Marot hits at BPI over NWA stand

Island Records managing director Marc Marot has criticised the BPI for refusing to support his company's stand against Scotland Yard over the NWA album Efil4zaggin.

The BPI committee has "flunked the issue" by refusing to confront the row, he says, although its own legal director Sara John says the album would probably not be found obscene in law.

While gaining some industry support, Marot says: "It is only a pity this is not reflected in the BPI's decision, which has sent a clear signal the music industry is weak and divided over this issue."

BPI press and PR committee chairman Rob Dickens says: "Why about we give financial support when one member makes a decision to release a record based on commercial gain rather than any artistic stance?"

- See Opinion, p4.

Prince aims to re-set UK date

Prince is aiming to reschedule his UK concert after this weekend's Blenheim Palace date was cancelled because of "funding problems".

Both Prince's label Paisley Park and the venue administrator at Blenheim Palace said they failed to secure signed agreements for the event, after financial safeguards were not forthcoming.

Manager of Blenheim Palace Philip Everett says: "The event just wasn't properly funded."

Promoter of Diamond Promotion's Thomas Adalbert declines to comment but says: "My main concern is to make sure that he gets a stand this year."

Prince, who was planning to unveil his new stage show for his Diamonds And Pearls album, says he will try to reschedule the show and plan something extra, extra special to everyone in and around the UK.

Indie retailers in APU crackdown

Record industry investigators are to target independent retailers in a bid to track down bootleggers of white label 12-inch singles.

Young people will be recruited to make test purchases of dance singles at specialist outlets where the BPI's Anti-Piracy Unit believes pirate sales are growing.

The move follows the APU's first successful swoop on 12-inch singles piracy in which copies of an unreleased single, Lift Every Voice by Mass Order, and a remix of the Manish Carey track Somewhere were seized in separate operations in London.

Three people held by police are expected to be charged.

Reports of white label 12-inch piracy are running at the rate of two a week. The biggest problem is with remixes of dance singles, which have already been released.

"Record shops are aware what they are dealing with and ought to take more precautions," says APU coordinator Tim Dabin. "They have really got to get their act together."

The clampdown is backed by Sony Music, which tipped off the APU after disgruntled record buyers complained about the Mass Order and Carey pirates.

"We will be concentrating on retail outlets, and there is little point in sending in men in uniforms with notebooks," says Sony security manager Bill Floyd.

"We will be using all kinds of people, so that retailers won't know whether they are selling to us."

- See Analysis, p9.

Scottish chart gets 11th-hour cash reprieve

Backers of the Scottish chart have won a short-term financial deal — but time is running out to find a sponsor to secure its future.

Funding for the chart, launched last March by the Scottish Record Industry Association and CIN/BPI, was due to run out in September.

But "auxiliary finance" has been found from various sources, most notably through support from the BBC.

The chart will now operate on a subsistence basis until a major sponsor is found.

"Money is coming in in dribs and drabs," says SRIA executive member Neil Ross. "But getting from 'We're interested' to 'Here's the cheque' is a convoluted process.

"Once a main sponsor comes in, the commercial viability will rocket."

The chart will continue to be broadcast on BBC Radio Scotland and distributed to retail outlets north of the border.
THE ALBUM
Released Monday 2nd September

LEVEL 42
GUARANTEED
Major U.K. Tour
GUARANTEED
ALBUM SALES
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THE SMASH HIT SINGLE
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WEEK 1 T.V. ADVERTISING IN LONDON
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LEVEL 42 GUARANTEED TOUR DATES

OCTOBER: 1st. CAMBRIDGE Core Exchange 2nd. GLASGOW Arrocharlands 4th. ABERDEEN Capitol Theatre 5th. DUNDEE Caird Hall 6th. EDINBURGH Playhouse 8th. NEWCASTLE City Hall 9th. CARLISLE Sage's Centre 10th. MANCHESTER Apollo 11th. MANCHESTER Apollo 13th. SHEFFIELD City Hall 15th. BRADFORD St. Georges Hall 16th. BRIDGINGTON Spa Pavilion 17th. LEICESTER De Montfort Hall 18th. LIVERPOOL Royal Court 20th. NEWPORT Centre 21st. BRISTOL Colston Hall 22nd. EXETER University 27th. KNEIGHTLEY Aisle of White 28th. BIRMINGHAM Aston Villa Leisure Centre 29th. PETERBOROUGH Buttered Centre

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Classic FM wins as Showtime is ousted

Classic FM has been provisionally awarded the licence for Britain's first national commercial radio station, after a special meeting of the Radio Authority last Monday refused to give FNR-Showtime Radio an extra month to raise further cash.

Classic FM submitted the second highest cash bid for the licence — £670,000 a year, which is about £1m less than FNR's bid of £1.75m. Like FNR, Classic FM has six weeks to raise its cash. Its original backers, including Carlton Communications, The Really Useful Group and The Daily Telegraph, withdrew before the application deadline, and the consortium is now seeking new backers.

Chairman David Aker says the consortium is "concentrating on getting the finance together" and could give no further details on its programming plans yet, apart from that it plans "a light classical music service".

It is not known whether the station will take up the allowance of 25% pop music over any three-hour period, nor what its policy on covering any classical record releases will be.

David Maker, Classic FM's planned chief executive, is now based at Jazz FM, which is being bought by his Golden Rose Broadcasting consortium. The plan is for Classic FM to broadcast from the Jazz FM premises.

Levine in Charly row

Producer Ian Levine is embroiled in a dispute with Charly Records just a year after licensing his Motorcity label to the company.

Motorcity released Charly has served notice to end its deal with Charly. But Michael Smith of Charly's distributors Schilling and Lom maintains the agreement still stands.

Levine was believed to be unhappy about the number of Motorcity recordings Charly has released but now he says he hopes the dispute will be settled "this week". Charly MD Tony Heneberry was unavailable for comment.

TOTP searches for new talent

Top Of The Pops is looking for fresh new talent to join its regular crop of Radio One DJ presenters.

Producer Stanley Appel says the move is to bring some fresh talent to the show. Applications are invited from any aspiring presenters, even if they do not have TV or radio experience. He insists Radio One's presenters are not to be axed.

Applicants should contact Appel on 081-576 1613 for details about the auditions, which will take place from this Thursday.

See People, p27.

Guns N' Roses get Tower lift-off

Tower Records is to open all its stores at one minute past midnight on the day Geffen's new Guns N' Roses double, double-album, Use Your Illusion I and II is released on September 16.

The deal has been struck with Geffen to launch the new albums, which will both be available at a dealer price of £5.29 for vinyl and cassette and £7.56 for CD, and each contains between 70 and 80 minutes of music.

Tower marketing director Louise Dickens says fans are expected to come from all over the capital to the three London stores as well as from all around Scotland to its Glasgow store. The stores could stay open until 3.45am depending on demand.

The launch will follow a concentrated marketing campaign worth more than £200,000 by MCA, which bought Geffen at the end of last year. The campaign has been rapidly put together after a final release date was confirmed by Axl Rose only two weeks ago.

As well as multiples, the campaign will focus particularly on indie retailers, with 246 small stores nationwide taking window displays.

"We don't want to leave the real hard core fans behind," says MCA marketing director Bob Fisher. "We feel we should support the indies along with the multiples."

Advertising in the rock press will be supported by ads in national newspapers. MCA is also considering a campaign on TV and cinema, adds Fisher.

Details of the campaign were still being constricted on Friday, will focus on the "value for money" offered by the two double albums, says Fisher.

Walking along London's Kensington High Street last Monday, I walked into Ken Stoklov, the Tower Records chief whose decision to slash CD prices to £10 ruffled a few feathers last week.

We got to talking about the promotion and I remarked that I'd just been invited to be interviewed by the offer, but had been unable to find anything in the Top 40 to persuade me to part with a tenner (in fact I ended up with the Moments compilation from Sire).

"I know what you mean," he said grimly. All of which puts the "recession" into a certain perspective.

It would be idiotic to suppose that the music industry could ever escape the effects of a wider economic recession, but it is undoubtedly true that the business has its own power to manipulate the size of the market by juggling release dates.

Sales may have been horrendous this summer, but it would be unfair to let Chancellor Lamont take the rap alone. At least equal blame must go to the dearth of major new releases this year.

When I left Kensington High Street last Monday, I went for a meal. It cost around £60, the equivalent of four, five even six CDs.

It's fashionable nowadays to say we're no longer in the record business, we're in the leisure industry, competing with all the demands on the public's leisure purse. But here was a concrete example and the restaurant business's gain was the record industry's loss.

Anyone foolish enough to work through August soon begins to tire of those ubiquitous words coming down the telephone line: "I'm afraid he's on holiday for the next fortnight."

On the basis that if you can't beat 'em, join 'em, I'll see you again in a couple of weeks.
Smiths and MCA in mid-price deal

WH Smith is launching 15 compilation albums in conjunction with MCA to fill what it believes is a gap in the market.

Most of the series, called Excel, will be available by the middle of September with titles covering jazz, blues, film, stage, soul, country and Sixties music.

Retailing at £4.99 for cassette and £7.99 on CD — the albums will not be available on vinyl — each will include between 14 and 16 tracks, 45% of which will be MCA catalogue.

WH Smith product manager Graham Bodd, who has been planning the series since the beginning of the year, says: "Many companies who produce compilations are geared for the European market rather than just the UK. We felt they weren't geared to our own customers and could come up with better packages."

MCA head of special projects Stefan Hellers says: "In the US there are no cross-the-board compilations. We felt this series filled the gap."

Maxwell UK music title will go across Europe

Maxwell Consumer Publications is to roll out its titles through Europe, beginning with its fortnightly, Rage. The company will use its distribution deal with DPV, a subsidiary of German publishing giant Gruner and Jahr, to take Rage into both eastern and western Europe.

The first Rage edition goes on sale in Poland, Hungary and Czechoslovakia next month. Later in the year these will be followed by translated editions, carrying local pages, in Germany and Italy.

Managing director Peter Maxwell says: "It is a lot less offensive than simply debate good taste."

This is, of course, an absolute nonsense. Island has not asked for a taste judgement and it is not the BPI's function to decide matters of aesthetics. The wider, more compelling issue in this case is censorship and freedom of speech.

We recognise, of course, that the NWA album is offensive to many. But as Music Week noted: "It is a lot less offensive than something more positive than simply debate good taste."

Marc Marot is managing director of Island Records.

New site lifts charity's costs

The new £1.85m Nordoff-Robbins Music Therapy Centre opening next month will increase the charity's costs by an extra £200,000 a year.

Running costs for the purpose-built north London facility will be £500,000 a year for the next three years. The present building costs £300,000.

Converted from an electricity power station, it will increase its students from 97 to 130 a week. "It will obviously cost more, and we need funds now to keep it going," says the charity's public relations chairman Tony Bransby.

The centre is officially opened by the Duchess of York on September 6. Converted from an electric power station, it will increase its students from 97 to 130 a week. "It will obviously cost more, and we need funds now to keep it going," Bransby adds. "What's all part of live radio."

They have hundreds of stations doing this, they're looking at it from a musical description. Besides, there is music throughout the event. It is a particularly attractive piece of programming."

Terry should be sent to Sue Terry, 200 Doyle Gardens, London NW10 3FX.

Radio 2 to air Salisbury spire appeal spectacular

Radio Two is the latest media to join the rush of publicity surrounding the Prince of Wales' Symphony For The Charity concert.

The BBC network is clearing its schedules to broadcast live the 150-minute spectacular on September 6.

Presenter Chris Stuart will commentate on the so-called "luminaire" at Salisbury Cathedral.

The event will feature Placido Domingo, Jessye Norman and Phil Collins as well as the Royal Philharmonic Orchestra.
Real World gala produces seven LPs

Seven albums and three BBC TV documentaries are the outcome of a week of world music recordings at Peter Gabriel’s Real World studios.

Over 60 artists — including Remy Ongala to Smeadert Mine, Phil Ramone O’Connor — recorded the sessions and the gala concert last week to make three one hour documentaries.

Tribute Productions and the BBC recorded the sessions and the gala concert last week to make three one hour documentaries.

Top producers, such as Rupert Hine, Phil Ramone and Karl Wallinger, were invited by Gabriel to work on the mass of recordings.

Gabriel says he intends to hold another similar event next year. Rupert Hine says the event was a welcome break from routine. “When you’re outside record companies who are obsessed by singles and reaction to radio and all the other sordid aspects of making music in the Nineties, it’s such a pleasure,” he says.

Dealers face new video certificates

Dealers will face prosecution under a plan by the British Board of Film Classification to introduce a 12 certificate for video.

The scheme would impose restrictions on many music video titles which are currently exempt from classification, according to the video distribution and retail sector.

Any retailer selling a 12 certificate video to a child under that age would be liable to a fine of up to £2,000 under the Video Recordings Act 1984, which also made age restriction certificates 15 and 18 criminally enforceable.

Bard secretary Bob Lewis says: “It is hard enough for dealers to tell the difference between 14 and 16 year olds for the 15 certificate, but who can be sure about the difference between 11 and 19?”

He says the organisation is not against certification, but that any age limit should not be criminally enforceable.

The Video Standards Council has proposed an alternative system scale based on extending the PG certificate to PG Primary and PG Secondary.

VCSC general secretary Laurie Hall says that although it has written to the BBFC with the proposals, it has not had a reply.

“It is a very worrying issue,” he says. “This will hit music particularly.”

Mike Bor, principle examiner for the BBFC, denies it has failed to consult with the video industry and is currently conducting research of its own.

Video Collection International’s In Bed With Manana, out on September 30 with a 5,000,000 marketing campaign, will carry an 18 certificate only.

The British Board of Film Classification has refused permission for another version planned for release under certificate 15.

Five more labels join the Rio stable

Five more labels have joined the new Rio independent distribution set-up.

The company, started by former Rough Trade Distribution managing director George Kampton-Howe and backed by PolyGram, has added Fire, Band Of Joy/Nighttrax, Grammied Discs, Utility and Storytime to its roster, which opened last week with the signing of Clive Selwood’s Strange Fruit label.

Razor and Receiver are also understood to be in the final stages of negotiation.

The new labels say they were attracted by the financial security and administrative stability Rio can offer through its major backing. Many were previously distributed by Rough Trade.

The new single

VAN MORRISON

"Why must I always explain?"

Available on CD, 7", 12" and MC from September 2nd

From the forthcoming double album

"Hymns To The Silence"

ORDER NOW FROM POLYGRAM TELESALES: 081-590 6088
NAME: Mervyn Winwood.
BORN: June 15, 1943, Kingstanding, Birmingham.
PARENTS: Father — a semi-professional saxophone player, worked in a factory. Mother — a singer "before we were born", then a housewife. One younger brother, Steve. "All my parents' brothers and sisters were musical, but not my cousins. Those genes fell on Steve and a bit on me."
EDUCATION: failed 11-plus at local primary school and went to Great Barr Comprehensive, "one of the first guinea-pig comprehensives". Failed GSEs.
CAREER:
1959 Left school. Had several jobs including accountant in a cement factory and as an insurance clerk. Giggled with his brother at night.
1962 Started a band with brother Steve and Spencer Davis, the Spencer Davis Group.
1964 Discovered by Chris Blackwell.
1966 Spencer Davis Group had two number ones with Keep On Running and Somebody Help Me and a number two with Gimme Some Loving.
1969 Group split. Muff recruited by Chris Blackwell to run his new agency, Island Artists. Also took on responsibilities for A&R and plugging, working with Jethro Tull, Free and Traffic. "It was a great time. I learned all about the industry then."
1973 Became Island's in-house producer.
Muff Winwood has played many roles, but now he is taking the leading part as MD of Sony's new label. By Martin Talbot

Muff Winwood can't decide whether to switch his air-conditioning on or off. "I only turn this on when I really need to," he says, leaning down to adjust the small black box by his desk for the third time in an hour. "I don't want to catch legionnaires' disease."

His preoccupation, triggered by an outbreak of the disease near Sony's Soho office two years ago, is surprising for a man who seems otherwise unflappable.

Having arrived at Winwood's fourth-floor office to discover why he is the UK record industry's best known A&R man, it is disorientating to find an executive obsessed with room temperature.

Most of the time Winwood has the calm authority of someone who has seen it all before. After 29 years in the business he is described by one of his former trainees as "possibly the most experienced A&R man in the world.

Formerly a rock star, songwriter, producer, plugger and A&R talent scout, he is now completing a full house of industry roles by launching Sony's new Soho Square label.

It hasn't taken him very far.

Winwood is still in the same fourth-floor office, surrounded by the A&R department he has headed for 13 years, and will keep a hand in the development of Prefab Sprout, Beverley Craven and Alison Moyet, artists he signed for Columbia and Epic.

Oddly, while Winwood's name has become synonymous with A&R, he is not associated with any particular success or any one big name. The most successful artist he himself has ever developed is probably Sade, although he refuses to single any one act out. "They are all important," he says.

Winwood's hallmark is consistent success, across all styles of music. There is nothing but him to link: Shakin' Stevens, Psychotic Furs, Barbara Dickson, Adam And The Ants, Beverley Craven, The Stranglers and Bros.

In each case he has refused to be drawn by pressing trends and stuck to his formula: matching artists to songs.

"He's still going up and down the M1 and coming home at 2am. No American A&R man would do that," says his former boss Maurice Oberstein, now PolyGram chairman and chief executive.

Ironically it was life on the road as bass player with The Spencer Davis Group — with his brother Steve as frontman — which prompted Winwood to quit the band after seven years in 1969.

The whole situation at the end of the Sixties — the touring, the drugs, the whole thing — was a really wearing experience," says Winwood.

The traditional sex, drugs and rock 'n' roll mixture seems to have passed him by. Winwood did chat up a fan once — he spotted her in a crowd and flew down to one of his concerts — but even she ended up as his wife. Twenty years on, Muff and Zena are still married, with a daughter Louise, 18, and son Sam, 16.

Even with the Spencer Davis Group Winwood stood out most for his organisational ability, recalls John Glover, then his road manager and now manager of Beverley Craven. "He was the business head of the band," he says. "He was the one I dealt with to sort out the flights and hotels."

When Steve went off to form Traffic, Muff was presented with his own escape route by the band's manager Chris Blackwell. He was immediately more at home as head of A&R for Blackwell's embryonic record company Island.

"I thought, 'Wow, I can still be involved in music and I can draw some salary at the same time'. At that time I had always thought A&R people were dickheads," he says, admitting there are probably artists who think the same about him.

But in Winwood's case, even the most aggrieved are polite about his approach. "If your manager suggests that his development system has left him blind to the quick hit single. And it has turned him into a tough taskmaster, according to Paul Clarke, drummer with November One, a band Winwood dropped in 1989. "We weren't allowed any slightly weak tracks on the album and that was putting us under a lot of pressure," says Clarke.

If rejecting weak product is a crime, Winwood is glad to plead guilty. And while annoying a few bands with his quest for perfection is an occupational hazard, so is the occasional missed opportunity.

Even though he produced Dire Straits' first album and is a close friend of Elton John, Winwood has never signed an act of their status himself. Mark Knopfler's band had just been snapped up by Phonogram when he met them in 1977 and, a decade earlier, he was unable to sign John to Island because of a songwriter's contract tying him to manager Dick James.

And Winwood's often praised judgement was found lacking when he first saw a band called Queen.

"I went to see them and thought they were dreadful," he admits. "Six months later I saw them supporting somebody and I just thought 'Oh, fuck'. They had moved forward quite a way."

Winwood defends his slip-ups vigorously. "You can't be perfect without making mistakes," he insists. One thing is clear, those acts which are signed by Muff Winwood stand to benefit from his almost obsessive loyalty — as long as they, too, put in the hours and the effort.

Winwood cites his determination to stick with his acts rather than corporate ties for staying with CBS/Sony for 13 years. Faltering slightly, he says: "It's like, I could never leave my children, and I couldn't do that to my acts."

While his approach engenders a similar loyalty from his A&R execs, not all have felt obliged to stick with him at Sony. Muff Winwood is littered with executives, such as PolyGram's Colin Barlow, and Warner's Annie Roseberry, who have learned their trade from Winwood.

"But he has not won an easier life with his new executive status. On call six days a week, his only relaxation is walking his two dogs — one doberman, one lurcher — a job he calls six days a week, his only relaxation is walking his two dogs — one doberman, one lurcher — a job he enjoys even if he doesn't get home to Rickmansworth until the early hours.

Winwood insists on taking his share of the dozens of unsolicited tapes which arrive every week, and each, he says, will receive his own criticism.

Now a managing director, Winwood is determined to retain his own A&R input, the strength which has in the past made him the perfect foil to the business brains of Maurice Oberstein and Paul Russell.

Oberstein's one note of criticism is to say Winwood's second new label, "too nice". Winwood says: "Of course he would say that. Obie was my boss. You have to be nice to your boss.

Winwood's name, too, has suffered from his childhood nickname Muffin after the Fifty Five Piston, suggests stubborness and he is certainly a man who will stand up for himself.

"Muff is very direct. He knows his mind," says John Reid, who as a former fellow director of Watford FC witnessed Winwood's heated arguments with the football club's former manager Graham Taylor.

Despite the new England boss's somewhat stronger personality as a soccer expert, Winwood was clearly not intimidated. There are few people, however, who know as much about the music business. Paul Russell admits his decision to promote Winwood was prompted by a fear that his A&R guru might leave to set up his own label.

But, although Winwood has regularly discussed such a project with his new boss, over the years, Russell needn't have worried. He wouldn't like to start up again now. It's a very hard business," he says.

But there is no question that Winwood is equipped to tackle his new front-line role. "Who is to say the nice guy never wins," he says.

There is even a hint of menace in his voice.
**MARKET REPORT**

### MAINSTREAM

**Albums**

Given their central role in the whole 2 Tone ska explosion, it is a momentous occasion of the best work of the Specials is long overdue. The Specials Singles goes on a long way towards remediating the situation. Among the 16 tracks here are Ghost Town, their evocation of the town where their home city of Coventry, and Nelson Mandela, a powerful and important song which has only been overtaken by events in South Africa. The Specials were special. In Holland, Arcade has issued a highly successful series of albums entitled Dance Classics. Their first two releases in a UK equivalent are rather mixed affairs, with credible cuts like Love Down (Evelyn King), Rapper’s Delight (Sugarhill Gang) and Use It Up And Wear It Out (Odyness) outside the Village People’s Y.M.C.A., Ottoman’s D.I.S.C.O. and Kelly Marie’s Feels Like I’m In Love. With extensive TV support, they’ll sell, but how well?

**HEAVY METAL**

Hein van der Ree’s new label, Disney-backed Hollywood Rec., opens its UK account with a couple of promising reissues.

The Scream are a band with something of the Metal Wedge. Two of the US power-trio’s members of Racer X, one of LA’s foremost club bands in the Eighties. Let It Scream (HR-60994-2) is a cultured rock debut, enhanced by the production of Eddie Kramer.

Cedric Sky’s solo debut is more impressive, and its well-honed rock grooves should garner a wide audience.

Released on September 17, Tesla’s new album, Psychotic Supper, should capitalise on the US band’s hugely successful Five Man Acoustical Jam LP. UK dates will raise the broad fan base. And will tap Bon Jovi’s ads and will be matched by the leading Bon Jovi’s guitar, Richie, on tour, promoted by **Kerrang!**, will benefit Byrds’-produced album.

**SINGLES**

Silent for a year-and-a-half, Motley Crue make a noisy return with Primal Scream. Hard and heavy as ever, they’ve added the most anthemic singles of the year, and, with rock’s stock rising and their Donington appearance a recent memory, this will probably be their first Top 20 hit.

Guns n’ Roses, who operate in broadly the same area, and also starred at Donington, offer Jet City Woman. Of the women of their hometown Seattle (nickname: Jet City), Brooding and tuned verse and a simple chorus should see this one move. Swedish superstars Roxette aim to continue their impressive sequence of hits with The Big L’. Oddly dated, it lacks the charm and polish of some of their earlier work, but is insidious enough to become a middling hit. After coming together for one of the most successful collaborations of the year, Jocelyn Brown and Inoginio have their separate ways. Now featuring Chyna as guest vocalist, Inoginio’s Crazy For You EP will bethouse track, less instant than Always There, but certain of Top 40 honours. Brown, meanwhile, adds to Jamestown’s She Got Soul, a bizarre rollcall of vocalists who fit the title rapped.

**DANCE**

In addition to Record Mirror Update’s reviews, also out now are Underground Resistance Riot EP (UR UR-010), last year’s No. 1 track with the 125.9bpm Riot, 124.3bpm Pan, 126.4bpm Rager and 124.8bpm Arena. A separate EP; The Noise Engineer Lets Go (Strictly Underground STUR 007, 124.8bpm) is, regardless of merit, a chart cert. Andrew Martin

**CLASSICAL**

Virgin makes its long-awaited entry into the booming budget market with its Virgo title. The first release of 20 titles, all new recordings, features a New York Philharmonic under Sir Simon Rattle; the BBC Symphony Orchestra, conducted by Richard for…

**REISSUES**

The name of the game for reissue companies is to develop a wide repertoire base. Over the past couple of months Charly has dispensed a wave of British R&B bands to the most experimental of its fouraines, from Dave Bartholomew’s In The Alley (Charly 272) for completists only. With an ar…

**PICTURE OF THE WEEK**

BROTHERS IN RHYTHM: Soulforce (Gayside B’Way). Another dance hit that got lost on the starting blocks when first released, this authentically Italo-styled effort from DMC’s Dave Seaman and Steve Anderson refused to lie down, and is deservedly released to become a smash. Moving Over To King, Jay’s Blues (CD Chary 270) features all’; Jimmy Witherspoon’s King recordings of the early sixties, including its hit Dave Bartholomew’s In The Alley (Charly 272) is for completists only. With an ar…

**PICTURE OF THE WEEK**

THE RED BIRD STORY (CD Chary 296-4). Leaning heavily on its experience with Sun, Charly has put out virtually all of the 100 or so albums on the four CDs. The set is a fine collection.

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*Alan Jones*
**CHART FOCUS**

**Bryan Adams' single, (Everything I Do) I Do It For You, continues to out-distance its rivals by a considerable margin, even on its eighth week in pole position. With sales now well past 500,000, it stands a very real chance of becoming the first million selling single since Jennifer Rush's The Power Of Love in 1985.**

The challenges from Right Said Fred and PM Dawn now defeated, the next threat to Adams comes from Prince, whose Get Off is the week's highest debutant at number five. History is against Prince — he has never had a number one in 26 previous appearances on the chart. But Get Off is on his second single ever to enter the chart. In the Top 10 — Batdance single ever to enter the chart. But the entry of the track at number 17 a fortnight ago, When it entered the chart at number 17 a fortnight ago, Guaranteed looked like becoming a Top 10 smash for Level 42 but it immediately went into decline, and dips precipitously this week from number 20 to number 43. Remarkably, it's the only record on the singles chart on the RCA label which in more than a decade's sales, has never accounted for anything near the Top 10 singles. As the effects of Pavarotti's Hyde Park concert fade, he loses leadership of the album chart to the original cast recording of Joseph And The Amazing Technicolor Dreamcoat, as performed by Andrew Lloyd Webber's London cast. Dreamcoat is the only third stage cast recording ever to top the album chart, following 1987's The Phantom Of The Opera and 1989's Aspects Of Love. All three feature the music of Andrew Lloyd Webber.

Meanwhile, packed cinemas have helped Brave Fiedel's The Terminator to become a Top 10 track. The bootlegging has been to force Columbia to bring forward the release of Lift Every Voice from the APU, which has previously threatened to bring to the BBC's Anti Piracy Unit in London after 500 copies of a major label's unreleased track across Europe, retail sales banned by Seagram's Anti Piracy Unit in London after 500 copies of a major label's unreleased track across Europe, retail sales banned by Seagram's Anti Piracy Unit in London after 500 copies of a major label's unreleased track across Europe. The entry of the track at number 17 a fortnight ago, When it entered the chart at number 17 a fortnight ago, Guaranteed looked like becoming a Top 10 smash for Level 42 but it immediately went into decline, and dips precipitously this week from number 20 to number 43. Remarkably, it's the only record on the singles chart on the RCA label which in more than a decade's sales, has never accounted for anything near the Top 10 singles. As the effects of Pavarotti's Hyde Park concert fade, he loses leadership of the album chart to the original cast recording of Joseph And The Amazing Technicolor Dreamcoat, as performed by Andrew Lloyd Webber's London cast. Dreamcoat is the only third stage cast recording ever to top the album chart, following 1987's The Phantom Of The Opera and 1989's Aspects Of Love. All three feature the music of Andrew Lloyd Webber.

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Ripley, marketing manager of dance for both Columbia and Epic. “It is our task to create demand for our artists.” The immediate effect of the bootlegging has been to force Columbia to bring forward the release of Lift Every Voice from January to October. But Sony Music's official backing for an APU crackdown on 12-inch piracy by monitoring retail sales masks a more complex relationship between record companies and bootleggers. Pirated versions have given bootleggers a leg up. The Young Disciples' Apparently Nothin' Bopped when released, was deleted, but the bootleg was a success. And the re-release on Talkin' Loud was a success. And the re-release on Talkin' Loud became a Top 10 track. Some record companies have tried to tempt the bootleggers in out of the cold. “My policy is to invite them to bring us their cassettes in,” says Ripley. “If they're good, we'll license them and pay for it.” But with the scale of 12-inch piracy escalating, record companies are now looking to get tough with a practice which they feel is getting beyond their control. Specialist retailers will soon receive a warning letter from the APU, which has previously concentrated on getting co-operation from pressing plants. Columbia on both sides of the Atlantic has invested a great deal in Mass Order. By upsetting the carefully laid marketing plans of a major through trying to cash in on a lucrative new market, the bootleggers may have bitten off more than they can chew.

**ANALYSIS**

Boothlegging of 12-inch white label dance singles is moving up a gear with pirates producing copies of a major label's unreleased track across Europe. A pirate operation was broken up by the APU, the bootleggers — who had never produced anything near the Top 10 singles. As the effects of Pavarotti's Hyde Park concert fade, he loses leadership of the album chart to the original cast recording of Joseph And The Amazing Technicolor Dreamcoat, as performed by Andrew Lloyd Webber's London cast. Dreamcoat is the only third stage cast recording ever to top the album chart, following 1987's The Phantom Of The Opera and 1989's Aspects Of Love. All three feature the music of Andrew Lloyd Webber.

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## NEW RELEASES: ALBUMS HIGHLIGHTS

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<th>TITLE</th>
<th>CAT.</th>
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<th>DISTRIBUTOR</th>
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<td><strong>AC/DC</strong></td>
<td><strong>BAD</strong></td>
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<td><strong>ADAM &amp; THE ANTS</strong></td>
<td><strong>AFTERSHOCK</strong></td>
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<td><strong>ADAM LAMBERT</strong></td>
<td><strong>AMERICAN IDOL SEASON 8</strong></td>
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<td><strong>ADAM LYKE</strong></td>
<td><strong>ADAM LYKE SINGING</strong></td>
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<td><strong>ADRIAN LARSON</strong></td>
<td><strong>ADRIAN LARSON</strong></td>
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<td><strong>ADVANCEMENT</strong></td>
<td><strong>THE DREAM TRAIN PROFIL</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
<td><strong>PROVOCATION FOR AUDIOPHILE AND JUSTICE FOR MUSIC NATURE WOULD BE SPRING</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
<td><strong>ANYTHING CAN HAPPEN</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
<td><strong>STOP THE WAR</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
<td><strong>THE SHOVEL AND THE STONE</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
<td><strong>WRESTLING WITH THE DEVIL</strong></td>
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<td><strong>AGNOSTIC FRONT</strong></td>
<td><strong>YOU CAN'T HANDLE THE TRUTH</strong></td>
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</table>
The Saint, Randall & Hopkirk (Deceased), Supercar and A Sharp Intake of Breath will be released on September 30th, 1991.


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<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Producer/Label</th>
<th>UK Chart Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Everything I Do I Do It For You</td>
<td>Bryan Adams (Lambert/MCA/recorded/Zomba)</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>I'll Be Back</td>
<td>Level 4 feat. John &amp; mushrooms (CC)</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Unlikely Love - Cow Me Be One</td>
<td>Jami Love &amp; the Cow (Vereor/EMI)</td>
<td>26</td>
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<tr>
<td>4</td>
<td>Get Off</td>
<td>Prince &amp; the New Power Generation (Prince/New Power Generation/WC)</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>Why?</td>
<td>20th Century Boy (London/EMI)</td>
<td>32</td>
</tr>
<tr>
<td>6</td>
<td>Love - Love</td>
<td>20th Century Boy (London/EMI)</td>
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<tr>
<td>7</td>
<td>Sunshiny on a Rainy Day</td>
<td>M8/Magical Magpie 14/13 (EMI)</td>
<td>40</td>
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<tr>
<td>8</td>
<td>Love, You Will Be Mine</td>
<td>Martika (Parloa/W3)</td>
<td>20</td>
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<tr>
<td>9</td>
<td>I Stand by Love</td>
<td>20th Century Man (Columbia)</td>
<td>32</td>
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<td>10</td>
<td>Summer Love</td>
<td>Just J &amp; the Fresh Prince (Harmony/Various)</td>
<td>40</td>
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<td>11</td>
<td>Move Any Mountain</td>
<td>Don't Ask/Def Jam (Veit/Smith/Virgin/EMI)</td>
<td>40</td>
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<tr>
<td>12</td>
<td>Cold, Cold Heart</td>
<td>Mint Ure (Virgin Wood)</td>
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<td>13</td>
<td>Satisfaction</td>
<td>Vanessa Williams (Atlantic)</td>
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<td>14</td>
<td>Just Another Dream</td>
<td>Cathy Dennis (Baron/Danny D/EIM)</td>
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<td>15</td>
<td>Enter Sandman</td>
<td>The Baseballs (Virgin)</td>
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<tr>
<td>16</td>
<td>Hold On</td>
<td>Beverley Craven (Summers/Sweet/CWC/WC)</td>
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<tr>
<td>17</td>
<td>Bang</td>
<td>B:5:2 (Polydor)</td>
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<tr>
<td>18</td>
<td>Jump to the Beat</td>
<td>Dami Nunez (Adams/French/West/CWC/WC)</td>
<td>15</td>
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<tr>
<td>19</td>
<td>Fee So High</td>
<td>D.J. Radio/EMI</td>
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<tr>
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<td>Long Hot Summer Night</td>
<td>J.T. Taylor (The Funky Ginger/Grass/EMI)</td>
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<td>Ge Street (Geet/Sweet/454/C/WC)</td>
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<td>Make You Mine</td>
<td>Paula Abdul (Sire/EIM)</td>
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<td>24</td>
<td>Made in Two Minutes</td>
<td>Optimus Dance/SPK/SPK</td>
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<td>25</td>
<td>Without You (One and One)</td>
<td>Linda Lavin (Decca/Rondell/CWC/WC)</td>
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<td>26</td>
<td>Star Sign</td>
<td>Teenage Fan (RCA/Sweet/Sweet/C/WC)</td>
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<td>27</td>
<td>Black Meaning Good</td>
<td>Michael McDonald (Relent/Michael MC/Fiction)</td>
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<td>28</td>
<td>It's On/End Rush</td>
<td>Power Up (Power Up)</td>
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<td>29</td>
<td>Republican Party Reptile (EP)</td>
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As used by Top Of The Pops and Radio One
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<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week-Ending 30th June 1991</th>
<th>Change</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Everything I Do&quot; I DO IT FOR YOU</td>
<td>Bryan Adams</td>
<td>A&amp;M</td>
<td>50</td>
<td>1</td>
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<tr>
<td>2</td>
<td>&quot;Living On Your Love&quot;</td>
<td>Bryan Adams</td>
<td>A&amp;M</td>
<td>17</td>
<td>7</td>
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<td>3</td>
<td>&quot;Under the Bridge&quot;</td>
<td>2 Unlimited</td>
<td>A&amp;M</td>
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<td>4</td>
<td>&quot;Karma&quot;</td>
<td>Roger Sanchez</td>
<td>Virgin</td>
<td>12</td>
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<tr>
<td>5</td>
<td>&quot;Come With Me Now&quot;</td>
<td>Whitney Houston</td>
<td>Arista</td>
<td>9</td>
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<td>6</td>
<td>&quot;Somebody To Love&quot;</td>
<td>The Pretenders</td>
<td>MCA</td>
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<td>&quot;Can't Hold Back&quot;</td>
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<td>JoshuaRadford</td>
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<td>9</td>
<td>&quot;Just Like Heaven&quot;</td>
<td>The Rolling Stones</td>
<td>Capitol</td>
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<td>10</td>
<td>&quot;How Can I Make You Feel Good&quot;</td>
<td>Stevie Wonder</td>
<td>Warner Bros.</td>
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<td>&quot;All Shook Up&quot;</td>
<td>The Beatles</td>
<td>Parlophone</td>
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**US Top 30 Albums**

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<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Metallica</td>
<td>Metallica</td>
<td>Elektra</td>
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<tr>
<td>2</td>
<td>Unforgivable</td>
<td>Natalie Cole</td>
<td>Elektra</td>
<td>2</td>
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<tr>
<td>3</td>
<td>C &amp; M B.</td>
<td>Coolio</td>
<td>Capitol</td>
<td>3</td>
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<tr>
<td>4</td>
<td>The Man With the Horn</td>
<td>DJ Jazzy Jeff &amp; Fresh Prince</td>
<td>Capitol</td>
<td>4</td>
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<tr>
<td>5</td>
<td>Goodnight Day</td>
<td>Scorpions</td>
<td>MCA</td>
<td>5</td>
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<tr>
<td>6</td>
<td>The Promise of a New Day</td>
<td>Paula Abdul</td>
<td>Jive</td>
<td>6</td>
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<tr>
<td>7</td>
<td>I've Got the Music of the Heart</td>
<td>Amy Grant</td>
<td>Columbia</td>
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<td>8</td>
<td>The Very Best of the KLF</td>
<td>The KLF</td>
<td>Epic</td>
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<td>9</td>
<td>Breakin' Out No More</td>
<td>Boyz II Men</td>
<td>Def Jam</td>
<td>9</td>
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<td>10</td>
<td>Forever</td>
<td>Whitney Houston</td>
<td>Arista</td>
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Music Week 31st August 1991

MUSIC WEEK 31 AUGUST 1991
DANCIN' IN THE HIGH ST

BY ALAN JONES

H igh new chart entries last week for first-time hitmakers The Prodigy and Oceanic prove that dance music continues at an historically high level of sales. Preliminary research on the successes of 1991 suggest that the 33% singles market share that dance music claimed last year could be shattered again. In a constantly shrinking singles market (BPI figures for the 12 months ending June 1991 are the lowest since 1973), the one growth area is dance music — and, given that dance records sell disproportionately well in extended (12-inch and CD) formats, they account for an even higher percentage of singles-generated income. It’s somewhat surprising, therefore, to find that a dance act with a recent major hit to its credit is currently without a label, but Tricky Disco are label-shopping after parting with Sheffield-based Warp. The duo scored a number 14 hit last year with their self-titled debut single. Their recent second single, the hardcore rave anthem ‘Housefly’ was a less spectacular success, limping to number 55.

THE PRODIGY

Although recently overshadowed by Manchester, Liverpool still manages to throw up more success stories than your average city. Only last week, a trio of scallies called Oceanic made a dramatic chart debut at number 21. Waiting in the wings are Raw UnLtd, a trio comprising vocalist Nathalie Loates, drummer/keyboards player Stuart Kershaw and Lloyd Massett, bass and keyboards. Formed in August 1988, Raw UnLtd’s current single ‘In My Heart’, a recent club chart entry, is a curious hybrid, a mutant reggae/rap track built on top of a sample from Jean Knight’s soul classic ‘Mr. Big Stuff’. Lloyd says: “It's just one aspect of what we are about musically. We chose our name to reflect that our music is raw, and our influences are unlimited.”

With a six-album deal with Ten Records under their belt, it’s safe to assume that we’re going to hear a lot more of Raw UnLtd, and that whatever they do, they’re going to be harder than most to pigeonhole.

RAW UNLTD

- THE PRODIGY

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BY ALAN JONES

ROCKERS’ RECKLESS RUSH

Bryan Adams’ new album, ‘Waking Up The Neighbours’, has been delayed until September 23. The album, his first since 1987’s ‘Into The Fire’, includes 15 new tracks, including the current chart topper ‘(Everything I Do) I Do It For You’ and the follow-up single ‘Can’t Stop This Thing We’ve Started’, now set for release on September 2.

In the absence of a new album by Adams, new fans have caused a notable upsurge in demand for his back catalogue, most notably his 1985 album ‘Reckless’, in steadily climbing for weeks. With over 600,000 copies already sold, it reached the Top 30 again last week for the first time in more than five years. It has now spent over 100 weeks in the chart.

In some respects the continuing success of the album is surprising, even though it houses the hits ‘Run To You’, ‘Summer Of 69’ and ‘It’s Only Love’. But it is surprising only because half of its sales are on cassette, at full price, while it is also available on a mid-price doubleplay cassette — trade price just 37p more — with ‘Into The Fire’, which contains a further trio of hits — ‘Heat Of The Night’, ‘Hearts On Fire’ and ‘Victim Of Love’.

Despite this, the doubleplay cassette is only selling one copy for every three of the ‘Reckless’ cassette.

The voice is familiar, but the name J.T. Taylor may not ring too many bells. Yet in the Eighties, ‘JT’ — so called because there’s another well-known James Taylor — was vocalist with Kool & The Gang on more than 20 hits, including ‘Celebration’, ‘Get Down On It’, ‘Joanna’ and ‘Cherish’.

He left the group five years ago. His solo career got off to a false start when his US album ‘Master Of The Game’ failed to get released here. But ‘Long Hot Summer Night’, the first single from his second solo album, is already climbing the UK chart, and the odds are that the album, ‘Feel The Need’, will soon follow its lead.

‘la vie en rose’ presents miquel brown ‘so many men, so little time’ taken from the forthcoming album ‘la vie en rose’ presents volume 1 released on 26th august 1991 via bmg distribution available on 7” 12” straight mix 12” saint & sinner mix cassette cd/6mixes

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MUSIC WEEK 31 AUGUST 1991
SO YOU THINK YOU KNOW WHAT'S IN THE CHARTS?

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

The answer is in

CHARTS PLUS

A musicweek Publication

Includes:

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

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For the music industry, new artists, music publishers, record companies, bookers, music agents, financial institutions, the people you need to know, Midem is the industry forum for meetings, business introductions and deals. Where the facts speak for themselves - 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

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Midem proves Midem's unchallenged success and continued usefulness. The figures speak for themselves: 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

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THEORY OF THE BRAND NEW HEAVIES

There have been some superb reissues receiving belated recognition this year, and the latest could be The Brand New Heavies' 'Never Stop'. Originated by the K Collective — a BNH spin-off project featuring drummer/keyboardist/vocalist Jan Kincaid and bassist Andrew Levy — this cool, yet devilishly funky, declaration of love has been re-recorded with American soulstress N'Dea Davenport. "It was a challenge, having a new set of tools to work with," explains Jan. "Never Stop" — also in a David Morales remix — seems to be the first evidence of a shift away from the band's vintage funk trademark towards more contemporary grooves. Work will soon commence on a new LP. "But it'll be a natural progression, rather than a complete change," declares Jan. "We're not going to start playing country and western music."

Davydd Chong

Sobrina Johnston's loss is everyone else's gain. Having failed to be a backing singer with The Rolling Stones, Sabrina Johnston has ended up recording what could become a disco classic. Simply called 'Peace', it was written and produced by Johnston with help from her husband Ken. Johnston has been a session singer for many years, but 'Peace' is her first solo recording. Originally appearing several months ago on the independent NY-based JBR label, it has been licensed by East West and expertly remixed by those Brothers in Rhythm, Steve Anderson and Dave Seaman. They have given it a piano, strings and organ-driven sound that is every bit as wild, energetic, glorious and uplifting as the vocals. Johnston says she wrote the song during the Gulf war. "I wanted to create something positive," she says.

Andy Beever

Nightlife 10

1 (1) I'M ATTRACTED TO YOU Cookie Watkins (Urban 12"
2 (4) EVERYBODY'S FREE Rozalla (Pulse 12"
3 (10) MOVE TO THE MUSIC Monica DeLux (CT Records 12"
4 (2) GETT OFF Prince (Paisley Park 12"
5 (NEW) SUCH A FEELING Bizarre Inc (Vinyl Solution 12"
6 (6) HOLD ON Pride + Politix (Atlantic 12"
7 (NEW) PEACE IN THE VALLEY Sabrina Johnston (East West 12"
8 (8) RIDE ON THE... Little Louie & Marc Anthony (Atlantic 12"
9 (9) DO WHAT YOU FEEL Joey Negro (Republic 12"
10 (10) IF YOU WANT ME Yummy (House Records 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 rep ICMI.

SABINA JOHNSTON

Mick Jagger's loss is everyone else's gain. Having failed the audition to be a backing singer with The Rolling Stones, Sabrina Johnston has ended up recording what could become a disco classic. Simply called 'Peace', it was written and produced by Johnston with help from her husband Ken.

Johnston has been a session singer for many years, but 'Peace' is her first solo recording. Originally appearing several months ago on the independent NY-based JBR label, it has been licensed by East West and expertly remixed by those Brothers in Rhythm, Steve Anderson and Dave Seaman. They have given it a piano, strings and organ-driven sound that is every bit as wild, energetic, glorious and uplifting as the vocals. Johnston says she wrote the song during the Gulf war. "I wanted to create something positive," she says.
My mum wasn't too keen when it came to the music industry. It was like 'oh no, she's going to get into drugs'!

From singing over records at Zambian fashion shows, nightclubs and restaurants at the age of 13 to performing with a band in Zimbabwe, Rozalla's determination to sing was too great to be waylaid by parental misgivings. Furthering her career in the UK with a third single, the pulsating, anthemic 'Everybody's Free To Feel Good', it seems she's well ahead of what she left behind in Africa.

"Acid parties are happening in Zimbabwe at the moment," she laughs. "I went to one at a friend's house and it was dreadful!"

Rozalla has just shaken off the exhausting schedule of her tour, a five-month slog around the clubs of England and Scotland. One night she performed seven PAs at different clubs. Surely there must be an easier way to earn a living?

"Well, I once wanted to be an air hostess as well," says Rozalla. "But if neither of the two worked out then I'd have been a nun!"

Judging by 'Everybody's Free To Feel Good', she made the right decision.

Davydd Chong

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**Cool Cuts**

1. **EVERYBODY'S FREE Rozalla** *Pulse 8*
2. **TWO MEN AND A BABY ARE YOU?** *Chicago* *White Label*
3. **SUCH A FEELING** *Bizarre Inc* *Vinyl Solution*
4. **SHE'S NOT SPOILIN'** *Juxtaposition* *A&M*
5. **DO YOU FEEL** *Joey Negro* *Republic*
6. **RHYTHM OF THE NIGHT** *Talkin' Loud*
7. **BOULEVARD OF BROKEN DREAMS** *The Beatmasters* *Rhythm King*
8. **LOVE GREED** *Catchy Piano Break* *D-Zone*
9. **DR. FOUNTAIN'S BOMBAST BEBOP** *Ma, D & Coco* *Brute*
10. **SISTER SOUL & MR. BEAT** *Beat 4 Beat* *Desire*
11. **COME INSIDE FEEDBACK MAX** *J. & The Thompson Twins* *White Label*
12. **VAMP OUTLANDER** *Outer Rhythm*
13. **LOOKING FOR LOVE** *Pink* *US Atlantic*
14. **I WANT YOU (FOREVER)** *Carl Cox* *Perfecto*
15. **JAM HOT** *Johnny Dynele* *US Atlantic*
16. **SONIC CYCLOID** *Euphoria* *Network*
17. **THE BEST OF THE MIDLANDS** *Zodiac Youth* *Urban*
18. **I'M ATTRACTION TO YOU** *Cookie Watkins* *Wow*
19. **FAST FORWARD THE FUTURE** *Zodiac Youth* *Wow*

---

Phone now to hear the hot dance tracks

**Cool Cuts Clubline**

0898 334334

Pays excerpts from the No.1 and new entries to the Cool Cuts Chart.

34p per minute cheap rate, 45p all other times. Original Artists, MWR Box 174, Brighton.

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**ELECTROFEAR**

BEASTMIX • SHESIJO MIX • DOGMIX • OUT NEXT WEEK

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**NATION**

12.

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**DEO**

MIDEM PolyGram Video

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**MIDEM**

A worldwide success. The figures speak for themselves: 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries. It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.
BUG KANN & THE PLASTIC JAM featuring Patti Low & Doogie Bug 'Made In Two Minutes' (Optimum Dance Records)

RAW UNLTD. 'In My Heart' (Ten Records TENX 370)

BUG KANN & THE PLASTIC JAM, featuring Patti Low & Doogie Bug, have made a two-minute instrumental piece. The track is titled 'In My Heart' and is available through Ten Records.

DEEP CHARGE 'Depth Charge vs Silver Fox' (Silver Fox Records/Vinyl Solution FOX 001, via Southern)

E-ZEE POSSEE featuring Tara Newley 'Breathing Is E-Zee' (More Protein PROT 12-12, via Virgin)

Joan Collins and Anthony Newley's daughter, also known as her father's daughter, released a new album titled 'Breathing Is E-Zee'. The album features a range of songs and is available through More Protein Records.

THE BEGINNING 'Love I Love' (Hyphen Vision BF06 02, via 081-423 5143)

On Mars, the record label released a new album titled 'Love I Love'. The album features a range of tracks and is available through Hyphen Vision Records.

RED SHIFT 'Showdown' (Pro One Records PHONE 37, via Total/BMG)

With a song like this, it's hard to imagine a more fitting title. The album features a range of tracks and is available through Total/BMG Records.

V & T J ORIGINAL MIX

MARTASM 'I Believer' by Franky & Cappella (Mute Records 44666,2)

In the world of music, the figure speaks for themselves. The figures speak for themselves. It takes only 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries. It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.
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HAPPY (HURLEY'S HAPP
IVORY (AKA BLOCKBUSTER) Skin U
ING JAM NAMED
SHE GOT SOUL (THE HARRY MIX) Jamestown fca
RUNNING BACK TO YOU (DN A 12") Vanessa W,
FLY GIRL (BRIXTON BASS 12" MIX) Queen Latifah
LET THERE BE LOVE (DEE LOVE 12' MIX) Arthu.
WE GONNA GET (EXTENDED MIX) R A F
DIRECT ME (UNDERGROUND RESISTANCE
GET THE BIG BASS (PUNCH MIX) Bass Bumpers fe
ALRIGHT (SASH A REMIX) Urban So
W BRIDGE OVER TROUBLED WA
UNITY (USA MIX) U i
GET SERIOUS (BASEMENT BOYS
SOMEBODY (CHEATIN* MIX) I l.ghefGround
COME WITH ME (NAKED DANCE MIX) 808 Stale
HEAVY MIX) 808 Stale
VAMP (THE ORIGINAL MIX) Outlar

EVERYONE LOVES THIS TUNE. OOH YIPEE ITS OUT AT LAST!
COURTESY OF THE DECONSTRUCTION SUMMER COLLECTION.
## Top 30 Video

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Tite</th>
<th>Category/Running time</th>
<th>Label</th>
<th>Cat. No.</th>
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<tr>
<td>1</td>
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<td>Compilation/1 hr 38 min</td>
<td>Compilations</td>
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<td>THE CURE: Live</td>
<td>Compilation/l hr 35 min</td>
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<td>3</td>
<td>MADONNA: The Immaculate Collection</td>
<td>Compilation/l hr 35 min</td>
<td>Compilations</td>
<td>0835803</td>
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<tr>
<td>4</td>
<td>ALICE COOPER: Prime Cuts</td>
<td>Compilation/1 hr 34 min</td>
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<td>Compilation/l hr 42 min</td>
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<td>6</td>
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<td>Compilation/l hr 28 min</td>
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<tr>
<td>7</td>
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## Keep in Touch at Midem!

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

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only love can break your heart & make you fly

TWELVE INCH

## Top 75 Artist Albums

**The Official Music Week Chart**

**31 August 1991**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title/Producer</th>
<th>Label/Cassette (Distributor)</th>
<th>Weekend Sales</th>
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<td><strong>1</strong></td>
<td>JOSEPH AND THE AMAZING TECHNICOLOR</td>
<td>Real World/31360</td>
<td><strong>325</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>LOVE HURTS</td>
<td>Geffen GEF 1347 (BMG)</td>
<td><strong>227</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>ESSENTIAL PAVAROTTI II</td>
<td>RCA 3468549 BMG</td>
<td><strong>195</strong></td>
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<tr>
<td><strong>4</strong></td>
<td>OUT OF TIME</td>
<td>Warner Bros 934 410-1</td>
<td><strong>166</strong></td>
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<tr>
<td><strong>5</strong></td>
<td>METALLICA</td>
<td>Vertigo S18687</td>
<td><strong>152</strong></td>
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<td><strong>6</strong></td>
<td>SEAL</td>
<td>ZTT ZTT 1C 1</td>
<td><strong>129</strong></td>
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<td><strong>7</strong></td>
<td>BEVERLY CRAVEN</td>
<td>EMI EMI 16359</td>
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<td>C.M.B.</td>
<td>Giant WX 452</td>
<td><strong>86</strong></td>
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<td>SELLLOVE HODGUMS (Blue Rose)</td>
<td>Columbia 4671845</td>
<td><strong>74</strong></td>
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<td><strong>70</strong></td>
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<td>SUGAR TAX</td>
<td>PolyGram 994364</td>
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<td>TIME, LOVE &amp; TENDERNESS</td>
<td>Columbia 4671840</td>
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<td>NOW YOU MAKE ME WANT TO DANCE</td>
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<td>SAT OUT OF HELL III</td>
<td>Cleveland 5044322</td>
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<td>GREAT HITS 1977-1990</td>
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<td>GOD ALIVE</td>
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<td>ROAD TO FREEDOM</td>
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<td>PURPLE RAINBOWS</td>
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<td>APPETITE FOR DESTRUCTION</td>
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<td>SPARTACUS</td>
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<td><strong>55</strong></td>
<td>THE ESSENTIAL PAVAROTTI</td>
<td>RCA 3468549 BMG</td>
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## Top 20 Compilations

**31 August 1991**

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<th>Title</th>
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<td>Sony/EMI</td>
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<td>A&amp;M (BMG)</td>
<td>PROTY 84594/84594/84594</td>
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<td>Columbia</td>
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<td>Columbia</td>
<td>M OOC 16/M OOC 16/M OOC 16</td>
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<td>Sony/EMI</td>
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<td>Arcade</td>
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</table>

## Artists A-Z

- AEROSMITH
- ABBA
- BATMANS
- BRUCE SPRINGSTEEN
- COLDPLAY
- DAFT PUNK
- DIRE STUffes
- ELVIS PRESLEY
- FOO FIGHTERS
- GARY NUMAN
- GENESIS
- GEORGE MICHAEL
- GEORGE MICHAEL
- GLENN MORGAN
- GUNS N' ROSES
- J |
# NEW RELEASES


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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>CAT NO</th>
<th>SINGLES</th>
<th>HIGHLIGHTS</th>
<th>CHART PLACEMENT</th>
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<td><strong>ABBA</strong></td>
<td><em>Can't Stop Me Now</em></td>
<td>Rainbow</td>
<td>18 540</td>
<td><strong>NEW RELEASE</strong></td>
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<td><strong>Bananarama</strong></td>
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<td>Virgin</td>
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<td><strong>Bee Gees</strong></td>
<td><em>How Deep Is Your Love</em></td>
<td>Black</td>
<td>12 234</td>
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<td><strong>Boy George</strong></td>
<td><em>The Way You Make Me Feel</em></td>
<td>EMI</td>
<td>15 678</td>
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<td><strong>Culture Club</strong></td>
<td><em>Do You Really Want To Hurt Me?</em></td>
<td>RCA</td>
<td>16 789</td>
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<td><strong>Eurythmics</strong></td>
<td><em>Here Comes The Rain Again</em></td>
<td>Mute</td>
<td>17 987</td>
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<td><strong>George Michael</strong></td>
<td><em>Faith</em></td>
<td>Epic</td>
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<td><strong>Guns N' Roses</strong></td>
<td><em>Sweet Child O' Mine</em></td>
<td>Geffen</td>
<td>19 101</td>
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<td><strong>Madonna</strong></td>
<td><em>Like A Virgin</em></td>
<td>Sire</td>
<td>20 203</td>
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<td><strong>Prince</strong></td>
<td><em>When Doves Cry</em></td>
<td>Warner Bros.</td>
<td>21 345</td>
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<td><strong>The Smiths</strong></td>
<td><em>This Charming Man</em></td>
<td>Rough Trade</td>
<td>22 456</td>
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# SINGLES

## ARTIST A/B SIDE | LABEL NO. | SINGLES | HIGHLIGHTS | CHART PRIVATE | COMMENT

| **ABBA** | **A side** | **B side** | | | |
| **Bananarama** | **A side** | **B side** | | | |
| **Bee Gees** | **A side** | **B side** | | | |
| **Boy George** | **A side** | **B side** | | | |
| **Culture Club** | **A side** | **B side** | | | |
| **Eurythmics** | **A side** | **B side** | | | |
| **George Michael** | **A side** | **B side** | | | |
| **Guns N' Roses** | **A side** | **B side** | | | |
| **Madonna** | **A side** | **B side** | | | |
| **Prince** | **A side** | **B side** | | | |
| **The Smiths** | **A side** | **B side** | | | |

## ARTIST A/B SIDE | LABEL NO. | SINGLES | CHART PRIVATE | COMMENT

| **ABBA** | **A side** | **B side** | | |
| **Bananarama** | **A side** | **B side** | | |
| **Bee Gees** | **A side** | **B side** | | |
| **Boy George** | **A side** | **B side** | | |
| **Culture Club** | **A side** | **B side** | | |
| **Eurythmics** | **A side** | **B side** | | |
| **George Michael** | **A side** | **B side** | | |
| **Guns N' Roses** | **A side** | **B side** | | |
| **Madonna** | **A side** | **B side** | | |
| **Prince** | **A side** | **B side** | | |
| **The Smiths** | **A side** | **B side** | | |

## ARTIST A/B SIDE | LABEL NO. | CHART PRIVATE | COMMENT

| **ABBA** | **A side** | | |
| **Bananarama** | **A side** | | |
| **Bee Gees** | **A side** | | |
| **Boy George** | **A side** | | |
| **Culture Club** | **A side** | | |
| **Eurythmics** | **A side** | | |
| **George Michael** | **A side** | | |
| **Guns N' Roses** | **A side** | | |
| **Madonna** | **A side** | | |
| **Prince** | **A side** | | |
| **The Smiths** | **A side** | | |
### Top 60 Dance Singles

**Label**: The Official Music Week Chart

**Date**: 31 August 1991

#### Top 10 Dance Albums

<table>
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<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label/PIE (Distribution)</th>
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<tr>
<td>1</td>
<td>ROAD TO FREEDOM</td>
<td>Young Donnelly</td>
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<td>GET OFF</td>
<td>Prince &amp; The NPG</td>
<td>Paisley Park (USA) 003188</td>
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<td>3</td>
<td>FEEL THE NEED</td>
<td>JT Taylor</td>
<td>MCA MCA1034/MACAC1034     (BMG)</td>
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<td>4</td>
<td>BEYOND THE MIX</td>
<td>Frankie Knuckles</td>
<td>Virgin America VUSLP39VUSMC (BMG)</td>
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<td>5</td>
<td>THE COMFORT ZONE</td>
<td>Vanessa Williams</td>
<td>Wing/Mercury (USA) 8435221</td>
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<td>6</td>
<td>S.M.B.</td>
<td>Color Me Badd</td>
<td>Giant W 415WX/425C        (WI)</td>
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<td>7</td>
<td>DREAM ABOUT YOU</td>
<td>Dr. Dre</td>
<td>Smash (USA) 8727919/10</td>
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<td>BOY'Z N THE HOOD (OST)</td>
<td>Various</td>
<td>Various</td>
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<td>PEACEFUL JOURNEY</td>
<td>Heavenly D &amp; The Boys</td>
<td>MCA MCA 1029X/MAKC 1029X (BMG)</td>
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<td>Rebel MC</td>
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**Reggae Disco Chart**

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<td>1</td>
<td>THE WAY YOU LOVE ME</td>
<td>D-Flex, Gajna Ash</td>
<td>Shock STU 005</td>
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<td>2</td>
<td>SOMEBODY</td>
<td>Capleton</td>
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<td>WORK IT</td>
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<td>White Label KAS-6</td>
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<td>HUG ME UP</td>
<td>Frappo &amp; Ranky</td>
<td>Chrysalis RY 60</td>
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<td>5</td>
<td>WAIT AWAY FROM LOVE</td>
<td>Willi &amp; Tony Anthony</td>
<td>Joe's GID 0904</td>
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<td>6</td>
<td>THE MORNING AFTER</td>
<td>Anthony King</td>
<td>Prodigy PSP 019</td>
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<td>7</td>
<td>EMPTINESS INSIDE</td>
<td>Siraj Henderson</td>
<td>Chrysalis RY 59</td>
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<td>MERCILESS BAD BOY</td>
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<td>YOU COULD A DEAL</td>
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**Reggae Album Chart**

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<td>ALL 4 LOVE</td>
<td>Color Me Badd</td>
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<td>Nightmares On Wax</td>
<td>Warp WAP 15 (PM)</td>
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<td>Marks Mark &amp; The Funky Bunch</td>
<td>Interscope A 8764T (W)</td>
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<td>4</td>
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<td>Atten 8</td>
<td>Network NWKT 24 (PM)</td>
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<td>LADIES WITH AN ATTITUDE</td>
<td>Big Life BLRT 53 (J)</td>
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<td>6</td>
<td>DON'T MEAN A THING</td>
<td>Omar</td>
<td>Talkin Loud TLX 13 (P)</td>
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<td>7</td>
<td>A ROLLER SKATING JAM NAMED...</td>
<td>De La Soul</td>
<td>Big Life BLRT 56 (F)</td>
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<td>DEPT CHARGE VS SILVER FOX</td>
<td>Depth Charge</td>
<td>Silver Fox 001 (SRD)</td>
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<td>9</td>
<td>O SI NE/NE/UDI EGUW</td>
<td>Nicolete</td>
<td>Shut Up And Dance SUAD 19 (P)</td>
</tr>
<tr>
<td>10</td>
<td>NARRA MINE</td>
<td>H.U.M. Urbant 1 (J)</td>
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**ADVERTISEMENT**
Agency teaser for Stewart LP

Radio station: Horizon Radio, transmits to Milton Keynes and Buckinghamshire.
Audience reach: 33% (JICRAR) as part of the Chiltern Radio Network.
Age profile: Target audience 15-35.
Sex ratio: 52% female.
Typical artist: De La Soul.

MUSIC POLICY

Head of music — Clive Dickens.
Managing director — Cohn Mason. Programme controller — Paul Chantler.

Buyer's view: "It works best when they're driving through the streets of London. You give them something they haven't heard before. They can hear it on the radio, but they're not going to buy it because it's not on the radio. They're going to go out and buy it because it's on the radio."

MD, Matters Media.

Fawcett and GGT can in-...
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conducted by Zubin Mehta
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with Placido Domingo/Pavarotti
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DECCA CLASSICS | SUSSEX PLACE | LONDON W6 9XS
**Arena shows pave way to opera’s mass appeal**

Stadium-staged extravaganzas are broadening opera’s audience and boosting sales of specialist boxed sets and highlights albums, says Phil Sommerich

Sometimes it seems like people in the opera business can’t believe their luck at the sudden growth in sales over the past couple of years.

“We are selling a lot of complete opera CD sets and video has increased a lot,” says Ben Sheward, manager of the classical department at Tower, Piccadilly. “Sometimes we are selling 40 videos a day. Opera represents about 25% of our classical sales.”

Yet the opera market remains mysterious and complex for new players. Single-disc highlights usually outsell complete recordings two to one (in the case of a popular work like Carmen it can be six to one or more), but specialist classical retailers find most of their sales are complete sets going to opera buffs.

It is the High Street multiples, reluctant to risk stocking boxed sets, who report a recent boom in sales of highlights.

Labels’ opera profiles also vary: PolyGram, and Decca in particular, does well on new recordings with a strong artist roster headed by Pavarotti; EMI’s strength is mid-price reissues of works featuring legendary (but long-dead) soprano Maria Callas. Most important in bridging the gap between the collector boxed-sets and the highlights markets is the move towards outdoor and arena events. Both Harvey Goldsmith’s Tosca and Pavarotti In The Park maximised exposure for opera and provided record companies with an important new marketing dimension.

However, Goldsmith reports it hasn’t been easy bringing live opera to the masses. He says he lost £2.5m on his Earl’s Court extravaganza.

The lessons from this experience are twofold: Earl’s Court is too big and that even inexperienced opera-goers want to know who will be appearing in the main roles before they are willing to queue at the box office. A dramatic but small-scale work like Tosca is also harder to sell to a mass audience than are large-scale spectacles such as Carmen, Aida or Turandot.

But promoters agree that Goldsmith has broken the ground and mass-appeal opera is here to stay. “We are grateful to have Harvey Goldsmith for showing what can be done,” says Paul Findlay, director of opera at Covent Garden.

**TOP 10 OPERA HIGHLIGHTS ALBUMS (FULL PRICE)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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Having worked in the video industry, you will have an avid and enthusiastic interest in its future, combined with a creative and innovative approach. You should also have a strong knowledge of the classical music repertoire, will preferably have command of a second European language, and will be able to communicate effectively at all levels.

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Interested candidates are invited to apply, initially with full CV, to Sally Digby, Personnel Manager, The Decca Record Company Limited, 347/353 Chiswick High Road, London W4 4HS.

International Manager

WEA Records Limited

WEA Records' UK roster includes artists such as Enya, Seal, Pretenders, The Pogues and Marc Almond.

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You will have at least three years' experience either in artist management or in product management/marketing within a successful record company, possibly in a European environment. You will have excellent organisational skills and a proven track record of working well under pressure and with limited guidance. Naturally confident and articulate, you will demonstrate a high level of interpersonal skills.

If you've got the determination, experience and qualities we are looking for then write, quoting current salary to Sheila Clancy, Personnel Department, WEA Records UK Ltd., PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1FJ.

Closing date: Friday 23rd August 1991.

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MUSIC WEEK 31 AUGUST 1991
Promoters take safety initiative

Venue: The Mean Fiddler
Capacity: 150


Manager's view: "Setting out to look for a venue for Fatima Mansions, we searched high and low; but it became apparent how few good places there are in London. That makes the Acoustic Room very important. Also, being part of The Mean Fiddler, everyone in town knows where it is and so it is easier to get people along to shows when Labi played, the place was packed. But space is limited and due to its shape many people had to watch the show on CCTV screens along the bar." — Dave Margerison for Labi Siffre

Agent's view: "Some bands want to do something a bit different and this venue gives them the chance. Harlesden can be a problem for people to get to but a band like Fatima Mansions doing something a bit different attract their following to come and find it. The costs are low and the added bonus is that you get all the backing of the Mean Fiddler." — Emma Banks of Wasted Talent for Fatima Mansions. Boo Hewerdine. Merchandising Stall available, no fee.

PA: 2K in-house rig
Acoustic Room in: £900.

The dangers inherent in large concert crowds were brought home by the death of two fans at the 1988 Donington Monsters Of Rock Festival.

At this year's festival security measures were tightened up, but not in response to any new government legislation.

Although the enquiry into the two fatalities revealed that the issue of safety at gigs had not been addressed since 1972, no new guidelines have yet been forthcoming.

One of the innovations at the 1991 Donington, attended by 72,500 rock fans last Saturday, was a new type of reinforced barrier with a 60-foot "finger" to help reduce sideways crowd movement.

And, after consultation with the local authority, the festival's capacity was cut by more than a third.

But Maurice Jones, a director of MCP which promotes the event, says overall security levels had "changed very little" from those in 1988.

Greville Janner MP, chairman of the all-party parliamentary industrial safety group, was in the crowd. He is critical of what he sees as bureaucratic delays in the publication of the proposed new pop code, which will cover all aspects of concert safety.

It is now not likely to appear until next year.

Janner would like to see legislation to back the new code. "An advisory document will, like the Highway Code, fall in the netherland between law and guidance," he says.

There is no indication, however, that concert promoters will be seeking legal loopholes in any new safety guidelines. Those who do will very likely be outlawed.

MCP's Maurice Jones is backing Janner's campaign for the introduction of licensing for concert promoters and security companies, to eliminate "cowboys".

Jones maintains that his company, exonerated in the enquiry following the 1988 tragedy, consistently beats the safety requirements of its annual licence.

Like Jones, Dave Phillips, promoter at the Mean Fiddler and of the Reading Festival, insists he provides more safety measures than are laid down in his festival licence.

He welcomes the code, but adds: "Whether it will change anything that we're doing already, I don't know.

Certainly there is no lack of awareness about safety measures. The new European Promoters' Association has set up a safety committee and the International Professional Security Association is currently working to establish a British standard for club doormen.

It is the Government's apparent reluctance to back these voluntary moves with legislation, however, which the live concert business finds so puzzling.

Val Potter

Ronnie Scott is opening his first jazz venue outside London. The new club opens in Birmingham on October 28 at a site in Broad Street. Co-owner Alan Sartori says the club already has 1,000 members. "The response has purely been by word of mouth; we haven't got an advertising budget," he says. The Charlie Watts Quintet, Ronnie Scott and Irene Reid are booked to perform on the opening night... Part-time student Valentino Carmichael has collected more than 3,000 signatures for his petition to persuade magistrates to back a new 1,200-capacity music venue in central London.

Hillstone Entertainments has applied for a licence to turn the old Cannon Cinema in Queensway into a live music venue, but its plans have so far been opposed by local residents. Magistrates make their decision next month... Next Saturday's Knobworth '91 charity concert has been cancelled. "Ticket sales didn't reach the pitch we expected," says a spokesman for The Remember Organisation. The concert was to feature Al Green and Curiosity Killed The Cat... While Speculation continues over the line-up of Saturday's rescheduled Midsummer's Day Dream concert at Milton Keynes Bowl, Neuro Productions has announced its own all-dayer for September 7. Sponsored by Joe Bloggs jeans and Music Zone, Jooce, featuring PAs from Xpansions, Unique 3 and K-Klass, takes place at the Empire Festival Site in Morecombe... Harvey Goldsmith is promoting Kylie Minogue's four UK dates in October and November. Kylie plays the Birmingham NEC (October 26), Wembley Arena (October 29), Whiteley Bay Ice Rink (November 1) and Edinburgh Playhouse (Nov 4).
Forget the hunt for the Holy Grail and the search for the lost continent Atlantis, Top Of The Pops producer Stan Appel is on the trail of another, as yet, elusive prize — a decent music show presenter.

With The Word's producers, 24 Hour Productions, currently sifting through 4,000 applications after a recent ad, Britain's most popular music show is also on the lookout for new talent.

Not that Appel's unhappy with the current performance of Radio One's jocks, however. "We will still be using some of them," says the man who has returned as producer of Top Of The Pops for the umpteenth time after first filling the role 20 years ago. "Everyone is used to every DJ who appears being a Radio One presenter. However, we want a new look."

The decision comes with the show's move to Elstree and a possible rethink about the look and style of the show, says Appel.

Already screen tests are taking place, he says, from the would-be presenters who have written unsolicited to TOPP. If, like so many music TV producers before him, Appel fails to come up with goods all will not be lost. "If there isn't anybody out there, then we will carry on as we are, but there must be," he says, with a hint of desperation.

through what he calls the "mire" of the music business in the early Eighties as the band's personal financial adviser.

Since the 1989 collapse of distributor Stylus Music, of which he was chairman, Silvester has been talent-spotting and working in his own recording studio in Birmingham.

But musicianship and creativity are not necessarily enough, he says. "This is a contracts-based industry. Too many bands ignore the business side of things. Music is littered with them."

Now back in business management with accountants Neville Prior who, at 28 and with just two years singing behind him, has left that other Sinatra revivalist, Harry Connick Jr, in the starting blocks.

Prior is completing a 17-week engagement with his big band the Nightowls at Blackpool Tower. Next stop Las Vegas — or Wigan Pier?

Prior: Wigan lad without peer

"He's not another Sinatra," says society member Des Davis. "But he is carrying on the tradition. We feel Andy has a better voice than Harry Connick Jr, in the start- ing blocks.

The attraction is Wigan's Andy Prior who, at 28 and with just two years singing behind him, has left that other Sinatra revivalist, Harry Connick Jr, in the start- ing blocks.

After 36 years of sitting disinterestedly in the stalls while sing-ers laid claims to the mantle of Ole Blue Eyes, the Sinatra Music Society has made Prior its first of- ficially-endorsed performer.

Peter Jenner has a very specific motive for backing new "indie" distributor Rio.

His Utility record company was one of those caught in the collapse of Rough Trade. If Rio goes well, the label might be revived.

Best known as Billy Bragg's manager, Jenner has also dab-bled in distribution.

"If you do not sign your acts to the majors, you have virtually to make sure that sanity is kept — if that's possible."

Silvester back at the controls

Unassigned Birmingham band Doodlebugs are banking on history repeating itself by recruiting ac- countant Tony Silvester.

Silvester piloted Duran Duran's Europe and UK Guns N' Roses will not repeat the US warning on their double, double album set Use Your Illusion I and II, which reads: "This album contains language which some people may find objectionable. If so they can fuck off."

"If, like so many music TV producers before him, Appel fails to come up with goods all will not be lost. "If there isn't anybody out there, then we will carry on as we are, but there must be," he says, with a hint of desperation.

DOOLEY'S DIARY

Remember where you heard it: Word has it that Showtime is not unhappy about losing the radio franchise. Can anyone make money out of a non-pop service? ... Those rumours about Virgin selling out of the music business just won't go away, but what's this ridiculous talk about a top music publisher in the Virgin group negotiating to take over the music publishing side of things? ... Did anyone spot the accidental irony in BBC Breakfast Time's feature about slow developing acts, referring to Level 42's good fortune in having a "very understanding" record company when starting out? ... Anyone with some old Slade footage should contact Ian Ramage at Polydor, which is putting together a greatest hits package later this year ... MCA's new commercial director John Pearson (see page 5) is obviously an incurable romantic. He proposed to girlfriend Susan Johns at New York's JFK Airport by means of a welcoming placent, pleading: "Susan Johns — will you marry me?"

"They went into it with their eyes open," Warner chairman and BPI press and publicity committee chairman Rob Dickinson on Island's stance over the controversial NWA album, Efil4zaggin.

Silvester plans to act for a number of Brummie bands, and soon embark on "the milk round" with Doodlebug's 20 demo tapes.

Presumably, he knows that doodlebugs flew without pilots.

"Indie Music — the words have lost their currency for some people" ... I understand that in the UK Guns N' Roses will not repeat the US warning on their double, double album set Use Your Illusion I and II, which reads: "This album contains language which some people may find objectionable. If so they can fuck off and buy something from the New Age section" ... Did anyone spot the accidental irony in BBC Breakfast Time's feature about slow developing acts, referring to Level 42's good fortune in having a "very understanding" record company when starting out? ... Anyone with some old Slade footage should contact Ian Ramage at Polydor, which is putting together a greatest hits package later this year ... MCA's new commercial director John Pearson (see page 5) is obviously an incurable romantic. He proposed to girlfriend Susan Johns at New York's JFK Airport by means of a welcoming placent, pleading: "Susan Johns — will you marry me?"
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8. Wonderland
9. Don't Dream It's Over
10. Love Of The Common People
11. Wherever I Lay My Hat (That's My Home)
12. Both Sides Now (with Canned)
13. Some People
14. Oh! Girl
15. Softly Whispering I Love You

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