INSIDE Thompson Twens	Warner Bros
24 41	CATCH THE FIRE Driza Bone	4th & B'way promo
25 61	CUTTER (MIXES) Blow	Ten promo
26 NE	W MOVE YOUR LOVE (12"YI LIKE IT (DJ MOLE	LLA REMIX)
	D) >> Hitoburing Staty	Italian Wicked & Wild
27 19	SHE GOT SOUL (THE HARRY MIX) Jamestown fe	
28 33	60 SECONDS (FREE YOUR MIND VOCAL MIX	
29 27	GENERATE POWER Photon inc	US Strictly Rhythm
30 5	GETT OFF (MIXES) Proce	Paisley Park
31 21	BRIDGE OVER TROUBLED WATER	
	P B. featuring Hannah And Her Seiters	Dance Pool
32 RE	IS THERE ANYBODY OUT THERE (MIXES) BE	
33 35	GOD OF ABRAHAM (RAVE MIX) MNO.	ASM
34 71	SPIRITUAL HIGH (THE MOODFOOD MEGAMI	
35 24	BOULEVARD OF BROKEN DREAMS The Beating	
	W CHANGE Lisa Stansfeld	Arista promo
37 46	I WANT YOU (FOREVER) DI Carl Cox	Perfecto
38 39	HOLD ON (EXTENDED REMIX) Proje N Politi	East West promo
	DANCE WITH POWER Bass Construction	Elicit promo EP
40 NE	W LOST IN GROOVE (THE MORALES GROOVE	
	Deskee	1st Bass
41 16	NEVER STOP (FULL LENGTH VERSION)	
15 10	The Brand New Heaves featuring N'Dea Davenport	Acid Jazz
42 18	MAKIN' HAPPY (HURLEY'S HAPPY HOUSE I	
44 45	SEXY Nikke Nicole featuring Rockhause TOO BLIND TO SEE IT Kym Sms	Love
45 28	THESE ARE MY PEOPLE Members Of The House	
45 28	COME BACK (FOR REAL LOVE) (PERFECTO	Truelove promo
10 76	Alson Limeral	MIX) Arista promo
47 10	B-LINE FROM HELL G Double F	H.U.M. white label

MAKE THIS A SPECIAL NIGHT COOLN **Emphasis** promo 54 NEW O.P.P. N Big Life promo 55 NEW YOU KNOW HOW TO LOVE ME (EXTENDED MIX) Taken Urban promo GIMME YOUR LOVE S NEW IF ONLY I KNEW (STEVE HURLEY MIXES) Part Variety R.E.S.P.E.C.T. (12" MIX) MD ADDICTED TO MUSIC Subsence 2 SOMETHING SPECIAL (MIXES) CHECK THE RHIME (MR. MUHAMMAD'S MIX) A Tribe Calle COME TOGETHER (WOULD TO GOD MIX) Pressure Zone ENERGISE (DISCOTIZED MIX) 880 Desc Love promo LOGOVE (PIANO HOUSE MIX) TO TO NEW 40 MILES (VOCAL VERSION) Inner Rhythm promo NEW IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH CLASSIC MIX) Add Cooltempo promo ROLLERCOASTER (KNEES UP MOTHER BROWN MIX) 49 NEW EDIENDS AND S Flying UK promo white label UNITY (USA MIX) Cardiac THE RHYTHM'S GONNA GET YOU (LARRY LEVAN REMIX) Flektra promo DON'T SAY THAT IT'S OVER (THE CLASSIC CLUB MIX) AND Arista pror 73 58 MENTASM (BELTRAM & MUNDO REMIX) Se 74 69 DIRECT ME (UNDERGROUND RESISTANCE MIX) Network CHARLY/PANDEMONIUM/YOUR LOVE The Produce XL Recordings R&S 75 FUNKIN' FOR JAMAICA The Kornovator IVORY (AKA BLOCKBUSTER) Similar Love WITHOUT YOU (ONE AND ONE) Lindy Linds Wow WHERE HAS YOUR LOVE GONE (REMIX) July Staphton White EVERYBODY! GROOVE ME (EVERYBODY MOVE YOUR BODY MIX) Debut pror ACA 85 NEW NEW HORIZON (SLIK O HANTIC MIX) Sweet Paulino YOUNG SOUL REBELS (REMIX) Mar Pars 88 NEW OPEN YOUR EYES Black Box Italian Groove Groove Melousy
89 NEW HEART ON THE LINE (VOODOO CHILD MIX) Fortran 5 Muste prome
Circa INSSOMNIAK (12 MAXI VERSION — BASSLINE TRAX MIX) DFC Hype promo PULSE THREE (EP): TINGLER Smart Systems OWLBITE THE BULLET BABY Jumpin' & Pumpin' promo 9) NEW DEEPER LOVE (MISSING YOU) (FULL VOCAL MIX) Eternal promo 94 95 FALLIN IN LOVE (DRIVE MIX) Kely Charles Champion white label 95 80 LOVE WILL BRING US BACK TOGETHER (FEEL THE VIBE MIX) ffrr promo 17 NEW AFTER THE LOVE (PROPHETS OF DOOM MIXY(NAUGHTY NORMAN NORMAL'S NIGHTIE MIXYGENERATIONS OF LOVE (ABSOLUTELY QUEER MIX) Jesus Loves You

NEW GET YOURSELF TOGETHER The Young Discouls More Protein promo 99 NEW LET YOU GO (SASHA REMIX) Mare

sr Robbie Craig BAD



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☐ Records CDs/Tape manufacturer as	id.
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☐ Sleeve/Label Printers/Art Studio	
☐ Recording Studio/Producer/Enginee	r :

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SALVATION B-Reh
DANCIN' IS LIKE MAKIN' LOVE (12) Robine Curbe

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ARS promo

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100 NEW THERE IS SO MUCH (KAOZ 6.23 REMIX) Dec Dec Brave

Deconstruction promo

TOP 30 VIDEO

THE OFFICIAL music week

	THE ROLL OF C		CIA O
ARTIST TITLE Category/running time	Label Cat no.		
1 NEW Action/1 hr 39 min Warner	Home Video PES 11951 16) 15 z	THE RESCUERS Children's/1 hr 30 min
2 1 6 THREE MEN AND A Touchston	e Home Video 16	14 11	LETHAL WEAPON
3 4 2 BLACK RAIN Action/2 hr	CIC 18	NEW	SUMMERSLAM '89 Sport/2 hr 45 min
4 NEW VICTORIA WOOD: Sold Out	Virgin VVD 942 15	17 31	CALLANETICS Special Interest/1 hr
5 : 20 CHIPPENDALES: Tall Dark & Handsom Special Interest/1 hr	e Video Gems R1372 20	NEW	WITCHES Children's/1 hr 27 min
6 : " DUCKTALES: Treasure Of the Lost	Walt Disney 21	2 1	BLAKE'S 7: Hosta Sci-Firl hr 43 min
7 7 3 PRETTY WOMAN Drama/1 hr 54 min	Touchstone 22	2 3 2	BLAKE'S 7: Voice
8 s 2 WHITNEY HOUSTON: Live In Conce	ert BMG Video 791137 23	20 1	STEEL DAWN Sci-Fi/1 hr 36 min
9 19 2 YOUNG ONES: Cash/Interestin	ng BBC 24	22 :	G.I. BLUES Musical/1 hr 30 min
9 , SEA OF LOVE	CIC 25	NEW	6LIEN

16.	LETHAL WEAPON Action/1 hr 45 min	Warner Home Vide
18 NEV	SUMMERSLAM '89: Fe	eel The Heat! Silvervisi
1917 3	CALLANETICS Special Interest/1 hr	VHR 12
20 NEW	WITCHES Children's/1 hr 27 min	Warner Home Vide
21 2	BLAKE'S 7: Hostage	Countdown BE
22 ;	BLAKE'S 7: Voice Fr	om Past/Gambit BE
2320	STEEL DAWN Sci-Fu1 hr 36 min	4 Front/PolyGra
242	G.I. BLUES Musical/1 hr 30 min	PolyGram Vide
25 NAV	6LIEN Sci-Fi/1 hr 56 min	FoxVide 1090

Walt Disney

10	25 Special Interest/1 hr 10 min	BBCV 4457
12 7	2 WANTED DEAD OR ALIVE Action/1 hr 42 min	Cinema Club CC 1165
132	2 ROSEMARY CONLEY: 7 Day We Special Interest/1 hr 17 min	orkout BBC BBCV 4676
14"	27 ROADHOUSE Warner	Home Video

141 , THE TERMINATOR

26 NEW	Children's/1 hr 13 min .	MP Walt Disn 02050
27 NEW	WATERLOO Action/2 hr 8 min	Cinema Club/Video
27 2 2	RAMBO III Action/1 hr 34 min	4 Front/Gu
27	THE SECOND ANNUALS	URVIVOR Silvervisi

30 25 10 THE LOST BOYS

TOP 15 MUSIC VIDEO

	00.0 115	. •
2	ARTIST TITLE Congregory menagama	Late Car re
1 1	2 WHITNEY HOUSTON: Live In Concert Live/1hr 30min	BMG Video
2 :	56 CARRERAS/DOMINGO/PAVAROTTI Pol Live/1hr 26min	yGram Video CFV 11122
3,	8 MARC BOLAN: 20th Century Boy 4 Fro Compilation/57min	nt/PolyGram 0835083
4 2	44 MADONNA: The Immaculate Collection (55min)	tion WMV 7599382143
5 .	18 STATUS QUO: Rocking Years 4 From Compilation/1hr 43min	nt/PolyGram LED 80152
6 5	, JASON DONOVAN: Into 90's Castle P	Music Picture CMP 6049
7.	14 LUCIANO PAVAROTTI: Music Cle	ub/Video Col MC 2003
712	45 DANIEL O'DONNELL: An Evening Compilation/1hr 39min	With Ritz
9 ,	15 ROD STEWART: Tonight 4 Front Live/1hr 30min	VPolyGram
10 10	MEAT LOAF: Hits Out Of Hell Compilation 52min	SMV 49827 2
1017	13 ALICE COOPER: Primecuts Castle M	usic Picture
1214	s VARIOUS: Classic Opera	Virgin VVD 923

MADONNA: Justify My Love/MTV Vogue WM

, JOE LONGTHORNE: The Very Best Of Telstar

TINA TURNER: Rio '88 4 Front/PolyGram

12 20

14



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32 PJB feat Hannah And Her Sisters

SUCH A FEELING 21 NO MORE TEARS

RYBODY'S FREE ()	22 GOT IT AT THE DELMAR Senseless Things
ANITY	23 * TRUST Ned's Atomic Dustbin
IRLY igy	24 M HEAD LIKE A HOLE Nine Inch Nails
IT CAN YOU DO FOR ME	25 TIATIGOD OF ABRAHAM

INT YOU (FOREVER)	T CAN YOU DO FOR ME Saints	igy igv
26 " GETT OFF	25 GOD OF ABRA	24 20 HEAD LIKE A H

LOVE TO HATE YOU Erasure	LET'S TALK ABOUT SEX Salt-N-Pepa featuring Psychotropic
28 "	27

I'M TOO SEX Marc Almond JACKY ght Said Fred

47 COLD, COLD HEART Midge Ure

Beats International

Go'Bea

OMINATOR uman Resource	rasure
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	29
COMET	Guns N' Ro

COME INICIDE	П		(CD)
31 20 HOUSECALL Shabba Ranks feat. Maxi Pric	23	3	FEELING
30 25 SOMETHING GOT ME	28	8	

A		
IS IT GOOD TO Y	32 COME INSIDE	Shabba Ranks feat. N

	-	
34 TEX LIVE YOUR LIFE BE FR	33 HEAVY D & The Boyz	Inompson Iwins

	ration	
3	36	5
	K	
37 THE PRESSURE PT 1	36 × NUTBUSH CITY LIMITS	Crystal Waters

JBLED er Sisters		INE
39 M FEEL EVERY BEAT	38 SOMETHING SPECI	37 THE PRESSURE PT Sounds Of Blackness

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40 % IVORY

The House Is MINE 66 ES GOD OF ABRAHAM Nomad SPECIAL 51 1 WANNA BE ADORED
The Stone Roses ONE WAY STAND BY MY WOMAN FEEL SO HIGH HEARTHAMMER (EP) SHE GOT SOUL MENTASM THE PRESSURE PT 1 Sounds Of Blackness Jamestown featuring Jocelyn Brown

ASM



TOP 75 ARTIST ALBUMS THE OFFICIAL Inusic week CHART TOP 20 28 SEPTEMBER 1991 COMPILATIONS

	11	IL	UITIUIAL	HIUSIC	W	E	ek	СП	Anı	
	This	Last	Title Labo Artist (Producer)	PCassette (Distributor) CD/LP	This	Lase	Title Artist (Proc	fucer)	LabelC	Cassette (Distributor)
A	1	NEW	USE YOU ILLU	Getten GEFC 24429 (BMG)	38	31		mmy Jamlews*	W. Variousi	arner Brothers WX 411C (W) 7599263202WX 411
	-		Guns N' Roses (Clink/Guns N' Roses)	GEFD 24420/GEF 24420	39	40	Brad Fiedel (Fie			rse Sarabande VSC 5335 (P) VSD 5335/VS 5335
•	2	NEW	USE YOU ILLUSION I Guns N' Roses (Cink/Guns N' Roses)	Geffen GEFC 24415 (BMG) GEFD 24415 (GEF 24415	40	KEW	LATE NIG	HT GRAND	E HOTEL	MCA MCAC 19306 (F) MCAD 10306/MCA 10306
	3	1 2	ON EVERY STREET Dire Straits (Knopflex Dire Straits)	Versigo 5101604 (F) 5101602/5101601	41	29	. 101 DAMI	NATIONS toppable Sex Mac	Big Car AB	B MOCARBOD TOT (RTM/P)
Δ	4	NEW	THE ULTIMATE COLLECTION Marc Bolan & TiRex (Visconti Bolan)	Telstar STAC 2539 (BMG) TCD 2539 STAR 2539	42	27	4 Blur (Thorne/St	0		Food FOODTC 6 (E) FOOOCD 6FOODLP 6
	5	2 3	FROM TIME TO TIME - THE SINGLE Paul Young (Latham/Various) Columbia 4	S COLLECTION • 888754/46882/51 (SM)	43	28	ROLL THE	BONES		Atlantic WX 436C (W) 7567822932WX 436
	6	6 28		Namer Brothers WX 404C (W) 7599264962/WX 404	44	NEW	THE BEST	OF	Chrysalis ZCHR 1	834/CCD 1834/CHR 1834 (E) andau Ballet Kempi
	7	3 2	MD LIICKY	Silvertone OREC 519 (P) ORECD 519 ORELP 519	45	NEW		E HOUSE 'LI	VE:	Capital TCESTU 2154 (E) CDESTU 2154 ESTU 2154
Δ	8	NEW	DON'T TRY THIS AT HOME Billy Bragg (Showb's Marri	Go! Discs 8282794 (F) 8282792/928791	46	32	6 METALLIC Metalica (Rock	CAO		Vertigo 5100224 (F) 5100222/5100221
A	9	NEW	GREATEST HITS Jason Donovan (Stock Waterman (Atken)	PWL HFC 20 (P) HFCD 20	47	3910	RECKLES		ersa)	A&M AMC 5013 (F) CDA 5013 (AMA 5013
	10	4 5	INCEDU AND THE AMAZING	Really Useful 51113045111303511301 (F)	48	42	. MOVE TO	THIS		Polydor 8495034 (F)
	11	7 14	LOVE HURTS *	Geffen GEFC 24427 (BMG) GEFD 24427 GEF 24427	49	45 1	. INTO THE	GREAT WIL	DE OPEN C	8495032/8455031 MCA MCAC 10317 (BMG)
	12	5 2	HYMNS TO THE SILENCE	Polydor 8490264 (F)	50	30		e Hearthreakers IL ER IN THIS T (Dorfsman/Samb		MCAD 18317/MCA 18317 Mercury 8488954 (F)
	13	14 27	VenMerrison(Morrson) GREATEST HITS * 4	8490262/8490261 RCA PX 74856 (BMG)	51	34 1		AKE YOU S tory (Clivities Cole)		8488952/8488951 Columbia 4578144 (SM)
	14	11 45	Eurythmics (Stewart/Williams/lovine) THE IMMACULATE COLLECTIO	PD 74856 PL 74856 ON * 6 Sire WX 370C (W)	_	NEW	WINGS OF	FJOY		4678142/4678141 cated DEDMC 003 (RTM,P)
	15		Madonna (Various) SUGAR TAX OND (OMD Gray/Richards)	7589264402WX 370 Virgin TCV 2648 (F)	53		HONEY LI	NGERS		DEDCD 003 DEDLP 003 London 8282594 (F)
	16	10 4	THE CRECIAL C CINCLEC	2 Tone 2CHRTT 5010 (E)	54	N.	Voice Of The Be THE STON	thive(Various)	_	8282592/8282581 Silvertone OREC 502 (PI
	17		CEAL .	CCD 5010 CHRTT 5010 ZTT ZTT 9C (W)	_	KE	CDEATES:	siLeckiel	0.	ORECD 502/ORELP 502 olydor 8495544/8495542 (F)
	-	9 18	Stal (Horn)	9031745572/2717 9	55	38 1	The Jam (Smith	Pany/Coppersmit	th-HeavenWiso	n(Jam) 8495541
	18	17 20	Michael Bolton (Afanasiert Bolton)	4678122/4678121 Giant WX 425C (W)	56		TIAL MACH	ENSITE ON STOSME	en/LecrardWar	priker(Perry) WX 403
	19	8 6	Color Me Bedd (Howle T) FELLOW HOODLUMS ●	7593244250WX 425 Columbia 4685504 ISMI	57	35	Tin Machine (Tin	Machine Palmer	TON IOUR	8282722/8282721
	20	18 16	Deacon Bus (Kelly) DON'T GET WEIRD ON ME BAI	4685502/4685501	58	47 4	Elten John (Dud	igeon/Thomas/Joh	n Franks Wast	84654728468471
^	21	NEW	Lloyd Cole (Cole:Maher Hardiman)	511093451109325110931	59	35	3 Jethro Tull (And	lerson)		Chrysal's ZCHR 1885 (E) CCD 1886 DCHR 1886
	22	21 11	COCIDETO PRIVATERIO (MATERIA)	Decca 4304704 (F) 4304703 4304701	60		Bob SegenThe S	NSIDE Siver Bullet Band I	SegenWas/Beck	CEST 2149 (CDEST 2149 (E) ett/Punch)
•	23	NEW	The Shamen (Various)	One Little Indian TPLP 32C (P) TPLP 32CD/TPLP 32	61	45 6	Luciano Pavarot		AROTTI * 3	Decca 4302104 (F) 4302103/4302101
	24	12 3	OF THE HEART, OF THE SOUL & OF PM Dawn (PM Dawn) Gee Street (THE CROSS () GEENC TIGEECD TIGEEA 7 (F)	62	33 15	Any Grant (Tho	MOTION mas Bann ster Om		A&M 3953214 (F) 3953212/3953211
	25	22155	BAT OUT OF HELL * 3 Meatical (Rundgren)	Cleveland for 4182419 (SM) CDX 82419 EPC 82419	63	49 (SHAKE YO The Black Crows	UR MONEY is (Drakoulias)	MAKER	Del American 8425154 (F) 8425152/8425151
A	26	NEW	LAUGHING STOCK Talk Talk (Friese-Greene)	Verve 8477174 (F) 8477172/8477171	64	51 41	WE ARE IN	LOVE o	man)	Columbia 4667364 (SM) 4567352/4667361
	27	24 20	BEVERLEY CRAVEN Beverley Craven (Samwell-Smith)	Epic 4570534 (SM) 4670532/4670531	65	50 24		*		Virgin TCV 2660 (F) CDV 2660 V 2660
A	28	NEW	NO PLACE LIKE HOME Big Country (Moran Big Country)	Verigo 5102304 (F) 5102302/5102301	66	56 73	THE DECT	OF ROD ST	EWART * :	2 X 9260342/WX 314
	29	26 25	IOVEIDE +	EMITCEMD 1019 (E) CDEMD 1019 EMD 1019	67	53 25	MANACA	ID o	Vie	gin America VUSMC 31 (F) CDVUS 31/VUSLP 31
	30	25 41	CDEATEST HITS 1977,1990 +	Epic 4675414 (SM) 4675412/4675411	68	48121	LEGEND *	4 T	ulf Gong BMWC	X 1/BMWCD 1/BMWX 1 (F)
	31	15 4	MARTIKA'S KITCHEN () Manka PrinceManka Civiles Colei	Columbia 4671894 (SM) 4671892/4671891	69	41 15	THE BIG W	HEELO	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	Chrysal's ZCHR 1858 (E) CCD 1858/CHR 1858
	32	16 10	LIMEORGETTARI E.WITH LOVE		70		MCMXC A.	.D. *	Virgin	International MCVR 1 (F) COVR 14PVR 1
	33	20 3	TIMESPACE - THE BEST OF ST		71	_	INTO THE I	LICUT +	1000	Epic 4677824 (SM) 4677822/4677821
	34	NEW	THE VERY BEST OF Herb Alpent (Alpert Moss Badazz Jimmy Jamile	A&M 3971654/3976152 (F)	72	76 55	LISTEN WITH George Michael	HOUT PREJUI	DICE VOL 1 :	
	35	19 3	CHARANTEED	PCA PK 75055 (BMG) PD 75055 PL 75065	73	61 5	ROAD TO F	REEDOM		Talkin Loud 5100974 (F) 5100972/5100971
_	-	NEW	PURE	Arista 411922 (BMG)	74	55 57	IN CONCER	(Young Disciples) RT * 5	1	lecca 4304334/4304332 (F)
	37	23 18	Midge Ure Utre-Waters EXTREME II PORNOGRAFFITTI	261922/211922 • A&M 3953134 (F)	75	44 2	PSYCHOTI			Gelfen GEFC 24424 (BMG)
	-		Extreme (Wagenet)	3653132/3953131		-	Tesia (Thompson	(Barbiero/Tesla)		GEFD 24424 GEF 24424

This Week	ast Week	Store Chara	Title Artists	Label/Cassette (Distributor)
1	1	2		ETTO Arcade ARC 925604 (SM) ARC 925602/ARC 925601
2	N	EW	THE POWER AND TH	E GLORY Vertigo 5103604 (F) 5103602/5103601
3	2	7	THE SOUND OF THE	SUBURBS Columbia (SM) DODC 18/MOODCD 18/MOOD 18
4	H	ΕW	MAKE YOU SWEAT	Telstar STAC 2542 (BMG) TCD 2542/STAR 2542
5	3	3	MOMENTS IN SOUL Various	Dover ZDD 25 (E) CCD 25/ADD 25
6	4	14	WINGS OF LOVE O	A&M (F) ROTV 8455064/8455062/8455061
7	6	10	ROBIN HOOD: PRINCE Various	OF THIEVES (OST) O Polydor 5110504/5110502/- (F)
8	5	3		HE SECOND CHAPTER
9	8	13	SIMPLYLOVE Various Columbia MC	Columbia (SM) DODC 17/MOODCD 17/MOOD 17
10	,	18	THE ESSENTIAL MO	ZART Decca 4333234 (F) 4333232/4333231
11	9	8	THE HITS ALBUM Various	Sony/BMG HITSC 15 (BMG) CDHITS 15/HITS 15
12	10	3	Q - THE ALBUM VOL	. 1 Telstar STAC 2522 (BMG) TCD 2522/STAR 2522
13	11	12	PURPLE RAINBOWS	 Polydor/EMI 8455344 (F) 8456342/8456341
14	14	9	THIN ICE 2-THE SECOND Various	SHIVER Telster STAC 2635 (BMG) TCD 2535/STAR 2535
15	13	2		ST - BEST OF THE TEST DGWTMC HOGWTCD HOGWTLP 1 (P)

ARTISTS A-Z

47	KRAWITZ, Lerery	- 6
28		_5
63		
42		
4	MEATLOAF	
18		
8		
51		
	NICKS, Steve	-3
43	OVD	- 10
	PAVAROTTI, LP DOMINGO/J CARRERAS	
21	PAWAROTTI Luciano	2.5
	PETTY Tom & THE NEARTHREAKERS	4
10	PMOAWN	-2
64	REM	
52	BOXETTE	- 2
	AUNRG	- 62
70	RUSH	- 4
.49	SAMBORA Rubie	- 50
	SEAL	13
	SECER BUT A THE SUVERBUILDET BASE	2 00
IN	SHAMEN, The	- 23
33	SIMPLE MINDS	.0
30	SPANDAU BALLET	44
	SPECIALS The	M
	STEWART Bod	641
	STONE BOSES The	-
20	STRANGLERS The	×
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	TENA	29
	TINAMERINE	51
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	VOICE OF THE REPHINE	A
66	WHILE Kenys	
	34 28 28 28 28 28 28 28 28 28 28 28 28 28	10 10 10 10 10 10 10 10

MID-PRICE/BUDGET | DISTRIBUTION:

11	711	ID-I IIIOL/DODULI
C		ASSICAL ALBUMS
THS	LAST	Title, Composer Artists, Orch. Cassette/CD/LP (Distributor)
1	1	CLASSICAL COLLECTION SAMPLER CO-DODCAT/MC DDCCAT/CON)
2		DUETS FROM FAMOUS OPERAS CFP 4498/TCCFP 4498 (E)
3	,	VIVALDI: FOUR SEASONS CFP 40016/TCCFP 40016/E
4	,	HOLST: THE PLANETS CEP 400 M TCC SP 400 M TC
5		ALBERT HALL GALA CONCERT Pavaron/Adles/RPO CD:4307162/MC:4307164 [F]
6	,	KING OF THE HIGH Cs Decca Opera Gata Payarotti CD:4213262/MC-4213264 (F)
7	FE	HOLST: THE PLANETS CD:DDO 111/MC:DDC 1111(CON)
8	,	THE COLLECTION - IN CONCERT Collector Series Payarcti CCSLP 288/CSMC 288 (BMG)
9	22	MOZART: EINE KLEINE NACHTMUSIK Confer Bollafranz Lisat CO CD-DDD 122/MC-DDC 122 (CDN)
10	14	BIZET: CARMEN-SCENES AND ARIAS Decca Opera Gala CD:4213002 MC-417124 (F)
11	12	HOLST: THE PLANETS Imp Classics HickoroLSO CIMP 890/CIMPC 890 (PK)
12		PUCCINI: TURANDOT (HIGHLIGHTS) Mehra/Satherland/Pavarotti CD:4213303/MC-4213204 (F)
13	RE	ARIAS DG Walkman Classics
14	-	ALRINONI/PACHELBEL DG Galleria
15	n	Karajun/BPO 4190461/4190464 (F) INTRODUCING THE MOZART EDITION Philips
16	10	Mariner/ASMF CD 4267352 (F) ORFF: CARMINA BURANA Deutsche Grammophon
17	15	THE WORLD OF GILBERT & SULLIVAN Decca
18	-	D'Oyly Carte CD.4300952MC.4300954 (F) REST-LOVED CLASSICS 1 EMILLISER
19	23	Various CD:CDZ 7625003MC:LZ 7625004 (E) MOZART: THE MARRIAGE OF FIGARO CFP
	13	GUIGNINGEBOURS CD:CDCFPD 4724MC:TCCFPD 4724 (t) BIZET/PLICCINI/VERDI- DUFTS BCA Victor
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21	22	BoehmVPO CD:42780229MC:4278024 (F) MANDEL: MUSIC FOR THE ROYAL FIREWORKS Continu
27	RE.	
23	RE	HANDEL: MUSIC FOR THE ROYAL FIREWORKS Philips Silver Leppard ECO 4203524203544 (F) MUSIC FOR THE LAST NIGHT OF THE PROMS Circus
24	29	Groves/Sarah WalkenRPO CTVLP 501/CTVMC 501 (BMG)
25	13	Marring-MSMF CD:4260512 (f) SACRED ARIAS CPP
26	N	THE WORLD OF MOZART Decca
27	×	CD:4304982/MC:4304984 (F) BEETHOVEN: PATHETIQUE SONATA Conifer
28	M	Wilde DDD146/DDC146 (CON)
29,	EW	Marlow/Trinity College CD:DDD 403/MC:DDC 403 (CON)
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32,	ew.	HANDEL: 6 CONCERTI GROSSI Confer Rolls/Franz Lisat CO CD: DDD 124/MC: DDC 124 (CON)
33	w)	RAVEL: MIROIRS, TOMBEAU DE COUPERIN CO-DO 104/MC-DDC 104 ICON)
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35	ж	WARSAW CONCERTO Adni/Alwyn/Bournemouth SO CFP 4144931/CFP 4144934 (E)
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37	N	ORFF: CARMINA BURANA Imp Classics HickoxLSO CD:CIMP 855/MC CIMP 855 IPK
38	28	THE BAROQUE COLLECTION CD:DOD 148/MC:DDC 148 (CON)
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40		THE WORLD OF HANDEL Decca

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40 . DOG'S HITS & THE ROOTLEG ALL	4504472/4504471 BUM China WOLMC 1020 (P) WOLCD 1020/WOL 1020
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28 " DEDICATION - THE VERY BEST O	8481922/8481921
29 22 EMPIRE Queensryche	EMI USA TOMTL 1058 (E) CDMTL 1058 MTL 1058
30 20 RITUAL DE LO HABITUAL Jane's Addiction	Warner Brothers WX 306C (W) WX 306CDWX 306
Asid a southful	HA SHOW HA SEE



40 M THE WORLD OF HANDEL

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37 2 6 FEAR: THE MINDKILLER (EP) 38 NEW | EXTERMINATE

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SINGLES

HIGHLIGHTS

Single releases week commencing 30 September 1991-30 September 1991: 133 Year to Date: 3479

SCOCK MARK CORNEL MARKET WAS ARREST TO THE WAS TO THE WASTER OF WA	ARTIST A/B-SIDE LABEL CAT NO. EXTRA TRACKS (DISTRIBUT		CATEGORY	Y LAST 3 CHART PLACINGS COMMENT MOST RECENT, RIGHT		
MARINEST AND SOCIETY CONTROL AND SOCIETY CONTR					rn.	
March	DEACON BLUE CLOSING TIME II Was Like That! COLUMBIA "7" \$575027 "12" \$575026 "CD" \$575022 "M	IC" 6575024 ISI	MI Bod	Always there always reliable	-	_
AND	ENGLANDRUGBYTEAMSWINGLOW/SWEETCHARDTHURSHOLDGILIMMA 77 6575337 77 65 75337 77 65	fold) "CO" 65753	312 Por			
The Content of Content	MC 85/SJH (SM)					
### AS SIDE LARIE CAT NOS EXTRA TRACES DISTRIPUTOR CATEGORY 1464 TOTAL MARKET MARK SOAD SIZE TO TABLE STATE AS STATE A		A Place in Hell Place in Hell Fo	Othe	Solid, if unspectacular		
### AS SIDE LARIE CAT NOS EXTRA TRACES DISTRIPUTOR CATEGORY 1464 TOTAL MARKET MARK SOAD SIZE TO TABLE STATE AS STATE A	TRAU SOUL DESTRUCTION (Dury Town) SIREN "7" SRN 145 "CO" SRNDQ 145 "TAC" SDNC 145 (C)		n.			_
April Company Compan			Pisc	At a low too, requiring a lat of a point to repeat spring good	es .	_
April 1997 To 1997 T					-	
March Total March Total Tota	ARTIST A/B SIDE LABEL CAT NOS EXTRA TRACKS DIS	TRIBUTORC	ATEGORY	APTIST A/R SIDE LARGE CAT NOT EVERA TRACKS DIS	O GOTH HONG	ATEGORY
Management Man	2 FASY TAKENSO HUGE TUNES HOOL 9 12"	THILD TON C				Pop
March Marc	2 IN A ROOM DO WHAT YOU WANT/(version) SBK SBK 32 7" 1258K 32 12" (version)TCSBK 32 MC	E	Dance			
Manual Content and Proceedings Manual Content and Process Manual Con	ANSE DRIVE ME CRAZY Copy HOLD IT HIS 101.7"	0914994444			. 86	Pop
AMTHREE COUNTY ROUTE OF STATE AND ADDRESS COUNTY ROUTE OF STATE AND ADDRES		F	Rock	LEWIS, Huey, AND THE NEWS COUPLE DAYS OFF/Time Aim's Money CHRYSAUS HUEY 15 7" HUEYX	E	Rock
	16 12" Road To Damascus/iversion/EVECD 16 CD Road To Damascus/iversion/ ANYTHING YOU LIKE ANYTHING YOU LIKE his CRAMMED DISCS 19950 116 12"			15 12' Heart Of Rock And RollHUEYCO 15 CO Heart Of Rock And Roll Couple Days OffHUEYMC		
March Marc		E		LEYTON, John JOHNNY REMEMBER ME, WILD WIND SON THIS IS SHE! OLD GOLD OG 6116 CD	TE/PK/GOL	Pop
March Marc	Get Up And DonceCDMT 100 CD Just Get Up And Dance		200	LIBERTY TREE, THE ABANDON HOPE (EP)/ CATAPULT CAT 122 12"	APT	Rock
## 1970 Community of the Community of th	BASS-O-MATIC GO GETTA NUTHA MANUVERSIONSI VIRGIN VS 1372 7" VST 1372 12" FAMILIARIUM			LITTLE LOUIS VEGS AND MADE ANTHONY BIDE ON THE BRYTHING ANTHONY ATLANTICIPAST WEST	EWG.	Dance
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BACK ORDER SERIES PROCESSORY IN the file of the READ PROCESSORY IN the file of the READ PROCESSORY IN the file of the READ PROCESSORY IN	BLAB HAPPY DOWNSto DEMON XX 41T 12" XX 41CD CD	TEPPUGOL		LOVEBUMP, Lewis SPACETIME to 2AZABOEM/KK 2ZB 010 12"	2E/7	Dance
MACRIES AND AND ALTER AND	BLACK CROWES SEEING THINGS Could I have Been So Blind DEF AMERICAN/PHONOGRAM DEFA	F			SPD	Rock
MACK A 1907 THE ADDRESS SECTION THIS AREA MACK AS 1907 THE SECTION AND ADDRESS SECTION THE ADDRESS SECTI	13 7" DEFAG 1312 12" She Talks To Angels Sister LeckDEFAC 13 CD Hard To Handle Jealous			MACC LADS VELVET UNDERPANTS/TURTLES HEADS (to) HECTIC HOUSE HH 17 12" HHCD 17 CD	9	Rock
BANDA THE COLLEGE AND ADDRESS OF THE COLLEGE AND	BLACK SABBATH PARANCID ELECTRIC FUNERAL/SARRATH RUDODY SARRATH/ DLD GOLD OG 8129	TR/PK/GOL	Metal	MACKA B LOON'T LIKE BEGGAE ILLOVE (TUNN BLINN BECORDS BN 613-12"	IS	Reggae
## MASSING CLL MANUS MARK AND AND THE TOP OF		F	Folk		TE/PK/GOL	Pep
Section Company (1997) and 1997 and 199	DISSSING The OSITE BANKS MAN MASS 1550 TO MASSET 1550 CO.	****	Best	I LOVE OLD GOLD OG 6142 CD	107	Rep
## 1000000 COUNTY COUNT		F	Dance	MELODY, Countries SHOULD 1/to a GREEK PRODUCTIONS GPUK 001 12"	15	Regove
Model And the Additional Publish State Out 19 18 17 1900 1910 1910 1910 1910 1910 1910 1	BLUEBDY CLEARER Alicon SARAH SARAH 055 7"	RE/P			APT	Rock Dance
The first process and control for the control	BOGEY MAN, The HORRORS (PART 2), THE 1bg CHILL TUV 015 12"	APT		MIKE AND THE MECHANICS STOP BABY Get Up VIRGIN VS 1376 7" VSCDG 1376 CD Before (The	APT F	Rock
### ACCOUNT CONTROL OF A MONTH C			Rock	Next Heartache Falls IVSC 1376 MC Before (The Next Heartache Falls)		1970
MACROPH LETTER RESPONSES SERVICES SERVICES AND THE CONTROL OF THE	CAPTAIN & TENNELE DO THAT TO ME ONE MORE TIMESH CODSTONE. Natural High OLD GOLD	TRIPKIGOL		MILES, John MUSIC Story Down High Fly OLD GOLD OG 6159 CD		Pop
Mode	OG 9978 7*		100	MILKFLOAT BULE AND THUMB to CLAWFIST HUNKA 004 7"	APT	Rock
Manual Content Manu	CARL E featuring LIFETIME FREEDOM/Iba DEBUT/PASSION DEBTX 3127 12*	P	Dance -	MINOTT, Sugar EVERY LITTLE THING/100 NIAGRA NIAGO 102 12"		Reggae
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MARKE CONTROL STATE CONTROL CO	CLARKE Barbare DANCING IS LIKE MAKING LOVE harmon) COLLIMBIA 6574997 7" 6574995 12"	cu	Dance	MC There's A Place in Hell For Me And. MOVET Alloga Turk until SE may COLUMBIA 6535157 2" 6535152 CD 6535154 MC	SM	Rock
Seed and Continued and Part of Continued and	6574992 CD 6574994 MC			NARADA DIVINE EMOTIONS LEVERT: Casanova OLD GOLD OG 4215 12*	TB/PK/GOL	Dance
Committed Comm	COHN, Mare, WALKING IN MEMPHIS/Ibb ATLANTIC/EAST WEST A 7585 7" A 7585T 12" A 7585CD	w	Rock	NIGHTWRITERS LET THE MUSIC USE YOUTED DANCETERIA DANCE OUT OF THE MUSIC USE YOUTED AND DESCRIPTION OF THE MUSIC USE YOUTED AND DESCRIPTION OF THE MUSIC USE YOUT ON THE MUSIC USE YOU THE MUSIC USE YOUT ON THE MUSIC USE YOU THE WUSE YOU THE MUSIC USE YOU THE MUSIC USE YOU THE WUSE YOU THE		Dance
PARTITION C. Or PRINTING C. Or PRINTING C. OF PRI	COLOR ME BADD I ADDRE MI AMORE/I Wanna Love You Lip GIANT W 6667 7" W 6667T 12" W 6067CD	w	Dance	NITRO WHO DO YOU CALLIVERSIONS! Atomic WMR 788 7" WMRT 788 12" WMRCD 788 CD WWRMC	F	Dance
Description Proceedings Procedure						Dance
Price Price Application Price Application Price Application Price Application Ap			ceh		F	Dance
CAMAC Journal and MICHAEL SHEET CAMAC SET OF JOURNAL CONTROL CENTER CAMAC SET OF JOURNAL CENTER CAMAC SET OF J	CONSOLIDATED THIS IS FASCISMY to NETTWERK NETO 367 7" NETO 36 12" NETO 36CD CD			PICKETT, Bobby 'Borls', AND THE CRYPT KICKERS MONSTER MASH ANGELS: My Boylmene's Back	TE/PK/GOL	Pop
Section Control Cont	CRAZY Jimmy GUN MOUTHANN BLUE MOUNTAIN BMD 418 12"	INCHMIC	Dence	DID GOLD OG 9977 7"		Rock
Part State	CROWDED HOUSE FALL AT YOUR FEET Don't Dream It's Over CAPITOL CL 626 7" CDCLX 626 CD	E	Rock			
## AMERITY OF AND THE APPLICATION OF THE APPLICATIO	Six Months Now We're Get SomethingTCCL 826 MC Six Months Now We're Get Some- thing			PRIDE N° POLITIX HOLD ON No. EAST WEST A 8707 7° A 8707T 12° A 8707CD CD A 8707C MC	SM	Dance Rep
March Colored District Col			Reggae	RAD DEPT ENERGISE to LOVE EVOL 7.7" EVOLX 7.12"	EK.	Dance
Section of the control of the contro	DEACON BLUE CLOSING TIME 164 COLUMBIA 6575027 7: 6575026 12: 6575022 CD 6575024 MC	SAA	Rock			Reggae
- Seed and Control of the Control of		P	Motal		TRUBMG	Dance
- Seed and Control of the Control of	DENNIS, Cathy TOO MANY WALLS 16s POLYDOR CATH 4 7" CATAX 4 12" CATHO 4 CD CATHO 4	MC	Pap	RIGHTEOUS BROTHERS YOU'VE LOST THAT LOVING FEELING SOUL AND INSPIRATION UNCHAINED	TE/FK/GOL	Pop
Search Market Prize Special Color (Control Control Con		15	Recesso	MELCOY OLD GOLD OG \$160 CD ROYAL BLOOD WAITING IN THE PARKY IN PHASE ONE PHA 005 12*	15	Reggae
Comment Control Co	ENGLAND RUGBY TEAM SWING LOW (SWEET CHARIOTING COLUMBIA 6575317 7: 6575310 7:	SM	Pop	RUSHEN, Patrice FORGET ME NOTS Haven't You Heard OLD GOLD OG 4217 12"	TB/FK/GOL	Dance
Second Color Team Processing Color Team Processing Color Team Processing Color Color Team Processing Color Team Processing Color Color Team Processing Color Color Team Processing Color Tea			Rock		AFF	Dance
March Control March Co				SANCHEZ I'M GONNA MAKE YOU LOVE ME164 ROADBLOCK SUMA 0010 12"		Reggae
Manual Proof 10 April 1	FAT BOYS & THE REACH BOYS WIPCOUTEST BOYS & CHURRY CHECKER: The Train OLD GOLD	TE/PK/GO!	Pap	SECRET SHINE AFTER YEARS NO SARAH SARAH 653 71	TRIPKIGO	Block Dance
March Marc						Indie
Manager March Provided Pr	FERAL CHANGE YOU LEAVING TO LUST LUST 609 7"	API	Rock		SRD	Dance
SMT Makes (Status Education Christ (not in SWT Mich Care Status Ch			Rock		APT	
Segretary control per search operation for search operation for search operation of the control operation operation of the control operation operation of the control opera	GAYE, Marvin SEXUAL HEALING JOY MY LOVE IS WAITING OLD GOLD OG 6158 CD			SURF WEASEL MIND OF YOUR OWN, A163 SISTERS OF PERCY SQ 603 7"	0491 25029	Rock Rock
GUTTE GAS 10 OR 1921 (DAY 10) CONTROL (DAY THE EARSE OF THE GASTICAL MELTIN ME SCALE IN 1985) THE RANGE AND ADMINISTRATIVE THE CORPT OF THE CONTROL OF THE	GERMINO, Mark REX BOB LOWENSTEIN Burning The Pirehouse Down NCA P8 49169 IT PO 49169 GINGER BOTTLES LINVAND IEPE SUNE OWER SUN 803 12"	APT	Indie	TIPAU SOUL DESTRUCTION/66 SIREN SAN 145 7' SANDG 145 CD SKNC 145 MC	TRIPKICOL	Pop
AND COLOR OF MARKET AND CO		TE/PIC/DOL	Pop	TE KANAWA, KIH McCARTNEY: THE WORLD YOU'RE COMING INTO VII: Crisis-version II: School-Tres.	E	Opera
40 (10 Feb	GUITTER GAY BOCK AND BOLL PART 21 DION'T KNOW LLOVED YOU DO YOU WANNA TOUCH	TE/PE/GOL	Pon	TEXNO TEXNOPHONE the OZONE DZON 624 12"	25	Dance
HEART TREES TOTAL ALRACOCUM DV ON LITTLE GROUND SET THE STATE OF THE S				THOMAS, Jan BULLING SCUNDING MIDNIGHT ROCK MR 1991 12"	.15	Regate
Born to Market Auror (CERT OF MARKET ALL PORT OF MA	HARVEY, PJ DRESS (b) TOO PURE PURE 605 12"	API		TNJ (THE NEON JUDGEMENT) BABY'S ON FIRE 104 PLAY IT AGAIN SAM BIAS 203 12" BIAS 203CD	APT	Dance
Born to Market Auror (CERT OF MARKET ALL PORT OF MA	HOLLAND, Jools TOGETHER AGAIN Honey Disper LRS, EIRS 170 7' CDEIRS 170 CD No One's To	t	Pop	TYLER, Bonnie IT'S A HEARTACHELOST IN FRANCE MORE THAN A LOVER! OLD GOLD OG 6138		Pop
Dec. COCK. MCCCN. MCCN. MCCCN. MCCC			Page .	UNIT 3 WE ARE FAMILY/ING ARISTA 114337 7" 614337 12" 664337 CD		Dance Metal
BALK Dist and Set of Services of Services from the IMPRIEST ANNIHOLD SERVICES SERVICES IN CORP. Western Services from the Improvement Services Western Servic				WARROUS HARDCORE WARRIOR SAMPLER IFPLYON 1/ WARRIOR WRR12 916 12	9	Metal
Linear Conference (March 12 Charles Annual Trans Linear) Confere	ISAAK, Chris BLUE SPANISH SKY,Wicked Game tinst) REPRISE/WARNER BROTHERS W 0062 7" W			VARIOUS SKYHIGH MEGAMIX 1/10a SKYLINE SKYE 004 12"	025324901	Dance Book
APPRILS, Capita (Met You) A Machina All All Machina (14 wid 5 x 40 m) 7 x 14 m 1 Y x 2 v 40 m 1 V x 2 v 40 m 1				WALKABOUTS WHERE THE DEEP WATER GOESHIS SUBPOP EUROPE SP17 157 12" WATKING COMMENT ATTRACTED TO YOURSE URRAN/POLYDOR URB 29 2" HIBBY 76 12" HIBBCS.	580	Dance
CD A 298C LOVE ON THE Colors and FEE First ALE NO. 27 FIRS ALE NO. 27 FIRST ARRAIN CORFUS TO SHARE DOWN TO A 1981 CO. 25 FIRST ARRAIN CORFUS TO SHARE DOWN		w	Dance		44	-
		meane		WEATHER GIRLS IT'S RAINING MENT'IN GOING Wash That Man/Success OLD GOLD OG 6513 CD		Hi-Nrg Dence
	KAOMA DANCA TAGO MAGO (version) COLUMBIA 6569747 71 6569746 121 6569742 CD 6569744 MC	SM	Pop	WONDER, Stevie FUN DAYYOU MOTOWN 28 44957 7" ZT 44958 12" ZD 44558 CD ZK 44957 MC	BMG	Pen
12 W WIRDLY LIN AMOUNT AND RESTRICT WARD WIRD RESTRICT WAR SHOULD AND RESTRICT WAS SHOULD AND RESTRICT	KATYDIDS, The BOY WHO'S NEVER FOUND Charity Power WARNER BROTHERS W 0065 7" W 0065T	W	Rock	WONDER, Wayne I'M ONLY HUMAN-to PENTHOUSE PHRI 224 12"	15 86	Reggae
	12" W 0065CD CD Almost And Nearly W 0065C MC Almost And Nearly KINKS, The WATERLOD SUNSET/SUNNY AFTERNOON LOLA/ OLD GOLD OG 6117 CD	TE/PK/GOL	Pop	WRAFTER, Tony, AND MICHELLE PASCAL Y SKATE ON THIN ICE Its FOREVER GROOVE FGT 992 YOUNGBLOOD, Sydney WHEREVER YOU GOTES CIRCA YR 68 7" YRT 68 12" YRC 68 MC	1	Dance

SINGLES TITLES A-Z

0.11.0220				The second secon	The second section is a second second		
Abandon hope (ep) L Attar years S All ever wanted M And the beer goes on W Anything you like A Raby's on (ee 1	Couple days off L Creature take L Cutter B Danca lapo mago X Dance with me C Dance with power B	Every little thing M Fall at your feet C Florids of fine B Finally P Forget me nots R Free J	Heart spin L Hold on P Horners Ipan 21, the B I adore mi amore C I belong to you N I belong to you H	R's raining men	Playsime (op) S Reality down 3 Results of reasoning, the vi- stor/speciball S Rex bob lowershin G Rade on the thythm L	Spiritual high M Spiritual high L Step buby M Stranger in love D Stuck in the fifties V Super electric S	Total abandon (ep) H Try a little tenderness C Umeind (ep) G Velvet underparrichuriles heads M Walling in the park M
Black rabbet D Blue spanish sky J Bloy who 's never found X Bring the horns back S Buzzin' California dreamin/imsnilley	Dancing is file making love C Decadence E Deta can B Divine emotions N Do that to me one more time	Freedom C Fun day W Generate power P Get furky R Girth M Global mode J	I don't like regges (i love ti) M I lave you love me love) in the leader of the pane G I wanne thenk you C I'm attracted to you W I'm goone make you k, ye me	Let the music use you	Rock and rell part 21 didn't know i loved you G Rockin' down the house M Rule and themb M Ruleg sound T Scene Bhings 8	Smiring low (sweet channot) E Take 2 Teknophone 2 Teknophone 5 Telegram sammetal gunalchildren of the revolu-	Walking in memphis C Waterloo sunsofsurmy after- noonfold K We are family U Where the deep water goes W Wherever you go
monday M Can't Iruss in P Carnessh hair M Change you leaving P Clease S Closing time D Come back for neal love D	Do what you want 2 Down B Dreamer, the A Dreas H Drive me crary A Energies R Eusboric D	Go getta nutha man B Gun mouth C Cygsies, Iramps and thieveshalf based C Haif heartod B Hardsore warnor sampler (optive)	Fin only human W Fin so alone D If love is forever F Invisible F It's a heartachalost in francomore than a lover T	Move your love D Masic M My love life M Nothing for something loot B Open your hoard J Parana dielectric funeralisab- handle subhath B	Sexual healing G Shahigh magamix 1 V Small and slightly rounded S So fine Soul destruction T Sourcemen	This house M. This is fascism C. Thorn upon the rose B. Together again H. Tonize ler's all make love in londen P. Tom many walls D.	Who do you call N Wipoost F Work a pay of R Y state on thin ice W You nearly got merall day and all of the night K You've look that loving feeting

S S Title

TOP 60 DANCE SINGLES

music week S Title

H 2 S Artist (Distributor)	E 3 S Artist (Distributor)	E 3 S ARISE (DISCOUNTED)
	25 16 6 WHAT CAN YOU DO FOR ME WAT FX 164 [F]	35 26 2 CREAM Prince & The NPG Paisley Park W 0061T (W)
1 , SUCH A FEELING	26 19 3 BRIDGE OVER TROUBLED WATER PJB/Hannah & Her Sisters Dance Pool 6565466 (SMI)	36 3 2 BOULEVARD OF BROKEN DREAMS Rhythm King/Epic 6573616 ISM)
Bizarre Inc Virryl Solution STORM 32 (SRD)	27 17 5 GETT OFF Prince/New Power Generation Paisley Park W 0056T (W)	37 21 3 CRAZY FOR YOU Incognito feat Chyna Talkin Loud TLKX 14 (F)
2 NEW I WANT YOU (FOREVER) DJ Carl Cox Perfecto PT 44886 (BMG)	28 14 2 20,000 HARDCORE MEMBERS Messain Kickin KICK 8 (SRD)	38 NEW MOVE TO THE MUSIC CT CTT 33 (BMG)
3 2 4 EVERYBODY'S FREE (TO FEEL) Rozalla Pulse-8 12(OSE 13 (BMG)	29 39 Z EXTERMINATE Production House PNT 032 (Self)	39 34 5 VAMP Outlander R&S RSUK 1 (RTM/P)
4 3 2 ALRIGHT (THE SASHA MIXES) Cooltempo COOLX 244 (E)	30 24 6 LONG HOT SUMMER NIGHT MCA MCST 1567 (BMG)	40 12 2 NUTBUSH CITY LIMITS (90s) Capitol 12CL 630 (E)
5 MEW THE HOUSE IS MINE Rising High RSN 4 (SRD)	31 15 5 YOUNG SOUL REBELS Big Life BLRT 57 (F)	41 31 2 SIMPLE JEALOUSY Virgin VST 1375 (F)
6 8 6 HOUSECALL Shabba Ranks feat Maxi Priest Epic 6573476 (SM)	32 18 2 DIRECT ME Reese Project Network NWKT 31 (P)	42 NEW ROLLERCOASTER Deconstruction PT 44888 (BMG)
7 5 3 DOMINATOR R&S RSUK 4 (RTM/P)	33 20 3 DREAM ABOUT YOU Polydor PZ 161 (F)	43 ss BON'T POISON ME Boss BOSS 12 00B (Self)
8 4 2 MENTASM Second Phase R&S RSUK 2 (RTM/P)	34 ss 11 THE SOUND OF EDEN ZTT ZANG 22T (W)	44 41 5 FLY GIRL Gee Street GEET 34 (F)
9 NEW ENERGY FLASH (EP) Beltram R&S RSUK 3 (RTMP)	TOD 40	45 * 6 SUNSHINE ON A RAINY DAY M&G MAGX 14 (F)
10 - CHARLY XLXLT21(W)	TOP 10	46 22 5 MADE IN TWO MINUTES 8 Bug Kann & The Plastic Jam Optimum Dance BKPJ 1T (P)
11 , SET'S TALK ABOUT SEX	DANICE ALDUME	47 43 2 SOMETHING GOT ME STARTED East West YZ 614T (W)
12 NEW BLACK STEEL (EP) Forgemasters Network NWKT 30 (P)	DANCE ALBUMS	48 NEW KALEIDOSCOPE Chill TUV 17 (RTM/APT)
13 to 3 SHE GOT SOUL Jamestown Uocelyn Brown A&M AMY 819 (F)	Week Work on Chart	49 27 2 THIS TIME BABY Network NWKT 27 (P)
14 NEW IS IT GOOD TO YOU Heavy D & The Boyz MCA MCST 1564 (BMG)	N S S Title LebeULP(cassette £ 3 N Artists (Distributor)	50 57 5 SOONER OR LATER Eternal YZ 601T (W)
15 New SOMETHING SPECIAL Rumour RUMAT 35 (P)	1 Nav CLASSIC MELLOW MASTERCUTS VOL1 Various Mastercuts CUTSLP 2/CUTSMC 3 (8MG)	51 30 , SET ADRIFT ON MEMORY BLISS PM Dawn Gee Street GEET 33 (F)
16 * 4 PEACE Sabrina Johnston East West YZ 616T (W)	2 s ROAD TO FREEDOM Young Disciples Talkin Loud \$100973/5100974 (F)	52 38 2 FEEL EVERY BEAT Factory FAC 328 (P)
17 11 3 SUCH A GOOD FEELING Brothers in Rhythm 4th+B'way 12BRW 228 (F)	3 2 RITUAL OF LOVE Karyn White Warner Brothers WX 411/WX 411C (W)	53 TAY VIOLENCE Terra Incognita Chill TUV 16 (RTM/APT)
18 THE PRESSURE PT 1 Sounds Of Blackness Perspective PERT 816 (F)	4 NEW A WORD OF SCIENCE Nicohamares On Wax Ware WARPLP 4-WARPINC 4 (P)	53 NEW DEEPER Susan Clark Champion CHAMP 12285 (BMG)
19 GOD OF ABRAHAM A&M AMY 820 (F)	5 NEW PROGENY The Shamen One Little Indian TPLP 32/TPLP 32C IP)	55 37 9 SUMMERTIME DJ Jazzy Jeff & The Fresh Prince
20 12 5 IVORY Skin Up Love EVOLX 4 (F)	6 RE DO WHAT YOU FEEL Joey Negro Zeed ZEDD 12005/- (Self)	56 35 4 LISTEN TO THE RHYTHM/BULLFROG React REACT 12001 (BMG)
21 13 4 MAKIN' HAPPY Crystal Waters A&M AMY 790 (F)	7 , BOYZ 'N' THE HOOD (OST) Quest 7599266431/7599266434 (W)	57 NEW I BELONG TO YOU Whitney Houston Arista 614727 (BMG)
22 CHECK THE RHIME A Tribe Called Quest Jive JIVET 284 (BMG)	8 6 2 YOUNG SOUL REBELS (OST) Various Big Life BLRLP 10/BLRMC 10 (F)	58 29 4 ONLY LOVE CAN BREAK/FILTHY St Etienne Heavenly HVN 1212 (RE/P)
23 23 6 INSANITY Dead Dead Good GOOD 4T (RE/P)	9 2 3 XL RECORDINGS - SECOND CHAPTER XL XLLP 108 XLMC 108 (W)	59 33 5 WITHOUT YOU (ONE AND ONE) Arista 614636 (BMG)
24 COME INSIDE Thompson Twins Warner Brothers W 0058T (W)	10 NEW THE RHYME SYNDICATE Various Warner Brothers RAP 1/- (W)	60 53 4 LOOKING FOR A LOVE 1st Bass RUFF 12 (RTM/P)
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Title W Anisi

HS VEEK	LAST WEEK	REGGAE DISCO CHA	RT
1	[1]	THE WAY YOU LOVE ME D. Fex, Go	enjo Ash Shish STU 005
2	(3)	THE MORNING AFTER Arthory Rich	Progressive PSP 019
3	(4)	SPECIAL GUEST Capleton	Outernational Out 001
4	(3)	HIPPITTY HIPPITTY HOP Papa Son	Charm CRT 61
5	(6)	20 MAN DEAD Curry Ranks & Tony Rebe	el Charm CRT 63
6	(5)	SOMEBODY Copleton	Black Scorpia 185 1 1 981
7	(9)	HYPNOTIC LOVE Philip Lea	Breaking Loose BLPT 01
8	[8]	MONEY TALKS Curry Ranks	Charm CRT 65
9	(7)	MERCILESS BAD BOY Cobro	Sinbod SID 003
10	(11)	DIS A VICTORY Curry Rooks	White Label ST 01

081 961 5818

REGGAE CHART

11	(12)	LEGGINGS Sweetie Irio & Fronkie Poul	Margo 12 MNG 788
12	(14)	TEASE Cobro	Ruff Groove RG 01
13	(13)	STRANGER IN LOVE Dove Fluxy R	ough Groove RG 004
14	(15)	WILD FLOWER Sanchez	Digital B/D81 6
15	(16)	HALF IDIOT Cuty Ranks & Marcia Griffiths	Penihouse PHRI 26
16	(-)	JOY IN THE MORNING Freddie McGre	ggar Big Ship BST 2
17	(20)	MISS WIRE WAIST Scoty	Charm CRT 66
18	(10)	HUG ME UP Fragga Ranks	Charm CRT 60
19	(-)	DAY DREAMING Jocelyn Brown	Ariwa ARI 125
20	(-)	BE PATIENT Cobro	White Lobel FAS 8

(1)	REGGAE HITS VOL. 10 Various	Jet Stor JELP 1010
(3)	CAPLETON GOLD Capleton	Charm CRLP 5
(2)	LETHAL WEAPON Cutty Ranks	Penthouse PHRILP 23
(5)	SET ME FREE Gregory Isoacs	Blue Mountain BMLP 047
[4]	BOUNTY HUNTER Ninjamon	Blue Mourrain BMLP 048
[7]	TRUE BORN AFRICAN U Roy	Arrwo ARILP 071
[6]	I CAN'T WAIT Sanchez	Blue Mourrain 8MtP 049
(11)	AS RAW AS EVER Shabba Ranks	Columbia E 47310
(10)	SOCA HITS VOL 2 Various	CER Records CERLP 002

10 (8) REGGAE SOUND WAR VOL 1 Various Black Scorpio DSR 11868

GLR: built on solid rock EXPOSURE

can radio ratings, but so far the format has missed out in the UK's new era of commercial radio

The Radio Authority's "nonpop" stipulation scuppered the Rock FM consortium's intention to bid for the first national commercial radio franchise now in the hands of Classic FM - and an earlier attempt to secure a licence for a London-wide service also failed. Ironically, it is left to the BBC's local radio station for London, GLR, to prove in practice that FM rock can be both popular and viable.

GLR's music manager Jon Myer is cautious about categorising the station's output. He calls it: "A music station for grown-ups; a pop sta-tion that's not tied to the singles chart," but the record industry is less equivocal.

GLR is close to what a commercial rock station should be," says Capitol/Parlophone head of promotion Malcolm Hill, who reports that GLR's Bonnie Raitt, Richard Thomp-son and Bob Seger has been "very, very good"



Myer: 'A music station for grown-ung

And Warner UK chairman Rob Dickins believes the station is in tune with the album market. "It's a real alterna-

tive," he says Myer acknowledges that most music which could be called rock gets its chance on GLR, but stresses that it is spread across a range of shows including those presented by Richard Skinner, Tommy Vance, Gary Crowley, Simon Barnett, David Hepworth and metal specialist

Artists typically requested on Barnett's evening classic rock show include Canned Heat, the Stone Roses, Tom Petty and Hawkwind

"We play the stuff the album chart is full of," says Myer. David Hepworth, who was a member of the Rock FM con sortium and is an editorial director of Q and Select, believes GLR has proved rock on radio makes commercial sense. "I get rung up quite frepeople in advertising, the media and the music business asking about GLR. People would kill to get those kind of listeners for a commercial sta-

tion," he says.

"GLR is like Q, it manages to attract influential people. and undoubtedly attracts a lot of people who don't listen to any other music radio.

GLR resembles the rock station that never was. Its target audience is 25 to 44-year-olds, mostly CD-buyers whose interest in rock began 10 years ago or more. It serves up most strands of rock to its 600,000 listeners from heavy metal to

executive of the Radio Authority, acknowledges that, even though GLR is not a specialist station, the rock strand of its programming matches the likely promise of performance which would be issued to a new commercial rock stat-

The rock radio lobby will no doubt scrutinise GLR in preparation for the next time it comes to state its case Stu Lambert

MONDAY SEPTEMBER 23 James In Concert BBC2

6.40-7.10pm **TUESDAY SEPTEMBER 24**

Late Night Music featuring Miles Davis, Channel Four: 12.45pm-1.50am

WEDNESDAY SEPTEMBER 25

Sixthirtysomething featuring Chesney Hawkes, Channel Four: 6.30-7pm

THURSDAY SEPTEMBER 26

Top Of The Pops, BBC1 7-7.30pm

FRIDAY SEPTEMBER 27

The Happening featuring Squeeze, Channel Four: 11.05-12.05am

SATURDAY SEPTEMBER 28 Madonna - A Profile By

Paul Gambaccini Radio One: 2-3pm. In Concert featuring Foreigner and Courtney Pine, Radio One: 10-11pm

So you think there are too many conferences already?

A e beg to differ. Sure, these days it seems like

someone announces a new music conference about once every two months. Trumpets are blown. Brave words are uttered. Each new conference is going to be the biggest and the best. Each is going to blow the New Music Seminar away.

Nevertheless, the conference trade is booming.

What we have seen in Europe - in Florence and Dublin, Cologne and Copenhagen, Glasgow and maybe next year in Manchester - is a healthy growth in national and regional music meetings. And in serving their various markets, most of them do a pretty good job, too.

But if you want to make the very most of Europe, get beyond the various national horizons, connect with the emerging single

market, make contacts with people from East of the old Iron Curtain, there is still only one conference to attend.

Never mind the bollocks, here are the facts: last year at Berlin Independence Days there were 2238 delegates representing 622 companies from 18 countries and including 325 media people from 19 countries.

There was a trade fair of 83 stands with 114 exhibitors from 21 countries. And 185 panelists from 19 countries chewed things over in 22 seminars.

We are thus proud to announce that BID, now venturing its fourth year, ranks as the world's third largest international music conference, while our massive showcase programme (last year 141 acts from 22 countries played in 12 different venues) clocks in as Europe's largest music festival.

Berlin Independence Days: the European conference for the '90s.

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B ID '91: The one conference that isn't one too many

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Survival of the fittest in the formats jungle

While the new music formats may be causing consumer confusion, hungry manufacturers are snapping up the opportunities. Michael Bromley reports

hen Philips executives PAD, the pressers and duplicators group, this month on its Digital Compact Cassette they faced a receptive audience If the launches of DCC and

Sony's Mini-Disc are still in any way competitive, then at least among manufacturers it is the Philips format which is currently the hot favourite. And if nothing else, DCC promises not to be disruptive at a time when the stability.

There has rarely been as much activity in the development of formats as both the music and video industries continue to explore the best way to move out of analogue into digital

DCC is getting good press because it is unlikely to threaten the analogue cassette with sudden and traumatic extinction Some forecasts suggest it will actually extend the life of the older format by up to 10 years. and may even stimulate new budget products.

Because of its backwards compatibility DCC poses no obvious major problems for duplicators. With both analogue and digital duplication possible on the same line, the change-over will be neither expensive nor

difficult. Analogue duplication already utilises digital technology heavily, with up to 80% of masters now on DAT Sound quality loss on duplicates is undetectable or has been eliminated.

Not surprisingly, the major record companies are expected to lead the move to DCC with indies following, but the conversion is likely to be almost universal. "We will not have to make any crucial decisions for 18 months to two sales manager of Mayking Cassettes. "But we are never uninterested in keeping up with the times. We do not want to adhere to a dying format Meanwhile, the growth of the

cassette single has introduced low volume orders and 24-hour turnarounds to duplicators more used to bigger volumes and more "leisurely" album work

To avoid disrupting album production most duplicators have established separate lines for singles. But some may be stretched if the cassette single continues to grow in popularity

"It could pick up overnight, says Marksberry. "It might happen over Christmas, and we would be looking at orders of 100,000-plus. It will sort out the men from the boys.



Stringent quality checks at PDO

The cassette is clearly the singles format of the moment "Vinvl has declined much more quickly than people thought it would," says Jim Leftwich managing director of EMI Music

But both reggae and dance continue to prosper on vinyl and are likely to do so for at least another five years. As the big manufacturers move out of vinyl, smaller pressers are

picking up business from record companies committed to releasing seven-inch and 12-inch Indie Pressing Services is

considering investing in its own vinyl production although orders are often for as few as 300 records and rarely go above 1,000. IPS produces between 5,000 and 8,000 seven-inch singles a week. "We are expanding on the vinyl side, says managing director Mike Spenser. "It is flourishing

Specialist Vinyl Cuts Records still presses up to 2,000 seven-inch singles a month, while production of 12-inch singles has tripled. The company currently presses more picture discs than

albums "The 12-inch single is an instrument to a DJ," says

in jewel cases. admits that not all was well with its automatic slipcase loading system. The cassettes fit too tightly in the cardboard wran-arounds leaving not enough margin for error, EMI Music Services managing director Jim Leftwich says: "The important thing is to have an agreed packaging format."

EMI, one of the

opposed to the

cassette singles

packaging of

majors originally

Europe holds key for laser disc future It first appeared as laser disc,

then as Laser Vision, and then laser CD video. Now, in its fourth incarnation - again as laser disc - the digital picture and sound system is predicted to break through as a consumer product next year.

Critically, it has the backing of the Japanese. As well as Pioneer's much-trumpeted launch of a player, other Japanese companies are believed to be exploring the possibility of setting up both hardware manufacturing and disc pressing plants in the UK by 1993

But why should laser disc succeed in the Nineties, when it failed so conspicuously in the Seventies and Eighties? Firstly, the environment has

changed. Video rentals no longer dominate the market.

as they did when Laser Vision appeared in 1982, and the recessionary pressure on sales of high tech consumer goods, which hit CDV when it was launched in 1987, is forecast to ease by spring 1992. And secondly, there is

Europe. There is now a pan-European agreement on standards, which did not exist four years ago, and rather than one hardware manufacturer beset by technical problems, a range of suppliers are ironing out the wrinkles in an expanding European market

The format, which offers CD ound with a picture 65% better than the tape equivalent and with none of the deterioration, is already establishing a niche across Europe, and although the UK



Eurythmics: laser disc launch

is traditionally the primary European test market for consumer electronics, few people expect laser disc to take off in the UK until it is a European success.

That may not be far off. There are an estimated 100 000 to 150,000 players in France, and there will be a major sales drive soon in Germany, where the hardware already costs as

little as 900DM (less than £300). Laser disc was launched in both Italy and Spain just under 12 months ago, and the European Laser Disc

Association now has national committees in seven countries European success is largely based on the availability of software. In Europe most of the majors are behind the format.

The only fear is that hype and consumer confusion, with DCC and Mini-Disc launching almost at the same time could spoil the party yet again. BMG's initiative on the

Eurythmics' laser disc release carries the flag for the format in the UK.

MANUFACTURING

Orders to press compilations of Tina Turner and helped PDO cut the traditional mid-summer fall-off in business this vear. But sales and marketing manager Roger Twynham is not convinced that the catalogue is the long-term onswer to evening out seasonal peaks and troughs. "I get worried when I look at the amount of albums we press for established artists who will never see 40 again." he says.

Where are the

compilations of

coming from?"

the future

► manager Darren Murphy. "I think there will always be a small market for vinyl. Kids still like vinyl But it's hard to predict.

Smaller pressers have benefited from the closure of pressing plants by majors like Sony, and are picking up new and, they say, often better work As the majors bale out, some pressers may argue for a lower retail price which will allow vinyl to compete

CD is now the cash cow of record manufacturing, and with the recession biting harder and for longer than anticipated the majors are deepening their commitment to the format

Within months of converting its Swindon CD plant to non-stop operation, EMI is now planning to install new generation

monoline equipment there The majors are unlikely to be easily tempted to experiment with an unproven format while demand for CD continues to grow and Sony has a battle on its hands to convince pressers there is a market for Mini-Discs

Initially, EMI is unlikely to make Mini-Discs at all, and will most probably contract out manufacture and "wait and see

what happens' PDO's sales and marketing manager Roger Twynham acknowledges that new formats are "the lifeblood of the industry but he is unconvinced by Sony's plans. "They will have a rough ride getting the format into the



A CD takes a nickel bath

marketplace," he says. But as ever it is trade buyers rather than consumers who preoccupy video duplicators. The collapse of Parkfield leaving a mountain of tapes to be cleared continues to loom large and dominates even the relaunch of

laser disc as a potential challenge to VHS (see panel previous page). Europe, where the video market is still burgeoning, is providing one safe haven. France, Italy, Spain, Scandinavia and even eastern Europe are turning to British duplicators, with large initial orders and fewer but larger repeats still the norm.

At home, specialist markets including mail order have also

1991 ALBUMS MARKET SHARE BY FORMAT

Quarter One 1991:	%
Cassette	47.3
CD	36.9
Vinyl	15.8
Quarter Two 1991:	
Cassette	47.7
CD	37.6
Vinyl	14.7
CIN	

proved something of a life-line. Probably the fastest growing video market - although separate figures are not available - sales are rising at around 30%

At Phoenix Video Duplication, which has produced 5,000 copies of the British Standards Institute's fireworks safety video for November 5, production director Ricky Sawyer says: "After the absolute disaster of 1990, it has been essential to broaden our customer base and to

identify niche markets. Corporate videos are also a 7m a year, the sector is as large

major growth area. With sales of as the rental business. But while rental has stagnated, corporate

1991 SINGLES MARKET SHARE BY FORMAT

Quarter One 1991:	%
Vinyl seven-inch	37.8
Vinyl 12-inch	31.8
CD	15.0
Cassette	15.2
Quarter Two 1991:	
Vinyl seven-inch	36.9
Vinyl 12-inch	29,4
CD	16.0
Cassette	17.4
CON	

business is currently growing at around 25% a year Corporate videos are also lucrative. Many companies are investing in video as their major medium for marketing, training

and promotion - Jaguar launched a new car marque with 50,000 copies of a video duplicated by Videoprint. Fraser Peacock Associates

began advertising this month on radio to try to attract more corporate clients. "We are putting a lot of effort into getting more corporate

clients. We have even made our own corporate video to promote ourselves," says marketing director Mike Carey

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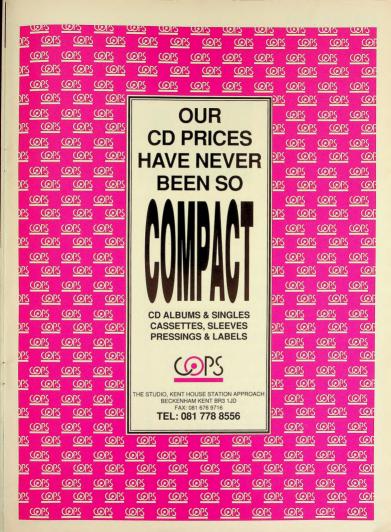
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Christmas Catch 22

Manufacturers, afraid of getting their fingers burnt again, have been reluctant to expand capacity this autumn. But the result could be a Christmas logjam

Disctronics sales manager James Mitchell predicts the company will be shipping over 2m units a month during the autumn, "A lot of our business comes from the budget and mid-price companies," he says, "Because they are producing back catalogue they can place orders early, and so far this year they are proving particularly

organised.

autumn's busines which failed to rescue a year that had already slipped into the doldrums, UK manufacturers are wary about predicting a buoyant pre-Christmas period for 1991

Since sales have contracted in the past 12 months, most operations have resisted expanding capacity. It means that if the season exceeds forecasts there will be frantic reordering and unprecedented ssure on turnaround

EMI Music Services managing director Jim Leftwich says: "We are anticipating that we will, as always, be busy for the fourth quarter but it is difficult to predict volumes

The trend to order smaller quantities to avoid overstocking has increased, which does create problems for us. Higher frequency of small ship-outs can

Meanwhile the demise of





TDC: diversifying beyond music

Parkfield has significantly dented business for video duplicators. Since the company's collapse at the end of last year. retailers have been able to ride on a tide of cheap product and distributors have become

cautious. Phoenix managing director Mike Sawyer describes 1991 as the year of caution. His company's orders have been down by as much as 40% This is frightening considering the industry has more than twice the duplicating capacity required for its 40m-50m annual duplicating turnover," Sawyer says. "With 5m annual duplicating capacity our plans will continue to

concentrate on quality rather than quantity The fact that CD has now

overtaken cassette as the leading audio format has inevitably affected audio cassette specialists. A company such as The Tape Duplicating Company which has the capacity to produce 450,000-500,000 cassettes a week

has had to diversify beyond "It's no longer possible to rely totally on business coming from the record companies," says

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general manager Keith Lloyd. "We've developed into spoken word and cassettes for advertising and promotion. The pharmaceutical business yields orders around the 25,000-30,000

Spool Duplication, which combines audio and data cassette business, testifies to the fact that price product has had a knock-on effect for duplicators. Overspill business from major plants is important to Spool and it has nov brought its quality into line with EMI Music Services by adopting BSI standard 5750. Sales director Jeff Johnson says this is something that record companies

This year we've tended to work on big orders from a few key customers," says Johnson Looking to the autumn, my gut feeling from talking to record company production people is that there's a lot of good product coming out but that first day releases are unlikely to match the

volumes of last year Some cassette duplicators are able to thrive on small volume orders if there are enough coming

Dublin-based studio Trend was specifically set up to process repeat orders of about 500 units, generally serving major label subsidiaries

Following a year which has vielded orders from the UK of



Video duplicators: still reeling from the Parkfield crash

more than 400,000, managing director John D'Ardis is looking towards expansion We are interested in quoting for orders of more than 100 000

Because of the sterling/punt exchange rate we can be very competitive on pricing," D'Ardis

asserts. In the current climate of acute pressure on pricing, those companies which offer a variety of formats under one roof are in a strong position. They can offer flexible packages often at better prices than the specialists, because they are guaranteed

COPS uses factories in France to handle vinyl, cassette, CD and printing and packaging Managing director Elie Dahdie says: "Because we are using our

suppliers all year, we get good prices which we can pass on to our customers Turnaround time isn't affected by the fact production is done in France. For example, repeat orders for a single in the rang of 20,000-50,000 units placed on

a Monday can be with the customer on a Wednesday. For initial orders with small customers we generally work on a three-week lead time," says

COPS is also capitalising on the contraction of viny nanufacturing in the UK; it has use. Vinvl is not just a French preserve of course, and UK vinyl specialists say they too are

celebrating booming orders Adrenalin's acting managing director Sue Owlett says: particular for our 12-inch colour and picture discs

"It seems that as formats have tightened up, making something unusual for a 5,000-10,000 run has become more appealing to mainstream labels. So far we have experimented with dayglo. metallic and marbled effects

Adrenalin's current annual capacity is 3.5m 12-inch units and Owlett reports that the company's last financial year was the best of the six years it has

At PR Records the mood is similarly buoyant. Head of production George Hatley says: "There seems to be a public ssessment of the format and the decline has bottomed out. We are currently operating at our full 100,000 weekly capacity

As always, the mass consumer appeal of record company product will determine the profitability of the manufacturer's Christma With a raft of releases lined up from U2. Dire Straits and Genesis the portents are good

PDO, which will be handling some of the season's key releases, expects business to be markedly better than last year. Sales and marketing director Roger Twynham says: "Last year's final quarter fell away quite dramatically due to the recession and the fact that the Christmas market was dominated by Best Ofs. But with good quality studio albums coming out from artists such as Michael Jackson, The Pet Shop Boys. George Michael and Simply Red, there will be greater interest at retail, from which manufacturers

will benefit."



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Down to the nuts and bolts

The industry's production chiefs explain what they look for in a manufacturer

Virgin's major release for 1991 is the new Genesis album, released on November 18 The vinvl

cassette manufacture will go through EMI while CDs are to be split hetween Nimbus, Sonopress in

Germany and DADC in Production controller Rick Carter estimates the initial pressing at around 500,000 copies.

PETE MORGAN Production manager, Chrysalis "Chrysalis is under contract to EMI

for manufacturing and distribution unless it's a picture, coloured or shaped disc which it can't

manufacture, when we use Orlake. "With vinyl being a dying product, we don't get overspills, so we stay with Hayes through busy periods as well. On cassette, it's up to EMI where it places orders although it checks with me first and work normally gets sent to

Ablex "For CD, EMI in Swindon uses Nimbus in an overload period, but it has always coped with a rush release. I wouldn't say independents don't necessarily turn product round quicker. If I ring EMI with an urgent job, we agree a turnaround time and it can do it I allow 10 to 15 days which is what EMI says it needs, but if it's a rush release it will do it in time

"A recent example was Spandau Ballet's single, True. We decided to release it with only a week's notice We told EMI straight away. And since it takes up to four days to get your artwork and label copy together, it gave EMI enough time to set everything up. True was turned round from film and tape in five days, which was good going.

"Old CD stock originally manufactured between 1985 and 1990 stays with Nimbus. This is because EMI would be overloaded catalogue hasn't got the international bar coding on it that EMI needs. Nimbus is very good, as are Disctronics and DADC, who we occasionally used before going to

"In this game, once our CDs and records are off the presses, there are other companies queueing up with their orders, so they can't get complacent because there is so much work going through."

GRAHAM MABBUTT

Production manager, Island Records "We have a manufacturing deal with PolyGram, so vinyl and tape go through EMI, but I have an arrangement whereby CDs are handled by PDO. It's not a question of getting better service from a major or an independent, as both give the same quality, but a case of horses for courses

"The majors are OK if you can live with their lead times, which we can, but they can't always cater for a rush release, particularly in the peak season when they're already full. For example, the parts for PM Dawn's new album turned up very late, so I used a mixture of independent and PolyGram-approved suppliers to

make sure I met deadlines. "It worked very well because I knew that if one didn't supply, the

"There's no point going to new suppliers every week. You have to build up a relationship with people and get to know what each wants. I only shop around if I need special vinyl formats, where I use Orlake, or if it's a rush release such as a Nine Inch Nails radio promo required in four days when I use

Broadcrest "I'll invariably get what I want because I've built up good relationshins.

When it comes to CDs, PDO is brilliant. It gives me the most competitive rate and quickest turnaround, and being part of the Philips group, it's good for inter-company business. I've used foreign suppliers for CD but it's such a drag getting product through

"I believe in the old saying, 'don't put all your eggs in one basket'. As long as PDO knows I can go elsewhere, it will look after me."

JOHN HOLBOROW Production manager, Beggars Banquet

We manufacture our 12-inch vinyl and cassette singles at Damont and seven-inch at Lyntone. We use Orlake or PR Records for special formats and Grampian for



RICHARD BALFOUR

Marketing/product manager, Big Life "When we moved to PolyGram, the company wanted to handle Big Life's production but we kept it in-house because we couldn't guarantee to press the amount of stock that would ensure fast enough turnarounds - we'd be lost in PolyGram's echedule

"I choose suppliers on the basis of a competitive price and a 24-hour turnaround, although with CD plants you have to pu up with five days. I use Nimbus for CD and Adrenalin for vinyl, which includes picture discs and coloured vinyl, and Sounds Good on cassette. The latter pair are a few pence per unit me expensive than using PolyGram or EMI but we get flexibility.

"It's important to build a good relationship with a supplier. As long as I don't demand 24-hor ound every week, I can get it. Also, when we have a big

of tight capacities when we used

for a combination of factors, but

price, which comes top of the list,

wouldn't get quite as intimate a

We're a relatively small

secure with the majors

relationship with a major, and we're keen to build those kind of

customer but we can still get a good

service from our suppliers and call

Cult album as on 500 Hypnotics

promos, and smaller orders would

on them for favours that we couldn't

We need as good a job on the new

at Disctronics and PDO

and quality and speed of

relationships

turnaround. We also feel we

whoever we could, and that remains

mostly because we can best balance

We use independents all the way

order, like De La Soul's recent album. I was able to get a discount from each supplier as we could press 20,000 in one go. There had to be economies of scale some of which could be passed on to Big Life. If there hadn't I would have enquired

olsowhore "In the case of the CD, we wanted a four-colour picture label, which is a large unit price increase, so my discount constituted getting that at nearly

the regular price. "I always listen when new suppliers approach us, and if the prices are more competitive, I go back to my original supplier to try to get a better deal.

"It would be simpler to use one manufacturer for all formats as it would take just one phone call, but it would depend on prices. There are such different processes between formats that economies of scale wouldn't apply collectively."

cassettes. Almost all our CDs are get swallowed up in the scale of handled by Nimbus, except product things at EMI hanging over from the early days "On special formats, you have to

see who's equipped, but I'm unlikely to shop around with the new Charlatans single. You get used to dealing with individuals who are familiar with your specific needs.

"It's also a question of where you can get product manufactured. because your favoured supplier may be fully booked up.

"It could be beneficial to use one manufacturer for all formats, as it would save transport costs and simplify supervision at this end, but having three formats in separate places doesn't really create difficulties. I'd be tempted if Grampian did vinyl, or if Nimbus did other formats as they're a great company, but it doesn't work like that. It's a question of getting the best service you can.

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THE LAST RECORD I BOUGHT by JILL TOMALIN



"I actually bought two records mid-price compilation of Mozart arias and The Soul Cages by Sting.
"I bought the



fulfilling a lifeseeing him live. The two albums I bought show that I have a quite wide-ranging taste

"What I tend to do is get my product managers to make cas settes each week of all the new releases that I should listen to. "I listen to those in the car but to be honest it's hard to remember

most of them anyway!" Jill Tomalin is WH Smith general manager of Sound Vision and

Another finger on the pulse

being blasted by other people's records in his own night-

club, Frank Sansom is getting his own back with the Pulse 8 label. Now 13 singles old and with its first top 20 hit, the label was set up by 44-year-old Sansom and A&R director Steve Long.

Dance music is something I feel quite at home with. I'm hav-ing a great time," enthuses vet-

eran MD Sansom The signing of rising Zimbabwean star Rozalla, whose next single Faith is about to be featur-

ed in the new Vanilla Ice movie. has pushed up the label's ratings Sansom may no longer own a nightclub, but Pulse 8 will ensure his presence on the dance floors

Ugandan affairs the Essex way

By stepping into Patrick Lichfield's shoes, housewive's favour-

ite David Essex has found fans in places he never expected. Essex recently took over Lich-

field's old job as ambassador for the Voluntary Services Overseas organisation and began a cul-tural/musical tour of the Third World

As well as learning more about the VSO's work, Essex used the trip to record local artists for a "beginner's guide to world mu-sic" on his VSO Records label, through Total.

But one thing his new friends weren't quite so hot on was modern technology

Having found a studio in Uganda, Essex invited 30 artists together for a session. Everything was ready to go except for one mi

nor hitch - they didn't have any Tape willing, the Under Different Skies album will be out on

QUOTE OF THE WEEK You could have knocked me

backwards with a ragman's trumpet." Promotions man Jimmy Devlin on learning he had been appointed Polydor's new MD



Dateline: London's Piccadilly Circus midnight last Sunday Twenty five policemen and up to 2,000 Guns N' Roses fans prepare for the arrival of London's very first consignment of Use Your Illusions I and II at Tower Records

But hark! What can this strange sound be? A deep rumbling approaches from Regent Street. Why, of course, it's the Tower Records tank -

complete with nearly naked rock chick - come to deliver the new album As if to prove that the spirit of Carry On . . . is still alive, an

acned copper lets out the immortal words, "Permission to take down her particulars, Sarge?"

The object of his affections the buxom Sammy - no doubt a life-long Guns N' Roses fan - whooped and hollered her appreciation. The crowd of 2,000 express

their appreciation with the traditional metal fan's mating call — "Gerremoff! Showusvertits!

A passing Jewish wedding party breaks up in disarray as the men pause to gawp while their womenfolk tutt disapprovingly

Sammy beams. "Open the doors" hollers a brusque type as a crocodile of

Tower staff move forward to carry the "tank's" precious cargo into the store Out they come, the boxes

emblazoned with the G N' R

logo. Easy does it! One at a time, please But oops! there goes one.

Eros looks on impassively as two sturdy looking boxes hit the deck We wait for the crash of 100

jewel cases splintering, the end of a marvellous publicity stunt. Even Sammy looks agog.

But not to worry. All is well The boxes are in fact EMPTY. It's all just a ruse, the records are already in the store.

We've been had. But as the first faces in the queue disappear inside the store only to re-emerge beaming seconds later copies of the albums clasped in excited hands, there's no doubt it's been worth it

DOOLEY'S DIARY

Remember where you heard it: MCPS witness Pete Waterman attracted a full house to the Copyright Tribunal on Monday, where he engaged in some merry banter with the BPI's formidable QC Sydney Kentridge . . . Waterman was a little poorer by the time he got home, however. He discovered burglars had relieved his home of £20,000 worth of model trains over the weekend . MCPS revealed its database contains 81 songs called Baby Baby, 22 called Baby Baby and even one called Baby, Baby, Baby, Baby, Baby, Baby, Baby . . . After all that, the Streatham contingent needed a rest and made their way to Basca's Songwriters' Ball, where a star cabaret including Mike Batt, Justin Hayward and Peter Sarstedt gave some powerful examples of the power of the song, and helped raise several thousand pounds for the society into the bargain . . . What's this about Peer Southern MD Stuart Ongley and Westbury Music Consultants' MD Francis Pettican setting up together? ... Winners of last Sunday's Sheridan's

soccer tournament were studio team Trident II, beating Sony 5-0. But Warner Chappell won best strip award with the legend "bottom as usual" printed on the . . . er . . . bottom

More soccer news: Octave Music's Simon Joiner needs entries to the industry's fives league by September 27 Call him on 071-789 7616 . . . Congrats to Warner Music chairman Rob Dickins who celebrated 20 years in the industry with an office kneesup and a cake emblazoned with the chart from his first day as a plugger with Kinney Music . . . The Audition's MD Martin Wilding reports that death

threats over his new venture, plugging promo albums to cafes, restaurants and the like have subsided. Maybe they discovered he is a black belt in karate with six years as a paratrooper in the French foreign legion behind him

usic we © Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UR Telephone: 071-620 3636, Fax: 071-401 8035,

Editor Sey to Robertal, New Atlan New Hardmann Pantrus after Schin Wilds Review Merica.

The State State of Section and Section Sectio



1989 SAW TEXAS HAVE A TOP TEN SINGLE WITH "I DON'T WANT A LOVER"
1989 SAW THEIR DEBUT ALBUM "SOUTHSIDE" CHARTING AT NUMBER 3
1989 SAW "SOUTHSIDE" GO PLATINUM IN THE UK
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