

**6 More stores**  
Virgin Retail adds  
two more megastores  
creating 90 new jobs

**29**



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**26 Rondor rise**

Rondor Music leaps  
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For Everyone in the Business of Music

2 NOVEMBER 1991 £2.50

# New-look Brits go global

The 1992 Brit Awards are being expanded and developed in a bid to make them Europe's equivalent of the Grammys and a global advertisement for British music.

The event, which will take place on February 12, will see the BPI make a major push into the continent.

Top of the agenda will be securing more extensive, higher profile TV coverage and attracting more European executives and press.

The event's executive direc-

tors, Lisa Anderson, says: "Although we have sold it abroad before, this time our main objective is to get on peak-time in territories like Scandinavia and Germany."

As 1992 approaches, acts are increasingly treating Europe as a single territory, she adds: "This is the best pop show in Europe at the moment. But we want it to be bigger."

"We want to make it as important to Europe as the Grammys in the US," Sony chairman Paul Rus-

sell, who chairs the Brits committee, says: "The Brits are now firmly established both in



Anderson: 'we want it bigger'

the UK and globally and the changes we have made reflect the continuing need for the awards to evolve and become even bigger."

Changes include:

- Effectively doubling the event's capacity with a move to the 4,000-seat HammerSmith Odeon.
- Giving 2,000 Bard members the vote for the Best British Newcomer for the first time.
- Bard shops will also stock the souvenir brochure.
- Holding the event on a

Wednesday for the first time. Held in the afternoon, the 90-minute show will be broadcast on BBC1 at 7.30pm.

● Staging the after-show gala evening at the Royal Lancaster Hotel, London.

The nominations for the awards will be revealed on Monday December 9 at the Langham Hotel in London and will be broadcast live on Simon Bates' Radio One show.

Plans are also under way to repeat last year's successful Great British Rock weekend.

## Industry mulls over indie chart formula

The Chart Supervisory Committee has devised a new formula for the industry's official "indie" chart, which would continue to be based on distribution, but which would exclude mainstream or dance product.

The decision was a compromise between independent labels' desire to exclude the majors and a wide recognition that the chart should have a genre element.

The definition has been referred to the BPI's own chart committee this Thursday for further discussion.

The issue is sensitive be-

cause the chart is 50% owned by the BPI, yet many of those most heavily involved in the debate are non-BPI members.

BPI chairman Maurice Oberstein says it is offensive that a chart "which is meant to promote new talent" is being judged on distribution.

And he is particularly critical of the fact that the "self-interested" Pinnacle and its non-BPI labels were involved in an ad-hoc committee which advised the CSC.

"I feel extremely strongly that we should not continue to be dictated to by this viper in the nest," he says. "As chair-

man of the BPI I find that obnoxious."

The decision to base the chart on distribution is "a form of chart hyping," he says.

But Pinnacle chairman Steve Mason says: "The whole idea of this chart is as a window to the world for small labels which don't have the money for marketing and hype."

"This is simply an attempt by the majors to hijack the chart."

But Mute MD Daniel Miller says the current proposal also opens the chart to manipulation by majors.

See Rio story, p5.

## Satellite to pipe music to homes

A satellite service piping digital music programmes direct to home hi-fis is to be launched across Europe.

The new system developed by US company Digital Music Express will provide 30 genres of music on different channels.

But DME is dismissing the industry fears about home taping because it says information on any track will not be given until it is playing.

Former United Artists chairman Jerry Rubinstein



Rubinstein: \$35m project

has put \$2m of his own money into the \$35m project.

Among the company's direc-

tors is former IFPI chairman Bhaskar Menon, and Rubinstein is keen to stress that the system is "record industry friendly".

Users cannot select tracks by request. Music channels are chosen from 30 genres — ranging from symphonic to rap — on remote handsets.

DME says the service will not be more than the price of buying one CD a month. The system is due to start in December 1992.

## Scorpions score Airplay first

The Scorpions are the first to top *Music Week's* exclusive new Airplay Chart, which makes its debut this week.

The band's *Wind Of Change* was the most played track on UK radio last week, according to the survey, which is based on sta-

tions accounting for nearly 70% of UK pop listening.

Phonogram head of promotions Mark Howell, responsible for plugging the track, says: "We would like to thank everybody in radio for their help in making it a hit."

Full details, see page 18.

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# PolyGram Classics take 77%

PolyGram Classics took an unprecedented 77% of the full-price classical market in the third quarter, meaning it accounted for more than three out of every four titles sold.

The company's share of the market was more than 50% higher than in the second quarter, although only 15% higher than the same period last year.

The figures follow PolyGram's success with The Essential Mozart, Essential Pavarotti and Karajan's version of Holst's Planet Suite.

But they also reveal the collapse of EMI's share of the full-price market, down from 35% in the second quarter to just over 13% this time around.

## Fairer share chart puts Rondor top

Rondor Music has leapt to number two in *Music Week's* new look publishing market share statistics, leapfrogging industry giant EMI Music Publishing.

The figures mark a significant improvement in the accuracy of the figures.

Britain's biggest music publisher, Warner Chappell, has retained its top spot in both individual and corporate publisher rankings.

Peter Reichardt, MD of EMI Music Publishing, says he is not disheartened by his company's results. "We have a lot of big albums which will ensure we're back up there next time around," he says.

**Full details p26.**

## Pet Shop Boys in poster blitz

EMI is to mount a huge 48-sheet billboard campaign across the country to promote the Pet Shop Boys Discography album.

The company intends to focus on the strong image of the duo in its campaign for the greatest hits album which is out on November 4.

The move is part of a growing trend for companies to exploit the potential of outdoor advertising (see page 25).

The group will also be featured in a South Bank Show TV special in early 1992 although there are no plans for any live dates.

A second single from the hits collection — following the release of DJ Culture this month — will be *Was It Worth It*, out on December 2.

### POLYGRAM INCREASES SHARE OF CLASSICAL MARKET

	Full price	Budget/mid price
	July- Sept '91	% chng on 3rd qtr '90
PolyGram	77.0	+15.4
EMI	13.3	-41.2
Sony Music	2.3	+21.1
Warner Music	1.3	n/a
Virgin	1.1	—
Source: EMA © CIN		
	July- Sept '91	% chng on 3rd qtr '90
PolyGram	35.6	+19.6
EMI	24.1	-20.7
Naxos	7.5	n/a
BMG	7.1	+22.4
Pickwick	5.8	-45.8

PolyGram's share was nearly six times that of EMI.

PolyGram Classics divisional director Peter Russell says he is "thrilled and delighted" by the figures.

His company was also well ahead in the budget and mid-price listings after a series of strong promotions with retailers, with a share of almost 40% compared with EMI's 24%.

Overall, PolyGram had 59.3% of the total classical market in the third quarter with EMI down to 18.4%. Budget specialist Naxos was in third place with 3.9%.

Roger Lewis, director of EMI's Classical Division, is dismissive of the figures, suggesting they reflect only the success of one album. "One tenor in the park does not a summer make," he says.

"The real business is done between October and December, and we have just presented the most spectacular autumn release for years."

CIN statistics reveal that the classical market was 12% down on the same period last year.



**T**he plan by Jerry Rubinstein and Bhaskar Menon to bring piped music by satellite to the nation's homes is an odd one.

It is difficult to believe that many active record buyers will subscribe if they are unable to buy a programme schedule to discover what they will hear in advance and thus tape it.

One of the most attractive attributes of CDs is that they can be programmed. In other words, they give control back to the listener. While the new system offers the choice of 30 genres, the music industry's imperative need to control copying means it cannot offer the consumer real control over what he or she is listening to, and thus defies current consumer preference.

While some experiments of the new system talk enthusiastically of such systems cutting out the trade and thus increasing record company profitability, there's good reason for caution.

For once such a company has its equipment in place in a large number of homes, there has to be a real possibility that one day it will turn around and say it wants (a) to play albums in their entirety and (b) to publish schedules.

The implications of that are enormous.

**A**nother satellite story this week concerns Radio Luxembourg. Hand up who's listened to it recently.

Nevertheless there will be many of us mourning the passing of FAB 208 as it moves on to the Astra satellite.

Long before ILR came into being and in the days when 24-hour broadcasting was just a gleam in the eye of Radio One, Luxembourg was the alternately fading and crackling soundtrack to our childhood.

Somehow, the idea of a Luxembourg broadcast by satellite in high fidelity really isn't the same.

*Steve Redmond*

## Warner clinches PWL global deal

PWL has signed a worldwide marketing and distribution deal with Warner Music International in a new joint venture. But the company says it will retain its independence.

PWL is the UK's most successful independent record company. The aim of the move is to consolidate its worldwide licensing deals and work with one company.

It will also see PWL producers and artists — such as SAW and Kylie Minogue — working with Warner artists.

PWL chairman Peter Waterman signed a new UK distribution deal with Warner Music earlier this year and has spent the past four months negotiating the worldwide deal with Warner Music Inter-



Waterman: joint venture

national chairman Ramon Lopez.

"We started looking around when we knew our Pinnacle deal and all of our other licensing deals were coming to an end," says Waterman.

"We didn't want to keep dealing with about 25 compa-

ies. It made sense to go with just one."

PWL's production deal with Polydor will be restricted to one act — Boy Crazy — and the PWL US label will be unaffected by the Warners deal.

Waterman, chairman of the new joint venture, will be setting up an international department, headed by his former assistant Helen Dunn, with two more staff to be appointed.

Kylie Minogue's duet with Keith Washington is the first artist link-up to come out of the deal.

Waterman says Warner Music has no financial interest in PWL as a result of the deal and that it has never been his intention to sell the company.

## Classic trio walk out

Programme controller Aidan Day has followed top-level management in quitting Classic FM.

Industry sources say the move is linked to last week's resignations of chairman David Astor and chief executive David Maher, spelling the demise of plans for a Classic merger with Jazz FM and Buzz.

Astor is still a director of struggling London station Jazz FM where confusion surrounds his bid for control. An offer from Broadcast Investments, backed by former Radio Caroline DJ Terry Bate, was made last week.

Astor and Maher quit Classic, which has won the first national commercial radio franchise, after other shareholders rejected plans by the pair's Golden Rose Radio group to diversify by buying Jazz and Birmingham-based Buzz.

Classic acting chairman Harry Meakin says the loss of the company's two top executives will not affect its plans to begin broadcasting popular classical music from the second half of next year.

Meakin, also chairman of one of Classic's backers, GWR Group, says finding a new chief executive is now the top priority.

## Distribution blow for Rio

CIN's Chart Supervisory Committee has ruled that new "independent distributor" Rio is not a distributor.

It means Rio labels such as Strange Fruit, Fire and Vinyl Solution are not eligible for the independent charts.

Rio managing director George Kimpton-Howe says he is "furious" at the move.

Strange Fruit managing director Clive Selwood says his company is as independent as it has ever been.

But CIN chief Adrian Wistreich says: "Rio's ineligible because it is not considered to be a distributor."



Demon Records is re-promoting its soundtrack to the acclaimed TV series GBH to coincide with its release on video by MCEG Virgin Vision.

Demon is joining forces with Virgin on a month of national advertising in quality national newspapers including *The*



*GBH: Virgin Vision tie-in*

**M**any consumers feel that full-price CDs are overpriced.

This simply is not the case. The mark up from dealer price to retail level is, on the whole, less than it is with other products.

Although it is widely known that the manufacturing costs are relatively small, the cost of, say, an orchestral recording is vast and it is this that dictates the price the consumer pays.

With the trend having been set by major record companies on the mid-price issue, by digging into their back catalogues, independent labels like Collins Classics are having to re-release their full-price product at mid-price long before recording costs have been recouped, in order to achieve a share in the mid-price market.

The mid-price market share is rapidly approaching that of the full-price, and independents without an established catalogue simply cannot sustain the competition — if they fail; they may disappear.

**T**he independents' output, if compared with that of the majors, features a greater broadening of artistic horizons through recording less well-established areas of the repertoire (such as contemporary music), and by offering newly discovered talent.

There must be room for both approaches, but the increasing mid-price trend threatens not only to kill off the very existence of the independents but, by definition, their pioneering practices as well.

A long-respected classical publication, is planning a new magazine entirely devoted to the mid- and budget-price markets.

I feel that this title will prove to be yet another vehicle by which the majors will achieve a virtual dictatorship in the classical music industry — the big get bigger while the small become an endangered species.

Alan Booth is managing director of Collins Classics

# Virgin plans two new megastores

**V**

The two stores, in Aberdeen and Newcastle upon Tyne, will bring the chain's total to 14 in the UK.

The move comes as the Office of Fair Trading is considering Virgin Retail's proposed joint venture with WH Smith and whether the secretary of state for trade and industry should refer it to the Monopolies and Mergers Commission.

The new Newcastle mega-

store, which opens on November 28, and will be sited in Northumberland Street creating 50 new jobs.

Virgin claims it will be the biggest entertainment store in the North-east, with 18,500 sq ft over three floors. It is the largest megastore outside London. The Aberdeen store opens in early December in Union Street, creating 40 new jobs.

The shop, which has 10,000 sq ft of floor space will have a large games department. Both megastores will have separate departments for clas-

sical, jazz and blues.

Virgin Retail operations director Mike McGinley says the new stores are the first in the chain's new expansion programme. It intends to open up to seven more stores next year.

"We have got a full programme of stores to open. We are also still considering a lot of new sites," says McGinley.

The chain is also expanding its Games Stores chain. One opened in Hull last Saturday with stores in Southampton and Liverpool to follow by the end of November.

MCEG Virgin Vision is also backing the video — considered the biggest TV spin-off release this year behind *Darling Buds Of May* — with co-ops through Our Price, national press interviews with writer Alan Bleasdale and competitions.

## Composers freeze fees until April

The Music Writers' Council has decided to freeze its general rates for arranging and copying for another six months.

The council, formerly the arrangers, composers and copyists' section of the Musicians' Union, says it has made the self-imposed cut because of the effects of the recession.

Secretary Stan Martin says: "The industry has got to be competitive."

Now an annual rise in line with the cost of living, expected from September 1, will not be considered until April. The rates apply both to arrangers and copyists who translate arrangements for specific musicians.



PolyGram chairman Maurice Oberstein (left) and Phonogram managing director David Cipolla (right) celebrated Elton John's and Bernie Taupin's 25 years in the music industry at the £150,000 party to launch the tribute album *Two Rooms*. Around 400 selected guests — including Kate Bush, Kiki Dee and Viscount Linley — attended the event which was held in two rooms at the disused Harrods Furniture Depository in Hammersmith, specially refurbished in futuristic and woodland themes.

## Why Bunny's on the Christmas menu

If you haven't a Cluedo what to buy someone for Christmas, or are scrabbling around for ideas, don't think the big toy companies have a Monopoly: Music Factory's John Pickles has got something for you.

For the man who put the Jive into the Bunny is launching his own game. And Pickles reckons the all-new *Jive Bunny's Chart Challenge* is a truly 18-carrot gold idea.

"Because we're a musically-based company it made sense to come up with a chart-oriented game," he says.

Pickles showed a prototype at the New York Toy Fair in July and was so pleased by the reaction he has had 5,000 printed. He is offering it exclusively to record retailers this Christmas with distribution through BMG.

The idea of the game is

Mastering specialist Chop Em Out has set up a new one-stop recording service for classical labels, writes Phil Sommerich.

Euphonia will handle everything from booking artists and European venues to production and post-production, says director Avi Landenberg.

"It's about time there was an alternative to what is available," Landenberg says. "Classical has been a bit of a closed shop."

Euphonia, based in Chop Em Out's offices in Trinity

Mews, West London, has two digitally equipped mobiles, five mastering and editing suites, two with Sonic Solutions systems, and access to 20-bit production and analogue-to-digital transfer equipment.

Principal recording engineers are Mark Edwards and Leslyn Rees. Nick Morgan is projects coordinator.

The company is already working on a chamber recording at a church in Essex for Collins Classics.

thinks hard, memories of the collapsed label marketing company Big Wave which badly affected Music Factory clearly running around his head. "We decided not to mention Tony Calder," he says. • The new Jive Bunny single 'Rock'n'Roll Dance Party' is out on November 11, followed by the album, 'Rock'n'Roll Hall of Fame', on November 25.

## Luxembourg to drop 208 band

Radio Luxembourg is to abandon its "old, crackly evening station" stigma by switching to satellite broadcasting.

The station which introduced commercial broadcasting to the UK and has a weekly audience of 1.5m is to beam its programmes in stereo via the Astra satellite from the end of the year, dropping its famous 208 medium-wave frequency.

Programme controller Jeff Graham says the 58-year-old station's signal has always been bad, with many people only able to tune in at night.

"It was holding us back," he says. "Our old-fashioned image was hindering salesmen from selling the station."

However the plan does mean that only households with satellite dishes or those connected to cable systems will be able to receive Radio Luxembourg's programmes through aerial linkups to their stereos.



*Luxembourg: new image*

## Stores may flout opening laws for December rush

Record retailers are considering opening on Sundays in the run-up to Christmas.

All stores except Tower Records — which bluntly says "Sunday trading is illegal" — will assess demand closer to the festive season.

And it appears the lucrative London market is the chief target if shops open.

Last week a number of High Street supermarket chains said they plan to open on Sun-

days during the Christmas rush, particularly as December 22 — three days before Christmas Day — is a Sunday.

Virgin Retail operations director Mike McGinley says his company is already trading on Sundays throughout Scotland, in Dublin and London's Oxford Street.

"We will continue trading in those stores and will consider what to do with other stores as we assess demand," he says.

An Our Price spokeswoman says a handful of stores, such as Covent Garden, will open. "We've never really opened on Sundays before and on performance in the past I don't see any reason to change," she says. Woolworth and HMV have yet to decide.

Independent retailers in Leeds, Liverpool, Manchester and Birmingham say they are unlikely to open after past experience.

### Decca aims at chart hat-trick

Decca is unleashing its chart-topping classical compilation formula for the third time this year with the release of an Essential Opera disc, writes Phil Sommerville.

The 19 tracks of opera favourites are backed by a television advertising campaign on November 4 on Central, HTV, Tyne Tees and TV-am, bolstered by press and poster promotion.

Similar campaigns over the summer resulted in sales of nearly 300,000 copies of Essential Mozart and 400,000 of Essential Pavarotti II.

The BPI is holding a second seminar on the effects of the recession on accountants *Tour de Rose* after the first was over-subscribed. The second event will take place on December 10.

Island Records releases Nine Inch Nails' *Sin* as what it claims is the world's first single on November 4.

David Jern, of Rock Records' Taiwanese subsidiary Elite Music, has teamed up with musician Pamela Nicholson to launch new classical label Tritico Classics aiming to blend jazz, pop and ethnic music with classical.

Lawyers acting for Genesis have issued a writ against Rotherham-based Leger Travel claiming unlawful interference in the band's business. The company advertised package holidays featuring tickets for a Genesis gig in Frankfurt which is said to be unconfirmed.

Country music publicist Richard Wootton has won the Country Music Association's Wesley Rose Foreign Media Achievement Award for his work in promoting the genre in the UK.

Radio consultant Rob Jones points out that his work programming Jazz FM is in his capacity as director of Universal Sound Principles and not as presenter on 210 FM.

The first Pepe-sponsored ITV Chart Show will be broadcast on December 7. Pepe branding will feature prominently in the programme's redesigned graphic links.

Charly Holdings has won a US court battle in which it claimed Vee Jay International Music and Modern Distributors failed to deliver record masters and broke an exclusivity agreement. Details next week.

# Eurovision rejigs with star search

The Music Publishers' Association, BASCA and the BBC are planning a return to the old days in a bid to put the UK's Eurovision Song Contest entry back on the track.

The three organisations are negotiating with a "big name" artist in the hope of returning to the Song For Europe format used from the late Sixties to the mid Seventies.

The proposed change comes after the UK's longest period without a win. The last success was in 1981 with Bucks Fizz's *Making Your Mind Up*.

The current system, which has been in operation since 1976, allows a different group or artist to perform each entry. For the previous nine years, each entry was performed by a single artist, such as Lulu, Sandie Shaw or Cliff Richard.

BASCA general secretary Eileen Stow says the change will encourage more songwriters to put songs forward.



*Bucks Fizz: the UK's last Song Contest winners in 1981*

"Professional songwriters won't enter their songs because there is no specific artist to write for," she says.

In recent years the competition has suffered in the UK because entrants have been judged on the performers rather than the songs, she adds.

Songwriters' body BASCA was drafted in by BBC TV head of light entertainment James Moir in July to help the

MPA revamp the event.

MPA assistant secretary Janice Cable says: "Every year we look at the selection process and try to find a successful formula. The current discussions are part of that."

It is understood that if the current artist negotiations fail over the next few weeks, the changes will be postponed until the following year.

**DAVID A. STEWART Theme to JUTE CITY**

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## STUDIO UPDATE

Who's recording where and with whom

ARTIST/PROJECT	COMPANY/A&R EXECUTIVE	STUDIO/PRODUCER
ASIA Album	Asia Ltd Geoff Downes	Advison, Brighton Geoff Downes
THE BEAUTIFUL SOUTH Album	Go! Discs Jona Cox	Air, London Jon Kelly
CATHY DENNIS Tracks	Polydor Graham Carpenter	Marcus, London Cathy Dennis
DODGY EP	A&M David Rose	Jacobs, Surrey Paul Schroeder
THE DREAMING Tracks	EMI Clive Black	RAK, London Pete Schwier/ George De Angelis
DAVID ESSEX Tracks	Lamplight Madge Godwin	RAK, London David Essex
GILLY G Rec/mix	MCA Adrian Sykes	Mayfair Mews Gilly G
GALLIANO Single	Phonogram Giles Peterson	Britannia Row, London Nick Talbot
LAVINE HUDSON Tracks	Offside (Virgin) Jeremy Lascelles	Olympic, London Robin Millar
JAMES Tracks	Phonogram Alan Pell	Olympic, London Youth
THE LEVELLERS Single	China Bob Grace	Britannia Row, London Craig Leon
OMAR Album	Kongo/Talkin' Loud Roots Jackson	Battery, London Omar
THE OUTFIELD Rec/mix	MCA Jeff Young	Mayfair, London John Hudson
JO ROBERTS Rec/mix	London Ian Surry	Marcus, London Martyn Phillips
THE SOUP DRAGONS Album	Big Life Tim Parry	Advison, Brighton Marius de Vries
THE TROGGS members of REM Album	Larry Page Productions Larry Page	Jacobs, Surrey Larry Page
VARIOUS: CHILDREN IN NEED APPEAL Single	Jive Steve Jenkins	Battery, London Pete Hammond

Confirmed bookings week-ending October 25. Source: ERA

## Indies take a risk on unsigned acts

It's inevitable that some bands slip through the majors' A&R net, but the idea that there might be enough unsigned acts worth recording for 13 new compilations sounds fetched.

Not one, but two indie labels are convinced the talent is there, however.

Beechwood Music — the company behind the Indie Top 20 series — and Cumbria-based Right Now Records are independently working towards the launch of compilations featuring unsigned artists selected from dozens of demo tapes.

Each company is embarking on the arduous scheme for a different reason...

Right Now, with its "Integrating the Individual" motto, aims to promote neglected talent while giving new bands control over their careers.

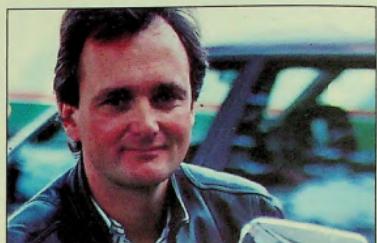
For Beechwood, the time has come, it says, to put something back into the music industry after five years of producing successful compilations.

"We have benefited from independent record labels which have invested in artist development," explains Beechwood Music managing director Chet Selwood, who is planning to sign some of the acts featured on the compilations.

The methods of each company are equally diverse. Beechwood is sticking to its principle of keeping things small and manageable. It has selected eight bands for the first album and is negotiating a deal with a "name" producer.

Three albums a year will be launched alongside the Indie Top 20, selling on all three formats at a reduced price.

More ambitiously, Right



Selwood: will sign some acts featured on compilations

Now is seeking 100 artists to appear on its Discovery Series — 10 albums each focusing on a specific genre including dance, rock and jazz. Each band contributes £350 towards recording costs and will be produced by label co-founder Paul Henderson.

Henderson estimates that by selling through mail order only, sales of 10,000 albums will produce a clear profit, from which the artists will benefit too.

Chet Selwood also anticipates breaking even on a modest level of sales, but adds: "We certainly wouldn't charge our bands."

"We're not looking to sell thousands of records, so the royalty element would have to be looked at," he says.

Jona Cox, director of A&R at Go! Discs, is also sceptical about charging bands to appear and is most optimistic about Beechwood's success. "Three albums a year of promising artists is feasible, and it's always useful to pick up on someone's A&R input," he says.

Selwood will, of course, have to overcome dealers' natural wariness of untested talent, probably by getting the music press on his side. "Pricing isn't important if no-one wants it," warns Rob Fitzpatrick at the Beggars Banquet shop in Kingston, Surrey. "It will have more chance of success if the bands have been reviewed."

Selwood anticipates his market will be "NME readers". Henderson can only estimate that his will fall in the 20 to 40 age group, targeted through specialist publications.

The first Beechwood compilation is due out in January with Right Now's first release following later in the year.

Both compilation series could be useful vehicles for promoting undiscovered talent as well as providing what could amount to a free A&R service. But the artists featured will have to display a talent worth sharing if either company is to build up a solid market interested in the gems the majors have overlooked.

Caroline Moss

# JAMES BROWN

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# MARKET REPORT

## MAINSTREAM

### Albums

Maxi Priest is very much a rarity: a reggae star with enough mainstream appeal to have more than a dozen hits. The Lewisham lad's soulful debut on Best Of Me, a highly enjoyable 16-track retrospective, an ideal starting point for new admirers, as well as a convenient trawl through his back catalogue for the initiated.

Mellow Madness is the latest in Sony's Mood series, containing a universally appealing selection of slowies. Heavy on Sony acts, it also includes the likes of Brenda Russell (*Piano In The Dark*), Ben E King (*Stand By Me*) and Julie Fordham (*Where Does The Time Go*). A likely heavy seller, aided by a TV campaign.

With three platinum albums in a row, Cher has never been more popular, and there's a ready demand for her earlier material. So MCA's Cher — Golden Greats will be welcomed by many. It's low on hits —

only Gypsies Tramps And Thieves and Dark Lady made the chart here — but her unique voice and phrasing lend a new freshness to familiar friends like Fire And Rain, He Ain't Heavy and The Long And Winding Road, while US hits like Living In A House Divided will be lapped up.

Luther Vandross, Prince, Big Daddy Kane, Michael Bolton and Big Daddy Kane are just some of the guests who turn up to help Patti LaBelle to make her new album, *Burnin'*, into a delight. Her sonic excesses are kept well in check for much of the album, fortunately. Creating the warmest glow to fight off autumn chills is the Jonathan Butler/Graham Lyle penned When You Love Somebody (I'm Saving My Love For You), a cheerful and classy song polished to perfection by the occasional support of Luther Vandross.

#### PICK OF THE WEEK

**QUEEN: Greatest Hits II.** (Parlophone PMTV 2). This superbly packaged set takes up where their first Greatest Hits album left off

a decade ago. They've had too many hits in the past 10 years for them all to be included, so this is just the biggest. Radio Ga Ga, Under Pressure, I Want To Break Free, A Kind Of Magic... they're all here. This one will probably sell a million by Christmas, and will pay for its keep for years to come.

### Singles

Upwards of 150 artists have made their singles chart debuts this year, but for most their glimpse of fame will be fleeting. Newcomers with star quality are hard to find. Anyone who saw Rozalla on Top Of The Pops will know she has it: stunning good looks, good material and a great voice. Now, in the wake of her breakthrough hit, Everybody's Free, her record company has decided to re-issue the earlier *Faith* (In The Power Of Love). Not, in truth, as commercial as Everybody's Free, and less dynamic vocally, it is still another club contender that will appeal across the board. Oceanic are also coming



Nicks: propulsive

off a major first hit with *Insanity*. Their *Wicked Love* is another sledgehammer designed to crack the chart. It's a noisy and rather undisciplined effort where enthusiasm scores over finesse, but will doubtless succeed, albeit in a smaller way, in providing them with another hit.

From the same neck of the woods, Sonria returns with a frothy remake of the Real Thing's 1976 chart-topper *You To Me Are Everything*, a strong vocal performance of a fine lyric and sterling tune.

Potentially an even bigger hit is Jungle Book Megamix by her IQ Records labelmates UK Mixmasters. Already well to the fore in early betting for the Christmas number one, it's

an accurately re-recorded medley of favourites from the Disney evergreen, comprising largely of The Bare Necessities and I Wanna Be Like You. Certain to score, especially with kids, but could be sabotaged by Harry Connick Jr's version of Bare Necessities which comes out a week earlier.

He looks like a rock singer, but comes on like a soul star. He is Michael Bolton, and his latest '45, When A Man Loves A Woman, is an update of the Percy Sledge hit. A simple and uncluttered recording it will generate much publicity for his current album Time Love & Tenderness.

#### PICK OF THE WEEK

**STEVIE NICKS: I Can't Wait.** (EMI EM 214). A remixed reissue of a song that was a minor hit for Nicks in 1986. It still sounds like a winner. Propulsive, almost manic performance from the witchy woman, flipped by the even better live version of Edge Of Seventeen, an acutely observed and tense tale of female adolescence. Crotch rock at its best. *Alan Jones*

## MUSIC VIDEO

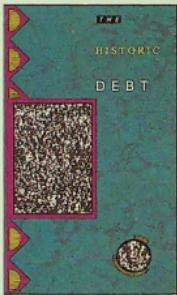
Steve Barron's much-admired promo for Take On Me kicks off Warner Music's A-Ha video collection, due out next week.

The clip, an innovative mix of animated sketches and live action, is frequently credited for establishing the group beyond their native Norway. Sixteen tracks in all are included on **Headlines And Deadlines: The Hits Of A-Ha** (WMV 7599382793), which is being released simultaneously on CD, cassette and vinyl.

Sony's hottest offering for next week is Don't Blame Me: The Tales Of Ozzy Osbourne (491303), a visual documentary charting the artist's colourful and bat-eating history. On a more general note, Sony is also putting out a live concert film featuring Seventies soft rock hero James Taylor (49098).

Two goodies are on offer from revision on November 11. The visuals in Michelle Shocked: The Texas Campfire Video (JE180) might be ropey occasionally, but the collection — which includes impromptu performances in roadshow and a radio station; a concert at London's Town And Country Club; and the promo for Sam In Amsterdam — always debuting.

The Historic debut (JE222), meanwhile, is the video instalment of the royally-free project to help pay



Historic Debt: indie favourites

back outstanding debts following the collapse of Rough Trade Distribution. Artists featured on the 80-minute video include Depeche Mode, The Charlatans, Erasure and Nick Cave.

#### PICK OF THE WEEK

**PET SHOP BOYS:** Videography (PMI MVD 991333). Released in tandem with the audio version, *Discovery*, this 80-minute title includes four bonus ones and 12 top 10 singles from West End Girls through to DJ Culture. It is backed by a massive marketing push including national TV ads but, given the quality of Pet Shop Boys' promos, it can't possibly fail.

*Selina Webb*

## CLASSICAL

Suddenly everyone is discovering the late-Romantic composer Nikolai Medtner. Hard on the heels of Hyperion's announcement that it will record two of his piano concertos, Chandos announces plans to release in January all three from pianist Geoffrey Tozer and the London Philharmonic under Neeme Järvi, on separate discs. And Medtner's solo piano repertoire from Tozer to follow.

The label is also launching a pre-price Chandos Brass series, starting with popular melodies from the Sellers Engineering Band directed by Philip McCann, with back catalogue brass titles to follow.

Chandos begins its exclusive three-year contract with the Iceland Symphony Orchestra with a pair of premiere recordings: Act 1 of Rachmaninov's opera *Monna Vanna*, coupled with the 1997 version of Rachmaninov's Piano Concerto No. 4. Igor Buketoff conducting and soloist William Black.

Other series from this busy label are the second release of Ireland's orchestral works from the London Symphony Orchestra under Richard Hickox, a Mendelssohn symphony cycle with Walter Weller conducting the Philharmonia begins with No 2, and Yan Pascal Tortellier continues his French cycle with the Ulster Orchestra

with a disc of Debussy and Ravel.

Target joins the cut-price opera highlights trend with nine items in a series called, simply, *Opera*, (dealer price £2.97). It features Callas, Stratas and Pavarotti.

#### PICK OF THE WEEK

**HOROWITZ THE POET:** Deutsche Grammophon. A previously unissued studio recording of the Schubert B flat sonata and a live Vienna recording of Schumann's *Kinderzenen* from the late, great Vladimir Horowitz really are collectors' items, the pianist offering a unique sense of intimate communication.

*Phil Sommerich*

## DANCE

Coinciding with the controversial Edith Piaf LP court case, NWA release *Always Into Something* (Fourth and Broadway BRW 238), possibly their best single since Express Yourself.

Follow US rappers Black Sheep roll out their debut UK single Try Counting Sheep (Mercury MR356), with very funky mixes by Covenant.

Rozalla's new single, a reissue of *Faith* (In The Power Of Love) (Pulse 8 LOSE15), is not as good as Everybody's Free but will ride high on the hit's momentum. Another strong chart contender is Bell Biv DeVoie's upbeat *Word To The Mutha* (MCA WNCS1587) which sees the trio reuniting

with other New Edition members Bobby Brown, Ralph Tresvant and Johnny Gill.

Of the hype about a new generation of bands emerging from the London club scene, two groups actually deserve all the press attention: If? and Fluke. The former's third single is *Open Up Your Head* (MCA WMCS1583), with very strong Leftfield mixes, while the latter's major label debut is an excellent live mini-LP, Out (Circa FLUKE1).

Rare tracks to watch out for include: the commercial 2V21 by Anti-capella (PWL Continental); the UK mix of *Daft Punk* by Electrotec (WAU/Eternal SAM900); Ubik's *Pagan EP* (Zoom 008), a hot follow-up to System Overload, the bleepy Keep Calm by Bass Kruncher (Lafayette LA 24166 via Pinnacle); and Rum & Black's *Without Ice LP* (Shut Up and Dance SUADLP3).

Jamie Principle's new store "Silk" Hurley-produced single, You're All I Wanted 4 (Urban URBX85), is disappointing but will sell reasonable quantities on the strength of their respective reputations.

#### PICK OF THE WEEK

**CLUBLAND:** Hold On (Pulse-8 LOSE17). Arriving from Sweden via the magic mixing desk of Steve "Silk" Hurley, this catchy powerful house track should do well if Pulse-8 can get it in the shops before everyone buys an import copy. *Andy Beever*

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## HEAVY METAL

One feature of the so-called "autumn harvest" of ready-for-Christmas releases is the crop of greatest hits collections.

And Epic is set to reap bumper sales from its duo of US supergroup packages. Out on November 4 come Cheap Trick's Greatest Hits (EPC 469086 14/2) and REO Speedwagon's A Second Decade Of Rock 'N' Roll (EPC 4688958, CD and cassette only).

Both sets map out the careers of the two AOR behemoths, the former containing the candy-coated pop of I Want You To Want Me, the latter the monumental Take It On The Run.

The other approach to hits packages is the double live album. Foremost among these is Slayer's Decade Of Aggression (Def American 510 605). The double-pack albums contain some 21 tracks and promise 120 minutes of music from one of the US's premier thrash bands.

This rush of retrospectives aside, among the number of noteworthy new acts are two bands from Down Under. Noiseworks have a single, RIP (Millie), released by Epic, while Baby Animals, fledglings of Terry Ellis' Imago label, see Early Warning



*My Bloody Valentine: creating Loveloss' beautiful noise*

(PD49155) released on November 11 to coincide with the band's Europe tour as support to Bryan Adams.

### PICK OF THE WEEK

D\* A\*D: Riskin' It All (WEA 7599-26772). D\* A\*D's second major album stands tall among the also rans of Euro-rock. This four-piece Danish band don't merely ape their British or American counterparts. Rather than in the manner of, say, Helloween they have an endearingly fresh approach to hard rock. *Andrew Martin*

## INDIES

One of the most eagerly-awaited compilations of this year must be Factory Records' four-album set.

Palane is out on November 25 and showcases the Manchester label's influential roster. To preview the albums, Factory is releasing a four-track EP on November 11.

It features Joy Division, Marcel King, James, and Cath Carroll.

Another one to watch out for is the latest raucous offering

from Teenage Fan Club, entitled Bandwagonesque on Creation. Groovy guitar sounds in abundance, it contains the two singles Star Sign and The Concept.

4AD offers more guitar pop with the Fireblade Skies album by Spirea X while Creation have Velvet Crush with In The Presence Of Greatness.

Meanwhile, Ireland's maddest and finest A House return to the indie scene (moving from Warners to Seantana) with the totally original I Am The Greatest album.

One extremely promising new act is the Jerry Harrison-produced north American band Live, whose Four Songs promo is simply staggering. Forthcoming releases will be on Radioactive, through MCA.

### PICK OF THE WEEK

MY BLOODY VALENTINE: Loveloss. Creation. A lot of time has been spent on this new album but from the first crashing guitar chords, one knows the wait's been worth it. A beautiful noise.

*Nick Robinson*

## REISSUES

This week we're in cult corner. From Line there's the first volume of The Joe Meek Story (TRCD 9.010810). Intended as the first of eight CDs which will include virtually every

thing Joe Meek produced, this volume covers the first half of 1960 and his Triumph productions.

More interesting, because he's not so well known a producer, and more modest — only five CDs are planned — is Line's companion piece, The Derek Lawrence Sessions, Take 1 (LICD 9.011180). Best known for his work with the likes of Deep Purple and Wishbone Ash, Take 1 reveals Lawrence to be a more soulful producer. Intriguing.

From See For Miles, there's a 22-track £1.99 sampler (SPM 1) which highlights the cult delights of The Honolulu Mountain Daffodils, The Bystanders and The Fle-Rekkers. Well worth the money it's only available by post from Box 25S, Ashford TW15 1XL.

From Dem via Drop Out comes The Seeds. A Faded Picture (DOCD 1992) is a compilation that bizarrely (but fittingly) misses out their hits, particularly Pushin' Too Hard.

MOSE ALLISON: Sings And Plays (Prestige CDJZD 007). Twenty-three tracks of Allison's blues-inflected, weary vocalizing and jazzy, classy piano playing. Included are the originals of Parchman Farm and Young Man Blues. *Phil Hardy*

Subsidy closes next week

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# music week

# datafile

The Information Source for the Music Industry

2 NOVEMBER 1991

## CHART FOCUS

**J**ust when it looked as though Bryan Adams might have to be allocated chart position zero to allow someone else to have a turn at number one, his single ('Everything I Do I Do It For You') is overtaken by not one but three records. U2's 'The Fly' emerges as the new champion with a very slender lead over Vic Reeves' 'Dizzy', while 2 Unlimited's 'Get Ready For This' slips into third place.

The U2 single is the third single to enter the chart at number one this year, following Iron Maiden's 'Bring Your Daughter... To The Slaughter' and Queen's 'Innuendo', both of which did the trick in January. 'The Fly' is the 25th single to debut at number one in chart history, and the first by U2. Their previous highest debut (and only single to eventually top the chart) was 'Desire' in 1988.

Primarily because of the half-term holiday, it was a particularly good week for singles, with sales up by 11%



over the previous week. Even ('Everything I Do I Do It For You') shared in the bonanza, increasing its week-on-week sales by 6%.

U2's single wasn't the only record to debut inside the Top 10 this week; Genesis's 'No Son of Mine' enters at number nine, to become the fastest starter of all their 21 hits to date. Thus far in 1991, no fewer than 31 singles have made their initial chart appearance in the Top 10, compared to 24 in the whole of 1990.

The top six acts in this week's singles chart are all

from different countries, with Ireland leading from England, the Netherlands, Canada, New Zealand and Germany. No Yanks, you will notice. In fact, the highest placed American act is Salt-N-Pepa, whose 'Let's Talk About Sex' is ranked 14th. There have been a few previous instances of US-Top 10s, but never before has the top-ranked American act been so low.

On the album chart, Simply Red's 'Stars' reclaims pole position. Returning to number one is a relatively rare accomplishment, but Simply Red's last album 'A New Flame' had three separate runs at the top in 1989. 'Stars' was actually outsold last week by the newly released various artists album 'Hardcore Ecstasy', which debuted at number one on the compilation chart. It used to be commonplace for multi-artist albums to top the sales pyramid, but this year it has only previously been done (and then only for one week) by EMI's 'Awesome.'

Alan Jones

## ANALYSIS

**D**espite depressing sales for most of 1991, this year's recession actually helped make last month the busiest October for more than 10 years.

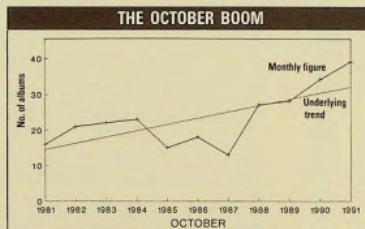
In just four weeks, 39 albums made their Top 40 debut — an average of 9.75 per week, compared with an average of 5.0 over the last 10 Octobers.

The phenomenon is largely attributed to the record companies' reluctance to release new products earlier in the year, with sales down by as much as 15%, according to some sources.

The balance appears to be being redressed as Christmas approaches, and what Our Price managing director Richard Handover calls "the annual autumn harvest" is proving more bumper than ever.

Gallup chart manager John Finner says: "It has been a massive period for sales. Big new albums by Guns N' Roses, Bryan Adams and Simply Red have contributed to that."

The boom has its downside



Source: CIN/Gallup. Graph shows the number of albums debuting in the top 40 artist album chart during October.

however, with many independent retailers finding it difficult to keep up.

Andy Gray, proprietor of the Andy's Record chain, says:

"The product which is around is fantastic. But it has gone from the sublime to the ridiculous — dealers now can't afford to stock all the releases."

Another effect may be that consumers who could afford to buy one big name album a month earlier in the year,

now expected to buy several at once.

Unfortunately for retailers, the October boom does not appear to be a one-off (see table), but follows a growing trend over the past four years.

If the fashion catches on, the industry may end up with a year of two halves — with retailers suffering a recession in the first two quarters of every year.

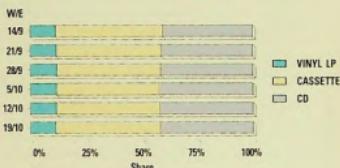
Martin Talbot

## UPDATE

### SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year
Albums	97	100	+ 4	-2
Singles	102	113	+11	-8
Music Video	73	81	+12	+3

### ALBUMS MARKET SHARE BY CHART POSITION



Four week rolling averages © CIN

### TOP 10 DISTRIBUTORS

- PolyGram
- Warner Music
- BMG
- EMI
- Sony Music

- Pinnacle
- RTM
- Southern
- Conifer
- Taylor I

Compiled by ERA from Gallup data. Based on Top 200 album charts, September 23 to October 19.

## FACT OVER 90%\*

OF ALL RECORD/VIDEO RETAIL BUYERS SAID MUSIC WEEK IS A GREATER INFLUENCE ON THEM WHEN DECIDING WHAT PRODUCT TO ORDER THAN TOP OF THE POPS, RADIO AIRPLAY, RECORD COMPANY REPS, OR TELEPHONE SALES.

**music week**

(\*Source: Mass Observation UK — August 1990).

# NEW RELEASES: ALBUMS

Album releases 4 November 1991-4 November 1991: 190  
Year to Date: ?????

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
A-HA HEADLINES & DEADLINES	THE HITS OF A-HA	WARNER BROTHERS	W/XX 450/WX 450C	CD: 7999267732 (W)	Pop	2 1 12	Norwegian pop stars on the comeback trail	
CLASH, THE	SINGLES COLLECTION	COLUMBIA	U/MC: 4489461/4489465	CD: 4489462 (SM)	Rock	2 18 7	One for any former punk's Christmas stocking	
INKS LIVE	BABY LIVE	MERCURY/PHONOGRAPH	U/MC: 5105801/5105804	CD: 5105802 3.59/3.01 (F)	Rock	4 6 7	Top ten certainty	
PET SHOP BOYS	DISCOGRAPHY	PARLOPHONE	U/MC: PMTY/4494703	CD: COMPTV 3 3.59/3.09 (E)	Pop	2 1 12	All together now	
VERLAINE, Tom	THE WONDER FOUNTAIN	PHONOGRAPH	U/MC: 8424201/8424204	CD: 8424202 2.97/3.05 (F)	Rock	—	Call-following release of the week	

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY			
A-HA	HEADLINES & DEADLINES	THE HITS OF A-HA	WARNER BROTHERS	W/XX 450/WX 450C	CD: 7999267732 (W)	Pop	KATE SPICER	GARDEN TAN	EMI	CD: 6072	E 2.35	—	E	Rock		
ADE, King	Sierra & HIS AFRICAN BROTHERS	Sierra	CD: 10007	CD: 10047	World	—	KARINA TRIBAL	POPPIN' OUT	CD: 6072	EMI	CD: 6072	SM	World			
ANDERSON, Eric	CHAS. BLUES ONE DINE	CD: 6070 677	CD: 6070 678	World	—	KARATA TR MARCEL	MORADEAS	CD: COMPCD 4605	E 8.95	—	—	FLEX	Rock			
ANDREWES SISTERS	THE CREAM OF THE ANDREWES SISTERS	FLAPPER	CD: 7404 85	CD: 7404 85	World	—	KING CRIMSON	FRAME BY FRAME	CD: 6072	EMI	CD: 6072	SM	Rock			
ANDREWES SISTERS	THE CREAM OF THE ANDREWES SISTERS	FLAPPER	CD: PAST 766	CD: PAST 766	World	—	KOOL AND THE GANG	SOULUTION	CD: CD 214	W282 E 7.59	CD: 6072	EMI	Jazz			
BABAATAA, Afrika	ANFA DECADE OF DARKNESS	EMI	MC: 10071	MC: 10072	CD: COMPL 1062	E 3.40/7.58	KOTITE, Lee	LESSON 10 KOTITE CHRYSALE	LYRIC	CD: 6072	EMI	CD: 6072	SM	Rock		
BAKER, Count	THE COULETTE YEARS ROULETTE	MC: 10040	MC: 10040	CD: CORNU 67	CD: CORNU 68	E 3.04/8.95	KOTITE, Lee	GREAT BIG BOY PRIVATE	LYRIC	CD: 6072	EMI	CD: 6072	SM	Rock		
BEDECKER, Bill	THE GENUS OF BIG BEDECKER FLAMPER	FLAP	PAST 767	CD: PAST 767	World	—	KOTITE, Lee	ROCKIN' ON	CD: 6072	EMI	CD: 6072	SM	Rock			
BIG CHEESE FACE	REPULSION	21ST ERA	15056	CD: 15056	—	LIGHTSEY TRIO	KICK FROM KAT TO HAT CROSS	CD: CRSS 1093CD	E 7.59	—	—	FLEX	Rock			
BOLAN, Marc	LOVE AND DEATH	REHAB	CD: 10040	CD: 10040	CD: 10040	CD: 10040	LINDY SIXXTET	BEST PRESERVE CROSS	CD: CRSS 1093CD	E 7.59	—	—	FLEX	Rock		
BROWN, Arnold	WHY NOT? LAUGHING STOCK	MC: LAFIC	E 2.95	CD: 10040	CD: 10040	CD: 10040	CD: 10040	MANHATTAN TRANSFER	THE OFFBEAT OF AVERAGE	COLUMBIA	LYRIC: 4682830/4682834	CD: 6072	EMI	Rock		
BROWN, Arnold	WHY NOT? LAUGHING STOCK	MC: LAFIC	E 2.95	CD: 10040	CD: 10040	CD: 10040	CD: 10040	MARX, Greenie	AN EVENING WITH GROUCHO LAUGHING STOCK	MC: LAFIC	E 2.35	—	—	Comedy		
CAFFERTY, Captain	GOLD CHAIN	CR-LP/CPL	CD: 15056	CD: 15056	CD: 15056	CD: 15056	MARX, Richard	RUSH STREET CAPTEL	LYRIC	CD: 6072	EMI	CD: 6072	SM	Rock		
CAFFERTY, Captain & REEVES, Jerry	DOUBLY UNPREDICTABLE	UNPRED	LP/CD: 1	LP/CD: 1	CD: 15056	CD: 15056	MARX, Richard	SHOOTIN' EM UP	CD: 6072	EMI	CD: 6072	SM	Rock			
CARAVAN, Ravi & LEVY, David	UNPREDICTABLE	UNPRED	CD: 15056	CD: 15056	CD: 15056	CD: 15056	MCGREGOR, Freddie	SINGING CLASSICS	BLSP	CD: 6072	EMI	CD: 6072	SM	Rock		
CARTER, George	PROUD / REMEMBER YOU	CROSS	CD: 15056	CD: 15056	CD: 15056	CD: 15056	MONIFORT, Jocelyne	FANTASY MORALIC	CD: COMPCD 472	E 8.95	—	—	FLEX	Rock		
CHAS. BLUES	ONE DINE	CD: 6070 678	CD: 6070 678	CD: 6070 678	CD: 6070 678	CD: 6070 678	MORRISON, Gary	DRAGGON	CD: CRSS 1093CD	E 7.59	—	—	FLEX	Rock		
CHAS. BLUES	ONE DINE	CD: 6070 678	CD: 6070 678	CD: 6070 678	CD: 6070 678	CD: 6070 678	MORRISON, Gary	DRAGGON	CD: CRSS 1093CD	E 7.59	—	—	FLEX	Rock		
CLASH, The	SINGLES COLLECTION	COLUMBIA	U/MC: 4689461/4689464	CD: 4689462	CD: 15056	CD: 15056	MORE, Gary	COLLECTOR	UNFORGIVEN	CD: 6072	EMI	CD: 6072	SM	Rock		
COOGAN, Riccardo	ANIMA	ITALIAN	BMG	CD: 7404 2.58	CD: 7404 2.58	CD: 7404 2.58	CD: 7404 2.58	MURRAY, INWARSH	SOLID PLEASURE	LYRIC: 4682810/4682814	CD: 6072	EMI	CD: 6072	SM	Rock	
CAPLTON, Capleton	GOLD CHAIN	CR-LP/CPL	CD: 15056	CD: 15056	CD: 15056	CD: 15056	NAKED TRUTH	THE GREEN WITH RAGE SONY SOLID SQUARE	LYRIC: 4691249/4691254	CD: 6072	EMI	CD: 6072	SM	Rock		
CARAVAN, Ravi & LEVY, David	UNPREDICTABLE	UNPRED	CD: 15056	CD: 15056	CD: 15056	CD: 15056	NOSENOWER, Love	VERSES MONEY EPI	LYRIC	CD: 6072	EMI	CD: 6072	SM	Rock		
CARTER, George	PROUD / REMEMBER YOU	CROSS	CD: 15056	CD: 15056	CD: 15056	CD: 15056	O'DONNELL, Daniel	THE BEST OF DANIEL O'DONNELL	MC: 10072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock	
CAFFERTY, Captain	GOLD CHAIN	CR-LP/CPL	CD: 15056	CD: 15056	CD: 15056	CD: 15056	ORIGINAL LONDON	CAST THE CARD FIRST NIGHT	MC: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock	
DELLER, ZD	ZD/DOOMSDAY PROPHECY	LP/PROPH	CD: 10040	CD: 10040	CD: 10040	CD: 10040	ORIGINAL LONDON	CARD THE CARD FIRST NIGHT	MC: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock	
DENNERLEIN, Bernd	ORGELSELLE BEBOP	LEIPZIG	BERBIC	CD: 10040	CD: 10040	CD: 10040	CD: 10040	ORIGINAL LONDON	CARD THE CARD FIRST NIGHT	MC: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DENNERLEIN, Anton	KLON-KLEN	LEIN ON YOUR TEARS	PEBB	CD: 10040	CD: 10040	CD: 10040	CD: 10040	ORIGINAL LONDON	CARD THE CARD FIRST NIGHT	MC: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DEWE HARDCORE	VOLUME 2	1972-73	LYRICO	MC: 9286	MC: 9286	MC: 9286	MC: 9286	PESTO, Paul	FRAMBOISE	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DEWE HARDCORE	VOLUME 2	1972-73	LYRICO	MC: 9286	MC: 9286	MC: 9286	MC: 9286	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DEWE HARDCORE	VOLUME 2	1972-73	LYRICO	MC: 9286	MC: 9286	MC: 9286	MC: 9286	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DEWE HARDCORE	VOLUME 2	1972-73	LYRICO	MC: 9286	MC: 9286	MC: 9286	MC: 9286	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DOSTA, CERN	ALTOGETHER WRONG	LYRICO	WMA: 813/91	WMA: 813/91	WMA: 813/91	WMA: 813/91	WMA: 813/91	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DOSTA, CERN	ALTOGETHER WRONG	LYRICO	WMA: 813/91	WMA: 813/91	WMA: 813/91	WMA: 813/91	WMA: 813/91	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
DUKE, Tom	MEET ME MISTER	CD: 10040	CD: 10040	CD: 10040	CD: 10040	CD: 10040	CD: 10040	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
ENVY SHEPHERD	MOONS WAKING BROTH	CD: 10040	CD: 10040	CD: 10040	CD: 10040	CD: 10040	CD: 10040	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter	FRUIT PUNCH	CD: 6072	EMI	CD: 6072	EMI	CD: 6072	SM	Rock
FATMIX	TAKE IT TO THE STREETS	MUSIC FOR NATIONS	LYRICO	WMA: 119/179	WMA: 119/179	WMA: 119/179	WMA: 119/179	PIERSON, Peter								

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# TOP 75 SINGLES

THE OFFICIAL

music week CHART

2 NOVEMBER 1991

TITLES AZ  
(WRITERS)

This	Last	Weeks	Title	Artist (Producer)	Publisher	Label 7" (12") (Distributor) Cassette/CD
1	NEW	1	THE FLY	U2 (Lanterns) Blue Mt.		Island (12S/500 CD) C5 500/CD 505
2	6	2	DIZZY	Vic Reeves & The Wonder Stuff (Glossop) Lowery/BMG	Sense (SGN) 1121 (F)	SGN 1121 (SGN) 121
3	2	5	GET READY FOR THIS	Burnell (Whistle) Corcoran) MCA	PWL Corp (PWL) 1201 (SGN) 121	PWL Corp (PWL) 1201
4	1	19	(EVERYTHING I DO) I DO IT FOR YOU *	Adam (Lang) MCA/Rondon/Zomba	PIBM/PW 209/PW 209	PIBM/PW 209
5	4	8	WALKING IN THE UNION	Kim Te Kanawa (Starke) Starke/Standard	Colma 75740137 (SGN) 121	Colma 75740137
6	3	5	WIND OF CHANGE	Scorpions (Olson) PolyGram	Venix VFRH 58 (SGN) 121	Venix VFRH 58
7	5	5	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Pygmy (PTCH) PYGMY 121	Pygmy (PTCH) PYGMY 121	Pygmy (PTCH) PYGMY 121
8	7	11	INSANITY	Dead Good Good (DJD) (R) (EP)	6574514574872 (SGN) 121	6574514574872
9	NEW	NO SON OF MINE	Stevie Nicks (Gemm) David Banks/Collins/Rutherford/Hill & Hur	Virgin GEN 612 (F)	GEN 612	
10	11	6	GO	Outer Rythm (FOOT IT) (R)	FOOT IT (FOOT IT) 121	FOOT IT (FOOT IT) 121
11	16	2	AFTER THE WATERSHED	Cartier The Unstoppable Sex Machine (Painter/Carter) USM Island	Crusade (USM) 2 (SGN) 121	Crusade (USM) 2
12	10	3	CHANGE	Ariana 114/603/14830 (BAG) 412086684820	412086684820	412086684820
13	15	3	CARIBBEAN BLUE	Erykah (Ery) M&M	WE 17 6641 (SGN) 121	WE 17 6641
14	9	10	LET'S TALK ABOUT SEX	Riv FX (RFX) 1625/1626/1627 (SGN) 121	Riv FX (RFX) 1625/1626/1627	Riv FX (RFX) 1625/1626/1627
15	8	11	SALTWATER	Yanni VSY 1301 (F)	VSY 1301/CSOT 1301	VSY 1301/CSOT 1301
16	19	2	THE SHOW MUST GO ON	Paraphonis 12/10/2005 (19) (SGN) 121	Paraphonis 12/10/2005 (19)	Paraphonis 12/10/2005 (19)
17	28	5	AMERICAN PIE	Urbanite 12/10/2005 (3) (SGN) 121	Urbanite 12/10/2005 (3)	Urbanite 12/10/2005 (3)
18	23	5	EMOTIONS	Columbia 6574016310 (SGN) 121	6574016310	6574016310
19	NEW	IF YOU WERE WITH ME NOW	PWL PWL 208/PW 208 (SGN) 121	PWL PWL 208/PW 208 (SGN) 121	PWL PWL 208/PW 208 (SGN) 121	
20	32	2	DON'T DREAM IT'S OVER	Young (Hart) EMI	Columbia 6574016312 (SGN) 121	Columbia 6574016312
21	14	3	BABY LOVE	Adama/Freilich/Whilliams Island/EMI/Various	MCA MCPS11800/MSK 1580 (BAG) 412086684820	MCA MCPS11800/MSK 1580 (BAG) 412086684820
22	13	2	DJ D CULTURE	Paragon 12/10/2005 (SGN) 121	Paragon 12/10/2005 (SGN) 121	Paragon 12/10/2005 (SGN) 121
23	3	2	RAdio WAll OF SOuND	Polydor 0169092 (SGN) 121	Polydor 0169092 (SGN) 121	Polydor 0169092 (SGN) 121
24	NEW	DJs TAKE CONTROL/WAY IN MY BRAIN	SL2/Slyman (The) Momentum/Chill	ALS 2012/24/24/25/26/27 (SGN) 121	ALS 2012/24/24/25/26/27 (SGN) 121	ALS 2012/24/25/26/27 (SGN) 121
25	12	9	EVERYBODY'S FREE (I FEEL GOOD)	O Puharich (O) (SGN) 121	Mercury 1301/1302 (SGN) 121	Mercury 1301/1302 (SGN) 121
26	26	2	40 MILES	Interplay RHYTHM (RHYTHM IN RHYTHM) BMG/Mix Music/Various	Mercury 1303/1304 (SGN) 121	Mercury 1303/1304 (SGN) 121
27	18	5	TOO MANY WALLS	Cathie (Dennra/Budger) EMI	Mercury 1305/1312 (SGN) 121	Mercury 1305/1312 (SGN) 121
28	NEW	SHINING STAR (EP)	INXS (Optix) (Shine) (SGN) 121	Mercury 1313/1314 (SGN) 121	Mercury 1313/1314 (SGN) 121	
29	17	7	LOVE TO HATE YOU	Erase (Philips) Musical Moments/Songz/Andy Bell/Conchita	Mercury 1315/1316 (SGN) 121	Mercury 1315/1316 (SGN) 121
30	25	4	FINALLY	Ce Ce Peniston/Delgado/Jackson) PolyGram	AM AM 18/22/AMAC 823 (F)	AM AM 18/22/AMAC 823 (F)
31	24	13	I'M TOO SEXY	Tugz (T2Z) 12/10/1 (BAG)	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
32	22	6	RIGHT Said Fred (Tommy DJ & Run	CASNOG (CASNOG) 1 (SGN) 121	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
33	26	5	LIVE YOUR LIFE BE FREE	Virgin V 1301/1302 (SGN) 121	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
34	36	2	BEST OF YOU	Costello (Costello) (SGN) 121	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
35	33	3	REAL LIFE	COOLMIX CO500/CD 048 (SGN) 121	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
36	27	4	NOCTURNE	Virgin V 1301/1302 (SGN) 121	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
37	37	1	WALKING IN MEMPHIS	Atlantic A 1765/1 (SGN) 121	AMC 22/AMAC 823 (F)	AMC 22/AMAC 823 (F)
38	21	4	LIGHTNING	M&G/MAGS 18/MAGX 18 (F)	MAGS 18/MAGX 18 (F)	MAGS 18/MAGX 18 (F)
39	20	2	ZOO (YOUTH) CEE/BIG LIFE	ZOO (YOUTH) CEE/BIG LIFE	ZOO (YOUTH) CEE/BIG LIFE	ZOO (YOUTH) CEE/BIG LIFE

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MUSIC WEEK 2 NOVEMBER 1991

This	Last	Weeks	Title	Artist (Producer)	Publisher	Label 7" (12") (Distributor) Cassette/CD
38	25	1	SUCH A FEELING	Bizzare Inc (Bizzare) Schreva	Vinyl Sound ST 325/ST 325 (SGN) 121	Vinyl Sound ST 325/ST 325 (SGN) 121
39	37	1	SOMETHING GOT ME STARTED	Simple Minds (Simple) (SGN) 121	East West Y 12/14/1 (SGN) 121	East West Y 12/14/1 (SGN) 121
40	NEW	1	DANCE WITH ME IF I'M YOUR ECSTASY	Control Control Co	All Around The World (BAG) 12/10/2005 (SGN) 121	All Around The World (BAG) 12/10/2005 (SGN) 121
41	4	4	THIS HOUSE	Allison Moyet (Diva) Virgin	Columbia 65715105 (ISM) 121	Columbia 65715105 (ISM) 121
42	33	4	SAVE UP ALL YOUR TEARS	Cher (Rock/Pop) EMI	Geffen GPF 111 (SGN) 121	Geffen GPF 111 (SGN) 121
43	NEW	1	RADIOPACTIVITY	Kraftwerk (Herrsch/Schneiders) Kling Klang	EMI 12/10/2005 (SGN) 121	EMI 12/10/2005 (SGN) 121
44	30	6	I WANT YOU (FOREVER)	Carl Cox (Cox) Perfecto/C	Perfecto PW 44885749/44886 (BAG) 121	Perfecto PW 44885749/44886 (BAG) 121
45	41	4	SWING LOW (RUN WITH THE BALL)	Unison feat England Rugby World Cup Squad (Starke) Standard	Colma 657511205 (SGN) 121	Colma 657511205 (SGN) 121
46	NEW	1	ALL AT YOUR FEET	Crowded House (Frontin/Conn) Roundhead	TCC 12/10/2005 (SGN) 121	TCC 12/10/2005 (SGN) 121
47	25	9	PEACE	Johnnie Johnson/Johnston/Johnston) MCA	East West Y 12/10/2005 (SGN) 121	East West Y 12/10/2005 (SGN) 121
48	NEW	1	BABY UNIVERSAL	Tim MacInnes (Tim MacInnes) Various	7Z 12/10/2005 (SGN) 121	7Z 12/10/2005 (SGN) 121
49	31	11	SUNSHINE ON A RAINY DAY (REMIX) *	Tin Machine (Tim MacInnes/Palmer) Careless Lemon/Fever/Lexon	Vertigo V 1301/12 (SGN) 121	Vertigo V 1301/12 (SGN) 121
50	34	8	JACKY	Marx (Almond) (Horn) Carlin	Vertigo V 1302/12 (SGN) 121	Vertigo V 1302/12 (SGN) 121
51	NEW	1	THE CONCEPT	Teenage Fanclub (Fleming/Chisholm/Teenage Fanclub) PolyGram	Capitol CRE 111/10/12/13/14/15/16/17 (SGN) 121	Capitol CRE 111/10/12/13/14/15/16/17 (SGN) 121
52	5	1	WILDSIDE	Interplay A 12/10/2005 (SGN) 121	Interplay A 12/10/2005 (SGN) 121	Interplay A 12/10/2005 (SGN) 121
53	51	2	HOW CAN I LOVE YOU MORE?	Marky Ramone And The Funky Bunch (Walsh/Spice) EMI	Deconstruction BMG 14/MACX 14/MACX 14/04/05 (SGN) 121	Deconstruction BMG 14/MACX 14/MACX 14/04/05 (SGN) 121
54	71	1	MY TOWN	Glass Tiger (Glasgow/Ronan) Rendom/EMI	EMI 12/10/2005 (SGN) 121	EMI 12/10/2005 (SGN) 121
55	55	1	HEAVY FUEL	Smash Mouth (Smash Mouth) Random/Charlton	Vertigo OTR 13/12/12/13/14/15/16/17/18/19/20/21 (SGN) 121	Vertigo OTR 13/12/12/13/14/15/16/17/18/19/20/21 (SGN) 121
56	59	1	PUT THE LIGHT ON	West Wet Wet (West Wet Wet Precious) Chrysalis	Precious OR JEWEL 16/17/18/19 (SGN) 121	Precious OR JEWEL 16/17/18/19 (SGN) 121
57	38	8	SUCH A GOOD FEELING	Brothers In Rhythm (Brothers In Rhythm) BMG/Mix Music/Various	Vertigo 16/17/18/19 (SGN) 121	Vertigo 16/17/18/19 (SGN) 121
58	47	2	MOVE TO MEMPHIS	Warner Brothers W 0081/0082 (SGN) 121	Warner Brothers W 0081/0082 (SGN) 121	Warner Brothers W 0081/0082 (SGN) 121
59	43	3	PAPER DOLL	Diminuendo/Pawn Dawn) MCA	Geese GEET 21/25 (SGN) 121	Geese GEET 21/25 (SGN) 121
60	60	1	THE APPLE EP	Various (McCann/Harrison) (Harrison) 21 Esseu! Harrisons/Northons 1 (SGN) 121	Apple V 17/24/25/26/27/28/29/20/21 (SGN) 121	Apple V 17/24/25/26/27/28/29/20/21 (SGN) 121
61	52	2	2 LEGIT 2 QUIT	Hamer (Hammer) Plate) EMI	Capitol 12/10/2005 (SGN) 121	Capitol 12/10/2005 (SGN) 121
62	48	4	IT SHOULDN'T BE BEEN ME	Advent (Advent) Productions/Jobete	Coolcomp COO 12/10/2005 (SGN) 121	Coolcomp COO 12/10/2005 (SGN) 121
63	NEW	1	THAT'S WHAT LOVE IS FOR	Grant (Grant) (Various) Various	AAAN AM 569/66 (SGN) 121	AAAN AM 569/66 (SGN) 121
64	66	2	INNSOMNIK	D.P.C. (Coof/C) MCA	Hip4 17/20/21 (SGN) 121	Hip4 17/20/21 (SGN) 121
65	45	5	WOMAN TO WOMAN	Beverley Craven (Swanson-Smith) WC	Eric 65/66/67/68/69/69/70/71 (SGN) 121	Eric 65/66/67/68/69/69/70/71 (SGN) 121
66	42	6	I THINK I LOVE YOU	Voice Of The Beehive (Was) (SGN) 121	London LON 13/14/15/16/17/18/19/20 (SGN) 121	London LON 13/14/15/16/17/18/19/20 (SGN) 121
67	52	2	CULT OF PERSONALITY	Living Colour (Stasium) Famous WC	Eric 67/68/69/70/71/72/73 (SGN) 121	Eric 67/68/69/70/71/72/73 (SGN) 121
68	54	2	CATCH THE FIRE	Ditra Bone (Ditra Bone) Rondor	4th Wave 12/10/22 (F) 22 (F) (SGN) 121	4th Wave 12/10/22 (F) 22 (F) (SGN) 121
69	59	1	CREAM	Prince & The New Power Generation/Prince/The New Power Generation) WC	Paisley Park W 0081/0082 (W 0081/0082 (SGN) 121	Paisley Park W 0081/0082 (W 0081/0082 (SGN) 121
70	59	3	I WANNA STAY HOME	Chairusha OSU 4/4/5 (SGN) 121	Chairusha OSU 4/4/5 (SGN) 121	Chairusha OSU 4/4/5 (SGN) 121
71	43	11	WHAT CAN YOU DO FOR ME	Utah Saints (Utah Saints) NTV/PolyGram/DnA/BMG	NF RX 16/17/18/19/20/21 (SGN) 121	NF RX 16/17/18/19/20/21 (SGN) 121
72	NEW	1	YOU (EPH)	Fatty Thirty (Fatty) EMI	East West Y 23/24/25/26/27/28/29/30 (SGN) 121	East West Y 23/24/25/26/27/28/29/30 (SGN) 121
73	50	3	IF YOU CARED	Kim Adeyemi (Shearer/Angels) CNK/VRG/Perfect	Palaphone 12/29/12/30/13/31 (E) (SGN) 121	Palaphone 12/29/12/30/13/31 (E) (SGN) 121
74	44	4	BRIDGE OVER TROUBLED WATER	Dance Prod 655487/655496/655487/655496 (SGN) 121	655487/655496/655487/655496 (SGN) 121	655487/655496/655487/655496 (SGN) 121
75	53	4	CAN'T TRUST IT	Public Enemy (Republik/Wu-Tang) JBL Island	Dif Jam 657303/657303/657303 (SGN) 121	Dif Jam 657303/657303 (SGN) 121

Music Box 75

2 Least 2 Quat Hammer  
Piste/Karley/Kelly

It Should Be Me  
Brett/Guitar/Bass

Matlock/Bass  
Sister/Song

Seeger/Drum  
All The Things You Are

Always Look On The Bright Side Of Life  
Bright Side Of Life

Lightning (Pollock)  
Lightning (Pollock)

Love Is Like Gravity  
Love Is Like Gravity

Living Lovin' Life  
Living Lovin' Life

Abilities/Ability  
Abilities/Ability

Inspiremka  
Inspiremka

It's Not Me  
It's Not Me

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Lightning (Pollock)

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Abilities/Ability  
Abilities/Ability

Inspiremka  
Inspiremka



# TOP 75 SINGLES

music week

THE OFFICIAL CHART



<b>1</b>	<b>NEW</b> THE FLY	○	U2	Island
<b>2</b>	<b>6</b> DIZZY		We'Rever & The Wonder Stuff	Sense
<b>3</b>	<b>2</b> GET READY FOR THIS		2 Unlimited	PMA Continental
<b>4</b>	<b>1</b> (EVERYTHING I DO) I DO IT FOR YOU *		Bryan Adams	A&M
<b>5</b>	<b>4</b> WORLD IN UNION		Kurt & Courtney	Columbia
<b>6</b>	<b>3</b> WIND OF CHANGE	○	Scorpions	Virgin
<b>7</b>	<b>5</b> ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE		Monty Python	Virgin
<b>8</b>	<b>7</b> INSANITY	○	Oceanic	Dead Dead Good
<b>9</b> <b>NEW</b>	<b>NO SON OF MINE</b>		Genisis	Virgin
<b>10</b>	<b>11</b> GO		Moby	Outer Rhythm
<b>11</b>	<b>16</b> AFTER THE WATERSHED		Carrie	The Unstoppable Sex Machine
<b>12</b>	<b>10</b> CHANGE		Lisa Stansfield	Arista
<b>13</b>	<b>15</b> CARIBBEAN BLUE		Eury	WEA
<b>14</b>	<b>9</b> LET'S TALK ABOUT SEX	○	Salt-N-Pepa featuring Psychnoopic	HHR
<b>15</b>	<b>4</b> SALTWATER		Julian Lennon	Virgin
<b>16</b>	<b>19</b> THE SHOW MUST GO ON		Queen	Philips
<b>17</b>	<b>20</b> AMERICAN PIE		Don McLean	Liberty
<b>18</b>	<b>2</b> EMOTIONS		Mariah Carey	Columbia
<b>19</b> <b>NEW</b>	<b>YOU WERE WITH ME NOW</b>		Kylie Minogue/Kelt Washington	PWL
<b>20</b>	<b>32</b> DON'T DREAM IT'S OVER		Paul Young	Columbia
<b>21</b>	<b>14</b> BABY LOVE		Demi Lovato	MCA
<b>22</b>	<b>13</b> DJ CULTURE		Pet Shop Boys	Partitions
<b>23</b>	<b>21</b> RADIO WALL OF SOUND		Shade	Polydor
<b>24</b> <b>NEW</b>	<b>DAS TAKE CONTROL/WAY IN MY BRAIN</b>		DAS TAKE CONTROL/WAY IN MY BRAIN	Capitol

## Michael Bolton

The new single  
A stunning version of the classic

### When A Man

### Loves A Woman

Taken from the album  
*Time, Love & Tenderness*

7" Cassette CD

<b>1</b>	<b>NEW</b> THE FLY	○	U2	Island
<b>2</b>	<b>6</b> DIZZY		We'Rever & The Wonder Stuff	Sense
<b>3</b>	<b>2</b> GET READY FOR THIS		2 Unlimited	PMA Continental
<b>4</b>	<b>1</b> (EVERYTHING I DO) I DO IT FOR YOU *		Bryan Adams	A&M
<b>5</b>	<b>4</b> WORLD IN UNION		Kurt & Courtney	Columbia
<b>6</b>	<b>3</b> WIND OF CHANGE	○	Scorpions	Virgin
<b>7</b>	<b>5</b> ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE		Monty Python	Virgin
<b>8</b>	<b>7</b> INSANITY	○	Oceanic	Dead Dead Good
<b>9</b> <b>NEW</b>	<b>NO SON OF MINE</b>		Genisis	Virgin
<b>10</b>	<b>11</b> GO		Moby	Outer Rhythm
<b>11</b>	<b>16</b> AFTER THE WATERSHED		Carrie	The Unstoppable Sex Machine
<b>12</b>	<b>10</b> CHANGE		Lisa Stansfield	Arista
<b>13</b>	<b>15</b> CARIBBEAN BLUE		Eury	WEA
<b>14</b>	<b>9</b> LET'S TALK ABOUT SEX	○	Salt-N-Pepa featuring Psychnoopic	HHR
<b>15</b>	<b>4</b> SALTWATER		Julian Lennon	Virgin
<b>16</b>	<b>19</b> THE SHOW MUST GO ON		Queen	Philips
<b>17</b>	<b>20</b> AMERICAN PIE		Don McLean	Liberty
<b>18</b>	<b>2</b> EMOTIONS		Mariah Carey	Columbia
<b>19</b> <b>NEW</b>	<b>YOU WERE WITH ME NOW</b>		Kylie Minogue/Kelt Washington	PWL
<b>20</b>	<b>32</b> DON'T DREAM IT'S OVER		Paul Young	Columbia
<b>21</b>	<b>14</b> BABY LOVE		Demi Lovato	MCA
<b>22</b>	<b>13</b> DJ CULTURE		Pet Shop Boys	Partitions
<b>23</b>	<b>21</b> RADIO WALL OF SOUND		Shade	Polydor
<b>24</b> <b>NEW</b>	<b>DAS TAKE CONTROL/WAY IN MY BRAIN</b>		DAS TAKE CONTROL/WAY IN MY BRAIN	Capitol

<b>38</b>	<b>75</b> SUCH A FEELING		Bazzaire Inc.	Vinyl/Solution
<b>39</b>	<b>37</b> SOMETHING GOT ME STARTED		Simple Red	East West
<b>40</b> <b>NEW</b>	<b>DANCE WITH ME (I'M YOUR ECSTASY)</b>		Control	All Around The World
<b>41</b>	<b>41</b> AT THIS HOUSE		Alison Moyet	Columbia
<b>42</b>	<b>29</b> SAVE UP ALL YOUR TEARS		Cheer	Geffen
<b>43</b> <b>NEW</b>	<b>RADIOACTIVITY</b>		Kraftwerk	EMI
<b>44</b>	<b>20</b> I WANT YOU (FOREVER)		DiCarlo Cox	Perfetto
<b>45</b>	<b>41</b> SWING LOW (RUN WITH THE BALL)		Union featuring The Eng and Rugby World Squad	Columbia
<b>46</b> <b>NEW</b>	<b>FALL AT YOUR FEET</b>		Crowded House	Capitol
<b>47</b>	<b>25</b> PEACE		Sabrina Johnston	East West
<b>48</b> <b>NEW</b>	<b>BABY UNIVERSAL</b>		Trinnywood	Victor
<b>49</b>	<b>11</b> SUNSHINE ON A RAINY DAY (REMIX)	○	Zoe	MAG
<b>50</b>	<b>34</b> JACKY		Mark Almond	Some Buzz
<b>51</b> <b>NEW</b>	<b>THE CONCEPT</b>		Teenage Fanclub	Creation
<b>52</b> <b>NEW</b>	<b>WILDSIDE</b>		Mary Mark And The Funky Bunch	Interzone
<b>53</b>	<b>61</b> HOW CAN I LOVE YOU MORE?		M/Promo	Deconstruction
<b>54</b>	<b>54</b> MY TOWN		Glass Tiger	EMI
<b>55</b> <b>NEW</b>	<b>HEAVY FUEL</b>		Dire Straits	Vertigo
<b>56</b> <b>NEW</b>	<b>PUT THE LIGHT ON</b>		Wet'n'Wet	Precious Org
<b>57</b>	<b>30</b> SUCH A GOOD FEELING		Brothers In Rhythm	4th & Bway
<b>58</b>	<b>47</b> MOVE TO MEMPHIS		A-Ha	Warner Brothers
<b>59</b>	<b>49</b> PAPER DOLL			
<b>60</b> <b>NEW</b>	<b>THE APPLE EP</b>		Various	Apple
<b>61</b>	<b>46</b> 2 LEGIT 2 QUIT		Hammer	Capitol
<b>62</b>	<b>17</b> IT SHOULD'VE BEEN ME			

# TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

Pos	Weeks	Title	Artist	Label	Status with Most Plays	Pos	Weeks	Title	Artist	Label	Status with Most Plays
1	—	WIND OF CHANGE	Scorpions	Venix	Capital	26	—	REAL LIFE	Simple Minds	Virgin	Piccadilly
2	—	BEST OF YOU	Kenny Thomas	Coolerama	Capital	27	—	CLOSING TIME	Deacon Blue	Columbia	Red Rose
3	—	CHANGE	Lisa Stansfield	Anste	Piccadilly	28	—	EVERYBODY'S FREE (TO FEEL GOOD)	Rozalla	Pulse-8	Dixie
4	—	SAVE UP ALL YOUR TEARS	Cher	Geffen	Capital	29	—	SALTWATER	Julian Lennon	Virgin	Piccadilly
5	—	LIVE YOUR LIFE	FREE	Banbara Carlisle	Piccadilly	30	—	TOO MANY WALLS	Cathy Dennis	Polydor	Piccadilly/Red Rose
6	—	JACKY	Marc Almond	Some Bizzare	Capital/Piccadilly	31	—	SUCH A GOOD FEELING	Brothers In Rhythm	4th & B'way	Piccadilly
7	—	THE FLY	U2	Island	Radio 1	32	—	RAID THE PALACE	Pete	M&G	Radio 1
8	—	WALKING IN MEMPHIS	Marc Cohn	Atlantic	Piccadilly	33	—	I THINK I LOVE YOU VOICE	Of The Beehive	London	Red Rose
9	—	EMOTIONS	Mariah Carey	Columbia	Capital	34	—	ALWAYS LOOK ON THE BRIGHT ...	Monty Python	Virgin	Piccadilly
10	—	LOVE TO HATE YOU	Eros Ramazzotti	Mute	Piccadilly	35	—	OVERTIME	Level 42	RCA	Dixie
11	—	PEACE	Sabrina Johansen	East West	Piccadilly	36	—	BUDDY UNIVERSAL	The Machine	Victor	Radio 1
12	—	BABY LOVE	Danni Minogue	MCA	Piccadilly	37	—	SILENT ALL THESE YEARS	Tom Amos	East West	Radio 1
13	—	SHINING STAR INKS	Mercury	Mercury	Radio 1	38	—	MY TOWN	Glass Tiger	EMI	2CR/210
14	—	NO SON OF MINE	Genesis	Virgin	Signal	39	—	I SEE HOPE IN THE MORNING ...	Madge Ure	Arista	Radio 1
15	—	(EVERYTHING I DO) I DO IT FOR YOU	Bryan Adams	ASB	Capital	40	—	MOVE TO MEMPHIS	A-Ha	Warner Brothers	Radio 1
16	—	THE SHOW MUST GO ON	Queen	Parlophone	Signal	41	—	THE DANCE GOES ON	John O'Kane	Circa	Clyde
17	—	SOMETHING GOT ME STARTED	Simply Red	Elektra	Capital	42	—	THAT'S WHAT LOVE IS FOR	Amy Grant	A&M	Piccadilly
18	—	RADIO WALL OF SOUND	Stade	Polydor	Capital	43	—	GET READY FOR THIS	2 Unlimited	PWL Cont.	Piccadilly
19	—	CARIBBEAN BLUE	Enya	WEA	Capital	44	—	STRAIGHT TO YOUR HEART	Bad English	Epic	Red Rose
20	—	PAPER DOLL	PM Dawn	Geo Street	Piccadilly	45	—	DON'T LET THE SUN GO DOWN ...	Oleta Adams	Fontana	Country Sound
21	—	LET'S TALK ABOUT SEX	Salt-N-Pepa	flir	Red Rose	46	—	GO Mobly	Outer Rhythm	Capitol	Clyde
22	—	DJ CULTURE	Pet Shop Boys	Parlophone	Capital	47	—	FINALLY	Ce Cé Peniston	A&M	Radio 1
23	—	DIZZY VIC REEVES/THE WONDER STUFF	Sense	Clyde	Capital	48	—	I WANNA STAY HOME	Jellyfish	Charisma US	Radio 1
24	—	HEAVY FUEL	Dire Straits	Vertigo	210	49	—	LIVE FOR LOVING YOU	Gloria Estefan	Epic	Fox
25	—	DON'T DREAM IT'S OVER	Paul Young	Columbia	Signal	50	—	METAL GURU	Marc Bolan & T Rex	Marc On Wax	Capital

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## TOP 10 BREAKERS

Pos	Weeks	Title	Artist	Label
1	1	ME IN TIME	The Charlatans	Situation 2
2	1	TASTY FISH	Other Two	Factory
3	1	GET A LIFE	Julian Lennon	Virgin
4	1	DO ANYTHING	Natural Selection	East West
5	1	NEVER GOIN' DOWN!	Adamski & Jimi Polo	MCA
6	1	THRILL ME	Simply Red	Elektra
7	1	THE CONCEPT	Teenage Fanclub	Crescent
8	1	BREATH OF LIFE	Eros Ramazzotti	Mute
9	1	CANDY	Blue Angels	Solid Gold
10	1	SHES MAKES A SOUND	Hue & Cry	Circa

The following records are outside the Top 50 Airplay Chart and do not appear on the CIN  
Top 200 singles chart. Figure in brackets is overall position.

## US TOP 50 SINGLES

Pos	Weeks	Title	Artist	Label	
1	*	ROMANTIC	Karyn White	Warner Brothers	
2	*	EMOTIONS	Mariah Carey	Columbia	
3	*	CREAM	Prince	Parlophone	
4	*	DO ANYTHING	Natural Selection	East West	
5	*	CAN'T STOP THIS THING WE STARTED	Bryan Adams	ABM	
6	*	OLE HEARTED	Extreme	ABM	
7	*	WEAK	REAL REAL	Real Jesus Jones	EMI
8	*	O.P.P.	Naughty By Nature	Tommy Boy	
9	*	DON'T WANT TO BE A FOOL	Luther Vandross	Epic	
10	*	THE ONE AND ONLY	Cher	Chrysalis	
11	*	SET THE NIGHT TO MUSIC	Roberta Flack	Atlantic	
12	*	IT'S HARD TO SAY GOODBYE	Boyz II Men	Motown	
13	*	HEY DONNA	Rhythm Syndicate	Impact	
14	*	DON'T CRY	Guns N' Roses	Geffen	
15	*	WHEN A MAN LOVES A WOMAN	Michael Bolton/Columbia	Capitol	
16	*	WITH YOU	Tony Terry	Epic	
17	*	I WONDER WHY	Curly Stigers	Arista	
18	*	RUNNING BACK TO YOU	Vanessa Williams	Wing	
19	*	SOMETHING TO TALK ABOUT	Bonnie Raitt	Capitol	
20	*	THAT'S WHAT LOVE IS FOR	Amy Grant	ABM	
21	*	LET'S TALK ABOUT SEX	Salt-N-Pepa	Next Plateau	
22	*	ENTER SANDMAN	Metallica	Elektra	
23	*	GOOD VIBRATIONS	My Fair Friend/Holiday Interactions	Parlophone	
24	*	EVERYBODY PLAYS THE FOOL	Apple/Various	ABM	
25	*	SET ADROP ON MEMORY BLISS	Boyz II Men/Gee Street	Capitol	

Charts courtesy Billboard, 2 November, 1991 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain. **UK** signings.

## REGIONAL CHOICE

Title	Artist	Status
1	LIVE FOR LOVING YOU	Gloria Estefan
2	THAT'S WHAT LOVE IS FOR	Amy Grant
3	I THINK I LOVE YOU	Voice Of The Beehive
4	FINALLY	Ce Ce Peniston
5	ALWAYS LOOK ON THE BRIGHT ...	Monty Python
6	FUN DAY	Stevie Wonder
7	GET READY FOR THIS	2 Unlimited
8	LIGHTNING	Zoe
9	METAL GURU	Marc Bolan & T Rex
10	HOW CAN I LOVE YOU MORE	M People

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: THE FLY U2  
PLUGGER: Nigel Sweeney, Ferret & Spanner

1	Radio One	4	Fox
2	BRMB	5	County
3	Capital	7	Aire
4	Piccadilly		

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTOR:

Aire: BRMB; Capital: Clyde; County Sound: Downtown; Fox: Hereward; Piccadilly Key: 103; Radio 1: Red Rose; Signal: 210; 2CR: Tay. This represents 67.3% of total pop radio listening in the UK.

## US TOP 50 ALBUMS

Pos	Weeks	Title	Artist	Label
1	*	ROPIN' THE WIND	Garth Brooks	Capitol
2	*	USE YOUR ILLUSION II	Guns N' Roses	Geffen
3	*	DECade of DECADE	Mötley Crüe	Elektra
4	*	DIAMONDS & PEARLS	Prince	Parlophone
5	*	METALLICA	Metallica	Elektra
6	*	APocalypse '91...THE ENEMY	Public Enemy/Billie Jam	Columbia
7	*	EMOTIONS	Morish Carey	Columbia
8	*	USE YOUR ILLUSION I	Guns N' Roses	Geffen
9	*	WAKING UP THE NEIGHBOURS	Bryan Adams	ABM
10	*	NO FENCES	Garth Brooks	Capitol
11	*	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
12	*	UNFORGETTABLE	Natalie Cole	Elektra
13	*	LUCK OF THE DRAW	Bonnie Raitt	Capitol
14	*	FOR MY BROKEN HEART	Reba McEntire	MCA
15	*	COOLEYHIGHHARMONY	Boyz II Men	Motown
16	*	C.M.B.	Color Me Badd	Giant
17	*	NAUGHTY BY NATURE	Naughty By Nature/Tommy Boy	Capitol
18	*	THE COMMITMENTS (OST)	Various	MCA
19	*	NO MORE TEARS	Dusty Springfield	Associated
20	*	WHENEVER WE WANTED	John Mellencamp/Mercury	Mercury
21	*	BLUE LIGHT, RED LIGHT	Howie Carrick Jr.	Columbia
22	*	SPORTS WEEKEND	The Live Crew	Luke
23	*	GINNA MAKE YOU SWEAT	C&C Music Factory	Columbia
24	*	THE FIRE INSIDE	Boz Scaggs/Sheri Ballant	Capitol
25	*	HEART IN MOTION	Almy Grant	ABM

26\* OUT OF TIME | REO Speedwagon | Warner Bros |

27\* IT'S ALL ABOUT TO CHANGE | Travis Tritsch | Warner Bros |

28\* FOR UNLAWFUL CARNALITY | Van Halen | Warner Bros |

29\* CHORUS | Erasure | Site |

30\* ON EVERY STREET | Dire Straits | Warner Bros |

31\* SPLEENBULL | Paolo Abdul | Capitol |

32\* BLOOD SUGAR | Red Hot Chilli Peppers | Warner Brothers |

33\* EXTREME F PORNOGRAFFITI | Extreme | ABM |

34\* INTO THE GREAT WIDE | Tom Petty & The Heartbreakers | MCA |

35\* NEVERMIND | Nirvana | O DG |

36\* WBBB-BOOTCAMP | bell biv de | MCA |

37\* GARTH BROOKS | Garth Brooks | Capitol |

38\* FOREVER MY LADY | Jodeci | MCA |

39\* MUSIC FOR THE PEOPLE | Muffy Wakely Band | Inkspire |

40\* NEW MOON SHINE | Jamey Jay | Columbia |

41\* WE CAN'T BE STOPPED | The Gets Boys | Rap-A-Lot |

42\* TRISHA YEARWOOD | Trisha Yearwood | MCA |

43\* ROLL THE BONES | Rush | Atlantic |

44\* DON'T ROCK THE JUKEBOX | Alan Jackson | Arista |

45\* 24 NIGHTS | Eric Clapton | Duck |

46\* HOMEBASE | DJ Jazzy Jeff & Fresh Prince | Jive |

47\* PSYCHOTIC SUPERHERO | Tesla | Geffen |

48\* FIREHOUSE | FIREhouse | Epic |

49\* BACKROADS | Ricky Van Shel | Columbia |

50\* POWER OF LOVE | Luther Vandross | Epic |

# RECORD MIRROR

NOVEMBER 2 1991 FREE WITH MUSIC WEEK

U P D A T E

## Chart n e w s

BY ALAN JONES

### ADEVA'S LUST FOR THE TOP 40

**A**dева launched her solo career with three number 17 hits in a row, a consistent and highly promising start, but one she has been unable to sustain. And, despite success in topping the Club Chart, her latest single 'It Should Have Been Me' is struggling to make the Top 40. The first single from her new album 'Love Or Lust?', it is a cover of the old Norman Whitfield/William Stevenson song first recorded by Kim

Weston in 1963, which later reached the US Top 40 for Gladys Knight (1968) and the UK Top 5 for Yvonne Fair (1976).

The album has a strong, cohesive feel and includes several more likely contenders for chart success, penned by a large team of writers including **Byron Stingily**, her mentor **Paul Simpson** and **Jennifer Holliday**. Best of the bunch are 'No Need To Get Emotional' and 'You've Got The Best (Of My Love)'.

- Combining a soulful hook, a streetwise rap and some unexpectedly rocky guitar work, **Big Ben & The Fox's** single 'Headsway' will either appeal to a wide cross-section, or fall between several stools.

**Big Ben** (19-year-old rapper) and **The Fox** (Rodney Williams) were previously members of **Humanpid** when they had their minor 1989 hit 'Slam', released on the Westside label. Now signed to the fledgling **H.R.L.** label (H.R.L.'s A&R exec is former Westside boss Morgan Khan), they promise to continue to experiment with rap hybrids. It's as well to keep an eye on **Big Ben & The Fox** — and with upcoming appearances on **The Hit Man And Her** and **Dance Energy** as well as a (non-televised) slot on the **Smash Hits Poll Winners Show**, that shouldn't be too hard to do.



- November sees a flurry of releases from Warner Music's stable of black/dance acts, among them **Atlantic Starr**, **Four Play**, **James Ingram** and **Roger Four Play**.

Erstwhile dance doyens **Chic** return with 'Mystique', their first album of new material in well over a decade, while **Big Daddy Kane** keeps rap's profile high via 'Prince Of Darkness'.

**Antia Baker's** 1983 debut solo album 'The Songstress' is also scheduled for its first UK release. Issued in America on the Beverly Glen label, it contains much-loved songs like 'No More Tears', 'Angel', 'Will You Be Mine' and 'You're The Best Thing Yet', and has been conservatively estimated to have sold thousands of copies here on import. Despite its age, the timeless appeal of its songs should see it make at least a brief showing in the album chart.



● BIG DADDY KANE

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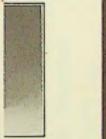
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# 10 Chart

## news

BY ALAN JONES

### BRYAN'S CROWNING GLORY

**T**he two European countries holding out against Bryan Adams' 'Everything I Do' I Do It have finally surrendered. It finally claved its way to the top of the charts in both Germany and France a fortnight ago. Its success in France was particularly notable, as it dethroned the 12-week chart champ 'La Zouïba' by locally born humorist Lagaf. It remains at number one in several other countries, including Holland, where its 11 weeks at number one so far represent a new record, beating the 10-week residency of the previous champion, child star Heintje's 'Ich Baß Dir Ein Schloß'.

Reports from A&M suggest that 'Everything I Do' has reached about 1.5m sales in the UK, while in America it has topped the 3m mark. It's more than likely that it will emerge as the year's best-seller in both countries — the first time we and the Yanks have bestowed that honour on the same record since



1969, when 'Sugar Sugar' topped the annual sales rankings on both sides of the Atlantic. ● With Bryan Adams' marathon run at number one, and earlier shut-outs of five weeks by Chesney Hawkes and Cher, a mere dozen singles had topped the chart in 1991 up to last week. That's the lowest figure at this stage of the year since 1984. Meanwhile, the rapid turnover at the top of the album chart has seen 21 albums take the title so far, and it's possible the 1989 record of 27 different number ones in a year could be eclipsed.

● Marillion seem to have reached a plateau. Their last four hits are 'Easter', 'Cover My Eyes (Pain And Heaven)', 'No One Can' and 'Dry Land'. Of these, 'No One Can' peaked at 33, and all the others peaked at 34.

● Keyboard player and songwriter Vince Clarke has just completed a hat-trick of number one albums with Erasure's ('The Innocents', 'Wild' and 'Chorus'), having earlier had a number one album ('You And Me Both') with Yazoo in 1983. Despite this success with albums, he has never had a number one single. His tally of 11 Top 5 hit singles without ever reaching number one is unprecedented. It includes three with Yazoo, one with the Assembly and seven with Erasure.



● With around 100 singles a week being unleashed at present, you'd think any way of reducing competition would be welcomed — but Dave Stewart is not only taking on everyone else, he's even competing with himself. Dave has three singles out in a month. With Eurythmics on an extended sabbatical, RCA is keeping the name prominent (and, presumably, hoping to keep sales of their multi-platinum 'Greatest Hits' ticking over with a remixed version of 'Sweet Dreams (Are Made Of This)' by Giorgio Moroder. That will be followed next week by the theme from the new BBC TV drama 'Jute City', which Dave will be releasing under his more formal moniker David A. Stewart. And a couple of weeks later, Dave and his Spiritual Cowboys are releasing 'Out Of Reach', the latest '45 from their album 'Honest'.

#### ● This column confidently predicts that

'The Apple E.P.' will make a fair sized dent in the chart. Comprising Mary Hopkin's chart-topper 'Those Were The Days', plus hits by Badfinger and Billy Preston, as well as the uncharted Jackie Lomax release 'Sour Milk Sea', it will become one of the very few multi-artist records to reach the singles chart. The most successful is still 'All Star Hit Parade', a Decca release from 35 years ago that included one track each by six different artists (Winifred Atwell, Dave King, Joan Regan, Rita Roza, Dickie Valentine and David Whitfield), which reached number two.

Pos	Artist	Title	Weeks
1	WIND OF CHANGE	U2	2
2	BEST OF YOU	Kenny G	2
3	CHANGE	Lisa Stansfield	2
4	SAVE UP ALL YOUR	Shania Twain	2
5	LIVE YOUR LIFE BE	Whitney Houston	2
6	JACKY	Marc Almond	2
7	THE FLY	U2	2
8	WALKING IN MEMI	Whitney Houston	2
9	EMOTIONS	Mariah Carey	2
10	LOVE TO HATE YOU	Whitney Houston	2
11	PEACE	Sabrina	2
12	BABY LOVE	Danni	2
13	SHINING STAR	INXS	2
14	NO SON OF MINE	Whitney Houston	2
15	(EVERYTHING I DO)	Whitney Houston	2
16	THE SHOW MUST GO ON	Queen	2
17	SOMETHING GOT ME	Whitney Houston	2
18	RADIO WOLF OF SI	Whitney Houston	2
19	CARIBBEAN BLUE	Whitney Houston	2
20	PAPOO DOLL	PM Dawn	2
21	LET'S TALK ABOUT	Whitney Houston	2
22	DU CULTURE	Pat Shand	2
23	DIZZY VIE REVERSE	Whitney Houston	2
24	HEAVY FUEL	Dixie Chicks	2
25	DON'T DREAM IT'S	Whitney Houston	2

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### TOP 10 BF

Pos	Artist	Title
1	ME IN TIME	Whitney Houston
2	TASTY FISH	Whitney Houston
3	GET A LIFE	Whitney Houston
4	DO ANYTHING	Whitney Houston
5	NEVER GOIN' DOWN	Whitney Houston
6	THRILL ME	Whitney Houston
7	THE CONCEPT	Whitney Houston
8	BREATH OF LIFE	Whitney Houston
9	CANDY	Whitney Houston
10	SHE MAKES A SOUL	Whitney Houston

The following records are entries  
Top 200 singles sales chart. Fig.

### US TO

Pos	Artist	Title
1	ROMANTIC	Karyn White
2	EMOTIONS	Mariah Carey
3	CREAM	Prince
4	DO ANYTHING	Whitney Houston
5	CAN'T STOP THIS THING	Whitney Houston
6	HOLE HEARTED	Eros Ramazzotti
7	REAL REAL REAL	Whitney Houston
8	O.P.P.	Nelly Furtado
9	DON'T WANT TO	Whitney Houston
10	THE ONE AND ONLY	Whitney Houston
11	SET THE NIGHT TO	Whitney Houston
12	IT'S HARD TO SAY G	Whitney Houston
13	HEY DONNA	Rhythm Nation
14	DON'T CRY	Guns N' Roses
15	WHEN A MAN LOVES J	Whitney Houston
16	WITH YOU	Tony Terry
17	I WONDER WHY	Whitney Houston
18	RUNNING BACK TO YOU	Vanessa Williams
19	SOMETHING TO TALK ABOUT	Bonnie Raitt
20	THAT'S WHAT LOVE IS FOR	Amy Grant
21	LET'S TALK ABOUT SEX	Sat N' Pops Next Plateau
22	ENTER SANDMAN	Metallica
23	GOOD THINGS	Mark & Linda Hollaway Intrigue
24	EVERYBODY PLAYS THE FOOL	Aaron Neville
25	SETDOWN ON MEMORY BUSS	Familiy Guy Street

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FOR YOU  
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2 RM UPDATE

43 ■ FINALLY, Ce Ce Peniston

A&M

NSP

44 ■ GROOVY TRAIN, The Farm

Sire

NSP

45 ■ BROKEN ARROW, Rod Stewart

Warner Bros

NSP

46 ■ EVERYTHING I DO (FOR YOU), Brian Adams

ABKCO

NSP

47 ■ KEEP COMIN' BACK, Richard Marx

Capitol

NSP

48 ■ LIVE FOR LOVING YOU, Gloria Estefan

Epic

NSP

49 ■ GET IT OFF, Prince/New Generation/Paisley Park

Capitol

NSP

50 ■ DAY IN MY LIFE (WITHOUT YOU), Luis Miguel

EMI

NSP

51 ■ HEART IN MOTION, Amy Grant

A&M

NSP

### S.B.P.

### R E C O R D S

### SIRUS

6 TRACK EP  
THE  
ONE AND ONLY

CAT. NO: MAL 002

18 ■ THE COMMITMENT II (U.S.), Various

NSP

19 ■ NO MORE TEARS, Ozzy Osbourne

Associated

20 ■ WHENEVER WE WANTED, John Mellencamp

Mercury

21 ■ BLUE LIGHT, RED LIGHT, Harry Connick Jr., Columbia

NSP

22 ■ SPORTS WEEKEND, The Line Crew

Luke

23 ■ GONNA MAKE YOU SWEAT, C&D Music Factory/Columbia

NSP

24 ■ THE FIRE INSIDE, Bob Seger/Silver Bullet Band

Capitol

25 ■ HEART IN MOTION, Amy Grant

A&M

26 ■ TOTAL SYSTEM FAILURE, Arista

Arista

27 ■ 24 NIGHTS, Eric Clapton

Duck

28 ■ HOMEBASE, DJ Jazzy Jeff & Fresh Prince

Jive

29 ■ PSYCHOTIC SUPER, Tesla

Geffen

30 ■ FIREHOUSE, Firehouse

Epic

31 ■ BACKROADS, Ricky Van Shel

Columbia

32 ■ POWER OF LOVE, Luther Vandross

Epic

# di directory

## HOT VINYL

BY JAMES HAMILTON



### BOYZ II MEN Motown Philly (Motown ZT-45080)

By a quartet currently bringing traditional soul harmonies back to Stateside prominence, this Michael Bivins co-created very Bell Biv' Devoe style recent US smash is a breezy new jock swing poller punctuated with melodic harmonies and bursts of 'Din Da Da'-ish human bassline as it tells autobiographically how Philadelphia's Nathan Morris, Michael McCrary, Shawn Stockman and Wayne Morris came to record for Motown originally here last month in its snappily jittering 113.8bpm 12" version and now re-launched in Cameo Hinds and Steve & Paul Jervier's UK remixed less harmonious but more lustily jiggling jangly 9-114.8bpm 12" Extended Club Mix, 7" Radio Version, Philly Instrumental and Dub Mix



### ABSOLUTE featuring JOE CHURCH

'Don't You Wanna Be Mine' (Inner Rhythm HEART 2, via RTM/Pinmach)

Produced by Joe also as a Tommy Mucci production on Underworld import but you know remade here by Absolute's Andy

Indiana and Paul White, who retain Joe's slightly miasmic original vocal in the first 'Dandy' Pandy minus the stratospheric swoops over their own barking, this excellent jangly denoted garage bantner is in jiggly bounding 116.1bpm 'Paradise, more exotically whirling Bow, and merrily skipping the instrumental 0-117.8bpm 'Dub'. Plus More.

### KYLIE MINOGUE & KEITH WASHINGTON

'If You Were With Me Now'

(PWL Records PWLT 208, via Warner Music)

Continuing ringing the changes, this is a slightly dusted 65.0bpm US-style radio ballad. Hooped however - hold on to your hats! - by Kylie's jangly pounding 0-125.8bpm 'I Guess Like It That Like', which actually uses as its barking the authentically ravishing rhythm from 2 Unlimited's 'Get Down Tonight' (but don't worry there's more!) This was primed as a single-sided 0-124.8bpm white label scan lessingly credited as ANGEL 'The Bootleg', whereupon DJ Paul Taylor (by coincidence from Angels in

Burleigh) let PWL know that it could be harder and volunteered with partner Danny Bennett to have a go at it. Tony Kofi's jazzy barking early differentiates 'If You Were With Me Now' body-punctuated sloop starting then surging and pausing jangly (0-124.9bpm rave remix with really only a 'gotta keep on pumpin' it up 'cos I like it' chant from Kylie, plus added to the first version a well-rehearsed counterpoint from three girls as THE VISION MASTERS & TONY KING featuring KYLIE MINOGUE 'Keep On Pumping II (The Visionary Remix)' (PWLT 207), flipped by a more jerky bounding (0-124.8bpm Phil Harding Remix of the original. Hot or what?

MORE HOT VINYL, P6

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# 1dj

## directory

- The  
Last  
2 Weeks  
This  
1 -- WIND OF CHANGE  
2 -- BEST OF YOU Kenny  
3 -- CHANGE Lisa Stansfield  
4 -- SAVE UP ALL YOU  
5 -- LIVE YOUR LIFE BETTER  
6 -- JACKY Marc Almond  
7 -- THE FLY U2  
8 -- WALKING IN MEMORIES  
9 -- EMOTIONS Mariah Carey  
10 -- LOVE TO HATE YOU  
11 -- PEACE Sabrina Johns  
12 -- BABY LOVE Dennis  
13 -- SHINING STAR INXS  
14 -- NO SON OF MINE  
15 -- (EVERYTHING I DO)  
16 -- THE SHOW MUST GO ON  
17 -- SOMETHING GOT ME DOWN  
18 -- RADICAL WALL OF SOUNDS  
19 -- CARIBBEAN BLUE  
20 -- PAPER DOLL PM Dawn  
21 -- LET'S TALK ABOUT YOU  
22 -- DJ CULTURE Pet Shop Boys  
23 -- DIZZY VIX REEVES/THOMAS  
24 -- HEAVY FUEL Dire Straits  
25 -- DON'T DREAM IT'S OVER

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### TOP 10 BEAT

- 1 (1) ME IN TIME  
2 (2) TASTY FISH  
3 (3) GET A LIFE  
4 (4) DO ANYTHING  
5 (5) NEVER GOIN' DOWN  
6 (6) THRILL ME  
7 (7) THE CONCEPT  
8 (8) BREATH OF LIFE  
9 (9) CANDY  
10 (10) SHE MAKES A SOUL

The following records are certified  
Top 200 singles sales chart. Figures



'From The Ghetto' is released by Acid Jazz/Urban on November 18

### Dread Flimstone

Even if you never hear so much as a note of his work, there's no way you could forget the name Dread Flimstone. A reggae and dreadlocks man rather than the dinosaur rock god his name suggests, Dread is the brains behind what is tipped to be one of the year's underground hits, 'From The Ghetto'.

The single, a remix of a track from Flimstone's album of the same name, combines the garage-style doodlings of Corporation Of One's Freddy Bastone with a generous dollop of reggae, sampled from the likes of Big Youth and Dennis Brown.

Born and bred in Venice, California, reggae became one of Dread's earliest passions, due to its "mellow music, good vibes and big splits".

After an extremely successful stint running the Funky Reggae club in LA, with Stevie Wonder and Eddie Murphy among its regulars, he made the move into recording. But then came the dilemma of finding a name. "Just jokingly, I said 'Oh, Dread Flintstone'. From there it evolved into Flimstone, because my Jamaican buddy said it like that."

The only non-British act on Acid Jazz, Dread Flimstone has already sunk his sabre teeth into Mike Pickering's playlist.  
Far from extinct, 'From The Ghetto' is alive and kicking.  
Yabbadabbaado!  
Davydd Chong

Davydd Chong

- 1 \* ROMANTIC, Karyn White  
2 \* EMOTIONS, Mariah Carey  
3 \* CREAM, Prince  
4 \* DO ANYTHING, Natalie Cole  
5 \* CAN'T STOP THIS THING, Earth, Wind & Fire  
6 \* HOLE HEARTED, Ext  
7 \* REAL REAL REAL, Boyz II Men  
8 \* O.P.P., Naughty By Nature  
9 \* DON'T WANT TO BE, Boyz II Men  
10 \* THE ONE AND ONLY, Boyz II Men  
11 \* SET THE NIGHT TO MUSIC, Boyz II Men  
12 \* IT'S HARD TO SAY GOODBYE, Boyz II Men  
13 \* HEY DONNA, Rhythm Nation  
14 \* DON'T CRY, Gung N' Thing  
15 \* WHEN A MAN LOVES A WOMAN, Boyz II Men  
16 \* WITH YOU, Tony Toni  
17 \* I WONDER WHY, Cu  
18 \* RUNNING BACK TO YOU, Vanessa Williams  
19 \* SOMETHING TO TALK ABOUT, Bonnie Raitt  
20 \* THAT'S WHAT LOVE IS FOR, Amy Grant  
21 \* LET'S TALK ABOUT SEX, Salt N' Pepa  
22 \* ENTER SANDMAN, Metallica  
23 \* 9000 VIBRATIONS, Mariah Carey/Bruno Mars  
24 \* EVERYBODY PLAYS THE FOOL, Aaron Neville  
25 \* SET ADRIFT ON MEMORY BLISS, Hall & Oates/Gee Street

Boyz II Men Boyz II Men

**4 RM UPDATE**

- 43 \* FINALLY, Ce Ce Peniston  
44 \* GROOVY TRAIN, The Farm  
45 \* BROKEN ARROW, Red Stewart  
46 \* EVERYTHING (DO) IT FOR YOU, Bryan Adams  
47 \* KEEP COMING BACK, Richard Marx  
48 \* LIVE FOR LOVING YOU, Gloria Estefan  
49 \* GETT OFF, Prince/New Power Generation  
50 \* A DAY IN MY LIFE (WITHOUT YOU), Leanne McFadden
- 51 \* THE COMMITMENTS (US) (1), Various  
52 \* NO MORE TEARS, Ozzy Osbourne  
53 \* WHENEVER WE WANTED, John Mellencamp/Mercury  
54 \* BLUE LIGHT, RED LIGHT, Harry Connick Jr./Columbia  
55 \* SPORTS WEEKENDER, The Line Crew  
56 \* GONNA MAKE YOU SWEAT, CMC Music Factory/Columbia  
57 \* THE FIRE INSIDE, Bob Seger/Shivin' Bullet Band/Capitol  
58 \* HEART IN MOTION, Amy Grant/A&M
- 59 \* DON'T ROCK THE JUKEBOX, Alan Jackson/Arista  
60 \* 24 NIGHTS, Eric Clapton/Duck  
61 \* HOMEBASE, DJ Jazzy Jeff & Fresh Prince/Jive  
62 \* PSYCHOTIC SUPERHERO, Teela/Geffen  
63 \* FIREHOUSE, Firehouse/Epic  
64 \* BACKROADS, Ricky Van Shelton/Columbia  
65 \* POWER OF LOVE, Luther Vandross/Epic

### Jamie Principle

Bouncing back in style after a long absence from the house scene, Jamie Principle means business. The new single 'You're All I've Waited 4' is his first since 'Rebels', bar a couple of US-only releases — 'Cold World' during a brief spell with Atlantic, and 'Date With The Rain' on a Steve 'Silk' Hurley compilation. It's unmistakably the work of the Chicago innovator, sexy as hell and carrying all the Principle trademarks. But why the long wait?

"Basically, I was just taking a break," he explains. "Sometimes you need to stop to chill and say 'Right, what's the next statement I want to make?'"

The three mixes of the track, provided by Hurley, E-Smoov and Maurice Joshua, are all strong. The E-Smoov Late Night Mix is aptly named, featuring much orgasmic groaning and a slinky melody that rubs against your calves like an affectionate feline. Yes, one element has definitely survived Jamie's sojourn — sex. "I see the single as more of a relationship-type piece though," laughs Jamie. "I don't set out to write about sex; I just write about what I know."

Davydd Chong

**'You're All I've Waited 4' is released by Urban/Polydor on November 11**

**1dj**

### Nightlife 10

- 1 (1) MY FAMILY DEPENDS ON ME  
2 (4) MOVE TO THE SOUND Korda  
3 (NEW) DJ STAKE CONTROL SL2  
4 (6) RUMBLE THE WIND East Side Beat  
5 (NEW) WORLD'S END NIGHTBIRD Convert  
6 (NEW) SO REAL Love Decade  
7 (8) DANCE NO MORE Illustrious  
8 (NEW) SPREAD LOVE World Series Of Life  
9 (9) RAYBONE EP Armageddon  
10 (2) ONE KISS Pacha

**100% # 9 0 10**  
A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone (London); Bloc/Underground (Manchester); 3 Beat (Liverpool); 23rd Precinct (Glasgow).

**100% # 9 0 10**

**100% # 9 0 10**

## Joey Negro

Joey Negro's press officer is worried. "I want to get him under a sun-lamp before his photo shoot — he is as white as a sheet," she says. "He has been stuck inside studios and hasn't seen daylight all summer." Such are the trials and tribulations of being the UK's answer to David Morales.

Joey Negro is the latest in a long line of recording projects for Republic Records boss Dave Lee. He has worked with others as M.D. EMM, Raven Maize, Masters Of The Universe and Energise, but Joey Negro is his first solo venture.

The original plan was to create a huge scam. The debut single, 'Do It Believe It', was released by New York's ultra-hip Nu Groove label. "I didn't tell anybody in the UK about it — the plan was to release tracks with various New York labels and create a Pal Joey type thing without anybody knowing that I was involved."

The scam lasted all of 10 days — Lenny D was over from New York and let slip to Jazzy M and the word was out. So the follow up, 'Above And Beyond' EP, appeared on Lee's own Z label, as did 'Do What You Feel', a latterday disco/garage classic featuring the vocals of Debbie French. On the back of its massive club success, the song has now been picked up by 10 Records which is releasing it as a six-track 12-inch including four strong new mixes.

Lee is also recording a Joey Negro LP for the label, which means taking time out from his remixing. "I seem to have a monopoly on UK garage," he says. "If a company wants a garage mix and doesn't want to go to

America for someone like Morales, then they come to me."

Andy Beevers

**'Do What You Feel'**  
is released by  
10 Records on  
November 4



## Cool Cuts

- 1 (NEW) YOU SHOWED ME Salt 'N' Pepa ftr Another superb crossover smash from the queens of pop rap
- 2 (1) IT'S GRIN UP NORTH The Jamz KLF Communications
- 3 (NEW) FAITH (IN THE POWER OF LOVE) Rozalla Pulse 8 Remixed and re-released following the success of 'Everybody's Free' and sure to be another hit
- 4 (5) OPEN UP YOUR HEAD!? MCA
- 5 (NEW) TAKE ME UP Sound Source ftr Another anthemic house production from Sweden's hot B-Tech stable
- 6 (4) MY FAMILY DEPENDS ON ME Simone US Strictly Rhythm
- 7 (3) INSTRAVIBER/RING MY BELL Jazzy Jeff & Fresh Prince Jive
- 8 (NEW) START THE PANIC A Homeboy A Hippie and A Funky Dred White Label Completely insane beats and breaks for hardcore ravers only
- 9 (9) GET OUT ON THIS DANCEFLOOR D.O.P. Guerilla Flying
- 10 (NEW) AMINA/LADINA Amina/Ladina Riff Raff Heavy Balearic funk that's doing a new business all over Europe
- 11 (NEW) QUIET CHILD Sound Foundation City Sounds Interesting funky production from a new Liverpool outfit
- 12 (NEW) LET ME BE YOUR FANTASY Haywire Catchy break beats and sexy vocals that'll fill any floor
- 13 (7) HOW DO YOU KNOW ME NOW Extortion Boys Own
- 14 (17) TAKE ME HIGHER Band Of Gypsies Pulse 8
- 15 (NEW) EXTASY EP Shades Of Rhythm ZTT Another fine house creation from this underrated group
- 16 (NEW) AMMANTE LOCO Sound System White label A seven-track white label of diverse grooves for the more adventurous DJ
- 17 (NEW) SACK THE DRUMMER Sound Clash Republic Junk Rock With marching drum sounds and whistles this cut is a real underground grower
- 18 (2) THE AIR YOU BREATHE Bomb The Bass Rhythm King
- 19 (NEW) TOUCH ME (WHEN WE'RE DANCING) Jaki Graham White label Oo-er, Jaki gone all funky with this surprisingly good return to form
- 20 (NEW) DON'T TURN YOUR LOVE Park Avenue Classic Club Revived and remixed by Tony Humphries, a garage classic with a new lease of life

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

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## BRAINSTORM

'Brainstorm' (Belgan R&B Records RS 9137)  
Raymond and Gregor Datta's instrumental  
shares three-track funk has the angry synth  
shared feisty expresson tempo but with an abrupt tempo drop two thirds through that.  
French Kiss-style accelerates back up!

141.2-101.4-2.0-bpm 'Strange Attractor',  
sextet blips, drums, bassline, 128-bpm  
Menthol/Cannabis, and like D-10-0-bpm  
Fractal', plus the latter's percussively driving  
0.129-0.0-bpm 'Sans Vision' variation.

## THE FUNK BROTHERS featuring TRACY GRAHAM

'That's How It Feels'

(Polydor/Buzzard Records PZX 171 DJ)

Masterminded by suddenly acquired Tracy's brother Paul Graham, in esotia DJ'd by Kerosene, Hug' Street's Hyper Hyper label in fact originally labelled as being by Hyper funk, which remains the producer credit), this sonobeek slimly rotting gron grinder is in 98.75bpm Extended and 94.4bpm 7' Versions, with the samples prodced cheerful jangly 115.3bpm 'Get A Little More', too, youngin' around in the Club chart just on promotion for the last six weeks but still not (and perhaps never to be) scheduled for commercial release.

## SUNSCREEN

'Walk On' (Sony Sono Square 657450 5)

Delayed for a month but now finally out, Zobie's sistant Luca Hahn and her Chelmsford garage rockers' 100.5bpm 'Walk On' (you can't have had your PDCD vocal and 'You Up' hangin' around) is burnin' instrumental. Dan Valentine's D-Cubed blazin' chugging house instrumental and John Waddell's meandering hippie vocal 117.58-bpm 'Accupice Mix' (Credited to Sunscreen on its programme in the summer, but not officially released, the track's subtler 'andy' scamperin' 125bpm 'Love U More' sounds like the same quintet.

## LORDS OF ACID

'Take Control' (Belgan Complete Kaos CK 3011)

David Adams, Praga Khan & Jade 4 U keep 'em comin', this being a guy rapped and girl chanted, then a giddy galloping 127.8-bpm 'Morale Raver', flipped to punctuated 'I'm on the sweat machine' punctuated really frantic 0.130.6bpm 'Let's Get High'.

## EURYTHMICS

'Sweet Dreams (Are Made Of This)' 91' (PDL 24526)

Their first single from 1983 is given a pop orientation but used as an subtle b-side to 125.4bpm 'reprise by now' other than George Moroder, with his brightly strident 125.5bpm House mix and 125.5-bpm Hot Remix too, plus Dave Angel & Dave Donati's jittery blip or 0.125.5-bpm 'Sweet Dreams (Nightmare Mix)' from last year.

## TOXIC

'Body And Soul (Never Let You Go)' (D-Zone Records Dance 019 DJ, via SRD)

On a single-sided DJ promo with a laser etched flip, this 'shout', 'it's a house thing' and sped-up samples prodded blipping and janglin' simple 124.2bpm shufflin' jitter is followed by the Herky Jitterin' frantic ragga rework 130.1-bpm 'Original Style (X-Clusive Remix)'.

## EARL SIDE BEAT

'Ride Like The Wind' (Italian Whore Records WHOLE 91257)

Christopher Cross's 1980 US smash is sheathed by Carl Farley through a 12.1bpm mixture of thumping itunes and Snap 'Urban Type' beats in Extended Mix, bass thuddled gradually building tangin' Paid Off and Radio Edit treatments, only being due to join releases by the Clever Thieves (Dave Seaman & Phil Kelsey) and Oceanic when it's on fire here.

## Beats & Pieces

DJ JEFF & The Fresh Prince's jauntily jumping 'Ring My Bell', with John Morris' love's hit of the same name, plus a 12.1bpm 'Rockin' Out' based on the synclav 'pop posh-ed' catchily refrain from Anita Ward's 1979 classic, with 118.9bpm 'Mr Lee's 12', 117.6bpm Hula & Fingerin' Rando, and 118bpm 'Jazzy Jeff's Street Mixes' and a prime 125.5bpm 'Dance With Me' 0.1-11.8bpm 'Instructional Instrumental' reassuringly credited to *A Touch Of Jazz* on another separate promo — however, the commercial 12-inch cut now (rather than 12.5bpm) what it sounds like is a mix of the first three, the 12.1bpm 'Intrigue' and Radio Mixes (Live JIVE T 288). Run-DMC's 'Greatness' hits album is being promoted with a nationwide DJ mixin' competition judged by Richie Rich, who will be giving away a copy of his new leather-wrapped cassette-based jacket world \$200 during his Kiss 100 FM radio show on Sunday November 17 — the mix must be created live (no tape editing), including at least three Run-DMC tracks, and left to longer than 10 minutes. The DJ contest ends December 13 on a non-refundable cassette to Run-DMC Mixing Competition, c/o Richie Rich, Kiss 100 FM, Kiss House, 80 Holloway Road, London N7 8JG ... New York City's Helene's Royalton hotel room is being used as a base for the entertainment industry and in order to spread its reputation here a dinner was

given last week in London by the hotel's Lauren Abram for, among others, Michael Crawford of PWL, Dave Donati of LOVE, DJ Paul, DJ Sizzla, DJ Dornell, DJ Love, DJ Kool, DJ Sizzla, DJ Candi, Ceri Pinti of Profile, Tom Stone and Debbie Gaskin of Sony, and Jacqui Chantrell of Chrysalis.

The Main Event 2 weekend means that the DJ's will be doing their business, this Friday all roads lead to Pwllheli ... Discoscene Midlands' twelfth annual equipment exhibition is this Sunday (Nov 3) at The Edgbaston Exhibition Centre in Birmingham. Hi-Fi/Music Store 2000 must have moved to 128-128 Bartby Road, London W10 6BL (phone 081-965 1114/fax 081-964 4750) ... Jazz FM's requestion judge DJ Peter Young has relinquished his post as chairman of the BBC's jazz panel to choose his own music, playing R&B on Saturdays and jazz on Sundays 6-10pm ... 'The Cool Notes' is now getting more airplay in the attempt to always deserved, that's right, to play the most scappella introd clamping and scratching joyful 108.8bpm 'Toni King' Remix and piano-led jazz instrumental 0.107bpm 'The Orchestra Mix' (PWL Records PWLT 200R) ... Vic Reeves follow-up 'One In A Million' will wait for it, a house version of 'Abide With Me' produced by the Human League ... AND THE BEAT GOES ON!

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# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Category/running time	Label Cat no.
1 NEW	ERIC CLAPTON: 24 Nights	WMV	Category/running time	7599381933
2	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video	EP/30min	0711963
2 NEW	PRINCE & NPG: Gett Off	WMV	7599382953	
4	TINA TURNER: Simply The Best	PMI	Compilation/1hr 30min	MVD 9913083
5 NEW	REM: This Film Is On	WMV	Compilation/1hr 30min	7599382543
6	SIMPLY RED: Moving Picture Book	Book	WMV	9031754343
7	UB40: Live In Concert-Family Affair	Virgin	Live/1hr 30min	VWD 957
8	MADONNA: The Immaculate Collection	WMV	Compilation/55min	7599382143
9	MARC BOLAN: The Ultimate Video...	Telstar	Compilation/1hr 22min	TEV 1026
10	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video	Live/1hr 26min	CFV 11122
10	STATUS QUO: Rocking Through ...	4 Front/PolyGram	Compilation/1hr 43min	LED 80152
12	EXTREME: Photograffiti	PolyGram/A&M	Compilation/50min	08987973
13	WHITNEY HOUSTON: Live In Concert	BMG Video	Live/1hr 30min	791137
14	ERIC CLAPTON: The Cream Of...	4 Front/PolyGram	Compilation/1hr 25min	08086273
15	POGGIES: Poguevision-Best Of...	WMV	Compilation/47min	9031754833

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# TOP 15 VIDEO

Rank	Artist Title	Label	Category/running time	Label Cat no.
1	JASON DONOVAN: Greatest Video Hits	PWL	Compilation/55min	VHF 20
17	MADNESS: Complete Madness	4 Front/PolyGram	Compilation/43min	0878653
17	ELVIS PRESLEY: 56-In The Beginning	4 Front/PolyGram	Compilation/1hr	0886603
17	PAUL YOUNG: From Time To Time	Sony	Compilation/57min	499462
17	LUCIANO PAVAROTTI: Pavarotti	Music Club/Vid. Col	Live/Tv 17min	MC 2003
21	SINATRA/MINNELLI/DAVIS JR: Event Music Club	MC 2073	Live/1hr 43min	
22	YES: Yesyears	Warner Music Video	Compilation/2hr	WARNER MUSIC
23	DANIEL O'DONNELL: Live In Concert	Ritz	Live/1hr 6min	RITZV 0001
23	ROD STEWART AND THE FACES	Music Club/Video Col	Compilation/53min	MC 2004
25	MARC BOLAN: 20th Century Boy	4 Front/PolyGram	Compilation/57min	0850583
25	MEAT LOAF: Hits Out Of Hell	SMV	Compilation/52min	498272
27	PHIL COLLINS: Seriously Live...	Virgin Vision	Live/hr 45min	VWD 783
28	CLIFF RICHARD: Private Collection	PMI	Compilation/54min	MVPCR 1
28	VARIOUS: Two Rooms-E John/B Taupin	PolyGram Vid	Compilation/1hr 30min	0838683
30	ERYTHRUMICS: Greatest Hits	BMG Video	Compilation/1hr 35min	791012

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17 Rozalla  
Plugs 8

**26** **40 MILES**  
26 Congress

**27** **TOO MANY WALLS**  
18 Cathy Dennis

**28** **SHINING STAR (EP)**  
INXS

Inner Rhythm

Polydor

Mercury

Mercury

Karma

# TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer)	Label/Cassette (Distributor) CD/LP	This Week	Last Week	Title	Artist (Producer)	Label/Cassette (Disc/Record) CD/LP
<b>1</b>	<b>2</b>	<b>STARS ★</b>	Simply Red (Levigne)	East West WX 427C (W) 9011525842WX 427	<b>38</b>	<b>25</b>	<b>APOCALYPSE 91... THE ENEMY STRIKES BLACK</b>	Public Enemy (Public Enemy)	Def Jam 8751448815124687511 (SM)
<b>2</b>	<b>4</b>	<b>SIMPLY THE BEST *</b>	Tina Turner (Various)	Capitol TECSTV 1 (E) COESTV 1 (ESTV 1)	<b>39</b>	<b>30</b>	<b>JOSEPH AND THE AMAZING TECHNOLOGY. *</b>	Really Useful Joseph (Various) (Lloyd Webber/Wright)	111043511033151011 (H)
<b>3</b>	<b>3</b>	<b>VOICES ●</b>	Kenny Thomas (Green/Percy/Laver/Ferry/Guitar)	Cocopromo TCF 24 (E) CDC 1880/TCP 24	<b>40</b>	<b>7</b>	<b>MRL LUCKY ○</b>	John Lee Hooker (Rogers/Costen/Sartain)	Silverline OREC 519 (P) ORECD 519/ORELP 519
<b>4</b>	<b>1</b>	<b>CHORUS *</b>	Elton John (Philip)	Mute CUSTAWM 95 (RTPM) COSTHAM 95 (STUMM 95)	<b>41</b>	<b>NEW</b>	<b>TOO LEGIT TO QUIT</b>	Herman Huppen (Pete Buckholz)	Capitol TECSTP 26 (E) COESTP 26/ESTP 26
<b>5</b>	<b>5</b>	<b>WAKING UP THE NEIGHBOURS *</b>	Bryan Adams (Lang)	Stardom 391164 (A) 391164/391164/391164	<b>42</b>	<b>40</b>	<b>SEAL #</b>	Seal (Horn)	2TT 2TT 8C (W) 9031745672/TT2T 9
<b>6</b>	<b>9</b>	<b>THE COMMITMENTS (OST)</b>	The Commitments (Buckley/Smith/Parker)	NMC MAC 10266 (BMG) MACD 10266/MAC 10266	<b>43</b>	<b>2</b>	<b>MIDNIGHT MOODS - THE LOVE COLLECTION</b>	Georgia (Benson/Vinson)	Telstar STAC 2459/TCD 14951/STAR 250 (P)
<b>7</b>	<b>8</b>	<b>FROM TIME TO TIME - THE SINGLES COLLECTION ●</b>	Paul Young (Latham/Vanossi)	Columbia 4682824/4682825/4682825 (LSM)	<b>44</b>	<b>35</b>	<b>SUGAR TAX ●</b>	OMD (OMD/Grey/Richards)	Virgin TCV 2648 (P) COV 2648/2648
<b>8</b>	<b>6</b>	<b>DIAMONDS AND PEARLS *</b>	Parlay Park YVA 42C (E) Price & The New Power Generation (Price)	Parlay Park YVA 42C (E) 928853/321014/422	<b>45</b>	<b>NEW</b>	<b>MEMORIES</b>	Foster & Allen (Various)	Telstar STAC 2517 (BMG) TCD 2517/STAR 2517
<b>9</b>	<b>7</b>	<b>LIVE YOUR LIFE BE FREE ●</b>	Berndt Carlisle (Novello/Henderson/Perry/Murphy)	Virgin TCV 1860 (P) COV 3369/1860	<b>46</b>	<b>16</b>	<b>ESSENTIAL PAVAROTTI III ★</b>	Luciano Pavarotti (Various)	Decca 3404104 (P) 4304104/4304104
<b>10</b>	<b>10</b>	<b>EMOTIONS</b>	Marion Care (Alannah/Cliffie/Cole/Carey)	Columbia 468514 (BMG) 468514/468514/468514	<b>47</b>	<b>35</b>	<b>LEVELLING THE LAND</b>	The Levellers (Scott)	China WOLC 1022 (P) WOLCD 1022/1022
<b>11</b>	<b>13</b>	<b>THE BEST OF HALL &amp; OATES - LOOKING... LOOKING...</b>	Daryl Hall & John Oates (Various)	RCA A-1000 (BMG) PK 93038/PA 93038	<b>48</b>	<b>44</b>	<b>WATERMARK * 2</b>	Enya (Enya)	WEA/WI 199C (W) 2292438752/250193
<b>12</b>	<b>7</b>	<b>ON EVERY STREET # 2</b>	Dixie Striker (Groove Strikers)	Virgo 510084 (F) 51016825/51016825	<b>49</b>	<b>41</b>	<b>FELLOW HOODLUMS ●</b>	Deacon Blue (Kelly)	Columbia 468500 (BMG) 468500/468500
<b>13</b>	<b>20</b>	<b>HIS GREATEST HITS ○</b>	David Essex (Various)	Mercury 510084 (F) 5100835/5100835	<b>50</b>	<b>46</b>	<b>JOYRIDE *</b>	Roxette (Oliverian)	E4H 1019 (EMI 1019)
<b>14</b>	<b>11</b>	<b>THE GREATEST HITS</b>	Kyle Minogue (Sack/Waterson)	Hr 1028744/1028291/1028291 (F)	<b>51</b>	<b>36</b>	<b>ROCK TIL YOU DROP</b>	Steve Vai (Vai/Royal)	Vango 530434 (F) 5101425/510341
<b>15</b>	<b>14</b>	<b>IMAGES - THE BEST OF JEAN MICHEL JARRE</b>	Jean Michel Jarre (James)	Parlophone 513684 (BMG) 513684/513684/513684 (F)	<b>52</b>	<b>34</b>	<b>FOXBASE ALPHA</b>	Sierra (Sierra/Saint Etienne)	Heavydub 111NP (P) HNPL 111/CD+HNPL 1
<b>16</b>	<b>16</b>	<b>TIMELESS - THE VERY BEST OF *</b>	Polydor 511424 (F)	Jaeger 510084 (F)	<b>53</b>	<b>NEW</b>	<b>SHOWSTOPPERS</b>	Bartsch (Manbow/Waterson/4kin)	Arista 41209 (BMG) 26209/26209
<b>17</b>	<b>21</b>	<b>MOVE TO THIS</b>	Cathy Dennis (Baldwin/Derry/D Rodgers)	Parlophone 510084 (F) 510084/510084/510084	<b>54</b>	<b>51</b>	<b>GREATEST HITS</b>	Jaeger (Jaeger/Waterson/4kin)	PIA/HFC 20 (W) PIA/HFC 20
<b>18</b>	<b>15</b>	<b>LET'S GET TO IT</b>	PWL HFC 21 (W)	PIA/HFC 20 (W) PIA/HFC 20	<b>55</b>	<b>42</b>	<b>EXTREME II PORNOGRAFFITI ●</b>	Extreme (Extreme)	EMI 395134 (F) 3937132/395134
<b>19</b>	<b>16</b>	<b>BLUE LIGHT, RED LIGHT</b>	Harry Connick Jr (Freeman)	Colony 459583 (BMG) 459583/459583/459583	<b>56</b>	<b>53</b>	<b>THIS IS THE WORLD</b>	River City People (Nicholas De Vries/Slyde/Henry/RCP)	EMI 361361 (E)
<b>20</b>	<b>NEW</b>	<b>WELL &amp; GOOD</b>	Neil Young & Crazy Horse (Young/Biggs/Taylor)	Reprise 76626374 (A) 76626374/76626374	<b>57</b>	<b>3</b>	<b>PAUL McCARTNEY'S LIVERPOOL ORATORIO/EPI (CLASSICS 1)</b>	David Carrillo/Paulo (Frazee)	Capitol KCD PAUL 1/PAUL 1
<b>21</b>	<b>28</b>	<b>LOVE HURTS *</b>	One (Various)	Geffen GFCD 14307 (BMG)	<b>58</b>	<b>55</b>	<b>SCREAMADELICA</b>	Capricorn 005/CRED/005/CRED/005	Capitol KCD 005/CD 005
<b>22</b>	<b>27</b>	<b>WORLD IN UNION</b>	U2 (Various)	Col 494974 (BMG) 494974/494974/494974	<b>59</b>	<b>57</b>	<b>MARC COHN</b>	Atlantic 764781184 (W) 756281782/756281782	
<b>23</b>	<b>17</b>	<b>24 NIGHTS ○</b>	Eric Clapton (Talman)	Duck YVA 33C (W) 7599/2642/7599/2642	<b>60</b>	<b>RE</b>	<b>INSPECTOR MORSE - MUSIC FROM TV SERIES #</b>	Barrington Pheloung (Walker)	Virgin TCM 2/TCM 3/TCM 2/P (F)
<b>24</b>	<b>24</b>	<b>BEVERLEY CRAVEN *</b>	Beverley Craven (Samwell Smith)	EPIC 405303 (BMG) 405303/405303/405303	<b>61</b>	<b>58</b>	<b>C.M.B. ○</b>	Cobra Music (Bald / Howe / Ti)	Giant YVA 425C (W) 7599/2442/7599/2442
<b>25</b>	<b>18</b>	<b>THE ULTIMATE COLLECTION</b>	Man Bites & Tax (Visconti/Green)	Telstar STAC 2539 (BMG) TCD 2529/STAR 2539	<b>62</b>	<b>42</b>	<b>NO MORE TEARS</b>	Odyssey (Barrett/Puvill)	EPIC 4026945 (BMG) 4026945/4026945/4026945
<b>26</b>	<b>6</b>	<b>USE YOUR ILLUSION II</b>	Geffen 404304 (BMG)	PIA/HFC 20 (W) PIA/HFC 20	<b>63</b>	<b>48</b>	<b>OF THE HEART, OF THE SOUL &amp; OF THE CROSS ○</b>	PM Dawn (PM Dawn)	Geek Street GEEMC 1/GEEMC 2/GEEMC 3
<b>27</b>	<b>27</b>	<b>CRAZY WORLD</b>	Guns N' Roses (Guns N' Roses)	Venice 4865094 (F) 4865094/4865094/4865094	<b>64</b>	<b>55</b>	<b>NONSTANDARD ORCHESTRAL ○</b>	Louis Cole (RPO/Clock)	Virgin 19/PCM 19 (P) 19/PCD 19/PCM 19
<b>28</b>	<b>19</b>	<b>THE BEST OF THE POGUES ○</b>	The Pogues (Various)	PIA/HFC 20 (W) PIA/HFC 20	<b>65</b>	<b>52</b>	<b>3 DECADE OF DECADENCE '81-'91</b>	Motley Crue (Rock/Western/Motley Crue)	Elektra 59161042/EXC 95
<b>29</b>	<b>29</b>	<b>DECade of AGGRESSION - LIVE</b>	Def American 519825 (F)	PIA/HFC 20 (W) PIA/HFC 20	<b>66</b>	<b>50</b>	<b>GREATEST HITS 1977-1990 *</b>	The Stranglers (Various)	Epic 4074514/4074514/4074514
<b>30</b>	<b>33</b>	<b>OUT OF TIME * 2</b>	Warner Brothers YVA 43C (W) REMI 1104/1104	PIA/HFC 20 (W) PIA/HFC 20	<b>67</b>	<b>67</b>	<b>THE VERY BEST OF ELTON JOHN # 6</b>	Eaton (Dudgen/Thomas/Jon-Frank/Watt)	Elton John 80 84673/84673/84673
<b>31</b>	<b>24</b>	<b>THE BEST OF R.E.M.</b>	REM (REM)	IRS MIRCO 1 (BMG) DMH 11/11/11	<b>68</b>	<b>73</b>	<b>NEVERMIND</b>	Neverland (Neverland)	DGC DGC 2445 (BMG) DGC 0485/0485/2445/2445
<b>32</b>	<b>26</b>	<b>USE YOUR ILLUSION I</b>	Guns N' Roses (Guns N' Roses)	Geffen 40415 (BMG) 40415/40415/40415	<b>69</b>	<b>RE</b>	<b>REAL LIFE *</b>	Spice Girls (Spice/Williams/Cole)	Virgin TCV 2660 (F) CDV 2660/2660/2660
<b>33</b>	<b>33</b>	<b>NEW</b>	Circa 18/CIRCA 18/CIRCA 18/CIRCA 18	Circa 18/CIRCA 18/CIRCA 18/CIRCA 18	<b>70</b>	<b>101 DAMNATIONS</b>	<b>101 DAMNATIONS</b>	Carter The Unstoppable Sex Machine (Perry/Sax/Mach) (Perry/Sax/Mach)	4AD 101/101/101/101/101
<b>34</b>	<b>29</b>	<b>TIME, LOVE &amp; TENDERNESS *</b>	Colombia 476174 (BMG)	2Tone ZORCH 101 (E) CDCD 101/CHRT 101	<b>71</b>	<b>56</b>	<b>LETRUME LE MONDE ○</b>	The Pussies (Norton)	4AD 101/101/101/101/101
<b>35</b>	<b>31</b>	<b>GREATEST HITS # 4</b>	Eurythmics (Stewart/Wilson/Spine)	RCA PK 10845 (F) 747856/747856/747856	<b>72</b>	<b>68</b>	<b>THE SINGLES COLLECTION ○</b>	Simple Minds (Colin/Cullen)	Evans 979/979 (E) 7556142/979/979
<b>36</b>	<b>37</b>	<b>THE IMMACULATE COLLECTION *</b>	Madonna (Various)	6 See X 3703 (W) 7599/2404/3703/3703	<b>73</b>	<b>75</b>	<b>UNFORGETTABLE-WITH LOVE ○</b>	Elton John (Elton John)	Capitol 8740379 (F) 7556142/979/979
<b>37</b>	<b>31/40</b>	<b>BAT OUT OF HELL # 6</b>	Meat Loaf (Rundgren)	Cleveland Int 424191 (BMG) CDX 824191/PC 824191	<b>74</b>	<b>61</b>	<b>DON'T TRY THIS AT HOME</b>	Billy Bragg (Shaw/Marx)	Capitol 8740379 (F) 822972/822972/822972
					<b>75</b>	<b>LEGEND # 4</b>	Bob Marley And The Wailers (Marley/Wiley/Black/Smith)	Tuff Gong BMWCX 1/BMWCD 1/BMWV 1 (F)	

# TOP 20 COMPILATIONS

This Week	Last Week	Title	Artist	Label/Cassette (Distributor) CD/LP
<b>1</b>		<b>NEW HARDCORE ECSTASY</b>	Various	Dino DINMC 28 (P) DINCD 29/DINTV 28
<b>2</b>		<b>NEW AWESOME 2</b>	Various	EMI/Virgin/PolyGram TCEVP 1 (E)
<b>3</b>	<b>2</b>	<b>SMASH HITS 1991</b>	Various	Dover ZDD 28 (E) CDCD 28/DAD 28
<b>4</b>	<b>1</b>	<b>TWO ROOMS - ELTON JOHN &amp; BERNIE TAUPIN</b>	Various	Mercury 845744/845749/845749
<b>5</b>	<b>5</b>	<b>NOW DANCE 91</b>	Various	EMI/Virgin/PolGram TCD 700 (E) CONND 700/INND 700
<b>6</b>	<b>1</b>	<b>RHYTHM DIVINE 2</b>	Various	Dino DINMC 27 (P) DINCD 27/DINTV 27
<b>7</b>	<b>5</b>	<b>MOODS</b>	Various	Virgin Television VTMC 5 (F) VTCO 5/VTLT 5
<b>8</b>	<b>2</b>	<b>SEXUAL HEALING</b>	Various	EMI TCEMT 60 (E) CDEMT 60/EMTV 60
<b>9</b>	<b>3</b>	<b>IN LOVE - GREATEST LOVE 5</b>	Various	Telstar STAC 2510 (BMG) TCD 2510/STAR 2510
<b>10</b>	<b>4</b>	<b>THAT LOVING FEELING VOL V</b>	Various	Dino DINMC 28 (P) DINCD 29/DINTV 28
<b>11</b>	<b>8</b>	<b>THE POWER AND THE GLORY</b>	Various	Vertigo 51030640 (F) 51030640/51030640
<b>12</b>	<b>NEW</b>	<b>BURNING HEARTS</b>	Various	Telstar STAC 2492 (BMG) TCD 2492/STAR 2492
<b>13</b>	<b>9</b>	<b>THE SOUND OF THE SUBURBS</b>	Various	Columbia MODDC 18/MDODC 18/MODD 18 (ISM)
<b>14</b>	<b>10</b>	<b>WE WILL ROCK YOU</b>	Various	Ding DINMC 26 (P) DINCD 26/DINTV 26
<b>15</b>	<b>NEW</b>	<b>GROOVY GHETTO - ALL THE...</b>	Arcade	ARC 925704 (ISM)
<b>16</b>	<b>11</b>	<b>BORN TO BE WILD</b>	Various	Telstar STAC 2524 (BMG) TCD 2524/STAR 2524
<b>17</b>	<b>12</b>	<b>ABSOLUTION-ROCK THE ALTERNATIVE WAY</b>	Various	Polydor 845744/845747/845747/845747
<b>18</b>	<b>14</b>	<b>XL RECORDINGS - THE SECOND CHAPTER</b>	XL XMC 108/XLCD 108/XLP 108 (W)	
<b>19</b>	<b>NEW</b>	<b>PURE LOVERS VOL 4</b>	Various	Charm CLC 104 (JSE) <CLP 104
<b>20</b>	<b>13</b>	<b>MAKE YOU SWEAT</b>	Various	Telstar STAC 2542 (BMG) TCD 2542/STAR 2542

## ARTISTS A-Z

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BRADLEY, Alan	35	MATTHEWS, Barry	32
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EVERTS, David	13	SIMPLY EMMYNS	63
EXTRANE	15	SINISTER, The	13
FAIRPORT, Arthur	29	SLAYER, The	29
FOSTER & ALLEN	43	STATUS QUO	51
GUINN, N. ROGER	26	STRANGERS, The	66
HAMMER, Jim	41	THIN LIZZY, The	2
HOOD, John Lee	42	UNISON, The	22
JACINTO, Jean Michel	15	YOUNG, Various	22
JOHNS, Ewan	67	YOUNG, Paul	7

\* Premiums are made available with certain purchases of cassette, CD and LP. \*\* Sales increase of 50% to 100% over last year's sales. \*\*\* Sales increase of 10% to 50% over last year's sales. \*\*\*\* Sales increase of 10% or more over last year's sales.

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# TOP 40 CLASSICAL ALBUMS

Label	Artist, Orch.	Title, Composer	Cassette/CD/LP [Distributor]
Ducca		THE ESSENTIAL MOZART	CD 421323/MC 33019 (D)
EMI	MCCARTNEY/DAVIS/LIVERPOOL ORCH.	McCPALM/CD/COPALM (1)	CD 421324/MC 33019 (D)
EMI		DRUMS/RUDOLPH	CD 421325/MC 33019 (D)
EMI	VIVALDI: FOUR SEASONS	CD CONGE 2/MC TONIE 2 (D)	CD 421326/MC 33019 (D)
EMI	BRAHMS: VIOLIN CONCERTO	CD CONGE 3/MC TONIE 3 (D)	CD 421327/MC 33019 (D)
DG	Kennedy/Tenor/Orch.	HOLST: THE PLANETS	CD 400282/MC 33019 (D)
EMI	MARSHALLSON/HORN/BACH/BRUCH/SCHUBERT	CD CMC 174392/MC 33019 (D)	CD 421328/MC 33019 (D)
EMI	Kennedy/Tenor/Orch.	ELGAR: CELLO CONCERTO/ENIGMA VARIATIONS	CD 421329/MC 33019 (D)
EMI	ELGAR: CELLO CONCERTO/SEA PICTURES	CD CMC 174393/MC 33019 (D)	CD 421330/MC 33019 (D)
Teldec	JANOVSKA/Te Kanwai	MEETING VENUS (OST)	CD 22945236/MC 22945236 (W)
EMI	PUCINI: MADAMA BUTTERFLY [HIGHLIGHTS]	CD 421331/MC KET197 (W)	CD 421332/MC KET198 (W)
Sony Classical	WILIVALD: CONCERTOS	CD SK 46556/MC ST 49536 (W)	CD 421333/MC KET199 (W)
Ducca	NYMAN: PROSPERO'S BOOKS	CD 421334/MC 42562 (W)	CD 421335/MC 42563 (W)
EMI	PUCINI: LA BOHEME (EXCERPTS)	CD 421336/MC KET199 (W)	CD 421337/MC KET199 (W)
EMI	Karenza/Pianovirtuosos	ELGAR: CELLO CONCERTO	CD 421338/MC 416541 (W)
Philips	Loyd/Fox/Kennedy/Orch.	ANTONIO: ADAGIO/PACHELBEL: CANON	CD 421339/MC 416542 (W)
EMI	ARMAND: RUMBA	ELGAR: MUSIC FOR VIOLIN & PIANO	CD 421340/MC 416543 (W)
Chandos/Kennedy/Petraglio	CD 421341/MC 416544 (W)	CD 421342/MC 416545 (W)	
Royal Opera House	ESSER: MUSIC HIGHLIGHTS: SWANLAKE	CD ROR 001/MC ROR001 (ICON)	CD ROR 002/MC ROR002 (ICON)
EMI	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	CD 74971/MC 49174 (W)	CD 74972/MC 49174 (W)
EMI	Kennedy/Patti/CSO	BERNSTEIN IN BERLIN: BEETHOVEN 9th	CD 421343/MC 42564 (W)
EMI	BERNSTEIN: CANDIDE	CD 421344/MC 42565 (W)	CD 421345/MC 42566 (W)
EMI	ESSENTIAL HIGHLIGHTS: NUTCRACKER	CD 421346/MC 42567 (W)	CD 421347/MC 42568 (W)
Royal Opera House	Ermanno/Orchestra	LEONARD WEBER: REQUIEM	CD ROR 002/MC ROR002 (ICON)
EMI	CD 421348/MC 42569 (W)	CD 421349/MC 42570 (W)	
EMI	DRUMS/Binghams/Muzak	CD COC174124/MC TCAW 1 (E)	CD COC174125/MC TCAW 2 (E)
DG	BERNSTEIN IN BERLIN: BEETHOVEN 9th	CD 421350/MC 42571 (W)	CD 421351/MC 42572 (W)
EMI	VAUGHAN WILLIAMS CONCERT	CD 421352/MC 42573 (W)	CD 421353/MC 42574 (W)
EMI	MANNAEWSKI/Orchestra	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY	CD ROR 003/MC ROR003 (ICON)
EMI	REGGAE ALL STARS	CD 421354/MC 42575 (W)	CD 421355/MC 42576 (W)
L'Orchestre Lyrique de Paris	CD 421356/MC 42577 (W)	CD 421357/MC 42578 (W)	
EMI	EDWARD TANNHAUSER (HIGHLIGHTS)	CD 421358/MC 42579 (W)	CD 421359/MC 42580 (W)
EMI	CD 421360/MC 42581 (W)	CD 421361/MC 42582 (W)	
Decca	ORCHESTRA!	FAURE: REQUIEM	CD 421362/MC 42583 (W)
EMI	St. George's Hall & Derbyshire	CD 438838/MC 33034 (W)	CD 421363/MC 42584 (W)
EMI	PUCINI: TOSCA (HIGHLIGHTS)	CD 421364/MC 42585 (W)	CD 421365/MC 42586 (W)
EMI	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	CD 421366/MC 42587 (W)	CD 421367/MC 42588 (W)
EMI	DR. SNAPE/François/Pharmaron	RACHMANINOFF: PIANO CONCERTOS 2 & 4	CD 414751/MC 42589 (W)
EMI	CD 414752/MC 42590 (W)	FAURE: REQUIEM	CD 421368/MC 42591 (W)
Decca	31 Duto/Tschauder/Konzerthaus SO	CD 421440/MC 42440 (W)	CD 421441/MC 42441 (W)
EMI	BRAMHS: EN DEUTSCHES REQUIEM	CD 421420/MC 42442 (W)	CD 421421/MC 42443 (W)
EMI	VIVALDI: CELLO CONCERTOS	CD 421422/MC 42444 (W)	CD 421423/MC 42445 (W)
EMI	Harmonia Record/CO	CD 401595/MC RW 60155 (BRG)	CD 401596/MC RW 60156 (BRG)
EMI	VIVALDI: FOUR SEASONS	CD 421424/MC 42446 (W)	CD 421425/MC 42447 (W)
EMI	Reggae All Stars	CD 421426/MC 42448 (W)	CD 421427/MC 42449 (W)
EMI	EDWARD TANNHAUSER (FIGARO) (HIGHLIGHTS)	CD 421428/MC 42450 (W)	CD 421429/MC 42451 (W)
Teldec	CD 421430/MC 42452 (W)	HOLST: THE PLANETS	CD 401203/MC CS 80133 (ICON)
EMI	Karenza/Barber/Orchestra (W)	CD 413229/MC 413232 (W)	CD 413230/MC 413233 (W)
EMI	MOZART: REQUIEM	CD 411712/MC 411713 (W)	CD 411713/MC 411714 (W)
EMI	Hopwood/Orch.	RAVEL: SHERAZADE, MOTHER GOOSE	CD 754044/MC 752045 (W)
EMI	CD 754045/MC 752046 (W)	CD 421431/MC 42454 (W)	CD 421432/MC 42455 (W)
Philips	BISET: CARMEN (HIGHLIGHTS)	CD 420623/MC 426044 (W)	CD 420624/MC 426045 (W)
EMI	Grau/Norman	CD 420625/MC 426046 (W)	CD 420626/MC 426047 (W)

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## DISTRIBUTION: INDIE SINGLES<sup>†</sup>

	S	Title	Artist	Label	7 / 12 (Distributor)
1	3	GO	3 Miles	Outer Rhythm FOOT 15C (FOOT 15P)	
2	10	INSANITY	Dazzle	Dead Head GOOD 4IT (RE/P)	
3	NEW	140 MILES	Congress	Inner Rhythm THEART 01 (HEART 01) (RTMP)	
4	2	LOVE TO HATE YOU		Mute 12MUTE 131 (RTMP)	
5	7	SUCH A FEELING	Bizarr Inc.	Vinyl Selection STORM 325 (STORM325) (SDI)	
6	4	DOMINATOR	Domino Project	R&S - IRSUK 4 (RTMP)	
7	NEW	INNOSOMMAK	D.U.P.C.	Type 7PULM 005 (7PULM 005) (P)	
8	3	SEASONSSTREAM (EP)		Stifled Aspiration (AARD 001) (RTMP)	
9	NEW	1 THERE IS NO LAW	Messiah	Kickin' (KICK 10) (SDI)	
10	5	NOTHING NATURAL		4AD (4BAD 1016) (RTMP)	
11	3	MESMERISE	Chapterhouse	Dedicated HOUSE 001(T) (RTMP)	
12	8	JAMES BROWN IS DEAD	LA Style	ZYX ZYX 56867 (ZYX 5686812) (IGY)	
13	NEW	1 ALL OVER MY FACE	LA Style	P.I.A.S. BIAS 1997 1997 (APF)	
14	2	WORDS THAT SAY	Mega City Four	Big Life MEGAIT 2 (SDH)	
15	NEW	N.H.S. (EP)	Naomi Small	Absolute 2 - (ABS 001UD) (SDI)	
16	3	DANCE WITH POWER (EP)	Bass Conviction	Eloic - ITZELIC 3 (P)	
17	1	CHOK THERE!	Naomi Small	Sure Delight SDGT 41 (L) (SWE)	
18	NEW	1 DRILLER KILLER	Recall	Dex 01 (DV 008) (SDR)	
19	6	FEEL EVERY BEAT		Factory FSC 3287 (FAC 3286) (P)	
20	5	ENERGY FLASH (EP)	Betrayer	R&S - IRSUK 3 (RTMP)	
21	2	TERMINATOR 2 - JUDGEMENT DAY		Full Effect - FEFET 1005 (SDR)	
22	4	GIVE IT TO ME BABY	Love Revolution	Network (NWKT 33) (P)	
23	n	MENTASM	Second Phase	R&S - IRSUK 2 (RTMP)	
24	1	SCREAM SCREAM SCREAM	Height Of Rage	Rising High - IRSN 7 (SDR)	
25	3	THE HOUSE IS MINE	Hypnotist	Rising High - IRSN 4 (SDR)	
26	1	THE CROWN	Naomi Small	Music Of Life NATION 54 (NATION 54) (SDR)	
27	2	PERFECT LIFE	Soul Family Sensation	O L Indian ETPTP 7(HITP) (P)	
28	3	KEEP THE FIRE BURNING		Production House - PNT 029 (Self)	
29	2	WHERE'S YOUR LOVE GONE	Jule Stapleton	V Far Vision - VIBS 66TT (PANI)	
30	4	UNTITLED REVOLUTION		Slightly Underground - SUD 10.10 (P)	
31	2	THIS TOWN	Shylock 45	Bad Ass Tones - IBAAD 001 (SDH)	
32	NEW	1 IN HOLLOW (EP)	Bethelstone	Ultimate TOPP 006(T) (R/APT)	
33	14	MOVE ANY MOUNTAIN	The Sharmas	One Little Indian STTP7 (STTP7) (P)	
34	11	ONE WAY	The Levellers	China WORK 2008 (P)	
35	4	B-LINE FROM HELL (EP)		HUN - URBANB 17 (P)	
36	11	ONLY LOVE CAN BREAK.../FILTHY	St Etienne	Heavently HVN 12(12) (RE/P)	
37	3	THE STONE ROSES	The Stone Roses	Silvertone ORE(Z) 31 (P)	
38	2	EXTRAVAGANCE (EP)	Various	Debut - IDEBT 13 (SDP)	
39	NEW	1 KINGDOM	Various	Non Fiction YES(X) 9 (P)	
40	NEW	1 ONE KISS	Pacha	Z - ZEDD 2010 (GIV)	

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## DISTRIBUTION: INDIE ALBUMS†

<b>1</b>	<b>NEW CHORUS</b> Erosphem	Mute STUMM 95 (RTWP)
<b>2</b>	<b>FOXBASE ALPHA</b> The Prodigy	Heavenly HVNL1 P (P)
<b>3</b>	<b>LEVELLING THE LAND</b> The Levellers	China WOL 1022 P
<b>4</b>	<b>MR. LUCKY</b> John Lee Hooker	Silverstone OREL 519 P
<b>5</b>	<b>THE LOST LOVING FEELING VOL V</b> Various	Ding DINTV 26 (P)
<b>6</b>	<b>WE WILL ROCK YOU</b> Various	Dino DINTV 26 (P)
<b>7</b>	<b>SCREAMADELICA</b> The Chemical Brothers	Circaon CLEP 019 P (P)
<b>8</b>	<b>TROMPE LE MONDE</b> Fixxes	4AD CAD 1014 (RTWP)
<b>9</b>	<b>HAPPY MONDAYS LIVE</b> Various	Factory FACT 322 (P)
<b>10</b>	<b>101 DAMNATIONS</b> Carter-Unstoppable Sex Machine	Big Cat ABB 101 (RTWP)
<b>COUNTRY ALBUMS</b>		
<b>1</b>	<b>NECK AND NECK</b> Chet Atkins/Mark Knopfler	CRS 46-28434 (C) 46743/5002835
<b>2</b>	<b>THE LAST WALTZ</b> Daniel O'Donnell	Ritz RITZ 2508 (P/TB) RITZ 120/0598/P/TB/LP/0598
<b>3</b>	<b>EAGLE WHEN SHE FLIES</b> Various	Columbia 46-9584 (C) 46-9584/5002834
<b>4</b>	<b>HIGH LONESOME</b> Randy Travis	Warner Bros 75502668 (A/W) 75502668/2589/26611
<b>5</b>	<b>ONE FAIR SUMMER EVENING</b> Patsy Cline	MCA MCFC 2364 (BMG) MCFC 60035/MCFC 6003
<b>6</b>	<b>SWEET DREAMS</b> Patsy Cline	MCA MCFC 2364 (BMG) MCFC 60035/MCFC 6003
<b>7</b>	<b>LONG STAR STATE OF MIND</b> Nina Grisez	MCA MCFC 2364 (BMG) MCFC 60035/MCFC 6003
<b>8</b>	<b>THINNING STRAIGHT IN THE DARK</b> Many Chapman Carpenter	4AD 474805/474805/46481
<b>9</b>	<b>SHADLOWLAND</b> Kingsley	Warner Bros XWC 17 (C) WX 17CDP/CW 17
<b>10</b>	<b>NO FENCES</b> Sarah Brightman	Capitol 21300 (C) CDS 21300/21301/21302
<b>11</b>	<b>TRUE LOVE</b> Don Williams	RCA PK 90538 (BMG) PK 105028/105038
<b>12</b>	<b>ABSOLUTE TORCH AND TWANG</b> Various/Reeders	Sire/WX 2900 (C) WX 2900/2901/2902
<b>13</b>	<b>BRAND NEW DANCE</b> Emmylou Harris	Reprise RX 396 (C) WX 396CD/WX 396
<b>14</b>	<b>HERE IN THE REAL WORLD</b> Various	Arista 41017/B 41017/5002835
<b>15</b>	<b>TIME PASSES BY</b> Kathy Mattea	Mercury 56875/56875 868975/568975
<b>16</b>	<b>AFTER A WHILE</b> Janet Jackson/Grimm	Elektra/NJ 756116 (W) 756116/756116/756116
<b>17</b>	<b>STORMS OF LIFE</b> Randy Travis	Warner Bros 75502668 (W) 75502668/2589/26611
<b>18</b>	<b>OLD X 10</b> Randy Travis	Warner Brothers XWC 16 (C) WX 16CDP/CW 16
<b>19</b>	<b>HANDLES AND FRIENDS</b> Hank Williams/Various	Warner Brothers 7593/76104 (W) 7593/76104/7593/76103
<b>20</b>	<b>IF THERE WAS A WAY</b> Dwight Yoakam	Warner Brothers 7593/76245 (W) 7593/76245/7593/76241
<b>FOLK/ROOTS</b>		
<b>1</b>	<b>DELIRIUM</b> Capricorn	Survival 7K 1132 (BMG) 2D 751132/7512
<b>2</b>	<b>THE BIG WHEEL</b> Runrig	Chrysalis CH 158 (BMG) CDS 1858C/B 1858
<b>3</b>	<b>WHEN RISING</b> Jeff Tull	Chrysalis CH 158 (BMG) CDS 1858C/B 1858
<b>4</b>	<b>BABIES IN THE WOOD</b> Mark Knopfler	Grapevine/GRAFIC MO 029 (P) GRAFIC 029/5002835
<b>5</b>	<b>CHRISTY MOORE COLLECTION</b> Christy Moore	East West/WX 2400 (C) WX 4300/WX 4304
<b>6</b>	<b>PASTPRESENT</b> Clannad	RCA PK 74074 (BMG) PD 74074/P 74273
<b>7</b>	<b>ONCE IN A LIFETIME - LIVE</b> Various	Chrysalis CH 158 (BMG) CDS 1858C/B 1858
<b>8</b>	<b>ESTE MUNDO</b> Gipsy Kings	Columbia 46684 (BMG) 46684/5002835
<b>9</b>	<b>GIPSY KINGS</b> Various	Telstar STA 2494 (BMG) STA 2494/5002835
<b>10</b>	<b>THE RHYTHM OF THE SAINTS</b> Paul Simon	Warner Brothers WX 3400 (C) WA 3400CD/WX 3400

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+90 Top 75 SINGLES – new positions.

+91 ARTIST AND COMPILATION LP charts — new positions.

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VELVET ORCHESTRA IN THE PRESENCE OF GREATNESS CREATION	LPMC CRELPH 109/CCRE 109
VENITI, Antonella LE COSE DELLA VITA ITALIAN BMG	CD 71919 5 580
VENITI, Antonella GUANCIANO LE COSE DELLA VITA ITALIAN BMG	CD 71919 5 589
VERGARA, Luis MELÉNDEZ FONTANA/PHONODRUM	LPMC CRELPH 109/CCRE 109 CD 9424262 C 20 95/6
WERB, Robert I AM SO TIRELESSLY	LPMC CRELPH 520 CD CRED 520
WEST INDIES JAZZ BAND MEDLEY FOR MARCUS LALEU	CD LRC 8542 7 59
WHISPERERS, THE MORE OF THE NIGHT CAPITOL	LPMC EST 2120/TTEST 2130 CD CDEST 2130 E 4 97/79

## SINGLES

## HIGHLIGHTS

ARTIST	A/B SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT	
BOMB THE BASS AIR THAT YOU BREATHE, THE	bom	RHYTHM KING/RAUTE	MC 857384 (ISMI)			Dance	10 10 12	Another track from the group's second album, Unknown Territories	
CARUSOLE, Belinda DO YOU FEEL LIKE I FEEL?/NO VIRGIN	"P"	VIRGIN 1383 (F)				Pop	71 22 12	Follow up to her last hit, Live Your Life Be Free	
CHARLATANE, THE IN TIME/OPTIONATION	H. Monitor	SITUATION TWO	7"	7"	7" 67 647 Subtitle	CD 57 84CD	Indie	12 15 8	Indie favorites head charts with this latter for their new album
JUSTIFIED ANCIENTS OF MU MU, THE IT'S GRIM UP NORTHIN	KLF	JAMS 228 12"	JAMS 038R	JAMS 029CD		Dance	1 1 1	The KLF's alter-ego's life of lay beyond Warford	
SEAN KELLY, DR. LOOSE	IPW	Kathleen Kelly Come See What Love Has Done	ZTWEA	ZTWEA		Dance	1 12 24	That man returns with a remix stretched over two EPs	
2000 Whipped	ZTWEA	ZTWEA 23C Whipped (IW)							

ARTIST	A/B SIDE	LABEL	CAT NOS	EXTRA TRACKS	DISTRIBUTOR	CATEGORY	ARTIST	A/B SIDE	LABEL	CAT NOS	EXTRA TRACKS	DISTRIBUTOR	CATEGORY
ALLEN T GET A CLUE	MC 099 12"	CLUE			PS	Dance	WILSON, Nancy WITH MY LOVER BESIDE ME	COLUMBIA	MC 4690342 CD 4690602			SM	Soul
ANTHONY, Mike LOVE TAKES OVER	GP 812 12"	LOVE TAKES OVER			PS	Reggae	WILSON, Piper, Marty RHYME WYKO	MC	RACS 5114 CD RCD 1014			P	Rock
ANTHONY, Mike LOVE TAKES OVER	GP 812 12"	LOVE TAKES OVER	CD 71919 5 580		PS	Reggae	WILSON, RHYME WYKO LIVE IN CONCERT WINDSONG INTERNATIONAL	MC	WNMC 864				
APACHE, FIGHTER FROM DUTY & BLOOD People SHUT UP AND DANCE SUND 12"					FLEX	Rock	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
ARMED HOGG, THE SKA RECORDS SKA RECORDS SKA 93 16"					FLEX	Rock	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BAKING SODA, BAKING SODA SKA RECORDS SKA RECORDS SKA 93 16"					FLEX	Rock	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BANTON, Chucky/Joe I ADMIRE YOURE NOT THAT LOVING YOU/BEVERLY 3 MIKE TM12 12"	"P"	BEVERLY 3 MIKE TM12 12"			F	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BANTON, Chucky/Joe I ADMIRE YOURE NOT THAT LOVING YOU/BEVERLY 3 MIKE TM12 12"	"P"	BEVERLY 3 MIKE TM12 12"			F	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BASSETT, BRIAN THERE IS ANYBODY OUT THERE/VERBAL COMMUNICATION PARADIGM 6 1633 7 1630 12"	"P"	PARADIGM 6 1633 7 1630 12"			F	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BATLLE, JAY-Z 40/40	CD 2000	40/40	CD 2000		PS	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BEDAZZLED TEENAGE MOTHER SUPERHEROES COLUMBIA 8575877 3	8575877 3	8575877 3	8575877 3		PS	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BEST, BRIAN SLOW DOWN	IPW 1007	TOP 1007 96	IPW 1007		PS	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BOMB THE BASS AIR THAT YOU BREATHE, THE	MC 857384 (ISMI)	MC 857384 (ISMI)	MC 857384 (ISMI)		PS	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
BOMBS AWAY	MC 857384 (ISMI)	MC 857384 (ISMI)	MC 857384 (ISMI)		PS	Dance	WILSON, WYKO LOSING IT ALL BOSS TUNEGAGE LP BOSTAGE 006 3 165						
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BOMBS AW													

# TOP 60 DANCE SINGLES

THE OFFICIAL

music week

CHART

This Last Weeks Title Artist Label (12") (Distributor)

**1 NEW** **DJs TAKE CONTROL/WAY IN...** XL XLT 24 (W)

**2 1** **40 MILES** Congress Inner Rhythm HEART 01 (RTMP)

**3 2** **GO** Molby Outer Rhythm FOOT 10 (RTMP)

**4 NEW** **DANCE WITH ME (I'M YOUR...)** Control All Around The World 12GLOBE 105 (BMG)

**5 5** **FINALLY** Ce Ce Peniston A&M AMY 822 (F)

**6 NEW** **YOU KNOW HOW TO LOVE ME** Tafari London FX 172 (F)

**7 12** **HOW CAN I LOVE YOU MORE?** M People Decruction PT 44856 (BMG)

**8 3** **N.H.S. (EP)** DJ Doc Scott Absolute 2 ABS 001DJ (SRD)

**9 14** **DANCE WITH POWER (EP)** Bass Construction Elicit 12ELIC 3 (P)

**10 4** **THERE IS NO LAW** Messiah Kickin KICK 10 (SRD)

**11 16** **GET READY FOR THIS** 2 Unlimited PWL Continental PWLT 206 (W)

**12 6** **CATCH THE FIRE** Dina Bone 4th - B'Way 12BRW 232 (F)

**13 20** **INSSOMNIAK** D.J.P.C. Hype 12PUM 005 (P)

**14 NEW** **STAR EYES** Cosmic & Dais Moving Shadow SHADOW 8 (SRD)

**15 7** **CHANGE** Lisa Stansfield Arista 614820 (BMG)

**16 1** **JUS' REACH** Galliano Talkin Loud TLKK 16 (F)

**17 11** **DOMINATOR** Human Resource R&S RSUK 14 (RTMP)

**18 30** **60 SECONDS** Audio DeLuxe Volante FLYRX 2 (E)

**19 34** **JAMES BROWN IS DEAD** LA Style ZYX ZYX 858612 (EM/S/GY)

**20 10** **I WANT YOU (FOREVER)** DJ Carl Cox Perfecto PT 44886 (BMG)

**21 21** **EMOTIONS** Mariah Carey Columbia 6574039 (SM)

**22 NEW** **MELBA** Dance City Reachin REMU 1205 (SRD)

**23 32** **CHOK THERE!** Apache Indian Sure Delight STD 41 (USA/E)

**24 24** **IT SHOULD'VE BEEN ME** Adewa Cooltempo COOLK 236 (E)

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

ADVERTISEMENT

## REGGAE DISCO CHART

THIS WEEK	LAST WEEK	ARTIST	SONG
1 (1)	(1)	HYPNOTIC LOVE	Philip Lee
2 (2)	(2)	DAY DREAMING	Jocelyn Brown
3 (4)	(4)	THE WAY YOU LOVE ME	D-Fex & Gosp Ash
4 (6)	(6)	JOY IN THE MORNING	Freddie McGregor
5 (3)	(3)	LOVE-U-DOWN	Lloyd Brown
6 (10)	(10)	CHOK' THERE	Apache Indian
7 (8)	(8)	MISS WIRE WAIST	Scotty
8 (9)	(9)	BE PATIENT	Colbo
9 (13)	(13)	RUDE BOY TUNE	Colbo
10 (20)	(20)	I'M SO ALONE	Richie Davis

24

This Last Weeks Title Artist Label (12") (Distributor)

**25 NEW** **KISS YOU BACK** Digital Underground Big Life BLRT 63 (F)

**26 28** **KEEP THE FIRE BURNING** House Crew Production House PNT 029 (Self)

**27 56** **FREE** X-Static Production House PNT 033 (Self)

**28 18** **WHERE'S YOUR LOVE GONE** Julie Stapleton V For Vision VIS 061T (PAN)

**29 22** **NOCTURNE** T99 Emphasis 6574056 (SM)

**30 29** **SUCH A FEELING** Babes Inc Vinyl Solution STORM 32 (SRD)

**31 19** **NEVER STOP** Brand New Heavies ffr FX 165 (F)

**32 NEW** **LOOOOVE** Ya Ya's Ariola 614179 (BMG)

**33 17** **GENERATE POWER** Photon, Inc/Paula Brion ffr FX 173 (F)

**34 15** **DOUBLE HAPPINESS** John + Julie XL XLT 23 (W)

This Last Weeks Title Artist Label (12") (Distributor)

**35 26** **ONE KISS** Pacha Zedd ZEDD 12004 (GY)

**36 25** **BABY LOVE** Dannii Minogue MCA MCST 1580 (BMG)

**37 31** **PAPER DOLL** PM Dawn Gee Street GEET 35 (F)

**38 9** **LOVE WILL BRING US BACK...** Cookie Crew ffr FX 171 (F)

**39 NEW** **RADIOACTIVITY** Kraftwerk EMI 12EMI 201 (E)

**40 35** **5 LINE FROM HELL** G Double E HUM URBANE 2 (II)

**41 23** **JUST GET UP AND DANCE** Afrika Bambaataa EMI USA 12MT 100 (E)

**42 RE** **I GET HIGH** Austin Suburban Base SUB 4 (SRD)

**43 43** **THIS TOWN** Sykosis 451 Bad Ass Toon/BADASS 001 (SRD)

**44 37** **LOVE COME DOWN (1991 MIXES)** Eve Gallagher More Protein PROT 1412 (F)

**45 RE** **EXTERMINATE** OMS Production House PNT 032 (Self)

**46 37** **DRILLER KILLER** Recall Deja Vu DJV 008 (SRD)

**47 NEW** **HYPERACTIVE (EP)** Urban Hype Perception UNIE 20 (RTMP)

**48 NEW** **PULSE EP VOL 3** Various Junjung & Pumpin' 12TOTL 16 (P)

**49 45** **THE SOUND OF EDEN** Shades Of Rhythm ZTT ZANG 227 (W)

**50 17** **BEST OF YOU** Kenny Thomas Cooltempo COOLK 243 (E)

**51 41** **TERMINATOR 2 - JUDGEMENT DAY** DC Freeze Full Effect FERT 105 (SRD)

**52 12** **COME BACK (FOR REAL LOVE)** Alison Limerick Arista 614530 (BMG)

**53 NEW** **BLOODFIRE ASSAULT** First Frontal Assault Music Of Life NOTE 56 (P)

**54 NEW** **TOO BLIND TO SEE IT** Kym Sims Alco (USA) 096255 (Import)

**55 58** **4 IN ONE NIGHT** Kaotic Chemistry Moving Shadow SHADOW 5 (SRD)

**56 47** **LET'S TALK ABOUT SEX** Salt-N-Pepa ffr FX 162 (F)

**57 44** **CUTTER** Blow Ten TENX 384 (F)

**58 32** **THE REMIX'S** Automation Triple Helix TXXX 1 (GY)

**59 RE** **MENTASM** Second Phase R&S RSUK 2 (RTMP)

**60 NEW** **TRANQUILLIZER** Tranquillizer Rising High RSN 6 (SRD)

## TOP 10 DANCE ALBUMS

This Week Last Week Title Artist Label/Picassame (Distributor)

**1** **VOICES** Kenny Thomas Cooltempo CTPL 24/CTMC 24 (E)

**2 NEW** **HARDCORE ECSTACY** Dino DINTV 29/DINMC 29 (P)

**3 2** **APOCALYPSE 91...THE ENEMY...** Public Enemy Def Jam 468751/14687514 (SM)

**4 NEW** **CLASSIC JAZZ-FUNK MASTERCUTS 2** Various Mastercuts CUTSLP 4/CUTSMC 4 (BMG)

**5 5** **EMOTIONS** Mariah Carey Columbia 4688511/4688514 (SM)

**6 NEW** **SONS OF THE P** Digital Underground Big Life BLRLP 12/BLLRC 12 (F)

**7 4** **DIAMONDS AND PEARLS** Prince Paisley Park WX 432WX 432C (W)

**8 NEW** **HOUSE PARTY 2** Various MCA (USA) MCA 1035/ (Import)

**9 7** **MIXED EMOTIONS** David Peacock MCA MCA 1038/CMAC 1038 (BMG)

**10 3** **THE HORNS OF JERICHO** Hijack Warner Brothers 7599263861/7599263864 (W)

## JET STAR

PICTURES

081 961 5818

## REGGAE CHART

1 (15) **MELLOW** Capleton Chm CRT 72

12 (12) **MURDERER** Sugar Minott White Label Zer 009

13 (14) **BODY WORKSHOP** General Pecus Steely & Cleive SCT 26

14 (17) **BODY BASICS** Cobra & Convo Smith Bugz Barron 88.01

15 (16) **PASSPORT BUDDY** Astro Berji Chm CRT 70

16 (5) **THE MORNING AFTER** Anthony Rich Prodiggy PSP 019

17 (18) **GET LIVELY TAXON** Shash \$10 006

18 (11) **FIRE BURNING** Marlo Goffiths Femhouse PHB 27

19 (—) **I'M GONNA MAKE YOU LOVE ME** Road Block SUMA 0010

20 (—) **I'M ONLY HUMAN** Wayne Wonder Femhouse PHB 224

## ADVERTISEMENT

## REGGAE ALBUM CHART

1 (—) **PURE LOVERS VOL 4** Various Chm CLP 104

2 (2) **SINGS JAMAICAN CLASSICS** Freddie McGregor BSLP 1

3 (1) **CAPLETON GOLD** Capleton Chm CRIP 5

4 (3) **GREATEST HITS** Investigators Sweet Freedom SFLP 006

5 (4) **TRUE BORN AFRICAN** U.Roy Arista ARIP 071

6 (8) **LETHAL WEAPON** Cutty Kunkle Femhouse PHBL 23

7 (10) **JOE GIBBS 45'S VOL 2** Various Rocky Prod PROL 012

8 (9) **AS RAW AS EVER** Shabba Ranks Columbia E 47310

9 (13) **BANDELERO** Pinchers Jonnys JAMP 8

10 (5) **I CAN'T WAIT** Sanchez Blue Mountain BMG 049

## SURVEY PROMOS

**JULIEN TEMPLE**  
Julien Temple's promo for Bryan Adams' Everything I Do has proved just as enduring as the record. It tops MW's promo play survey for the fourth month running, picking up more airtime than for its last victory. In the four weeks to October 19, the clip earned 18.28 minutes of airtime on UK terrestrial television — six seconds more than in the previous four weeks. A more surprising entry in the Top 10 is Ozzy Osbourne's No More Tears which grabs third place despite reaching only 32 in the Top 40 singles chart. The Ralph Ziman-directed video was helped by its airings on ITV's late-night rock video show Raw Power and by being "the Stairway To Heaven of videos", according to Epic product manager Ian Dickson. "The song is quite difficult — we knew we weren't going to get much joy with radio — but when people saw the video it made sense of it," says Dickson.

### MONTHLY RUN-DOWN

- 1 **Everything I Do**  
Bryan Adams (18.28)
- 2 **Wind Of Change**  
Scorpions (17.24)
- 3 **No More Tears**  
Ozzy Osbourne (13.47)
- 4 **Secrets Of The Heart**  
Chesney Hawkes (13.23)
- 5 **Best Of You**  
Kenny Thomas (11.33)
- 6 **Baby Love**  
Danielle Minogue (10.45)
- 7 **World In Usien**  
Kris Te Kanawa (9.58)
- 8 **Dizzy**  
Vic Reeves and The Wonderstuff (9.39)
- 9 **Always Look On . . .**  
Monty Python (8.35)
- 9 **Live Your Life . . .**  
Belinda Carlisle (8.35)

Source: TV Tracking (airtime in mind)



Creative high: WEA's award-winning 48-sheet Seal billboard campaign cost just £25,000

# Seal poster push shatters ad myth

Ever since the D&AD Awards dumped its album sleeve and promo prizes in 1988, the record industry's marketing wizards have had a lot to prove.

Edward Booth-Clibborn, the Designers & Art Directors' Association chairman, labelled the industry's visuals "copycat and boring", sparking an indignant outcry from music business designers.

Even when WEA won a Campaign award last month for the marketing of Seal's debut solo album, it was primarily for cost effectiveness. The poster marketing commendation was in recognition of a 500,000 album-selling marketing push which cost just £25,000.

However, the fact that costs were kept down was incidental to Warner's push for creativity and its new partnership with the BMP DDB Needham ad agency.

WEA's head of marketing Tony McGuinness says: "Rec-

ord companies tend to be like sheep where marketing is concerned."

For the Seal campaign, McGuinness attempted to break the mould, however, dropping the traditional reliance on press ads in favour of 48-sheet billboards.

With BMP co-ordinating the sites, 84 huge posters were erected facing the UK's biggest arterial roads.

As the Campaign award recognised, it is undeniable that the huge posters did their job. Only when they came down in June after four weeks did the album slip from the number one slot.

The BMP link has had wider influence, also spawning a one-off radio ad featuring Harry Enfield for Prince's Diamonds And Pearls album and a TV commercial for the Pogues' greatest hits package which features the dog from the album's cover.

"Just stringing the videos together would only appeal to

the fan base. The little dog helps make it more palatable to a wider audience," says McGuinness.

Vitality, the ad cost just £15,000, helping to shatter the myth that creativity costs money; one of the main obstacles to more adventurous marketing within an industry whose products have a short shelf life.

Instead, Andrew Ellis, creative director of design consultants Icon Communications, says: "Record companies tend to spend more of their money on buying ad space than on creativity."

Of course there is little need for a record company to splash out on expensive graphics and ads when it can use the promos and album sleeve art work it has already produced.

And so long as there are images as strong as those used for the Seal campaign, record companies will always have a head start over other advertisers.

Martin Talbot

## EXPOSURE

### MONDAY OCTOBER 28

Dance Energy featuring Rozalla and Bell  
■ BiV Devoe, BBC2:  
6.45-7.15pm

### TUESDAY OCTOBER 29

Elaine Paige In Concert,  
■ BBC1: 10.50-11.45pm

Tanita Tikaram — Ancient  
■ Heart, Channel Four:  
1.25-2.20am

### WEDNESDAY OCTOBER 30

Rapido featuring David Bowie, the Pixies and  
■ Metallica New series, BBC2:  
7.40-8.10pm

Hit The North featuring Drive and Dr Phibes.  
Radio Five:  
10.10pm-midnight

### THURSDAY OCTOBER 31

Top Of The Pops, BBC1:  
7.30-7.50pm

### FRIDAY NOVEMBER 1

Pebble Mill featuring  
■ Barry Manilow,  
BBC1: 12.20-12.55pm

The Word featuring  
■ Bomb The Bass and  
Manic Street  
Preachers  
Channel Four:  
11.15pm-12.15am

### SATURDAY NOVEMBER 2

Going Live! featuring  
■ Midge Ure, BBC1:  
9am-12.15pm

The ITV Chart Show,  
■ 11.30am-12.30pm

In Concert featuring  
■ Beverley Craven,  
Radio One: 10-11pm

### SUNDAY NOVEMBER 3

Cue The Music featuring  
■ Art Of Noise, ITV:  
1.30-2.25am

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# Rondor reaps album reward

The third quarter market share statistics mark a first both for *Music Week* and for music publishing — by virtue of the first publishing figures to take account of album earnings as well as singles.

It is the result of a significant investment by BMV, but answers concern that a concentration on singles sales does not adequately represent the source of most publishers' income.

These results are therefore based on publishers' shares of titles on the A and B sides of the Top 100 singles of the quarter and tracks on the Top 40 albums. Where necessary, verification has been sought from the MCPS to ensure the figures are the most accurate available.

During the compilation of these figures some smaller publishers, notably Eddie Levy of Chelsea Music, have pointed out that the effect of combining singles and albums figures may be effectively to penalise the smaller publisher who has a one-off hit and may have scored under the old system.

This will be addressed from the next quarter with a newly-extended service offering separate rankings at both corporate and individual level for singles, albums and the combined total.

By definition, the change means that the latest figures are not directly comparable with those from previous quarters, though a comparison showing percentage difference is given with the third quarter of last year as a rough indicator.

It is important to stress, however, that in the combined figures which are included on this page a publisher which has a strong presence in the market, but comparatively weak in albums, would appear on this basis to have suffered a loss of share when this was not necessarily the case.

However, it is noticeable in the corporate rankings that the Top 10 very closely mirror that of the previous quarter, with those companies placed in positions one to six also appearing in the same order — if not same position — this time around.

Chief beneficiary of the change to the figures is Rondor Music. It leaps to number two in both rankings. In the previous quarter it was eighth biggest individual publisher with a share of just 2.8%, now up to 10.5% and ninth in the corporate figures at 3.8%, up to 12.6%.

An elated Stuart Hornall, managing director of Rondor, points out that it is five years since Rondor enjoyed such a high position. Including album tracks has certainly benefited Rondor, but the company also has a success in the single of the year, Bryan Adams' ('Everything I Do') I Do It For You.

Inevitably, this single — with sales of around 1.5m — has boosted the share of all three publishers involved in it, Rondor, MCA and Zomba.

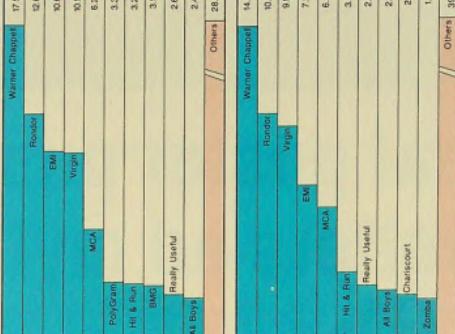
Ironically, although Hornall is one of the strongest proponents of the move to judge market share on albums as well as singles, his company may well have done even better if the figures had been calculated on the old method.

The company which has suffered

## PUBLISHING: QUARTERLY SNAPSHOT

### CORPORATE

### INDIVIDUAL



Prince: writing talent

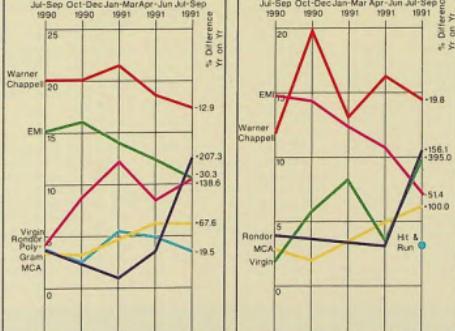


Bryan Adams: song of the year

## PUBLISHING: 12-MONTH TREND

### CORPORATE

### INDIVIDUAL



Extreme: key writing pair



Prodigy's Liam Howlett (centre)

most in the change is EMI Music Publishing, which has lost its second place in the rankings to end up fourth in the individual rankings and third in the corporate listing.

EMI's arch-rival Warner Chappell managed to hold on to its lead, however, with a share of 14.5% in the individual rankings and 17.5% in the corporate stakes.

Three companies joined and three companies dropped out of each of the listings this quarter.

Carlin, BMG and PolyGram lost their positions in the individual publisher's Top 10 while Hit & Run, CharisCourt — the Dire Straits publisher — and Zomba.

Meanwhile Hit & Run, Really Useful and All Boys Music re-enter

the corporate rankings replacing Chevalier Island (now incorporated in PolyGram) and Carlin, which was riding high in the previous quarter, with Rudy Clark's Shoop Shoop Song.

Key writers this quarter inevitably include the trio of Bryan Adams, Mutt Lange and Michael Kamen (Rondor/Zomba/MCA) who provided what looks like being the single of the year.

But they are just one of a number of songwriting duos and trios which scored over the period. The Extreme pairing of Bettencourt/Cherone ('Rondor') also scored highly, as did Right Said Fred's Fairbrass/Fairbrass/Mazoli (Hit & Run), Salt 'N Pepa writer Fingersprints (Next Plateau/All Boys), with a welcome

return also for the duo responsible for the Philadelphia sound Gamble and Huff on Warner Chappell for Heavy D And The Boyz's Now That We Found Love.

Elsewhere there were also hits this year for Lloyd-Webber/Rice (Really Useful), Prince and the New Power Generation (Warner Chappell) and the debut hit for Prodigy's Liam Howlett (Virgin).

© CIN 1991. Compiled by ERA from statistics supplied by Gallup. This survey is based on chart panel sales from the A and B sides of the Top 100 singles and the Top 40 albums, July to September inclusive.

# "DISTRIBUTION," by VCI...

## GALLUP REPORT (TOTAL VIDEO MARKET) 1991 MARKET SHARE BY DISTRIBUTOR %

Sony Music	22.2
VCI DISTRIBUTION	19.5
Pickwick	15.0
WEA	10.7
Polygram	6.5
Technicolor	6.2
Virgin	5.4
Terry Blood	4.5

QUARTER ONE 1991

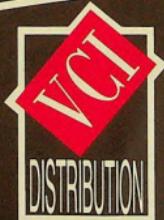
VCI DISTRIBUTION	24.4
Sony Music	17.3
Pickwick	15.5
WEA	11.5
Polygram	7.0
Technicolor	6.0
BMG	4.9
Virgin	4.8

QUARTER TWO 1991

VCI DISTRIBUTION	23.9
Sony Music	19.6
Pickwick	13.9
Warner Music	12.1
Polygram	9.3
BMG	4.8
Technicolor	4.6
Virgin	4.2

QUARTER THREE 1991

... Still at No.1.



Britain's Biggest  
Video Distributor

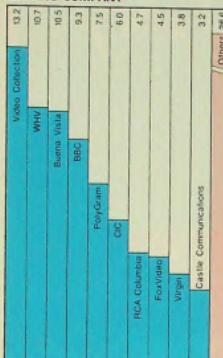
VCI Distribution are the biggest distributor of pre-recorded videos.  
The company's aim is to provide a service of the highest possible quality for all  
video and audio distribution.

For full details of the service currently enjoyed by many leading labels, contact Martin Adams on  
0923 55558

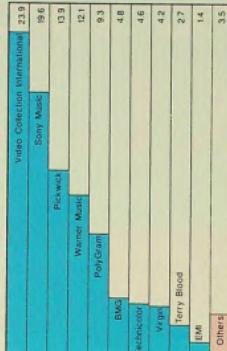
# MARKET SURVEY JULY-SEPT 1991

## VIDEO: QUARTERLY SNAPSHOT

### LEADING COMPANY

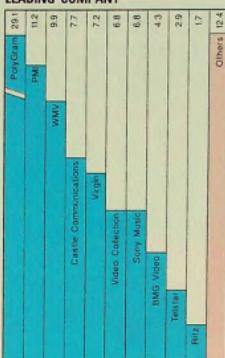


### LEADING DISTRIBUTOR



## MUSIC VIDEO: QUARTERLY SNAPSHOT

### LEADING COMPANY



### LEADING DISTRIBUTOR



# VCI keeps its rivals at bay

Speeches at the recent British Videogram Association's awards were full of references to the recession. But it would be wrong to think that everybody is doing badly.

For whatever the size of the market, there's always the market share battle to be fought. And in the overall retail video market there are some very clear winners.

One winner was certainly Video Collection International. Its fortunes remained buoyant through the third quarter and it retained its lead as both top video company and distributor.

But the most high profile success in the company rankings must belong to Buena Vista, which through the Walt Disney and Touchstone labels boasts the entire Top Three non-music videos

and no less than five of the Top 10.

The company's share is 133% higher than at the same point last year.

In video distribution it was the best performers was Warner Music at 12.1% its share was three times that in the same period in 1990.

Warner performed even more strongly in music video, with its share now more than four times the level of last year. That share gain was boosted once more by Madonna's *Immaculate Collection*, which returned to the top of the rankings after being forced back to

number two by Eurythmics last time around.

Annie Lennox and Dave Stewart slumped to 13 this time out, leaving Madonna, her profile boosted by *In Bed With ...*, to nip back in. Her label, Warner Music Vision, is now registering growth of 330% over the year.

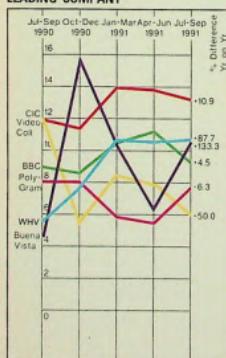
Nevertheless PolyGram is still way ahead of the pack, with a share more than twice that of its nearest rival in both company and distributor listings.

PolyGram product accounted for an extraordinary six of the Top 10 music video titles in the third quarter.

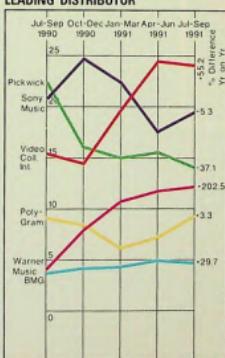
Which means that for Maurice Oberstein at least, talk of recession in the video business probably isn't quite that worrying.

## VIDEO: 12-MONTH TREND

### LEADING COMPANY

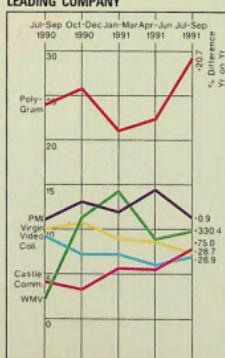


### LEADING DISTRIBUTOR

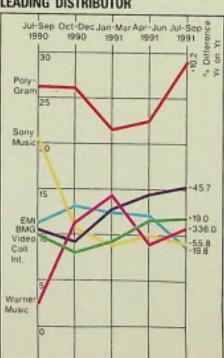


## MUSIC VIDEO: 12-MONTH TREND

### LEADING COMPANY



### LEADING DISTRIBUTOR



FOCUS



Venue: Wembley Hall, 1,

Wembley, Middx, HA9

Capacity: 5,000 standing.

Recent acts:

De La Soul.

To come:

Siouxsie and the

Banshees, Electronic.

Special features: Formerly an exhibition hall, De La Soul were the first band to play on Sept 20 and 21.

*"5,000 is a very important audience figure as there's a definite gap in the market, and the trend is for stand-up venues. With any new venue there is a learning curve and we'll be making improvements like introducing more drapes to act as baffles."* Martin Corrie, Wembley press officer.

Manager's view: "I don't think it's a good venue for rap. Acoustically it's not right. You couldn't hear the guys' vocals; it was all bass and drums and there's no soundproofing. The second night was better than the first when there were more people. I think heavy rock is the only thing that'll work there," Aaron Hercules, Rush Management for De La Soul.

Agent's view: "When De La Soul played it was the first night and the sound needs to be addressed a lot further. For Wembley to make it work it will need substantial investment in draping for the sound — then the rest will fall into place, and we've got another 5,000 venue which we need," Paul Boswell, The Agency.

Merchandising: Wembley staff sell merchandise from dedicated units. Charge: 25%. PA: No in-house PA. Limited room for hanging rig.

Average ticket price: £12.50.

# Agent weds rock know-how to LCO

Since its relaunch in 1989, the London Chamber Orchestra has established something of a reputation for, as the *Sunday Correspondent* put it, a "stylishly brash approach".

Its latest move has been to take on London rock and pop agency Primary Talent to book all its concerts.

As orchestral bookings are largely handled in-house or by specialist classical agencies such as Harrison Parrott, this appears to be a unique link-up.

It is not, however, all that surprising considering the LCO last year performed their Power Concerts at London's Hammersmith Odeon and Docklands Arena, which used both a PA and a lighting rig.

They are currently discussing their presentation with Primary Talent's Martin Hopewell. "What we're working towards is a new mass market for classical music," says the LCO's chairman Nigel Warren-Green, who says the orchestra is planning to play rock festivals across Europe.

"In terms of finding that audience and harnessing it, what we're doing is moving into the rock arena. To do that effectively we need to work with people like Martin Hopewell."

The marketing and logistical problems inherent in the project — air fares, for instance, can be huge because fragile instruments such as cellos have to travel in seats rather than the aircraft hold — have meant that at least two other London-based agents declined to take the LCO on.

Warren-Green admits it was "no doodle" persuading Hopewell, who now contends:

"The problems are only the same, to an extent, as those



Hopewell: cueing up an unlikely alliance with the LCO

that exist for most large touring rock bands."

Additionally, Hopewell points out that the LCO is not restricted by the album-tour-album cycle; they have released 10 CDs since 1989 and they can tour all year round.

While the LCO's size excludes it from gigs smaller than a concert hall, rock venues such as Hammersmith Odeon believe classical can fit in. Hopewell reports a "very good" response from the promoters he has approached. Opinions are divided over whether the LCO/Primary Talent union will lead to a trend for greater diversification in agency rosters, however.

Hopewell believes the move is proof that the age of "boutique agencies" — when acts signed to agents who specialised in one musical type — is dead.

Carl Leighton-Pope, a rock agent who has booked the beefcake troupe The Chipendales with great success this year, thinks that diversification is the natural response to a current shortage of promising mid-range bands. "If I could find another theatre-type act, I would take it on tomorrow," he says.

Yet Asgard's Paul Fenn takes a more sceptical view. "Other people may feel that times are hard and may need to spread their wings, but we haven't found that need ourselves," he says. "We'll stick to what we know about."

Whether a lasting effect is produced on the live industry or not, there's no doubt that the future consequences of this new marriage of classical music with contemporary representation can only serve to further the genre's widespread acceptance. Valerie Potter

## ROUND-UP

Reports of "serious breaches" in safety at July's Pavarotti In The Park concert have been described as irresponsible by the event's head of security. Mick Upton, managing director of Showsec, says he is staggered that a report from Sydney Spore, Westminster Council's director of planning and transportation, criticised the event for its "confusion" and "too few security staff". Upton, who has in the past delivered a paper on safety standards to the Concert Promoters' Association, says: "The event went off without any problems whatsoever and at the debriefing — which was attended by the police and the health and safety officer — there was no indication that this was an unsafe event."

Rival shampoo companies are backing the current Barry Manilow and Chesney Hawkes tours. The nine-date Manilow tour, which is being promoted by Danny Betesh at **Kennedy Street**, is being sponsored by Sunsilk. "The brand's image correlates with that of Barry's — one of romance and mystique," says Matthew Patten, chief executive of **Sponsorship In Music** which puts the deal together. The Hawkes tour meanwhile is being dubbed "The ShockWaves Tour" following a deal with Wells instigated by **International Programming And Sponsorship**. London property agents **Chestertons and Christie & Co** are handling the sale of the Camden Underworld for receivers Touche Ross. The venue is not, however, facing imminent closure, according to Touche Ross's Anne Kung. . . MCP is promoting Erasure's first live dates for more than two years next June and July. The dates, which take in smaller venues than the last tour, kick off on June 15 at the Manchester Apollo .....

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# The view from be

As Bard and the BPI work on developing their successful liaison committee, Paula McGinley

It blocks out the sunlight in Pinpoint Music's front window. Staff at Sound Store Records take pot-shots at it and Sellany Records is disappointed not to have received one at all.

An eye-catching display it may be, but A&M's cardboard Bryan Adams cut-out is almost six feet tall and so unwieldy that small shops don't know what to do with it.

It might seem trivial, but cumbersome display material — or a complete lack of it — is just one of the many things which strain retailers' day-to-day relationship with record companies. "You never know what you're going to get until the last minute," says Colin Biggs, owner of Wired Sound in London.

The marriage between retailers and suppliers — whatever the industry — is always a rocky one, and for record dealers it seems it's the little things which matter most. Little things like order forms, delivery notes, novelty packaging and bar codes.

Retailers' organisation Bard joined forces with the BPI to form a liaison committee in 1988 primarily to tackle cross-industry concerns such as the current cassette single packaging debate. But many retailers are hoping that the apparently mundane subject of greater standardisation in their dealings with record companies will also receive an airing.

It's not that retailers think record companies are out to get them, but rather that they don't understand the pressures of the shopfloor. Steve Gibbs, owner of Pinpoint Music in Eastleigh, Hampshire, describes his suppliers as "very blinkered".

"I don't think record companies appreciate our jobs and what we do. They need to know what it's actually like behind the counter," he says. And Roger Harris, owner of Sound Store Records in London, (pictured right) adds: "We're in a business where all the suppliers have completely different systems, but I don't see why it would be so difficult to rationalise it. One standard procedure would allow retailers more time to serve their customers."

Bard is currently keeping its game plan close to its chest, but its talk of "negotiations being at a very delicate stage" is perhaps indicative of the sensitivity of the issue.

Bard secretary general Bob Lewis's comment is uncharacteristically bland: "We have many organisational matters that we are addressing and I would be pleased to hear from any retailer on these matters which will be processed through the proper channels," he says.

Lewis's unconfrontational stance is understandable: the Bard/BPI committee is currently finalising its new membership and an agenda for discussion. One of the topics believed to be on that agenda is bar coding, which will please Graeme Houlden, co-owner of Mark One Records in

Reading. Houlden estimates that 30% of his sales have to be keyed in manually, because of scanning failures. While Andy Gray, owner of the 17-store Andy's Records chain notes that only 10% of cassettes fail to register on bar code readers.

Although the Article Number Association (ANA) recommends bar code size — 16mm high by 30mm wide — as well as print density and colour, Paul Mitchelson, marketing manager of bar code film makers Kings Town PhotoCodes, says record companies are guilty of confounding the guidelines.

Mitchelson warns that slicing across the digits to create a less obtrusive bar code — particularly on cassettes and CDs where a bar code of the correct dimensions can effectively ruin sleeve designs — reduces the print tolerance making it impossible to scan.

As the use of EPOS, the electronic point of sale machines which monitor the daily sales and stock figures, becomes more widespread — Our Price Music is expected to follow Woolworth and introduce its own system next year — effective bar codes will become a matter of urgency. MCA's commercial director John Pearson agrees vigilance over bar codes is in the interests of any record company which wants its sales logged by Gallup.

While progress is being made on the issue of bar coding, Roger Harris's plea for a common practice for retailers grappling with a multitude of invoicing and ordering procedures looks less likely to be met.

"Some companies you phone for returns authorisation, others you fax, some you write to, some have a tear off slip on the delivery note," says Rham Records owner Peter Leay.

Even something as straightforward as a common invoice size would make life easier, says Roger Harris. He has to fold Sony and PolyGram's long, portrait invoices to file them with the shorter Pinnacle sheets and BMG landscape forms.

The differences are not limited to written communication with record companies.

Record visits also vary from company to company, comments Peter Leay, who receives calls from Sony, A&M and EMI even though he only holds an account with EMI. And when the reps do arrive, chances are they are struggling through the door with an arm full of "eye-catching" packaged records which won't squeeze into a pvc sleeve or a browser rack and, according to Pinpoint Music's Steve Gibbs, soon look tatty.

"Record company people must sit around and say 'Wouldn't it be a great idea to make the Voice Of The Beehive's single heart shaped?' But it's totally impractical," says an exasperated Gibbs.

Equally impractical to retailers is the industry's divided policy on

shrink-wrapping. A common stand would appeal particularly to retailers of "dead" stock who have to unwrap some deliveries before master-bagging them.

MCA, according to John Pearson, spends thousands of pounds a year on shrink wrap but he believes it's money well spent. "We want our product to arrive in pristine condition," says Pearson. "Why would I spend money on it if I didn't have to?" he asks.

Retailers retort that they can ill-afford the time to unwrap hundreds of individual records, tapes and CDs, particularly when faced with the more important task of selling what they view as a glut of new albums from Guns N' Roses, Dire Straits, Tina Turner, Prince, Simply Red, Kylie Minogue and Bryan Adams.

It would help, they say, if release schedules were more carefully co-ordinated. Andy Gray says he can count the number of summer releases this year on one hand, while Richard Handover, managing director of the 307-store Our Price Music chain, complains of an annual harvest straining dwindling dealer cash flow.

In fact the figures suggest that new releases are more evenly spread than retailers believe.

According to Entertainment Research Analysis (ERA) of the 4,084 albums released during last year 1,955 — 48% — were out by the end of June.

The seasonality of schedules is annoying but predictable. But dealers feel there is no justification for not being informed about delayed releases. Often the first a dealer knows of a late arrival is when it fails to appear in the delivery box, they say.

Record companies send weekly schedules to the multiples but independents have to rely on word of mouth from tele sales and sales promotion teams. Warner sales director Jeff Beard admits that about 500 of Warner's 1,500 live accounts don't receive catalogue updates or verbal notification. He says the policy is to use a commercial cut-off point, but small retailers don't view it in the same way.

Of course any number of things can influence release dates, such as late prints, re-cuts or an artist's tour plans. But that doesn't help the retailer who is faced with a disappointed customer. "When our customers demand to know why these albums aren't in stock we look like idiots or liars because we can't tell them," complains Keith Howe, owner of Track Records in south Yorkshire.

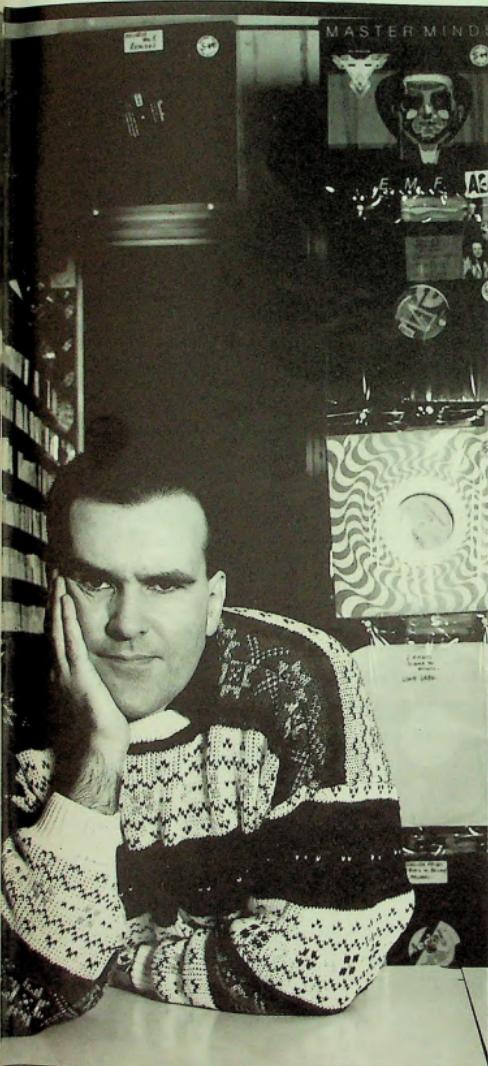
It doesn't help if when product does turn up, it's damaged. Some record companies have a worse record than others, according to Rham's Phil Martin who is impressed by Pinnacle and Warners but unhappy with Sony.

An industry standard for packaging would solve some of these problems, says Roger Harris. "Some companies



# Behind the counter

J quizzes retailers on the many shopfloor issues they would most like to see addressed



Stephanie Nashan

Next month: MW returns to the frontline to hear record company views

use brown wrapping paper, others use popping paper, EMI and PolyGram use foam and others use chips. I can't see why a uniform material could not be adopted by everyone," he says.

Damaged product affects retailers in all industries to varying degrees. Nicki Nemeth, manager of Muir's Bookshop in London, takes delivery of a torn or bent book every two weeks. David Smith, manager of Sellanby Records in Harrow, would welcome such a low casualty rate. He receives about two damaged record sleeves a week on top of some 40 scratched or cracked CD and cassette cases, most of which have to be replaced out of his own pocket at about 20p a time, excepting those from PolyGram which sends spares.

Record companies say they are doing their best; some breakages are to be expected when thousands of boxes leave their warehouses daily. John Pearson insists that MCA product is packaged with care, while EMI is so concerned it is developing a new packaging material.

Just as most record companies are unwilling to replace cracked jewel cases, they are equally divided about supplying inlay cards — another bugbear for retailers affected by frequent thefts by home-tapers.

Record companies, of course, have to consider the logistics of supplying press inlay cards, particularly if they are manufacturing abroad. Warner does not keep spares and Jeff Beard says that it is up to retailers to improve security, but John Pearson says dealers can contact MCA for replacements.

Graeme Houlden would prefer it if all record companies were so obliging. He says he has £2,000 worth of tapes and CDs which he can't sell while Andy Gray has accumulated £20,000 worth over the last year.

Retailers recognise that it is unlikely that individual record companies will overhaul their own multi-million pound systems for the sake of what they probably view as nitty-gritty moans.

However, BMG, EMI and PolyGram's decision to set up the Electronic Record Ordering System (Eros) in 1989 was a step in the right direction. Eros has a long way to go. But the fact that another major, Warner, is researching its benefits is an encouraging sign for unity in one area at least.

In the meantime, what retailers want record companies to realise is that, however trivial their grumbles might seem, it would be in the industry's interest to get together to sort them out. These are the day-to-day problems which, they say, stop them selling records.

## RETAILERS' BUGBEARS

**Bar Codes** — Bar codes failing to scan force retailers to input the sales data manually, wasting time which would be better spent on the shop floor.

**Shrink wrap** — A niggle for "dead" stock dealers who face the tedious task of unwrapping new deliveries before the titles can be master bagged.

**Novelty sleeves** — Guaranteed to elicit a weary sigh from retailers struggling to rack heart, revolver and merry-go-round shaped singles. Cardboard-based CD packs also get the thumbs down because they don't fit into browsers.

**Seasonal release schedules** — A dearth of new releases during the summer means retailers have less cash to spend on the money spinning albums later in the year.

**Display material** — The allocation of display material is spasmodic for indie retailers and some window and counter displays are only suitable for large shops.

**Inlay cards** — Stolen inlay cards are a perpetual headache and are rarely replaced by manufacturers. Without an inlay card a title becomes worthless and dealers have to drop the price or watch the product collect dust in the store room.

**Returns and Orders** — The lack of standardisation among manufacturers means each account demands a plethora of different procedures for returns and orders.

**Damaged goods** — Cracked cases or split and bent record sleeves arrive in shops as often as twice a week. Dealers can fork out hundreds of pounds a year on replacement CD cases.

**Release date changes** — Multiples receive a weekly release schedule but independent shops complain they are not notified if titles are put back. Smaller shops depend on a close relationship with regular customers which is undermined if the staff appear to be ill-informed.

**Sent In Error/Failures** — Incorrect deliveries are exasperating for the retailer who has to obtain authorisation — which takes days in some cases — before returning stock and receiving the correct consignment.

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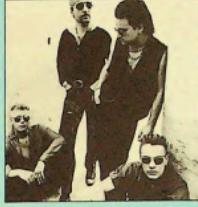
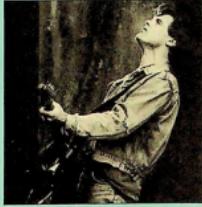
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# R2 backs melodic pop

I read your opinion column (*MW*, October 26) with a certain amount of dismay. Rick Blaskey obviously hasn't heard of BBC Radio Two.

He claims that "the UK has no national radio outlet that readily welcomes music that simply offers a strong melody, a memorable chorus, or an intelligible 'lyric' attractively presented."

Rubbish! May I suggest that he retunes his radio to a sta-



Radio Two: Union jocks

tion which offers well-presented melodic popular music throughout the day and most of the night.

We have been playing World In Union since the day it was released, and Nessun Dorma was regularly heard on the network long before it became an anthem for the World Cup.

Just because we don't play-list our music in the way that the record industry would like, and which would therefore ap-

pear in the *Music Week* chart, it doesn't mean we're not there.

I suspect that a majority of the 200,000 people who have bought World In Union heard of it first on BBC Radio Two. After all — that's only 5% of our regular listeners.

**David Vercoe,**  
Head of Music,  
BBC Radio Two,  
Broadcasting House  
London W1A

## Mayfair adds spice to Odeon

In reply to Mark Francis (*MW*, Oct 12), while not being able to install Total Recall in Hammersmith Odeon artist's bar, I'm sure we could offer an engineer to ensure he gets his mix right (drinks, of course)!!

**Robin Smith**  
Mayfair Recording Studios  
London NW1



Jagger: Music Day plan

## Is Renton day taking the mick?

I have read with interest about the announcement of an officially-backed National Music Day to be celebrated annually on June 28 with Arts Minister Tim Renton and Mick Jagger as joint presidents.

What a sound idea!

Any official encouragement of the arts in Britain can only be applauded — but since there is already a National Arts Day now 10 years old, and Dance Week, surely it would make sound sense to have official backing for just one national arts day each year.

**Vin Harrop**  
President of Theatre  
Billericay, Essex

## AIRC blocks the chart

Your charts feature (*MW*, Oct 12) failed to mention just one point: not all ILR stations can use the MRIB chart.

Although RTM is a member of the AIRC, the AIRC will not allow us to broadcast the Sunday chart because we broadcast wholly in Capital Radio's transmission area.

Perhaps we could do a deal with Gallup.

**Rodney Collins**  
Managing Director  
RTM Radio  
17-20 Tavy Bridge  
London SE2

## Film soundtracks play vital marketing role

I was interested to read the letter (*MW*, Oct 5) from my former colleague Denis Knowles in which he refers to Slim Whitman's popularity as being the main reason for that artist's historic long-run at number one back in 1955.

Indeed, Whitman's unique standing with fans has always been a key to his success, but one other major factor has not been mentioned in any of the recent stories comparing his *Rose Marie* chart run with Bryan Adams' (*Everything I Do I Do It For You* tenure at the top of the charts).

The "missing" link is that, when it began climbing the best-seller lists in the UK in 1955, Slim's record was also virtually a "movie title song", as it came a few months after the release of MGM's remake of the musical *Rose Marie* in which, incidentally, Howard Keel sang the ballad.

Though the marketing of



Hitmen: Slim (Left) and Bing both had movie spin-offs hits

movie soundtracks has become a sophisticated part of the record industry in recent years, it is fascinating to realise what an integral role motion picture songs have played in pop music history.

It goes as far back as the silent era when composers conjured up "promotional songs"



through to the Forties when one of the all-time greatest hits, *White Christmas*, was written by Irving Berlin for Bing Crosby to sing in a Paramount musical.

**Alan Warner**  
The Alan Warner Show  
8295 Hollywood Blvd  
Los Angeles, CA

## Live gigs nurture talent

A certain national afternoon radio show has recently been asking why the Bryan Adams' single has been so successful. I have heard many theories, some carry a lot of weight.

One theory I support is that people are just sick of all the manufactured dance and house music that has dominated our charts for so long.

Maybe people want something with a bit of emotion for a change.

Whether the song makes you puke or go weak at the knees is immaterial. Here we return to the kind of singles sales not known since our market became flooded with imagery and drum machines.

Bryan Adams has, of course, been around for quite some time now, and with one song, has recently justified any money spent by his record company after years of gigging in bars and dance-halls.

This brings me to my point: If "music biz" folk really want to know where tomorrow's talent is — get out and bloody well look for it — it's out there!

I have been a musician and songwriter for more years than I sometimes care to remember, with varying degrees of success and failure.

For the past three years, I have been involved in a band that has been averaging around 200 live gigs a year.

We play a high percentage of original material, our gigs are well attended and we have had some live reviews that have embarrassed us in their enthusiasm.

We have sent tapes to record companies and for those of you considerate enough to reply I thank you. However, you are a small minority!

In three years we have not seen or even spoken to one A&R person. We eventually put our own record out which sold well on gigs (particularly in Europe), despite the fact that we could not afford a CD format.

It is very expensive keeping a band on the road. After pro-

motional material, packaging, postage, drivers wages, petrol etc, there is little money left for hi-tech equipment or more demos. In fact, the only time we ever make decent money is on tour on the continent.

I have deliberately not mentioned my band by name because this letter is not meant as a cheap publicity shot.

The trouble is our music industry has become so intrinsically linked with fashion — both in clothes and lifestyle — is anybody really listening out there except the punters at our gigs?

**Chris Hargrave**  
4 St Stephens Rd  
Entield, Middx EN3 5DJ

THE LAST RECORD  
I BOUGHT  
by  
MARIAH CAREY



"I bought the best of the SOS band, quite a lot of Aretha, including the gospel album One Lord One Faith One Baptism, and Let's Stay Together by Al Green. I just love soul."

I buy albums on cassette. I guess it's old fashioned but it's convenient. I like listening to the radio, too. Of the new artists, I really like Sounds Of Blackness and the new Boyz II Men album. I just like going to record stores and supporting other artists."

**Mariah Carey's new single and album, both called Emotions, were released by Columbia this month.**

## Nigel blows his horn for Miles

It is not only the jazz world that is rushing to pay its respects to the late Miles Davis. The trumpeter's death has prompted classical's own *enfant terrible*, Nigel Kennedy, to reveal a deep musical empathy with Davis.

For Kennedy has just cancelled a performance of Bruch's violin concerto to play a special Davis tribute, with his own arrangements, at London's Barbican on November 15.

Along with the London Sinfonia, Kennedy will be accompanied by the London Groove Factory, a small jazz outfit that has become a fixture on his world tour.

"His music is something I identify with because he's looking for space in his music, and commenting through music is becoming more important than technical prowess," says Kennedy.

Are you listening John Drummond?

## Pidgeon cock-a-hoop about LPs

The moot question of whether artists are still making albums worthy of "classic" status appears not to concern Radio One producer/presenter John Pidgeon. For him, there seems to be an endless supply.

Pidgeon and the late Roger Scott began Radio One's classic albums series in 1989 and has so



Any team in the new Music Bizz soccer league has a claim to turn out in the famous gold, green and pale blue colours of Brazil it is Octave Music.

Simon Joyner's company is, he says, inspired both on and off the field by the country that gave us Pele, Rivelino et al. When he is not organising the league, Joyner manages Brazilian acts. And he promises that the silky skills of one Kaw Regis, will soon be displayed at the weekly match sessions.

After the first round of



Pigeon: classic choice

far recorded interviews for 41 LPs, ranging from The Rolling Stones' Beggars Banquet to Chris Rea's The Road To Hell.

A book of the series is now available with longer artist interviews. But, as Pidgeon admits, some artists have mixed views about the albums.

"With the Beach Boys' Pet Sounds, Brian Wilson didn't say a lot and what he did have to say was pretty strange," admits Pidgeon.

"People have different ideas about albums, too. We couldn't decide which Elton John album to do so we put a list together and asked Elton himself. He chose one that wasn't on the list, Captain Fantastic."

Then there are those artists such as Mark Knopfler who ended up pulling his Brothers In Arms album to pieces.

At least he was willing to talk about it, unlike George Harrison

games Joyner says the standard has been good. "So long as everyone has fun, that's what it is all about," adds Joyner.

However he remains aware that desperate record company execs could be tempted to boost performance unfairly. "People try to bring in ringers, but I've got a plan to deal with that," he warns.

Yet Octave Music itself has just two staff members. How, then, does Joyner plan to raise a legitimate team?

"No comment."

who, when asked about The Beatles' Revolver, replied: "I can't remember anything about it."

## Singers bite the hand that feeds

Turning down work on moral grounds is a privilege usually reserved for millionaire megastars. But at jingle company Mingles Music even session singers are turning down jobs for the sake of a clear conscience.

"These people normally do absolutely anything," says Mingles director David Mindel.

But one singer recently said no to a job for the Meat Marketing Board on the grounds that she is a vegetarian.

The bemused Mindel went on to canvas other singers on the limits of their conscience and found that other blacklisted clients include *The Sun* weapons companies.

"I don't think there much call for TV advertising of Scud missiles," he quips.

### QUOTE OF THE WEEK

"It's three of us working in a shed at the bottom of the garden — you can't get more independent than that!" Clive Selwood on the status of his Strange Fruit label.

## DOOLEY'S DIARY

Remember where you heard it: that Chelsea match which played havoc with Paul Conroy's kneecap must have been jinxed — Chelsea Music's Eddie Levy put his back out on the way there while inserting eyedrops . . . Retailers Brian McLaughlin and Tony Bennett turned out to have their pictures taken with the youthful Mariah Carey at Columbia's reception for her at the fashionable Ivy restaurant in Covent Garden. There was general praise for Columbia marketing chief Brian Yates' work in promoting the star . . . The other party of the week was Mike Batt's Hunting Of The Snark bash at the offices of design consultancy Imagination (said to have cost £50,000) featuring the Royal Philharmonic . . . In the event the critics — particularly the Mail's Jack Tinker — panned Snark, but First Night MD John Craig recalls Tinker also hated Les Misérables . . . Craig himself managed two first nights this week — Les Mis' in Paris and the Snark — despite the rigours of moving to new offices . . . Virgin Retail's Simon Burke missed this week's round of parties: he has disappeared for an unusual

three-weeks in the wilds of Peru and Bolivia . . . The Britschool will be on best behaviour today (Monday) for an official visit by the BPI chairman. One wonders if he will dust down the schoolboy's outfit he wore to such extraordinary effect at the Brits a couple of years ago . . . Spotted in a hotel last week: Stone Roses manager Gareth Evans meeting to discuss Victory's offer for him to manage the Apostles . . . What's this about the former MD of a UK major being pursued for piracy on the continent? . . . The most bizarre showcase of the week was the James Taylor Quartet show in the depths of Wycombe Caves . . . Congratulations to Ten Records MD Mick Clark and wife Kerryn who now have a son, James, born last Thursday . . .

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# music week

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