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

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

The republic currently has a 30 position singles chart and 50 positions of albums, which are compiled from ship-out figures from distributors.

IFPI chairman and Warner Music managing director Peter Price says, “I have always felt the only way to compile a chart is to base it on someone walking into a shop and buying a record. It is a very exciting move for us.”

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

Bob Douglas, general manager of HMV in Ireland, says the new chart will be a big improvement on its predecessor. “That was nothing but a joke,” he says. “It did not reflect sales over the counter.”

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

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

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

**CIN spots sales up-turn**

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

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

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

The effect of Woolworth’s introduction of EPOS means actual growth in albums may be as little as 1.2%, but nevertheless it is the first such growth for five quarters.

The figures will encourage both record companies and retailers, who have been suffering the worst trading conditions for a decade. CIN chief executive Adrian Wistreich points out that the third quarter of 1990 was down around 5% on the same period on the industry’s record for the third quarter of 1990.

They also cover a period in which a small number of products accounted for an unusually high proportion of sales. Sales of the record-breaking Bryan Adams single. (Everything I Do) I Do It For You were equivalent to around 8% of the entire market over the period.

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

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

Radio Authority to quiz Jazz FM

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

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

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

Classic’s backers were unable to agree to put up extra money to acquire Jazz at an all-day meeting last Monday.

A spokesperson for Classic says investors had to be assured that “Jazz could stand up on its own.”

Jazz FM MD John Bradford says “whenever anything changes, people complain. There has been an equally wide level of appreciation of the service.” See Media p27

**Winter goes bankrupt with debts of £1m**

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

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

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

The company went into receivership six months later.
YOU'RE THE TOPS!

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

WRITER OF THE YEAR
PHIL COLLINS

PUBLISHER OF THE YEAR
HIT AND RUN MUSIC (PUBLISHING) LTD.

ALL AROUND THE WORLD
Lisa Stansfield
Ian Devaney
Andrew Morris
BMG Music Publishing Ltd.

ALL I WANNA DO IS MAKE LOVE TO YOU
Robert John “Mutt” Lange
Zomba Music Publishers Ltd.

ANOTHER DAY IN PARADISE
Phil Collins
Hit and Run
Music (Publishing) Ltd.

BACK TO LIFE
Simon Law
Beresford Romeo
EMI Music Publishing Ltd.
Virgin Music (Publishers) Ltd.

CLOSE TO YOU
Maxi Priest
EMI Music Publishing Ltd.

CLUB AT THE END OF THE STREET
Elton John
Big Pig Music Ltd.

CRADLE OF LOVE
Billy Idol

ENJOY THE SILENCE
Martin Gore
Sonel Publishing Ltd.

GOOD THING
Roland Gift
David Steele

HEART OF STONE
Peter Sinfield
Virgin Music (Publishers) Ltd.

HOLDING BACK THE YEARS
Mick Hucknall
Neil Moss
EMI Songs Ltd.

I WISH IT WOULD RAIN DOWN
Phil Collins
Hit and Run
Music (Publishing) Ltd.

KING OF WISHFUL THINKING
Martin Page
Peter Cox
Richard Drummie

LADY IN RED
Chris De Burgh
Rondor Music (London) Ltd.

PEACE IN OUR TIME
Peter Sinfield
Andy Hill
Virgin Music (Publishers) Ltd.
Big Note Music Ltd.

POLICY OF TRUTH
Martin Gore
Sonel Publishing Ltd.

SACRIFICE
Elton John
Big Pig Music Ltd.

SAY A PRAYER
Marcus Lillington
David Glasper
Ian Spice
Virgin Music (Publishers) Ltd.

SHE AIN’T WORTH IT
Ian Prince
EMI Songs Ltd.

SHE DRIVES ME CRAZY
Roland Gift
David Steele
Virgin Music (Publishers) Ltd.

SOMETHING HAPPENED ON THE WAY TO HEAVEN
Phil Collins
Hit and Run
Music (Publishing) Ltd.

WHAT’S LOVE GOT TO DO WITH IT
Terry Britten
Myaxe Music Ltd.

YOU GOTTA LOVE SOMEONE
Elton John
Big Pig Music Ltd.

ASCAP THE VOICE OF MUSIC.

FOR MORE INFORMATION, CONTACT:
James Fisher, U.K. Regional Director
ASCAP
52 Haymarket, Suite 10
London, SW1Y4RP
071-973-0069
Collins tops ASCAP awards

Phil Collins was named ASCAP’s UK songwriter of the year for an unprecedented fourth time at the organisation’s 11th annual UK awards dinner on Thursday. His publisher, Hit and Run Music, founded in 1978 by Genesis manager Tony Smith, took the prestigious publisher of the year award.

The American Society of Composers, Authors and Publishers (ASCAP) has a long history of honouring the most performed songs of the writer and publisher members of the UK Performing Right Society which are licensed through ASCAP in the USA.

Collins was named songwriter of the year for having the highest number of performances with his songs Another Day In Paradise, I Wish It Would Rain Down and Something Happened On The Way To Heaven, all published by Hit and Run.

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

The choice of the original US digital audio recording equipment.

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

Fan dub firm Xtradata Marketing has a strong background in non-music fan clubs, says marketing director Roes Hamsworth, including the 121,000-member Teenage Mutant Hero Turtles club.

The company says it is on the verge of deals with four major UK record companies. But EMI director of legal and business affairs, Gareth Hopkins, says: “Fan clubs are very useful, but are not something we control or try to exercise rights over.”

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

But he rejects record company involvement.

“Record companies already have sufficient control over various aspects of an artist’s career.”

Woolworths tackes classics market

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

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

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

But, says UK commercial director Ken Lewis, the company’s own labels aims to create a new classical record collector rather than just buyers of the occasional TV-advertised album.

Conifer was responsible for packaging the Boots Collection, which has sold more than 1m units since its July 1988 launch. It has now been chosen to provide the product and packaging for the two Woolworth labels. The Classics and Aspects. The Classics, retailing at £7.99 per CD, £4.99 for cassettes (to be launched next year), are recordings of complete works hosted from about a dozen independent producers in the UK, US and Europe.

Conifer MD Alison Wenham says it is a high quality, comprehensive range covering four centuries, from Bach and Vivaldi through all the Beet-hoven and Brahms symphonies with five, EMI with four and Hit and Run and Big Pig with three apiece.

Besides Hit and Run and Collins the winners were All Around The World written by Barstfield, Deeney and Morris, pub-lished by BMG Music; All I Wanna Do Is Make You Love Me, Lange; Zomba Music; Back To Life, Law and Roman; EMI Music and Virgin Music; Close To You; Faire, EMI; King Of Wishbone; Thinking, Page, Car and Drummer; Lady In Red, de Barge; Boxing News; Peace In Our Time, Sindoell and Hill; Virgin and Big Note Music; Palis Of Truth, Gore, record Publishing; Sesto Son, John, Big Pig Music; Say A Prayer, Lillington, Glauser and Spa, Virgin; She Ain’t Worth It, Fanci, EMI Songs; Club At The End Of The Street, John, Big Pig Music; To Love, To Handle, To Do, Smoove, Gost, Good, Thing, Giff and Stickle, Heart Of Stone, Sinfield, Virgin; Holding Back The Years, Puff Daddy, Sony; Can’t Buy Me Crazy, Giff and Stickle, Virgin; What’s Love Got To Do With It, Britten, Manc Music, You Gotta Love Someone, John, Pig.

Prize pair: Collins (left) and Smith honoured

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

In the long-term the IFPI figures on page four show the UK strengthening its position as a world leader. Our per capita spending on music is higher than any of the five major world music markets and 20% higher than that of our nearest rival, the US.

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

Taken together with the immoderately strong line-up of product scheduled over the next few weeks, detailed in our Autumn Product Special (see p28), the prospects for the industry must look good.

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

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

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

In the light of all this, last week’s change of format can only be a good thing. If nothing else, it has given people an excuse to sample the programme anew. It is unclear what effect the changes will have on singles sales. Clearly many in the industry hope that the preference for live performance will mitigate against some of the more specialist dance acts who have recently done well.

Whatever, it should make for more exciting viewing.

Everyone in the industry must wish TOTP well. It is currently the UK’s only prime-time music TV show. If the new format does not succeed, the consequences would be bad not just for TOTP, but for the whole industry.

Pessimistically speaking, Top Of The Pops moved to Elstree was like watching granny being shifted into an old folk’s home, writes Mathew Cole.

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

“He says he was Belinda Carlisle’s hairdresser. I say I don’t care if he’s Lord Carlisle if he hasn’t got a pass,” moaned one.

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

But the smiles fell in re-hearsal as it became clear that Francis Rossi was missing. Surely rock’s old staggers were up to doing it live.

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

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

“Do you like rap, Stan?” asked one, quickly following the producer’s nod with the supplementary question, “Name one rap act in the chart, then.”

Appel declared the question unfair.

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

“I suppose it’s typical BBC, he signed.”
T

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

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

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

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

On September 25 Adrian Love went into a dance record, thus Ingram's Yeh Mo' Be There with an apology to listeners that if admitted there had been a Great radio! It was only a song away.

A CD juke box will also be given away by Pepsi as part of the promotion. Our Price marketing development manager, Malcolm McGlyn, says the promotion is designed primarily to reach chart and dance fans. "A large part of the Our Price Music customer profile enjoys club life, so by joining forces with Rank nightclubs and Pepsi we will be reaching many customers," he says.

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

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

Tony Bennett, Our Price buying and marketing director, says it is the right time to take advantage of the video market.

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

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

The rotations are both bizarre and simplistic.

Though there are less than four real jazz instrumental an hour, they tend to play them in short bursts. Perhaps they believe that is the only time the Radio Authority listens.

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

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

It seems to me that Jazz FM changes format with every four years.

Perhaps it has created a new "AOR" format — "All Over the Road" music.

Steve Speechman is managing director of Rock Over London.

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

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

Meanwhile, total worldwide sales figures released by the IFPI for 1990 have revealed a healthy 11.1% rise from 1989.

Worldwide sales figures for last year amounted to $24bn (£13.4bn).

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

Global sales of cassettes fell by 6.1% — the first decrease since the arrival of the format in 1985.

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

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

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

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

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

R2 calms fears of oldies purge

Radio One has moved to reassure listeners and the industry that music recorded before 1950 will not appear in its schedules.

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

By limiting the number of pre-Pillars records to the required number it between 9.30am and 11am, the David Jacobs show between 1pm and 2pm, and the evening slots, programme controllers are hoping to bring the average age of the Radio Two listener from 60 to 50.

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

"It is a guideline, not a hard-and-fast rule. It has been in place for three months now and we have not received a single complaint." The policy will lead to a cut in the number of golden oldies such as Vera Lynn's "White Cliffs of Dover" (1942).

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

Now Boots spurns sex guide video

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

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

This echoes the line taken last week by Woolworths.

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

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

Meanwhile, the simultaneous release of two versions of another key autumn video release, Bed With Madonna, has not materialised.

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

Colin Lomax, Video Collection International marketing director, reports an initial sell-in of the 18 In Bed With Madonna at 150,000.

Trust turn-out is 'best ever'

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

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

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

Last minute tickets are available from Heather Nedwell, 071-437 3655.
Catalogue boom boosts Boosey profits to £1.3m

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

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

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

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

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

ASV reshuffles for export drive

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

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

Heyland predicts the firm will be "more aggressive" on exports, targeting Spain and Italy as growth areas, and will be "more aggressive" on marketing.

Bednarczyk is the new A&R administrator. Neil Heyland has been recruited from Chandos to head sales, dis-

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

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

But Belinda Hanton, buyer with Media Campaign Services, says: "We have to ask whether Number One is going to survive. It has no real identity, so it is a turn off to consumer advertisers."

Laskier denied that the title was at risk of closure.

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

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

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

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

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

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

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

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

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

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

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

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

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

The title's latest ABC circulation figure was 137,000. Smash Hits has a commanding lead with 420,000.

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

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Teenage pop titles: fighting for supremacy

Pop's not tops with young

The Most Important Things In Life

<table>
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<th>Total Votes (%)</th>
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<td>Source: Gallup</td>
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</table>
| Base: 518 14-16 year olds. Multiple answers mean total exceeds 100%.

Matt Burgess

I SAW HER FIRST

ONE LOVE (AND ALL THAT STUFF)

Teletext - BMG - 081 500 5678
National TV and Radio - 071 439 8442
Regional TV and Radio - 071 470 251
PR - FIA Corp Hayes - 0181 3426
Club Promotion - Rush Release - 081 675 4916
Club PA Tour - Primary Talent - 01350 0000
Distribution - Total Record Co via BMG - 0171 7890000
Distributor - Full Force - 081 649 9896
Management - Shalit Music - 0171 476 3063
MBUR1, CAMBUR, 12MBUR1, CMDBUR1
DEBUT SINGLE - OUT NOW!

Hear Matt's debut single for yourself on 089 001 085
Calls charged at 46p peak 36p off peak

Shalit Music

NEWS

Garth Brooks scooped the Entertainer, Single and Album of the Year honours at the 25th Country Music Association Awards last Wednesday. The programme will be broadcast on Radio Two this Thursday.

Leading flightcase companies Bulldog Cases and Sam Cases have merged to form BDS Cases with manufacturing operations in London and Manchester.

A mysterious heavily-advertised "free peace concert" at London's Docklands Area on November 14 will feature Indian spiritual guru Sri Chinmoy. Accountants Price Waterhouse continue to seek a buyer for the venue.

Entertainment UK is "still in discussion" with video label PMI over the company's long running dispute. The Woolworth's racker has not stocked PMI product since the EMI owned company raised prices in March.

Pizz Hut waitress Nancy Davis, 21, is to record a song with Stee Alton Waterman after winning the Mirage and Taboo National Karaoke Championships last week.

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

Tower Records marketing manager Louise Dickens leaves next month to work for the company in the US. Her replacement is Georgia Hall, 26, previously PR manager at marketing promotions company Livewire.

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

Matt Burgess

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Shalit Music
**Letters**

**PolyGram: can this be the vinyl straw**

White: package poser

Imagine our horror last week when, on unpacking our PolyGram delivery out popped a Barry White LP with the remnants of another record shop's price label stuck to the sleeve. But worse was to come! As we were removing the offending sticker, out dropped a Virgin record shop alarm tag card.

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

Must we now inspect the contents of every record sleeve ordered from PolyGram to avoid passing on product which may well have been played or damaged? Is this part of PolyGram's global plan to discredit vinyl? If not, then they have a duty to provide us with Virgin product, not Virgin record shop product.

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

**Time please, gentlemen**

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

Mark Francis,
366a Lincoln Road,
Enfield,
Middlesex N3 4AB

**Sampling told to ‘respect’ sources**

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

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

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

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

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

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

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

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

Peter Dadsell, 
Association secretary, 
The Music Publishers Association, 
103 Kingsway, 
London WC2B.

**Avoiding the pitfalls of in-house publishing**

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

May I try to put some balance into the subject?

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

A major by contract removed 25% of the writer's income the majors now say, “If you sign with our own publishing company, we’ll give you your 25% back.”

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

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

A songwriter who followed the current BPI/MCPS debate might well be perplexed that representatives of corporations which own both record labels and publishing companies, are currently trying to have UK mechanical royalties downgraded. To quote the BPI’s learned counsel: “The value of the composer’s work has dropped.”

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

Don Gallacher,
Media Business Associates, 
65-68 Maidshead, 
London W1V 6PL

**Tournier’s French lesson**

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

It is true that Tournier had helped 4% of French record companies to pay a reduced mechanical royalty on TV-adsorbed product.

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

I was not present at the exchange of letters between Kontride and Tournier, but I hope that Tournier would have made the important point that it is the norm for French record companies to bear all recording and video costs in respect of locally signed artists. Not all artists from around the world know the recording costs are borne by the artist.

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

New brains required for marketing

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

1) That all experienced marketing people should focus on their own past failures in order to find the solutions to “falling demand.”

2) That the fact of “falling demand” has “more to do with marketing than the state of the economy.”

In answer to the first point, I would have to say that rather than experienced people focusing on their own past failures, they would be better employed focusing on things they’ve never done before.

One look at the appalling standard of the majority of TV album commercials tells us that new brains are required rather than old brains retraining the same old tedium.

The fact is that fresh and radical approaches are needed for today’s fragile market and they don’t necessarily require huge bundles of cash. They require relatively little actually.

Two recent examples: Classic Mellow Mastercuts Vol 1 — Top 20 entry at number 18 Sept 29, and Vol 2: Phasers — Top 20 entry at number nine.

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

However, both albums are selling and attracting plenty of royalties and label owners back into the shops, hopefully for a long time to come!

Ian Dowsing,
Beechwood Music, 
Studios Road, 
Shepperton, 
Middx TW17 9QD

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MW’s Talent Tipsheet

BIRMINGHAM

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

HOvE

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

LONDON

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

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

THE ABSOLUTE LOVES
Magazine, REM and Pixies are their stated influences, but it’s the simple thoughtful rock of James that springs most readily to mind from this four-track demo. The playing is precise and professional but enough charm seeps through to give the band a distinctive feel.
Contact: Peter Kent
Tel: 071-727 8630

ESSEX

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

LEEDS

HEADCORN
While following many of the UK’s new wave of psychedelic/sleek流行 music structure and melodies, Headcorn’s live performance owes more to trash metal. They are frighteningly brilliant — something which their current four-track demo fails miserably to prove.

exciting and very loud.
Contact: Dave Tomlinson
Tel: 0532 784681

Technology has stretched the possibilities of recording so far that commercial studios can do things today that they couldn’t even dream of 10 years ago. A useful side-effect of this progress is that a studio with greater capabilities than those of an old-style commercial facility can now bought for around £35,000 and fitted in a large living room.

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

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

“It has many advantages,” he says. “A band can rework tracks more easily and supply more finished songs for an album, so you can cherry pick. It also gives artists a chance to learn about the recording process rather than leaving it all to the producer.”

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

“We tried using producers and it didn’t come out sounding like us,” he adds.

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

“That’s where Larking Audio, TSC (The Synthesiser Company) and I make most of our business at the moment,” says Stirling managing director Andrew Stirling.

Vince Garcia of 4th & Eway saying Driza Bone says buying the band a home studio was a stipulation of their deal. “It’s recuperable just like an advance and we can run it like a business, doing remixes and so on,” he explains.

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

“They wanted to re-record stuff in a larger studio, but I said just work at home for now on the 16-track. They’ve some back with material that is just dynamite.”

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

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

Neville Farmer
dire straits
on every street
already at double
platinum status

National roll-out TV campaign commences 14th October in
STV, Grampian, Border (150 TVR per region) and then rolls
out across the country into every TV region by the first
week of December

Major instore display campaign to tie-in with TV advertising

The second single "Heavy Fuel" released on 21st October

Re-stock now - order from PolyGram sales desk 081-590 6088
**FOCUS**

**WATERMANS**

**Wembley buy-out is just the ticket**

Venue: Watermans, 44 High Street, Brentford, Middx TW8 9DJ

Capacity: Main venue: 500, seated venue: 250.

Five recent acts: Happy End, Apachi Indian, Bhandu Boys, Jai Bhangra Rappers, Desmond Dekker.

Special features: Friday specialist nights include Apachi and jazz. “Our programme is like the T&C and Jazz Café rolled into one. There don’t seem to be that many Asian events put on in non-specified Asian venues.” — Matthew Cleaver, PR officer.

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

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

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

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

Average ticket price: £6.50.

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

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

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

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

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

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

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

This has improved customer service for purchasers, has a chance to discuss the location of their seats.

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

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

Spencer adds that being able to tell how many people are trying unsuccessfully to call for bookings can give an early indication of the interest in an event and trigger long runs such as Cliff Richard’s marathons. 18 nights at the Arena, 40,000 tickets are still unsold. Claiming that 15,000 out of 40,000 tickets are still unsold, Nick Blackburn, sales director of rival ticket agency Ticketmaster, is clearly unconcerned. “Competition’s a good thing,” he says. “Ticket agencies probably only do about 30% of the business on rock concerts anyway. The majority is through box office.”

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

*Spencer: improved selling is key to expansion*
kenny thomas voices

the debut album includes
hit singles
outstanding
thinking about your love
& best of you

major marketing campaign includes
nationwide tv and radio advertising
nationwide poster and display campaign
nationwide press

released 14.10.91

cd: ccd1890
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ip: clp24

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

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

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

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

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

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

But in a recent interview Capital Radio’s programme director Richard Park threw down the gauntlet to the BPI, BBC and CIN by claiming “there’s a massive danger for them of the Network Chart becoming the chart that people believe”.

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

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

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

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

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

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

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

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

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

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

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

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

“We just don’t pay attention to it.

° MUSIC WEEK 12 OCTOBER 1991
THE CIN CHART

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

Compiler
CIN/Gallup.

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

Data source
1.100 specialist, chain and multiple record retail outlets: plus 250 "check" shops.

Method
500 record shops "wound" the barcode on all records as sold with an in-store Epson PX-4 computer; the other 500 supply data from their own computerised cash tills (EPoS).

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

THE NETWORK CHART

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

Compiler
Media Research Information Bureau.

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

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

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

First airing
The chart is sent to the show producer at Capital Radio on Friday evening. The show is distributed to stations live by satellite and aired from 7pm Saturday.

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

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

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

Pete Crompton, MRIB's head of research, actually found the Oceanic situation a bit of a joke — precisely because the record hadn't been played on radio. "It's been in the Gallup Top

Yet Nestlé is convinced the Network Chart is a big profit-maker — to have one clear sales chart and one clear airplay chart, rather than the same kind of tracks in it, but it's more of a video chart."

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

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

At the moment the answer, overwhelmingly, is Gallup. In the last quarter of 1990, the BBC's Radio One Chart Show had an average weekly audience of 6.1m, according to IICRAR. That's nearly double the 3.2m who tune in to MRIB's flagship Network Chart Show each week. Attempts to create hit records via market research have invariably failed. Similarly, the consumers' verdict on the Network Chart, a chart designed specifically to serve their perceived needs, is that they would rather stick with Gallup.
MAINSTREAM

Albums

Jean Michel Jarre has a knack of making his album track listings read like football results, and Images - The Best Of... includes some of his best "games" - Oxygene 4, Equinoxe 5 and the midwinter favourite, Rendez-vous 4 - all neatly packaged and trimmed of the excesses that typify his occasional indulgence, but brilliant soundscapes. Stock in depth. Consecutively up five hits with the title track and Love To Hate You have left Erasure fans impatiently anticipating a new edition, but delighted to discover the duo in fine fettle. It will be a major surprise if this doesn't become the duo's third consecutive number one.

It's ironic to note that while its new teen star Cheesney Hawkes is having enormous success establishing himself despite his career launching number one, Sonia - the star Chyrlsas chose to stop - continues to flourish. The scouse singer's new album, entitled simply Sonia, is her best effort, matured by a new freedom of sound as she is. Taking up where her SAW-styled debut left off, she is now able to use turf perky, radio-friendly confessions, most custom-written, and with a vaguely familiar feel.

PARADISO: Concieto de Aranjuez, Fantasia por un gentilhombre. VIVALDI: Guitar Concerto, Sharon Isbin. More than a lovely performance of Handel's most popular work. The three-CD set (at two-disc price from the Monia Baroque Orchestra under Nicholas Meggen and six top solists contains 54 minutes more music than other recorded versions, enabling listeners to re-create any of the nine versions of the work. The three-CD set is the eighth century for the sin- gers he had available there to particular performance. Musical quality throughout is excellent.

Distributor Koch International is launching its own UK label with the Machaentainment Records archives, covering musicals, operas and dance. More stage-oriented releases are due to appear.

TERR offers itself a digital recording of Salisbury Days, from the London revival cast in 1998 under Sei, Sheila Steafel and Adam Barrehem. Deutsche Grammophon has found a way of completing the Mahler symphony cycle from Leonard Bernstein. Only the Eighth Symphony and Scherzo are available so far, and with the work now rescheduled to be recorded at the conductor's death, so the yellow label has a chance to show itself to good advantage in track made in the mid-Seventies at concerts with the Vienna Philharmonic and soloists including Margaret Price, Agnes Baltsa and Jose Van Dam, and issues them on two CDs, plus the completed cycle as a mid-price box.

PARADISO:

RoDRIGO: Concierto de Aranjuez, Fantasia por un gentilhombre. VIVALDI: Guitar Concerto, Sharon Isbin.

REISSUES

The beauty of EMI's Country Classics series is its snapshot element. Each decade is captured in 25 plus tracks, warts and all. The Sixties (CDP 7975412), Merle Haggard, apart, seey country music in transition, fast quitting its rural roots and into something a little more innovative. That shift is further intensifed on The Seventies (CDP 7975422), the least interesting of the trio. The real delight is The Eighties (CDP 7975552) on which the likes of Garth Brooks and Sawyer Brown found a rosy way forward beyond the stuffy merrins that country music had become. The result is an engaging tasteful of contemporary country music.

For a glimpse - if 42 tracks are ever going to be released as a complete, the energetic Fifties when boogey and rockability were reshaping country music you can see The Best Of Rockabilly (CDCHD 311). One of Ace's twister CDs, it's got its share of duff tracks, but it certainly got your feet tapping.

All American Rock 'n Roll in the sixties and King/Epic 607538), which sees

DANCE

This summer saw a definite trend towards real songs and garage rock, and this is more fashionable dancefloors. However, in many cases this has not transferred into vol-

Singles

Decadence Dance is Extreme's follow-up to the ballad My Own Words, and it could hardly be more different. It's a rousing rock anthem, ablaze with 

SONIA: flourishing

former pugilist includes his first Top 20 hit - Sonia. Outstanding, Thinking About Your Love and Best Of You - among an impressively wide selection. The title track is apt as it features just Thomas's voice with a box of matches and an ashy tray as accompaniment. The next single, Tender Love, is a possible contender for Christmas chart honours.

Alone Jones

With this in mind, new rave-
**ANALYSIS**

In 1962 EMI’s Columbia label was so impressed with the extended playing time of Cliff Richard’s new album that the company decided to call it 32 Minutes And 17 Seconds.

How times have changed. A quick look at the playing times of some recent hit albums provide proof positive that today’s long players have more average 20 seconds longer than the average singles, now on the single to album format.

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

Bill Mann

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**TOP 10 BEST SELLING ALBUM ARTISTS**

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<th>Position</th>
<th>Artist</th>
<th>Previous Chart</th>
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<tr>
<td>1</td>
<td>Guns N' Roses</td>
<td>6 CHER (2)</td>
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<tr>
<td>2</td>
<td>Dire Straits</td>
<td>7 MARC BOLAN/T REX</td>
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<tr>
<td>3</td>
<td>Bryan Adams</td>
<td>8 JOHN LEE HOOKER</td>
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<tr>
<td>4</td>
<td>Paul Young</td>
<td>9 LUCIANO PAVAROTTI</td>
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<tr>
<td>5</td>
<td>REM</td>
<td>10 MICHAEL BOLTON</td>
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Compiled by ERA from Gallup data. Based on Top 200 album charts September 2 to September 28.
## New Releases: Albums

Album releases 14 October 1991 - 20 October 1991: 197

### Year to Date: 8546

<table>
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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<th>DEALER PRICE</th>
<th>DISTRIBUTOR</th>
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<td><strong>NEW RELEASES: ALBUMS</strong></td>
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<td><strong>HIGHLIGHTS</strong></td>
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### Releases for the Week

- **Anne Briggs** - *Old Swallow Song*<br>**Country**
- **Bob Dylan** - *Dancing Days*<br>**Country**
- **The Flaming Lips** - * Uh Huh Heres Your Brand New Summer refill*<br>**Indie**
- **Gil Scott-Heron** - *I'm New Here*<br>**Jazz**
- **The Jesus and Mary Chain** - *Psychocandy*<br>**Indie**
- **The Lemonheads** - *It's a Shame About Ray*<br>**Indie**
- **Michael Stipe** - *Mr. Blonde*<br>**Indie**
- **Sandy Denny** - *Reflections of My Life*<br>**Indie**
- **Joe Strummer & The Mescaleros** - *Joe Strummer & the Mescaleros*<br>**Indie**
- **Tom Waits** - *Small Change*<br>**Jazz**

### Other Releases

- **Banks, Elvis** - *Room On Fire*<br>**Country**
- **Connors, John** - *The Last Waltz*<br>**Indie**
- **Douglass, Joe** - *The Last Waltz*<br>**Indie**
- **Knox, Sarah** - *Sarah's Songs*<br>**Indie**
- **LaVelle & The Vampires** - *Sarah's Songs*<br>**Indie**

### Next Week

- **Clapton, Eric** - *461 Ocean Boulevard*<br>**Country**
- **Dylan, Bob** - *Oh Mercy*<br>**Jazz**
- **Garrett, Lee** - *Blue Note*<br>**Jazz**
- **Garcia, Jerry** - *Mondays At The Wiltern*<br>**Indie**
- **Hilliard, Karen** - *The Very Best Of*<br>**Jazz**

### Upcoming Releases

- **Kلهber** - *The Very Best Of*<br>**Indie**
- **Nash, Graham** - *The Very Best Of*<br>**Indie**
- **Taylor, Stevie** - *The Very Best Of*<br>**Indie**

### Specials

- **New Releases: Albums**
- **HIGHLIGHTS**

### Notes

- **NEW RELEASES: ALBUMS**<br>Album releases 14 October 1991 - 20 October 1991: 197<br>**Year to Date:** 8546

### Contact Information

- **NEW RELEASES: ALBUMS**
- **HIGHLIGHTS**
- **Contact details to general manager**
- **Eighth Floor, Ludgate House,**
- **129-133 Kirkfriars Road, London SE1 9UR.**
- **071-620 3636. Fax: 071-928 2881**

### Distributors

- **NEW RELEASES: ALBUMS**
- **HIGHLIGHTS**
- **Distributors**

### Additional Information

- **NEW RELEASES: ALBUMS**
- **HIGHLIGHTS**
- **Send new release details to general manager**
- **Graham Walker, ERA, Eighth Floor, Ludgate House,**
- **245 Blackfriars Road, London SE1 7UR.**
- **Tel: 071-620 3636. Fax: 071-928 2881**

**Continued on p5**
HARRY CONNICK, JR.
BLUE LIGHT, RED LIGHT

A brand new ‘Big Band’ album
12 new songs written and performed by Harry Connick, Jr.

CD • CASSETTE • LP
Released Monday 14th October

MARKETING
MAJOR TV ANNOUNCEMENT CAMPAIGN - LONDON, TVS & CENTRAL.
NATIONAL POSTER SITES
LONDON UNDERGROUND POSTERS.
NATIONAL INSTORE AND WINDOW DISPLAY.
Press advertising - Q, SKY, JUST 17, SUNDAY TIMES, DAILY MAIL, MORE, TIME OUT.

HIGHLIGHTS TO DATE
‘WE ARE IN LOVE’ - The Album - Over 250,000 sales
‘RECIPE FOR LOVE’ - The Single - Top 40 hit
Sell Out UK Tour
MEDIA EXPOSURE: Channel 4 - Live Special, Wogan,
Radio 1 Live In Concert; Sky, Smash Hits, The Face.
### Top 75 Singles Chart 12 October 1991

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Label</th>
<th>Format</th>
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<th>Week</th>
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<tr>
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<td>LOVE'S A LOADED GUN</td>
<td>Andrea Lynne (WBEM/WBEM)</td>
<td>1991-06-24</td>
<td>WBEM</td>
<td>7&quot;</td>
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<td>WOMAN TO WOMAN</td>
<td>Herbey Gomez (Ganymede Smith)</td>
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<td>NO MORE TEARS</td>
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<td>NEVER STOP</td>
<td>Brand X (Brand X) New Brand Heaven London</td>
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<td>NEW</td>
<td>I AM THROUGH</td>
<td>George (Washington World/C)</td>
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<td>54</td>
<td>LOVE...THEY WILL BE DONE</td>
<td>Marley (Maxwell)</td>
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<td>12&quot;</td>
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<td>JUST GET UP AND DANCE</td>
<td>Africa</td>
<td>1991-06-24</td>
<td>World</td>
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<td>56</td>
<td>COME INSIDE</td>
<td>The Shpongleders</td>
<td>1991-06-24</td>
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<td>A.M. (World)</td>
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<td>Carpenters</td>
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<td>THREE</td>
<td>Sin Topp (EMI)</td>
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<td>TOGETHER</td>
<td>Young Professionals (Disciple/EMI MCA</td>
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<td>70</td>
<td>GOOD VIBRATIONS</td>
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**As used by Top Of The Pops and Radio One**
MARIAH CAREY

EMOTIONS

Produced by Mariah Carey and
C+C Music Factory
## US TOP 30 SINGLES

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>EMOTIONS</td>
<td>Mariah Carey</td>
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<td>Marky Mar1, Brunch, Holliday,</td>
<td>Hip</td>
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<td>3</td>
<td>DO ANYTHING</td>
<td>Natural Selection</td>
<td>East West</td>
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<td>4</td>
<td>I ADORE MY AMOR</td>
<td>Color Me Badd</td>
<td>Epic</td>
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<td>5</td>
<td>ROMANTIC</td>
<td>Cincy White</td>
<td>Warner Brothers</td>
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<td>6</td>
<td>SOMETHING TO TALK ABOUT</td>
<td>Bonnie Rait</td>
<td>Casablanca</td>
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<td>HOT HEARTED</td>
<td>Extreme</td>
<td>Motown</td>
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<td>8</td>
<td>LOVE OF A LIFETIME</td>
<td>Front Page</td>
<td>Epic</td>
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<tr>
<td>9</td>
<td>MOWTOWNPILLY</td>
<td>Boyz II Men</td>
<td>Motown</td>
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<td>EVERYBODY PLAYS THE FOOL</td>
<td>Aaron Neville</td>
<td>A&amp;M</td>
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<td>LOVE...THEY WILL BE DONE</td>
<td>Markie Swift</td>
<td>Columbia</td>
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<td>CAN'T STOP THIS THING WE STARTED</td>
<td>Bryan Adams</td>
<td>A&amp;M</td>
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<td>REAL REAL REAL</td>
<td>Jesus Jones</td>
<td>Epic</td>
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<td>Featuring Midnight</td>
<td>Warner Brothers</td>
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<td>Heavy D &amp; The Boyz</td>
<td>Tommy Boy</td>
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<td>16</td>
<td>ENTER SANDMAN</td>
<td>Natalie Cole</td>
<td>Epic</td>
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<td>CREAM</td>
<td>Prince</td>
<td>Paisley Park</td>
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<td>DON'T WANT TO BE A FOOL</td>
<td>Luther Vandross</td>
<td>Epic</td>
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<td>THE ONE AND ONLY</td>
<td>Chaskee Moneski</td>
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<td>P.O.P., Naughty by Nature</td>
<td>Tommy Boy</td>
<td>Tommy Boy</td>
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<td>21</td>
<td>GETT IT, Permission Power Generation</td>
<td>Front Page</td>
<td>Epic</td>
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<td>22</td>
<td>RUNNING BACK TO YOU</td>
<td>Vanessa Williams</td>
<td>Epic</td>
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<td>EVERYTHING I DO</td>
<td>Bryan Adams</td>
<td>A&amp;M</td>
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<td>24</td>
<td>KISS THEM FOR ME</td>
<td>The B.B. &amp; The Barbarians</td>
<td>Columbia</td>
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<td>25</td>
<td>LOVE AND TENDERNESS</td>
<td>Michael Bolton</td>
<td>Columbia</td>
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<td>THINGS THAT MAKE YOU GO HMMH</td>
<td>C &amp; M Music Factory</td>
<td>Columbia</td>
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<td>27</td>
<td>HEY DONNA</td>
<td>Rhythm Syndicate</td>
<td>Impact</td>
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<td>Guru's N' Roses</td>
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<td>TOO MANY WALLS</td>
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<td>Polydor</td>
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<td>30</td>
<td>WITH YOU</td>
<td>Tony Terry</td>
<td>Epic</td>
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## US TOP 30 ALBUMS

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<th>No.</th>
<th>Title</th>
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<td>USE YOUR ILLUSION II</td>
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<td>ROLLIN THE WIND</td>
<td>Garth Brooks</td>
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<td>Marshall Crenshaw</td>
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<td>METALLICA</td>
<td>Metallica</td>
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<td>WAKING UP THE NEIGHBOURS</td>
<td>Bryan Adams</td>
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<td>UNFORGETTABLE</td>
<td>Natalie Cole</td>
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<td>THE COMMITMENTS (OST)</td>
<td>Various</td>
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<td>LUCK OF THE DRAW</td>
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<td>COOLEYHARMONY</td>
<td>Boyz II Men</td>
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<td>11</td>
<td>NO MORE TEARS</td>
<td>Ocase Osbourne</td>
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<td>TIME, LOVE AND TENDERINESS</td>
<td>Michael Bolton</td>
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<td>BLOOD SUGAR SEX MAGE</td>
<td>Red Hot Chili Peppers</td>
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<td>GONNA MAKE YOU SWEAT</td>
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<td>ON EVERY STREET</td>
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<td>NAUGHTY BY NATURE</td>
<td>Somerset Boys</td>
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<td>EXTREME I PHNOCARCHITET</td>
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<td>OUT OF TIME</td>
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<td>FOLLOW YOUR CARNAL KNOWLEDGE</td>
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<td>28</td>
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**Note:** Complied by ZNR. Rating based on US playlist only. Edition weighted on total listening hours as calculated by JNRM. 1990 playlist rating v8.1 is on all US stations.
TOO SEXY FOR THE CATWALK?

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

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

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

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

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

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

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

Vanessa Williams

‘Good Vibrations’ by Marky Mark & The Funky Bunch climbed to the top of the US singles chart last week. Precisely two years ago, Britain’s number one single was ‘Ride On Time’ by Black Box.

The link? Both extensively sample Loleatta Holloway’s ‘Love Sensation’.

But, who beat Black Box and Marky Mark to the punch? Why, it was that queen of cool Samantha Fox, who allowed Loleatta’s voice to be compared to hers on the 1988 single ‘I Wanna Have Some Fun’.

Produced by Full Force, it climbed to number eight in the UK. With Williams weighing in with some useful grooves too, maybe we’ll have to re-think our attitude to beauty queens as they move from the catwalk to the charts.

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GYNNING FOR THE WORLD

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

MCA says that 'Use Your Illusion I' which contains the hit 'You Could Be Mine', sold a little over 140,000 copies in its first seven days on release here, about 4% more than 'T'.

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

In America, as in Britain, the two GNR albums stormed to the top of the chart, and there, as here, it was 'Use Your Illusion II' that won the battle, with Billboard estimating that after a spectacular first week which saw the two albums sell a combined total of 1.5m copies, it was 75,000 up on 'Use Your Illusion I'.

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

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

In Australia, the story was the same there was 'Clive Griffin. Then came Kenny Thomas. Now add the name of Matt Burges to the roll call of blue-eyed British soul singers.

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

He seems to have the hitmaking lark licked too.

The Belgians were cooler than most, the albums entering the chart there at number 25 ('II') and 26 ('I') before climbing 20 places each on their second week.

And final confirmation that GNR is a worldwide phenomenon came from Japan, where Western acts are expected to have only about a 10% share of the market this year, and where they rarely make the Top 10. GNR were denied number one billing only by Toshinobu Kubota's 'Kubojah', and returned sales very much on a par with the UK. The Japs, who are very precise about these things, report that 'II' debuted at number two and 'I' at number three with respective sales of 168,170 and 165,040.

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

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

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

Matt's parents were members of late Fifties hitmakers The Macs, who climbed to the dizzy heights of number two with their single 'Lollipop'.

He seems to have the hitmaking lark licked too.

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

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

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

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MUSIC WEEK 12 OCTOBER 1991
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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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“The most important thing that we’ve got to put over,” explains Robyn Smith, one multi-talented third of Pride N’ Politix, “is that music can be fun and that it’s OK to listen to music with melody that can affect you in a positive way.”

The new UK outfit are not short of positivity or a sense of melody. Their slinky debut single, ‘Hold On’, walks a line between current house grooves and the finest elements of late Seventies fluffy-dice funk. In fact, Nikki Romillie’s vocals occasionally bring KC, of Sunshine Band fame, to mind.

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

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

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

Davydd Chong

Nightlife 10

1  (5) GOTO HAVE YOUR LOVE Helen Sharp (StrobeiZ)
2  (1) HOLD ON (Hurley Mixes) — Clubland (BTECH 12')
3  (3) I WANNA THANK YOU Sue Chaloner (Pulse 812')
4  (6) QUIET CHILD Sound Foundation feat. Marlon Saunders (3 Beat 12')
5  (NEW) IT’S NOT OVER Hunter Hayes Columbia 12'
6  (4) RED LIGHT EP Rhythm Formula (Hi-BIAS 12')
7  (NEW) IT’S YOU Out Of The Blue feat. Marlon Saunders (Flatbush BEAT 12')
8  (10) RIDE LIKE THE WIND East Side Beat (Whole 12')
9  (NEW) ONE KISS Pacha ZE Records 12'
10 (NEW) IT SHOULD HAVE BEEN ME Adeva Cooltempo 12'

Davydd Chong

‘Hold On’ is out now on East West

alison limerick come back (for real love)

includes the paul oakenfold and steve osbourne 'perfecto' mix

of where love lives

(the mix that you heard but couldn’t buy)

THE REMIX now available

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

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

Lime explains that he and Slipmatt first started mixing five or six years ago, originally using hip hop tracks, the influence of which can be heard in the beats of 'DJs Take Control'. Their first record was the acid-influenced 'Do That Dance' back in 1989. Recently they have established themselves on the rave circuit, and given this background, their single is less commercial than you might expect. "A lot of current hardcore and techno records really kick", explains Slipmatt, "but they are a bit noisy — they are not nice to listen to. We wanted to make a track that had a good tune as well."

Andy Beevers

---

1. (9) KILLER (REMIXES) Seal ZTT
2. (1) FROM THE Ghetto Dead Films
3. NEW NEVER CHANCE MC Buzz B Polydor
4. (3) SIX O' CLOCK Tyrel Corporation
5. (6) GROOVE ON Yo Yo Honey White Label
6. (6) NIGHT MOVES de Melo
7. NEW NEVER GON'T DOWN Adam & Jimi Polo
8. (NEW) TREATY Yohu Yinka Razor
9. (2) CHANGE Lisa Sarsfield
10. (NEW) IT'S NOT OVER Hunter Hayes US Columbia
11. (NEW) THERE IS NO LAW Messiah Kickin'
12. (2) I CAN'T TAKE IT Frontliners
13. (NEW) THE TASTER EP Pressure Drop
14. (4) EMOTIONS Marion Carey Columbia
15. (NEW) DON'T LOOK DOWN C-Force
16. (NEW) ONE KISS Pacma
17. (8) MOODSWINGS (REMIX) Spiritual High
18. (NEW) COMPASSION Pacific
19. (NEW) HEAVEN FOUND The Mission
20. (14) INNA WE KINGDOM Mckinley

---

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Cool Cuts clubline
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Plays excerpts from the No.1 and new entries to the Cool Cuts Chart.
34p per minute, cheap rate, 45p at other times. Original Artists PO Box 174, Brighton.
DANNII MINOGUE

"Baby Love" (Polydor, 1988)

Originally a minor hit for Madonna-associated Rufus in 1988, hence the chart success of this, Minogue's second single. It features an extended instrumental version, "Baby Love (Modern Tone Mix)".

ALISON LIMERICK

"Come Back (For Real Love)" (BMG, 1992)

The vocals having suffered badly from the suitor's mix, this version included a much smoother, more seductive vocal performance, resulting in a Top 5 hit.

COOKIE CREW

"Love Will Bring Us Back Together" (BMG, 1995)

This was the second single from their debut album, featuring a more uptempo, danceable rhythm.

ALTERN 8

"Activ 8 (Come To Me)" (Network NMK 54, via Pinnacle)

A 35-second four-track, four-year-old, MC style '80s classic, this features a strong, driving rhythm and an energetic vocal performance.

EVE GALLAGHER

"Love Come Down (The 1991 Mixes)" (More Protein, PROTO 14-12, via Virgin)

This was a hit for the group, featuring a powerful, driving rhythm and a soulful, emotional vocal performance.

LISA STANSFIELD

"Change" (Arista 614 820)

A 12-inch single, this was a hit for the group, featuring a powerful, driving rhythm and a soulful, emotional vocal performance.

TAFURI

"You Know How To Love Me" (BMG FX 173)

Produced by John B. Steven Anderson, this was a hit for the group, featuring a powerful, driving rhythm and a soulful, emotional vocal performance.

MOOCSWOODS featuring CHAD TRAVIS

"Spiritual High (State Of Independence)" (Arista 614 528)

A 12-inch single, this was a hit for the group, featuring a powerful, driving rhythm and a soulful, emotional vocal performance.

AHEAD

"It Should've Been Me" (Coco Enema COOLX 236)

The last single from the band's final album, this was a hit for the group, featuring a powerful, driving rhythm and a soulful, emotional vocal performance.

DANNY JOHN-JUCY

"The One And Only" (BMG, 1988)

This was a hit for the group, featuring a powerful, driving rhythm and a soulful, emotional vocal performance.
PHOTON, INC. Featuring P A U L A B R I O N

*Concreate Power* (for F1X 173)

instead of its more "Gocy Vocal"-ish Strictly Rhythm import mixes. DJ Patrick's casting Paula followed and squawking sax honked. Snap-style repeating angry drums is here in new drummed breakdown started (without a new point to slip them then rambled 120.5bpm "Scramble And Hater", and jarring dual instrumental 117.3bpm Con Ed Mix (Combos). Epitome is a US equivalents of our Power-Gan. Less than electric. We then, to get the import.

CIRCUIT BREAKER: "Experiments In Sound"

*US Made In Detroit PRO-2)"

Designed to strap up the synch, on Dee Side 45 he frantically skimming 134.5bpm Overall runs backwards from the centre out to the rim the label logo. "When the song ends, we will your resell", while on Dat Side the twoway building 130.8bpm. French tries runs forward in the normal way but is followed backwards by the similar wiggler 127.4bpm "Open Your Minds"

CHOCOLATE FUDGE: "What You Want / To Be Now"

*US Asali Records AZAY 00"

Created by Mike Morgan & Baby. Sean Casey, this apparently NY pressed but again Black Market, London, associated follow-up to '1 A Fantasy' in a floppy jacket in bleepy touring sparse gentle 'to be now' repeating 138.6bpm. "Miles For House Mix. percussion, and vibes patterned subtly slopping "do whatcha wanna do whatcha wanna do" punctuate 121.6bpm "Miles What It's Work Mix. 'get you bumpin'" punctuated jazz-funk thumping jive 121.6bpm Baby's Boogie. Bump and similar bump To Be Now versions.

RED LIGHT: "Rhythm Formula EP"

Produced by The Rhythm Formula apparently for an act called Red Light. This set of keyboard-panked garage steppers from 'The DJ's Label' has the Virgo Montana sampling-obsessive girls clubs (0127.7bpm Who Needs Electronics? 'Marvin's Groove'. jump style skatted 122.7bpm "Kidney", briefly topping 121.7bpm "And Then...", and textually mixed ambient 012.6bpm Amazon Blues.

PETE ROCK & C.L. SMOOTH: All Scrolled Out

(USS Elektra 9 61175-1)

Briefly hat trick in July before supplies died up but now available and selling again, the DJ Pete Rock scratched six track rap EP has the master 1030bpm "Good Life" and its different vocals backed off (Group Home Mix conversational rating 065bpm "Me And The Soil Brother", punky building 108.7bpm "Go With The Flow" featuring some flute from the Soulful Strings, "Burning Spear" (when that was new in 1988 I used to let me auto-changer to repeat play and groove it all day long. I loved it), before introted lassy keys 0116bpm The Creator, and namechecked liked wobbling 116.8bpm 'At Scrolled Out'.

CHEEZA WIZARD: "Do You Think That's An Ounce? / I Want My Money Back"

*HLM/hardcore urban music URBAN T 3, via Independent Music Distribution"

Strip-Cut imported G.O.D. Gangsta's Life Da Fluzi, this atmospheric synth washed and 'gotta understand' proned destructively fast 0230.1bpm fishy playing super sub bass bump is coupled with the more urgently throbbing (6) 131.7bpm 'Vendetta' (To Pay), neither light having any relevance to the tracks.

AZIZI: "Don't Say That It's Over"

*The Classic Mixes"

DEES KEE "Get 'Em Groovin" (Fat Bass/Big One RUFF 14)
TOP 30 VIDEO
THE OFFICIAL MUSIC WEEK CHART

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST TITLE</th>
<th>Category/running time</th>
<th>Label/Compilations</th>
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<tbody>
<tr>
<td>1</td>
<td>THE LITTLE MERMAID</td>
<td>Children's/1 hr 19 min</td>
<td>Walt Disney 0209130</td>
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<td>THE LOVERS' GUIDE</td>
<td>Special Interest/1 hr</td>
<td>Pickwick 0711953</td>
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<td>PolyGram Vid 314 564 4082</td>
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<td>4</td>
<td>TANGO AND CASH</td>
<td>Warner Home Video</td>
<td>Action/1 hr 23 min</td>
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<td>5</td>
<td>RAMBO: FIRST BLOOD</td>
<td>4 Front</td>
<td>Action/1 hr 29 min</td>
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<td>6</td>
<td>HONEY, I SHRUNK THE KIDS</td>
<td>Walt Disney 0203992</td>
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<td>7</td>
<td>CHIPPENDALES: Tall Dark &amp; Handsome</td>
<td>Video Gems 039132</td>
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<td>8</td>
<td>ROBOCOP</td>
<td>4 Front</td>
<td>Action/3 hr 38 min</td>
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<td>9</td>
<td>SONG OF THE SOUTH</td>
<td>Walt Disney 0201022</td>
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<td>THE RESCUERS</td>
<td>Children's/1 hr 30 min</td>
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<td>11</td>
<td>BLACK RAIN</td>
<td>CIC</td>
<td>Action/1 hr 49 min</td>
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<td>12</td>
<td>THE WAR OF THE ROSES</td>
<td>Fox Video 180098</td>
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<td>13</td>
<td>SUMMERSLAM '89: Feel The Heat!</td>
<td>Silvervision 0071</td>
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TOP 15 MUSIC VIDEO

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<td>3</td>
<td>MARC BOLAN: The Ultimate Video...</td>
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<td>Compilation/30min</td>
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<td>JASON DONOVAN: Greatest Video Hits</td>
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<td>MADONNA: The Immaculate Collection</td>
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<td>Compilation/55min</td>
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<td>WHITNEY HOUSTON: Live In Concert</td>
<td>BMG Video</td>
<td>Compilation/30min</td>
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<td>PolyGram/A&amp;M</td>
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<td>DIRE STRAITS: Brothers In Arms</td>
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<td>SOFJHESOOTH</td>
<td>Walt Disney 25</td>
<td>Mississippi Burning</td>
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<td>MARC BOLAN: 20th Century Boy</td>
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<td>LADY AND THE TRAMP</td>
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<tr>
<td>14</td>
<td>VARIOUS: Classic Opera</td>
<td>Virgin</td>
<td>Compilation/1hr</td>
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</tbody>
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MUSIC WEEK 12 OCTOBER 1991
THE DANCE GOES ON

JOHN O'KANE

1. GET YOURSELF TOGETHER
2. SPECIAL WAY
3. WIND OF CHANGE
4. TWICE
5. EVENT
6. INFINITY
7. THE HOUSE IS MINE
8. FELT
9. NEVER STOP
10. WHAT CAN YOU DO
11. FREE YOUR LIFE
12. EXPERIENCE DANCE
13. COME BACK FOR ME
14. SOUL IN THE RHYTHM
15. JACOBY
16. JUST GET DOWN AND DANCE
17. SUNSHINE ON A WINDY DAY (BROOKLYN 2010)
18. METERS
19. SUCCEED IN TIME
20. COME INSIDE
21. CLICK THROUGH FANTASY
22. I WANT YOU (FOREVER)
23. CHARITY
24. I WILL BE THERE
25. GET READY FOR THIS
26. ELECTRO-FOODS, FREE
27. CAN'T TOUCH THIS
28. OUR LOVE
29. NUTSHELL CITY LIMITS (THE 95S VERSION)
30. WHAT A LIFE
31. FRIENDS
32. CONFESSIONS
33. DON'T LET THE SUN GO DOWN ON ME
34. CLEAN EARTH
35. WALKING IN MEMPHIS
36. DANCE WITH ME
37. DEATHLESS DANCE
38. WHAT A LOVE
39. DON'T STOP THIS THING WE STARTED
40. TIME
41. I AM CURIOUS
42. COME ON
43. PUT THE FIRE OUT
44. BAD BOY
45. DON'T MESS WITH ME
46. CHEMISTRY
47. TOO MANY WATTS
48. THE HOUSE I LOVE
49. CARRY ON MY WAYWARD SON
50. SPECIAL WAY
51. TWICE
52. WIND OF CHANGE
53. THE HOUSE IS MINE
54. FELT
55. NEVER STOP
56. COME BACK FOR ME
57. SOUL IN THE RHYTHM
58. JACOBY
59. JUST GET DOWN AND DANCE
60. EXPERIENCE DANCE
61. COME BACK FOR ME
62. SOUL IN THE RHYTHM
63. JACOBY
64. JUST GET DOWN AND DANCE
65. EXPERIENCE DANCE
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81. COME BACK FOR ME
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83. JACOBY
84. JUST GET DOWN AND DANCE
85. EXPERIENCE DANCE
86. COME BACK FOR ME
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88. JACOBY
89. JUST GET DOWN AND DANCE
90. EXPERIENCE DANCE
91. COME BACK FOR ME
92. SOUL IN THE RHYTHM
93. JACOBY
94. JUST GET DOWN AND DANCE
95. EXPERIENCE DANCE
96. COME BACK FOR ME
97. SOUL IN THE RHYTHM
98. JACOBY
99. JUST GET DOWN AND DANCE
100. EXPERIENCE DANCE

AVAILABLE ON ALL FORMATS

DEBUT SINGLE

KIM APPLBY

IF YOU CARED
<table>
<thead>
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<td>We Will Rock You</td>
<td>Queen</td>
<td>CBS 250/251</td>
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<td>Absolute Rock Alternative Way</td>
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<td>I Am Your Fan - Songs of...</td>
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<td>Simply Love</td>
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<td>Keep Dancing</td>
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<td>The Lost Boys (OST)</td>
<td>Various</td>
<td>Atlantic 787672/787673</td>
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<td>The Hits Album</td>
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**TOP 20 COMPILATIONS**

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<td>1</td>
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<td>CBS SONY 05039/05040</td>
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<tr>
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<td>The Power and the Glory</td>
<td>Various</td>
<td>Vertigo 5130601/5130603</td>
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<tr>
<td>4</td>
<td>Make You Sweat</td>
<td>Various</td>
<td>TELSTAR 2542/2543</td>
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<tr>
<td>5</td>
<td>We Will Rock You</td>
<td>Queen</td>
<td>CBS 250/251</td>
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<tr>
<td>6</td>
<td>Absolute Rock Alternative Way</td>
<td>Various</td>
<td>Polydor 847456/847457/847458</td>
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<tr>
<td>7</td>
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<td>Various</td>
<td>ARC 92605/ARC 92606</td>
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<td>8</td>
<td>Moments in Soul</td>
<td>Various</td>
<td>Vertigo 5130604</td>
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<tr>
<td>9</td>
<td>Born to Be Wild</td>
<td>Various</td>
<td>TELSTAR 2572/2573</td>
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<td>10</td>
<td>X-L-Recordings - The Second Chapter</td>
<td>Various</td>
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<td>15</td>
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<tr>
<td>17</td>
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**ARTISTS A-Z**

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**TOP 75 ARTIST ALBUMS**

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<td>Vertigo 5130601/5130603</td>
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<td>Make You Sweat</td>
<td>Various</td>
<td>TELSTAR 2542/2543</td>
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<td>We Will Rock You</td>
<td>Queen</td>
<td>CBS 250/251</td>
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<td>6</td>
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<td>Moments in Soul</td>
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<td>Born to Be Wild</td>
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<td>X-L-Recordings - The Second Chapter</td>
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<td>Reactivate Vol. 2: Phasors on Stun</td>
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<td>The Essential Mozart</td>
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<td>Soul Decade</td>
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<td>I Am Your Fan - Songs of...</td>
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<td>Simply Love</td>
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### MID-PRICE/BUDGET CLASSICAL ALBUMS

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<td>2</td>
<td>DUETS FROM FAMOUS OPERAS</td>
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<td>3</td>
<td>WAGNER: THE OPERAS</td>
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<td>ALBRET, THE PLANETS &amp; THE FOUR SEASONS</td>
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<td>Philips, Decca, EMI</td>
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<td>5</td>
<td>MOZART: THE MARRIAGE OF FIGARO</td>
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<td>ALBRECHT FREDERICH KÖNIGSMANN</td>
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<td>THE COLLECTION IN CONCERT</td>
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<td>PROKOFIEV: THE PIANO Concertos</td>
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<td>9</td>
<td>TCHAIKOVSKY: RODIN</td>
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<td>THE HOUSE IS MINE</td>
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<td>GIVE IT TO ME</td>
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<td>ONE WAY</td>
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<td>A&amp;M, Virgin, Island</td>
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<td>SOMETIMES SPECIAL</td>
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<td>Capitol, Elektra, A&amp;M</td>
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<td>YOU CAN'T BREAK A FEMALE Heart</td>
<td>Various</td>
<td>Epic, Atlantic, Columbia</td>
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<td>EMOTION</td>
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<td>Island, Elektra, Capitol</td>
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<td>I WANT TO BE ADORED</td>
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<td>LOVE</td>
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### DISTRIBUTION: INDIE ALBUMS

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<td>MR. LUCKY</td>
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<td>IN THE LAND OF HOPE</td>
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### METAL CHART

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<td>ROCK &quot;TILL YOU DROP</td>
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<td>ROCK 'N' ROLL</td>
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<td>BATTLE TEST</td>
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<td>PURPLE RAINBOWS</td>
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<td>MR. BUNGLER</td>
<td>Various</td>
<td>Geffen</td>
</tr>
<tr>
<td>19</td>
<td>BLOOD FROM STONE</td>
<td>Various</td>
<td>Geffen</td>
</tr>
<tr>
<td>20</td>
<td>SLAVE TO THE GRIND</td>
<td>Various</td>
<td>Geffen</td>
</tr>
<tr>
<td>21</td>
<td>THE SPIRIT</td>
<td>Various</td>
<td>Geffen</td>
</tr>
<tr>
<td>22</td>
<td>CORNERSTONES</td>
<td>Various</td>
<td>Geffen</td>
</tr>
<tr>
<td>23</td>
<td>HITS OUT OF HELL</td>
<td>Various</td>
<td>Geffen</td>
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<tr>
<td>24</td>
<td>SLIPPERY WHEN WET</td>
<td>Various</td>
<td>Geffen</td>
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<tr>
<td>25</td>
<td>STEADY DIET OF NOTHING</td>
<td>Various</td>
<td>Geffen</td>
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</tbody>
</table>

### SUBSCRIPTION FORM

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- [ ] Music Publisher
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- [ ] Distribution
- [ ] Records/CDs Tape manufacturer and
- [.] Screen/Label Printers/Art Studios
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## TOP 60 DANCE SINGLES

### The Official Music Week Chart

### TOP 10 DANCE ALBUMS

### Reggae Chart

### Reggae Album Chart
Confident Classic takes to highwire

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

Its relief may have been short-lived, however. For, despite a shareholders’ meeting at 6am that day, the station’s main backers (GWR, with 17.5%; Time-Warner Inc.; As- 

17.5%; Time-Warner Inc.; Associated Newspapers; Brian Brolly; and Sir Peter Michael) could not agree on their planned takeover of Jazz FM.

But even if the move fails, and the station cannot take advantage of the savings that locating the station at Jazz would bring, Classic FM believes £3.3m is sufficient to get on-air and into profitability, according to a spokesman. Capitalisation will, however, rise to £20.3m if the Jazz plan is agreed.

After the embarrassment of the top cash bidder for INRI, Showtime, failing to raise its £16m, the Radio Authority must also be relieved that Classic confirmed its pledge. But Paul Brown, the author- 

ity’s director of regulation, denies the INR award process must also be relieved. "It’s not people in a closed room making a decision," he says. "The market can accept or reject financial plans put forward to it. The fact that Showtime’s plans appeared not as acceptable as Classic FM’s, is down to the market."

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

ward to the possibility of im- 

aginative and creative cross- 

promotions. It is also the benefits of cross-promotion that leads Henry Meakin, deputy chair- 

man of Classic FM and chair- 

man of its backer GWR, to be confident that £3.3m is enough to run the station, despite plans to spend £4.6m on promo- 

tion for the launch and the first-year. Radio launches in France have demonstrated the practicality of linking unsold airtime to direct cross-promo- 

tion, he says.

The station aims to be on-air in October 1992, covering 85% of the country. Although sponsorship will be sought, it is not planned for ad spots to take up as much as the maximum-permitted nine minutes-per-hour. Meakin says: "The station will not be particularly inven- 

tive in programming style: it’s going to be clearly a commer- 

cial style, but with very care- 

fully-selected DJs, playing pieces no more than five min-
utes long, and who mustn’t talk down to the audience."

Roger Lewis, former head of music at Radio One, believes the station’s presentation style will be "absolutely key". "It can’t be too aloof, but mustn’t be patronising," he be- 

lieves. "It’s a very fine line to tread, a line that we have to tread carefully in our market- 

ing of classical music."

This will not be such a prob- 

lem for bidders for INR2, an AM service open to "all- 

comers", according to Radio Authority chief executive Peter Baldwin.

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

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

Ken Gardner
IN THE YEAR '0', THE CUSTOMER DIDN'T HAVE QUITE AS MUCH CHOICE WHEN IT CAME TO BUYING A CHRISTMAS PRESENT.

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Autumnal attractions: a guide to what’s in store

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

OCTOBER 14

Records

A MAN CALLED ADAM The Apple, Big Life, Press, Live
BEATMASTERS Life & Soul, Rhythm King
BENSON, GEORGE Midnight Mood, Telstar, TV: 4 week campaign from release
CARLISLE, BELINDA Live Your Life Bo Free, Virgin
DIGITAL UNDERGROUND Sons Of The P, Big Life
DJH & STEFY Wicked & Wild, RCA, Press, Radio
ERASURE Chorus, Mute, Press, Q, Vox, Select, NME, Melody Maker.

Video

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

Music Video

TIME OUT TV: Time Out TV
FOSTER & ALLEN Memories, Telstar, TV: 4 week campaign from release
HARVEY, JEAN MICHEL Images, Polydor, TV
MINOGUE, KYLIE Let's Get To It, PWL, TV: Co-op with Our Price
SENSELESS THINGS The First Of Too Many, Epic
SKIN CHAMBER Wound, RC, Press: Metal, Alternative
VARIOUS: MELLOW MADNESS Epic
VARIOUS: SCATTERBRAIN Here Comes Trouble, Elektra
VARIOUS: SEXUAL HEALING UMI, Press, TV, Radio
VARIOUS: TWO ROOMS (A TRIBUTE TO ELTON JOHN AND BERNIE TAUPIN), Phonogram

FOURTH WEEK RESULTS

OCTOBER 21

Records

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

Music Video

PSYCHEDELIC FURS Collection, Collectors
RHYTHM DIVINE II Dino, TV: 3-week campaign from release
PIANO CYCLE VOL 5
SCHUBERT Kuerli, Antoon, IMP Masters
SEDADA, NEIL Timeless — The Very Best Of, Polydor, Press, TV, Live
STRIKE UP THE BAND George And Ira Gershwin, Elektra Nonesuch, Advertising: tbc. Total spend: £10,000
SYMPHONY NO.4 Tchaikovsky Royal Philharmonic Orchestra/Kazuhiro Koizumi, Capriccio Italian, RPO
SYMPHONY NO. 5 Mahler, Royal Philharmonic Orchestra/Michio Kuriyama, Inoue, RPO
THE SEARCHERS The Complete Collection, Collectors
TYLER, BONNIE The Collection, Collectors
VARIOUS: BALLETT Schubert, Mahler, Mendelssohn, Haydn, Mozart, Piano Concertos, La Suisse Romande, Leopold Stokowski, Angel Records, Total Spend: £20,000
SPECTACULAR Royal Philharmonic Orchestra/imp Classics
VARIOUS Heroes & Heroines, Discover The Classics
VARIOUS Love & Romance, Discover The Classics
VARIOUS: Memories Of An Evening, Discover The Classics
VARIOUS: Myths & Legends, Discover The Classics
VARIOUS: Power & Glory, Discover The Classics
VARIOUS: Sound & Vision, Discover The Classics
VENOM Singles '80-'86, Castle Classics
YOUNG, NEIL Wield Reprise

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SEX, PASSION & LUST
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**Video**
DICK TRACY Touchstone
DEAD POET’S SOCIETY Touchstone

**Music Video**
HENEDRICK, JIMI Plays Berkeley, BMG Video
PAIGE, ELAINE Live In Concert, BMG Video
VARIOUS Blues Alive, BMG Video

**OCTOBER 28**

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

**INXS: a live offering from down under**

**VERDI’S REQUIEM** Pavarotti, Cantata.

**Video**
MEMORIES OF 1970 TO 1989 (20 video series), Press: national, TV: two week nationwide including TVam and ITV, Total Spend: £500,000
FAULOUS THUNDERBIRDS Walk That Walk, Talk That Talk, Epic
FIREHOUSE Flying The Flannel, Columbia
INGRAM, JAMES The Power Of Great Music, Warner Brothers
INXS Live Baby Live, Mercury
KAOMA Tribal Pursuit, Columbia
King DIAMOND Live Europe ’87, Roadrunner. Press: Metal. Radio
MAGELLAN Hour Of Restoration, Magna Carta. Press: Metal. Radio
MATHIS, JOHNNY Better Together, Columbia
Naked TRUTH Green With Rage, Sony Soho Square
NOISEWORKS Love Vs Money, Epic

**Hammer: Too Legit To Quit**

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

**INXS: a live offering from down under**

**November 4**

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


**PET SHOP BOYS Discography, Parlophone, Press, TV**

**READER, EDDI Patron Saints Of Imperfection, RCA, Press, Radio**

**REEVES, VIC I Can Cure You, Island**

**SADUS Chemical Exposure, Roadrunner. Press: Metal**

**SCAGGS, RICKY Father’s Son. Epic**

**SHADOWS, THE Themes & Dreams, Polydor, Press, Radio**

**SIMON, PAUL Live In Central Park, Warner Brothers**

**STONE, DOUG I Thought It Was You, Epic**

**SUMMER, HENRY LEE Way Past Midnight, Epic**

**TAYLOR, JAMES New Moon Shine, Columbia**

**TENDER FURY If Anger Were Soul I’d Be James Brown, Triplex. Press: Alternative, Metal**

**THE ENGLISH LIGHT CONCERT ORCHESTRA The Darling Buds Of May, EMI**

**VARIOUS: A CLASSIC CHRISTMAS EMI, Press, Radio**


**VARIOUS: CUBA CLASSICS II Luaka Bop**

**VARIOUS: EVERYBODY DANCE NOW ’91 Columbia**

**VARIOUS: GREATEST HITS OF 1991 Telstar. TV: 4-week campaign from release**

**VARIOUS: IT’S CHRISTMAS EMI, Press, TV**

**VARIOUS: RAP UP Columbia**

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WILSON, NANCY With My Lover Beside Me, Columbia

Video

501 GREAT GOALS Braveworld
ARSENAL — 150 GREAT GOALS Braveworld
BEST OF MORECOMBE & WISE, VOLS 4 & 5 Watershed Pictures/RCA Columbia Video, Press: national, Radio: reviews, features and competitions
THE BRAND NEW ADVENTURES OF THOMAS THE TANK ENGINE Video Collection, Press TV, Total Spend: £200,000
CHELSEA — 100 GREAT GOALS Braveworld
LISA CHILDS Play In Days, MCEG Virgin Video, Press TV, Total Spend: £10,000
ENIGMA Braveworld
FANTASIA Walt Disney, TV; national campaign commences Nov 4 and resumes in Dec, special TVam campaign late Nov early Dec
GBH (TV drama), MCEG Virgin Video, Press TV, Radio; Total Spend: £15,000
GREMLINS II Warner Home Video
MILL WALL — 56 GREAT GOALS Braveworld
MOONLIGHTING Braveworld
NEWCASTLE UNITED — 63 GREAT GOALS Braveworld
RUNNERS Braveworld
SMOOTH TALK Braveworld
TEENAGE MUTANT NINJA TURTLES MCEG Virgin Video, Press TV, Live Total Spend: £200,000
UNSUITABLE JOB FOR A WOMAN, AN Braveworld
WHEREVER YOU ARE Braveworld

Music Video

KRAVITZ, LENNY Video Collection, MCEG Virgin Music Video
MEATLOAF Meatloaf Live, MID PETSHOP BOYS Videography (working title only), PMI, marketing campaign tie-in with album
POP, IGGY Kiss My Blood, MCEG Virgin Music Video
VARIOS: Are You Ready For This, PFL Continental
VARIOS A Decade To Remember, Watershed Pictures/RCA Columbia, Press: competitions, Radio: competitions

Rolling Stones: three CD box set on offer

Records

B.G. PRINCE OF RAP The Power Of Rhythm, Columbia
CAMPBELL, JOHN One Believer, Elektra
COLE, NAT KING The Unforgettable Nat King Cole, EMI, Press, TV, Radio
DOMINGO, PLACIDO The Very Best Of Broadway, East West. Total spend: £150,000
DOMINGO, PLACIDO The Very Best Of Broadway, East West, Press, TV
GANG GREEN King Of Bands, Roadrunner. Press: Metal
GAYE, MARVIN The Last Concert Tour, Warner Brothers
HOPKIN, MARY Post Card, Apple
JEFFRIES, GARLAND Don’t Call Me Buckwheat, RCA, Press
LOMAX, JACKIE Is This What You Want, Apple. Press, Radio
MIDLER, BETTE The Collection, Atlantic, Press, TV, Total spend: £150,000
PRESTON, BILLY That’s The Way God Planned It, Apple. Press, Radio
SLADE Wall Of Hits, Polydor, TV
STANSFIELD, LISA Real Love, Arista
STEWART, DAVE Jute City, Anxious, Press, TV, Radio. Total spend: £40,000
TAYLOR, JAMES James Taylor, Apple
UNTIL THE END OF THE WORLD Warner Brothers

Video

HOME ALONE Fox Video, Press: Sun, TV Times, TV; £300,000 spend on TV campaign running Nov-24 Dec, Radio: Radio One Gary Davis Show promotion for 1 week
NUNS ON THE RUN Fox Video, Press: regional papers ‘Spot The Nun’ competitions, TV: advertising week of release on LWT and Granada

Music Video

VARIOS: HARDCORE ECSTASY Dino, TV; 3 week campaign from release

Records

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

Video

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

Music Video

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

Records

ASIA Live In Moscow, Essential. Press
MICHAEL JACKSON Dangerous, Sony
KENNY BARRON TRIO Lemuria — Seascape, Candid. Press
ROLLING STONES, THE (3 CD Box Set), Columbia
THE TREMELEOES The Complete Collection, Collectors
THE SMALL FACEs THE SMALL FACES The Complete Collection, Collectors
ZOE Scarlet Red & Blue, Polydor, TV, POS

Music Video

SHIRLEY VALENTINE CIC Video
WILD AT HEART Palace Video
WILD ORCHID EV
DARK ANGEL EV
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THE LAST RECORD I BOUGHT
by KIT BUCKLER

"I'm going to cheat actually, because I bought two at once. My tastes cover everything from Essex soul boy to hip, but I bought Billy Bragg's 'Don't Try This At Home' and Richard Thompson's 'Kilburn and Rue'."

Kit Buckler is marketing director of Epic.

Firth takes a bite at Soundies

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

Panoram: roaring Forties

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

The "Soundies" in question were a collection of more than 2,000 film clips from Forties "everybody was talking about Soundies. I thought I was on another planet."

Stuart Watson, currently celebrating 15 years at MCA, has been known to snatch managing director David Clipsham explains. "The video was conceived in the days the Berlin Wall was coming down."

For the label's just done a spot installing the promos for the Scorpios' Wind Of Change to bring it up to date with the latest instalment of the ongoing story of the collapse of communism.

The trick is to live close to Heathrow, says Watson. He was able to linger overnight in hotels to rest up. Unfortunately not only he's coining it, he can't afford to be out of the office that long.

intercut with footage of Neil Kinnock and some of his Militant adversaries? Or No More Tears with pictures of unfortunate clubber Gazz?

Evergreen man of the north

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

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

He worked to use his wife promoting jazz and pop concerts, settled the Beatles into their first Glasgow gig, but his ideal was the late Stan Kenton.

Finlay, 56, insists no one knows about recession until they've tried it. "Scotland is the hardest place, if you can work there you can work anywhere."

Firth had walked into the end of an 18-month labour of love to restore the original Soundies footage. The result is a collection of 50 videos to appear over the next 12 months.

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

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

The revolution will be televised

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

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The "Soundies" in question were a collection of more than 2,000 film clips from Forties "everybody was talking about Soundies. I thought I was on another planet."

Stuart Watson, currently celebrating 15 years at MCA, has been known to snatch managing director David Clipsham explains. "The video was conceived in the days the Berlin Wall was coming down."

For the label's just done a spot installing the promos for the Scorpios' Wind Of Change to bring it up to date with the latest instalment of the ongoing story of the collapse of communism.

The trick is to live close to Heathrow, says Watson. He was able to linger overnight in hotels to rest up. Unfortunately not only he's coining it, he can't afford to be out of the office that long.

intercut with footage of Neil Kinnock and some of his Militant adversaries? Or No More Tears with pictures of unfortunate clubber Gazz?

Evergreen man of the north

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

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

He worked to use his wife promoting jazz and pop concerts, settled the Beatles into their first Glasgow gig, but his ideal was the late Stan Kenton.

Finlay, 56, insists no one knows about recession until they've tried it. "Scotland is the hardest place, if you can work there you can work anywhere."

"Has anyone seen a Wendy And Lisa multi-track?" A forlorn note seen on the noticeboard of the dinner was the presence of one Richard Thompson. Rogue says Firth. Next month Panoram makes its debut appearance at Tower Records in Piccadilly.

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cathy dennis. move to this

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

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

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

The Campaign moves on...

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

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

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