



music week

The Business Magazine for the Music Industry

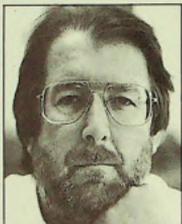
7 SEPTEMBER 1991 £2.50

Pinnacle strikes deal for European foothold

Pinnacle is reaffirming its domination of the UK indie scene by moving into Europe with the purchase of Rough Trade Germany and its distribution and label operations.

The deal, concluded last week, gives the UK's biggest indie distributor a network covering Germany, Austria, Switzerland, Belgium, Holland and Luxembourg.

Pinnacle chairman Steve Mason says it is the culmination of months of expansion plans by the company, which was already looking for ways of extending its operation into the continent before Rough Trade Germany came up for sale. Its parent UK distributor went into administration in May.



Mason: 'filling the gap'

"We have been sounding out partners for about a year," he says. "We even discussed going it alone before this came up. There's a gap out there and

we want to fill it."

The purchase also gives Pinnacle licensing rights in the various territories covering UK labels 4AD, Factory, One Little Indian and Rough Trade.

The acts handled include The Pixies and Einstürzende Neubauten.

Rough Trade Germany achieved record figures last year during which it took over Rough Trade Benelux. Turn-over rose 40% on the previous year to around £6.5m.

Mason refuses to comment on the price paid for the company but confirms he is considering changing its name.

Managing director of the distribution arm of the German company, Heino Drecker,

says he is delighted by the move, which follows months of speculation and interest from several majors.

"It would have been a lot different with a major," he says. "This is the best thing that could have happened."

Rough Trade Distribution's administrator Phil Wallace welcomes the deal, but hopes to raise more cash from the sale of The Smiths catalogue. Negotiations are continuing, he adds. The sale is KPMG's first since taking over as administrators, says Wallace.

The High Court hearing to consider the future of monies collected in RTD's escrow account is now unlikely to take place until the beginning of next month, adds Wallace.

CID launch founders

Creative Independent Distribution, the company set to rise from the ashes of the collapsed Pacific group, has failed to get off the ground.

The indie distributor has so far been unable to find investment capital. CID had planned to use escrow accounts similar to those used by Rough Trade to protect its clients' money.

It was planned to base CID in Pacific's old offices in north London — previously owned by Pacific Assets which, together with Pacific International escaped liquidation.

Pacific's directors Cliff Buckingham and Nigel Reveler had approached several sources of finance.

Funding for the new set-up was eventually found in the guise of Ron Winter, who ran European Artists & Entertainments which collapsed in March, but the deal has not been secured as yet. Reveler says he resigned as a director three months ago.

Buckingham and Reveler decline to comment on CID.

PolyGram denies indie squeeze

Indie dealers fear being frozen out of the market for major releases following PolyGram's blanket "no discount" policy on the new Dire Straits album.

But PolyGram says all dealers are affected equally by the withdrawal of discounts, which was prompted by the high marketing spend for the album.

PolyGram pop sales manager Gordon Barnes comments: "There are no discounts on offer to anyone. We have a huge marketing spend which benefits them all."

Indie stores fear the policy could start a trend that favours major stores. Hunter Smith of Jumbo Records in Leeds says: "I can't believe multiples don't get their usual discount and return facility."

The anger has been fuelled further by Woolworth's promotion of the album. The store is offering £1 off with each Dire Straits single.

EC expert joins tribunal tussle

MCPS enters its tribunal battle with the BPI this Friday more confident of success than ever, claiming support from the European Commission.

The mechanical rights body believes it has won vital backing from the EC's copyright expert — Jean-Francois Verstryngue, which gives it hope of victory even if the tribunal finds in favour of the BPI.

Verstryngue will be looking closely at the BPI/MCPS battle because Europe's parallel agreement between BIEM and IFPI expires at the end of the year. And he has told the MCPS he would not welcome any "market distortion".

Given the EC's campaign to harmonise European copyright law, MCPS believes it is

an encouraging sign.

MCPS company secretary Keith Lowde says: "It is more likely that harmonisation would tend toward the majority position. That is the BIEM/IFPI agreement. Our confidence has risen since the commissioner's interest."

The MCPS has been battling for three years to raise the old mechanical rights royalty rate of 6.25% of retail selling price to the BIEM/IFPI level of around 7.4%. The BPI wants to lower the rate to 5%.

BPI director of legal affairs Sara John says she is unworried by Verstryngue's interest. Mechanical rights rates have never been reviewed by tribunal, she says. "The EC is obviously going to be looking at our result. We welcome that."

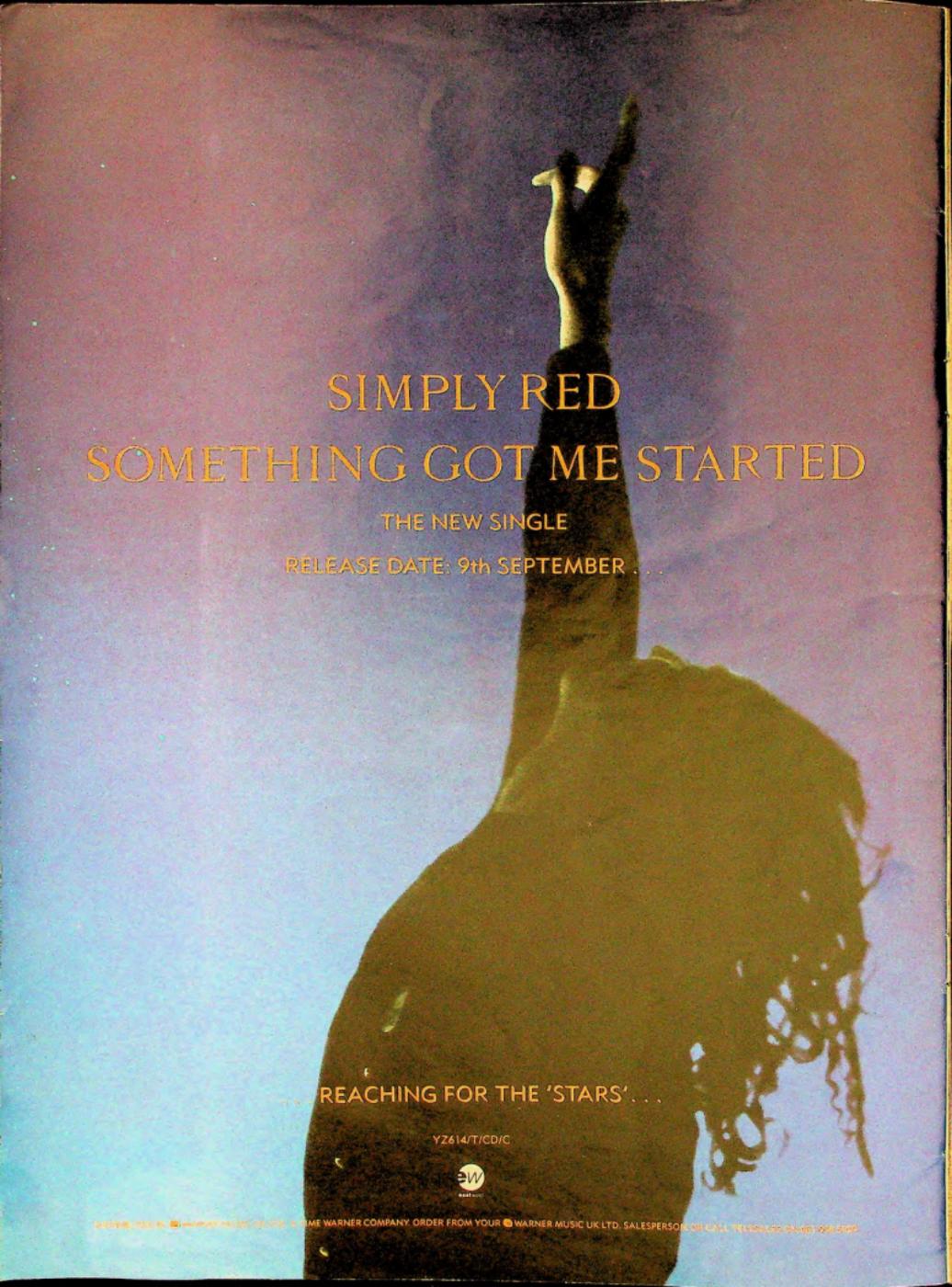
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Pioneer boosts laser disc

Pioneer has unveiled plans which it hopes will make laser discs a viable fifth format.

Its new Pioneer LDCE arm, which opened in Middlesex in March, is set to release 100 titles in its first year.

The company is expected to meet an anticipated rise in demand by producing laser discs at its Wakefield plant — due to open in September.

Pioneer LDCE has secured deals with PolyGram, EMI,



Madonna: laser disc first

BMG, Sony Classics and Warner Music Vision, to release music titles. The first of these will be Madonna's *Blond Ambition World Tour Live*, out in November.

Film agreements have been made with Warner Bros, Paramount Pictures, Universal Pictures, CBS Fox and Columbia Pictures.

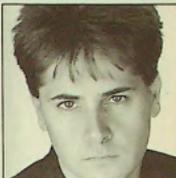
Meanwhile, Pioneer — which currently manufactures discs and players in the US

and Japan — is launching its CLD 600 machines in Europe at around £350 (\$550).

Pioneer marketing and promotions manager Guy Warren believes the time is right to make laser disc a success in the UK.

"We want to re-educate people as to the high quality of laser disc reproduction," he says.

Disc prices are still being negotiated.



Two years ago there was a lot of excitement at the prospect of a unified Europe, 1992 and all that. Then it all went quiet.

This week, however, it has become apparent that UK music companies intend to play a major part in any changes the open market may bring.

Both Pinnacle and Pickwick — along with Sony Music and East West before them — are stating their intentions to make the UK the hub of a united Europe.

That move must be welcomed as should Pickwick's desire not to rely on London as a base when areas such as the Midlands will do just as well.

Can we now expect more companies to look at both the North and overseas?

PolyGram's decision not to give any discounts or incentives on the new Disc Straits album has, not surprisingly, worried indie retailers.

In a bad year and with Christmas on the way, one would assume that all dealers need as much support as possible.

As BARD's Bob Lewis says, record companies and individual dealers must sort out their own trading arrangements.

But surely BARD would not be out of place in raising an eyebrow over an issue that could widen the gulf between indies and multiples.

On the subject of great divides, one can't help likening the upcoming EP/MP/CS tribunal to the current clashing of heads between the Football Association and the Football League.

Ultimately both sides have the same interests at heart but when such a split occurs, it's the individual members that pay the price.

In the EP/MP/CS case, the price runs into millions of pounds. It had better be worth it.

Steve Redmond is on holiday

Nick Robinson

Now students to get a chart

The first UK college chart is being launched to reflect students' tastes.

The monthly Campus Chart will be compiled by indie college promotions company Streets Ahead from 200 returns including students' clubs and radio DJs and writers on college publications.

Tape manufacturer TDK has agreed to sponsor the chart which will consist of a top 25 run-down with five breakers.

It will be published in *NME* and *Sky* magazine, as well as the student press, and will be distributed to campus radio stations.

Streets Ahead, which has been servicing campus radio, press and live venues for four years, hopes the chart will give record companies a means of focusing on the college music circuit.

Stephanie Reid, of Streets Ahead, says colleges have often been ignored in recent years because of the fall in the number of live shows being staged.

"Students are on average spending roughly £50 a term on records," Reid says.

"Some record companies have now started recognising the potential of this market again, so it's important to have some focus. These are the record buyers of tomorrow," he adds.

A&M marketing director Jason Guy welcomes the Campus Chart, but warns the compilers against focusing on too narrow a student base.

Our Price to add 100 more stores

Our Price is planning to add another 100 stores to its chain of 307 outlets.

With negotiations underway on 32 proposed sites, the company is expanding its business in spite of a current contraction of the market, says Sir Simon Hornby, chairman of parent company the WH Smith Group.

While the music market has shrunk by about 3% over the last year, Our Price's market share rose by 2%, he says.

"Our Price still has a lot of growth in it," says Sir Simon.

WH Smith stores' music market share dropped slightly, because of its withdrawal of vinyl sales.

Although detailed turnover figures are not available for Our Price, sales for the year to June 1 1991 went up 7.8%

Towerbell founder returns

The founder of the crashed Towerbell group, Bob England, has returned to the British music industry after a five-year absence.

England had left the country to live in Antigua after the indie record company collapsed in 1986 leaving debts of £2.15m.

HOW WH SMITH GROUP RESULTS BREAK DOWN

	1990	1991	% change
Group turnover	£2,130.8m	£1,370.6m	(7.5)%
Group trading profit	£110.7m	£117.2m	5.6%
Group pre-tax profit	£86.0m	£89.0m	3.5%
Retailing turnover	£1,084.3m	£1,184.6m	9.3%
Retailing trading profit	£37.6m	£37.8m	0.2%

Figures cover year to June 1. Source: WH Smith
*Figure distorted by group sale of Do It All chain. Adjusted figures show increase of 9.4%.

compared with the same period last year. But in that time the chain expanded by 31 stores.

Although Our Price Video has not yet moved into profit, Sir Simon says the group's overall share of the video sell through market has risen from 18% to 21% in the last year.

Plans to open a further 100 new video stores have been hampered by a lack of sites.

The group's shedding of its travel agency business over the last year means music departments will gain 5,600 sq ft of store space while video will gain 7,000 sq feet.

Our Price has moved from White City. From today (Monday Sept 2) its new HQ address will be Kew House, Capital Interchange Way, Brentford, Middlesex TW8 0EX. Tel: 081-742 0011.

Now he has returned to run an artist management company to rebuild his career.

"There was a lot of feeling when I left, but no one lost as much as I did when Towerbell went down," says England.

"The music industry is my first love and its great to be back. I have enemies here but

I also have good friends."

England had been appointed chief executive of Brian Shaw Management where he aims to expand the promotion and agency business. He will also return to managing cockeyed duo Chas 'n' Dave.

Major creditors were EMI, still owed £0.5m, and MCPS.

Pinnacle squares up to majors

Pinnacle says its key rivals are now the majors and not its indie peers.

Speaking at the company's two-day sales conference in Chroydon last week, Pinnacle chairman Steve Minson said the distributor was ready to face a new battle.

"Our competitors are no longer indie-minded people but people with vast sums of money trying to use and abuse the indie marketplace," he said.

Mason was critical of "bolt-on" sales and distribution services such as that being set up

by former Rough Trade director George Kimpton-Howe with backing from PolyGram.

"These things don't work, but I think the frustration of the majors at consistently losing market share to the independent sector has forced them to try again," he said.

In the conference's key note speech, BBC Enterprises director Tony Greenwood urged Pinnacle not to be left behind in the home entertainment revolution.

"Your sales and distribution service could be used for all sorts of different products."

Trust appeals for help

The Prince of Wales' Youth Business Trust is appealing to the music industry for advisers to help its young entrepreneurs.

Hundreds of youngsters who have launched their own music-based businesses are now desperate for expert guidance.

"We really do need advisers with special knowledge of how to find your way round the music business," says Trust spokesman Jan Reid.

Volunteer advisers would visit businesses each month to

help youngsters dodge the pitfalls of their chosen career. "It isn't very time consuming, but it does need long-term commitment," says Reid.

This year the Trust has funded its largest yet number of music projects.

"Our East London branch is absolutely desperate for some advisers, but there is a need over the whole country," says Reid.

Jeremy Silver, BPI press director, says the Prince's Trust initiative is one of many wel-

come moves to help young people enter the industry.

But he warns that they should be aware of the harsh realities.

"It is important that people don't go in with stars in their eyes. Often the best advice is about removing the glamour of the music business," says Silver.

The Prince's Youth Business Trust awards grants of up to £1,500 and loans up to £5,000 for young entrepreneurs between 18 and 25.

EMI rejigs token base

EMI is to shake up the dealer base and finance structure of its record token service.

Tokens will be sold in CTN newspapers, petrol stations and gift shops as well as music outlets in a bid to expand the market.

And a new financial structure sees the charge on exchanged tokens reduced from 14% to 7%.

"We can't say it will benefit every dealer, it depends how many tokens they sell and exchange," says Adam Jones, sales and marketing manager of EMI Tokens.

"But it will certainly be simpler and should leave most better off."

Responding to its own market research, EMI also scrapping the cards in place of gift-wrap envelopes.

Protest singer backs Daniel

The fans' crusade to get Daniel O'Donnell reinstated to the country chart takes a new twist this week.

One admirer, Paul Murray, has recorded a single for EMI in an effort to persuade the Country Music Association to change its mind on the ban.

"I first heard about what they were doing to Daniel on the radio. I couldn't believe it," says the 30-year-old Murray.

He then contacted songwriter Johnny McCauley, who came up with the tune, which is now being released via Harrow-based Rodeo Records.

"I want to see Daniel back in the charts," says Murray. MURRY will be promoting the record at gigs in the London area.

CMA director of European operations Martin Satterthwaite says he cannot comment on the record as he has not heard it.

Dance rivals say venture 'will fail'

A new independent distributor is being set up to support specialist dance shops despite rivals' predictions that the venture will fail.

Great Asset — the brainchild of Raz, who runs the Razzies shop in Portsmouth — is aimed at catering for stores which cannot afford direct deals with a major.

"By linking up with those companies, we can provide them with the records — the market is there to be tapped," says Raz.

He claims to have more than 100 shops on his books as well as links with retailers in the US and Europe.

A one-off deal has been secured with Polydor and other agreements made with labels such as Strictly Underground, Ronin and Armv.

But Richard Satarine, dance department manager at Panther Music, a shareholder in another dance distributor, G&M, which collapsed last year, says Great Asset will not survive.

"There isn't room for another dance distributor, because the market has shrunk. You need the chains and the chart stores behind you to survive — this will fail," he says.

Danny Ryan, wholesale and distribution manager at Greyhound, says he has seen too many similar companies come and go.

"There have been so many that have collapsed or faded away, so I don't see why Great Asset should worry us," says Ryan.

Time Life lures MCA head

Time Life International has poached MCA catalogue and compilations chief Stefan Heller to head its mail order music division.

Heller's move comes only 11 months after his appointment as head of special projects at MCA.

He will be replaced by Tel-

star A&R manager Paul Coldwell.

Heller says: "I would not have left to join another record company, but this was too good an opportunity to miss."

His brief will be to co-ordinate direct marketing releases for the whole of Europe. Work has already begun on a new

series for launch next spring. Heller hopes to build on the sales base which saw the company's Rock'n'Roll Era series reach 1M sales in Europe.

His last initiative at MCA was the launch of its mid-price Excel series in a tie-in with WH Smith (MW, Aug 31).

● See People, p31

Delegates seek EC rights deal

Record companies and music publishers made headway last week in their campaign to harmonise European copyright laws.

More than 150 delegates from the music, art and publishing industries put their case to EC bureaucrats at a three-day conference held in London.

Attending the event was the Commission's own copyright expert, Jean-Francois Verstrynge.

He said: "We have had similar meetings in Germany,



Verstrynge: preparing draft

France and Portugal so it is very important we do the same here."

BPI director of legal affairs Sara John, who presented the

record industry's view along with BMG chairman John Preston, hailed the event as a success.

"This has been the first opportunity for the Commission to hear first-hand more about the industry and how it works," she said.

Because of the EC's structure, it is the bureaucrats — Verstrynge among them — who will be drawing up the new copyright laws, she said.

Heading the publishers' delegation, Really Useful Group chairman and PRS president

Jonathan Simon said the home taping issue is among the most important as existing laws are ineffective.

The BPI is calling for a "royalty" of up to 15% Europe-wide — so blank tape manufacturers cannot duck the law by building factories in countries where the levy is lowest.

Both groups called for duration of copyright protection to be imposed at 50 years, and possibly even to 70 years.

Verstrynge said the EC's draft proposals will be released later this year.



"A constantly shrinking singles market, the one growth area is dance music" (MW, Aug 31, 1991). Even in a recession, dance music, far from being an Eighties' fad, continues to be a lucrative source of income.

However, with fewer new acts coming through and the rise of small independent dance labels, is the real problem with A&R?

Within the dance music industry, A&R people seem to lack an understanding of the product they either reject or sign. Too few people in this country from the majors to the serious independents lack specialist knowledge of the dance music scene.

Moreover, marketing and promotion departments are frequently unable to comprehend the state of the dance music market and the strategy needed to sell releases.

This means that the increasing integration of dance music promotion is being ignored. Club, press and radio are normally handed over to a special unit or agent who then attempts to maximise exposure in each area. This, however, leads to a complex, ineffective and costly promotion.

These crucial elements in an promotion need to be fully integrated if a 'buzz' is to be created on a record before it gets taken on by a more mainstream pluggier. Resources are scarce, they should not be wasted by inefficient co-ordination.

Far too many records get released without proper thought about the state of the market and individual strategies for promotion.

Record companies can try and circumvent this by bootlegging scams and the like, but it does not hide a flagrant lack of understanding about dance music.

What we need is a restructuring of record companies from A&R through to marketing in order to understand fully dance music and thereby maximise its potential.

Shabs is a partner at Heavyweight Media.

£16m merger to ring changes at radio stations

Bosses at Radio Mercury and County Sound are considering programme changes following their £16m merger.

"It's too early to get into detail about any changes," says John Aumonier, group chief executive at Radio Mercury, "but we will be looking at the best way of maximising the market we have in terms of entertainment and localness."

The deal involves Third Mile Investment (TMI) making agreed takeover offers for both companies, and then TMI will become known as Allied Radio plc. TMI, previously a property and investment group, voluntarily suspended its shares in March, announcing its plans to become a media group. It will be re-listed on September 25.

Mercury broadcasts on its AM and two FM frequencies, as well as operating Airport Information Radio at Gatwick and Heathrow. County Sound has two FM services (Premier Radio and Delta Radio), and First Gold Radio on AM.

BPI seeks DTI aid over visas

The BPI has asked the Department of Trade and Industry for support in its fight against plans to tighten US visa laws which would restrict the number of foreign artists allowed to tour in the US.

BPI director of press and public relations, Jeremy Silver says although the proposed legislation has now been postponed until at least April next, it is still cause for concern.

The news came last week as European ministers, led by Dutch minister of culture Hedy d'Ancona, protested to US secretary of state James Baker.

Pickwick move to launch 1992 drive

Pickwick is relocating its warehouse to a £4m computerised site in Coventry.

It is also gearing up for 1992 by making the UK base the headquarters for its European distribution operation in July of that year.

"Because of the growth of the company and our plans for the future, we have had to develop a completely new state-of-the-art warehousing facility," says Pickwick chairman Ivor Schlosberg.

The new 1.8m cubic feet building will be based just off the M6 and will lead to the creation of 100 new full-time jobs when it moves in May.

Schlosberg says stock capacity will increase by 100% with room for 12m CDs, 11m cassettes and 10m videos at any one time.

Turnover at the company hit

£75m last year and has risen from £7.5m in 1982.

"We chose Coventry because it is at the centre of the UK which is where we need to be. We couldn't carry on growing with the premises that we have," says Schlosberg.

"In July 1992, we will be gearing up for a united Europe by servicing our German and French companies out of our UK warehouse," he says.

Phonogram revamps Vertigo

Phonogram is relaunching the Vertigo label with less emphasis on rock acts.

The rise of the Fontana label, relaunched in 1987, saw Vertigo adopt a lower profile. Now that Fontana is established, Phonogram MD David Cliphsham intends to do the same for Vertigo.

He wants to change the general perception of the label while still retaining its original spirit. "Vertigo was never set up as a rock label but it was the rock acts that tended to last longer," says Cliphsham.

"Recently, there hasn't really been a focus to the label but now's the time to re-establish it," he adds.



Revamping Vertigo: (from left), Howell, Cliphsham and Nelson

This move involves creating two separate promotions teams under director Martin Nelson. Karen Taylor heads the Fontana team while Mark Howell looks after Vertigo.

Two new positions have been created, David Dunn,

Fontana TV promotion, and one to be confirmed at Vertigo. Fontana will handle promotions for the 'Talkin' Loud label.

There will be no clear cut policy on which label new artists will be signed to.

Promoter bids to save Prince gig

Diamond Promotions is in negotiations with Prince last week in a last-ditch bid to re-stage his UK concert originally planned for Blenheim Palace this weekend.

The promotion company's director Dominic Powell was in Minneapolis attempting to reschedule the date for later

this month. A spokesman for Diamond says it hopes to make a statement today (Monday).

The original Blenheim Palace event, which was to launch Prince's new stage show and album, Diamonds And Pearls, collapsed because the venue administrators demanded unrealistic conditions for the

event, he says.

Blenheim's administrators said last week that Diamond had not provided sufficient financial safeguards. Prince, too, said vital payments had not been made to staging, audio, lighting, insurance, freight and ground transportation services.

Former secretary general of the International Confederation of Music Publishers, Paul Maurice Berry, is to replace Frans De Wit as ASCAP's European director.

Laurie Hall has resigned as chairman of the Federation Against Copyright Theft & Concentration on his job as secretary general of the Video Standards Council. Phil Jackson will be FACT's acting chairman.

Stage One, a series of concerts recorded at London's Theft & Country club, is the result of a link-up between Radio One and Central Television's music production arm Central Music.

Paul Weller's Solid Bond Studios, one of London's oldest studios, closes this month. Weller's father/manager, John, says they could no longer afford to run the business. It will be replaced by offices.

Chrysalis may be called on to refund part or all of MHI Vanilli sales after a ruling in a US court. Arista in the US has been ordered to honour fans' claims for refunds after the duo admitted they had not sung on their hits.

Classic FM will provide extra funding for Jazz FM as it awaits its extended takeover deadline of September 30. Meanwhile, East End Radio, in Glasgow, has had its licence revoked by the Radio Authority as it changed ownership without seeking the authority's approval.

In last week's issue (MW, Aug 31) a chart appeared in the Opera supplement under the title Top 10 Opera Highlights. The intention of this chart was to represent a broader spectrum of works and was not intended as a definitive listing of pure opera performances. MW apologises for any confusion this may have caused.

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THE EAR

MW's Talent Tipsheet

GLASGOW

LIVE INCORPORATED

This American duo are based in Scotland, and consequently their raps are more Gorbals than Compton. But it works even if the "authentic" accent and the subject matter seems anomalous.

Contact: Jim Mitchell
Tel: 0698 822619

LONDON

JUST US

Unpretentious and tuneful pop is an offer from this Liverpool/London duo. Most attention must focus on vocalist Rikki Jackson who looks like a heart-throb, and has a clear voice reminiscent of a less throaty Terence Trent D'Arby.

Contact: John Hill
Tel: 0272 458245

SUEDE

Another group with a monosyllabic name, but refreshingly out of step with their contemporaries. Some tracks have the requisite Sixties influences but their demo's highlight. The Drowners, invokes the spirit of Marc Bolan to a

much more satisfying effect.

Contact: The band
Tel: 071-975 5390

OXFORDSHIRE

SUMMERTOWN

Originally from Durham but now based in Bicester, this duo deal in an uncluttered combination of guitar rock and synth pop. Phil Corrigan's accented vocals put the sound firmly in indie territory, but there is enough to warrant further attention.

Contact: The band
Tel: 0869 240363

MILTON KEYNES

THIS

The lack of "nowness" to their sound will present a problem, but this mix of funk and blues/rock is undeniably effective. Nothing For Free and Flytrap Mouth both work well on a gritty level.

Contact: Douglas Keane
Tel: 081 740 4560

● The contact number for A Girl Called Johnny is 0992 764630, and not as appeared, in MW, Aug 24.

Second string attack

The sleeve design could be straight off a Fifties B-movie poster: a black-hooded skeletal figure of Death with a voluptuous blonde maiden in his bony embrace.

This is not the art work for a new Judas Priest record but the cover for Schubert's Death and the Maiden Quartet, the Britten Quartet's debut recording for EMI.

EMI Classical director Roger Lewis emphasises the design by Sampson Tyrrell evolved in consultation with the quartet, as did the more conventional sleeve for the concurrent release, due in October, of Ravel and Vaughan Williams which features portraits of the four players.

The label, which put violin concertos into the pop charts via Nigel Kennedy, now hopes to do the same for the string quartet.

Lewis admits it will not be easy, but believes a carefully planned marketing strategy will do the trick.

"A string quartet is the closest you get in the classical world to the dynamics of a rock or pop group, and we are going about marketing with those



Britten Quartet with a rocking cover

dynamics in mind," says Lewis.

The Britten Quartet don't wear the traditional quartet uniform of white tie and tails, but tailor their dress to the mood of the music they're playing.

"But we are not out to be a success by being gimmicky and wearing designer clothes," says leader Peter Manning.

The Britten's three-year contract with EMI is for a

minimum of six quartet albums, but collaborations with guest artists are also planned.

EMI is not, however, alone in spotting the potential of UK chamber music.

This autumn Teldec will relaunch the Brodsky Quartet and Decca will be pushing the Smith Quartet.

The Britten might have more company on its mission than it expected.

Phil Sommerich

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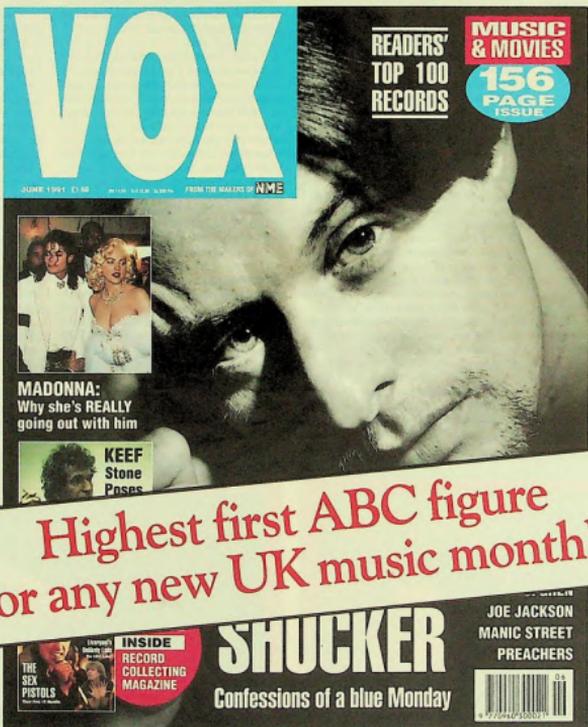
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*ABC Net Sale, Jan - June 1991.

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When the piper

The Beatles choked on their Apple and Elton John's Rocket just fizzled. Yet today's stars still yearn to run successful labels of their own. But, asks Matthew Cole, are high-minded artists merely precipitating their own swan song?

There can be few occasions when self-confessed music business failure John Otway can take a bow alongside Frank Sinatra.

But when Otway sold his share of Extracted Records to Polydor for £15,000 in 1977, he joined Ol' Blue Eyes as the rarest of artists. Like Sinatra, who received \$10m from Warner Brothers in 1963 for a majority shareholding in his Reprise label, he ran his own label — and came out on top.

Otway sold Extracted because he wanted to get on with the business of being a star. "That seemed far more interesting than stuffing envelopes for mailshots," he says. Usually the process is reversed: Heading a label is seen as the crowning glory of a career and, just as Led Zeppelin (Swan Song), Elton John (Rocket) and The Beatles (Apple) were seduced by the idea, so are the stars of today.

Paula Abdul is the latest recruit to their ranks with the launch of Captive Records, a label created for her by Virgin Records America earlier this year. "It is a natural career progression," says Gemma Corfield, the major's vice president of A&R.

Virgin also rewarded Boy George with a similar project, launched in October 1988. More Protein is run as his label yet he takes no financial risk. "Virgin did it to appease me," he says.

Although there is nothing new about stars running labels, the Nineties breed are set apart from their predecessors: instead of running labels as a collective of old chums they seem set on injecting new life into the industry through creative and innovative A&R.

Aside from Apple, credited with the discovery of Hot Chocolate singer Errol Brown as well as James Taylor, artist labels have no strong tradition of A&R success. Neither do they seem to have provided their creators with what they perhaps hoped would be an enjoyable hobby: Rocket became little more than an Elton John logo; the acrimony over The Apple Corps is often blamed for the breakup of the Beatles; and The Moody Blues, Threshold label turned into a vehicle for its owners' solo albums.

But if the artist-run labels of today are to prove any more worthy, they face a tough task. At a time when the industry is said to be short of fresh new talent, those joining the hunt are chasing a scarce commodity.

Pete Waterman, chairman of PWL Records, reckons they are on a loser. "I don't think artists can run their own labels," he declares. "It conflicts with what they are. Does Paula Abdul really want to go and argue with the BPI about formats?"

Waterman is not alone in holding

the view that a poacher can never make a good gamekeeper. "They should leave it to the professionals," says Rob Dickens, chairman of Warner Music UK.

When labels are awarded as playthings by parent companies who bear the financial burden, it can remove the urgency Waterman believes drives a business. "When you have to start writing out cheques for £200,000 that is a reality sandwich," he says.

Even artists who fund their own enterprise consider profit to be low on their list of priorities. Rebel MC, who admits the Tribal Bass label he launched last month could break him financially, refuses to compromise his idealistic aims. When music business lawyer Alexis Grower was asked to draw up his artist contracts he had to forget his business instinct. "I tried suggesting that he (Rebel MC) keep options on some of the artists, but he wouldn't let me write it in," says Grower.

This dedication to musical riches rather than material ones can mean artists struggle on with their labels after profit-driven entrepreneurs would have given up. Country music performer Alan Britton launched his Riviera label out of frustration at being ignored by established companies. He reckons that since its

THE PET SHOP BOYS — SPAGHETTI RECORDINGS



ROSTER: Cicero, Masterboy
FIRST RELEASE: August 1991
SINGLES: One
ALBUMS: None

Neil Tennant and Chris Lowe act as label managers for Spaghetti, funded by Polydor. Their chief interest is in promoting pure pop.

"Cicero was the inspiration — we wanted to help and decided a label was the best way," says Tennant. The duo now plans to sign other "good looking and talented singers". Tennant believes the music industry overlooks promising pop stars — "It is far too busy being trendy and credible." He says Spaghetti aims to reflect the personal taste of the Pet Shop

Boys rather than make money.

Pete Waterman, chairman of PWL Records, says: "The Pet Shop Boys have great taste and should do well."

But Tennant realises the label has two reputations to overcome. The history of artists' labels isn't a very good one and "I would hate to think Cicero has to live under the shadow of the Pet Shop Boys."

REBEL MC — TRIBAL BASS



ROSTER: Blaggs Posse, Tenor Fly, Demon Boyz
FIRST RELEASE: August 1991
SINGLES: One
ALBUMS: None

Michael West (Rebel MC) funds the label himself and employs one assistant. He aims to give fresh talent a head start and promote rap as a genre.

"The music industry doesn't understand rap and doesn't know how to market it," says West, who believes genuine talent is overlooked out of ignorance.

He wants Tribal Bass to become a stepping stone to major recognition for its acts. West's lawyer, Alexis Grower, describes the label as "a hand-to-mouth business", but has faith in its aims.

"The music industry rubbishes rap, as it did punk," he says. "It has to accept people like Rebel MC won't go away."

West says: "It is not having a label that costs — it is how much you are prepared to spend putting out a tune."

"If I can put four artists on the map then I have gained. Perhaps I should have called the label Good Intentions."

calls his own tune

inception in 1987, he has ploughed \$100,000 into the venture. In return his two albums have sold a mere 1,500 units. "I'm struggling to survive," he admits.

The most common driving force behind artist-headed labels is a desire to overturn established industry ideas or trends, whether it is to show the majors new ways to market rap music or to provide a platform for singer-songwriters.

After a career shaped by perhaps unwelcome A&R decisions, musicians often believe they could do a better job themselves. And if there is an area in which artists should expect to shine it is spotting talent. "Who should understand music better?" asks Dave Stewart.

This desire to discredit established A&R policy even stretches to practical jokes. Dave Stewart says he once conned a US A&R team by slipping a rough mix of REM's *Losing My Religion* on to a demo tape of his own label's *Soft Parade*. As he had hoped, the company men were unimpressed by the song which later became a US number one.

The same disdain of mainstream A&R drives the Pet Shop Boys' ambition with Spaghetti Recordings. Neil Tennant believes the industry pompously overlooks commercial pop and has considerable faith in his own

ability to spot future stars. "When I was working at *Smash Hits*, I once made an unknown group called Wham! single of the week," he says.

But not all artist labels can boast such a strong A&R instinct. John Mostyn, who managed The Beat while the group ran its own Go Feet label, remembers turning down hundreds of demos. Among them was one from those same young guns, Wham! "I didn't realise until long afterwards," says Mostyn, who now runs Phffr Records.

Clearly it is wrong for artists to assume they have better ears than anyone in the business. But, equally, the businessmen must accept that artists have a knack for picking hits. In January, Motown created Funki Dred, a new label with Jazzie B at the helm. It was a statement of faith in the Soul II Soul founders' ability to foresee musical trends.

And it is no coincidence that one of the industry's leading A&R men was once a musician himself. Nick Gatfield, a former Dexy's Midnight Runner and now EMI's director of A&R, is living proof that artists can make astute talent scouts. But before signing such successes as EMF and Blur he had to remove the musician's blinkers. "When I was with Dexy's it wasn't done to listen to anything besides Sixties soul," he says. "Now I

can recognise good pop music and appreciate it for what it is."

As the industry's creative wing, A&R is bound to appeal to artists. It provides a new outlet for their talent. "It is such a great time to be around people when they are starting out," says Boy George. "I love watching it — I am feeding off them like a vampire."

The new breed of artist labels look for fresh talent because, as Big Life managing director Jazz Summers says: "There is nothing like the thrill of finding a new act and having a hit." And Dave Stewart, whose Anxious label took a 0.9% share in the UK singles market in 1990 and scored a US number one with Londonbeat, has proved the proposition is realistic.

"In music there are decisions from the heart and decisions from the head," says Alexis Grower. "I think an artist can balance the two. As Stuart's lawyer, I know that Dave Stewart does."

Grower believes that record companies have yet to fully cotton on to the potential of artist-run indie. "The problems of Rough Trade and Spartan are part of a collapse of the independent sector that has just begun to register with the majors," he says. "They need the music fans and musicians who run labels and should start to be less dismissive."

With their aim of unearthing stars and expanding new genres, artists' labels promise to be a valuable nursery for major talent. Even those committed to street-level culture realise that, in the end, they serve the majors. Rebel MC describes his Tribal Bass label as a stepping stone for others to the kind of major deal he turned down himself.

The trend among majors to acquire satellite labels, such as EMI's Food or WEA's blanco y negro, is a sign of acceptance of their own limited success in attracting fresh talent. Through them they can keep tabs on street-level A&R. Smaller sub-divisions run as separate labels (Chrysalis' Cooltempo or London's flir, for instance) ensure breaking acts are not swamped by the major's corporate identity.

If artists' labels add yet another division to this growing army of scouts, the major companies can only gain. "It is very positive that there are people who can indulge and develop artists to a point where the majors can pick them up," says EMI's Gatfield.

But it is ironic that the new generation of artist labels aiming to teach the majors a lesson could end up feeding them fresh talent.

In the long run their job looks little different from Gatfield's, only less well paid.

DAVE STEWART — ANXIOUS RECORDS



ROSTER: Londonbeat, Curve, JCO01, DJ D Zire, Starlings, Soft Parade
FIRST RELEASE: August 1987
SINGLES: 30
ALBUMS: seven

Stewart founded the label with his own capital, but has since had assistance from BMG. He aims to sign lasting, song-based groups and allow total artist freedom.

The idea of a label grew from Stewart's willingness to allow new acts to use his studio. "It was an organic process," he says.

"I was always getting demo tapes sent and wanted to let some of the better groups get a start. I've made a lot of money from music and I'm still a fan. I don't want to own 12 Lamborghinis so I may as well

get excited about running a label. Stewart does not consider himself a hit-maker. "I just know what I like," he says, but Londonbeat have already scored a US number one for the label.

The music business would be far better off if there were more musicians in place of the businessmen. At the moment, artistic decisions are being made by lawyers.

JAZZIE B — FUNKI DRED



ROSTER: Lady Luv, Kofi, MC Mello
FIRST RELEASE: April 1991
SINGLES: Two
ALBUMS: None

Funki Dred's brief is to break new black acts for parent company Motown. The US company controls its budget but allows Jazzie B executive freedom.

Funki Dred sets out to be an alternative to the mainstream, and was not represented at the New Music Seminar (label manager Carl Collins says: "We have a different perspective from the rest of the industry, which is still being run by people from the rock 'n' roll era").

The label aims to break acts via its cultural roots. "That means having a

warehouse rave instead of a press launch, that's what we do." Big Life MD Jazz Summers says: "Jazzie is great at putting the right people around him, it might take a while but he'll get there." The lack of early success has placed extra pressure on the label, but Collins says: "Jazzie loves the hustle. He could be a record mogul for the rest of his life."

MAINS TREAM

Albums

With four consecutive top five albums under their belts, Level 42 would appear to be on a roll, but it's three years since their last new album, and their recent single, Guaranteed, faded rapidly after a very bright start. Their album of the same name is workmanlike, but ultimately dull. Sadly, it doesn't appear to contain a major hit, and will resultingly have a brief chart life.

Timespace — The Best Of Steve Nicks is an excellent distillation of the finer flights of fancy indulged in by Fleetwood Mac's witchy woman. Complete with Nicks's own comments on each track, this will most likely outsell her solo albums, and is destined to be a Christmas stocking

filler.

The best of a slew of multi-artist compilations to flood onto the market this week is **The Garage Sound Volume III**. Released on Rumour (the first two volumes were on Republic) it is as fine a collection of contemporary garage grooves as has ever been assembled. The 12 tracks are bookended by the two hottest unreleased import hits of the year, both from America's I.D. label. The collection starts with Shay Jones' Are You Gonna Be There, which reached number 29 on the *Record Mirror* Club Chart as an import. In its field, a monster.

PICK OF THE WEEK

PAUL YOUNG: From Time To Time — The Singles Collection (Columbia 4688251). Young has had a bump ride of late, but this hit-packed 'best of' is



Young: hits collected destined for the Top 10. The baffling absence of the Top 20 hit, Tomb Of Memories, and a couple of minor successes allows for the inclusive of some new material, but it's the early hits — Wherever I Lay My Hat, Love Of The Common People et al — that will earn this a high position.

Singles

Having conquered the charts as Bombalurina, children's TV "personality"

Timmy Mallett returns only slightly disguised as M.C. Mallett with a version of Kenny's Seventies hit, The Bump. Insuperably bouncy, and a certain hit, though few of its buyers will be out of primary school.

After the soulful fluff that was It Ain't Over, Til It's Over, Lenny Kravitz offers Stand By My Woman, a powerful song of almost torch-like intensity. A lesser hit than its predecessor, but one that will undoubtedly draw further attention to his excellent album, Mama Said.

OMD aim for their third straight Top 10 hit from Sugar Tax with Then You Turn Away. Less immediate than their usual fare, it could be struggling to maintain the sequence, but should benefit from the fact that what is ostensibly the title track of the Sugar Tax album — but, in fact, does

not appear on it — is a bonus track.

Rob Stewart is back in his Celtic troubadour role on Broken Arrow, a fine cover of a song written and first recorded by Robbie Robertson in 1987. It is, however, the fifth single from Rod's big-selling album Vagabond Heart and will probably suffer accordingly.

PICK OF THE WEEK

BRYAN ADAMS: Can't Stop This Thing We Started (A&M AMY 812). A rousing upbeat singalong with blazing guitars and a scorching vocal, this will blast its way into the upper reaches of the chart, but will most likely fail to reach the pinnacle and emulate his previous hit, especially as some potential buyers will hold off for the album, now due in-store on September 23.

Alan Jones

INDIES

The family of producer Martin Hannett and ex-Rough Trade distributed labels benefit from two special albums this month.

Martin, on Factory Records and featuring acts ranging from Joy Division to U2, is a tribute to the late producer.

A Historical Debt, a compilation on Beechwood featuring Dopeche Mode and The Charlatans among others, is set to raise cash for labels hit by the demise of RTD.

Other key releases for the month include the critics favourite, Just For A Day, by Slowdive on Creation.

Flowered Up's A Life With Brian, on London, and The Cranes debut on Dedicated should build on the success of recent singles and the re-release of The Stone Roses debut is also a sure bet.

Others to watch out for are Astronauts' The Illiac Years first for Creation — and another awesome set from Fugazi on Dischord, Steady Diet Of Nothing.

Honourable mentions go to Breed's Grin and Lowlife's San Antonio through Nightshift, Nine Inch Nails' re-released Pretty Machine on the Islands, and Blue Aeroplanes and TV Personalities reissues through Fire. Two bizarre singles — U2 by Negativland on SST and Millions Of Images by William S Burroughs and Gus Van Sant on SOL are worth checking out, as are new singles by Butterfly Child and Papa Spark on the new H-Ark label.

PICK OF THE WEEK

PIXIES: Trompe le Monde. 4AD. Out on September 23, this fourth LP continues their

ferocious and unrelenting interpretation of rock and roll. Untouchable in their melodic power, tracks such as Letter To Memphis and Planet Of Sound, make this another classic.

Nick Robinson

REISSUES

One of the ironies of the CD as a music carrier is that the more it perfects and it can accommodate has also brought about renewed interest in the lowest of low-fi repertoire; re-electrically recorded discs, scratchy 78s and so forth. Major companies have hardily rushed into this area yet — though EMI is clearly putting a toe in the water — but the indie Pearl has claimed the area as its own. Moreover, whereas most CDs from the past are cleaned-up (via Sonic's NoNoise or the Cedar system) Pearl believes in its own ears. And on the whole it gets it right, some scratches, but a full sound.

Pearl has cast its net wide. Among the catalogue are The Great War (GEMM CD 9355), an affecting evocation in contemporary songs and sketches of WWI, and a pair of samplers of the Golden Age Of Cabaret (Vol 1, PAST CD 9277, and Vol 2, 9273) which run the gamut from Mistinguet to Elisabeth Welch via Cole Porter and Maurice Chevalier.

In similar vein there is early recordings by Al Jolson (Single Highlights, 1911-15, PAST CD 9349), a collection of songs by Peter Dawson (A Green And Pleasant Land, GEMM CD 9336), and a 21 track selection of Harry Lauder. I Love A Lassie (PAST CD 9319).

Oddities in the catalogue include a hilarious series of

Thirties live recordings by Max Miller, The Cheeky Chappie (PAST CD 9714) and a set of songs by Hollywood stars (including Valentino, Gloria Swanson and Conrad Veidt) on Why Ever Did They? (PAST CD 9735). Far more worthy is the 1937 set of Django Reinhardt and Stephane Grappelli, The Quintet Of The Hot Club Of France (PAST CD 9738), which sees the duo at their best.

PICK OF THE WEEK

GERSHWIN PLAYS GERSHWIN (GEMM CDS 9483). Gershwin's not the best of pianists and Paul Whiteman offers somewhat leaden support on an abbreviated version of Rhapsody In Blue, but as historic recordings these are fantastic, particularly the selections from Porgy & Bess.

Phil Hardy

CLASSICAL

Warner's Teldec label aims to bring Wagnerian opera to a mass market with the release sound track recording from the David Puttnam-produced movie Making Venus. Kiri te Kanawa makes an impressive Wagner-debut singing excerpts from Tannhauser — on screen Glenn Close plays the diva — and René Kollo sings the title role excerpts. Major promotion will accompany the UK premiere of the movie on September 25.

Daniel Barenboim also makes a Wagnerian debut on Teldec conducting the Berlin Philharmonic in a strong, spacious Parsifal, Siegfried Jerusalem, Jose Van Dam, John Tomlinson and Waltraud Meier heading a formidable cast.

Opera goes to the movies and theatre with two releases

this month. Sparking soprano Lesley Garrett, who appears at English National Opera in La Boheme and Die Fledermaus this season, sings superbly in 13 operatic tracks which have become movie themes (A Soprano At The Movies, a Silva Screen debut into classics distributed by Conifer), and versatile diva Marilyn Hill Smith delivers in authentic stage style 16 favourites from musicals in *THEY'RE Really Me?*

Uncon-Kanchana rings the changes on The Four Seasons with Danish composer Paul Ruders' Violin Concerto, a work which weaves in themes from Vivaldi's work. Soloist is Rebecca Hersch, with the Odense Symphony Orchestra under Tamas Veto. The disc includes Ruders' Clarinet Concerto (soloist Niels Thomsen) and Cello Concerto (Marten Zeuthen).

PICK OF THE WEEK

FRANCK: Prelude, Chorale and Fugue, LISZT: Various works, Murray Perahia, Sony Crisp. Bach-rotted playing of the Franck, expansive displays of power and freshness in the Liszt. Perahia's exploration of the Romantics is off to an impressive start.

Phil Sommerich

DANCE

In addition to *Record Mirror* /Pulse reviews, also out now is M Doc Are you Wid It? (Urban 1991 PZ 169, PAN), Hurley co-produced funkily bouncing 117bpm sparse rap sampling Prince's I Wanna Be Your Lover; Boyz II Men MotownPhilly (Motown Z2 44668), Bell Biv DeVoe-like terrific 113.5bpm snappy jiggler by a harmonising

Philadelphia quartet; Corina Temptation (Cutting/Atco B8775, WM), Gypsy Woman chordeed jangly cooing 118bpm US' smash pop thrower; Christopher Williams Int Dreamin' (Giant W00607, WM), New Jack City's Bobby Brown-ish funky 110bpm swingbeat swayer; The Beatmasters Boulevard Of Broken Dreams (Rhythm King/Epic 65736, J), JCooney's rolling bass jugged 112bpm roller based on Above The Law's Untouchables; Gerald Alston Nothing Can Change (Motown Z2 44946), slickly tapping 95.6bpm soul ballad; Electronic Feet Every Beat (Factory FAC 328, P), Ramping & Lortner messing jiggly rolling 99.2bpm sombre indie juggler; A Man Called Adam The Chrono Plonic Interface (Big Life BLSF 59, P), plaintive girl's 109bpm jiggler; Silo 7 Higher (Rumour RUMAT 38, P), Italo/Belgian elements combining 128bpm frenzied Messial; 20,000 Hardcore Members (Kickin' KICK 8, SRT), thunderously droning clichéd raver; Ed O.G. & Da Bulldogs Bug-A-Boo (PWL America/Polydor PZX 164, PAN), conversational 91.1bpm slow rap roller; Pastiche Love Suite (First Cut P4S 1, 0634-200967), Love To Love You Baby/E T'Amé... u! Moi Non Plus combining 96.6bpm drifter; Analysis @ Euphoria (Creed CREED 14T, SRD), clichéd 129bpm techno raver.

PICK OF THE WEEK
VARIOUS: Pulse Three-Jumpin' & Pumpin' 12TOT 16, P. Frantically raving blend EP with Smart Systems' 130bpm Tingler. Yage's 125.2bpm Calcium, Indo Tribe's 134bpm Owl and 128.3bpm Bite The Bullet Baby.

James Hamilton

Dire Straits take to the streets



Status Quo score their umpteenth hit

Vamp's Outlander at four in indie chart



Salt 'n' Pepa's dirty dancing

music week

datafile

The Information Source for the Music Industry

7 SEPTEMBER 1991

CHART FOCUS

The logjam at the top of the singles chart continues, with Bryan Adams' 'Everything I Do I Do It For You' romping to a ninth week at number one by a vast margin, while **Right Said Fred's** 'I'm Too Sexy' continues for a fourth week as runner-up.

Challengers for Adams' crown are hard to find: **Prince's** Gett Off entered at number five last week, but struggles up only one place this week, as its sales actually dip, and this week's highest new entry, **Kylie Minogue's** 'Word Is Out', is at number 18, will pose no threat. Even the **Arnee & The Terminators** single is making only modest inroads — and such novelties invariably have only a couple of weeks to make their move before experiencing a drop in support.

Kylie aside, the week's highest debutant is the new **Runnig EP** entitled **Hearthammer**. Its national chart position (number 25) is due largely to the Scottish band's support in its native



region, which accounts for a massive 80 per cent of all its sales. This aside, it's not a good week for Scots, with **Simple Minds**, **Midge Ure**, the **Shamen**, **Big Country** and **Lloyd Cole** all slipping, though **Texas** gain a rather tenuous toehold on the chart with **Why Believe In You**.

As usual, the highest placed new entry by a previously uncharted act is a dance disc, in this case **Peace** by **Sabrina Johnston**, which makes a fine debut at number 31, confirming its great popularity in the clubs.

Meanwhile, **Tin Machine's**

affirmation that **You Belong In Rock n' Roll** is destined for a fast return to obscurity, diving from number 33 to number 52 despite (or, some might say, because of) their performance of the song on last week's **Top Of The Pops**.

Bowie's old solo album, **Low** returns to the album chart for the first time in 14 years, after being reissued with bonus tracks. Its clear leader among three Bowie albums reissued last week, a little in front of **Heroes** and well ahead of **Lodger**.

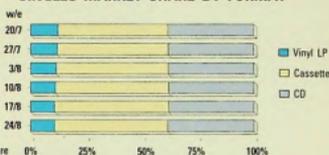
Bowie's late pal, **Marc Bolan** continues to do well, with 20th Century **By You** climbing to number 15 on the singles chart, while the budget compilation **The Very Best Of Marc Bolan & T Rex** — on the Music Club label — would qualify for a chart placing, if expensive enough. Its success comes ahead of the release of a new full price TV advertised compilation of Bolan's best from **Telstar**, from which it should benefit greatly.

Alan Jones

UPDATE

Index of unit sales. 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	85	81	-5	+5
Singles	113	106	-7	+8
Music Video	64	59	-8	-32

SINGLES MARKET SHARE BY FORMAT



©DIN

Four weekly rolling averages

TOP 10 DISTRIBUTORS

1 POLYGRAM	6 PINNACLE
2 SONY MUSIC	7 APT
3 WARNER MUSIC	8 JETSTAR
4 BMG	9 SOUTHERN
5 EMI	10 TERRY BLOOD

Compiled by ERA from Gallup data. Based on Top 200 album charts, 29 July to 24 August

ANALYSIS

Prince's latest single, **Gett Off**, has landed a unique double — thanks to a BPI Chart ruling. Last week it resided at both number five in the singles chart and number 33 (on import) in the album countdown.

The bizarre achievement is the side-effect of a BPI ruling imposed in April 1987 limiting any single to four tracks totalling no more than 20 minutes. Any release exceeding that is classed as an album.

The Prince import release which is on three formats — maxi-cassette, maxi-CD and 12-inch formats — exceeds this limit. Indeed the maxi-CD comprises seven tracks, adding up to 45 minutes of music.

The ruling was intended to distinguish between singles and albums — as the dance music boom and the growth of the 12-inch began blurring the boundaries. But it may inadvertently have forced DJs to look increasingly into the



import tracks.

Mike McGuire, product manager of one of the release's biggest importers, **Greyhound Records**, explains why.

"Prince imports will always sell but this one has an even wider customer base than usual, because it includes so many extra tracks which DJs want," he says.

Had **Gett Off's** import sales — totalling around 5,000 for last week and 7,000 cumulatively — been added to those of its UK single release,

they would have pushed it up to number three in the singles chart.

Complex chart rulings have made such a simplistic solution impossible, however.

In June the BPI's chart supervisory committee also reduced any chances of the extra tracks on the Prince import being released in their own right in the UK. It reduced the number of singles formats eligible for the chart from five to four.

So should Prince's record company, **Warner**, wish to release another version of **Gett Off** in the UK which included the extra tracks, it could lure buyers away from the formats already released — the very ones, which count towards the chart.

For **Warner UK**, then, it is a catch 22 situation: a choice between releasing an extra format and thereby undermining the single's chart position, or leaving its US company to pick up substantial sales on import.

Martin Talbot

JON AND VANGELIS



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TOP 75 SINGLES

THE OFFICIAL

Music week

CHART



1 (EVERYTHING I DO) I DO

Bryan Adams

A&M

2 I'M TOO SEXY ○
Right Said Fred

Top

3 CHARLY
Prodigy

XL

4 GETT OFF
Prince and The New Power Generation

Paisley Park

5 I'LL BE BACK
Annie And The Terminators

Eric

6 SUNSHINE ON A RAINY DAY (REMIX)
Zoe

M&G

7 SET ADRIET ON MEMORY BLISS
P!nk DUKATI

Gez Street

8 INSANIYAH
Oscarott

Dead Dead Good

9 LOVE...THY WILL BE DONE
Marika

Columbia

10 ALL 4 LOVE
Color Me Badd

Grant

11 MORE THAN WORDS ○
Extreme

A&M

12 HAPPY TOGETHER
Jason Donovan

PWL

13 LET'S TALK ABOUT SEX
Salt-N-Pepa featuring Psychotropic

HR

14 WHAT CAN YOU DO FOR ME
Urbah Saints

HR

15 20TH CENTURY BOY
Maiee Bolan & T-Rex

Maez On Wax

16 GOOD VIBRATIONS
Marilyn MarkFranky Burchi/Oriental Holloway

Interscope

17 SUMMERTIME
DJ Jazzy Jeff & The Fresh Prince

Jive

18 **NEW** WORD IS OUT
Kylie Minogue

PWL

19 GOLD COLD HEART
Midge Ure

Arista

20 MOVE ANY MOUNTAIN
The Sparrows

One Little Indian

21 STAND BY LOVE
Simple Minds

Virgin

22 WINTER IN JULY
Borns The Boss

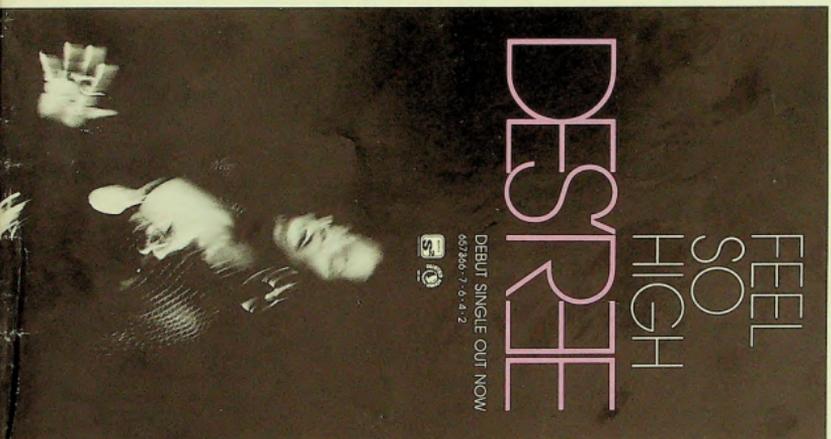
Rhythm King/Epic

23 NOW THAT WE FOUND LOVE
Heavy D & The Boyz

MCA

24 **DE** YOU'VE **DE** FOUND **DE** LA DORY

3



38 MONSTERS AND ANGELS
Voices Of The Sea

London

39 **NEW** JET CITY WOMAN
Urbanstyle

EMI USA

40 **NEW** EVERYBODY'S FREE (TO FEEL GOOD)
Rozalla

Pulse 8

41 SALTWATER
Julian Lennon

Virgin

42 APPARENTLY NOTHIN'
Young Disciples

Taken Loud

43 **NEW** SLEEP ALONE
The Wonder Stuff

Polydor

44 HARD TO HAVIDE
Black Crowes

DeL American

45 **NEW** ONLY LOVE CAN BREAK YOUR HEART
St Etienne

Heavenly

46 LOVE'S UNKIND
Sophie Lawrence

IQ

47 ROMANTIC
Karyn White

Warner Brothers

48 SOMETIMES IT'S A BITCH
Steve Nicks

EMI

49 HELLO MARY LOU (GOODBYE HEART)
Ricky Nelson

Liberty

50 EVERY HEARTBEAT
Amy Grant

A&M

51 WHAT WOULD WE DO/READ MY LIPS
DSK

Boys Own

52 YOU BELONG IN ROCK 'N' ROLL
Tina Turner

London

53 THE PROMISE OF A NEW DAY
Paula Abdul

Virgin America

54 **NEW** YOU WOU UP MY NEIGHBOURHOOD
Billy Bragg

Go! Discs

55 LIFT/OPEN YOUR MIND
808 State

ZTT

56 REPUBLICAN PARTY REPTILE (EP)
Big Country

Venglo

57 CRUCIFIED
Army Of Lovers

China

58 **NEW** IVORY
Shin Up

Love

59 **NEW** BALAD OF YOUTH
Richie Sambora

Mercury

60 **NEW** BROKEN ARROW
Rod Stewart

Warner Brothers

61 **NEW** VAMP
Outlander

R&S

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Genre	Weeks on Chart	Peak	Points	Score	
1	Extreme	MORE THAN WORDS	ASB	B	-	A	A	50	7 92.6
2	LMC	42 GUARANTEED	RCA	-	B	A	A	46	43 91.0
3	Amy Grant	EVERY HEARTBEAT	ASB	B	-	B	A	48	35 86.7
4	Bryan Adams	EVERYTHING I DO I DO IT	ASB	A	-	A	A	48	1 86.3
5	Deacon Blue	TWIST AND SHOUT	Columbia	A	B	A	A	48	22 85.4
6	Manika Love	THE WIND BEFORE	Columbia	A	B	A	A	48	12 83.4
7	Color Me Badd	ALL LOVE	Capitol	A	A	A	A	48	6 83.3
8	2nd Step	SUNSHINE ON A RAINY DAY	MCA	A	-	A	A	46	8 82.0
9	Voice Of The Beehives	MONSTERS AND ANGELS	London	A	-	A	A	45	25 78.6
10	Midem	WE COLD COLD HEART	Arista	A	-	A	A	48	17 77.7
11	RIDE	NEAR WILD HEAVEN	Warner Brothers	B	B	A	-	41	56 77.2
12	Karen Donovan	HAPPY TOGETHER	PWL	A	-	A	-	43	10 77.1
13	Karyn White	ROMANTIC	Warner Brothers	-	B	A	A	44	32 76.5
14	PM Dawn	SET ADRIFT ON MEMORY BLISS	Gez St	A	-	A	A	46	3 76.0
15	Blanch The Boss	WINTER IN JULY	Rhodes King	A	-	B	A	41	15 72.0
16	Farm Mind		Profile	B	B	A	B	36	31 70.8
17	Right Said Fred	IM TOO SEXY	Top	B	B	A	-	39	2 70.4
18	The Shamens	MOVE ANY MOUNTAIN	One Little Indian	A	-	A	-	34	16 67.9
19	Simple Minds	STAY BY YOUR SIDE	Virgin	A	B	B	-	41	13 66.6
20	Heavy D & The Boyz	NOW THAT WE FOUND LOVE	MCA	A	B	A	B	36	19 65.6
21	Paula Abdul	THE PROMISE OF A NEW DAY	Virgin America	B	B	B	A	41	52 64.3
22	Dire Straits	CALLING ELVIS	Vertigo	A	B	B	A	43	21 64.0
23	DJ Jazzy Jeff & Fresh Prince	SUMMERTIME	Jive	B	A	-	-	35	14 63.9
24	Young Disciples	APPARENTLY NOTHING	Talkin' Loud	B	A	-	-	36	30 63.5
25	The Machine	YOU BELONG IN ROCK 'N' ROLL	London	B	B	A	-	31	33 62.2
26	Michael Bolton	TIME LOVE AND TENDERNESS	Columbia	-	-	B	A	43	49 60.2
27	Roxette	THE BIG L	EMI	-	A	B	-	39	- 60.1
28	Red Stewart	BROKEN ARROW	Warner Brothers	B	B	B	A	39	- 59.9
29	C&C Music Factory	THINGS THAT MAKE YOU GO HMMM	Columbia	A	-	A	-	27	27 55.7
30	Cathy Dennis	JUST ANOTHER DREAM	Polydor	-	B	B	A	39	58 56.5
31	Julian Lennon	SALLYWATER	Virgin	B	B	B	A	36	44 54.2
32	Stevie Nicks	SOMEONES IT'S A BITCH	EMI	-	B	B	A	37	40 54.2
33	DMC	PANDORA'S BOX	Virgin	-	-	B	A	37	42 53.0
34	Lindsay Cote	SHE'S A GIRL AND I'M A MAN	Vertigo	-	B	B	-	39	55 49.6
35	Cher	LOVE AND UNDERSTANDING	Geffen	-	-	B	B	35	54 47.9
36	Prince & New Power Generation	GET IT OFF	Paisley Park	A	B	B	-	34	34 47.4
37	Mica Paris	YOUNG SOUL REBELS	Big Life	-	-	-	-	32	61 46.1
38	Kylie Minogue	WORD IS OUT	PWL	B	B	B	-	29	41 44.5
39	Meat And The Mechanics	GET UP	Virgin	-	B	B	-	34	- 44.3
40	Sonia Be Young	BEYOND GET BE HAPPY	IG	B	A	B	-	35	34 43.3
41	Sophie Lawrence	LOVE'S UNKIND	IG	B	B	-	-	26	28 43.2
42	De La Soul	A ROLLER SKATING JAM NAMED	Big Life	-	B	A	-	25	48 41.6
43	Lindy Layton	WITHOUT YOU (ONE AND ONE)	Arista	-	B	B	-	28	71 40.7
44	Wilson Phillips	THE DREAM IS STILL ALIVE	SBK	-	B	B	-	32	- 39.8
45	Crystal Waters	MAKIN' HAPPY	ASB	-	B	B	-	23	- 37.9
46	Kirsty MacColl	MY AFFAIR	Virgin	-	A	B	B	29	- 37.9
47	oM	LIES	Parlophone	A	B	B	-	26	28 37.9
48	Squeeze	SUNDAY STREET	WEA	-	B	B	A	27	- 36.1
49	Luther Vandross	GOIN' WANTED TO BE A FOOL	Epic	B	-	B	-	31	- 35.9
50	Seal	THE BEGINNING	ZTT	-	B	-	B	16	- 34.8
51	Lisa Lisa & Cult Jam	LET THE BEAT HIT EM PART 2	Columbia	-	-	B	-	18	53 34.1
52	Celine Dion	WHERE DOES MY HEART BEAT NOW	Epic	-	-	-	B	24	- 33.5
53	Levine Hudson	A LITTLE SENSITIVITY	IG	-	B	-	-	15	- 32.4
54	Dannii Minogue	JUMP TO THE BEAT	MCA	-	-	B	-	17	63 32.3
55	Marc Bolan/T Rex	28TH CENTURY BOY	Marc On Wax	-	-	-	A	20	20 29.1
56	Salt-N-Pepa	LET'S TALK ABOUT SEX	thr	A	B	-	-	17	24 28.9
57	Feargal Sharkey	TO MISS SOMEONE	Virgin	-	-	B	-	25	- 28.8
58	Trish Slaton	WHAT CAN YOU DO FOR ME	thr	-	-	B	-	22	18 28.6
59	Marty Mark & The Funky Bunch	GOOD VIBRATIONS	East Wind	-	-	B	-	16	29 27.9
60	Black Crowes	HARD TO HANDLE	Def American	B	B	-	B	20	39 27.7

US TOP 30 SINGLES

1	[EVERYTHING I DO] I DO IT FOR YOU, Bryan Adams	ASB
2	THE PROMISE OF A NEW DAY, Paula Abdul	Capitol
3	MOTOWNPHILLY, Boyz II Men	Matrox
4	THINGS THAT MAKE YOU GO HMMM... C&C Music Factory	Columbia
5	3 A.M. ETHERAL, The KLF	Arista
6	I ADORE MI AMOR, Color Me Badd	Capitol
7	CRAZY, Seal	Giant
8	WIND OF CHANGE, Scorpions	Mercury
9	TIME LOVE AND TENDERNESS, Michael Bolton	Columbia
10	I CAN'T WAIT ANOTHER MINUTE, Ice Cube	Zinc
11	GOOD VIBRATIONS, Marty Mark, Bunshi, Holloway	Interscope
12	[G] TOO MANY WALLS, Cathy Dennis	Polydor
13	EVERY HEARTBEAT, Amy Grant	ASB
14	UNFORGETTABLE, Natalie Cole	Epic
15	FADING LIKE A FLOWER (EVERY...), Roxette	EMI
16	THE MOTOWN SONG, Red Stewart	Warner Brothers
17	NOW THAT WE FOUND LOVE, Heavy D & The Boyz	Epic
18	LOVE OF A LIFETIME, Freshhouse	Upstart
19	IT AIN'T OVER 'TILL IT'S OVER, LeAnn Rimes	Virgin
20	MY NAME IS NOT SUSAN, Whitney Houston	ASB
21	SUMMERTIME, DJ Jazzy Jeff	Jive
22	SHINY HAPPY PEOPLE, REM	Warner Brothers
23	IT HIT ME LIKE A HAMMER, Huey Lewis & The News	EMI
24	SOMETHING TO TALK ABOUT, Bonnie Raitt	Capitol
25	TEMPATION, Ice Cube	Columbia
26	EMOTION, Mariah Carey	Columbia
27	ROMANTIC, Karyn White	Warner Brothers
28	DO ANYTHING, Natural Selection	Epic
29	HOLE HEARTED, Extreme	ASB
30	EVERYBODY PLAYS THE FOOL, Aaron Neville	ASB

US TOP 30 ALBUMS

1	METALLICA, Metallica	Elektra
2	UNFORGETTABLE, Natalie Cole	Giant
3	C.M.B., Color Me Badd	Capitol
4	FOR UNLAWFUL CARNAL KNOWLEDGE, Van Halen	Warner Brothers
5	LUCK OF THE DRAW, Bonnie Raitt	Capitol
6	COOLEY HIGHWAY, Boyz II Men	Matrox
7	GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia
8	TIME LOVE AND TENDERNESS, Michael Bolton	Columbia
9	SPELLBOUND, Paula Abdul	Capitol
10	OUT OF TIME, REM	Warner Bros
11	NO FENCES, Garth Brooks	Capitol
12	EXTREME BE PORNOCRAFFITTI, Extreme	ASB
13	ROBIN HOOD: PRINCE OF THIEVES, OST	Morgan
14	HEART IN MOTION, Amy Grant	ASB
15	HOMEBASE, DJ Jazzy Jeff & Fresh Prince	Jive
16	SHAKE YOUR MONEY MAKER, The Black Crowes	Def American
17	BOYZ IN THE HOOD, OST	Quest
18	EPIC, ZACARIUS, NWA	Ruff
19	INTO THE GREAT WIDE OPEN, Tom Petty & The Heartbreakers	MCA
20	SLAVE TO THE GRIND, Sid Roth	Atlantic
21	CRAZY WORLD, Scorpions	Mercury
22	MARIAH CAREY, Mariah Carey	Columbia
23	EMPIRE, Queensrÿche	EMI
24	SEAL, Seal	Sire
25	PEACEFUL JOURNEY, Heavy D & The Boyz	MCA
26	WE CAN'T BE STOPPED, The Geto Boys	Rap-A-Lot
27	POWER OF LOVE, Luther Vandross	Epic
28	[G] SCHUBERT DIP, EMI	EMI
29	FRESHOUSE, Freshhouse	EMI
30	DERELICTS OF DIALECT, 3rd Bass	Def Jam

Charts courtesy *Billboard*, 7 September 1992. * Sales are awarded to those products accumulating the greatest entry and sales gain.

Compiled by ERA Rating based on BR playlist only. Station weightings are based on total listening hours as calculated by JARAD. 100% playlist rating represents 'A' in all AR stations.



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U P D A T E

Chart news

BY ALAN JONES

DEBUTANT'S DELIGHT

Dubbed "the Aretha Franklin of rap", **Queen Latifah**, has previously featured on hits by **Cold Cut** and **De La Soul**, but made her solo chart debut last week with 'Fly Girl'.

A humorous, low-key rap by the girl who was born **Qana Owens** in Newark, New Jersey, 21 years ago, it's a typically literate offering which augurs well for her upcoming album 'Nature

Of A Sista', which is released next month. It faces the daunting task of bettering the sales of her debut album 'All Hail The Queen', which sold over a million copies and helped her to win the Best Female Rapper category in the *Rolling Stone* awards last year. Latifah — Arabic for delicate/sensitive — says: "On the new album I've become more creative. I'm singing more and it's really rhythmic."



● QUEEN LATIFAH

● Prince's 'Gett Off' is the first import single ever to enter the UK album chart, but it is neither the biggest selling import, the first import to chart or the first single to chart as an album. Until about a decade ago, UK record companies took their time about issuing even major import successes, and it has been estimated that records like 'Ring My Bell' by Anita Ward and 'Ain't No Stoppin' Us Now' by McFadden & Whitehead sold around 20,000-25,000 copies on import 12-inch — far more copies than 'Gett Off' has thus far managed. Also, singles like 'That's Entertainment' by the Jam and 'Bank Robber' by the Clash sold massively on import, as did 'Gee Whiz It's You', a number four hit here for Cliff Richard in 1961 that was only ever officially released on the continent.



As for singles that were charted as albums, the first case of this was 'Deja Vu', a jazz-funk instrumental by Japanese group The AB's, which reached number 80 on the album chart in 1984, having been denied a place in the singles chart due to the fact that it was too lengthy to qualify.

● **Metallica's** self-titled new album debuted at number one in the US chart last week, only seven days after making a similar spectacular bow here. The album is only the



third ever to enter the UK and US chart at number one, following a brace of 1987 albums, namely **Whitney Houston's** 'Whitney' and **Michael Jackson's** 'Bad'.

- Home Video D440742
- Walt Disney D210822
- Video Gems R1372
- Virgin VVD 426
- er Home Video PES 11709
- PROG. BBC BBCV 4457
- juild Home Video GLD 50882
- Touchstone D410272
- FoxVideo I13050
- hstone Home Video D440743
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PLAY Chart

THE OF n e w s

BY ALAN JONES

FALLING IN LOVE AGAIN

Written for the 1961 movie *Blue Hawaii* by George Weiss, Hugo Peretti and Luigi Creatore, 'Can't Help Falling In Love' was a great success for **Elvis Presley**, becoming a number two hit in America, and a number one hit in the UK.

At least nine different recordings of the song by Presley are commercially available while well over 100 other artists have released their versions of the song, which is based on a nineteenth century French composition entitled 'Plaisir

D'Amour'. It has been a Top Five hit in the UK for **Andy Williams** (1970) and the **Stylistics** (1975), as well as Presley, and a number 42 hit for **Lick The Tins** (1986).

The latter version, released on the now defunct Sedition label, was a charming, folksy Gaelic adaptation, complete with tin whistle and fiddle which, as Luck would have it, is about to be reissued by Trojan Records' subsidiary Mooncrest. A breath of fresh air that could easily blow through the chart with rather more force than it did in 1986, it is released next Monday.

• While the general consensus is that bootlegs are undesirable, in many cases they have proved moneyspinners directly and indirectly for the legitimate record industry.

One of the most famous bootlegs to appear in this country

was **Bits & Pieces**, a montage of well-known songs performed by original artists, primarily the Beatles, though it also included **Shocking Blue**, the **Archie**s and others. It sold several thousand copies before an enterprising Dutchman called **Jaap Eggermont**



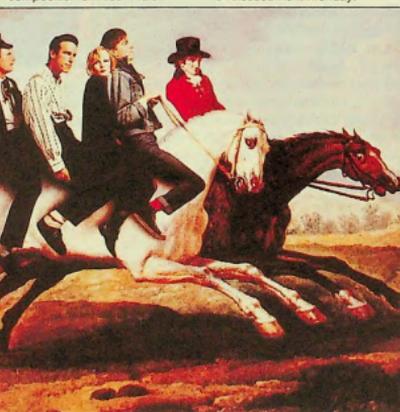
took the basic ingredients and wove them together using legitimate soundalikes to create the massive global hit 'Stars On 45', credited to **Starsound**.

This, among numerous other examples, proves that the existence of a bootleg has been instrumental in generating millions of pounds for the legitimate sector. The **Young Disciples'** current hit 'Apparently Nothin'' was a hot bootleg for a while and it was the bootleg copies that helped create the buzz to make the record a big hit. Even the band's label, **PolyGram**, acknowledges this, claiming that the record was so hot it was pirated.

• **Bryan Adams'** '(Everything I Do) I Do It For You' continues its staggering reign atop the UK and US singles chart this week. The record has been number one here for nine weeks, and has sold nearly 1m copies. In America, its seven-week reign has been accompanied by sales of more than 3m copies.

In the UK, '(Everything I Do) I Do It For You' is now the biggest selling disc since **Jennifer Rush's** 'The Power Of Love' (1985). The last record to spend longer at number one was **Slim Whitman's** 'Rose Marie' in 1955.

Adams' new single 'Can't Stop This Thing We Started' is released today (Monday) and stands an outside chance of replacing 'I Do It For You' at number one. If it does, he will become the first artist to have two back-to-back chart toppers since 1981, when the late **John Lennon** scored consecutive toppers with 'Imagine' and 'Woman'.



• **LICK THE TINS**

- 1 • Extreme MORE TH
- 2 • Level 42 GUARAN
- 3 • Amy Grant EVERY
- 4 • Bryan Adams (EV
- 5 • Deacon Blue TWI
- 6 • Marika LOVE TH
- 7 • Color Me Badd A
- 8 • Zoe LUNDHOLM ON
- 9 • Voice Of The Bee
- 10 • MID USC COLLE
- 11 • REME NEAR WILD
- 12 • Jason Danovev H
- 13 • Karyn White ROM
- 14 • PM Dawn SET AD
- 15 • Bomb The Bass V
- 16 • Pam AND
- 17 • Right Said Fred F
- 18 • The Shamen MDN
- 19 • Simple Minds ST
- 20 • Heavy D & The B
- 21 • Paula Abdul THE
- 22 • Dire Straits CALL
- 23 • DJ Jazzy Jeff & F
- 24 • Young Disciples
- 25 • Tim Machine YOU
- 26 • Michael Bolton A
- 27 • Roxette THE BIG L
- 28 • Rod Stewart BRO
- 29 • CBC Music FIC
- 30 • Cathy Dennis JUS
- 31 • Julian Lennon SA
- 32 • Stevie Nicks SDN
- 33 • DMD PANDORA'S
- 34 • Lloyd Cole SPEAK
- 35 • Cher LOVE AND UN
- 36 • Prince & New Pa
- 37 • Mica Paris YOUN
- 38 • Kylie Minogue W
- 39 • Mike And The Mi
- 40 • Sonia BE YOUNG
- 41 • Sophie Lawrence
- 42 • De La Soul A HOL
- 43 • Lindy Layton WITH
- 44 • Wilson Phillips T
- 45 • Crystal Waters M
- 46 • Kirsty MacCall M
- 47 • EMF LIES
- 48 • Squeeze SUNDAY
- 49 • Luther Vandross
- 50 • Seal THE BEGINN
- 51 • Lisa Lisa & Cult
- 52 • Colleen Dixon WHEE
- 53 • Levine Hudson A
- 54 • Danni Minogue -
- 55 • Marc Bolan/T Re
- 56 • Salt-N-Pepa LET S
- 57 • Feargal Sharkey
- 58 • Urah Saints WHAT
- 59 • Marky Mark & Th
- 60 • Black Crowes HA

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The Beatmasters

After their initial chart blitz, scoring with such tracks as 'Burn It Up' and the Betty Boo collaboration 'Hey DJ', The Beatmasters seemed to fall by the wayside. Their last, rather tame, single 'I Dunno What It Is' could only elicit a response of, "Oh yeah, The Beatmasters, I remember them."

Which is why 'Boulevard Of Broken Dreams' comes as such a pleasant surprise. Built on the walking piano riff from Young Holt Unlimited's 'Light My Fire', this superb, and distinctly sinister, rap track features UK wordsmith JC001, who recently teamed up with indie band Curve on their 'Ten Little Girls' track.

The flipside's 'Freebop Mix', a swinging Fifties jazz soundtrack of finger snaps, chopped piano and lashed hi-hat, couldn't be more different. Like Bomb The Bass, The Beatmasters seem to have achieved a return to form, using their absence constructively and adapting themselves to the very different tastes of the early Nineties dance scene. So put your prejudices to one side, 'Boulevard Of Broken Dreams' is a right corker. Davydd Chong

'Boulevard Of Broken Dreams' is released by Rhythm King/Epic on September 9.



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Beat 4 Feet

Terrifyingly tacky and Infectious as only our mid-European cousins know how, Beat 4 Feet's 'Sister Soul And Mr Beat' is out to prove that there's more to Austria than the sound of the Von Trapp family. The 'Sister Soul' in question is ex-patriate New Yorker, ex-history teacher and present vocalist Kim Cooper. Viennese duo Martin Gellner and Werner Stranka provide the necessary beats and pieces.

"We just did it for fun," explains Werner. "It was actually the first dancefloor recording we ever did."

The duo hooked up with Kim about three years ago, approaching her after an R'n'B club gig in Vienna. Demos followed and, after being picked up by the local GJ label, 'Sister Soul And Mr Beat' leapt up the Austrian charts, staying for 15 weeks and peaking at number three. Now it's the UK's turn to experience this particular strain of Saturday night fever. It's the bouncy, hedonistic, downright retro and you can almost picture the swinging medallions. "The most important thing for us is having fun," says Werner. "And we want to show that through our music." Davydd Chong



'Sister Soul And Mr Beat' is released by Desire on September 16.

Nightlife 10

- | | |
|--|---------------------|
| 1 (NEW) FINALLY Ce Ce Peniston | (A+ M 12) |
| 2 (2) EVERYBODY'S FREE Rozalla | (Pulse 8 12) |
| 3 (7) PEACE IN THE VALLEY Sabrina Johnston | (East West 12) |
| 4 (5) SUCH A FEELING Bizarre Inc | (Vinyl Solution 12) |
| 5 (9) DO WHAT YOU FEEL Joey Negro | (Republic 12) |
| 6 (1) I'M ATTRACTED TO YOU Cookie Watkins | (Urban 12) |
| 7 (3) MOVE TO THE MUSIC Monica Delux | (CT Records 12) |
| 8 (NEW) RIOT EP Underground Resistance | (UR Double 12) |
| 9 (NEW) ETERNAL Slam | (Soma 12) |
| 10 (NEW) CRUZIN Cuddles | (Oh-Zone 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/Vinyl Zone (London); Underground/Bloc (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).

Compiled by EWA. Rating based on



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- 1 » Extreme MORE TE
- 2 » LEZ 42 GUARAN
- 3 » Amy Grant EVER
- 4 » Bryan Adams (E)
- 5 » Deacon Blue TW
- 6 » Marika LOVE T
- 7 » Color Me Badd
- 8 » Zeo SUNSHINE D
- 9 » Voice Of The B
- 10 » Midge Ure COLD
- 11 » REM NEAR WILD
- 12 » Jason Donovan
- 13 » Karay White RID
- 14 » PM DOWN SET AC
- 15 » Farm MIN
- 16 » Right Said Fred
- 17 » The Shamen MOD
- 18 » Simple Minds ST
- 19 » Heavy D & The B
- 21 » Paul Abdul THE
- 22 » Dire Straits CALL
- 23 » DJ Jazzy Jeff &
- 24 » Young Disciples
- 25 » The Machine YOU
- 26 » Michael Bolton
- 27 » Roxette THE BIG
- 28 » Red Stewart BRG
- 29 » C&C Music Factory
- 30 » Cathy Dennis JU
- 31 » Julian Lennon JA
- 32 » Steve Nicks SUN
- 33 » DMZ FANDANGO
- 34 » OMD CASEY'S S
- 35 » Cher LOVE AND UR
- 36 » Prince & The N
- 37 » Mica Paris THE
- 38 » Kylie Minogue V
- 39 » Mike And The M
- 40 » Sophie LAWRENCE
- 41 » De La Soul A ROLL
- 42 » Lindy Layton A
- 43 » Vanessa Phillips T
- 44 » Crystal Waters M
- 45 » Ermy MacCalli M
- 46 » KIM LIES
- 47 » A Squeeze SUNDAY
- 48 » Luther Vandross
- 49 » De La BE THE BEGINN
- 50 » Lisa Lisa & Cult
- 51 » Cecilia Dion WHE
- 52 » Lavigne Hudson A
- 53 » Daniell Minogue
- 54 » Marc Bolan/R ET
- 55 » Salt-n-Pepa LETS
- 56 » Fearful Sharky
- 57 » Utah Saints WAK
- 58 » Margie M& T
- 59 » Black Crowes HA

Compiled by ERA. Rating based on...

directory

Hot vinyl

BY JAMES HAMILTON



INCOGNITO featuring Chyna
'Crazy For You'
 (Bakin Loud TLXK 14, via Phonogram)
 (Plus released almost before it could be produced, just that 'Bury My Name' releases...)

ROZALLA
'Everybody's Free (To Feel Good)'
 (Pulse-5 Records 12 LOSE 13, via Total/BMG)
 Created by the 306 of Miami Island/FD of Gypsy... (Nigel Swanston & Tim Cox...)

JAMESTOWN featuring JOCELYN BROWN
'She Got Soul'
 (AS&M/Poly AM1 819)
 My kinda town! Languidly joggin' through a... (revisited and hummed version of Anton Karas...)

P.J.B. featuring HANNAH AND HER SISTERS
'Bride Over Troubled Water (Golden Gate Mix)'
 (Columbia/Dance Pool 65546-6)
 Veteran disco producer Poo Bellotto's girl-wal... (German rapper of Simon & Garfunkel's 1970...)

TONY SCOTT
'From Da Soul'
 (East West 9031-74702-0)
 Provided a UK sampler but actually released here... (as a German pressing, the excellent Euro...)

PRIDE 'N POLITIX
'Hold On'
 (US East West Records America 0-96300)
 Out already in the US ahead of release here... (in their home country later this month, soulful...)

G.C. SHOWBIZZ
'Motta Turn The Music Up'
 (1st Bass RUFF 13, via RTM/Pinnacle)
 Originally out last summer when, like so much... (it got lost amid the glut of dance product...)

BASS BUMPERS featuring E. Mello
'Get The Big Bass'
 (Big One VUBIG 28, via RMT/Pinnacle)
 Once assumed to be fallen but in fact creat... (by Gianni D'Ala, Gabi Kroll, from...)

CaCe ROGERS
'Think Girlz'
 (US Atlantic 0-85963)
 In good humoured prime of those killer figured... (girlz, both something you can rest on till...)

JULIET ROBERTS
'Another Place, Another Day, Another Time'
 (East West 9031-74702-0)
 Provided a UK sampler but actually released here... (as a German pressing, the excellent Euro...)



SONYA ROCHE
'Love Me'
 (Columbia COOL X 238)
 (Produced by Adriano M.O.D.'s Richie...)

BROTHERS IN RHYTHM
'Such A Good Feeling'
 (4th + 5' way 12 BFW 228)
 Steve Anderson & David Seaman's Black Box... (type bouncer is released and now chart-bound...)

SYNCRONIZE featuring Lizz D
'Gimme Your Love'
 (Urban 1911 URX17 7, via Panther Music)
 With stutty little line repetition in squeaky Min... (nobe style by the girl who likewise contrib...)

UNDERGROUND RESISTANCE
'Riot EP'
 (Underground Resistance UR-010)
 Made to look as if it was pressed in Detroit... (although everything about it appears to be Brit...)

GREED
'Love'
 (D-Zone Records DAN2 011R, via Southern)
 Another creation by busy Mike Gray & John... (Pearl, the Donald Byrd 'Love Has Come...)

THE NOISE ENGINEER
'Let's Go'
 (Sire/Intergroup Records STUR 007, via Pinnacle)
 Produced by Mark Ryder & Mike James with... (scratched by DJ Hype) - a sun-fucking belov...)

NEON
'Waves'
 (Belgian Rave 55 R.5501)
 Launching the Ghent based Rave 55 logo, this... (driving rhythm synth driven instrumental...)

NEON
'Waves'
 (Belgian Rave 55 R.5501)
 Launching the Ghent based Rave 55 logo, this... (driving rhythm synth driven instrumental...)

later first recorded by First Choice's Rochelle... (from the 1986 vinyl in 1990, so actually...)

(Eternal/Siam Jam Productions YZ602T, via Warner Music)
 Agreed produced by 'Dancin' Danny' Di, the UK's... (answer to Jocelyn Brown gratify with some...)

NICKI RICARDS
'Summer Breeze'
 (Atlantic AT6107)
 Rattled by a gospel grumpy and jazzy mum, ven... (table but there just wasn't soulful sense...)

BIG DADDY KANE
'Rave It Up'
 (US Gold Columbia 170 0-40149)
 Just one track among so on a maxi-single, this... (debutantly clichéd JB funk beats backed 0-...)

I.S.A. FEATURING VALENTINO
'Every Woman, Every Man (Got To Change)'
 (East West Z6207T)
 Produced by Tears For Fears' associate Ian... (Stanley, this anguished girls wailed and 16...)

THE NOISE ENGINEER
'Let's Go'
 (Sire/Intergroup Records STUR 007, via Pinnacle)
 Produced by Mark Ryder & Mike James with... (scratched by DJ Hype) - a sun-fucking belov...)

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- 1 ▶ Extreme MORE TH
- 2 ▶ Level 42 GUARAN
- 3 ▶ Amy Grant EVERE
- 4 ▶ Bryan Adams 10
- 5 ▶ Deacon Blue TW
- 6 ▶ Marika Lova T
- 7 ▶ Color Me Badd 4
- 8 ▶ Zoe SUSHINE ON
- 9 ▶ Voice Of The Be
- 10 ▶ Midge Ure WILD
- 11 ▶ REM NEAR COLD
- 12 ▶ Jason Donovan 1
- 13 ▶ Kenny White SON
- 14 ▶ PM Dawn SE AD
- 15 ▶ Bomb The Bass 1
- 16 ▶ Farm MIND
- 17 ▶ Right Said Fred 1
- 18 ▶ The Shamen MOU
- 19 ▶ Simple Minds ST
- 20 ▶ Heavy D & The B
- 21 ▶ Paula Abdul The
- 22 ▶ Dixie Straits CALL
- 23 ▶ DJ Jerry Jeff & T
- 24 ▶ Young Disciplos
- 25 ▶ Tin Machine JET
- 26 ▶ Michael Bolton 1
- 27 ▶ Roxette THE BIG L
- 28 ▶ Rod Stewart BRO
- 29 ▶ C&C Music Faste
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- 32 ▶ Shelia Nelson SON
- 33 ▶ OMD PANDORA'S
- 34 ▶ Lloyd Cole SHE'S
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- 39 ▶ Mike And The M
- 40 ▶ Sonia BE YOUNG B
- 41 ▶ Sophie Lawrence
- 42 ▶ De La Soul A ROLL
- 43 ▶ Lindy Layton WITH
- 44 ▶ Wilson Phillips T
- 45 ▶ Crystal Waters M
- 46 ▶ Kirsty MacColl M
- 47 ▶ EMF LES
- 48 ▶ Squeeze SUNDAY
- 49 ▶ Luther Vandross
- 50 ▶ Seal THE VEGETARI
- 51 ▶ Lisa Lisa & Cult J
- 52 ▶ Celina Dion WHI
- 53 ▶ Lavigne Hudson A
- 54 ▶ Danni Minogue 1
- 55 ▶ Marc Bolan T Re
- 56 ▶ Salt-n-Pepa LET'S
- 57 ▶ Fearnet Sharkey
- 58 ▶ Utah Saints SH&I
- 59 ▶ Marky Mark & T
- 60 ▶ Black Crowes HA

Compiled by ERA Rating based c

TW LW

- 4 GET OFF (MIXES) Prince
- 2 EVERYBODY'S FREE (TO FEEL GOOD) Rozita
- 3 DREAM ABOUT YOU (MAURICE'S CLASSIC 12" MIX) U2
- 5 LOVE TITCH (MIXES) Sade
- 6 PEACE (MIXES) Salena Johnson
- 7 WHAT YOU WOULD WE DO DJ?
- 8 ALRIGHT (CLASSIC REMIX) Jason Soul
- 9 NEVER STOP (FULL LENGTH VERSION)
- 10 THE Brand New Heavies featuring N'Dea Davenport
- 11 SOMETHING SPECIAL (MIXES) homaj
- 12 HAKIN' HAPPY (MURLEY'S HAPPY HOUSE MIX) Crystal Waters
- 14 LET THE BEAT HIT 'EM PART 3 (J.L WITH LOVE R C MIX) LaLau & Cut Jim
- 12 3 SET ADHUP ON MEMORY BLISS PM Dawn
- 13 SHE GOT SOUL (THE HARRY MIX) [previous issue] featuring Jocelyn Brown
- 14 CHARLIE AND DEMON I YOUR LOVE (The Prodigy)
- 15 I'M ATTRACTED TO YOU (MIXES) Cooke Watkins
- 16 TEMPLEHEAD (PACIFIC MIX) Transglobal Underground
- 17 GET READY FOR THIS 21st Century
- 18 I WANT YOU (FOREVER) Carl Cox
- 19 DIRECT ME (UNDERGROUND RESISTANCE MIX) Raze Project
- 20 BRIDGE OVER TROUBLED WATER PJB featuring Nanna and Her Sisters
- 21 WHAT CAN YOU DO FOR ME U2
- 22 THERE ARE MY PEOPLE [previous issue] The House
- 23 THE TIME BARY (NEXUS 21 REMIX) Paradise
- 24 IZY (AKA BLOKBUSTER) Sin-Lip
- 25 INSANITY Oceanic
- 26 FREEDOM OF LIFE Awareness 3
- 27 RUNNING BACK TO YOU (DNA 12) Vanessa Williams
- 28 UNITY (USA MIX) Unity
- 29 SEXY N'like Nicole featuring Rockhouse
- 30 LONG HOT SUMMER NIGHT (LONG HOT EXTENDED CLUB)
- 31 T.I. Sator
- 32 PIANO IN THE DARK A.H.P.
- 33 FLY GIRL (BRITXON BASS 12" MIX) Queen Lantaa
- 34 ROLLINGCASTER (KNEES UP MOTHER BROWN MIX) And
- 35 GIVE ME YOUR LOVE (MIXES) Be Nice
- 36 TOO BLIND TO SEE IT Kim Sims
- 37 COME INSIDE Feedback PA
- 38 SUMMER'S THE ONLY WAY (The Fresh Prince)
- 39 GET SERIOUS (BASEMENT BOYS SERIOUS CLUB MIX) Cut n' Move
- 40 LISTEN TO THE RHYTHM FLOW THE BULLFROG I G O
- 41 I WANT YOUR SEX (REMIX)
- 42 LET THERE BE LOVE (DEE LOVE 12" MIX) Arthur Baker
- 43 RIDE ON THE RHYTHM (KENLU RHYTHM MIX) Little Louie Vega
- 44 WANNABE WITH YOU [previous issue] The Real World
- 45 FROM DA SOUL (EXTENDED CLUB MIX) Tony Scott
- 46 I WANT THE GOOD LIFE (FRANK K MIX) CDK feat. Maggie Lin
- 47 DON'T FIGHT IT, FEEL IT Frank Scream
- 48 SOONER OR LATER Inuch
- 49 NEW DANCIN' IS MAKIN' LOVE (12") Rodney Clarke
- 50 THE PRESSURE PT 1 (REAL DISCO MIX RADIO EDIT)

The Source Of Bitches

Perspective promo

US Atlantic/Atlantic promo

Corona promo

East West promo

Flying UK promo

Creation

ARS promo

perspective promo

US Atlantic/Atlantic promo

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perspective promo

- 50 NEW DO WHAT YOU FEEL (MIXES) LOVE WILL MAKE IT RIGHT (MIXES) Joe Negro
- 51 VAMP (THE ORIGINAL MIX) Guadalupe
- 52 A ROLLER SKATING (AM NAMED 'SATURDAYS') De La Soul
- 53 BLACK MEANING GOOD (GLAVERY MIX) Rebel MC
- 54 DON'T YOU DO IT (MIXES) Exonox & Egypt
- 55 GET THE BIG BASS (PUNCH MIX) Bass Bumpers feat. E. Melo
- 56 DANCE FOR THE PEOPLE
- 57 SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX) Brothers In Rhythm
- 58 THE WHISTLE SOUND Frankie Trivette
- 59 MAKE U HIRE (ORIGINAL MIX) Judas Of Black
- 60 NEW R.E.S.P.E.C.T. (12" MIX) Mad
- 61 WE GONNA GET (EXTENDED MIX) R.A.F.
- 62 ROMANTIC Kym White
- 63 STRINGS & FLOWERS The Mack-Turtles
- 64 JUST A TOUCH Jeremy
- 65 SUMMER BREEZE (EXTENDED MIX) Nicki Richards
- 66 ANOTHER PLACE... (HOUSE MIX) Janet Roberts
- 67 YOUNG SOUL BEELS (REMIX) Jive Force
- 68 IS THERE ANYBODY OUT THERE Beachhead
- 69 THE LADY SAYS NO (LA DA DE MIX) Crowdie
- 70 REPLAY THE BE TOUCH ME Tom Tom
- 71 ELECTROFEAR (BEASTING) Mission 12
- 72 I GOT A LITTLE SOUL (MAKES YOU WASSA HUSTLE) (12" MIX) Oh! Shore
- 73 WITHOUT YOU (ONE AND ONE) Lady Laxton
- 74 THAT'S THE WAY... (BROKEN HEART MIX) Young MC
- 75 NEW I WANNA THANK YOU See Chabner
- 76 NEW SISTER SOUL & MR. BEAT Beat 4 Feet
- 77 GENERATE POWER Protonizer
- 78 BREATHING IS E-ZEE (I'M GOING HOME WITH THIS ONE MIX) E-Zee Posse featuring Tia Harely
- 79 NEW BOULEVARD OR BROKEN DREAMS The Beatmaster J.C.O.001
- 80 NEW GOD OF ABRHAM (RAVE MIX) H.I.G.O.
- 81 NEW OPEN YOUR HEART (EXTENDED REMIX) CynJillies
- 82 APPARENTLY NOTHIN' Young Disciplos
- 83 NEW B-LINE FROM HELL G Double E
- 84 ROSALIND (CLASSIC REMIX) Mica Paris
- 85 I DREAM GIRL (EXTENDED VERSION) Delinton O Sound
- 86 GOTTA TURN THE MUSIC UP (TECHNO-CORE REMIX) H.C. Showbiz
- 87 NEW ENERGISE (DISCOTIZED MIX) RAD Dept.
- 88 WE GOTTA DO IT DJ Professor & Francesco Zappala
- 89 LOSING YOU SOH
- 90 WOODTICK MIX Hiss
- 91 NEW I CAN'T WAIT DJ Professor & Francesco Zappala
- 92 NEW SAVE ME (EXTENDED MIX) (RED ZONE DUB) Lu Fischer
- 93 NEW RHUMOURS (HOT 100 MIX) Roly Turner
- 94 NEW FINALLY (MIXES) Ce Ce Preston
- 95 NEW I CAN'T WAIT DJ Professor & Francesco Zappala
- 96 NEW HIGHER 517
- 97 COME WITH ME (NAKED DANCE MIX) HIGHER THAN HEAVEN
- 98 MIND The Sams
- 99 NEW DAYLITE Eppimoth
- 100 NEW I CAN'T WAIT DJ Professor & Francesco Zappala

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

If it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 620 3636.

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RUMOUR

TOP 30 MUSIC VIDEO

THE OFFICIAL music week CHART

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	50	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video Live/1hr 26min	PolyGram Video	CFV 11122
2	41	MADONNA: The Immaculate Collection	WNV Compilation/55min	WNV	7590382143
3	4	JASON DONOVAN: Into The Nineties	Castle Music Picture Live/1hr	Castle Music Picture	CMP 6049
3	71	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col Live/1hr 30min	Music Club Video Col	MC 2003
5	18	ROD STEWART: Tonight He's Yours!	4 Front/PolyGram Live/1hr 30min	4 Front/PolyGram	LEO 80132
6	7	VARIOUS: Classic Opera	Virgin Compilation/1hr	Virgin	VVD 923
7	19	STATUS QUO: Rocking Through Years	4 Front/PolyGram Compilation/1hr 43min	4 Front/PolyGram	LEO 80152
8	3	MARC BOLAN: 20th Century Boy	4 Front/PolyGram Compilation/57min	4 Front/PolyGram	08345083
9	14	BON JOVI: Slippery When Wet	4 Front/PolyGram Live/1hr 40min	4 Front/PolyGram	LEO 80092
10	13	YES: Greatest Video Hits	Compilation/1hr 15min	WNV	8536591813
11	5	THE CURE: Picture Show	PolyGram Video Compilation/1hr 17min	PolyGram Video	0830963
12	46	PHIL COLLINS: Seriously Live...	Virgin Vision Live/2hr 45min	Virgin Vision	VVD 783
13	21	DANIEL O'DONNELL: An Evening With	Ritz Live/1hr 38min	Ritz	RITZV 0008
13	25	EURYTHMICS: Greatest Hits	BMG Video Compilation/1hr 35min	BMG Video	791 012
13	21	MEAT LOAF: Hits Out Of Hell	SMV Compilation/52min	SMV	48827 2
13	14	GLORIA ESTEFAN: Homecoming Concert	Live/1hr 20min	SMV	49017 2
17	21	DEBORAH HARRY/BLONDIE: Very Best Of	Chrysalis Compilation/1hr 30min	Chrysalis	CVN3 5840
18	1	TINA TURNER: Rio '88	4 Front/PolyGram Live/1hr 15min	4 Front/PolyGram	LEO 80172
19	11	ALICE COOPER: Primecuts	Castle Music Picture Compilation/1hr	Castle Music Picture	CMP 8050
19	13	THE JAM: Greatest Hits	PolyGram Video Compilation/1hr	PolyGram Video	0834363
19	1	PINK FLOYD: The Wall	PolyGram Video Compilation/1hr 35min	PolyGram Video	CFV 08762
19	25	THE SHADOWS: At Their Very Best	4 Front/PolyGram Live/1hr	4 Front/PolyGram	LEO 80122
23	1	MADONNA: Justify My Love/MTV Vogue	WNV Video Single/12min	WNV	7590382253
24	1	JOE LONGTHORNE: The Very Best Of	Telstar Compilation/45min	Telstar	TVE 1032
24	27	QUEEN: We Will Rock You	Music Club Live/1hr 35min	Music Club	MC 2032
24	23	LUCIANO PAVAROTTI: The Event	Castle Music Picture Live/1hr	Castle Music Picture	CMP 8001
27	23	LEVEL 42: Level Best	4 Front/PolyGram Live/1hr 27min	4 Front/PolyGram	LEO 80182
28	1	DANIEL O'DONNELL: Thoughts Of Home	Telstar Compilation/52min	Telstar	TVE 1007
28	1	YES: Yesongs	Wienerworld Live/1hr 13min	Wienerworld	WNR 2021
30	NEW	THE CHRISTIANS: The Collection	Island Visual Compilation/43min	Island Visual	0829123

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TOP 15 VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	3	THREE MEN & A LITTLE LADY	Touchstone Home Video Comedy/1 hr 39 min	Touchstone Home Video	D460742
2	4	DUCKTALKS: Treasure Of The Lost...	Walt Disney Children's/1 hr	Walt Disney	D210827
3	17	CHIPPENDALES: Tall Dark & Handsome	Video Gems Special Interest/1 hr	Video Gems	R1372
4	5	THE TERMINATOR	Sci-Fi/1 hr 42 min	Virgin	VVD 420
5	3	LETHAL WEAPON	Action/1 hr 45 min	Warner Home Video	PES 11709
6	22	ROSEMARY CONLEY'S WHOLE BODY PROG.	BBC Special Interest/1 hr 10 min	BBC	BBCV 4457
7	NEW	LOCK UP	Action/1 hr 44 min	Guild Home Video	GLD 50882
8	12	PRETTY WOMAN	Comedy/1 hr 55 min	Touchstone	D410272
9	NEW	STAR WARS	Sci-Fi/1 hr 56 min	FoxVideo	V113050
10	17	THREE MEN AND A BABY	Touchstone Home Video Children's/1 hr 30 min	Touchstone Home Video	D460742
11	24	THE RESCUERS	Children's/1 hr 30 min	Walt Disney	D246542
12	15	G.I. BLUES	Musical/1 hr 30 min	PolyGram Video	CFV 01202
13	NEW	ALIEN	Sci-Fi/1 hr 56 min	FoxVideo	109590
14	NEW	DIE HARD	Action/2 hr 6 min	FoxVideo	1666 50
14	28	ROUSTABOUT	Musical/1 hr 35 min	PolyGram Video	CFV 01182

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24	NEW	SOME HEARTHAMMER	Chryslis
25	NEW	RUNNING THE BIG L	EMI
26	NEW	THE BIG L Roxette	EMI
27	21	CALLING ELVIS Dire Straits	Vertigo
28	22	THIRST & SHOUT Deacon Blue	Columbia
29	NEW	MAKIN' HAPPY Crystal Waters	ADM
30	28	LIES EMI	Parlophone
31	NEW	PEACE Sabrina Johnson	East West
32	NEW	PRIMAL SCREAM Motley Crue	Elektra
33	38	HOUSECALL Shaboo Danks featuring Maxi Priest	Eric
34	23	YOU COULD BE MINE Guns N' Roses	Geffen
35	31	MIND The Farm	Produce
36	22	THINGS THAT MAKE YOU GO HMMM... C&K Music Factory (feat. Freedom Williams)	Columbia
37	NEW	CANT GIVE YOU MORE Status Quo	Vertigo



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Part 2 Part 2 Part 2 Part 2

new from 0888 600534 45p/minute, 34p/minute

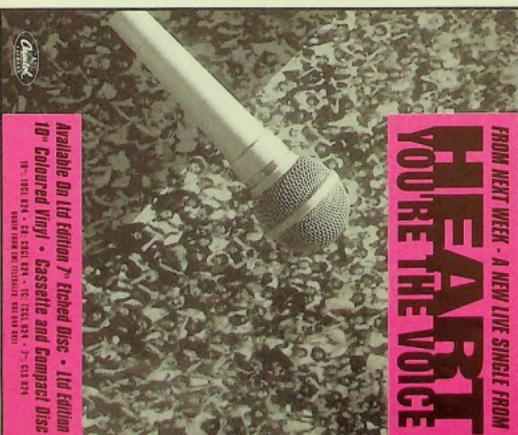
TWELVE INCH

1	CHARLY	21	IVORY
2	INSANITY	22	SLEEP ALONE
3	GETT OFF	23	HEARTHAMMER
4	WHAT CAN YOU DO FOR ME	24	WORD IS OUT
5	EVERYBODY'S FREE (TO FEEL GOOD)	25	MOVE ANY MOUNTAIN
6	PEACE	26	UNITY
7	SUNSHINE ON A RAINY DAY	27	YOUNG SOUL REBELS
8	SET ADRIFT ON MEMORY BLISS	28	LISTEN TO THE RHYTHM/BULLFROG
9	EVERYTHING I DO I DO FOR YOU	29	WINTER IN JULY
10	LET'S TALK ABOUT SEX	30	DON'T FIGHT IT, FEEL IT
11	PRIMAL SCREAM	31	WITHOUT YOU (ONE AND ONE)
12	MAKIN' HAPPY	32	STAND BY LOVE
13	I'M TOO SEXY	33	MADE IN TWO MINUTES
14	WHAT WOULD WE DO/ READ MY LIPS	34	ALL 4 LOVE
15	JET CITY WOMAN	35	MORE THAN WORDS
16	SUMMERTIME	36	LONG HOT SUMMER
17	HOUSECALL	37	APPARENTLY NOTHING
18	ONLY LOVE CAN BREAK/FILTHY	38	MIDNIGHT CHOICE
19	VAMP	39	NOW THAT WE FOUND LOVE
20	GOOD VIBRATIONS	40	WHAT EVER'S COOL

42	MECA PARIS BOX	Big Life
63	I THOUGHT IT WAS YOU	Virgin
64	ANY DREAM WILL DO	Coca
65	WHY BELIEVE IN YOU	Really Useful
66	TIME, LOVE & TENDERNESS	Mercury
67	FEEL SO HIGH	Columbia
69	UNITY	Dated Sound
70	GUARANTEED	Chryslis
71	CALL IT ROCK N' ROLL	RCA
72	NEAR WILD HEAVEN	Capitol
73	SHE'S A GIRL AND I'M A MAN	Warner Brothers
74	WITHOUT YOU (ONE AND ONE)	Polydor
75	LISTEN TO THE RHYTHM/BULLFROG	Arise

HEART YOU'RE THE VOICE

FROM NEXT WEEK - A NEW LIVE SINGLE FROM



Available on the Edition 7" Special Disc • Ltd Edition 10" Coloured Vinyl • Cassette and Compact Disc

10" 12" Cassette CD A&W

Part 2 Part 2 Part 2 Part 2

new from 0888 600534 45p/minute, 34p/minute

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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label																																				
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	THE ESSENTIAL MOZART	Various	Decca CD: 433323/MC: 433324 (P)																																				
2	HOLST: THE PLANETS	Deutsche Grammophon CD: 4209232/MC: 320023 (P)																																					
3	VIVALDI: FOUR SEASONS	EMI Kennedy/CDCD CD: CDV662/MC: TCN92 (E)																																					
4	BRAMMS: VIOLIN CONCERTO	Decca Karajan/BPO CD: CDV662/MC: TCN92 (E)																																					
5	MENDELSSOHN/BRUCH/SCHUBERT	EMI Kennedy/CDCD CD: CDV7129/MC: 41296324 (P)																																					
6	BERNSTEIN: CANDIDE	Deutsche Grammophon CD: 4297342/MC: 4297343 (P)																																					
7	ELGAR: CELLO CONCERTO & SIX PICTURES	Deutsche Grammophon CD: 425542/MC: TCAD5655																																					
8	ELGAR: CELLO CONCERTO/ENIGMA VARS	Columbia Masterworks Du Pre/Bernstein/Philad CD: MK 3652/MC: 401829 (SM)																																					
9	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca Karajan/VPO CD: CDV2475/MC: KCE1 659 (P)																																					
10	JOHN WILLIAMS PLAYS VIVALDI CONCS	Sony Classical CD: SK 4555/MC: SK 4556 (SM)																																					
11	ALBINONI: ADAGIO/PACHELBEL: CANON	Deutsche Grammophon CD: 433323/MC: 413034 (P)																																					
12	ELGAR: CELLO CONCERTO	EMI Kennedy/CDCD CD: 424352/MC: 418545 (P)																																					
13	ORCHESTRA!	Decca Sir George Solti & Dudley Moore CD: 430832/MC: 430833 (P)																																					
14	BERNSTEIN IN BERLIN: BEETHOVEN 9th	Deutsche Grammophon CD: 429812/MC: 423861 (P)																																					
15	SEIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	EMI Kennedy/CDCD CD: 789173/MC: 407374 (P)																																					
16	ESSENTIAL HIGHLIGHTS: SWAN LAKE	Decca Karajan/BPO CD: RDH 014/MC: RHOAC 001 (CD)																																					
17	VIVALDI: FOUR SEASONS	HollywoodAM CD: 4191262/MC: 4191263 (P)																																					
18	RACHMANINOV: PIANO CONCERTOS 2 & 4	Decca Adema/Harmonia/CD CD: 414475/MC: 414476 (P)																																					
19	PUCCINI: LA BOHEME (EXCERPTS)	Decca Karajan/BPO CD: 421245/MC: KCE1 579 (P)																																					
20	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY	Royal Opera House Emery/RHO CD: RHO 933/MC: RHOAC 003 (CD)																																					
21	LOYD WEBBER: REQUIEM	Decca Lloyd Webber/Musical CD: CDV71462/MC: TCALW 1 (E)																																					
22	BRAMMS: EIN DEUTSCHES REQUIEM	Gardenes/GREX CD: 4231402/MC: 4321404 (P)																																					
23	VERDI: LA TRAVIATA	Decca Kennedy/Solti/Philad CD: 434912/MC: 434914 (P)																																					
24	MOZART: REQUIEM	HollywoodAM CD: 4117122/MC: 4117124 (P)																																					
25	GERSWIN: RHAPSODY IN BLUE	EMI Dorothea/Bella CD: PETER 2/MC: PETER 2 (E)																																					
26	ORFF: CARMINA BURANA	EMI Frazzetta/MostCD CD: CDC 7540242/MC: 1950544 (E)																																					
27	ELGAR: ENIGMA VARIATIONS ETC	Gulfon Classics Decca Karajan/BPO CD: 4174603/MC: 1946534 (MSD)																																					
28	ESSENTIAL HIGHLIGHTS: NUTCRACKER	Royal Opera House Emery/RHO CD: RHO 932/MC: RHOAC 002 (CD)																																					
29	VAUGHAN WILLIAMS: CONCERTO	Argo Marnett/SMF CD: 4145952/MC: KZRC 686 (P)																																					
30	MOZART: PIANO CONCERTOS 20 & 21	Philips Lichner/TenCD CD: 4148123/MC: 4148124 (P)																																					
31	CHOPIN: NOCTURNES (SELECTION)	Deutsche Grammophon Bernheim CD: 4319322 (P)																																					
32	BEETHOVEN: SYMPHONY NO. 5	Deutsche Grammophon Karajan/BPO CD: 4319322 (P)																																					
33	MONTEVERDI: VESPERS OF 1610	Deutsche Grammophon Gardiner/ES CD: 4259622/MC: 4259624 (P)																																					
34	BEETHOVEN: MISSA SOLEMNIS	Deutsche Grammophon Karajan/BPO CD: 4297782/MC: 4297784 (P)																																					
35	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca Karajan/BPO CD: 424352 (P)																																					
36	VAUGHAN WILLIAMS: SIX SYMPHONY	EMI Kennedy/CDCD CD: CDV662/MC: TCN92 (E)																																					
37	VIVALDI: FOUR SEASONS	Deutsche Grammophon Agostini/Musci CD: 4258472/MC: 4268474 (P)																																					
38	MOZART: BRASS IN C MINOR	Decca Karajan/BPO CD: 4252822/MC: 4252824 (P)																																					
39	MENDELSSOHN/MASSINI/VIVALDI CONCERTOS	Deutsche Grammophon Marnett/Karajan/BPO CD: 7532101/320216 (P)																																					
40	CHOPIN: PIANO CONCERTOS 1 & 2	Sony Classical Paganini/VPO CD: SK 4492/MC: SK 4493 (SM)																																					

DISTRIBUTION: INDIE SINGLES†

Rank	Title	Artist	Label†
1	INSANITY	Dead Dead God GOD4174 (REP)	
2	MOVE ANY MOUNTAIN	The Source One Little Indian STPT1 (512) (P)	
3	MIND	Produce M&S 10571 (P)	
4	YAMP	R&S (RSK) 11 (RMP)	
5	CRUICED	Ton Son Ten WOKK1 2007 (P)	
6	POW! FIGHT IT, FEEL IT	Personal Stream/Decca Creation CRE 11071 (P)	
7	MADE IN 20 MINUTES	Optimum Decca BOP1 15 (BOP) 17 (P)	
8	STAR SIGN	Creation CRE 10571 (P)	
9	BLACK MEANING GOOD	Decca WANT004 47 (P)	
10	PLANET LOVE	Situation Two ST1 (51) (RMP)	
11	INFILTRATE 202	Network NWK17 24 (P)	
12	INDIAN ROPE	Hut (HUT) 71 (RMP)	
13	SPIN	Dead Dead God 10G00 11 (REP)	
14	STATE OF MIND (EP)	D-Zone - (DANCE) 914 (SD)	
15	CHORUS	Mata 121/MATE 125 (P)	
16	SONT HOLD BACK 91	Tribal Base (TRBE) 11 (RMP)	
17	FEAR: THE MINKILLER (EP)	Vinyl Solution - (STORM) 33 (SD)	
18	A YEAR OF NIGHTS (EP)	Warp - (WAP) 151 (P)	
19	AGONY ON ANX (EP)	Best Form - (BF) 00371 (P)	
20	CUT AND RUN (EP)	D-Zone - (DANCE) 915 (SD)	
21	WINDMILL (SAMPLE-FREE)	Reverb (RVR) 003 478 (P)	
22	MINO ME UP	Network NWK17 25 (P)	
23	YOU DRIVE ME WILD	Flying - (FLY) 111 (P)	
24	EYES	Vinyl Solution - (STORM) 31 (P)	
25	SANDBLASTED	Decca Creation CRE 10271 (P)	
26	ZEROXED	Kickin - (KICK) 91 (SD)	
27	CHANGE THE WORLD	Shut Up And Dance - (SUAD) 201 (P)	
28	LET IT SLIDE	Subtop SP 15154 151 (615) (SD)	
29	TRIBAL BASE	Decca WANT004 44 (P)	
30	NARRA MINE	HUM - (HURBAN) 11 (P)	
31	TAKE ME AWAY	Decca WANT004 57 (P)	
32	STABBED IN THE BACK	Deja Vu - (JLV) 0028 (SD)	
33	GROOVE	Mata - (12MATE) 126 (RMP)	
34	SI NE NE/UDI EGWU	Shut Up And Dance - (SUAD) 191 (P)	
35	LIVING LIFE YOUR OWN WAY	Acid Jazz JAZZ 3111 (RMP)	
36	DEPT CHARGE VS SILVER FOX	Silver Fox - (FOX) 0019 (RMP)	
37	BAD MIMIC/RESPECT	Moving Shadow - (SHADOW) 37 (P)	
38	GIVE SOME MORE	Decca WANT004 48 (P)	
39	ALL OVER THE WORLD	Debut (DEB) 3118 (P)	

DISTRIBUTION: INDIE ALBUMS

Rank	Title	Artist	Label†
1	TERMINATOR 2 - OST	Various	Varèse Sarabande VS 535 (P)
2	EVERY GOOD BOY DESERVES FUDGE	Mudhoney	Sub Pop SP 160 (S&D)
3	L.A. FREEWAY	Various	Emp DINTV 25 (P)
4	EN-TACT	The Shaman	One Little Indian TPLP 22 (R)
5	RYTHM DIVINE	Various	KL-F Communications JAMES-P 68 (APT)
6	THE WHITE ROOM	Various	KL-F Communications JAMES-P 68 (APT)
7	REGGAE HITS VOL 10	Various	Jetta! JET! 1910 (LS)
8	STRANGEITUDE	Various	Develp (Dovel) 3 (P)
9	ELECTRONIC	Various	Factory FACE 26 (P)
10	HARDCORE DANCEFLOOR	Various	Dino DINTV 24 (P)

COUNTRY ALBUMS

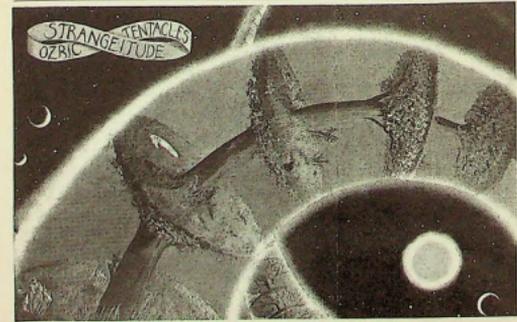
Rank	Title	Artist	Label†
1	NECK AND NECK	Chet Atkins/Mark Knopfler	CBS 457454 (E)
2	THE LAST WALTZ	Rita Coolidge/Peter Dinklage	RITLDO 0591/WITP 0558
3	TIME PASSES BY	Kathy Mattea	Mercury 8469754 (P)
4	SAGA: WHEN SHE FLIES	Various	Columbia 4879544 (SM)
5	SWEET DREAMS	Various	MCA MCC 6003 (P)
6	ABSOLUTE TORCH AND TWANG	Various	Mercury 8469754 (P)
7	LONE STAR STATE OF MIND	Various	Mercury 8469754 (P)
8	ONE FINE SUMMER EVENING	Various	MCA MCC 6003 (P)
9	SHADOWLAND	Various	Mercury 8469754 (P)
10	NO FENCES	Various	Mercury 8469754 (P)
11	BRAND NEW DANCE	Various	Mercury 8469754 (P)
12	UNTOLD STORIES	Various	Mercury 8469754 (P)
13	THE MYSTERY OF LIFE	Various	Mercury 8469754 (P)
14	TRUE LOVE	Various	Mercury 8469754 (P)
15	PUT YOURSELF IN MY SHOES	Various	Mercury 8469754 (P)
16	CHILL OF AN EARLY FALL	Various	Mercury 8469754 (P)
17	THE LAST OF THE TRUE BELIEVERS	Various	Mercury 8469754 (P)
18	LITTLE LOVE AFFAIRS	Various	Mercury 8469754 (P)
19	AFTER A WHILE	Various	Mercury 8469754 (P)
20	HEROES AND FRIENDS	Various	Mercury 8469754 (P)

JAZZ & BLUES

Rank	Title	Artist	Label†
1	WE ARE IN LOVE	Various	Columbia 4667364 (SM)
2	DANN CRITCH, I'VE GOT THE BLUES	Various	Mercury 8469754 (P)
3	THE HEALER	Various	Mercury 8469754 (P)
4	WHEN HARRY MET SALLY	Various	Mercury 8469754 (P)
5	WITHIN THE REALMS OF OUR DREAMS	Various	Mercury 8469754 (P)
6	STILL GOT THE BLUES	Various	Mercury 8469754 (P)
7	HARRY CRITCH	Various	Mercury 8469754 (P)
8	FIVE GUYS NAMED MOE	Various	Mercury 8469754 (P)
9	ANOTHER HAND	Various	Mercury 8469754 (P)
10	...	Various	Mercury 8469754 (P)

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"STRANGEITUDE" BY OZRIC RECORDS

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	EVERYBODY'S FREE (TO FEEL...)	Rozalla	Pulse-8 12LOSE 13	(BMG)
2	1	CHARLY	Prodigy	XL XLT 21	(W)
3	2	GETT OFF	Prince/New Power Generation	Paisley Park W 0056T	(W)
4	3	YOUNG SOUL REBELS	Micja Paris	Big Life BLRT 57	(F)
5	NEW	PEACE	Sabrina Johnston	East West YZ 616T	(W)
6	3	HOUSECALL	Shabba Ranks feat Maxi Priest	Epic 6573476	(SM)
7	5	WHAT WOULD WE DO/READ MY LIPS	DISK	Boys Own BOX 6	(F)
8	NEW	LISTEN TO THE RHYTHM/BULLFROG	GTO	React React 12001	(BMG)
9	NEW	MAKIN' HAPPY	Crystal Waters	A&M AMY 790	(F)
10	11	LET'S TALK ABOUT SEX	Salt-N-Pepa	ffr FX 162	(F)
11	12	WITHOUT YOU (ONE AND ONE)	Lindy Layton	Anista 614636	(BMG)
12	14	LONG HOT SUMMER NIGHT	JT Taylor	MCA MCST 1567	(BMG)
13	23	IVORY	Skin Up	Love EVOLX 4	(F)
14	6	VAMP	Outlander	R&S RSUK 1	(RTM/F)
15	4	MADE IN TWO MINUTES	Bug Kahn & The Plastic Jam	Optimum Dance BKPJ 1T	(F)
16	7	SET ADRIFT ON MEMORY BLISS	PM Dawn	Gee Street GEET 33	(F)
17	10	WHAT CAN YOU DO FOR ME	Uyah Santes	ffr FX 164	(F)
18	16	SUNSHINE ON A RAINY DAY	Zoe	M&G MAGX 14	(F)
19	15	FLY GIRL	Queen Latifah	Gee Street GEET 34	(F)
20	13	INSANITY	Oceanic	Dead Dead Good GOOD 4T	(R&P)
21	8	SUMMERTIME	DJ Jazzy Jeff & The Fresh Prince	Jive JIVET 279	(BMG)
22	NEW	ONLY LOVE CAN BREAK.../FILTHY	St. Etienne	Heavenly/HMV 1212	(R&P)
23	19	CUT AND RUN (EP)	Enigma	D-Zone DANCE 015	(SRD)
24	NEW	ANNIHILATE (EP)	Annihilator	Beat Farm BFP 003T	(I)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	17	BLACK MEANING GOOD	Robert Mc	Desire WANTX 47	(F)
26	18	STATE OF MIND (EP)	12 That 12	D-Zone DANCE 014	(SRD)
27	24	LET THE BEAT HIT 'EM PART 2	Lisa Lisa & Cult Jam	Columbia 657346	(SM)
28	29	THE SOUND OF EDEN	Shades Of Rhythm	ZTT ZANG 22T	(W)
29	31	DON'T POISON ME	Emma Haywood	Boss BOSS12 008	(Self)
30	34	UNITY	Unity	Cardiac CNYT 6	(F)
31	28	DON'T HOLD BACK 91	Blapps Posse	Tribal Base TRIBE 1	(SRD)
31	21	SOONER OR LATER	Reach	Eternal YZ 601T	(W)
33	37	GOOD VIBRATIONS	Marky Mark & The Funky Bunch	Interscope A 8764T	(W)
34	27	LET THERE BE LOVE	Arthur Baker/Backbeat Disciples	Anista 614421	(BMG)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	27	COME WITH ME	Badman Presents NDx	Citybeat CBE 1265	(W)
36	NEW	THE PHURTURE IS NOW?	Sonic Experience	Strictly Underground STUR 009	(F)
37	36	A CASE OF FUNK (EP)	Nightmares On Wax	Warp WAP 15	(F)
38	25	DON'T FIGHT IT, FEEL IT	Primal Scream/Denise Johnson	Creation CRE 110T	(F)
39	NEW	THE SONIC CYCLOPEY EP	Cyclone	Network NWTK 28	(F)
40	NEW	LOOKING FOR A LOVE	Pinky	1st Bass RUFF 12	(RTM/F)
41	NEW	MIDNIGHT/CHOICE	Orbital	ffr FX 163	(F)
42	NEW	KEEP ME SATISFIED	J4L&P	IQ ZT 44736	(BMG)
43	24	ROMANTIC	Karyn White	Warner Brothers W 0028T	(F)
44	35	LADIES WITH AN ATTITUDE	Orbital	Big Life BLRT 53	(F)
45	22	APPARENTLY NOTHIN'	Unity Disciples	Talkin Loud TLXK 5	(F)
46	NEW	TEMPLEHEAD	Transglobal Underground	DeConstruction PT 44896	(BMG)
47	33	WINTER IN JULY	Bomb The Bass	Rhythm King/EPic 6572756	(SA)
48	35	ALL A LOVE	Color Me Badd	Giant W 0052T	(W)
49	48	KEEP THE FIRE BURNING	House Crew	Production House PNT 029	(Self)
49	47	I'M TOO SEXY	Right Said Fred	Tug 125NOG 1	(BMG)
51	32	2 BAD MICE/NO RESPECT	2 Bad Mice	Movmg Shadow SHADOW 3	(SRD)
52	38	INFILTRATE 202	Alton 3	Network NWTK 24	(F)
53	NEW	FINALLY	Ce Ce Peniston	A&M (USA) 75012385	(Import)
54	40	INBARA	Obertron	Omen ZT 44730	(BMG)
55	47	NANNA MINE	Gemini 3	H.U.M. URBANT 1	(I)
56	30	LIFT/OPEN YOUR MIND	808 State	ZTT ZANG 20T	(W)
57	42	FEAR: THE MINDKILLER (EP)	EDN	Vinyl Solution STORM 33	(SRD)
58	NEW	SHOWDOWN	Red Shift	Red Shift PRONE 3(T)	(I)
59	NEW	I GIVE TO YOU	Nitzer Ebb	Mute 12MUTE 133	(RTM/F)
60	41	MEMO, BODY, SOUL	Fantasy UFO	Strictly Underground YZ 591T	(W)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (LP/Cassette)	(Distributor)
1	1	ROAD TO FREEDOM	Young Disciples	Talkin Loud 510097/1510097A	(F)
2	NEW	DO WHAT YOU FEEL	Joey Negro	Zedd ZEDD 12005	(Self)
3	NEW	TRULY YOURS	Yours Truly	Motown ZD 72754/ZD 72754	(BMG)
4	6	C.M.B. Color Me Badd	Color Me Badd	Giant WX 425/WX 425C	(W)
5	2	GETT OFF	Prince & The NPG	Paisley Park (USA) 9401380	(Import)
6	8	BOYZ 'N' THE HOOD (OST)	Various	Qwest 7599266431/7599266434	(W)
7	7	DREAM ABOUT YOU	D'Bora	Smash (USA) 867279V	(Import)
8	NEW	HOME BASE	DJ Jazzy Jeff/Fresh Prince	Jive HIP 116/HIP 116	(BMG)
9	3	FEEL THE NEED	JT Taylor	MCA MCA 10304/MCAC 10304	(BMG)
10	NEW	CAPLETONGOLD	Capleton	Charm CRLP 5	(I)

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REGGAE DISCO CHART

1	(1)	THE WAY YOU LOVE ME	D-Fox, Georgia Ash	Skah-Stu 005
2	(2)	SOMEBODY	Capleton	Black Scorpio BSS 11981
3	(3)	WORK IT	Cobra	White Label FAS 6
4	(6)	THE MORNING AFTER	Anthony Rich	Progressive PSP 019
5	(4)	HUG ME UP	Frogga Ranks	Charm CRT 40
6	(11)	HIPPITTY HIPPITTY HOP	Poppo San	Charm CRT 61
7	(8)	MERCILES BAD BOY	Cobra	Snabed SO 002
8	(12)	SPECIAL GUEST	Capleton	Overnational Oar 001
9	(14)	20 MAN DEAD	Cuty Ranks & Tony Rebel	Charm CRT 63
10	(10)	YOU COULD A DEAL	Beres Hammond & Cuty Ranks	S1012

JIT STAR
I T C H I D S

081 961 5818

REGGAE CHART

11	(15)	MONEY TALKS	Cuty Ranks	Charm CRT 65
12	(7)	EMPTINESS INSIDE	Beres Hammond	Charm CRT 59
13	(5)	WALK AWAY FROM LOVE	Miss Anthony	Jive OJ's J04 004
14	(17)	TRUE BORN AFRICAN	U. Ray	Ariva AR 123
15	(16)	PLEASURE SEEKERS	Jonest Lee Davis	Mango 12 HNGV 786
16	(18)	DIA A VICTORY	Cuty Ranks	White Label ST 011
17	(-)	HYPNOTIC LOVE	Philip Leo	Breaking Lines BRF 014
18	(20)	TEASE	Cobra	Ruff Groove RG 01
19	(-)	BOUNCE	Reggie Steppa	Ruff Groove RG 002
20	(-)	SHOCKING OUT	Tippa Ite	Mango 12 HNGV 789

ADVERTISEMENT

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL. 10	Various	Jet Star JETP 1010
2	(3)	I CAN'T WAIT	Sanchez	Blue Mountain BMLP 049
3	(13)	LETHAL WEAPON	Cuty Ranks	Penthouse PHRP 23
4	(2)	LOVERS FOR LOVERS VOL. 5	Various	Business WBRLP 905
5	(5)	BOUNTY HUNTER	Nijman	Blue Mountain BMLP 048
6	(6)	SET ME FREE	Gregory Isaacs	Blue Mountain BMLP 047
7	(4)	GREENSLEEVES VOL. 5	Various	GreenSleeves GRZ25
8	(9)	IN MEMORIUM, BOX SET	Saba Marley	Trojan TAT 400
9	(17)	GUN TALK COMPILATION	Various	Super Power SRP 13
10	(11)	COMMANDMENTS OF DUB Pt. 10	Josh Shook	SHAKA 918

PROMO PLAY SURVEY

1. EVERYTHING I DO
Bryan Adams (24.08)
2. ALL 4 LOVE
Color Me Badd (19.48)
3. SUMMERTIME
DJ Jazzy Jeff and The Fresh Prince (16.10)
4. HAPPY TOGETHER
Jason Donovan (9.51)
5. CALLING ELVIS
Dire Straits (9.38)
6. ENTER SANDAMAN
Metallica (9.08)
7. WINTER IN JULY
Bomb The Bass (8.48)
8. LOVE'S UNKIND
Sophie Lawrence (8.45)
9. EVERY HEARTBEAT
Amy Grant (8.02)
10. I'M TOO SEXY
Right Said Fred (7.54)

Source: TV Tracking (airtime in minutes)

Director Julien Temple acknowledges that "it's not like a real video," but his clip for Bryan Adams' "Everything I Do" nevertheless tops *MW's* promo play survey for the second month running. Commissioned by Rich Frankel in A&M's Los Angeles office, the promo combines footage from Robin Hood: Prince Of Thieves with Adams' performance in a Somerset wood. "I used to play there when I was a kid. I wanted to put it on the map," says Temple. "I prefer doing videos which have an idea, but I think this video has worked pretty well, perhaps because it is so natural." The clip, which earned more than 24 minutes of airplay in the four weeks to August 24, was produced by Nitrate Films.



Our Price tunes to radio co-ops

Record companies have never fully embraced the idea of radio advertising, despite music's natural affinity with the sound-only medium.

Reluctant to pay out for air-time which might see their releases lost among their competitors' they prefer to harness the airwaves via pluggers.

Now, Our Price's bullish attempt to make the medium succeed has been greeted with predictable caution by both record companies and media buyers.

Together with its new ad agency, Roose & Partners, the 307-store retailer is adapting the format it pioneered on TV — the co-op ad — to radio. A regular two-minute slot will be aired each Sunday before the top five singles on independent radio's Network Chart Show.

Our Price marketing director Tony Bennett acknowledges that radio aimed at a specific audience through specialist programmes or genre-based incrementals — have proved most successful. But he believes advertising on the IR countdown, with its audience of record-buyers, will be equally effective.

The Network Chart Show attracts 3m listeners — compared with Radio One's 7.5m Top 40 audience — of which 1.4m are prime 10- to 25-year-old buyers.

Bennett says: "We are hitting the core music-buying audience at a time when they are listening attentively."

By adopting a magazine-style format, the ad — called Our Price News — is designed to stand out, eliminating one of radio advertising's draw-



Bennett: 'hitting core music-buying audience'

backs.

Hosted by a known DJ, the slot features pop gossip alongside one or more tracks promoting single or album releases.

Labels will not be able to outbid each other for a slot; featured tracks will be chosen on a "first-come-first-served" basis.

Among the four record companies due to take part in the first ad broadcast yesterday (Sept 1) were Beggars Banquet and Phonogram, with their Cult and Richie Sambora releases.

For an estimated £2,000 they stand to gain prime-time exposure. But some media buyers remain cautious: the format may end up being of most benefit to Our Price.

Mal Dale, broadcast manager of media buyers The Leisure Process, who otherwise applauds the move, says: "They (Our Price) have brand-

ed the break and over a year the cumulative impact will be very great. After all, the Kay's catalogue ads remind you of Kay's, not the brand names they sell."

The magazine format may also prove flawed if too many diverse tracks are featured. A consistent tone will be vital to those planning to participate.

"If you had a Pet Shop Boys track followed by a Cliff Richard single it wouldn't gel together," says the London Media Company's managing director Martin Shaxon.

In a time of recession, caution prevails. Shaxon predicts many record companies will adopt a wait-and-see approach rather than launching blind into the so-called "two per cent" ad medium.

Yet, with 12 months-worth of ads booked in advance, Our Price is giving record companies time to come round to the idea. Martin Talbot

EXPOSURE

MONDAY SEPTEMBER 2

The Mix featuring Trip, Radio Five; 10.10pm-midnight

TUESDAY SEPTEMBER 3

Art Blakey And The Jazz Messengers in concert, Channel Four; 12.45-1.50am

WEDNESDAY SEPTEMBER 4

Hit The North featuring The Reeps, Radio Five; 10.10pm-midnight

THURSDAY SEPTEMBER 5

Oprah Winfrey Show featuring Stevie Wonder, Channel Four; 5.05-6pm

Top Of The Pops, BBC1; 7-7.30pm

FRIDAY SEPTEMBER 6

Kaleidoscope documentary featuring James Brown, Radio Four; 9.15-9.45pm

The Happening featuring Mica Paris, Channel Four; 11.50pm-12.50am

SATURDAY SEPTEMBER 7

The 8.15 From Manchester featuring The Young Disciples, BBC1; 8.15-11am

The ITV Chart Show, 11.30am-12.30pm

River of Life featuring The Neville Brothers, Radio One; 2-3pm

Dire Straits Special, Radio One; 4-5pm

In Concert featuring Runrig, Radio One; 10-11pm

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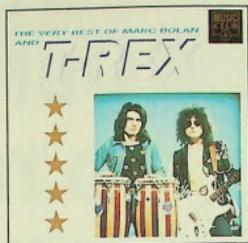
ISSUE DATE: OCTOBER 5TH

BOOKING DEADLINE: SEPTEMBER 13TH

music week

For everyone in the business of music

Q: Which reissues company put 20th Century Boy plus 10 other T. Rex hit singles on a 20 track, 60 minute compilation with a dealer price of only £3.65 on CD & £2.43 on Cassette ?



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18 classic 60's artists. Includes 9 No. 1 hit singles.

MC TC 028 . MC CD 028

VILLAGE PEOPLE



All the hits including YMCA, In The Navy, Go West and Can't Stop the Music.

MC TC 004 . MC CD 004

COMIN' HOME TO THE BLUES



16 tracks from the legendary Alligator label. Includes Robert Cray, Albert Collins, Willie Dixon and many more.

MC TC 016 . MC CD 016

HOOKED ON CLASSICS



The very best of the original and very popular Hooked On Classics series.

MC TC 003 . MC CD 003

A: If you're not familiar with the 30 titles now available on M.C.I.'s Music Club or would like to know about the 16 new titles released in September please call M.C.I. on 0923 55558 or T.B.D. on 0782 566511 to arrange a rep call or receive a catalogue.



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Inc. Tutti Frutti, Long Tall Sally, Rip It Up, etc.
CD: CDFAB 002 • MC: FACD 002



THE FABULOUS DION & THE BELMONTS
Inc. A Stranger In Love, I Wonder Who, Where Or When, etc.
CD: CDFAB 003 • MC: FACD 003

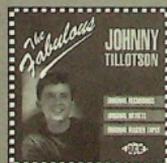


THE FABULOUS B.B. KING
Inc. Three O'Clock Blues, You Upset Me Baby, Everyday I Have The Blues, etc.
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CD: CDFAB 006 • MC: FACD 006



THE FABULOUS EVERLY BROTHERS
Inc. Bye Bye Love, Wake Up Little Susie, Bird Dog, etc.
CD: CDFAB 007 • MC: FACD 007



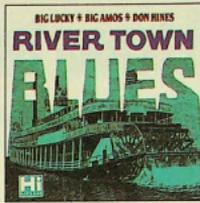
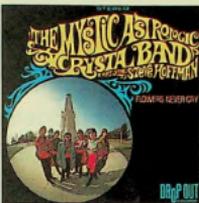
THE FABULOUS FRANKIE AVALON
Inc. Venus, Who Baby Did I Start With, etc.
CD: CDFAB 008 • MC: FACD 008



THE FABULOUS DION
Inc. Runaround Sue, The Wanderer, Lonely Teardrop, etc.
CD: CDFAB 009 • MC: FACD 009



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Second supper: the panorama of reissues from established acts such as the Faces, through Sixties psychedelia, dance collections and blues

Working hard-in-hand for the second coming

The reissues market creates the unique situation of record companies joining forces and actually working together to maximise sales. Matthew Cole reports

In the marketing war between Coca-Cola and Pepsi, bad news for one company is usually good for the other as they tussle for brand supremacy. But in reissued music the battle lines are less clearly drawn.

This year Doors-mania created a market that belonged uniquely to WEA with its Elektra catalogue. No rival product existed. But at the same time WEA licensed part of its Chic catalogue to Dino for its Rhythm Divine compilation.

The demand for back catalogue ranges from film-led crazes and reissues on CD to obscure collectors' series. As companies spread themselves to cover the market they co-operate as often as they compete. Licensing deals between majors and independents are proving mutually beneficial and more cost effective than battling for market share.

Chet Selwood's Beechwood Music recently launched Forever Changing, a compilation of indie-style bands signed to majors. Selwood was amazed the licensing was so straightforward. "A year ago we would never have had so much co-operation," says Beechwood's co-owner. "Maybe the majors are coming round to a different way of thinking."

Selwood admits he overcame the majors' initial reluctance to participate in the project with some crafty persuasion. "We sold it to them on an A&R basis, saying it would give their acts good exposure, just like our Indie Top 20 series had for others."

Inevitably companies such as EMI or PolyGram are unable to exploit their vast catalogues to the full and indies help take up some of the slack. But with classic back catalogue — artists no longer with the label — licensing

out tracks must sometimes seem pointless. "Unless they are dealing with a TV advertised project the kind of sales guarantee they are offered must seem like peanuts," says Selwood. "Yet however small the return, it is money for nothing, says Nic Moran, marketing manager of compilation label Dino Records. "The majors rub their hands with glee when we come along asking for something like Lady Marmalade by Labelle. They couldn't do anything with it in isolation," he says.

Castle Communications' head of marketing and promotion Malcolm Packer adds: "We are a Godsend for the majors because we exploit their back catalogue at no risk, they get a guarantee and we earn a living." That living is often made from sales as meagre as 2,000-3,000, the smaller scale of the independent operation allowing such figures still to be considered worthwhile. At a major label with higher overheads such a small sale would be disastrous.

Stefan Heller, the soon to be departing head of special projects at MCA, says: "When I get a request to license something out, I look at what we are guaranteed, compare it with what we could do with the material and make a simple commercial decision. Obviously we would rather see our material out there if we can't make money on it ourselves."

EMI strategic marketing senior product manager Tim Chacksfield agrees: "The specialists survive by knowing the market and that they can make a living out of 2,000-3,000, where we would be looking for 5,000-6,000."

But it is not just a trickle of royalties that keeps majors interested in working with the

indies. "You can test the water with what independents do," says Heller. "If they do something and show that the market is there we can soon start to get a project of our own together." When MCA licensed a The Best Of Steely Dan package to Telstar, it noticed its own Steely Dan catalogue sales benefited from the campaign. "Then we saw the sense of putting out our own compilation (A Decade Of Steely Dan) and it did very well on the back of their TV campaign," says Heller.

The independents have always been ahead of the game when it comes to anticipating trends. Recent rare groove and classic disco compilations have been perfectly placed to meet current demand. Demon was one of the first to act with a series of Parliament and Funkadelic releases in 1990.

This year Dino's Rhythm Divine matched so closely the mood of the summer that two of its tracks, Family Affair by Sly Stone and Now That We Found Love by Third World found singles chart success in August with new cover versions. The collection also entered CIN's compilation chart at number one.

Classic Cuts, co-ordinated for Beechwood by Ian Dewhirst, is a classic disco compilation built from tracks few others would have considered licensing. But sales had returned the outlay in the first month of release.

While it is not surprising that majors react to what the indies do it is less commonly known that they also offer them projects. "We quite often have majors approaching us suggesting that we use parts of their back catalogue — which begs the question, why don't they do it if it is so good?" says Selwood.

But not all indies are so dismissive. MCA's special relationship with Castle's Knight label stretches to Heller suggesting projects to Knight managing director Chris Harding.

Similarly EMI's strategic marketing division works closely with Sequel Records. "Bob Fisher of Sequel is an expert in his field. We use him as a consultant and it benefits us both," says Chacksfield. Charly Records managing director Tony Heneberry believes the larger companies' renewed interest in back catalogue has opened their eyes to the role of the indies. "Now they are experimenting with it more, they know exactly what they can and cannot do," he says.

There is little doubt that both sides could benefit from closer ties. Majors would gain from the expertise and market knowledge of the indies, who in turn could find it easier to draw from the big catalogues. Improved understanding could also end a lot of frustration. Indie compilers looking to license Motown material say they are infuriated by restrictive guarantees demanded for even the most obscure tracks.

But Heneberry warns: "Six months ago the majors seemed to be making life hard for us and we were crying about how misunderstood we were. I would be cautious about saying we are in a new age of co-operation."

Yet there are signs that majors no longer see the indies as an irritant and may soon consider them a useful tool. "If the majors could work together in a co-ordinated way with the indies it would be wonderful," says Heneberry. "But it would take a big and brave step to do it."

Music Collection is the reissue market's newest arrival, launching in February with a barrage of releases. The sister company of sell through video giant VCI, the label's 30 budget titles span classic rock and disco to MOR and musicals. Its policy is far removed from the specialist targeting of full-price reissue labels, but marketing and acquisitions manager Steve Bunyan insists that each release is carefully considered: "This means only selecting material which includes hit singles and well known artists," he says.

How to sell yesterday, today

Repackaging the past isn't just as simple as putting the product out with fingers crossed. Martin Aston asks a selection of reissue label specialists how it's done

The autumn schedule of reissues reveals that the Seventies are hippest but that punk is finally ripe for the picking. Phonogram is TV-advertising Absolution (subtitled Rock — The Alternative Way), which includes The Cure, The Banshees and The Mission while MFP's Anarchy In The UK features most punk chart acts of the time. But collectors should wait for Demon's four-CD set, The Stiff Story, and Receiver's collection of Japan rarities. There's also the first Buzzcocks compilation, Operators Manual, via EMI and Virgin's reissue of X-Ray Spex's Germ Free Adolescent, as Poly Styrene makes a comeback.

ROGER ARMSTRONG

Managing director, Ace

"We split Fifties music into blues/R'n'B and white pop, which reflects the US market of the time; it was only towards the end of the decade that black artists achieved pop success. We have an enormous amount of blues material that wasn't a hit the first time, as opposed to hits that sell because they were once hits, and can be repackaged that way.

"With blues and R'n'B, we're selling the *form* of music, although we're also selling big names like BB King too. We sell a lot around the world — you can't rely on the UK — and we try to buy catalogues to have more controlling rights.

"There's a world network of specialist magazines, which is our main marketing route. There isn't a broad range to get reviews now, or to advertise in either. Word of mouth is best, which you exploit by consistently offering the best quality product.

"White pop hit material we market via the packaging and then pitching it at the right price. With The Chiffons, who are a Sixties group but Fifties in style, we released a definitive compilation with 33 tracks at full price, which sold extremely well in the face of a bucketload of cheap ones. The CD didn't get a lot of exposure, but the packaging sold it at retail level.

"For white pop, if it wasn't a hit first time round, you might use the word 'teen', or 'crushing' and sell it generically. Collections are good because buyers see the name musicians, but their favourite track may be one of the anonymous names, so they're a mixture of packaging and marketing.

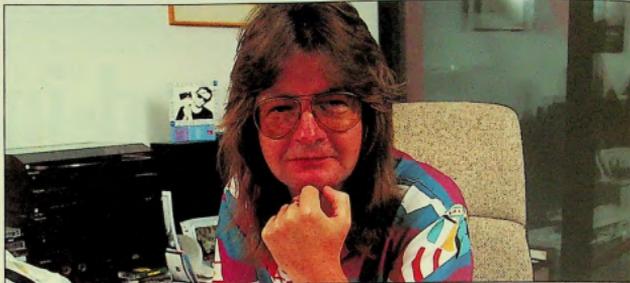
"Ace survives because we carry a lot of titles. The key to selling material is informing people; it's not the hard sell, it's the informative sell."

BOB FISHER

Managing director, Sequel

"I don't think Seventies music stands out because it has yet to grow up. It can't be called vintage, like the Fifties and Sixties. The majors have yet to aggressively repack their Seventies material, but it's going to happen, because each generation has to have something to look back to. The new Levi ad is using T Rex and the funk end of the Seventies has become fashionable due to sampling, from Sly Stone to the early rappers on Sugarhill.

"The key to success is to repackaging in the most attractive way, give it the feel of its time



PETE MACKLIN

Sales director, Demon Records

"While traditional buyers for Sixties material are between 30 and 40, fairly affluent, and want to replace their record collection, there's a lot of interest from a whole new generation. You only have to look at The Doors to see the Sixties is a timeless decade. I can see from the records my 16-year-old babysitter and her friends pull out: not Elvis Costello but the Peanut Butter Conspiracy and Jimi Hendrix. But while it helps if a group like the Mock Turtles say their biggest influence is Moby Grape, we still haven't seen a huge upturn in sales since the Manchester trend.

"It's more a fashion thing — people will buy one or two

specific items but Happy Mondays fans won't seek out the more obscure psychedelia like our recent Mystic Crystal Astrological Band release. This will sell 2,000-3,000, if we're lucky, to collectors who we reach through specialist magazines and mail-order.

"We concentrate on press to spread the word. *Record Collector* and *Q* are the vanguard, though *Vox* is good, as are the blues and soul magazines. Where you can fall down is getting releases into the chains, as there aren't enough good independent shops left who can afford to stock the vast amount of new releases. Chains tend to withdraw stock quickly, which is one reason we're developing our mail-order

side, which offers special albums, T-shirts and posters. We put a card in with each CD asking the buyer to tick the style of music preferred and if they want more details, which come back at a phenomenal rate. The Mystic Crystal release isn't perceived by retailers as a 'sellable' item, but business builds up as people write in.

"It's a different approach with a release like Tom Waits' *The Early Years Volume One*, where we've been on Virgin's listening posts, plus we've done co-op advertising with Virgin in *Q* and *Vox*. In the past we've done in-store displays, with Tim Buckley's album for example. We're obviously guided by a record's maximum sales value."

and target your audience. We're catering first for collectors. Our biggest Seventies seller has been *Motorhead*, for which we compiled tracks that hadn't been released on CD before. We advertise the rock repertoire in *Record Collector*, which we're using for a marketing campaign in September.

"We've got the Buddha catalogue which includes Seventies soul singers like Norman Connors and Phyllis Hyman who we'd advertise in *Blues & Soul*. We mostly depend on reviews, so the fanzines are important. It's a cottage industry but it all adds up, as does specialist radio, so we target shows like Andy Peebles' *Soul Train* and up to 30 DJs who we consider to be influential.

"Our marketing budget ends up mainly in printing leaflets and flyers for dealers.

"We don't have problems getting name acts like Uriah Heep into chainstores but they won't jump on, say, *Gravy Train* and Atomic Rooster straight away. Magazines such as

Kerrang! and *Raw* are now saying these groups, who weren't considered very important in their day, are influential, which helps. Buyers are influenced by the media as much as purchasers."

FRANK LEA

MD, Receiver Records

"Punk was an exciting era that young people missed out on, so a reissue catalogue like ours is their lifeline — but in truth, 85% of our sales go overseas, where they're still into the music in a big way. Our overseas distributors get sent colour proofs of sleeves and as much information as we have, which isn't the greatest way of doing things as you have less control, but we work with strong distributors.

"Punk is a strange line because the music has only just begun to be reissued, but it will find its own niche in time. The problem is that punk was an aggressive, unglamorous music so it's difficult to playlist. Bands such as

the Buzzcocks and Sex Pistols have their following but the likes of Chelsea and Slaughter & The Dogs is a very small market and we'd be lucky to get any airplay for them. In the UK, we mail out to specialist radio shows, mostly on the BBC as ILR stations have closed down almost all their specialist programmes. John Peel slots in stuff he's especially interested in.

"We make a living by having a fair size catalogue, selling 20 to 30 of about 40 items per week. I don't go for the heavier side of punk like the political Oi bands, but the more commercial side, like Buzzcocks, X-Ray Spex and Sham 69, which is easier to cross over and to get into the chains. If the hits are on it, it makes life easier.

"We recently re-released the Live At The Roxy compilation alongside *Sham 69 Live At The Roxy*, which is the first in a series of Roxy recordings. We advertised in *Record Collector*, and punk new wave magazine *Spiral Scratch* and American specialists like *Options*."

Rocking steady down the years

Sixties and Seventies rock heroes are now re-emerging as the reissue giants

Classic rock albums of the Sixties and Seventies remain the best selling back catalogue items during the first half of 1991, according to C.I.N. figures.

1991 would always be the year of The Doors but the group's back catalogue has consistently outsold the competition even before The Doors film was released. The group occupies the top slot as well as numbers four, seven and eight, with their most acknowledged "classic" releases.

More surprising is the continuing success of Meatloaf's *Bat Out Of Hell* at number two. While the singer hasn't released any greatest hits or new product for three years, Epic marketing director Kit Buckler saw a way to accelerate CD and cassette sales which were slowly catching up on Meatloaf's vinyl sales. "The answer was to make *Bat Out Of Hell* better value, so we took it out of stock and then released Cher and Meatloaf's *Dead Ringer For Love* which charted in the mid-Fifties, and then added it to the record which we re-released as *Bat Out Of Hell*

—Revamped," says Buckler. "We TV advertised it in *Yrpe* Tees as the north was a strong area for both Meatloaf and CD and tape purchases. The album has gone back into the Top 20 after three weeks of advertising."

At number three, The Blues Brothers Original Soundtrack has maintained a high profile, from its current theatrical run in London's West End to its perennial popularity on the cult and late night film circuits.

Another original soundtrack to prove its longevity is *Grease*. In this case, young awareness was boosted by the Top Five success of the *Grease* megamix, along with a couple of TV showings and its recent release on CD. Polydor marketing manager George McManus says: "We would have released it on CD years ago but we didn't have all the rights, but the megamix's success stimulated getting the rights."

As Buckler points out, "classic" albums keep finding a new generation of teenagers who feel they must have them in their collection, which explains the pre-film popularity of The Doors.



Meatloaf: batting on

He even refers to *Bat Out Of Hell* as, "Epic's version of *Dark Side Of The Moon*", Pink Floyd's biggest seller, which itself charts at number six, while *LED Zeppelin's* fourth album — referred to as *Four Symbols* — and The Eagles' *Hotel California* are at nine and 10 respectively.

TOP 10 BACK CATALOGUE ALBUMS

- 1 THE DOORS, *The Doors, Elektra (1971)*
- 2 BAT OUT OF HELL, *Meat Loaf, Epic (1978)*
- 3 THE BLUES BROTHERS, *Atlantic (1980)*
- 4 LA WOMAN, *The Doors, Elektra (1971)*
- 5 GREASE, *Polydor (1978)*
- 6 DARK SIDE OF THE MOON, *Pink Floyd, Harvest (1973)*
- 7 STRANGE DAYS, *The Doors, Elektra (1976)*
- 8 WAITING FOR THE SUN, *The Doors, Elektra (1968)*
- 9 LED ZEPPELIN 4 (FOUR SYMBOLS), *Led Zeppelin, Atlantic (1971)*
- 10 HOTEL CALIFORNIA, *The Eagles, Asylum (1976)*

Period: May, June, July 1991. ©C.I.N.

That makes a total of seven chart placings for the Warner Bros organisation, which testifies to an astute, some might even say visionary, A&R policy established in the Sixties and maintained through the Seventies. The old Hollywood movie always helps though.

Music magazine *Vox* has signalled its belief in the reissues market with its monthly *Record Hunter* supplement. But editor Roy Carr believes the industry is still unwilling to make the most of catalogue opportunities. "The vast majority of major labels are not interested in exploiting catalogue," he says. "So many have been licensing stuff out to the specialist labels when, if they had the sense, they would do it themselves."

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800 LP • CD • MC 113	MOUNTAIN	FLOWERS OF EVIL
800 CD 114	EDGAR BRUGHTON BAND	OCRA
800 LP • CD 116	T BONE WALKER	FUNKY TOWN
800 LP • CD 118	OUTLAWS	DREAM OF THE WEST
800 CD 119	JAMES GANG	THIRDS
800 CD 120	JAMES GANG	LIVE IN CONCERT
800 CD 121	JAMES GANG	RIDES AGAIN
800 LP • CD 122	JOHN LEE HOOKER	URBAN BLUES
800 LP • CD 123	JOHN LEE HOOKER	FREE BEER & CHICKEN
800 LP • CD 124	B B KING	FRIENDS
800 LP • CD 125	B B KING	THERE MUST BE A BETTER WORLD
800 CD 126	STEFFENWOLF	MONSTER
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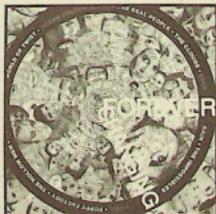
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LEGAL NOTICE

**IN THE CROYDON COUNTY
IN BANKRUPTCY
RE JUSTIN BORELAND**

To Justin Boreland

TAKE NOTICE that a bankruptcy petition has been
presented against you in this court by The Simpkins
Partnership of 45-51 Whitfield Street, London, W1P
5RJ and the court had ordered that the sending of
a sealed copy of the above mentioned Petition
together with a sealed copy of the order by ordinary
first class prepaid post addressed to Justin Boreland
at 47a Dahlia Road, Abbey Wood, London SE18
and by publication in the Music-Week newspaper
of the presentation of such Petition and the time and
place fixed for hearing the Petition shall be deemed
to be good service of the petition upon you.

The said petition will be heard at this court on
Date: Thursday the 10th October 1991
Time: 10.00 hours

Place: The Law Courts, Alryre Road, Croydon,
Surrey, CR9 5AB

IMPORTANT

If you do not attend the hearing of the petition
the court may make a bankruptcy order against
you in your absence.

The petition can be inspected by you on an
application at this court, whose offices are at
The Law Courts, Alryre Road, Croydon, Surrey
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Dated the 2nd day of September 1991.

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Barbara K. Rotterosa
Manager - Personnel & Training
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20 Manchester Square
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Deputy
Royalty
Manager

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Sally Digby, Personnel Manager,
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Rashmi Patani, Sales Manager, Koch International,
23 Warple Way, London W3 0RX.

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Don't be coy: CDs are still a great deal

My, my, ain't we sensitive! The minute anyone utters a negative word about CD pricing — "CD slur returns" and comment, (*MW* Aug 17) — it's man the barricades! pull up the ladder, we're not legging the public over!

Some old geezer said the best form of defence is attack, so why doesn't the record biz examine that thought?

Something along the lines of: what other item can you buy, for about £11/12, that will return so much pleasure for as many years as you like? Think about it.

In the very same issue, you note that the Policy Studies Institute showed that CD prices between 1983/90 had remained static. In other words, CDs have got cheaper.

No need to apologise or be defensive, just get the idea across that £11/12 (or a good deal less) invested in a CD will bring reward for years to come.

Tony Martin,
CD Collector & Review,
The Raylor Centre,
James St,
York YO1 3DW.

The NWA furore rolls on

In your NWA story (*MW*, Aug 31), I came across as totally unsympathetic to the issue of censorship.

I would firstly like to say that I am totally *against* censorship of any form and especially within the arts.

The point I made was that the constant remarks from Island Records about the lack of action from the BPI was that the BPI is not some monolithic institution but a federation of record companies.

Marc Marot had not at any

point tried to speak to the Warner companies about the issue, nor to me in my role on the PR committee. Therefore I deduced that all he was looking for was money, as he did not seem to want to take the matter into the companies themselves.

I then questioned whether the BPI should be funding individual record companies disputes.

The BPI rights committee had discussed the issue and had offered its advice (however

unsatisfactory) as a service. My other quote (quote of the week!) was related to the fact that with all the censorship hysteria in America, the reaction to the NWA album could not have come as any surprise and no industry stance was solicited from the BPI pre-release.

Before releasing questionable titles, record companies must look to themselves and take decisions that they can live with morally, commercially and legally.

The issue of censorship is far more complex than Marot makes out and all too often, especially with rap acts, it is used as a marketing ploy.

This, more than the action or inaction of the BPI, is what we have to seriously consider as we strive against censorship forces.

Rob Dickens,
Chairman, Warner Music UK,
The Warner Building,
28 Kensington Church St,
London W8 4EP.

CMA: doing its very best for country music

Following your report (*MW*, Aug 24) "CMA crisis over O'Donnell furore," I would like to clarify that there is certainly no crisis at the Country Music Association, nor was there a crisis meeting at Gallup last week.

CMA's main interest is that there be a country chart to be used as a tool by dealers, the record companies, broadcasters and the media to better serve the music consumers.

CMA's initiatives resulted in the 1986 inauguration of

the country chart in *Music Week*, and since its inception both Gallup and the BPI, and more recently the chart supervisory committee, have sought CMA's advice on the chart.

CMA has not and does not now seek or desire to influence the country chart. CMA is more than happy to see the country chart handled as other specialist charts are.

CMA has been unfairly criticised and singled out in a publicity campaign organised by those interested in and in-



Satterthwaite: no crisis

involved with a specific artist, including the so-called "no confidence" petition purportedly signed by numerous

BBC and ILR country music producers and presenters.

We now know, in fact, that the actual existence of this document is doubtful at best.

We plan to maintain a leadership role in improving the strategic positioning of country music, and will continue to focus all our efforts in that direction.

Martin Satterthwaite,
Director, European operations, CMA
52 Haymarket,
London SW1Y 4RP.

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THE LAST RECORD I BOUGHT

by BILL HOLLAND



"Back in the early Sixties, like many others of my generation, I discovered Bob Dylan, became totally addicted, and I soon found myself running his UK fan club. I remained loyal but confess to losing interest in him by the Seventies.

"Browsing through the HMV Oxford Street new release section recently, I spotted the three-CD CBS set *The Bootleg Recordings*. On impulse, and probably for sentimental reasons (mid-life crises!) I bought it.

"I feared that the distance of the years might have lent enchantment, but not so. I still hold the view that Bob Dylan's talent is God given and as valid as that of Beethoven's."

Bill Holland is general manager at Warner Classics

Rocking down with animal Amadeus

First there were plaid old fishing weekends, then murder mysteries and now the Mozart Experience.

Last Saturday, about 1,000 Mozart fans were due to congregate at the South Bank Centre for a weekend discovering "the life of a musician in 1791".

Conductor Roger Norrington had the idea of holding a weekend event to "go behind the posh face of Mozart."

The event promised to be quite an eye-opener with Norrington and friends performing 13 of Mozart's 53 dance pieces — in full period costume.

The world's last remaining glass harmonica will also be involved in the event. Mozart, who died aged 35, wrote a couple of works for the instrument which is the size of a keyboard and features "rotating pudding bowls".

So, how do you fit that in your mouth, then? "Er, you don't. You play it with wet fingers."

Good news: Cliff archives empty

Cliff Richard admits there will be mixed feelings with the revelation that there is virtually nothing from his 33-year recording career yet to be "rediscovered".

The absence of any significant



When Stefan Heller leaves his job at MCA, he won't be saying goodbye — just an *revoir*. "I'll be back, cap in hand begging for licenses — the roles will be reversed," he promises.

After 11 months overseeing MCA's catalogue his new role sees him heading a drive to take mail-order music into millions of European homes. As director of music at Time Life International, Heller's task will be to raise the profile of the direct marketing operation. Its Rock 'N' Roll Era series has already sold more than 1m units but that is

peanuts when compared with the company's penetration in the US.

"In the US, the music division generates enormous profit," says Heller. "Direct selling is about convenience — that will become the word here as it is in America."

"Though committed to direct marketing, Heller says it's not always the best answer.

"In the States they have a shopping channel where you can browse though all these crap things and never see anything you want to buy," says Heller.



Cliff: no basement tapes

material lying unheard in studio vaults is revealed by Cliff fans Nigel Goodall and Peter Lewry in their definitive compilation of Richard's complete recording sessions, published next week.

In a foreword to the book, Richard observes wryly that the news will "disappoint or delight according to taste".

In fact, Goodall and Lewry did stumble across tapes for a projected live album recorded at the ABC Theatre in Kingston in 1962.

But, perhaps wisely, Richard is keeping it under wraps.

Pearson: I'm no genius shocker

There's nothing quite like being involved in a project right from the start — certainly as far as John Pearson is concerned.

Hand-picked by MCA managing director Tony Powell to fill

the newly-created slot of commercial director, Pearson is no stranger to fresh challenges.

Best known for launching AIM, the combined A&M and Island sales force, he has changed his arm to most things — from running a label to managing Japanese rock acts.

"The reason I started bringing over Japanese bands is because no one else was doing it," says fearless Pearson.

Before his original express he managed the EG label for Polydor, the company where he began his career as a display rep bumping into Powell for the first time, then Phonogram's marketing director.

"I am lucky I have always been given the freedom to work with new ideas. The MCA job is a great challenge because there is so much changing at the company," says Pearson.

But the ever modest Pearson is eager not to appear a whizz kid or smart Alec. "I am not a genius. I just like lateral thinking."

QUOTE OF THE WEEK

"I lost more than anyone else when Towerbell went down." Towerbell founder Bob England's message to creditors who shouldered the crashed group's £2.15m debt.

DOOLEY'S DIARY

Remember where you heard it: Nothing can stop PolyGram it seems: I now hear that Virgin is top of its shopping list... Towerbell founder Bob England's passion for the restaurant business just won't go away. He says he intends to use his new found know-how in his new management role. Let's hope it doesn't get him in the soup again... Island is taking comfort from the news in the US that a Minneapolis attorney general ruled the NWA album is not "harmful to minors". Island's legal boss Ian Moss describes the move as "reassuring and encouraging"... What's behind all these rumblings of a split at Factory Records?... Congratulations to Willy Russell whose Blood Brothers play soundtrack picked up a silver disc last week. Now that he's considered a "pop star", Russell says: "I'll get myself an ear-ring tomorrow"...

While those who were at the New Jack City party — including Happy Mondays and Suzanne Muzzi — had a good time, staff from Warners were noted for their absence... Artist-run labels have advantages, one being having a boss who can present and literally play his autumn product schedule. Dave Stewart did both, with the help of a guitar, at Pinnacle's sales conference... Any fans of Vertigo's legendary hippy Roger Dean-designed logo will take no consolation in Phonogram MD David Cliphsham's decision. "Er, we've dropped that one," he says... Guns N' Roses certainly don't want to risk being upstaged, ordering their first support band Nine-Inch Nails to start their set at 4pm on Saturday — an hour before the tickets said the show was due to start... Close contender for quote of the week is Paul Murray who, on his Daniel O'Donnell protest song draws, "If Daniel isn't contrary then I'll bury my guitar". Promises, Promises.....

music week

Incorporating Record Mirror

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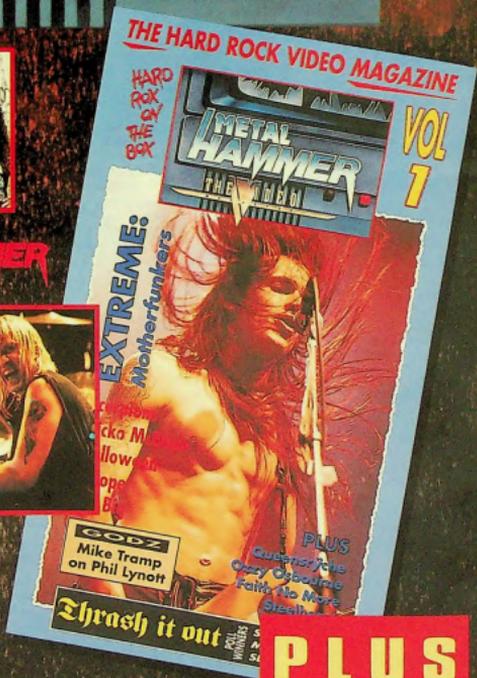
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