



The Business Magazine for the Music Industry

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Tribunal: let battle begin

The BPI and MCPS embarked on a three-week copyright tribunal battle last Friday (Sept 6) amid claims that a last ditch offer by the record companies body had been rejected.

Both sides refused to be drawn on rumours that MCPS had turned down a compromise offer made by the BPI at the beginning of last week.

MCPS company secretary Keith Lowrie says: "There have been discussions going on behind the scenes all the time,

but it wouldn't be right to comment."

The hearing, which is scheduled to last three weeks and one day, began at 10am on Friday with the BPI and MCPS (backed by the Composers Joint Council) stating their cases.

The MCPS has been fighting for three years to bring the old UK mechanical rights rate of 20.5% of retail price in line with the rest of Europe.

This rate is ruled by the

BMI/IFPI agreed rate of 11% of Published Price to Dealers (PPD), equivalent to 8.2% of retail price.

The BPI wants the old rate reduced by between 16% and 20%.

The BPI's counsel Sydney Breridge opened the hearing by arguing that the rate should be reduced, because the value of composers' work has dropped.

"In the early days recordings would be made of songs

well known through performance or sheet music. Now songs are known because of their recordings," he said.

Bringing the UK in line with the rest of Europe would not be fair because record companies have larger A&R overheads in this country, he added.

On the continent record companies largely licence UK and US developed acts, he said.

In reply, MCPS barrister

Robert Englehart said it is perverse to use the old UK rate as a starting point because it had been rejected by the Government as part of the 1988 Copyright Act.

The BIEM/IFPI case has already been negotiated by the same multi-national companies as are funding the BPI's case, he said.

"Harmonisation makes sense, because of the international nature of the record business," he added.

The axe falls at Factory

Factory Communications has laid off six members of staff, including managing director Eric Longley.

But the gloom surrounding the redundancies has been tempered by the news that Greater Manchester Police have finally dropped their application to revoke the Hacienda's club licence.

A terse statement from Factory read: "Difficulties in parts of the group have led to a tightening of staff levels, all of which are deeply regretted. Eric Longley is to leave his post as managing director to concentrate on band management."

According to Longley, his



Longley: departing MD

departure is without acrimony and will continue to work with the company on an ad hoc basis.

He says the "difficulties" referred to in the Factory statement relate to the problems surrounding the security at the Hacienda and its four-

month voluntary closure earlier this year.

"If you close a club as successful as the Hacienda for four months you lose an awful lot of money," he says. The Hacienda's new security system with metal detectors, video cameras and extra bouncers is reported to have cost £200,000 in the last year.

Factory chairman Tony Wilson is jubilant over the police decision but upset at having to lose six of his 120 staff.

This is not a happy day. It is appalling to have to take people's jobs away. This has been a very costly 18 months both in financial and human terms," he says.

Support growing for DCC

Philips has gained support from other hardware manufacturers in its bid to launch Digital Compact Cassette.

At the IFA consumer electronics trade fair in Berlin last week, it signed licence agreements with the Japanese companies Yamaha, Sharp and Sanyo, and also with Tandy of the US.

This gives the Dutch electronics giant a firm base for the production of DCC hardware, having already secured agreements with Thomson of France, Bang & Olufsen of Denmark, Grundig of Ger-

many and Japan's Matsushita, which owns Panasonic and Technics.

Only Sony, which intends to launch its Mini-Disc system against DCC, appears "half-committed" on the hardware side, though it confirms its support for the software.

EMI, BMG, Warners and MCA also signalled their support of the technology, as have PolyGram and the tape manufacturer BASF.

But though optimism ran high at the IFA fair, BPI press director Jeremy Silver remains cautious: "I think most

people within the industry are adopting an attitude of 'let's wait and see,'" he says.

DCC will hit the market on May 1, 1992 with a full range of machines, including personal and in-car variations.

Its compatibility with conventional audio cassette gives it a strong advantage, particularly in the portable market.

Estimates suggest that machines will initially cost around £500, but will quickly fall to around £150 to £200.

The price of pre-recorded DCC tapes is unconfirmed.

Indie saves Music Junction

Bristol-based Rival Records has bought a 51% stake in Bob Barnes' Music Junction chain.

The deal was struck between the two independent chains last week as a way of saving the eight Midlands-based Music Junction stores.

Barnes began looking for a deal after Barclays Bank withdrew its support for his busi-

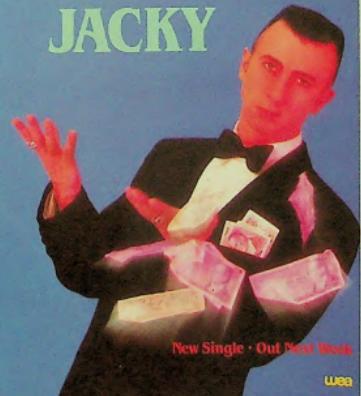
ness earlier this year.

Rival's Neil Pearce becomes chairman of the combined business with Barnes as managing director.

Rival's six shops and the Music Junction stores will continue under their separate names.

There are no immediate plans to merge the shops.

Marc Almond JACKY



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ARISTA

Labels applaud TOTP rejig

Record companies are predicting that plans to revamp Top Of The Pops will open TV's most popular music show to pluggers.

Scraping the programme's chart-only restriction is expected to allow promotion departments to influence the producers' choice of guests.

From its 1.439th show on October 3, TOTP will feature a new signature tune and opening titles, to mark its move to custom-built studios at Elstree.

The number one single will continue to feature every week, but only records reaching the Top 10 will receive a second showing.

From 11 to 40, only chart climbers will be aired.

In a radical move by the BBC, both Top 10 albums and Top 10 US singles — particularly those featuring British artists — will also be played.

And exclusive appearances by artists not in the countdown are to be shown.

The new rules allow TOTP to be more open to changes in music, says executive producer John Bishop.

Producer Stan Appel says the moves are intended to bring the show up to date and increase its appeal to older viewers.

"At the moment, TOTP is tending to attract the young



Appel: broadening appeal

teenagers who buy most singles," he says. "We want to open it up to people in their late teens and twenties."

Fewer promo videos and less miming is planned, with artists encouraged to play live.

"The problem in the past

with playing live has always been the time factor," says Appel. "But now we want to find a little extra time to prepare for that. With a new, permanent studio that is going to be possible."

Polydor head of marketing John Waller says: "It is good that it is now a pluggable show. Because it is currently determined by chart position, it has become very predictable."

EMI pop marketing director Andrew Pryor says the alterations will give the show greater flexibility. "It is good that artists who are not in the Top 40 can be featured," he says.

COMMENT



News that Rival Records has snapped up a majority shareholding in Bob Barnes' Music Junction is encouraging.

Not only does Barnes' operation live to fight another day, but a vestige of independence is maintained.

Keeping shop-hungry multiples at arms length is a common battle in the High Street. And it would have been an easier route for Barnes to seek out an interested Our Price.

But, with a spot of courage and a lot of enterprise, one of the more important independent chains continues to bat.

The big names are coming back... U2, Dire Straits, Michael Jackson, Queen — all are on the agenda. Let's endorse Rob Dickins's view, expressed at a dealer show of Warner autumn product, that *all big releases are an event*.

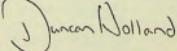
It matters less which company they came from, but more that they are actually there. Once they're in the shops, so are the record buyers.

Sometime last week a cash register trilled happily as it rang up the millionth sale of *(Everything I Do) I Do It For You*, an event so rare as not to have occurred since 1985.

Yet no fanfares were heard, hats were not flung skywards, there were no official celebrations.

Awards now only go out to those achieving the far less magical figure of 600,000 single sales, leaving Brian Adams and A&M without a well-earned going.

Perhaps we should look to introducing a special award for these new millionnaires? Seeing as such events are now virtually extinct, maybe this could be the foot of a plinth-mounted statuette of the long-dead dodo. We could even call it a Brian. Steve Redmond is on holiday.



IR stations reject £8m PPL scheme

Radio stations have dismissed PPL's plans to boost airplay revenue by £2m.

PPL has highlighted its proposals in advance of next year's copyright tribunal, which will fix a statutory rate.

The tribunal is expected to end the long-running dispute between the Association of Independent Radio Contractors and PPL over royalty payments.

PPL chairman John Brooks says the recent "experimental" licence — imposed since the scrapping of needletime re-

strictions — has seen a huge increase in the amount of music being played by revenue by £2m.

"About 70% of programming is from records," he says.

"Those records are not played for the benefit of the record industry, and they should be paid for at a proper rate."

PPL suggests rates of up to 20% of a station's net ad revenue, depending on the amount of music played.

Brooks insists the majority of IR stations will still pay under 5.5% of all relevant rev-

enue for about 70% of their programme output.

PPL income from the system would increase from £6m to about £8m.

Brooks says such an increase is not unfair.

"A 30% increase in revenue in exchange for a 70% increase in usage of records is reasonable."

IRC chairman Brian West says PPL's proposals are nothing new. "It is the same tariff they offered before we went to the tribunal that we said we could not negotiate on," he says.

Plus 20: November push

Classics get CD singles

Collins is to become the first classical label to make regular releases on CD singles, writes Phil Sommersch.

The disc will form part of Collins' Plus 20 series, devoted to works by contemporary English composers.

The series will be launched in November with four singles: Sir Harrison Birtwhistle's Earth Dances, recorded live at the Proms on August 30, and music by Sir Peter Maxwell Davies, Benedict Mason and Robert Saxton.

Alan Booth, Collins' general manager, says the series will have a "more upfront and young image" than its other catalogue. He plans to issue eight to 12 singles a year and two or three albums per month.

Collins has first option to record all Birtwhistle's new works and exclusive rights to Maxwell Davies' music.

"Our recording of Maxwell Davies' Symphony No 4 and Trumpet Concerto sells much more than some of our Beetoven," says Booth.

"Singles, retailing at £4.99, give newcomers a chance to sample music they may not know."

Extensive magazine advertising and interviews will accompany the launch.

Lascelles takes three to Offside

Former Ten Records managing director Jeremy Lascelles is taking three of his key signings at Virgin to head up the roster for the company's new label, Offside Records.

Belinda Carlisle, Wendy & Lisa and Mary Margaret O'Hara are all leaving the Virgin label to join Lascelles, Offside's MD. The fourth act on the label's all-female roster is new signing Efua.

The new label, marketed and distributed by Virgin, has a "small is beautiful" philosophy, says Lascelles.

"When you have 30, 40 or 50 artists like Virgin or 20 like

Ten Records, you can't be involved in all aspects of the business as you might like."

Lascelles, who stood down as MD of Ten Records a month ago to work on the new label, will also take charge of A&R, and oversee art direction and marketing.

The only other staff member is Lisa Guthrie, his personal assistant at Ten.

Lascelles does not expect to sign more than two artists in the first year.

The first release will be Belinda Carlisle's new single, *Live Your Life Be Free*, out next Monday (September 16).

BARD spreads news in MW

BARD takes a further step forward in raising its profile this week with the publication of a newsletter inserted in *Musical Week*.

The quarterly pledges to keep members more fully informed on the issues facing the retail trade.

As a taster to its annual general meeting on September 12, BARD chairman Brian McLaughlin points out how many of 1991's objectives — participating on the chart supervisory committee, membership of the British Retailers Association and the Video Standards Council — have already been met.

He says: "My vision of BARD is that it becomes one of the most successful retail associations in the UK."

RCA/CPV rolls out nostalgia set

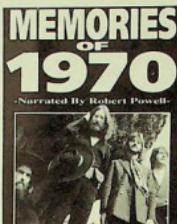


RCA/Columbia Pictures Video is following the success of Ingram's million-selling *A Year To Remember* titles by launching its own nostalgia series.

It is backing its new *Memories* series of year-celebration videos, from 1970-1989, with a £500,000 TV advertising campaign.

Launched in 1990, Ingram's 1930-1969 *Pathé News* footage has now been exhausted.

RCA/CPV with producers Nugus/Martin have compiled the new series from sources such as ITN, World Television



Memories: £500,000 push

Being a member of both BPI and MCPS, I was astonished that both sides had earmarked £2m each towards the cost of the Copyright Tribunal hearing. These costs could easily double if the decision is appealed to higher courts.

Why are two organisations, which should be working together in the interest of the industry, wasting members' money? Eighty per cent of the BPI's costs are being paid by the "larger companies", while MCPS costs are spread equally.

Both sides have made their respective positions clear, but neither side has translated these into monetary terms, nor have the implications if applied throughout the EC, when the BIEM/IFPI agreement expires, been worked out fully.

I have estimated the rough monetary effect.

In the UK, the MCPS has now increased its revenue by over £6.5m a year as a result of its AP licensing scheme.

The BPI is seeking a reduction of 20% from the "old" 1956 royalty rate, which would bring about a royalty reduction of nearly £18m a year from the current interim rates.

When the BIEM/IFPI agreements are re-negotiated, it will certainly consider the outcome of this hearing. If the BPI wins its case in full, the IFPI may save its membership more than £50m a year, a combined total in the EC, including the UK, of nearly £70m.

Will companies reduce the price of records if these royalties are reduced, and/or will the OFT or EC step in?

Or, is this just a way for the majors to improve their bottom-line profits, which is unlikely to succeed anyway?

It seems incredible that the parties have not found a private solution to this apparent no-win situation, and the scandalous, costly effect to those working in the industry.

Tony Simons is a consultant at Kelly Music.

News and ABC News in the US.

RCA/CPV will release *Memories* of 1970-1989 on October 28. Each 60-minute volume, trade priced at £7.48, will concentrate on the news, cultural and human interest events of each year.

Featured subjects include the Beatles break-up, the first spacewalk, Royal weddings, and streakers.

The *Memories* series begins where the *Pathé* series left off. But Jonathan Martin, a director of Nugus/Martin, is reluc-

tant to compare the two. "The type of programming we have produced is very different," he says.

"Whereas Pathe used film footage, we have used TV coverage, which is much more immediate."

RCA/Columbia retail video director Frank Bruner says: "Anyone over the age of two is a potential purchaser."

The £500,000 national TV campaign will begin three days after the series release - and will run for two weeks on ITV and TVam.



Adams: Hit Factory move

Sony in suite bid for Jacko

Sony has poached top mastering engineer Jack "Jacko" Adams from Tape One Studios to join its team at The Hit Factory London recording studios.

Adams was at Tape One for 10 years until Sony came in with an offer to build his own cutting suite.

Construction work has already started on the studio.

The engineer, who has worked with Whitney Houston, Bryan Adams, Adamski, Phil Collins, Wet Wet Wet and Bon Jovi, has been in the studio business since his teens.

After a spell out of the industry, he moved to PolyGram. He moved to Tape One in 1981.

Labels back new plugging service

A new promotion company is being set up to offer a unique service — plugging new albums to bars, restaurants and shops.

The Audition will place tape copies of albums in more than 1,000 outlets.

However, PPL has expressed concern at the move and reminded The Audition that every venue included in the scheme must have a licence.

By introducing new, "hard to buy" acts to a wider audience, the system has been backed by record companies.

Founder Martin Wilding, a music consultant who has worked with PolyGram and Decca, estimates the scheme will provide every new album with about 3,500 plays, reaching a potential audience of more than 100,000 people.

The venues will all initially be within London and include

the ICA and Cafe Meteor.

"I have found it is very difficult to get airplay for many albums," says Wilding.

"And it doesn't matter how good an album is, if people don't hear it they won't go out and buy it."

Each venue, which will receive up to 10 tapes a month, has been asked to define its music policy so it can be promoted with appropriate tapes.

For a nominal "signing-on" fee, the outlets will also receive copies of *The Audition Guide*, a free magazine. It has an initial print run of 150,000 and features news and details on the artists featured.

Circa has paid for the Jellyfish and Mock Turtles albums to be promoted through The Audition. Marketing manager David Steele says: "It is a good vehicle for albums which don't have singles on them."

"People aren't even keen on committing themselves to buying an album if they have heard just one single. It is good to have another means of getting better exposure."

Factory, Mute, and RCA are also taking part in the scheme, which has prompted licensing body PPL to write to its members.

Wilding claims that last week three record companies withdrew product because of the approach.

It is understood that PPL intervened to remind record companies that their recordings are already given exposure through its own licensing arrangement with shops, bars and other outlets.

However, PPL's head of music systems and PPL liaison Ray Kahn says: "Provided the sites they supply to are appropriately licensed, PPL will have no problem with this."

Bookings rise for Midem '92

Many of the key companies which pulled out of Midem '91 during the Gulf crisis are rebooking to attend next year's event.

Exporters Caroline, Lightning, Lasgo, Windsong, Castle and Pickwick will all be present at the Cannes trade fair in January, many with bigger stands.

The majors are set to make a return. BMG and PolyGram are the first entrants.

Peter Rhodes, of Midem UK, says: "Midem '91 was better than ever, because without majors people didn't feel the need to hold back."

Campus Radio begins FM trial

Manchester Campus Radio becomes the UK's first college FM station when it begins broadcasting on Sept 22.

The three-week experiment, which has secured a £5,000 sponsorship deal with Barclays Bank, will raise the

rest of its £7,000 running costs through advertising.

Programme controller Cait Hurley says the station's all-student administrators hope to win a permanent licence from the Radio Authority if the experiment is successful.

The chart-based station will transmit to Manchester.

Programmes include an indie music show, dance music, and a gay and lesbian show, Out On Saturday, is also scheduled.

● See Media, page 23.

Ireland to get new indie distributor

A former employee of Ireland's leading independent distributor, Metal Sales, has set up a rival company to boost the country's depleted network.

Phoenix Sound Distribution is headed by former Metal Sales telesales supervisor

Steve Murkin, and has already secured an exclusive delivery deal with APT Distribution and is working with Pinnacle.

PolyGram closed its Irish offices recently, while Warner and Sony Music combined dis-

tribution teams this year.

"The music industry in Ireland is in a pretty bad way," says Murkin.

He refuses to talk about the rival, whose managing director John Mullon also declines to comment.



Schlosberg: confident

Pickwick back on course for profit upturn

Pickwick says it is on course for substantial year-end profits despite problems in the first half.

The company is banking on strong video and music titles such as *The Lovers' Guide* and a new Carpenters compilation to lift profits to £7m.

The disastrous effect of the Gulf war on Pickwick's French company and the cost of bringing the Old Gold label in-house led to a drop in pre-tax profits.

During the first half, pre-tax profits fell from £1.54m, for the same period in 1990, to £82,000. That was on a turnover of £33.5m — up from £29.9m the previous year.

"We had two massive costs, with Old Gold and the French company, but at the same time our sales went up 12%," says chairman Ivor Schlosberg.

"But we traditionally do most of our business in the second half and we are certainly on target to match last year's results with turnover likely to be £100m."

Pickwick's key video releases for the autumn include *The Lovers' Guide* — a sex education video that has an 18-certificate.

It also has exclusive world rights to the upcoming rugby World Cup, as well as a Pop Skool video for children.

Its music releases include compilations by Level 42, The Style Council and The Carpenters.

Wembley bans act for 'foul' language

Wembley Arena has cancelled a Skid Row concert in November following the band's behaviour supporting Guns N' Roses recently at Wembley Stadium.

The move complies with the special conditions laid down by the Special Council for "controversial acts" regarding the use of "foul or objectionable language" and band members leaving the stage and entering the pit area.

At the Wembley Stadium

gig, Skid Row singer Sebastian Bach is reported to have used the word "fuck" about 42 times. Another member of the band jumped in the pit, and the drummer Rob Affuso allegedly exposed himself.

These actions were, says Wembley sales and marketing director Roger Edwards, "in flagrant breach of conditions" to which the band had given a verbal agreement.

Following the show a decision was taken in house by the

Wembley staff to cancel the proposed show for November 22 "in defence of our ongoing trading activities". Given the circumstances, a licence for the Arena show would almost certainly not have been granted.

Skid Row's November gig will now be staged at the London Arena. A spokesman from their record company EastWest says the band were happy with the decision to move the show.

Prestige split 'amicable'

Carl Leighton-Pope has denied reports that his split from Prestige Talent to form his own booking agency was less than amicable.

He dismisses claims that legal action may result over comments on tour booked before he left the Miles Copeland/Phil Banfield-owned Prestige.

"Whenever there's a shake up like this people say things to cover themselves," he says.

"Miles and I have an understanding and there is no question of agreements not being honoured. The split was genuinely amicable."

Leighton-Pope joined Prestige Talent in 1986 as a consultant. His earnings were related to company profits, and when rising acts were forced profits down he came to feel increasingly "isolated".

Now, with his newly established Leighton-Pope Organis-

ation, he says he has brought his career back to "comfort level" and intends to build a company with his family.

His son Andrew, and daughter Laura, also previously with Prestige, have joined him, as have many of the acts he handled there. His current roster includes Bryan Adams, and The Chippendales.

Phil Banfield, MD at Prestige, was unavailable for comment as MW went to press.

Cue cameras for Mansfield show

Mike Mansfield is launching a new series of concerts on TV to be broadcast before The Chart Show.

The 26-programme series, titled Q The Music after a catchphrase Mansfield used on his Seventies pop programme Supersonic, will broadcast across ITV regions at 11.30pm on Sundays.

The one-hour shows will feature old and new specially commissioned new concert artists by artists such as Alison Moyet, Elton

"There will also be two or three hours of completely new talent. We are even considering putting bands into the studio ourselves."

"There have been a lot of complaints about the lack of music programmes on TV. We now have another one with the added benefit of it being shown just before The Chart Show."

Mansfield also directed the filming of the Salisbury Cathedral concert last Friday, which will also be broadcast.



Mansfield: new TV series

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Price of LP is dire for indies

So PolyGram denies an indie squeeze on the Dire Straits album (*MW*, Sept 7) and says *all* dealers are affected *equally* by the withdrawal of discounts.

May I remind PolyGram that they are giving the multiples up to 7½% file discount on this album, so where is the equality in that?

Gordon Barnes says there are no discounts to anyone and there will be a huge marketing spend which benefits us all.

I presume he is referring to window displays, TV and newspaper advertising and all the usual hype that surrounds a major album.

Forgive me if I am wrong, but I thought that the point of making an album a premium price, (and putting the price up as well), was to cover the extra cost involved in promoting it!

It is the indies that break acts, not the multiples. Don't bite the hand that feeds you, PolyGram, it has a nasty habit of biting back, where it hurts — in the charts!

Paul Assirati,
proprietor,
See These ...
12A Pottergate,
Norwich.

Charts stimulate market

The whole idea of specialist charts is to stimulate dealer interest and consumer sales.

A chart dominated by one artist, for whom the "country" definition is questionable, does neither and makes no sense for those who financially support it.

There is certainly no crisis at the CMA (*MW*, Aug 24).



Hughes: more specialists

This is just an over-reaction to the efforts of a well-organised fan club.

Surely the solution is to allow CIN to supervise the nature and content of this chart as they do with other specialist charts.

Personally, I'm in favour of as many specialist charts as can be supported, provided

there is one overall, sales-based album chart at the head. Perhaps Daniel O'Donnell's fan club would like to sponsor the DOD chart?

David Hughes,
Strategic Marketing
Division,
EMI Records UK,
20 Manchester Square,
London W1A 1ES.

The case for new Digipaks

"CD digipak provokes new packaging storm" (*MW*, Aug 24) voices concerns from a retailer, and the viability of automatically packing the Digipak with a disc.

Tinsley Robor can provide automatic disc placing machinery and booklet insertion for even the most complex Digipak design.

The cost of this machinery is less than half, and can be as low as 15% of the cost of automatic assembly machinery for the jewel box.

From the retailers' point of view, I was sorry to read the

comment of HMV marketing director David Terrill suggesting Digipak is doomed without the cooperation of the dealers.

After 25 years in the music industry we would be foolish not to have taken the retailers' views into account and indeed we did.

The Digipak has been designed to fit retailers' current racking and is as close to the jewel box dimensions as possible. We have had considerable comment from retailers on the existing packs we have so far produced, and we are well on

target to produce over 1m in our first year by September 91.

Roger Quail, music production manager at Virgin Retail, said: "I speak to buyers within the stores regularly and they have no complaints, only praise for the Digipak. They are nice collectors' items and an aid to sales."

John Corbett, managing director of Easy Listening Group, Birmingham, commented: "The designs are excellent. There is no doubt that they stand out against the general CD pack; they fit the racking perfectly."

We were the first company to produce a double album from a single piece of folding box board and we pioneered the use of four-colour sleeves for seven-inch singles.

We will continue to offer the industry new ideas for their product to assist record companies to increase their sales. Digipak was designed to do just that and it will.

Lee Newbon,
Managing director,
Tinsley Robor,
Drayton House,
Drayton, Chichester,
West Sussex PO20 6EW.

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TALENT

A natural return to live recording

Natural Life are touting themselves as a club act, yet they seem at odds with the dance tradition.

Rather than recording their club-orientated debut album in a large control room bristling with samplers and Midi equipment, the south London newcomers cut it by playing live.

This preference is good news for those recording studios which have anticipated a live revival by enhancing their acoustics and investing in large recording areas.

The band's producer Adam Fuest even eschewed a basic click track to keep all seven band members in time when recording them at Dave Gilmour's former studio, Outside, in Berkshire.

"It's a very exciting way of working," he says. "People are now asking me, 'Did you really record it like that?'"

Natural Life are the first UK signing to Disney-owned Hollywood Records.

"They are genuine musicians and reflect what's been happening over the last three years with dance music," says Claire Phillips, Hollywood's marketing manager. "We see them



Natural Life: forsaking samplers in favour of live-based studios

as a development act."

The band met at raves in the late Eighties and built a following from appearances at south London's Downham Tavern.

Although pub and college venue have been added to the circuit, club dates are still important. "We try to make our gigs a real two-way experience," says singer Jon Spong. "That's why we like playing in a club situation — it gives you that certain intimacy."

A limited edition white label was released to the clubs in May, with the first single due for release on October 7. The album will follow later that month.

Hollywood is indulging Natural Life's wholesome approach beyond their no-frills recording technique: both releases are on the band's own One Tribe label which uses recycled record sleeves and packaging.

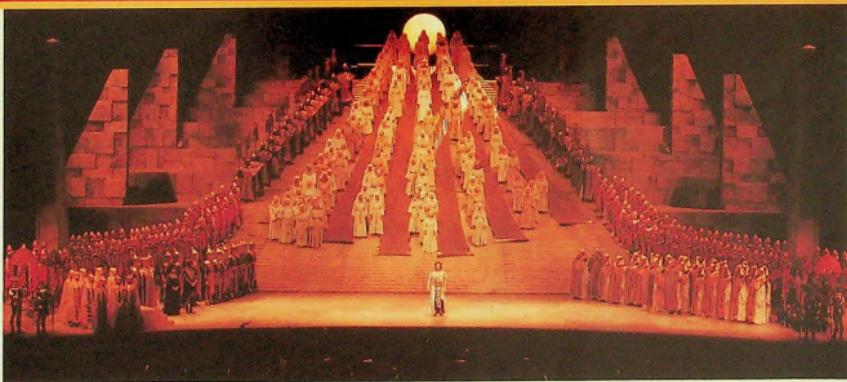
Caroline Moss

STUDIO ACTIVITY UPDATE

ARTIST COMPANY	A&R Exec	STUDIO	PROJECT	PRODUCER
10CC Polydor	Graham Carpenter	Sarm (West), London	Mixing Album	Steve MacMillen
MICHAEL BALL Polydor	Graham Carpenter	Westside, London	Album	Mike Smith
THE CHARLATANS Beggars Banquet	Roger Trust	Rockfield, Gwent	Single	Hugh Jones
DARKSIDE Beggars Banquet	Roger Trust	Abattoir, Birmingham	Album	Artist
DEL AMITRI A&M	David Rose	Master Rock, London	Album	Gil Norton
ENYA WEA	Rob Dickins	Sarm (West), London	Album	Nicky Ryan
FISH Polydor	Graham Carpenter	Home Studio	Album	Chris Kinsey
GUN A&M	David Rose	Battery, London	Mixing	Nigel Green
JESUS AND MARY CHAIN blanc y negro	Geoff Travis	Terminal 24, London	Album	Artist
ALISON LIMERICK Arista	Chris Cooke	Sarm (West), London	Album Tracks	Steve Anderson
LISA M Polydor	Glen Skinner Glen Skinner	Marcus, London Strongroom, London	Single B-side	Howard Gray Joe Dworniak
MILLTOWN BROTHERS A&M	Sean O'Sullivan	Strawberry, Manchester	Tracks	Artist
PETER MURPHY Beggars Banquet	Roger Trust	Maison Rouge, London	Album	Mike Thorne
THE POGUES WEA	Rob Dickins	Rak, London	Remix Tracks	Steve Lillywhite
LISA STANSFIELD Arista	Chris Cooke/Tim Parry Chris Cooke/Tim Parry	Hot Nights, London Quad, New York	Remix Remix	Driza-Bone Frankie Knuckles



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MARKET REPORT

MAINSTREAM

Albums

Following up an album that has sold 3m copies in the UK and 15m worldwide is never going to be easy, and Dire Straits' *On Every Street*, understandably, offers pretty much the same mix as the one that made the epoch-making *Brothers In Arms* so popular. The lead-off single, *Calling Elvis*, was a trifle disappointing, but there's much here for aficionados. The new single *Heavy Duty* is one of the strongest, while *Iron Hand* is an atmospheric protest song and *Ticket To Heaven* is a pretty country song laden with strings. Many will buy, few will be disappointed.

Despite a couple of critically acclaimed albums, Thomas Lang was dropped by Epic a couple of

years ago. Now recording for Dry Communications — a label which he part-owns — he returns with the oddly titled *The Lost Letter Z*. Recorded in a month, it is nevertheless a more satisfying and accomplished album than either of his Epic efforts. The 12 tracks here are performed with a poignancy and deftness of touch that kindred spirits like Paddy McCaughan would be proud of. This beautifully produced and orchestrated album may yet have Epic's owners Sony kicking itself for letting him go.

PICK OF THE WEEK

BRITISH ELECTRIC FOUNDATION: Music Of Quality And Distinction Volume 2 (Ten DIX 108). When Heaven 17's Martyn Ware and Glenn Gregory put together the first BEF album a few years ago, the music was indeed of quality

and distinction, but some of the performances were not. This time around, they're a perfect match. The plot as before is to find guest vocalists to interpret known classics. In an age when carbon copy covers are all the rage, this album shows that the art of re-interpreting is much more noble.

Singles

The instant familiarity of Erasure's *Love To Hate You* is due in no small part to the fact that it seems to be based on several previous hits, most notably Gloria Gaynor's *I Will Survive*, Elton John's *Nobody Wins* and even Modern Romance's *Everybody Salsa*. Typically throbbing Hi-NRG, subtle it is not, but a hit it most certainly is. The fact that their new album is called *Changing Faces* is hint enough that



Estefan: new image

Bros are giving their image an overhaul. Their new single, *Try*, is their most mature offering to date, a fact which may actually alienate their younger followers. Matt sings well, accompanied by a gospel choir, while Level 42's Mark King offers a distinctive cameo on bass.

Gloria Estefan rings the changes too, sporting a short wig on the sleeve of *Living For You*, a bouncy insubstantial number

which recalls her earlier work. A hit for sure, but unlikely to make the Top 20 when three earlier tracks from *Into The Light* have already failed.

Electronic reprise one of the highlights of their fine debut album with *Feel Every Beat*. Bernard Sumner's rapping is hardly world class, but there's compensation with a killer "listen to your father" chorus, and a sinewy groove, beefed up by DNA.

PICK OF THE WEEK

REM: The One I Love (IRL 1RM 178, via BMG). The huge success of REM via the latest album, *Out Of Time*, was long overdue, prompting the reissue of this, the standout cut from their 1987 album, *Document*. A potent and striking example of the group's move from the margin to the mainstream of pop/rock. *Alan Jones*

JAZZ

While 1990 could be said to have been the Year of the Jazz Pianist, 1991 looks set to equal the overall standard of pianistic excellence.

Kenny Barron's consistency in performance — live or inside the recording studio — has elevated him to the pinnacle of the genre during recent years. His Live At Maybék Recital Hall — Volume 10 in a piano-solo series on Concord C Jazz of sustained artistic brilliance — contains sufficient examples of Barron's constantly creative artistry to satisfy even the hardest-to-please critics and punters.

Geoff Keezer, carries on his young shoulders the confident prediction of many pundits who believe his own intriguing keyboard talents will ultimately result in him being recognised as the finest of the numerous Young Masters. Keezer's Blue Note debut, *Here & Now*, is a positive indication of his already individual approach.

With the death, in June, of

Stan Getz, the number of long-established masters of the tenor-sax was further diminished. Johnny Griffin, however, continues to demonstrate that you don't have to radically alter a widely-acclaimed classic approach to your art in order to impress newer and younger audiences. The kind of built-in excitement Griffin has long since become associated with, is given full rein on *Live in Tokyo* (West Wind).

A sympathetic, responsive audience inspired Jim Hall & Friends, Vol 1 (*Limeight*) to new heights. Guitarist Hall has no peer in jazz as a performer of subtlety, eloquence and sensitivity. Alone, or with bassist Ron Carter, he is heard at his very best.

PICK OF THE WEEK

JULIAN JOSEPH: The Language of Truth (East West): Joseph's debut as a recording artist, under his own name, has been eagerly awaited by those who have followed his progress from the time he gigged and recorded with such other youthful giants as Branford Marsalis, Courtney Pine and Steve Williamson.

Stan Britt

REISSUES

EMI's Comedy Classics series is getting better and better. Latest additions include double cassettes from Joyce Grenfell (*Joyful Joyce*, ECC 18) and George Formby (*Turned Out Nice Again*, ECC 20) and a couple of various artists' compilations, British Comedy Classics, Vol 2 (ECC 17), sketches from the Fifties and Sixties, and Comical Cuts 3 (ECC 19).

Also on offer this week is a clutch of CDs that see groups grappling with the various fringes of the rock tradition. From Demon there's *The Paramourns* with Whiter Shades Of R'n'B (ED CD 112) in which the roots of Procol Harum are revealed as a British beat group specialising in little known soul offerings. Jamaica Say You Will (Castle CLACD 237) finds blue eyed soulfar Joe Cocker in 1975 just before his comeback and essaying a smoother sound to little effect.

The eponymous outing from *The Faces* (ED CD 240), the first outing from the union of the former Small Faces with Rod Stewart, sees the new group similarly stranded between styles and (predictably as it transpired) turning to a chummy knockout version of rock.

And then there's the group forced together by various financial needs and only trampling on whatever reputation they had: the eponymous offering from McGuinn, Clarke & Hillman (Capitol CDP 7 96355 2).

Or there's the unpretentious teaming of a living legend who never sells with super sessioners, to wit Doug Sahm and Band (ED CD 154), which though it never captures what Sahm really can do still remains enchanting, however flawed.

PICK OF THE WEEK

Creedence Gold (Fantasy FDI 515) More Creedence Gold (516). Sometimes it all comes right, seemingly effortlessly. Witness these two outings of rich, churning, riff based rock at its literate best.

Phil Hardy

DANCE

If at first you don't succeed... Dance tracks which initially fail to match their club success with high chart positions are now regularly being withdrawn and then more successfully re-promoted several months later. Two tracks which have recently achieved such turnaround are both trying the trick again.

The Young Disciples' Apparently Nothing's being followed by another re-release, as is Jesus Loves You's Generations of Love. In The Young Disciples' case, it is their debut single Get Yourself Together (Talking Loud/Phonram TLK15) that is looking like a strong chart contender second time around. The same can be said of the Jesus Loves You single which is a remix of Boy George's latter ego debut, After The Love (More Protein/Virgin PROT 1312). Both are due to be released on

September 23.

The other major dance records currently scheduled for release in two week's time and worth ordering now include *Joy Salinas*' Rocking Romance (I Go Slow) (Dead Dead Good/East West SAM DDG 5). This very commercial Italian track has the potential to be a huge hit. From the label that brought you the current Rozalla hit comes Sue Chaloner's soulful I Want To Thank You (Pulse 8 LOSE 14 via BMG) which is not as immediate but is still attracting a lot of attention.

In A Room follow up Wiggle It with another hip house track, Do What You Wanna (SBK 32), which is not as catchy but should still chart. Originally released in 1989 it has been given two sets of remixes by David Morales and C&C Music Factory. Staying with US artists, Cookie Watkins' great house/garage track, I'm Attracted To You (Urban URBX 79), is now getting a full release through Polydor after proving immensely popular as a limited edition release via Panther Music.

PICK OF THE WEEK

Ce Ce Peniston: Finally (A&M AMPM 822). Not satisfied with being "Miss Black Arizona 1989-90", Peniston has gone on to record this extremely classy and catchy garage-style debut that arrives in the UK via the mixing desk of the ubiquitous David Morales. Does this man ever find time to sleep?

Andy Beavers

CLASSICAL

The original-instrument bandwagon is again rolling into new territory this month.

On Hyperion there is the first period-style performance

of The Beggar's Opera from The Broadside Band, directed by Jeremy Barlow, with Bob Hoskins as the Beggar, Bronwen Mills as Polly and Sarah Walker as Mrs Peachum.

Decca has Christopher Hogwood making his opera disc debut in the start of a Mozart cycle, conducting his Academy of Ancient Music in Die Entführung aus dem Serail, the strong cast headed by Lynne Dawson, Marianne Hirsti and Uwe Heilmann.

One hopes conductor Roger Norrington's ill health will not prevent him completing his Brahms cycle for EMI, which gets under way with a disc coupling the Symphony No 1 and Haydn Variations.

EMI also marks Jeffrey Tate '94's taking over as chief conductor of the Rotterdam Philharmonic by issuing a finely polished, probing performance of Bruckner's Symphony No 9.

Both Sony and Deutsche Grammophon are showcasing Claudio Abbado's appointment to the rostrum of the Berlin Philharmonic. For Sony, Abbado provides a surprisingly delicate and convincing performance of Mozart's Mass in C. Barbara Bonney contributing melting soprano solos Abbado and orchestra will follow up with a Mozart symphony cycle for Sony.

PICK OF THE WEEK

MAHLER: Symphony No 1 Chicago Symphony Orchestra/Klaus Tennstedt-EMI. You may quarrel with his slowish tempos, but the way Tennstedt can pick out detail — the biting string textures, the mocking edge to the woodwinds — just puts him ahead of any other Mahlerian conductor today.

Phil Sommerich

12 Get it on

Marc Bolan & T. Rex
zip up a hits album

14



Word Up

Kylie Minogue keeps
PWL stock riding high

20 Dogs do

Dogs D'Amour double
storms metal chart

22



Feeling good

Rozalla's Everybody's
Free is a dance hit

music week

datafile

The Information Source for the Music Industry

CHART FOCUS

Bryan Adams' hit 'It's Everything I Do' has been number one for so long now that its extraordinary tenacity and longevity are taken for granted. For the record, this is its tenth week in pole position — and its sales power diminished so slightly again last week that it a) sold more copies than it did on its first week at number one, b) increased its margin over Right Said Fred, whose 'I'm Too Sexy' is beginning to flag after five weeks as runner-up, and c) will undoubtedly be number one again next week, thus claiming a half share in the all-time record of 11 weeks at number one, established by Slim Whitman's 'Rose Marie'. It now seems certain to become the first single ever to spend 12 weeks at the chart summit.

Meanwhile, Adams' new single, 'Can't Stop This Thing We Started', is surprisingly only the third highest debutant of the week, at number 25, behind Cliff



Richard's 'More To Life' (23), and the Stone Roses' 'I Wanna Be Adored' — the latter is a track from the group's self-titled 1989 album.

Status Quo, Motley Crue and Queensryche all saw their latest singles debut inside the Top 40 last week, but this week they're all missing from the upper echelon. Of the three, Quo's reversal is most surprising. Their single 'Can't Give You More' is otherwise unavailable and follows two Top 20 hits.

Maybe they can console themselves with the fact that hit singles and hit albums don't necessarily go hand-in-hand: Paul Young's

last single, a collaboration with Clannad didn't exactly cover itself with glory — in fact, it peaked at 74 — but his retrospective 'From Time To Time' enters the album chart at number one. It's Young's third album chart topper, following 1983's 'No Parlez' and 1985's 'The Secret Of' Association. The first act to top the chart after the latter album was Dire Straits, with 'Brothers In Arms'. On Every Street, their belated follow-up to that album, will doubtless overshadow 'From Time To Time' next week.

Other album highlights: Level 42 register their fifth consecutive top five album with 'Guaranteed'; Bon Jovi guitarist Richie Sambora's solo album 'Stranger In This Town' debuts at 20; and, even though You Belong In Rock & Roll was their biggest hit to date, 'Tin Machine's second album debuts disappointingly at number 23 — 20 places lower than its predecessor.

Alan Jones

ANALYSIS

In reaching number 126 in the album chart, BBC Enterprises' Sir John Betjeman cassette marrs a triumph for spoken word.

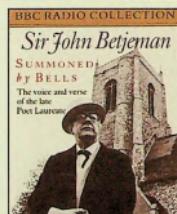
The success of the late poet laureate's recorded memoirs, 'Summoned By Bells', although humble in chart terms, is a landmark.

Only Just William, read by actor Martin Jarvis, has taken talking books into the chart, before reaching number 118 last summer.

Box office successes hinged on an old fashioned music marketing principle: the promotional boost given by radio airplay. The recordings were both released on cassette just after being broadcast on Radio Four's morning book at breakfast slot.

BBC head of spoken word Sue Anstruther says: "It proved to be a useful promotion. A lot of people heard them on the radio and wanted to listen to it again."

As well as the BBC's radio tie-ins — through The Radio Collection label which



celebrates its third birthday this month — EMI's Listen With Pleasure label has used TV to its advantage. Titles such as All Creatures Great And Small and Darling Buds Of May are boosted by using their TV stars as readers.

Such creative releases have helped turn the market into a £35m earner, which WH Smith senior product group manager Brian Worrell describes as "the fastest growing area of recordings".

Chart success remains rare, however, largely because even

a big seller like BBC's 'A Year In Provence' has sold just 20,000 and the Betjeman title 8,000 in four weeks.

Listen For Pleasure general manager Roger Woodhead says: "It is not like rock music. You don't sell immense volumes. A recording will average about 5,000 to 10,000 a year."

In addition, a large percentage of sales are not even registered by Gallup, because of the high number of sales coming from bookshops.

On average, around 60% of spoken word sales go through record shops, but that is likely to increase, says Brian Worrell. "Record retailers will soon realise the potential in spoken word."

With one of the sector's biggest ever hits — David Niven's 150,000 selling 'The Moon Is A Balloon' — selling as much in 10 years as Lenny Kravitz's latest album, 'Mama Said', there is a long way to go before we see Sir John Betjeman topping the chart.

Martin Talbot

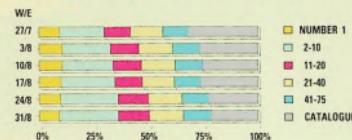
UPDATE

14 SEPTEMBER 1991

SALES

Index of unit sales: 100 = weekly average in 1990	Last week	This week	% diff	This week last year % diff
Albums	81	82	+1	-5
Singles	106	109	+3	+12
Music Video	59	57	-4	-33

SINGLES MARKET SHARE BY CHART POSITION



Four-weekly rolling average © CIN

TOP 10 BEST SELLING ALBUM ARTISTS

Pes	Artist	Previous Chart	Pes	Artist	Previous Chart
1	LUCIANO PAVAROTTI	(2)	6	BEVERLEY CRAVEN	(—)
2	CHER	(1)	7	DEACON BLUE	(—)
3	OMO	(9)	8	MADONNA	(7)
4	SEAL	(4)	9	EURYTHMICS	(6)
5	REM	(5)	10	MICHAEL BOLTON	(—)

Compiled by ERA from Gallup data. Based on Top 200 album charts, August 5 to 31.

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NEW RELEASES: ALBUMS

16 September 1991-22 September 1991 Album Releases: 226

Year to Date: Album Releases: 7720

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
BIG COUNTRY	NO PLACE LIKE HOME	VERGIL/PHONOPHGRAM	LPM:MC 5102615/162304	CD: 5102625 5.97/4.44 (F)	Rock	1 2 3	The bigger names continue to roll back, with Big Country looking clear favorites again	
BOLAN, Marc & T-REX	THE ULTIMATE COLLECTION	TELESTAR/LP:MC	STAR 239/STAR 253 CD	TCG 2539 5.56/8.43 (B&W)	Rock	68 63 5	Will do well, what with Lewis and all that	
COLE, Lloyd	DIDN'T GET WEIRD ON ME BABE	POLYDOR/LPM:MC	5110933/5110924	CD: 5110923 (F)	Rock	10 14 11	The single should have done just about enough to kick this off	
MOORE, Christy	CHRISTY MOORE COLLECTION	110/WARNER BROTHERS/LPM:MC	WX 434/WX 434 CD	9037353/12 (B&W)	Folk	10 11 10	Tidy enough collection of Moore's Eighties work on which his reputation was built with more traditionally folk songs	
SPANDAU BALLET	THE REST OF SPANDAU BALLET	CHRYSLIS/LPM:MC	CHR 1094/CHR 1094 CD	CCD: 1094 (F)	Rock	1 2 7 11	True and all the rest sounding pretty strong when collected together	

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY
ADAMSON, Barry	DELIRIUM - ORIGINAL SOUNDTRACK	MUTL/LPM:MC	4104/4104C 4 CD:104C	AD-404C	IT Film	1 2 3 4		OLIVERO/VERNIZZETIC MASCAGNI: IRIS VERDON	CD: 27914/15	7.28	CRC	Opera	
ALPERT, Herb THE VERY BEST OF HERB ALPERT AND THE TROPICALIA	LPM:MC	397165/397166A CD: 297165/297167B	15.75/17.89	APL-4045	F MGR	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
APPLES, The EASY E.P.C.	LPM:MC	46094/46094C CD: 46094/46094C	14.95/14.95	APL-4046	SM Rock	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BAKER, David	THE BAKER	EMI/LPM:MC	5102626 15.95	EMI-4046	SM Jazz	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BEVIS FROND NEW RIVER HEAD WORLZONDO	L'WOO/B16 CD	WOO 19620	CD: 15.57/5.65	BEV-4047	APT	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BIG BUD HOGG NO PLACE LIKE HOME	HOW TOUGH/PHONOPHGRAM	LPM:MC	5102628 15.95/20.44	CD: 1042362	F Rock	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BLUES BAND FAT CITY	RCA/LPM:MC	75100/75100 25.00	CD: 75100	BLU-4047	BMG Blues	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BLUES BAND FAT CITY BE WHO U CHINAH	RCA/LPM:MC	119119/119119 25.00	CD: 119119	BLU-4047	BMG Blues	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BLUES BAND FAT CITY THE ULTIMATE COLLECTION	TELESTAR/LP:MC	STAR 259/STAR 259 CD	25.00	BLU-4047	BMG Pop	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BOOMER, Mike	THE BOOMER	EMI/LPM:MC	4104/4104 14.95	EMI-4047	E Funk	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
BROWN, Alan	THE ULTIMATE COLLECTION	TELESTAR/LP:MC	STAR 259/STAR 259 CD	25.00	BRW-4047	E Funk	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal	
BUDDY HOLLY	BUDDY HOLLY	BUDDY HOLLY	BUDDY HOLLY	14.95	BUDDY HOLLY	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
CARDIACS, The SHIPS AND ISLANDS ALPHABET	LPM:MC	ALPHALIC 814/ALPHALIC 814 CD	ALPHALIC 814	CARD-4047	APE	1 2 3 4	OLIVERO/BELLINI: SONGS POINT	CD: 27013 1/15	4.95	CRC	Vocal		
CHER/GREEN GREATS MCA/MC MC/MC 5018	CD: 5018	CD: 5018	CD: 5018	CHER-4047	SM Pop	1 2 3 4	PIPER/TAKING UP THE BLACK SADDLE	LPM:MC	214 10.95	CD: 21493D	13.97/29	BMI	Rock
CHROME THE VISITATION	DODGER/CD: 5018	CD: 5018	CD: 5018	CHRO-4047	SM Rock	1 2 3 4	PIPER/TAKING UP THE BLACK SADDLE	LPM:MC	214 10.95	CD: 21493D	13.97/29	BMI	Rock
CLAYTON, John	JOHN CLAYTON	EMI/LPM:MC	5110734 15.95/17.95	CD: 5110734	CLAY-4047	SM Country	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance
CLINE, Peter GOLDEN GREATS MCA/MC MC/MC 5018	CD: 5018	CD: 5018	CD: 5018	CLIN-4047	SM Rock	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
COLE, Lloyd DIDN'T GET WEIRD ON ME BABE POLYDOR/LPM:MC	5110933/5110924	CD: 5110923 (F)	COLE-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance		
CRASSUS	CRASSUS	EMI/LPM:MC	4104/4104 14.95	CRAS-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
CREEDENCE CLEARWATER REVIVAL	CREEDENCE GOLD FANTASY	CD: 5018	CD: 5018	CREED-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DAVIES, Lockett	DAVIES REVISUAL REWORK	EMI/LPM:MC	4104/4104 14.95	DAVE-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DEADHEADS PEOPLE ALL HAIL THE DAFFODIL LA-B-E-B	LA-B-E-B	LA-B-E-B	LA-B-E-B	DEAD-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DEAN, Neil MODS MCA/MC MC/MC 5018	CD: 5018	CD: 5018	CD: 5018	DEAN-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DEADERICK, Barbara	NEAR AND NEVER CONSIDERED	EMI/LPM:MC	4104/4104 14.95	DEAD-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DEION & THE BELMONTES	THE BELMONTES	DEION	DEION	DEIO-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DIN, Neel	THE DINGERS	EMI/LPM:MC	4104/4104 14.95	DIN-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DINION, Colleen UNISON E.P.C.	LPM:MC	46733/46734/46734A	CD: 46732/CD: 46732	DINO-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DINION, Colleen UNISON E.P.C.	LPM:MC	46733/46734/46734A	CD: 46732/CD: 46732	DINO-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DOGS D'AMOUR, The DOGS TWOFOLD	DOGS HITS/DOUGIE'S	EMI/LPM:MC	5102629 15.95	DOGS-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DRINKIN, Small ROUND TWO	ICHBAN	ICHBAN	ICHBAN	DRIN-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DRIVE, SMALL ROUND TWO	ICHBAN	ICHBAN	ICHBAN	DRIV-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
DRIVE, SMALL ROUND TWO	ICHBAN	ICHBAN	ICHBAN	DRIV-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
EARLDRUM BEATS FOR SAMPLING VOLUME 1	BLK	BLK	BLK	EARL-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
FRANTIC FLINTSTONES CUTTING A FINE LINE	BLK	BLK	BLK	FRAN-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
FREEDOM FIGHTERS	THE FREEDOM FIGHTERS	EMI/LPM:MC	4104/4104 14.95	FREED-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
FUNKAUDIO STANDING ON THE VERGE OF GETTING IT ON WESTBOUND/LPM:MC	SEAS 340/SEWC 340	SEAS 340/SEWC 340	SEAS 340/SEWC 340	FUNK-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARLAND, Judy COULD YOU BE GRETTER MCA/MC MC/MC 5018	CD: 5018	CD: 5018	CD: 5018	GARL-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
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GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
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GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GEFF 2423/GEFF 2423	GARR-4047	SM Pop	1 2 3 4	POCO ROSE OF CINNAMON	MCA/MC	MCML 1638 CD	DMG 1638	BMI	Dance	
GARRETT, Amy AMY GEFFEN	GEFF 2423/GEFF 2423												

**62%
EXTRA**

ATLANTIC 252 IS GETTING BIGGER

If you advertise on Atlantic 252, you'll reach 62% more listeners than last year! That's because the station has increased its adult listenership by 62% since January this year, according to research conducted by the BBC.[†]

This phenomenal growth rate has been achieved at a time when JICRAR research (excluding Atlantic 252) shows an industry-wide increase of only 1%.

Do Atlantic 252 listeners know something we don't?

Last Autumn, the station's own diary research[†] showed that 2,375,000 adults tune in each week, and that 900,000 of them don't listen to any other commercial radio station. Atlantic 252's next diary research figures, due out in November, should establish it as the largest commercial radio station in the UK.

Atlantic 252 will keep you posted!

In the meantime, call Andy Hawkins or Sarah James at The Radio Sales Company on 071 242 1666 to find out how you can reach these new listeners at current rates.



^{*}BBC/OPBR. Atlantic 252 is currently the only commercial radio station in the UK with access to this research.

[†]Continental Research.

TOP 75 SINGLES

THE OFFICIAL music week CHART

14 SEPTEMBER 1991

**TITLES AZ
(WRITERS)**

This	Last	Title	Artist (Producer) Publisher	Label 7" (12") / Distributor Cassette/Cd
1	12	EVERYTHING I DO I DO IT FOR YOU *	AMC AMY/1 789(F) ANM/1 789(F)	AMC 7" 12" (1985) 1986 (1985)
2	8	I'M TOO SEXY ○	Tug 1201 1 BMG CAS945 CD9021 3	Tug 1201 1 BMG BMG 12025 BMG 2952
3	4	CHARLY	XLS 7X11.75 1H KLS 7X11.75 1H	XLS 7X11.75 1H KLS 7X11.75 1H
4	6	SUNSHINE ON A RAINY DAY (REMIX) ○	1065 MGS 11A90X 14 (3) YEAH EG/BMG/CC	1065 MGS 11A90X 14 (3) YEAH EG/BMG/CC
5	8	INSANITY	Dead Dead Good GOOD 41 (18P) GOOD 4-GOOD 4CD	Dead Dead Good GOOD 41 (18P) GOOD 4-GOOD 4CD
6	3	GETT OFF	Fairway Pox 03545 1 0249/03546 0 (W) Prince And The New Power Generation (Prince/New Power Generation) W	Fairway Pox 03545 1 0249/03546 0 (W) Prince And The New Power Generation (Prince/New Power Generation) W
7	13	LET'S TALK ABOUT SEX	thr 10X 1253 1256 CD 18 (F)	thr 10X 1253 1256 CD 18 (F)
8	5	I'LL BE BACK	Epic 6347117 (SM) 6571174	Epic 6347117 (SM) 6571174
9	2	LOVE...THY WILL BE DONE	Column 6 6173131 (SM) 657104857132	Column 6 6173131 (SM) 657104857132
10	7	SET ADRIFF ON MEMORY BLISS	Gee Sheet GEET 01 (31) GEET 3065630 3D	Gee Sheet GEET 01 (31) GEET 3065630 3D
11	4	WHAT CAN YOU DO FOR ME	thr FKR 1961 F FCS 1961	thr FKR 1961 F FCS 1961
12	10	ALL I LOVE	5th & 7th 03031 200 (BMG) Color Me Badd Testi Rondi	5th & 7th 03031 200 (BMG) Color Me Badd Testi Rondi
13	15	20TH CENTURY BOY	Myc On War 101544 501 (BMG) COMASAR COMASAR	Myc On War 101544 501 (BMG) COMASAR COMASAR
14	16	GOOD VIBRATIONS	Interzone A 87401 (A) A 87401	Interzone A 87401 (A) A 87401
15	11	MORE THAN WORDS ○	JAM AMY/1 787-F ANAC 752AMCD 799 (3)	JAM AMY/1 787-F ANAC 752AMCD 799 (3)
16	18	WORD IS OUT	PWL PWL/1 203 (BMG) PWMC 204/PWCD 204	PWL PWL/1 203 (BMG) PWMC 204/PWCD 204
17	31	PEACE	East West 7X 4167 (W) ZYX1602/ZYXCD	East West 7X 4167 (W) ZYX1602/ZYXCD
18	29	MAKIN' HAPPY	AAM AMY/1 793/ANN 199 (F) Crystal Waters (The Basement Boys) Basement Boys/BMG/CC	AAM AMY/1 793/ANN 199 (F) Crystal Waters (The Basement Boys) Basement Boys/BMG/CC
19	12	HAPPY TOGETHER	PWL PWL 203 (W) PWMC 203/PWCD 203 (S)	PWL PWL 203 (W) PWMC 203/PWCD 203 (S)
20	20	I WANNA BE ADORED	Silvertone DRE 01 (P) The Stone Roses (Lecter) Zomba	Silvertone DRE 01 (P) The Stone Roses (Lecter) Zomba
21	26	THE BIG L	EMI 12EM 201 (BMG) TCM 147120 1	EMI 12EM 201 (BMG) TCM 147120 1
22	24	BE YOUNG, BE FOOLISH, BE HAPPY	10 2B 4457557 46 80 BMG Sony (Right) Lowery-BMG	10 2B 4457557 46 80 BMG Sony (Right) Lowery-BMG
23	NEW	MORE TO LIFE	EMI EM 205 215 (E) CDE 205 (E)	EMI EM 205 215 (E) CDE 205 (E)
24	8	MOVE ANY MOUNTAIN	One Little Indian 52 17530 712 (P) PK 1533 712 (P)	One Little Indian 52 17530 712 (P) PK 1533 712 (P)
25	NEW	CAN'T STOP THIS THING WE STARTED	AMC AMY/1 819 (F) Brian Adams (LARGE Adams) Adamo/Zomba	AMC AMY/1 819 (F) Brian Adams (LARGE Adams) Adamo/Zomba
26	43	EVERYBODY'S FREE (TO FEEL GOOD)	Pal-E 8172120SE 13 (BMG) ZODIE 13 (E)	Pal-E 8172120SE 13 (BMG) ZODIE 13 (E)
27	25	HEARTHAMMER (EP)	Chrysalis CHS12 3754 (E) CHS12 3754 CHS12 3754	Chrysalis CHS12 3754 (E) CHS12 3754 CHS12 3754
28	NEW	SUCH A FEELING	Vinyl Solution STORM 32/STORM 32 (S4D) STORM 32 (C)	Vinyl Solution STORM 32/STORM 32 (S4D) STORM 32 (C)
29	15	COLD, COLD HEART	Arista 1145510 6155 (BMG) Midura U (Urie) ModWDC	Arista 1145510 6155 (BMG) Midura U (Urie) ModWDC
30	22	WINTER IN BLOOM	Rhythm King 8575795767756 (5M) Bonnier (General) Rhythm King/Virgin/CC	Rhythm King 8575795767756 (5M) Bonnier (General) Rhythm King/Virgin/CC
31	34	HOUSECALL	Epic 69747 95749 95749 2 (BMG) Brooks Brothers featuring Maxi Priest (Bennett/Dalton) Various	Epic 69747 95749 95749 2 (BMG) Brooks Brothers featuring Maxi Priest (Bennett/Dalton) Various
32	17	SUMMERTIME	Av/EVET 275 279 BMG Jive 42725	Av/EVET 275 279 BMG Jive 42725
33	41	SALTWATER	MTV 151120 (F) Julian Lennon (Elton) Various	MTV 151120 (F) Julian Lennon (Elton) Various
34	NEW	SUCH A GOOD FEELING	4-in-A 17W/18W 28 (F) VSC 138VCD 1281	4-in-A 17W/18W 28 (F) VSC 138VCD 1281
35	22	NOW THAT WE FOUND LOVE	MCA/MSC 1950 (BMG) MSC 1950/MSC 1950 (S)	MCA/MSC 1950 (BMG) MSC 1950/MSC 1950 (S)
36	11	DOMINATOR	R&B 455UK (1HTRM) IRIS 455UK (1HTRM)	R&B 455UK (1HTRM) IRIS 455UK (1HTRM)
37	17	MAKE IT TONIGHT	Precious Organisation JEWEL 15 (F) LTD 15/15AL/CD 15	Precious Organisation JEWEL 15 (F) LTD 15/15AL/CD 15
38	NEW	BRIDGE OVER TROUBLED WATER	Dove Por 0554547 056484 (BMG) LTD 15/15AL/CD 15	Dove Por 0554547 056484 (BMG) LTD 15/15AL/CD 15
39	45	ONLY LOVE CAN BREAK YOUR HEART/FILTHY	St Etienne/St Etienne AWIC/AWW/CICC/C	St Etienne/St Etienne AWIC/AWW/CICC/C
40	NEW	WILD HEARTED SON	The Czars (Ziggy/Audrey/Duffy) W	The Czars (Ziggy/Audrey/Duffy) W
41	37	CAN'T GIVE YOU MORE	Sousa (Paul) EMI	Outback UNU 301 (CD)
42	21	STAND BY LOVE	Simple Minds (Lipson) Virgin	Virgin V15/15 1078 VSTC 1558CD/SC 154
43	NEW	SLAVE TO THE GRIND	Sklad Row (Wagner) PolyGram	Aladdin 6763075263026 (CD)
44	28	TWIST & SHOUT	Deacon Blue (Kelly) Poor	Columbia 65730263026 (CD)
45	27	CALLING ELVINIS	Dir en Grey (Enya) Ronde/Charoncut	Vertigo DST 1612 1DSMC 16 (F)
46	32	PRIMAL SCREAM	Motley Crew (Rock) Various	Elektra EKT 130 120 EXR 13324 ERK 13324
47	30	YOU COULD BE MINE	Guns N' Roses (Clinic/Guns N' Roses) WC	Geffen GSP/TP 01 (BMG) GSP/CF 01 (BMG)
48	5	IVORY	Skin (Up Skins Up) Big Life	Love EVOL 01 (4) (F) EVOL 01 (4) (F)
49	NEW	HEAD LIKE A HOLE	Head Like A Hole (Various) MCA	TVT 125/126 (CD) CD 484
50	4	MIND	Product 1000 (Various) MILK 1000 CONFL 1000	Product 1000 (Various) MILK 1000 CONFL 1000
51	37	FEELS SO HIGH	The Farm (McPherson/Saunders) Virgin	Dusted Sound 55716561755716561 (S)
52	3	LIES	Des'ree (Imogen) Sony	65766450105762
53	30	JET CITY WOMAN	EMI (Gabrial) Zazie/Ward	Parlophone 129 6196 (E) TPCR 129 6196 (C) 2008
54	2	BROKEN ARROW	JET CITY WOMAN (Quenchine) EMI	EMI USA 121MITS 01 (CD) COM 121MITS 01 (CD)
55	2	ROD STEWART (LONDON/WARREN) EMI	Rod Stewart (London/Warren) EMI	Warner Brothers 7W 05670 TEW (CD) W 056700 CEW (CD)
56	55	THEN YOU TURN AWAY	ODM (OMD) Raw/Utd/Virgin	Virgin VS 1386 (F) VSC 1385VCD 0286
57	66	YOU'RE THE VOICE	Hearl (Evan) Ronde/CT/Bearded	Capitol CLS 5649 2149 TCOL 634 (E) TCOL 634/CD 634/CD
58	4	HILARY MLOU LOU (GOODBYE HEART)	Hilary MLOU LOU (Goodbye Heart) EMI	Liberty EMI 01 (CD) TCMCT 202EMC 2 (CD)
59	44	HARD TO HANDLE	Black Crowes (Damon/Warren) EMI	Def American DEFA 101 (F) DEFAC 101 (F)
60	39	CRAZY FOR YOU	Black Crowes (Damon/Warren) EMI	Talkin Loud TLK 101 (F) TCM 147120 1
61	36	THINGS THAT MAKE YOU GO HMM... CRAZY	Phoebe Snow (Phoebe) Chauvin/Bull CC	Capitol CLS 5649 2149 TCOL 634 (E) TCOL 634/CD 634/CD
62	38	SLEEP ALONE	The Wonder Wall (Glossop) PolyGram	Parlophone GORE 120 (F) GORE 120 (F)
63	42	MONSTERS AND ANGELS	10 Voice Of The Beastie (Tarecy) Virgin	London 120X 201 (F) LONDON 120X 201 (F)
64	41	APPARENTLY NOTHIN'	10 Voice Of The Beastie (Tarecy) Virgin	London 120X 201 (F) LONDON 120X 201 (F)
65	NEW	THE SOUL GOT DOWN	Jamestown featuring Jocelyn Brown (Kant Bi/Neill) Various	AAJM AMY/1 819/AMC 819 (F) AMC 819
66	STAND BY MY WOMAN	Lenny Kravitz (Kravitz Miss Besse) Virgin/Henry Hirsch/P:Zan	Virgin America VUSTG 45 (F)	
67	2	CALL IT ROCK 'N' ROLL	Great White (Niven) Carter EMI	Capitol CLS 565 1215/CD 1215 (E) CD 1215 (E)
68	44	SOMETIMES IT'S A BITCH	Steve Winwood (Kinchmarion/Bon) PolyGram	EMI EN 203 (E) TCM 203/CD 203 (E)
69	5	ROMANTIC	White Stripes (Jack/Lewis) White WCEMI	Talkin Loud TLK 101 (F) TLK 101 TLK 101 (CD)
70	7	LOVE'S UNKIND	White Stripes (Jack/Lewis) White WCEMI	Warner Brothers WB 00321 T 44827 ZC 44827 (F) WB 00321 W 00320 (CD)
71	4	WHAT WOULD WE DO/READ MY LIPS	Sophie Lawrence (Hammond/Mighty) Various	Boys Don BOX 01 (F) BOX 01 (F)
72	5	LISTEN TO THE RHYTHM FLOW/BULLFLOW	DSK (David/Stone/Kane) Herenton/Musketeers	Boys Box B01 (F) B01 (F)
73	50	EVERY HEARTBEAT	Steve Winwood (Kinchmarion/Bon) PolyGram	Capitol CLS 565 1215/CD 1215 (E) CD 1215 (E)
74	3	YOUNG SOUL REBELS	Mica Paris (Mona) Zilch/Big Life	BMG 45402 45402 (CD)
75	37	DREAM ABOUT YOU	D'Orsola (Wheeler) Hurley/C	BMG 45402 45402 (CD) BMG 45402 45402 (CD)
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4	6	SUNSHINE ON A RAINY DAY (REMIX)	Zoe	M&G
5	8	INSANITY	Oceanic	Dead Dead Good
6	4	GETT OFF	Prince and The New Power Generation	Paisley Park
7	7	LET'S TALK ABOUT SEX	Salt-N-Pepa featuring Psychotropic	It's
8	5	I'LL BE BACK	Arne And The Terminators	Epic
9	9	LOVE, THEY WILL BE DONE	Marika	Columbia
10	7	SET ADRIFF ON MEMORY BLISS	Pink Dawn	Gee Sweet
11	14	WHAT CAN YOU DO FOR ME	Utan Saints	It's
12	16	ALL 4 LOVE	Color Me Badd	Grant
13	15	10TH CENTURY BOY	Marc On Wax	Marc On Wax
14	16	GOOD VIBRATIONS	Marcy/Markey/Bunchy/Lolita Holloway	Interzone
15	11	MORE THAN WORDS ○	Extreme	A&M
16	18	WORD IS OUT	Kylie Minogue	PWL
17	21	PEACE	Sabrina Johnson	East West
18	28	MAKIN' HAPPY	Crystal Waters	A&M
19	12	HAPPY TOGETHER	Jason Donovan	PWL
20	1	I WANNA BE ADORED	The Stone Roses	Silverline
21	26	THE BIG L	Roxette	EMI
22	24	BE YOUNG, BE FOOLISH, BE HAPPY	Sonia	IO
23	27	MORE TO LIFE	CifirRichard	EMI
24	20	MOVE ANY MOUNTAIN	The Shamen	One Little Indian
25	29	WE CAN'T STOP THIS THING WE STARTED	→	→

39	45	ONLY LOVE CAN BREAK YOUR HEART	St. Etienne	Heavenly
40	NEW	WILD HEARTED SON	The Cult	Beggars Banquet
41	22	CAN'T GIVE YOU MORE	Status Quo	Vertigo
42	21	STAND BY LOVE	Simple Minds	Virgin
43	NEW	SLAVE TO THE GRIND	SkidRow	Atlantic
44	24	TWIST & SHOUT	Deacon Blue	Columbia
45	27	CALLING ELVIS	Dire Straits	Virgin
46	32	PRIMAL SCREAM	Primal Scream	Elektra
47	34	YOU COULD BE MINE	Guns N' Roses	Geffen
48	59	IVORY	Skunk Anansie	Love
49	NEW	HEAD LIKE A HOLE	Nine Inch Nails	TNT
50	35	MIND	The Farm	Producer
51	67	FEEL SO HIGH	Dexy's	Distressed Sound
52	30	LIES	JET CITY WOMAN	Parlophone
53	29	JET CITY WOMAN	Queensrÿche	EMI USA
54	60	BROKEN ARROW	Rod Stewart	Warner Brothers
55	NEW	THEN YOU TURN AWAY	OMD	Virgin
56	NEW	YOU'RE THE VOICE	Heart	Capitol
57	49	HELLO MARY LOU (GOODBYE HEART)	Ricky Nelson	Liberty
58	44	HARD TO HANDLE	Black Crowes	Def American
59	NEW	CRAZY FOR YOU	Inognito featuring Chyna	Takin' Loud
60	36	THINGS THAT MAKE YOU GO HMMMA... C&C MUSIC FACTORY (feat. Freedom Williams)	Columbia	→
61	43	SLEEP ALONE	The Wonder Stuff	Polydor
62	38	MONSTERS AND ANGELS	Voice Of The Battalions	London
63	29	YOU WOKE UP MY NEIGHBOURHOOD	→	→

RECORD MIRROR

SEPTEMBER 14 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

FALL FROM GRACELANDS

Almost before he became established, Elvis Presley was being manchegged on records by his contemporaries. And, as the legend grew, so did the number of records with direct or oblique references to "The King" in novelties, tributes and incidental fashion. To name just a few: "American Pie" by Don

by the Beach Boys, and "There's A Guy Works Down The Chip Shop Swears He's Elvis" by Kirty MacColl.

Even though Presley died 14 years ago, he's still mentioned as frequently as ever. Dire Straits, for example, recently released "Calling Elvis". But not all his mentions are as respectful — the Wonder Stuff's current album bears the title "Never Loved Elvis". The Sound Associates' new single, "Elvis Was A Sucker" is even more direct, with rapper Black Latin Descendant (who starred on SteveV's big hit "Dirty Cash (Money Talka)") launching a vicious diatribe against Presley, accusing him of being "a racist punk", "a bozo", "a pooper" and much more. Somewhat bizarrely, this not so gentle poke at Presley degenerates into an equally uninhibited attack on Vanilla Ice.

So which record company will be distributing this record? Since it is released on the DeConstruction label it will be none other than BMG, parent company of RCA, for whom Presley recorded from 1955 to his death in 1977!

• THE WONDER STUFF

McLean, "The Cover of The Rolling Stone" by Dr Hook, "It Won't Happen With Me" by Jerry Lee Lewis, "Do You Remember?"

● Karyn White is in the exalted position of having worked with black music's two top production/songwriting teams. White's first album was masterminded by L.A. and Babyface. She completed her second, just released follow-up "Ritual Of Love" with the assistance of Jimmy Jam and Terry Lewis, co-writing with them the set's spin-off hit single "Romantic". Rather like Pebbles, who married the aforementioned L.A., Karyn has guaranteed herself a succession of hits by tying the knot with Terry Lewis — and judging from

"Ritual Of Love" their partnership will be a long and fruitful one.



● "Word Is Out" entered the chart at number 18 last week, to become Kylie Minogue's 14th hit. That's her lowest debuting single since she launched her career with "I Should Be So Lucky" in 1988. "Lucky" debuted at number 54, but went on to spend five weeks at number one, so a slow start ain't necessarily a bad thing.

DEO

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Cat no.

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PLAY Chart

THE OF news

This Week
Last Week
Aired

- Midge Ure COLD
- Extreme MORE TH
- Dire Straits CALL
- Zoo SUNSHINE ON
- Bryan Adams REV
- Marika LOVE TH
- Simple Minds ST
- Color Me BAAD &
- Jason Donovan YOUNG
- Sonia BEE YOUNG E
- PM Dawn SET AD
- Stevie Nicks SON
- Farm MIND
- Prince & New Ps
- Right Said Fred I
- Bombs THE BASS V
- Amy Grant EVERY
- Paula Abdul THE I
- The Shamen MOV
- Roxette THE BIG L
- Rod Stewart BRD
- Marc Bolan RE
- Deacon Blue TW
- Tin Machine YOU
- DJ Jazzy Jeff & F
- Voice Of The Bee
- Utah Saints WHAT
- EMF LIES
- Julian Lennon SAM
- Salt-n-Pepa LET'S
- Karyn White ROM
- Level 42 GUARANT
- Lloyd Cole SHE S
- Kylie Minogue WI
- Mica Paris YOUNG
- Heavy D & The BC
- Young Disciples /
- Lindy Layton WITH
- Marry Mark & Th
- Cher LOVE AND UNI
- OMD PANDORA'S E
- Squeeze SUNDAY'S
- Electronic FEEL EV
- Big Country REPUE
- Wet Wet Wet MAX
- The Wonder Stuff
- C&C Music Factor
- REM NEAR WILD HE
- De La Soul A ROLL
- Crystal Waters MI
- Shabba Ranks and
- Luther Vandross D
- Incognito CRAZY F
- Michael Bolton TH
- Everything But The
- Black Crowes HAR
- Status Quo CAN'T E
- Oceanic INSANITY
- Texas WHY BELIEVE
- Lenny Kravitz STA

BY ALAN JONES

HOW TO BE A MILLIONAIRE

With the minimum of fuss, Bryan Adams' 'Everything I Do (I Do It For You)' topped a million sales in the UK last week.

Establishing beyond doubt which singles have sold a million copies is fraught with difficulty — Bing Crosby's 'White

Christmas', for instance, must have sold at least 1.5m in Britain, but getting any kind of figure for sales during its 25 years on Decca are impossible, and MCA has only an approximate idea of how many copies it has sold since they took over its UK ownership in 1987.

Equally, a single by a British group that was certified as a million seller at its peak over a decade ago was subsequently found to have sold well under a million here, once returns and exports had been deducted from

shipout totals.

The best we can say, therefore, is that more than 40 and fewer than 50 singles have sold a million in Britain, and that 'Everything I Do) I Do It For You' is the first since Jennifer Rush's 'The Power Of Love' in 1985.

Adams' success is all the more remarkable as he had never had a Top 10 hit in Britain before. The success of his single certainly took record dealers by surprise: its release day shipout was a mere 12,000 copies. Its seven figure sale include unprecedented figures for cassette and compact disc formats, with more than 300,000 of the former and well over 100,000 of the latter sold so far.

Lest you've lost count, 'Everything I Do . . .' has now been number one for 10 weeks, a figure exceeded only once in nearly 39 years of chart history, when Slim Whitman's 'Rose

Marie' reigned for 11 weeks in 1955.

One of the most remarkable aspects of Adams' success has been how even sales of the single have been. In the last nine weeks, they have never exceeded 120,000 nor dropped below 90,000 a week. Such consistency and sustained sales are almost without precedent, and indicate that, in an earlier era when the single was king, 'Everything I Do . . .' would almost certainly have sold 1.5m copies and possibly even 2m.

Logically, it should line-up behind Band Aid's 'Do They Know It's Christmas' and Wings' 'Mull Of Kintyre' as Britain's third

billion seller. But the fact that only about 57m singles will be sold this year, compared with the record figure of nearly 90m in 1978 and 1979 mean that it will never rise any higher than number 20 on the all-time rankings, though, of course, another two weeks at number one will make it the first single ever to spend 12 weeks at the chart summit.

Incidentally, Adams' refusal to surrender his chart throne has deprived Heavy D & The Boyz' 'Now That We Found Love', Extreme's 'More Than Words' and Right Said Fred's 'I'm Too Sexy' of the number one slot so far.

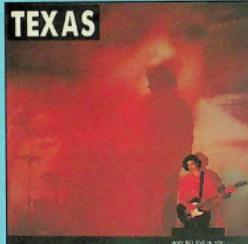


● RUNRIG

● As suggested in Chart Focus last week, Scottish bands command a fierce loyalty from their countrymen, who account for a disproportionate percentage of their sales. Last week, for example, *Texas* were placed at number 66 nationally, but at number 26 in Scotland, and *Runrig*'s number 25 UK debut with the 'Heartherammer EP' paled into insignificance compared to its number two debut in Scotland, where it very nearly outgunned **Bryan Adams**.

Texas, of course, have already had a major nationwide hit with 'I Don't Want A Lover', and there are increasing signs that, after eight albums and numerous singles, Runrig may be about to break big south of the border too. There's no reason why not: though passionately drawing from their celtic roots, tracks like 'Heartherammer' make no concessions to their ancestry. It has to be said, though, that the inclusion on the EP of a live version of the traditional 'Loch Lomond' and other tracks with Gaelic overtones may ultimately count against them.

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- What's charting worldwide?
- What's playlisted and by whom?

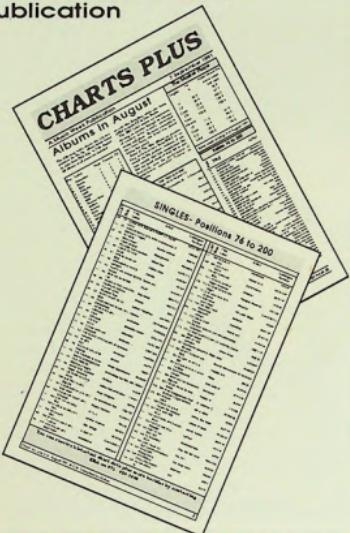
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PLAY
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dj directory

Jamestown

With its theme floors of Native American mud art and fibre-optic interstellar scenes, the Jamestown studio in London's Whitchapel is a little out of the ordinary.

The setting for various big name production and mixing jobs, including MC Hammer and Maxi Priest, Jamestown is now trawling for attention under its own name, with a mellow tribute to soul sisters titled 'She Got Soul'.

"There are a lot of people who hang around here," explains Kent, producer/remixer/ top dog at Jamestown. "It's kind of like an artistic community."

'She Got Soul' pairs the seismic vocal talents of Jocelyn Brown (left) with the laid-back musings of resident rapper Duchy. It is underpinned by a haunting whistled riff, styled on the theme for *The Third Man*.

"The first time I played around with the melody, it ended up sounding like Jive Bunny," laughs Kent.

Thirty different acetates of the track have been pressed, each bearing, in its lyrics, the name of the DJ to whom it will be sent.

"It's getting really popular," enthuses Kent. "People are calling us up and saying 'Why didn't you do one for me?'"

Davyd Chong

'She Got Soul' is out now on A&M.



This Week
Last Month
Artist

- 1 w Midge Ure COLD
- 2 e Extreme MORE TH
- 3 z Dire Straits CALL
- 4 x Zoe SUNSHINE ON
- 5 x Bryan Adams REV
- 6 x Marika LOVE TH
- 7 x Simple Minds ST
- 8 x Color Me Badd A
- 9 x Jason Donovan i
- 10 x Sonia BE YOUNG E
- 11 x PM Dawn SET AD
- 12 x Stevie Nicks SON
- 13 x Farm MIND
- 14 x Prince & New P
- 15 x Right Said Fred P
- 16 x Bond The Bass V
- 17 x Amy Grant EVERY
- 18 x Paula Abdul THE
- 19 x The Shamen MOVE
- 20 x Roxette THE BIG L
- 21 x Rod Stewart BRO
- 22 x Marc Bolan/T Re
- 23 x Deacon Blue TW
- 24 x Tin Machine YOU
- 25 x DJ Jazz Jeff & F
- 26 x Voice Of The Bed
- 27 x Utah Saints WHA
- 28 x EMF UES
- 29 x Julian Lennon SAM
- 30 x Salt-n-Pepa LET'S
- 31 x Karyn White ROM
- 32 x Level 42 GUARAN
- 33 x Lloyd Cole SHE'S
- 34 x Kylie Minogue W
- 35 x Mica Paris YOUN
- 36 x Heavy D & The B
- 37 x Young Disciples
- 38 x Lindy Layton WIT
- 39 x Marley Marley & T
- 40 x Cher LOVE AND UN
- 41 x OMD PANORAMA
- 42 x Squeeze SUNDAY
- 43 x Electronic FEELIN
- 44 x Big Country REPU
- 45 x Wet Wet Wet MA
- 46 x The Wonder Stuff
- 47 x C&C Music Factor
- 48 x REM NEAR WILD H
- 49 x De La Soul A ROLL
- 50 x Crystal Waters M
- 51 x Shabba Ranks AN
- 52 x Luther Vandross STA
- 53 x Incognito CRAZY
- 54 x Michael Bolton T
- 55 x Everything But Th
- 56 x Black Crowes HA
- 57 x Status Quo CAN'T
- 58 x Oceanic INSANITY
- 59 x Texas WHY BELIEV
- 60 x Lenny Kravitz STA

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4 RM UPDATE

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Little Louie Vega

If only 'Ride On The Rhythm' had come along a few months ago — it would have been a guarantee of sunny weather.

A sizzling Latin-flavoured tune written by DJ-remixer Little Louie Vega and sung by Marc Anthony, it is brimming with the mood of a New York summer.

All the ingredients currently raising the temperature on UK dancefloors are there too. A tumbling piano line, soaring vocal and a scat singalong are rolled up in an ultra-pure garage sound so pure that the collision of styles sounds more like than chance.

Little Louie began working with Marc Anthony after being commissioned to write his songs for the movie *East Side Story*. Before long they hooked up for an album that covers all styles from funk and R&B to jazz and house.

Though scat fell short of being this year's next big thing here is a track that will do very nicely for now.

Matthew Cole

Nightlife

10

- 1 (5) DO WHAT YOU FEEL Joey Negro
- 2 (1) FINALLY Ce Ce Peniston
- 3 (4) SUCH A FEELING Bizarre Inc
- 4 (2) EVERYBODY'S FREE Rozalla
- 5 (NEW) COME INSIDE Thompson Twins
- 6 (NEW) Z FORMATION EP
- 7 (NEW) DJ TAKE CONTROL SL2
- 8 (9) ETERNA Slam
- 9 (NEW) MUSIC Reggae Hall
- 10 (NEW) TAKE ANE MDA

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(A&M Records 12)
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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: Black Market/City Sounds/Vinyl Zone (London); Underground/Bloc (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool).

Pinky

Anyone who still expects a Longsy D production to be an in-yer-face acid-ragga-ska-rap collision is in for a surprise when they hear the new single from Pinky. Called 'Looking For A Love', its opening mix is as smooth and soulful as they come, while the three reggae mixes are all equally mellow.

And before anyone begins wondering whether Pinky has split up with Perky because of the proverbial "musical differences", it is worth pointing out that he is in fact a north London studio owner, real name Lloyd Pink.

Pinky explains that his background is in production and engineering, working with the likes of MC Showbiz and many local rappers. After he had contributed backing vocals to some of these projects he was encouraged to perform solo and released his first single, 'I Wanna Be The One', back in February.

Despite the undisputed strength of his voice, which has been compared to Will Downing's, he is not entirely convinced about the career move. "I prefer to remain behind the scenes," he says, "I am a reluctant front man."

Perhaps he should be warned that his record company has big plans for him to be the next Omar.

Andy Beevers



'Looking For A Love' is out now on First Bass

Cool Cuts

- | | |
|---|-----------------|
| 1 (1) ROCKIN' ROMANCE Joy Salinas | Dead Dead Good |
| 2 (-) JUST GET UP AND DANCE AFRICA BAMBAATAA | EMI |
| Another huge tune for months finally gets its UK release - watch this fly | |
| 3 (4) FINALLY CeCe Peniston | US A&M |
| 4 (-) CATCH THE FIRE Driza Bone | 4th + B'way |
| Proving they're no one hit wonders, Driza Bone come up with another classy cut | |
| 5 (13) VAMP Outlander | Outer Rhythm |
| 6 (-) FRIENDS Amii Stewart | Flying |
| Amii's huge Eighties hit revised and remixed, and destined for a re-run in the charts | |
| 7 (10) I WANNA THANK YOU Sue Chaloner | Pulse 8 |
| 8 (-) 40 MILES Congress | Inner Rhythm |
| Previously available as a white label instrumental, now with soulful vocals. Massive | |
| 9 (3) THESE ARE MY PEOPLE Motherland | Love |
| 10 (-) AFTER THE LOVE HAS GONE Jesus Loves You | More Protein |
| New mixes of this classic underrated cut should propel this into the charts | |
| 11 (5) CRAZY FOR YOU Incognito | Talkin' Loud |
| 12 (-) LET YOU GO Marla Van Rooy | de/Construction |
| A cult tune for months up North and now available with that magic ingredient - the Sasha remix | |
| 13 (-) WHEN LOVE CRIES Donna Summer | US Atlantic |
| A superb, mellow return for the Queen of disco. Wonderful | |
| 14 (6) BRUTAL EP Z Information | US Hi Bias |
| 15 (19) DREAMS WERE MADE TO BE BROKEN The Beat Club | White Label |
| 16 (-) THE CROWN Daddy Freddy | Music Of Life |
| A bizarre combination of regga meets Morales, but effective and hot! | |
| 17 (8) SUCH A FEELING/RAISE ME Bizarre Inc | Vinyl Solution |
| 18 (-) WHEREVER YOU GO Sydney Youngblood | Circa |
| With cool funky Femi remixes to help it along this slow and sexy cut will go far | |
| 19 (-) OPP Naughty By Nature | Big Life |
| Huge in the States and with a hot album to follow, this is the most promising rap outfit for ages | |
| 20 (-) WHERE'S YOUR LOVE GONE Julie Stapleton | V4 Visions |
| An unusual and haunting song. One for the left fielders | |



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

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Hot vinyl

BY JAMES HAMILTON



VANESSA WILLIAMS

'Running Back To You'

(Polydor/PV 172)

The former beauty queen and now actress poses seductively on the sleeve of this Kandi Marston & Trevor Gaze created Paula Abdul '91 cut, here in a DNA remix of 'Gipsy Woman' tinged swing and shuffling house-type 117.8bpm 'Tight' 12" for the UK market. Plus Royal Guardsman's 'Rockin' Roll' (which moved more predictably lurching US-style 117.5bpm) Vanessa's Club Mix, coupled with the crawling waltz tempoed smoochy attractive 0:35-5:71bpm 'Mind To Mind' 10".

CE CE PENISTON

'Finally'

(A&M/ AMV 929)

Another electrofunky hit on import land a limited US trinckie pronto in a variety of mixes, the only pressing available to me at short notice of this pliantly enthusiastic Atlanta girl's garage wailer has just the three David Morales remixes that have been promoted far ahead of UK release in a formulaic sequence. 'Sex' 12" (Epic), 'Kings' 12" (Kings) and 'Love' 12" Choice, 119.8bpm '7' Choice' and sparsely bumped loping 119.9bpm 'Someday' Mixes, maybe not as big a crossover as Crystal Waters but along similar slightly sophisticated lines.

NICKIE! featuring ROCKHOUSE

'Sexy!'

(LOVE Records/Polydor EVOX 8)

Recorded here by the New York rapper back

in March, before as many other current record releases, Nickie's second single seems set to allow will recent record of 'Sex' 12" this jauntily lurching 119.8bpm Philly-style jogger is based on MFSL's 'Sex' riff and other Seventies disco clichés, with cooing choruses by Alicia Waren and Ruth Campbell. Nickie's permanent hangout is the Bronx NY club where a party pastiche, an in fact chorus lacking starker 'Sexy' (Everybody is Sexy Chorus) version joining the Easy Mo B produced wordier rolling 105.3bpm 'Sik' Slik as R&B

SECOND PHASE

'Mentasm'

(R & S Records/Outer Rhythm RSUK 2, via RTM/Pinacle)

No better example of the year when a influential 'Gangsta' earning ethereal Joey Beltram & Munroe Muncie's ethereally scratch effect wobbled thumping and spouting bleeps is here still in its 128.8bpm original mix (which drops a single burst of sub-bass half-way), but A-sorted by a more blandly descending frame, 128.8bpm 'Pump' remix, with the original '8's thumping twittery 0:23.8bpm 'Mind To Mind' 10".

M DOC

'Are U Wild It?'

(Universal 1991 PZX 169, via Panther Music)

Another hot limited edition rushed out here from US Smash records, this Steve 'Silk' Hurley co-production based around Prince's whimping 'I Wanna Be Your Lover' title line (it's a rework of his sounding similar to its 0:17bpm Doc's 'Funk' Mix, with a more loosely strutting jiggy 117bpm Hurley's House Mix and bumper jittery lurching convolute 117.4bpm Jr. Vasquez Mix.

CHERYL PEPSI/RILEY

'Overall No Way - Jazz House

'Overhit' 12"

(UL Columbia 44-73965)

Created by Full Force, this US 12-inch (another candidate for the UL album chart, having no fewer than seven mixes totaling 1 minute) is a jaunty reworking of Cheryl's 'Overall No Way' (which moved more predictably lurching US-style 117.5bpm Vanessa's Club Mix, coupled with the crawling waltz tempoed smoochy attractive 0:35-5:71bpm 'Mind To Mind' 10".

THE SOUNDS OF BLACKNESS

'The Pressure Pt 1'

(Perspective Records PERT 816, via 8M)

A solid garage collection on Jan 8th Lewis's label follows up 'Optimistic' with a ska hotheaded 'Feel relief' repeating tribal galloper, in exultingly chunky 'Styler' You Make Me Feel (Mighty Rast) tempos 0:126.8bpm Real Disco Mix, Radio Edit, funkified 'upside down' 120.8bpm 'Someday' Selection, Love Radio Edit, 'Pepsi' Knockie plane piroked chugingly pulsing 119.8bpm The Classic Mix Radu Edit and similarly tight instrumental Sound Factory Mix treatments. The emphasis on radio edits in their prime form lead me to suspect that some mixes might turn out to have extended limpetless intros.

JOEY NEGRO

'Do What You Feel'

(Z Records ZEDD 12 005)

Following sustained pre-release support from DJ Mag's 'Top 100' list, this not surprisingly instant seller by Dave Lee's alter ego, helped by keyboardist Andrew Livingston and Viv Holt-Scott plus wailing Frenchy French, is a late Seventies/early Eighties style snappy



wriggling brother hottest in its 'Candida' 'Dancin' And Prancin'' inspired briefly burbling 121.8bpm 'Body Rock' Mix, with repetitively rambling 122.1bpm 'Expanded, jazz-funk' 121.8bpm 'full Vocal, and lighter vocal 122.1bpm Rhodes Mixes' too, joined on a six-tracker by the also old fashioned jazz-funk 'Love' 12" (which has a 'Jazz' 12" 121.8bpm Pump and sickly jerking 0:118.4bpm 'Midnight Mixes' punctuated by a whisper-ed "tonight" that rhymes with its mournfully charted title's "right".

COLA BOY

'He Is Cola'

(Artistis 412 079)

Flushed out this week without waiting for club reaction, the St. Etienne/Matt created slightly different follow-up to '7 Ways To Love' is a hummung synth-washed, dry vibes packed, number one 'Bunni' 12" (which has a more double-layered sound with a guitar cooed repeat title line in 151.2bpm 'Na Na Na' 124.8bpm French whipping 148bpm 'Frenzy' Mixes, not exactly easy to mix although good for poor pock's!

THE BRAND NEW HEAVIES (featuring N'Dea Davenport)

'Never Stop'

(Acid Jazz/Jazz 397)

Originally credited to K-Collage, the UK jazz-funk legends' first new version is a cool jazz girl sung lousy old fashioned jiggly jogging swayer, rather poor value though as found here in just the group's own 101.2bpm Extended Version and instrumental 100.8bpm 'Heavy Beats' Mix considering the import has these issues a Single Edit merely as flip to four slicker reconstructions by fashionable David Morales, incomparably the better buy!

THE BEATMASTERS

'Boulevard Of Broken Dreams'

(Piranha 12 001)

Based on piano piano classic like Light My Fire and the break beat from Above The Law's 'Unlatchables', this JC011 rappied lengthily strrolling 0:112bpm 'poker' has appealing appeal, flipped by an excellent jerky 119.2bpm 'Freestyle' Mix from 'Absolute Beginners' style plus the 'Breakin' Bad' 120.8bpm 'Night In' and a 'Jah Shaka' inspired 119.8bpm 'Someday' 120.8bpm sound system dub which can be played with van-approaching adjustment of anywhere between -8 to -8 band, indeed, played at 33'10" instead of 110.8bpm has an interesting shift in its then 110.8bpm 'syncopations'.

RUBY TURNER

'Rumours'

(Jive JIVE T 285)

A gorgeous rolling romantic soulful sweet affair in George Hunt's lush (0:110bpm) Hot 108.8bpm 'Rumours' 12" poker is surprisingly much less tentatively treated by its producer/collaborators, Hula & Fingers of Da Posse, in the flip's starkly tripping 104.8bpm Club Mix and 108bpm Dub Edit.

URBAN SOUL

'Alright (Sasha Remix)' (Comtempo COOLX 244)

Annoyingly marred by Roland Clark with a 'right' and 'left' in the middle of the track, this was number one for 4 weeks in Record Mirror's Club Chart back in March/April but no bigger than number 60 in the pop chart then, although Manchester DJ Sasha's new mix sees poised to better that, now in the UK's Dance Top 100, it's 119.8bpm 'Sasha Remix, 'Estate Rap'-type siflings' backed 0:120bpm 'String Mix' and stutty burbling 0:120.1bpm 'Dub', different without necessarily improving on the original.

BIZARRE INC

'Such A Feeling'

(Vinyl Solution STORM 32, via Southern Track of an EP, this crowd shouts and "such a feeling, when you touch me, I really need you" girls purchased, alternately drooling barks bleeped and piano jangled 0:124-8bpm 'Midnight Mixes' and the last one snarled episodically swooping 129.8bpm 'Raise Me (Maximum Height Mix)' and jitter chugging 0:127.7bpm 'Frenzy' (Recorded Live In Brighton).

MENG SYNDICATE

'Artificial Fantasy'

(Dutch Hellhouse Records HIT 6.007)

Lead track on an instrumental EP from Peter Staghous's label, this thunderously driving 121.8bpm 'Body Rock' is couped by the less violent 'Midnight Mix' and 'Lambent' 124.8-128bpm 'Lambent', featuring screeching 124.8-128bpm 'Carveden', and industrial off-the-on-them-off-beat throbbed 0:124.9-124.5bpm 'Sonar' (Voivod, aw), all sharing elements.

THE FINAL WORD

'We're Be With You'

(Corona CRNT 3, via Pinnacle)

Originally on US Next Plateau import, Ralph De' Agostino's stark bass honked; spacey saxophone honked and 'wanna be with you, wanna tell you' girl squalling patterning is here in 121.8bpm 'Reprise', Club Mix 121.8bpm 'Naples', Empirical, mostly stringy 120-120-120.8bpm 'Milano' Remix and 120.7-120.8bpm 'G Power' Instrumental Dub version.

GYPSYMAN

'Daysite'

(UL Legal Recordings ELSB46203)

Warn for a while, this Todd Terry produced jauntily chugging 122.0bpm funky instrumental boudoir samples some "la da de" (well, it would, wouldn't it?) in Club and bleeper Rubber Dub Mixes, flipped by the Margaret Conway wailed title line stuttered 0:120-120.8bpm 'Stoppin Us' (Extended Club Mix).

ETERNITY

'Just A Touch'

(Photon Records ETER 3, via Pinnacle)

A piano jingled Techno/techno-type pop reveal of Slave's 1980 classic 'Just A Touch Of Love' (which has a 'Just A Touch Of Love' in July) squeaked and gruff Phi Ramon groaned canteening 119.8bpm jolly jogger is flipped by an alternate beepy thumping 0:120bpm 'Cyborg' T800 Mix, instead of "pomp," substitute an imperative "shameen" (as in 'Dance Take your time and do it').

THOMPSON TWINS

'Come Inside'

(Warner Bros WB058)

Initially credits to Feedback Max feat. T.T. as a white tablet song, this is still a jagged and bleeped chunkily surging 129.8bpm 'Feedback' Max House Mix on the flip, instrumental apart from

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languidly breathed title line repetition, now A-sized in very different jittery swingbeat style by Ricky Crespo & George More's new 101.7-08pm C&C Club Mix, with Tom Bailey's breathy piano vocal before breaking through jungle snares and noises into a separately banded instrumental continuation.

A TRIBE CALLED QUEST 'Check The Rhime'

(Jive JIVE T 254)

First single from the posse's new album, 'The Low End Theory' (due in a fortnight), this compacted, percussively rumbling sickly snare sizzer is promoted in its 9.85-0pm Mr. Muhammad's Mix and starker tapping 9.28pm LP Version (Beware the end).

gests that some Americans have yet to grasp the meaning of "house"; jiggler 09.75-10pm Radio and reggae tinged R&B Mixes, plus an Acappella.

A TRIBE CALLED QUEST 'Check The Rhime'

(Jive JIVE T 254)

Low end Theory' (due in a fortnight), this compacted, percussively rumbling sickly snare sizzer is promoted in its 9.85-0pm Mr. Muhammad's Mix and starker tapping 9.28pm LP Version (Beware the end).

Beats & Pieces

GILLES PETERSON is leaving London's Jazz FM, resigning his directorship, to join KISS 100 fm in the Sunday 11am-1pm slot, current incumbent Robbie Vincent being promoted to weekday 10am-11am slot. Sunday October 20, in association with BBC2's 'Network East' (which will telecast it), the 1991 Asian DJ Mixing Competition is at London's Hippodrome - bhangra, house and Asian DJs wading an application form and letterhead. Details on 081-907 7120, Terry Jervis, TV producer of Michael Jackson, Prince, O'Jays and 'Smash Hits' concerts among others, plus the old 'Behind The Beat' series. He's Down Town Jam later in association with Motown early next year, and, in a deliberate return to the real meaning of "A&R", wants to hear on (071-221 3262) from UK and European artists who are producing their own records, or who are independent record labels. Disney's Hollywood label has set up a separate rap logo called Hollywood BASIC headed by the now Burbank basic Funken-Klein, who is looking on 010-1-818 560 7235 for words and music. In fact, he's been approached, interested in a much wider range than just "Indie" product; is looking for dance labels to distribute: contact Lynn Chappell on 081-900 6088.

Kyle Charalambous needs a female DJ to sing on a demo mix he's been produced around a demo tape and photo to him at 19 Hamilton Close, Tottenham, London N17 9EF. Phone 081-4373 ... DJ Simon Smith has launched Absolute Recordings on 081-907 7120, 10am-11am DEI 1-UT (phone 031-296203). Where he's scouting for acts to sign and building a mailing list of underground DJs (debut release in a fortnight is a house/garage Doc Scott EP) ... Helen Street (and you can't get a more "street" surname than that) is building a mailing list for her new label, Big One! Bass Records. Due on 071-276 0842/Fax 071-833 2657 ... Saturday (September 14) sees One World DJs returning to Bell Art College, with Keith Connolly, Alan Fearn, David O'Shaughnessy, Paul Courtney and Steve Fletcher. Helen Street is also the first of Julia Franks and Tam Carrington's monthly Tribal Bass rap/ragga/soul nights at Westbourne Park's 'Woody's' with DJs like Mark Norman, Mark, DJ Slick, DJ Loco, DJ Slick, etc. She's picked up Photon, Inc. featuring Paula Brion's 'Generate Power', which is expected to import some jocks here although two brand new DJ Pierre mixes will be promoted on limited edition 12" vinyl. Another new UK label to issue in three weeks ... Coontempo has had to delay release of M.D.J. Mad's 'RESP.E.C.T.', a Club Chart entry on promo while Arretha Franklin samples are recorded. Mammoth's Gated Earth, a brand new label, like Recorecs, are being renamed as the generic MOS Records ... standing for "More O' Same" (said in a Lancashire milltown accent!) ... UK based New York remixer Bruce Abbott has been signed as an artist for ARS/Bassline ... Nicki Richards' 'Summer Breeze' turns out to be mixed by none other than Frankie Knuckles ... Steve 'Silk' Hurley has remixed Dannii Minogue's upcoming remake of Baby Love ... Peter Tong (see 'Who's Got The Street Credit?' Pete Tong to play it on his Radio 1 show as a "guess the singer" competition ... AND THE BEAT GOES ON!

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(B1202)

FUTURE PAST
DANCE INTELLECT
(B1202)



XRAY
RECORDINGS

HIGH LONESOME SOUND
SYSTEM
LOVENIGHT
(KM005)

TECHMAN 1
COME ON
(KM006)

HOUSEMASTER
BALDWIN
MYSTERY
(KM007)

XRAYEXPERIMENTS
VOL.2
(XRAY003)

MAJOR MALFUNCTION
(XRAY004)

E.I.N.
BACK OF THE HEAD
E.P.
(GAD2)



RE-ANIMATOR
BACK OF THE HEAD
E.P.
(GAD2)



STUSSY/RONIN
VIBE HOLD JAH
TRIBE
(RG1)

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RM UPDATE 7

at MIDEM '91

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I.C.G.B.

PLAY THE O THE club chart

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

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

Play Week
Last Week
Date

- Midge Ure COLD
- Extreme More Than
- Dire Straits CALL
- Zoe SUNSHINE OR
- Bryan Adams (L)
- Marina LOVE, TO
- Simple Minds SI
- Color Me Badd
- Jason Donovan I
- Sonia BE YOUNG I
- P.M. Dawn SET AC
- Steve Nichols SC
- Farm MILES
- Prince & New P
- Rhaidi Small FRIED
- Bomb The Bass I
- Amy Grant EVER
- Paul Abdul THE
- The Shannons MO
- Reba McEntire THE BIG L
- Red Sovtun SHOT
- Mark Bellamy RE
- Debbie Blue TV
- In Machine YOU
- DJ Jerry Jeff & T
- Voice Of The Bee
- Utah Saints WHA
- EMF USA
- Julian Lennon ST
- Salt-n-Pepa LETT
- Kanye West R&B
- Level 42 GUARAN
- Lloyd Cole SHE'S
- Kylie Minogue X
- Mica Paris YOUN
- Heavy & The B
- Young Disciples
- Linday Layton WHT
- Marky Mark & T
- Che Love AND UP
- OMD PANORAS 5
- Squeeze SUNDAY
- Electronica FEEL
- Big Country REPUT
- Wet Wet Wet MD
- The Wonder Stud
- C&C Music Fact
- REM NEAR WILD H
- De La Soul A.R.L
- Crystal Waters
- Shabba Ranks A
- Luther Vandross
- Integrated CRAZY
- Michael Bolton
- Everything But TI
- Black Crowes HJ
- Status Quo CAN'T
- Oceanic INSANIT
- Texas WHY BELIEV
- Lenny Kravitz ST

TW LV

- PEACE (MIXES) Subrina Johnson
- DREAM ABOUT YOU (MAURICE'S CLASSIC 12" MIX) Diora
- ALRIGHT (SASHA REMIX) Brian Soul
- GET DOWN (MIXES) (TO FEEL GOOD) vocala
- LETT OFF (MIXED) Boyz II Men
- LOVEITCH (MIXES) Samia Roche
- WHAT WOULD WE DO? (99) (99)
- RIDE ON THE RHYTHM (KEENLU RHYTHM MIX) Marc Anthony featuring Dr. Boyce & Boyz II Men
- JUST GET UP A DANCE Alfa Lambada
- NEW (MIXES) (99) (99)
- THE PREMIER PT 1 (REAL DISCO MIX RADIO EDIT) DJ Ol' Skool
- I'M ATTRACTED TO YOU (MIXES) Cee-Lo Green
- MAKIN' HAPPY (HURLEY'S HAPPY HOUSE MIX) Crystal Waters
- CRAZY FOR YOU (I'LL CRAY) incognito feat. Chaka Khan
- DO WHAT YOU FEEL (MIXES)LOVWILL WILL MAKE IT RIGHT (MIXES)
- THE SOUL (THE MARY HARRY MIX) Jimi Hendrix featuring Josslyn Brown
- NEVER STOP (PT 2, FULL LENGTH VERSION) The Brand N' Heavies featuring DJ Da Dopefiend
- GET READY FOR THIS! United
- BRIDGE OVER TROUBLED WATER (MIXES) Simon & Garfunkel
- SOMETHING SPECIAL (MIXES) Ahmed
- I WANNA THANK YOU (Suzi Quatro)
- BOULEVARD OF BROKEN DREAMS (The Boulevarders)[C] 20
- THESE ARE MY PEOPLE (Members Of The House)
- GOD OF ABRAHAM (RAVENIX) M.N.O.
- CHARLY PARADEMONIUM/HYU MYOUR LOVE (The Prod's/Mixes) Charly
- SEXY (MIXES) Honey featuring Rockhouse
- I WANT YOU (FOREVER) Carl Cox
- NEW SUCH A FEELING Babestation Inc
- VAMP (THE ORIGINAL MIX) Outlander
- COME INSIDE (Feedback Mix)
- ROLL FROM HELL G Double L
- NEW HOT SUMMER NIGHT (LONG HOT EXTENDED CLUB) 32
- 17 Years
- TOO BLIND TO SEE IT Kym Simms
- FLY GIRL (BIRXTON BASS 12" MIX) Queen Latifah
- GIMME YOUR LOVING (MIXES) featuring Lataz
- WALK WITH POWER Columbia
- R.E.S.P.E.C.T. (12" MIX) IDJ Mad
- IVORY (AKA BLOCKBUSTER) Jyn Up
- WHAT CAN YOU DO FOR ME Ush'Qunita
- TEMPLEHEAD (PACIFIC CITY) Transglobal Underground
- NEW MENTASH (GELTRUM & MUNDO REMIX) Sould'N'House
- INSANITY (GIGANTIC POWER) Motivonic
- DIRECT ME (UNDERGROUND RESISTANCE MIX) Pepe Project
- SISTERS SOUL & MR. BEAT Best Of Feet
- RUNNING BACK TO YOU (DNA 12") Vanessa Williams
- LET THE HEAT OUT IN HEAT PART 2 (L. L. WILHELM R C MIX) 47
- GO & GET IT (MIXES) Cee-Lo Green
- NEW ENERGY Flash Brram
- SET ADRIFF ON MEMORY BLISS P'Dawn
- DOMINATOR (Yankee Resouurce)

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

East West

- COOLTEMPO pt 2 (MIXES) Pulse+8
- Paisley Park Cooltempo
- Boy's Own Productions
- Le Loue Vega
- US Atlantic/Atlantic promo
- DCPUS/EMI America

South

West Coast

Midwest

South

TOP 30 VIDEO

THE OFFICIAL music week CHART

Pos.	Title	Artist / Title	Label
1	THREE MEN AND A LITTLE LADY	Touchstone Home Vide	Cat.no.
	Comedy/1 hr 39 min	D440742	
2	CHIPPENDALES: Tall Dark & Handsome	Video Gems	R1372
	Special Interest/1 hr		
3	DUCKTALES: Treasure Of The Lost...	Walt Disney	D210822
	Children/1 hr		
4	THE TERMINATOR	Virgin	VVO 125
	Sci-Fi/1 hr 42 min		
5	LETHAL WEAPON	Warner Home Video	PES 11700
	Action/1 hr 45 min		
6	ROSEMARY CONLEY'S WHOLE BODY PROG.	BBC	BBCV 4457
	Special Interest/1 hr 10 min		
7	Dreamy Woman	Touchstone	D410272
	Drama/1 hr 54 min		
8	THE RESCUERS	Walt Disney	D240642
	Children/1 hr 1/2 hr 30 min		
9	LOCK UP	Guild Home Video	GLD 50862
	Action/1 hr 44 min		
10	THREE MEN AND A BABY	Touchstone Home Vide	D440742
	Comedy/1 hr 38 min		
11	G.I. BLUES	PolyGram Video	CFV 01362
	Musical/1 hr 30 min		
11	STEEL DAWN	4 Front/PolyGram	0858543
	Sci-Fi/1 hr 36 min		
11 NEW	BEST OF THE BEST	Entertainmntn in Vid	EVS 1060
	Special Interest/1 hr 33 min		
14	PARADISE HAWAIIAN STYLE	PolyGram Video	CFV 01172
	Musical/1 hr 30 min		
15 NEW	AROUND THE WORLD IN 80 DAYS	BBC	BBCV 4378
	Special Interest/1 hr 35 min		

15	19	BLUE HAWAII	PolyGram Video
		Musical/hr 30 min	CFV 01182
15	20	THE LOST BOYS	Warner Home Video
		Special Interest/1 hr 34 min	PES 11748
18	16	ROADHOUSE	Warner Home Video
		Action/1 hr 49 min	PES 99704
19	29	CALLANETICS	CIC
		Special Interest/1 hr	VHR 1335
20	3	STAR WARS	FoxVideo
		Sci-Fi/1 hr 56 min	113050
21	17	THE EMPIRE STRIKES BACK	FoxVideo
		Sci-Fi/1 hr 59 min	142550
21	NEW	LADY AND THE TRAMP	Walt Disney
		Children/1 hr 13 min	D259822
21	22	PARENTHOOD	CIC
		Comedy/1 hr 58 min	VHR 1415
24	25	CARRERAS/DOMINGO/PAVAROTTI: In Concert	PolyGram Video
		Musical/1 hr 26 min	CFV 11122
24	NEW	THE BEST OF TOMMY COOPER	ThamesVideo Collect
		Comedy/50 min	TV 8141
26	28	MADONNA: The Immaculate Collection	WMV
		Musical/55 min	7599382143
26	NEW	JASON DONOVAN: Into The Nineties	PolyGram Video
		Castle Music Picture	CMP 0049
28	14	ROUSTABOUT	PolyGram Video
		Musical/1 hr 35 min	CFV 01162
29	13	2 GLEEN	FoxVideo
		Sci-Fi/1 hr 56 min	109350
29	NEW	RAMBO III	4 Front/Guild
		Action/1 hr 34 min	LED 80012
29	24	3 GIRLS! GIRLS! GIRLS!	PolyGram Video
		Musical/1 hr 34 min	CFV 01122

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TOP 15 MUSIC VIDEO

Pos.	Title	Artist / Title	Category/Running Time	Label / Cat.no.
1	54	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video	CFV 11122
2	3	JASON DONOVAN: Into The Nineties	Castle Music Picture	CMP 6049
2	42	MADONNA: The Immaculate Collection	WMV	7599382143
4	8	MARC BOLAN: 20th Century Boy	4 Front/PolyGram	0858083
5	72	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col	MC 2003
6	7	STATUS QUO: Rocking Through Years	4 Front/PolyGram	LED 80152
7	13	MEAT LOAF: Hits Out Of Hell	SMV	498272
8	6	STATUS QUO: Classic Opera	Virgin	VVD 923
8	24	EURYTHMICS: Greatest Hits	BMG Video	791 012
10	13	DANIEL O'DONNELL: An Evening With	Ritz	RITZ 2008
11	11	THE CURE: Picture Show	PolyGram Video	0809363
11	7	GLORIA ESTEFAN: Coming Out Of The...	SMV	499 882
13	17	ROD STEWART: Tonight He's yours!	4 Front/PolyGram	LED 80132
14	1	PHIL COLLINS: At Perkins Palace	Music Club/PMI	MC 2059
14	1	CLIFF RICHARD: Rock In Australia	Music Club/PMI	MC 2056

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26 **EVERYBODY'S FREE (TO FEEL GOOD)** Bryan Adams

America

26 **APPARENTLY NOTHIN'** Young Disciples

Taken Least

26 **SHE GOT SOUL** Jamstown Soul featuring Jocelyn Brown

ASAP

26 **STAND BY MY WOMAN** Lenny Kravitz

Virgin America

26 **CALL IT ROCK N ROLL** Great White

Capitol

26 **SOMETIMES IT'S A BITCH** Stevie Nicks

EMI

26 **ROMANTIC** Karen White

Warner Brothers

26 **LOVE'S UNKNOWN** Sophie Lawrence

10

26 **WHAT WOULD WE DO FOR ME** Leah Saints

Disk

26 **DO FOR ME** Leah Saints

72

26 **FEELING GOOD** DJ Jazzy Jeff & The Fresh Prince

Interglobe featuring Chyna

26 **GOOD VIBRATIONS** Mary McLeod-Borch Hollaway

47

26 **INSANITY** Debbie

4th & Broadway

26 **WE FOUND LOVE** DJ Jazzy Jeff & The Fresh Prince

Jive

26 **SUCH A GOOD FEELING** Brothers in Rhythm

Vision

26 **WE FOUND LOVE** DJ Jazzy Jeff & The Fresh Prince

4th & Broadway

26 **DOMINATOR** Human Resource

R&B

26 **GET OFF** Pring Aka The New York Generation

16

26 **MAKE IT TONIGHT** Wet Wet Wet

Precious Organisation

26 **WINTER IN JULY** Shabba Ranks featuring Maxi Priest

America

26 **OUT THIS WEEK** NUTBUS CITY LIMITS (THE 90'S VERSION)

All You Can Eat



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TOP 75 ARTIST ALBUMS

THE OFFICIAL

music week CHART

This Week Last Weeks Title Artist (Producer)

Label/Cassette (Distributor) CD/LP

1 NEW FROM TIME TO TIME - THE SINGLES COLLECTION

Paul Young (Lunar/Virgin) Columbia 4688724/4688730/4688731 (SM)

2 1 JOSEPH AND THE AMAZING TECHNOLOGY

Samson Donegan/Gill (Loyd Webber/Wright) M1113045/1113020/1113021 (P)

3 NEW GUARANTEED

Level 42 (Level 42/Badru) RCA 75055/75056/75057/75058/75059 (P)

4 OUT OF TIME *

Lev Lesh (Lev Lesh) Warner Brothers 7W 404/1 (P)

7598245823W/7598245824 (P)

5 C.M.B.

Color Me Badd (Howie T) Grant WA 425/1 (W)

7598642429/7598642430 (P)

6 LOVE HURTS *

Teri (Various) Geffen GEEF 24427 (BMG)

GEFD 4427/GEF 24427 (P)

7 SEAL *

Seal (Ron) ZTT 277 (P)

9031745/903172/903173 (P)

8 NEW OF THE HEART, OF THE SOUL & OF THE CROSS *

PM (Paul/Monk Down) Gee Street GEEM 74426 (GEDEA 71/P)

9 THE IMMACULATE COLLECTION * 6

Sex W 376/377 (P)

7598945824W/7598945823 (P)

10 NEW ROLL THE BONES

Astoria W 436/1 (P)

756172503/756172504 (P)

11 TIME, LOVE & TENDERNESS *

Columbia 4679124 (SMH)

4678124/4678125 (P)

12 FLOWN HOOGLUMS *

Columbia 4687504/4687505 (P)

46950214/4695061 (P)

13 NEW ESSENTIAL PAVAROTTI II *

Luciano Pavarotti (Various) Decca 48040/48041 (P)

14 GREATEST HITS # 3

Eurythmics (Stewart/Wiliams) RCA 74856/74857 (BMG)

RD 4856/48565 (P)

15 NEW TIME-SPACE - THE BEST OF STEVIE NICKS

Steve Nicks (Various) EMI TCEDM 1024/CDMEDM 1024 (P)

16 SUGAR TAX *

Virgin V 200/201 (P)

CDV 2649/2648 (P)

17 THE SPECIALS SINGLES

The Specials (Savages/Jordan/Gill/nr/Cuthell) 2 Tone 2970/2971 (P)

CCD 5010/CHRT 5010 (P)

18 MARTINA'S KITCHEN

Colombia 4678194/4678195 (P)

4678197/4678198 (P)

19 7 LEISURE

Bur (HomeStreet/Bur) FoodFood 601/6 (P)

FOODFOOD 600/6 (P)

20 NEW STRANGER IN THE TOWN

Ricche Sardou (Gordian/Sardou)

21 EXTREME II PORNOGRAFFITI *

ABM 29531/29532 (P)

295312/295313 (P)

22 BAT OUT OF HELL * 3

I Cleveland 418/419/420 (P)

CDX 8019/8020/8021 (P)

23 NEW TIN MACHINE II

Tin Machine (Tin Machine/Parker) London 80287/80288 (P)

802872/802872 (P)

24 BEVERLEY CRAVEN *

Beverley Craven (Smith) Epic 4678165 (SMH)

4678165/4678166 (P)

25 GREATEST HITS 1977-1990 *

The Stranglers (Various) Epic 46754/467541 (SMH)

46754/467541 (P)

26 HIT IN MOTION *

Any (Grant/Thomas/Banner/Martini) A&M 29521/29522 (P)

29521/29522 (P)

27 NEW CATFISH RISING

Chrysalis 17B 1865/1866 (P)

CD 1866/CD 1867 (P)

28 NEW METALLICA

Metallica (Rockfeller/Urich) Vertigo 5102/5104 (P)

51022/51023 (P)

29 GONNA MAKE YOU SWEAT

Calypso 4678144/4678145 (P)

CD 4678144/4678145 (P)

30 NEW TOUCHED BY JESUS

DJ Asbury (Asbury/Leyne) Vertigo 51016/51017 (P)

51016/51017 (P)

31 GREATEST HITS

Polydor 4805445/4805452 (P)

4805451/4805452 (P)

32 NEW JUST FOR A DAY

Westlife (Westlife/Hard) Creation CORE 994/995 (P)

CREO 994/CRE 995 (P)

33 NEW MOVE TO THIS *

Gethy Dennis (Bogden/Danny/Rodgers) Polydor 84502/84503 (P)

84502/84503 (P)

34 NEW JOYRIDE *

Lev (Trevor/Deacon) EMi 10204/10205 (P)

10204/10205 (P)

35 NEW TERMINATOR 2 (OST)

Vaude Sarabande 4501/4502 (P)

5303/5305/5325 (P)

36 NEW SHAKE YOUR MONEY MAKER

Di (Damon/Asbury) A&M 10215/10216 (P)

10215/10216 (P)

37 THE ESSENTIAL PAVAROTTI # 3

Decka 43021/43022 (P)

43021/43022 (P)

This Week Last Weeks Title Artist (Producer)

Label/Cassette (Distributor) CD/LP

This Week Last Weeks Title Artist

Label/Cassette (Distributor) CD/LP

MID-PRICE/BUDGET CLASSICAL ALBUMS

Label	Artist	Title	Composer	Artist, Orch.	Label	Artist	Title	Composer	Artist, Orch.
Cassette/CD/LP (Distributed by)					Cassette				
1 CLASSICAL COLLECTION SAMPLER	Various	CD: DODCCAT/MC: DDCCAT (ICON)			1 INSANITY	Oceanic	Dead Dead Good GOOD 4/11 (RE/P)		
2 THE COLLECTION - IN CONCERT	Pavento	CCSLP 288/CC:SCMC 286 (BMG)			2 MOVE ANY MOUNTAIN	The Shamen	One Little Indian 52TP7 (52TP72) (P)		
3 THE BEST OF THE HIGH Cs	Pavento	CD: 421320/MC: 421320 (P)			3 ONLY LOVE CAN BREAK.../FILTHY		Heavenly Hvn 1212 (RE/P)		
4 ALBERT HALL GALA CONCERT	Pavento/ArtistsRPO	CD: 430716/MC: 430716 (P)			4 MIND	Farm	Product MILK 105T (P)		
5 HOLST: THE PLANETS	London Symphony Orchestra	CFP 402347/TCCFP 40247 (P)			5 VAMP		R&S (RSUK 1) (RTMP)		
6 DUETS FROM FAMOUS OPERAS	Various	CFP 4489/TCCFP 4489 (E)			6 CRUCIFIED	Army Of Lovers	Ton Son Ton WOKIT 2007 (P)		
7 VIVALDI: FOUR SEASONS	Virtuoso Of England	CFP 4516/TCCFP 4516 (P)			7 DON'T FIGHT IT, FEEL IT	Primal Scream/Denee Johnson	Creation CRE 110T (P)		
8 PLUCKED BRANDT (HIGHLIGHTS)	Mehdi Soltani/Pavento	CD: 421320/MC: 421320 (P)			8 I GIVE IT TO YOU		Mute 125MUTE 111 (RE/P)		
9 ALBINONI/PACHELBEL	Karajan/BPO	DG Deutsche Grammophon 41046 (E)			9 BLACK MEANING GOOD	Rebel MC	Desire WANTOK 47 (P)		
10 CARMEN BURANA	Johann Strauss Orchestra	CD: 428862/MC: 428862 (P)			10 MADE IN TWO MINUTES	John Doe	Optimum Dance BKJ 15 (BKJ 1) (P)		
11 INTRODUCING THE MOZART EDITION	Martini/ASMF	Philips CD: 427352 (P)			11 STAR SIGN	Teenage Fanclub	Creation CRE 105T (P)		
12 HOLST: THE PLANETS	Philharmonia London	CRP 1890/MC: 1890 (P)			12 PLANET LOVE	Amyl & the Sniffers	Situation Two BT 81 (T) (RTMP)		
13 THE COLLECTION	Pavento	DVLP 2102/DVNC 2102 (TB)			13 TOMORROW TEARS (EP)		Dedicated (ICRANE 004T) (RTMP)		
14 BIZET: CARMEN-SCENES AND ARIAS	Sehr/LPO	Decca Opera Galli 4171724 (P)			14 AFTER EVER (EP)	Levitation	Ultimate TQPP 005T (RTMP/A/P)		
15 THE WORLD OF GILBERT & SULLIVAN	D'Diva Callas	CD: 430095/MC: 430095 (P)			15 THE SONIC CYCLOPS (EP)		Network - INWKX 28 (P)		
16 TCHAIKOVSKY: 1812 OVERTURE	Mackenzie/LPO	CFP 101/TCCFP 101 (E)			16 APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEFC 24148 (BMSG)		
17 MOZART: THE MARRIAGE OF FIGARO	CD: COCP 424/MC: TCCFP 424 (P)	EMI Laser 415837/415834 (E)			17 DOGS' HITS & THE BOOTLEG ALBUM	Dogs D'Amour	China WOLC 1029 (P)		
18 BEETHOVEN: SYMPHONY No.8	Karajan/BPO	RCA Victor 67799/GK 67799 (BMG)			18 SLIDE TO THE GRIND	Skid Row	Atlantic/WIC 4732 (W)		
19 BIZET/PUCCINI/VERDI: DUETS	Mario/Mariano/Altamura/Tebaldi	CD: 7656000/MC: 7656000 (P)			19 HEY STOOPID	Alice Cooper	Epic 468414 (ISME)		
20 BEETHOVEN: CONCERTO	Kennedy/Henderson/P	EMX 412058/MC: 412058 (P)			20 HITS OUT OF HELL	Meat Loaf	Epic 4504474 (MC)		
21 RIMSKY-KORSAKOV: SCHERZADEHA	Karajan/BPO	DG Deutsche Grammophon 419053/1419053 (P)			21 RAZOR'S EDGE		Vertigo VTE 364C (WV)		
22 BEETHOVEN: SYMPHONY No. 9		CD: 427182/MC: 427182 (P)			22 HOLIDAYS IN EDEN		EMI TECMO 1023 (E)		
23 BIEST-LOVED CLASSICS 1	Various	CD: CD 7656000/MC: 7656000 (P)			23 CORNERSTONES 1967-1970	Jimi Hendrix	CDemo 1022EMD 1022		
24 THE WORLD OF HANDEL		CD: 430502/MC: 430502 (P)			24 YOUNG GODS		Mercury 8481564 (P)		
25 BEETHOVEN: SYMPHONY No. 5	Karajan/BPO	Decca Opera Galli 415832/1415832 (P)			25 ATTACK OF THE KILLER B'S	Anthrax	Elektra EKT 1902 (W)		
26 HANDEL: MESSIAH	Sanger/RFL/Chor	CD: CDFPD 4178/MC: TCCFP 4178 (E)			26 PRINCE OF DARKNESS		CD: 989810/523989		
27 MOZAIR: MAGIC	London Royal Concert Orchestra	CD: MOZ21/MC: MOZ21 (P)			27 SLIPPERY WHEN WET	Van Halen	Vertigo VERIC 47006 (W)		
28 THE BAROQUE COLLECTION	Various	CD: DDO 148/MC: DDC 148 (ICON)			28 BLAZE OF GLORY/YOUNG GUNS II		Vertigo VTEC 30198/30198		
29 TCHAIKOVSKY: SYMPHONY No. 4		Deutsche Grammophon 405073/MC: 405073 (P)			29 RECKLESS/INTO THE FIRE	Bryan Adams	A&M 3871594 (P)		
30 WASAIAW CONCERTO	AdrianoBoumbooneh/SO	ESP CFP 414893/CFP 414893 (E)			30 CUTS LIKE A KNIFE		A&M CMD 102 (P)		
31 PRIMO TENORE	Pavento	Decca Opera Galli 417173/171773 (E)			31 EXTREME		CD: 989810/523989		
32 MOZART: EINE KLEINE NACHTMUSIK	Philharmonia Last CO	CD: DDD 123/MC: DDC 122 (ICON)			32 DEDICATION - THE VERY BEST OF		AAAI AMC 3239 (P)		
33 ASMF 30TH ANNIVERSARY JUBILEE SAMPLER	Martinez/ASMF	CD: 429573/MC: 429573 (P)			33 JET-STAR		CD: 989810/523989		
34 THE WORLD OF MOZART	Various	CD: 430498/MC: 430498 (P)			34 ZEROED		Eagle Rock ER 90750 (P)		
35 MENDELSSOHN/BRUCH VIOLIN CONCERTOS	Menshinsky/Burgos/BPO	EMI Laser 415830/MC: 415830 (E)			35 TRIXTER		MCA/MGCG 8114 (BMSG)		
36 TCHAIKOVSKY BALLET SUITES		Conifer			36 NEW SINGLE 'WATERMELON'		DRMG 6114/MC 6114		
37 SCHUBERT: PIANO QUINTET	Esterhazy/Anadolu Quartet	Deutsche Grammophon 427152/MC: 427152 (P)			37 RELEASED: 16.9.91				
38 THE WORLD OF BACH	Various	CD: 430499/MC: 430499 (P)			38 AVAILABLE ON LIMITED EDITION 7" (CHAP50)				
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40 MOZART: REQUIEM	Karajan/BPO	DG Deutsche Grammophon 4198671/14198674 (P)			40 DANCE ZONE - DANCE 912 (ISRD)				

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510475/510476 (P)

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510483/5104

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	SKU	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	SKU	CATEGORY
WILSON, Charles	BLUES IN THE KEY OF C	ICHAN	LPCM:ICH 1120HC 1120NC CD:ICH 1120CD				Blues	MC, KC	MC, KC	TRIO DE DELGADO	PINGO	FANTASIA SCHUMANN	MERIDIAN		Chamber
WILSON, Charles	BLUES IN THE KEY OF C	ICHAN	LPCM:ICH 1120HC 1120NC CD:ICH 1120CD				Blues	MC, KC	MC, KC	TRIO DE DELGADO	PINGO	FANTASIA SCHUMANN	MERIDIAN		Chamber
WESTERBERG/STOMMARKHOLM	STENHAMMARSTRÖM/PETERSON BERGERETC							ZAPPA, Frank	ANY WAY THE WIND BLOWS	ESSENTIAL	CD: ESSCD 963	94.99			
WILLIAMS, Althea	SWEDISH	CD:MSD 817	C15		GA	Vocal		ZAPPA, Frank	PIGNATORELLO ESSENTIAL	CD: ESSCD 956	94.99				
WILNER, David	WILNER VERSO	CD:VRS 2011	C15 73.63		CRC	Vocal		ZAPPA, Frank	SAARBRÜCKEN 1979	ESSENTIAL	CD: ESSCD 962	94.99			
WILNER/CHOPP/LEITER	BAYLOR RADIO HANDEL	KERKES VERSO	CD:VRS 2011	C15 73.62	CRC	Opera		ZAPPA, Frank	THE AHN ESSENTIAL	CD: ESSCD 957	94.99				
WILNER/CHOPP/LEITER	BAYLOR RADIO HANDEL	JULIUS CAESAR VERSO	CD: ZT 2735/37	C15 72	CRC	Opera		ZIANCA/LUHAROME OPERA VERDI	ALICIA VERONICA	CD:ZT 2794/23	C7 28				

MUSIC VIDEO

ARTIST	TITLE	LABEL	DATE	CAT NOS	DEALER PRICE
BOLAN, Marc	THE COOL VIDEO BOX	(2 Tapes) Virgin Video/Virgin	10/9/91	VHS Cert. E VVD 987 24	
DEEP PURPLE	IN CONCERT	Video/Virgin	10/9/91	VHS Cert. E VCD 1020 6.95	
DEE REEMING	DEE REEMING	Video/Virgin	10/9/91	VHS Cert. E VCD 1020 7.48	
LEWIS, Jerry Lee	KILLER	Video/Virgin	10/9/91	VHS Cert. E VVD 937 348	
REEMING, Ola	REMEMBERING OTIS	Video/Virgin	10/9/91	VHS Cert. E VVD 956 746	

SINGLES

HIGHLIGHTS

ARTIST	A/B-SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
ADAMS, Diana	LET'S NOT LET THE SUN GO DOWN ON ME/I've Got To Sing My Song	Fontana/Phonogram	"7"	TRIBO	Soul	4 49 72		First from a collection of various artists performing Elton John songs, and apparently Elton's very own choice as a single
ALMOND, Marianne	SHINE ON HIGHWAY	WEA	7 619 12	YZ 6107	CD: YZ 6100C	Pop	45 29 45	Almost either his home spectacularly or misses completely, but a welcome return
ALOUATI, Ola	COULD YOU COULD YOU	YZ 11817	12	YZ 11471	CD: YZ 11717	Pop	— 6 8	Slight division in style, averaging more mainstream than dance
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	22 48 17	Monsters And Angels is still on its chart marathon and this will be looking to make its mark much quicker
AWFUL, Peter	AND WHAT THE MONGREL LONG TAIL SCALLY... AND THE GOOD GUYS DON'T DIE	Everything (but the Wall) 9/24	143	143	CD: SINCO 143	Pop	15 24 24	Prince Scally with something of a Scouse anthem. Farm fans and beyond

ARTIST	A/B-SIDE	LABEL	CAT NOS	EXTRA TRACKS	DISTRIBUTOR	CATEGORY	ARTIST	A/B SIDE	LABEL	CAT NOS	EXTRA TRACKS	DISTRIBUTOR	CATEGORY	
BLACK TRIBAL	TRIBALATION	NTRN 0107	12'		APT	Dance	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR	
3 BAD MICE	NOT RESPECTING	MOVING SHADOW	SHADOW 3	12'	APT	Dance	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR	
ADAMS, Diana	DON'T LET THE SUN GO DOWN ON ME/I've Got To Sing My Song	Fontana/Phonogram	"7"	TRIBO	Soul	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR	
GRANDE, Jennifer	SHINE ON HIGHWAY	WEA	7 619 12	YZ 6107	CD: YZ 6100C	Pop	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ALMOND, Marc	JACKY/DROWN ME	WEA	7 619 12	YZ 6107	CD: YZ 6100C	Pop	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
APPLE MOUNTAIN	THREE LIKE THESE	PTM:PEPL 003	12'	YZ 6107	CD: YZ 6100C	Pop	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
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ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201		FUTB	MOR
ARMSTRONG, Bette	BEHOLD THE BEAST	YZ 11817	12	YZ 11444	CD: YZ 11707	Rock	MC, KEL	MC, KEL	TRIBALATION	TRIBALATION	CD: MARY RITZ 201</td			

TOP 60 DANCE SINGLES

THE OFFICIAL

music week CHART

14 SEPTEMBER 1991

This
Last
Weeks

Title
Artist

Label (12")
(Distributor)

1 NEW SUCH A FEELING

Vinyl Solution STORM 32 (SRDI)

2 1 EVERYBODY'S FREE (TO FEEL...)

Rozala Pulse-8 1ZLQSE 13 (BMG)

3 2 CHARLY

Prodigy XL XLT 21 (W)

4 NEW DOMINATOR

Human Resource R&B RSUK 4 (RTMP)

5 13 IVORY

Skin Up Love EVOLX 4 (F)

6 5 PEACE

Sabrina Johnston East West YZ 616T (W)

7 6 HOUSECALL

Shabba Ranks feat Maxi Priest Epic 6537475 (ISMI)

8 NEW BRIDGE OVER TROUBLED WATER

PJ/Hannan & Her Sisters Dance Pool 6568466 (ISM)

9 NEW SHE GOT SOUL

Jamestown Jocelyn Brown A&M AMY 819 (F)

10 3 GETT OFF

Prince/New Power Generation Paisley Park W 00567 (W)

11 9 MAKIN' HAPPY

Crystal Waters A&M AMY 790 (F)

12 NEW SUCH A GOOD FEELING

Brothers in Rhythm 4th + B-way 12BRW 228 (F)

13 NEW CRAZY FOR YOU

Inognito feat Chyna Talkin Loud TLXK 14 (F)

14 18 LET'S TALK ABOUT SEX

Salt-N-Pepa ffrx 162 (F)

15 4 YOUNG SOUL REBELS

Mica Paris Big Life BLRT 57 (F)

16 NEW DREAM ABOUT YOU

D'Orba Polydor PZ 161 (F)

17 17 WHAT CAN YOU DO FOR ME

Utah Saints Ifrr FX 164 (F)

18 11 MADE IN TWO MINUTES

Bug Kann & The Plastic Jam Optimum Dance BKPJ 11 (P)

19 12 LONG HOT SUMMER NIGHT

JT Taylor MCA MCST 1567 (BMG)

20 20 INSANITY

Oceanic Dead Dead Good GOOD IT (RE/P)

21 8 LISTEN TO THE RHYTHM/BULLFROG

GTO React REACT 12001 (BMG)

22 3 WHAT WOULD WE DO/READ MY LIPS

DSK Boys Own BOIX 6 (F)

23 22 ONLY LOVE CAN BREAK.../FLILTY

St Etienne Heavenly HVN 1212 (RE/P)

24 NEW LOVE ITCH

Sanya Roche Cooltempo COOLX 238 (E)

© CIN. Compiled by ERA from Gallup data collected from dance outlets.

ADVERTISEMENT

REGGAE DISCO CHART

THIS WEEK

LAST WEEK

1 (1)	THE WAY YOU LOVE ME	D-Fex, Ganja Ash	Shush STU 005
2 (2)	SOMEBODY	Cyprule	Black Scorpia TBS 11981
3 (4)	THE MORNING AFTER	Anthony Rich	Progressive PSD 019
4 (6)	HIPPITY HIPPITY HOOP	Papa San	Charm CRT 61
5 (5)	HUG ME UP	Froggy Ranks	Charm CRT 60
6 (8)	SPECIAL GUEST	Copleton	International Out 001
7 (9)	20 MAN DEAD	City Ranks & Tony Rebel	Charm CRT 83
8 (3)	WORK IT	Cobra	White Label FAS 6
9 (11)	MONEY TALKS	Cutty Ranks	Charm CRT 65
10 (14)	TRUE BORN AFRICAN	U Ray	Arwa AR1 123

This
Last
Weeks

Title
Artist

Label (12")
(Distributor)

25 14 3 VAMP

Outlander R&B RSUK 1 (RTMP)

26 18 4 SUNSHINE ON A RAINY DAY

Zoe M&G MAGX 14 (F)

27 11 3 WITHOUT YOU (ONE AND ONE)

Linday Layton Anista 614636 (BMG)

28 19 3 FLY GIRL

Queen Latifah Gee Street GEET 34 (F)

29 21 7 SUMMERTIME

DJ Jazzy Jeff & The Fresh Prince Jive JVET 279 (BMG)

30 16 5 SET ADRIFT ON MEMORY BLISS

PM Dawn Studio GEET 33 (F)

31 28 9 THE SOUND OF EDEN

Shades Of Rhythm ZTT ZANG 227 (W)

32 25 3 BLACK MEANING GOOD

Rebel MC Desire WANTX 47 (P)

33 26 3 STATE OF MIND (EP)

Is That It? D-Zone DANCE 014 (SRDI)

34 29 6 DON'T POISON ME

Emma Haywoode Boss BOSS 12 008 (Self)

This
Last
Weeks

Title
Artist

Label (12")
(Distributor)

35 48 2 LOOKING FOR A LOVE

Pinky 1st Bass RUFF 12 (RTMP)

36 33 3 GOOD VIBRATIONS

Marky Mark & The Funky Bunch Interscope A 87647 (W)

37 36 2 THE PHUTURE IS NOW?

Sonic Experience Strictly Underground STUR 009 (P)

38 31 4 DON'T HOLD BACK 91

Blapps Posse Tribal Base TRIBE 1 (SRDI)

39 46 2 TEMPLEHEAD

Transglobal Underground Deconstruction PT 44896 (BMG)

40 24 2 ANNihilator (EP)

Annihilator Beat Farm BFR 0037 (I)

41 48 1 ALL 4 LOVE

Color Me Badd Giant W 00537 (W)

42 41 2 MIDNIGHT/CHOICE

Orbital ffrx FX 163 (F)

43 55 1 NARRA MINE

Genesicle II HU M. URBANT 1 (I)

44 31 3 SOONER OR LATER

Unity Eternal YZ 601T (W)

45 30 3 UNITY

Unity Cardiac CNYT 6 (F)

46 49 1 KEEP THE FIRE BURNING

House Crew Production House PNT 029 (Self)

47 27 4 LET THE BEAT HIT 'EM PART 2

Lisa Lisa & Cult Jam Columbia 657346 (SMI)

48 45 13 APPARENTLY NOTHIN'

Young Disciples Talkin Loud TLXK 5 (F)

49 43 5 ROMANTIC

Karyn White Warner Brothers W 00287 (W)

50 53 2 FINALLY

Ce Ce Peniston A&M (USA) 750213851 (Import)

51 51 4 DON'T FIGHT IT, FEEL IT

Primal Scream/Denise Johnson Creation CRE 110T (P)

52 34 2 LET THERE BE LOVE

Arthur Baker/Backbeat Disciples Arista 614421 (BMG)

53 NEW ELECTRO FEAR

Nation 12 Outer Rhythm EBU 2T (SM)

54 23 1 CUT AND RUN (EP)

Easymix D-Zone DANCE 015 (SRDI)

55 52 10 INFILTRATE 202

Altem 8 Network NWKT 24 (P)

56 39 2 THE SONIC CYCLOPS EP

Cyclone Network NWKT 28 (P)

57 58 2 RED SHIFT

Showdown PRONE 3 (T)

58 29 4 COME WITH ME

Badman presents NDX Citybeat CBE 1265 (W)

59 NEW NIGHTMARE (EP)

Holy Noise Hiphouse (Belgium) HIT 6008 (Import)

60 NEW BREATHING IS E-ZEE

E-Zee Power/Tara Newley More Protein PROT 1212 (F)

TOP 10 DANCE ALBUMS

This Week
Last Week
Wk on Chart

Title Artist

Label/LP/Cassette
(Distributor)

1 1 ROAD TO FREEDOM

Young Disciples Talkin Loud 5100971/5100974 (F)

2 NEW XL RECORDINGS - SECOND CHAPTER

Various XL 10B/LKLMC 108 (W)

3 6 BOYZ 'N THE HOOD (OST)

Various Qwest 759926643/759926643 (W)

4 NEW OF THE HEART, OF THE SOUL...

PM Down Gee Street GEET 7 (F)

5 NEW THE GARAGE SOUND VOL III

Various Rumour RAID 505/2CR/RAID 505 (P)

6 2 DO WHAT YOU FEEL

Joey Negro Zedd ZEDD 12005/1 (Self)

7 3 TRULY YOURS

Various Motown TD 72754/ZK 72754 (BMG)

8 NEW GUARANTEED

Level 42 RCA PL 75059/PK 75055 (BMG)

9 5 GETT OFF

Prince & The NPG Paisley Park (USA) 9401380/1 (Import)

10 12 HOME BASE

DJ Jazzy Jeff/Fresh Prince Jive HIP 116/HIPC 116 (BMG)

JET STAR

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY

081 961 5818

REGGAE CHART

11 (7) MERCILESS BAD BOY

Cobra Cobra Sibbad SID 002

12 (10) YOU COULD A DEAL

Beres Hammond & City Ranks STO1 5701

13 (17) HYPNOTIC LOVE

Philip Leo Breaking Loose BLP 0104

14 (16) DIS A VICTORY

Cutty Ranks White Label ST 011

15 (15) PLEASURE SEEKERS

Janet Lee Davis Mongo 12 MNG 786

16 (—) LEGGINGS

Sweetie Lite & Franklin Rude Mongo 12 MNG 788

17 (18) TEASE

Cobra Grove RG 01

18 (20) SHOCKING OUT

Tippa Irie Mongo 12MNG 789

19 (—) ME NO LIKE THEM

Copleton Charm CRT 64

20 (21) GET LIVELY

Taxman Shush STU 006

ADVERTISEMENT

REGGAE ALBUM CHART

1 (1) REGGAE HITS VOL 10

Various Jet Star JELP 1010

2 (3) LETHAL WEAPON

Cutty Ranks Phire PHL 23

3 (2) I CAN'T WAIT

Sanchez Blue Mountain BMPL 049

4 (5) BOUNTY HUNTER

Nimoyon Blue Mountain BMPL 048

5 (6) SET ME FREE

Gregory Isaacs Blue Mountain BMPL 047

6 (9) GUN TALK COMPILATION

Various Super Power SRP 13

7 (20) CAPLETON GOLD

Copleton Charm CRCP 10

8 (8) IN MEMORIAM, BOX SET

Bob Marley Trojan Tell-A-400

9 (11) REGGAE SOUND WAR VOL 1

Various Black Scorpia DSR 1168

10 (10) COMMANDMENTS OF DUB PT 10

Ishak Shakka K16

COVER STAR SURVEY

- 1 DANNI MINOGUE
(983,462) PR: Sue Foster
2 KYLIE MINOGUE
(598,324) PR: Sue Foster
3 JASON DONOVAN
(347,202) PR: Sue Foster
4 BLUR
(241,199) PR: Karen Johnson
5 METALLICA
(212,884) PR: Ted Cummings
6 NEW KIDS ON THE BLOCK
(205,668) PR: Graeme Hill
7 MADONNA
(180,511) PR: Barbara Charone
8 BROS
(171,406) PR: Sharon Wheeler
= 9 COLOR ME BADD
(171,390) PR: Heather Finlay
= 9 TAKE THAT
(171,390) PR: Carolyn Norman
Source: Media Shadowfax (number of covers/sheets in brackets)

A press officer for Dannii, Kylie and Jason, Sharp End Promotions' Sue Foster achieves a clean sweep in *MW's* latest coverstar survey. Her winner for August, MCA artist Dannii Minogue, appeared on the covers of nearly 1m magazine covers including *Fast Forward*, *Just 17*, *Number One* and *Smash Hits*. Foster isn't surprised: "Dannii's filled a gap. With all the bands around I think the magazines were looking for a new pretty girl artist. Dannii's personality is just right, she comes across very vibrant in pictures." Foster has handled Dannii Minogue's press for a year, with stylist Debbie Donovan working on most of the photo shoots.



Richardson: 'Record companies need to know what students are listening to'

Chart to halt fall of campus radio

When U2 picked up their two Grammies for *The Joshua Tree* three years ago, they thanked US college radio.

The idea of anyone paying similar tribute to the UK's own university and polytechnic radio stations is almost unthinkable.

With only 21 stations in the UK compared with around 700 in the US, Britain's sector has been in decline since the early Seventies.

Record companies such as EMI which once had college radio promotion departments now focus on Radio One and the growing local radio network.

The new TDK-sponsored Campus Chart, put together by college promotions company Streets Ahead, is an attempt to reverse that trend.

Compiled from 200 returns including college radio and club DJs plus student magazine writers, it aims to act as

a barometer of student music tastes. "Record companies need to know what students are listening to," reckons Streets Ahead director Cathy Richardson.

Richardson says the small number of UK stations combined with a lack of playlists and a largely amateur approach have made it impossible to put together an exclusively airplay-based chart.

Until now, all UK college stations have relied on campus-only audiences of between 5,000 and 7,000 students — compared with an average of around 15,000 in the US. Things are changing, however, with Manchester Campus Radio (MCR) next month becoming the first college station to win an FM licence.

But it will take a distinct shake-up before record companies consider UK college radio as useful as its US counterpart.

American college radio, vital to developing the careers of EMF and Jesus Jones, fills a gap left by the US media's reluctance to focus on alternative music.

Craig Marks, editor of the US College Media Journal, says: "Commercial radio is so unbelievably conservative. It refuses to play any new music unless it's by an old act."

UK record companies have a wider range of media at their disposal, but MCA vice president Stuart Watson welcomes the Campus Chart's attempt to bring college radio into the promotional pack.

"Colleges and universities are tremendously effective for breaking new acts," he says.

If MCR can help shake off college radio's traditional amateur image, it may yet prove the record industry's most direct route to a large and influential market.

Martin Talbot

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BOOKING DEADLINE: SEPTEMBER 20th

music week
for everyone in the business of music

EXPOSURE

WEDNESDAY SEPTEMBER 11

Sixtysomething
[] featuring Roxette,
Channel Four: 6.30-7pm.

Wogan featuring Simply Red, BBC1:
7-7.30pm.

Hit The North featuring World Of Twist,
Radio Five: 10.10pm-midnight.

THURSDAY SEPTEMBER 12

Top Of The Pops,
[] BBC1: 7-7.30pm.

America's Top 10, ITV:
[] 3.05-3.35am (regions vary)

Bhangra Beat, ITV:
[] 3.35-4.05am (regions vary)

Raw Power. Heavy rock
[] videos, ITV:
4.05-5.05am (regions vary)

FRIDAY SEPTEMBER 13

The Happening
[] featuring Midge Ure,
Horse And Ton Of Joy, Channel Four: 11.50pm-12.50am.

The Hit Man And Her, ITV:
[] 3.15-4.15am (regions vary)

SATURDAY SEPTEMBER 14

The 8.15 From Manchester
[] featuring Incognito,
8.15-11am

The ITV Chart Show
[] 11.30am-12.30pm

In Concert featuring Transvision Vamp and Mock Turtles, Radio One: 10-11pm.

Stretching old music

Luciano Pavarotti and Nigel Kennedy sparked a surge in the fortunes of classical music.

When string quartets start covering Guns N' Roses and a single by a 55-year-old Italian tenor can spend 11 weeks in the top 75, you know something is happening to the popularity of classical music. It's not yet clear, however, whether it is a renaissance or a fad.

One thing is beyond doubt: the record industry is in the grip of classical fever, prompted by the unprecedented success of Luciano Pavarotti and Nigel Kennedy. But can the huge sales triggered by those two extrovert showmen be sustained in the wider classical marketplace?

EMI and PolyGram, so far the main beneficiaries of the boom, had been predicting a revolution since CD prompted classical buyers to start renewing their collections in the mid-Eighties. Currently half of all classical album shipments are on CD, compared with only a third across the whole market.

But it has taken TV to thrust classics into the public eye.

The common factors in the making of both Kennedy and Pavarotti were a man-of-the-people image and a lucky break on television, although *The Four Seasons* was already a best seller, it was his March 1990 *This Is Your Life* that propelled Kennedy to household-name status, while the BBC's choice of *Nessun Dorma* for its World Cup Italia '90 sealed Pavarotti's position as the UK's first opera star.

If *Nessun Dorma* seemed familiar to TV viewers, it was because a 30-second extract of the Puccini aria had already been used in a Pirelli tyres commercial.

Factory chairman Anthony Wilson, who launched Factory Classical in 1989, may laugh at the traditional classical sleeve — "it does a better job of marketing Constable's painting than the music" — but advertisers have done an equally good job of inadvertently marketing the classics.

In programming, too, television has shifted decisively towards classical music, particularly since last September's Three Tenors concert drew 4.5m viewers to Channel Four, eclipsing even BBC1's Christmas Eve Madona concert.

More directly, in 1987 classical music discovered the TV compilation when EMI asked Barry McCann — the man behind the *NOW* pop collections — to put together the 33-track double CD *Classic Experience*. It went platinum, and has since been followed by the gold *Classic Experiences II and III*. Other companies have followed suit, with similar success.

PolyGram Classics' divisional director Peter Russell says: "We can no longer rely on traditional methods to market classical records: reviews in *Gramophone* and *The Times*, a little advertising in classical publications

and Radio Three. Television is the only way to reach a mass audience. But it's tremendously expensive; you can lose a fortune by advertising the wrong product."

This summer, three of PolyGram's eight TV-advertised albums were classical: *Essential Pavarotti II*; *The Essential Mozart*; and *The Planets* performed by the Berlin Philharmonic Orchestra. The Holst title may, however, be an example of Russell's "wrong product". Although it charted at number 52, Russell admits that Holst's suite "hasn't sold in anything like the quantities of the others."

As for Mozart, with his bicentenary coinciding with the classical boom, it was inevitable that his music would play a major part. Decca's *Essential Mozart* reached number two in the compilations chart and Philips' 180-CD *Complete Mozart Edition* — being issued from September 1990 to November 1991 in 45 volumes, at a total cost to the consumer of about £1,300 — broke even before Christmas, five years ahead of schedule, and has sold 5m CDs worldwide.

But if evidence of the boom still seems limited to a handful of very big sellers, fortunately that hasn't deterred the retailers, who have undergone a classical revolution of their own.

In 1989, HMV Oxford Street doubled its classical floorspace. With the aid of a prominently-displayed top 100 classical CDs chart, it has since doubled classical turnover.

And this summer, Our Price spent £150,000 on revamping its 307 shops, primarily to improve display of classical music.

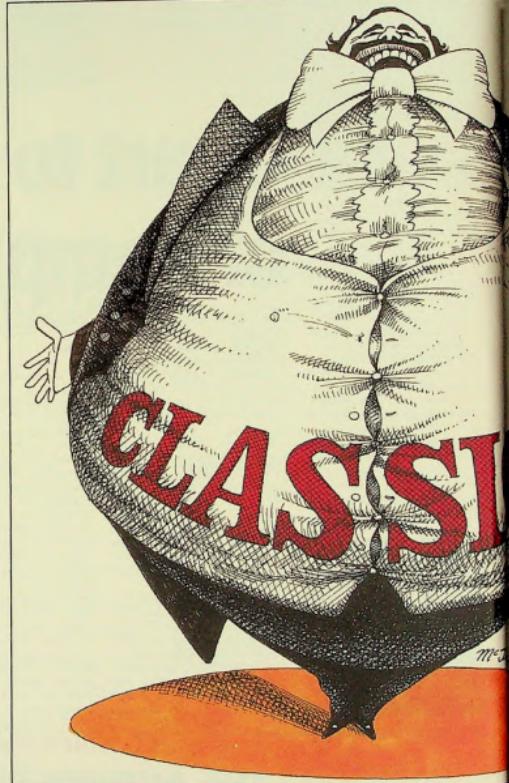
"Three years ago, no-one would have dreamed of finding a piece of classical in Our Price," says Peter Russell. "Now a leading retailer could exist without selling classics."

The classical magazines, too, are thriving. *Classic CD*, launched in April 1990 with a free CD sampler on every issue, has achieved an ABC of 63,112. *Gramophone* is up to 71,077, compared with 57,000 in 1983, the year CD was launched.

But although sales of these specialist titles compare favourably with *Melody Maker*'s 67,583 and *NME*'s 111,503, classical music has yet to be fully embraced by the mainstream music media. Factory Classical has made in-roads, with artists such as II Fagiolini appearing on the pages of *NME*.

Q, meanwhile, has carried a couple of pages of classical music since its launch in 1986. But editor Paul Du Noyer puts it into perspective: "In the absence of any mad clamour from the readers, we have no plans to increase our coverage."

That could change with the launch next summer of *Classic FM*, the first



national commercial radio station. It looks certain to popularise the classics in a way Radio Three has never attempted, by concentrating on classical in small, bite-sized chunks.

Chairman David Astor calls it "familiar music which people don't feel snubbed by", and talks of taking listeners from Radio Two and Three. But it is the disaffected Radio One listener that many classical companies are targeting.

It's the Pink Floyd and Beatles fans, with their state-of-the-art hi-fi and disillusionment with current pop, that EMI's Chris Evans hopes will pick up the Britten Quartet's release, *Death And The Maiden*.

"String quartets are like pop bands," he says, clutching the disc's heavy metal-style cover. "They live with each other, they all have their hair done together — it's really sexy stuff. We're predicting a huge boom in chamber music."

Evans is definitely the new breed of classical marketing manager, weighing up the "mileage" he could get from doing a 40-minute animated promo video for *Death And The Maiden*, lambasting Radio Three for not carrying a classical chart, revelling in the "cross-fertilisation" with EMI's pop departments, and talking of "going out and attacking the marketplace aggressively with a

music to new limits

Now record companies are ensuring that boom doesn't turn to bust, says Phil McNeill

The 37-piece London Chamber Orchestra, also signed to Virgin Classics, sold out Hammersmith Odeon last October with their innovative amplified concert, titled Classical Music — Bloody Loud. They are now planning a UK and "European Power Tour" next summer, "just like Dire Straits," says their PR Judy Lipsey, who is more used to handling rock acts such as Queen.

Ironically, the man who strikes a note of caution about the classical boom is the one now reaping the greatest benefits, Peter Russell of PolyGram. Russell's approach is far more conventional than EMI's Chris Evans. "I'm not kidding myself that people have suddenly become converted to classical music," he says.

"We shouldn't pretend classical music is something it isn't. We should try to convert people to it without degrading it. It's not necessary to sell Pavarotti with gimmicks."

Yet, if classical music is ever to truly find a broad audience, it needs that kind of gimmick. Russell admits that the best thing about Pavarotti In The Park was the weather — "it made the front page of every national newspaper and all the national news bulletins; poor bedraggled Princess Di sitting in the pouring rain" — while EMI's Evans is equally frank about the furore over pianist Peter Donohoe's supposedly enforced image change, complete with airbrushed photographs: "It was a talking point".

At the moment classical music has one foot in the mass market door. It has the logic of demographics on its side — but so did jazz in the mid-Eighties. Jazz generated a lot of column inches, just as the classical boom is doing now. And many of the same explanations were trotted out.

Now, however, some people in jazz are wondering if they tried too hard to woo young listeners, rather than open up a new, mature audience. Graham Lock, deputy editor of *The Wire*, says: "Jazz is stronger than it was in the early Eighties. But the breakthrough into mainstream culture hasn't happened, because the focus in the media has been too much on the younger end of the market." Lock believes the emphasis should have been on easily-targeted 35- to 45-year-olds.

"The baby boom generation has always been associated with market breakthroughs," he says. Not only are there larger numbers, but they still have a more coherent cultural identity than succeeding generations.

If classical music can keep these people in its sights it may yet succeed where jazz seems to have missed out.

Classical music has always been there for those who bothered to go and look for it. The difference now is that classical music is coming to look for them.

lot of new recordings".

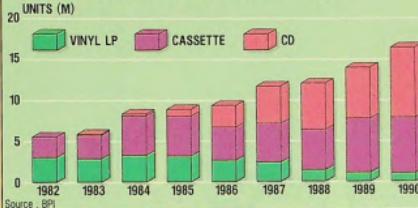
He makes it sound more fun than many rock marketing departments, probably because it is all breaking new ground.

Warner Classics spokeswoman Ann-Louise Hyde shares his enthusiasm. "Every time you go to concerts there are younger audiences," she says.

Warner's US avant gardists the Kronos Quartet have already reinforced the rock comparison by recording Hendrix's Purple Haze, while Virgin Classics' Los Angeles-based Greene Quartet have turned their attention to Guns N' Roses' Welcome To The Jungle.

CLASSICAL'S BIG TWO SET THE PACE

CLASSICAL ALBUM SHIPMENTS



Last year sales of classical music reached new heights. Trade deliveries were worth £67.3m — a 43% rise on 1989 — while classical sales leapt from 8% to 11% of the entire albums market.

These statistics don't tell the whole story, however. The success of Pavarotti, Nigel Kennedy and the TV-advertised compilations have made the classical market strangely lop-sided.

A total of 16.88m units were shipped into the shops last year (see bar chart), of which just over half (9m) were full price. In the first six months of the year, the top 10 classical albums accounted for 43% of the market, with Essential Pavarotti I and The Four Seasons alone managing to take 26%.

For all the talk of a boom, the main part of the classical market remained very much a minority interest, with at least 5,000 releases battling it out for 57% of the market.

This dominance was reflected in the market share. For the past couple of years PolyGram and EMI have scrapped furiously for market share.

In early 1990, when Kennedy was in the ascendant, EMI was level with PolyGram at 43% of the full-price market. But when Pavarotti mania peaked late last year, PolyGram vaulted to an incredible 69% share against EMI's 23%, leaving all other companies just 8% between them.

Naturally, people at EMI and PolyGram argue that their two big stars are good news

for classical music as a whole. EMI marketing manager Chris Evans estimates that 95% of the 750,000 people who bought Kennedy's Four Seasons were completely new to classical music, while PolyGram Classics divisional director Peter Russell claims: "There is evidence that a lot of other things are now selling to a wider audience."

Certainly the sales breakdown for the first half of 1991 suggest that he is right (see pie charts).

This year, with classical album shipments predicted to top last year's total by another 8%, a much broader spread of buying is indicated. The top 10 are still taking 26% (across the whole album market), the 10 biggest sellers take around 10% but a much bigger chunk is now being earned by the rest of the full-price market.

The budget market has remained roughly static at a third of all classical sales, but most budget labels believe they would be doing very well even without the big two.

"Kennedy and Pavarotti just encourage people to buy more Kennedy and Pavarotti," says Ron Harris, for Naxos, which has grabbed third place in the budget market, behind EMI and PolyGram. "They had very, very little effect on us."

Naxos' confidence, and this year's sales figures, suggest a much healthier future for classical than a boom, however spectacular, based purely on two artists.

HOW THE MARKET BREAKS DOWN

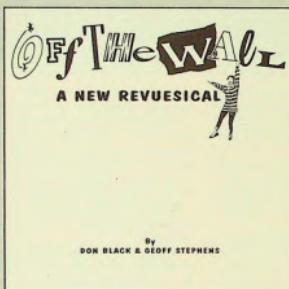
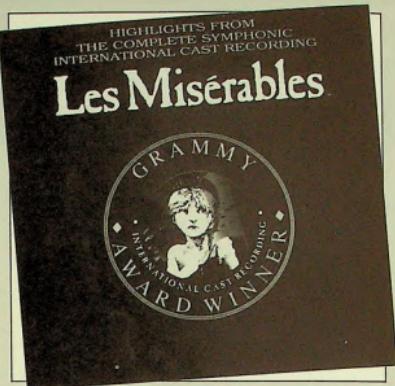


Source: Gallup

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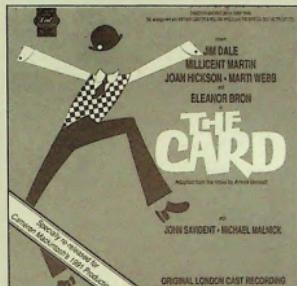


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Encore CD1

Album: Cast 17
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Cast CD12



Album: MIZ I
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**F1RST
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Album: Queue I
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Specialists In Theatrical Recording

You've seen the show — now buy the record

Despite the precarious nature of West End shows, a well-timed and promoted soundtrack recording and cast album can still hit home. By Caroline Moss

From seasoned opera buff through to the London tourist with Cats on his agenda, theatre goers are a mixed bag, and the record companies handling cast albums are equally diverse.

But all these companies, from specialists involved from the conception of a show through to major like Polydor which has handled the Andrew Lloyd Webber catalogue for more than 10 years, have a common aim — to prolong the life of a cast album after the final curtain comes down on the production.

George McManus, senior product manager at Polydor, says the success of a soundtrack is usually tied in to the success and longevity of the show.

"Fortunately in the case of Lloyd Webber with Cats, Phantom Of The Opera and Aspects Of Love, they're all running very successfully in the West End," he says.

"Phantom was a phenomenon in itself because it has three hit singles and was a show album which also became a pop album. Sales weren't just to people who saw the show."

UK sales of the Phantom album since its release in 1987 have just topped 1m. A further 388,000 copies of the show's highlights have been sold and McManus feels that this increasingly popular method of releasing the show's hits on a cheaper album appeals to impulse purchasers.

Although sales of all Lloyd Webber soundtracks are constant, there are obvious seasonal peaks such as Christmas and during heavy periods of tourism.

"There's a lot of business from foreign tourists, particularly Americans, who go to see the show and next day buy the record," adds McManus.

But what if there isn't advantage of a successful current production to boost sales figures for original cast recordings?

Michael Deacon, manager of BMG Classics, which released the London recording of Sondheim's Into The Woods a year ago, says it would inevitably have been more successful had it been released when the show was running.

"Sadly we didn't get it out in time as it wasn't a very long run,

but the critical response had been good," he says. "The feeling has been that it's so distinctly different in character to the Broadway version."

However, sales of BMG's soundtrack to Sarafina, a Broadway success, picked up when the show was mounted at the Hackney Empire and in Birmingham. "It sold well even though it didn't get to the West End," says Deacon.

Specialist soundtrack labels play an important role by becoming involved at an early stage of the show's production, sometimes releasing the soundtrack on the opening night.

First Night Records was launched in 1984 in response to a perceived lack of companies recording West End productions. Its first release has remained its biggest seller to date: the soundtrack to Les Misérables has sold over 600,000 copies since its release on opening night.

The company has since worked with Cameron MacIntosh on other productions like *Follies* and has obtained the rights to Miss Saigon from Geffen.

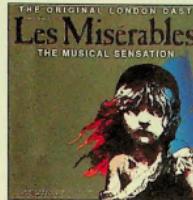
One of its recent successes is with Five Guys Named Mo, which has now sold 30,000 copies in the UK. Sales are boosted by the company's mail order service advertised in the show programme.

"This plays an important small part," says First Night spokesman Chris Rayner. "We can get through to theatre-goers rushing for the last train without time to stop at the theatre's merchandising counter."

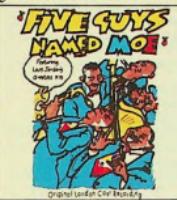
First Night has only once fallen foul of the risk involved in recording West End shows by becoming involved with Harold Fielding's disastrous production of Ziegfeld, but its costs were "eventually almost covered" with a limited edition album.

Specialist label That's Entertainment Records has been releasing original soundtrack albums for more than 10 years and has a catalogue of more than 200 titles. In most cases the company is involved in productions from their conception and managing director John Yap pride himself on his choice of material.

"As a company we tend to record artistically worthwhile rather than commercially viable



Stage struck: *Les Misérables* and *Five Guys Named Mo*



Original London Cast Recording

says," he exhorts. "We believe in maintaining a certain standard and hence our catalogue is still as relevant now as it was 10 years ago because it's all important work by artists or composers."

Perceiving a gap in the market for operetta soundtracks, Yap has developed into this area with D'Oyly Carte productions of Mikado and The Pirates Of Penzance, while the ENO's version of Kurt Weill's Street Scene is poised for release to coincide with the London production. Decca has also recorded a new version of Street Scene but Yap isn't overly worried by this.

"Our version is the original cast recording based on a production that's been performing for months at the ENO," he says.

An ENO version of Sondheim's Pacific Overtures on TER is also selling "very well". Although Yap acknowledges that the Broadway version will always be the original, he says: "Fortunately the ENO version is so different because they treated it as an opera and not as a musical, although we use the same orchestrations and lyrics."

The decision of BMG Classics in New York, which has the Broadway version, to licence the ENO version from That's Entertainment for the US seems to bear this out.

Major record labels are becoming increasingly involved in mounting West End shows. Although Sony Music's recent 33% stake in Matador lost the company about £200,000 profit from a previous show, The Three Sisters, trebled the company's input of £100,000 and it is looking closely at another theatrical project.

London Records recently became involved in *The Children*

As expected the soundtrack of Joseph And The Amazing Technicolor Dreamcoat was a number one success. Polydor senior product manager George McManus says: "There's nothing else coming up that we think is going to top it as the biggest show in the West End." However, Sondheim's Assassins, due for release on BMG Classics in November and currently playing on Broadway is tipped for great things, as is Bernstein's last studio recording, Candide, just out on Deutsche Grammophon. That's Entertainment Records has three new soundtracks it feels are poised for success: the ENO version of Kurt Weill's Street Scene, current West End hit, 70 Girls 70, starring Dora Bryan and a new version of Oliver out in late September with "one or two surprises regarding performers", according to the company.

TOP 10 FILM/TV SOUNDTRACKS AND CAST RECORDINGS

- 1 THE LOST BOYS (OST) Atlantic
- 2 THE SIMPSONS SING THE BLUES (TV) Geffen
- 3 INSPECTOR MORSE (TV) Virgin Television
- 4 DIRTY DANCING (OST) RCA
- 5 PRETTY WOMAN (OST) EMI USA
- 6 THE DOORS (OST) Elektra
- 7 MUSIC FROM TWIN PEAKS (TV) Warner Bros
- 8 GREAT GATSBY, Polydor
- 9 ROCKY V (OST) Bust It
- 10 PHANTOM OF THE OPERA (Cast) Really Useful

Source: Compiled by ERA from Gallup Data, December 30, 1990 to June 29, 1991. © CIN

Of Eden, developing the music of the show for records. Although the show ran for less than five months, the album has sold about 15,000 copies since its release on June 17. General manager Colin Bell says that the company is now looking at developing projects from conception.

And EMI Classics, with studio productions of Showboat, Kiss Me Kate, Anything Goes, Annie Get Your Gun and Porgy And Bess under its belt since 1988, has sold more than 10,000 copies of Carmen Jones since its release in July. The Show opened at the Old Vic in May and booked through to 1992.

So although the picture looks rosy for both majors and specialists with a firm foothold in the theatre soundtrack market, the skill required in choosing a new project to record should not be overlooked.

In the words of Polydor's George McManus: "It's a risk area — there's no doubt about that. You only have to look at the number of shows that have closed in the West End recently."

Solid sales from silver screens

Robin Hood is conclusive proof: the cinema is instrumental in selling records

The most spectacular film soundtrack success of the year is Bryan Adams' (Everything I Do) I Do It For You. Taken from the film, Robin Hood, Prince Of Thieves, it has given A&M the biggest selling number one since 1985. Senior product manager, George McManus says: "We were one of the first companies to show how these things work with Saturday Night Fever and Grease. These proved how well things can work if they are co-ordinated."

Pretty Woman was last year's success story for the film soundtrack market. Released in April 1990, Ultra Sound for the soundtrack a year and three months later stand at nearly 780,000, and the album has spawned four hit singles while simultaneously revitalising back catalogue material.

Mike Andrews, general manager of EMI which released the Pretty Woman soundtrack, says: "Without doubt that experience was phenomenal for us."

EMI is now looking for an opportunity to repeat this success. "It's a marvellous opportunity to expose new acts to a wide marketplace," says Andrews.

While EMI waited for the film of Pretty Woman to make an impact before releasing in the first single, Epic took the more unusual step of releasing Cher's Shop Shop Song six weeks before Mermaids, the film from which it was taken, was released.

Marketing director Kit Buckler says: "We told Rank Orion we felt the Cher record was very



Guns N' Roses: helping along Terminator II

commercial and put it out before the movie was released. We thought it would give us more chance to set up the album, which has been very successful."

Mermaids, released in May, has gone silver with sales of more than 60,000.

Buckler says the marketing of

a film soundtrack has "three bites of the cherry: the film, the video and the TV showing."

Atlantic Records waited until the third bite before releasing two singles from the soundtrack to The Lost Boys, shown on TV last Christmas. Although the film was released in 1987, the TV

showing and release of singles in January and February of this year have brought UK sales to 375,000, making it the top-selling soundtrack in the six months to June 1991.

Although a soundtrack can be effective in marketing a single, not all tracks taken from films succeed on the strength of the film alone.

Melody Howard, marketing coordinator at MCA, has good reason to believe that the recent chart hit for Guns N' Roses wasn't necessarily due to its association with the film Terminator II from which it was taken.

"Being Guns N' Roses I think it would have gone in like it did anyway," she says.

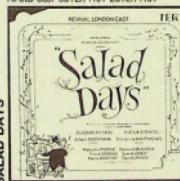
Although Guns N' Roses charted in the UK, MCA has taken a different approach with a Glen Frey song from the soundtrack to Thelma And Louise. Already a hit in the US, it hasn't been released here yet because album sales are doing well.

"People are buying the album to get the single," says Howard.

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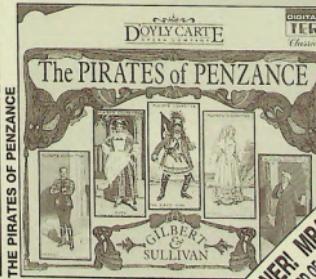
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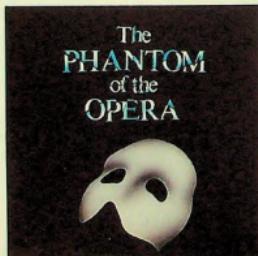
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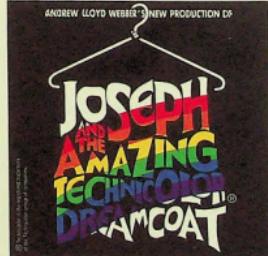
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in the first week of release



28 February 1987



23 September 1989



25 August 1991

Source: Gallup/CIN Chart

THE LAST RECORD I BOUGHT by HARRY DOHERTY

"It was Irish Heartbeat by Van Morrison and The Chieftains — pure joy. Because I run a hard rock magazine, everybody expects that my record collection is an A-Z of heavy metal."

"Nothing could be further from the truth. I really discovered the Pet Shop Boys as a result of their Wembley show."

"But the record I would dearly love to buy is Neil Diamond's 'Tap Root Manuscript', a gem I lost years ago and have searched for in the record shops in two continents without luck. Anybody got one spare?"

Harry Doherty is editor-in-chief at Metal Hammer/Rock Team Publishing.

Ball takes his parting shot

In three decades, Arthur Ball has seen many famous faces come and go through the door of the Regency house in Stanhope Place.

Now Ball himself is leaving the building which Philips Records bought and converted into a recording studio in 1962, for the last time.

The London facility's latest owner, Paul Weller, is selling up Solid Bond Studios, as it is now called.

Ball is retiring, with the priceless memories intact, well almost.

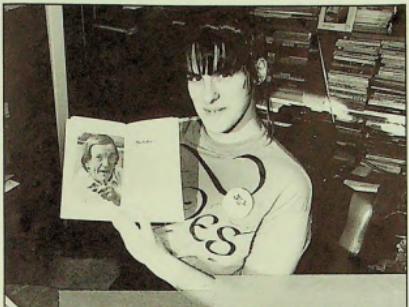
For sadly there are no written records of sessions by the likes of Doris Day and Bob Geldof. Some one recently walked off with the visitors' book.

"Everyone who came in here had signed that book," says Ball, ruefully. "I'd love to get it back."

New book is no ding-a-ling

Yet another infuriating rock and roll tome is set to appear in your local book shop next month.

Slipped Discs: The Worst Rock 'n' Roll Records Of All Time is the work of fellow New Jersey gun-slingers Jimmy Guterman and Owen O'Donnell, who claim their book is for "rock and roll fans who haven't let their tastes or attitudes get too stuffy".



Speculation about older DJs at Radio One being axed has had a devastating effect on the life of one person in particular.

Alan Freeman was no doubt perturbed by the leak, but not as distressed as perhaps his biggest fan, Tia Hay, who immediately set up a campaigning fan club.

Fluff Forever ForMidable will campaign to prevent any "axe" plans.

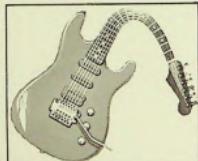
"I can sense that something's definitely worrying Fluff at the moment," says Hay, 32, half

Fluff's age. "I can tell by the way he speaks on air that he feels threatened."

"He keeps mentioning the people of people who have written in so that people will realise that a lot of young people listen to his shows. It's all very upsetting."

Hay, who also runs the Yes fan club, says Fluff is unique. "All DJs follow him and the trend that he set," she says.

"Lovey old uncle Fluff" wasn't around to comment on FFF, but surely real "music lovers" won't be able to ignore it. Not "arf".



Slipped Discs: back stabbing?

A highly subjective compendium of insult, abuse and all-out piss taking, it names as its worst ever single Chuck Berry's 'My Ding-A-Ling', adding almost apologetically, "but we also celebrate how ground-breaking and influential his earlier work was."

The Worst Rock and Roller of All Time prize goes to the authors' chief whipping boy Billy Joel, with Paul McCartney and Duran Duran as runners up.

With some relish, Guterman & O'Donnell outline the book's highly sophisticated *raison d'être* — "a chance to earn back some of the money we've wasted on Queen records".

And yet they acknowledge that: "Many of the performers we banish to 'worst' categories regularly sell millions of copies."

Which raises the question of just who is having the last laugh.

Metal men are quick to rush in

Rock Power publishing director Henry Olberg was happier than most when the coup attempt in the now late Soviet Union came to a sticky end.

For the reinstatement of Mikhail Gorbachev, and the new trade laws that followed in its wake, mean that he will be able to double the magazine's circulation across what was the USSR.

Before the ill-fated *putsch*, the pan-European heavy metal monthly from the Maxwell stable was distributing a quarter of a million copies, printed inside the Soviet Union on quality Russian paper.

But now an extra 250,000 copies will be printed in the UK on top-notch stock and imported via Poland.

Rock Power did not fall victim of the post-coup media clampdown, because they were not publishing "sensitive" material. You can say that again.

QUOTE OF THE WEEK

"Factory usually reckons it can walk on water, but we can't walk away from the recession." Factory's statement on its six redundancies.

DOOLEY'S DIARY

Remember where you heard it: If the BPI is starting as it means to go on, then the copyright tribunal will run and run. Its barrister, Sydney Kentridge — known for his past work with the family of Stephen Biko and Townsend Thoresen — wanted all of Friday for his opening statements. He received a "curt reply" The QCs also quibbled over how to describe Virgin — one calling it a "mini-major", the other dubbing it a "majorette" ... Island MD Marc Marot is a trifle disappointed at the adjournment date for the NWA hearing. "November 7 is a likely date for the election and also it's my baby's birthday," he says...

On the eve of celebrating 20 years in the business, Warner Music chairman Rob Dickins says — with great conviction — "I can imagine no other life that I could lead" ... The Town & Country Club tells me that following revelations that its new ticket system can spot exactly who turns up at gigs, one record company executive rang the venue to say

"sometimes I can't make the gigs. So if I get the tickets to you, you can put them through the system and I'll give you a fiver!" ... Former Cooking Vinyl man Pete Lawrence is returning with a new label, Pure Bliss ... Pickwick boss Ivor Schlosberg, commenting on the company's explicit new sex education video *The Lovers' Guide*, admits: "I learned a few things from watching it" ... Brace yourselves for another round of Daniel O'Donnell/country chart complaints. Ritz is set to release his *The Very Best Of* on October 7 ... It is not surprising the founder of The Audition plugging service, Martin Wilding, is keen to smooth over concerns from muzak companies. Somebody, somewhere has been issuing him with death threats, he claims ... Given the furore over Prince's smutty *Gett Off* lyrics, it was surprising to see *Smash Hits* — with a target readership of 12 to 16 — print them in full last week...

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