



RECORD MIRROR  
UPDATE

# Music week

For Everyone in the Business of Music

5 OCTOBER 1991 £2.50

## Indies resort to imports

Disillusioned indie retailers are turning to parallel imports in a bid to fight off the recession, recent price increases and worsening record company deals.

New release albums are available on parallel imports sometimes up to 50p cheaper than the legitimate UK release, attracting indie dealers who say their discounts are increasingly being eroded.

Essex retailer Adrian Rondeau, of Adrians Records, says the practice is becoming widespread and likely to increase if the majors don't improve their treatment of indies.

"I don't want to do it but it

is up to the record companies," he says.

Another retailer, who preferred to remain anonymous, says he has stocked such imports, but says that after a tough year PolyGram's recent pricing policy over its Dire Straits release was the last straw.

He says: "I can't think of any time when I've felt so badly about record companies. The latest run of price increases have left me speechless."

Multiples are continuing to receive support from the record companies through their file discounts, adds Rondeau, which provide a built in reduc-



Tina Turner  
EMI: low discount

tion of between 7% and 14%.

Concerns are also being voiced about EMI's pricing policy on its new Tina Turner Simply The Best album released today (Monday), which is

being offered at "almost no discount", says Rondeau.

EMI director of sales Keith Staston says he doesn't comment on trading terms with customers.

The deal offered is allegedly one free cassette for every 20 CDs ordered; equivalent to around 4% discount compared to the usual 10% he says. As a result he says he has ordered just three copies instead of the expected 300 or so.

Paul Assirati, of See These store in Norwich, says he too has ordered less than expected. "It is to take a stand more than anything else. Basically they are taking the piss."

Wholesalers have already offered him illegal imports of the Dire Straits and Tina Turner albums which are 50p cheaper than legitimate dealer price. Rondeau says he too has been offered other future releases including new albums by Simply Red, Mariah Carey and Prince on import.

The BPI's director of legal affairs Sara John says freedom of trade means there is little that can be done to stop European EC imports.

"We can stop it easily from the US but there is nothing we can do within the EC," says John.

## Row brews over Pacific

A legal dispute is brewing over an apparent loophole in VAT law which enabled a £52,000 VAT refund, paid to the now defunct Pacific Records distribution group, to be used to fund Creative Independent Distribution, Pacific's planned successor which was abandoned last month.

Grant Jones, the liquidator of Pacific's four trading subsidiaries, claims the refund should have gone towards paying off the group's many creditors — between them owed around £1m. Instead the money went to pay wages to Pacific staff taken on by CID.

Jones is now looking at ways

of recovering the money for the creditors. He says that staff re-employed by CID may be worse off because of the payments and may fail to qualify for redundancy payments.

Pacific operated a group VAT scheme which was administered by the then holding company, Pacific International plc. This company escaped liquidation when the group failed last April.

Upon receiving the VAT refund, Pacific International plc loaned CID about £44,000. The loan was apparently backed by a personal guarantee from former European Artists and En-

tertainments chairman Ron Winter which is now thought to be legally unenforceable.

Cliff Buckingham, director of Pacific International plc was unavailable for comment. But his solicitor, Charles Suchett-Kaye from Reynolds Porter Chamberlain, says the matter is beyond argument: "The money clearly belongs to Pacific International," he says.

Eight labels are owed more than £12,000 by Pacific. Trade debts were estimated to realise £42,000 but, says Jones, nearly all the debtors are either in financial difficulties, or dispute the debt.

## Woolies silent on Nesbitt

Woolworths parent company Kingfisher is remaining tight-lipped about speculation that Our Price founder Gary Nesbitt will join the group.

Nesbitt, currently chairman at gaming club Crockfords, was one of five directors dismissed from Our Price in Au-

gust 1989 for allegedly trying to set up a rival business.

A two year non-competitive clause has now ended and Nesbitt is said to be about to re-enter the music retail business.

Kingfisher declined to comment and Nesbitt was unavailable for comment.

## Tribunal result by Christmas

A result from the BPI/MCPS tribunal, which drew to a close on Friday, is not likely until Christmas.

The wrangle may still not be over however. Discussions on systems and administrative matters were still continuing right up until the tribunal's end.

A further "mini-tribunal" hearing may be necessary to clear up final details.

● MCPS tells BPI to up its prices; see p6.



The Duchess of York receives a bouquet from Lucy Hare (9) as music therapist Sybil Bererford-Peirse looks on, at the opening of the new £3.5m Nordoff-Robbins Music Therapy Centre in north London. Commenting on the building, the Duchess said: "It is incredible. I have been bowled over by it."

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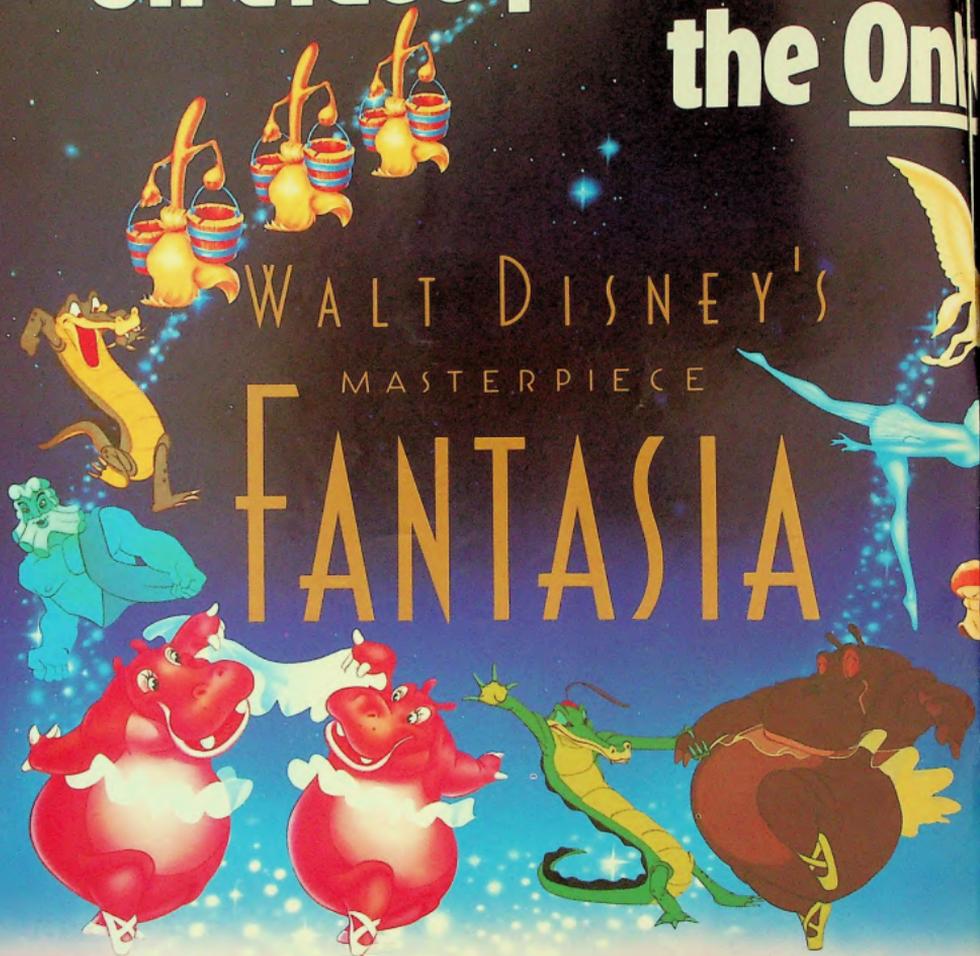
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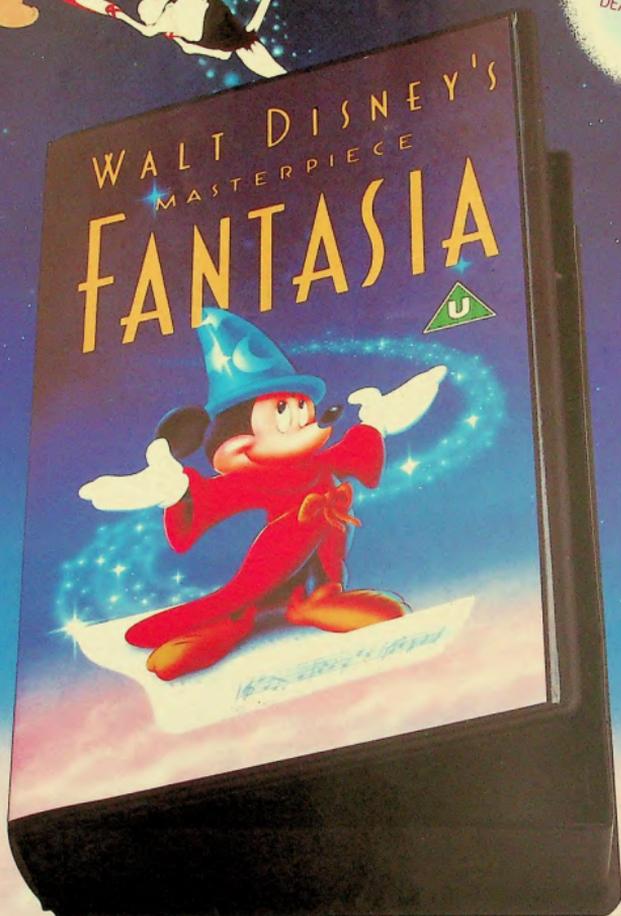
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## BPI seminar tackles slump

The BPI is holding its first evening workshop to discuss the impact and effect of the recession on record companies.

The event, which takes place on October 30, is being held in conjunction with music accountants Touche Ross.

BPI press and PR director Jeremy Silver will chair the evening, with specialists from Touche Ross and Hamlin Slove solicitors.

Both BPI and non-BPI members will be admitted, with BPI members entitled to a reduction on the fee of £35.25.

More details on the event, which starts with registration at 6pm and runs for two hours, are available from Fiona Haycock on 071-629 8642.

## Rough Trade: hearing due

Former Rough Trade labels owed money from the collapsed distributor's "escrow" account, are expected to hear this week if they will get any money back.

A High Court hearing will establish the rightful owners of £3m frozen in the account by administrators KPMG Peat Marwick McLintock.

Rough Trade administrator Phil Vace of KPMG says he expects the hearing to take place in the middle or end of this week.

The money in issue is that which was still in Rough Trade's distribution system when KPMG was appointed as receiver in May and closed the existing escrow account.

# R2 to clear decks for UK Music Day

Radio Two is to clear its schedules completely for the first National Music Day which is to take place on Sunday, June 28 next year.

The BBC's national easy listening station has been selected as the official radio station for the event, although it does not exclude the involvement of other radio stations.

Steering group member Jeremy Silver, the BPI's press and PR director, says: "There is no suggestion that Radio One couldn't cover major events in the rock field, but Radio Two has made the exceptional offer to clear their entire day."

"We obviously hope independent stations will also be able to cover it in their area."

Record companies and retailers are also expected to get involved in the event which is intended to promote and celebrate the making and enjoyment of music.

Arts minister Timothy Renton, who is backing the event, says the date has been set to fall between the end of exams and the beginning of holidays to encourage maximum involvement by schools.

Although the decision to hold the event on a Sunday will limit the involvement of retailers, Bard secretary Bob Lewis says he hopes dealers can be involved in the build up and aftermath of the day's events.

Renton will be joint president of the music day's steering group along with Mick

Jagger, with promoter Harvey Goldsmith as chairman.

Goldsmith says: "The guiding principle will be 'music for all' and we have agreed that, for the first year at least, there should be no single theme other than making music for its own sake."

A number of major events are expected to take place in various key cities to provide a catalyst for hundreds of other professional and amateur performances across the country, he adds.

It is hoped that the special day, which has received a grant of £10,000 from the government's office of Arts and Libraries and was dreamed up by Jagger and Renton, will become an annual celebration of music.

## Fisher goes as MCA reshuffles

MCA's marketing director Bob Fisher left the company suddenly last week.

His departure ends a long working relationship with managing director Tony Powell who brought Fisher to MCA after the two worked together at Phonogram.

Former Phonogram MD Powell brought the former

Phonogram marketing manager to MCA as marketing director in 1988.

Powell comments: "He has left the company. Changes take place from time to time, but I am particularly sorry to see him go because of the time that we have worked together."

Powell says he is leaving his

options open as to whether a replacement will be appointed in the near future, or whether he might get more involved in the department himself.

MCA key accounts manager Steve Foord was made redundant last Thursday. He had been with the company for eight years.

# The women who lost out to Bryan

If being *The Man Who Turned Down the Beatles* is the zenith of embarrassment in the music industry, then being *The Woman Who Lost the Bryan Adams Song* must run a close second.

Yet, as *(Everything I Do) I Do It For You* cruised happily towards its thirteenth week at number one last week, not one, but three and perhaps five British women were in that unfortunate situation.

Lisa Stansfield, Julia Fordham and Annie Lennox were certainly in the running and, unconfirmed reports suggest, names as various as Kate Bush and Sinéad O'Connor may also have been approached.

All of them finally missed out and the UK record for the longest run of consecutive weeks at number one went to Adams, but perhaps the ones with the most cause to wince



Stansfield: cause to wince

It all dates back to the spring when US label Morgan Creek was looking for a single to kick off its soundtrack to Kevin Costner's *Robin Hood, Prince of Thieves*.

Writer Michael Kamen had come up with a strong melody, but needed someone to fashion it into a song and then sing it. Stansfield was approached, but found her own record label refused to let her do it.

The problem was that the album was set to come out on Morgan Creek — distributed through PolyGram — and Stansfield is signed to BMG subsidiary Arista.

"Morgan Creek said Arista could have the single, but they couldn't have the album," says Stansfield's manager Jazz Summers.

And that was something Arista felt unable to accept.

Summers acknowledges there's no guarantee Stansfield would have enjoyed the same success as Adams, but the decision still grates.

BMG chairman and acting Arista MD John Preston is unrepentant. "It would be fantastic to have the power of prophecy," he says. "But we're going to do just fine without it."

Meanwhile, Circa artist Julia Fordham's case is perhaps the most extraordinary of

all. With the film's release imminent she was approached for a last-minute play-off against Bryan Adams in a duet with Peter Cetera.

With Cetera's vocals already recorded in the US, she added hers in London and the tapes were despatched back to the US. Circa joint managing director Ray Cooper recalls: "There was a nail-biting two weeks while they made their decision and, sadly, she didn't get it." Like Summers, Cooper is philosophical about the affair. "You just never know whether she would have got the same reaction," he says.

But there's always another chance. Fordham is now set to do the theme tune for the new Demi Moore film, *The Butcher's Wife*.

Cooper's partner, Ashley Newton, declares bullishly: "We're going to be number one for 15 weeks."



No doubt some will look askance at the decision to make Radio Two the official radio station of the first National Music Day set for next June 28.

If this day of celebration of music is to reach a real mass audience, clearly Radio One would be a more obvious choice.

But perhaps there's a more positive way of looking at it in the light of this week's feature (see page 28).

More and more people agree that the real priority of the industry is to increase the size of the total cake rather than arguing about market share.

Generic advertising and large-scale industry-wide promotions have their place.

But an opportunity to take a concerted crack at the traditionally non-record-buying Radio Two audience seems exactly what's required.

The collapse of Rough Trade may be receding into the past, but labels involved are still restructuring and refinancing and all the other euphemisms for things that aren't very nice.

I happened to call one label boss this week just as he was opening an envelope containing a winding-up order. He thinks he can find the money. Others won't be so lucky.

It makes it all the more crucial that the High Court resolves the future of the £3m tied up in the controversial escrow account. And so on.

The Video Collection's decision to put out two versions of *In Bed With Me* with 15 and 18 certificates will no doubt cause rows in households up and down the country.

What self-respecting teenager is going to put up with the 15 version when there's an 18 available? It will be interesting to see the respective sales figures for the two tapes.

Steve Redman



NEWS

# Wright goes pond-hopping

Chrysalis chairman Chris Wright is to increase his A&R involvement in the US but says the move will not involve major restructuring.

Wright is buying a flat in New York at the end of October so that he can spend more time in the US, but says he will not be based there permanently. "I go backwards and

forwards all the time and it just makes sense to have a flat there. I will be getting more involved in the A&R side over there just to provide another creative input," says Wright.

Wright intends to spend two- to three-month periods on either side of the Atlantic and his secretary Andrea Willis will go with him.

"There is room in the US for me to play more of a role within the A&R set-up and also, in the States, I think acts respond more to being able to meet up with the chairman and the founder of the company," says Wright. "I actually believe that wheeling me out in the States is going to help."

# MCPS tells BPI to pass on costs

Record company objections to the proposed mechanical rights rise are simply a matter of internal accounting, the MCPS argued at last week's Copyright Tribunal.

As the hearing came to a close, MCPS suggested that the BPI's own members could easily arrange its own licensing arrangements to pay for the changes.

Investment made by the UK legs of multi-national companies, such as Sony and Warner, benefits the whole group's international income, argued MCPS' counsel Robert Engelhart.

The extra A&R expenditure should not be used as an ex-

cess to take income from songwriters, he said. "What about the internal arrangements that could be made to reflect the extra investment? The UK licensed-out rate should go up."

The importance of the UK in breaking new acts would justify raising the licence fee which UK companies charge to their sister companies, he added.

US companies already charge higher fees for their licensing rights, he said, and UK companies could do the same.

Indies could also charge extra rates, he said. "If you are an independent in the UK you

are in a better position than a French or European independent."

The BPI claims mechanical right payments should go down because UK record companies spend more on A&R than their European neighbours, which rely on licensed-in acts.

The MCPS wants a rise of the old mechanical rate of 6.25% of retail price to 9.504% of dealer price.

Early last week, BPI counsel Sydney Kentridge defended record companies' figures which attempted to show they couldn't afford the rise. The MCPS's own analysis of them was "deeply flawed" in itself, he claimed.

## EMI scraps 'faulty' opera

EMI has scrapped one of its major historic opera releases — originally due to come out in October — because of an editing mix-up, writes Phil Sommerich.

What was billed as a live recording of Sir Thomas Beecham conducting Wagner's *Tristan And Isolde* at Covent Garden in 1937 was found at the last minute to contain sections from a different archive performance altogether — one which was conducted by Fritz Reiner, and with a slightly different cast.

Some 6,600 units are being withdrawn from the warehouse and will eventually be completely repackaged and issued with amended sleeve notes and explanatory stickers.

"It is now clear that EMI does not possess a complete recording of *Tristan and Isolde* conducted by Beecham," a spokesman says.

## Pinnacle buys Collins

Pinnacle has bought Collins Classics from publisher Harper Collins, part of Rupert Murdoch's cash-strapped empire, writes Phil Sommerich.

The injection of cash from Lambourne Productions, which trades as Pinnacle, will open the way for Collins Classics to launch a mid-price series at Midem next year, says Alan Booth, Collins Classics general manager.

He says the label's recording plans are unchanged, but international marketing will be strengthened through the link with a so-far unnamed distribution company "whose reputation is known throughout the world."

Booth says the company has lacked a music industry ethos. "When the label was launched in August 1988, I said let's call it Collins, because I thought there was an affinity between people who read books and those who listen to classical music," he says.

"There was, but not in terms



Macgregor: new contract

of people who bought Collins books also buying Collins records. What we needed was a strong record industry environment."

The label has already made its first record under new ownership — Michael Tilson Thomas and the London Symphony Orchestra playing Taverne. It has also renewed the contract of highly acclaimed young pianist Joanna Macgregor, and will record singer Dame Janet Baker and violinist Salvatore Accardo.



## Censor OKs Madonna for children

Video Collection International has agreed to comply with five cuts proposed by the British Board of Film Classification so it can simultaneously release a 15 certificate cut of *In Bed With Madonna* along with the full 18 version.

The dual release, believed by VCI to be the first of its kind, is intended to capture Madonna's full audience, much of which is too young legally to buy the 18 certificate version.

Among the cuts made are the infamous "follatio on a bottle" sequence, along with various explicit sexual references.

VCI has also agreed to comply with BBFC orders that the 15 version should be clearly differentiated from the 18 cut.

VCI's director of sales and marketing Colin Lomax says: "The decision to market both versions simultaneously will give retailers the opportunity to capture Madonna's huge under 18 teenage audience."

## Action to speed calls

The strike forces of PolyGram subsidiaries Phonogram and London have started carrying each other's product to ensure maximum distribution of priority releases in the early part of the week. The trial scheme began two weeks ago.

Phonogram managing director David Cliphams says: "It's effectively a delivery service which ensures that all the calls get covered in the early part of the week."

Previously, the separate call cycles meant there were always some dealers who received top releases late.

Cliphams denied widespread speculation that the move was a precursor to a full-scale merger of the two teams.

"It's only about a year ago that control of PolyGram strike forces was put back down to the operating companies," he says. "A merger would have been far more likely under the old system."

In an economic climate burdened by recession, the music industry shoots itself in the foot. Instead of capitalising on its assets — the public will always want entertainment — the industry adds to its burden by adopting shortsighted attitudes with regard to its artist development policies.

Musical trends are cyclical, but the growth in the dance market has made it too easy for record companies to rely on their profit levels by relying on a higher turnover of artists on low royalties, thereby allowing for the same profit margins on lower turnovers with reduced capital investment.

This is but a short-term balance sheet solution, and the long-term repercussions will negate the immediate benefits.

Investment must be made in today's artists to produce careers.

The most convincing route is via touring. The development of acts capable of playing live provides for a long-term return that far outweighs the capital injection. Furthermore, this also ensures a profile, greater than the sum of its parts, available to marketing, press and promotions departments with which they can work to the future.

Were an act of U2's talent to materialise today, would a major label — bound by quarterly reports and hounded by accountants — have the vision to seek career longevity? U2's first album sold less than 20,000 units in its first year and never charted. In today's marketplace, one must question if a major company would even take up that second album option, let alone come up with tour support. Yet it is a proven fact that intelligently routed but extensive touring throughout the world developed U2 into global stars.

The economy is about to take an upward swing. How effectively will the record industry come out of its self-made recession?

Ian Wright heads management company XL Talent.

# Phone service taps into new releases

A new 0898 telephone service is being set up to promote new releases.

Network New Release Disc Line is asking record companies for just over £100 a week to include a record in its 0898 service.

The public will be able to select a song to hear from a list published in music publications and will be able to hear the song — or a four-minute compilation of album tracks —

twice before the call ends.

Kevin Moran, a commercials director, has set up the service with telecommunications expert Les Bright in conjunction with British Telecom.

BT operated a similar Dial-A-Disc service in the past, but it folded in 1988. The new deal will see BT receiving a percentage of revenue.

Moran says Network is securing licensing deals with PPL, the PRS and MCPS and



## Calling new releases

believes the system has wide-ranging benefits for the music industry.

"It will provide an excellent promotional tool for those rec-

ords that never get airplay or enough airplay," says Moran. Records will be played in two week periods at a cost of £235 with record companies choosing which fortnight they will be heard.

Island's head of marketing Paul McGarvey is sceptical about the promotional power of the service. "I've used the Dial-A-Disc service before and it didn't seem to make a lot of difference," he says.

## Classics blow as recession depresses Virgin

Virgin Classics has axed many of its recording sessions for the next 15 months, postponed others and will cut back on releases because of the recession, writes Phil Sommerich.

But Virgin Classics general manager Katherine Copisarow, says the moves are merely a "prudent" response to a depressed market.

"We are alive and well, being prudent and looking forward to increasing our contribution to the Virgin Music Group," she says.

Virgin Classics has built up a catalogue of around 250 titles since its launch three years ago and is currently building its Virgo mid-price series.

Copisarow refuses to disclose how many sessions have been cancelled, but says there will be more concentration on major releases.

Releases will be cut from about 75 a year to 50 full-price titles, partly to allow promotion of Virgo product.

Copisarow says the US market — accounting for about one third of global sales — has weakened, particularly during the Gulf war, but the label's position in Benelux, Sweden and Germany has improved over the past year.

# Chrysalis veteran leaves for Zomba

Chrysalis Group secretary Peter Caisley is leaving after 18 years to become head of the Zomba Group's music publishing interests.

Caisley, 47, who joined Chrysalis in 1974, has been appointed as chief executive officer of Zomba's worldwide music publishing outside of North America.

"I am very sad to leave Chrysalis. It is part of my life,"

he says, adding that the move is partly prompted by EMI's 50% acquisition of the record company in 1989.

Under the deal, EMI has an option to buy the other 50% of the company by the end of the decade. "My job straddled both the record company and the rest of the group," he says.

"I couldn't see that lasting forever. But this is a great op-

portunity, and I am very excited about the new role."

The decision to move was completely amicable however, and Caisley will not take over his new role until the new year.

Caisley's first tasks will be to review the Stone Roses situation and appoint a successor to publishing MD Jimmy Doyle who left at the end of last week.

# US postpones visa cuts

Fears that a new US immigration law could have a disastrous affect on touring UK acts have been quelled.

Certain clauses in the 1990 Immigration Reform Act restricted the number of artists entering the country and campaigned against the moves.

That campaigning and support from the Record Industry Association of America has led to three US senators introduc-

ing legislation that will delay the implementation of some of the clauses.

Their new bill will, at least temporarily, remove a 25,000 cap on foreign artists of certain categories securing visas. October 1994 is now the earliest likely date for any such rulings to apply.

Meanwhile, a new office will be set up to study the yearly number of visas currently being issued in the US for

foreign artists.

BPI director general John Deacon welcomed the move. "It is reassuring to know that the comments of the international record industry can be taken into account by governments," he says.

Meanwhile, husband and wife team Steve and Tina Richard have set up T&S Immigration Services, a new consultancy firm, to offer advice to touring artists.

PolyGram is to invest \$200m in film projects over the next three years. As well as increasing stakes in Propaganda Films and Working Title Films, it will fund a minimum of eight films a year over the next three years.

Sony Music manager of legal and business affairs **Jane Clemetson** is to handle all business affairs for the Sony Soho Square label.

Maxwell Consumer Magazines title *Rock Power* is to sponsor the US-produced *The Z Rock 50 Countdown* which is being offered to UK independent radio stations for this autumn.

The UK Studio *Accord* is set to take over the studio membership of the Association of Professional Recording Services in a bid to give studios better promotion and a higher profile.

The *Grand Central Network* cable radio service for pubs expands from Sheffield and Chesterfield into Rotherham, Doncaster and Barnsley this week. Liverpool is to follow.

**Spectrum International 558AM** launches what it claims is London's first dedicated rock breakfast show next Monday (7).

Kiss FM magazine *The Word* is to be sponsored by lager brand Dos Equis in a six month deal devised by All Media Services.

**Paul Spraggon and Helen Searle**, formerly of Seifert Sedley Williams, have set up a new entertainment lawyers firm, Hills Searle.

*Volume*, the compilation CD with bound-in magazine, comes as a Disc-pac, printed and patented by the Triangle Group, rather than as a Digipak, as stated in *MW* September 21.

## MATT BURGESS

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SHAL! MUSIC



# Beirut hostage LP flops in UK

Screaming Lord Sutch has his Number 10 Or Bust single out on EMI today (September 30) — four days after his Monster Raving Loony Party annual conference in Devon.

**Annae Walterhouse** moves from Phonogram rock club promotions to become radio pluggger for Vertigo. Marketing for Vertigo and Fontana has been split, with John Chuter heading the latter and Steve Matthews the former. All Phonogram product from the US will now go on the Mercury label.

**Rio Communications** has signed a distribution deal to handle the Crammed Discs label, from Belgium. It will include product on the Crammed, Cramworld, SSR and Made To Measure labels.

**Music For Nations** has set up a new industrial dance label, Devotion. The first release is a Steve Proctor remix of Crowfoot's *Don't Look Down*.

**Radio Luxembourg** has started supplying campus radio stations with satellite equipment to allow stations to run a sustaining service when their own DJs are unavailable. The Guildford Campus Radio is the first to be licensed by the scheme.

**Peter Shaw**, managing director of Opera Now Enterprises, points out that *Opera Now* has been licensed to Rhinogold Publishing and not sold as previously stated.

New independent label **Posh Entertainment** has signed a distribution deal with TBD and, as well as its own product, will be launching the TKO records and video labels for the Kruger Organisation.

Magna Cards Records is a new progressive rock label being launched by **Roadrunner**. First release is the album *Hour Of Restoration* by Magellan, out in November.

A benefit album for the Beirut hostages featuring top stars has flopped, selling only 8,000 copies in the UK.

The *International Hostage Release* compilation album, *Everybody's Got To Learn Sometime*, featured tracks donated by Dire Straits, Tina Turner, Simple Minds and other hit artists.

The album was released by

FM-Revolver Records in February but the troubled record company went into receivership last month.

Details of the European album sales are not yet available, says FM-Revolver MD Paul Birch. "The album didn't sell as well as everybody had hoped. But it certainly did better in Europe than it did in the UK," he says.

The Gulf War, the over-exposure of the UK market to charity records and the release of the album after Christmas all contributed to the poor sales, claims Birch.

Birch declined to reveal details of the advances his company had received from the album.

International Hostage Release co-ordinator Mark Pow-

ell says that his organisation received a £10,000 advance from FM-Revolver Records. "The money was used to pay for our running costs of the previous years," he says.

International Hostage Release, which was set up in May 1989 and is now operating from a private home in Bristol, failed to gain charitable status.

# Sex video is hit without Woolies

Pickwick's *The Lovers' Guide* sex video is heading for the top of the video chart without the support of High Street chains Woolworths or Boots.

While Woolworths refuses to stock the controversial video, Boots was unable to reach a decision last week. HMV, WH Smith, Our Price, Tower and Virgin were all selling the release.

A spokeswoman for Woolworths denies it has "banned" the release, but is simply not stocking it because of its customer profile.

"Because we are a family store, we don't think it will be attractive to our customers," she says.

In contrast, Virgin launched the release with a window display at its Oxford Street Megastore. An HMV spokesperson adds: "With records it's difficult to know who has the responsibility, but this video has received a certification which makes things a lot clearer."

In May HMV refused to stock the NWA album *Efil4-Zaggin*, as there was a threat that its sales staff could be charged with selling obscene material. However, the Pickwick video received an 18 certificate from the British Board of Film Classification on the grounds that it is an educational video.

Pickwick group marketing

director Melvin Simpson slammed tabloid newspaper coverage of the release which has suggested the video — which includes scenes of oral sex, masturbation and intercourse — stars porn movie stars and even a prostitute.

Thanking the retailers for their support, Simpson says: "We expected publicity, but we expected it to centre around the video itself not side issues like the background of the people involved."

He reckoned the controversy would die and allow the video to stand on its own merits. "It is an educational video and a beautiful piece of work. It's brilliantly produced."

# Managers set up own label

Managers Nigel Morton and Ian Richards have set up their own independent Penguin Records label for acts which have refused to "compromise" for other records companies.

Morton — who managed New Model Army for nine

years — and Richards — a former co-manager at Sincere Management — have also set up a new management company parallel to the new label, Mr Management.

The two ventures will not be linked, claims Morton, al-

though some acts will work with both companies.

The label's pressing, promotion and sales are handled by Abstract Records, with distribution through Pinnacle. The first release will be an EP by the Septembers.



# Bizarre MD opts for A&R

Stevo Pearce is giving up the day-to-day running of his Some Bizarre label to concentrate on signing and developing new acts.

Mike Holdsworth, who was distribution manager at Rough Trade until March, is taking over the role of managing director as the label begins a new distribution deal with APT.

Since leaving Rough Trade after six-and-a-half years, Holdsworth says he has been resting from the industry.

He says: "I have come here to run the label so Stevo can concentrate on the more creative elements."

Some Bizarre pulled out of Rough Trade when the latter went into administration in May, but has not released any new product since February.

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## Join together in independence

After PolyGram's decision to cut discounts to independents on the Dire Straits album it is about time that we started to do something about it.

I would like to canvass the views of other independents who would like to join together for buying so we can compete with the multiples.

The final scheme depends on what kind of feedback we get. But I would like to get together a group of small independent retailers who could approach record companies to get one account number and thus maximise our buying benefits.

Our model could be the NISA group in the grocery trade who get a volume discount but who also get deliveries to individual stores.

Such a close association would help us stand up for ourselves in situations such as I faced recently when a record company offered me sale-or-return only to turn around later and deny that it had ever been the case.

Graham Holden,  
Mark One Records,  
114 Corckhamwell Road,  
Woodley,  
Reading, RG5 3JH

## Putting the words to right

I was delighted to read the article in Datafile (MW, 14 Sept) about spoken-word cassettes.

Unfortunately I must point out that Just William is not the only other talking book to have appeared in the chart. In May this year our own Listen For Pleasure production The Darling Buds Of May reached number 101 in the album chart.

Roger Godbold,  
Music For Pleasure,  
EMI Records,  
Uxbridge Road,  
Hayes,  
Middx UB4 0SY.

# Scratching away at Mini-Disc's viability

Reading of Sony's better mousetrap 'Mini-Disc' (MW August 17) left me with a very favourable initial reaction. My sentiments were to change, however, with a phone call I received on that Saturday morning.

A customer having purchased a standard compact disc some weeks earlier from the retail chain I work for, had since managed to put a small scratch on the playing surface rendering it useless.

Does it not follow that if such a small scratch on a compact disc can render a track or

two unplayable, then surely the same must be true for a tiny scratch, piece of dirt or minor production flaw on a Mini-Disc.

If Sony is aiming for the personal hi-fi-in-car stereo market, then in terms of the working environment, the above scenario must be a very real one.

For this reason alone I would side with Philips and its digital compact cassette system.

But, would it not make better sense to go back to the drawing board and design a

new revolutionary format aimed at meeting the listener's requirements which would be easy to market in terms of visual appeal and in-store security, and would have a lifespan sufficiently long enough to make it worthy of a new generation of collectors.

They should be warned, however, that the proliferation of too many individual formats could lead to customer apathy as the choice between formats becomes too confusing.

P Wrxall,  
202 Mount Curtis,  
Cape Town, South Africa

# Obie: the quote that leaves a sour taste

In his remarks (Quote Of The Week MW Sep 21) Maurice Oberstein betrays a crude world-view in more ways than one.

In common with all trade and professional organisations from medieval guilds to the present day and from Equity to the mafia, the BPI exists to protect and further the interests of its members. This it appears to do most effectively as the vast majority of record sales in this country originate from BPI members.

As with Equity (for example) the usual strict Catch-22 entry procedures apply: you must sell records to join; you're unlikely to sell records if you don't.

Anyway I thought the close-



Obie: quote, unquote

ed-shop had been outlawed — apparently not for the BPI.  
Martin Kennedy,  
Mach One Music,  
34 Kew Bridge Court,  
Chiswick,  
London W4 3AF.

I write concerning Quote Of The Week (MW, Sept 21).

There is no need, whatsoever, to print such language in MW.

I am not connected with the music industry, but I have been buying MW for 10 years as I am a serious record collector.

I expect to find the language used by Maurice Oberstein in music papers such as NME, Melody Maker and so forth, but definitely not in MW.

So please keep your magazine clean.

Tom Cooper,  
12 Galsworthy Road,  
Testbourne Farm,  
Totton,  
Hants,  
SD4 3JT.

## A slim chance of getting the right product

Many people have expressed amazement at the fact that it was Slim Whitman and not the Beatles or Rolling Stones, for example, who had spent longest at number one before Bryan Adams.

The reason why Slim Whitman lasted so long at number one in 1955 was exactly the same reason why, 21 years later, I TV-marketed a "Best Of" Slim Whitman album which stayed at number one for six weeks; very simply a lot of people liked Slim Whitman and showed this by buying his records.

By contrast, some years later Ramon Lopez gave me the opportunity to market Placido Domingo on Tellydisc, which I turned down as my judgement was that opera did not have a wide appeal!

Sir John Harvey Jones hit the nail on the head when he remarked that there is little that one can learn from success.

Perhaps therefore all experienced people like myself should focus more upon our failures, which may help us to find solutions to falling demand which, in my opinion, has more to do with marketing than the state of the economy.

Denis Knowles,  
Marketing consultant,  
Opportunities Worldwide,  
15 Barham Mews,  
Teston,  
Kent ME18 5BL.

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

We reserve the right to edit letters for publication for reasons of space — or on the advice of our lawyers!

## FACT

OVER 80% OF MUSIC WEEK READERS REGULARLY USE THE MUSIC WEEK DIRECTORY. THE NEXT MOST REFERRED TO DIRECTORY IS ONLY USED BY 22% OF READERS

\*SOURCE: MASS OBSERVATION (UK) LTD. AUGUST 1990

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**BRYAN ADAMS CAN'T STOP THIS THING HE STARTED**



**NUMBER 1 ALBUM**  
"WAKING UP THE  
NEIGHBOURS"

**NUMBER 1 SINGLE**  
"(EVERYTHING I DO)  
I DO IT FOR YOU"

**TWO SINGLES**  
**IN THE TOP 20**  
WITH THE

**LATEST SMASH**  
"CAN'T STOP THIS  
THING WE STARTED"

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INVOLVED FOR  
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**BRYAN ADAMS:**  
BREAKING RECORDS  
ON THE SINGLES CHART,  
DOMINATING THE  
ALBUM CHART.



**AND THIS IS JUST  
THE BEGINNING...**

## MAINSTREAM

### Albums

On her last album, Rickie Lee Jones performed a heartwarming and gentle remake of Don't Let The Sun Catch You Crying. She was obviously pleased by the plaudits it earned, and has gone all the way with her new album, *Pop Pop*, which entirely comprises covers. Of the dozen on offer on this almost entirely acoustic set, some adapt better than others. Jones is a first rate vocalist, highly individual and with a breathy and fragile quality to her voice that caresses the lyrics.

The demise of Rough Trade Distribution was the end of an era, a fact that is poignantly recognised by the release of *A Historical Debt*, an excellent low priced double album of 20 tracks dominated by bands and labels grateful for RTD's existence.

Among those who have donated tracks to this benefit album, which will

raise funds for labels who lost their money when RTD foundered, are the Shamen, Erasure, Depeche Mode, the Inspiral Carpets and Scritti Politti.

As Rough Trade's Geoff Travis points out "If this record can raise cash to help people sail out of the financial shipwreck caused by RTD's problems, then it will be of some value. If it doesn't, it's still one hell of a good record."

Sony Music has released a quartet of tape-only compilations, featuring five 12-inch mixes of singles by Luther Vandross, Gloria Estefan, Alexander O'Neal and the Bangles respectively. Some of the mixes were deleted long ago, and it's a clever piece of marketing that could pay dividends.

#### PICK OF THE WEEK

**SIMPLY RED: Stars (East West WX 427).** Impossibly strong selection of original songs marks Simply Red's return to the world stage. Pivot Mick Hucknall's philosophy is clearly "if it ain't broke, don't fix it", and



Hucknall: strong stuff

the album carefully follows the blueprint which made Simply Red's first three so successful. Something Got Me Started is already a substantial hit, but almost any other track could have done as well. Hucknall's talent very nearly matches his ego.

### Singles

**Fun Day** is far from being

vintage Stevie Wonder. It's bright enough, in an inconsequential sort of way, but Wonder seems to have lost his knack for writing memorable tunes. Normally it wouldn't warrant a mention, but it is going to be aired on the first of the new look Top Of The Pops this week. Stock accordingly.

Alan Parker's film *The Commitments* is shaping up to be a big box office success. Concerning itself with a Celtic soul band, it has spawned an album of excellent covers of Sixties/Seventies hits, including I Can't Stand The Rain (originally recorded by Anne Peebles), Take Me To The River (Al Green) and Chain Of Fools (Aretha Franklin). Given the calibre of these vocalists, it seems like a foolish undertaking but it's carried off with enough flair and enthusiasm to succeed on its own level.

The album will clearly be one of the year's best soundtrack hits, while the introductory single, a remake of the Otis Redding

hit, *Try A Little Tenderness*, featuring Andrew Strong on vocals, should be no trouble hitting the Top 40.

Recording studios are apparently choc-a-bloc with Hollywood movie stars bidding for chart success, Glenn Close, Burt Reynolds, Kim Basinger and Meryl Streep are all apparently hungry for chart success... but Peter Cushing? The 78-year-old horror film favourite has made his recording debut with a highly commercial ambient house single entitled *No White Peaks*.

#### PICK OF THE WEEK

**SLADE: Radio Wall Of Sound (Polydor PO 180).** More than 20 years after Noddy and his pals first came to prominence their spelling has improved, and their ability to write rock anthems remains intact. Should be their first Top 40 hit since 1984. Merry Xmas Everybody will undoubtedly follow.

Alan Jones

## INDIES

There's no doubting this month's biggest release — a new double live set from **Happy Mondays**, on Factory.

The live greatest hits is accompanied by a second *Happy Mondays Peel Session*, on *Strange Fruit*. Both can be expected to sell consistently over the coming months.

Another Peel Session worth stocking is *The Orb* which features three tracks — one 20 minutes long. *Strange Fruit* is also releasing the first of its double session compilations.

Before *The Fall*, which features mostly Seventies rock acts, and *Winters Of Discontent*, which includes the punk years, are out on October 16 with the post-punk collection, *A New Season*, following on October 30.

Also out soon is the debut from *Wir* (formerly *Wire*) on *Mute*, *The First Letter*, an excellent album of the quality of the latest single *So And Slow* It Grows.

The close second for sales this autumn is likely to be the outstanding *Scrammedica* album from **Primal Scream**, on *Creation*. With four past singles on it and another due, it can't fail.

The city of Cork in Ireland makes a contribution to releases this month with both *Fatima Mansions* and the critically-acclaimed *The Frank And Walters* on the schedules.

Finally, on *Radio Active*, release the Bertie's Brochures mini-album, featuring a bizarre cover of REM's *Shiny Happy People*, while *TFAW*



Happy Mondays: alive

have their *Fashion Crisis Hits* New York EP out on *Sentana*.

#### PICK OF THE WEEK

**SENITIZIE: Maniac. Food/Parlophone.** Sounding like a cross between early Wonderstuff and Blur, this infectious pop song makes for a stunning debut. Expect big things.

Nick Bonin

### MUSIC VIDEO

For those who don't want to wait to put out a Greatest Hits collection, video EPs are providing a viable alternative. Warner Music/Vision has managed to stretch one track 30 minutes with its forthcoming *Prince "maxi-video"*, Get Off (WNV 7599382593).

Five remixes — two recognisable and three completely reworked versions — of Prince's top five hit provide the soundtrack. The visuals include a previously unseen eight-minute take of the promo plus new footage of the Paisley Park studio complex and gangster glam Prince cavorting with his molls.

With the last Prince sell through product being Palace's film of the *Lovesexy* tour in June 1990, this is bound to be a music video chart-topper. Release date is October 14.

Castle Music Pictures, meanwhile, is adopting a more traditional approach with its *Farm* title, *Spartacus Live* (CMP 6063), due out next week. Recorded at Liverpool's Royal Court theatre in March, this 80-minute concert film includes 13 tracks.

Also due out next week is Revision's new *Psychic TV* title *Maple Syrup* (TOPTV003). Billed as "hyperdelic and challenging", the 60-minute collection documents *Psychic TV*'s exploits between 1987 and 1988.

Looking ahead, BMG has a clutch of titles embracing rock, rap and blues lined up for release on October 21 and 28. In the first batch, *Blues Alive* (BMG 791 151) provides a visual introduction to the genre by cutting together live performances and interviews with blues greats such as *Buddy Guy*, *Junior Wells*, *Albert Collins* and *Otis Rush*. *Elaine Paige Live In Concert* (BMG 791 149) was filmed earlier this year at the new Birmingham Symphony Hall and includes her performance of 19 classic songs including *I Know Him So Well* and *Memories*. For *Hendrix* fans, *Jim Hendrix Plays Berkeley* (BMG 791 168) is being released as a video box set comprising a 50-minute VHS cassette packaged with an exclusive three-track CD featuring previously unreleased live versions of *Freedom* and *Ezyridr*.

#### PICK OF THE WEEK

**PAUL MCCARTNEY: Get Back (PMI MVD 9913093).** Currently on theatrical release, this 90-minute film of McCartney's 1989-1990 world tour is due out on October 21. Backed by TV advertising in London, national press ads and in-store material, it looks like a must-buy for McCartney's still-considerable fan base.

Selina Webb

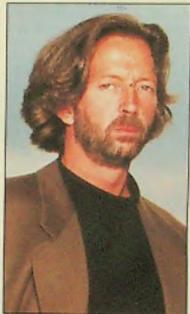
### REISSUES

British reissues dominate this week. Top of the bill is *Best Of Another Kind* (Castle CSCD 215), 20 (almost) classic punk/ish tracks from the likes of *The Jam*, *Sham* 69 and several other lights.

No Holds Barred (Sequel NEX CD 169) is a 21-track compilation of *Geno Washington* (yes the very man celebrated by *Dexy's Midnight Runners*) and *Jimmy James*, groups better didn't remember by — fortysomethings for a gig they went to in 1966/7/8/9 than for any record they made. From the same period, but less memorable, are *The Casuals* whose one hit *Wonderness* reappears on the 18-track *Jesamine* (Deram 820 990-2).

Go back a few years and there is *Sounds Of Orchestral* and *Cast Your Fate To The Wind* (Sequel NEM CD 617), complete with its risqué 1965 naturist cover. It doesn't stand the test of time but should sell far better than anyone expects to nostalgics.

Also aimed at them, and far better, is *The World Of Tony*



Clapton: the cream

*Hancock* (Eclipse 820 895 2) which features *The Missing Page* and *The Reunion Party*. And then there's *British Blues*. Street Corner Talking (Deram 844 018 2) stars one of the bluester second generation bands, *Savoy Brown*, while from around the same time at *Last* (Edsel ED CD 335) and *Battle Hymn* (ED CD 333) feature alumni of progressive rockers *Jethro Tull*, namely *Mick Abrabams* and *Wild Turkey* respectively.

#### PICK OF THE WEEK

**ERIC CLAPTON: Best Of (Polydor 511 0724).** Reduced to budget price, this must be the gig of the month. We can all argue about the selection but success is ensured for this saddy to compact collection.

Phil Hardy

**CLASSICAL**

Opera is to be the focus for the battle of the majors this autumn.

EMI, which launched its Six of the Best campaign this month with Der Rosenkavalier, conducted by Bernard Haitink and starring Kiri Te Kanawa, follows up with a period-style Magic Flute from Roger Norrington's London Classical Players, Haitink conducting Wagner's Siegfried — said to be the best yet of his Ring cycle — a strongly cast Don Giovanni conducted by Riccardo Muti, Michel Plasson conducting Gounod's Faust with excellent singing from US tenor Richard Leech, and Simon Rattle's long-awaited Covent Garden-

based Cunning Little Vixen. Philips responds with the first of its recordings of Leninograd's Kirov Orchestra conducted by Valery Gergiev, Prokofiev's ballet Romeo And Juliet — complete — to be followed by Kovanschina and then War And Peace.

Another Soviet debut from Philips: sexy bass Dmitri Hvorostovsky, partnering Jesse Norman and Giuseppe Giacomini in Cavalleria Rusticana, Semjon Bychkov conducting the Orchestra de Paris. Philips also has a Don Giovanni, Sir Neville Marriner conducting the Academy of St Martin in the Fields, Thomas Allen, Robert Lloyd and Sharon Sweet among the stars.

The Three Tenors ride again? Not quite, but Koch distributed ART has a Greatest-Hits disc shared by Pavarotti, Domingo and Carveras. Mr P getting the Nessun' Dorma track.

Pickwick, meanwhile, enters the early music market claiming its new Allegro label offers the only mid-price period-instrument range. Five releases of sixteenth and seventeenth century music will be followed by more next year.

On RPO Records, Pickwick offers Opera Spectacular 2, following up Volume 1, which sold 40,000 units in its first three months, and a Ballet

Spectacular disc, both from the Royal Philharmonic Orchestra.

**PICK OF THE WEEK**

**DVORAK: Stabat Mater.** Prague Philharmonic Choir, Czech Philharmonic Orchestra/Jiri Belohavlek. Chandos. These recent UK tours capture the intensity of this emotive, memorably tuneful work in a spacious reading, ideally suited to the vivid recording.

Phil Sommerich

**DANCE**

**Digital Underground,** the West Coast's answer to De La Soul, have achieved massive success in their native US but have yet to cross over here. In two week's time Big Life releases both their new single, Kiss You Back, and the group's second LP, Sons Of The P (BLR LP12).

Other LPs scheduled for release on October 14 include debuts from two of the UK dance scene's more adventurous operators. St Etienne, the London outfit who recently scraped into the Top 40 with Only Love Can Break Your Heart, release Foxhase Alpha (Heavenly HVNLP 1). A very weird and eclectic affair, it will appeal to both dance and indie audiences. A Man Call-



De La Soul: heading straight for the Top 40

ed Adam use modern technology and old fashioned song-writing skills to excellent effect on The Apple (Big Life BLR LP7).

On a more mainstream tip, Kenny Thomas follows up his three big hit singles with a debut LP, Voices (Cooltempo CTPLP 24). PM Dawn's new single, Paper Doll (Gee Street GEE 33), won't be hanging around in the racks either.

The week's big hardcore single is John & Julie's Double Happiness (XLXL723) which, although not as distinctive as Charlie or Dominator, could just cross over. In an infinitely more soulful vein,

Loose Ends preview their forthcoming greatest hits LP with the Time Is Ticking four track EP (Ten TENX370).

**PICK OF THE WEEK**

De La Soul: Keeping The Faith (Big Life BLR64) Topping off a very busy week for Big Life is this new single taken from the De La Soul is Dead LP and remixed for the UK market by Youth. An old-school influenced track, it's unlikely to match the success of A Roller skating Jam Named Saturdays but is still heading straight for the Top 40.

Andy Beavers



Te Kanawa: opera wars

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The Information Source for the Music Industry

5 OCTOBER 1991

## CHART FOCUS

Try as we might to relegate him to a footnote in this column, Bryan Adams' achievements demand that once again he gets top billing. This week Adams' single "Everything I Do I Do It For You" was expected to experience a major drop in sales with the release of his album, *Waking Up The Neighbours*.



In fact, even though the album debuts with some ease at number one, registering nearly as many sales as the rest of the top five added together, the single continues to look invincible. Its sales dip — eight percent — is well in line with its gentle decline, and it appears that a fourth (and, perhaps, a fifteenth) week at number one for Adams is not unlikely. Adams is the first act to top singles and albums listings simultaneously since June 1989, when Jason Donovan did the double.

Ken Caillat's Best Of You is the week's highest newcomer, no real surprise

given the record's number two posting in the club chart, but few would expect the chasing pack of movers and groovers to be headed by Monty Python's *Always Look On The Bright Side of Life*, which enters the chart at number 30. Originally recorded in 1979 for *The Life of Brian* movie, it has recently been featured heavily in TV advertisements for the satirical magazine, *Punch*. A hit regardless, but will Top Of The Pops balk at the "life's a piece of shit" line in its lyrics?

Perhaps it doesn't matter — TOTP exposure was not enough to save Fish, whose

debut Polydor single, *Internal Exile*, dips ten places from the number 37 berth it occupied last week. Meanwhile, his former group *Marillion* debut at number 34 with their new single *Dry Land*.

It's taken seven weeks to get there, but Julian Lennon's single, *Saltwater*, finally reached the Top 10 this week. Lennon's only previous Top 10 hit was his 1984 debut *Too Late For Goodbyes*.

Apart from Bryan Adams' *Waking Up The Neighbours*, there are four other albums that make their chart debut in the Top 10 this week. So many big name albums have been unleashed recently that there's nothing in the Top 10 more than a month old.

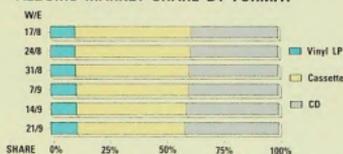
Finally, Mariah Carey's *Emotions* really is much hotter that it appears to be from its number 50 debut; the 12-inch version of the single — the only one to include the extended version — wasn't out until Monday. Expect a major move from the record next week. Alan Jones

## UPDATE

### SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	98	99	+ 1	+21	
Singles	108	105	- 3	+ 8	
Music Video	65	75	+15	- 2	

### ALBUMS MARKET SHARE BY FORMAT



4 week rolling averages  
© CIN

### TOP 10 DISTRIBUTORS

- |                |               |
|----------------|---------------|
| 1 PolyGram     | 6 Pinnacle    |
| 2 BMG          | 7 APT         |
| 3 Sony Music   | 8 Southern    |
| 4 Warner Music | 9 Terry Blood |
| 5 EMI          | 10 Concor     |

Compiled by ERA from Gallup data. Based on Top 200 album charts, August 26 to September 21.

## ANALYSIS

What began as something of a nightmare

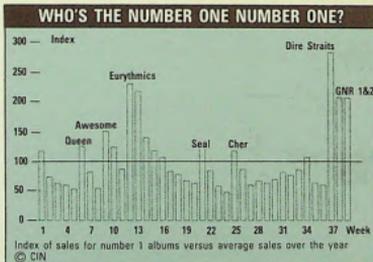
marketing campaign for MCA has resulted in a remarkable chart feat for the company.

With the Guns N' Roses albums *Use Your Illusion I* and *II* achieving a double top in the albums chart — leaping ahead of the big-selling Dire Straits album — MCA beat many odds stacked against it.

Managing director Tony Powell admits news of the two simultaneous double album releases had him worried. "I was in LA at the time when I heard and I went back to my hotel room and spent three hours wondering how we were going to do it," he says.

"If you start with January 1 — when we thought we were going to put them out — it seems like a never-ending saga," says Powell.

MCA UK was worried that it wouldn't have a single upfront to promote the album. Luckily, Arnold Schwarzenegger asked the group to provide a track for the



Terminator II film.

That got the UK company off to a good start and the band's concert at Wembley Stadium came as another boost. A second single, *Don't Cry* — although delayed — was also a great support.

By mid-September, the release of the albums had reached a total of 400,000 units and since release on September 16, Powell says the

albums have sold in a further 50,000 copies.

And while Dire Straits may have the highest weekly sales so far this year for one album, Powell is keen to point out that the total sales for both GNR albums make the dual release the best seller overall. "That's not bad for a marketing campaign that was made to be "as simple as possible". Nick Robinson

# URBAN DANCE SQUAD



The New Album  
**LIFE'N' PERSPECTIVES OF A GENUINE CROSSOVER**  
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To Max Hole and all our friends and colleagues at East West,  
Jeff Beard and his team at Warner Music,  
Nigel Sweeney at Ferret and Spanner

Let's aim for the Stars!

Felicitations!  
Simply Red and So What Arts ★ ★ ★





# TOP 75 SINGLES

THE OFFICIAL <sup>100</sup>music week

CHART



<b>1</b>	<b>(EVERYTHING I DO) I DO IT FOR YOU</b> ★2	AK&M
1	Bryan Adams	
<b>2</b>	<b>LET'S TALK ABOUT SEX</b>	
2	Salt-N-Pepa featuring Psychotropic	Hit
<b>3</b>	<b>INSANITY</b>	
3	Oceanic	Dead Dead Good
<b>4</b>	<b>LOVE TO HATE YOU</b>	
4	Erasme	Mute
<b>5</b>	<b>WIND OF CHANGE</b>	
5	Scorpions	Vertigo
<b>6</b>	<b>EVERYBODY'S FREE (TO FEEL GOOD)</b>	
6	Rozella	Pulse-8
<b>7</b>	<b>I'M TOO SEXY</b> ●	
7	Rights Said Fred	Tag
<b>8</b>	<b>PEACE</b>	
8	Shelby Johnston	East West
<b>9</b>	<b>SUNSHINE ON A RAINY DAY (REMIX)</b>	
9	Zoo	M4G
<b>10</b>	<b>SALTWATER</b>	
10	Judith Lennox	Virgin
<b>11</b>	<b>SOMETHING GOT ME STARTED</b>	
11	Stimpy Red	East West
<b>12</b>	<b>WHAT CAN YOU DO FOR ME</b>	
12	Utah Saints	Hit
<b>13</b>	<b>SUCH A FEELING</b>	
13	Bizarre Inc.	Virgin Solution
<b>14</b>	<b>SUCH A GOOD FEELING</b>	
14	Brothers In Rhythm	4th + B-way
<b>15</b>	<b>CAN'T STOP THIS THING WE STARTED</b>	
15	Bryan Adams	AK&M
<b>16</b>	<b>THE ONE I LOVE</b>	
16	REN	IRS
<b>17</b>	<b>JACKY</b>	
17	Marc Almond	Some Bizzare
<b>18</b>	<b>CHARLY</b>	
18	Prodigy	XL
<b>19</b>	<b>CREAM</b>	
19	Prince & The New Power Generation	Paisley Park
<b>20</b>	<b>LIVE YOUR LIFE BE FREE</b>	
20	Bellefleur Capitole	Virgin
<b>21</b>	<b>BRIDGE OVER TROUBLED WATER</b>	
21	PJ&B feat. Hannah And Her Sisters	Dance Pool
<b>22</b>	<b>BEST OF YOU</b>	
22	Kenny Thomas	Coolidge
<b>23</b>	<b>NUBISH CITY LIMITS (THE 90S VERSION)</b>	
23	Tina Turner	Capitol
<b>24</b>	<b>GET OFF</b>	



Beverley Craven

Woman  
To  
Woman

The New Single

<b>38</b>	<b>LOVES A LOADED GUN</b>	Epic
38	Alice Cooper	
<b>39</b>	<b>DON'T LET THE SUN GO DOWN ON ME</b>	
39	Oleta Adams	Fontana
<b>40</b>	<b>FEEL EVERY BEAT</b>	
40	Electronic	Factory
<b>41</b>	<b>MAKIN' HAPPY</b>	
41	Crystal Waters	AK&M
<b>42</b>	<b>GOOD VIBRATIONS</b>	
42	Marky Mark/FunkY Bunch/Loleita Holloway	Innerscope
<b>43</b>	<b>MORE TO LIFE</b>	
43	Ciffr Richard	EMI
<b>44</b>	<b>I'LL BE BACK</b>	
44	Arnee And The Terminators	Epic
<b>45</b>	<b>THE BIG L</b>	
45	Roxette	EMI
<b>46</b>	<b>IS IT GOOD TO YOU</b>	
46	Henry D & The Boys	MCA
<b>47</b>	<b>INTERNAL EXILE</b>	
47	Flirt	Polydor
<b>48</b>	<b>SPECIAL WAY</b>	
48	The New City People	EMI
<b>49</b>	<b>NEVER STOP</b>	
49	Brand New Heavies	London
<b>50</b>	<b>EMOTIONS</b>	
50	Mariah Carey	Columbia
<b>51</b>	<b>AMERICAN PIE</b>	
51	Don McLean	Liberty
<b>52</b>	<b>GOT IT AT THE DELMAR</b>	
52	Sensesless Things	Epic
<b>53</b>	<b>TRUST</b>	
53	Ned's Atomic Dustbin	Funnie
<b>54</b>	<b>MORE THAN WORDS</b> ○	
54	Extreme	AK&M
<b>55</b>	<b>SET ADRIPT ON MEMORY BLISS</b>	
55	PM Dawn	Ge Street
<b>56</b>	<b>ALRIGHT (THE SASHA MIXES)</b>	
56	Urban Soul	Columbia
<b>57</b>	<b>COME INSIDE</b>	
57	Thompson Twins	Warner Brothers
<b>58</b>	<b>I BELONG TO YOU</b>	
58	Whitney Houston	Arista
<b>59</b>	<b>ALL 4 LOVE</b>	
59	Color Me Badd	Giant
<b>60</b>	<b>SECRETS OF THE HEART</b>	
60	Cherisey Hawkes	Chryslis
<b>61</b>	<b>WOMAN TO WOMAN</b>	
61	Beverley Craven	Epic
<b>62</b>	<b>HOUSECALL</b>	

# PLAYLIST CHART

## THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Genre	MTWTFSS	Weeks on Chart	Peak Position	Current Position	Percentage	
1	Simply Red	SOMETHING GOT ME STARTED	East West	A	A	A	A	49	11	89.8
2	Marika Love	THEY WILL BE DONE	Columbia	A	A	A	A	46	21	85.8
3	Bryan Adams	EVERYTHING I DO I DO IT	AMM	B	B	A	A	47	1	84.2
4	Bryan Adams	CAN'T STOP THIS THING WE	AMM	A	A	A	B	44	12	82.3
5	Zoe Suggs	ON A RAINY DAY	MSG	A	A	A	A	45	6	82.2
6	Julian Lennon	CALL WATER	Virgin	B	A	A	A	45	13	80.6
7	Enature	LOVE TO HATE YOU	Mute	A	A	A	A	44	4	79.0
8	Sabrina Johnston	PEACE	East West	A	A	A	A	43	8	78.1
9	Tim Turner	NOT USH CH LIMITS	Capitol	-	-	A	A	42	23	77.7
10	REM	THE ONE I LOVE	IRS	A	A	A	B	42	20	77.6
11	Roxette	THE BIG L	EMI	A	A	A	B	44	30	75.1
12	Cliff Richard	MORE TO LIFE	EMI	-	-	A	A	41	31	73.2
13	Prince & New Power Generation	CREAM	Paisley Park	A	-	A	-	37	15	72.6
14	DMO	THE YURU AWAY	Virgin	B	A	A	B	44	59	70.2
15	Cathy Dennis	TWO SMALL WALLS	Polygram	B	A	A	B	50	-	69.1
16	Giorgio Armani	LIVE FOR LOVING YOU	Epic	A	-	A	B	45	42	66.2
17	PUB feat Hannah & Her Sisters	BRIDGE OVER TROUBLED WATER	Geffen	-	-	A	-	31	25	65.6
18	Guns N' Roses	DON'T CRY	Columbia	-	-	A	-	34	12	64.3
19	Beth	LET'S TALK ABOUT SEX	Thr	A	A	A	-	33	2	64.1
20	Blowers in Rhythm	SUCH A GOOD FEELING	4th & Way	A	A	B	-	33	16	62.9
21	Whitney Houston	I BELONG TO YOU	Atlantic	B	A	A	B	39	54	62.6
22	Crystal Waters	MARKY HAPPY	AMM	A	A	A	-	30	28	62.5
23	Kenny Thomas	THE BEST OF YOU	Cooking	B	-	A	-	39	-	62.0
24	Right Said Fred	IM TOO SEXY	Tug	-	-	A	B	32	5	60.9
25	Bros	TRY	Columbia	B	A	A	-	34	33	60.8
26	Wet Wet Wet	MAKE IT TONIGHT	Prevision	-	-	A	-	30	55	60.2
27	Marc Almond	JACKY	WEA	A	A	-	B	37	24	60.0
28	Voice Of The Beehive	I THINK I LOVE YOU	London	A	B	A	-	39	38	59.5
29	Cher	SAVE ALL YOUR TEARS	Geffen	B	-	A	B	36	58	59.9
30	Utah Saints	WHAT CAN YOU DO FOR ME	Thr	-	-	A	B	29	10	59.6
31	Cheaney Hawkes	SECRETS OF THE HEART	Chrysalis	B	A	B	A	43	57	57.5
32	Beverly Craven	WOMAN TO WOMAN	Epic	-	-	A	B	39	-	56.5
33	Marc Bolan	TEX 20TH CENTURY BOY	Marc On Wax	-	-	A	-	32	27	53.5
34	Rozalla	EVERYBODY'S FREE TO FEEL...	Pulse B	A	-	B	-	17	7	53.1
35	Belinda Carlisle	LIVE YOUR LIFE BE FREE	Virgin	A	-	A	-	38	32	52.3
36	Glenn Adams	DON'T LET THE SUN GO DOWN ON	Fonzone	A	-	B	A	43	47	51.9
37	River City People	REAL VIBE	EMI	B	A	A	-	34	44	50.9
38	Sons Be Young	BE FOLLOW ME HAPPY	WB	A	-	A	-	33	85	49.8
39	Extreme	MORE THAN WORDS	AMM	B	-	A	-	32	34	49.7
40	Lenny Kravitz	STAND BY MY WOMAN	Virgin America	-	-	B	B	37	68	49.4
41	Marky Mark & The Funky Bunch	GOOD VIBRATIONS	East West	-	-	A	B	25	27	49.6
42	Electronic	FEEL EVERY BEAT	Factory	A	A	A	A	26	39	47.8
43	Kylie Minogue	WORLD IS OUT	PWL	B	A	A	A	29	53	46.9
44	Color Me Badd	ALL A LOVE	Giant	-	-	A	A	29	40	46.8
45	PM Dawn	SET ABOUT ON MY MIND	Epic	B	-	A	A	31	36	46.7
46	Prince & New Power Generation	GETT OFF	Paisley Park	B	B	-	-	28	18	45.6
47	Maxi Priest	JUST A LITTLE BIT LONGER	Top	-	-	-	B	27	-	44.4
48	Scorpions	WIND OF CHANGE	Vertigo	A	A	-	B	25	19	44.2
49	BEF featuring Green Gartside	I DON'T KNOW WHY I LOVE YOU	Ten	-	-	-	-	20	-	39.7
50	Midge Ure	COLD COLD HEART	Arista	-	-	A	B	22	75	37.4
51	The Mock Turtles	STRINGS AND FLOWERS	Siren	-	-	A	B	25	-	37.3
52	Oceanic	INSANITY	Dead End Good	-	-	A	A	35	3	37.1
53	Jesse James	YOU AFTER THE LOVE	Mesa Praters	-	-	A	-	18	-	35.5
54	Stanton	CAN'T GIVE YOU MORE	Vertigo	A	-	-	-	18	-	35.3
55	Heavy D and the Boyz	IS IT GOOD TO YOU	Uptown	-	-	-	-	19	49	33.9
56	Banders	MAY THIS BE YOUR LAST SNOW	London	-	-	-	-	13	-	30.3
57	Nomad	SOMETHING SPECIAL	Bureau	-	-	-	-	16	73	29.8
58	Tom Petty & The Heartbreakers	INTO THE GREAT WIDE OPEN	MCA	B	-	-	-	21	-	27.9
59	Beatmasters	BOULEVARD OF BROKEN DREAMS	Epic	-	-	-	-	19	-	27.9
60	Bob Seger & Silver Bullet Band	THE REAL LOVE	Capitol	-	-	-	-	16	-	26.7

Compiled by ERA. Rating based on EA playlist only. Station weightings are based on total listening hours as calculated by JCRAC. 100% playlist rating represents A\* for all 49 stations.

## US TOP 30 SINGLES

1	GOOD VIBRATIONS	Marky Mark & The Funky Bunch	Hollywood	Interscope
2	I ADORE MAMOR	Color Me Badd	Capitol	Giant
3	EMOTIONS	Mariah Carey	Columbia	Columbia
4	DO ANYTHING	Natural Selection	Epic	Epic
5	LOVE OF A LIFETIME	Erinose	Capitol	Epic
6	ROMANTIC	Karyn White	Warner Brothers	Warner Brothers
7	SOMETHING TO TALK ABOUT	Bonnie Raitt	Capitol	Capitol
8	MOTOWNPHILLY	Boyz II Men	Atlantic	Atlantic
9	HOLE HEARTED	Extreme	AMM	AMM
10	SHINY HAPPY PEOPLE	REM	Warner Brothers	Warner Brothers
11	NOW THAT WE FOUND LOVE	Heavy D & The Boyz	Uptown	Uptown
12	EVERYBODY FOLLOWS THE LEAD	Aaron Neville	AMM	AMM
13	EVERYTHING I DO I DO IT FOR YOU	Bryan Adams	AMM	AMM
14	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia	Columbia
15	LOVE... THEY WILL BE DONE	Marka	Columbia	Columbia
16	THINGS THAT MAKE YOU GO HMM...	C&C Music Factory	Columbia	Columbia
17	CAN'T STOP THIS THING WE STARTED	Bryan Adams	AMM	AMM
18	TOO MANY WALLS	Cathy Dennis	Polygram	Polygram
19	REAL REAL REAL	Jersey Junes	SBC	SBC
20	PROMISE OF A NEW DAY	Paula Abdul	Capitol	Capitol
21	ENTER SANDMAN	Metallica	Capitol	Capitol
22	THE ONE AND ONLY YOU	Cherise Hankes	Chrysalis	Chrysalis
23	DON'T WANT TO BE A FOOL	Luther Vandross	Capitol	Capitol
24	THE REAL LOVE	Bob Seger/Silver Bullet Band	Capitol	Capitol
25	GETT OFF	Archie New Power Generation	Paisley Park	Paisley Park
26	RUNNING BACK TO YOU	Vanessa Williams	Wing	Wing
27	KISS THEM FOR ME	Silvia & The Basheros	Geffen	Geffen
28	O.P.P.	Naughty By Nature	Tommy Boy	Tommy Boy
29	THE TRUTH	Tammi Shaw	BCA	BCA
30	WIND OF CHANGE	Scorpions	Mercury	Mercury

## US TOP 30 ALBUMS

1	USE YOUR ILLUSION II	Guns N' Roses	Geffen
2	USE YOUR ILLUSION I	Guns N' Roses	Geffen
3	ROPIY THE WIND	Garth Brooks	Capitol
4	EMOTIONS	Mariah Carey	Columbia
5	METALLICA	Metallica	Elektra
6	UNFORGETTABLE	Nazare Cole	Elektra
7	NO MORE TEARS	Ozzy Osbourne	Associated
8	THE COMMITMENTS	ICLUB Various	MCA
9	LUCK OF THE DRAW	Bonnie Raitt	Geffen
10	O.M.B.	Color Me Badd	Giant
11	COOLEYHIGHARMONY	Boyz II Men	Motown
12	ON EVERY STREET	Dre & The Slicks	Warner Bros
13	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
14	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
15	NO FENCES	Garth Brooks	Capitol
16	PSYCHOTIC SUPPER	Tasia	Geffen
17	FOR UNLAWFUL CARNAL KNOWLEDGE	Van Halen	Warner Brothers
18	OUT OF TIME	REM	Warner Bros
19	THE FIRE INSIDE	Bob Seger/Silver Bullet Band	Capitol
20	EXTREME II PORNORAGRAFFITI	Extreme	AMM
21	ROLL THE BONES	Rush	Atlantic
22	SPELLBOUND	Paula Abdul	Capitol
23	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy
24	WBDD	BOCITYTY	Tommy Boy
25	HEART IN MOTION	Andy Grams	MCA
26	ROBIN HOOD	PRINCE OF THE THIEVES	Capitol
27	EMPIRE	Queen/Sheena	EMI
28	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
29	HOMESABE	Jazzy Jeff & Fresh Prince	Jive
30	INTO THE GREAT WIDE OPEN	Tom Petty & The Heartbreakers	MCA

Chart courtesy Billboard, 28 September, 1991. \* Sales are based on these products representing the greatest single and sales gain.

UK signings

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# RECORD MIRROR

5 OCTOBER 1991 FREE WITH MUSIC WEEK

U P D A T E

## Chart

n e w s

BY ALAN JONES

● The London Community Gospel Choir couldn't manage it at all, and the Edwin Hawkins Singers did it only once, but **Sounds Of Blackness** are the first gospel choir to secure a brace of hits since the **Harry Simons** Chorale chalked up a double a little over 30 years ago. The difference is that while their predecessors adhered to the belief that they should praise the Lord, **Sounds Of Blackness** are happy to sing more secular songs. With that attitude, and the backing of **Jimmy Jam** and **Terry Lewis**, who co-wrote both their hits ('Optimistic' and 'The Pressure') and co-own their record label (**Perspective**) they could go on to score many more hits. Still, with 40 members among their ranks, **SOB** will probably benefit financially less than most for their chart success.

## RHYTHM KING'S SHREWD MOVE



Licensing the Belgian R&S label for the UK was clearly a shrewd move by Rhythm King subsidiary **Outer Rhythm**. In the past six weeks, all of the label's first four singles have charted, albeit in a fairly modest manner.

First off the blocks was 'Vamp' by **Outlander**, which reached number 51, quickly followed by **Human Resource's** 'Dominator' (number 36). A fortnight ago came **Second Phase's** 'Mentasm' (number 48), while last week saw **Beltram's** 'Energy Flash' (EP) debut at number 52.

Beltram is, in fact, **Joey Beltram**, who is also half of **Second Phase**. A 20-year-old New Yorker, he is nevertheless at the forefront of the Belgian hardcore movement.

In charting his first two singles on consecutive weeks, he equals the record set by **Focus** in 1973, when they charted first with 'Hocus Pocus', and then, a mere seven days later charting again, this time with 'Sylvia'.

In the interim, **Prince Charles** (the New York dance act, not the Windsor royal) and his **City Beat Band** planted their first two hits in the 76-100 section of the chart the very same week, although neither managed to reach the 1-75 section of the chart that, by common consensus, qualifies a record as a hit. Going back still further, **Sonny & Cher** had their debut hit as duettists a week before their introductory chart appearances as soloists.



● It's whispered that legendary Italian producer/songwriter **Giorgio Moroder** is about to get active once more, and among his first work is rumoured to be a remix of Eurythmics' 'Sweet Dreams (Are Made Of This)'. **Annie Lennox** is also in line to record a new version of Moroder's classic 'I Feel Love', originally recorded by **Donna Summer**.

Walt Disney  
D209132

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KIDS Walt Disney  
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Warner Home Video  
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Walt Disney  
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Out Virgin  
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BY ALAN JONES

## CLIFF RUNS OUT OF STEAM

One couldn't help but sympathise with Cliff Richard this week, when his 107th hit, 'More To Life', slipped a notch from its debut position number 23 despite a very strong increase in sales.

It looked like a temporary setback, particularly as the song is getting weekly exposure as the theme to the new BBC TV drama series *Trainer*. But the record is clearly now in terminal decline, dipping last week to number 31. It brings to an end a run of eight consecutive Top 20 singles for Cliff, his best run since his heady popularity as a young one in the early Sixties.



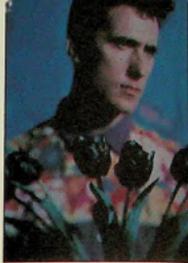
- 1 **Simply Red** SOME
- 2 **Marika Love** THE
- 3 **Bryan Adams** EVIL
- 4 **Bryan Adams** CAN
- 5 **Zoe Sugg** SUNSHINE ON
- 6 **Julian Lennon** SA
- 7 **Erasure** LOVE TO
- 8 **Sabrina** JOHNSTON
- 9 **Tina Turner** NUTB
- 10 **REM** THE ONE I LOO
- 11 **Roxette** THE BIG L
- 12 **Cliff Richard** MOR
- 13 **Prince & New Po**
- 14 **OMD** THEN YOU TU
- 15 **Guns N' Roses** TOE
- 16 **Clonix** ESTABLISH
- 17 **PJ&B** THEE HANNAH
- 18 **Guns N' Roses** DE
- 19 **Salt-N-Pepa** LET'S
- 20 **Brothers in Rhyth**
- 21 **Whitney Houston**
- 22 **Crystal Waters** I
- 23 **Kenny Rogers** THOMAS
- 24 **Right Said Fred** I
- 25 **Brix** TRY
- 26 **Wet Wet Wet** MA
- 27 **Marc Almond** JAM
- 28 **Voice Of The Bee**
- 29 **Cher** SAVE UP ALL
- 30 **U2** STAY
- 31 **Cherise** HAWKES
- 32 **Beverly** CRAVEN
- 33 **Marc Bolan** T RE
- 34 **Rozalla** EVERBOO
- 35 **Belinda Carlisle** I
- 36 **Oleta Adams** DON
- 37 **River City** PEOPLE
- 38 **Sonia** BE YOUNG B
- 39 **Extreme** MORE TH
- 40 **Lenny Kravitz** ST
- 41 **Marky Mark** & T
- 42 **Electronic** FEEL E
- 43 **Kylie Minogue** V
- 44 **Color Me** BADD A
- 45 **PM Dawn** SET AD
- 46 **Prince & New Po**
- 47 **Max Priest** JUST
- 48 **Scorpions** WOND
- 49 **BEF** featuring GR
- 50 **Midge Ure** COLD E
- 51 **The Mock** TURTLE
- 52 **Oceanic** INSANITY
- 53 **Jesus Loves You**
- 54 **Status Quo** CANT
- 55 **Heavy D** and the
- 56 **Bandiera** MAY TH
- 57 **Nomad** SOMETHIN
- 58 **Tom Petty & The**
- 59 **Beatmasters** BOU
- 60 **Bob Seger & Sil**

● At 47, Kiri Te Kanawa has her first ever hit single with 'World In Union'. That's older than most female chart debutantes (men too, for that matter), but Gracie Fields was all of 59 years old when she made her chart debut with 'Around The World' in 1957. It's probably true to say that she would have charted many times in the 30s and 40s had there been charts then, so the comparison is not completely fair. Gracie was born Gracie Stansfield in Rochdale. Coincidentally, one of the younger women to have a number one hit was Liza Stansfield, also born in Rochdale.

Despite sharing the same surname and birthplace, the two women are not related.



● The higher they debut, the lower they peak. That's the odd experience of OMD, who've now taken three singles from their latest album 'Sugar Tax'. The first, 'Sailing On The Seven Seas', debuted at number 66, and eventually peaked at number three. 'Pandora's box' was next, debuting at number 59 and peaking at number seven. And the latest, 'Then You Turn Away' debuted at number 55, but climbed only to number 50 before nosediving back down the chart again.



● There were 15 new entries to the Top 75 album chart last week the highest falling since 6 April against a year-to-date average of seven. Among them were his compilations by two very different acts, neither of whom have been that high for years. The late Marc Bolan & T Rex debuted at number four with 'The Ultimate Collection', their biggest album chart placing since 'Tape' peaked at number four in 1973. Meanwhile, 'The Very Best Of Herb Alpert' debuted at number 34 to become the seasonal trumpetist's most successful chart entry since 1974's 'Greatest Hits' compilation.

● Oleta Adams' recording of 'Don't Let The Sun Go Down On Me' is but the first single from 'Two Rooms', an upcoming celebration of the songs of Elton John and Bernie Taupin. Among the other recordings marking the 25th anniversary of the John/Taupin partnership are Kate Bush's 'Rocket Man', Rod Stewart's 'You're So Good', George Michael's 'Someone Saved My Life Tonight', Sinead O'Connor's 'Sacrefice', the Who's 'Saturday Night's Alright For Fighting' and Eric Clapton's 'Border Song'. The 16-track album will be released next month.

● Every year for the past 17 years, Texan band Gaddy has recorded a new version of Doris Day's hit 'Move Over Darling'. According to the group's leader Bill Gaddy they do it as a kind of snapshot of the band's development and influences.

Over the years they've performed the song in a great variety of styles, some with more success than others. But it has always been interesting.

Ditto Joe Jackson's four very different interpretations of 'Is She Really Going Out With Him' — but the world certainly doesn't need the 14 or 15 different recordings (mostly live) of Deep Purple's 'Black Night' and there have been enough artists making disastrous attempts to contemporise their classics for everyone to have learned their lesson by now, (the Beach Boys' cringingly bad 1979 discatisation of their 1967 song 'Here Comes The Night' must be near the top of the stack) but still they come.

Two of the latest are Tina Turner's horribly squawked rehash of 'Nutbush City Limits', her last hit with husband Ike in 1973, and Amii Stewart's speeded-up, less elegant version of her 1984 chart rider 'Friends'.

Compiled by ERA. Rating based on

JO  
THE

The  
**YA YA'S**  
LOOSE

PRODUCED BY WILDMAX  
MIXED AND TAKEN  
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MUSIC WEEK'S NEXT SPECIAL FOCUS ON THE DANCE MUSIC SCENE WILL FORM PART OF RECORD MIRROR UPDATE IN OUR NOVEMBER 9TH ISSUE. IT WILL CONTAIN NEWS AND VIEWS FROM LEADING FIGURES IN THE DANCE WORLD AT CLUB AND RECORD COMPANY LEVEL.

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By  
Liz  
And

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- 5 Zoe *SUNSHINE DP*
- 6 Julian Lennon *S*
- 7 Erasure *LOVE TO*
- 8 Sabrina *Jeana*
- 9 Tina Turner *NUT*
- 10 REM *THE ONE I LC*
- 11 Roxette *THE BIG*
- 12 Cliff Richard *MO*
- 13 Prince & New P
- 14 OMD *THEN YOU T*
- 15 Cathy Dennis *to*
- 16 Gloria Estefan *L*
- 17 PJB feat Hamal
- 18 Guns N' Roses *D*
- 19 Salt-n-Pepa *LET*
- 20 Brothers In Rhyt
- 21 Whitney Houston
- 22 Crystal Waters *e*
- 23 Kenny Thomas *s*
- 24 Right Said Fred *i*
- 25 Bros *TRY*
- 26 Wet Wet Wet *M*
- 27 Marc Almond *JF*
- 28 Voice Of The Be
- 29 Cher *SAVE UP ALL*
- 30 Utah Saints *WHY*
- 31 Chesney Hawke
- 32 Beverley Craven
- 33 Marc Ballan't R
- 34 Rozalla *EVERYB*
- 35 Belinda Carlisle
- 36 Oleta Adams *OO*
- 37 River City Peopl
- 38 Sonia *BE YOUNG*
- 39 Extreme *MORE TH*
- 40 Lenny Kravitz *ST*
- 41 Marky Mark & T
- 42 Electronic *FEEL*
- 43 Kylie Minogue *v*
- 44 Color Me Badd *i*
- 45 PM Dawn *SET AL*
- 46 Prince & New P
- 47 Maxi Priest *JUS*
- 48 Scorpions *WIND*
- 49 DEF *Featuring Gi*
- 50 Midge *THE COLD*
- 51 The Mock Turtle
- 52 Oceanic *INSTANT*
- 53 Jesus Loves You
- 54 Status Quo *CAN'*
- 55 Heavy D and the
- 56 Banderas *MAY TI*
- 57 Nomad *SOMETH*
- 58 Tom Petty & The
- 59 Beatmasters *BOB*
- 60 Bob Seger & Sil

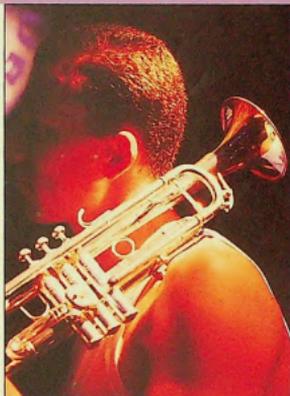
Compiled by ERA. Rating based

# dj directory

## Blow

All things come, as they say, to those who wait, but after three tracks in as many years, Gordon Matthewman, rave addict, home studio fanatic and principal gale force behind Blow, could be forgiven for giving up.

Since his popular debut club cut 'Go' in 1988, success has proved elusive. "I think a lot of those follow-up tracks ended up as DJ ashtroys," he admits.



sample of a sax. If there is any trumpet work then the producer usually mixes it into the background!"

His self-produced new groove 'Cutter' is, however, creating something of a whirlwind on London's turntables thanks to a buzz triggered by a dozen acetates. The insistent

rave-meets-hip-house stomper blends live trumpet and spacious synth.

"There simply isn't much trumpet among dance tracks for some reason," Gordon explains. "It's usually a sax or some stupid

Dòm Foulsham

'Cutter' is released by Ten Records on October 14

## Congress

Congress's '40 Miles' is good news for UK techno. Unconcerned with the scramble for the dodgiest sample, the Croydton-based duo tap a garage vein, armed with an honest hookline and a playful vocal melody. Not a hardcore banality to be heard.

"Yeah, that's it," says Danny Matlock, one half of Congress, partnered by Danny Harrison. "We're not really into the hardcore side. I think a lot of DJs got behind '40 Miles' because it's different. People seem to like the slightly off-key vocals as well."

The two Dannys, who also recorded the jazz-house track 'Look Up, See What's Going Down' under the name R.E.P., first met about four years ago at London's Bluebird Records. "We saw people making a killing out of making terrible records, so we thought 'let's get in there!'"

Davydd Chong



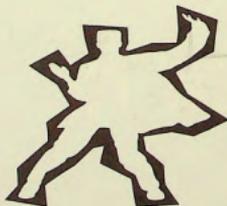
'40 Miles' is released by Inner Rhythm on October 7.

## Nightlife 10

- |    |     |  |                             |
|----|-----|--|-----------------------------|
| 1  | (7) | HOLD ON (Hurley Mixes) — Clubland              | (BTECH 12")                 |
| 2  | (1) | DREAM PARTY Digital Excitation                 | (Mikki House 12")           |
| 3  | (3) | I WANNA THANK YOU Sue Chaloner                 | (Pulse 8 12")               |
| 4  | (-) | RED LIGHT EP Rhythm Formula                    | (Hi-BIAS 12")               |
| 5  | (-) | GOT TO HAVE YOUR LOVE Helen Sharp              | (Strobe 12")                |
| 6  | (-) | QUIET CHILD Sound Foundation feat Linda Wright | (3 Beat 12")                |
| 7  | (-) | INSSOMNIAK (Remix) D.J. P.C.                   | (Bite 12")                  |
| 8  | (9) | GOTTA HAVE YOU Ecstasy                         | (House 'N' Effect 12")      |
| 9  | (-) | IN THE GHETTO Dread Flintstone                 | (Label Scott/Acid Jazz 12") |
| 10 | (-) | RIDE LIKE THE WIND East Side Beat              | (Whole 12")                 |



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



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## Moodswings

During the summer of 1990 there were two massive underground tunes which brought together good old Soul II Soul-style beats with hippyish songs. One was Zoe's 'Sunshine On A Rainy Day' the other was 'Spiritual High' by Moodswings. Everyone knows what has recently happened to the former and 'Spiritual High' now looks set to follow.

Moodswings' original blue label version was a brooding 12-minute epic which combined the chanting from Donna Summer's 'State of Independence' ambiently swirling synthesisers and the "turn off your mind, relax and float down stream" lyric from The Beatles' 'Tomorrow Never Knows'. Not surprisingly, it went down a storm at last year's Glastonbury Festival and went on to become something of a Balearic end-of-night anthem. It was later picked up by Camden's Zoom

Records and now gets the full big label push from Arista with new mixes and a new version featuring Chrissie Hynde singing the whole of State of Independence.

Moodswings themselves are hiding behind a veneer of anonymity, but have issued a statement via Arista: "We are not techno whizzkids. We're not zany ageing anarchists. We're not soft dodgy DJs who take too many drugs. We work in the real world." Well, that really narrows it down.

Andy Beevers

**Spiritual High is out now on Arista.**

## Cool Cuts

- |    |  |                   |
|----|--|-------------------|
| 1  | (-) FROM THE GHETTO Dread Filmstone  | US Scotti Bros    |
|    | Hottest underground groove of the moment and one of the most original import cuts to happen in a long while                      |                   |
| 2  | (1) CHANGE Lisa Stansfield   | Arista            |
|    | On general release at last, this tune is just too classy   |                   |
| 3  | (-) SIX O'CLOCK Tyrrel Corporation   | Volante           |
|    | Chunky Civilills & Cole mixes of Mariah's hot new single   |                   |
| 4  | (-) EMOTIONS Mariah Carey  | Columbia          |
|    | Chunky Civilills & Cole mixes of Mariah's hot new single   |                   |
| 5  | (2) IT SHOULD'VE BEEN ME Adeva   | Cooltempo         |
|    | A cult Euro track for months and now ready to cross over   |                   |
| 6  | (-) NIGHT MOVES de Melerio   | blanco y negro    |
|    | A cult Euro track for months and now ready to cross over   |                   |
| 7  | (3) GENERATE POWER Photon Inc  | ffrr              |
|    | A cult Euro track for months and now ready to cross over   |                   |
| 8  | (-) MOODSWINGS (REMIX) Spiritual High  | Arista            |
|    | This mellow underground groove from last year now has Chrissie Hynde singing 'State Of Independence' over the top. Inspirational |                   |
| 9  | (-) KILLER Seal  | ZTT               |
|    | The classic dance cut revived in stizzling new mixes   |                   |
| 10 | (10) INSOMNIAK DJ PC   | !Hype             |
|    | The classic dance cut revived in stizzling new mixes   |                   |
| 11 | (17) ES LA ROSA Latitude   | White Label       |
|    | The classic dance cut revived in stizzling new mixes   |                   |
| 12 | (-) CAN'T TRUSS IT Public Enemy  | US Def Jam        |
|    | Chuck and chums back with more beat crushing noise to please the fans  |                   |
| 13 | (20) PERFECT LIFE/747 (REMIX) Soul Family Sensation  | One Little Indian |
|    | Toasting, basslines and smooth, smooth singing. A cool tune  |                   |
| 14 | (-) INNA WE KINGDOM MC Kinky   | More Protein      |
|    | Toasting, basslines and smooth, smooth singing. A cool tune  |                   |
| 15 | (5) MIRACLE System 7   | Circa             |
|    | Toasting, basslines and smooth, smooth singing. A cool tune  |                   |
| 16 | (-) ONLY ONE IN YOUR LIFE Botany Fiv   | Virgin            |
|    | Chilling out groove from this fast emerging Scottish outfit  |                   |
| 17 | (4) YOU KNOW HOW TO LOVE ME TaLuri   | ffrr              |
|    | Chilling out groove from this fast emerging Scottish outfit  |                   |
| 18 | (-) SAY IT ABC   | US MCA            |
|    | The Black Box team on the remix for ABC's best in an age   |                   |
| 19 | (8) GIVE IT TO ME BABY Love Revolution   | Network           |
|    | Plano, soulful vocals, samples and rap - a happening cut all round   |                   |
| 20 | (-) I CAN'T TAKE IT Frontliners  | Centurion         |
|    | Plano, soulful vocals, samples and rap - a happening cut all round   |                   |



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

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Gary Wallace presents

**ECSTASY**  
"Gotta Have You"  
(US House -N- Effect Records HNE-9104)

Created by 4 On The Floor Productions, this plaintively wailing Gai Scala cover, key-board backed steadily snicking garage looper is in 117bpm 4 On The Floor (Vocal), George Forgie (Club), 117-2-117-40pm Gary's House N Effect (Inst), 117-14pm Dub To Have Ya (Underground) and Finger Snapper! Mixes.

**COLOR ME BABE**

"I Adore Mi Amor"  
(Giant?/ W00877)  
The gas' first number one Stateside (helped in the large Hispanic market there no doubt by its Spanish whispering) is a neatly plaintive gentle 92bpm driver, in scappella heart-beat mood International and Lusher Round The Way Mixes, the radio friendly US follow-up to our chart-topping 'I Wanna See You Up', which is on the list again in jolly 101-50bpm ranted and bowed 100-80pm Love You Up Mixes.

**ICE-T**

"New Jack Hustler (Nino's Theme)"  
(Giant/WB W00637)  
New his New Jack City film is finally out here, the angry rapping grim story teller's last but one single (previously in four faster 108-10pm "back you" graded mixes, with keyboards heeding at Donny Hathaway's "The Ghetto") is released in different more jaunty rolling cleaned up 103-80pm Cold and instrumental 105-20pm San Mixes, flipped by the worldly swingin 8-118-50pm 'Lifestyles Of The Rich And Infamous (Gangster Remix) and Somb 0-97-45-80pm "The Tower (LP Edit)".

**HJACK**

"Daddy Rich"  
(Warner Bros W00647)  
Briefly warm an import (they're signed direct to Ice-T's Rhyme Syndicate Productions), the

Brixton rappers' moody moaning started rare groove-like early Seventies social commentary style jigger (about the pusher man) is in 91-10pm Part 1 and 90-6-00pm Part 2, coupled with the jittery fierce ambiguously titled 0-106-30pm "Hijack The Terrorist Group".

**GUJU**

"Her"  
(MCA/Uptown MCST 1575)  
Teddy Riley's own group tries again with this leg wiggling snappy new jack swing leaser, reissued just in its pausing and alarmingly jolting 0-114-6-00pm The Original Mix, but flipped by the current 'Flankly jiggling 'D.O.G. Me Out' in 110-50pm '12' Canine Club Version and 0-109-10pm Single Edit With Rap.

**NAUGHTY BY NATURE**

"O.P.P."  
(Big Life/Tommy Boy BLRT 62, via PolyGram)  
Paraphrasing the jaunty break from the Jackson 5's 'ABC', this remorselessly wordy staccato 97-50pm dir 'jigger' is flipped by the Queen Latifah punctuated lurching ragga 95-50pm "Wickedest Man Alive", both sides with their instrumentals too.

**KELLY CHARLES**

"Falling In Love"  
(Champion Champ 12-283, via BMG)  
Producer James Bratton revives the song that he turned into Sybil's debut hit five years ago, now a sweetly wailed buoyant by striding 118bpm bouncer with strong harmony support, in jaunty Drive and flute tooted stuttery Club Mixes, plus Kern (Kaaz 6-23) Chandler's studly lurching House Mix.

**STEVIE WONDER**

"Fun Day"  
(Motown ZT 44958)  
More music from the 'Jungle Fever' soundtrack, this is an initially murky 0-87-00bpm lurching jittery swayer in three mixes, for fans

# Beats & Pieces

**PETER CUSHING** the distinguished 78-year-old actor, is newly "oldest ever" and could become the "oldest ever" UK hit maker, if he's lucky, having purposely recorded an ambient house single, the surging fluttery 117-80pm 'No White Feas' (out next week on **Asphalt Records** PG 34, via BMG), through which he wearily recites in "Thriller"/"War Of The Worlds" style years ago an anti-war poem written 30 years ago by Peter Kayne (a planned Classical Mix would incorporate the complete poem)... **AFRIKA Bambaata's** 'Italy' recorded Just Get Up And Dance! is out here this week on **EM USA** (12MT 100), having been promoted and reviewed as an import... **Import Music Distribution** which will continue, incidentally, separate from **FM-Revolver** has a longer established prior claim to its initials but is being plagued by misdirected calls now that so many dance labels are distributed by the new Independent Music Distribution, which they all abbreviate confusingly as **IMD** (the correct distributor code is just **J**)... **Nell Rushton** and **Andrew Kola's** New York label **First Choice** will be distributed here by **RIO Communications**, with releases lined up from **Komix, Dionne, Pandella** and more... **Warner Records** managing director **Andrew E. Bear's** new label **Pure Bass Records** (PO Box 775, London EC1A 4LB - contact David Edwards) is looking for house music acts to sign and specialist Dis to service with promos... **The Bassheads'** previously white labelled "Is There Anybody Out There" is due for full release on **deConstruction** next week... **Steve Anderson**, who did remix the

winner **Love Is Special** by **Ceylan Jeffrey**, is someone whose start-up as a remixer of her **Spinn You Heart**, although at correct mixes, really are by **Tony Humphreys**. **Whitney Houston's** pleasantly jiggling, **I Belong To You** grows to be 12-10bpm (Sheep Pettibone's snappy **98-80pm** **Remix Edit**, **John Waddell's** middle-88-70pm **UK Remix Edit**, and **Dr. Narek's** **Michael Wadley** produced, very lightened **Jan & Lewis-style** 96-80pm **Album version** (the lyrics are a bit like **The SDB's** **Love Is Good To Me**)... **Mezzanine** start a funk star in his own right before mismanaging the rise of **Earl New Edition** and then **New Kids On The Block**, interestingly appeared as the "Kid Playing Garbage Can" (and among **Good Guys** **Miss Mary** on the **cover**) in the 1978 film about rock in **not-Dan Ryan**, showing his coming on TV, **American Hot Wax**. You may be aware by now of **Ralph Tee**, **Whip's** **Who's Who**, **Mala** (**Woodford & Moore**) and a recording - a book - using alphabetically "black music" acts (producer songwriters etc. This should be a useful reference work, but if videoed with printing inaccuracies, beware!)... If books like **US** interest in the UK dance scene is growing, **Tonight-based Streetwalk**, which is distributed throughout the US, is to launch an eight page section devoted to the UK industry. The section edited **UK Word**, will be compiled and written by former **Record Mirror** editor and **Coal Duts** compiler **Tim Jeffery**. The first edition is out soon, contact **Tim** on 0273 772991. **AND THE BEAT GOES ON!**

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- 56 Banderas MAY T
- 57 Nomad SOMETH
- 58 Tom Petty & The
- 59 Beastmasters BOL
- 60 Bob Seger & Sil

**TW LW**

- 1 FINALLY (MIXES) Ce Ce Peniston
- 2 GET YOU (SUNSHINE MIX) Kenny Thomas
- 3 IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH)
- 4 CLASSIC MIX Asia
- 5 EVERYBODY'S GOT TO FEEL GOOD Nostalgia
- 6 JUST GET UP AND DANCE (K-4) Bombastic
- 7 PEACE (MIXES) Sabrina Johnston
- 8 CATCH THE FIRE Dingo Bros
- 9 HOW CAN I LOVE YOU MORE (1) People
- 10 I'M ATTRACTED TO YOU (MIXES) Cosmic Walkers
- 11 ALRIGHT (SASHA REMIX) Urban Soul
- 12 COME BACK (FOR REAL LOVE) (PERFECTO MIX) Alex Lemnick
- 13 CHANGE Lisa Stansfield
- 14 THE PRESSURE PT (REAL DISCO MIX RADIO EDIT)
- 15 Generate Power Proton Inc
- 16 RIDE ON THE RHYTHM (KENLUO RHYTHM MIX) Little Louie Vega
- 17 Brothers In Rhyt 2 In A Room
- 18 WHAT YOU WANNA DO 3 In A Room
- 19 WHAT YOU FEEL (MIXES) LOVE WILL MAKE IT RIGHT (MIXES) Jip Jago
- 20 CRAZY FOR YOU (12" MIX) Incepta/Real China
- 21 MOVE YOUR LOVE (12" MIX) LIKE IT (DJ MOLELLA REMIX) DJ D & N Healing Style
- 22 DREAM ABOUT YOU (MAURICE'S CLASSIC 12" MIX) Dione
- 23 SEXY (KISS FEELING RUSHOUT)
- 24 SUCH A FEELING Burnin' Inc
- 25 TOB TOBIN TO LOVE (EXTENDED MIX) Tafari
- 26 YOU KNOW HOW TO LOVE ME (EXTENDED MIX) Cephalopods
- 27 OPEN YOUR HEART (EXTENDED REMIX) Cephalopods
- 28 THE CROWN (MIXES) Dandy Freddy
- 29 ROCKIN' ROMANCE (MIXES) The Sabres
- 30 SOMETHING SPECIAL (MIXES) Nomad
- 31 WILL BRING US BACK TOGETHER (FEEL THE VIBE MIX) The Coast Children
- 32 SPIRITUAL HIGH (THE HOOFFER MEGAMIX) Hooftoppers
- 33 NO MORE UNICE 3
- 34 THERE'S ANYBODY OUT THERE (MIXES) Bushwicks
- 35 BABY LOVE (SILKY 70s MIX) Dennis Monique
- 36 GET READY FOR THIS (12" Mix) Unlimited
- 37 NEVER STOP (FULL LENGTH VERSION)
- 38 THE Brand-New Heavin' featuring N'Dea Davenport
- 39 40 MILES (VOCAL VERSION) Congas
- 40 SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX) Brothers In Rhythm
- 41 60 SECONDS (FEAR YOUR MIND VOCAL MIX) Audio De Luxe
- 42 EMOTIONS (MIXES) March-Carey
- 43 I WANNA TALK TO YOU (SUNSHINE MIX) Ce Ce Peniston
- 44 I WANT YOU (FOREVER) Ce Ce Peniston
- 45 CUTTER (MIXES) Blow
- 46 GIMME YOUR LOVE (Glorious featuring Lisa D)
- 47 FUNKIN' ON JAMAICA The Corporation
- 48 GET OFF (MIXES) Prince
- 49 THESE ARE MY PEOPLE Member Of The House
- 50 NOCTURNE (D'OLOCK MIX) 199
- 51 SISTER SOUL & MR. BEAT feat Feet
- 52 LOST IN GROOVE (THE MORALES GROOVE MIX) Diskette

- 51 PAPER DOLL (CLUB MIX) DJ Dawn
- 52 DEEPER LOVE (MISSING YOU) (FULL VOCAL MIX) The Basement Business/Urban Soul
- 53 ADDICTED TO MUSIC Subzone 2
- 54 O.P.P. (Nighty By Nature)
- 55 MAKE THIS A SPECIAL NIGHT Cool Nites
- 56 DANCE WITH POWER Bass Construction
- 57 SALVATION B.I.Rch
- 58 LOVE TCH (MIXES) Sonix
- 59 GET YOURSELF TOGETHER The Young Disciples
- 60 WHY CAN'T WE SEE (SASHA) Blind Truth
- 61 YOUNG SOUL REBELS (REMIX) Phica Paris
- 62 FAST FORWARD 2000/1990
- 63 ACT'N B (COME TO ME) (HARDCORE HOLOCAUST MIX) Altern 8
- 64 BOULEVARD OF BROKEN DREAMS The Basement/CCJ001
- 65 THIS WILL BE (1991 CLUB REMIX) Hades Core
- 66 GET THE SOUL (THE HARRY MIX) Jerusalem featuring Jody/Brown
- 67 GIVE IT TO THE BABY (SAMPLE FREE ZONE) Love Revolution
- 68 OPEN YOUR EYES Bass Beat
- 69 EVERYBODY GROOVE ME (EVERYBODY MOVE YOUR BODY MIX) Gems for Jan
- 70 LOOVIE (PHANO HOUSE MIX) To Ya's
- 71 GOD OF AGONY (RAVE MIX) M.D.O.
- 72 IF ONLY I KNEW (STEVE HURLEY MIXES) Pal Vanya
- 73 PERFECT LIFE (ORINCO FLOW MIX) X747 (UNHAPPY VALLEY MIX) Soul Family Sensation
- 74 DANCIN' IS LIKE MAKIN' LOVE (12") Rodyjane Clarke
- 75 BRIDGE OVER TROUBLED WATER PJB featuring Herman And Her Sisters
- 76 HEART ON THE LINE (VOODOO CHILD MIX) Fortran 5
- 77 ETERNA SONA
- 78 B-LINE FROM HELL G Double E
- 79 HOLD ON (EXTENDED REMIX) Phica N' Polix
- 80 LET YOU GO (SASHA REMIX) Yarns Vap' Ray
- 81 NEW'S GONNA GET YOU Last Village People
- 82 WHERE HAS YOUR LOVE GONE (REMIX) Julie Sigleton
- 83 NEW HORIZON (SLIP O HANTIC MIX) Sweet Rain
- 84 NEW'S THAT'S HOW IT FEELS (EXTENDED VERSION) The Funk Brothers featuring Tony Graham
- 85 MAKIN' HAPPY (HURLEY'S HAPPY HOUSE MIX) Crystal Waters
- 86 FOCUS ON THE BEAT (QUADRO MIX) Melissa
- 87 DON'T SAY THAT IT'S OVER (THE CLASSIC CLUB MIX) Asia
- 88 NEW COMEAS — UNIVERSAL
- 89 WE ARE FAMILY — WE ALL INTO LOVE (RAGGA — CLUB MIX) Uni 3
- 90 KISS YOUR BACK (CHOCOLATE CROSSOVER MIX) D'ave Underground
- 91 FREEDOM CAR! featuring Lifetime
- 92 R.E.S.P.E.C.T. (12" MIX) M.D. Plus
- 93 GROOVIN' (INDIAN SUMMER MIX) The Street
- 94 WHAT WOULD WE DO? C&C
- 95 THERE IS SO MUCH (KAOZ 6.23 REMIX) Dee Dee Brave
- 96 SEPARATION (EXTENDED MIX) Not Lovin'
- 97 AFTER THE LOVE (PROPHETS OF DOOM MIX) (NAUGHTY NORMAN NORMAL'S NIGHTMIX) MIXGENERATIONS OF LOVE (ABSOLUTELY QUEER MIX) Jesus Loves You
- 98 CHECK THE RHYME (MR. MUHAMMAD'S MIX) A Tribe Called Quest
- 99 INTOXICATION Planet 2 Rhythm

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

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

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# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
Category/running time	Category/running time	Cat no.	Category/running time	Category/running time	Cat no.
1 <b>NEW</b>	LUCIANO PAVAROTTI: In Hyde Park Live/1hr 30min	PolyGram Video 0711503	16 <b>17</b>	GLORIA ESTEFAN: Coming Out Of The... Compilation/1hr	SMV 490 882
2	WHITNEY HOUSTON: Live In Concert Live/1hr 30min	BMG Video 791137	16 <b>NEW</b>	MARC BOLAN: Complete Video Biog. Compilation/1hr 33min	Virgin VVD 362
3 <b>NEW</b>	EXTREME: Photografitti Compilation/30min	PolyGram/A&M 0898793	16 <b>NEW</b>	AC/DC: Who Made Who Compilation/24min	WVW 7567501143
4 <b>NEW</b>	MARC BOLAN: The Ultimate Video... Compilation/1hr 22min	Telstar TYE 1036	19 <b>10</b>	MEAT LOAF: Hits Out Of Hell Compilation/52min	SMV 48927 2
5 <b>NEW</b>	JASON DONOVAN: Greatest Video Hits Compilation/55min	PVWL VHF 20	20 <b>11</b>	THE CURE: Picture Show Compilation/1hr 17min	PolyGram Video 0830963
6	MADONNA: The Immaculate Collection Compilation/55min	WVW 7599352493	20 <b>12</b>	VARIOUS: Classic Opera Live/2hr 45min	Virgin VVD 323
7 <b>NEW</b>	ICE-T: O.G.-The Original Gangster Compilation/1hr 10min	WVW 0835008	22 <b>17</b>	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin Video VVD 783
8	CARRERAS/DOMINGO/PAVAROTTI Live/1hr 28min	PolyGram Video CPV 11122	22 <b>26</b>	YES: Greatest Video Hits Compilation/1hr 15min	WVW 8536501813
9	MARC BOLAN: 20th Century Boy 4 Front/PolyGram Compilation/57min	4 Front/PolyGram 0835083	22	DANIEL O'DONNELL: An Evening With Live/1hr 38min	RITZ RIZ 0008
9	SINATRA/MINNELLI/DAVIS JR: Event Music Club Live/1hr 43min	MC 2073	22	ROD STEWART: Tonight He's Yours! 4 Front/PolyGram Live/1hr 30min	LEO LEO 80132
11	STATUS QUO: Rocking Through Years 4 Front/PolyGram Compilation/1hr 43min	4 Front/PolyGram LED 80152	26 <b>18</b>	ALICE COOPER: Primecuts/Castle Music Picture Live/1hr 17min	CMP CMP 8050
12	LUCIANO PAVAROTTI: Pavarotti Music Club/Video Col Live/1hr 15min	MC 2003	26 <b>25</b>	THE JAM: Greatest Hits Compilation/1hr	PolyGram Video 2634363
12	JASON DONOVAN: Into The Nineties Castle Music Picture Live/1hr	CMF 4549	26 <b>35</b>	QUEEN: We Will Rock You Live/1hr 15min	Music Club MC 2032
14	CLIFF RICHARD: Rock In Australia Music Club/PMI Live/1hr 15min	MC 2056	29 <b>23</b>	PINK FLOYD: The Wall Compilation/1hr 35min	PolyGram Video CPV 08262
14	EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012	30	PHIL COLLINS: At Perkins Palace Music Club/PMI Live/55min	Music Club/PMI MC 2059

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# TOP 15 VIDEO

1 <b>NEW</b>	THE LITTLE MERMAID Children's/1 hr 19 min	Walt Disney D299132
2 <b>NEW</b>	LUCIANO PAVAROTTI: In The Park Music/1 hr 30 min	PolyGram Video 0711503
3	THREE MEN AND A LITTLE LADY Comedy/1 hr 39 min	Touchstone H V D4407 42
4 <b>NEW</b>	HONEY, I SHRUNK THE KIDS Children's/1 hr 29 min	Walt Disney D299092
5	TANGO AND CASH Action/1 hr 39 min	Warner Home Video PES 11951
6 <b>NEW</b>	SONG OF THE SOUTH Children's/1 hr 30 min	Walt Disney D291022
7	VICTORIA WOOD: Sold Out Comedy/55 min	Virgin VVD 342
8 <b>NEW</b>	THE WAR OF THE ROSES Drama/1 hr 51 min	FoxVideo R80050
9 <b>18</b>	SUMMERSLAM '89: Feel The Heat! Sports/2 hr 45 min	Silverson WF 073
10	CHIPPENDALES: Tall Dark & Handsome Special Interest/1 hr	Video Gems R1372
11 <b>27</b>	THE SECOND ANNUAL SURVIVOR SERIES Sports/2 hr	Walt Disney D210822
12	DUCKTALES: Treasure Of The Lost... Children's/1 hr	Walt Disney PES 11709
13 <b>16</b>	LETHAL WEAPON Action/1 hr 45 min	Warner Home Video PES 11709
14	BLACK RAIN Action/2 hr	CIC VHR 2400
14	WHITNEY HOUSTON: Live In Concert Music/1 hr 20 min	BMG Video 791137
15	PRETTY WOMAN Comedy/1 hr 55 min	Touchstone D41072

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25	<sup>38</sup> I THINK I LOVE YOU Voice Of The Beehive	London
26	<sup>21</sup> LOVE THY WILL BE DONE Marta	Columbia
27	<sup>33</sup> TRY Brix	Columbia
28	<sup>22</sup> 20TH CENTURY BOY Marc Bolan & T'Pol	Marc On Wax
29	<sup>11</sup> DON'T CRY Guns N' Roses	Geffen
30	<b>NEW</b> ALWAYS LOOK ON THE BRIGHT... Monty Python	Virgin
31	<sup>42</sup> I WANT YOU (FOREVER) DJ Carl Cox	Perfecto
32	<sup>35</sup> NO MORE TEARS Ozzy Osbourne	Epic
33	<sup>42</sup> LIVE FOR LOVING YOU Gloria Estefan	Epic
34	<b>NEW</b> DRY LAND Mentillon	EMI
35	<sup>45</sup> WORLD IN UNION Kiri te Kanawa	Columbia
36	<b>NEW</b> GET READY FOR THIS 2 Unlimited	PWL Continental
37	<b>NEW</b> TOO MANY WALLS Cathy Dennis	Polydor

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# TWELVE INCH

1	<b>SUCH A FEELING</b> Bizarre Inc	21	<b>THE HOUSE IS MINE</b> The Hypnotist
2	<b>EVERYBODY'S FREE TO FEEL GOOD</b> Roxalle	22	<b>LOVE'S A LOADED GUN</b> Alice Cooper
3	<b>INSANITY</b> Oceanic	23	<b>COME INSIDE</b> Thompson Twins
4	<b>I WANT YOU (FOREVER)</b> DJ Carl Cox	24	<b>ENERGY FLASH (EP)</b> Beltram
5	<b>BEST OF YOU</b> Kenny Thomas	25	<b>RIDE ON THE RHYTHM</b> Leticia Vega & Marc Anthony
6	<b>DRY LAND</b> Mentillon	26	<b>GIVE IT TO ME BABY</b> Love Revolution
7	<b>GET READY FOR THIS</b> 2 Unlimited	27	<b>SOMETHING GOT ME STARTED</b> Simply Red
8	<b>WHAT CAN YOU DO</b> FORME Urban Sings	28	<b>JACKY</b> Marc Almond
9	<b>LET'S TALK ABOUT SEX</b> Sally N-Papa feat Psychotic	29	<b>GOD OF ABRAHAM</b> MNO
10	<b>CHARLY</b> Pridey	30	<b>IS IT GOOD TO YOU</b> Heavy D & The Boyz
11	<b>LOVE TO HATE YOU</b> Esquire	31	<b>CREAM</b> Prince & The New Power Generation
12	<b>SUCH A GOOD FEELING</b> Bodies In Rhythm	32	<b>NO MORE TEARS</b> Ozzy Osbourne
13	<b>PEACE</b> Sabrina Johnson	33	<b>KEY</b> Widhaine
14	<b>NEVER STOP</b> Brand New Heavies	34	<b>GETT OFF</b> Prince & The New Power Generation
15	<b>WIND OF CHANGE</b> Scorpions	35	<b>LIVE YOUR LIFE BE FREE</b> Belinda Carlisle
16	<b>EVERYTHING I DO I DO IT FOR YOU</b> Bryan Adams	36	<b>INTERNAL EXILE</b> Fain
17	<b>DOMINATOR</b> Human Resource	37	<b>HEAD LIKE A HOLE</b> Nine Inch Nails
18	<b>BRIDGE OVER TROUBLED...</b> Fab 8 feat. The Roots & The Roots	38	<b>GET YOURSELF TOGETHER</b> Young Disciples
19	<b>ALRIGHT THE SASHA MIXES</b> Urban Soul	39	<b>GOT IT AT THE DELMAR</b> Senseless Things
20	<b>SUNSHINE ON A RAINY DAY</b> Remix! Ze	40	<b>THESE ARE MY PEOPLE</b> Members Of The House

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63	<b>NEW</b> FUNNY HOW Aired	64	<b>DOMINATOR</b> Human Resource
64	<b>NEW</b> GET YOURSELF TOGETHER Young Disciples	65	<b>NEW</b> HEAD LIKE A HOLE Nine Inch Nails
66	<b>NEW</b> REAL LOVE Dave	67	<b>NEW</b> KEY Yodanisbore
68	<b>NEW</b> JUST A LITTLE BIT LONGER (EP) Maki Trish	69	<b>NEW</b> ENERGY FLASH (EP) R&S
70	<b>NEW</b> RIDE ON THE RHYTHM Leticia Vega & Marc Anthony	71	<b>NEW</b> THE HOUSE IS MINE The Hypnotist
72	<b>NEW</b> GOD OF ABRAHAM MNO	73	<b>NEW</b> THEN YOU TURN AWAY OMD
74	<b>NEW</b> WORD IS OUT Kylie Minogue	75	



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THE HOUSE IS MINE. Externally Remixed. Maki Trish.  
GOD OF ABRAHAM. Externally Remixed. Maki Trish.  
RELEASED SEPTEMBER 23



# TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Label
Artist, Orch.	Cassette/CD/EP (Distributor)	
1	<b>THE ESSENTIAL MOZART</b> Various CD-433322/MC-433324 (F)	Decca
2	<b>UNALDI: FOUR SEASONS</b> Kenny Rogers CD-CDN62/2MC/2MC/2JE (E)	Decca
3	<b>BRAHMS: VIOLIN CONCERTO</b> Kenny Rogers CD-CDN62/2MC/2MC/2JE (E)	Decca
4	<b>HOLST: THE PLANETS</b> Kenny Rogers CD-460028/MC-433019 (F)	Deutsche Grammophon
5	<b>MENDELSSOHN/BRUCH/SCHUBERT</b> Kenny Rogers CD-CDCC74292/MC-EL48664 (E)	EMI
6	<b>ELGAR: MUSIC FOR VIOLIN &amp; PIANO</b> Kenny Rogers CD-CDN49103/MC-ABD1009 (E)	Chandos
7	<b>NYMAN: PROSPERO'S BOOKS</b> Michael Nyman Band CD-435223/MC-429244 (F)	Decca
8	<b>BERNSTEIN: CANDIDE</b> The Boston Symphony CD-435223/MC-429244 (F)	Decca
9	<b>ELGAR: CELLO CONCERTO/SEA PICTURES</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
10	<b>ELGAR: CELLO CONCERTO/ENIGMA VARS</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
11	<b>ESSENTIAL HIGHLIGHTS: SWAN LAKE</b> Royal Opera House CD-433322/MC-433324 (F)	Decca
12	<b>ALBINONI: ADAGIO/PACHEBEL: CANON</b> Kenny Rogers CD-433322/MC-433324 (F)	Deutsche Grammophon
13	<b>ELGAR: CELLO CONCERTO</b> Kenny Rogers CD-433322/MC-433324 (F)	Deutsche Grammophon
14	<b>PUCCINI: MADAME BUTTERFLY (HIGHLIGHTS)</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
15	<b>VIVALDI: CONCERTOS</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
16	<b>BEEHIVEN: SYMPHONY NO. 5</b> Kenny Rogers CD-433322/MC-433324 (F)	Deutsche Grammophon
17	<b>SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO</b> Kenny Rogers CD-433322/MC-433324 (F)	Deutsche Grammophon
18	<b>PUCCINI: LA BOHÈME (EXCERPTS)</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
19	<b>ORCHESTRAL</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
20	<b>BERNSTEIN IN BERLIN: BEEHIVEN 9th</b> Kenny Rogers CD-433322/MC-433324 (F)	Deutsche Grammophon
21	<b>RACHMANINOV: PIANO CONCERTOS 2 &amp; 4</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
22	<b>LYDIE WEBBER: REDJEM</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
23	<b>PUCCINI: TOSCA (HIGHLIGHTS)</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
24	<b>SUK: ASRAEL SYMPHONY</b> Kenny Rogers CD-433322/MC-433324 (F)	Vergo Classics
25	<b>OFFICER: CARMINA BURANA</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
26	<b>ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
27	<b>VAUGHAN WILLIAMS: CONCERTO</b> Kenny Rogers CD-433322/MC-433324 (F)	Argo
28	<b>VAUGHAN WILLIAMS: SYMPHONY &amp; LARK TALLIS</b> Kenny Rogers CD-433322/MC-433324 (F)	Teleac
29	<b>GERSHWIN: RHAPSODY IN BLUE</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
30	<b>VIVALDI: FOUR SEASONS</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
31	<b>FAURE: REQUIEM</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
32	<b>MOZART: REQUIEM</b> Kenny Rogers CD-433322/MC-433324 (F)	Decca
33	<b>RAVEL: SHEHERAZADE/MOTHER GOOSE</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
34	<b>ESSENTIAL HIGHLIGHTS: NUTCRACKER</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
35	<b>VAUGHAN WILLIAMS: SEA SYMPHONY</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
36	<b>BEETHOVEN: VIOLIN CONCERTO</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
37	<b>VIVALDI: CELLO CONCERTOS</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
38	<b>CHOPIN: PIANO CONCERTOS</b> Kenny Rogers CD-433322/MC-433324 (F)	EMI
39	<b>MONTEVERDI: VESPERS OF 1610</b> Kenny Rogers CD-433322/MC-433324 (F)	Deutsche Grammophon

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# DISTRIBUTION: INDIE SINGLES†

Rank	Title	Artist	Label
Rank	Title	Artist	Label
1	<b>INSANITY</b>	Dead Deed Good/GOD:41 (REP)	Distributors '76 (12)
2	<b>LOVE TO HATE YOU</b>	Mute/120(MUTE) 121 (RTMFP)	(Distributor)
3	<b>SUCH A FEELING</b>	Vinyl Solution/STOR35 (STORM42) (SRC)	
4	<b>FEEL EVERY BEAT</b>	Factory/FAC 2081 (FAC 328) (F)	
5	<b>DOMINATOR</b>	R&B (RSUK) (RTMFP)	
6	<b>ENERGY FLASH</b>	R&B (RSUK) (RTMFP)	
7	<b>MENTASM</b>	R&B (RSUK) 2 (RTMFP)	
8	<b>THE HOUSE IS MINE</b>	Rising High (RSN) 4 (REP)	
9	<b>ONLY LOVE CAN BREAK...FILTHY</b>	Heavenly/HVN 1212 (REP)	
10	<b>ONE WAY</b>	China/WOKT 12008 (F)	
11	<b>I WANNA BE ADORED</b>	Silvertone/DRE2 31 (F)	
12	<b>MOVE ANY MOUNTAIN</b>	One Little Indian 527P (527) 21 (F)	
13	<b>SOMETHING SPECIAL</b>	Remour/RUMAT 19 (F)	
14	<b>EMOTION</b>	Numa/NUMJ 22 (F)	
15	<b>BLACK STEEL (EP)</b>	Network -/NWKT 300 (F)	
16	<b>BOO (EP)</b>	Rough Trade -/RT 2756 (RTMFP)	
17	<b>20,000 HARDCORE MEMBERS</b>	Kickin -/KICK B (SRC)	
18	<b>VAMP</b>	R&B -/RSUK (RTMFP)	
19	<b>DON'T J U DO IT</b>	Def Funks -/DEF 33 (F)	
20	<b>CRUCIFIED</b>	Ten Son Tan/WOKT 2007 (F)	
21	<b>MIND</b>	Produce Milk/MS11 (F)	
22	<b>DIRECT ME</b>	Network/NWKT 31 (F)	
23	<b>THIS TIME BABY</b>	Network/NWKT 27 (F)	
24	<b>TEENAGE WHORE</b>	City Stars/EA 407040 (EA 407002) (SRC)	
25	<b>I WANNA BE ADORED (5TH FORM)</b>	Silvertone/DRE 31 (F)	
26	<b>PIANO IN THE PARK</b>	AWM (Alan Matthews) Dark/DREB 2125 (F)	
27	<b>INFL TRITE 202</b>	Network/NWKT 24 (F)	
28	<b>MISSING THE MOON</b>	Sarah -/SARAH 51 (REP)	
29	<b>DON'T FIGHT IT, FEEL IT</b>	Mercury/Sire/DEF 33 (F)	
30	<b>MADE IN TWO MINUTES</b>	Optimum Dance/BKJ 15 (BKJ) 11 (F)	
31	<b>STAR SIGN</b>	Decca/DECA 1551 (F)	
32	<b>BLACK MEANING GOOD</b>	Decca/DECA 1571 (F)	
33	<b>KALEIDOSCOPE</b>	Ohil -/OHIL 17 (RTMFP)	
34	<b>VIOLENCE</b>	Ohil -/OHIL 16 (RTMFP)	
35	<b>PLANET LOVE</b>	Situation Two/SIT 11 (RTMFP)	
36	<b>CHRUS</b>	Mute/120(MUTE) 125 (F)	
37	<b>WATERMELON</b>	Chapter 22/112/CHAP 99 (REP)	
38	<b>HISHER</b>	Remour -/RUMAT 38 (F)	
39	<b>TOMORROWS TEARS (EP)</b>	Dedicated -/CRANE 401 (RTMFP)	
40	<b>45 (EP)</b>	Huz -/HUZT 71 (RTMFP)	

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# DISTRIBUTION: INDIE ALBUMS

Rank	Title	Artist	Label
1	<b>MR. LUCKY</b>	John Lee Hooker	Silverstone OREP 519 (F)
2	<b>PROGENY</b>	Paul Simon	One Little Indian (TRP 32) (F)
3	<b>101 DAMNATIONS</b>	Lester Urnstoppable Sea Machine	Big Cat ABS 101 (RT)
4	<b>WINGS OF JOY</b>	Various	Dedicated DEDD 003 (RTMFP)
5	<b>TERMINATOR 2 - OST</b>	Various	Varcos Sarabande VS 5326 (F)
6	<b>THE STONE ROSES</b>	The Stone Roses	Silvertone OREP 502 (F)
7	<b>JUST FOR A DAY</b>	Creation/CREZ 1 (F)	
8	<b>ELECTRONIC</b>	Electronica	Factory/FAC 290 (F)
9	<b>EN-FANT</b>	Various	One Little Indian TRP 22 (RT)
10	<b>OLD GREY WHISTLE TEST - BEST</b>	Various	Windings Int. OGWHT 1 (F)

# COUNTRY ALBUMS

Rank	Title	Artist	Label
1	<b>NECK AND NECK</b>	Johnnie Lee Hooker	CBS 46743/CA 1 (F)
2	<b>THE LAST WALL</b>	Daniel O'Connell	Ritz/NITZ/C 0058 (PBT)
3	<b>HIGH LONESOME</b>	Various	Warner Bros 7592066/1 (W)
4	<b>EAGLE WHEN HE FLIES</b>	Dolly Parton	589866/1/3759268/1 (E)
5	<b>SWAMP DREAMS</b>	Patsy Cline	MCA/MCC 6000 (F)
6	<b>LONE STAR STATE OF MIND</b>	KD Lang & The Sirens	MCA/MCC 3164 (BMG)
7	<b>ONE FAIR SUMMER EVENING</b>	Nancy Griffin	MCA/MCC 3435 (F)
8	<b>BRAND NEW DANCE</b>	Emmylou Harris	Reprise/WX 296C (W)
9	<b>NO FENCES</b>	Gambel Brothers	Capitol/TCST 2138 (E)
10	<b>TIME PASSES BY</b>	Kathy Mattea	Mercury/848974 (F)
11	<b>ABSOLUTE TORCH AND TWANG</b>	Sire/WX 295C (W)	
12	<b>LITTLE LOVE AFFAIRS</b>	Nancy Griffin	MCA/MCC 3413 (BMG)
13	<b>SHADOWLAND</b>	KD Lang	MCA/MCC 3413/349C 3413 (W)
14	<b>HEROES AND FRIENDS</b>	Warner Brothers/WX 171C (W)	
15	<b>TRUE LOVE</b>	Don Williams	Warner Bros/WX 171C (W)
16	<b>THE LAST OF THE TRUE BELIEVERS</b>	Rouder/Rouder REC 1013 (F)	
17	<b>PUT YOURSELF IN MY SHOES</b>	Clara Bland	RCA/RP 9054 (BMG)
18	<b>AFTER A WHILE</b>	Don Williams	Warner Bros/WX 171C (W)
19	<b>IF THERE WAS A STORY</b>	Kathy Mattea	Mercury/848974 (F)

# FOLK/ROOTS

Rank	Title	Artist	Label
1	<b>THE BIG WHEEL</b>	Chrysalis/ZCHR 1858 (E)	
2	<b>ESTE MUNDO</b>	Chrysalis/ZCHR 1858 (E)	
3	<b>THE RHYTHM OF THE SAINTS</b>	Paul Simon	Warner Brothers/WX 340C (W)
4	<b>ONCE IN A LIFETIME - LIVE</b>	Paul Simon	Warner Brothers/WX 340C (W)
5	<b>GRACELAND</b>	Paul Simon	Warner Brothers/WX 52C (W)
6	<b>GIPSY KINGS</b>	Gipsy Kings	Telstar/STAC 2956 (BMG)
7	<b>SMOKE AND STRONG WHISKEY</b>	Cherry Adams	Newberry/CN 0024 (F)
8	<b>SEARCHLIGHT</b>	Chrysalis/ZCHR 1873 (E)	
9	<b>PAST/PRESENT</b>	NCA/PC 74074 (BMG)	
10	<b>RUMOR AND SIGH</b>	Richard Thompson	Capitol/TCST 2142 (E)

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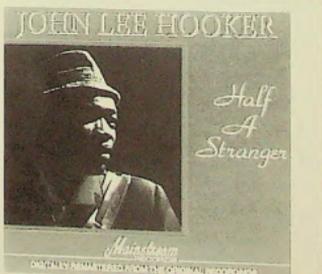
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## TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	2	<b>I WANT YOU (FOREVER)</b>	DJ Carl Cox	Perfecto PF 44886	(BMG)
2	NEW	<b>BEST OF YOU</b>	Kenny Thomas	Cooltempo COOLX 243 (E)	
3	4	<b>SUCH A FEELING</b>	Bizarre Inc	Vinyl Solution STORM 32 (SRD)	
4	NEW	<b>NEVER STOP</b>	Grand New Heavies	Iffr FX 165 (F)	
5	3	<b>EVERYBODY'S FREE (TO FEEL...)</b>	Q Double	Pulse 8 12L05E 13 (BMG)	
6	NEW	<b>B-LINE FROM HELL</b>	HUM URBANEP 2 (I)		
7	5	<b>THE HOUSE IS MINE</b>	Hypnotist	Rising High RSN 4 (SRD)	
8	NEW	<b>PULSE EP VOL 3</b>	Various	Jumpin' & Pumpin' 12TOT16	
9	NEW	<b>GIVE IT TO ME BABY</b>	Love Revolution	Network NWKT 33 (P)	
10	4	<b>ALRIGHT (THE SASHA MIXES)</b>	Urban Soul	Cooltempo COOLX 244 (E)	
11	NEW	<b>RIDE ON THE RHYTHM</b>	Little Louie Vega/Marc Anthony	East West A 76027 (W)	
12	NEW	<b>O.P.P.</b>	Naughty By Nature	Big Life BLRT 62 (F)	
13	14	<b>IS IT GOOD TO YOU</b>	Heavy D & The Boyz	MCA MCST 1564 (BMG)	
14	NEW	<b>GET READY FOR THIS</b>	2 Unlimited	PWL Continental PWL 206 (W)	
15	NEW	<b>GET YOURSELF TOGETHER</b>	Young Disciples	Talkin Loud TLXK 15 (F)	
16	28	<b>EXTERMINATE</b>	DMS	Production House PNT 032 (Self)	
17	NEW	<b>THESE ARE MY PEOPLE</b>	Members Of The House	TrueLove 12LOVE 2 (BMG)	
18	24	<b>COME INSIDE</b>	Thompson Twins	Warner Brothers W 00587 (W)	
19	19	<b>ROD OF ABRAHAM</b>	MING	ABM AMY 820 (F)	
20	8	<b>HOUSECALL</b>	Shabba Ranks feat. Maxi Priest	Epic 6573476 (SM)	
21	11	<b>LET'S TALK ABOUT SEX</b>	Salt-N-Pepa	Iffr FX 182 (F)	
22	17	<b>SUCH A GOOD FEELING</b>	Brothers In Rhythm	4th + B-way 12BRW 228 (F)	
23	10	<b>CHARLY</b>	Prodigy	XL XLX 21 (W)	
24	3	<b>MENTASM</b>	Second Phase	R&S RSUK 2 (RTMP)	

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

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	NEW	<b>THE MAXI PRIEST EP</b>	Maxi Priest	Ten TENX 343 (F)	
26	3	<b>ENERGY FLASH (EP)</b>	Beltram	R&S RSUK 3 (RTMP)	
27	4	<b>DOMINATOR</b>	Human Resource	R&S RSUK 4 (RTMP)	
28	13	<b>SHE GOT SOUL</b>	Jamstown Jocelyn Brown	ABM AMY 819 (F)	
29	16	<b>PEACE</b>	Sabrina Johnston	East West VZ 6167 (W)	
30	26	<b>BRIDGE OVER TROUBLED WATER</b>	PJB Hannon & Her Sisters	Dance Pop 6566466 (SM)	
31	18	<b>THE PRESSURE PT 1</b>	Sounds Of Blackness	Perspective PERT 816 (F)	
32	NEW	<b>ROCKIN' ROMANCE (I GO SLOW)</b>	Jay Salinas	Dead Dead Good GOOD 67 (W)	
33	NEW	<b>LOVE</b>	Green	D-Zone DANCE 011R (SRD)	
34	25	<b>INSANITY</b>	Oceanic	Dead Dead Good GOOD 4T (RE/P)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	NEW	<b>CAN'T TRUSS IT</b>	Public Enemy	Def Jam (USA) 4473869 (Import)	
36	41	<b>SIMPLE JEALOUSY</b>	Sinclair	Virgin VST 1375 (F)	
37	NEW	<b>DO YOU THINK THIS IS AN OUNCET</b>	Cheeba Wizard	HUM URBAN 3 (I)	
37	NEW	<b>DON'T SAY THAT IT'S OVER</b>	Aziiz	Arista 614444 (BMG)	
39	NEW	<b>THE HEAD HUNTER (EP)</b>	4 Hero	Reinforced RIVET 1208 (SRD)	
40	33	<b>DREAM ABOUT YOU</b>	D'Bora	Polydor PZ 161 (F)	
41	28	<b>20,000 HARDCORE MEMBERS</b>	Messiah	Kickin KICK 8 (SRD)	
42	22	<b>CHECK THE RHIME</b>	A Tribe Called Quest	Jive JIVE 284 (BMG)	
43	25	<b>WHAT CAN YOU DO FOR ME</b>	Utah Saints	Iffr FX 164 (F)	
44	15	<b>SOMETHING SPECIAL</b>	Nomad	Rumour RUMAT 35 (P)	
45	12	<b>BLACK STEEL (EP)</b>	Forgemasters	Network NWKT 30 (P)	
46	RE	<b>DAVID RICH</b>	Hi-Jack	Warner Brothers (USA) 9217510 (Import)	
47	30	<b>LONG HOT SUMMER NIGHT</b>	JT Taylor	MCA MCST 1567 (BMG)	
48	38	<b>MOVE TO THE MUSIC</b>	Monica Deluxe	CT CT 33 (BMG)	
49	NEW	<b>HER</b>	Guy	MCA MCST 1575 (BMG)	
50	NEW	<b>RHYTHM FORMULA (EP)</b>	Red Light	Hi-Bias HB011	
51	NEW	<b>YOU CHANGED ME FOR THE BETTER</b>	Omar Chandler	MCA MCST 1561 (BMG)	
52	30	<b>IVORY</b>	Skin Up	Love EVOLX 4 (F)	
53	18	<b>WITHOUT YOU (ONE AND ONE)</b>	Linda Layden	Arista 614636 (BMG)	
54	34	<b>THE SOUND OF EDEN</b>	Shades Of Rhythm	ZTT ZANG 22T (W)	
55	05	<b>SUNSHINE ON A RAINY DAY</b>	Zoe	M&G MAGX 14 (F)	
56	36	<b>BOULEVARD OF BROKEN DREAMS</b>	Beatzmasters	Rhythm King/Epic 6573616 (SM)	
57	21	<b>MAKIN' HAPPY</b>	Crystal Waters	ABM AMY 790 (F)	
58	17	<b>I BELONG TO YOU</b>	Whitney Houston	Arista 614727 (BMG)	
59	27	<b>GET OFF</b>	Prince/New Power Generation	Paisley Park W 00567 (W)	
60	47	<b>SOMETHING GOT ME STARTED</b>	Simply Red	East West VZ 6147 (W)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Piccasette	(Distributor)
1	RE	<b>FEEL THE NEED</b>	JT Taylor	MCA MCA 10304/MCAC 10304	(BMG)
2	NEW	<b>REACTIVATE VOL 2: PHASERS...</b>	Various	React ReActLP 2/REACTMC 2	(BMG)
3	1	<b>CLASSIC MELLOW MASTERCUTS VOL 1</b>	Various	Mastercuts CUTSLP 3/CUTSMC 3	(BMG)
4	NEW	<b>NOW DANCE 91</b>	Various	EMI/Virgin/Polygram NOD 71CND00 7 (E)	
5	2	<b>ROAD TO FREEDOM</b>	Young Disciples	Talkin Loud 5100971/5100974 (F)	
6	NEW	<b>LALA MEANS I LOVE YOU</b>	Lala	Motown ZL 72753/2K 72753	(BMG)
7	3	<b>RITUAL OF LOVE</b>	Karyn White	Warner Brothers WX 411/WX 411C (W)	
8	6	<b>BOYZ 'N' THE HOOD (OST)</b>	Various	Qwest 75992/66431/7599266434 (W)	
9	5	<b>PROGENY</b>	The Shames	One Little Indian 37LP 32LP 32C (P)	
10	10	<b>THE RHYME SYNDICATE</b>	Various	Warner Brothers RAP 11... (W)	

## ADVERTISEMENT

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## REGGAE CHART

This Week	Last Week	Title	Artist
1	(1)	<b>THE WAY YOU LOVE ME</b>	D-Fev, Gorja Ah
2	(3)	<b>THE MORNING AFTER</b>	Audrey Rich
3	(4)	<b>SPECIAL GUEST</b>	Capleton
4	(3)	<b>HIPPITY HIPPIITY HOP</b>	Pope Son
5	(6)	<b>20 MAN DEAD</b>	Curry Ranks & Tony Rebel
6	(-)	<b>MISTER VIBES 2</b>	J. Hunnigale
7	(9)	<b>HYPNOTIC LOVE</b>	Philp Leo
8	(8)	<b>MONEY TALKS</b>	Curry Ranks
9	(5)	<b>SOMEBODY</b>	Capleton
10	(11)	<b>LOVE-U-DOWN</b>	Lloyd Brown

11	(12)	<b>LEGGINGS</b>	Sweetie Ina & Frankie Paul
12	(14)	<b>TEASE</b>	Cobra
13	(13)	<b>STRANGER IN LOVE</b>	Dave Flury
14	(15)	<b>WILD FLOWER</b>	Sonech
15	(16)	<b>HALF IDIOT</b>	Curry Ranks & Marcia Griffiths
16	(-)	<b>JOY IN THE MORNING</b>	Freddie McGregor
17	(20)	<b>MISS WIRE WAIST</b>	scotty
18	(10)	<b>HUG ME UP</b>	Frogga Ranks
19	(-)	<b>DAY DREAMING</b>	Jocelyn Brown
20	(-)	<b>BE PATIENT</b>	Cobra

## ADVERTISEMENT

## REGGAE ALBUM CHART

1	(1)	<b>REGGAE HITS VOL 10</b>	Various
2	(3)	<b>CAPLETON GOLD</b>	Capleton
3	(2)	<b>LETHAL WEAPON</b>	Curry Ranks
4	(5)	<b>SET ME FREE</b>	Gregory Isaacs
5	(4)	<b>BOUNTY HUNTER</b>	Ningmar
6	(7)	<b>TRUE BORN AFRICAN</b>	U-Roy
7	(6)	<b>I CAN'T WAIT</b>	Sonech
8	(11)	<b>AS RAW AS EVER</b>	Shabba Ranks
9	(10)	<b>SOCAS HITS VOL 2</b>	Various
10	(8)	<b>REGGAE SOUND WAR VOL 1</b>	Various

**SURVEY**

**PROMOS**



Just one airing on the ITV Chart Show separates Bryan Adams' two videos at the top of MW's latest promo play survey. Julien Temple's clip for Everything I Do tops the chart for the third month running after earning over 18 minutes airplay in the four weeks to September 21. The runner-up, Can't Stop This Thing We Started, was directed by Kevin Godley for Medialab. With Adams' popularity at such a peak, one reason for the videos' heavy exposure has been his absence from the UK. "The challenge was to sustain video exposure by targeting every TV slot we could get," says Julian Spear, A&M's director of promotions. "It's started to have a momentum of its own, but we could never have done it without videos of such excellent quality," he adds.

**MONTHLY RUN-DOWN**

- 1 **Everything I Do**  
Bryan Adams (18.22)
  - 2 **Can't Stop This Thing**  
Bryan Adams (16.34)
  - 3 **Love To Hate You**  
Erasme (14.52)
  - 4 **Saltwater**  
Julian Lennon (13.59)
  - 5 **Peace**  
Sabrina Johnson (9.19)
  - 6 **Something Got Me Started**  
Simply Red (9.14)
  - 7 **Let's Talk About Sex**  
Salk N' Papa (8.29)
  - 8 **Good Vibrations**  
Marky Mark/Funky Bunch (8.22)
  - 9 **Breathing Is E-Zee**  
E-Zee Possee (8.19)
  - 10 **Sunshine On A Rainy Day**  
Zoe (7.16)
- Source: TV Tracking (airtime in minutes)

# Pluggers miss out on TV music boom

With a clutch of new shows currently in production, music on TV looks set to receive a much-needed boost.

Network 3, ITV's graveyard-shift replacement for Night Network, has most on offer with at least three new shows due in the next six months.

The new schedules do not, however, herald a bonanza for record company promotion departments.

The trend kicked off by Mike Mansfield's new late night concert series Cue The Music is firmly towards unpluggable big budget live productions. The stage is also the setting for both Meridian's projected series Saturday Night In and the planned music show from Granada's TV's new production company Sirius.

Although both Dance Energy and The Word return for new series this month, they stick largely with club-orientated acts. And with a reduction in music content expected from erstwhile havens such as Jonathan Ross, times look thin for pluggers.

Juliet Macdonald, senior director of Go! Discs, says the situation is extremely worrying. "There have never been enough to go round, but in the past at least several artists had a chance on each show," she says. "The move towards one-off specials means a further reduction; it's getting harder all the time."

Go! Discs has recently set up a new production company Go! TV and is considering various music projects, though it will not have anything ready for January's schedules.

As Macdonald points out, although Top Of The Pops' new format may have opened

IN PRODUCTION			
Show title	Production company	Format	Scheduled
Dance Energy	Activate	Dance magazine	BBC2 from Oct 14 6.30pm
The Word	Activate	Youth magazine	C4 from Oct 25 Fridays 11pm
The Big E	Nicky Horne	European chart	ITV winter schedule Sundays 00.30am
Supersonic III	MME	Magazine, European emphasis	Sat/Sun 1.30am ITV winter schedule
Saturday Night In Meridian		Live concert	Sat/Sun 1.30am Sat/Sun 1.30am seeking sponsors
The Globe	Holmes	not available	— not yet scheduled
	Associates		— not yet scheduled
unamed	Sirius	live concert	not yet scheduled

the show to plugging for the first time in its history, it is in fact bucking the trend. On Network 3 in particular, plugging opportunities in the new schedule will be limited.

The Big E, made by Nicky Horne, centres on the European chart while MME's forthcoming Supersonic III will be a half-hour magazine programme with a continental emphasis. That will probably mean that featured acts must have a pan-European profile.

Cue The Music, meanwhile kicked off its 26-week run on September 22 with a Bee Gees concert. Most of the acts it is featuring are so big that they barely need the promotion.

"Cue The Music? It's OK, but I would really love to see a serious music programme that was like Q magazine," says Malcolm Hill, head of promotions for Capitol/Parlophone. He adds that concerts

can cause promotional timing problems when the record company doesn't know when they are going out, he adds.

"We don't need concerts in the middle of the night; give me a show at 6 or 7pm, on BBC2 or Channel Four, that examines music seriously," says Hill.

Meridian's Saturday Night In looks like the most hopeful new live showcase. A converted London bus will visit clubs and venues around the country, featuring a broad range of chart acts.

Meridian producer Crispin Buxton says: "It's about capturing acts performing in the size of venue that we all know is the most exciting."

Meridian's bus may be one of the few remaining vehicles for pop music where the record companies are not just passengers.

Stu Lambert

**EXPOSURE**

**MONDAY SEPTEMBER 30**

- Wogan featuring Cathy Dennis, BBC1: 7-7.30pm.
- Band Explosion featuring Five Thirty, Intastella, Atom Seeds, Chapterhouse and Teenage Fan Club, BBC2: 6.40-7.10pm.

**TUESDAY OCTOBER 1**

- What's That Noise featuring Take That, BBC1: 4.35-5pm.

**WEDNESDAY OCTOBER 2**

- Sixthirty something featuring Gary Glitter and Latoya Jackson, Channel Four: 6.30pm-7pm.

**THURSDAY OCTOBER 3**

- Top Of The Pops. First show from the Estree Centre, BBC1: 7-7.30pm.

**FRIDAY OCTOBER 4**

- The Happening featuring The Jeff Healy Band, Channel Four: 11.05-12.05am.

**The James Whale Radio Show.**

- New series, ITV: 1.05-2.05am (regions vary).

**SATURDAY OCTOBER 5**

- The ITV Chart Show, 11.30am-12.30pm.
- Prince: A Profile By Paul Gambaccini, Radio One: 2-3pm.

**Texas Concert featuring**

- Lavelle White, Pete Mayes and Clifford "Honky Tonk" Scott, BBC2: 8.45-9.30pm.

**Status Quo - Rockin' All**

- Over The UK, Channel Four: 11pm-midnight.

**SUNDAY OCTOBER 6**

- Cue The Music featuring E.L.O. ITV: 12.20-1.15am (regions vary).

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# Can music temp

More than 90% of the population listens to the radio, yet three-quarters say they do not buy records regularly. Caroline Moss looks at ways in which the industry can catch the many potential customers who are still slipping through the record industry's net

With the highest per capita spend on music in the world, the UK record industry could be forgiven for resting on its laurels.

Last month, however, it suffered a jolt. In the first of a new series of Gallup polls, 76% of a 10,300 sample said they hadn't bought any records in the previous four weeks.

And although CD is the industry's biggest money-spinner, the latest research reveals ownership of CD players is still limited to 26% of households. That leaves three-quarters of the population who are slipping through the industry's product-driven publicity net.

It's at times like this that some people in the business start to think of Edwina Currie. When the then junior health minister said in 1988 that "most" eggs were infected by salmonella, her slip caused egg sales to plummet by 60%. But the gloom didn't last. Two years on, generic campaigns by the government and the British Egg Information Council have restored sales to pre-Currie levels.

Of course music, with its numerous styles and formats, is essentially different from a commodity product such as eggs. But that hasn't stopped the idea of a generic campaign for music resurfacing every few years.

The last time the industry tried it, as a spin-off from the British Record Industry Awards in 1986, PolyGram's research concluded it had had "no measurable effect, either on attitudes or sales". Even Rob Dickins, who as the campaign's committee chairman talked of it recapturing lapsed record buyers, now thinks the concept is useless. "Advertising, especially TV advertising, only works when you sharpen the point of the pencil," he says. In other words, he believes you can't sell music without reference to specific product.

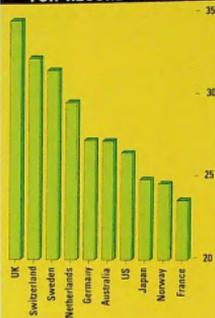
And Virgin managing director Jon Webster is adamant: "You can't tell people to go and buy music," he says. "You have to tell them what to buy."

It's useless saying "buy some records". But even if a generic campaign as such couldn't work, clearly the record industry always needs to consider new ways of expanding — and communicating — its market. According to Leisure Consultants, music-buying is still bottom of the UK's leisure spending list (see chart).

Earlier this year the British Videogram Association tried the generic approach to boost its market with a proposed £10m campaign to forswear what it saw as the threat posed by satellite TV. It collapsed when members failed to agree on how the campaign should be executed.

At least the BPI's 1986 generic campaign got off the ground, but the results were no more encouraging. Put together by ad agency Yellowhammer at a cost to the BPI of £350,000, the campaign included national TV advertising, in-store material and competitions to win sweatshirts in the

## BRITONS TOP THE WORLD FOR RECORD BUYING



Source: IFPI, 1989 figures

## MUSIC LAGS BEHIND IN THE LEISURE MARKET



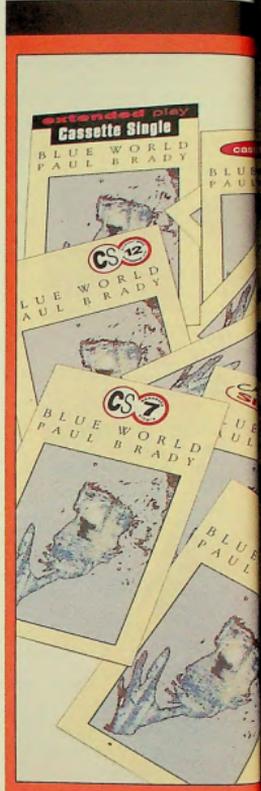
Source: Leisure Consultants, 1989 figures

national press. When its "Life Sounds Better To Music" copy line failed to grab the market, it was ditched after its first phase.

A similar attempt by US record retailers body NARM proved more successful, probably because it was more specific. "Give The Gift Of Music", which ran for four years in LA in the early Eighties, offered record-buyers free giftwrap as an incentive to buy music for presents. By the fourth year of the campaign, LA record shops reported an 18% increase in sales of music for gifts, but significantly the initiative has never been repeated.

In the UK, retailers prefer to stick to specific product advertising to tempt more record-buyers into shops.

Tony Bennett, Our Price's buying and marketing director, says one big



release can do as much as a generic campaign when it comes to tempting lapsed record-buyers. "Co-op advertising actually drives sales because it associates product with a retailer, and therefore buying it," he says. "When people hear a record on the radio they don't necessarily think of it as something to buy."

Our Price recently proved the power of its co-op TV advertising with Sony's C&C Music Factory LP. According to Bennett, a post-release batch of co-op ads boosted Our Price's share of the title's sales from around 20% to 67% within a week.

Co-operative campaigns have the added advantage of getting around a traditional stumbling block in all generic campaigns: who pays. And Our Price has even come up with a solution for the problem of advertising

# Not the reluctant buyer?

## CASESTUDY: THE CASSETTE SINGLE FORMATS DILEMMA



a range of musical styles without referring to specifics in the soundtrack.

Merlin Rhys-Jones, who was commissioned to write the jingle for the latest ads, says he was asked to come up with a 'sound' rather than anything recognisable as a type of music.

"The best way to grow the market is to have well-targeted specific campaigns," concludes Bennett. He suggests more genre pushes, such as for jazz and classical, but acknowledges their potential problems. A broad campaign geared largely around back catalogue product is unlikely to be backed by a bumper marketing spend, he says. TV, the medium most likely to change buying habits, would probably be off the agenda.

The answer may be to explore non-

traditional promotional and advertising outlets.

The direct sell companies have already proved it is possible to reach an alternative record-buying public, in their case by advertising the concept of buying music by post.

Britannia Music, which works on the philosophy that no one over the age of 22 ever goes into a record shop, has built its 1.5m membership via extensive press advertising in titles such as *Woman's Own* and the Sunday supplements.

Certainly there are opportunities for enlarging the music market which have yet to be fully exploited. PolyGram UK boss and BPI chairman Maurice Oberstein suggests listening posts could be placed in mainline railway stations. "You could listen to the latest albums while waiting for

The struggle over the cassette single is a microcosm of the problems likely to be triggered by any concerted action to grow the music market.

There's no doubt that the cassette is the future of the industry's key promotional device, the single. Walk into any branch of Dixons and it's clear that equipment to play vinyl records is on the way out.

The challenge facing the industry seems relatively straightforward: how to help the consumer differentiate between seven- and 12-inch format cassettes and the existing cassette album.

Britain's biggest record company, PolyGram, thinks it has the answer, a selection of graphic branding devices — see left. But the chances that others will agree seem slim.

Record companies thought they had found the perfect solution to the cassette single problem four years ago with the cardboard slip-case. It was perfect except for one thing: for any retailer not using live stock it was a nightmare to rack.

It literally flopped on the shelves.

It was predominantly retail pressure which led to the August decision of the Bard/BPI liaison committee to recommend to BPI members that the jewel box should become the standard packaging for the cassette single.

Despite that recommendation, around half of UK manufacturers are still using the slip-case, according to HMV marketing director David Terrill.

Virgin managing director Jan Webster, for one, doesn't intend to budge.

"The whole world has gone with the slip case," he says, "and in the UK are trying to buck the trend."

While the decision undoubtedly made practical sense for retailers, its disadvantage is that it is all too easy for the consumer to see a cassette as a cassette as a cassette.

your last train," he says.

And PR consultant Brian Southall believes the industry should make more use of its assets — the artists — as Woolworths did when it featured Cliff Richard in a TV ad for buying music at Woolies.

So far the strongest contender for a new push for music is an idea borrowed from Life Sounds Better To Music: a campaign mounted around an event such as the Brits.

"Bard and the BPI are working closer and closer together on the Brits, classical awards and the National Music Day," says Pinnacle MD Steve Mason, who chairs the new regular BPI/Bard meetings. "It may be an idea to build something on these events."

Ultimately, though, running a campaign around the Brits risks ending up as a quick fix to make the

There's a real danger, says Our Price buying and marketing director Tony Bennett, that if single and album formats are not differentiated, then the cassette album will be effectively devalued.

"The public may end up seeing the albums as essentially the same packaging, a bit longer, but four times the price of the singles," he says.

The decision has also thrown the attempts to create a distinctive identity for seven- and 12-inch cassette singles back to square one.

"The industry has got to come up with something so the consumer can tell the difference," says EMI managing director Rupert Perry.

Possibilities include tinting the jewel case a different colour for each version and establishing clearly identifiable insert designs.

That's where PolyGram's suggestions come in. These and potentially others are expected to be discussed by the BPI and Bard soon.

Webster is scathing about the prospects for agreement. "As far as I'm aware the BPI has never got all its members to do the same thing at the same time — and nor has Bard."

Even the slip-case argument has yet to be won. MCA managing director Tony Powell — one of the earliest proponents of the format — says, "I think it's premature to move to the jewel box. In the US they put the 12-inch in a jewel box to differentiate it from the seven-inch in a slip-case."

Like Webster, Powell is sticking to the slip-case for the time being, not least for one very practical reason — "Being an American company, all my artwork and repertoire cases are designed for the slip-case."

The history of the cassette single has not been a happy one. Only one thing is certain: time is running out for vinyl.

And the realisation that that is the case provides the greatest hope that one day soon the industry will unite around it.

industry feel better, rather than a means of expanding the market.

"It would be like a lot of bad corporate advertising," warns Mike Fox, creative director of Gogen. "All it would do is give a nice warm feeling to the people who thought it up." According to JICRAR, 91% of the population listens to the radio regularly. As Tony Bennett suggests, the real solution is to persuade a larger chunk of that audience to channel their music listening habits into the cash till.

It's an open secret that an equivalent of the Booker Prize is under consideration for the record industry, and such a promotion may lead the way towards persuading more people to part with hard cash.

There's clearly a whole lot more still to play for.

# Taking new country across the country

The time-honoured route to success with a new country crossover artist is to build on the genre's established popularity in London.

But MCA is adopting a considerably broader approach with its new Texan artist Will T Massey.

"Every new artist that comes over to the UK does a showcase in London, but it's easy to get carried away with the idea that that's the only thing to do," says Phil Smith, MCA's head of promotions. "You have to take the artist on the road to show people you mean business."

When MCA brought Massey to the UK to support Steve Earle on his recent tour, it took full advantage of a network of regional contacts.

Greg Upchurch, publicity and promotions manager of The Waterfront in Norwich, used his local radio and press contacts to secure wide coverage for the gig at his venue.

And MCA ensured his efforts were backed by a mailout and poster campaign throughout East Anglia.

Promoter Stuart Clumpas, managing director of Dan's Factory Concerts, adds that in-



Will T Massey: country life outside London

forming the right dealers was also crucial to ensure another sold-out gig in Glasgow.

"There are three or four key record shops in Scotland — Goldrush in Perth is one, or Tower Records — where they will put up displays and spread the news of a concert around the network," he says.

Phil Smith says his aim was primarily to get people to the concerts to see both acts.

Massey received an unexpected boost, however, when illness forced Earle to turn over the headline slot for two

of the dates. According to Smith, the fans weren't disappointed.

"Massey came over to support Earle, but he ended up taking a fair bit of the limelight himself," he says.

MCA is now poised to build on the awareness and publicity its co-ordinated regional campaign has already generated.

The company's track record in breaking artists such as Earle and Nanci Griffith suggests it will make the most of it. Sarah Davis

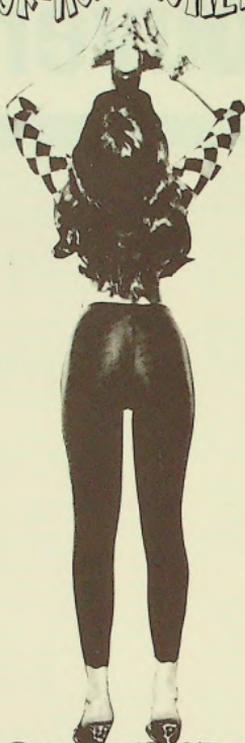
## STUDIO ACTIVITY UPDATE

Who's recording where and with whom

ARTIST Company	A&R Exec	STUDIO	PROJECT	PRODUCER
1000 YARD STARE Polydor	Glenn Skinner	Surrey Sound, Surrey	Tracks	Stephen Street
808 STATE ZTT	Liam Teeling	Fon, Sheffield	Track tbc	Liam Teeling
CHILDREN IN NEED Jive	Steve Jenkins	Battery, London	Single	Pete Hammond
DEL AMITRI A&M	David Rose	Master Rock, London	Album	Gil Norton
DARKSIDE Beggars Banquet	Roger Trust	Abattoir, Birmingham	Album	Artist
JESUS AND MARY CHAIN blanco y negro	Geoff Travis	Terminal 24, London	Album	Artist
NICK KAMEN WEA	Michael Rosenblatt	Lotown, London	Album	Mike Paxman/ Paul Muggleton
PETER MURPHY Beggars Banquet	Roger Trust	Maison Rouge, London	Album	Mike Thorne
POWER OF DREAMS Polydor	Simon Harris	Moles, Bath	Album Tracks	Dave Meegan
PRETENDERS WEA	Rob Dickins	Air, London	Album	Chris Thomas
SEAL ZTT	Rob Dickins	Guerrilla, London	Remix Track	William Orbit

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20 UNIVERSITY, LEEDS  
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21 ROCK CITY, NOTTINGHAM

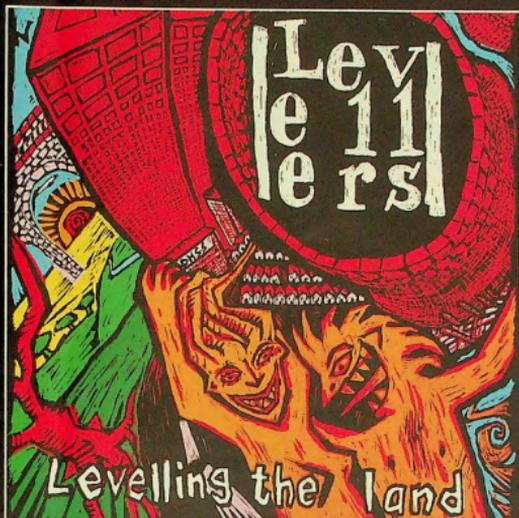
22 CORN EXCHANGE, CAMBRIDGE  
24 CIVIC HALL, WOLVERHAMPTON  
25 TOWN & COUNTRY CLUB, LONDON  
26 TOWN & COUNTRY CLUB, LONDON  
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**Manager's view:** "There's always a good atmosphere. It's got a great stage with good acoustics, facilities and dressing rooms. The only disadvantage is that the people on the balcony are so far back and can't see all that well." Vanessa Mellors, MIA Entertainment for Roachford.

**Agent's view:** "It's well promoted locally — they're very aware of radio promotion which is crucial. Each concert sells well in advance because of promotion. Bands have a choice of whether they want their audience standing or seated. It's very flexible." Andy Woollicroft, Primary Talent.

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# Safety in numbers on package tours

For a concert promoter, the words "package tour" have connotations which have nothing to do with lager louts and the Costa del Sol.

From the early Sixties pop packages to the Stiff tours of the late Seventies, promoters have packaged acts together to maximise ticket sales.

This summer, with the live concert business reporting one of its most competitive years ever, the concept saw a revival. Particularly in rock, the policy has paid off.

The announcement that INXS would play Wembley Stadium in July was greeted with scepticism in some quarters, but close co-operation between the band's agent, Andy Woollicroft, promoter Tim Parsons and management representative Paul Craig resulted in a strong supporting line-up which included Jesus Jones and Hothouse Flowers.

It not only acted as an effective insurance policy, ensuring that the show sold out in advance, but also transformed it into a major event, enhancing the band's reputation and securing the valuable promotional involvement of Radio One and Capital Radio.

One of the biggest headaches for agents and promoters, says Primary Talent's Woollicroft, is selling the idea to the artists involved, particularly as paying fees for the opening acts results in a smaller share of the gross for the headliner.

Another problem is persuading mid-range artists, who are headliners in their own right, to open shows for other acts. "With INXS it was actually very hard to persuade people



Woollicroft: transforming concerts into events

that the event was going to be the success it was," admits Woollicroft.

But promoters believe that ticket sales for those mid-range acts are being affected most by the current financial climate.

Artists' egos aside, it seems that audiences may also need education in treating concerts as a complete package. Former Wembley sales and marketing director Roger Edwards notes that while older, occasional concert-goers tend to arrive at shows on time — even if the support act hasn't been announced — mainstream rock and pop audiences are more lackadaisical.

Notable exceptions, Edwards feels, were the INXS show, Rod Stewart's show with Status Quo and Joe Cocker and last year's Clash Of The Titans thrash package.

Significantly, these three gigs were all promoted as

"events", rather than as headliners with a supporting cast. In INXS's case, organisers sweated over the decision to put tickets on sale two months later than planned after delays in finalising the six-act line-up. They were vindicated on the day when an estimated 55,000 people had turned up at the stadium by the time the show opened.

However, Roger Edwards cautions against attempts to bolster disappointing ticket sales by adding extra support acts to the bill after the original announcement; he finds the tactic rarely works.

But while the concert package may not be an infallible recipe for sell-out shows, at a time when recession is biting and ticket prices are rising and audiences are becoming more selective, they can go a long way towards giving the public what they want: value for money. **Val Potter**

## ROUND-UP

West London's Orange Venue has launched its own concert promotion arm, primarily to give a leg-up to new acts. "A lot of bands have been contacting us from all over the country to help them with playing in London," explains Richard Mazda, one of the venue's four-strong management team. "There's certainly not many venues or agents working to put a decent circuit together in the capital," he says. **Bald Eagle**

Promotions kicks off at the 350-capacity venue, however, with three dates by Seventies funksters The Average White Band on October 16-18. Mazda hopes the dates will trigger a short tour of larger venues next spring... The recession has been blamed for the cancellation of Kirsty MacColl's first tour fronting her own band. The tour, which was due to take in both the UK and US, was truncated to two nights at The Mean Fiddler last week. **International**

Booking is working with Razor Records on the recently-reformed UFO's first tour in five years. The six dates kick off at Bristol's Bierkerk on November 11... ITB has also put together The Cull's four-date tour for November. The dates at Birmingham's NEC, the Edinburgh Playhouse, Manchester G-Mex and Wembley Arena start on November 22... The Cramps are playing five nights at London's Town and Country Club on October 25-30. **Global**

is also promoting two further nights at Wolverhampton Civic Hall and the Manchester Academy... New Kids: last year's teen sensation? Not judging by the response to their forthcoming appearance at the Smash Hits Poll Winners' Party on October 27.

London Arena reports that fans started queuing for tickets three days before they were due to go on sale...

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# In-house publishing: the one-stop solution

Far from signing away your life, there are commercial advantages in having both label and publishing deals with the same company, says Valerie Potter

When working with new, unsigned talent, publishers invariably offer acts to their own record company first. Jesus Jones acquired their record deal with SBK in the US as the result of a strong personal recommendation from their UK publisher Peter Reichard, MD of EMI Music.

The idea of signing away both recording and publishing rights to the same company can be anathema to up and coming artists. To some it even smacks of Big Brother. Yet there can be sound commercial reasons for taking this route, the most obvious benefit being a financial one. In the US, for instance — which still represents by far the biggest market for a UK artist — most major record companies offer a new signing a percentage deal only. This usually amounts to around 75% of the statutory mechanical royalty rate for the artist. However, if that artist signs to a publisher controlled by the same company as his label, it

is possible for the artist to obtain the full royalty — and that can make a big difference to his income.

Nevertheless, the suspicion lingers that signing to the same company for both recording and publishing is not in the artist's best interests.

This seems to stem from attempts in the past to cross-recoup income between the two deals — a practice which reputable publishing companies say would simply not be tolerated nowadays.

Lawyers are also wary of clients being coerced into signing away their publishing at disadvantageous terms in return for the coveted record deal. The majors claim this situation is more likely to occur with independent labels, which need the additional income from publishing to justify their investment. Artists, however, have become more aware of the importance of expert legal advice in recent years and that the advice they receive is becoming increasingly sophisticated.

In defence of keeping the deals separate, Stuart Hornall, managing director of independent music publisher Ronder, says: "Maybe you fall out with your record company — and if the record company and the publishing company are the same, it's very different to get an objective opinion from your publisher. And creatively, I think it's good to go somewhere else and have another input from a different angle from someone who's very interested in earning his advance back."

That criticism is rejected by the majority of the larger publishers, who stoutly maintain an autonomous profile and stress that while they work closely with their associated record company, they operate as separate businesses. By doing so, and retaining their own A&R teams and sets of contacts, they can act as a valuable additional source of information for both record company and artist.

As EMI Music's A&R director Sally Peryman points out, should a problem arise between artist and label, the publishing division can find out "inside track" information and a true picture of the situation more



Godfrey-Cass: 'no-one should move outside the corporation'

easily through inter-company communication than an outside, third party ever could.

Similarly, once a publisher has made a substantial investment in an act, he can exert influence on his associates in the record company to ensure that they also treat it as a priority.

But when it comes to helping unsigned writers find a deal, they do not always seek to push them in the direction of their associated label. Virgin Music managing director Steve Lewis states: "We would certainly be honest enough to tell an artist they would be better off at another record company, if we thought that was the case."

Nor is it true that if an act is dropped by a record label, the sister publishing company will also automatically lose interest. Lewis offers the Senators as an example.

Virgin Music picked up the band after their original signing to Virgin Records, but after two unsuccessful albums, the record company dropped them.

However, the publishing company helped them to record a new album, which has now been placed with Go! Discs to whom the band are now signed.

BMG Music Publishing's MD Paul Curran points out that as the role of today's publisher becomes more wide ranging, it demands a flexible and unique approach to every individual writer. Looking to the future, he believes the growing trend for parent companies of record labels

## HOW ONE-STOP DEALS DOMINATE CHARTS

Top five albums by singer/songwriters

Artist/writer/label/publisher

- 1 Greatest Hits — Eurythmics  
Annie Lennox and Dave Stewart  
RCA  
BMG Music (Logo Songs/Metro Holdings for Love Is A Stranger only)
- 2 Out Of Time — REM  
Michael Mills, William Barry, Peter Buck and Michael Stipe  
Warner Bros  
Warner Chappell
- 3 The Very Best Of Elton John — Elton John  
— Elton John and Bernie Taupin  
Rocket (PolyGram)  
Dick James Music (PolyGram)
- 4 Auber — Chris Rea  
Chris Rea  
East West  
Magnet (Warner Chappell)
- 5 Seal — Seal  
Seal, Guy Sigsworth and March Auerbach  
ZTT  
Perfect Songs (ZTT)

© Charts Plus  
Sales period: 1 January-7 September 1991

and music publishers to diversify into allied fields — such as film, video and book publishing — will allow for the greater exploitation of the publishing catalogue in areas such as soundtracks and jingles. He reckons that those opportunities will largely be serviced in-house.

His opinion is echoed by Robin Godfrey-Cass, MD of Warner Chappell: "Time Warner should basically be a one-stop store for our writers. We've got the film, record and book division and now we're into cable, so basically, now we should really move outside of the corporation. And that's why it was created."

If Godfrey-Cass is right, it seems that signing recording and publishing deals within the same group of companies will become more not desirable, but virtually obligatory if a band wishes to achieve any substantial level of success.

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# The software option

Computers are vital to publishers. Sarah Davis looks at the systems available

**W**ider use of copyrights and the increasing complexity of administering royalties worldwide now mean that no publisher large or small can afford to be without some kind of computer.

Beyond the basic requirements of dealing with royalty collection and copyright information, software packages are increasingly tailored to work for international societies, accessing precise information about sales in different territories and dissecting individual deals.

Two companies dominate the UK software market. Most major publishers run Counterpoint Systems software on mainframe computers. Those with more modest budgets go for Musicale's PC-based package, which now faces competition from Counterpoint's new Music Master system, developed for the PC.

The cost of computerisation is directly linked to the complexity of company requirements. Counterpoint software costs around £3,500 with free service



Counterpoint's management team, from left to right: directors Chris Dake and Graham O'Neill and managing director Bob Katovsky

back-up for the first year; service in the second year costs 15 per cent of the purchase price.

Packages are customised and publishers only pay for the features they need.

Counterpoint marketing consultant Ric Lee says small publishers should benefit from a

new starter package especially designed for them which will be launched in late October/early November. Lee says the cost will be "in the hundreds of pounds". Counterpoint's clients include Sony Music, MCA Music, Virgin Music and Chrysalis.

Musicale, which has been in business for nine years, offers a choice of modular systems. The company has dropped its initial fee and now offers its system at a monthly rate, which includes back-up service.

Rates range from £75 a month for one module to £312.50 for seven modules. Musicale has between 75 and 80 clients, including Beggars Banquet, All Boys Music, Fiction Music and Demon Music.

While expanding businesses need to upgrade systems around every 18 months at a potential cost of £3,000 plus, one alternative is to use an out of house administration service.

Leosong Copyright Management has been filling this market gap since 1984 and currently uses an enhanced Counterpoint system

on an IBM 35/36, capable of handling several hundred individual accounts.

Managing director Ray Ellis says: "We take every aspect of administration away from the client. Every quarter or half-year we provide a statement which records the record numbers, sales figures and royalties." Leosong charges a 15% commission on all monies collected.

Warner Chappell and PolyGram both used Counterpoint but have been developing their own systems during the last year. John Brinkworth, International MIS manager at Warner Chappell, says: "When Warner Brothers and Chappell merged three years ago we invested heavily in the IBM AS/400."

The next headache for publishers will be incorporating the outcome of the MCPS versus BPI tribunal. If the MCPS wins, publishers will have to cope with more than just a new rate, making computerisation more indispensable than ever.

MCPS has been registering around 200 musical works and 800 products a week since the audio product licensing system commenced on July 1. It uses a Digital Vax 9210 system capable of handling 30m instructions per second with over 200 on-line users. Royalty information is provided on tape or print-out and will be available on floppy disc by the end of the year.

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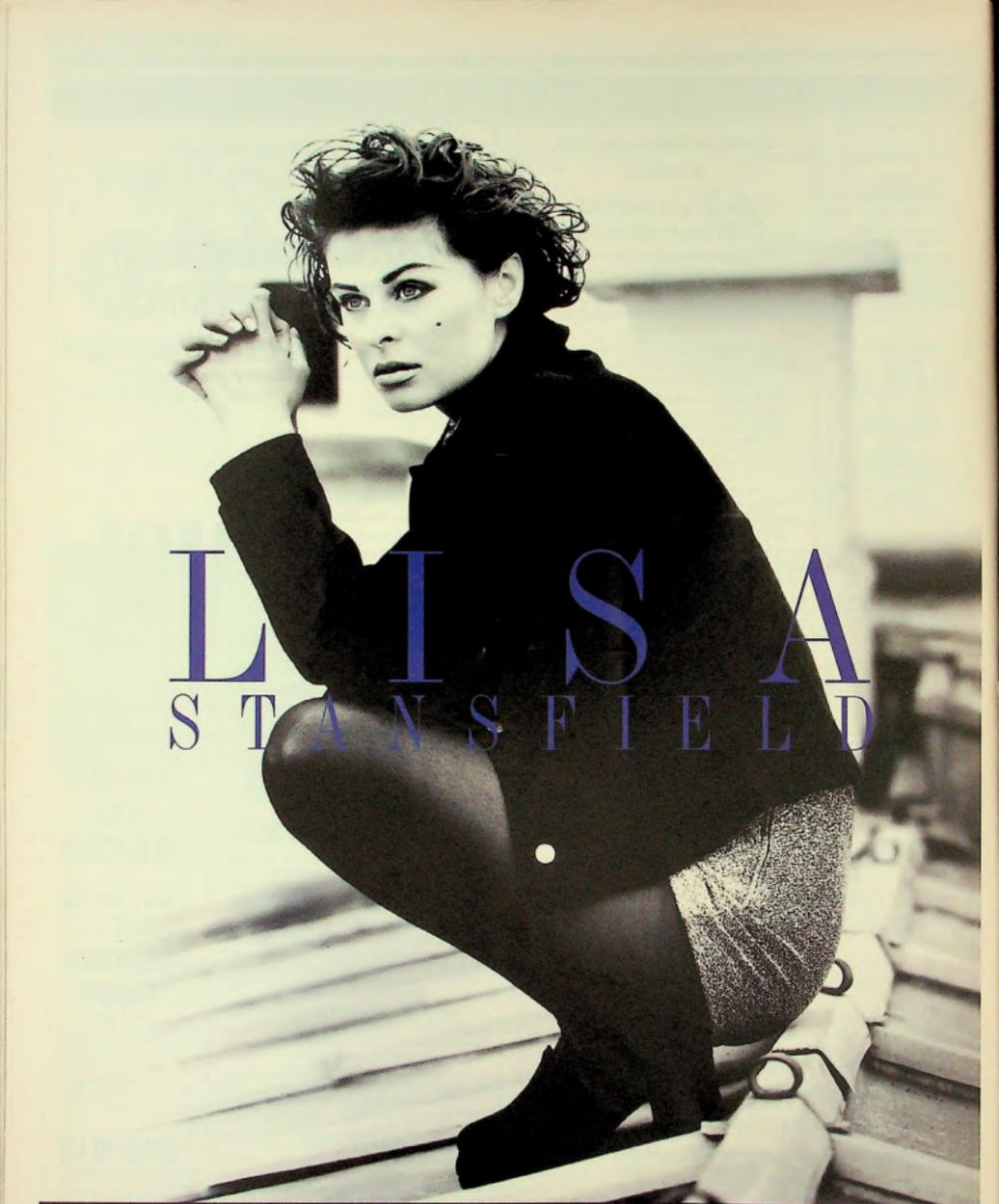
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## THE LAST RECORD I BOUGHT

by  
SIMON BURKE



"This was a case of a retailer falling victim to his own selling techniques. I was touring one of our stores, saw this CD, A Venetian Coronation on a listening post, tried it out and was hooked!"

"The revival of early music is one of the most valuable developments in classical music in recent years. This recording cleverly combines several composers' work into a reconstruction of a 16th Century Doge's Coronation ceremony."

"Despite being in record shops fairly regularly, I don't buy CDs very often. When I do though, it's usually an armful — one effect is to make the MD's visit welcome for a change!"

Simon Burke is managing director of Virgin Retail

## Fifield's love in an elevator

Jim and Betsy Fifield are leaving nothing to chance.

The president of EMI Music Worldwide has equipped the leather-padded lift in his London penthouse flat with a survival kit hand-picked by his wife.

The goods are encased in folds of purple satin. There's a battery-run fan, a Harrods hanky, a game of tick-tack-toe, half a bottle of champers, Aqua Libra, bags of jelly beans, some caviar . . . and a condom.

"You never know what is going to happen in a lift," explains Fifield.

The presence of a lone condom meant the lift was simply stocked with all the necessities of life, says Fifield.

"What do you know, with all the problems of disease floating about, this could be good planning. It's just like having a safety belt. You need these things for survival," he quips.

## Missed Elvis by a cat's whisker

Reclusive artist David Oxbry could kick himself for turning down the chance of meeting Elvis. "If it would affect my work I didn't like it, so when some-



For those not familiar with the name of new Polydor MD Jimmy Devlin, perhaps the name Bilbo Baggins will ring a bell.

"That's all we ever did — ring a bell," says Devlin, who played bass for Bilbo — a band he claims anticipated the braces, flares and boots of the Bay City Rollers.

Sadly, his fame was cut short when the rest of the band (which happened to be signed to Polydor) sacked him. "I think they were jealous because I was the teenage heartthrob. They claim it was something to do with me drinking a lot and missing a gig," says Devlin.

His first industry job came about when Polydor gave him £200 to record some demos

with a solo career in mind. That fell through when the label heard the recordings but they did offer him a regional promotions job.

"That meant I got the standard Polydor red Cortina which at the time I thought was the bees knees," he says. The fun lasted just over a year before Devlin was made redundant.

He has worked for Arista, EMI (where he first met his future employer and former Polydor MD David Munns) and as a partner with Simple Minds manager Bruce Findlay.

Now he's in the hot seat at Polydor. "I guess it's come up since time. Now all I have to do is destroy all the old Bilbo Baggins stuff before they put out a Best Of."



Elvis by Oxbry

one offered to set up a meeting, I refused," he admits.

Oxbry claims to have matured and now wishes he had met some of the great Fifties and Sixties rock 'n' rollers he paints with such vigour.

Now for the first time in 11 years, some of his works are to go on sale at an auction at Sotheby's on October 8 in aid of Nordoff-Robbins Music Therapy.

It was a sad event in his life that persuaded him to hand a collection of his earlier works to charity.

"When my little cat died last October, I realised I had been very selfish shutting myself away," he says.

## Umm and aah behind the mike

When A&R people take a turn behind the mike, it's probably the best excuse you've ever had to head for the bar.

And when Neve gave three A&R administrators the opportunity to do a Bananarama at London's Strongroom studios, the results were predictably horrific.

"We were dreadful," says A&M's candid Julie Selig. "I gave up singing after the first verse."

Joined by Polydor's Debbie Hanks and BMG's Karen Davies for a day's hands on experience of studio life, Selig admits the master tapes will now remain under lock and key.

"I'm not letting anyone near that tape," says Selig. "Maybe I'll consider it for the grandchildren one day."

### QUOTE OF THE WEEK

"I'm afraid you have misrepresented and you have misled our audience," Feisty Sybil Beresford-Peirse to the Duchess of York after being given all the credit for the new music therapy centre.

## DOOLEY'S DIARY

Remember where you heard it: There's plenty of stories about Garry Nesbitt, but few hard facts. But what's his connection with Woolies' reassessment of its stand-alone entertainment stores (apparently also the reason it pulled out of the bidding for Virgin Retail)? . . . China boss Derek Green is cutting the price of the new Levellers album to "put customers' faith back in the industry"

. . . former Prestige Talent consultant Carl Leighton-Pope was spotted stripping off and "humping" a curtain on stage with the Chippendales last week . . . Ebullient Virgin MD Jon Webster has his own answer to the row over discounts to indie retailers, although he may come to regret it — "When my Genesis album comes out, I'm going to give every indie retailer every deal I can," he says. "We need them." No doubt you'll take him at his word . . . Former Towerbell chief Bob England, now at Brian Shaw Management, has found himself managing Danny La Rue . . .

The effects of the Rough Trade collapse continue with Jazz Summers just concluding renegotiation of Big Life's deal with PolyGram . . . Birthday corner: Obie marked his 63rd birthday with a party for friends and family back home in New York; MCA Records International senior vice-president Stuart Watson celebrates 15 years at the company tomorrow (Tuesday) — not bad for someone who wanted to be a biochemist; and well done, Carlin Music, reaches its 25th anniversary this Thursday . . . Dire Straits manager Ed Bicknell is making "aggressive" inquiries into PolyGram's selling in of the band's latest album, which some will not be pleased to hear went platinum on the back of Woolworths sales alone . . .

Deputing MCA key accounts manager Steve Foord says he can be contacted on 0962 865712 . . .

# music week

Incorporating Record Mirror

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ABC

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- ✦ Selected Radio Spots including an announcement ad on the Network Chart Show the Sunday before release (6th October).
- ✦ A National poster campaign including 200 selected sites on the London Underground (October 1st to October 15th).
- ✦ Major Display and Co-ops

**NO MORE TEARS** CD • TAPE • LP Released 7th October 1991