

4 Sales are up
UK tops the world
for per capita sales
in new IFPI figures

8



No Flake
Technology boom
leads bands to home
recording option

29 Autumn product
Special guide to
what's in store for
the Christmas season



music week

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Ireland to get Gallup chart

The Irish record industry is to get its own UK-style chart compiled by Gallup after a six-figure investment by the Irish Federation of Phonographic Industries (IFPI).

The IFPI has bought 70 data-collection machines from the UK's BPI which will be used to compile 50 position singles and albums charts.

The republic currently has a 30 position singles chart and 30 positions of albums, which are compiled from ship-out figures from distributors.

IFPI chairman and Warner Music managing director Peter Price says, "I have always felt the only way to compile a chart is to base it on someone walking into a shop

and buying a record. It is a very exciting move for us."

He adds that the organisation will be seeking sponsors for the charts, but stresses that negotiations are in the early stages.

Bob Douglas, general manager of HMV in Ireland, says the new chart will be a big improvement on its prede-

cessor. "That was nothing but a joke," he says. "It did not reflect sales over the counter."

Gallup, which has signed a three year deal to produce the charts, is already running a test of the new system after installing machines in six stores in the Dublin area. Target date for the new-look charts is the second week in January.

Douglas warns that the speed of the new chart will mean fundamental changes for the Irish record business. Record companies, in particular, will have to work harder on distribution and meeting release dates.

"Some of them will have to pull up their socks," he says. Charts feature, see p12

CIN spots sales up-turn

The recession is bottoming out, according to CIN figures for the third quarter.

Weekly statistics for the third quarter show the first rise in albums and singles sales this year.

Singles sales of around 14.7m between July and September were 2.1% up on the same quarter last year, says CIN. And albums sales were 3.7% up on 21.2m units.

The effect of Woolworth's introduction of EPOS means actual growth in albums may be as little as 1.2%, but neverthe-

less it is the first such growth for five quarters.

The figures will encourage both record companies and retailers, who have been suffering the worst trading conditions for a decade.

CIN chief executive Adrian Wistreich points out that the year-on-year comparison may be misleading because the third quarter of 1990 was down around 5% on the same period on the industry's record year, 1989.

They also cover a period in which a small number of prod-

ucts accounted for an unusually high proportion of sales. Sales of the record-breaking Bryan Adams single, (Everything I Do) I Do It For You were equivalent to around 8% of the entire market over the period.

But the figures clearly show the industry regaining some of the ground lost over the past year.

CIN projections for Charts Plus out this week suggest total UK album sales will return to 1989's pre-recession level of 163m units by 1994.

Radio Authority to quiz Jazz FM

The Radio Authority is to investigate complaints from listeners about Jazz FM's new format, which includes artists like Sting, Sade and Eric Clapton.

The authority admits it has received a number of formal letters of complaint and telephone calls since the change two weeks ago.

Jazz FM has asked its shareholders to consider granting Classic FM's request for a 14-day extension to its option to take over the station, which

expired last Monday.

Classic's backers were unable to agree to put up extra money to acquire Jazz at an all-day meeting last Monday. A spokesperson for Classic says investors had to be assured that "Jazz could stand up on its own".

Jazz FM MD John Bradford says "whenever anything changes, people complain. There has been an equally-wide level of appreciation of the service". See

Media p27



Top Of The Pops presenters Tony Dorte and Mark Franklin enjoying the atmosphere at rehearsals for the new-look show. The 28-year-old show moved to BBC's Elstree centre on Thursday with a new set of rules governing appearances. Pluggers have been delighted with the format. "It makes it more accessible," says Guy Holmes of Gut Reaction, who placed Stevie Wonder's video as the show's first exclusive. And Neil Ferris of Ferris and Spanner comments: "It is great. It had become bland and this toughens it up." But producer Stan Appel insists the show has not been opened up to promotional pressure. "All I want to know from pluggers is the acts' availability," he says.

See page 3.

Winter goes bankrupt with debts of £1m

Former K-tel UK chairman Ron Winter has been declared bankrupt with debts totalling £1m.

The bankruptcy petition, presented to the High Court in London on October 3 by K-tel Entertainment (UK), was for debts in excess of £100,000 relating to Winter's companies Classic Records and the Whittington Entertainment Group.

In a statement K-tel says Winter guaranteed the debts from these companies when he bought the UK arm of K-tel in September 1990, renaming it European Artists and Entertainment.

The company went into receivership six months later.

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YOU'RE THE TOPS!

Congratulations to these PRS writer and publisher members who were honoured at the annual ASCAP London Awards on the 3rd of October. Their hit songs were among the most performed in the U.S. in 1990.

WRITER OF THE YEAR PHIL COLLINS

ALL AROUND THE WORLD

Lisa Stansfield
Ian Devaney
Andrew Morris

BMG Music Publishing Ltd.

ALL I WANNA DO IS MAKE LOVE TO YOU

Robert John "Mutt" Lange
Zomba Music Publishers Ltd.

ANOTHER DAY IN PARADISE

Phil Collins
*Hit and Run
Music (Publishing) Ltd.*

BACK TO LIFE

Simon Law
Beresford Romeo
*EMI Music Publishing Ltd.
Virgin Music (Publishers) Ltd.*

CLOSE TO YOU

Maxi Priest
EMI Music Publishing Ltd.

CLUB AT THE END OF THE STREET

Elton John
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*Hit and Run
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KING OF WISHFUL THINKING

Martin Page
Peter Cox
Richard Drummie

LADY IN RED

Chris De Burgh
Rondor Music (London) Ltd.

PEACE IN OUR TIME

Peter Sinfield
Andy Hill
*Virgin Music (Publishers) Ltd.
Big Note Music Ltd.*

POLICY OF TRUTH

Martin Gore
Sonet Publishing Ltd.

SACRIFICE

Elton John
Big Pig Music Ltd.

SAY A PRAYER

Marcus Lillington
David Gasper
Ian Spice
Virgin Music (Publishers) Ltd.

SHE AIN'T WORTH IT

Ian Prince
EMI Songs Ltd.

SHE DRIVES ME CRAZY

Roland Gift
David Steele
Virgin Music (Publishers) Ltd.

SOMETHING HAPPENED ON THE WAY TO HEAVEN

Phil Collins
*Hit and Run
Music (Publishing) Ltd.*

WHAT'S LOVE GOT TO DO WITH IT

Terry Britten
Myaxe Music Ltd.

YOU GOTTA LOVE SOMEONE

Elton John
Big Pig Music Ltd.

FOR MORE INFORMATION, CONTACT:

James Fisher, U.K. Regional Director
ASCAP
52 Haymarket, Suite 10
London, SW1Y4RP
071-973-0069

Collins tops ASCAP awards

Phil Collins was named ASCAP's UK songwriter of the year for an unprecedented fourth time at the organisation's 11th annual UK awards dinner on Thursday.

His publisher, Hit and Run Music, founded in 1978 by Genesis manager Tony Smith, took the prestigious publisher of the year award.

The American Society of Composers, Authors and Publishers awards honour the most performed songs of the writer and publisher members of the UK Performing Right Society which are licensed through ASCAP in the US.

Collins was named songwriter of the year for having the highest number of performances with his songs *Another Day In Paradise*, *I Wish It Would Rain* Down and



Prize pair: Collins (left) and Smith honoured

Something Happened On The Way To Heaven, all published by Hit and Run.

ASCAP managing director Gloria Messinger told the awards dinner that the society would continue to fight strenuously on behalf of PRS writers and publishers.

She cited its opposition to the original US digital audio tape bill, which helped result

in the groundbreaking proposal for a copyright levy on digital recording equipment.

Messinger said that in 1990 ASCAP collected £358m on behalf of writers and publishers. ASCAP represented writers and publishers accounting for 75% of last week's *Billboard* Hot 100, she said.

Publishers receiving most ASCAP awards were Virgin

with five, EMI with four and Hit and Run and Big Pig, with three apiece.

Besides Hit and Run and Collins the winners were:

All Around The World written by Stanfield, Devaney and Morris, published by BMG Music; All I Wanna Do Is Make Love To You, Lenny, Zomba Music; Back To Life, Law and Romance, EMI Music and Virgin Music; Close To You, Priest, EMI; King Of Wusful Thinking, Pace, Coet and Drumme; Lady In Red, Warner Bros; Peace In Our Time, Sinfild and Hill, Virgin and Big Note Music; Policy Of Truth, Gaze, Scept Publishing; Sacrifice, John Big Pig Music; Say A Prayer, Lillington, Glasper and Street, Virgin; She Ain't Worth It, Prince, EMI Songs; Club At The End Of The Street, John Big Pig; Cradle Of Love, Intl. Empire; The Scream, Gales, Coet; Thing, Gift and Steele; Heart Of Stone, Sinfild, Virgin; Holding Back The Tears, Hocknall and Mann, EMI; She Drives Me Crazy, Gift and Steele, Virgin; What's Love Got To Do With It, Britten, Muzak Music; You Gotta Love Someone, John Big Pig.

Fan club firm woos UK labels

A European fan club operator is planning to move into the UK market by persuading record companies to incorporate fan club rights into record deals.

Xtradata Marketing has a strong background in non-music fan clubs, says marketing director Ross Hemsworth, including the 121,000-member Teenage Mutant Hero Turtles club.

The company says it is on the verge of deals with four major UK record companies. But EMI director of legal and business affairs, Gareth Hopkins, says:

"Fan clubs are very useful, but are not something we control or try to exercise rights over."

Albert Samuel of Mission Central, which manages Sonia, signed a fan club deal with Xtradata earlier this year.

But he rejects record company involvement.

"Record companies already have sufficient control over business aspects of an artist's career."

Woolies tackles classics market

Woolworth is launching two new label series this month to mount what's claimed to be the biggest ever classical music campaign by a retailer, writes Phil Sommerich.

A deal between Entertainment UK, part of Woolworth's parent Kingfisher Group, and product packager Conifer will see two series of 100 titles each launched on October 21.

EUK already holds 18% of the retail music market and although its emphasis is on chart toppers, it has accounted for up to 30% of sales of recent classical best sellers such as Essential Pavarotti and The Classical Experience.

But, says UK commercial director Ken Lewis, the company's own labels aims to create new classical record buyers rather than just buyers of

the occasional TV-advertised album.

Conifer was responsible for packaging the Boots Collection which has sold more than 1m units since its July 1988 launch. It has now been chosen to provide the product and packaging for the two Woolworth labels. The Classics and Aspects.

The Classics, retailing at £7.99 per CD, £4.99 for cassettes (to be launched next year), are recordings of complete works licensed from about a dozen independent producers in the UK, US and Europe.

Conifer MD Alison Wenham says it is a high quality, comprehensive range covering four centuries, from Bach and Vivaldi through all the Beethoven and Brahms symphon-

ies to Britten and Shostakovich.

Albums are colour coded into Baroque, Classical, Romantic and Post-Romantic categories, and each disc comes with a free 24-page catalogue of the whole range, as well as "user friendly" sleeve notes.

Aspects is a £4.99/£2.99 "fun series". Wenham says, aimed at the non-specialist and divided into genres such as Essential Classics, Stage And Screen, Opera And Ballet, and LSO Favourites — repertoire specially recorded by the London Symphony Orchestra.

EUK's Lewis says the series will be stocked in all 800 Woolworth stores, with the full range available in larger branches.

He predicts annual sales of up to 3m.

Stan raps it up as TOTP moves home

Pessimistically speaking Top Of The Pops' move to Elstree was like watching grandy being shifted into an old folk's home, writes *Matthae Cole*.

Everyone agrees it's for the best, but shouldn't the old bear be left in peace?

As the men from *The Sun*, *Star* and *Mirror* grilled producer Stan Appel over his age, the security guards at Elstree had already decided the show was unwelcome.

"He says he was Belinda Carlisle's hairdresser. I say I don't care if he's Lord Carlisle if he hasn't got a PhD," moaned one.

Meanwhile in the studio Status Quo looked at home in front of the Marshall stacks of the rock stage and a hi-tech perspex and chrome set was the right environment for Erasure.

But the smiles flin in rehearsal as it became clear that

Francis Rossi was miming. Surely rock's old ragers were up to doing it live?

Rossi finally revealed he was saving his throat for the real thing.

Perhaps the press need not have been so concerned about the dance acts if they felt could be squeezed out by Appell's rules on live performance.

"Do you like rap, Stan?" asked one, quickly following the producer's nod with the sup-

plementary question, "Name one rap act the chart, then."

Appell declared the question unfair.

One track he was familiar with is the new theme he commissioned from TV music writer Tony Gibber. But by the time he was asked why Gibber had just four weeks to write and produce the track he was clearly an exhausted man.

"I suppose it's typical BBC, he signed."



Striking a balance between a short-term and a long-term view is never easy, but there are positive signs from both perspectives this week.

In the long-term the IFPI figures on page four show the UK strengthening its position as a world leader.

Our per capita spending on music is the highest of any of the five major world music markets and 20% higher than that of our nearest rival, the US.

Meanwhile, in the short-term, CIN figures for the third quarter show faint but definite signs of recovery.

Taken together with the immensely strong line-up of product scheduled over the next few weeks, detailed in our Autumn Product Special (see p29), the prospects for the industry must look good.

Like the singles chart itself, Top Of The Pops should not only reflect but lead sales.

It is a sign of how much things had declined that it had become almost normal in recent months for a TOTP performance to have a neutral, or even negative effect on sales.

Audiences have clearly been a fraction of what they should be.

In the light of all this, last week's change of format can only be a good thing. If nothing else, it has given people an excuse to sample the programme anew.

It is unclear what effect the changes will have on singles sales. Clearly many in the industry hope that the preference for live performance will mitigate against some of the more specialist dance acts who have recently done well.

Whatever, it should make for more exciting viewing. Everyone in the industry must wish TOTP well. It is currently the UK's only prime-time music show. If the new format does not succeed, the consequences would be bad not just for TOTP, but for the whole industry.

Steve Redmond



The new-look Jazz FM is billing itself as the "rhythm of the city." That it may be, but it's certainly not jazz.

It was part of the Riverside bid for a London incremental licence, so you may accuse me of bias, but after monitoring 30 hours of the new format I believe my conclusions are inescapable: Jazz FM should either stick to the terms of its original bid or the Radio Authority should take away its licence.

Several disguised phone calls to the station confirm my feeling. The operator admitted there had been a 90% negative reaction to the new format.

The station now is certainly insulting to any jazz fans it may have had.

On September 25 Adrian Love went into a dance record, James Ingram's 'Yah Mo' Be There with an apology to listeners that if they liked big band music, it was only a song away. Great radio!

The format clearly runs from outright tempo dance numbers that would not go amiss on Kiss FM to tunes Capital still plays.

The rotations are both bizarre and simplistic. Though there are less than four real jazz instrumentals an hour, they tend to play them in and out of the news. Perhaps they believe that is the only time the Radio Authority listens.

Non-jazz artists getting repeated plays include Gloria Estefan, Chicago and John Lee Hooker.

In the light of this, the station's name must eventually be considered a liability. Presenters already know this as they rarely mention the station's name going into rock-type records. But what kind of radio station are they going to promise to be? Who could feel comfortable listening to such a topsy-turvy mix?

It seems to me that Jazz FM changes format with every record it plays. Perhaps it has created a new "AOR" format — "All Over the Road" music. Steve Seltzman is managing director of Rock Over London.

Our Price link-up targets clubbers

Pepsi has linked up with Pepsi and Rank night clubs for a country-wide promotion targeting dance fans.

Competitions will be held in each of Rank's 34 clubs on selected nights.

Our Price will give away cash and money-off vouchers, while Pepsi will provide quantities of its drink and merchandise sporting its brand name.

A CD juke box will also be given away by Pepsi as part of the promotion.

Our Price marketing development manager Malcolm McGlynn, says the promotion is designed primarily to reach chart and dance fans.

"A large part of the Our Price Music customer profile enjoys club life, so by joining forces with Rank nightclubs and Pepsi we will be reaching

many customers," he says.

Meanwhile, in a new drive to increase its share of the video market, Our Price will display the CIN Top 20 video chart for the first time in its 307 stores.

Our Price intends developing in-store promotional programmes on both local and national levels.

Tony Bennett, Our Price buying and marketing direc-

tor, says it is the right time to take advantage of the video market.

"Our Price Music is in a prime position to contribute to this growth," he says, "bearing in mind that the vast majority of our customers have access to a video player and our customers 22% and 25% of all our customers already purchase between two and five videos each year."

Music sales rise in face of slump

The UK has retained its crown as the country with the highest per capita spend on pre-recorded music.

Despite the economic squeeze, spending per head increased in the UK by 6.4% from 1989 to 1990.

Meanwhile, total worldwide sales figures released by the IFPI for 1990 have revealed a healthy 11.1% rise from 1989. Worldwide sales figures for last year amounted to \$24bn (£13.4bn).

The increase in the retail value is attributed to the continued growth of CD sales, which rose by 28.3% in 1990 to 770m. The IFPI says 1,446m cassettes, 339m LPs and 341m singles were bought last year.

Global sales of cassettes fell by 6.1% — the first decrease since the arrival of the format

BRITONS SPEND MOST ON MUSIC			
	Retail sales (\$m)	Per capita expenditure (\$)	% Increase per capita 1989-1990
UK	217.5	37.15	+6.4
US	754.1	31.03	+16.7
France	1665.8	30.29	+29.2
Germany	2272.9	28.53	+5.8
Japan	2981.8	24.44	-3.5

Source: IFPI

in 1965.

Sales of LPs fell drastically by almost 25% continuing the slide that began with the introduction of CD.

Although there are some markets, such as Brazil, Germany and the USSR, where vinyl sales are stable, the LP seems certain to disappear in the near future predicts the IFPI.

Single sales continued the pattern of recent years by falling 4.5% with the introduction of CD singles slowing the downward trend.

The EC had 35% of the world market, while sales in the US accounted for 31% and the UK to 8.7%.

In Japan sales fell slightly and represented a 12% share of the world market.



Time is running out for HMV as it prepares for the opening of its store in Manchester's Market Street. And just to prove the point Manchester United footballers Steve Bruce (left) and Bryan Robson joined Coronation Street star Barbara Knox last week for the unveiling of a giant digital clock which will count down the seconds to the November 28 opening. HMV claims the 18,000 sq ft store is the largest music shop outside London.

R2 calms fears of oldies purge

Radio Two has moved to reassure listeners and the industry that music recorded before 1950 will still appear in its schedules.

Guidelines issued in June — but only revealed last weekend by presenter David Jacobs — seek to re-establish the "complementary" link set up between Radio One and Radio Two when they both came on air 24 years ago.

By limiting the number of pre-Fifties records to the request show between 9.30am and 11am, the David Jacobs show between 1pm and 2pm, and the evening slots, programme controllers are hop-

ing, to bring the average age of the Radio Two listener from 60 to 50.

"These are not 'draconian measures' as has been reported in some newspapers," says Radio Two publicity officer Taryn Rock.

"It is a guideline, not a hard-and-fast rule. It has been in place for three months now and we have not received a single complaint."

The policy will lead to a cut in the number of golden oldies such as Vera Lynn's 'White Cliffs of Dover' (1942).

But it does not, insists Rock, signal an imminent merger with Radio One.

Now Boots spurns sex guide video

Boots has decided not to stock the Lovers' Guide video despite its entering the chart at number two this week.

A spokeswoman for the High Street retail chain says: "We believe that the explicit treatment of the subject may offend a significant proportion of our customers."

This echoes the line taken last week by Woolworths.

Pickwick marketing director Melvin Simpson says: "We are not surprised. In fact we were expecting it. These decisions are not made by buyers, they're made by the men in grey suits on the board of directors."

One Earl's Court retailer reports selling 500 copies of the controversial video in just four days.

Meanwhile, the simultaneous release of two versions of another key autumn video, they're made by the men in grey suits, has not materialised.

The British Board of Film Classification ruling on the cut 15 version came too late, so only the 18 certificate release has been available.

Colin Lomax, Video Collection International marketing director, reports an initial sell-in of the 18 In Bed With Madonna, has not materialised.

Trust turn-out is 'best ever'

The four-year-old Dance Aid Trust awards are heading for their most successful event so far this Thursday, with all 500 seats expected to be sold out.

The Sol beer sponsored event has been moved to an evening slot.

Trust chairman Tilly Rutherford says: "The response has been stronger than ever."

Last minute tickets are available from Heather Nedwell, 071-437 3665.

Catalogue boom boosts Boosey profits to £1.3m

A mini publishing boom has fuelled a 25% surge in half year profits for Boosey & Hawkes.

But the company's instrument division failed to escape the recession, reporting flat sales over the period.

Boosey & Hawkes chief executive Richard Holland says the hike in interim pretax profits from £1.04m to £1.3m is part of a broader picture.

"We have shown increased profits throughout the past five years. A lot of it comes down to careful promotion of our catalogue," says Holland.

Sheet music sales and royalties have also grown ahead of inflation, with overall turnover at £24.5m.

ASV reshuffles for export drive

Classical and nostalgia label ASV has completed a radical reshuffle of its top management since the retirement of MD and founder Jack Boyce earlier this year, writes Phil Sommerich.

Hywel Davies, former European operations manager for Delectronics and one-time violinist with the Philharmonia orchestra, takes over as managing director. Neil Heyland becomes general manager, operations, as well as production controller. Richard Harrison has been recruited from Chandos to head sales, distribution and exports, Pawlina Bednarczyk is the new A&R administrator.

Heyland predicts the firm will be "more aggressive" on exports, targeting Spain and Italy as growth areas, and will give more emphasis to its White Line mid-price MOR label and Quicksilver budget range.

Ad squeeze sparks teenage mag battle

Teenage magazine *Number One* is to aggressively target *Smash Hits* readers as it battles for survival in the face of dwindling ad revenues.

A new format launched this week (October 12) sees the BBC publication reduce to the same size as its EMAP Metro rival, putting it alongside *Smash Hits* in newsgents.

The format has been presented to media buyers as more news led using a blend of low and high grade paper.

Number One's latest issue carried just a handful of ads for music product, with no consumer ads. Its advertising rate was around 4% compared with 25% for *Smash Hits*. "It has been disappointing," admits publisher Gillian Laskier.

Martin Jones, group manager at London Media Company says: "*Number One* is going to struggle until it puts on sales. It seems they are trying to do that by going straight for *Smash Hits'* market."

The title's latest ABC circu-



Teenage pop titles: fighting for supremacy



lation figure was 137,000, *Smash Hits* has a commanding lead with 420,000.

Laskier says *Number One's* low ad ratio will impress readers: "It gives us an opportunity to offer an excellent editorial profile. That will stimulate circulation revenue which is very important."

But Belinda Hanton, buyer with Media Campaign Ser-

vices says: "We have to ask whether *Number One* is going to survive. It has no real identity, so it is a turn off to consumer advertisers."

Laskier denied that the title was at risk of closure.

But Sue Hawken, publisher of *Smash Hits* says: "Clearly *Number One* is no longer even number two in the teen music market."

Pop's not tops with young

Teenagers listen to pop music for an average of four hours each day according to a new Gallup survey.

But the 14 to 16-year-olds polled placed music very low on a list of priorities, beneath work, study and football.

In the poll teenagers were asked to pick the two most important things in their lives from a list of topics.

Fifty one per cent chose education, with money scoring 29%, football 9%, and pop music 7%.

But, Emma Brooks, re-

search executive at Gallup, says: "The length of time they spend listening to music is much more than they give to TV. Clearly it is important to them."

BPI research director Peter Scapin says: "The industry should be very encouraged by the amount of listening time. That is three times the amount shown in a BBC survey in the mid-Seventies."

Twenty per cent of respondents claimed to own a CD player and 86% have a Walkman-style personal stereo.

The Most Important Things In Life

	Total Votes (%)
Education/exams	51
Home	49
Friends	48
Money	29
Girlfriend/boyfriend	16
Appearance	14
Work/part time job	13
Going out in the evening	13
Sport	13
Hobby	9
Football	9
Pop music	7
Source: Gallup.	
Base: 518 14-16 year olds. Multiple answers mean total exceeds 100%	

Virgin Records today (Monday) releases what's claimed to be the world's first CD featuring a hologram, Bass-O-Matic's new single, Go Getta Nutha Man. The patented process was developed by Nimbus and Applied Holographics.

Tower Records marketing manager Louise Dickens leaves next month to work for the company in the US. Her replacement is Georgia Hall, 28, previously PR manager at marketing promotions company Livewire.

EMI Records will release the 73-track **Phil Spector** retrospective *Back To Mono* (1958-1969) on Nov. 4.

MATT BURGESS

I SAW HER FIRST ONE LOVE (AND ALL THAT STUFF)

Tele-sales - BMG - 021 500 5678

National TV and Radio - *Smash Hits* - 021 439 8442

Regional TV and Radio - *Push & Plug* - 0742 670 351

PR - *FBA & Carol Hayes* - 061 969 3426

Club Promotion - *Rush Release* - 081 675 4916

Club PA Tour - *Primary Talent* - 071 359 9000

Distribution - *Total Record Co via BMG* - 071 978 2300

Strike Force - *Full Force* - 081 846 9946

Management - *Shallit Music* - 071 287 4363

MBUR1, C&MBUR1, 12MBUR1, C&MBUR1

DEBUT SINGLE - OUT NOW

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Calls charged at 48p peak 36p off peak.

SHALIT MUSIC





White: package poster

PolyGram: can this be the vinyl straw

Imagine our horror last week when, on unpacking our PolyGram delivery, out popped a Barry White LP with the remnants of another record shop's price label stuck to the sleeve. But worse was to come!

As we were removing the offending sticker, our dropped a Virgin record shop alarm tag card.

I dread to think what explosives one of our customers would have used on discovering this indiscretion.

Must we now inspect the contents of every record sleeve ordered from PolyGram to avoid passing on product which may well have been played or damaged?

Is this part of PolyGram's global plan to discredit vinyl? If not, then they have a duty to provide us with Virgin product, not Virgin record shop product.

David Smith (Manager)
Sellanby Records
245 Northolt Road
South Harrow
Middlesex HA2 8HR



Time please, gentlemen

I read from your newswire (*MW*, Oct 5) that Mayfair Studios are to sponsor the refurbishment of the Hammer-Smith Odeon artist's bar, and wonder if they intend to install Total Recall in order for artists to remember the events of the night before when they return the following day!

Mark Francis,
356a Lincoln Road,
Enfield,
Middlesex LN3 4AB.

Samplers to a to 'respect' sources

Your columns have recently contained two letters about unauthorised sampling and as the Music Publishers' Association has a vested interest in the matter I wish to clarify our position.

Music publishers are particularly concerned with the infringement of copyright in the original music work that is sampled rather than the quite separate copyright in the sound recording, which is also infringed by the act of sampling.

The most recent letter on the subject quite rightly raises the question of whether a sample is a copy of a substantial part of the musical work and also mentions the relative importance of the piece of music which is the subject of the sample.

Even when prior permission to sample is applied for in the correct way, by approaching the copyright owner of the musical work, it may not always be given for other reasons. An adaptation (arrangement) of a musical or literary work can also be an infringement of copyright and requires the consent of the rights owner.

Additionally, the author of the original copyright has the right to not have that work subjected to derogatory treatment. The 1988 Copyright, Designs, and Patents Act states in the normal rights provisions that the treatment of a work is derogatory "if it amounts to distortion or mutilation of the work or is otherwise prejudicial to the honour or reputation of the author".

Some composers and writers

may be extremely unhappy about the sampling of their work whereas others may welcome the additional exposure of their effort, albeit in a new form.

The MPA wishes to see that the initial creativity is encouraged by respecting the work of the originator and if it is used, that the creator of the first work is rewarded and acknowledged.

Failure to obtain clearance by samples makes them vulnerable to legal action and it is essential that they are aware of their legal and moral obligations.

Peter Dadswell,
Association Secretary,
The Music Publishers
Association,
103 Kingsway,
London WC2B.

Avoiding the pitfalls of in-house publishing

While reading the piece on "In House Publishing" (*MW*, Oct 5), I found myself searching the top of the page for the words 'advertisement' or 'advertising supplement'.

May I try to put some balance into the subject?

In the US, for instance, where the rights of the composer have been protected by US law, the major record labels say to artists/songwriters in effect: "We know that the law says that you're entitled to a minimum royalty per song as a writer. However unless you waive your rights and give us a 25% discount (and sometimes more), we will not sign a record deal with you."

Having by coercion removed 25% of the writer's income the

major now say, "If you sign with our own publishing company we'll give you your 25% back."

As for the artist/writer getting expert legal advice, this is likely to be along the lines of, "They've got you over a barrel, and if you want the record deal you'd better agree the terms." Perfectly sound advice.

The major publishers do a good job, and are for the most part autonomous, but would they, for instance, sue their parent company on behalf of the composer, or if told by their parent company to mind their own business would they aggressively pursue the composer's best interests?

A songwriter who followed the current BPI/MCPS debate

might well be perplexed that representatives of corporations which own both record labels and publishing companies, are currently trying to have UK mechanical royalties downgraded. To quote the BPI's learned counsel: "The value of the composer's work has dropped."

It might just be possible that if songwriters and songs were chosen not for the discount that was available, but for their intrinsic quality and appeal to the public, everybody might make more money. It's certainly worth thinking about.

Don Gallacher,
Media Business Associates,
65-66 Dean Street,
London W1V 6PL.

Tournier's French lesson

I am writing in response to the article (*MW*, Sep 28) in which you reported that BIEM president, Jean Loup Tournier, had supposedly admitted a "vital" BPI point.

It is true that Tournier had helped negotiate a deal permitting French record companies to pay a reduced mechanical royalty on TV-advertised product.

However, it is my understanding that Tournier negotiated this deal without the consent or knowledge of the French MPA who were totally opposed to such a deal.

It was not present at the exchange between Sydney Kentridge and Tournier, but I hope that Tournier would have made the important point that it is the norm for French rec-

ord companies to bear all recording and video costs in respect of locally signed artists, unlike the UK where, as we all know, recording costs are borne by the artist.

Martin Costello,
Managing director,
Complete Music,
Bishop's Park House,
Fulham High St.,
London SW6 3UH.

New brains required for marketing

While agreeing in the most part with Denis Knowles' letter (*MW*, Oct 5) I must disagree with two points which he made, which are:

- 1) That all experienced marketing people should focus more on their own past failures in order to find the solutions to "falling demand"
- 2) The fact that "falling demand" has "more to do with marketing than the state of the economy"

In answer to the first point, I would have to say that rather than marketing people focusing on their own past failures, they would be better employed focusing on things they've never conceived yet!

One look at the appalling standard of the majority of TV album commercials tells us



Beechwood: hits

that new brains are needed rather than old brains rereading the same old tedium.

The fact is that fresh and radical approaches are needed for today's fragile market — and they don't necessarily require huge bundles of cash. They require relatively little actually. Two recent examples: Classic Mellow Mastercuts Vol 1 — Top 20 entry at number 18 Sep 28, and Reactive Vol 2: Phasers — Top 20 entry at number nine.

Both albums are from indie companies. Both albums are featuring areas of music which have not previously been exploited and neither album needed a TV campaign or a vast marketing spend!

However, both albums are selling and attracting plenty of new and old buyers back into the shops, hopefully for a long time to come! Ian Dewhurst, Beechwood Music, Studios Road, Shepperton, Middx TW17 0QD.

Letters to the editor should be addressed to *Music Week*, Eighth Floor, Lodge House, 245 Blackfriars Road, London SE1 9UR. Alternatively fax to 071 401 8035.

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BIRMINGHAM

PAVLOV DOGS

Lack of finance limits the run of Pavlov Dogs' debut single Sweet Dreams to 500 copies, which is a shame as it is a splendid effort. Imagine a hard-nosed Fine Young Cannibals with the Redskins' intensity and a liberal dash of dancefloor groove.
Contact: Tim James
Tel: 021-414 0051

EAST ANGLIA

THE THIEVING GYPSIES

The stupid name will have to go if this five-piece are to progress. Still, their tuneful guitar pop is worthy of attention. Rachel Smith and Sue Strickland's dual vocals are reminiscent of the Go-Go's but the strident guitar suggests a young Pretenders.
Contact: Tony Braham
Tel: 061-792 6308.

ESSEX

MARTIN KENNEDY

A self-financed 12-song CD on his own label adequately showcases Kennedy's singer/songwriting abilities. Impressive stuff it is too with a host of classy tunes in AOR mode. And though Kennedy's delivery is often top notch, one gets the feeling that more established names could have greater success with his songs.
Contact: Mach One Music
Tel: 081-994 6524

LEEDS

HEADCORN

While following many of the UK's new wave of pseudo-psychedelics in song structure and melodies, Headcorn's live performance owes more to thrash metal. They are frightening and brilliant — something which their current four-track demo fails miserably to prove. Very

exciting and very loud.
Contact: Dave Tomlinson
Tel: 0532 784951

HOVE

THE LAST CRY

The sometimes Cure-like guitar gives The Last Cry's brand of hard rock a distinctive edge. The mix works well on At The Falling and Punishment but Cry is the tape's highlight coming across like a metal Doors.
Contact: Steve Keyser
Tel: 0273 454567

LONDON

BIG LOVE

Echoes of early Orange Juice fail to overshadow Big Love's clever songwriting. Career In The Cold is a fine little jangling gem, skillfully played and well produced. Crestfallen is more downbeat but still shines courtesy of the fine girl vocals and sparkling guitar.
Contact: The band
Tel: 081-847 2481

THE STORYTELLERS

At times this four-piece seem terminally locked in a sub-Banshees world of atmospheric guitars and plaintive wailing, but one track, Tell, indicates a good deal more promise. Janet Armstrong's soaring vocals provide stark contrast to the goth sound, and the result is like a less chaotic Sogarabues.
Contact: Chris Ward
Tel: 071-221 6032

THE ABSOLUTE LOVES

Magazine, REM and Pixies are their stated influences, but it's the simple thoughtful rock of James that springs most readily to mind from this four-track demo. The playing is precise and professional but enough charm seeps through to give the band a distinctive feel.
Contact: Peter Kent
Tel: 071-727 8636

Artists consider the homework option

Technology has stretched the possibilities of recording so far that commercial studios can do things today that they couldn't even dream of 10 years ago.

A useful side-effect of this progress is that a studio with greater capabilities than those of an old-style commercial facility can now budget for around £35,000 and fitted in a large living room.

The hardware distributors have already picked up on the possibilities. Companies such as Larking Audio have been urging record companies to buy their new bands a studio — some with the added incentive of a buy-back deal if the band is dropped.

Circa managing director Ashley Newton has bought studios for several artists, including Neneh Cherry, Ronin and Gary Clarke.

"It has many advantages," he says. "A band can rework tracks more easily and supply more finished songs for an album, so you can cherry pick."

"It also gives artists a chance to learn about the recording process rather than leaving it all to the producer."

It can be an astute investment, too, says Julian Nugent of Circa signing Fluke. "We have the money to use a Neve or SSL studio, but this is what we know — there is no other way to get Fluke recorded the way Fluke sounds."

"We tried using producers and it didn't come out sounding like us," he adds.

For these reasons equipment suppliers such as Stirling Sound are receiving at least one cheque a week for studio packages bought by bands with their first advance.

"That's where Larking Audio, TSC (The Synthesizer



Fluke: rejecting Neve and SSL in favour of a home studio

Company) and I make most of our business at the moment," says Stirling managing director Andrew Stirling.

Vince Garcia of 4th+5way signing Driza-Bone says buying the band a home studio was a stipulation of their deal.

"It's recoupable just like an advance and we can run it like a business, doing remixes and so on," he explains.

Likewise, Michael Perch, who signed Driza-Bone, gave Glasgow band The Night Crawlers the money to buy their own home studio. He believes that in the right hands the results more than justify the expense.

"They wanted to re-record

stuff in a larger studio, but I said just work at home for now on the 16-track. They've some back with material that is just dynamite."

If, as Ashley Newton believes, the home studio is to become an accepted part of record company investment in new acts, it could change the face of the commercial studio industry.

Although not every new act can operate in a home studio and without a producer, many can and the professionals — particularly those geared up for dance music — are going to have to be pretty creative if they are to remain viable.

Neville Farmer

PAUL YOUNG

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FOCUS



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Five recent acts: Happy End, Apachi Indian, Bhundu Boys, Joi Bhangra Rappers, Desmond Dekker.

Special features: Friday specialist nights include Bhangra and jazz. "Our programme is like the T&C and Jazz Café rolled into one. There don't seem to be that many Asian events put on in non-specified Asian venues."

Manager's view: "It was promoted really well and the audience that were there loved Apachi — but they were devoted fans, not new people. They weren't that prepared for the type of show we do — we need the big booming sound of ragga. Ragga with Asian thrown in rather than the other way round." Mambo, for Apachi Indian.

Agent's view: "Quite similar to how Dingwall's used to be — if it's a good night it's great. We use the Friday late night gigs and there's a good appreciative crowd that goes down there. It's a good size, the PA's good and loud and the bar prices are reasonable as well." Danny Britain, Allied Agency & Management.

Merchandising: Small area — but tucked away — which is free, or venue staff will sell merchandise for 10% commission.

PA: Two 2.5K Bose System plus 24-channel Studio Master mixing desk.

Average ticket price: £6.50.

Wembley buy-out is just the ticket

When Wembley stepped forward to save collapsed ticket agency giant Keith Prowse, the move immediately triggered fears that a massive ticketing monopoly would develop in north-west London.

Wembley itself is playing down the connection between its own sophisticated ticketing operation and the Prowse ticket and hospitality interests it bought last month for an estimated £1m.

Spokesman Martin Corrie points out that the Prowse interests have been bought by Wembley plc, which owns the Wembley venues alongside such diverse businesses as Guild Film Distribution, a seating rental company and racetracks abroad.

"Our philosophy has always been that group companies operate in their own right, as is the norm in the majority of large companies," he says.

Of course that makes sense in the case of racetracks or film distribution, but when it comes to Prowse, it would seem that Wembley has the opportunity to reduce its overheads and boost profits by merging the businesses.

Wembley has admitted that it deliberately built over-capacity into its system, which it claims is the world's largest. It processes 4m tickets a year, selling 2.5m itself with the remainder going to other agencies and the promoters. Gigs account for about 60% of all sales.

Credit card and telephone booking are relatively new to the gig business, but 75% of Wembley's tickets are now bought by phone.

This has improved customer service: purchasers have a chance to discuss the location



Spencer: improved selling is key to expansion

of their seats. Even so, Wembley's 35 tele-sales positions can process up to 15,500 calls a day.

Wembley's ticketing service director Andrew Spencer even asserts that improved selling is the key to expansion in the concert business. "The quicker the tickets are sold, the sooner the promoter can decide on more dates," he says.

Spencer adds that being able to tell how many people are trying unsuccessfully to call for bookings can give an early indication of the interest in an event and trigger long runs such as Cliff Richard's marathon 18 nights at the Arena.

With so much ticket distribution power and expertise available at Wembley, it seems at first sight that some kind of co-operation and rationalisation must eventually take place in the wake of the Prowse acquisition.

But the two operations are

very different.

Spencer's operation at Wembley is concerned with demand for tickets for two major concert sites — he says 50 calls will be registered in the first minute after a major gig is announced on radio — while Keith Prowse sells tickets to West End shows, sports events and a range of concerts.

Nick Blackburn, sales director of rival ticket agency Ticketmaster, is clearly unconcerned.

"Competition's a good thing," he says. "Ticket agencies probably only do about 30% of the business on rock concerts anyway. The majority is through box office."

Wembley's detailed plans for Keith Prowse are still under wraps, but any collaboration the sister companies can manage will probably do more good than harm to the concert ticketing business.

Stu Lambert

ROUND-UP

Mendip Council has informally given the go-ahead for next year's Glastonbury Festival. Promoter Michael Eavis says he expects a positive response to his licence application for the festival, due to be held next June on an enlarged 600-acre site. "There used to be a lot of congestion around the pyramid stage, but we will be leasing an extra 200 acres next time," says Eavis. The festival, which normally attracts around 80,000 people, was "given a rest" this year after wrangles with travellers in 1990. "We wanted to clear the air," explains Eavis. The final day of 1992's three-day event will coincide with the National Music Day on June 28.

International Talent Booking has hit back at claims that Chesney Hawkes' 21-date UK tour is heading for the rocks. A "special investigation" in *The Sun's* Bizarre column last Tuesday described the tour as a flop, claiming that 15,000 out of 40,000 tickets are still unsold. But Rod MacSwen, Hawkes' agent at ITB and the tour's promoter, says he is satisfied with the level of sales. "It was unfair to pick on one particular artist when ticket sales in general are slow across the country," he says.

MacSwen adds that the tour, due to kick off on October 18, deliberately takes in a broad range of dates to accommodate Hawkes' fan base. "We're going to end up in most theatres with about 70 to 75% attendance. I anticipate Chesney playing to an average of 1,500 people which isn't at all bad."

Andrew Miller and Bandstand are co-promoting the 10 UK dates of Sting's European tour. The dates, which kick off on November 25 at the Whitley Bay Ice rink, follow Blue Note's release of a 10-track compilation of Sting's songs performed by the Bob Beiden Ensemble...

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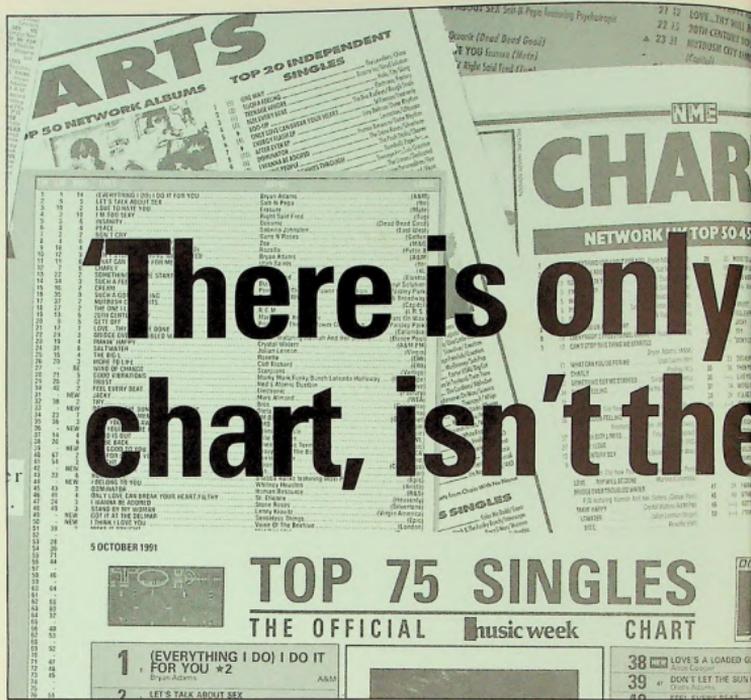
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While the Gallup-compiled CIN Chart is undoubtedly number one with the record-buying public, the media and the industry, sponsors are pouring huge sums into rival countdowns such as ILR's Network Chart. Why, asks Phil McNeill, do they bother?



Pepe Jeans recently announced that it plans to sponsor the MTV Chart Show, for an undisclosed amount. Nestlé, meanwhile, has renewed its contract with independent radio's Network Chart Show for another year, at a cost of £700,000.

Large sums of money and airtime are being poured into charts which, unlike the CIN Chart (commonly known as the Gallup chart), are neither sanctioned nor used by the music industry. But it can be argued that there's a question mark over whether they should exist at all.

There is no doubt that when most talk about "the chart", they mean the CIN Chart: broadcast on Radio One and Top Of The Pops and co-owned by the BPI and Chart Information Network (CIN). Virgin Records managing director Jon Webster says: "There is only one chart, isn't there?" — and that view is even echoed by people associated with the other two charts.

"I accept that the BBC chart is the definitive chart," concedes Pepe advertising and promotions manager Chris Stevenson, while *Melody Maker* editor Allan Jones freely admits that the Network Chart, which his paper prints, is "not the chart," because of the existence of the Gallup chart.

If its users are prepared to admit that, it's hard to see what could be said in favour of the Network Chart.

But in a recent interview Capital Radio's programme director Richard Park threw down the gauntlet to the

BPI, BBC and CIN by claiming "there's a massive danger for them of the Network Chart becoming the chart that people believe".

But if a chart is to be taken seriously, it has to fulfil certain conditions. BPI chairman Maurice Oberstein, chairman and chief executive of PolyGram, says: "Anyone is entitled to produce any bit of market research. The only question is how it's obtained. Is it within light years of being accurate?"

Of course, as joint copyright holder of the Gallup chart, the BPI has an interest in this debate — as indeed does *MUSIC WEEK*. Not only does *MW* publish the Gallup chart, but its parent company United Newspapers also owns Chart Information Network Company, which is responsible for commissioning Gallup.

CIN took over that role last year, and has doubled the number of licensees. CIN chief executive Adrian Wisniewski says the chart now reaches 12.5m radio listeners and receives 14.8m press exposures per week — but he is only too aware that the chart needs to get maximum exposure to pay its way.

And it is costly to produce. The Gallup chart is a pure sales chart — and without logging every single ever sold, it would be difficult to make it much more accurate. Gallup's computerised system, using more than 500 specially installed Epos, 650 retail EPOS systems and up to 1,400 shops, costs around £1m a year.

The Network Chart is very different. Every Thursday MRIB claims to telephone up to 300 shops, who record their sales by ticking off a checklist — a system which is obviously open to abuse. No one is suggesting that the chart is hyped, but perhaps that's because nobody takes it seriously enough to bother.

Importantly the Network Chart contains a large airplay factor, which can sometimes lead to bewildering situations.

"Putting airplay into a sales chart is yesterday's news, all it does is distort the chart," says Godfrey Rust, Gallup's former chart manager. "You don't mix apples and oranges."

Take the contrasting fortunes of two recent records, Level 42's *Guaranteed* and Oceanic's *Insanity*.

In sales, they were almost equal in the Gallup chart of August 18. Level 42 had slipped three places in their second week on the chart to number 20 while Oceanic was a new entry at 21. But on the Network Chart, Level 42 had actually leapt 24 places to 9 while Oceanic were way outside the Top 40, at 63.

The reason for the discrepancy is simple: airplay. That in turn comes down to decisions made by a handful of individuals at radio stations.

"To be honest, I wouldn't know where they are in the Network Chart," says Steve Harrison, managing director of Oceanic's label Dead Dead Good.

"We just don't pay attention to it.

THE CIN CHART

Owner

BPI/Chart Information Network Company Ltd; copyright holder CIN, a subsidiary of United Newspapers.

Compiler

CIN/Gallup.

Users

BPI, BBC Radio One, BBC TV Top Of The Pops, British Association of Record Dealers, *Music Week*, *Billboard*, national and regional daily papers, specialist music papers; overseas national and local radio stations.

Data source

1,150 specialist, chain and multiple record retail outlets; plus 250 "check" shops.

Method

50 record shops "wand" the barcode on all records as sold with an in-store Epson PX-4 computer, the other 650 supply data from their own computerised cash tills (EPOS).

All shop computers are telephoned automatically six times a week (except WH Smith, which delivers data on computer tape during the week).

Sales are taken up to close of business Saturday.

First airing

Final chart compiled by 4pm Sunday. Transmitted direct to publishing clients, *Music Week's* printers, and BBC Radio One, for first broadcast, by 4.30pm.

History

Gallup awarded BPI contract 1983. System fully computerised October 1987.

Contract renegotiated 1990. CIN set up by United Newspapers to run the chart, a joint venture between the BPI and United.

Finances

Compiling the chart costs around £1m per year, shared equally between the BPI and CIN. Licence fees earned by CIN are split 50/50 with the BPI.

THE NETWORK CHART

Owner

AIRC — the independent local radio stations' trade body. Guided by representatives of the leading IR stations on its programming committee, AIRC awards production of the Network Chart Show to Capital Radio and distribution to Satellite Media Services.

Compiler

Media Research Information Bureau.

Users

Local radio stations, both in UK and abroad, *NME*, *Melody Maker*, and various daily and Sunday newspapers (Sundays in particular find it more convenient than the Gallup chart).

Data source

Up to 300 mainly independent record shops, A, B and C lists of all ILR stations.

Method

Shops are sent a checklist of current releases, and sales are checked off against ticks on the retailers' masterbags. MRIB's five full-time and eight part-time staff telephone shops on Thursday.

ILR playlists are added in, weighted according to station. Capital comes top, with 17% with large metropolitan stations such as GWR, Clyde, BRMB, Metro and Piccadilly clock behind.

If a record is on every station's A list, its sales are "enhanced" by 40%.

First airing

The chart is sent to the show producer at Capital Radio on Friday morning. The show is distributed to stations live by satellite and aired from 4-7pm Sunday.

History

Launched October 1984 specifically for ILR. Sponsorship of about £700,000 was won from Nascarel the following year.

Finances

Nascarel pays around £700,000 per year, two-thirds of which is distributed to the AIRC's member stations. Allowings for Capital and SMS's production costs, MRIB's fee is probably less than £150,000 although it refuses to comment on its costs. Nascarel receives 14 trailer credits, six editorial mentions and three commercial spots in each programme. Local stations also get a cut of around £100,000 per month from in-programme advertising.

But if that is what happened, it's totally unjust. A chart should reflect sales, not individuals' choices of records."

Pete Crompton, MRIB's head of research, actually found the Oceanic situation a bit of a joke — precisely because the record hadn't been played on radio. "It's been in the Gallup Top 40 for two weeks and people haven't heard it," he says.

That might seem a poor reflection on radio planners. But the Network Chart was set up for commercial radio — it was owned by AIRC, the local radio stations' trade body — and as far as the broadcasters are concerned, a radio-friendly chart is what they want. "Any chart is essentially a marketing tool for a station," admits Colin Sommerville, controller of Radio 4.

Capital's Richard Park claims the Network Chart "gives a good balance of what 15 to 24-year-olds are listening to; it's a chart for young people."

Logically, however, the reverse is true. The musical styles which fare worst in airplay (compared with sales) are usually the aggressive, youth cult ones — heavy metal, indie rock, rap, acid house — and these are effectively downgraded on the Network Chart.

Yet Nestlé is convinced the Network Chart Show delivers the young listeners it wants. Public relations manager Allan Albeury cites the company's market share profile as evidence. "Nielsen research shows

that our market share of UK instant coffee sales has risen to 56% among 16 to 24s, as opposed to 43% across all age groups," he says.

Evidently the Network Chart is of great benefit to Nestlé and ILR. But that begs the question: Who does, or should, the chart exist for — the public, the music business, the media, or the sponsors?

No doubt some people enjoy the way the chart is presented on the Network Chart Show — but few realise they are not listening to a sales chart, and would be astonished to discover that it's largely based on airplay.

To the public, the chart is based on sales as clinically as an election is based on votes. So the only chart that matters is the most accurate one.

"Our readers don't take the Network Chart at all seriously," says *Smash Hits* editor Mike Sutar. "When you say a record was at number one for 11 weeks, you don't mean on the Network Chart, do you?"

Dave Price, BBC head of recording services, says: "The strength of the traditional Top 40 is its simplicity, which has always been understood by our listeners. And that simplicity is: which record has sold more than all the others?"

HMV managing director Brian M. Auld says: "The Gallup chart is universally accepted by both consumers and retailers as the authoritative chart," he says. And it must make more sense for the record industry — companies and shops alike

— to have one clear sales chart and one clear airplay chart, rather than something pitched in between. Which of course is why the BPI invests some £500,000 a year in the Gallup chart.

Retailers, too, have demonstrated their commitment with the time they have devoted to making the returns procedure as accurate as possible.

For the media, on the other hand, the second chart provides a valuable service. The Gallup Chart is available to any publication, radio station or TV station, but not always at the right time. *Melody Maker* goes to press on a Friday, which makes the MRIB chart the only practical option. The ITV Chart Show cannot use the Gallup chart, because it goes on air 24 hours before Gallup's chart is finalised. Consequently the programme compiles its own chart, though there is some confusion: most people seem to believe that it uses either MRIB or Gallup.

More importantly, charts can be a valuable advertising property and the Network Chart is a big profit-maker for independent radio. Two-thirds of Nestlé's £700,000 a year is handed to the stations, and they each get a cut of the national advertising — £100,000 a month and rising. "In the first six months of 1991 we've achieved a 50% rise in revenue," says Paul Davison, sales director of the Network Chart Show's sales house Media Sales & Marketing.

As for the sponsors, understandably as long as the programme delivers the

target audience, they frankly don't care whether the chart is accurate or not. *Pepe Jeans'* Chris Stevenson says: "The fact that the chart used on the ITV Chart Show isn't the definitive BBC chart is totally irrelevant. It has the same kind of tracks in it, but it's more of a video chart."

So, you pay your money and you take your choice. A radio chart, paid for by Nestlé. A video chart, paid for by Pepe. Or a sales chart, partly funded by the BPI.

There is undoubtedly some confusion between them, particularly for those who believe they are getting the "real" chart when they see or hear the ITV or Network Charts. If this is what Richard Park terms "the danger of the Network Chart becoming the chart that people believe", it's not a question of which is most accurate, but which reaches the most people.

At the moment the answer, overwhelmingly, is Gallup. In the last quarter of 1990, the BBC's Radio One Chart Show had an average weekly audience of 6.1m, according to JICRA. The new video double the 3.2m who tune in to MRIB's flagship Network Chart Show each week.

Attempts to create hit records via market research have invariably failed. Similarly, the consumers' verdict on the Network Chart, a chart designed specifically to serve their perceived needs, is that they would rather stick with Gallup.

Additional research by Ken Garner

MAINSTREAM

Albums

Jean Michel Jarre has a knack of making his album track listings read like football results, and *Images — The Best Of...* includes some of his best "games" — *Oxygene 4*, *Equinoxe 5* and the memorable *Calypso 3*. *Rendez-vous 4* — all neatly packaged and trimmed of the excesses that befuddled his occasionally floppy but brilliant soundscapes. Stock in depth.

Consecutive top five hits with the title track and *Love To Hate You* have left *Erasure* fans impatiently anticipating *corpus*, their next album. They'll be disappointed to find it houses a meagre 10 *Bell/Clarke* compositions, but delighted to discover

the duo in fine fettle. It will be a major surprise if this doesn't become the duo's third consecutive number one.

It's ironic to note that while his new tenor star Chesney Hawkes is having enormous problems establishing himself despite his career launching number one, *Sonia* — the star *Chrystalis* chose to drop — continues to flourish. The scouse singer's new album, entitled simply *Sonia*, is as bright and uncomplicated as she is. Taking up where her SAW-styled debut left off, it's overflowing with perky, radio-friendly confessions, most custom-written, and with a vaguely familiar feel.

PICK OF THE WEEK

KENNY THOMAS; Voices (Cooltemp CTP1 24). A punchy platter from the



Sonia: flourishing

former pugilist who's first three Top 30 hits — *Outstanding*, *Thinking About Your Love* and *Best Of You* — among an impressively soulful selection. The title track is apt as it features just Thomas's voice with a box of matches and an ashtray as accompaniment. The next single, *Tender Love*, is a possible contender for Christmas chart honours.

Singles

Decadence Dance is Extreme's follow-up to the ballad, *More Than Words*, and it could hardly be more different. It's a rousing rock anthem, ablaze with guitars. Not too heavy, though it remains to be seen if it was wise of A&M to skip the group's even more commercial current

mid-tempo US hit, *Hole Hearted*. DJ Culture Boy's new single, *The Show*, is one of two new tracks recorded for their upcoming *Best Of*. Co-produced by the duo and *Brothers In Rhythm*, it meanders around like a minor league West End Girls, complete with a melancholic rap from Tennant. Five Star put their recent troubles behind them, and are in good form on *Shine*,

a compulsive jack swing groove.

As numerous American exponents of the genre have found to their cost, *Jack* swing rarely makes waves here, but this endearing workout, complete with a rap cameo from Def Jef should create ripples, if not a big splash.

PICK OF THE WEEK

ZOE; *Lightning* (M&G MAG 18). It took quite some time for *Sunshine On A Rainy Day* to become a hit, but *Zoe* should have no such problems with *Lightning*, a delightful peppy cut which concedes her debt to the dancefloor with a shuffle beat, but is largely guitar-based. It's got bags of pop potential, and more than fulfills this bright newcomer's promise.

Alan Jones

HEAVY METAL

After the seismic blast of the twin *Guns N' Roses* doubles, followed promptly by the aftermath of the Bryan Adams LP, the true resilience of the metal market will be tested in the coming weeks by a string of quality releases.

One certain to prompt punters to digging deeper into depleted pockets is *Ozzy Osbourne's Party With The Animals* (Epic).

Meanwhile, Ian Gillan, the former Deep Purple singer, is backing the release of his new solo album, *Toolbox* (EastWest), with a 16-date UK tour.

Expect enquiries, too, about *The Four Horsemen*. Ex-Cult guitarist Haggis formed the band with one Frank Starr and the resulting Rick Rubin-produced debut LP *Nobody Said It Was Easy* (Def American 510047), should sell in respectable quantities.

Another man with a pedigree is Earl Slick. The one-time Bowie sideman and *Dirty White Boy* released a formidable guitar-led (what else) album via Music For Nations.

In your *Fate* (Metal Blade Zorro 34) provides ample illustration of the American's plank-slapping dexterity. *John Mellencamp* is hardly metal, but his core audience will buy. After the downbeat *Big Daddy*, Mellencamp drops the Cougar sobriquet and returns to his more abrasive roots on *Whatever We Wanted* (Mercury).

Mixing discordant riffs with wry observations, Mellencamp may see wider UK success with this, his 10th album.

PICK OF THE WEEK

RED HOT CHILI PEPPERS; *Blood Sugar Sex Magik*. (Warner Bros 7599-26681). The precursors of the

funk-metal thing have always outclassed their many imitators. If their previous album, *Mother's Milk*, was cream, this is ambrosia.

Andrew Martin

CLASSICAL

A Messiah to end all Messiahs is Harmonia Mundi USA's description of its latest version of Handel's most popular work.

The three-CD set (at two-disc price) from the Philharmonie Baroque Orchestra and six top soloists contains 54 minutes more music than other recorded versions, enabling listeners to re-create any of the nine versions of the work Handel wrote in the eighteenth century for the singers he had available at a particular performance. Musical quality throughout is excellent.

Distributor Koch International is launching its own UK label with the Performance Series, four discassettes of short-cut music from the *Records*. Entertainment Records archives, covering musicals, operetta and dance. More stage-oriented releases are due next year.

TER itself offers a digital recording of *Saints Days*, from the London revival including Elizabeth Seal, Sheila Steafel and Adam Bareham.

Deutsche Grammophon has found a way of completing the Mahler symphony cycle from Leonard Bernstein. Only the Eighth Symphony and the adagio from the 10th remained to be recorded at the conductor's death, so the yellow label has remastered video soundtracks made in the mid-Seventies at concerts with the Philharmonie Orchestra and soloists including Margaret Price, Agnes Baltsa and Jose Van Dam, and issues

them on two CDs, plus the complete cycle as a mid-price box.

PICK OF THE WEEK

RODRIGO; *Concierto de Aranjuez, Fantasia para un gentilhombra*. VIVALDI; *Guitar Concerto*, Sharon Isbin (guitar), Chamber Orchestra of Lausanne/Lawrence Foster, Virgin. Even set against the mastery of John Williams or Julian Bream, the sheer beauty of sound and ease-on-the-air phrasing from Isbin are very attractive, and the orchestral contribution excellent.

Phil Semich

REISSUES

The beauty of EMI's Country Capitol Classics series is its snapshot element. Each decade is captured in 25 plus tracks, warts and all. The Merles (CDP 7975412), *Merle Haggard*, apart, sees country music in transition, fast quitting its rural roots and strengths for a slinkier sound.

The shift is further intensified on the Seventies (CDP 7975422), the last interesting of the trio. The real delight is *The Eighties* (CDP 7975552) on which the likes of *Garth Brooks* and *Sawyer Brown* found a rooty way forward but the sticky morass that country music had become. The result is an engaging taster of contemporary country music.

For a glimpse — if 42 tracks can ever be called that — of the energetic Fifties when boogie and rockabilly were reshaping country music you need *The Best Of Ace Rockabilly* (CDCHD 311). One of Ace's twofold CDs, it's got its share of duff tracks, but it'll certainly get your feet tapping.

All American Rock 'n' Roll (ACE CDCHD 316) is a welcome sampler of Fraternity, the label that brought us Bill

Parsons. It works best as a showcase of an indie label in the mid-West setting and trying to understand what rockabilly and rock 'n' roll were. Less interesting is Ace's companion piece *Big Surf* (CDCHD 319), a 32 track collection of surfing ditties from Del-Fi. For Beach Boys only.

Far better are Ace's *Stax* releases, which, piggy backing on the success of Atlantic's *Stax* re-issue programme, should do exceptionally well.

First out of the door are a previously unreleased live *Stax* revue from 1965 (with *William Bell*, *Booker T. The Ram-keys* and *Rufus Thomas*) Live 52, The 54 (CDSDX 040) and a set of rare and unreleased recordings, *1000 Volts Of Stax* (CDSDX 042). Both, especially the first, are superior.

PICK OF THE WEEK

STAX GOLD: *The Hits*. From *Soul Limbo to Woman To Woman* via *I Forgot To Be Your Lover*, *The Theme From Shaft* and *Cheaper To Keep Her*. Southern soul at its near best.

Phil Hardy

DANCE

This summer saw a definite trend towards real songs and garage tunes on the nation's more fashionable dancefloors. However, in many cases this has not transferred into volume sales, and massive club hits from the likes of *Cookie Watkins* and *D'Orna* have failed to cross over. It is still the hardcore tracks from acts such as *The Prodigy* and *The Utah Saints* that stand a better chance of real success.

With this in mind, new rave-oriented tracks worth stocking include *Innosmiak* by DJPC (Hype PM005 via Pinnacle), DJ's *Take Control* by SL II (XL XLT24), *Activ 8*

by *Altarn 8* (Network NWT34), and *Energetic* (Take You Higher) by *Energetic* (RCB PT44840). *Innosmiak* is due out on October 14, while the rest are scheduled for the following week.

Other records due out in two week's time and worth ordering now include the new *Boom* (The Higher) by *The Aids*, *You Breathe* (Rhythm King/Epic 607538), which sees Tim Simenon continuing the successful soulful approach of *Winter In July*.

Frankie Knuckles follows up *The Whistle Song* with *It's Hard Sometimes* (Virgin America 5128 52), featuring the vocals of *Shelton Beckett*. It deserves to be a hit but may just be too classy for its own good. The same is true of *Don't You Wanna Be Mine* by *Absolute* featuring *Joe Church* (Inner Rhythm HEART02).

One of this year's best dance tracks, *What Would We Do* by *DSK* peaked at 46 when released two months ago. It is now being reissued with new remixes by *Slam* and *Farley/Heller* in addition to the excellent *Hurley* version (*Boys Own/London BO1K7*).

On the LP front, *Masturuts* releases the fourth in its series of quality dance compilations, *Classic Jazz Funk Volume 2* (CUTSLP4) maintains the high standard set by the first volume and will sell just as well.

PICK OF THE WEEK

SEAL; *Killer* (ZTT ZANG 23). It seems a bit premature to be re-releasing this track as soon after its massive success under the Adams banner, but the new remix by *William Orbit* really is something special. Club DJs will not need any persuading, but it will be interesting to see how many punters are prepared to buy it second time around.

Andy Beavers

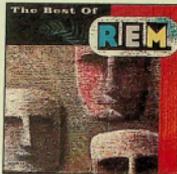
music week datafile

The Information Source for the Music Industry

12 OCTOBER 1991

CHART FOCUS

Something Got Me Started, the introductory single from Simply Red's latest album Stars, heads down the chart this week, after peaking at number 11. But the album debuts spectacularly at number one, after selling around 150,000 copies last week. The enormous popularity of the Simply Red album — their second consecutive number one — prevents the new Prince album Diamonds And Pearls and Tina Turner's compilation Simply The Best from debuting at the top, even though both sold far more copies last week than would ordinarily be required for a number one. In the present climate, unless an album debuts at number one it probably won't get there at all. It's unlikely, therefore, that Diamonds And Pearls will climb any higher. Herit reached the top, Prince would have equalled the tally of four consecutive number ones only previously achieved by one



American — Bob Dylan. It's interesting that Warner released the Simply Red and Prince albums in the same week, knowing that only one of them could be number one. Had they released one last week and the other this week, it's practically certain that both would have topped the chart, and Prince would have equalled Dylan's record. Last week was rather a mixed one for R.E.M., whose Out Of Time album finally dipped out of the Top 10, whilst winning a double platinum award after selling more than 600,000 copies. This

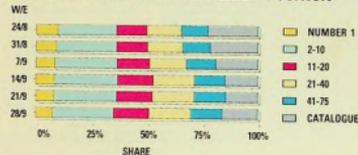
week, they're back in the upper echelon, courtesy of The Best Of R.E.M., a new compilation issued by their former label I.R.S. Including the highlights of their 1983-87 output, among them their current hit The One I Love, it debuts at number seven.

Few industry observers expected the Scorpions to overtake Bryan Adams at the top of the singles chart this week, and sure enough Adams' (Everything I Do) I Do It For You extends its record-breaking run at number one to 14 weeks. But whilst Adams' single is finally beginning to decline, the Scorpions' Wind Of Change is surprisingly sluggish, posting only a 20 per cent gain this week. It should move to the summit next week, but it's going to be a close one — and it would be foolish to rule out the chances of Monty Python's Always Look On The Bright Side Of Life, which vaults all the way from number 30 to number eight. **Alan Jones**

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	99	104	+4	+22
Singles	105	99	-6	-4
Music Video	75	74	-2	+10

SINGLES MARKET SHARE BY CHART POSITION



Four week rolling average © CIN

TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous Chart*	6	CHER	(2)
1	GUNS N' ROSES	(—)	7	MARCO ROLAN/T REX	(—)
2	DIRE STRAITS	(—)	8	JOHN LEE HOOKER	(—)
3	BRYAN ADAMS	(—)	9	LUCIANO PAVAROTTI	(1)
4	PAUL YOUNG	(—)	10	MICHAEL BOLTON	(16)
5	REM	(5)			

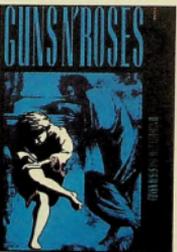
Compiled by ERA from Gallup data. Based on Top 200 album charts September 2 to September 22.

ANALYSIS

In 1962 EMI's Columbia label was so impressed with the extended playing time of Cliff Richard's new album that the company decided to call it 32 Minutes And 17 Seconds. How times have changed. A quick look at the playing times of some recent hit albums provide proof positive that today's long players have more VFM (value for money) than ever before.

Last week, eight albums out of the Top 10 had playing times longer than one hour. And Bryan Adams, Status Quo, Guns N' Roses and T Rex all clocked up 77 minutes.

The reasons for this may seem fairly obvious. Four of the eight albums were two-LP sets — Bryan Adams' Waking Up The Neighbours, Primal Scream's Screamadelica and the two Guns N' Roses Use Your Illusion albums. Another two — the Bolan/T Rex compilation and Status Quo's Rock 'Til You Drop — came with extra tracks (four and six



GNR: double-play VFM

respectively) on the CD format.

It is in the CD format where VFM goes overboard. All of the two-LP sets appear on one CD and come close to the 80-minute ceiling on playing time. This has advantages. It cuts production and packaging costs dramatically, with the result that, in real terms, the unit price of a CD has not changed in two years. Ten years ago albums

typically clocked in at around 45 minutes, and early Beatles and Beach Boys LPs, at 30-35 minutes average, seem rather poor value today.

As royalty payments are divided equally according to the number of tracks, this can mean more work for the same money for both publishers and artists.

"What's happened is that artists have to put more music on to an album," says Andy Ross, head of A&R at Food Records. "And so the temptation is to put the B-sides of singles on to albums. But it all costs money — their money."

There are exceptions. Teen idols such as Jason Donovan rarely make albums over an hour in length. Ditto country artists in the US. But a trend has clearly been set, and it's even extending to the playing time of singles, now on average 20 seconds longer than a decade ago. Never in the history of recorded music has so much been available for so little. **Bill Mann**

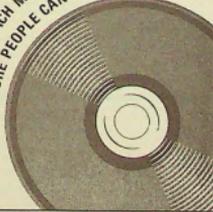
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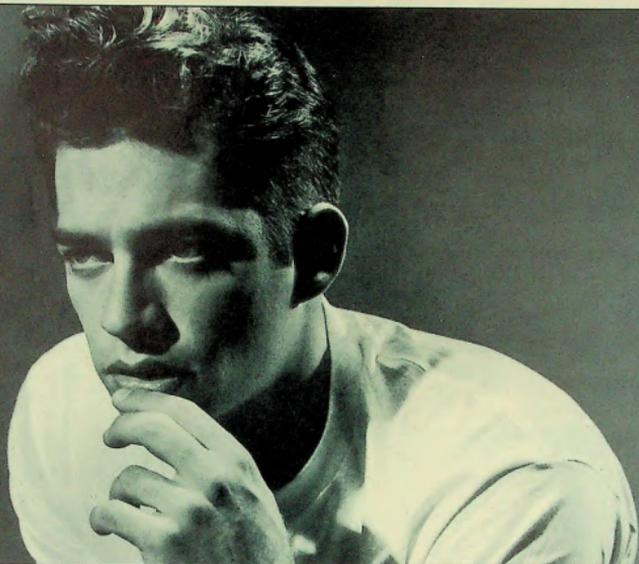
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NATIONAL INSTORE AND WINDOW DISPLAY.

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HIGHLIGHTS TO DATE

'WE ARE IN LOVE' - The Album - Over 250,000 sales

'RECIPE FOR LOVE' - The Single - Top 40 hit

Sell Out UK Tour

MEDIA EXPOSURE: Channel 4 - Live Special, Wogan,

Radio 1 Live In Concert; Sky, Smash Hits, The Face.

TOP 75 SINGLES

THE OFFICIAL music week CHART

12 OCTOBER 1991

TITLES AZ

(WRITERS)

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17) Distributor/Casino/CD	This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17) Distributor/Casino/CD
1	1	(EVERYTHING I DO) DO IT FOR YOU ★	AMM AMM 120 (F) AMM RECORDS 181	AMM 120 (F) AMM RECORDS 181	38	38	LOVE'S A LOADED GUN	Alice (Chris Collins) WBMG/EMI	EMI 657328 (F) WBMG/EMI
2	5	WIND OF CHANGE	Bryan Adams (Lange) MCA/Record/20ma	VERM 146VCD 181	39	27	GET OFF	Prince and The New Power Generation (Prince/Nov Power Generation) WC	Paisley Park W 05617 (F) 05620 (F) 05620 (F) 05620 (F)
3	3	INSANITY	Scorpions (Oliver/Sorenson) PolyGram	VERM 146VCD 181	40	24	TRY	Bros (Stevenson) WC	Columbia 657462 (F) 2042 (F) 657462 (F) 2042 (F)
4	2	LET'S TALK ABOUT SEX ○	Heri Foko (Harury Lav Bug And The Invincibles) Next Music/ABC Records	DEAD GOOD GOOD 000 (F) REP/COO 24-05000 (F)	41	41	WOMAN TO WOMAN	Bevvy Craven (Sawmell-Smith) WC	EMI 657464 (F) AMM 657464 (F) 2042 (F)
5	4	LOVE TO HATE YOU	Mate (MATE) (LONWATE) 131 RTM/P/Erasure (Philip) Musical Moments-Sony/ABC/Sony	COMU 121	42	32	NO MORE TEARS	Dazy Osbourne (Baron/Pundell) Virgin/CD	EMI 657465 (F) 2042 (F) 657465 (F) 2042 (F)
6	10	SALTY WATER	Vingy (Vingy) 131 (F) REP/COO 24-05000 (F)	10	43	NEVER STOP	Brano New Heaven (Brand New Heaven) London	EMI 107 (F) 105 (F) 105 (F) 105 (F)	
7	6	EVERYBODY'S FREE (TO FEEL GOOD)	Puls-8 (170Lose) 13 (WAG) CALOSE 170Lose 13	11	44	ADORE ME AMOR	Don McLean (Freeman) MCA	Capitol 107 (F) 105 (F) 105 (F) 105 (F)	
8	8	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Marty Flynn (Lacqueroni) GMM	12	45	DOMINATOR	Kumar Bressington (Beak/Mahul) MCA	EMI 122 (F) 105 (F) 105 (F) 105 (F)	
9	7	IT'M TOO SEXY ○	Hot Bad Fred (Turner) GJ Hit & Run	13	46	DRY LAND	Marillion (Neill) Rond	EMI 122 (F) 105 (F) 105 (F) 105 (F)	
10	9	SCABINE	Earl West (21481) (F) Y2 21481 (F) 21481 (F)	14	47	SWING LOW (RUN WITH THE BALL)	Colombia 657517 (F) 657517 (F) 657517 (F) 657517 (F)		
11	25	WORLD IN UNION	Coats (MAGS) 14 (MAG) 657517 (F) 657517 (F) 657517 (F) 657517 (F)	15	48	SAVE UP ALL YOUR TEARS	Geliff (GFS) 11 (MAG) GFS 11 (MAG) 11 (MAG) 11 (MAG)		
12	9	SUNSHINE ON A RAINY DAY (REMIX) ○	MAGS MAGS 14 (MAG) 657517 (F) 657517 (F) 657517 (F) 657517 (F)	16	28	20TH CENTURY BOY	Marc Bolan & The (Visconti) Wizard (Bahamas)	Capitol 107 (F) 105 (F) 105 (F) 105 (F)	
13	22	BEST OF YOU	Costello (COMA) 143 (E) COMA 143 (COMA) 143 (COMA) 143 (COMA)	17	28	CLOSING TIME	Deacon Blue (Kelly) Poly	Columbia 657507 (F) 657507 (F) 657507 (F) 657507 (F)	
14	10	LOVE YOUR LIFE BE FREE	Vingy (Vingy) 131 (F) REP/COO 24-05000 (F)	18	29	DON'T CRY	Geliff (GFS) 11 (MAG) GFS 11 (MAG) 11 (MAG) 11 (MAG)		
15	13	STORM	Vingy (Vingy) 131 (F) REP/COO 24-05000 (F)	19	53	COME BACK (FOR REAL LOVE)	Alison Limerick (Baker/Krumholz) BMG	Atlantic 11430 (F) 11430 (F) 11430 (F) 11430 (F)	
16	11	SOMETHING GOT ME STARTED	East West (21481) (F) Y2 21481 (F) 21481 (F) 21481 (F)	20	54	LOVE...THY WILL BE DONE	Manika (Pasley) Parlo	Columbia 657327 (F) 2042 (F) 657327 (F) 2042 (F)	
17	14	SUCH A GOOD FEELING	28-8 (170Lose) 13 (WAG) CALOSE 170Lose 13	21	55	JUST GET UP AND DANCE	EMM USA (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)		
18	13	JACKY	Sam Brown (Brown) RCA	22	56	COME INSIDE	Warner Brothers (05957) 11 (MAG) Warner 05957 (F) 11 (MAG) Warner 05957 (F) 11 (MAG) Warner 05957 (F)		
19	26	GET READY FOR THIS	PML Conference (PML) 106 (F) 106 (F) 106 (F) 106 (F)	23	57	FUNNY HOW	Almond (Gorman) VMC	Konow KOW 4 (MAG) 4 (MAG) 4 (MAG) 4 (MAG)	
20	12	WHAT CAN YOU DO FOR ME	THE FUNKY BUNCH (F) FCS 34	24	58	SWEETS	World of Two (Ball/Norms) WC	Capitol 107 (F) 105 (F) 105 (F) 105 (F)	
21	15	BRIDGE OVER Troubled Water	Dance Pool (REEST) 49 (MAG) 65644 (F) 65644 (F) 65644 (F) 65644 (F)	25	59	GOODBYE CRUEL WORLD	Shakespeare's Sister (Thomel) Cop Con	London 120 (F) 105 (F) 105 (F) 105 (F)	
22	NEW	CAN'T TRUSS IT	Del Jam (657307) 657307 (F) 657307 (F) 657307 (F) 657307 (F)	26	60	MESMERISE	Chaperonhouse (Lizars) CD	Decca/DOD 050 (F) 050 (F) 050 (F) 050 (F)	
23	14	THE ONE I LOVE	REMI (LORRE) WC	27	61	IS IT GOOD TO YOU	Heavy D & The Boyz (Blaey) EMI/Zomba	MCA MCA 151 (MAG) 151 (MAG) MCA 151 (MAG) 151 (MAG)	
24	25	I WANT YOU (FOREVER)	DJ Carl Cox (Cox/Lacqueroni) Perfect/Cox	28	62	JUST A LITTLE BIT LONGER (EP)	Mani Prins (Vandou) Vindou	TEK 343	
25	13	THANK YOU LOVE YOU	London (LON) 308 (F) LON 308 (LON) 308 (LON) 308 (LON)	29	63	FUN DAY	Steve Vander (Vandou) Stevand Morris	Motown 28 4455 (F) 4455 (F) 4455 (F) 4455 (F)	
26	15	CAN'T STOP THIS THING WE STARTED	AMM AMM 120 (F) AMM RECORDS 181	30	64	SPECIAL WAY	EMM (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)		
27	37	TOO MANY WALLS	Polydor (CARTER) (F) CATM 4 (CATM) 4 (CATM) 4 (CATM)	31	65	MORE TO LIFE	EMM (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)		
28	19	CREAM	Paisley Park W 05617 (F) 05620 (F) 05620 (F) 05620 (F)	32	66	SPIRITUAL HIGH (STATE OF EXTENSE)	Almond (Gorman) VMC	11430 (F) 11430 (F) 11430 (F) 11430 (F)	
29	NEW	MY LOVE LIFE	Morisy (Langer/Winstanley) LIMA	33	67	MAKIN' HAPPY	AMM AMM 120 (F) AMM RECORDS 181		
30	30	NUTBUSH CITY LIMITS (The 90s Version)	Capitol (F) 112 (F) 630 (F) 630 (F) 630 (F)	34	68	FEEL EVERY BEAT	Electronic (Summer/Mar) WC	Fantasy FAX 328 (F) FAX 328 (F) FAX 328 (F) FAX 328 (F)	
31	18	CHARLY	Proslay (Stevens/Dowell) Virgin	35	69	THE BIG L	EMM (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)		
32	50	EMOTIONS	Manary Carey (Cole/Civillies Carey) Sony/Virgin	36	70	GO IT AT THE DELMAR	Platinum (S) 657464 (F) 2042 (F) 657464 (F) 2042 (F)		
33	23	DON'T LET THE SUN GO DOWN ON ME	Fonera (F) TRBO 11 (TRM) TRBO 11 (F)	37	71	THIS HOUSE	Alison (Viral) Virgin	Columbia 657515 (F) 657515 (F) 657515 (F) 657515 (F)	
34	34	LIVE FOR LOVING YOU	Gloria Estefan (Estefan) Jive/World/Casual EMI	38	72	TRUST	Next & Atomic Durbain (Coperman/Next & Atomic Durbain) PolyGram	EMI 657327 (F) 2042 (F) 657327 (F) 2042 (F)	
35	NEW	WALKING IN MEMPHIS	Atlanta A 7885 (F) A 7885 (F) 7885 (F) 7885 (F)	39	73	SECRETS OF THE HEART	Chesney Hawkes (Shackleton) Trimfold	Chrysalis CHSP 381 (F) CHSP 381 (F) CHSP 381 (F) CHSP 381 (F)	
36	NEW	CADENCE DANCE	Atlanta A 7885 (F) A 7885 (F) 7885 (F) 7885 (F)	40	74	GET YOURSELF TOGETHER	Young Deception (Young Deception/Casual) MCA	Capitol 107 (F) 105 (F) 105 (F) 105 (F)	
37	NEW	FINALLY	Capitol (F) 112 (F) 630 (F) 630 (F) 630 (F)	41	75	GOOD VIBRATIONS	Marcy Markary (Bryant/Lorchetta) Hollywood (Walshberg) WCE/EMI	11430 (F) 11430 (F) 11430 (F) 11430 (F)	

42	60	Life For Loving You	Gloria Estefan (Estefan) Jive/World/Casual EMI	43	61	Always Look On The Bright Side Of Life	Marty Flynn (Lacqueroni) GMM
44	62	American Pie	Don McLean (Freeman) MCA	45	63	Best Of You	Costello (COMA) 143 (E) COMA 143 (COMA) 143 (COMA)
46	64	Don't Cry	Geliff (GFS) 11 (MAG) GFS 11 (MAG) 11 (MAG) 11 (MAG)	48	65	Love's A Loaded Gun	Alice (Chris Collins) WBMG/EMI
50	66	20th Century Boy	Marc Bolan & The (Visconti) Wizard (Bahamas)	51	67	Get Off	Prince and The New Power Generation (Prince/Nov Power Generation) WC
52	68	Close Time	Deacon Blue (Kelly) Poly	53	69	Wind Of Change	Bryan Adams (Lange) MCA/Record/20ma
54	70	Love...Thy Will Be Done	Manika (Pasley) Parlo	56	71	Insanity	Scorpions (Oliver/Sorenson) PolyGram
56	72	Just Get Up and Dance	EMM USA (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)	58	73	Let's Talk About Sex	Heri Foko (Harury Lav Bug And The Invincibles) Next Music/ABC Records
58	74	Come Inside	Warner Brothers (05957) 11 (MAG) Warner 05957 (F) 11 (MAG) Warner 05957 (F)	60	75	Love To Hate You	Mate (MATE) (LONWATE) 131 RTM/P/Erasure (Philip) Musical Moments-Sony/ABC/Sony
60	76	Fun Day	Steve Vander (Vandou) Stevand Morris	62	76	Salty Water	Vingy (Vingy) 131 (F) REP/COO 24-05000 (F)
62	77	Special Way	EMM (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)	64	77	Everybody's Free (To Feel Good)	Puls-8 (170Lose) 13 (WAG) CALOSE 170Lose 13
64	78	More To Life	EMM (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)	66	78	Always Look On The Bright Side Of Life	Marty Flynn (Lacqueroni) GMM
66	79	Spiritual High (State of Extense)	Almond (Gorman) VMC	68	79	It's Too Sexy	Hot Bad Fred (Turner) GJ Hit & Run
68	80	Makin' Happy	AMM AMM 120 (F) AMM RECORDS 181	70	80	Scabine	Earl West (21481) (F) Y2 21481 (F) 21481 (F) 21481 (F)
70	81	Feel Every Beat	Electronic (Summer/Mar) WC	72	81	World In Union	Coats (MAGS) 14 (MAG) 657517 (F) 657517 (F) 657517 (F) 657517 (F)
72	82	The Big L	EMM (12047) 105 (F) 12047 (F) 105 (F) 12047 (F)	74	82	Sunshine On A Rainy Day (Remix)	MAGS MAGS 14 (MAG) 657517 (F) 657517 (F) 657517 (F) 657517 (F)
74	83	Go It At The Delmar	Platinum (S) 657464 (F) 2042 (F) 657464 (F) 2042 (F)	76	83	Best Of You	Costello (COMA) 143 (E) COMA 143 (COMA) 143 (COMA)
76	84	This House	Alison (Viral) Virgin	78	84	Love Your Life Be Free	Vingy (Vingy) 131 (F) REP/COO 24-05000 (F)
78	85	Trust	Next & Atomic Durbain (Coperman/Next & Atomic Durbain) PolyGram	80	85	Storm	Vingy (Vingy) 131 (F) REP/COO 24-05000 (F)
80	86	Secrets Of The Heart	Chesney Hawkes (Shackleton) Trimfold	82	86	Something Got Me Started	East West (21481) (F) Y2 21481 (F) 21481 (F) 21481 (F)
82	87	Get Yourself Together	Young Deception (Young Deception/Casual) MCA	84	87	Such A Good Feeling	28-8 (170Lose) 13 (WAG) CALOSE 170Lose 13
84	88	Good Vibrations	Marcy Markary (Bryant/Lorchetta) Hollywood (Walshberg) WCE/EMI	86	88	Jacky	Sam Brown (Brown) RCA

As used by Top Of The Pops and Radio One

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TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1	(EVERYTHING I DO) I DO IT FOR YOU ★	A&M
2	WIND OF CHANGE Scorpions	Vertigo
3	INSANITY Oceanic	Dead Dead Good
4	LET'S TALK ABOUT SEX ○ Salt-N-Pepa featuring Psychotic	Irre
5	LOVE TO HATE YOU Erasure	Mute
6	SALTWATER Julian Lennon	Virgin
7	EVERYBODY'S FREE (TO FEEL GOOD) Roxalle	Pulse 8
8	ALWAYS LOOK ON THE BRIGHT... Monty Python	Virgin
9	I'M TOO SEXY ● Right Said Fred	Tag
10	PEACE Sandra Johnson	East West
11	WORLD IN UNION Kiki La Kama	Columbia
12	SUNSHINE ON A RAINY DAY (REMIX) ○ Zoo	M&G
13	BEST OF YOU Kenny Thomas	Contempo
14	LIVE YOUR LIFE BE FREE Belinda Carlisle	Virgin
15	SUCH A FEELING Bizzare Inc	Virgin/Sancton
16	SOMETHING GOT ME STARTED Simply Red	East West
17	SUCH A GOOD FEELING Brothers In Rhythm	4th + B Way
18	JACKY Marc Almond	Some Bizzare
19	GET READY FOR THIS 2 Unlimited	PWL/Contental
20	WHAT CAN YOU DO FOR ME U2	Irre
21	BRIDGE OVER TROUBLED WATER PUB feat Hannah And Her Sisters	Dance Pool
22	NEW CAUT' TRUSS IT Public Enemy	Ohm Jem
23	THE ONE I LOVE 16 REW	IRS
24	LIAMANT YOU'LL FORGIVE ME	IRS



MARIAH CAREY EMOTIONS

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Mariah Carey and
C+C Music Factory

38	LOVE'S A LOADED GUN Alice Cooper	Epic
39	GETT OFF Prince and The New Power Generation	Paisley Park
40	TRY Bros	Columbia
41	WOMAN TO WOMAN Beverly Craven	Epic
42	NO MORE TEARS Ozzy Osbourne	Epic
43	NEVER STOP Brand New Heavies	Irre
44	I ADORE MI AMOR Corina Corina	Giant
45	AMERICAN PIE Don McLean	Liberty
46	DOMINATOR Human Resource	M&S
47	DRY LAND Marillion	EMI
48	SWING LOW (RUN WITH THE BALL) Union feat The England Rugby World Squad	Columbia
49	SAVE UP ALL YOUR TEARS Cher	Geffen
50	20TH CENTURY BOY Marc Bolan & T-Rex	Marc On Wax
51	CLOSING TIME Deacon Blue	Columbia
52	DON'T CRY Guns N' Roses	Geffen
53	COME BACK (FOR REAL LOVE) Alison Limerick	Arista
54	LOVE...THY WILL BE DONE Martha	Columbia
55	JUST GET UP AND DANCE Ariha Bambataa	EMI/USA
56	COME INSIDE Thompson Twins	Warner Brothers
57	FUNNY HOW Atrhead	Kerova
58	SWEETS World Of Twist	Corgi
59	GOODBYE CRUEL WORLD Shakespeare's Sister	London
60	MESMERISE Chaperhouse	Duckfield
61	IS IT GOOD TO YOU Heavy D & The Boyz	MCA
62	JUST A LITTLE BIT LONGER (EP)	MCA

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Rank	Artist	Album	Label	Genre	Chart	Weeks on Chart	Peak	Points	Streams	Downloads
1	Simply Red	SOMETHING YOU ME STARTED	East West	A	A	A	A	54	11	98.0
2	Belinda Carlisle	LIVE YOUR LIFE BE FREE	Virgin	A	A	-	A	49	20	87.3
3	Erasure	LOVE TO HATE YOU	Mute	A	A	A	A	49	4	84.9
4	Julian Lennon	SALT WATER	Virgin	B	A	A	A	48	10	84.9
5	Bryan Adams	CAN'T STOP THIS THING WE	AMM	A	A	A	A	46	15	84.5
6	Voice Of The Beehive	I THINK I LOVE YOU	London	A	A	B	A	50	25	83.0
7	Sabrina Johnston	PEACE	East West	A	A	A	A	48	8	82.8
8	Scorpions	WIND OF CHANGE	Virgin	A	A	-	A	42	5	79.7
9	Tina Turner	WHITETHUG CITY LIMITS	Capitol	-	A	A	A	44	23	79.5
10	Bryan Adams	EVERYTHING I DO I DO IT	AMM	B	A	A	-	43	1	78.6
11	Mark Almond	JACKY	WEA	A	A	A	A	42	17	77.7
12	Cathy Dennis	TOO MANY WALLS	Polydor	B	A	-	B	38	37	77.6
13	REM	THE ONE I LOVE	IRS	A	A	B	A	41	16	77.6
14	Zoe Sutherland	ON A RAINY DAY	MAG	B	A	A	B	46	9	76.1
15	Whitney Houston	I BELONG TO YOU	Arista	B	A	A	A	48	58	75.0
16	Prince & New Power Generation	CREAM	Paisley Park	A	A	-	A	43	19	74.8
17	Gloria Estefan	LIVE FOR LOVING YOU	Epic	A	A	A	B	49	33	71.7
18	Brothers In Rhythm	SUCH A GOOD FEELING	4th B'Way	A	B	A	A	39	14	71.1
19	Electronic	FEELS VERY BEAT	Factory	B	A	-	A	25	40	70.0
20	PUB feat Hannah & Her Sisters	BRIDE OVER TROUBLED WATER	Columbia	-	A	-	A	34	21	69.5
21	Cher	SAVE US ALL YOUR TEARS	Geffen	A	A	A	B	44	-	66.2
22	Kenny Thomas	THE BEST OF YOU	Columbia	A	A	B	-	42	22	63.7
23	Bros	TRY	Columbia	B	-	-	-	36	27	63.6
24	Beverley Craven	WOMAN TO WOMAN	Epic	A	B	A	B	41	61	63.5
25	Color Me Badd	I ADMIRE BE ANDRE	Capitol	B	-	-	B	40	-	60.4
26	Cliff Richard	MORE TO LIFE	EMI	-	A	-	A	29	43	59.7
27	Chesney Hawkes	SECRETS OF THE HEART	Chrysalis	-	B	B	A	47	60	59.7
28	Guns N' Roses	DONT CRY	Geffen	-	A	-	A	33	29	58.7
29	Cystal Waters	MAKIN' HAPPY	AMM	-	-	A	A	25	-	57.5
30	Roxette	THE BIG L	EMI	B	A	A	B	39	45	57.3
31	Rozalla	EVERYBODY'S FREE (TO FEEL)	Pulse B	A	A	-	A	22	42	57.0
32	Marika Love	THY WILL BE DONE	Columbia	-	A	B	A	41	26	56.8
33	Deacon Blue	CLOSING TIME	Columbia	B	A	-	B	38	-	56.4
34	Olivia Adams	DONT LET THE SUN GO DOWN ON	Festiva	A	-	A	A	46	39	56.3
35	River City People	SPECIAL WAY	EMI	B	A	-	A	38	48	55.5
36	Mariah Carey	EMOTIONS	Columbia	-	A	-	B	33	50	53.6
37	Level 42	OVERTIME	RCA	-	A	-	B	29	-	51.9
38	Marc Bolan/T Rex	20TH CENTURY BOY	Marc On Was	-	A	B	-	31	28	47.5
39	Steve Wonder	FUN DAY	Motown	B	A	-	-	27	-	47.3
40	Kirsty MacColl	ALL I EVER WANTED	Virgin	-	A	-	A	33	33	45.9
41	Max Priest	JUST ALITTLE BIT LONGER	Ten	B	A	B	A	25	69	45.5
42	Extreme	MORE THAN WORDS	AMM	-	A	-	A	26	54	44.2
43	BEF featuring Gene	OUTSIDE I DONT KNOW WHY I LOVE YOU	Ten	-	-	-	A	33	-	43.4
44	Oceanic	INSANITY	Dead Dead Good	-	A	A	-	24	3	43.3
45	Sally+Pepa	LET'S TALK ABOUT SEX	Her	A	B	A	A	34	2	42.7
46	Hugh Lewis & The News	Couple DAYS OFF	Chrysalis	B	A	-	B	27	42	42.6
47	Holy Saints	WHAT CAN YOU DO FOR ME	Her	-	A	B	-	25	12	42.4
48	Prince & New Power Generation	GETT OFF	Paisley Park	-	A	-	-	24	24	39.9
49	Heavy D and The Bays	IS IT GOOD TO YOU	Upfront	-	A	B	-	23	46	39.2
50	PM Dawn	SET ADRIOT ON MEMORY BUSS	Capitol	-	A	-	A	34	55	37.7
51	Jessie Lewis	YOU AFTER THE LEWIS	More Pressure	-	A	B	B	20	-	36.2
52	Nomad	SOMETHING SPECIAL	Rainbow	-	A	B	B	23	-	35.5
53	Right Said Fred	I'M TOO SEXY	Turg	-	A	A	-	24	7	34.7
54	Midge Ure	COLD COLD HEART	Arista	-	A	B	-	18	-	34.2
55	Brand New Heavies	NEVER STOP	Her	B	B	-	-	25	49	33.9
56	Marky Mark & The Funky Bunch	GOOD VIBRATIONS	East West	-	-	B	-	25	42	33.5
57	Bizarre	BE SUCH A FEELING	Wing Solution	-	A	-	A	19	14	33.3
58	DMO	THIS YOU THINK AWAY	Yorg	-	A	-	-	21	74	32.8
59	Color Me Badd	ALL ALOVE	Capitol	-	A	B	-	14	59	31.7
60	Robbie Craig	BAD ATTITUDE	Polydor	-	-	B	-	23	-	28.1

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

US TOP 30 SINGLES

1	EMOTIONS	Mariah Carey	Columbia
2	GOOD VIBRATIONS	Marky Mark & The Funky Bunch	Interscope
3	DO ANYTHING	Natural Selection	East West
4	I ADMIRE MI AMOR	Color Me Badd	Capitol
5	ROMANTIC	Karyn White	Warner Bros
6	SOMETHING TO TALK ABOUT	Bonnie Raitt	Capitol
7	HOLE HEARTED	Extreme	AMM
8	LOVE OF A LIFETIME	Freehouse	Epic
9	MOTOWNPHILLY	Boyz II Men	Motown
10	EVERYBODY PLAYS THE FOOL	Arnie Neville	Columbia
11	LOVE THY WILL BE DONE	Marika	AMM
12	CAN'T STOP THIS THING WE STARTED	Bryan Adams	AMM
13	REAL REAL	Leslie Jones	SBC
14	SHINY HAPPY PEOPLE	REM	Warner Bros
15	NOW THAT WE FOUND LOVE	Heavy D & The Bays	Upfront
16	ENTER SANDMAN	Metallica	Elektra
17	CREAM	Prince	Paisley Park
18	DONT WANT TO BE A FOOL	Luther Vandross	Epic
19	THE ONE AND ONLY	Chesney Hawkes	Chrysalis
20	O.P.P.	Naughty By Nature	Tommy Boy
21	GETT OFF	Prince & New Power Generation	Paisley Park
22	RUNNING BACK TO YOU	Vanessa Williams	Wing
23	EVERYTHING I DO I DO IT FOR YOU	Bryan Adams	AMM
24	KISS THEM FOR ME	Squase & The Bananers	Geffen
25	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
26	THINGS THAT MAKE YOU GO HMMM	C&C Music Factory	Interscope
27	HEY GONNA	Rhythm Syndicate	Geffen
28	DONT CRY	Guns N' Roses	Geffen
29	TOO MANY WALLS	Cathy Dennis	Polydor
30	WITH YOU	Tommy Terry	Epic

US TOP 30 ALBUMS

1	USE YOUR ILLUSION II	Guns N' Roses	Geffen
2	USE YOUR ILLUSION I	Guns N' Roses	Geffen
3	ROBIN THE WIND	Garb Brooks	Capitol
4	EMOTIONS	Mariah Carey	Columbia
5	METALLICA	Metallica	Elektra
6	WAKING UP THE NEIGHBOURS	Bryan Adams	AMM
7	UNFORGETTABLE	Natalie Cole	Elektra
8	THE COMMITMENTS (OST)	Various	MCA
9	LUCK OF THE DRAW	Bonnie Raitt	Capitol
10	COOLEYHIGHHARMONY	Boyz II Men	Motown
11	NO MORE TEARS	Ozzy Osbourne	Associated
12	C.M.B.	Color Me Badd	Capitol
13	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
14	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros
15	NO FENCES	Guns N' Roses	Capitol
16	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
17	THE FIRE INSIDE	Bob Seger/Silver Bullet Band	Capitol
18	ON EVERY STREET	Dina Smail	Warner Bros
19	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy
20	EXTREME II PORNORAGRAFFITI	Extreme	AMM
21	OUT OF TIME	REM	Warner Bros
22	FOR UNLAWFUL CARNAL KNOWLEDGE	Van Halen	Warner Bros
23	BLUE LIGHT, RED LIGHT	Narry Conrick Jr	Columbia
24	SPELLBOUND	Paula Abdul	Capitol
25	CEREMONY	The Cure	Sire
26	HOLL THE BONES	Rush	Atlantic
27	HEART IN MOTION	Army Grant	AMM
28	W.B.O. BOOTY	Bill Br Deuce	MCA
29	PSYCHOTIC SUPPER	Ten	Geffen
30	IT'S ALL ABOUT TO CHANGE	Travis Fitt	Warner Bros

Chart compiled by Billboard. 12 October 1991. * Ratings are awarded to those products demonstrating the greatest replay and sales gain.

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Chart

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BY ALAN JONES

TOO SEXY FOR THE CATWALK?

The very idea of beauty queens making records always seemed like a bad one, and when **Mary Stavin** duetted with **George Best** on a lousy version of 'It Takes Two' it seemed an even worse one.

But **Vanessa Williams** has proved her talents are vocal as well as visual with her latest single 'Running Back To You', which was a big club hit recently, and narrowly failed to reach the Top 75. Vanessa's single is currently climbing the Top 30 stateside where she was the first-

ever black Miss America.

Now, **Ce Ce Peniston** has made the move from the catwalk to the chart, thanks to her irresistible garage groove 'Finally', which explodes into the Top 75 this week, and is firmly lodged at the top of *RM's* club chart.

Formerly Miss Black Arizona and Miss Galaxy, **Ce Ce** — born **Cecilia Veronica Peniston** in Dayton, Ohio 21 years ago — was first heard on a demo for female-rapper **Overweight Pooh**.

Both women were subsequently signed to A&M, where **Ce Ce** teamed up with **Filipe Delgado**.

Filipe wrote the melody for 'Finally', while **Ce Ce** contributed the lyrics. With an upcoming album containing contributions from superhot **Steve Hurley** and **Dave Morales** too, Peniston's impressive audio seems certain to be around the chart for some time.

With Williams weighing in with some useful grooves too, maybe we'll have to re-think our attitude to beauty queens as they move from the catwalk to the charts.



● VANESSA WILLIAMS



● CE CE PENISTON

● 'Good Vibrations' by **Marky Mark & The Funky Bunch** climbed to the top of the US singles chart last week. Precisely two years ago, Britain's number one single was 'Ride On Time' by **Black Box**. The link? Both extensively sampled **Loleatta Holloway's** 'Love Sensation'.

But, who beat **Black Box** and **Marky Mark** to the punch? Why, it was that queen of cool **Samantha Fox**, who allowed **Loleatta's** voice to be compared to hers on the 1988 single 'I Wanna Have Some Fun'. Produced by **Full Force**, it climbed to number eight in the US.

● The latest in an impressive number of hardcore/rave singles to emerge from Belgium and become a hit in the UK is 'Get Ready For This' by **2 Unlimited**, which debuted at number 34 this week.

2 Unlimited are Dutch trio **Anita Dais** and **Raymond Slinggaard**, and the record was produced in Brussels by **Jean Paul De Coster**. It was first released in Belgium on the **Byte** label, but was licensed to **PWL Continental** for the UK. The main **PWL** label has had outstanding success here, but this is the first Top 40 hit for **PWL Continental**.



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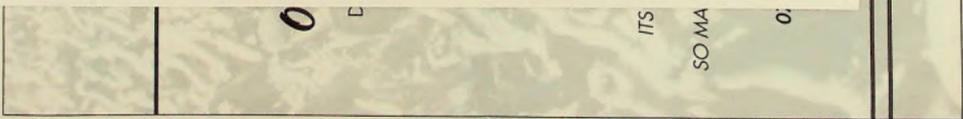
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INES OF POWER
THE ART OF SELLING MUSIC



PLAY Chart

THE OF n e w s

THE OF n e w s

- 1 Simple Red SOME
- 2 Badfinger Carlisle I
- 3 Erasure LOVE TO H
- 4 Julian Lennon SA
- 5 Bryan Adams CAN
- 6 Voice Of The Bee
- 7 Sabrina Johnston
- 8 Scorpions WIND E
- 9 Tina Turner SILE
- 10 Bryan Adams IEW
- 11 Bryan Adams JAC
- 12 Cathy Dennis 100
- 13 REM THE ONE I'D
- 14 Zoe SUNSHINE HD
- 15 Whitney Houston
- 16 Prince & New Pt
- 17 Gloria Estefan RO
- 18 Brothers In Rhyth
- 19 Electronic FEEL E
- 20 PJ&B feat Nanaah
- 21 Cher SAVE UP ALL
- 22 Kenny Thomas TR
- 23 Bros TRY
- 24 Beverley Craven
- 25 Color Me Badd I
- 26 Cliff Richard MOR
- 27 Chimes Hawkes
- 28 Guns N' Roses DT
- 29 Crystal Waters M
- 30 Roxette THE BIG L
- 31 Rozalla EVERBOD
- 32 Marika LOVE TH
- 33 Deacon Blue CLO
- 34 Oleta Adams DON
- 35 River City People
- 36 Mariah Carey EM
- 37 Level 42 OVERTIM
- 38 Marc Bolan/T Re
- 39 Stevie Wonder FI
- 40 Kirsty MacColl A
- 41 Maxi Priest JUST
- 42 Extreme MORE TH
- 43 BEE featuring GN
- 44 Oceanic INSANT
- 45 Salt-N-Pepa LET S
- 46 Huey Lewis & Th
- 47 Prince & New Pt
- 48 Heavy D and the
- 49 PM Dawn SET AG
- 50 Jesus Loves You
- 51 Nomad SOMETH
- 52 Right Said Fred F
- 53 Midge Ure COLD I
- 54 Brand New Heav
- 55 Marky Mark & Ti
- 57 Bizare The SUSH
- 58 DMZ THIS YOU T
- 59 Color Me Badd A
- 60 Robbie Craig BAE

Compiled by ERM. Rating based on

BY ALAN JONES

GUNNING FOR THE WORLD

As our chart system is the most sophisticated and instantaneous in the world, Britain was the first country in which the sensational popularity of Guns N' Roses new albums was documented, but it has now become clear that we are not alone in GNRmania.

MCA says that 'Use Your Illusion II' which contains the hit 'You Could Be Mine', sold a little over 140,000 copies in its first seven days on release here, about 4% more than 'I'.

GNR were the first act to hold the top two places in the UK album chart simultaneously since 1977, when Abba were number one with 'Arrival' and number two with 'Greatest Hits' at the same time.

In America, as in Britain, the two GNR albums topped the top of the chart, and there, as

here, it was 'Use Your Illusion II' that won the battle, with *Billboard* estimating that after a spectacular first week which saw the two albums sell a combined total of 1.5m copies, it was 75,000 up on 'Use Your Illusion I'.

GNR is the first act to occupy the top two berths in the US album chart simultaneously since 1974, when Jim Croce posthumously nailed them down via 'You Don't Mess Around With Jim' and 'I Got A Name'.

The situation is very similar throughout much of the world. A few examples: in Germany and Holland, 'Use Your Illusion II' was first past the post, with 'Use Your Illusion I' in second place, and, in both cases, the album GNR replaced at number one was the same as in Britain - Dire Straits' 'On Every Street'.

In Australia, the story was the



same. A few countries held out against instantly crowning GNR as chart champs: in Spain, 'II' debuted at number four, and 'I' at number five, while Sweden's record buyers showed their individuality by being the only ones to place 'I' ahead of 'II', though even here there was nothing between them, with debuts at number three and four respectively.

The Belgians were cooler than most, the albums entering the chart there at number 25 ('I') and 26 ('II') before climbing 20 places apiece on their second week. And final confirmation that GNR is a worldwide phenomenon

came from Japan, where Western acts are expected to have only about a 10% share of the market this year, and where they rarely make the Top 10.

GNR were denied number one billing only by **Toshinobu Kubota's** 'Kubojah', and returned sales very much on a par with the UK. The Japs, who are very precise about these things, report that 'II' debuted at number two and 'I' at number three with respective sales of **168,170 and 165,040.**

GNR are also the first act ever to have simultaneous entries at number one and number two either here or in America.



● In the beginning there was Clive Griffin. Then came Kenny Thomas. Now add the name of **Matt Burgess** to the roll call of blue-eyed British soul singers.

Mancunian Matt's debut single, 'I Saw Her First', is already a well-sung, immaculately produced and commercial track that is already attracting a great deal of attention.

Matt's parents were members of **Lads Finest** - hitmakers the **Mudlarks**, who climbed to the dizzy heights of number two with their single 'Lollipop'.

He seems to have the hitmaking lark licked too.

● Bryan Adams continues to make and break records with '(Everything I Do) I Do It For You', which has now been certified double platinum here, after selling over 1.2m copies.

It's Britain's first ever multi-platinum single. Until 1989, singles had to sell 1m copies to qualify for platinum, and there was no infrastructure for multi-platinum awards, even though two singles ('Mull Of Kintyre' and 'Do They Know It's Christmas') each sold more than 2m copies. Since 1989, of course, Adams' single is the only single to sell even 900,000 copies.

Last week, Adams also became only the second Canadian to have a number one album here. The first was Neil Young, who topped with 'Harvest' in 1972.



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LINES OF POWER
THE ART OF SELLING MUSIC

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- 1 Simply Red SOME
2 Tina Turner SUE
3 Erasure LOVE TO
4 Julian Lennon SA
5 Bryan Adams CAT
6 Voice Of The Bee
7 Sabrina Johnston
8 Scorpions WIND
9 Tina Turner SUE
10 Bryan Adams JEW
11 Marc Almond JAM
12 Cathy Dennis TOC
13 REM THE ONE I LOVE
14 Zoo SUNSHINE ON
15 Whitney Houston
16 Prince & New Power Generation
17 Gloria Estefan LOVE
18 Brothers In Rhythm
19 Electronic FEEL
20 PJB feat Hannah
21 Cher SAVE UP ALL
22 Kenny Thomas T
23 Bros TRY
24 Beverley Craven
25 Color Me Badd
26 Cliff Richard MOD
27 Chesney Hawkes
28 Guns N' Roses D
29 Crystal Waters M
30 Roxette THE BIG L
31 Rozalla EVERYBODY
32 Marika LOVE TH
33 Dragon Blue CLO
34 Diana Adams ODD
35 River City People
36 Mariah Carey EM
37 Level 42 OVERTIME
38 Marc Bolan/T
39 Stevie Wonder F
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41 Maxi Priest JUST
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46 Huey Lewis &
47 Utah Saints VIVA
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49 Heavy D and the Soulshock
50 PM Dawn SET AC
51 Jesus Loves You
52 Nomad SOMETHING
53 Right Said Fred I
54 Midge Ure COLD
55 Brand New Heav
56 Marky Mark & Ti
57 Bizarre THE SUNCH
58 DMZ THEN YOU T
59 Color Me Badd A
60 Robbie Craig BAT

Pride N' Politix

"The most important thing that we've got to put over," explains Robyn Smith, one multi-talented third of Pride N' Politix, "is that music can be fun and that it's OK to listen to music with melody that can affect you in a positive way." The new UK outfit are not short of positivity or a sense of melody. Their slick debut single, 'Hold On', walks a line between current house grooves and the finest elements of



late Seventies fluffy-dice funk. In fact, Nikki Romillie's vocals occasionally bring KC, of Sunshine Band fame, to mind.

Nikki and his younger brother Carlton hail from Birmingham and were turned on to the classic funk vibe from an early age. "Yeah, we were weaned on loads of brilliant stuff like Earth, Wind & Fire, Stevie Wonder and the Average White Band", says Romillie, who went on to learn the guitar, his brother favouring two types of sax.

Meanwhile, in London, Smith, a confessed lover of Donovan and James Taylor, was plugging away at his career. The two parties met at a session and Pride N' Politix was formed.

Tireless remixing wiz David Morales has provided the streamlined mix on the A-side, but if you want something a little chunkier, flip it over. A name to watch.

Davydd Chong

'Hold On' is out now on East West



Audio Deluxe

Above all else, Audio Deluxe, the silky smooth dance production duo comprising DJ Colin Hudd and producer/engineer Paul Borg, work as a team.

"Everything has to be a mutual compromise with us," Hudd says. "We'll only go with a track if it leaves us both smiling."

Their debut 12-inch '60 Seconds' is a deliciously smooth 'n' spacious 54 bpm atmospheric pacer with stadium strings, subtle acid-oinks, smooth vocal treatment and familiar looped "twinkling" courtesy of the music box from the 'Fistful Of Dollars' soundtrack. The cut also features a laid back rap from Tottenham MC, Two Tone, and the deluxe harmonies of jazz singer Amie St Cyr. As Hudd, the one time Heaven, Garage, Spectrum and Oz jock, points out, they create 'grooves with a mood'.

Dom Foulsham

'60 Seconds' is out now on Volante

Nightlife 10

- | | | | |
|----|--------------------------------|------------------------------------|-------------------|
| 1 | (5) GOT TO HAVE YOUR LOVE | Helen Sharp | (Strobe 12") |
| 2 | (1) HOLD ON | (Hurley Mixes) — Clubland | (BTECH 12") |
| 3 | (3) I WANN A THANK YOU | Sue Chaloner | (Pulse 8 12") |
| 4 | (6) QUIET CHILD | Sound Foundation feat Kinda Wright | (3 Beat 12") |
| 5 | (NEW) IT'S NOT OVER | Hunter Hayes | Columbia 12" |
| 6 | (4) RED LIGHT EP | Rhythm Formula | (HI-BIAS 12") |
| 7 | (NEW) IT'S YOU OUT OF THE BLUE | feat Marion Saunders | Flatbush BEAT 12" |
| 8 | (10) RIDE LIKE THE WIND | East Side Beat | (Whole 12") |
| 9 | (NEW) ONE KISS | Pacha | ZE Records 12" |
| 10 | (NEW) IT SHOULD HAVE BEEN ME | Adeva | Cooltempo 12" |



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



alison limerick come back ((for real love))

includes the **paul oakenfold**
and **steve osbourne** 'perfecto' mix
of **where love lives**
(the mix that you heard but couldn't buy)

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SL II

All 1,000 copies of the original Awesome Records pressing of 'DJs Take Control' disappeared from the racks in four hours flat. But those who were not in the right place at the right time will be pleased to know XL has picked up the track and is giving it a full release, with SL II's last single, 'The Noise', included as an added bonus.

SL II are Essex-based DJs Slipmatt, aka Matt Nelson, and Lime, aka John Fernandez. They have built 'DJs Take Control' around the keyboard line from 'Let The Music Use You', the Nightwriters' underground house anthem produced by Frankie Knuckles in 1987. What their track lacks in originality, it certainly makes up for in effectiveness. The same is true of the B-side, 'Way In My Brain', which uses the words and bassline of Wayne Smith's 'Under Me Sleng Teng'.

Lime explains that he and Slipmatt first started mixing five or six years ago, originally using hip hop tracks, the influence of which can be heard in the beats of 'DJs Take Control'. Their first record was the acid-influenced 'Do That Dance' back in 1989. Recently they have established themselves on

the rave circuit, and given this background, their single is less hardcore than you might expect. "A lot of current hardcore and techno records really kick", explains Slipmatt, "but they are a bit noisy — they are not nice to listen to. We wanted to make a track that had a good tune as well."

Andy Beavers

'DJs Take Control' is released by XL on October 21

Cool Cuts

- | | | |
|----|--|---------------|
| 1 | (9) KILLER (REMIXES) Seal | ZTT |
| 2 | (1) FROM THE GHETTO Dread Flimstone | US Scott Bros |
| 3 | (NEW) NEVER CHANGE MC Buzz B | Polydor |
| | Buzz B finally gets the go ahead for a Bruce Hornsby sample and this crucial cut is released at last | |
| 4 | (3) SIX O'CLOCK Tyrrel Corporation | Volante |
| 5 | (NEW) GROOVE ON Yo Yo Honey | White Label |
| | Deep bassy groove and delicate vocals combine to create a masterpiece | |
| 6 | (6) NIGHT MOVES de Melero | Zyx |
| 7 | (NEW) NEVER GOIN' DOWN Adamski & Jimi Polo | MCA |
| | Adamski's long-awaited return is more than a little helped by Jimi's voice | |
| 8 | (NEW) TREATY Youth Yndi | Razor |
| | Australia's first serious contribution to dance music is a superb clash of cultural rhythms | |
| 9 | (2) CHANGE Lisa Stansfield | Arista |
| 10 | (NEW) ITS NOT OVER Hunter Hayes | US Columbia |
| | This week's top American garage production in classy mixes | |
| 11 | (NEW) THERE IS NO LAW Messiah | Kickin' |
| | More hard bashing rave beats for serious brain damage | |
| 12 | (20) I CANT TAKE IT Frontliners | Centurion |
| 13 | (NEW) THE TASTER EP Pressure Drop | Big World |
| | Diverse and original collection of tracks from this excellent outfit | |
| 14 | (4) EMOTIONS Mariah Carey | Columbia |
| 15 | (NEW) DONT LOOK DOWN G-Force | White Label |
| | A real brawler of a track — hard chunky beats and clever production | |
| 16 | (NEW) ONE KISS Pacha | Z Records |
| | A Transatlantic collaboration between Blaze and Dave Lee, featuring Debbie French | |
| 17 | (8) MOODSWINGS (REMIX) Spiritual High | Arista |
| 18 | (NEW) COMPASSION Pacific | Capitol |
| | Unusual and infectious groove from the south that's burning up the hepper dancefloors | |
| 19 | (NEW) HEAVEN FOUND The Affection | White Label |
| | Excellent performance from a new unsigned UK outfit — house with soul | |
| 20 | (14) INNA WE KINGDOM MC Kinky | More Protein |



Thanks to City Sounds: 8 Procter St. London, E17 6JH; Kennington Market, Kennington High St. London, and Zoom, 188 Camden High St. London NW1.

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Hot vinyl

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- 1 Simply Red *SOUL*
- 2 Belinda Carlisle *SOUL*
- 3 Erasure *LOVE TO*
- 4 Julian Lennon *SO*
- 5 Bryan Adams *CA*
- 6 Voice Of The Bee *SO*
- 7 Sabrina Johnston *SO*
- 8 Tina Turner *WIDE*
- 9 Bryan Adams *EV*
- 10 Bruce Almighty *JA*
- 11 Cathy Dennis *TO*
- 12 REM *THE ONE I L*
- 13 Zee *SUNSHINE D*
- 14 Whitney Houston *SO*
- 15 Prince & New P *SO*
- 16 Gloria Estefan *LV*
- 17 Brothers In Rhyt *SO*
- 18 Electronic FELL *SO*
- 19 P.J.B. feat. Hama *SO*
- 20 Cher *SAVE UP AL*
- 21 Keesy Thomas *SO*
- 22 BRES *TR*
- 23 Beverly Craven *SO*
- 24 Calie Me Bares *SO*
- 25 CHR Richard M *SO*
- 26 Chesney Hawke *SO*
- 28 Guns N' Roses *D*
- 29 Crystal Waters *SO*
- 30 Roxette *THE BIG*
- 31 Rozella *EVERBO*
- 32 Marika Leko *SO*
- 33 Dinosaur Blue *CLC*
- 34 Delta Adams *OD*
- 35 River City Peop *SO*
- 36 Mariah Carey *EV*
- 37 Level 42 *OVERT*
- 38 Marc Bolan/R *BC*
- 39 Steve Wonder *F*
- 40 Kirsty MacColl *A*
- 41 Maxi Priest *LOST*
- 42 Electronic M *SO*
- 43 BEF featuring R *SO*
- 44 Oceanic *INSANT*
- 45 Salt-N-Pepa *LIT*
- 46 Utah Saints & T *H*
- 47 U2 *LIVE WITH A*
- 48 Prince & N *SO*
- 49 Erasure *D* and *SO*
- 50 PM Dawn *SET AC*
- 51 Jesus Loves You *SO*
- 52 Namad *SO*
- 53 Right Said Fred *I*
- 54 Midge Ure *COLD*
- 55 Brand New *HEA*
- 56 Marky Mark & *SO*
- 57 Dinosaur Blue *SO*
- 58 DM *THEY YU*
- 59 Color Me Bada *A*
- 60 Robbie Craig *BA*



DANNI MINOGUE
"Baby Love"
(MCA MCST 1580)

Original a minor hit for Madonna associated Piquin in February 1986, at the height of Madona mania when there was no shortage of good product from the material girl herself, the LA Mix produced plianently chugging reverie by now has even greater Madonna-style appeal and is the single that will cross Denver over from her limbo lands to a far wider market, not least the club crowd because it comes in Steve Silk "Hurley's" 115.8bpm Slinky 70s Mix and 116.2bpm Slinky 70s Dub (both with Barry White singing, E-Sorrow's 116.2-115.7-116bpm Groove Mix, Ripped by Maurice's 115.5bpm Maurice's House Mix and 116.2-109bpm Maurice's Ma Dub 4 Ya Mix repress, these, as three years ago a remix by LA local Maurice's "This is Acid" to the top of the US club chart).

EVE GALLAGHER

"Love Come Down (The 1991 Mixes)"
(More Proton PROT 14-12, via Virgin)
Originally out a year ago and an enduring club smash all through last winter without crossing over, the Switzerland based sultry slushwave/Sundeland songstress's superb recording "Love" isn't set to be her 'luge' is now deservedly reissued in David Morales' piano repped remix, numbering 99.5bpm Def Mix and Spirit's Def Instrumental Mix, plus (close to the original) Bruce Frooster's Ma reissued jiggling 100.5bpm Suburban Mix. Once heard, it'll grow a hole clean through your brain!

LISA STANFIELD

"Change"
(Arista 614 1820)
Her best in ages, tenderly murmured and beautifully covered fearfully, fully reissued "Co-och-coo" catches the Druze-Bone retooled "Somebody Else's Guy" - style beauty raking 1-107bpm in 0-105-70bpm Dixie/Bone and 1-107bpm Bone-dub Mixes, plus Frankie Knuckles' gentler swaying 0-106-80bpm Knuckies Mix.

TAFURI

"You Know How To Love Me"
(RFX 172)
Produced here by busy Steve Anderson, this specialy reissued version of Phyllis Hyman's infectious "measure for measure" 1980 swinger

in an excellent classy fate fluffed and sax savoured 115.2-115.6bpm Extended Mix that rivals its Ceylet Jiffers mix, Ripped by Phil IPKA (Killer & Dave Seaman's percussion jiggled departed gear-style 114.9bpm Miss Extension and Creative Dub remixes.

ALISON LIRICK

"Come Back (For Real Love)"
(Arista 614 530)
The peppy teaching soulstress husky hollers this sultry groove in Paul Oakenfold & Steve Osborne's jiggling jumpy percussion numbered 122bpm Perfecto Mix. Ripped by its creator Arthur Baker & Lali Kroulous's less than 114bpm Soul Rebelion and jazz-funky Boss Dub Mixes. A further separate remix will feature Paca Dee, plus the Oakenfold/Osborne mix of "Where Love Lives".

COOKIE CREW

"Love Will Bring Us Back Together"
(RFX 171)
Largely based on the teasing bassline from Roy Ayers Ubiquiti's 1977 classic "Runway Away", combined with the late line chorus from Roy's "Love Will Bring Us Back Together" in Danny D's 113.2bpm Top The Vibe Mix, this Dave Demell Cal Mackintosh produced jaunty jiggling girl group rap has Roy herself providing the purpose recorded vocals and vocal backup for a very enjoyable 107.2bpm LP Version, while DJ Bizness's totally different musky rare groove 106.8bpm Cook's Mix and an Accapella complete the promo, at least.

ALTER 8

"Actu 8 (Come To Me)"
(Network NWTN 34, via Pinnacle)
On a 33-rpm knee-racker, four years old MC Cray Crave Runtan's "top one, nice one, get sorted" kicks off and prods this jaggery chugging, surging and breezing episodic rave in its Belgian style, then comes 0-130-126-8bpm Hardcore Holocaust Mix, with a starker heavier frantic 0-131-213bpm Via-Violo Mix, plus the wilkings synth doped sluttily 127.4-8bpm Move My Body (Hard Hardcore Mix) and piano jangled flutery 127.3bpm (No Kettle Free-Train Mix). A further remix will include part of an impromptu live show in the car park of Stoke-on-Trent's Shelley's nightclub!

M PEOPLE

"How Can I Love You More"
(du)Construction PT 48556, via BMG)
Fronted again by husky wailing ex-104House singer Heather Small, M People's "Born from Soul for the Nineties" collective returns with a Then He Kissed Me"-tinged chorally jiggled and planked wavy frolic in 0-120-10bpm Classic, different scripted and honked starker study 120-10bpm Club, and Acapella Mixes.

MOODSWINGS featuring

Chrissie Hyde
"Spiritual High (State Of Independence)"
(Arista 614 528)
Privately pressed before the original came out on Zoni Records in late August last year, and now newly remixed in brighter less hip-hop-esque style, buoyant atmospheric swirling and swaying 0-95bpm either sets into Vongette's "State Of Independence" tune to lazily joggling Soul II Soul-type beats, with Chrissie moun-



fully adding the lyrics from Donna Summer's version of an instrumental 97bpm Throw Off The Shackles Of Your Childhood mix, topped by the one that was promoted a Master Luther King "I have a dream" overdubbed 105bpm The Moodfold Megamax instrumental that's closest in spirit to the original.

AUDIO DE LUXE

"60 Seconds"
(Nolite Records FLYRW2, via Cooklemp/Chrysalis)
Originally white labelled before being picked up for full release on charlie Chester and Doni Thatcher's renamed logo, veteran DJ Colin Hudd and Paul Bong's cheming pocket waltz tekked (from "A Fistful Of Dollars") tubby doped jaggery swayer in its sweetest 5M, 2yr cooled and guff Top Tone rapped 0-108-2bpm Free Your Mind Vocal, Top Tone punctuated Proto Groove and 0-105-2bpm George James Original Instrumental Mixes.

P.M. DAWN

"Paper Doll"
(Gee Street/Island GET 35)
Not the M People's classic, rare for once based on anything recognizable, this pop aimed obscurely worded rather adnomial tekked as the musically swirling jumpy shuffle apparently a cue for racial unity inspired by Stevie Nicks in Youth & Mark Street's 0-109-1bpm Club, Radio 1 and 105.6bpm Future Mix, sampling the same as a Steppeword "Lovely Meter" promo, "dooh do do dup-to-do" humming 0-102bpm The More Than Words Mix of their US debut "Ode To A Forgetful Mind".

HELEN SHARPE

"Got 2 Have Your Love"
(Sire Records ST-006)

Briefly...

Also out around now and just as significant are NATALIE COLE This Will Be (1991 Club Remix) (Capitol 12CL 629), brilliant Ben Liebrand updated jauntily jumping funk rock swing 127.114-5bpm remix of the soaring 1973 singles, with his "That Will Be Instrumental, a clapping and jangling 124.6-125.8-126.5bpm Classic Remax and the actual 124-126-127.5bpm Original-BASS CONSTRUCTION 'THE E.P.' (ELC 12 ELC 3 P), West London ravers with the piano, pounded and "Mentam"/"Charly" style synth strider 128.1bpm "Dance With Power", reggae-rave 128.1bpm Check How We Jam", surging jiggly 126.1-10bpm "I Will Love Ya YAS' Looove" (Arista/Anista 614 179), Jimmy Carter Brind inspired jiggly (robbery) joggling jenny German pouncer in 0-122-10bpm Piano House and space invaders bleppied rattling 128.3-10bpm Quackman's Moxie, GEMS FOR JEM Jam", surging jiggly 126.1-10bpm "Move Your Body Mix" (Debut DEBXT 3129 P), cliched chaste pop jiggling 124-10bpm 141-style fill, with the raving "Groove Me" in techno

ADEVA

"It Should've Been Me"
(Cooltemp COOLX 236)
Inspired by Ella Jamin's "Stop The Wind, this cry of anguish from a woman watching her lover walking down the aisle was an US hit (as "You Have Been Me") in 1989 but Gladys Knight & the Pips, and a UK smash in 1974 for Yvonne Fair, and revived earlier this year by Cilla's Amal (Carol Jann), Adeva's new typically wailed bonding jaggery treatment, strong in mood, like then "stop the track" started (0-91.8) 117bpm Frankie Knuckles Full Length and better 117.3bpm Eased Classic Mixes, subtle (0-117-10bpm David Morales Def Mix, and - hottest for some - sassier (0-117bpm Touchdown Mix versions.

Appropriately light and airy for a label whose slogan is "The Sound Of Light", this Ron Allen produced, plianently cooed, sweet 122.7bpm garage carter sounds like a soulful Madonna, in Warehouse, Sweet Soul, Radio and instrumental Jazz Rave Mixes, instantly massive.

THE CORPORATION

"Funkin' Jamaica"
(Entire Records NT12 03, via Tota/BMG)
Wailed by Sabrina Johnston with punctuation from a jaggery raping mix, this heavy base boomed jaggery pop 0-104-30bpm reissue of Tom Browne's jaggery jiggly 1990 classic has a possibly preferably burnt-out sluttily jiggly go go go-sounding type 0-103-8bpm B-side version that's closer to the original.

BLIND TRUTH featuring Tate and Tony

"Why Can't We See"
(US Minnal Records OAL-205)
Chorus by Tony Sweeney & Jimmy Baker, the Tota Jags wailed and Tony Loe growled (jauntily) venturing 122.5bpm garage singalong in a surprisingly sub bass thumped Club and instrumental, tapping sparse sluttily Debbie's third Dan, plus the 117.3bpm The Ruffalo-Dubba Mixes (plus a Talapatia).

DREAD FLINSTONE & The Modern Tone Age Family

"From The Ghetto (Mixes)"
(US Acid Jazz/Cotti Bros. 72392 75289-1)
Mixed by Freddy Baskette, this gassy crooned and chattered authentic reggae-soul loper is punctuated by Jan-T's (ragga)rum rap, in 115.6-10bpm Radio, Freddy's Bronx, Baskette's Capleton, (0-119-10bpm Fully Radical, and

0-130-10bpm Prok Energy and jazz-funk) 0-124-10bpm 1991 Original Mixes, OMAR CHANDLER "You Changed Me For The Better" (MCA MCST 1561), Simon "The Funky Ginger" Law & Ross remixed sinuously tapping tortuous 86.1bpm husky soul looper DEBBIE MALONE "Say What You Want" (Chance Records SVXK 12 I), canny wailing Texan's thumping jiggler in teatime here 0-104-12bpm Olio J & Ben, jiggly 110-12bpm 115.8bpm Paul Waller and teatime studied and peaking 108.7bpm Steve Taylor Mixes, LISA FISCHER "Save Me" (Elektra EKRI141), Narada Michael Walden produced lurching sound and peaking 115.6-10bpm Extended, breezy 0-115-10bpm DJM, and monotonous 115.6-10bpm house-circled recordant pop jiggler in 112.7bpm Orinoco Flow and 113.2bpm Chuck Nax Mixes, Rippled by the equally experimental twyn'ty style percussive instrumental 147 in 122-4bpm Unhappy Valley and 113.2bpm Full Sunday Afternoon Greyhound Mixes.

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 10 Bryan Adams **EV**
 11 Marc Almond **JAZ**
 12 Cathy Dennis **TO**
 13 REM **THE ONE I L**
 14 Zeo **SUNSHINE D**
 15 Whitney Houston
 16 Prince & New P
 17 Gloria Estefan **L**
 18 Brothers In Rhyt
 19 Electronic **FEL**
 20 PJB feat Hannah
 21 Cher **SAVE UP AL**
 22 Kenny Thomas **T**
 23 Bros **TRY**
 24 Beverly Craven
 25 Color Me Badd
 26 CH Richman **MO**
 27 CHER **HAWK**
 28 Guns N' Roses **D**
 29 Cynthia Youn
 30 Roxette **THE BIG**
 31 Rozalla **EVERB**
 32 Manika **LOVE, T**
 33 Deacon Blue **CL**
 34 Oleta Adams **OO**
 35 River City Peopl
 36 Maniah Carey **L**
 37 Level 42 **OVERT**
 38 Marc Bolan **T**
 39 Kirsty MacColl
 40 Maxi Priest **JUST**
 41 I WANT YOU (MIX)
 42 Extreme **MOM**
 43 BEF featuring G
 44 Oceanic **INSANT**
 45 Seal - Papa **LIT**
 46 Huey Lewis & T
 47 Utah Saints **VIN**
 48 Prince & New P
 49 Heavy D and th
 50 PM Dawn **SEE AC**
 51 Jessi Loves You
 52 Nomad **SOMETH**
 53 Right Said Fred
 54 Midge Ure **COLD**
 55 Brand New **Man**
 56 Marky Mark & T
 57 Blower **THE SICH**
 58 DMZ **THEN YOU**
 59 Color Me Badd
 60 Robbie Craig **BA**

TW LUCH

- 1 **FINALLY (MIXES)** Ca Ce/Formation
 2 **IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH CLASSIC MIX)** Afrika
 3 **BEST OF YOU (SUNSHINE MIX)** Kenny Thomas
 4 **HOW CAN I LOVE YOU MORE (12" MIX)** Inaugo
 5 **EVERYBODY'S FREE (TO FEEL GOOD)** Rozalla
 6 **PEACE (MIXES)** Sabrina Johnston
 7 **MOVE YOUR LOVE (12" MIX) LIKE IT (DJ MOLELLA REMIX)** DJ Jock featuring Selly
 8 **JUST GET UP AND DANCE (ALMA BARBASTA)** Alma Barbasta
 9 **CHANGE (LOVE SONG)** The Roots
 10 **AM I ATTRACTED TO YOU (MIXES)** Cooke Watson
 11 **RIDE ON THE RHYTHM (KENLOU BAYHORN MIX)** Little Louie Vega
 12 **3 Stars Arent Enough (Dance & Rhythm Mix)** US Atlantic
 13 **CATCH THE FIRE (Dance-Bole)** 4th & B'way
 14 **ALRIGHT (ASHA REMIX)** Urban Soul
 15 **ROCKIN' ROMANCE (MIXES)** Jazzy Jay
 16 **IS THERE ANYBODY OUT THERE (MIXES)** Basement
 17 **COME BACK (FOR REAL LOVE) (PERFECTO MIX)** Afrika
 18 **COME INSIDE** Thompson Twins
 19 **YOU KNOW HOW TO LOVE ME (EXTENDED MIX)** Talvin
 20 **GENERATE POWER** Protections
 21 **CRAZY FOR YOU (12" MIX)** Inaugo feat. Chyka
 22 **BABY LOVE (SHUKY 70s MIX)** Jami Maraga
 23 **THE CROWN (MIXES)** Jazzy Freddy
 24 **SHUKY NIKKE NIKKE** featuring Moorhouse
 25 **SUCH A FEELING** Bruce McN
 26 **SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)** Brothers In Rhythm
 27 **SPIRITUAL HIGH (MIXES)** Madwaves featuring Chase Hund
 28 **40 SECONDS (FREE YOUR MIND VOCAL MIX)** Audio De Love
 29 **OPEN YOUR HEART (EXTENDED MIX)** Capellejones
 30 **EMOTIONS (MIXES)** Mariah Care
 31 **THE PRESSURE PT 1 (REAL DISCO MIX RADIO EDIT)** Busch Of Blackness
 32 **GET READY FOR THIS** U2
 33 **40 MILES (VOCAL VERSION)** Congress
 34 **TOO BLIND TO SEE IT** Sun-B
 35 **DJ'S TAKE CONTROL** Sam & Dave
 36 **DO WHAT YOU WANT (FEELS LOVE WILL MAKE IT RIGHT) (MIXES)** XL Recordings
 37 **NO MORE** U2
 38 **PAPER DOLL (CLUB MIX)** PM Dawn
 39 **ADDICTED TO MUSIC** Subsonic 2
 40 **CUTTER (MIXES)** Snow
 41 **DO WHAT YOU WANT TO (2 In A Room)** DJ Jock
 42 **I WANT YOU (FOREVER)** DJ Ce
 43 **GET WISE (BUMPIN MIX)** Rasta Jones
 44 **INSONOMIAK (12" MAXI VERSION) - BASSLINE TRAX MIX)** GPC
 45 **NEVER CHANGE (NATIVE MIX)** MC Bus B
 46 **LOVE WILL BRING US BACK TOGETHER (FEEL THE VIBE MIX)** tffr
 47 **I WANNA THANK YOU** Sue Cranmer
 48 **LET YOU GO (SASHA REMIX)** Maria Van Roby
 49 **ONE KISS (MIXES)** Trish
 50 **GOD OF ABRAHAM (RAVE MIX)** MND
 51 **GET YOURSELF TOGETHER** The Young Disciples
 52 **SOMETHING SPECIAL (MIXES)** Jazzy
 53 **ENERGIC (TAKES YOU HIGHER)** Energetic

- 54 **DEEPER LOVE (MISSING YOU) (FULL VOCAL MIX)** Eternal promo
 55 **THE BURNING BOOZ** promo
 56 **WORLD ON GROOVE (THE MORALES GROOVE MIX)** Deepa
 57 **THESE ARE MY PEOPLE** Members Of The House
 58 **SEXUAL KICK** German ZXX
 59 **NEW JAMES BROWN HIDE DANCE (DENZIL SLAMMING)** LA Style
 60 **NEW JUST REACH** German ZXX
 61 **NEW GUN FOR JAMAICA** The Korporation
 62 **NEW V.331** Anti-Copla
 63 **KISS YOU BACK (CHOCOLATE CROSSOVER MIX)** PWL
 64 **DISCO**
 65 **SEPARATION (EXTENDED MIX)** Pal Lewis
 66 **SALVATION** 8
 67 **NEW HOLD ON (EXTENDED MIX)** Peter N Pallas
 68 **NEW CAN'T TRUSS IT (ALMIGHTY RAW 125TH STREET BOOTLEG MIX)** Pink Energy
 69 **HEART ON THE LINE (VOODOO CHILD MIX)** Jordan 5
 70 **DREAM ABOUT YOU (MAURICE'S CLASSIC 12" MIX)** Discos
 71 **ARE WE FAMILY - WE ALL INTO LOVE (RAGGA - CLUB MIX)** UK
 72 **DANCE WITH POWER** Bass Competition
 73 **GIMME YOUR LOVE** International featuring Lou D
 74 **NEVER STOP (FULL LENGTH VERSION)** The Brand New Heavies featuring N Dina Davenport
 75 **THIS WILL BE (1991 CLUB REMIX)** Natalie Cole
 76 **LOVE TCH (MIXES)** Color Me Badd
 77 **NEW GROOVE ON (THE PERFECT MIX)** Yoyo/Music
 78 **COMPASSION - UNIVERSAL** Pacific
 79 **THAT'S HOW IT FEELS (EXTENDED VERSION)** The Funk Brothers featuring Tracy Graham
 80 **D.P.P.** Huggy B
 81 **NEW LET THE BASS KICK (For Jazzy)** All Around The World white label
 82 **NEW EXTRAVERAGE EP** YOU CAN FEEL ME CIRCA '91/G-Go The Real Masterful AM GOODNITE The Coma KIGNIVASION
 83 **IF ONLY I KNEW (STEVE HURLEY MIXES)** Paul Varney
 84 **NEW DOUBLE HAPPINESS (SHUT UP - BE MIXES)** John & Jule
 85 **NEW LET THE BASS KICK (For Jazzy)** All Around The World white label
 86 **NEW SUMMER (THE COUP IS UP) (MIXES)** Sun-Electra feat. Inga ZTT promo
 87 **PERFECT LOVE (ORINOCO FOLK MIX) 747 (UNHAPPY VALLEY MIX)** One Little Indian promo
 88 **NEW EXPRESS YOURSELF (MIXES)** Franchise
 89 **NEW GO (MIXES)** 7
 90 **NEW ACTIVE B (COME TO US) (HARDCORE HOLOCAUST MIX)** Alex B
 91 **NEW FROM THE Ghetto** Dimes
 92 **GIVE IT TO ME BABY (SAMPLE FREE ZONE)** Love Revolution
 93 **WHY CAN'T WE DANCE (MIXES)** Bina Brum
 94 **NEW NIGHTURNE (1 O'CLOCK MIX)** 199
 95 **SISTER SOUL & HR. BEAT (12" MIX)** 199
 96 **CHECK THE RHIME (MR. MUHAMMAD'S MIX)** A Tribe Called Quest
 97 **EVERYBODY GROOVE (KAOZ 8.21 REMIX)** One One Brass
 98 **EVERYBODY MOVE (EVERYBODY MOVE YOUR BODY MIX)** Gena P
 99 **NEW WICKED** Lum & B
 100 **NEW RIDE LIKE THE WIND** East Side Beat
 101 **NEW KEEP CALM** Sun-Kwener
 102 **OPEN YOUR EYES** Black Box
 103 **ARISTA**
 104 **WARNER BROS**
 105 **US STREET** Rhythm
 106 **TALKIN** Loud
 107 **MCA** promo
 108 **Music Of Life** doubletrack promo
 109 **Love**
 110 **Vinyl** Solution
 111 **4th & B'way**
 112 **ARISTA**
 113 **Volante** promo
 114 **Atlantic**
 115 **Columbia**
 116 **Perspective**
 117 **PLW Continental**
 118 **Inner Rhythm**
 119 **U.S.I.D.**
 120 **XL Recordings**
 121 **ZLP**
 122 **Ten** promo
 123 **Gez** direct promo
 124 **Unity** promo
 125 **Ten**
 126 **SKK**
 127 **Perfecto**
 128 **A&M** promo
 129 **SKK**
 130 **Hypno** promo
 131 **Polydor** promo
 132 **tffr**
 133 **Pulse-8**
 134 **Deconstruction** white label
 135 **Z** promo
 136 **ARM**
 137 **Talkin** Loud
 138 **Resurrection**
 139 **RCA** white label

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

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

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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

#	ARTIST TITLE	Label	#	ARTIST TITLE	Label
Category/Running time	Cat no.	Category/Running time	Cat no.		
1	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D209132	16	LETHAL WEAPON 2 Action/1 hr 49 min	Warner Home Video FES 11876
2	THE LOVERS' GUIDE Special Interest/1 hr	Pickwick LTV 001	17	BULL DURHAM Action/1 hr 43 min	4 Front 083563
3	LUCIANO PAVAROTTI: In Hyde Park Music/1 hr 30 min	PolyGram Vid 0711503	17	ONE FLEW OVER THE CUCKOO'S NEST Drama/2 hr 8 min	Breveworld STV 2069
4	THREE MEN AND A LITTLE LADY Comedy/1 hr 39 min	Touchstone Home Vid D440742	19	HELLRAISER Horror/1 hr 25 min	Cinema Club CC1164
5	TANGO AND CASH Action/1 hr 39 min	Warner Home Video PES 11361	19	ROSEMARY CONLEY: 7 Day Workout Special Interest/1 hr 17 min	BBC BBCV 4676
6	RAMBO: FIRST BLOOD Action/1 hr 39 min	4 Front 083823	21	ERIC CLAPTON/CREAM: The Cream Of... Music/1 hr 25 min	4 Front 0838623
7	HONEY, I SHRUNK THE KIDS Children's/1 hr 29 min	Walt Disney D209092	21	DIRTY ROTTEN SCOUNDRELS Comedy/1 hr 45 min	4 Front 083843
8	CHIPPENDALES: Tall Dark & Handsome Special Interest/1 hr	Video Gems R1372	23	PRETTY WOMAN Drama/1 hr 54 min	Touchstone D419272
9	ROBOCOP Action/1 hr 38 min	4 Front 083823	23	MARC BOLAN/REX: Ultimate Video Drama/2 hr	Telstar TV1039
10	SONG OF THE SOUTH Children's/1 hr 30 min	Walt Disney D201022	25	MISSISSIPPI BURNING Drama/2 hr	4 Front 0838183
11	VICTORIA WOOD: Sold Out	Virgin VVD 342	26	RAMBO III Action/1 hr 34 min	4 Front/Guild LED 80012
12	THE RESCUERS Children's/1 hr 30 min	Walt Disney D240642	27	JASON DONOVAN: Into The Nineties Music/1 hr	Castle Music Picture CMP 6049
13	BLACK RAIN Drama/1 hr 51 min	CIC VHR 2400	27	MARY POPPINS Musical/2 hr 13 min	Walt Disney D202322
14	THE WAR OF THE ROSES Drama/1 hr 51 min	FoxVideo 180050	29	THE SECOND ANNUAL SURVIVOR SERIES Sport/2 hr	Silvervision WF 061
15	SUMMERSLAM '89: Feel The Heat! Sport/2 hr 45 min	Silvervision WF 073	30	LADY AND THE TRAMP Children's/1 hr 13 min	Walt Disney D205822

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TOP 15 MUSIC VIDEO

1	LUCIANO PAVAROTTI: In Hyde Park PolyGram Vid 0711503	4	ERIC CLAPTON: The Cream Of... Compilations/1hr 25min	4 Front 0838623
3	MARC BOLAN: The Ultimate Video... Telstar TVE 1036	4	JASON DONOVAN: Greatest Video Hits PWL VHF 29	
4	MADONNA: The Immaculate Collection WMV 7595382143	5	WHITNEY HOUSTON: Live In Concert BMG Video 791137	
6	MADNESS: Complete Madness 4 Front 0837963	8	EXTREME: Photografitti PolyGram/A&M 0899793	
9	CARRERAS/DOMINGO/PAVAROTTI PolyGram Vid CFV 11122	10	DIRE STRAITS: Brothers In Arms 4 Front 0838603	
11	MARC BOLAN: 20th Century Boy 4 Front/PolyGram 0835083	11	ELVIS PRESLEY: 56-In-The Beginning 4 Front 0838603	
13	STATUS QUO: Rocking Through... 4 Front/PolyGram LED 80152	14	LUCIANO PAVAROTTI: Pavarotti Music Club/Vid Col MCC 2003	
15	CHRIS DE BURG: The Muich Concerts 4 Front 0837983	15	VARIOUS: Classic Opera Compilation/1hr	Virgin VVD 322

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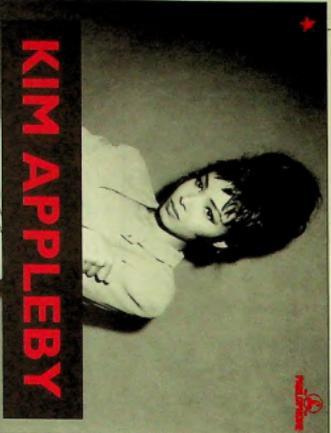
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25	²¹ DJ Carl Cox	Parlophone
25	²¹ I THINK I LOVE YOU Voice Of The Beehive	London
26	¹⁵ CAN'T STOP THIS THING WE STARTED Bryan Adams	A&M
27	³¹ TOO MANY WALLS Cathy Dennis	Polydor
28	¹⁹ CREAM Prince & The New Power Generation	Paisley Park
29	^{NEW} MY LOVE LIFE Morrissey	HMV
30	²³ NUTBUSH CITY LIMITS (THE 90S VERSION) Tina Turner	Capitol
31	¹⁸ CHA-LY Prodigy	XL
32	⁵⁶ EMOTIONS Nirvana	Columbia
33	²⁸ DON'T LET THE SUN GO DOWN ON ME Gloria Estefan	Felisa
34	²³ LIVE FOR LOVING YOU Gloria Estefan	Epic
35	^{NEW} WALKING IN MEMPHIS Marc Cohn	Abscise
36	^{NEW} DECADENCE DANCE Extreme	A&M
37	^{NEW} FINALLY Ce Ce Peniston	A&M



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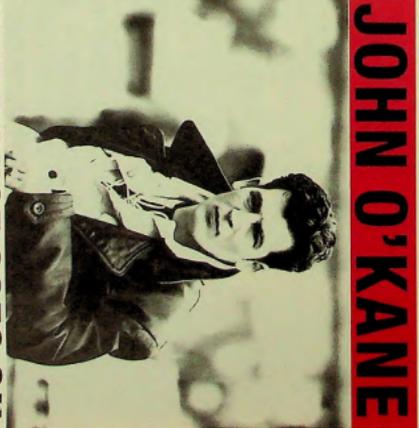
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TWELVE INCH

1	^{NEW} SUCH A FEELING Bizarre Inc	21	¹⁵ WIND OF CHANGE Scorpions
2	¹ I WANT YOU (FOREVER) DJ Carl Cox	22	⁶ DRY LAND Marillion
3	⁷ GET READY FOR THIS 2 Unlimited	23	¹⁶ CHA-LY Prodigy
4	^{NEW} CAN'T TRUSS IT Eugene Enemy	24	¹⁸ BRIDGE OVER TROUBLED ... PJ and Heron and the Stiers
5	² EVERYBODY'S FREE (TO FEEL GOOD) Rocalla	25	^{NEW} EMOTIONS Marilyn Carey
6	³ INSANITY Deonance	26	¹⁴ [EVERYTHING I DO] I DO ... Bryan Adams
7	¹ DOMINATOR Human Resource	27	¹¹ THE HOUSE IS MINE The Houseiest
8	^{NEW} FINALLY Ce Ce Peniston	28	^{NEW} DANCE WITH POWER Best Connection
9	¹⁴ NEVER STOP Brand New Heavies	29	^{NEW} MESMERISE Chapinhouse
10	⁵ BEST OF YOU Kenny Rogers	30	²² LOVE'S A LOADED GUN Alec Cooper
11	^{NEW} MY LOVE LIFE Morrissey	31	²⁴ ENERGY FLASH (EP) Beltram
12	¹² SUCH A GOOD FEELING Brotherhood In Rhythm	32	² JACKY Marc Almond
13	^{NEW} COME BACK (FOR REAL LOVE) Alison Limerick	33	^{NEW} RIDE ON THE RHYTHM Linda Loue Vega & Marc Anthony
14	⁹ LET'S TALK ABOUT SEX Sally N. Fingers feat. Psychotropic	34	^{NEW} SWEETS World Of Twist
15	^{NEW} DECADENCE DANCE Extreme	35	²⁶ SUNSHINE ON A RAINY DAY (Remix) Zoe
16	^{NEW} JUST UP AND DANCE Africa Bambaataa	36	¹⁷ LIVE YOUR LIFE BE FREE Berninda Carlisle
17	¹¹ LOVE TO HATE YOU Erasme	37	²⁵ NO MORE TEARS Ozzy Osbourne
18	¹³ PEACE Sabrina Johnson	38	²⁷ SOMETHING GOT ME STARTED Simply Red
19	⁸ WHAT CAN YOU DO FOR ME Uke Saints	39	²⁸ GWEIT TO ME BABY Love Revolution
20	²³ COME INSIDE Thompson Twins	40	²⁸ GET YOURSELF TOGETHER Young Disciples

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63	^{NEW} FUN DAY Steve Wonder	100	⁵³ TRUST Ned's Atomic Dustbin
64	⁴⁸ SPECIAL WAY The River City People	101	⁶⁰ SECRETS OF THE HEART Cherise Flowers
65	⁴³ MORE TO LIFE Ciff Richard	102	⁶⁵ GET YOURSELF TOGETHER Young Disciples
66	^{NEW} SPIRITUAL HIGH (STATE OF INDEPENDENCE) Moodsings (feat the voice of Chrissie Hynde)	103	⁴² GOOD VIBRATIONS Merry Weatherbury Burchill/Oletha Holloway
67	⁴¹ MAINY HAPPY Crystal Waters	104	
68	⁴⁰ FEEL EVERY BEAT Electronic	105	
69	⁴⁶ THE BIG L Roxette	106	
70	⁵² GOT IT AT THE DELMAR Senseless Things	107	
71	^{NEW} THIS HOUSE Alison Moyet	108	
72	⁵³ SECRETS OF THE HEART Cherise Flowers	109	
74	⁶⁵ GET YOURSELF TOGETHER Young Disciples	110	
75	⁴² GOOD VIBRATIONS Merry Weatherbury Burchill/Oletha Holloway	111	



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MID-PRICE/BUDGET CLASSICAL ALBUMS

#	Title	Composer	Artist	Label	Format
1	CLASSICAL COLLECTION SAMPLER	Various	Conifer	CD DCCD/CATAC DCCD/CAT	CD
2	DUETS FROM FAMOUS OPERAS	Various	Conifer	CIP 42697/TCF4269 E	CD
3	VIVALDI: FOUR SEASONS	Antonio Vivaldi	Conifer	CIP 40016/TCF4001 E	CD
4	HOLST: THE PLANETS	Gustav Holst	Conifer	CIP 40236/TCF4023 E	CD
5	ALBINONI/PACHELBEL	Albinoni/Pachelbel	Conifer	CD 41904/AL 118064 E	CD
6	THE COLLECTION-IN-CONCERT	Various	Conifer Series	CCSL 285/CCSMC 288 (BNC)	CD
7	THE MARRIAGE OF FIGARO	Wolfgang Amadeus Mozart	Conifer	CD CDFP/D 472/AMC TCCP 472A E	CD
8	ALBERT HALL GALA CONCERT	Various	Decca	CD 43071/2/AMC 43071A/2 E	CD
9	KING OF THE HIGH Cs	Various	Decca Opera Gala	CD 42132/AMC 42132A E	CD
10	MUSIC FOR THE LAST NIGHT OF THE PROMS	Various	Conifer	CD 42376/AMC 42376A E	CD
11	BEST-LOVED CLASSICS 1	Various	EMI	CD 76250/2/AMC 76250A/2 E	CD
12	DRIF CARMINA BURANA	Karl Orff	Decca	CD 42384/2/AMC 42384A/2 E	CD
13	ASAP 30th ANNIVERSARY JUBILEE SAMPLER	Various	Philips	CD 42392/2/AMC 42392A/2 E	CD
14	INTRODUCING THE MOZART EDITION	Various	Philips	CD 42679/2/AMC 42679A/2 E	CD
15	HOLST: THE PLANETS	Gustav Holst	Conifer	CMP 890/CMP 890 (PIC)	CD
16	BIZET/PUCINI/VERDI: DUETS	Various	EMI	CD 42782/2/AMC 42782A/2 E	CD
17	HOLST: PLANETS/ELGAR: ENIGMA/MARCHES ETC	Various	Decca	CD 41382/2/AMC 41382A/2 E	CD
18	THE WORLD OF MOZART	Various	Decca	CD 43048/2/AMC 43048A/2 E	CD
19	TCHAIKOVSKY: 1812 OVERTURE	Peter Tchaikovsky	Decca	CIP 101/TCF 101 E	CD
20	BETHOVEN: SYMPHONY No. 9	Ludwig van Beethoven	Decca	CD 42760/2/AMC 42760A/2 E	CD
21	THE WORLD OF GILBERT & SULLIVAN	Various	Decca	CD 43035/2/AMC 43035A/2 E	CD
22	PUCINI: ARIAS	Giuseppe Puccini	Decca	CCP 4569/TCF 4569 E	CD
23	BETHOVEN: SYMPHONIES 5 & 6	Ludwig van Beethoven	Decca	CD 41344/2/AMC 41344A/2 E	CD
24	VIVALDI: FOUR SEASONS	Antonio Vivaldi	Emivox	EMV 2009/TCM 2009 E	CD
25	MOZART: EINE KLEINE NACHTMUSIK	Wolfgang Amadeus Mozart	Conifer	CD 41292/2/AMC 41292A/2 E	CD
26	BEST-LOVED CLASSICS 2	Various	EMI	CD 76251/2/AMC 76251A/2 E	CD
27	DVORAK: SYMPHONY 9	Antonin Dvorak	Conifer	CIP 42387/TCF 42387 E	CD
28	GHISLAIKOWITZ: PIANO CONCERTOS	Ernest Ghislai	Conifer	CIP 42543/AMC 42543A E	CD
29	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Various	Decca	CD 41213/2/AMC 41213A/2 E	CD
30	ELGAR: VIOLIN CONCERTO	Edward Elgar	Emivox	EMX 4141/2/AMC 4141A/2 E	CD
31	HOLST: THE PLANETS	Gustav Holst	Conifer	CD 000 111/MC 000 111 (CON)	CD
32	PUCINI: TURANDOT (HIGHLIGHTS)	Giuseppe Puccini	Decca Opera Gala	CD 42132/2/AMC 42132A/2 E	CD
33	HANDEL: WATER MUSIC/FIREWORKS MUSIC	George Frideric Handel	Conifer	CD 41348/2/AMC 41348A/2 E	CD
34	VERDI: CARMEN SCENES AND ARIAS	Giuseppe Verdi	Decca Opera Gala	CD 42132/2/AMC 42132A/2 E	CD
35	BIZET: ARIAS	Georges Bizet	Conifer	CD 000 111/MC 000 111 (CON)	CD
36	ARIAS	Various	Decca	CD 41904/AL 118064 E	CD
37	MUSIC: MADAMA BUTTERFLY	Various	Conifer	CIP 41455/2/TCF 41455A/2 E	CD
38	RACHMANINOV: PIANO CONCERTO No. 2	Sergei Rachmaninoff	Emivox	EMX 2016/2/AMC 2016A/2 E	CD
39	ORFF: CARMINA BURANA	Karl Orff	EMI	CD 855/MC 855 (PIC)	CD
40	FAURE: REQUIEM	Jacques Fromental Halévy	Conifer	CD 000 493/MC 000 493 (CON)	CD

DISTRIBUTION: INDE SINGLES†

#	Title	Artist	Label	Format
1	INSANITY	Dead Dead Good	GOOD 411 (REP)	CD
2	LOVE TO HATE YOU	Various	Musa 112/MUSE 131 (REP)	CD
3	SUCH A FEELING	Various	Vinyl Solution FORM 527 (REP)	CD
4	FEEL EVERY BEAT	Electronic	STORM FAS 3387/HAC 3388 (PIC)	CD
5	DONATOR	Various	R&S - (RSUK 4) (REP)	CD
6	ENERGY FLASH (EP)	Various	R&S - (RSUK 3) (REP)	CD
7	THE HOUSE IS MINE/PIONEERS...	Various	Rising High - (RSN 6) (SRD)	CD
8	GIVE IT TO ME BABY	Various	Network - (NWXK 33) (P)	CD
9	ONE WAY	The Levelers	China World NY 2008 (P)	CD
10	MENTASM	Various	R&S - (RSUK 2) (REP)	CD
11	SOMETHING SPECIAL	Various	Rumour RUMATI 28 (P)	CD
12	ONLY LOVE CAN BREAK.../RITELY	Various	Hemphys HW 1121 (REP)	CD
13	EMOTION	Various	Nuova NUOVA 22 (P)	CD
14	B-LINE FROM HELL (EP)	Debut	HJM - (HJMBNEP 2) (P)	CD
15	I WANNA BE ADORED	The Slave Roids	Silverstone OST 20 (P)	CD
16	MOVE ANY MOUNTAIN	Various	One Little India VLP 127P (REP)	CD
17	PULSE EP VOL 3	Various	Jumpin & Pumpin - (112TOT 16) (P)	CD
18	DON'T U DO IT!	Various	Def Eef 825 EEF 807 (P)	CD
19	BOO UP! (EP)	Various	Rough Trade - (RT 2750) (RTM) (P)	CD
20	BLACK STEEL (EP)	Fargarmasters	Network - (NWXK 51) (REP)	CD
21	THE HEAD HUNTER (EP)	Various	Reinforced - (RIVEF 1208) (SRD)	CD
22	VAMP	Various	R&S - (RSUK 1) (RTM) (P)	CD
23	SO AND YOU IT GROWS	Various	HMS 128/175 107 (REP)	CD
24	LOVE	Dance	DANCE (B196) (SRD)	CD
25	DO YOU THINK THIS IS AN OUNCE?	Various	HJM - (LWANT 3) (P)	CD
26	CRUCIFIED	Various	Tom Tom (LWANT 2) (P)	CD
27	MIND	Various	Produce MILK 105 (P)	CD
28	20,000 HARDWARE MEMBERS	Various	Kickin - (KICK B) (REP)	CD
29	STAR SIGN	Various	Creation CRE 105 (P)	CD
30	TERMINATE	Various	Production House - (PNT 03) (Self)	CD
31	TEENAGE WHORE	Various	City Song EFA 4070 (EFA 427000) (SRD)	CD
32	INTERSTELLAR OVERDRIVE	Various	Go Bang! - (GBANG 615) (REP)	CD
33	MISSING THE MOON	Various	Def Midco	CD
34	DON'T FIGHT IT FEEL IT	Various	Creation CRE 110 (P)	CD
35	DIRECT ME	Various	Network NWXK 31 (REP)	CD
36	RAINBOW (SAMPLE-FREE)	Various	Reverb RWB 1103 (7EP)	CD
37	INFILTRATE 202	Various	Network NWXK 21 (P)	CD
38	MADE IN TWO MINUTES	Various	Optimum Drama FAS 18 (REP) (11) (P)	CD
39	I WANNA BE ADORED (3rd FORM)	Various	Silverstone OST 20 (P)	CD
40	45 (EP)	Various	Net - (PLUTT 7) (REP) (P)	CD

DISTRIBUTION: INDIE ALBUMS†

1	TROMPE LE MONDE	Various	4AD CD 104 (RTM) (P)
2	SCREAMALICA	Primal Scream	Creation CRELP 026 (P)
3	MR. LUCKY	John Lee Hooker	Silverstone OST 19 (P)
4	PROGENY	Various	One Little India 17P (12) (P)
5	DANNATIONS	Carri.../Unimatt/Six Machine	Big Cat ABB 101 (RTI)
6	TERMINATOR 2 - OST	Various	Varenes Saravane VS 5335 (P)
7	THE STONE ROSES	The Stone Roses	Silverstone OST 19 (P)
8	ELECTRONIC	Various	Factory FACT 250 (P)
9	WINGS OF JOY	Various	Dedicated DED 063 (RTM) (P)
10	OLE DREY WHISTLE TEST - BEST	Various	Wingsing INC OG07LP (P)

METAL CHART

1	USE YOUR ILLUSION II	Guns N' Roses	Geffen GEF 3420 (BMG) GEF 2440/2/AMC 2442
2	USE YOUR ILLUSION I	Guns N' Roses	Geffen GEF 3415 (BMG) GEF 2441/2/AMC 2441
3	WAKING UP THE NEIGHBOURS	Bryan Adams	ARM 3511/64 (P) 3511/64/2/3/4/5/6
4	THE POWER & THE GLORY	Various	Virgin V 5192/24 (P) 5192/25/5193/51
5	ROCK TILL YOU DROP	Status Quo	5194/25/5194/1
6	NO PLACE LIKE HOME	Big Country	5195/25/5195/1
7	BAT OUT OF HELL	Metallica	Cleveland INC 091241 (5M) 2082/12/AMC 091241
8	TANGAGE - THE BEST OF	Various	COEMD 1024/EMD 1024
9	PORNO GRAFFITI	Extreme	ARM 3551/34 (P) 3551/32/3551/33
10	METALLICA	Metallica	Virgin V 5102/24 (P) 5102/25/5102/23
11	ROLL THE BONES	Rolling Stones	Atlantic WK 436C (W) 78129/23/43/6A/43B
12	ROCK THE HOUSE LIVE	Various	Capitol C0551 2156 (E) C05E12 2154/51U 2154
13	STRAIGHT IN THIS TOWN	Mercury 8488054 (P) 8488053/8488051	
14	SHAKE YOUR MONEYMAKER	Various	Def American 84255/4 (P) 84251/5/8425/15
15	RECKLESS/INTO THE FIRE	Bryan Adams	ARM 3011/34 (P)
16	PSYCHOTIC SUPPER	Various	Geffen GEF 2442 (BMG) GEF 2442/2/AMC 2442
17	APPETITE FOR DESTRUCTION	Various	Geffen GEF 2448 (BMG) GEF 2448/2/AMC 2448
18	PURPLE RAINBOWS	Various	Polygram/EMI 845536 (E) 84534/3/8453/4
19	MR BRUNGLE	Various	London 8282/4 (P) 8282/3/8281/4
20	BLOOD FROM STONE	Slayer	ARM 3393/36 (P) 3393/36/37/36
21	SLAVE TO THE GRIND	Various	Atlantic WK 422C (W) 78127/23/21/23/42
22	THE SPIRIT	Magnum	Polygram 111684 (P) 111685/111681
23	HEY STOODIP	Various	Epic 4621/64 (5M) 4621/64/2/64/5/6/14
24	HITS OUT OF HELL	Various	Epic 4504/64 (5M) 4504/64/2/64/5/6/14
25	HOLIDAYS IN EDEN	Various	EMI TOEMD 1022 (E) COEMD 1022/EMD 1022
26	ROCKING ALL OVER THE YEARS	Various	44790 84790 (P) 84790/1/84791/7
27	SUPPER WHEN HOT	Various	Vergo V 5196/36 (P) 5196/35/5196/38
28	CORNHORNES 1967-1970	Various	Virgin 84721/24 (P) 84721/23/84721/1
29	STEADY DIT OF NOTHING	Various	Dischord DS 060C (SRD) DS 05 025/25/05 025/23
30	DEDICATION - THE VERY BEST OF	The Lizzy	Virgin 84812/4 (P) 84811/2/84812/1

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MUSIC WEEK 12 OCTOBER 1991

Table with columns: Various, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Various Around the World: Children's Songs', 'Various Around the World: Masters', 'Various: The Complete Works of Technology Elektra'.

Table with columns: Various, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Various: The Joe Meek Story Volume 1', 'Various: The Original Karaoke Vol 1', 'Various: The Original Karaoke Vol 2'.

MUSIC VIDEO

Table with columns: Artist, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Bridgitt Connor: The Complete Story', 'Gullin: Swedish Mozart No. 1 End Symphonies'.

Table with columns: Artist, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Various: Recording Brummies: Sixties', 'Various: Recording Brummies: Fifties', 'Various: Original Karaoke Vol 1'.

SINGLES

Table with columns: Artist, Title, Label, Cat Nos, Extra Tracks, Distributors, Category, Last Chart, Peak, Comment. Includes releases like 'Bomber: Unstoppable Sex Machine After The Watershed', 'Liza Minnelli: I'm Gonna Be Stronger Than Ever'.

Table with columns: Artist, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Various: Recording Brummies: Sixties', 'Various: Recording Brummies: Fifties', 'Various: Original Karaoke Vol 1'.

HIGHLIGHTS

Table with columns: Artist, A/B Side, Label, Cat Nos, Extra Tracks, Distributors, Category, Last Chart, Peak, Comment. Includes releases like 'Aina Mote: To Memphis/Coming In The Heat', 'Alicia: Don't Wanna Be a Player', 'Alison Moyet: The Love and Anxiety'.

Table with columns: Artist, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Various: Recording Brummies: Sixties', 'Various: Recording Brummies: Fifties', 'Various: Original Karaoke Vol 1'.

SINGLES/TITLES A-Z

Table with columns: Artist, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like '2 Light 1: Big Bad Boy', 'A Day in the Life: The Beatles', 'Ain't No Mountain High Enough: Marvin Gaye'.

Table with columns: Artist, Title, Label, Date, Cat Nos, Dealer Price. Includes releases like 'Various: Recording Brummies: Sixties', 'Various: Recording Brummies: Fifties', 'Various: Original Karaoke Vol 1'.

TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	1	I WANT YOU (FOREVER)	DJ Carl Cox	Perfecto P1 44886 (BMG)
2	4	NEVER STOP	Brand New Heavies	ffr FX 165 (F)
3	NEW	FINALLY	Ce Ce Peniston	A&M AMY 822 (F)
4	NEW	DANCE WITH POWER (EP)	Bass Construction	Elicot 12LUC 3 (P)
5	27	DOMINATOR	Human Resource	R&S RSUK 4 (RTMP)
6	2	BEST OF YOU	Kenny Thomas	Coolestempo COOLX 243 (E)
7	NEW	COME BACK (FOR REAL LOVE)	Alison Limerick	Arista 614530 (BMG)
8	NEW	CAN'T TRUSS IT	Public Enemy	Def Jam 657306 (SM)
9	3	SUCH A FEELING	Bizarrre Inc	Vinyl Solution/STORM 32 (SRD)
10	5	EVERYBODY'S FREE (TO FEEL...)	Rozalla	Pulse 8 12LOSE 13 (BMG)
11	14	GET READY FOR THIS	2 Unlimited	PWL Continental/PWL T 206 (W)
12	NEW	I GET HIGH	Austin	Suburban Base SUB 4 (SRD)
13	12	O.P.P.	Naughty By Nature	Big Life BLRT 62 (F)
14	2	B-LINE FROM HELL	G Double E	HUM URBANEP 2 (I)
15	4	ALRIGHT (THE SASHA MIXES)	Urban Soul	Coolestempo COOLX 244 (E)
16	NEW	JUST GET UP AND DANCE	Afrika Bambaataa	EMI USA 12MT 100 (E)
17	NEW	EMOTIONS	Mariah Carey	Columbia 6574039 (SM)
18	5	GIVE IT TO ME BABY	The House	Network NWKT 33 (P)
19	7	THE HOUSE IS MINE	Hypnotist	Rising High RSN 4 (SRD)
20	8	HOUSECALL	Shabba Ranks feat Maxi Priest	Epic 6573476 (F)
21	25	THE MAXI PRIEST EP	Maxi Priest	Ten TENX 343 (F)
22	18	COME INSIDE	Thompson Twins	Warner Brothers W 00587 (W)
23	21	LET'S TALK ABOUT SEX	Salt-N-Pepa	ffr FX 162 (F)
24	15	GET YOURSELF TOGETHER	Young Disciples	Talkin Loud TLXK 15 (F)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	16	EXTERMINATE	DMS	Production House PNT 032 (Self)
26	NEW	I WANNA THANK YOU	Sue Chalmers	Pulse 8 12LOSE 14 (BMG)
27	13	IS IT GOOD TO YOU	Heavy D & The Boyz	MCA MCST 1564 (BMG)
28	11	RIDE ON THE RHYTHM	Little Louie Vega/Marc Anthony	East West A 78027 (W)
29	NEW	KEEP THE FIRE BURNING	House Crew	Production House PNT 029 (Self)
30	17	THESE ARE MY PEOPLE	Members Of The House	TrueLove 12L OVE 2 (BMG)
31	37	DON'T SAY THAT IT'S OVER	Azoo	Arista 614444 (BMG)
32	26	ENERGY FLASH (EP)	Bellarm	R&S RSUK 3 (RTMP)
33	22	SUCH A GOOD FEELING	Brothers In Rhythm	4th + B-way 12BRW 228 (F)
34	NEW	5 IN ONE NIGHT	Kaotic Chemistry	Moving Shadow SHADOW 5 (SRD)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	29	PEACE	Sabrina Johnston	East West YZ 6167 (W)
36	24	MENTASM	Second Phase	R&S RSUK 2 (RTMP)
37	6	PULSE EP VOL 3	2 Yarcos	Jumpin' & Pumpin' 12OT16 (E)
38	NEW	FUN DAY	Sievea Wonder	Motown T2 44958 (BMG)
39	NEW	SPIRITUAL HIGH	Moodswings/Christie Hyde	Arista 614528 (BMG)
40	42	CHECK THE RHIME	A Tribe Called Quest	Jive JIVET 284 (BMG)
41	37	DO YOU THINK THIS IS AN OUNCE?	Chariba Wizard	HUM URBAN 3 (I)
42	20	THE HEAD HURTER (EP)	4 Hero	Reinforced RIVET 1208 (SRD)
43	23	CHARLY	Prodigy	XL XLT 21 (W)
44	49	GUY	Guy	MCA MCST 1575 (BMG)
45	30	BRIDGE OVER TROUBLED WATER	PJBI/Hannah & Her Sisters	Dance Pool 6565466 (SM)
46	19	GOD OF ABRAHAM	MNO	A&M AMY 820 (F)
47	50	RHYTHM FORMULA (EP)	Red Light	Hi-Bias HB011
48	NEW	I'M ATTRACTED TO YOU	Cookie Watkins	Urban URBX 79 (F)
49	NEW	TOO BLIND TO SEE IT	Kym Simms	ID (USA) ID 1009 (Import)
50	59	GETT OFF	Prince/New Power Generation	Paisley Park WY 00567 (F)
51	34	INSANITY	Oceanic	Dead Dead Good GOOD 47 (RE-P)
52	28	5 SHE GOT SOUL	Jamestown/Jocelyn Brown	A&M AMY 819 (F)
53	31	THE PRESSURE PT 1	Sounds Of Blackness	Perspective PERT 816 (F)
54	NEW	HOLD ON	Pride 'N Pollixi	East West A 87077 (F)
54	NEW	SWEETS	World Of Twist	Circa WRT 72 (F)
56	47	LONG HOT SUMMER NIGHT	JT Taylor	MCA MCST 1567 (BMG)
57	54	THE SOUND OF EDEN	Shades Of Rhythm	ZTT ZANG 227 (W)
58	33	LOVE	Greed	D-Zone DANCE 011R (SRD)
59	NEW	SO'NIC HYPE	Sydnor nic	Strictly Underground STUR 007 (RE-P)
60	RE	YOUNG SOUL REBELS	Mica Paris	Big Life BLRT 57 (F)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Picassette (Distributor)
1	NEW	DIAMONDS AND PEARLS	Prince	Paisley Park WX 432/WX 432C (W)
2	NEW	THE LOW END THEORY	A Tribe Called Quest	Jive HIP 117/HIP 117 (BMG)
3	NEW	APOLYPTIC 91...THE ENEMY...	Public Enemy	Def Jam (USA) C 247374- (Import)
4	5	FEEL THE NEED	JT Taylor	MCA MCA 10304/MCAC 10304 (BMG)
5	2	REACTIVATE VOL 2: PHASERS...	Various	React REACTLP2/REACTMC 2 (BMG)
6	3	CLASSIC MELLOW MASTERCUTS VOL 1	Mastercuts CUTSLP3/CUTSMC 3 (BMG)	
7	5	ROAD TO FREEDOM	Young Disciples	Talkin Loud 510091/5100974 (F)
8	6	NOW DANCE 91	Various	EMI/Virgin/Polygram NOD 37/NCNO 7 (E)
9	NEW	ORBITAL	Orbital	ffr 8282481/8282484 (F)
10	7	RITUAL OF LOVE	Karyn White	Warner Brothers WX 411/WX 411C (W)

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REGGAE CHART

Week	LAST WEEK	Title	Artist
1	(1)	THE WAY YOU LOVE ME	D.Fex, Genoa Ah
2	(3)	MISTER VIBES	F. Hussongale
3	(5)	HYPNOTIC LOVE	Philp Leo
4	(4)	HIPPITY HIPPITY HOP	Papa Son
5	(7)	LOVE-U-UP	Isay Brown
6	(2)	THE MORNING AFTER	Anthony Rich
7	(6)	20 MAN DEAD	Cuty Ranks & Tony Rebel
8	(9)	HALF IDIOT	Cuty Ranks & Marco Griffiths
9	(10)	DAY DREAMING	Jocelyn Brown
10	(12)	JOY IN THE MORNING	Freddie McGregor

11	(11)	TEASE	Cabra
12	(14)	MISS WIRE WAIST	Scoy
13	(13)	WILD FLOWER	Sonchez
14	(17)	BE PATIENT	Cabra
15	(6)	SPECIAL CUEST	Capleton
16	(18)	CHOK THERE	Apache Indian
17	(8)	MONEY TALKS	Cuty Ranks
18	(19)	FIRE BURNING	Marsha Griffiths
19	(—)	BODY WORKSHOP	General Pecos
20	(—)	MURDERER	Sugar Minot

ADVERTISEMENT

REGGAE ALBUM CHART

1	(1)	CAPLETON GOLD	Capleton
2	(3)	LETHAL WEAPON	Cuty Ranks
3	(4)	TRUE BORN AFRICAN	U Roy
4	(6)	GREATEST HITS	Investigators
5	(5)	SET ME FREE	Gregory Isaacs
6	(2)	REGGAE HIT VOL 10	Various
7	(8)	I CAN'T WAIT	Sonchez
8	(7)	BOUNTY HUNTER	Nyanon
9	(10)	AS RAW AS EVER	Shabba Ranks
10	(14)	SINGS JAMAICAN CLASSICS	Freddie McGregor

SURVEY

COVER STAR



Marky Mark's image as a tough straight-talker has taken him to the top of MW's

coverstar survey for September. "He's got muscles, he's a bit more cool, a bit more direct than the others," says his press officer at EastWest, Shane O'Neill. O'Neill, who has been working with Mark since August, says magazines were initially attracted by the fact that he is the brother of New Kid Donnie Wahlberg. "But in interviews Marky Mark came across really well and that helped to get him on the covers," he says. In the four weeks to September 28, Mark appeared on 927,528 music and teen magazine covers including *Fast Forward*, *Look In*, *Number One* and *Smash Hits*. "We were getting letters about Marky Mark even before his single was released here," explains Jeremy Mark.

Number One's music editor. "We knew he'd go down well."

MONTHLY RUN-DOWN

- 1 **Marky Mark**
PR: Shane O'Neill
- 2 **Kesley Hawkes**
PR: Bernie Kilmarin
- 3 **Chylie Minogue**
PR: Sue Foster
- 4 **Jason Donovan**
PR: Sue Foster
- 5 **Dannii Minogue**
PR: Sue Foster
- 6 **Martika**
PR: Graeme Hill
- 7 **Bros**
PR: Sharon Wheeler
- 8 **Guns n' Roses**
PR: Pete Bassett/Judith Fisher
- 9 **Prince**
PR: Heather Finlay
- 10 **David Bowie**
PR: Chris Pooley/Alan Edwards

Source: Media Showfax

Confident Classic takes to highwire

Classic FM made it with only 10 minutes to spare. The consortium delivered confirmation of "irrevocable undertakings" from its investors to the Radio Authority just before midday last Monday, thus securing the licence for the UK's first national commercial radio station (INRI).

Its relief may have been short-lived, however. For, despite a shareholders' meeting at 8am that day, the station's main backers (GWR, with 17.5%; Time-Warner Inc.; Associated Newspapers; Brian Broly; and Sir Peter Michael) could not agree on their planned network of Jazz FM.

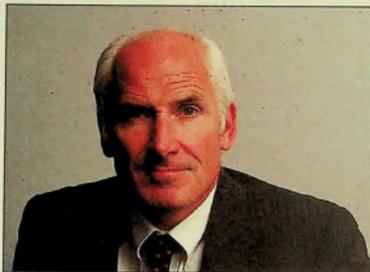
But even if the move fails, and the station cannot take advantage of the savings that locating the station at Jazz would bring, Classic FM believes £6.3m is sufficient to get on-air and into profitability, according to a spokesman. Capitalisation will, however, rise to £10.3m if the Jazz plan is agreed.

After the embarrassment of the top cash bidder for INRI, Showtime, failing to raise its £1.6m, the Radio Authority must also be relieved that Classic confirmed its pledge.

But Paul Brown, the authority's director of regulation, denies the INR award process has been unfortunate.

"It's not people in a closed room making a decision," he says. "The market can accept or reject financial plans put forward to it. The fact that Showtime's plans appeared not as acceptable as Classic FM's, is down to the market."

Classic's success is also "great news" for the classical record industry, according to Roger Lewis, director of EMI Classical, and he looks for-



Paul Brown: Classic bid was 'acceptable to market'

ward to the possibility of imaginative and creative cross-promotions.

It is also the benefits of cross-promotion that leads Henry Meakin, deputy chairman of Classic FM and chairman of its backer GWR, to be confident that £6.3m is enough to run the station, despite plans to spend £4.5m on promotion for the launch and the first-year. Radio launches in France have demonstrated the practicality of linking unsold airtime to direct cross-promotion, he says.

The station aims to be on-air in October 1992, covering 85% of the country.

Although sponsorship will be sought, it is not planned for ad spots to take up as much as the maximum-permitted nine minutes-per-hour.

Meakin says: "The station will not be particularly inventive in programming style: it's going to be clearly a commercial style, but with very carefully-selected DJs, playing pieces no more than five min-

utes long, and who mustn't talk down to the audience."

Roger Lewis, former head of music at Radio One, believes the station's presentation style will be "absolutely key".

"It can't be too aloof, but mustn't be patronising," he believes. "It's a very fine line to tread, a line that we have to tread carefully in our marketing of classical music."

This will not be such a problem for bidders for INR2, an AM service open to "all comers", according to Radio Authority chief executive Peter Baldwin.

Although news and sport has been tipped, a pop service remains favourite. It will be advertised at the end of this month.

Yet it might be on-air before Classic FM, because it simply takes over the old BBC Radio Three frequency, 1215 kHz, being vacated in December. That alone should ensure a smoother run for the Radio Authority next time round. Ken Gardner

EXPOSURE

MONDAY OCTOBER 7

Band Explosion featuring
 Manic Street
 Proachers and
Slowdive.BBC2:
8.40-7.10pm

The Mix featuring Soul
Family Sensation,
Radio Five:
10.10pm-midnight

TUESDAY OCTOBER 8

What's That Noise featuring
 Electric Blue 101, BBC1:
4.35-5pm

WEDNESDAY OCTOBER 9

Sixthirtysomething
 featuring Seal, Channel
Four 6.30-7pm
Wogan featuring Kiri Te
 Kanawa, BBC1:
 7-7.30pm

THURSDAY OCTOBER 10

Top Of The Pops, BBC1:
 7-7.30pm

Country Music Awards

featuring Reba
McEntire, Garth
Brooks and Chet
Atkins, Radio Two:
8.02-10pm

FRIDAY OCTOBER 11

Back By Public Demand
 featuring The Pet Shop
Boys and Gloria
Estefan, Radio One:
7.30-9.30pm

SATURDAY OCTOBER 12

The ITV Chart Show,
 11.30am-12.30pm

Back By Public Demand

featuring The
Stranglers, OMD and
Rod Stewart, Radio
One: 7.30-11.30pm

SUNDAY OCTOBER 13

Back By Public Demand
 featuring Simple
Minds and INXS, Radio
One: 7-9pm

Cue The Music featuring
 Aswad, ITV:
12.20-1.20am (regions
vary)

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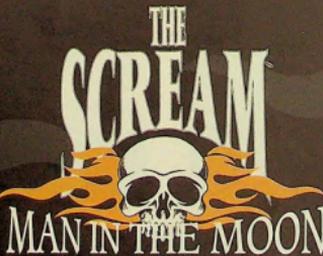
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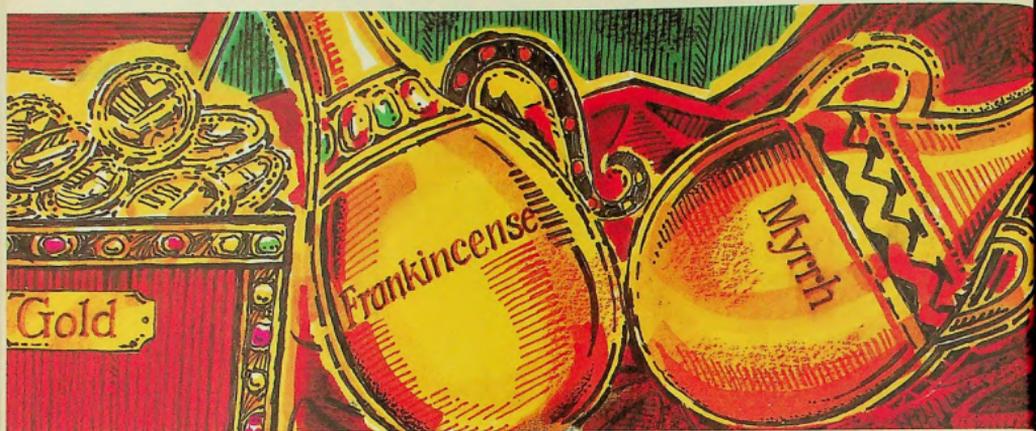


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Autumnal attractions: a guide to what's in store

Music Week's annual Autumn Product Special lists key releases in a handy week-by-week format, providing an easy reference guide to the industry's most important sales period. 1991 has done music and video retailers few favours so far. But with 68 shopping days left to Christmas, there's still a lot to play for.

OCTOBER 7

Records

BAD ENGLISH Backlash, Epic
BONFIRE Knock Out, RCA, Press.
 Total Spend: £3,000
CAMPBELL, JOHN One Believer,
 Elektra
ESSEX, DAVID His Greatest Hits,
 Mercury, Press, TV, Radio, Live.
 Total spend £300,000.
EUROPE Prisoners In Paradise,
 Epic
HIJACK The Horns Of Jericho,
 Warner Brothers
KINGMAKER Eat Yourself
 Whole, Scorch, Radio, Live
LATIN ALLIANCE Latin
 Alliance, Virgin America
MCCANN, SUSAN Diamonds &
 Dreams, Prism, Press: Country,
 Irish, Radio: tbc, Live: Oct & Nov,
 Total Spend: £10,000
MELLENCAMP, JOHN
 Whenever We Wanted, Mercury
OZBOURNE, OZZY No More
 Tears, Epic
SALT-N-PEPA Greatest Hits, frr,
 Press, TV
SUFFOCATION Effigy Of The
 Forgotten, RC, Press: Metal
TRAINER EMI, Press
VARIOUS: IN LOVE
 (GREATEST LOVE 5) Telstar,
 TV: 4 week campaign from release
VARIOUS: THAT LOVING



Pile 'em high: Queen, Erasure, U2 and Pet Shop Boys

FEELING VOL 5 Dino, TV: 3 week
 campaign from release

Video

AMSTERDAMNED First
 Independent, Press: national,
 regional competitions, TV
NICK BERRY'S PHYSICAL
MAINTENANCE First
 Independent
CARL SAGAN Cosmos (6
 Vols + Box Set), First Independent
CHOPPING MALL First
 Independent, Press: national,
 regional
BILLY CONNOLLY Live, MCEG
 Virgin Video, Press, TV, Total
 Spend: £250,000
CRAWLSPACE First
 Independent, Press: national,
 regional competitions, TV
THE FLINTSTONES
 Yabba-Dabba-Do Time & Meet The

Flintstones (2 releases), Hanna
 Barbera, Press: *Observer*, *Sunday*
Times, *Radio Times*, *Fast Forward*,
Punch, *Big*, *Options*, *Woman's*
Realm, *She*, *Insight*, *Tracks*, *Video*
World. Radio: Capital, LBC, Radio
 Five, Radio One, limited edition
 (withdrawn April)
GHOULIES GO TO COLLEGE
 First Independent, Press: national,
 regional competitions, TV
HELLBOUND HELLRAISER II
 RCA/Columbia, Press: co-op press
 campaign and targeted consumer
 magazines, TV: competitions and
 reviews, Radio: competitions and
 reviews, Live: Clive Barker signing
 tour
HOWLING V First Independent,
 Press: *Daily Mirror*, national,
 regional competitions, TV
IMMEDIATE FAMILY
 RCA/Columbia
INSTANT SEX Instant Sex,

Pickwick, Press, Total Spend:

£5-10,000

LAUREL & HARDY Way Out
 West (Coloured Version)/The Best
 Of Vol 1 (2 releases), MCEG Virgin
 Classics, Press, TV, Total Spend:
 £150,000 on each

PAPERHOUSE First

Independent, Press: national,
 regional competitions

THE PUNISHER RCA/Columbia,
 Press: co-operative press campaign
 and consumer magazines, TV:
 competitions and reviews, Radio: co-
 operative campaign and
 competitions, Other: Adshel
 campaign

REVENGE RCA/Columbia, Press:
 consumer magazines, TV and radio:
 competitions

ROBIN & MARIAN
 RCA/Columbia, Press: competition
ROBOCOP 2 MCEG Virgin Video,
 Advertising: Total Spend: £150,000
SLEEPING BEAUTY Pickwick,
 Press, TV

TOM & JERRY Vols 1 & 2, First
 Independent

UPWORLD First Independent

WACKY RACES 2ND LAP
 Hanna-Barbera, Press: national,
 local, Radio: major local radio
 campaign

WIZARD OF OZ Pickwick TV,
 Press

Music Video

ARMSTRONG, LOUIS Louis ▶

AUTUMN PRODUCT SPECIAL

▶ **Armstrong On Television**, MCEG Virgin Music Video, Press. Total Spend: £7,000
ASIA Live, MCEG Virgin Video, Press: tbc, Total Spend: £5,000
LITTLE RICHARD Keep On Rocking, BMG Video. Total spend: £5-10,000
OPERA HIGHLIGHTS
MOZART Pickwick, Press: Opera Now, Classic CD, Total Spend: £5-10,000
UB40 A Family Affair — Live In The Park, MCEG Virgin Video. Total Spend: £60,000
VANDROSS, LUTHER The Best Of, SMV

OCTOBER 14

Records

A MAN CALLED ADAM The Apple, Big Life, Press, Live
ALPERT, HERB The Very Best Of, A&M, Press: *Daily Mirror*, TV: Granada, Central & TVam nationwide, Radio: Melody, Capital Gold, LBC, Total Spend: £200,000
BEATMASTERS Life & Soul, Rhythm King
BENSON, GEORGE Midnight Mood, Telstar, TV: 4 week campaign from release
CARLISLE, BELINDA Live Your Life Be Free, Virgin
DIGITAL UNDERGROUND Sons Of The P, Big Life
DJH & STEFY Wicked & Wild, RCA, Press, Radio
ERASURE Chorus, Mute, Press, Q, Vox, Select, NME, Melody Maker,



Thomas: big campaign for Voices

Time Out, TV
FOSTER & ALLEN Memories, Telstar, TV: 4 week campaign from release
HOWE II Now Hear This, Roadrunner, Press: Metal, Radio
JARRE, JEAN MICHEL Images, Polydor, TV
MINOGUE, KYLIE Let's Get To It, PWL, TV: Co-op with Our Price
SENSELESS THINGS The First Of Too Many, Epic
SKIN CHAMBER Wound, RC, Press: Metal, Alternative
THOMAS, KENNY Voices, Cooltempo, Press: Q, Music Week, Blues & Soul, Sky (full pages), Just 17, The Face (half pages), TV: Our Price co-op campaign in London, TVS and Anglia w/c Oct 14 for 1 week, Radio: Kiss FM ads w/c Oct 14 for 2 weeks, nationwide in-store displays, London Underground and British Rail poster campaign, fly-posting in London and 5 key cities
VARIOUS: MELLOW MADNESS Epic
VARIOUS: SCATTERBRAIN Here Comes Trouble, Elektra
VARIOUS: SEXUAL HEALING EMI, Press, TV, Radio
VARIOUS: TWO ROOMS (A TRIBUTE TO ELTON JOHN AND BERNIE TAUPIN), Phonogram

Video

ROWAN ATKINSON The Amazing Adventures Of Mr Bean, Video Collection, Press, TV. Total Spend: £200,000
DEATH RACE Braveworld
DIE HARD 2 Fox Video, Press: The Sun, What's On TV, TV: Channel 4 and ITV week of release and ongoing TV campaign until Christmas. Live: promotion in 50 nightclubs nationally
FAMILY BUSINESS Braveworld
LOCAL HERO Braveworld
MEGAVILLE Braveworld

Music Video

TWO ROOMS (A TRIBUTE TO ELTON JOHN & BERNIE TAUPIN) PolyGram Music Video, Advertising
QUEEN Greatest Flix II, EMI

OCTOBER 21

Records

A CHILD OF OUR TIME Royal Philharmonic Orchestra/Andre Previn, Tippett, RPO
AIRHEAD Boing, Korova
BELSHAZZAR'S FEAST. SUITE FROM HENRY V Walton, Royal



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Philharmonic Orchestra/Andre Previn, RPO
BOLAN, MARC Til Dawn, Castle Classics
BOLAN, MARC Anthology (box set), Essential
BURNING HEARTS (ROCK BALLADS) Telstar, TV: 4-week campaign from release
CARPENTERS, THE Treasures, Pickwick, Press
CEREBRAL FIX Bastards, Roadracer, Press: Metal, Alternative. Live: Nov tour
CHAS & DAVE The All Time Jamboree Bag, Rockney. Advertising:
CLAYDERMAN, RICHARD Richard Clayderman Christmas Album, Pickwick Press
CONCERTOS FOR PIANO/ORCHESTRA Haydn/Mozart West Deutsche Sinfonia/Dick Joeres, IMP Classics
CROSBY, BING The Christmas Collection, Telstar. TV: 4-week campaign from release
CULTURE CLUB Collect, Virgin, Press
SYMPHONIE FANTASTIQUE Berlioz Royal Philharmonic Orchestra/Andre Previn, RPO
FUREY & DAVID ARTHUR Steal Away, Castle Classics
LAST, JAMES Fanfare, Pickwick. Press: Trade (Part of overall release package)
LEVEL 42 On The Level, Pickwick. Press: Trade (Part of overall release package)
MADNESS It's Madness, Virgin
SYMPHONY NO. 4 MAHLER Halle Orchestra/Skrowaczewski, IMP Classics
NAZARETH Expect No Mercy, Elite
PRIEST, MAXI The Best Of Me, Ten, Press, TV, Radio

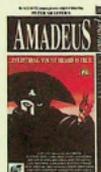
PSYCHEDELIC FURS Collection, Collectors
RHYTHM DIVINE II Dino. TV: 3-week campaign from release
PIANO CYCLE VOL. 5
SCHUBERT Kuerti, Anton, IMP Masters
SEDAKA, NEIL Timeless — The Very Best Of, Polydor, Press, TV, Live
STRIKE UP THE BAND George And Ira Gershwin, Elektra
Nonesuch. Advertising: tbc. Total spend: £10,000
SYMPHONY NO. 4 Tchaikovsky Royal Philharmonic Orchestra/Kazumiro Koizumi, Capriccio Italian, RPO
SYMPHONY NO. 5 Mahler. Royal Philharmonic Orchestra/Michiyoishi Inoue, RPO
THE SEARCHERS The Complete Collection, Collectors
TYLER, BONNIE The Collection, Collectors
VARIOUS: BALET SPECTACULAR Royal Philharmonic Orchestra/Bramwell Tovey, RPO
VARIOUS: Heaven & Earth, Discover The Classics
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VARIOUS Sound & Vision, Discover The Classics
VENOM Singles '80-'86, Castle Classics
YOUNG, NEIL Weld Reprise
YOUNG, NEIL Arc-Weld (limited edition CD set), Reprise ▶

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Video

DICK TRACY Touchstone
DEAD POET'S SOCIETY
 Touchstone

Music Video

HENDRIX, JIMI Plays Berkeley, BMG Video
PAIGE, ELAINE Live In Concert, BMG Video
VARIOUS Blues Alive, BMG Video

OCTOBER 28

Records

ADEVA Love Or Lust, Cooltempo, Press: *ID, Rage, Blues & Soul*, *Echoes*. Co-op with HMV; national flyposting, in-store Pas.
BECK, JEFF Title: *the* (3 CD Box Set) Epic
9 SYMPHONIES BEETHOVEN — Harmonicourt,
BILK, ACKER Heartbeats, Pickwick. Press: Trade (Part of overall release package)
BLAB HAPPY Boat, F-Beat. Live: planned UK tour
BLAKE, HOWARD The Snowman, Columbia
BLOW Cutter Ten
CLAYDERMAN,
RICHARD JAMES LAST
 Together At Last, London, Press, TV
DANCE 91 Telstar. TV: 4-week campaign from release
GILLESPIE, DIZZY Live With The Mitchell Ruff Duo, Mainstream, Oct. Press. Live: in-store
GORGUTS Considered Dead, RC. Press: Metal
HAMMER Too Legit To Quit, Capitol. Press: pop, national, dance
IGLESIAS, JULIO Title: *the* (3 CD Box Set), Columbia
JONES, QUINCY Walk Don't Run, Mainstream Soundtracks
M-PEOPLE Northern Soul, De Construction, Press, Radio
O'DONNELL, DANIEL Best Of, Ritz, TV and Press.
O'NEAL, ALEXANDER *the* (3 CD Box Set), Tabu
NIKOLAUS The Chamber Orchestra Of Europe, Teldec. Press: Total spend: £10,000
PROCLAM HARUM Prodigal Stranger, Zoo Entertainment. Press: *the*. Total spend: £5,000
QUEEN Greatest Hits II, EMI
SORROW Forgotten Sunrise, Roadracer. Press: Metal
VARIOUS Concert Of Tenors From Arena Di Verona, Cantata
VENOM In Memorium — Best Of 1981-1991, Music Collection International. Press. Total spend: £7,000



Hammer: *Too Legit To Quit*

VERDI'S REQUIEM Pavarotti, Cantata.

Video

MEMORIES OF 1970 TO 1989 (20 video series), Press: national, TV: two week nationwide including TVam and ITV, Total Spend: £500,000

Music Video

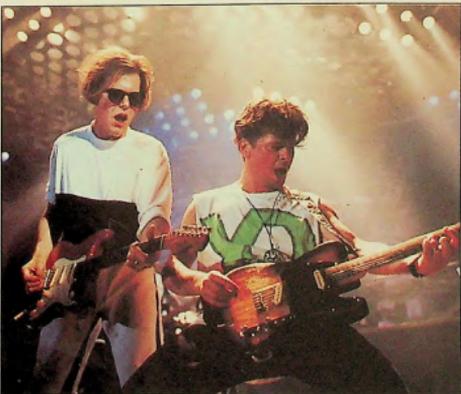
LENNON, JOHN Sweet Toronto, BMG Video
MADONNA: The Real Story, Wienerworld
MEATLOAF Meatloaf Live, MIA
VARIOUS Country Music Vol IV, BMG Video

NOVEMBER 4

Records

AEROSMITH Title: *the* (3 CD Box Set), Columbia
A-HA Headlines & Deadlines, Warner Brothers
BELLA FLECK & THE FLECKTONES Flight Of The Cosmic Hippo, Warner Brothers
BRAITHWAITE, DARYL Higher Than Hope, Epic
BROWN, JAMES Sex Machine
CALLOWAY The Way Is In The House, Epic
CHAPMAN, TRACEY (*title the*), Elektra
CHEAP TRICK The Greatest Hits, Epic
CLASH, THE The Singles, Columbia
CRAWFORD, MICHAEL Sings Andrew Lloyd Webber, Telstar. TV: 4-week national campaign from release
ENYA Shepherd Moons, WEA
ESSENTIAL OPERA Decca. Press: national. TV: Central & HTV

O'KANE, JOHN Solid Circa. Press: Regional live reviews, features. TV, Radio. Live: Sept + Oct
PET SHOP BOYS Discography, Parlophone, Press, TV
READER, EDDI Patron Saints Of Imperfection, RCA, Press, Radio
REEVES, VIC I Can Cure You, Island
SADUS Chemical Exposure, Roadracer. Press: Metal
SCAGGS, RICKY Father's Son, Epic
SHADOWS, THE Themes & Dreams, Polydor, Press, Radio
SIMON, PAUL Live In Central Park, Warner Brothers
STONE, DOUG I Thought It Was You, Epic
SUMMER, HENRY LEE Way Past Midnight, Epic
TAYLOR, JAMES New Moon Shine, Columbia
TENDER FURY If Anger Were Soul I'd Be James Brown, TripleX. Press: Alternative, Metal
THE ENGLISH LIGHT CONCERT ORCHESTRA The Darling Buds Of May, EMI
VARIOUS: A CLASSIC CHRISTMAS EMI, Press, Radio
VARIOUS Breaks, Bass & Bleeps 3, Rumour. Press: *Record Mirror Update*, *Echoes*, *Mixmag*, Radio: ILR specialist show campaign
VARIOUS: CUBA CLASSICS II Luaka Bop
VARIOUS: EVERYBODY DANCE NOW '91 Columbia
VARIOUS: GREATEST HITS OF 1991 Telstar. TV: 4-week campaign from release
VARIOUS: IT'S CHRISTMAS EMI, Press, TV
VARIOUS: RAP — UP Columbia
WET WET WET High On The Happy Side, Precious Org



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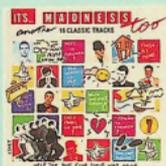
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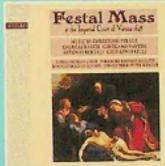
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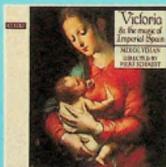
CD ELITE 019CD - MC ELITE 019MC



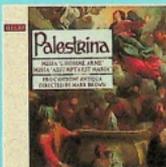
CD PCD5 5 - MC PCD5C 5



CD PCD 974 - MC CIMPC 974



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CD PCD 952 - MC CIMPC 952



CD PCD 956 - MC CIMPC 956



CD PCD 961 - MC CIMPC 961



CD PCD 962 - MC CIMPC 962



CD PCD 966 - MC CIMPC 966



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Video

501 **GREAT GOALS** Braveworld
ARSENAL — 150 GREAT GOALS Braveworld

BEST OF MORECOMBE & WISE, VOLS 4 & 5 Watershed Pictures/RCA Columbia Video, Press: national, Radio: reviews, features and competitions
THE BRAND NEW ADVENTURES OF THOMAS THE TANK ENGINE Video Collection, Press TV, Total Spend: £200,000

CHELSEA — 100 GREAT GOALS Braveworld
LISA CHILDS Play In Days, MCEG Virgin Video, Press TV, Total Spend: £10,000

COMEDY CLASSICS OF THE SIXTIES, SEVENTIES AND EIGHTIES Watershed Pictures/RCA Columbia Video, Press: national, Radio, competitions

ENIGMA Braveworld
FANTASIA Walt Disney, TV: national campaign commences Nov 4 and resumes in Dec, special TV am campaign late Nov early Dec
GBH (TV drama), MCEG Virgin Video, Press, TV, Radio: Total Spend: £15,000

GREMLINS II Warner Home Video

MILLWALL — 56 GREAT GOALS Braveworld

MOONLIGHTING Braveworld
NEWCASTLE UNITED — 63 GREAT GOALS Braveworld
RUNNERS Braveworld
SMOOTH TALK Braveworld
TEENAGE MUTANT NINJA TURTLES MCEG Virgin Video, Press TV, Live Total Spend: £200,000

UNSUITABLE JOB FOR A WOMAN, AN Braveworld
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Music Video

KRAVITZ, LENNY Video Collection, MCEG Virgin Music Video

MEATLOAF Meatloaf Live, MID **PET SHOP BOYS** Videography (working title only), PMI, marketing campaign tie-in with album

POP, IGGY Kiss My Blood, MCEG Virgin Music Video

VARIOUS: Are You Ready For This, PWL Continental

VARIOUS A Decade To Remember, Watershed Pictures/RCA Columbia, Press: competitions, Radio: competitions

NOVEMBER 11

Records

BADFINGER Magic Christian Music, Apple.

B.G. PRINCE OF RAP THE Power Of Rhythm, Columbia
CAMPBELL, JOHN One Believer, Elektra

COLE, NAT KING The Unforgettable Nat King Cole, EMI, Press, TV, Radio
DOMINGO, PLACIDO The Very Best Of Broadway, East West. Total spend: £150,000

DOMINGO, PLACIDO The Very Best Of Broadway, East West, Press, TV

GANG GREEN King Of Bands, Roadrunner. Press: Metal

GAYE, MARVIN The Last Concert Tour, Warner Brothers

HOPKIN, MARY Post Card, Apple

JAMES TAYLOR QUARTET Absolute — Live, Big Life. Press: *NME, Vox, Q, Select*. Live: Oct-Nov
JEFFRIES, GARLAND Don't Call Me Buckwheat, RCA. Press



Rolling Stones: three CD box set on offer

LOMAX, JACKIE Is This What You Want, Apple. Press. Radio
MIDLER, BETTE The Collection, Atlantic, Press, TV. Total spend: £150,000

PRESTON, BILLY That's The Way god Planned It, Apple. Press Radio

SLADE Wall Of Hits, Polydor, TV
STANFIELD, LISA Real Love, Arista

STEWART, DAVE Jute City, Anxious, Press, TV, Radio. Total spend: £40,000

TAYLOR, JAMES James Taylor, Apple

UNTIL THE END OF THE WORLD Warner Brothers

Video

HOME ALONE Fox Video, Press: *The Sun, TV Times*, TV: £300,000 spend on TV campaign running Nov-24 Dec, Radio: Radio One Gary Davis Show promotion for 1 week

NUNS ON THE RUN Fox Video, Press: regional papers 'Spot The Nun' competitions, TV: advertising week of release on LWT and Granada

Music Video

VARIOUS: HARDCORE ECSTASY Dino, TV: 3 week campaign from release

NOVEMBER 18

Records

GENESIS title tbc, Virgin
MC 5 Kick Out The Jams, Elektra
U2 Achtung Baby, Island
VARIOUS: MOTOWN LOVE Telstar, TV: 4-week campaign from release

Video

THE AYRTON SENNA STORY RCA/Columbia, Press: specialist
MY YEAR — MANSELL AND WILLIAMS RCA/Columbia, Press: national, TV: co-operative campaign, competitions and reviews
RUGBY WORLD CUP (six titles tbc), Pickwick, Lat Oct-Nov, Press

Music Video

OSBOURNE, OZZY Don't Blame Me, SMV
VARIOUS Now 20, EMI/Virgin/PolyGram, TV, Press

NOVEMBER 25

Records

ASIA Live In Moscow, Essential. Press
MICHAEL JACKSON Dangerous, Sony

KENNY BARRON TRIO Lemuria — Seascape, Candid. Press
MC SKAT KAT AND THE STRAY MOB The Adventures Of MC Skat and The Stray Mob, Captive/Virgin America. Press. TV. Radio

ROLLING STONES, THE (3 CD Box Set), Columbia
THE TREMELOES The Complete Collection, Collectors

THE SMALL FACES The Complete Collection, Collectors
ZOE Scarlet Red & Blue, Polydor. TV. POS
GHOST CIC Video

SHIRLEY VALENTINE CIC Video

WILD AT HEART Palace Video
HARDWARE Palace Video
WILD ORCHID EV
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THE LAST RECORD I BOUGHT

by
KIT BUCKLER

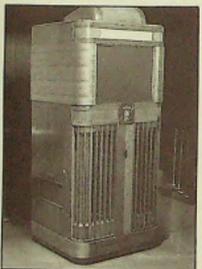


"I'm going to cheat actually, because I bought two at once. My tastes cover everything from Essex soul boy to hippy, but I bought Billy Bragg's 'Don't Try This At Home and Richard Thompson's Rumour' and Sigh. I think Richard Thompson has the sales potential of, say, Chris Rea.

"I went for the Billy Bragg album because I saw Johnny Marr had a hand in production. I also noticed he'd done a version of the old Fred Neill song, Dolphins, which Matt Johnson has covered." *Kit Buckler is marketing director of Epic.*

Firth takes a bite at Soundies

When Charly Records sales director Alan Firth arrived at the company five months ago, he thought he was experiencing a close encounter of the third kind. "I couldn't understand it," he says,

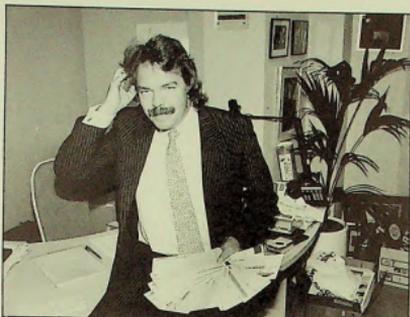


Panoram: roaring Forties

"everybody was talking about 'Soundies' I thought I was on another planet."

The "Soundies" in question were a collection of more than 2,000 film clips from Forties America created for an early video jukebox system called the Panoram, featuring artists such as Louis Armstrong, Count Basie, and Cab Calloway.

Firth had walked into the end of an 18-month labour of love to restore the original Soundie footage. The result is a collection of



Stuart Watson, currently celebrating 15 years at MCA, has been known to snatch airport meetings in four European countries in one day, arriving back in time to say goodnight to his wife.

"It's not jet-lag he suffers, but a severe dose of currency confusion, says the senior vice-president of MCA.

His wife Annabelle has stepped in to help by filling appropriately marked plastic bags with foreign currency. While some chaps get a lunch-packet to take to work, he gets

50 videos to appear over the next 12 months.

"We didn't have a 'star' to market the collection, so we decided to make the Panoram the star," says Firth. Next month Panoram makes its debut appearance at Tower Records in Piccadilly.

"If that doesn't stop the traffic, I don't know what will," says Firth.

The revolution will be televised

If perchance there's a revolution in China or Cuba in the next few weeks, expect newshounds at Phonogram to be glued to News At Ten.

For the label's just done a spot of nifty re-editing of the promo for the Scorpions' Wind Of Change to bring it up to date with the latest installment of the ongoing story of the collapse of communism.

Managing director David Clipham explains: "The video was conceived in the days the Berlin Wall was coming down. Times have moved on.

Indeed they have and the re-worked version of the promo now features ITN footage of Gorbachov, Yeltsin and the conspirators trying to bring them down.

Perhaps the idea could catch on. What about Love To Hate You

a bag of coins.

The trick is to live close to Heathrow, says Watson.

After joining the fledgling UK arm of MCA as a marketing manager in 1976, 41-year-old Watson was promoted to his current position in January this year.

"It's been a lifetime and I've done a lot of travelling."

In the good old days, Watson says, he was able to linger overnight in hotels to rest up. Unfortunately now that he's coining it, he can't afford to be out of the office that long.

interact with footage of Neil Kinnoch and some of his Militant adventures? Or No More Tears with pictures of unfortunate clubber Gazza?

Evergreen man of the north

There was "a wee gig" in Glasgow last Friday (October 4) as reps gathered to celebrate 30 years on the road of Jack Finlay, Conifer's man north of the border.

But Finlay, who drummed up sales of Beethoven and Bach for Decca, Phonogram and PolyGram before joining Conifer, is also a jazz buff and, as he puts it, "bass drummer and failed trombonist."

He used to work with his wife promoting jazz and pop concerts, settled the Beatles into their first Glasgow gig, but his idol was the late Stan Kenton.

Finlay, 56, insists no one knows about recession until they've tried his territory.

"Scotland is the hardest place, if you can work there you can work anywhere."

NOTE OF THE WEEK

"Has anyone seen a Wendy And Lisa multi-track?" A forlorn note seen on the noticeboard in the reception of Circa Records in London's Portobello Road.

DOOLEY'S DIARY

Remember where you heard it:

There were smiles all round at Pickwick last week after a letter from an 84-year-old Liverpool priest praising the "grace and style" of the controversial *Lovers' Guide* video. "I hope and pray your video will become a pilot for others," he wrote... An end to the indie chart discussions looks imminent after a meeting on Friday...

The ASCAP dinner went with a swing, but a planned jamming session by Songwriter of the Year Phil Collins and Elton John evaporated, however, when they saw just how many paparazzi had turned up... Surprise of the dinner was the presence of one R. Dickins Esq. Said one publisher: "Does that mean he's retracting all those things he said about us at the Tribunal?"... A few tables are still available for the Nordoff-Robbins Pop Quiz on November 21 from Richard Shipman: 071-794 2677...

Our Price looks set to burn the midnight oil over the U2 album... Mischief-making at A&M? The company has given the ultra-religious Amy Grant's new single the demonic catalogue number, AM 666... Bob Fisher may not be at MCA but you can get him on 081-994 0357... Virgin Classics' new budget label Virgo is causing confusion. One classical reviewer enquired: "I hear you are launching a label called Virago and it will only record works by women composers"...

Sony presented a two-foot square cake to Bros in the shape of their new album sleeve at the twins' birthday party at Tower Records in London's Kensington last week. The Goss boys later donated the cake to Great Ormond Street Hospital, but they did end up selling 1,500 copies of their "comeback" album...

Congratulations to Music Junction's Leamington Spa manager Vince Tierney whose wife Mandy gave birth to a baby girl on Friday morning...

music week

Incorporating Record Mirror

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cathy dennis. move to this

Cathy Dennis is a young British Artist and a world star. Her debut album, "Move To This" is already a remarkable international success story.

Following "C'mon & Get My Love," "Just Another Dream" and "Touch Me," Cathy is currently enjoying her fourth worldwide hit from the album with "Too Many Walls." In the U.S.A. this achievement made history, marking the first time a British female artist has had four consecutive Top 10 hits from one album (let alone a debut album).

As well as performing and promoting her hits around the world, Cathy Dennis has written nine, and produced six of the ten tracks on "Move To This."

The Campaign moves on...

To take the album beyond its current Gold status in the UK, the following activities are confirmed:

- * *w/c 14th October – Solus TV advertising in Central and Granada for 2 weeks. London Bus Front advertising. National Instore Display Campaign.*
- * *w/c 21st October – Woolworths window displays for 2 weeks.*
- * *27th October – Smash Hit Poll-Winners performance.*
- * *25th November – The next single "Everybody Move" released.*
- * *w/c 2nd December – Solus TV advertising in London for 2 weeks. Co-op TV advertising in Anglia for 1 week. National Instore/Window Display Campaign.*
- * *Cathy Dennis on tour: December 9th: Cambridge Corn Exchange, 10th: Bristol Colston Hall, 11th: Manchester Apollo, 12th: Dominion Theatre London.*

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