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Emma Johnson stars in market report rundown



Music week

For Everyone in the Business of Music

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BPI in tribunal victory

The BPI has won a shock victory in its historic Copyright Tribunal battle with the MCPS.

The mechanical rights rate has been set at 8.5% of dealer price following a five-week deliberation by the tribunal panel headed by Robin Jacob QC. This is almost identical to the old statutory rate, abolished by the 1988 Copyright Act.

The MCPS is planning an appeal against the decision, which rejected its bid to raise the UK level to the 9.504% rate used throughout Europe. Although the BPI's bid for a 20% reduction was also thrown out, it is widely accepted that this was merely a tactical proposal.

Sony chairman Paul Russell admits: "Being realistic about it, the chances of getting a reduction were always extremely slim. This is a fantastic result for us."

In its ruling, the tribunal panel rejected suggestions that the record industry was making exorbitant profits or that the songwriters are underpaid.

BPI chairman Maurice Oberstein says: "We are de-



Oberstein: delighted

lighted. This judgement backs up our arguments that the substantial A&R investment which UK record companies make is a vital part of our business."

MCPS chief executive Frano De Wit says: "I am pleased that the Copyright Tribunal rejected the BPI's argument for a significant reduction in the Record Royalty Rate, but I am disappointed that the Tribunal

- Mechanical royalties set at 8.5% of dealer price
- MCPS "harmonisation" argument thrown out
- No limit on number of promotional copies
- MCPS liable for damages in licensing wrangles
- Ban upheld on controlled composition clauses
- No maximum number of tracks on albums
- No minimum royalty rate for budget albums

has not accepted the European rate of 9.5% for the UK, which I truly believe to be fair and reasonable.

"We are studying the decision to consider how best to formulate an appeal."

The new rate will be paid on net sales irrespective of format or type of music and there will be no royalty paid on promotional copies, which will be unlimited.

Reduction

BPI head of legal affairs Sara John says the change will effectively give a reduction to some companies. "It is as good as we could have expected," she says. "Maybe better."

The MCPS's proposed maximum track limitation has also been rejected. Pickwick chairman Ivor Schlosberg says such a barrier would have forced him to axe his lowest priced product and would have halved the company's £50m earnings from its budget ranges.

The BPI's call for an indemnity from the MCPS for awarding its licences has been accepted by the panel, meaning that the MCPS will be responsible for paying damages to a record company if a licence is awarded and subsequently withdrawn, as in the Bad Boys Megamix case.

Some publishers, while disappointed with the result, see minor victories within the

copyright tribunal report.

BMG Music managing director Paul Curran says the decision to uphold a ban on controlled composition is as important as the royalty rate. The tribunal upheld the



Schlosberg: relief

MCPS claim that such agreements allowing record companies to link mechanical and artist royalties paid to singer-songwriters should be banned. "That makes it not a bad result," says Curran.

"Companies were already beginning to use these clauses here and they are common in the US," he adds.

PWL chairman Peter Waterman, an MCPS witness at the tribunal, says the verdict was immoral.

"This tribunal was about whether the writer was entitled to an increase or not. But they have penalised the writer and that is immoral," he says.

Virgin Music MD and MCPS director Steve Lewis says he is "extremely disappointed," but

adds that whatever the verdict it would be wrong for either side to dwell on it.

"We have got to work together and we should get rid of the acrimony as soon as possible," he says.

The BPI win means an estimated £12m windfall for the UK record industry, from money which has been collected in an interest bearing account by MCPS.

Independent record companies who have been paying a transitional rate as members of Umbrella will adopt the new system under their agreement.

Shockwaves

The panel declined to rule on various points, which it said should be discussed further by the BPI and MCPS. These include the level of returns, rental rights and first recording licences.

The tribunal report will send shockwaves around Europe, with the BIEM/IFPI agreement running out at the end of next month. The UK result is bound to have a bearing on those discussions.

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In those two years, Lisa has received no less than 15 awards as a recording artist and songwriter

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The initial campaign will last seven weeks - from release through to Christmas

TV ADVERTISING

National co-op and solus campaigns - weeks 2/3/4/5

TV'S

Five national TV appearances already confirmed.
We expect Lisa or her video to be on TV every week or more from release up to Christmas

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All major weekly and monthly music press weeks 1 to 7

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Extensive independent window & instore displays
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BMG



Devlin makes first key moves

Jimmy Devlin has made his first two key moves since becoming Polydor MD. Andrew Jenkins becomes general manager at the company while Yazz is Devlin's first major signing.

Jenkins, who had been the company's financial director, was in the running for the managing director post earlier this year. He joined Polydor in 1985.

As general manager, Jenkins will report to Devlin with responsibilities for international A&R and marketing, business affairs, finance and UK operations.

Commenting on the appointment, Devlin says: "I couldn't



Yazz is Devlin's first signing as MD

think of anyone who is better qualified to be my right-hand man."

Jenkins adds: "I'm looking forward to the new challenge." The Yazz signing marks the

end of the star's working relationship with Big Life chairman Jazz Summers following the collapse of their marriage last year.

Yazz's hits with Big Life in-

clude *The Only Way Is Up* and *Stand Up For Your Love Rights*.

Summers describes the move as a result of personal differences. "I thought she was a pop artist with a soul voice while she wanted less pop and more soul," he says.

"It was incredibly difficult to work with one another when we were married let alone after we split up."

Most of the new Yazz album is recorded but a release date has not been confirmed.

On the new deal, Devlin comments: "Yazz is the first signing to Polydor since I became MD so I am obviously thrilled."



The Copyright Tribunal's judgement published on Friday is undeniably a major, major blow to the MCPS and a clear shock to the BPI. Nobody could have expected a decision so overwhelmingly in favour of the record companies.

The MCPS is clearly now in a difficult position with many of its publisher members. In what looked like empire-building it persuaded them to opt for central licensing and the inevitable administration fees on the promise of a higher royalty.

That promise now looks a little sick.

Many of its arguments were found wanting and much of its evidence irrelevant. Taken as a whole the tribunal's conclusions read as a damning indictment of the failure to reach agreement which led to the hearing in the first place.

The BPI shares some of the responsibility, but not much.

It was the BPI which approached the MCPS with a last minute peace-making formula just before the tribunal. Ironically it is believed to have offered a rate which was fractionally higher than it will now have to pay after the tribunal.

Of course there are many issues still to be resolved, not least that of who will pay the costs of the tribunal. The MCPS could yet end up having to pay for its own humiliation.

But in one sense, most important of all are the many issues — such as first recording licences, returns, and resolving disagreements on AP designations — on which the tribunal has not ruled.

For the real test is whether the industry can resolve such issues without further recourse to the tribunal.

As the MCPS has discovered, trusting your fate to a collection of outside lawyers really is too hit or miss to risk.

Steve Redmond

O'Donnell to return to CIN country chart

Daniel O'Donnell has been reinstated to the Country Chart following a rethink by CIN.

The change comes after the Country Music Association and the British Country Music Association were replaced by ERA in assessing eligibility for the chart.

After six weeks consultation, involving a team of country experts, five O'Donnell albums have been deemed eligible — *I Need You*, *From The Heart*, *Thoughts From Home*, *Don't Forget To Remember* and *Favourites*.

Ritz Records' managing director Mick Clerkin is delighted by his artist's reintroduction. "We felt it was a bad decision right from the beginning. Daniel's countless fans will be very happy."

CIN chief executive Adrian Wistreich says: "The selection of repertoire for genre charts has always been subjective. "The difference now is that the expert researchers are not named and are not affiliated to high-profile industry bodies."

ERA's European director Martin Satterthwaite says many retailers will not agree with the reinstatement.

"I think it is a retrograde step," he says. "I'm not sure it will give a representative view of what is happening in the marketplace."

But he adds that he is in favour of bringing the chart in line with CIN's other genre charts.

Folk and country head at HMV's Piccadilly Circus branch Alan Taylor says O'Donnell will still be considered easy listening. "I would not stretch the definition of country to fit O'Donnell," he says.

Summers hires Magee as MD

Jazz Summers has hired Arista marketing manager Harry Magee to be managing director of Big Life Records.

Magee, 32, takes up the job on December 2. Summers says the move will allow him and partner Tim Parry to concentrate more on artist development and to focus on his role as chairman of the Big Life group which also includes management, music publishing and a film and TV company.

"I don't enjoy doing admin and when you grow into a bigger company it takes up a lot of time," he says. "I want to spend more time being creative with artists."

Summers has dealt exten-



Summers (left) and Magee

sively with Magee on Lasa Stansfield projects. Big Life manages Stansfield who records for Arista. "I have come to regard Harry with high esteem," he says.

Magee has been at Arista for three years, after five years running his own Wire label. Previously he worked in tour

promotion, music publishing and retailing. "I have spent a lot of time at the Big Life offices and you can feel the enthusiasm of the staff," he says. "I am looking forward to it."

Big Life Records is a joint venture with PolyGram and Magee's appointment coincides with a refinancing of Big Life's deal with PolyGram. Summers says the deal follows the heavy financial burden imposed by the collapse of Rough Trade Distribution.

"PolyGram has been very supportive," he says, "and we have lost none of our control."

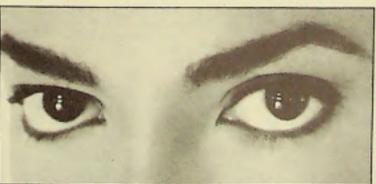
Arista marketing director Tim Prior says he expects to name a replacement for Magee shortly.

Director quits Hit Factory

Ray Davidson has left The Hit Factory London studios after just six months.

Davidson was recruited as studio director in April after Ed and Troy Germano, of The Hit Factory New York, stepped in to run the studios for Sony Music.

A brief statement from Sony Music says: "Ray Davidson is moving on from his position at The Hit Factory, London, to work on a number of special projects within Sony Music Entertainment." Ed Germano will oversee day-to-day running of The Hit Factory.



These are the eyes that will become the focal point of the campaign surrounding Michael Jackson's new single and album. The photograph, by Herb Ritts, features on the sleeve of the single *Black And White*, released on Epic on November 11. An 11-minute video, directed by Jon Landis and featuring Bart Simpson and Home Alone star Macaulay Culkin, will be shown that week. Special counter packs including cassette and CD singles will be available to dealers — the first time Epic has done such a promotion for a single. Meanwhile, the Jackson album *Dangerous*, which is out in November, will be more than 70 minutes long and available on two vinyl discs, single cassette and single CD formats. A major campaign is planned.

Pioneer to open showcase

Pioneer is launching a new laser disc promotion in an effort to revitalise the format's European market.

The company is opening a showcase store in London's West End and is shortly to announce a schedule for regular software releases.

Currently only 200 titles are available in the UK, compared with 6,000 in the US and 11,000 in Japan.

Stereo Regent Street Laserworld opens this Wednesday (Nov 6) displaying four player models as well as commercial machines such as

Laserjuke and Laser Karaoke.

Pioneer subsidiary Laserdisc Corporation of Europe will begin a series of monthly releases across Europe at the start of December.

Pioneer spokesman John Bamford says the Regent Street store is a "showcase"

and there are no plans to add other outlets.

"This will be a flagship for the format," he says.

"Every new release will be available here and it is an ideal site for people to come and see laserdisc working," he adds.



Country music is booming in the US and there are two main reasons why:

There's an abundance of talented young acts with mainstream appeal and country radio is now enjoying as big an audience as Top 40 stations.

The boom in young acts has much to do with the frustrations experienced by would-be singer-songwriters trying to get deals with rock labels that are more interested in heavy metal or rap acts.

If an artist wants a deal with a major, Nashville is increasingly seen as the only port of call for musicians for whom lyrics and melody are of primary importance.

So if Jackson Browne or Crosby Stills and Nash came along today they'd probably be signed to a country label and played almost exclusively on country radio.

Garth Brooks, country music's hottest young star — his *Ropin' The Wind* album has beaten off Prince, Motley Crue and Guns N' Roses to top the US charts for over a month — is the best example of the new breed; he studied advertising at Oklahoma State University and was influenced as much by James Taylor and Billy Joel as any country singers.

Country music acts still use fiddles and steel guitars but the sound is now much rockier and considerably more acceptable to listeners all over the US.

If UK radio listeners heard the music many would like it too. We've got a jazz station in London and will soon have a national classical outlet — both considered minority music forms elsewhere in the world. Surely it's time for the UK to have a country station?

It's the format everyone is looking for — something new but with mainstream appeal.

Richard Wootton, of Byworth-Wootton PR, is this year's winner of the CMA's Wesley Rose Foreign Media Achievement Award.

Buyers poll puts Smiths stores top

WH Smith's group policy of selling young and old music buyers is endorsed in a new Gallup survey.

The report shows Our Price has a commanding 23% of sales to 16 to 24-year-olds while the WH Smith chain has the lead among over 45s.

The quarterly music buyers survey for July to September shows young people dominating the market. Of the 16 to 24-year-olds questioned 49% said they had bought recorded music product in the past four weeks, compared with 34% of 25 to 34-year olds.

Our Price was revealed as the leading chain with 19% of the sample naming it as their

MUSIC BUYERS' LAST SHOP		
HMV	16-24	45+
Our Price	23	5
Virgin	3	2
WH Smith	6	15
Woolworth	16	14
Menzies	2	3
Boots	1	4
Mail order	4	8
Other	29	37

Source: Gallup Music Buyers' Survey. Base: 13,800

point of purchase, ahead of Woolworth with 15%.

Among the prime 16 to 24-age group Woolworth trailed Our Price with 16%, and 14%

of these asked had made their purchase at HMV.

However, 73% of the sample had bought any recorded music in the past month.

CND sets up own label

CND is to launch its own record label following the success of Give Peace A Dance.

The 25,000-selling dance compilation album was released on Beechwood earlier this year.

CND Communications, run by Nick Green and Graeme Sinclair, will be distributed by APT and aims to release four albums a year.

"We felt that setting up a

partnership with APT would be the most financially sensible thing to do," says Green. "That makes sure as much money as possible goes to CND."

The label will release records of different musical genres ranging from dance to heavy metal.

More videos — following last year's Carry On Disarming — will also be released.

The first album to be released following the new deal is Give Peace A Dance Volume 2: The Ambient Collection, featuring Colourbox, Erasure and LFO, out on Nov 11.

The same day, a 12-inch featuring Bleep & Booster and Suns Of Arqa will be released.

The CND label will also release tracks by unsigned artists as well as albums recorded in Soundbase 3D sound.



Seal: new film technique

Seal promo in 3-D first

The new Seal single is to be supported with the first 3-D promo video, using a newly-developed filming technique.

The project, for the single *Killer ... On The Loose* released today (Monday), includes a tie-in with BBC's *Number One* magazine and the *Going Live!* children's TV show.

Around 200,000 pairs of special glasses will be given away free with the magazine, so readers can view the video in 3-D on this Saturday's show (November 9). *Number One* will also print a 3-D poster of the star.

WEA head of marketing Tony McGuinness says the plan fits in with the multi-media Seal push, which included an award-winning 48-sheet poster campaign.

Seal's manager John Wadlow says: "We wanted to do something unusual for the video and felt this technology was particularly suited."

Using a system developed by David Burder of 3-D Images, the video combines computer animation and live action footage in a 3-D form. The result can be seen in 3-D under normal conditions, but is enhanced by polarised glasses.

Ball shoots for Eurovision

West End stage star Michael Ball will represent the UK in next year's Eurovision Song Contest with a return to the selection process last used in 1976.

At the Song For Europe in April, Ball will perform a number of songs from which a winner will be chosen for the European final in Sweden.

BBC TV head of light entertainment James Moir says:



Moir: staging show

"The Song For Europe will effectively be the Michael Ball Show, which is no bad thing."

The old system of one artist performing all the UK final entries was scrapped in 1976, when a selection of artists began performing songs.

When BASCA was drafted in to help in July, it recommended that songwriters are more likely to enter if they have an artist to compose for.

BASCA council member Lynsey De Paul says: "It is great to have a professional artist representing us again. Hopefully it will encourage our best writers to enter."

Entries can be submitted through either the MPA or BASCA before the December 5 deadline. In the run up to the Song For Europe, Ball will perform each of the final entries on BBC1's *Wogan*.

Talks open on gig safety

A long-awaited code on all aspects of safety at live concerts has been launched by the Health And Safety Executive.

The government health watchdog has sent drafts of the 166-page report to councils, hall managers and promoters for consultation and feedback.

Stuart Bullock of the HSE Local Authority Unit says: "We are looking for the views of the industry and the consumer."

"The need for guidelines was heightened by the terrible dis-

asters we have witnessed at sports events."

"The proposals aim to regulate such items as the strength of crowd barriers, training of stewards and special rules for under-16s."

"This is what promoters have waited years to see," says Tim Parsons, director of MCP.

Parsons is optimistic that the new guide will improve on and update the 1974 GLC pop code, which is still accepted as the industry standard. "Music has come a long way since

then," he says.

The guidelines set out the need to establish an audience profile for shows and advise inspectors that shows where the majority of fans are under-16 should be all seated.

The proposals also call for minimum standards of training for stewards and make recommendations for minimum numbers of first aid staff.

The document aims to provide safety guidelines for local councils, which took over responsibility for safety at con-

certs in April from the HSE.

"It means they will have set rules to work with rather than opinions of the individual council," says Parsons.

The HSE has set a December deadline for comments on the proposals and plans to present a final draft to the Home Office by summer 1992.

● Reports of serious breaches in safety at July's Pavarotti In The Park concert have been dismissed by the HSE. "Inspectors on site were entirely satisfied," says Stuart Bullock.

The BPI's chart committee has failed to reach a decision on the Chart Supervisory Committee's compromise formula for the indie chart. Discussions will continue on whether to adopt the suggested distribution-based chart excluding dance and mainstream product.

The BBC is threatening legal action over a rap single on Alphabet Records which samples an unbroadcast Radio Four interview with Neil Kinnock.

Island Records' objections to forfeiture of copies of the NWA album *EMI42aggin* will be heard at Redbridge Magistrates Court this Thursday (7).

Parlophone is to release a remix of the Pet Shop Boys' hit *DJ Culture* on November 11, even though it will exceed the four format rule for singles. The group says the ruling shows hostility to dance music.

Independent label marketing company Rio has signed Island labels Mango and Antilles to be distributed through PolyGram. Artists include Salif Keita and Courtney Pine.

Samantha Way has been appointed as promotions manager for Sony's Columbia label. Way joined Sony Music as a secretary in 1989.

PWL has clarified the terms of its new joint venture with Warner Music International. The deal means Warner now owns 50% of PWL Records, although other PWL companies remain independent.

MCA has recruited Ian Snodgrass as sales manager and Gordon Anderson as head of sales. Both previously worked at Island and A&M's sales force AIM. The company has also appointed Kathy Busby as product manager.

U2 campaign makes Trabants trendy

One of the world's least environmentally friendly cars, the Trabant, is to play a major role in promoting U2's new album *Achtung Baby*.

Island Records' head of marketing Paul McGarvey has bought seven of the cars — which cost between £200 and £300 — and one features on the album sleeve.

The campaign, devised by the band and McGarvey, will involve the cars cropping up in various locations around the country — one is believed to be London's Victoria station.

"The idea came from the band. They were recording in



Achtung Baby: U2's new album features one of the Eastern Bloc bangers on the cover. The rest will be cropping up at various locations around the country, including, it is believed, London's Victoria station

Berlin and they picked up a couple of the cars," says McGarvey.

The campaign begins this week with 48- and 96-sheet billboards going up across the country. In-store displays will be installed from November 11 and 10-second TV ads begin in the London area on November 16. Press ads begin on November 17 — the day before the release of the album.

TV ads will appear in four regions from November 25 with a national roll out on December 9.

U2 will undertake a world tour in 1992.

EMI faces four writs

Talk Talk have issued four writs against their former record company EMI.

The band had said earlier this year that they would take legal action over the company's *remixing* of material.

But the writs have now been increased to include claims that the record company unjustifiably made deductions from royalties owed.

Talk Talk claim that monies were taken to pay for work

done on the remixed tracks featured on the History Revisited album.

The band are seeking to disassociate themselves from the "unauthorised and adulterated" recordings.

The four writs were served on Friday, October 25, giving EMI 14 days to reply.

EMI Records managing director Rupert Perry confirms that writs have been received but declines to comment.



Pinnacle chairman Steve Mason (left) and sales manager Steve Dickson (right) toast staff at HMV Wellingborough who gave the Orpington-based distributor its one millionth order last week.

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Capital is top tip for franchise bid

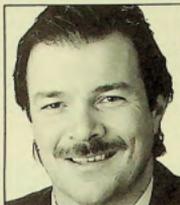
Capital Radio is being tipped as a front-runner in the race for the new medium wave independent national radio licence.

The INR2 service, which will go out on the 1197 and 1215 kHz frequencies currently used by Radio Three, is open to any proposal from rock, pop or easy listening to a speech station.

The Government's only ruling is that either INR2 or the forthcoming INR3 must be speech-based.

Details of the franchise race were announced last Monday by the Radio Authority. Each cash bid will be revealed immediately after the deadline for submissions on February 4 next year.

The move has been made to rule out a repeat of this summer's chaos, which saw the Showtime bid fail to meet its



Park: potential bidder

financial requirements after being awarded the FM INR1 franchise.

While Capital's programme controller Richard Park says his board has not discussed any bid for the franchise yet, he acknowledges it is a possibility. "We look at every radio opportunity," he says.

But speculation has the London station — whose pop and "gold" services could both fit the guidelines — singled out as the main bidder.

And one industry analyst says: "The rest of the industry would be gob-smacked if Capital didn't bid." Any winner proposing a national easy-listening station would directly threaten the station's "gold" service, she adds. Park has also backed the prospect of a national sports channel on the frequency.

Other bidders could yet include Emap, whose Rock FM consortium failed because of INR1's "non-pop" stipulation.

Emap Radio managing director Tim Schoonmaker says no final decision has been taken. "Experience over the last 12 months has shown that franchise bidding can be a mug's game," he says.

Chart Show gets new look in Pepe deal

The Chart Show is undergoing a major redesign to coincide with its new Pepe sponsorship deal, said to be worth £500,000.

All the graphics that the ITV programme currently uses are being updated and the new show will incorporate the Pepe logo.

The sponsorship deal, which was signed last week, is the first such deal to be done with an ITV music programme.

The programme's executive producer Keith MacMillan says the Pepe logo will be "blended" into the show. "We want to integrate the name in a way that is mutually beneficial. The name won't be flashing up every five seconds," says MacMillan.

The first re-designed Chart Show will be on December 7.

Promoter hits out at bands for gig's losses

Cities In The Park promoter Alan Wise has hit out at bands demanding "inflated" prices for their appearances for putting the Manchester concert into a loss.

Wise, of Park Promotions, says the event will probably end up making a loss of around £60,000, after the original budget of £500,000 rose to around £630,000 because bills were continually pushed up.

"The chief winners are the artists who all went away with a high fee," says Wise.

The Wonderstuff and Happy Mondays took £50,000 apiece for heading each of the two days. Manchester City Council is also demanding more money for the hire of Heaton Park, where the event was held.



Christmas came early for Radio One producer Rick Blaxill and DJ Simon Mayo when Fontana Records delivered three tons of real snow to the station. The stunt was part of a promotion for the new Love And Money single, Winter.

Top two Dublin studios merge

Two Dublin studios have merged to create Eire's largest recording complex.

Following a management buy-out, Windmill Lane studio, known for its work with U2, is joining forces with the Ringsend Road facility.

The move follows a series of cutbacks by the Windmill Lane group.

The salvage deal, negotiated by studio engineer and founder Brian Masterson, sees the new studio adopting the Windmill Lane name. "This deal represents the coming together of the foremost facilities in Ireland," he says.

Manchester-based dance label **Omen** has ended its licensing deal with **BMG** following what it claims were "A&R differences". Omen is now negotiating with other distributors.

Pink Floyd manager **Steve O'Rourke** broke a leg when the Pan American Rally car driven by guitarist **Dave Gilmour**, in which O'Rourke was a passenger, crashed during the race in Mexico.

Third Mind Records has signed a worldwide manufacturing deal with **Roadrunner Records**. Distribution is through **Pinnacle**.

Singer **Joe Longthorne** has signed a worldwide deal with **EMI Records**. A new album in early 1992 will coincide with his fourth series for **Central TV**.

Music Collection International is entering the full-price metal market with the **Venom** compilation **In Memoriam**, a double album out on November 11.

Vice Records is the latest label to join the **Communique** group. Its first two indie-based releases distributed by **Rio Communications** are out this month.

Eina Update — *The Sound of the Underground* is a new, free monthly newspaper covering marginal music, published by **P3 Publications** of Belgium.

Essential Promotion and Management is expanding into club promotion and has moved to Suite 208, 65-66 Dean Street, London W1V. Tel: 071-287 2619.

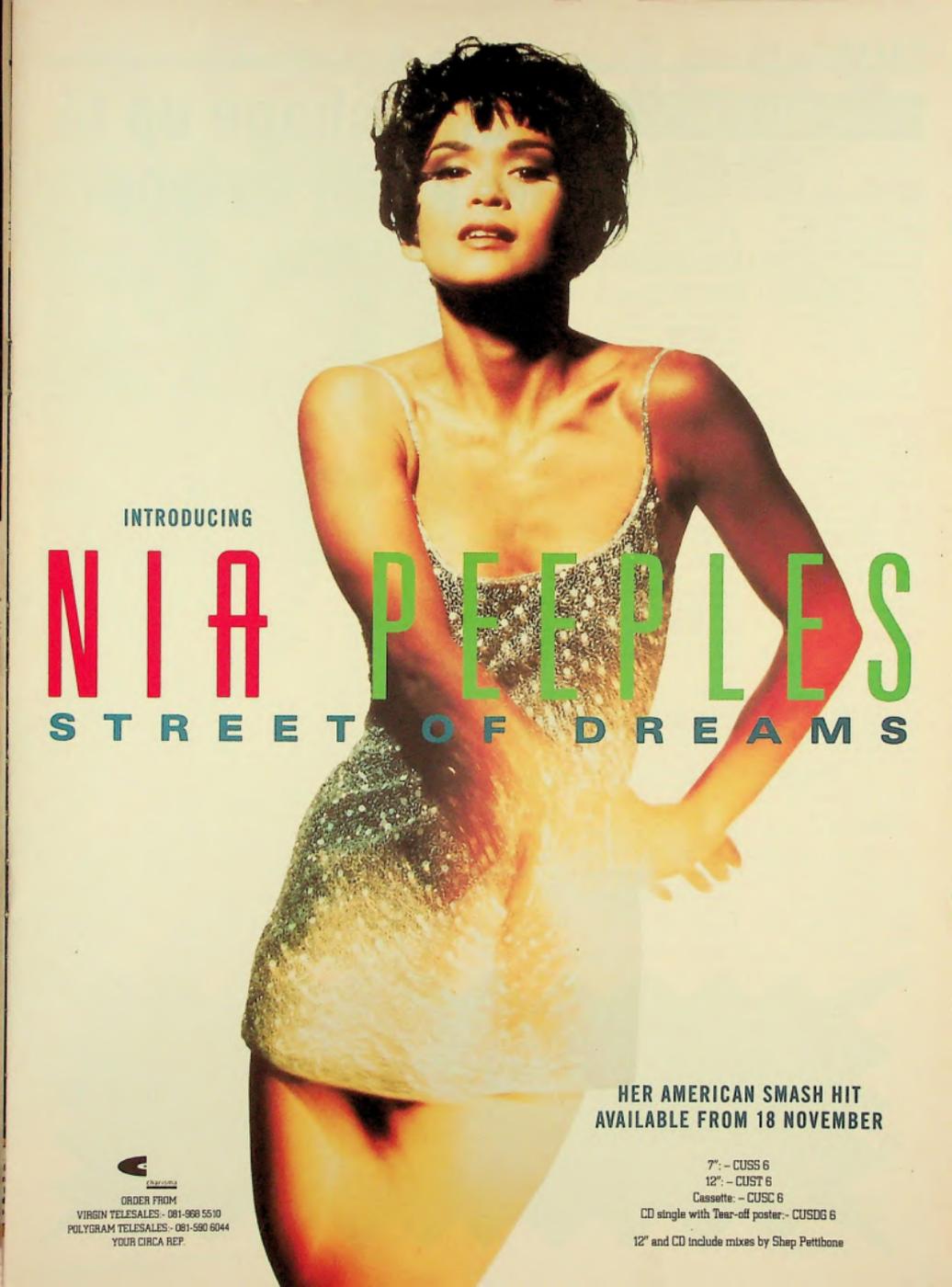
The **Musicworks** national song contest — with the prize of having the winning song played on **Choice FM** — has been extended to December 20. Enrolment for workshop courses begins this week.

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WHAT'S PLAYING ON THE RADIO

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A full-page photograph of Nia Peeples. She is wearing a short, sleeveless, sequined dress and has her hair styled in a short, dark, curly bob. She is looking slightly upwards and to the right with a soft expression. The background is a plain, light color.

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THE EAR

MW's Talent Tipsheet

GLASGOW

PERSEX WHITEOUT

Already creating a stir on the indie front, this four-piece shun the indie-dance scene in favour of a feedback-filled but sweet-at-the-centre pop noise. There are echoes of Jesus And Mary Chain in the mix, but their debut EP for the Sunflower label displays an appealing awkward charm which sets them apart as serious alternative contenders.

Contact: Karen Childs
Tel: 071-978 8611

LIVERPOOL

GOODNESS GRACIOUS GROOVE

This four-piece's mature guitar pop has a classy ring to it in the style of Talking Heads, particularly on the restrained Scaresy Cat. King Of May also impresses with some tight harmonies providing the perfect foil to Alan Wilkes' almost spoken vocals.

Contact: Nick Robinson
Tel: 051 924 1378

DUNDEE

THE HATE FOUNDATION

Grame Ogston's low-key vocal style recalls Leonard Cohen, and lends a downbeat edge to The Hate Foundation's otherwise sprightly indie rock. This moodiness works, though, on The No. 7, where a restrained Teenage Fanclub come to mind, but a bit more vigour is called for if they are to crack the indie market.

Contact: The band
Tel: 0382 78515

DUBLIN

VIVID POSSE

One of the better tracks on Danelcine's Bright Green Lights compilation comes from this Happy Mondays-inspired outfit. Their Blind Faith

filches the "Hallelujah" refrain from the Mondays and wraps it around a very anti-religious lyric. Could they be the band to put Ireland on the indie-dance map?

Contact: Peter Blackbyrne
Tel: 010 3531 960970

THE FIREFLY

Already causing a lot of interest in their homeland, this four-piece combine a very mainstream pop sound with some trippy rhythms and deft touches. They may sound like a pop band trying to be weird but there is a definite charm to songs like Pleasure Parade and Top Of The World. Given a tight harness, there is a certain mainstream appeal here.

Contact: John Walsh
Tel: 010 3531 282 0423

BRISTOL

NAUTICAL WILLIAM

For sparkling guitar pop with more than a hint of commercial appeal, turn to this five piece's Love House single on the Mojo Filter label. It has instant appeal, and the catchy chorus and sparkling playing make it almost perfect daytime radio listening. Definitely an outfit worth watching.

Contact: Tim Allen
Tel: 0225 427810

EDINBURGH

ELEPHANT NOSE

Neil Barber's acented vocals make the band sound rather like REM fronted by The Proclaimers, but there is no denying the quality songwriting on their first track EP. This Song Is Our Friend is a thoughtful and amiable effort while Halloween Day benefits from an instantly memorable chorus which overcomes the somewhat studied delivery.

Contact: The band
Tel: 031-447 7583

Indies shape up to the asset strippers

One chart act can prove the difference between success and failure for an independent label.

But, as Rhythm King managing director Martin Heath admitted when Betty Boo left his label last month, losing your biggest star to a major is par for the course.

"Young artists often make this sort of decision and it makes sense to let them go," Heath said, after Boo freed herself from a long-term contract to join WEA.

Coming after the extrication of the Stone Roses' from their Zomba contract, it further proves that, for indies, attempting to tie an artist for extended recording deals is often fruitless.

Even Rhythm King's attempt to retain its artists by tying into a major through its deal with Sony's Epic label clearly did not help it hold on to Boo. It even lost the artist's publishing rights despite an existing deal, following a precedent set in the Stone Roses' case.

During the band's celebrated court battle with Zomba, the judge ruled that the publishing deal should be considered as part of the band's overall agreement and should be rescinded along with the recording contract.

Following a long history of contradictory music business court cases, the hearing further muddied waters over what constitutes a "restrictive" contract.

It also illustrated the problem of companies attempting to over-insulate themselves against losing their artists. David Davis, of music business lawyers, Clintons, who helped Boo break free from Rhythm King, and was involved in the



Lost leaders: Stone Roses, The Sundays and Betty Boo

controversial Holly Johnson and Stone Roses cases says: "Labels have often sought to protect themselves on every possible angle and, as a consequence, sought unreasonable terms. That has usually been their downfall."

A shrewder approach from the outset is recommended by music business lawyers, despite Davies' criticism of some indies over-zealous approach. The importance of striking a balance is crucial as more small independent labels attempt to sign their artists on more than basic recording deals.

Kongo is one such label which attempts to secure every artist it signs on publishing and management to help protect its recording investment. In doing so the label has kept a close hold on rising star Omar, despite a deal

which licenses all his releases through Phonogram's Talkin' Loud label.

Kongo head of promotions Lance Williamson says: "We thought if we don't get in there, a major was going to do it anyway. It is also a way of retaining control."

The move is part of a growing commercialisation of the indie sector. At the other end of the spectrum, even Rough Trade has relaxed its strict adherence to single album deals — which has freed The Sundays after their successful debut album — to consider longer contracts.

The answer, it seems, is a more realistic approach to negotiation. As lawyer David Glick of Eatons observes, it is better to have a fair share and hold on to it than ask for the world and end up with nothing. **Martin Talbot**

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FACTS



Venue: Barrowlands Ballroom, 244 Gallow Gate, Glasgow G4.

Capacity: 2,000 standing.

Recent acts: Stiff Little Fingers, Big Country, Kevin McDermott Orchestra, T'Pau, Level 42.

Special features: A ballroom popular for filming live videos.

"It's the only venue of its type in the area. We're a stepping stone for bands like Del Amitri and Deacon Blue. We've got a great atmosphere." Tom Joyes, manager.

Artist's view: *"The Barrowlands is one of my favourite gigs to see a band and to play. It's a very old style venue, a sweaty ballroom. It has a spirit about it — people come to the Barrowlands and expect a show. The shape is good for acoustics and the stage can take any size act."* Kevin McDermott.

Promoter's view: *"It's the best place in Scotland, partly because of the layout of the venue — low ceilings, big dance floor, intimate yet big enough to get a lot of people in — and the atmosphere. Glaswegians are very aware of their reputation as a good audience. The management go out of their way to be helpful."* Stuart Clumpas, Dance Factory.

Merchandising: The venue charges in proportion to audience size: 10 pence a head to a maximum of £200. *"It suits smaller bands who can't sell so many tickets and keeps prices down for fans."* Tom Joyes.

PA: No in-house PA.
Average ticket price: £9.00.

Revivalist bands open new doors

When Abba revivalists Bjorn Again played the Town & Country Club in August, touts outside the north London venue were getting £50 apiece for the £8.50 tickets.

Inside, remembers duty manager Steve Phelan, the normally crowded upstairs bar was deserted. "When Bjorn Again played there wasn't a single person in there — they were all out on the balcony holding up sparklers for Fernando," he says.

Unlikely though it may seem, revivalist bands are breathing new life into a circuit which is currently becoming a shortage of saleable mid-range acts. While some chart acts are struggling to sell tickets, the virtually unknown Bjorn Again sold out the 1,400-capacity T&C a week before their gig.

Promoter Robert Reed had to overcome considerable initial scepticism, however. He paid £1,500 to hire the T&C for the gig and has ploughed £85,000 into breaking Bjorn Again. "I had to prove myself with Bjorn Again. Now venues trust me," he says.

In December, Reed is staging The Australian Doors Show, also at the T&C. This time, for the price of 10 air fares from Melbourne, Reed expects to cash in on interest generated by Oliver Stone's Doors film.

Revival acts are largely an Australian phenomenon which, according to Reed, stems from the nation's preference for live music in clubs and bars.

And there are plenty more where The Doors and Bjorn Again came from. Reed has tracked down Elton Jack (Elton John), The Love Cats



Moody blues: Stephen Griffiths of the Australian Doors Show

(Cure) and Dry As A Bone (U2), although he will only personally handle bands who copy defunct acts.

Reed, a former tour manager for Seventies bands such as The Three Degrees, Supremes and Boney M, is convinced that there is considerable potential in promoting soundalike bands.

Certainly the idea is catching in among promoters. Neil O'Brien at the Mean Fiddler, who booked Bjorn Again for a nine-week Tuesday spot at Subterania, says: "It was by far and away the most successful run of shows we've done, attracting 600-700 people a night."

Meanwhile at Fulham's Orange Club Seventies cover band Fast Freddie's Fingertips have been playing every other Tuesday for four months. The

audiences of around 200 were "great for a Tuesday," says director Richard Mazda, who is keen to dispel fears that revival bands may squeeze out newcomers playing their own material. At his venue, Fast Freddie has now given way to record company showcases.

Besides a mild effect on sales of the original artists, the success of revival bands is unlikely to rub off on the rest of the record industry.

Bjorn Again are planning to release a live Abba cover but, as the T&C's Steve Phelan says, "to see it live is one thing, but to listen to at home you'd buy the original."

For promoters, however, the equation is simple: why take a risk on an unknown quantity when you can pack 'em in to see The Doors?

Caroline Moss

ROUND-UP

Alan Wise, promoter of Manchester's Cities In The Park festival, is planning a two-day dance event to be held at the Edinburgh Exhibition and Trade Centre on December 14 and 15. Wise is still awaiting the result of his licence application for Dance 91 which will comprise an all-night rave running into an all-day gig. "We're working out how to juggle it," says production manager Andy Bernstein, who says bands featured will be "related to Factory Records" ... London has another 200-capacity venue, The Zombie Club opens this week at Rails on Euston Concourse, following the closure of its Hampstead site in August. A new 2k PA system has been installed at Rails and bands including Musele Shoal, Beef and Daisy Chainsaw have been booked for dates later this month.

The venue's promoter Robin Giddings doesn't anticipate a problem filling the new Zombie club. "We've been getting lots of phone calls from the old crowd," he says. ...

Moose are avoiding London in their current UK tour. The band's first date in the capital will be on January 10 at ULU. "It's a really good date," says Mick Griffiths, the band's agent at Asgard. "It's in the middle of that post-Christmas vacuum when there's not a lot else happening" ...

Lindsayfarnie are also missing London out of their forthcoming Keeping The Rage tour which is being sponsored by north Yorkshire brewery Theakstons. A December tour has been a fixture of the band's schedule for 20 years, although this year it will be shorter than usual at just 13 dates

culminating at Newcastle's City Hall. "We're about five tracks into a new album," explains co-manager and drummer Ray Laidlaw.

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9 NOVEMBER 1991

CHART FOCUS

All this change is making me dizzy: Only a week after Bryan Adams was relieved of the leadership of the singles chart, the title changes hands again, with **Vic Reeves** and the **Wonder Stuff's** rendition of **Dizzy** surging ahead of **U2's** **The Fly**. **Dizzy** was previously a number one hit for **Tommy Roe** in 1969, and is the 15th song to top the chart in two different versions.

Meanwhile, the week's highest new entry is **Rhythm Is A Mystery** by **Koolhaas**, a dance act whose members hail from **Wrexham** and **Chester**. The record, which scorches to the top of **Record Mirror's** club chart this week, debuts at number eight despite minimal radio support. Now on the **Deconstruction Parlophone** label, it was originally released in April on **Creed**, at which point it peaked at 21.

Another re-issue, **Color Me Badd's** **I Adore Mi Amor**, bounces back at number 59, following the group's appearance on the **Smash Hits**



Roll Winners' programme. It originally peaked at number 44 last month. Dealers should note that its catalogue number has changed from **W0067** to **W0076**.

With their tongues placed firmly in their cheeks, the **Justified Ancients Of Mu Mu** make a strong debut at number 18 with **It's Grim Up North**. A future number one? Why not; the group has previously topped the chart as the **Timelords** and **KLF**.

Australian-New Zealand act **Crowded House** register their biggest hit to date, as **Fall At Your Feet** surges 20 places to number 26, thus

eclipsing their 1987 hit **Don't Dream It's Over**, which reached number 27. Ironically, **Don't Dream It's Over** is partly responsible for their latest success. Interest in the song was stirred up by **Paul Young's** cover, which dips from number 20 to number 22 this week. Consequently, the **Crowded House** version of the song was included on the two CD editions of **Fall At Your Feet**, which account for more than half of its sales.

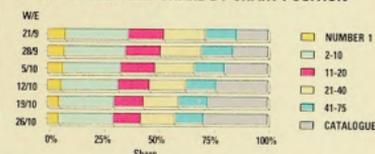
For a second time this year, **Queen** enter the album chart at number one. In February they led the list for a fortnight with **Innuendo**. This week **Greatest Hits II** cruises to the summit, easily deposing **Simply Red's** **Stars**. **Queen** have now had eight number one albums. Only two acts have done more — the **Beatles** (12) and the **Rolling Stones** (nine). **Queen's** original **Greatest Hits** album — itself a number one a decade ago — re-enters the chart at number 68.

Alan Jones

UPDATE

Index of unit sales 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	100	102	+ 2	- 3
Singles	113	106	- 7	-12
Music Video	81	109	+34	+15

SINGLES MARKET SHARE BY CHART POSITION



Four week rolling averages © CIN

TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous Chart	Pos	Artist	Previous Chart
1	SIMPLY RED	(-)	6	KENNY THOMAS	(-)
2	TINA TURNER	(-)	7	PAUL YOUNG	(4)
3	BRYAN ADAMS	(3)	8	GUINIS N ROSES	(4)
4	PRINCE	(-)	9	REM	(5)
5	ERASURE	(-)	10	DIRE STRAITS	(2)

Compiled by ERA from Gallup data. Based on Top 200 album charts September 30 to October 26

ANALYSIS

The Tate Gallery would never have asked Picasso to chop a couple of inches from his paintings, but pop artists are routinely forced into such compromises.

The alternative is to lose some of the vital TV and radio exposure which can kick-start a single's chart run.

Virgin is currently feeling the sharp end of the radio scissors with its 6 mins 38 sec **Genesis** single **No Son Of Mine**, which has been cut by several stations.

The situation echoes **Queen's** troubles with its 6 mins 32 sec single **Innuendo** in January, slashed in half to just three minutes by **London's** **Capital Radio**, despite leaping straight to number one.

Although the station's head of music **Richard Park** says artists are willing to put up with the changes in exchange for airplay, **Virgin Records** head of promotions **Tony Barker** says it is only a grudging acceptance.

"We know long singles create problems for stations,"

THE 10 LONGEST SINGLES — 1991

	Mins	Secs
2 LEGIT 2 QUIT — Hammer	7	52
COWBOYS & ANGELS — G. Michael	7	8
NO SON OF MINE — Genesis	6	38
INNUENDO — Queen	6	32
FREEDOM 91 — G. Michael	6	22
JOHNNY PANIC... — Johnny Panic...	6	16
DO YOU REMEMBER (Live) — P. Collins	5	50
OVER TO YOU JOHN — J Bunny	5	45
SILENT LUCIDITY — Queensryche	5	45
YOU COULD BE MINE — Guns N' Roses	5	41

Source: ERA

he says, "but it is hard to know how you can feasibly cut a piece of music like the **Genesis** single which is basically telling a story."

Apart from classics like **Bohemian Rhapsody** (5 mins 55), or **Hey Jude** (7 mins 15), about 4 mins 30 is the limit, says **Radio One** producer **Ted** **Boston**.

Many acts prefer "self-censorship" as the lesser evil. Just as **Epic's** **Ozzy**

Osbourne cut his **No More Tears** album track from 7 mins 20 to a 5 mins 20 single. **EMI** had to lean on **Brian May** to cut the 4mins 10secs single **Driven By You**.

To **Richard Park** the radio's restrictions have a bright side however: "It can be a bonus for the public when they go and buy a record which they find is longer than the radio version," he says.

Martin Talbot

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HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
BADINER MAIGÉ CHRISTIAN MUSIC APPLE LP/MC	SAPOR 127CSAPOR CD	CDSPACOR 12 4397 59	54			Pop	17 10 10	Watch with interest as the Apple LP takes a chart outing
GENESIS WE CAN'T DANCE VIRGIN LP/MC	GEN 310EMC CD	GENCD 3 11				Rock	2 1 1	Genesis or Queen as the autumn's biggest?
HAMMILL Peter THE FALL OF THE HOUSE OF USHER SOME BIZARRE LP/MC	SEZLP 09758ZMC 09 CD	SBZCD 097 450 79				Pop	60 54 38	Annoye for Merry Xmas again?
VARIOUS THE GREATEST HITS OF 1981 TELSTAR LP/MC	STAR 250M/STAR 23 CD	CD 250 53 63 43 (BMG)				Pop	6 4 4	Compilation banger

Almost everywhere Hamill returns with once more Bizarre music

Anyone for Merry Xmas again?

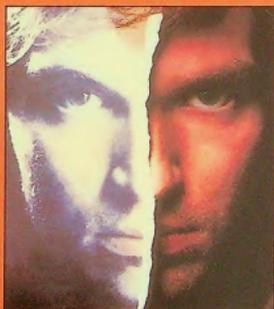
Compilation banger

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY
2400 SPIRIT THE ICE 24 57 EAST WEST LP/MC	ENJA 69084/1767931904 CD/769781902					F Jazz	JONES VANCE	IT WILL ALL END IN TEARS INTENTION	CD 7002 7 7 29				F Jazz
ABDI KHACH, Bahá AL-JAZZA ENJA LP/MC	ENJA 69084/1767931904 CD/769781902					F Jazz	JONES VANCE	ON THE BRINK OF IT INTENTION LP/MC	7002 7 7 29				F Jazz
ALMOND, Mavis JACOBS SOME BIZARRE LP/MC	ENJA 69084/1767931904 CD/769781902					F Jazz	JONES VANCE	IT WILL ALL END IN TEARS INTENTION LP/MC	7002 7 7 29				F Jazz
ALMOND, Mavis TEMENT 'SYMPHONY' (already released) WEA LP/MC/WX	442/WX 442					Pop	JONES VANCE	IT WILL ALL END IN TEARS INTENTION LP/MC	7002 7 7 29				F Jazz
AMANDA 340C/PLAY HIGHER OCTAVE CD	HMCD 903					Pop	JONES VANCE	IT WILL ALL END IN TEARS INTENTION LP/MC	7002 7 7 29				F Jazz
ANTHONY PETER B. BETTER THAN A PLACE IN HISTORY DISCIPLINE LP/DCSP 3						SMO	JORDAN, Stanley	STEVEN MILES CAPITOL CD	793152 1 7 59				F Jazz
ARCELES, John PHANTOM OF THE MANSION CD	7 7 29					F Jazz	KAMPERT, BERT	A DROP OF CHRISTMAS SPIRIT POLYDOR	MC 82334				F Jazz
ARTISTEFACTO/LONDON SINOPHONIA TP/TC	THE ICE BARR VIRGIN CLASSICS CD	VC 7 9344 C				F Opera	KANOHNA	CD/LK 284 67 1 7 7					F Jazz
ASIA, Welsh world MUSIC	TURNING THEIR BACKS TO THE WORLD 7822					EMC	KAYE, Peter	THE GREAT ESCAPE LP/MC	793152 1 7 59				F Jazz
BADINER MAIGÉ CHRISTIAN MUSIC APPLE LP/MC	SAPOR 127CSAPOR CD	CDSPACOR 12 4397 59	54			Pop	KELMATECH	THE GESSLER: VASARELI'S PICTURES FOR 10 TO 20 FINGERS HUNGARION CD	4 4 9 C				CON Chamber
BADINER MAIGÉ CHRISTIAN MUSIC APPLE LP/MC	SAPOR 127CSAPOR CD	CDSPACOR 12 4397 59	54			Pop	KEY, Colin	KEYS TO KEYS WESTSIDE MUSIC MC	CWV 101 CD	CWV 101			F MOR
BAKER, CHAM MISTER B. TIMELESS CD/DCSP 182 1 7 29						F Jazz	KING, Gerry	THE HONEYBEE MAUSOLEUM CD	790648 1 7 29				F Jazz
BALCH, JAMES & WENDELL BROS PANAMA TRAVELER TRADITIONAL CD	COTY 588 1 29					CON	KIRKLAND, Kenny	KIRKLAND KIRKLAND CD	98517/9852 CD	CRP 9852 4 4 97 44			BAG Jazz
BANDERONCINI/DEUTSCHE PHILHARMONIE HOUSTON/ARTISTS SYMPHONY 7 83						CON	KODALY GYÖRGY	THE DANCING STARS QUARTETS 12 HUNGARION CD	MC 1180 1 7 59				F Jazz
BARON, P. FICCONI/ELLENVOICETEC: TENOR ARS HUNGARION CD	CD 3377 1 7 29					CON	ALBERT KUBER	THE GREAT ESCAPE LP/MC	793152 1 7 59				F Jazz
BASIN TINA & TIDE EPIC MC	458288 CD 458288 1 2 31 05					SM	LANGROD/KAPPA, OUDER	STRESSING BIBLICAL SONGS UNIFORM CLASSICS	CD/MC 9115				HM Vocal
BATON, David SHAKESPEARE MC	CRP 9854 CD CRP 9854 4 4 97 44					SM	LANGROD/KAPPA, OUDER	STRESSING BIBLICAL SONGS UNIFORM CLASSICS	CD/MC 9115				HM Vocal
BELLA FIORA GIANLUIGI VALLI: FOUR SEASONS (original version) OPUS 85	CD OPS 58130					CON	LEADBELEY KING	THE 12 VIRGINS COLUMBIA MC	427834 CD 427832 1 2 31 05				SM
BIG HAPPI BOAT & FEAT. L'IMP. XLP 30/XMC 20 CD	XVCD 20					F Pop	LEVEL, Eric	THE CORNERS POLYDOR	MC 82334				CON
BIG LARDY FROM ST. LOUIS CD	ARC 1190/ARC 1190 4 4 97 44					F Reggae	LEVANTATI, David	MUSICPICTURES NIGHTS ON BARE MOUNTAIN/ETI TELARC CD	4 4 9 C				SM
BLADDERS BLADGUMMY/THE WORKS OF WARRIOR LP	CD 27335 1 5 07 44					SMO	LINDBERG/DAVIDSON	CONSORT HOBORNE: SOLI 6 & CONSORT MUSIC BIS	CD 483 1 7 29				CON Chamber
BLANDS SORLA/SOLO/JOHANNES: WORKS FOR GUITAR BIS	CD 27335 1 5 07 44					SMO	LIPTAK, Eric	THE LITTLE TRIP LP	4 4 9 C				SMO Rock
BLUE CIRCHES: THE A VIEW FROM THE TOP OF AMERICA CD	7 7 29					F Jazz	LOPEZ-CORREA	THE SINGING CHAMBER ORCHESTRA: SYMPHONIES 6, 7 & 8 DENON	CD 7812 C				CON
BLUTH, Arthur HYPNOTIC ENJA MC	ENJA 69084/1767931904 CD/769781902					F Jazz	LOPEZ-CORREA	THE SINGING CHAMBER ORCHESTRA: SYMPHONIES 6, 7 & 8 DENON	CD 7812 C				CON
BONDI, John THE BONDI/CLASSICAL CD	CLASSICAL CD					F Chamber	LOPEZ-CORREA	THE SINGING CHAMBER ORCHESTRA: SYMPHONIES 6, 7 & 8 DENON	CD 7812 C				CON
BONDI, John THE BONDI/CLASSICAL CD	CLASSICAL CD					F Chamber	LOPEZ-CORREA	THE SINGING CHAMBER ORCHESTRA: SYMPHONIES 6, 7 & 8 DENON	CD 7812 C				CON
BREITMAN GUY DUTCH HEART EAST WEST LP/MC	769731902/769731904 CD/769731902					Pop	MACNEIL, Rina	MACNEIL I'LL BE POLYDOR	MC 815774 CD 815772				F Pop
BREITMAN GUY DUTCH HEART EAST WEST LP/MC	769731902/769731904 CD/769731902					Pop	MAGNET, Bruce	THE GREAT ESCAPE LP/MC	793152 1 7 59				F Jazz
CLEVELAND QUARTET MUSIC: STRING QUARTET 12 TELARC CD	60393 1 29					CON	MAGNET, Bruce	THE GREAT ESCAPE LP/MC	793152 1 7 59				F Jazz
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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	DIZZY Vic Peewees & The Wonder Stuff	Island
2	THE FLY ○ U2	Island
3	GET READY FOR THIS 2 Unlimited	Pat. Continental
4	EVERYTHING I DO I DO IT FOR YOU ★2 Bryan Adams	A&M
5	WORLD IN UNION Kurt Cobain	Columbia
6	NO SON OF MINE Genesis	Virgin
7	IF YOU WERE WITH ME NOW Kylie Minogue/Kent Washington	PAT.
8 NEW	HHYTHM IS A MYSTERY K. Class	De Construction
9	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE Monty Python	Virgin
10	WIND OF CHANGE ○ Scorpions	Vertigo
11	DJ5 TAKE CONTROL/WAY IN MY BRAIN SL2	XL
12	AMERICAN PIE Don McLean	Liberty
13	GO Moby	Over Rhythm
14	INSANITY ○ Oceanic	Dead Dead Good
15	CARIBBEAN BLUE Enya	WEA
16	AFTER THE WATERSHED Carter-The Unstoppable Sex Machine	Chrysis
17	EMOTIONS Mariah Carey	Columbia
18 NEW	IT'S GRIM UP NORTH Justified Associates Of Mu Mu	KIT Communications
19	SWING LOW / RUN WITH THE BALL Union featuring The England Rugby World Squad	Columbia
20	CHANGE Les Stansfield	Arista
21	LET'S TALK ABOUT SEX ○ Salt-N-Pepa featuring Psychotic	R/R
22	DON'T DREAM IT'S OVER Paul Young	Columbia
23	THE SHOW MUST GO ON Queen	Parlophone
24	DANCE WITH ME TIL THE MORNING Parlophone	Parlophone

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BOYS WILYS

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PICTURE CD • LIMITED EDITION 7"

38	EVERYBODY'S FREE (TO FEEL GOOD) ○ Rozalla	Pulse 8
39	LOVE TO HATE YOU Ensure	Mute
40	TOO MANY WALLS Cathy Dennis	Polydor
41 NEW	TASTY FISH The Other Two	Factory
42	WINDSIDE Marky Mark and The Funky Bunch	Interscope
43 NEW	FLOWER OF THE WEST Runrig	Chrysalis
44	BEST OF YOU Ken Thomas	Coalinga
45	HOW CAN I LOVE YOU MORE? IN Republic	Deconstruction
46	NOCTURNE T59	Emphasis
47	I CAN'T WAIT Steve Nicks	EMI
48	MY TOWN Glass Tiger	EMI
49	BABY UNIVERSAL Tim Machine	Victor
50	I'M TOO SEXY ● Right Said Fred	Tug
51 NEW	NEVER GOIN' DOWN/BORN TO BE ALIVE Adams/Linn Pol/Scho	MCA
52	DJ CULTURE Pet Shop Boys	Parlophone
53 NEW	RING MY BELL DJ Jazzy Jeff & Fresh Prince	Jive
54	REAL LIFE Simple Minds	Virgin
55	RADIOACTIVITY Kraftwerk	EMI
56	LIVE YOUR LIFE BE FREE Belinda Carlisle	Virgin
57	SUCH A FEELING Bizarre Inc	Virgin Solution
58	WALKING IN MEMPHIS Marc Cohn	Arista
59 NEW	I ADORE AN AMORE Color Me Badd	Giant
60	THAT'S WHAT LOVE IS FOR Amy Grant	A&M
61 NEW	WHEN A MAN LOVES A WOMAN Michael Bolton	Columbia
62	THIS HOUSE	

TOP 50 AIRPLAY CHART

THE OFFICIAL **i**music week CHART

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	THE FLY (U2)		Island	Capital FM	26	THAT'S WHAT LOVE IS FOR	Amy Grant	ADM	Piccadilly Key 103 FM
2	CHANGE	Lisa Stansfield	Arista	Capital FM	27	EVERYBODY'S FREE (TO FEEL GOOD)	Rozalla	Pulse 8	Power FM
3	DON'T DREAM IT'S OVER	Paul Young	Columbia	Capital FM	28	MOVE TO MEMPHIS A Ho		Warner Brothers	Piccadilly Key 103 FM
4	BEST OF YOU	Kenny Thomas	Columbia	Piccadilly Key 103 FM	29	RAID THE PALACE	Fat	MMG	BBC Radio 1
5	LOVE TO HATE YOU	Essence	Mute	Piccadilly Key 103 FM	30	IF YOU WERE WITH ME NOW	Kyle Minogue/Keith Washington/PWL		Clyde One FM
6	CARIBBEAN BLUE	Enya	WEA	Capital FM	31	MY TOWN	Glass Tiger	EMI	Clyde One FM
7	CD CULTURE	Pat Sharp/Beats	Parlophone	Piccadilly Key 103 FM	32	WHEN A MAN LOVES A WOMAN	Michael Bolton	Columbia	Horizon
8	SHINING STAR	INXS	Mercury	Power FM	33	PAPER DOLL	FM Dawn	Gez Street	Power FM
9	HEAVY FUEL	Dire Straits	Vertigo	Piccadilly Key 103 FM	34	(EVERYTHING I DO) I DO IT FOR	Brian Adams	ADM	Capital FM
10	BABY LOVE	Diana Mingoie	MCA	Piccadilly Key 103 FM	35	SILENT ALL THESE YEARS	Tori Amos	East West	BBC Radio 1
11	LIVE YOUR LIFE BE FREE	Bolinda Carlisle	Virgin	Capital FM	36	FINALLY	Ce Ce Peniston	EMI	Clyde One FM
12	RADIO WALL OF SOUND	Stade	Polydor	Capital FM	37	WINTER Love And Money		Fontana	BBC Radio 1
13	WIND OF CHANGE	Scorpions	Vertigo	Piccadilly Key 103 FM	38	RADIO SONG REM		Warner Brothers	Horizon
14	DIZZY	Nic Reeves & The Wonder Staff	Sense	Capital FM	39	STRANGE WORLD	Natural Life	Trainer	BBC Radio 1
15	THE SHOW MUST GO ON	Queen	Parlophone	Mercury	40	GET READY FOR THIS 2 Unlimited		PWL/Continental	Piccadilly Key 103 FM
16	NO SON OF MINE	Genesis	Virgin	Piccadilly Key 103 FM	41	JACKY	Marc Almond	Sono Bizarre	Power FM
17	REAL LIFE	Simple Minds	Virgin	Clyde One FM	42	THE DANCE GOES ON	John O'Kane	Circa	Horowad
18	SAVE UP ALL YOUR TEARS	Cher	Geffen	Power FM	43	I SEE HOPE IN THE MORNING	Midge Ure	Arista	Horowad
19	WALKING IN MEMPHIS	Marc Cohn	Arista	Piccadilly Key 103 FM	44	IT'S CRIM UP NORTH	Justified Ancestors Of My Mu	KLF Communications	BBC Radio 1
20	EMOTIONS	Mariah Carey	Columbia	Piccadilly Key 103 FM	45	PEACE	Salina Yajko	East West	Clyde One FM
21	TOO MANY WALLS	Cathy Dennis	Polydor	Piccadilly Key 103 FM	46	LIGHTNING	Zoe	MMG	Clyde One FM
22	LET'S TALK ABOUT SEX	N-Pepp featuring Psychot		Piccadilly Key 103 FM	47	FAITH (IN THE POWER OF LOVE)	Rozalla	Pulse 8	Capital FM
23	SOMETHING GOT ME STARTED	Simply Red	East West	Power FM	48	GD	Moby	Outer Rhythms	Capital FM
24	TASTY FISH	Other Two	Factory	Horizon	49	ALWAYS LOOK ON THE BRIGHT SIDE	Mentz Pylmer	Virgin	Piccadilly Key 103 FM
25	SALTWATER	Julian Lennon	Virgin	Piccadilly Key 103 FM	50	COME OUTSIDE	Bruno & LuFrank & Sam	Jive	BBC Radio 1

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	WAY OF THE WORLD	Tina Turner	Capital
2	KILLER	Real	ZTT
3	LEMONSTONE DESIRED	Sean	Columbia
4	WINTER SONG	Chris Rea	East West
5	CLIPPED	Carve	Asylum
6	LOVE YOUR SMILE	Dance	RCA
7	FIFTEEN MINUTES	Sam	Fontana
8	PETER AND THE WOLF	Zoro G	Huluwato
9	ENDLESS ART	A House	
10	ME IN TIME	Charlatans	Situation Two

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

REGIONAL CHOSE

Rank	Title	Artist	Station
1	Salt-N-Pepp featuring Psychot	LET'S TALK ABOUT SEX	Horizon
2	Cher	SAVE UP ALL YOUR TEARS	Capital FM
3	Cher	SAVE UP ALL YOUR TEARS	BBC Radio 1
4	Cher	SAVE UP ALL YOUR TEARS	Horowad
5	Erasure	LOVE TO HATE YOU	BBC Radio 1
6	Simply Red	SOMETHING GOT ME STARTED	NorthSound
7	Scorpions	WIND OF CHANGE	Capital FM
8	Bolinda Carlisle	LIVE YOUR LIFE BE FREE	Red Dragon
9	Kenny Thomas	BEST OF YOU	County Sound Network
10	2 Unlimited	GET I READY FOR THIS	Clyde One FM

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE
WHEN A MAN LOVES A WOMAN Michael Bolton
PLUGGER: Amanda Beel

1 BBC Radio 1	6 Fox FM
2 Capital FM	7 Red Dragon
3 Horizon	8 NorthSound
4 BIRMB FM	9 Tay
5 Forth	10 Aire FM

Stations showing most play for selected title

THIS WEEK'S CONTRIBUTORS:

Aire FM; BIRMB FM; Capital FM; Clyde One FM; County Sound Network; Forth; Fox FM; Horowad; Horizon; Mercury; NorthSound; BBC Radio 1; Piccadilly Key 103 FM; Power FM; Red Dragon; Tay. This represents 53.94% of total pop radio listening in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	CREAM, Prince	Pauley Park	Jive
2	ROMANTIC	Karyn White	Warner Brothers
3	CAN'T STOP THINKING WE STARTED	Bryan Adams	A&M
4	REAL REAL REAL	Jesus Jones	SBK
5	WHEN A MAN LOVES A WOMAN	Michael Bolton	Atlantic
6	O.P.P.	Naughty By Nature	Tommy Boy
7	EMOTIONS	Mariah Carey	Columbia
8	IT'S SO HARD TO SAY GOODBYE	Boyz II Men	Motown
9	DO ANYTHING	Natalie Selection	East West
10	LET'S TALK ABOUT SEX	Roberta Flack	Arista
11	LET'S GET DRIFTIN'	"Hi-Du	On Star
12	THE ONE AND ONLY	Cherney Hoakes	Chrysalis
13	DON'T CRY	Guns N' Roses	Geffen
14	HOLE HEARTED	Extreme	A&M
15	DON'T WANT TO BE A FOOL	Leather Vendors	A&M
16	I WONDER WHY	Curtis Stigers	Arista
17	THAT'S WHAT LOVE IS FOR	Amy Grant	A&M
18	WITH YOU	Tony Tony	Epic
19	IF YOU DONNA	Rhythm Syndicate	Impact
20	LET'S TALK ABOUT SEX	Salt-N-Pepp	North Pepp
21	BLOWING KISSES IN THE WIND	Paula Abdul	Caprice
22	STREET OF DREAMS	Nipseye	Chrysalis
23	GET A LEG UP	John Mellencamp	Mercury
24	ENTER SANDMAN	Metallica	Elektra
25	IS SOMETHING TO TALK ABOUT	Bryan Bolt	Capitol
26	RING MY BELL	Oz Jazzy Jeff	Jive
27	LIES, LMF		EMI
28	MY HEART BELONGS TO YOU	Russell Wilson	SBK
29	TURNING BACK TO YOU	Vanessa Williams	WBX
30	LOVE OF A LIFETIME	Flashback	Epic
31	GOOD	Marky Mark/ Burchell	Hollywood
32	SOMETHING GOT ME STARTED	Simply Red	East West
33	EVERYBODY PLAYS THE FOOT	Aron Neville	A&M
34	KEEP COMING BACK	Richard Marx	Capitol
35	RUSH	Big Audio Dynamics	Columbia
36	TOP OF THE WORLD	Van Halen	Warner Brothers
37	ALL A LOVE	Color Me Badd	Giant
38	MIND PLAYING TRICKS ON ME	Gene Barge	Rap-A-Lot
39	FINALLY	Ce Ce Peniston	A&M
40	NO SON OF MINE	Genesis	Atlantic
41	I ADORER ME AMOR	Color Me Badd	Giant
42	JUST WANT TO HOLD YOU	Jasmine Guy	Warner Brothers
43	BROKEN ARROW	Red Stewart	Warner Brothers
44	GROOVY TRAIN	The Firm	Sire
45	LIVE FOR LOVING YOU	Gloria Estefan	Epic
46	FOREVER MY LOVE	Jedico	Upfront
47	WILD SIDE	Marky Mark & The Funky Bunch	Interscope
48	ANGEL BABY	Angiecca	Quality
49	ADAY IN MY LIFE	Without You	Lincoln
50	MOTOWNPHILLY	Boyz II Men	Motown

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ROPIN' THE WIND	Garth Brooks	Capitol
2	YOUR ILLUSION II	Guns N' Roses	Geffen
3	DIAMONDS & PEARLS	Prince	Pauley Park
4	METALLICA	Metallica	Elektra
5	YOUR ILLUSION I	Guns N' Roses	Geffen
6	DECADE OF DECADENCE	Maury Dore	Elektra
7	EMOTIONS	Mariah Carey	Columbia
8	APOCALYPSE 91 - THE ENEMY	Public Enemy Def Jam	
9	TIME, LOVE AND TENDERNESS	Michael Bolton	Columbia
10	NO FENCES	Garth Brooks	Capitol
11	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M
12	COOLEYHIGHAMOROUS	Boyz II Men	Motown
13	FOR MY BROKEN HEART	Robt McEntee	MCA
14	UNFORGETTABLE	Natalie Cole	Elektra
15	LUCK OF THE DRAW	Bonnie Raitt	Capitol
16	NAUGHTY BY NATURE	Naughty By Nature	Tommy Boy
17	NEVERMIND	Nirvana	DGC
18	C.M.B.	Color Me Badd	Giant
19	NO MORE TEARS	Ozzy Osbourne	Epic
20	WHENEVER WE WANTED	John Mellencamp	Mercury
21	BLUE LIGHT, RED LIGHT	Janet Jackson	Columbia
22	THE COMMITMENTS (O2)	Zanussi	MCA
23	FOR UNLAWFUL CARNAL	Van Halen	Warner Bros
24	IT'S ALL ABOUT CHANGE	Travis Tritt	Warner Bros
25	OUT OF TIME	REM	Warner Bros
26	THE FREE INSIDE	Bob Seger/Silver Bullet Band	Capitol
27	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
28	EVERYBODY'S SONGS OF	Various	Peacock
29	WBDD - BOOTICITY	Billie DeVore	MCA
30	HEART IN MOTION	Amy Grant	A&M
31	SPORTS WEEKEND	The Live Crows	LuK
32	SPELLBOUND	Paula Abdul	Caprice
33	BLOOD SUGAR	Red Hot Chili Peppers	Warner Bros
34	ON EVERY STREET	Dire Straits	Warner Bros
35	FOREVER MY LOVE	Jedico	MCA
36	WE CAN'T BE STOPPED	The Geto Boys	Rap-A-Lot
37	MUSIC FOR THE PEOPLE	Marky Mark/ Funky Bunch	Interscope
38	EXTREME II BORN TO BRIT	Extreme	A&M
39	GARTH BROOKS	Garth Brooks	Capitol
40	TRISHA YARWOOD	Trisha Yarrow	MCA
41	DEEN MOON SHINE	James Taylor	Columbia
42	CHORUS	Erasure	Sire
43	SONS OF THE P	Digital Underground	Tommy Boy
44	DON'T ROCK THE JUKEBOX	Alan Jackson	Arista
45	EMPIRE	Deenmothy	EMI
46	HOMEBASE	DJ Jazzy Jeff & Fresh Prince	Jive
47	POWER OF LOVE	Leather Vendors	Epic
48	ROLL THE BONES	Rush	Atlantic
49	BACKROADS	Ricky Van Shel	Columbia

TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Category/Running Time	Label Cat. no.
1	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	D209132	
2	THE AMAZING ADV. OF MR. BEAN	Thames/Video Coll. Comedy/1 hr	TV 8134		
3	THE LOVERS' GUIDE	Lifetime/Pickwick Special Interest/1 hr	LTV 001		
4	DIE HARD 2	Action/1 hr 58 min	FoxVideo	1850	
5	THE EXCITING ESCAPADES ...	Thames/Video Collect Comedy/55 min	TV 8140		
6	TOTAL RECALL	Sci-Fi/1 hr 48 min	Guild Home Video	GLD 50952	
7	ROY CHUBBY BROWN: The Helmet Rides	PolyGram Video Comedy/1 hr		0838623	
8	MEMPHIS BELLE	Comedy/1 hr 43 min	WHV	PES 1240	
9	ROBOCOP 2	Sci-Fi/1 hr 51 min	Virgin	VVD 355	
10	BILLY CONNOLLY LIVE	Comedy/1 hr 30 min	Virgin	VVD 363	
11	IN BED WITH MADONNA	Video Collection Special Interest/2 hr	MAAD 18		
12	THE HUNT FOR RED OCTOBER	Action/2 hr 10 min	CIC	VHR 2406	
13	DEAD POETS SOCIETY	Drama/2 hr 4 min	Touchstone	D408472	
14	LOOK WHO'S TALKING	Comedy/1 hr 30 min	RCA/Columbia	CVR 21459	
15	ALL DOGS GO TO HEAVEN	Children's/1 hr 21 min	WHV	PES 35332	
16	THE RESCUERS	Children's/1 hr 30 min	Walt Disney	D240642	
17	PAUL McCARTNEY: Get Back	Music/1 hr 30 min	PMI	MVD9913093	
18	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video		0711503	
19	ONLY FOOLS AND HORSES: Second Time	Comedy/2 hr 39 min	BBC	BBCV 4879	
20	THREE MEN AND A LITTLE LADY	Comedy/1 hr 39 min	Touchstone	HV D440742	
21	ERIC CLAPTON: 24 Nights	Comedy/1 hr 30 min	WHV	7593381933	
22	TINA TURNER: Simply The Best	Music/1 hr 30 min	PMI	MVD 9913083	
23	DICK TRACY	Action/1 hr 41 min	Touchstone	D410662	
24	TANGO AND CASH	Action/1 hr 39 min	WHV	PES 11951	
25	CHIPPENDALES: Tall Dark & Handsome	Music/2 hr 39 min	Video Gems	R1372	
26	SONG OF THE SOUTH	Children's/1 hr 30 min	Walt Disney	D201022	
27	MARY POPPINS	Children's/1 hr 13 min	Walt Disney	D209232	
28	LADY AND THE TRAMP	Children's/1 hr 13 min	Walt Disney	D208562	
29	STAR TREK: The Next Generation	Sci-Fi/1 hr 29 min	CIC	VHR2532	
30	PRETTY WOMAN	Comedy/1 hr 55 min	Touchstone	D410272	

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TOP 15 MUSIC VIDEO

1	PAUL McCARTNEY: GET BACK	PMI	MVD9913093
2	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video	0711503
3	ERIC CLAPTON: 24 Nights	WHV	7593381933
4	TINA TURNER: Simply The Best	PMI	MVD 9913083
5	PRINCE & NPG: Gett Off	WHV	7599382593
6	SIMPLY RED: Moving Picture Book	WHV	9037154343
7	FOSTER & ALLEN: SOUVENIRS & ...	Telstar	TV1034
8	REM: This Film Is On	WHV	7599382543
9	UB40: Live In Concert-Family Affair	Virgin	VVD 357
9	VARIOUS: Popskool	Pickwick	PV 2169
11	CARRERAS/DEMINGO/PAVAROTTI	PolyGram Video	CFV 11122
12	STATUS QUO: Rocking Through Years	4 From PolyGram	CLB 69152
13	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col	MC 2003
14	ERIC CLAPTON: The Cream Of ...	4 From PolyGram	0838623
14	EXTREME: Photografitti	PolyGram/A&M	0899793

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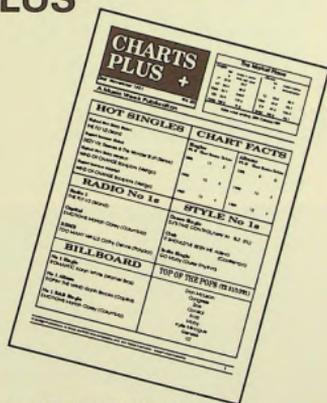
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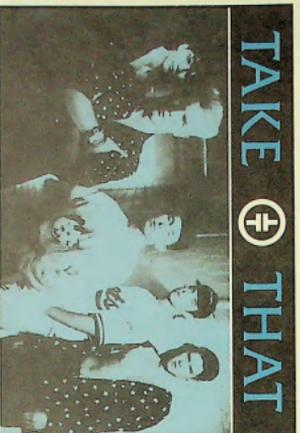
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25	21	BABY LOVE	Contract	MCA
26	46	FALL AT YOUR FEET	Crowded House	Capitol
27	28	SHINING STAR (EP)	NINX	Mercury
28	NEW	ME IN TIME	The Charlatens	Situation Two
29	NEW	LOVES SWEET EXILE/REPEAT	Mainic Street Preachers	Columbia
30	15	SALTWATER	Julian Lennon	Virgin
31	22	RADIO WALL OF SOUND		Polydor
32	NEW	WINTER SONG	Christina	East West
33	30	FINALLY	Ce Ce Peniston	A&M
34	26	40 MILES	Congress	three rhythm
35	NEW	THE UNFORGIVEN	Metallica	Veriigo
36	NEW	CLIPPED	Culture	Arkus
37	21	LIGHTNING	Zoe	MCA

Billboard's Top 100



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1	NEW	RHYTHM IS A MYSTERY	K. Class	21	NEW	FLOWER OF THE WEST	Flamingo
2	*	DJS TAKE CONTROL...	SJ2	22	11	NOCTURNE	199
3	*	GO	Moby	23	11	EMOTIONS	Marah Carey
4	*	GET READY FOR THIS	Z.Ummid	23	NEW	HOW DO YOU SEE ME NOW?	Exhibition
5	NEW	IT'S GRIM UP NORTH	Justified Architects Of Mu Mu	25	NEW	NEVER GOIN' DOWN/...	Adam&Jim Polidoro
6	1	THE FLY	UZ	26	11	SUCH A FEELING	Barbaree
7	*	DANCE WITH ME (FM...)	Control	27	NEW	LET'S GET HIGH	Lords Of Acid
8	*	40 MILES	Congress	28	11	CHANGE	Tina Turner
9	NEW	LOVES SWEET EXILE/REPEAT	Mainic Street Preachers	29	11	NO SON OF A BINE	Ginetta
10	NEW	ME IN TIME	The Charlatens	30	NEW	O.P.P.	Naughty By Nature
11	NEW	CLIPPED	Culture	31	11	DOMINATOR	Human Resources
12	11	HOW CAN I LOVE YOU MORE	M People	32	11	I WANT YOU (FOREVER)	DJ Carl Cox
13	NEW	LET THE BASS KICK	Z.Ted Joy	33	11	THE SHOW MUST GO ON	Queen
14	1	INSSOMNIAK	DJPC	34	22	THERE IS NO LAW	Messiah
15	*	AFTER THE WATERSHED	Canté the Intelligible Sea Machine	35	NEW	SEANCE	Nicolaï II
16	3	FINALLY	Ce Ce Peniston	36	11	JAMES BROWN IS DEAD	LA Sive
17	12	INSANITY	Oceanic	37	NEW	GET WISE	Rodde Jones
18	11	IF YOU WERE WITH ME NOW	Kyle Ringuette/Washington	38	NEW	WALK ON	Sussex
19	NEW	TASTY FISH	The Other Two	39	11	YOU KNOW HOW TO LOVE ME	Tahiti
20	NEW	RING MY BELL	DJ Jody-Jell & Fresh Prince	40	11	BABY LOVE	Danni Minogue

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63	56	PUT THE LIGHT ON	Wet Wet Wet	Precious Oig
64	NEW	THE AIR YOU BREATHE	Bomb The Bass	Rhythm King
65	NEW	BOYS WILL BE BOYS	Diamond Boys	Curb
66	29	SOMETHING GOT ME STARTED	Slimy Fish	East West
67	NEW	LET THE BASS KICK	Z.Ted Joy	All Around The World
68	11	INSSOMNIAK	DJPC	Hyge
69	NEW	DO ANYTHING	Natural Selection	East West
70	NEW	SKAT STRUT	MC Skat Kat & The Stray Mob	Virgin America
71	15	HEAVY FUEL	Dire Straits	Vertigo
72	12	SAVE UP ALL YOUR TEARS	Cher	Geffin
73	NEW	O.P.P.	Naughty By Nature	Big Life
74	11	I WANT YOU (FOREVER)	DJ Carl Cox	Parfeco
75	11	PEACE	Sabrina Johnston	East West

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Rank	Title, Composer	Artist	Label
1	CLASSICAL COLLECTION SAMPLER	Confer	Confer
2	VIVALDI: FOUR SEASONS	Various Of England	CD 0002ATAC/DOCCAT (2) (C)N
3	THE WORLD OF HANDEL	Various	CD 433093/SGC/433090 (1) (C)N
4	DUETS FROM FAMOUS OPERAS	Various	CD 4489/TCOP/4491 (1) (C)N
5	HOLST: THE PLANETS	Loughran/Kate Ochradska	CD 40237AC/CP/40243 (1) (C)N
6	THE COLLECTION - IN CONCERT	Concerto Series	CCSLP 288/CSMC/CS28 (1) (C)N
7	HOLST: THE PLANETS	Infer Classics	CDMP 890/CMP/890 (1) (C)N
8	THE WORLD OF GILBERT & SULLIVAN	Decca	CD 433959/SM/433956 (1) (C)N
9	ELGAR: VIOLIN CONCERTO	Kenny/Handley/PO	EMX 41185/EMX/412096 (1) (C)N
10	VERDI - THE SAMPLER	Various	CD VCD 79149/2 (1) (C)N
11	BEST-LOVED CLASSICS 1	EMI Laser	CD CDZ 74909/SGC/74905 (1) (C)N
12	MAHLER: SYMPHONY No. 5	Various	CD 431037/SM/431034 (1) (C)N
13	HOLST: THE PLANETS/ELGAR: ENIGMA MARCHES ETC	Various	CD 431362/SM/431363 (1) (C)N
14	BIZET/PUCCHINI/VERDI: DUETS	RCA Victor	GL 87799/RC/87789 (1) (C)N
15	THE KING OF THE HIGH Cs	Decca Opera Gala	CD 421323/SM/421336 (1) (C)N
16	LATE NIGHT CLASSICS	Classical Collection	CD DDD 00040/SGC/4002 (1) (C)N
17	BIZET: CARMEN-SCENES AND ARIAS	Various	CD 421303/SM/421314 (1) (C)N
18	ALBINONI/PACHELBEL	DG Galleria	CD 413048/141905/413049 (1) (C)N
19	ASME 30TH ANNIVERSARY JUBILEE SAMPLER	Philips	CD 426819/2 (1) (C)N
20	BETHOVEN - PIANO SONATAS	DG Karolus	CD 413439/SM/413435 (1) (C)N
21	INTRODUCING THE MOZART EDITION	Philips	CD 426739/3 (1) (C)N
22	TCHAIKOVSKY: 1812 OVERTURE	Various	CD 413446/3 (1) (C)N
23	PUCCHINI: MADAMA BUTTERFLY	Various	CD 413448/3 (1) (C)N
24	SALICINI: TURANDOT (HIGHLIGHTS)	Decca Opera Gala	CD 421320/SM/421320 (1) (C)N
25	BETHOVEN: SYMPHONIES 5 & 6	Decca	CD 413442/SM/413444 (1) (C)N
26	THE COLLECTION	Decca Vu	CD DVD2 2106C/DVAC 2102 (1) (C)N
27	ORFF: CARMINA BURANA	DG Karolus	CD 423866/SM/423864 (1) (C)N
28	PUCCHINI: ARIAS AND DUETS	EMI Laser	CD CDZ 76703/SM/762 (1) (C)N
29	ALBERT HALL GALA CONCERT	Various	CD 430172/SM/430174 (1) (C)N
30	WARSAW CONCERTO	Various	CD 414831/3 (1) (C)N
31	MUSIC FOR THE LAST NIGHT OF PROMS	Various	CD 414831/3 (1) (C)N
32	HOLST: THE PLANETS	Confer	CD DDD 1173M/DOCC 1173 (1) (C)N
33	ELGAR: CELLO CONCERTO/ENIGMA VARIATIONS	Confer	CD DDD 4033M/DOCC 400 (1) (C)N
34	MOZART: SYMPHONIES 31, 32, 35, 40, 41	Various	CD 431439/SM/431434 (1) (C)N
35	MOZART: PIANO CONCERTOS 20, 21, 26, 27	Various	CD 431439/SM/431434 (1) (C)N
36	ORFF: CARMINA BURANA	EMI Laser	CD CMP 859/SM/CMC 859 (1) (C)N
37	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Various	CD 413142/SM/413142 (1) (C)N
38	PUCCHINI: ARIAS	Various	CD 413142/SM/413142 (1) (C)N
39	HOLST: THE PLANETS	Emmanuel	EMX 2106/CEM/2106 (1) (C)N
40	MOZART: THE MARRIAGE OF FIGARO	Various	CD DDD 4742M/TCOP/4724 (1) (C)N

DISTRIBUTION: INDE SINGLES†

Rank	Title, Artist	Label
1	GO	Dutor Rhythm FOOT 15E (DOOT 15) (P)
2	INSANITY	Deat Deat Goad GCDI 401 (RE) (P)
3	48 MILES	Inner Rhythm THEART 31 (RE) (ART) (P)
4	LOVE TO HATE YOU	Music 12 (MUTE 12) (RE) (M) (P)
5	SUCH A FEELING	Vinyl Solution STORM 325 (STORM32) (SR)
6	THE CONCEPT	Creation CRE 11111 (P)
7	INSSOMNAC	Huge 7PUM 055 (12PUM 055) (P)
8	THERE IS NO LAW	Kickin' KICK 10 (1) (C)N
9	DOMINATOR	R&S (RSUK 4) (RT) (M) (P)
10	BASESTREAM (EP)	Shifed Aandark (IAOP 51) (SR) (P)
11	NOTHING NATURAL	A4D (A4D 1016) (RT) (M) (P)
12	JAMES BROWN IS DEAD	Zyx ZYX 5886 (ZYX 6988) (1) (GV) (P)
13	MESMERISE	Dedicated HOUSE 00111 (RT) (M) (P)
14	N.H.S. (EP)	Absolute 2 (ABS 001) (SR) (P)
15	WORDS THAT SAY	Big Life (MELA 3) (SR) (P)
16	ALL OVER MY FACE	P.L.A.S. BIAS 1997 (BIAS 198) (APT) (P)
17	CHOK! THERE!	Sure Detail SD174 (1) (US) (P)
18	DANCE WITH POWER (EP)	Elate (ELEG 3) (P)
19	HYPERACTIVE (EP)	Precession (LIVE 20) (RT) (M) (P)
20	MELBA	Reachin' (REMU 1205) (P)
21	STAR EYES	Moving Shadow (SHADOW 5) (P)
22	FEEL YOUR BEAT	Factory FAC 3283 (FAC 328) (P)
23	KEEP THE FIRE BURNING	Production House (PH 23) (Set) (P)
24	ENERGY FLASH (EP)	R&S (RSUK 3) (RT) (M) (P)
25	THE CROWN	Musci On Life 7N07E 54 (NOTE 54) (P)
26	TERMINATOR 2 - JUDGMENT DAY	Full Effect (FEET 105) (SR) (P)
27	METAMISI	R&S (RSUK 2) (RT) (M) (P)
28	MOVE ANY MOUNTAIN	One Little Heart 527P (527P 12) (P)
29	PERFECT LIFE	O.L.H. 607P (607P 12) (P)
30	DRILLER KILLER	Deja Vu (DV 06) (SR) (P)
31	THE HOUSE IS MINE	Rising High (RSV 4) (SR) (P)
32	FREE X-TRA	Production House (PH 23) (Set) (P)
33	ONE WAY	China WOKI! 2008 (P)
34	GIVE IT TO ME BABY	Network (INWKT 3) (P)
35	IN HOLLOW (EP)	Ultimate TOPP 0001 (SR) (P)
36	WHERE'S YOUR LOVE GONE	V For Venus (VVS 001) (P) (M) (P)
37	ONLY LOVE CAN BREAK...FILTHY	Heavenly HVN 12121 (RE) (P)
38	I WANNA BE ADORED	Silverstone GREZ1 (3) (P)
39	THIS TOWN	Bad Ass Tones (BADASS1 001) (SR) (P)
40	KINGDOM	Non-Fiction TESI41 (3) (P)

DISTRIBUTION: INDIE ALBUMS†

Rank	Title, Artist	Label
1	HARDCORE ECSTASY	Dino DINTV 29 (P)
2	CHORUS	Mute STUMM 35 (RT) (M) (P)
3	RHYTHM DIVINE 2	Dino DINTV 27 (P)
4	MR. LUCKY	Silverstone CRELP 519 (P)
5	THAT LOVING FEELING VOL V	Dino DINTV 28 (P)
6	FOXBASE ALPHA	Heavenly HVN 1 (P)
7	LEVELLING THE LAND	China WOK! 1022 (P)
8	WE WILL ROCK YOU	Dino DINTV 26 (P)
9	SCREAMADELICA	Creation CRELP 076 (P)
10	TROMPE LE MONDE	4AD CAD 1014 (RT) (M) (P)

METAL CHART

Rank	Title, Artist	Label
1	WAKING UP THE NEIGHBOURS	ABM 2911644 (1) 2914629/1641
2	USE YOUR ILLUSION II	Geffen GEF 2440 (BMG) GEF 2440 (GEF 2440)
3	WELD	Reprise 7599767 (1) (W) 7599767 (2) 7599767 (1)
4	USE YOUR ILLUSION I	Geffen GEF 2441 (BMG) GEF 2441 (GEF 2441)
5	LEVELLING THE LAND	China WOK! 1022 (P) WOK!CD 1022 (WOK 1022)
6	DECADE OF AGGRESSION - LIVE	Def American 5106954 (1) 5106955/50651
7	WE WILL ROCK YOU	Dino DINTV 26 (P) DINTV 26 (DINTV 26)
8	DEADLY TEARS	Enc 40769 (SM) 4875502/4679931
9	THE POWER & THE GLORY	Various 5103004 (1) 5103005/50301
10	BAT OUT OF HELL	Cleveland 4032419 (SM) 2082419/EPIC 61419
11	CRAYZ WORLD	Various 4898584 (1) 4898585/861
12	BORN TO BE WILD	Telstar STAC 2524 (BMG) TDC 21425/ATP 2524
13	DECADE OF DECADENCE	Elektra EKT 85C (1) (W) 7599120/42 (EKT 85)
14	NEVERMIND	DCG DCC 2445 (BMG) DCC 2445/50G 2445
15	EXTREME B - PORNO GRAFFITI	ABM 39513 (1) 39513/2/39513 (1)
16	ROCK TILL YOU DROP	Vertigo 510314 (1) 510315/351041 (1)
17	CEREMONY	Beggars Banquet BEG 122 (W) BEG CD 122 BEG 122
18	BLUES SUGAR SEX MAGIC	Warner Brothers W 441C (W) 7599766/2 (W 441C)
19	METALLICA	Various 5100274 (1) 5100275/100221
20	BACKLASH	Enc 488450 (SM) 488450/3/488450 (1)
21	SHAKE YOUR MONEYMAKER	Def American 8425 (1) (P) 8425/1/8425 (1)
22	EAT YOURSELF WHOLE	South ZCHR 1878 (E) CDD 1878 (ZCHR 1878)
23	DOWN FALL THE GOOD GUYS	Def American 510413 (P) 510413/2/510413 (1)
24	TIMEPACE - THE BEST OF	EMI ERM 1004 (E) CDED 1004 (ERM 1004)
25	RECKLESS	ABM 3001 (1) (P) 3001/3/3001 (1)
26	PRETTY HATE MACHINE	TVT CT 8913 (1) CT 8913/2/8913 (1)
27	APPETITE FOR DESTRUCTION	Geffen GEF 2418 (BMG) GEF 2418 (GEF 2418)
28	PSYCHOTIC SUPPER	Geffen GEF 2424 (BMG) GEF 2424 (GEF 2424)
29	NO PLACE LIKE HOME	Vertigo 510220 (1) 510220/2/510220 (1)
30	SLAVE TO THE GRIND	Atlantic W 432C (W) 7567824/2 (W 432C)

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TOP 60 DANCE SINGLES

THE OFFICIAL **Music** week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	2	DJs TAKE CONTROL/WAY IN... SL2	XL XL 24 (W)
2	NEW	RHYTHM IS A MYSTERY E.Klass	Deconstruction 12R 6302 (IE)
3	NEW	HOW DO YOU SEE ME NOW? Exotica	London BOX 3 (F)
4	2	40 MILES Congress	Inner Rhythm HEART 01 (RTM/PI)
5	2	DANCE WITH ME (I'M YOUR...) Control	All Around The World 12GLOBE 105 (BMG)
6	NEW	SEANCE Nebula II	Reinforced RIVET 1211 (SRDI)
7	3	GO Moby	Outer Rhythm FOOT 15 (RTM/PI)
8	7	HOW CAN I LOVE YOU MORE? N.People	Deconstruction PT 44856 (BMG)
9	NEW	LET THE BASS KICK 2 For Joy	All Around The World 12GLOBE 102 (BMG)
10	NEW	SIX O'CLOCK Tyrrel Corporation	Volante FLYRX 3 (IE)
11	6	YOU KNOW HOW TO LOVE ME Tafari	London FX 172 (F)
12	NEW	IT'S GRIM UP NORTH Justified Ancients Of Mu Mu/KLF Comm.	JAMS 028R (APT)
13	NEW	O.P.P. Naughty By Nature	Big Life BLRT 62 (F)
14	NEW	I'LL BE YOUR FRIEND Robert Owens	RCA (USA) 7863621561 (Import)
15	NEW	RING MY BELL DJ Jazzy Jeff & Fresh Prince	Jive JIVET 288 (BMG)
16	13	INSSOMNIAK DJ.PC	Hype 12PUM 005 (PI)
17	NEW	LET'S GET HIGH Lords Of Acid	The White Label WHITE 03 (RTM/PI)
18	5	DANCE WITH POWER (EP) Bass Construction	Elicit 12ELIC 3 (PI)
19	8	N.H.S. (EP) DJ Dec Scott	Absolute 2 ABS 001DJ (SRDI)
20	NEW	NEVER GOIN' DOWN/BORN TO BE Adamski/Jens Polo/Soho	MCA MCST 1578 (BMG)
21	17	DOMINATOR Human Resource	R&S RSUK 4 (RTM/PI)
22	5	FINALLY Ce Ce Peniston	A&M AMY 822 (F)
23	11	GET READY FOR THIS 2 Unlimited	PWL Continental PWL 206 (W)
24	27	FREE X.Static	Production House PNT 033 (Self)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	15	CHANGE Lisa Stansfield	Arista 814820 (BMG)
26	NEW	BODY MESSUA Supersoul	Guerrilla GRRR 17 (RE)
27	NEW	GET OUT ON THIS DANCEFLOOR DOP	Guerrilla GRRR 19 (RE)
28	12	CATCH THE FIRE Druya Bone	4th + B'Way 12BRW 232 (F)
29	10	THERE IS NO LAW Messiah	Kickin KICK 10 (SRDI)
30	NEW	GET WISE Rodeo Jones	A&M AMY 781 (F)
31	21	EMOTIONS Mariah Carey	Columbia 6574039 (S&I)
32	18	60 SECONDS Audio Deluxe	Volante FLYRX 2 (IE)
33	NEW	TAKE IT EASY Cedric Winklebuger	Shut Up And Dance SUAD 23 (PI)
34	NEW	MANIAC Alcan Warriors	D-Zone DANCE 018 (SRDI)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	16	JUS' REACH Galliano	Talkin Loud TLXK 16 (F)
36	NEW	YOU'RE ALL I'VE WAITED 4 James Pringle	Smash (USA) 8650091 (Import)
37	25	KEEP THE FIRE BURNING House Crew	Production House PNT 029 (Self)
38	20	I WANT YOU (FOREVER) DJ Carl Cox	Perfecto PT 44886 (BMG)
39	14	STAR EYES Cosmo & Dibs	Moving Shadow SHADOW 8 (SRDI)
40	25	KISS YOU BACK Digital Underground	Big Life BLRT 63 (F)
41	19	JAMES BROWN IS DEAD LA Style	ZYX.ZYX 658612 (EMS/GY)
42	NEW	ROCKING DOWN THE HOUSE M17	Chill TUV 20 (RTM/APT)
43	29	NOCTURNE T99	Emphasis 6574036 (SM)
44	30	SUCH A FEELING Bizzare Inc	Vinyl Solution STORM 32 (SRDI)
45	NEW	PHUTURE (EP) Night Trigger	ESP/Go Bang! ESP 9108 (SRDI)
46	42	MELBA Dance City	Reachin REMU 1205 (SRDI)
47	NEW	DISCO 128/DISCO 130 Tricky Disco	Rumour RUMAT 39 (PI)
48	NEW	SEPARATION Fat Lewis	Debut DEBTX 3131 (PI)
49	24	IT SHOULD'VE BEEN ME Adeva	Coolempa COOLX 236 (IE)
50	NEW	NEVER CHANGE MC Buzz B	Polydor F2 184 (F)
51	52	COME BACK (FOR REAL LOVE) Alison Limerick	Arista 614530 (BMG)
52	NEW	THE AIR YOU BREATHE Bomb The Bass	Rhythm King/Epic 6575386 (SM)
53	40	B-LINE FROM HELL G Double E	HUM URBANEP 2 (I)
54	23	GENERATE POWER Photon, Ino/Paula Brian	Hrr FX 173 (F)
55	34	DOUBLE HAPPINESS John - Julie	XL XLT 23 (W)
56	NEW	I ADORE MI AMOR Color Me Badd	Giant W 0076TW (W)
57	23	CHOK THERE! Apache Indian	Sure Delight STD 41 (JS/E)
58	21	NEVER STOP Brand New Heavies	Hrr FX 165 (F)
59	NEW	THE FUTURE OF SOUL VOL 1 Various	Motown TZ 45050 (BMG)
60	NEW	WALK ON Sunscreen	Sony SD 6574506 (SM)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	3	VOICES Kenny Thomas	Cooltempa CTP 24/CMC 24 (IE)
2	NEW	SOUL SOUVENIRS VOL 2 Various	Columbia 468824/14688244 (S&I)
3	NEW	A WOLF IN SHEEP'S CLOTHING Black Sheep	Mercury 8483681
4	2	HARDCORE ECSTASY Various	Dino DINTV 29/DINMC 29 (PI)
5	4	CLASSIC JAZZ-FUNK MASTERCUTS 2 Various	Masterscuts CUTSLP 4/CUTSMC 4 (BMG)
6	NEW	RAVE Various	Reachin REMUL 01/REMU (PI)
7	NEW	DEATH CERTIFICATE Ice Cube	Priority SL 57155- (Import)
8	NEW	SACRIFICE Yasmin	Geffen (USA) GEF 1221701- (Import)
9	NEW	BEST OF ME Mami Priest	Ten OXK 111/CODX 111 (F)
10	5	EMOTIONS Mariah Carey	Columbia 468851/14688514 (S&I)

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REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(1)	HYPNOTIC LOVE Phi Phi Leo	Breaking Loose BLPT 014
2	(2)	DAY DREAMING Jocelyn Brown	Arivo ARI 125
3	(4)	JOY IN THE MORNING Freddie McGregor	Big Ship B57 2
4	(6)	CHOK' THERE Apache Indian	Sure Delight SDF 41
5	(8)	BE PATIENT Cobra	White Label FAS 8
6	(3)	THE WAY YOU LOVE ME Dev & Gongz Ah	Shab STU 005
7	(10)	I'M SO ALONE Richie Davis	Progressive Sounds PSP 022
8	(9)	RUDE BOY TUNE Cobra	Covers CLOUD 2
9	(13)	BODY WORK General Pecos	Steady & Cleve SCT 26
10	(11)	MELLOW Capleton	Charm CRT 72

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REGGAE CHART

11	(17)	GET LIVELY Tomanon	Shab STU 006
12	(12)	MURDERER Sugar Minot	White Label ZEN 009
13	(14)	BODY BASICS Cobra & Conroy Smith	Bugs Banton BB 01
14	(15)	PASSPORT BUDDY Kato Benz	Charm CRT 70
15	(-)	MOTHER YOUNG ..Vio Body/Y'Stapper	Steady & Cleve SCT 27
16	(18)	FIRE BURNING Kanya Gellifhs	Parishouse PHRP 23
17	(19)	I'M GONNA MAKE YOU LOVE ME Road Block	SUMA 0010
18	(16)	THE MORNING AFTER Anthony Rich	Progressive PSP 019
19	(-)	I CARE Vivian Jones	Imperial House IH 002
20	(-)	ORIGINAL KILL AND NO RUN Cobra	Shab SD 005

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REGGAE ALBUM CHART

1	(1)	PURE LOVERS VOL 4 Various	Charm CLP 104
2	(2)	SINGS JAMAICAN CLASSICS Freddie McGregor	ESLP 1
3	(3)	CAPLETON GOLD Capleton	Charm CLP 5
4	(4)	GREATEST HITS Investigators	Sweet Freedom SFRP 006
5	(9)	BANDELERO Purky Banks	Jammy JAMM 8
6	(6)	LETHAL WEAPON Cherry Banks	Parishouse PHRP 23
7	(7)	JOE GIBBS 45'S VOL 2 Various	Rocky Prod RGP 012
8	(5)	TRUE BORN AFRICAN U-Roy	Arivo ARI P071
9	(14)	BAD BOY TALK Cobra	Parishouse PHRP 27
10	(13)	HERE I COME AGAIN Various	Super Power CRP 0010

SURVEY
COVER STAR



Despite his 16 weeks at number one and wall-to-wall TV and radio coverage, turning Bryan

Adams into a coverstar was never going to be easy. He lacks Marky Mark's teen appeal, Danni Minogue's vibrancy and — most significantly — has rarely been available for photoshoots or interviews. Nevertheless, Adams tops *MW*'s latest coverstar survey after appearing on 569,477 music and teen magazine covers in the five weeks to November 2. Vicky Serene, Adams's PR at A&M, acknowledges that she only had one set of studio photographs — shot by Andy Catlin — at her disposal, but managed to secure the covers of *Smash Hits* and *Q* as well as an inset on *Look In*. "We had to be very careful with the photos so we didn't lose any of our options for exclusives or covers," she says. Marky Mark was the runner up for October after appearing on the covers of *Number One* and *My Guy* plus several insets.

MONTHLY RUN-DOWN

- 1 Bryan Adams
PR: Vicky Serene
 - 2 Marky Mark
PR: Shane O'Neill
 - 3 Color Me Badd
PR: Heather Finlay
 - 4 Michael Jackson
PR: Joanna Burns
 - 5 Danni Minogue
PR: Sue Foster
 - 6 Cathy Dennis
PR: Jane Wilkes
 - 7 New Kids On The Block
PR: Graeme Hill
 - 8 Madonna
PR: Barbara Charone
 - 9 Bros
PR: Sharon Wheeler
 - 10 Lush
PR: Deborah Edgley
- Source: Media Shadowfax

Branson's prank becomes reality

Ten years ago Richard Branson used the front page of *MW* to announce a plan to beam CD-quality sound direct to homes. It was an April Fool prank to rank among the best.

But the hole in the wall music socket has since become part of the industry's vision of the future.

Branson's "Bombshell" — technology that could wipe out music retail and link consumers straight to suppliers — has arrived.

Digital Music Express claims its multi-channel service will revolutionise home listening with access to 30 programmes of constant music at less than the price of a CD each month.

The implications are profound. Digital broadcasting presents a supreme temptation to home tapers and a debate over appropriate royalties has already begun. But most significant of all is the elimination of existing music formats which may have come to an accept as inevitable.

"Very few people in the record industry are fixated by the idea of delivering a bit of plastic or a CD over a counter," says BMG chairman John Preston. "The critical issue is allowing enjoyment of music."

While DMX's system is not geared to direct purchase orders the company's international president Steve McCauley says: "Clearly there is the potential for a direct buying interface."

DMX claims another prominent asset is the consumer's tendency to browse through the stations, discovering new musical genres. This is part of



The joke that came true to find new fans such as Judd Lander

a deliberate drive to appear record industry friendly.

DMX chairman Jerry Rubinstein, formerly chairman of United Artists, insists DMX will not tread on the industry's toes by allowing consumers to select tracks. "It will never be a celestial jukebox. If that happens it will be provided by the record industry." But lack of personal input could stifle the system's appeal. Radio One controller Johnny Beering says it appears to be little more than a Muzak style channel. "It could never be a threat to radio," he says.

Others though, welcome satellite systems with open arms. Judd Lander, Chrysalis' director of promotions, says: "It sounds tremendous. If it gets a foothold it would be a real showcase for music." And he

agrees with the backers of DMX that its no-chat format would appeal to the consumer. The key sticking point has to be royalties, however. Satellites by their nature have an ill-defined broadcast "footprint". And ensuring they get paid has to be record companies' priority.

A decision to go on Astra, which is "up-linked" from the lax copyright regime of Luxembourg and hence free of non-time royalties, would be sure to raise industry opposition. PPL head of broadcasting Pete Rogers comments: "The whole idea raises all sorts of royalty questions. But so long as there is a suitable agreement then I can't see any objection."

Such an agreement may be difficult to come by. **Matthew Cole**

EXPOSURE

MONDAY NOVEMBER 4

Dance Energy featuring Seal, Unique 3 and Tenor Fly. BBC2: 6.45-7.15pm

The Mix featuring Nefertiti, Radio Five: 10.10pm-midnight

TUESDAY NOVEMBER 5

The Year Of The Horse — Sinead O'Connor in concert, Channel Four: 1.10-2.10am

WEDNESDAY NOVEMBER 6

Rapido featuring Billy Bragg, Primal Scream and Nine Inch Nails. BBC2: 7.40-8.10pm

Hit The North featuring Edward II, Radio Five: 10.10pm-midnight

THURSDAY NOVEMBER 7

Top Of The Pops, BBC1: 7-7.30pm

SATURDAY NOVEMBER 9

Going Live featuring Take That, BBC1: 9-11.15am

The ITV Chart Show, 11.30am-12.30pm

The Isley Brothers, An Appreciation By Paul Gambacini, Radio One: 2-3pm

In Concert featuring The Scorpions, Radio One: 10-11pm

SUNDAY NOVEMBER 10

Cue The Music featuring Barbara Streisand, ITV: 11.35pm-12.55am

music week

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 - Sleeve/Label Printers/Art Studio 11
 - Recording Studio/Producer/Engineer 25
 - Video production Facilities/Producer/Engineer 07
 - Pro-audio equipment manufacturing hire 27

- Artist/Artist Manager 12
- Music Publisher 16
- Radio Station 15
- TV Station 14
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MAINSTREAM

Albums

The closer we get to Christmas, the more the release schedules are dominated by compilations, and this week sees a fine selection of retrospectives unleashed. The best has to be the Pet Shop Boys' *Discography*, which lives up to its boast of being the most complete singles collection, with each and every one of their 17 hits in a 76 minute set of good pop music and high camp. Also includes the previously unreleased *Was It Worth It?*

A-Ha is another band to have discovered the formula for making perky pop records, and their first number one, *The Sun Always Shines On TV*, dethroned the PSB's first number one, *West End Girls*. Their 'best of' titled *Headlines And Deadlines: The Hits Of A-Ha* — is similarly comprehensive with each of their 15 hits present and correct (plus *Early Morning*). Once merely teen idols, the group has developed to the point where their current single *Move To Memphis* has

prompted comparisons with Prince and U2.

Despite considerable overlap with the *Story Of The Clash*, the newly released *The Clash — The Singles* is an inspired compilation. Sadly, it can't quite accommodate all of the groups hits, but it has a good try, and demonstrates once again their major contribution these petulant punks made to music during their inspired career.

Of the massive number of multi-artist compilations flowing out of the distribution centres this week, two very different ones deserve mention. *More Rock 'N' Roll Love Songs* is the latest in Dino's brilliantly conceived thematic compilations. Don't let the word 'more' put you off, it's every bit as good as the original *Rock 'N' Roll Love Songs* album, with 40 tracks, among them Percy Sledge's towering *When A Man Loves A Woman*, Buddy Holly's *Everyday* and Gene Pitney's emotional rollercoaster, *I'm Gonna Be Strong*. Equally worthy, but bang up to date, *Reachin' Records' Rave* is just that, with 14 new noises



Rave: Now noises

amounting to 78 minutes of unremitting dance energy, starting with Rozalla's *Everybody's Free* and continuing progressively more hardcore via *The Hypnotist*, *D.M.S.*, *Danse City* and *G.T.O.*

PICK OF THE WEEK

ENYA: Shepherd Moons (WEA 9031755722). As long ago as 1921, jazz singer Adelaide Hall's haunting and moving rendition of *Creole Love Call* proved that you don't have to understand lyrics to appreciate the beauty of song. The beauty of Enya's music is similarly unrelated to lyrical content. And her latest album, in which she sings affectingly in English, Gaelic and Latin, is a sheer delight.

Singles

Following up her breakthrough hit *Everybody's Free*, Rozalla reissues *Faith (In The Power Of Love)*. Surprisingly not a hit first time around, it will be now, though it's not nearly as powerful. A record that was a hit first time around was *Killer*, a number one single for Adamski with Seal on vocals. Now totally re-made by the latter, it remains a classic, and must be fancied to become a major hit again, though not of the magnitude of the 1989 version.

With *The Commitments* number one in the movie chart, *East West* has moved rapidly to reissue the original version of one of the songs in the movie, *Mustang Sally*, first performed by Wilson Pickett. Paired with his timeless *Land Of 1000 Dances*, it's a reissue that will be welcomed by many.

Gearing up for the silly season, *Jive Bunny* returns with another aural assault, mixing originals and remakes in a whistlestop tour of the late Fifties under the title *Rock 'n' Roll Dance Party*. You know what to

expect...

Harry Connick Jr is looking for a slice of Christmas chart action too, and is cosily retro on a double A-sided single pairing *Blue Light, Red Light* and *The Bare Necessities*, the latter track being slowed considerably, with Connick being accompanied by a big band. Likely to confirm his standing as a latherday Sinatra, but probably not as big a hit as Columbia expects it to be. *Chris Rea* also takes a seasonal slant with *Winter Song*, from his *Auberg* album. *Thoughtful*, dead slow and probably not one of his bigger hits.

PICK OF THE WEEK

CATHY DENNIS: Everybody Move (Polydor CATH 5). Much like *Sheena Easton* before her, Dennis has succeeded despite considerable vocal limitations. In Dennis's case this is largely due to prudent choice of material and muscular dance mixes. *Everybody Move* — which she co-wrote — is another wise selection, with *Shep Pettibone*'s mix the genuine required to thicken what would otherwise be a fairly thin confection.

Alan Jones

CLASSICAL

Warner Classics celebrates its first birthday Broadway style with the release on Elektra Nonesuch of the satirical operetta *Strike Up The Band* — the second instalment in the label's *Cereshwin* series — conducted by *John Mauceri* and produced by *Tommy Crasker*, and the original cast recording, headed by *Tyne Daly*, of *Gypsy* (rumoured to be coming to London's West End), while Teldec offers *London Brass* in show songs, including *I Got Rhythm* and *Anything Goes*. Nonesuch also showcases the trendy *Brodsky Quartet* in a compilation of lollipops from Elgar to Brubeck.

Also on a show theme, TER has released its widely awaited rival to Decca's recent version of *Kurt Weill's Street scene*.

The English National Opera cast headed by *Kristine Ciesinski* and *Richard Van Allan* is more stylish, but *Carl Davis's* conducting lacks the zip of *Mauceri* for Decca.

Virgin Classics offers seasonal greetings with a Christmas favourites compilation from the *New York City Gay Men's Chorus*, and limbers up for *Rossini* year with an aria disc from soprano *Karla Ricciarelli*.

ASV's latest Christmas offering is a three-CD box of Mozart from *Jane Glover* directing the *London Mozart Players* — solid, middle of the road performances of the



Johnson: long-awaited recording

Requiem, *Serenade For 13 Winds* and symphonies while *Emma Johnson's* long-awaited disc of the three *Crusell Clarinet Concertos* arrives.

PICK OF THE WEEK

LONDON SYMPHONY BRASS plays *Bernstein, Copland* and *Others*. *Collins Classics* 32-track 20-bit recording with ambitious encoding — watch out for your speakers! The dynamic range and vividness are stunning, but *Eric Cree's* arrangements aren't half bad either.

Phil Sommerich

COUNTRY

How can American country acts be broken more effectively in Europe? Answers to this important question were due to be supplied at an international seminar held during the recent CMA Awards week in Nashville. Unfortunately proceedings were dogged by lack of American record company attendance; only *Warner Brothers*, *Capitol* and *Arista* were represented. Meanwhile, it is encouraging that *Warners Nashville* has appointed its

first international vice president in *Bob Saporiti*.

David Hughes, EMI's director of strategic marketing, has just been appointed to the board of the CMA. His view is that without the country radio life support system in the US, *Nashville* acts can only make headway in Europe if they are marketed for who they are — rather than being country.

Garth Brooks' tenure of the number one slot in *MMW's* US Top 50 highlights his ability to sustain sales in a rock dominated marketplace. Now *EMICapitol* is gearing up to launch his third album in the UK at the beginning of next year. *Ropin' The Wind* has already sold 5m copies in the US.

Like *Brooks*, newcomer *Doug Stone* has a raunchy image. *Epic* has just released his US debut *I Thought It Was You* and his tough guy look on the sleeve should attract attention in-store. Also from *Epic* is *Ricky Skaggs'* latest offering, *My Father's Son*.

PICK OF THE WEEK

DANIEL O'DONNELL: The Very Best Of Ritz. BLC 700. With an initial dealership out of 50,000 and a hefty TV campaign set to roll, *Ritz* is confident that this will soon be edging up the mainstream chart. The overriding feel of this compilation is country with clippy clop backing, lilted accordion and wistful fiddles. This compilation epitomises his winning formula.

Karen Faux

HEAVY METAL

Extreme confirmed their status as metal's first band to win both a hard-core and teenage following by clinching the *Smash Hits* award for best rock band last week.

So expect the fourth single to be taken from the already best-selling *Porno-graffiti* album — *Hole Hearted* — to be yet another hit.

The romping acoustic workout has already reached the top five in the US and should be boosted by the addition of an unreleased track, *Sex 'N' Love*.

Another A&M act with surprising chart longevity is *Bryan Adams*. After 16 weeks at number one in the singles chart, the label releases *There Will Never Be Another Tonight* on November 11.

The single includes such lures as a live version of *Into The Fire*, with other formats featuring *One Night Love Affair*.

Ex-Marillion frontman *Fis* released his second solo LP, *Internal Exile* (Polydor), backed by an ambitious European tour through to the end of the year.

PICK OF THE WEEK

INXS: Live Baby Live. *Mercury/Phonogram*. 5105801. Live package from the Aussie heartthrobs is certain to enter the Top 10, and stay thereabouts until Christmas.

Andrew Martin

REISSUES

Top of the pile is Looking Back (BMG PD 90388), a 18 track trawl through the career of Daryl Hall & John Oates that touches all the highpoints and more. Equally engaging are a couple of Island's latest batch of reissues, Traffic's When The Eagle Flies (IMCD 142) and John Cale's Fear (IMCD 140). The former catch-



Simon: Folkie days revisited

es Traffic on the edge of breaking up but finding the spark of their beginnings, while the latter finds Cale at his most fearsome.

Far gentler is the funky harpsichord and smooth krumhorn of Gryphon, the band which put Early Music in a rock context on The Collection (Curio ITEM CD1).

From Windsong comes the first batch of a series of Radio One Live In Concerts, Family (WINCD 001), Caravan (002), The Sensational Alex Harvey Band (003) and Wishbone Ash (004). The best are the outings from Family, caught in 1973, and Wishbone Ash, recorded in 1972. From Columbia via Pickwick comes Billy Joel's first halting attempt to become a singer-songwriter, Cold Spring Harbour (9826372), and one of Simon & Garfunkel's first successful outings as singer-songwriters, Wednesday Morning, 3 AM (9826392).

PICK OF THE WEEK

THE BYRDS: Fifth Dimension (BGOOD 106). The young, experimental Byrds at their best (Eight Miles High). Also from BGO there's the related Dr Byrd & Mr Hyde (107) which features an older group, turned reluctant cowboys.

Phil Hardy

DANCE

One of the more innovative tracks to hit the clubs in recent weeks has been From The Ghetto by Dread Flimstone & The Modern Tone Age Family, released in the US on Acid Jazz/Scotti Bros. The soulful and sparse garage-ish track stands out from the crowd thanks to its use of reggae production ideas and samples from the likes of Big Youth. The track gets a UK release on November 18 (Urban URBX87).

Also forthcoming on Urban and worth ordering, now is Ed OG & Da Bulldogs' Be A Father To Your Child (URBX 86), the stand-out track from their Life Of A Kid In The Ghetto LP. A thoughtful rap on the subject of paternal responsibilities, it may be too slow for dancefloor action but it is getting plenty of airplay on Kiss FM and should sell better than their last two singles.

In addition, the label is currently promo-ing a very cool garage track, Unity by Umosia (URBX83). Picked up from New York's Big Beat label, it has been given some excellent remixes by Joey Negro.

Currently one of the biggest Italian tracks around, East Side Beat's cover of Christof-



Dread Flimstone: soul, samples and reggae

pher Cross's Ride Like The Wind has been picked up for UK release by frrr (FX176). It is due out in two weeks time with new mixes by Oceanic and The Creative Thieves.

Soul pick of the week is Will Downing's Something Going On (Fourth & Broadway BRW235), while hip hop honours go to From The 18th Dynasty, the impressive debut LP from female rapper Nefertari (Profile FILER241).

PICK OF THE WEEK

SIMONE: My Family Depends On Me (East West). New York's Strictly Rhythm label has traditionally released left field cult favourites. But with this Simone single, it has suddenly turned very commercial. Currently massive in the clubs, My Family Depends On Me is a thumping garage track.

Andy Beavers

Subsidy closes next week

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Revealed: the M

Who would you pick as the perfect boss, top notch A&R man or spot-on press

In real life, record companies evolve.

No new label boss could ever expect to cherry pick his or her team from the most respected names in the business. Even if they were affordable, the chances are that the obvious choices would already be happily ensconced elsewhere.

But while most chairmen are more than happy to grow their own successful senior executives, it's still worth pondering what the "perfect" record company might be like.

MW's dream team is the result of asking 56 industry figures, "if you were chairman of your own dream record company, who would you have on board?". In each of the seven categories — MD, marketing, finance, sales, A&R, promotions and press — respondents were asked to name their choice, avoiding executives from their own company.

Some categories proved easier to fill than others. Everyone has their favourite MD, marketing manager or plugger. Sales and finance proved more taxing, with names generally only forthcoming from people working in the same field.

No women came out on top, the highest-placed females being East West's Elyse Taylor — runner-up in the marketing category — and Lee Ellen Newman, runner-up in press. Other runners-up were Phonogram's David Bates for A&R, Warner Music's Jeff Beard for sales, BMG's John Preston and London's Roger Ames for MD and PolyGram's John Crane for finance.

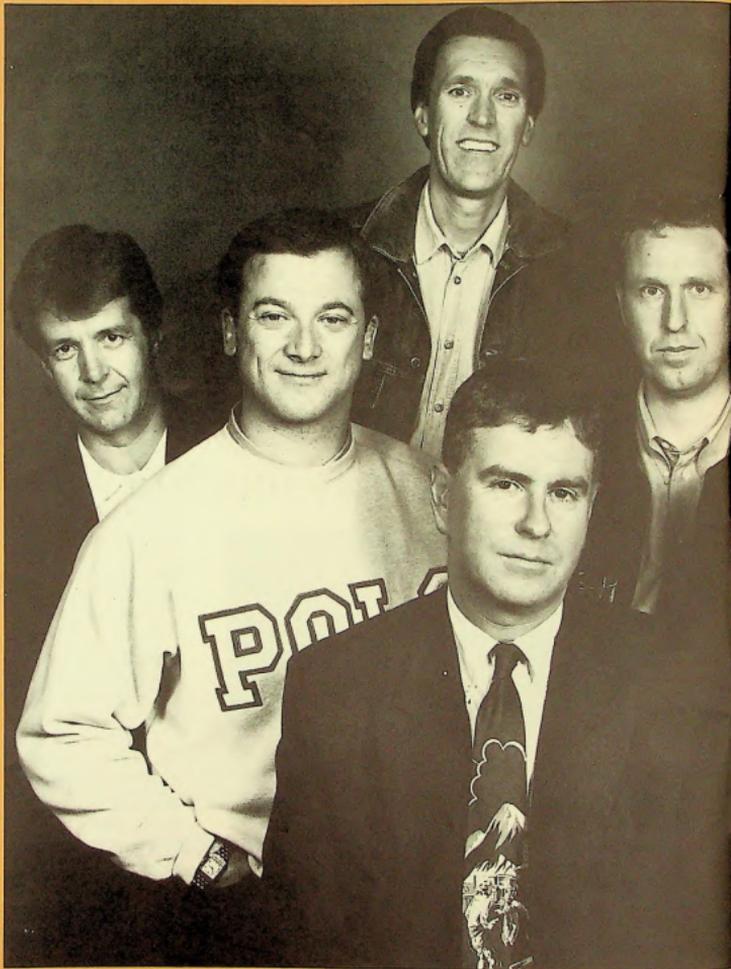
Notably, the press and promotions posts were both filled by independents. "Maybe winning this accolade proves that being independent means that we can be free of the constraints of record companies and can concentrate on our acts," says Philip Hall.

Hall's view doesn't bode well for harmony. Indeed, John Pearson speculates: "We'd probably fight like cat and dog."

Maybe it was the Moët & Chandon, but early indications at the photoshoot were that the dream team — who between them have clocked up over 100 years in the business — might work together very well.

Of course some members of the team have worked together previously; most recently Paul Conroy with Nigel Sweeney on the Kenny Thomas campaign.

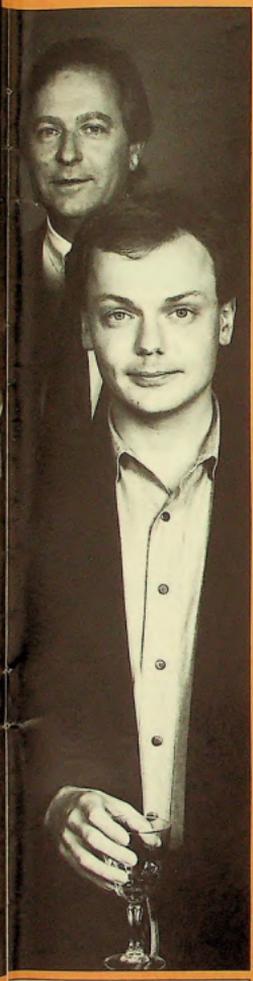
But for all their experience and expertise, even this line-up could never be a fail-safe formula for success. After all, no record company — not even the perfect one — could succeed without dream artists to match.



THE FULL LIST OF VOTERS: Frank McAweeney (A&M), Roger Ames (London), Nick Angel (Island), Matthew Austin (Circa), Giles Barwood (Island), David Bates (Phonogram), Berman (A&M), Clive Bishop (EastWest), David Bower (MCA), Sneider Casali (EMI), Barbara Charone (WEA), Frances Child (Chrysalis), Paul Conroy (Chrysalis), Chris Deborah Edgely (A&M), Nick Gatfield (EMI), Nick Godwyn (BMG), Dave Harper (BMG), Nigel Heywood (PolyGram), Malcolm Hill (EMI), Graham Jeffs (Beggins Banquet), Longley (manager), Paul Lower (London), Torrens Lytler (Virgin), Eugene Manz (Nigel), Jeremy Marsh (WEA), Korda Marshall (BMG), Chris Messia (WEA), Alan McGee (BMG), Lee Ellen Newman (EastWest), Ashley Newton (Circa), Tim Parry (Big Life), Rob Partridge (Partridge Associates), David Rose (A&M), Michael Rosenblatt (W&A), Spear (A&M), Phil Smith (MCA), Keith Stoton (Capitol), David Steel (Circa), Richard Storey (BMG), Jazz Summers (Big Life), Elyse Taylor (EastWest), Nigel Tucker (Chrysalis)

Magnificent Seven

officer? *MW* asked the question and came up with the industry's dream team



PAUL CONROY Managing director



Last month, Paul Conroy dislocated his knee while celebrating a goal by his beloved Chelsea. It was as good a sign as any of the indefatigable enthusiasm which has earned him the vote as the industry's dream boss.

Circa's joint managing director Ray Cooper is not alone in praising his drive and personality. "Paul is a great leader and motivator; a brilliant general if you like," he says.

Conroy began his industry career in 1971, working as a £17-a-week booker for the Terry King Agency. After accumulating a wealth of experience by setting up Charisma's tour agency, managing the Kursaal Flyers and tour management — for Genesis, among others — he joined Stiff Records as general manager in 1976. His all-round ability went on to land him the job of managing director of WEA's UK division from where Chrysalis offered him his current post, President, Chrysalis International.

JASON GUY Marketing



Jason Guy is getting used to being singled out: in May a *MW* straw poll named him one of industry's future stars and now he has been elected as marketing director of its ideal record company.

Since helping to make Iggy Pop's *Real Wild Child* a hit for A&M back in December 1986, Guy has co-ordinated successful campaigns for Suzanne Vega, Janet Jackson, Chris De Burgh and Sam Brown. At Chrysalis he helped push sales of Sinead O'Connor's *I Do Not Want What I Haven't Got* to 600,000 copies in the UK and now, back in the marketing director's seat at A&M, he has co-ordinated the campaign behind the Bryan Adams phenomenon.

RCA A&M director Korda Marshall says: "There's such a shortage of brilliant young marketing managers, so when a good one comes along they stand out."

Guy reckons he got the vote for being "very product and product-led".

JOHN PEARSON Sales



The combination of sales know-how, commonsense and a quick wit has helped earn MCA's John Pearson the vote as the dream team's sales director.

"He's the only sales director I know who is capable of keeping all of the plates spinning all of the time," says

Warner Music MD Jeremy Marsh.

Pearson started as a window display rep for Polydor in 1973, swiftly climbing the ladder to sales rep, strikeforce manager and marketing services manager before accepting the job of label manager for EG Records.

He ran his own management company for two years — "I'm still paying off the taxes, but I made a lot of money from the business," he admits — before joining Island as sales manager.

After progressing to sales director for Island and A&M's combined sales force AIM in 1989, he recently moved to MCA where he is commercial director.

"When we set up AIM, we researched other candidates and were pleased to discover that John was still the best choice," remembers Island financial director Giles Barwood.

TONY PYE Finance



Tony Pye knows what's going down; an essential attribute in the occasionally dusty world of record company finances, according to his superiors.

"He has a good personality, a good understanding of the various levels of business and is a pleasure to work with," says Beggars Banquet marketing director Graham Jelfs. And independent PR Rob Partridge agrees: "Tony is a consummate professional." Pye, who was made PolyGram's senior commercial director in January, has worked in the record industry for 21 years, having joined United Artists in 1970 after qualifying as a chartered accountant. He was Island's worldwide head of finance from 1977 to 1986, when he joined PolyGram.

"Possibly I got the vote because I'm commercially minded as well as financial," says Pye.

MUFF WINWOOD A&R



It wouldn't be an exaggeration to say that Muff Winwood has become A&R's living legend. After 29 years in the business and 13 years signing and developing acts for CBS and Sony, Winwood is he is described by one of his former trainees as "possibly the most experienced A&R man in the world."

When asked who should be handling artists and repertoire for the dream team, it's unsurprising that Winwood's was the name on the tip of most people's tongues.

"While people like Muff are still in this business, it's a great source of inspiration to me and all my peers," says Phonogram's A&R director David

Bates.

Winwood's personal successes have included Sade, Paul Young, Prefab Sprout and Alison Moyet, but the managing director of the Sony Soho Square label is probably admired most for the way he runs his department. "It's less to do with my ears than being good at choosing the right people," he says.

NIGEL SWEENEY Promotions



Some onlookers might have thought that Nigel Sweeney and his partner Neil Ferris were being a little over-ambitious when they decided to form the "best ever promotions company." "We meant the most efficient and the most professional," explains Sweeney, seven years on.

Ferret & Spanner's reputation and its list of clients — the duo are currently working on U2, Nine Inch Nails, Kenny Thomas and Simply Red — testifies to their success.

Sweeney mastered the art of what he calls "media management" during the five years he worked at Clive Banks's Modern Media Agency, where he moved after serving his apprenticeship at Rondon Music in 1976. He has never worked for a record company.

Circa's joint managing director Ashley Newton enthuses: "Nigel is simply the best. He is a great interpreter to the media of an A&R man's vision."

PHILIP HALL Press



In 1989, Philip Hall secured wads of press coverage for a little-known Mancunian indie band called The Stone Roses. His campaign, which won the Leslie Perrin Award for PR at that year's *MW* Awards, typified the approach which has earned Hall and his company Hall Or Nothing the respect of his peers.

"He's always there when new bands are coming up, sometimes even before the A&R men," says A&M's head of A&R David Rose. "He's also a very affable guy, very easy to talk to."

Another product of The Staff school of inspiration, Hall kicked off his career by ensuring every act on the label — from Ian Dury to Lene Lovich — got their share of column inches. He left in 1986 to form his own press agency which, with a client list that includes The Pogues, James, The Sundays and Manic Street Preachers as well as The Stone Roses, confirms Hall's commitment to handling acts which may not be obvious chart-dwellers.

Pete Dinklage (MCA), Keith Bennett (London), Howard Stern (Atlantic), Ray Cooper (Circa), Sean Davies (Virgin), The Kinman (Chrysalis), Judd Lander (Chrysalis), Eric East/West, Tony McGuinness (WEA), Regine Maylen (Phonogram), Ian Snodgrass (AIM), Julian West (Chrysalis), Alicia Winter (Virgin).

Stephanie Bushan

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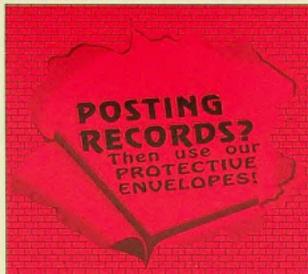
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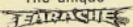
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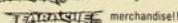
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Stage 3 International

Hope for Sunday trading

I see from last week's *Music Week* that record retailers are worried about the legality of Sunday trading. The situation is confusing but for the moment retailers can be positive about opening on Sundays.

Before the recent flood of Sunday trading cases began, the question was relatively clear. Apart from a few, rather unusual, exceptions Sunday trading is prohibited by the Shops Act 1950.

The question became clouded because retailers ar-

gued that the prohibition on Sunday trading is contrary to European Community law. The European Court in Luxembourg ruled that the prohibition is valid so long as its effect on Community trade "does not exceed the effects intrinsic to rules of that kind".

The meaning of this is unclear. But an English Court subsequently decided it meant that Sunday trading is unlawful. However, that case is under appeal to the House of Lords.

A decision is not expected for some time, and certainly not before Christmas. Because the legality of Sunday trading is still doubtful, the English Courts are reluctant to grant local authorities injunctions to stop retailers trading on Sundays.

Kirklees Council, for example, was refused an injunction unless it undertook to compensate the trader for lost profits if the Sunday trading ban is eventually found to be unlawful.

In common with most local authorities, Kirklees would not give this undertaking.

If he decides to open on Sundays the retailer will want to ensure that there will be sufficient employees to staff the stores. Generally, employers will not be able to require employees to work on a Sunday unless he has the power to do so under the contract of employment.

Even if the employer is able to require an employee to work on a Sunday, a dismissal fol-

lowing a refusal to work may still be unfair if the employer fails to consider the reasons for the employee's refusal (for deeply held religious beliefs, say).

While a lot depends on the individual circumstances of each case, local authorities face real difficulties in enforcing the prohibition on Sunday trading.

Simon Baxter
Rowe & Maw Solicitors
20 Black Friars Lane
London EC4V

Investing in talent for better albums

Your regular articles analysing why people are not buying so many records are unnecessary. The solution is simple - record companies must release better quality music.

I have lost count of the number of times I have forked out up to £12 for a new CD on the strength of a couple of good singles only to discover that

the rest of the album is drivel.

Record companies should put some of their huge financial resources into developing acts until at least an album's worth of good material is in the can.

John P Berry
Lime Street Records
5 Victoria Drive
West Kirby, Merseyside

Problem of ivory towers

I was much impressed by the achievements of Diane Warren (*MW*, Oct 19). She quite clearly overcame the fundamental problem facing new writers: while artists, managers, producers and, of course, publishers plead with them to produce quality material, they do so from sound-proof, bomb-proof, people-proof offices atop an ivory tower.

When industry executives take so much trouble to protect



Warren: deserves praise

themselves from the outside world small wonder that it does not get through.

They know, of course, that if ever they raise their heads above the parapet they are immediately drowned in a tidal wave of cassettes.

Songwriting is that kind of thing but the needle is definitely in the haystack, all we ask for is an open mind.

Jim Cozens
TeinSIDE
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THE FACTS

- MUSIC WEEK IS READ BY NEARLY 50,000 MUSIC INDUSTRY PROFESSIONALS, AND IS 100% PAID FOR.
- OVER 90% OF RECORD/VIDEO RETAILERS ARE INFLUENCED BY MUSIC WEEK WHEN DECIDING WHAT PRODUCT TO ORDER. MUSIC WEEK IS THE SINGLE BIGGEST INFLUENCE ON RETAILERS (FOLLOWED BY TOP OF THE POPS)
- 73% OF RETAIL BUYERS USE ADVERTISEMENTS IN MUSIC WEEK WHEN DECIDING WHAT PRODUCT TO ORDER.
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THE LAST RECORD I BOUGHT

by
CHRIS STEPHENSON



"It was Too Blind To See It by Kym Sims. I go regularly to the Sub Club in Ludbroke Grove and everyone's been going mad when they play this track.



"I also heard it on Kiss FM and I decided to go

down to my local Vinyl Mania shop to buy it on import. The track is now set for release here on Atco and features on Rumour Records' The Garage Sound Vol III.

"I buy everything on 12-inch vinyl and I don't own a CD player." *Chris Stephenson is advertising and promotions manager at Pepe which is to sponsor The Chart Show.*

Covering up the commercials

If you think some of the cover versions in today's charts are odd, have a listen to some of the music on advertisements.

Rick Cardinali, professional manager at publishers Campbell Connelly, is the man who advises ad agencies that maybe a punk version of Memories would be ideal for their client's new ad.

With more than 60,000 songs on its books, Campbell Connelly is one of a number of companies that can re-arrange tracks and compose others almost identical to the originals for backing ads.

"We've had to do all sorts in the past, from a heavy metal version of Nellie The Elephant to a house version of Memories Are Made Of This," says Cardinali.

Agency clients can choose appropriate songs for ads from the company's Music Finder book and then, if necessary, Cardinali and his team will record a song in their in-house studio.

Failing that, agencies can always ring up a record company and see which artist's careers need reinvigorating.

Wild things take on REM

A bizarre musical pact masterminded by a legendary Sixties producer is underway in a Surrey studio.

The idea of rock giants REM working with past masters The



When Stephen Williams first got into Radio Luxembourg, the idea of digital sound being transmitted by satellite into UK homes was a space age dream.

Williams, now 84, was the first manager of the legendary station back in the days before Cliff Richard, Status Quo and even Chesney Hawke had were born.

"It was my baby," he says, affectionately recalling his early days at Luxembourg. "I brought it into the world and it's now going on 60 years old." Starting the ball rolling in

1933 after his English broadcasts for Radio Paris were axed by the French Government, he remained in charge at Luxembourg until 1948. He has continued to keep a close eye on its growth.

Still a radio fanatic, Williams has mixed feelings about the latest Luxembourg developed to switch from medium wave to the Astra satellite.

"By going on satellite, not so many people will be able to hear it because they haven't got dishes," he says. "But at least people with cable will be able to get it too."



Page: bizarre pact

Trogs came from former Trogs and Kinks producer Larry Page.

Jacobs Studio in Farnham is where the two bands have been writing and recording together with an album. *They're And Over*, due early next year.

For REM, being in the studio is like being at home. For the Trogs, who have been gigging regularly since the Sixties, it was a return to old and infamously difficult ways.

"They haven't changed. You just have to try and keep them in the studio for as long as possible," says Page.

REM must have been amazed to find that Reg Presley had never used a click track for his vocals before, but perhaps not quite as shocked as when he brought his binoculars to the studio to go corn circle hunting.

And you thought REM were weird...

Rolling on for Mozart's 200th

The fun and games surrounding the bicentenary of Mozart's death are reaching a peak.

Philips is releasing its 180-CD complete Mozart Edition this month with carry cases and a musical dice game based on an 18th century version of Monopoly.

"By rolling the dice supplied the player can compose 11 to the power of 16 different minuets and contradances in the style of Mozart," explains Margaret Skeet, Philips' head of press and promotions. "It's like creating music by Mozart that is yet to be written. It was a very popular game in the 18th century."

Meanwhile, ASV-signed Jane Glover is to conduct Mozart's Requiem, at St Paul's Cathedral.

Bizarrely, the final bars are being timed to coincide with the precise moment Mozart drew his last breath 200 years ago — in the early hours of December 5.

QUOTE OF THE WEEK

"As soon as I've got a van and it's 1992, I'm going down the channel tunnel." Mark Clark, of Mark One Records, on UK record company pricing.

DOOLEY'S DIARY

Remember where you heard it:

While the MCPS remained tightlipped about last Friday's historic tribunal result, the BPI's office was packed with the rights committee members Fran Nevrakla, Gareth Hopkins and Clive Fisher reading the judgement and drinking champagne... The BPI charts committee meeting which failed to reach a conclusion on the indie chart lasted almost four hours... The Big Life empire grows: its film subsidiary is making a nine-part chart show series for Channel 4 hosted by cricketing hero Henry Blofeld... Island chief Marc Marot may be heading for the dock this week with NWA, but with Vic Reeves and U2 hogging the singles chart and his ship-out on Achtung Baby already 20% over forecast, he should care... Will the Jackson album really ship a million?... Security staff at Los Angeles airport had a sneak preview of the new Michael Jackson single when they forced the cassette's minders, Cooper and Raymond, to play it to them... A chequebook battle between Sire boss Seymour Stein and Andrew Lloyd-Webber at a Christies art auction ended with Stein the victor. The painting? It was Reginald Arthur's Joseph

Interpreting The Pharaoh's Dream... The Stone Roses are considering whether to play a massive Oxfam benefit gig next May at a stately home off the M5... Radio Three controller John Drummond is set to judge the Gramophone Technics award for best newcomer — let's hope he/she doesn't have spiky hair... A tribute gig is being planned for legendary promoter Bill Graham who died last week... Lynsey De Paul, former Eurovision entrant and BASCA Council member, is delighted with the competition's changes. "It had become a talent contest for whoever had the shortest skirt," she says...

music week

Incorporating Record Mirror

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ISSN 0265-1548

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