

4 **Dance Asset**  
Dance retailers get distribution support

6  **Pulling strings**  
String quartets get the pop treatment

24 **Reissues**  
Working hand-in-hand to maximise sales

31

RECORD MIRROR  
UPDATE  
INCLUDES FILE

# music week

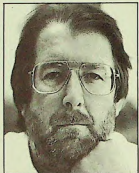
The Business Magazine for the Music Industry

7 SEPTEMBER 1991 £2.50

## Pinnacle strikes deal for European foothold

Pinnacle is reaffirming its domination of the UK indie scene by moving into Europe with the purchase of Rough Trade Germany and its distribution and label operations. The deal, concluded last week, gives the UK's biggest indie distributor a network covering Germany, Austria, Switzerland, Belgium, Holland and Luxembourg.

Pinnacle chairman Steve Mason says it is the culmination of months of expansion plans by the company, which was already looking for ways of extending its operation into the continent before Rough Trade Germany came up for sale. Its parent UK distributor went into administration in May.



Mason: 'filling the gap'

"We have been sounding out partners for about a year," he says. "We even discussed going it alone before this came up. There's a gap out there and

we want to fill it."

The purchase also gives Pinnacle licensing rights in the various territories covering UK labels 4AD, Factory, One Little Indian and Rough Trade.

The acts handled include The Pixies and Einstürzende Neubauten.

Rough Trade Germany achieved record figures last year during which it took over Rough Trade Benelux. Turn-over rose 40% on the previous year to around £6.5m.

Mason refuses to comment on the price paid for the company but confirms he is considering changing its name.

Managing director of the distribution arm of the German company, Heino Drecker,

says he is delighted by the move, which follows months of speculation and interest from several majors.

"It would have been a lot different with a major," he says. "This is the best thing that could have happened."

Rough Trade Distribution's administrator Phil Wallace welcomes the deal, but hopes to raise more cash from the sale of The Smiths catalogue. Negotiations are continuing, he adds. The sale is KPMG's first since taking over as administrators, says Wallace.

The High Court hearing to consider the future of monies collected in RTD's escrow account is now unlikely to take place until the beginning of next month, adds Wallace.

## CID launch founders

Creative Independent Distribution, the company set to rise from the ashes of the collapsed Pacific group, has failed to get off the ground.

The indie distributor has so far been unable to find investment capital. CID had planned to use escrow accounts similar to those used by Rough Trade to protect its clients' money.

It was planned to base CID in Pacific's old offices in north London — previously owned by Pacific Assets which, together with Pacific International escaped liquidation.

Pacific's directors Cliff Buckingham and Nigel Reveler had approached several sources of finance.

Funding for the new set-up was eventually found in the guise of Ron Winter, who ran European Artists & Entertainments which collapsed in March, but the deal has not been secured as yet. Reveler says he resigned as a director three months ago.

Buckingham and Reveler decline to comment on CID.

## PolyGram denies indie squeeze

Indie dealers fear being frozen out of the market for major releases following PolyGram's blanket "no discount" policy on the new Dire Straits album.

But PolyGram says all dealers are affected equally by the withdrawal of discounts, which was prompted by the high marketing spend for the album.

PolyGram pop sales manager Gordon Barnes comments: "There are no discounts on offer to anyone. We have a huge marketing spend which benefits them all."

Indie stores fear the policy could start a trend that favours major stores. Hunter Smith of Jumbo Records in Leeds says: "I can't believe multiples don't get their usual discount and return facility."

The anger has been fuelled further by Woolworth's promotion of the album. The store is offering £1 off with each Dire Straits single.

## EC expert joins tribunal tussle

MCPS enters its tribunal battle with the BPI this Friday more confident of success than ever, claiming support from the European Commission.

The mechanical rights body believes it has won vital backing from the EC's copyright expert Jean-Francois Verstryngue, which gives it hope of victory even if the tribunal finds in favour of the BPI.

Verstryngue will be looking closely at the BPI/MCPS battle because Europe's parallel agreement between BIEM and IFPI expires at the end of the year. And he has told the MCPS he would not welcome any "market distortion".

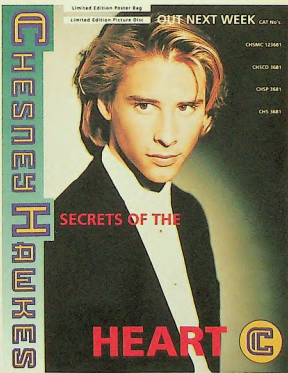
Given the EC's campaign to harmonise European copyright law, MCPS believes it is

an encouraging sign.

MCPS company secretary Keith Lowde says: "It is more likely that harmonisation would tend toward the majority position. That is the BIEM/IFPI agreement. Our confidence has risen since the commissioner's interest."

The MCPS has been battling for three years to raise the old mechanical rights royalty rate of 6.25% of retail selling price to the BIEM/IFPI level of around 7.4%. The BPI wants to lower the rate to 5%.

BPI director of legal affairs Sara John says she is unworried by Verstryngue's interest. Mechanical rights rates have never been reviewed by tribunal, she says. "The EC is obviously going to be looking at our result. We welcome that."





SIMPLY RED  
SOMETHING GOT ME STARTED

THE NEW SINGLE

RELEASE DATE: 9th SEPTEMBER . . .

... REACHING FOR THE 'STARS' ...

YZ614/T/CD/C





# Pioneer boosts laser disc

Pioneer has unveiled plans which it hopes will make laser discs a viable fifth format.

Its new Pioneer LDCE arm, which opened in Middlesex in March, is set to release 100 titles in its first year.

The company is expected to meet an anticipated rise in demand by producing laser discs at its Wakefield plant — due to open in September.

Pioneer LDCE has secured deals with PolyGram, EMI,



Madonna: laser disc first

BMG, Sony Classics and Warner Music Vision, to release music titles. The first of these will be Madonna's *Blond Ambition World Tour Live*, out in November.

Film agreements have been made with Warner Bros, Paramount Pictures, Universal Pictures, CBS Fox and Columbia Pictures.

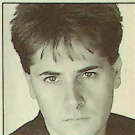
Meanwhile, Pioneer — which currently manufactures discs and players in the US

and Japan — is launching its CLD 600 machines in Europe at around £350 (\$550).

Pioneer marketing and promotions manager Guy Warren believes the time is right to make laser disc a success in the UK.

"We want to re-educate people as to the high quality of laser disc reproduction," he says.

Disc prices are still being negotiated.



Two years ago there was a lot of excitement at the prospect of a unified Europe, 1992 and all that. Then it all went quiet.

This week, however, it has become apparent that UK music companies intend to play a major part in any changes the open market may bring.

Both Pinnacle and Pickwick — along with Sony Music and East West before them — are stating their intentions to make the UK the hub of a united Europe.

That move must be welcomed as should Pickwick's desire not to rely on London as a base when areas such as the Midlands will do just as well.

Can we now expect more companies to look at both the North and overseas?

PolyGram's decision not to give any discounts or incentives on the new Disc Straits album has, not surprisingly, worried indie retailers.

In a bad year and with Christmas on the way, one would assume that all dealers need as much support as possible.

As BARD's Bob Lewis says, record companies and individual dealers must sort out their own trading arrangements.

But surely BARD would not be out of place in raising an eyebrow over an issue that could widen the gulf between indies and multiples.

On the subject of great divides, one can't help likening the upcoming EP/MCPS tribunal to the current clashing of heads between the Football Association and the Football League.

Ultimately both sides have the same interests at heart but when such a split occurs, it's the individual members that pay the price.

In the EP/MCPS clash, the price runs into millions of pounds. It had better be worth it.

Steve Redmond is on holiday

*Nick Robinson*

## Now students to get a chart

The first UK college chart is being launched to reflect students' tastes.

The monthly Campus Chart will be compiled by indie college promotions company Streets Ahead from 200 returns including students' clubs and radio DJs and writers on college publications.

Tape manufacturer TDK has agreed to sponsor the chart which will consist of a top 25 run-down with five breakers.

It will be published in *NME* and *Sky* magazine, as well as the student press, and will be distributed to campus radio stations.

Streets Ahead, which has been servicing campus radio, press and live venues for four years, hopes the chart will give record companies a means of focusing on the college music circuit.

Stephanie Reid, of Streets Ahead, says colleges have often been ignored in recent years because of the fall in the number of live shows being staged.

"Students are on average spending roughly £50 a term on records," Reid says.

"Some record companies have now started recognising the potential of this market again, so it's important to have some focus. These are the record buyers of tomorrow," he adds.

A&M marketing director Jason Guy welcomes the Campus Chart, but warns the compilers against focusing on too narrow a student base.

# Our Price to add 100 more stores

Our Price is planning to add another 100 stores to its chain of 307 outlets.

With negotiations underway on 32 proposed sites, the company is expanding its business in spite of a current contraction of the market, says Sir Simon Hornby, chairman of parent company the WH Smith Group.

While the music market has shrunk by about 3% over the last year, Our Price's market share rose by 2%, he says.

"Our Price still has a lot of growth in it," says Sir Simon.

WH Smith stores' music market share dropped slightly, because of its withdrawal of vinyl sales.

Although detailed turnover figures are not available for Our Price, sales for the year to June 1 1991 went up 7.8%

## Towerbell founder returns

The founder of the crashed Towerbell group, Bob England, has returned to the British music industry after a five-year absence.

England had left the country to live in Antigua after the indie record company collapsed in 1986 leaving debts of £2.15m.

### HOW WH SMITH GROUP RESULTS BREAK DOWN

	1990	1991	% change
Group turnover	£2,130.8m	£1,970.6m	(7.5%)
Group trading profit	£110.7m	£117.2m	5.6%
Group pre-tax profit	£86.0m	£89.0m	3.5%
Retailing turnover	£1,084.3m	£1,184.6m	9.3%
Retailing trading profit	£37.6m	£37.8m	0.2%

Figures cover year to June 1. Source: WH Smith  
\*Figure distorted by group sale of Do It All chain. Adjusted figures show increase of 9.4%.

compared with the same period last year. But in that time the chain expanded by 31 stores.

Although Our Price Video has not yet moved into profit, Sir Simon says the group's overall share of the video sell through market has risen from 18% to 21% in the last year.

Plans to open a further 100 new video stores have been hampered by a lack of sites.

The group's shedding of its travel agency business over the last year means music departments will gain 5,600 sq ft of store space while video will gain 7,000 sq feet.

Our Price has moved from White City. From today (Monday Sept 2) its new HQ address will be Kew House, Capital Interchange Way, Brentford, Middlesex TW8 0EX. Tel: 081-742 0011.

Now he has returned to run an artist management company to rebuild his career.

"There was a lot of feeling when I left, but no one lost as much as I did when Towerbell went down," says England.

"The music industry is my first love and its great to be back. I have enemies here but

I also have good friends."

England had been appointed chief executive of Brian Shaw Management where he aims to expand the promotion and agency business. He will also return to managing cockey duo Chas 'n' Dave.

Major creditors were EMI, still owed £0.5m, and MCPS.

# Pinnacle squares up to majors

Pinnacle says its key rivals are now the majors and not its indie peers.

Speaking at the company's two-day sales conference in Chroydon last week, Pinnacle chairman Steve Minson said the distributor was ready to face a new battle.

"Our competitors are no longer indie-minded people but people with vast sums of money trying to use and abuse the indie marketplace," he said.

Mason was critical of "bolt-on" sales and distribution services such as that being set up

by former Rough Trade director George Kimpton-Howe with backing from PolyGram.

"These things don't work, but I think the frustration of the majors at consistently losing market share to the independent sector has forced them to try again," he said.

In the conference's key note speech, BBC Enterprises director Tony Greenwood urged Pinnacle not to be left behind in the home entertainment revolution.

"Your sales and distribution service could be used for all sorts of different products."

# Trust appeals for help

The Prince of Wales' Youth Business Trust is appealing to the music industry for advisers to help its young entrepreneurs.

Hundreds of youngsters who have launched their own music-based businesses are now desperate for expert guidance.

"We really do need advisers with special knowledge of how to find your way round the music business," says Trust spokesman Jan Reid.

Volunteer advisers would visit businesses each month to

help youngsters dodge the pitfalls of their chosen career. "It isn't very time consuming but it does need long-term commitment," says Reid.

This year the Trust has funded its largest yet number of music projects.

"Our East London branch is absolutely desperate for some advisers, but there is a need over the whole country," says Reid.

Jeremy Silver, BPI press director, says the Prince's Trust initiative is one of many wel-

come moves to help young people enter the industry.

But he warns that they should be aware of the harsh realities.

"It is important that people don't go in with stars in their eyes. Often the best advice is about removing the glamour of the music business," says Silver.

The Prince's Youth Business Trust awards grants of up to £1,500 and loans up to £5,000 for young entrepreneurs between 18 and 25.

# EMI rejigs token base

EMI is to shake up the dealer base and finance structure of its record token service.

Tokens will be sold in CTN newspapers, petrol stations and gift shops as well as music outlets in a bid to expand the market.

And a new financial structure sees the charge on exchanged tokens reduced from 14% to 7%.

"We can't say it will benefit every dealer, it depends how many tokens they sell and exchange," says Adam Jones, sales and marketing manager of EMI Tokens.

"But it will certainly be simpler and should leave most better off."

Responding to its own market research, EMI is also scrapping the cards in place of gift-wrap envelopes.

# Protest singer backs Daniel

The fans' crusade to get Daniel O'Donnell reinstated to the country chart takes a new twist this week.

One admirer, Paul Murray, has recorded a single for EMI in an effort to persuade the Country Music Association to change its mind on the ban.

"I first heard about what they were doing to Daniel on the radio. I couldn't believe it," says the 30-year-old Murray.

He then contacted songwriter Johnny McCauley, who came up with the tune, which is now being released via Harrow-based Rodeo Records.

"I want to see Daniel back in the charts," says Murray. Murray will be promoting the record at gigs in the London area.

CMA director of European operations Martin Satterthwaite says he cannot comment on the record as he has not heard it.

# Dance rivals say venture 'will fail'

A new independent distributor is being set up to support specialist dance shops despite rivals' predictions that the venture will fail.

Great Asset — the brainchild of Raz, who runs the Razzies shop in Portsmouth — is aimed at catering for stores which cannot afford direct deals with a major.

"By linking up with those companies, we can provide them with the records — the market is there to be tapped," says Raz.

He claims to have more than 100 shops on his books as well as links with retailers in the US and Europe.

A one-off deal has been secured with Polydor and other agreements made with labels such as Strictly Underground, Ronin and Armv.

But Richard Satarine, dance department manager at Panther Music, a shareholder in another dance distributor, G&M, which collapsed last year, says Great Asset will not survive.

"There isn't room for another dance distributor, because the market has shrunk. You need the chains and the chart stores behind you to survive — this will fail," he says.

Danny Ryan, wholesale and distribution manager at Greyhound, says he has seen too many similar companies come and go.

"There have been so many that have collapsed or faded away, so I don't see why Great Asset should worry us," says Ryan.

# Time Life lures MCA head

Time Life International has poached MCA catalogue and compilations chief Stefan Heller to head its mail order music division.

Heller's move comes only 11 months after his appointment as head of special projects at MCA.

He will be replaced by Tel-

star A&R manager Paul Coldwell.

Heller says: "I would not have left to join another record company, but this was too good an opportunity to miss."

His brief will be to co-ordinate direct marketing releases for the whole of Europe. Work has already begun on a new

series for launch next spring. Heller hopes to build on the sales base which saw the company's Rock'n'Roll Era series reach 1M sales in Europe.

His last initiative at MCA was the launch of its mid-price Excel series in a tie-in with WH Smith (MW, Aug 31).

● See People, p31

# Delegates seek EC rights deal

Record companies and music publishers made headway last week in their campaign to harmonise European copyright laws.

More than 150 delegates from the music, art and publishing industries put their case to EC bureaucrats at a three-day conference held in London.

Attending the event was the Commission's own copyright expert, Jean-Francois Verstrynge.

He said: "We have had similar meetings in Germany,



Verstrynge: preparing draft

France and Portugal so it is very important we do the same here."

BPI director of legal affairs Sara John, who presented the

record industry's view along with BMG chairman John Preston, hailed the event as a success.

"This has been the first opportunity for the Commission to hear first-hand more about the industry and how it works," she said.

Because of the EC's structure, it is the bureaucrats — Verstrynge among them — who will be drawing up the new copyright laws, she said.

Heading the publishers' delegation, Really Useful Group chairman and PRS president

Jonathan Simon said the home taping issue is among the most important as existing laws are ineffective.

The BPI is calling for a "royalty" of up to 15% Europe-wide — so blank tape manufacturers cannot duck the law by building factories in countries where the levy is lowest.

Both groups called for duration of copyright protection to be imposed at 50 years, and possibly even to 70 years.

Verstrynge said the EC's draft proposals will be released later this year.



"A constantly shrinking singles market, the one growth area is dance music" (MW, Aug 31, 1991). Even in a recession, dance music, far from being an Eighties' fad, continues to be a lucrative source of income.

However, with fewer new acts coming through and the rise of small independent dance labels, is the real problem with A&R?

Within the dance music industry, A&R people seem to lack an understanding of the product they either reject or sign. Too few people in this country from the majors to the serious independents lack specialist knowledge of the dance music scene.

Moreover, marketing and promotion departments are frequently unable to comprehend the state of the dance music market and hence the strategy needed to sell releases.

This means that the increasing integration of dance music promotion is being ignored. Club, press and radio are normally handed over to a special unit or agent who then attempts to maximise exposure in each area. This, however, leads to a complex, ineffective and costly promotion.

These crucial elements in an promotion need to be fully integrated if a 'buzz' is to be created on a record before it gets taken on by a more mainstream pluggier. Resources are scarce, they should not be wasted by inefficient co-ordination.

Far too many records get released without proper thought about the state of the market and individual strategies for promotion.

Record companies can try and circumvent this by bootlegging scams and the like, but it does not hide a flagrant lack of understanding about dance music.

What we need is a restructuring of record companies from A&R through to marketing in order to understand fully dance music and thereby maximise its potential.

Shabs is a partner at Heavyweight Media.



## £16m merger to ring changes at radio stations

Boesses at Radio Mercury and County Sound are considering programme changes following their £16m merger.

"It's too early to get into detail about any changes," says John Aumonier, group chief executive at Radio Mercury, "but we will be looking at the best way of maximising the market we have in terms of entertainment and localness."

The deal involves Third Mile Investment (TMI) making agreed takeover offers for both companies, and then TMI will become known as Allied Radio plc. TMI, previously a property and investment group, voluntarily suspended its shares in March, announcing its plans to become a media group. It will be re-listed on September 25.

Mercury broadcasts on its AM and two FM frequencies, as well as operating Airport Information Radio at Gatwick and Heathrow. County Sound has two FM services (Premier Radio and Delta Radio), and First Gold Radio on AM.

## BPI seeks DTI aid over visas

The BPI has asked the Department of Trade and Industry for support in its fight against plans to tighten US visa laws which would restrict the number of foreign artists allowed to tour in the US.

BPI director of press and public relations, Jeremy Silver says although the proposed legislation has now been postponed until at least April next, it is still cause for concern.

The news came last week as European ministers, led by Dutch minister of culture Hedy d'Ancona, protested to US secretary of state James Baker.

# Pickwick move to launch 1992 drive

Pickwick is relocating its warehouse to a £4m computerised site in Coventry.

It is also gearing up for 1992 by making the UK base the headquarters for its European distribution operation in July of that year.

"Because of the growth of the company and our plans for the future, we have had to develop a completely new state-of-the-art warehousing facility," says Pickwick chairman Ivor Schlosberg.

The new 1.8m cubic feet building will be based just off the M6 and will lead to the creation of 100 new full-time jobs when it moves in May.

Schlosberg says stock capacity will increase by 100% with room for 12m CDs, 11m cassettes and 10m videos at any one time.

Turnover at the company hit

£75m last year and has risen from £7.5m in 1982.

"We chose Coventry because it is at the centre of the UK which is where we need to be. We couldn't carry on growing with the premises that we have," says Schlosberg.

"In July 1992, we will be gearing up for a united Europe by servicing our German and French companies out of our UK warehouse," he says.

## Phonogram revamps Vertigo

Phonogram is relaunching the Vertigo label with less emphasis on rock acts.

The rise of the Fontana label, relaunched in 1987, saw Vertigo adopt a lower profile. Now that Fontana is established, Phonogram MD David Cliphsham intends to do the same for Vertigo.

He wants to change the general perception of the label while still retaining its original spirit. "Vertigo was never set up as a rock label but it was the rock acts that tended to last longer," says Cliphsham.

"Recently, there hasn't really been a focus to the label but now's the time to re-establish it," he adds.



Revamping Vertigo: (from left), Howell, Cliphsham and Nelson

This move involves creating two separate promotions teams under director Martin Nelson. Karen Taylor heads the Fontana team while Mark Howell looks after Vertigo.

Two new positions have been created, David Dunn,

Fontana TV promotion, and one to be confirmed at Vertigo. Fontana will handle promotions for the 'Talkin' Loud label.

There will be no clear cut policy on which label new artists will be signed to.

## Promoter bids to save Prince gig

Diamond Promotions is in negotiations with Prince last week in a last-ditch bid to re-stage his UK concert originally planned for Blenheim Palace this weekend.

The promotion company's director Dominic Powell was in Minneapolis attempting to reschedule the date for later

this month. A spokesman for Diamond says it hopes to make a statement today (Monday).

The original Blenheim Palace event, which was to launch Prince's new stage show and album, Diamonds And Pearls, collapsed because the venue administrators demanded unrealistic conditions for the

event, he says.

Blenheim's administrators said last week that Diamond had not provided sufficient financial safeguards. Prince, too, said vital payments had not been made to staging, audio, lighting, insurance, freight and ground transportation services.

Former secretary general of the International Confederation of Music Publishers, Paul Maurice Berry, is to replace Frans De Wit as ASCAP's European director.

Laurie Hall has resigned as chairman of the Federation Against Copyright Theft & Concentration on his job as secretary general of the Video Standards Council. Phil Jackson will be FACT's acting chairman.

Stage One, a series of concerts recorded at London's Theft & Country club, is the result of a link-up between Radio One and Central Television's music production arm Central Music.

Paul Weller's Solid Bond Studios, one of London's oldest studios, closes this month. Weller's father/manager, John, says they could no longer afford to run the business. It will be replaced by offices.

Chrysalis may be called on to refund part or all of MHI Vanilli sales after a ruling in a US court. Arista in the US has been ordered to honour fans' claims for refunds after the duo admitted they had not sung on their hits.

Classic FM will provide extra funding for Jazz FM as it awaits its extended takeover deadline of September 30. Meanwhile, East End Radio, in Glasgow, has had its licence revoked by the Radio Authority as it changed ownership without seeking the authority's approval.

In last week's issue (MW, Aug 31) a chart appeared in the Opera supplement under the title Top 10 Opera Highlights. The intention of this chart was to represent a broader spectrum of works and was not intended as a definitive listing of pure opera performances. MW apologises for any confusion this may have caused.



DAVE STEWART AND THE SPIRITUAL COWBOYS



new single  
CROWN OF MADNESS

formats include

7" · CASSETTE · LIMITED EDITION 3 TRACK DIGIPAK CD



## THE EAR

MW's Talent Tipsheet

## GLASGOW

## LIVE INCORPORATED

This American duo are based in Scotland, and consequently their raps are more Gorbals than Compton. But it works even if the "authentic" accent and the subject matter seems anomalous.

Contact: Jim Mitchell  
Tel: 0698 822619

## LONDON

## JUST US

Unpretentious and tuneful pop is an offer from this Liverpool/London duo. Most attention must focus on vocalist Rikki Jackson who looks like a heart-throb, and has a clear voice reminiscent of a less throaty Terence Trent D'Arby.

Contact: John Hill  
Tel: 0272 458245

## SUEDE

Another group with a monosyllabic name, but refreshingly out of step with their contemporaries. Some tracks have the requisite Sixties influences but their demo's highlight. The Drowners, invokes the spirit of Marc Bolan to a

much more satisfying effect.

Contact: The band  
Tel: 071-975 5390

## OXFORDSHIRE

## SUMMERTOWN

Originally from Durham but now based in Bicester, this duo deal in an uncluttered combination of guitar rock and synth pop. Phil Corrigan's accented vocals put the sound firmly in indie territory, but there is enough to warrant further attention.

Contact: The band  
Tel: 0869 240363

## MILTON KEYNES

## THIS

The lack of "nowness" to their sound will present a problem, but this mix of funk and blues/rock is undeniably effective. Nothing For Free and Flytrap Mouth both work well on a gritty level.

Contact: Douglas Keane  
Tel: 081 740 4560

● The contact number for A Girl Called Johnny is 0992 764630, and not as appeared, in MW, Aug 24.

## Second string attack

The sleeve design could be straight off a Fifties B-movie poster: a black-hooded skeletal figure of Death with a voluptuous blonde maiden in his bony embrace.

This is not the art work for a new Judas Priest record but the cover for Schubert's Death and the Maiden Quartet, the Britten Quartet's debut recording for EMI.

EMI Classical director Roger Lewis emphasises the design by Sampson Tyrell evolved in consultation with the quartet, as did the more conventional sleeve for the concurrent release, due in October, of Ravel and Vaughan Williams which features portraits of the four players.

The label, which put violin concertos into the pop charts via Nigel Kennedy, now hopes to do the same for the string quartet.

Lewis admits it will not be easy, but believes a carefully planned marketing strategy will do the trick.

"A string quartet is the closest you get in the classical world to the dynamics of a rock or pop group, and we are going about marketing with those



Britten Quartet with a rocking cover

dynamics in mind," says Lewis.

The Britten Quartet don't wear the traditional quartet uniform of white tie and tails, but tailor their dress to the mood of the music they're playing.

"But we are not out to be a success by being gimmicky and wearing designer clothes," says leader Peter Manning.

The Britten's three-year contract with EMI is for a

minimum of six quartet albums, but collaborations with guest artists are also planned.

EMI is not, however, alone in spotting the potential of UK chamber music.

This autumn Teldec will relaunch the Brodsky Quartet and Decca will be pushing the Smith Quartet.

The Britten might have more company on its mission than it expected.

Phil Sommerich

FROM THE RECORD COMPANY THAT BROUGHT YOU

"THE HEALER"

COMES THE BRAND NEW ALBUM FROM

JOHN LEE HOOKER

"MR. LUCKY"

RELEASED 9TH SEPTEMBER

LP AND MC £4.56, CD £7.29

ORDER NOW FROM YOUR PINNACLE SALES REPRESENTATIVE  
OR PINNACLE TELE-SALES ON 0689 873 144

THE ALBUM FEATURES:

**ALBERT COLLINS, ROBERT CRAY, JOHN HAMMOND,  
JOHNNIE JOHNSON, BOOKER T JONES,  
VAN MORRISON, CARLOS SANTANA, JOHNNY WINTER  
AND A HOST OF OTHER SPECIAL GUESTS**

★ NATIONAL POSTER CAMPAIGN ★

★ COMPREHENSIVE IN-STORE POINT OF SALE ★

★ HEAVYWEIGHT CONSUMER PRESS SPEND ★

SILVERTONE  
RECORDS





# 102,182\*

**VOX**  
JUNE 1991 £1.98 FROM THE MAKERS OF NME

READERS' TOP 100 RECORDS

MUSIC & MOVIES  
156 PAGE ISSUE

MADONNA:  
Why she's REALLY going out with him

KEEP Stone Poses

HIGHEST FIRST ABC FIGURE FOR ANY NEW UK MUSIC MONTHLY

INSIDE RECORD COLLECTING MAGAZINE

THE SEX PISTOLS

SHUCKER  
Confessions of a blue Monday

JOE JACKSON  
MANIC STREET PREACHERS

01

This phenomenal sales achievement makes VOX a priority choice on any schedule aimed at the lucrative 18-35 year old market. Just ring VOX Advertisement Manager Nick Watt on 071-261 6328 for a media pack and further information on Britain's fastest-moving new music monthly.

\*ABC Net Sale, Jan - June 1991.

**ipcmagazines**

The market leader in consumer magazine publishing

# When the piper

The Beatles choked on their Apple and Elton John's Rocket just fizzled. Yet today's stars still yearn to run successful labels of their own. But, asks Matthew Cole, are high-minded artists merely precipitating their own swan song?

There can be few occasions when self-confessed music business failure John Otway can take a bow alongside Frank Sinatra.

But when Otway sold his share of Extracted Records to Polydor for £15,000 in 1977, he joined Ol' Blue Eyes as the rarest of artists. Like Sinatra, who received \$10m from Warner Brothers in 1963 for a majority shareholding in his Reprise label, he ran his own label — and came out on top.

Otway sold Extracted because he wanted to get on with the business of being a star. "That seemed far more interesting than stuffing envelopes for mailshots," he says. Usually the process is reversed: Heading a label is seen as the crowning glory of a career and, just as Led Zeppelin (Swan Song), Elton John (Rocket) and The Beatles (Apple) were seduced by the idea, so are the stars of today.

Paula Abdul is the latest recruit to their ranks with the launch of Captive Records, a label created for her by Virgin Records America earlier this year. "It is a natural career progression," says Gemma Corfield, the major's vice president of A&R.

Virgin also rewarded Boy George with a similar project, launched in October 1988. More Protein is run as his label yet he takes no financial risk. "Virgin did it to appease me," he says.

Although there is nothing new about stars running labels, the Nineties breed are set apart from their predecessors: instead of running labels as a collective of old chums they seem set on injecting new life into the industry through creative and innovative A&R.

Aside from Apple, credited with the discovery of Hot Chocolate singer Errol Brown as well as James Taylor, artist labels have no strong tradition of A&R success. Neither do they seem to have provided their creators with what they perhaps hoped would be an enjoyable hobby: Rocket became little more than an Elton John logo; the acrimony over The Apple Corps is often blamed for the breakup of the Beatles; and The Moody Blues, Threshold label turned into a vehicle for its owners' solo albums.

But if the artist-run labels of today are to prove any more worthy, they face a tough task. At a time when the industry is said to be short of fresh new talent, those joining the hunt are chasing a scarce commodity.

Pete Waterman, chairman of PWL Records, reckons they are on a loser. "I don't think artists can run their own labels," he declares. "It conflicts with what they are. Does Paula Abdul really want to go and argue with the BPI about formats?"

Waterman is not alone in holding

the view that a poacher can never make a good gamekeeper. "They should leave it to the professionals," says Rob Dickens, chairman of Warner Music UK.

When labels are awarded as playthings by parent companies who bear the financial burden, it can remove the urgency Waterman believes drives a business. "When you have to start writing out cheques for £200,000 that is a reality sandwich," he says.

Even artists who fund their own enterprise consider profit to be low on their list of priorities. Rebel MC, who admits the Tribal Bass label he launched last month could break him financially, refuses to compromise his idealistic aims. When music business lawyer Alexis Grower was asked to draw up his artist contracts he had to forget his business instinct. "I tried suggesting that he (Rebel MC) keep options on some of the artists, but he wouldn't let me write it in," says Grower.

This dedication to musical riches rather than material ones can mean artists struggle on with their labels after profit-driven entrepreneurs would have given up. Country music performer Alan Britton launched his Riviera label out of frustration at being ignored by established companies. He reckons that since its

## THE PET SHOP BOYS — SPAGHETTI RECORDINGS



**ROSTER:** Cicero, Masterboy  
**FIRST RELEASE:** August 1991  
**SINGLES:** One  
**ALBUMS:** None

Neil Tennant and Chris Lowe act as label managers for Spaghetti, funded by Polydor. Their chief interest is in promoting pure pop.

"Cicero was the inspiration — we wanted to help and decided a label was the best way," says Tennant. The duo now plans to sign other "good looking and talented singers". Tennant believes the music industry overlooks promising pop stars — "It is far too busy being trendy and credible." He says Spaghetti aims to reflect the personal taste of the Pet Shop

Boys rather than make money.

Pete Waterman, chairman of PWL Records, says: "The Pet Shop Boys have great taste and should do well."

But Tennant realises the label has two reputations to overcome. The history of artists' labels isn't a very good one and "I would hate to think Cicero has to live under the shadow of the Pet Shop Boys."

## REBEL MC — TRIBAL BASS



**ROSTER:** Blaggs Posse, Tenor Fly, Demon Boyz  
**FIRST RELEASE:** August 1991  
**SINGLES:** One  
**ALBUMS:** None

Michael West (Rebel MC) funds the label himself and employs one assistant. He aims to give fresh talent a head start and promote rap as a genre.

"The music industry doesn't understand rap and doesn't know how to market it," says West, who believes genuine talent is overlooked out of ignorance.

He wants Tribal Bass to become a stepping stone to major recognition for its acts. West's lawyer, Alexis Grower, describes the label as "a hand-to-mouth business," but has faith in its aims.

"The music industry rubbishes rap, as it did punk," he says. "It has to accept people like Rebel MC won't go away."

West says: "It is not having a label that costs — it is how much you are prepared to spend putting out a tune."

"If I can put four artists on the map then I have gained. Perhaps I should have called the label Good Intentions."



# calls his own tune

inception in 1987, he has ploughed \$100,000 into the venture. In return his two albums have sold a mere 1,500 units. "I'm struggling to survive," he admits.

The most common driving force behind artist-headed labels is a desire to overturn established industry ideas or trends, whether it is to show the majors new ways to market rap music or to provide a platform for singer-songwriters.

After a career shaped by perhaps unwelcome A&R decisions, musicians often believe they could do a better job themselves. And if there is an area in which artists should expect to shine it is spotting talent. "Who should understand music better?" asks Dave Stewart.

This desire to discredit established A&R policy even stretches to practical jokes. Dave Stewart says he once conned a US A&R team by slipping a rough mix of REM's *Losing My Religion* on to a demo tape of his own label's *Soft Parade*. As he had hoped, the company men were unimpressed by the song which later became a US number one.

The same disdain of mainstream A&R drives the Pet Shop Boys' ambition with Spaghetti Recordings. Neil Tennant believes the industry pompously overlooks commercial pop and has considerable faith in his own

ability to spot future stars. "When I was working at *Smash Hits*, I once made an unknown group called Wham! single of the week," he says.

But not all artist labels can boast such a strong A&R instinct. John Mostyn, who managed The Beat while the group ran its own Go Feet label, remembers turning down hundreds of demos. Among them was one from those same young guns, Wham! "I didn't realise until long afterwards," says Mostyn, who now runs Phffr Records.

Clearly it is wrong for artists to assume they have better ears than anyone in the business. But, equally, the businessmen must accept that artists have a knack for picking hits. In January, Motown created Funki Dred, a new label with Jazzie B at the helm. It was a statement of faith in the Soul II Soul founders' ability to foresee musical trends.

And it is no coincidence that one of the industry's leading A&R men was once a musician himself. Nick Gatfield, a former Dexy's Midnight Runner and now EMI's director of A&R, is living proof that artists can make astute talent scouts. But before signing such successes as EMF and Blur he had to remove the musician's blinkers. "When I was with Dexy's it wasn't done to listen to anything besides Sixties soul," he says. "Now I

can recognise good pop music and appreciate it for what it is."

As the industry's creative wing, A&R is bound to appeal to artists. It provides a new outlet for their talent. "It is such a great time to be around people when they are starting out," says Boy George. "I love watching it — I am feeding off them like a vampire."

The new breed of artist labels look for fresh talent because, as Big Life managing director Jazz Summers says: "There is nothing like the thrill of finding a new act and having a hit." And Dave Stewart, whose Anxious label took a 0.9% share in the UK singles market in 1990 and scored a US number one with Londonbeat, has proved the proposition is realistic.

"In music there are decisions from the heart and decisions from the head," says Alexis Grouer. "I think an artist can balance the two. As Stuart's lawyer, I know that Dave Stewart does."

Grouer believes that record companies have yet to fully cotton on to the potential of artist-run indie. "The problems of Rough Trade and Spartan are part of a collapse of the independent sector that has just begun to register with the majors," he says. "They need the music fans and musicians who run labels and should start to be less dismissive."

With their aim of unearthing stars and expanding new genres, artists' labels promise to be a valuable nursery for major talent. Even those committed to street-level culture realise that, in the end, they serve the majors. Rebel MC describes his Tribal Bass label as a stepping stone for others to the kind of major deal he turned down himself.

The trend among majors to acquire satellite labels, such as EMI's Food or WEA's blanco y negro, is a sign of acceptance of their own limited success in attracting fresh talent. Through them they can keep tabs on street-level A&R. Smaller sub-divisions run as separate labels (Chrysalis' Cooltempo or London's flir, for instance) ensure breaking acts are not swamped by the major's corporate identity.

If artists' labels add yet another division to this growing army of scouts, the major companies can only gain. "It is very positive that there are people who can indulge and develop artists to a point where the majors can pick them up," says EMI's Gatfield.

But it is ironic that the new generation of artist labels aiming to teach the majors a lesson could end up feeding them fresh talent.

In the long run their job looks little different from Gatfield's, only less well paid.

## DAVE STEWART — ANXIOUS RECORDS



**ROSTER:** Londonbeat, Curve, JCO01, DJ D Zire, Starlings, Soft Parade  
**FIRST RELEASE:** August 1987  
**SINGLES:** 30  
**ALBUMS:** seven

Stewart founded the label with his own capital, but has since had assistance from BMG. He aims to sign lasting, song-based groups and allow total artist freedom.

The idea of a label grew from Stewart's willingness to allow new acts to use his studio. "It was an organic process," he says.

"I was always getting demo tapes sent and wanted to let some of the better groups get a start. I've made a lot of money from music and I'm still a fan. I don't want to own 12 Lamborghinis so I may as well

get excited about running a label. Stewart does not consider himself a hit-maker. "I just know what I like," he says, but Londonbeat have already scored a US number one for the label.

The music business would be far better off if there were more musicians in place of the businessmen. At the moment, artistic decisions are being made by lawyers.

## JAZZIE B — FUNKI DRED



**ROSTER:** Lady Luv, Kofi, MC Mello  
**FIRST RELEASE:** April 1991  
**SINGLES:** Two  
**ALBUMS:** None

Funki Dred's brief is to break new black acts for parent company Motown. The US company controls its budget but allows Jazzie B executive freedom.

Funki Dred sets out to be an alternative to the mainstream, and was not represented at the New Music Seminar (label manager Carl Collins says: "We have a different perspective from the rest of the industry, which is still being run by people from the rock 'n' roll era").

The label aims to break acts via its cultural roots. "That means having a

warehouse rave instead of a press launch, that's what we do." Big Life MD Jazz Summers says: "Jazzie is great at putting the right people around him, it might take a while but he'll get there." The lack of early success has placed extra pressure on the label, but Collins says: "Jazzie loves the hustle. He could be a record mogul for the rest of his life."

## MAINS TREAM

### Albums

With four consecutive top five albums under their belts, Level 42 would appear to be on a roll, but it's three years since their last new album, and their recent single, Guaranteed, faded rapidly after a very bright start. Their album of the same name is workmanlike, but ultimately dull. Sadly, it doesn't appear to contain a major hit, and will resultingly have a brief chart life.

**Timespace** — The Best Of Steve Nicks is an excellent distillation of the finer flights of fancy indulged in by Fleetwood Mac's witchy woman. Complete with Nicks's own comments on each track, this will most likely outsell her solo albums, and is destined to be a Christmas stocking

filler.

The best of a slew of multi-artist compilations to flood onto the market this week is **The Garage Sound Volume III**. Released on Rumour (the first two volumes were on Republic) it is as fine a collection of contemporary garage grooves as has ever been assembled. The 12 tracks are bookended by the two hottest unreleased import hits of the year, both from America's I.D. label. The collection starts with Shay Jones' Are You Gonna Be There, which reached number 29 on the *Record Mirror* Club Chart as an import. In its field, a monster.

### PICK OF THE WEEK

**PAUL YOUNG: From Time To Time** — The Singles Collection (Columbia 4688251). Young has had a bump ride of late, but this hit-packed 'best of' is



*Young: hits collected* destined for the Top 10. The baffling absence of the Top 20 hit, Tomb Of Memories, and a couple of minor successes allows for the inclusive of some new material, but it's the early hits — Wherever I Lay My Hat, Love Of The Common People et al — that will earn this a high position.

### Singles

Having conquered the charts as Bombalurina, children's TV "personality"

Timmy Mallett returns only slightly disguised as M.C. Mallett with a version of Kenny's Seventies hit, The Bump. Insuperably bouncy, and a certain hit, though few of its buyers will be out of primary school.

After the soulful fluff that was It Ain't Over, Til It's Over, Lenny Kravitz offers Stand By My Woman, a powerful song of almost torch-like intensity. A lesser hit than its predecessor, but one that will undoubtedly draw further attention to his excellent album, Mama Said.

OMD aim for their third straight Top 10 hit from Sugar Tax with Then You Turn Away. Less immediate than their usual fare, it could be struggling to maintain the sequence, but should benefit from the fact that what is ostensibly the title track of the Sugar Tax album — but, in fact, does

not appear on it — is a bonus track.

Rob Stewart is back in his Celtic troubadour role on Broken Arrow, a fine cover of a song written and first recorded by Robbie Robertson in 1987. It is, however, the fifth single from Rod's big-selling album Vagabond Heart and will probably suffer accordingly.

### PICK OF THE WEEK

**BRYAN ADAMS: Can't Stop This Thing We Started** (A&M AMY 812). A rousing upbeat singalong with blazing guitars and a scorching vocal, this will blast its way into the upper reaches of the chart, but will most likely fail to reach the pinnacle and emulate his previous hit, especially as some potential buyers will hold off for the album, now due in-store on September 23.

Alan Jones

## INDIES

The family of producer Martin Hannett and ex-Rough Trade distributed labels benefit from two special albums this month.

Martin, on Factory Records and featuring acts ranging from Joy Division to U2, is a tribute to the late producer.

A Historical Debt, a compilation on Beechwood featuring Dopeche Mode and The Charlatans among others, is set to raise cash for labels hit by the demise of RTD.

Other key releases for the month include the critics favourite, Just For A Day, by Slowdive on Creation.

Flowered Up's A Life With Brian, on London, and The Cranes debut on Dedicated should build on the success of recent singles and the re-release of The Stone Roses debut is also a sure bet.

Others to watch out for are Astronauts' The Illiac Years first for Creation — and another awesome set from Fugazi on Dischord, Steady Diet Of Nothing.

Honourable mentions go to Breed's Grin and Lowlife's San Antonio through Nightshift, Nine Inch Nails' re-released Pretty Machine on the Islands, and Blue Aeroplanes and TV Personalities reissues through Fire. Two bizarre singles — U2 by Negativland on SST and Millions Of Images by William S Burroughs and Gus Van Sant on SOL are worth checking out, as are new singles by Butterfly Child and Papa Spark on the new H-Ark label.

### PICK OF THE WEEK

**PIXIES: Trompe le Monde**. 4AD. Out on September 23, this fourth LP continues their

ferocious and unrelenting interpretation of rock and roll. Untouchable in their melodic power, tracks such as Letter To Memphis and Planet Of Sound, make this another classic.

Nick Robinson

## REISSUES

One of the ironies of the CD as a music carrier is that the more you press and it can accommodate has also brought about renewed interest in the lowest of low-fi repertoire; re-electrically recorded discs, scratchy 78s and so forth. Major companies have hardily rushed into this area yet — though EMI is clearly putting a toe in the water — but the indie Pearl has claimed the area as its own. Moreover, whereas most CDs from the past are cleaned-up (via Sonic's NoNoise or the Cedar system) Pearl believes in its own ears. And on the whole it gets it right, some scratches, but a full sound.

Pearl has cast its net wide. Among the catalogue are The Great War (GEMM CD 9355), an affecting evocation in contemporary songs and sketches of WWI, and a pair of samplers of the Golden Age Of Cabaret (Vol 1, PAST CD 9277, and Vol 2, 9273) which run the gamut from Mistinguett to Elisabeth Welch via Cole Porter and Maurice Chevalier.

In similar vein there is early recordings by Al Jolson (Single Highlights, 1911-15, PAST CD 9349), a collection of songs by Peter Dawson (A Green And Pleasant Land, GEMM CD 9336), and a 21 track selection of Harry Lauder. I Love A Lassie (PAST CD 9319).

Oddities in the catalogue include a hilarious series of

Thirties live recordings by Max Miller, The Cheeky Chappie (PAST CD 9714) and a set of songs by Hollywood stars (including Valentino, Gloria Swanson and Conrad Veidt) on Why Ever Did They? (PAST CD 9735). Far more worthy is the 1937 set of Django Reinhardt and Stephane Grappelli, The Quintet Of The Hot Club Of France (PAST CD 9738), which sees the duo at their best.

### PICK OF THE WEEK

**GERSHWIN PLAYS GERSHWIN (GEMM CDS 9483)**. Gershwin's not the best of pianists and Paul Whiteman offers somewhat leaden support on an abbreviated version of Rhapsody In Blue, but as historic recordings these are fantastic, particularly the selections from Porgy & Bess.

Phil Hardy

## CLASSICAL

Warner's Teldec label aims to bring Wagnerian opera to a mass market with the release sound track recording from the David Puttnam-produced movie Making Venus. Kiri te Kanawa makes an impressive Wagner-debut singing excerpts from Tannhauser — on screen Glenn Close plays the diva — and René Kollo sings the title role excerpts. Major promotion will accompany the UK premiere of the movie on September 25.

Daniel Barenboim also makes a Wagnerian debut as Teldec conducting the Berlin Philharmonic in a strong, spacious Parsifal, Siegfried Jerusalem, Jose Van Dam, John Tomlinson and Waltraud Meier heading a formidable cast.

Opera goes to the movies and theatre with two releases

this month. Sparking soprano Lesley Garrett, who appears at English National Opera in La Boheme and Die Fledermaus this season, sings superbly in 13 operatic tracks which have become movie themes (A Soprano At The Movies, a Silva Screen debut into classics distributed by Conifer), and versatile diva Marilyn Hill Smith delivers in authentic stage style 16 favourites from musicals in THREE IS REALLY ME?

Uncon-Kanchana rings the changes on The Four Seasons with Danish composer Paul Ruders' Violin Concerto, a work which weaves in themes from Vivaldi's work. Soloist is Rebecca Hirsch, with the Odense Symphony Orchestra under Tamas Veto. The disc includes Ruders' Clarinet Concerto (soloist Niels Thomsen) and Cello Concerto (Marten Zeuthen).

### PICK OF THE WEEK

**FRANCK: Prelude, Chorale and Fugue, LISZT: Various works, Murray Perahia, Sony Crisp**. Bach-rotted playing of the Franck, expansive displays of power and freshness in the Liszt - Perahia's exploration of the Romantics is off to an impressive start.

Phil Sommerich

## DANCE

In addition to *Record Mirror* /P/ reviews, also out now is M Doc Are you Wid It? (Urban 1991 PZ 169, PAN), Hurley co-produced funkily bouncing 117bpm sparse rap sampling Prince's I Wanna Be Your Lover; Boyz II Men MotownPhilly (Motown Z2 44668), Bell Biv DeVoe-like terrific 113.5bpm snappy jiggler by a harmonising

Philadelphia quartet; Corina Temptation (Cutting/Atco B8775, WM), Gypsy Woman chordeed jangly cooing 118bpm US' smash pop thrower; Christopher Williams III, Dreamin' (Giant W0607, WM), New Jack City's Bobby Brown-ish funky 110bpm swingbeat swayer; The Beatmasters Boulevard Of Broken Dreams (Rhythm King/Epic 65736, J), J.1000 rolling bass jugged 112bpm roller based on Above The Law's Untouchables; Gerald Alston Nothing Can Change (Motown Z2 44946), slickly tapping 95.6bpm soul ballad; Electronic Feet Every Beat (Factory FAC 328, P), Ramping & Lortner messing jiggly rolling 99.2bpm sombre indie juggler; A Man Called Adam The Chrono Plonic Interface (Big Life BLSR 59, P), plaintive girl's 109bpm jiggler; Silo 7 Higher (Rumour RUMAT 38, P), Italo/Belgian elements combining 128bpm frenzied Messial; 20,000 Hardcore Members (Kickin' KICK 8, SRT), thunderously droning clichéd raver; Ed O.G. & Da Bulldogs Bug-A-Boo (PWL America/Polydor PZ 164, PAN), conversational 91.1bpm slow rap roller; Pastiche Love Suite (First Cut P4S 1, 0634-200967), Love To Love You Baby/E T'Amé... u! Moi Non Plus combining 96.6bpm drifter; Analysis @ Euphoria (Creed CREED 14T, SRD), clichéd 129bpm techno raver.

**PICK OF THE WEEK**  
**VARIOUS: Pulse Three-Jumpin' & Pumpin' 12TOT 16, P**. Frantically raving blend EP with Smart Systems' 130bpm Tingler. Yage's 125.2bpm Calcium, Indo Tribe's 134bpm Owl and 128.3bpm The Bullet Baby.

James Hamilton



Dire Straits take to the streets



Status Quo score their umpteenth hit

Vamp's Outlander at four in indie chart



Salt 'n' Pepa's dirty dancing

## music week

## datafile

The Information Source for the Music Industry

7 SEPTEMBER 1991

## CHART FOCUS

The logjam at the top of the singles chart continues, with Bryan Adams' 'Everything I Do I Do It For You' romping to a ninth week at number one by a vast margin, while Right Said Fred's 'I'm Too Sexy' continues for a fourth week as runner-up.

Challengers for Adams' crown are hard to find: Prince's Gett Off entered at number five last week, but struggles up only one place this week, as its sales actually dip, and this week's highest new entry, Kylie Minogue's 'Word Is Out,' is at number 18, will pose no threat. Even the Arnee & The Terminators single is making only modest inroads — and such novelties invariably have only a couple of weeks to make their move before experiencing a drop in support.

Kylie aside, the week's highest debutant is the new Runrig EP entitled Hearhammer. Its national chart position (number 25) is due largely to the Scottish band's support in its native



region, which accounts for a massive 80 per cent of all its sales. This aside, it's not a good week for Scots, with Simple Minds, Midge Ure, the Shamen, Big Country and Lloyd Cole all slipping, though Texas gain a rather tenuous toehold on the chart with Why Believe In You.

As usual, the highest placed new entry by a previously uncharted act is a dance disc, in this case Peace by Sabrina Johnston, which makes a fine debut at number 31, confirming its great popularity in the clubs.

Meanwhile, Tin Machine's

affirmation that You Belong In Rock n' Roll is destined for a fast return to obscurity, diving from number 33 to number 52 despite (or, some might say, because of) their performance of the song on last week's Top Of The Pops.

Bowie's old solo album, Low returns to the album chart for the first time in 14 years, after being reissued with bonus tracks. Its clear leader among three Bowie albums reissued last week, a little in front of Heroes and well ahead of Lodger.

Bowie's late pal, Marc Bolan continues to do well, with 20th Century Boy climbing to number 15 on the singles chart, while the budget compilation The Very Best Of Marc Bolan & T Rex — on the Music Club label — would qualify for a chart placing, if expensive enough. Its success comes ahead of the release of a new full price TV advertised compilation of Bolan's best from 'Telstar,' from which it should benefit greatly.

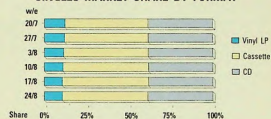
Alan Jones

## UPDATE

## SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	85	81	-5	+5	
Singles	113	106	-7	+8	
Music Video	64	59	-8	-32	

## SINGLES MARKET SHARE BY FORMAT



©DIN

Four weekly rolling averages

## TOP 10 DISTRIBUTORS

1 POLYGRAM	6 PINNACLE
2 SONY MUSIC	7 APT
3 WARNER MUSIC	8 JETSTAR
4 BMG	9 SOUTHERN
5 EMI	10 TERRY BLOOD

Compiled by ERA from Gallup data. Based on Top 200 album charts, 29 July to 24 August

## ANALYSIS

Prince's latest single, Gett Off, has landed a unique double — thanks to a BPI Chart ruling. Last week it resided at both number five in the singles chart and number 33 (on import) in the album countdown.

The bizarre achievement is the side-effect of a BPI ruling imposed in April 1987 limiting any single to four tracks totalling no more than 20 minutes. Any release exceeding that is classed as an album.

The Prince import release which is on three formats — maxi-cassette, maxi-CD and 12-inch formats — exceeds this limit. Indeed the maxi-CD comprises seven tracks, adding up to 45 minutes of music.

The ruling was intended to distinguish between singles and albums — as the dance music boom and the growth of the 12-inch began blurring the boundaries. But it may inadvertently have forced DJs to look increasingly into the



import racks.

Mike McGuire, product manager of one of the release's biggest importers, Greyhound Records, explains why.

"Prince imports will always sell but this one has an even wider customer base than usual, because it includes so many extra tracks which DJs want," he says.

Had Gett Off's import sales — totalling around 5,000 for last week and 7,000 cumulatively — been added to those of its UK single release,

they would have pushed it up to number three in the singles chart.

Complex chart rulings have made such a simplistic solution impossible, however.

In June the BPI's chart supervisory committee also reduced any chances of the extra tracks on the Prince import being released in their own right in the UK. It reduced the number of singles formats eligible for the chart from five to four.

So should Prince's record company, Warner, wish to release another version of Gett Off in the UK which included the extra tracks, it could lure buyers away from the formats already released — the very ones, which count towards the chart.

For Warner UK, then, it is a catch 22 situation: a choice between releasing an extra format and thereby undermining the single's chart position, or leaving its US company to pick up substantial sales on import.

Martin Talbot

## JON AND VANGELIS



## PAGE OF LIFE

● COMPACT DISC ● CASSETTE ● ALBUM  
261 573 411 573 211 573

ORDER NOW FROM BMG TELESALES ON 021 500 5678  
OR FROM YOUR BGM STRIKEFORCE REPRESENTATIVE

ARISTA BGM  
INTERNATIONAL MUSIC GROUP BERTS MUSIC LIMITED





**some things are worth  
coming  
back for**



  
**BIG  
LIFE**







# TOP 75 SINGLES

## THE OFFICIAL

## Music week

## CHART



### 1 (EVERYTHING I DO) I DO

Bryan Adams

A&M

2 I'M TOO SEXY ○

Right Said Fred

Tig

3 CHARLY

Prodigy

XL

4 GETT OFF

Prince and The New Power Generation

Paisley Park

5 I'LL BE BACK

Arnie And The Terminators

Epic

6 SUNSHINE ON A RAINY DAY (REMIX)

Zoe

M&G

7 SET ADRIET ON MEMORY BLISS

PHO DUKATI

Gee Street

8 INSANIYATY

Oceanic

Dead Dead Good

9 LOVE... THEY WILL BE DONE

Marika

Columbia

10 ALL 4 LOVE

Color Me Badd

Giant

11 MORE THAN WORDS ○

Extreme

A&M

12 HAPPY TOGETHER

Jason Donovan

PVL

13 LET'S TALK ABOUT SEX

Salt-N-Pepa featuring Psychotropic

Hfr

14 WHAT CAN YOU DO FOR ME

Urbah Saints

Hfr

15 20TH CENTURY BOY

Maic Bolan & T-Rex

Muz On Wax

16 GOOD VIBRATIONS

Maryl MarkFranky Burchi/Oriental Holloway

Interscope

17 SUMMERTIME

DJ Jazzy Jeff & The Fresh Prince

Jive

18 **NEW** WORD IS OUT

Kylie Minogue

PVL

19 GOLD COLD HEART

Midge Ure

Arista

20 MOVE ANY MOUNTAIN

The Sparrows

One Little Indian

21 STAND BY LOVE

Simple Minds

Virgin

22 WINTER IN JULY

Bornz The Boss

Rhythm Kingz/Epic

23 NOW THAT WE FOUND LOVE

Heavy D & The Boyz

MCA

# FEEL SO HIGH

DEBUT SINGLE CUT NOW

657 366-7-6-4-2



38 **MONSTERS AND ANGELS**

25 Voice Of The Masters

London

39 **NEW** JET CITY WOMAN

40 **NEW** EVERBODY'S FREE (TO FEEL GOOD)

Rozalla

EMI USA

41 **SALTWATER**

44 **APPARENTLY NOTHIN'**

42 **APPARENTLY NOTHIN'**

43 **NEW** SLEEP ALONE

44 **HARD TO HAVIDE**

45 **NEW** ONLY LOVE CAN BREAK YOUR HEART

46 **LOVE'S UNKIND**

47 **ROMANTIC**

48 **SOMETIMES IT'S A BITCH**

49 **HELLO MARY LOU (GOODBYE HEART)**

50 **EVERY HEARTBEAT**

51 **WHAT WOULD WE DO/READ MY LIPS**

52 **YOU BELONG IN ROCK 'N' ROLL**

53 **THE PROMISE OF A NEW DAY**

54 **NEW** YOU WOU UP MY NEIGHBOURHOOD

55 **LIFT/OPEN YOUR MIND**

56 **REPUBLICAN PARTY REPTILE (EP)**

57 **CRUCIFIED**

58 **NEW** IVORY

59 **NEW** BALAD OF YOUTH

60 **NEW** BROKEN ARROW

61 **VAMP**

Warner Brothers

EMI

EMI

Liberty

A&M

Boys Own

London

Virgin America

Go! Discs

ZTT

Venglo

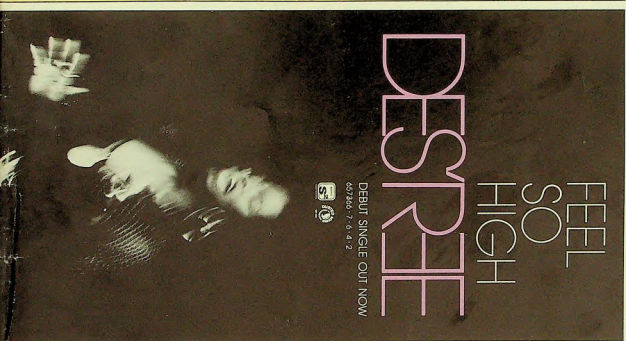
China

Love

Mercury

Warner Brothers

R&S



# PLAYLIST CHART

## THE OFFICIAL **music week** CHART

Pos	Artist	Title	Label	Genre	Weeks on Chart	Peak Pos	Current Pos	Points		
1	Extreme	MORE THAN WORDS	ASB	B	-	A	A	50	7	92.6
2	LMC	42 GUARANTEED	RCA	-	B	A	A	46	43	91.0
3	Amy Grant	EVERY HEARTBEAT	ASB	B	-	B	A	48	35	86.7
4	Bryan Adams	EVERYTHING I DO I DO IT	ASB	A	-	A	A	48	1	86.3
5	Deacon Blue	TWIST AND SHOUT	Columbia	A	B	A	A	48	22	85.4
6	Manika Love	THE WIND BELONGS	Columbia	A	B	A	A	48	12	83.4
7	Color Me Badd	ALL LOVE	Capitol	A	A	A	A	48	6	83.3
8	2nd Step	SUNSHINE ON A RAINY DAY	MCA	A	-	A	A	46	8	82.0
9	Voice Of The Beehives	MONSTERS AND ANGELS	London	A	-	A	A	45	25	78.6
10	Midem	WE COLD COLD HEART	Arista	A	-	A	A	48	17	77.7
11	RIDE	NEAR WILD HEAVEN	Warner Brothers	B	B	A	-	41	56	77.2
12	Karen Donovan	HAPPY TOGETHER	PWL	A	-	A	-	43	10	77.1
13	Karyn White	ROMANTIC	Warner Brothers	-	B	A	A	44	32	76.5
14	PM Dawn	SET ADRIFT ON MEMORY BLISS	Gez St	A	-	A	A	46	3	76.0
15	Blanch The Boss	WINTER IN JULY	Rhodes King	A	-	B	A	41	15	72.0
16	Farm Mind		Profile	B	B	A	B	36	31	70.8
17	Right Said Fred	IM TOO SEXY	Top	B	B	A	-	39	2	70.4
18	The Shamen	MOVE ANY MOUNTAIN	One Little Indian	A	-	A	-	34	16	67.9
19	Simple Minds	STAY BY YOUR SIDE	Virgin	A	B	B	-	41	13	66.6
20	Heavy D & The Boyz	NOW THAT WE FOUND LOVE	MCA	A	B	A	B	36	19	65.6
21	Paula Abdul	THE PROMISE OF A NEW DAY	Virgin America	B	B	B	A	41	52	64.3
22	Dire Straits	CALLING ELVIS	Vertigo	A	B	B	A	43	21	64.0
23	DJ Jazzy Jeff & Fresh Prince	SUMMERTIME	Jive	B	A	-	-	35	14	63.9
24	Young Disciples	APPARENTLY NOTHING	Talkin' Loud	B	A	-	-	36	30	63.5
25	The Machine	YOU BELONG IN ROCK 'N' ROLL	London	B	B	A	-	31	33	62.2
26	Michael Bolton	TIME LOVE AND TENDERNESS	Columbia	-	-	B	A	43	49	60.2
27	Roxette	THE BIG L	EMI	-	A	B	-	39	-	60.1
28	Red Stewart	BROKEN ARROW	Warner Brothers	B	B	B	A	39	-	59.9
29	C&C Music Factory	THINGS THAT MAKE YOU GO HMMM	Columbia	A	-	A	-	27	27	57.5
30	Cathy Dennis	JUST ANOTHER DREAM	Polydor	-	B	B	A	39	58	56.5
31	Julian Lennon	SALLYWATER	Virgin	B	B	B	A	36	44	54.2
32	Stevie Nicks	SOMETIMES IT'S A BITCH	EMI	-	B	B	A	37	40	54.2
33	DMD	PANDORA'S BOX	Virgin	-	-	B	A	37	42	53.0
34	Lindsay Cole	SHE'S A GIRL AND I'M A MAN	Vertigo	-	B	B	-	39	55	49.6
35	Cher	LOVE AND UNDERSTANDING	Geffen	-	-	B	B	35	54	47.9
36	Prince & New Power Generation	GET IT OFF	Paisley Park	A	B	B	-	34	34	47.4
37	Mica Paris	YOUNG SOUL REBELS	Big Life	-	-	-	-	32	61	46.1
38	Kylie Minogue	WORD IS OUT	PWL	B	B	B	-	29	49	44.5
39	Meat And The Mechanics	GET UP	Virgin	-	B	B	-	34	-	44.3
40	Sonia Be Young	BE FOLK BE HAPPY	IG	B	A	B	-	35	34	43.3
41	Sophie Lawrence	LOVE'S UNKIND	IG	B	B	-	-	26	28	43.2
42	De La Soul	A ROLLER SKATING JAM NAMED	Big Life	-	B	A	-	25	48	41.6
43	Lindy Layton	WITHOUT YOU (ONE AND ONE)	Arista	-	B	B	-	28	71	40.7
44	Wilson Phillips	THE END IS STILL ALIVE	S&K	-	B	B	-	32	-	39.8
45	Crystal Waters	MAKIN' HAPPY	ASB	-	B	B	-	23	-	37.9
46	Kirsty MacColl	MY AFFAIR	Virgin	-	A	B	B	29	-	37.9
47	oM	LIES	Parlophone	A	B	B	-	25	28	37.9
48	Squeeze	SUNDAY STREET	WEA	-	B	B	A	27	-	36.1
49	Luther Vandross	GOIN' WANTED TO BE A FOOL	Epic	B	-	B	-	31	-	35.9
50	Seal	THE BEGINNING	ZTT	-	B	-	B	16	-	34.8
51	Lisa Lisa & Cult Jam	LET THE BEAT HIT EM PART 2	Columbia	-	-	B	-	18	53	34.1
52	Celine Dion	WHERE DOES MY HEART BEAT NOW	Epic	-	-	-	B	24	-	33.5
53	Levine Hudson	A LITTLE SENSITIVITY	IG	-	B	-	B	15	-	32.4
54	Dannii Minogue	JUMP TO THE BEAT	MCA	-	-	B	-	17	63	32.3
55	Marc Bolan/T Rex	28TH CENTURY BOY	Marc On Wax	-	-	-	A	20	20	29.1
56	Salt-N-Pepa	LET'S TALK ABOUT SEX	thr	A	B	-	-	17	24	28.9
57	Feargal Sharkey	TO MISS SOMEONE	Virgin	-	-	B	-	25	-	28.8
58	Trab Saints	WHAT CAN YOU DO FOR ME	thr	-	-	B	-	22	18	28.6
59	Marty Mack & The Funky Bunch	GOOD VIBRATIONS	East Wind	-	-	B	-	16	29	27.9
60	Black Crowes	HARD TO HANDLE	Def American	B	B	-	B	20	39	27.7

# US TOP 30 SINGLES

1	[EVERYTHING I DO] I DO IT FOR YOU, Bryan Adams	ASB
2	THE PROMISE OF A NEW DAY, Paula Abdul	Capitol
3	MOTOWNPHILLY, Boyz II Men	Matron
4	THINGS THAT MAKE YOU GO HMMM... C&C Music Factory	Columbia
5	3 A.M. ETHERAL, The KLF	Arista
6	I ADORE MY AMOR, Color Me Badd	Capitol
7	CRAZY, Seal	Giant
8	WIND OF CHANGE, Scorpions	Mercury
9	TIME LOVE AND TENDERNESS, Michael Bolton	Columbia
10	I CAN'T WAIT ANOTHER MINUTE, Ice Cube	Capitol
11	GOOD VIBRATIONS, Marty Mack, Bunshi, Holloway	Interscope
12	[G] TOO MANY WALLS, Cathy Dennis	Polydor
13	EVERY HEARTBEAT, Amy Grant	Capitol
14	UNFORGETTABLE, Natalie Cole	Epic
15	FADING LIKE A FLOWER (EVERY...), Roxette	EMI
16	THE MOTOWN SONG, Red Stewart	Warner Brothers
17	NOW THAT WE FOUND LOVE, Heavy D & The Boyz	Epic
18	LOVE OF A LIFETIME, Freshhouse	Upstart
19	IT AIN'T OVER 'TILL IT'S OVER, LeAnn Rimes	Virgin
20	MY NAME IS NOT SUSAN, Whitney Houston	Capitol
21	SUMMERTIME, DJ Jazzy Jeff	Jive
22	SHINY HAPPY PEOPLE, REM	Warner Brothers
23	IT HIT ME LIKE A HAMMER, Huey Lewis & The News	EMI
24	SOMETHING TO TALK ABOUT, Bonnie Raitt	Capitol
25	TEMPATION, Ice Cube	Columbia
26	EMOTION, Mariah Carey	Columbia
27	ROMANTIC, Karyn White	Warner Brothers
28	DO ANYTHING, Natural Selection	Epic
29	HOLE HEARTED, Extreme	Capitol
30	EVERYBODY PLAYS THE FOOL, Aaron Neville	ASB

# US TOP 30 ALBUMS

1	METALLICA, Metallica	Elektra
2	UNFORGETTABLE, Natalie Cole	Giant
3	C.M.B., Color Me Badd	Capitol
4	FOR UNLAWFUL CARNAL KNOWLEDGE, Van Halen	Warner Brothers
5	LUCK OF THE DRAW, Bonnie Raitt	Capitol
6	COOLEY HIGHWAY, Boyz II Men	Mercury
7	GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia
8	TIME LOVE AND TENDERNESS, Michael Bolton	Columbia
9	SPELLBOUND, Paula Abdul	Capitol
10	OUT OF TIME, REM	Warner Bros
11	NO FENCES, Garth Brooks	Capitol
12	EXTREME BE PORNOCRAFFITTI, Extreme	Capitol
13	ROBIN HOOD: PRINCE OF THIEVES, OST	Morgan
14	HEART IN MOTION, Amy Grant	ASB
15	HOMEBASE, DJ Jazzy Jeff & Fresh Prince	Jive
16	SHAKE YOUR MONEY MAKER, The Black Crowes	Def American
17	BOYZ IN THE HOOD, OST	Quest
18	EPIC! ZAGGIN, NWA	Ruff
19	INTO THE GREAT WIDE OPEN, Tom Petty & The Heartbreakers	MCA
20	SLAVE TO THE GRIND, Said Rose	Atlantic
21	CRAZY WORLD, Scorpions	Mercury
22	MARIAH CAREY, Mariah Carey	Columbia
23	EMPIRE, Queensrÿche	EMI
24	SEAL, Seal	Sire
25	PEACEFUL JOURNEY, Heavy D & The Boyz	MCA
26	WE CAN'T BE STOPPED, The Geto Boys	Rap-A-Lot
27	POWER OF LOVE, Luther Vandross	Epic
28	[G] SCHUBERT DIP, EMI	EMI
29	FRESHOUSE, Freshhouse	Upstart
30	DERELICTS OF DIALECT, 3rd Bass	Def Jam

Charts courtesy *Billboard*, 7 September 1992. \* Sales are awarded to those products accumulating the greatest airplay and sales gain.

Compiled by ERA Rating based on BR playlist only. Station weights are based on total listening hours as calculated by JARAD. 100% playlist rating represents 'A' in all AR stations.



# DIRECTORY '91

The most comprehensive up to date guide to who's who in the UK music industry. More than 350 pages and 8,000 entries covering record companies, music publishers, distribution, media, pressing, recording studios, promoters, venues, lawyers, merchandisers, booking agents... in fact everyone in the business of music.

This essential reference book includes names, addresses, phone and fax numbers and key personnel conveniently organised for ease of use.

**At only £25 + £2 for postage and packaging the Music Week Directory is worth its weight in gold discs to anyone who needs to know who's who in the UK music business.**

To order your copy of the music industry's favourite desk accessory please complete the coupon below and return to:  
**Music Week Directory '91, CPL,  
 120-126 Lavender Avenue, Mitcham,  
 Surrey CR4 3HP  
 Telephone: 081 640 8142  
 Fax: 081 648 4873**

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 Includes a cheque for £\_\_\_\_\_ for \_\_\_\_\_/my/ies/inside payable to Music Week  
 To pay by credit card enter details below.  
 My card number(s) \_\_\_\_\_  
 Access  Visa  American Express  Diners Club  
 Date card expires \_\_\_\_\_  
 Signature \_\_\_\_\_

[X] UK signings



# RECORD MIRROR

Lab.

SEPTEMBER 7 1991. FREE WITH MUSIC WEEK

U P D A T E

## Chart

n e w s

BY ALAN JONES

### DEBUTANT'S DELIGHT

**D**ubbed "the Aretha Franklin of rap", **Queen Latifah**, has previously featured on hits by **Cold Cut** and **De La Soul**, but made her solo chart debut last week with 'Fly Girl'.

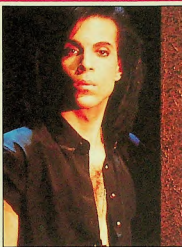
A humorous, low-key rap by the girl who was born **Qana Owens** in Newark, New Jersey, 21 years ago, it's a typically literate offering which augurs well for her upcoming album 'Nature

Of A Sista', which is released next month. It faces the daunting task of bettering the sales of her debut album 'All Hail The Queen', which sold over a million copies and helped her to win the Best Female Rapper category in the *Rolling Stone* awards last year. Latifah — Arabic for delicate/sensitive — says: "On the new album I've become more creative. I'm singing more and it's really rhythmic."



● QUEEN LATIFAH

● Prince's 'Gett Off' is the first import single ever to enter the UK album chart, but it is neither the biggest selling import, the first import to chart or the first single to chart as an album. Until about a decade ago, UK record companies took their time about issuing even major import successes, and it has been estimated that records like 'Ring My Bell' by Anita Ward and 'Ain't No Stoppin' Us Now' by McFadden & Whitehead sold around 20,000-25,000 copies on import 12-inch — far more copies than 'Gett Off' has thus far managed. Also, singles like 'That's Entertainment' by the Jam and 'Bank Robber' by the Clash sold massively on import, as did 'Gee Whiz It's You', a number four hit here for Cliff Richard in 1961 that was only ever officially released on the continent.



As for singles that were charted as albums, the first case of this was 'Deja Vu', a jazz-funk instrumental by Japanese group The AB's, which reached number 80 on the album chart in 1984, having been denied a place in the singles chart due to the fact that it was too lengthy to qualify.

● **Metallica's** self-titled new album debuted at number one in the US chart last week, only seven days after making a similar spectacular bow here. The album is only the



third ever to enter the UK and US chart at number one, following a brace of 1987 albums, namely **Whitney Houston's** 'Whitney' and **Michael Jackson's** 'Bad'.

- Home Video D440742
- Walt Disney D210822
- Video Gems R1372
- Virgin VVD 426
- er Home Video PES 11709
- PROG. BBC BBCV 4457
- juild Home Video GLD 50882
- Touchstone D410272
- FoxVideo I13050
- hstone Home Video D440742
- Walt Disney D240642
- PolyGram Video CFV 61202
- FoxVideo 10950
- FoxVideo 1666 50
- PolyGram Video CFV 01162

MUSIC PULAR 2 VOICE

# BSUCH A FEELING



THE FOLLOW UP TO 'PLAYING WITH KNIVES'  
7 · 12 · CD · OUT NOW  
EON & LOVE DECADE REMIXES OUT SOON



VINYL SOLUTION, TEL: 071-792 9791. DISTRIBUTED IN THE U.K. BY SRD, TEL: 081- 889 6555

ex TN17 6HE.

gues (indicate by

- ms & Shows
- Record Catalogue
- shop  Collector
- Public Library
- spany  Other

or pay by

Access  Visa  American Express  Diners Club

We also provide a Standing Order service — please tick for details

Card No.

Expiry date  Date

Signature

Company

Address

Postcode

Tel  Fax



# PLAY Chart

## THE OF n e w s

BY ALAN JONES

### FALLING IN LOVE AGAIN

**W**ritten for the 1961 movie *Blue Hawaii* by George Weiss, Hugo Peretti and Luigi Creatore, 'Can't Help Falling In Love' was a great success for **Elvis Presley**, becoming a number two hit in America, and a number one hit in the UK.

At least nine different recordings of the song by Presley are commercially available while well over 100 other artists have released their versions of the song, which is based on a nineteenth century French composition entitled 'Plaisir

D'Amour'. It has been a Top Five hit in the UK for **Andy Williams** (1970) and the **Stylistics** (1975), as well as Presley, and a number 42 hit for **Lick The Tins** (1986).

The latter version, released on the now defunct Sedition label, was a charming, folksy Gaelic adaptation, complete with tin whistle and fiddle which, as Luck would have it, is about to be reissued by Trojan Records' subsidiary Mooncrest. A breath of fresh air that could easily blow through the chart with rather more force than it did in 1986, it is released next Monday.

While the general consensus is that bootlegs are undesirable, in many cases they have proved moneyspinners directly and indirectly for the legitimate record industry.

One of the most famous bootlegs to appear in this country

was **Bits & Pieces**, a montage of well-known songs performed by original artists, primarily the Beatles, though it also included **Shocking Blue**, the **Archies** and others. It sold several thousand copies before an enterprising Dutchman called **Jaap Eggermont** took the basic ingredients and



**Young Disciples** wove them together using legitimate soundalikes to create the massive global hit 'Stars On 45', credited to Starsound.

This, among numerous other examples, proves that the existence of a bootleg has been instrumental in generating millions of pounds for the legitimate sector. The **Young Disciples'** current hit 'Apparently Nothin'' was a hot bootleg for a while and it was the bootleg copies that helped create the buzz to make the record a big hit. Even the band's label, **PolyGram**, acknowledges this, claiming that the record was so hot it was pirated.

**Bryan Adams'** '(Everything I Do) I Do It For You' continues its staggering reign atop the UK and US singles chart this week. The record has been number one here for nine weeks, and has sold nearly 1m copies. In America, its seven-week reign has been accompanied by sales of more than 3m copies.

In the UK, '(Everything I Do) I Do It For You' is now the biggest selling disc since **Jennifer Rush's** 'The Power Of Love' (1985). The last record to spend longer at number one was **Slim Whitman's** 'Rose Marie' in 1955.

Adams' new single 'Can't Stop This Thing We Started' is released today (Monday) and stands an outside chance of replacing 'I Do It For You' at number one. If it does, he will become the first artist to have two back-to-back chart toppers since 1981, when the late **John Lennon** scored consecutive toppers with 'Imagine' and 'Woman'.



● LICK THE TINS

- 1 Extreme MORE TH
- 2 Level 42 GUARAN
- 3 Amy Grant EVERY
- 4 Bryan Adams (EV
- 5 Deacon Blue TWI
- 6 Marika LOVE TH
- 7 Color Me Badd A
- 8 Zoe LUNDHOLM ON
- 9 Voice Of The Bee
- 10 MID Ute COLD I
- 11 REME NEAR WILD
- 12 Jason Danove H
- 13 Karyn White ROM
- 14 PM Dawn SET A
- 15 Bomb The Bass V
- 16 Pam AND
- 17 Right Said Fred
- 18 The Shamen MDN
- 19 Simple Minds ST
- 20 Heavy D & The B
- 21 Paula Abdul THE
- 22 Dire Straits CALL
- 23 DJ Jazzy Jeff & F
- 24 Young Disciples
- 25 Tim Machine YOU
- 26 Michael Bolton
- 27 Roxette THE BIG I
- 28 Rod Stewart BRO
- 29 CBC Music FIC
- 30 Cathy Dennis JUS
- 31 Julian Lennon SA
- 32 Stevie Nicks SDN
- 33 DMD PANDORA'S
- 34 Lloyd Cole SPEAK
- 35 Cher LOVE AND U
- 36 Prince & New Pa
- 37 Mica Paris YOUN
- 38 Kylie Minogue W
- 39 Mike And The Mi
- 40 Sonia BE YOUNG
- 41 Sophie Lawrence
- 42 De La Soul A HOL
- 43 Lindy Layton WITH
- 44 Wilson Phillips T
- 45 Crystal Waters M
- 46 Kirsty MacCall M
- 47 EMF LIES
- 48 Squeeze SUNDAY
- 49 Luther Vandross
- 50 Seal THE BEGINN
- 51 Lisa Lisa & Cult
- 52 Colleen Dixon WHEE
- 53 Levine Hudson A
- 54 Danni Minogue
- 55 Marc Bolan/T Re
- 56 Salt-N-Pepa LET S
- 57 Feargal Sharkey
- 58 Urah Saints WHAT
- 59 Marky Mark & Th
- 60 Black Crowes HA

# be noir

## give me your love

HOT ITALIAN IMPORT OUT NOW ON TAM TAM

Distributed by IMD  
 Telesales: 081-903 8223  
 & Your Contact Sales Rep.



Includes all  
 4 Mixes

PLEASE USE THE LISTINGS AND KEY PROVIDED CONSCIENTIOUSLY  
 organised for ease of use.

At only £25+£2 for postage and packaging the Music Week Directory is worth its weight in gold discs to anyone who needs to know who's who in the UK music business.

name company \_\_\_\_\_ tel \_\_\_\_\_ reg no/estate payee no/acc no/revs \_\_\_\_\_

To pay by credit card enter details below.

My card number \_\_\_\_\_

Access (Mastercard)  Visa  American Express  Diners Club

Date card expires \_\_\_\_\_

Signature \_\_\_\_\_



# SO YOU THINK YOU KNOW WHAT'S IN THE CHARTS?

- What's bubbling outside the Top 75
- How are markets developing?
- What's charting worldwide?
- What's playlisted and by whom?

The answer is in

## CHARTS PLUS

A **Musicweek** Publication

Includes:

- Singles positions 76 to 200
- Individual Artists Albums positions 76 to 150
- Compilation Albums positions 1 to 50
- In-depth market analyses
- Market data on release and format sales
- Background information on ALL new entries into the Top 75 singles and albums
- International charts, import albums and specialist genre charts not published in Music Week
- Playlist profiles of the top 10 new entries on over 50 ILR stations nationwide
- Radio 1's and Capital Radio's most played tracks of the week



For further details and a complimentary copy of *CHARTS PLUS*, please fill in the coupon below and send it to Graham Walker, Spotlight Publications Ltd, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Telephone 071-620 3636. Fax 071-928 2881.

- I am interested in *CHARTS PLUS*, please send me a free copy
- I would like to subscribe to *CHARTS PLUS*, please invoice me at:
- £130.00 per quarter
- £495.00 per annum

Name \_\_\_\_\_  
 Position \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Nature of business \_\_\_\_\_  
 Tel \_\_\_\_\_ Fax \_\_\_\_\_  
 Signature \_\_\_\_\_ Date \_\_\_\_\_

- Lab.
- Label Code
- Home Video D440742
- Walt Disney D210822
- Video Gems R1372
- Virgin VVD 420
- er Home Video PES 11709
- PROG. BBC BBCV 4457
- Build Home Video GLD 59892
- Touchstone D410272
- FoxVideo 113050
- Jstone Home Vide D440742
- Walt Disney D240942
- PolyGram Video CFV 01202
- FoxVideo 109050
- FoxVideo 166650
- PolyGram Video CFV 01162

### MUSIC PULAR 2 CHOICE

ex TN37 6HE.

gues (indicate by

- lms & Shows
- Record Catalogue Shop  Collector
- Public Library
- pany  Other

or pay by

- Access  Visa  American Express  Diners Club
- We also provide a Standing Order service — please tick for details
- Card No. \_\_\_\_\_
- Expiry date \_\_\_\_\_ Date \_\_\_\_\_
- Signature \_\_\_\_\_

Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Postcode \_\_\_\_\_  
 Tel \_\_\_\_\_ Fax \_\_\_\_\_



# cj directory

## The Beatmasters

After their initial chart blitz, scoring with such tracks as 'Burn It Up' and the Betty Boo collaboration 'Hey DJ', The Beatmasters seemed to fall by the wayside. Their last, rather tame, single 'I Dunno What It Is' could only elicit a response of, "Oh yeah, The Beatmasters, I remember them."

Which is why 'Boulevard Of Broken Dreams' comes as such a pleasant surprise. Built on the walking piano riff from Young Holt Unlimited's 'Light My Fire', this superb, and distinctly sinister, rap track features UK wordsmith JC001, who recently teamed up with indie band Curve on their 'Ten Little Girls' track.

The flipside's 'Freebop Mix', a swinging Fifties jazz soundtrack of finger snaps, chopped piano and lashed hi-hat, couldn't be more different. Like Bomb The Bass, The Beatmasters seem to have achieved a return to form, using their absence constructively and adapting themselves to the very different tastes of the early Nineties dance scene. So put your prejudices to one side, 'Boulevard Of Broken Dreams' is a right corker. Davydd Chong

'Boulevard Of Broken Dreams' is released by Rhythm King/Epic on September 9.



SANDWICHES

DEBUT ALBUM

# naughty by NATURE

AVAILABLE FROM MONDAY 2ND SEPTEMBER  
INCLUDES THE AMERICAN HIT SINGLE "O.P.P."

4 RMUPDATE



organised for ease of use.

At only £25+£2 for postage and packaging the **Music Week Directory** is worth its weight in gold discs to anyone who needs to know who's who in the UK music business.

## Beat 4 Feet

Terrifyingly tacky and Infectious as only our mid-European cousins know how, Beat 4 Feet's 'Sister Soul And Mr Beat' is out to prove that there's more to Austria than the sound of the Von Trapp family. The 'Sister Soul' in question is ex-patriate New Yorker, ex-history teacher and present vocalist Kim Cooper. Viennese duo Martin Gellner and Werner Stranka provide the necessary beats and pieces.

"We just did it for fun," explains Werner. "It was actually the first dancefloor recording we ever did."

The duo hooked up with Kim about three years ago, approaching her after an R'n'B club gig in Vienna. Demos followed and, after being picked up by the local GJ label, 'Sister Soul And Mr Beat' leapt up the Austrian charts, staying for 15 weeks and peaking at number three. Now it's the UK's turn to experience this particular strain of Saturday night fever. It's the bouncy, hedonistic, downright retro and you can almost picture the swinging medallions. "The most important thing for us is having fun," says Werner. "And we want to show that through our music." Davydd Chong



'Sister Soul And Mr Beat' is released by Desire on September 16.

## Nightlife 10

- |  |                     |
|--|---------------------|
| 1 (NEW) FINALLY Ce Ce Peniston             | (A+ M 12)           |
| 2 (2) EVERYBODY'S FREE Rozalla             | (Pulse 8 12)        |
| 3 (7) PEACE IN THE VALLEY Sabrina Johnston | (East West 12)      |
| 4 (5) SUCH A FEELING Bizarre Inc           | (Vinyl Solution 12) |
| 5 (9) DO WHAT YOU FEEL Joey Negro          | (Republic 12)       |
| 6 (1) I'M ATTRACTED TO YOU Cookie Watkins  | (Urban 12)          |
| 7 (3) MOVE TO THE MUSIC Monica Delux       | (CT Records 12)     |
| 8 (NEW) RIOT EP Underground Resistance     | (UR Double 12)      |
| 9 (NEW) ETERNAL Slam                       | (Soma 12)           |
| 10 (NEW) CRUZIN Cuddles                    | (Oh-Zone 12)        |



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

Compiled by EWA. Rating based on



To pay by credit card enter details below.

My card number:

Access (Mastercard)  Visa  American Express  Diners Club

Date card expires:

Signature:





THE OP

- 1 » Extreme MORE TE
- 2 » LEZ 42 GUARAN
- 3 » Amy Grant EVER
- 4 » Bryan Adams (E)
- 5 » Deacon Blue TW
- 6 » Marika LOVE T
- 7 » Culture Me Badd
- 8 » Zeo SUNDING ON
- 9 » Voice Of The Be
- 10 » Midge Ure COLD
- 11 » REM NEAR WILD
- 12 » Jason Donovan
- 13 » Karay White RID
- 14 » PM DOWN SET AC
- 15 » Farm MIN
- 16 » Right Said Fred
- 17 » The Shamen MOD
- 18 » Simple Minds ST
- 19 » Heavy D & The B
- 21 » Paul Abdul The
- 22 » Dire Straits CALL
- 23 » DJ Jazzy Jeff &
- 24 » Young Disciples
- 25 » The Machine YOU
- 26 » Michael Bolton
- 27 » Roxette THE BIG
- 28 » Red Stewart BRG
- 29 » C&C Music Factory
- 30 » Cathy Dennis JU
- 31 » Julian Lennon JA
- 32 » Steve Nicks SUN
- 33 » DMZ FANDORA
- 34 » OMD CASEY'S
- 35 » Cher LOVE AND
- 36 » Prince & The N
- 37 » Mica Paris THE
- 38 » Kylie Minogue V
- 39 » Mike And The M
- 40 » Sophie LAWREN
- 41 » De La Soul A ROLL
- 42 » Lindy Layton A
- 43 » Vanessa Phillips T
- 44 » Crystal Waters M
- 45 » Kimy MacCalli M
- 46 » ERM LIES
- 47 » A Sequence SUNDAY
- 48 » Luther Vandross
- 49 » De La BE BEGINN
- 50 » Lisa Lisa & Cult
- 51 » Cecilia Dion WHE
- 52 » Lavigne Hudson A
- 53 » Daniell Minogue
- 54 » Marc Bolan/R ET
- 55 » Salt-N-Pepa LETS
- 57 » Fearful Sharky
- 58 » Utah Saints WAK
- 59 » Margie M&T
- 60 » Black Crowes HA

Compiled by ERA. Rating based on



# Hot vinyl

BY JAMES HAMILTON



**INCOGNITO** featuring Chyna  
**'Crazy For You'**  
 (Bakin Loud TLXK 14, via Phonogram)  
 Pish (reissued) almost better it could be produced. Just that 'Bury My Name' redoubles Jocelyn Brown with the soulful 'Roadblock' got to the DNA. Morena's remixed tapping rhythm, 118.7bpm, driving, tetter, classically and swirling around soaring trumpet and popping keyboard beats in sophisticated style, with an accented solo, coupled by an instrumental 0-110.8bpm. Recipe plus - this time featuring six more songs. Love is the really cute, funny, smoothly rhyming 0-118.1bpm. Love is the Colour (Rhyming N. Reilly).

**ROZALLA**  
**'Everybody's Free (To Feel Good)'**  
 (Pulse-5 Records 12 LOSE 13, via Total/BMG)  
 Created by the 3MB of Main Island/FD of Gypsy. duo, Nigel Swanson & Tim Cox, the playfully wailing Zambian girl's already massive, moodily started then scampering and raving jingly lingo style cheerful gallop is 0-129.8bpm. Original and sparser organ piped 0-132.0bpm. Free Bontas Mixes, a commercial crossover for sure.

**JAMESTOWN** featuring JOCELYN BROWN  
**'She Got Soul'**  
 (AS&M/Poly AM 819)  
 My kinda town! Languidly joggling through a reissued and hummed version of Anton Karas' 'The Holy Land Theme' from 'The Third Man', a gritty guy drawling mancheeds many of the finest female singers who could (Anthea Franklin, Shirley Bassey, Carlotta Thomas, Chaka Khan, Brenda Russell, Betty Wright, Mary Wells and more, including indeed Jocelyn Brown, who sinfully coos and gurgles through the backing of its 96.5bpm. The Holy Mix and bassier calmly joggling 0-96.7bpm. The Cactus Mix, catchy enough to be another PM Dash.

**P.J.B.** featuring HANNAH AND HER SISTERS  
**'Bridge Over Troubled Water (Golden Gate Mix)'**  
 (Columbia/Dance Pool 65546-6)  
 Veteran disco producer Poo Bellotto's girl-walder German rapper Simon & Garfunkel's 1970 mega-classic stage tune to the original with a sombre piano accompanied slow start before erupting into a breezy, romping 30.5-122bpm stormer with wide MultiPop-house appeal. Ripped single edit too! by the cantering unrelated 122bpm 'Looking At A New World' featuring Eke Show.

6 RMUPDATE

**TONY SCOTT**  
**'From Da Soul'**  
 (East West 9031-74702-0)  
 Provided a UK sampler but actually released here as a German pressing, the excellent European based Red Indian rapper's wash with favoured, sax and strings coloured patterning percussive jigger's set up a subtle Seventies favoured groove with bursts of gritty wordy rap in its 113.9bpm. Extended Clubmix, ripped by its Radio Edit plus a sax honked and piano jangled alternative jingly thumping 116.2bpm. Extended Dope Clubmix.

**PRIDE 'N POLITIX**  
**'Hold On'**  
 (US East West Records America 0-96300)  
 Out already in the US ahead of release here in their home country later this month, soulfully harmonising Burnside Brothers Nikki and Carlton Romke and Londoner Rhythm Smith's soaring crassy stable shuffler is in David Morales's gently patterning late Seventies jazz-funk favoured (0-121.1-119.4-120.1bpm. Extended Remix, similar Paschke. Da Costa-instrumental 119.8bpm. Bonus Mix, and chunkier lurching vocal driven 0-119.5bpm. Eclipse Mix, plus Smith's piano and strings backed but best-less 0-127bpm. LP Version).

**G.C. SHOWBIZZ**  
**'Motta Turn The Music Up'**  
 (1st Bass RUFF 13, via RTM/Pinnacle)  
 Originally out last summer when, like so much else, it got lost amid the glut of dance product that failed to cross over, this, deeply synth pop, Players Association 'Turn The Music Up' chorus punctuated churning hip house rapper shuffler is now re-launched in its piano plunked jingly scratching 120.6bpm. Clitic-Core, 120.6bpm, and raucously churning 120.3bpm. Hard-Core original versions, plus new frantically-raced 127.9bpm Techno-Core and Techno-Instrumental remixes.

**BASS BUMPERS** featuring E. Mello  
**'Get The Big Bass'**  
 (Big One VUBIG 28, via RMT/Pinnacle)  
 Once assumed to be fallen but in fact cracked in Germany. DJ's Gabas' (from Buchsu's Tam Center, home of the best laser show I ever saw) and Henning Herth's (from motorcyclo-type dished hip house laser show) is ripped by the UK's Ian E. Mello. Freeman through squelchy shrooked 'Munch Your Body, Shake Your Body' repetition by Oona in its 124-106bpm Punch Mix and Punch Radio Edit versions, coupled with an alone's 'Munch Your Body' featuring driving electric 0-125bpm. The 'M.E.L.L.O.' variation and stuttering bounding 0-128.2bpm. Mello Remix.

**CEC ROGERS**  
**'Think Girlz'**  
 (US Atlantic 0-85963)  
 In good humoured prime of those killer figured girlz, both somewhat who you can not tell, the pert up huskily wauling soulster's jingly chugging jingly swingbeat jigger is in Martin Van Eden's 119.7bpm Extended Dope Remix, Phix Mix, Phil Peracampis Mix and 110.5bpm Wide And Healthy Instrumental, phrased not unlike Alexander O'Neal's 'Take'

**JULIET ROBERTS**  
**'Another Place, Another Day, Another Time'**  
 (Eternal/Siam Jam Productions YZ6067, via Warner Music)  
 Agony produced by 'Dancin' Danny' DJ, the UK's answer to Jocelyn Brown gratifies with some more rap growth from T-Love this 'what's footin' tho?' repeating garage jigger, as-called by a ramblingly chugging 113.3bpm so-called House Mix but flipped by a much better more anguished pent up jingly tapping 113.4bpm so-called Hip Hop Club Mix, plus a sparsely thumped jingly dubbing 0-113.3bpm. New York. House Mix.

**SONYA ROCHE**  
**'Love Me'**  
 (Columbia/COOL X 238)  
 Produced by Abraham M.O.D.'s. Richie Farnley with John Woodard, the husky jingly rapped rambly swaying revival of the garage can-

**BROTHERS IN RHYTHM**  
**'Such A Good Feeling'**  
 (4th + 5' way 12 BFW 228)  
 Steve Anderson & David Seaman's Black Box-type bouncer is reissued and now chart-bound in their own 123.8bpm Inspirational Delight Mix, plus Philip Kelsey's strake puppy plopping jigger, 0-123.8bpm. PM Mix, coupled with the strangled girl squawked 'Peace and Harmony' in Sasha's synth buzzed nervily galloping 0-127bpm. Vocal & Discard Mix.

**SYNCRONIZE** featuring Lizz D  
**'Gimme Your Love'**  
 (Urban 1911 URX17 7, via Panther Music)  
 With stuttery little line repetition in squeaky Minne-Mouse style by the girl who likewise contrived 'Move Your Body' for Xscape's, Marco & Roberto Cardaroli's Don Mitchell & Ran Swan remixed. London recorded, lingo-type 123.2bpm bouncer has its Original Version as either A or B side depending on whether you believe the sleeve or the label copy.

**UNDERGROUND RESISTANCE**  
**'Riot EP'**  
 (Underground Resistance UR-010)  
 Made to look as if it was pressed in Detroit although everything about it appears to be British, this fast selling rare four-tracker has the 'new & old' theme, repeating, snare and crowd shouts driven simplic patterned 125.9bpm. 'Riot' and 'raucously' churning and chanting 124.2bpm. 'Panic', both playing normally at 45rpm but flipped by the 33-1/3rpm backwards playing from the centre of the record, densely donoring frantic 0-128.4-128.1bpm. 'Rage' and best totally edited twisterly thrummed 0-124.8bpm. 'Assault', snare wrapped as a tripartite with another totally backwards playing separate wide label EP UR-012 containing an untitled 126bpm dry livery snider and 127.8bpm jaunty twisterly carter, flipped to fit as one can tell by the similar twisterly thumping 128.3bpm. Fuel For The Fire and believably bounding 128bpm. 'Attend The Riot'.

**GREED**  
**'Love'**  
 (D-Zone Records DAN2 011R, via Southern)  
 Another creation by busy Mike Gray & John Pezzini, this Donald Byrd 'Love Has Come Again' featuring chorus and chords based thumping jigger, similar to its 'Tapping' waves introduced 0-118-120bpm. Italiano, Balcanic and zesty maturing overblended 0-118.0bpm. Radio Editone Mixes.

**NEON**  
**'Waves'**  
 (Belgian Pave 55 R.5501)  
 Launching the Ghent based Rave 55 logo, this driving rithmy synth driven instrumental raver is in 0-127.3bpm. Tragedy, 0-128bpm. Techno, House Remix, Extended Vocal and Very House Mixes.

**THE NOISE ENGINEER**  
**'Let's Go'**  
 (Sire/Sire Underground Records STUR 007, via Pinnacle)  
 Produced by Mark Ryder & Mike James with scratches by DJ Hype, this 'un-fucking believing' scratching 122bpm solid twisterly bounding raver has a more jolly carter 0-124.9bpm. Private Radio Mix (art. uncorrected), mixed and edited by the descending 127.5-120bpm. 'Paranoia (Acid Ravers' Mix).



Here first recorded by First Choice's Rockline (Raven Records) in 1986, it was actually widely having been promoted in 0-116.3bpm. Straight, chunter 118.3bpm. DJ, breathe 120bpm. 0-116bpm. Home Run, and Strike Out Mixes.

(Eternal/Siam Jam Productions YZ6067, via Warner Music)  
 Agony produced by 'Dancin' Danny' DJ, the UK's answer to Jocelyn Brown gratifies with some more rap growth from T-Love this 'what's footin' tho?' repeating garage jigger, as-called by a ramblingly chugging 113.3bpm so-called House Mix but flipped by a much better more anguished pent up jingly tapping 113.4bpm so-called Hip Hop Club Mix, plus a sparsely thumped jingly dubbing 0-113.3bpm. New York. House Mix.

**NICKI RICARDS**  
**'Summer Breeze'**  
 (Atlantic A76107)  
 Rattled by a gospel grumpy and jazzy mum, versatile but here just sweetly soulful session singer Nicki solos on a Roman in Crofts' seasonal version of the Seals & Crofts-style Brothers Chimes, in a smoothly jingly gallop 46.7-93.3bpm. Remix Club, Remix Edit, and more tensely wailed jingly rapped 92.9bpm. Extended Mix versions.

**BIG DADDY KANE**  
**'Raw Nuff'**  
 (US Gold Columbia 7-0-40149)  
 Just one track among so on a maxi-single, this deliberately clichéd JB funk beats backed 0-112.8bpm. Coo, Ach, Nah-Nah-Nah in its frantic word spilling Mame Mix and Instrumental, flipped by the Chyna scratching 'It's Hard Being Here' in its finally jolly 115.8bpm. Remix. Radio Version and old starter who 113.1bpm. albumers' remix. 'The mauling' '990 begins a new decade' inspired lally raling 0-94bpm. 'Taste Of Chocolate (Remix)'.

**I.S.A. FEATURING VALENTINO**  
**'Every Woman, Every Man (Got To Change)'**  
 (East West YZ6077)  
 Produced by Tears For Fears' associate Ian Stanley, this anguished girls wailed and 160-year-old guy rapped sensual slinkier in Pascal Gabriel's mixed 0-114.7bpm. Coming On Strong vocal, Loco Rader and 0-114.8bpm. 'I.S.A.' remix, and 114.8bpm. version, or a David Bowie 'Oh-Oh-Oh-Changes' quoting jigger 0-115bpm. Ponderosa dance version.

**THE NOISE ENGINEER**  
**'Let's Go'**  
 (Sire/Sire Underground Records STUR 007, via Pinnacle)  
 Produced by Mark Ryder & Mike James with scratches by DJ Hype, this 'un-fucking believing' scratching 122bpm solid twisterly bounding raver has a more jolly carter 0-124.9bpm. Private Radio Mix (art. uncorrected), mixed and edited by the descending 127.5-120bpm. 'Paranoia (Acid Ravers' Mix).

**NEON**  
**'Waves'**  
 (Belgian Pave 55 R.5501)  
 Launching the Ghent based Rave 55 logo, this driving rithmy synth driven instrumental raver is in 0-127.3bpm. Tragedy, 0-128bpm. Techno, House Remix, Extended Vocal and Very House Mixes.

organised for ease of use.  
**At only £25+£2 for postage and packaging the Music Week Directory is worth its weight in gold discs to anyone who needs to know who's who in the UK music business.**

To buy or credit card enter details below.  
 My card number: \_\_\_\_\_  
 Card name: \_\_\_\_\_  
 Card no. (Mastercard / Visa / American Express / Diners Club)  
 Date card expires: \_\_\_\_\_  
 Signature: \_\_\_\_\_





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

DDD RADIO

## RECORD MIRROR

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

- 1 ▶ Extreme MORE TH
- 2 ▶ Level 42 GUARAN
- 3 ▶ Amy Grant EVERE
- 4 ▶ Bryan Adams 10
- 5 ▶ Deacon Blue TW
- 6 ▶ Marika Lova T
- 7 ▶ Color Me Badd 4
- 8 ▶ Zoe SUSHINE ON
- 9 ▶ Voice Of The Be
- 10 ▶ Midge Ure WILD
- 11 ▶ REM NEAR COLD
- 12 ▶ Jason Donovan 1
- 13 ▶ Kenny White SON
- 14 ▶ PM Dawn SE AD
- 15 ▶ Bomb The Bass 1
- 16 ▶ Farm MIND
- 17 ▶ Right Said Fred 1
- 18 ▶ The Shamen MOU
- 19 ▶ Simple Minds ST
- 20 ▶ Heavy D & The B
- 21 ▶ Paula Abdul The
- 22 ▶ Dixie Straits CALL
- 23 ▶ DJ Jerry Jeff & J
- 24 ▶ Young Disciple
- 25 ▶ Tin Machine YOU
- 26 ▶ Michael Bolton 1
- 27 ▶ Roxette THE BIG L
- 28 ▶ Rod Stewart BRO
- 29 ▶ C&C Music Faste
- 30 ▶ Cathy Dennis JUD
- 31 ▶ Julian Lennon SA
- 32 ▶ Shalena KINGS SON
- 33 ▶ OMD PANDORA'S
- 34 ▶ Lloyd Cole SHE'S
- 35 ▶ Cher LOVE AND UN
- 36 ▶ Prince & New P
- 37 ▶ Mica Paris YOUN
- 38 ▶ Kylie Minogue W
- 39 ▶ Mike And The M
- 40 ▶ Sonia BE YOUNG 8
- 41 ▶ Sophie Lawrence
- 42 ▶ De La Soul A ROLL
- 43 ▶ Lindy Layton with
- 44 ▶ Wilson Phillips T
- 45 ▶ Crystal Waters M
- 46 ▶ Kirsty MacColl M
- 47 ▶ EMF LES
- 48 ▶ Squeeze SUNDAY
- 49 ▶ Luther Vandross
- 50 ▶ Seal THE BEACH
- 51 ▶ Lisa Lisa & Cult J
- 52 ▶ Celina Dion WHI
- 53 ▶ Lavigne Hudson A
- 54 ▶ Danni Minogue 4
- 55 ▶ Marc Bolan/T Re
- 56 ▶ Sali-n-Papa LET'S
- 57 ▶ Fearnet Sharkey
- 58 ▶ Utah Saints SH&I
- 59 ▶ Marky Mark & W
- 60 ▶ Black Crowes HA

TW LW

3	4	GET OFF (MIXES) Prince	Paisley Park Pute-8
2	5	EVERYBODY'S FREE (TO FEEL GOOD) Rozita	Urban promo
1	6	DREAM ABOUT YOU (MAURICE'S CLASSIC 12" MIX) U2	Urban promo
4	7	LOVE TITCH (MIXES) Sade	Cooltemp promo
5	8	PEACE (MIXES) Salena Johnson	East West
6	9	WHAT YOU DO DO DIS?	Boy's Own Productions
7	10	ALRIGHT (CLASSIC REMIX) Jason Soul	Cooltemp
8	11	NEVER STOP (FULL LENGTH VERSION)	
9	12	The Brand New Heavies featuring N'Dea Davenport	Acid Jazz
10	13	SOMETHING SPECIAL (MIXES) homaj	Rumour promo
11	14	MAKIN' HAPPY (MURLEY'S HAPPY-HOUSE MIX) Crystal Waters	ASB
12	15	LET THE BEAT HIT 'EM PART 3 (J.L WITH LOVE R C MIX)	ASB
13	16	LaLau & Cut Jim	Columbia
14	17	SET ADHUT ON MEMORY BLISS PM Dawn	Ge Street
15	18	SHE GOT SOUL (THE HARRY MIX) [previous issue] featuring Jocelyn Brown	ASB promo
16	19	CHARLYPANDENIUMYOUR LOVE The Prodigy	XL
17	20	I'M ATTRACTED TO YOU (MIXES) Cooke Watkins	Urban promo
18	21	TEMPLEHEAD (PACIFIC MIX) Frogmould Underground	Deconstruction
19	22	GET READY FOR THIS 21st Century	PLW Continental promo
20	23	I WANT YOU (FOREVER) Carl Cox	Perfekte promo
21	24	DIRECT ME (UNDERGROUND RESISTANCE MIX) Rude Project	Network
22	25	BRIDGE OVER TROUBLED WATER PJB featuring Nanna and Her Sisters	CBS Dance Pool promo
23	26	WHAT CAN YOU DO FOR ME Utah Saints	hfr
24	27	THEY ARE MY PEOPLE [previous issue] The House	TrueLove promo
25	28	THE TIME ISARY (NEXUS 21 REMIX) Paradise	Network promo
26	29	IVORY (AKA BLOKBUSTER) Sin-Lip	Leve
27	30	INSANITY Oceanic	Dead Dead God
28	31	FREEDOM OF LIFE Awareness 3	ASB
29	32	RUNNING BACK TO YOU (DNA 12) Vanessa Williams	Polydor
30	33	UNITY (USA MIX) Unity	Cardiac
31	34	SEXY Nixie Nicole featuring Rockhouse	Leve promo
32	35	LONG HOT SUMMER NIGHT (LONG HOT EXTENDED CLUB)	
33	36	PIANO IN THE DARK A.H.P.	HCA
34	37	FLY GIRL (BRITXON BASS 12" MIX) Queen Latifah	Ge Street
35	38	ROLLERCOASTER (KNEES UP MOTHER BROWN MIX) And	Deconstruction
36	39	GIVE ME YOUR LOVE (MIXES) Be Nice	Tam Tam promo
37	40	TOO BLIND TO SEE IT Kim Sims	U.S.I.D.
38	41	COME INSIDE Feedback PA	white label
39	42	SUMMER'S 21st Century & The Fresh Prince	Jive
40	43	GET SERIOUS (BASEMENT BOYS SERIOUS CLUB MIX) Cut n' Move	Epic
41	44	LISTEN TO THE RHYTHM FLOW THE BULLFROG G I O	Reast Music
42	45	I WANT YOUR SEX (REMIX)	Profile promo
43	46	LET THERE BE LOVE (DEE LOVE 12" MIX) Arthur Baker	Arista
44	47	RIDE ON THE RHYTHM (KENLU RHYTHM MIX) Little Louie Vega	US Atlantic/Atlantic promo
45	48	Wanna Be With You [previous issue] Corona promo	Corona promo
46	49	FROM DA SOUL (EXTENDED CLUBMIX) Tony Scott	East West promo
47	50	I WANT THE GOOD LIFE (FRANK K MIX) CDK feat. Maggie Lin	Flying UK promo
48	51	DON'T FIGHT IT, FEEL IT Frank Scream	Creation
49	52	SOONER OR LATER Inez	Eternal
50	53	NEW DANCIN' IS MAKIN' LOVE (12") Rodney Clarke	ARS promo
51	54	THE SOURCE OF Bitches	Perspective promo
52	55	THE RECORD MIRROR CLUB CHART IS AVAILABLE AS A SPECIAL FAXED SERVICE IN EXTENDED FORM AS SOON AS IT IS COMPILED ON THE FRIDAY BEFORE PUBLICATION. DETAILS FROM CINDY SEABROOK ON 071 620 3636.	

50	NEW	DO WHAT YOU FEEL (MIXES) LOVE WILL MAKE IT RIGHT (MIXES)	Joe Negro	Z Records promo
51	46	VAMP (THE ORIGINAL MIX) Guadalupe	Urban promo	R & S
52	20	A ROLLER SKATING (AM NAMED 'SATURDAYS') De La Soul	Urban promo	Big Life
53	40	BLACK MEANING GOOD (GLAVERY MIX) Rebel MC	Urban promo	Desire
54	88	DON'T YOU DO IT (MIXES) Exonno & Egypt	Urban promo	DEF
55	31	GET THE BIG BASS (PUNCH MIX) Bass Bumpers feat. E. Melo	Urban promo	Big One promo
56	39	DOMINATOR [previous issue]	Urban promo	R & S
57	49	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX) Brothers In Rhythm	Urban promo	4th & B'way
58	29	THE WHISTLE SOUND Frankie Trivette	Urban promo	Virgin America
59	58	MAKE U HIRE (ORIGINAL MIX) Judas Of Black	Urban promo	Urban promo
60	NEW	R.E.S.P.E.C.T. (12" MIX) Mad	Urban promo	Cooltemp promo
61	28	WE GONNA GET (EXTENDED MIX) R.A.F.	Urban promo	PLW Continental
62	41	ROMANTIC Kym White	Urban promo	Warner Bros.
63	92	STRINGS & FLOWERS The Mock Turtles	Urban promo	Stren promo
64	65	JUST A TOUCH Jeremy	Urban promo	Phonon promo
65	55	SUMMER BREEZE (EXTENDED MIX) Nicki Richards	Urban promo	East West promo
66	54	ANOTHER PLACE... (HOUSE MIX) Janet Roberts	Urban promo	Eternal promo
67	45	YOUNG SOUL REBELS (REMIX) Jiva Fara	Urban promo	Big Life
68	49	IS THERE ANYBODY OUT THERE Beachhead	Urban promo	white label
69	51	THE LADY SAYS NO (LA DA DE MIX) Crowdie	Urban promo	ACA
70	72	REPLAY THE BE TOUCH ME Tom Tom	Urban promo	white label
71	82	ELECTROFEAR (BEASTING) Malcom J	Urban promo	Rhythm King promo
72	87	I GOT A LITTLE SOUL (MAKES YOU WANNA HUSTLE) (12" MIX) Oh! Shore	Urban promo	Columbia
73	73	WITHOUT YOU (ONE AND ONE) Lady Laxton	Urban promo	Arista
74	58	THAT'S THE WAY... (BROKEN HEART MIX) Young MC	Urban promo	Capitol
75	NEW	I WANNA THANK YOU See Chabner	Urban promo	white label
76	80	SISTER SOUL & MR. BEAT Beat 4 Feet	Urban promo	Desire white label
77	75	GENERATE POWER [previous issue]	Urban promo	Strictly Rhythm
78	59	BREATHE IS E-ZEE (I'M GOING HOME WITH THIS ONE MIX) E-Zee featuring Tara Newby	Urban promo	More Protein promo
79	NEW	BOULEVARD OF BROKEN DREAMS The Beatmaster J.C.O.001	Urban promo	Rhythm King promo
80	NEW	GOD OF ABRAMAM (RAVE MIX) H.I.G.O.	Urban promo	ASB promo
81	NEW	OPEN YOUR HEART (EXTENDED REMIX) CynJellies	Urban promo	US Atlantic
82	41	APPARENTLY NOTHING Young Disciples	Urban promo	Talkin Loud
83	NEW	B-LINE FROM HELL G Double E	Urban promo	H.U.M. white label
84	NEW	ROSEALICE (REMIX) [previous issue] New Beat	Urban promo	Epic
85	100	DREAM GIRL (EXTENDED VERSION) Delinton O Sound	Urban promo	Circa promo
86	74	GOTTU TURN THE MUSIC UP (TECHNO-CORE REMIX) H.C. Showbiz	Urban promo	First Bass white label
87	NEW	ENERGISE (DISCOTIZED MIX) RAD Dept.	Urban promo	Leve promo
88	72	WE GOTTA DO IT DJ Professor & Francesco Zappala	Urban promo	4th & B'way
89	77	LOSING YOU SOH	Urban promo	Tam Tam white label
90	78	GO (WOODTICK MIX) Hiss	Urban promo	Outer Rhythms
91	67	ROSEALICE (REMIX) [previous issue] New Beat	Urban promo	Heavenly
92	NEW	SAVE ME (EXTENDED MIX) (RED ZONE DUB) Lu Fischer	Urban promo	Elektra promo
93	NEW	RMOURHOURS (HOT 100 MIX) Roly Turner	Urban promo	Jive promo
94	NEW	FINALLY (MIXES) Ce Ce Preston	Urban promo	ASB double pack promo
95	NEW	THE SOURCE OF Bitches	Urban promo	Champion white label
96	NEW	HIGHER 517	Urban promo	Rumour promo
97	63	COME WITH ME (NAKED DANCE MIX) HIGHER THAN HEAVEN	Urban promo	Citybeat
98	73	MIND The Sams	Urban promo	Produce
99	NEW	DAYLITE Eppimptom	Urban promo	US Legal
100	NEW	NEW I CAN'T WAIT Dimples D	Urban promo	white label

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

• SHAY JONES • ARNOLD JARVIS • COLONEL ABRAMS • GARY VONQWEST • JOEY NEGRO • ADONTE •

# THE GARGAGE

## VOLUME III the third generation

• KRISS COLEMAN • SUBURBANA • DIONNE • PACHA • KYM SIMS •

• LP • RAID 505 • CD • CDRAID 505 • MC • ZCRAID 505 •

distributed by piramide



organised for ease of use.

At only £25 + £2 for postage and packaging the Music Week Directory is worth its weight in gold discs to anyone who needs to know who's who in the UK music business.

To pay by credit card enter details below.

My card number is...

Access Mastercard / Visa / American Express / Diners Club

Date of card expires...

Signature



# TOP 30 MUSIC VIDEO

## THE OFFICIAL music week CHART

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	50	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video Live! 1hr 26min	PolyGram Video	CFV 11122
2	41	MADONNA: The Immaculate Collection	WNV Compilation/55min	WNV	7590382143
3	4	JASON DONOVAN: Into The Nineties	Castle Music Picture Live! 1hr	Castle Music Picture	CMP 6049
3	71	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col Live! 1hr 30min	Music Club/Video Col	MC 2003
5	18	ROD STEWART: Tonight He's Yours!	4 Front/PolyGram Live! 1hr 30min	4 Front/PolyGram	LED 80132
6	7	VARIOUS: Classic Opera	Virgin Compilation/1hr	Virgin	VVD 923
7	19	STATUS QUO: Rocking Through Years	4 Front/PolyGram Compilation/1hr 43min	4 Front/PolyGram	LED 80152
8	3	MARC BOLAN: 20th Century Boy	4 Front/PolyGram Compilation/57min	4 Front/PolyGram	08345083
9	14	BON JOVI: Slippery When Wet	4 Front/PolyGram Live! 1hr 40min	4 Front/PolyGram	LED 80092
10	13	YES: Greatest Video Hits	WNV Compilation/1hr 15min	WNV	8536591813
11	5	THE CURE: Picture Show	PolyGram Video Compilation/1hr 17min	PolyGram Video	08303963
12	46	PHIL COLLINS: Seriously Live...	Virgin Vision Live! 2hr 45min	Virgin Vision	VVD 783
13	21	DANIEL O'DONNELL: An Evening With	Ritz Live! 1hr 38min	Ritz	RITZV 0008
13	29	EURYTHMICS: Greatest Hits	BMG Video Compilation/1hr 35min	BMG Video	791 012
13	21	MEAT LOAF: Hits Out Of Hell	SMV Compilation/52min	SMV	48827 2

Rank	Artist	Title	Category/Running time	Label	Cat. no.
13	14	GLORIA ESTEFAN: Homecoming Concert	SMV Live! 1hr 20min	SMV	49017 2
17	21	DEBORAH HARRY/BLONDIE: Very Best Of	Chrysalis Compilation/1hr 30min	Chrysalis	CVN3 5840
18	1	TINA TURNER: Rio '88	4 Front/PolyGram Live! 1hr 15min	4 Front/PolyGram	LED 80172
19	11	ALICE COOPER: Primecuts	Castle Music Picture Compilation/1hr	Castle Music Picture	CMP 8050
19	13	THE JAM: Greatest Hits	PolyGram Video Compilation/1hr	PolyGram Video	0834363
19	1	PINK FLOYD: The Wall	PolyGram Video Compilation/1hr 35min	PolyGram Video	CFV 08762
19	25	THE SHADOWS: At Their Very Best	4 Front/PolyGram Live! 1hr	4 Front/PolyGram	LED 80122
23	1	MADONNA: Justify My Love/MTV Vogue	WNV Video Single/12min	WNV	7590382253
24	1	JOE LONGTHORNE: The Very Best Of	Telstar Compilation/45min	Telstar	TVE 1032
24	27	QUEEN: We Will Rock You	Music Club Live! 1hr 35min	Music Club	MC 2032
24	23	LUCIANO PAVAROTTI: The Event	Castle Music Picture Live! 1hr	Castle Music Picture	CMP 8001
27	23	LEVEL 42: Level Best	4 Front/PolyGram Live! 1hr 27min	4 Front/PolyGram	LED 80182
28	1	DANIEL O'DONNELL: Thoughts Of Home	Telstar Compilation/52min	Telstar	TVE 1007
28	1	YES: Yesongs	Wienerworld Live! 1hr 13min	Wienerworld	WNR 2021
30	NEW	THE CHRISTIANS: The Collection	Island Visual Compilation/43min	Island Visual	0829123

# TOP 15 VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	3	THREE MEN & A LITTLE LADY	Touchstone Home Video Comedy! 1hr 39 min	Touchstone Home Video	D467042
2	4	DUCKTALKS: Treasure Of The Lost...	Walt Disney Children's! 1 hr	Walt Disney	D210827
3	17	CHIPPENDALES: Tall Dark & Handsome	Video Gems Special Interest! 1 hr	Video Gems	R1372
4	5	THE TERMINATOR	Sci-Fi! 1hr 42 min	Virgin	VVD 420
5	3	LETHAL WEAPON	Action! 1hr 45 min	Warner Home Video	PES 11709
6	22	ROSEMARY CONLEY'S WHOLE BODY PROG.	BBC Special Interest! 1hr 10 min	BBC	BBCV 4457
7	NEW	LOCK UP	Action! 1hr 44 min	Guild Home Video	GLD 50882
8	12	PRETTY WOMAN	Comedy! 1hr 55 min	Touchstone	D410272
9	NEW	STAR WARS	Sci-Fi! 1hr 56 min	FoxVideo	V113050
10	17	THREE MEN AND A BABY	Touchstone Home Video Children's! 1hr 30 min	Touchstone Home Video	D467042
11	24	THE RESCUERS	Children's! 1hr 30 min	Walt Disney	D246542
12	15	G.I. BLUES	Musical! 1hr 30 min	PolyGram Video	CFV 01202
13	NEW	ALIEN	Sci-Fi! 1hr 56 min	FoxVideo	109590
14	NEW	DIE HARD	Action! 2 hr 6 min	FoxVideo	1666 50
14	28	ROUSTABOUT	Musical! 1hr 35 min	PolyGram Video	CFV 01182

© CMC. Compiled by Gavin

**Music Master**  
incorporating Music Week's  
**MASTERFILE**

**SUBSCRIBE NOW - TO THE MUSIC INDUSTRY'S DEFINITIVE GUIDE TO POPULAR RECORDED MUSIC & RECEIVE ANY 2 SPECIALIST CATALOGUES OF YOUR CHOICE ABSOLUTELY FREE!!!**



Subscription: UK £199.50 inc. p&p inside UK. Postage: Europe add £25. Rest of World add £90. Please send your completed subscription order to: **Music Master, 1 De Cham Avenue, Hastings, Sussex TN17 6HE.** Tel: 0424 715181 Fax: 0424 423805.

**SUBSCRIPTION ORDER FORM**

I wish to take out an immediate annual Music Master subscription.

Mr/Ms/Miss \_\_\_\_\_

Dept. \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Tel \_\_\_\_\_ Fax \_\_\_\_\_

Please send me my 2 FREE catalogues (indicate by tick in appropriate boxes).

Heavy Metal  Price Guide  Films & Shows  
 Music Videos  Jazz  C&W  Record Catalogue

Please tick type of business  Record Shop  Collector  
 Wholesaler  Radio/TV Station  Public Library  
 Subscription Agency  Record Company  Other

Remittance enclosed £ \_\_\_\_\_ or pay by  
 Access  Visa  American Express  Diners Club

We also provide a Standing Order service - please tick for details

Card No. \_\_\_\_\_

Expiry date \_\_\_\_\_ Date \_\_\_\_\_

Signature \_\_\_\_\_





# TOP 75 ARTIST ALBUMS

## THE OFFICIAL music week CHART

# TOP 20 COMPILATIONS

7 SEPTEMBER 1991

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	1	<b>JOSEPH AND THE AMAZING TECHNICOLOR...</b> Randy Useful John Donovon/Cat (Wally Westlake/Big Top)	51113345/1130251/1301 (P)	38	25	<b>LOVE AND KISSES</b> ● Danni Mountain/Woody/Bella/Ma	MCA/MCA 10348 (BMG) MCAD 13436/CA 10340
2	2	<b>LOVE HURTS</b> ● Cure (The Badd/Howie T)	Geffen GEF 12427 (BMG) GEFO 24427/GEAR 24427	39	31	<b>SPINBOUND</b> ● Paula Abdul/Family Stand/Was/Princess	Virgin America/VIS 3003 CDVUS 31003/3LP
3	3	<b>C.M.B.</b> Omarion (The Badd/Howie T)	5792874/292/WMX 425	40	30	<b>UNFORGETTABLE WITH LOVE</b> ○ Nayla (The KLF)	Elektra EXT 91C W059146/EXT 91
4	6	<b>SEAL</b> ● Seal (Howie T)	271 271 RC 801245/20271 8	41	NEW	<b>SWAY</b> ● Sway (Bernt)	Reprise WX 436C W97826/420/WX 425
5	4	<b>OUT OF TIME</b> ● REM (Lars R)EM	Warner Brothers WX 404C (W) W978063/802/WX 404	42	47	<b>SCHUBERT DIP</b> ● Patsy Cline (Meridian)	Philips/Tone PCX5 1793 (E) CNS 273/PCS 7203
6	3	<b>ESSENTIAL PAVAROTTI II</b> ● Luciano Pavarotti (Vainoc)	Decca 4304704 (P) 4304701/4304701	43	36	<b>MARC COHN</b> Marc Cohn (Columbia)	Atlantic 7561201/184 (W) 7561201/183/7561201
7	NEW	<b>LEISURE</b> Blair Thomas/Stress/Beat	Foxtrot FOOCT 61E1 FOOCD 61000/P 61	44	37	<b>SO ME PEOPLE'S LIVES</b> ● Bette Midler (Meridian)	Atlantic 7561201/1294 (W) 7561201/1294/7561201
8	10	<b>THE IMMACULATE COLLECTION</b> ● 3 Madonna (Various)	Sire WX 330C (P) 7599044/402/WX 330	45	29	<b>IN CONCERT</b> ● 5 Luciano Pavarotti/Paolo Doninaggio/Jo Carlos (Platani)	Decca 4304343/4304337 (P) 4304333
9	11	<b>SUGAR TAY</b> ● OMD (OMD/Candy Richards)	Virgin TV 2948 (P) CDV 2948/349	46	42	<b>THE WHITE ROOM</b> ● KLF Communications The KLF (The KLF)	JAMS/SAC 060 (APT) JAMSAC 060/JAMV 060
10	9	<b>DELOW HOODLUMS</b> ● Falcon Blue (Kely)	Columbia 468554/468550 (S)	47	44	<b>THE BEST OF ELTON JOHN</b> ● 4 Elton John (Virgin/Thomas/John/Frank & W)	Meridian 84974 (P) 84974/238/84974
11	12	<b>GREATEST HITS</b> ● 3 Eurythmics (Eurythmics/Chris Blackwell)	RCA PC 1486 (BMG) PD 1486/PC 1486	48	41	<b>SHAKE YOUR MONEY MAKER</b> ● The Black Crowes (Drakolab)	Out America 842514 (S) 842514/842514
12	17	<b>TIME, LOVE &amp; TENDERNESS</b> ● Michael Ballou (Meridian/Bob)	Columbia 4678124 (SM) 4678124/678124	49	45	<b>EN-TACT</b> The En-Tactans (Stamant)	One Little Indian TPLP 22C (P) TPLP 22C/2196/22C
13	7	<b>BEVERLY CRAVEN</b> ● Beverly Craven/Hell + Smith	Epic 4075534 (SM) 4075534/4075531	50	48	<b>POWER OF LOVE</b> Diana Ross (Meridian/Mer)	Epic 46801 (S) TPLP 22C/2196/22C
14	18	<b>BAT OUT OF HELL</b> ● 2 Meatloaf (Randgen)	Cleveland 414219 (S) CDX 42439/EXC 42439	51	40	<b>THE BEST OF ROD STEWART</b> ● 2 Rod Stewart (Meridian)	K 620634/MSX 214
15	15	<b>EXTRÉME ET PORNOGRAFFITI</b> ● Emene (Wagans)	ADM 356133 (P) 295132/37993131	52	44	<b>MAMA SAID</b> ● Lenny Kravitz (Kwazi)	Virgin America/VIS 31 (P) CDVUS 31003/P 31
16	5	<b>METALLICA</b> ● Metallica (RCA/Def Jam/Atlantic)	Vertigo 510024 (P) 510022/25/00221	53	NEW	<b>EVERYBODY</b> ● Teenage Fan Club (Pines)	Chrysalis 3P CRECD 006/CRESP 006
17	NEW	<b>TOUCHED BY JESUS</b> Al About Eve (Luvax)	Virgin 51494 (P) 51492/510491	54	34	<b>APPETITE FOR DESTRUCTION</b> ● 2 Mudhoney (its credit)	Subpop SP 96C (S) SP 96C/SP 18180
18	NEW	<b>MARTIKA'S KITCHEN</b> Martika/Pink/Maria/Civitas/Clayton	Columbia 467188 (S) 467182/467181	55	44	<b>SENIORS</b> ● Geri Hall + The Neos (Columbia)	Geffen GEF 2140 (BMG) GEFD 2140/GEF 2148
19	38	<b>GREATEST HITS 1977-1990</b> ● The Stranglers (Various)	Epic 467514 (SM) 467514/215471	56	43	<b>SERIOUS... LIVES</b> ● 3 Poli G (Columbia)	Virgin PGMX 1 (P) PCX 102/P 102
20	18	<b>GONNA MAKE YOU SWEAT</b> C.K. Mackenzie (City Circle)	Columbia 4678184 (SM) 4678184/4678181	57	12	<b>THE BIG WHEEL</b> ○ Rag'n'Rats (Meridian)	Chrysalis 3P 188B (E) PCX 188C/P 188
21	NEW	<b>THE SPECIALS SINGLES</b> The Specials (Meridian/Jordan/Chris/Cutler)	2 Tone 2147/HT 1018 (E) CD 2147/HT 1018	58	NEW	<b>ROCKY HITS &amp; THE BOOTLEG ALBUM</b> The Rockers (Meridian/Brownie/Vanoc)	China WMCX 1009 (P) WCLD 1009/1002, 1003
22	16	<b>MOVE TO THIS</b> ● Cathy Dennis/Dimitris/Darryl/Rodriguez	Polygram 9495304 (S) 9495304/9495301	59	47	<b>ALBERGE</b> ● Oya (The Rockers)	Epic West WX 407C (W) 90273750/307 407
23	NEW	<b>LIVED UP WITH BRIAN</b> Flower Power (Ginny)	London 832844 (W) 832844/832841	60	57	<b>MCMCX A.D.</b> ● Enigma (Enigma)	Virgin International MCMR 1 (P) MCMR 1/P 1
24	29	<b>GREATEST HITS</b> ● The Jam (Smith/Papp/Capricorn/Haven/Wilson/Jam)	Polygram 845554/845542 (P) 845554/845542	61	33	<b>GET OFF</b> Princed/The New Power Generation (Princed/NPG)	Parley/Pat 9401384 (BMG) 9401384/9401380
25	42	<b>HEART IN MOTION</b> ○ Amy Grant (Thomas/Barnes/Aslan/Omanian)	AMM 395324 (P) 395321/3953211	62	43	<b>NEVER LOVED ELVIS</b> ● The Wonder Soul (Glasgow)	Polygram 847524 (S) 847524/8247521
26	22	<b>HONEY LINGERS</b> Voice Of The Beehive (Various)	London 832954 (P) 832953/8329521	63	43	<b>X</b> ● IKXIS (Thomas)	Mercury 846684 (P) 846684/8266841
27	19	<b>UNKNOWN TERRITORY</b> Born To The Bays (Sonoma)	Rhythm King/Epic 4687744 (SM) 4687744/4687746	64	NEW	<b>LOW</b> David Bowie (Pirson/Bowling)	EMI TCMX 1027 (E) CDMX 1027/10271
28	24	<b>VAGABOND HEART</b> ● Robert Stewart/Stewart/Edwards/Scott/Lanzetta/Watson/Primo (W)	Warner Bros WX 489C/75995982 (W) 75995982/75995981	65	56	<b>UP TO THE LIGHT</b> ● Gloria Estefan (Erasmo/Casas/Oswald)	Epic 4678274 (SM) 4678274/4678271
29	21	<b>THE ESSENTIAL PAVAROTTI</b> ● 3 Luciano Pavarotti (Vainoc)	Decca 4302134 (P) 4302134/4302131	66	51	<b>PLEASE HAMMER DON'T HURT EM</b> ● 2 MC Hammer (BIC/Hammer/Primo/NPG)	TCST 2102/225/21021 2103
30	32	<b>REAL LIFE</b> ● Simple Minds (Gazon)	Virgin TV 2568 (P) CDV 2568/V 2568	67	54	<b>DOBT</b> ● John (Edwards)	Foxtrot FOOCT 9 (E) FOOCD 9/2002/9
31	25	<b>INTO THE GREAT WIDE OPEN</b> ○ Tom Petty & The Heartbreakers (Lynn)	MCA/MCA 10317 (BMG) MCAD 10317/MCA 10317	68	80	<b>HEART OF STONE</b> ● Cher (A&M)	Geffen GEF 2420 (BMG) GEFD 2420/GEF 2420
32	26	<b>TERMINATOR 2 (OST)</b> Brad Fiedel (Fidel)	Varese Sarabande VSC 1316 (P) VSD 1355/VSS 5335	69	72	<b>SOUL PROVIDER</b> ● 3 Michael Bolton (Meridian)	Columbia 465340 (SM) 465340/465341
33	29/105	<b>LEGEND</b> ● 2 Bryan Adams (Adams/Clearmountain)	AMM AMM 5013 (P) CDA 5012/AMMA 5013	70	66	<b>SPIRITUS</b> ● The Farm (Macpherson)	Meridian MMLK 1 (P) MMLK 1/MMLK 1/P
34	28/118	<b>BYE BYE</b> ● 4 Boy Meets Girl & The Waiters (Mary/Walton/Blackwell/Smith)	Tull Gung BMWCX 1 (BMWCX 1) BMWX 1 (P)	71	61	<b>ELECTRONIC</b> ● Enigma (Enigma/Smith)	Factory FAC 230C (P) FACD 230C/FAC 230
35	7	<b>WE ARE IN LOVE</b> ● Barry Corbin Jr. (Freeman/John Shanahan)	Columbia 466234 (SM) 466234/466231	72	52	<b>LIVEN WITH PREJUICE VOL 1</b> ● 3 George Michael (Meridian)	Epic 4672554 (SM) 4672554/4672551
36	17	<b>ROAD TO FREEDOM</b> Young Peoples (Young Peoples/DeMaul)	Takin Loud 530074 (P) 510075/5100701	73	54	<b>THE VERY BEST OF ...</b> ● Deary/Minister/Purnum (Various)	Mercury 846480 (P) 846480/284801
37	38	<b>JOYRIDE</b> ● Roxette (Overman)	EMI TCMX 1019 (E) CDMX 1019/EMCD 1019	74	52	<b>THE BEST OF THE WATERBOYS</b> ● 1-30 The Waterboys (Various)	Epic 2185CEN 1 (P) CDX 185CEN 1-30
				75	RE	<b>THE BEST OF OMD</b> ● 2 Orchestral Manoeuvres In The Dark (Various)	Virgin TMO 1 (P) COMO 1/MD 1

This Week	Last Week	Title Artists	Label/Cassette (Distributor) CD/LP
1	1	<b>THE SOUND OF THE SUBURBS</b> Various	Columbia (SM) MOOD 18MOOD/CD 18MO 18
2	15	<b>THE ESSENTIAL MOOZ</b> ● Various	Decca 433324 (P) 433323/4333231
3	4	<b>ROBIN HOOD: PRINCE OF THIEVES (OST)</b> ○ Various	Polygram 5110045/5110052 (P) 5110052/5110051
4	7	<b>THE HITS ALBUM</b> ● Various	Sony/BMG HTCS 15 (BMG) CDHTS 15/HTS 15
5	11	<b>WINGS OF LOVE</b> ● Various	ABM (P) PIOTV 8455004/845502/8455061
6	8	<b>PURPLE RAINBOWS</b> ● Various	Polygram/EMI 8455344 (P) 8455343/8455351
7	2	<b>DANCE CLASSICS VOL 2</b> ● Various	Arcade ARC 9255 14 (SM) ARC 9255 12/ARC 9255 11
8	12	<b>DANCE CLASSICS VOL 1</b> ● Various	Arcade ARC 925504 (SM) ARC 925502/ARC 925501
9	7	<b>THIN ICE 2-THE SECOND SHIVER</b> Terry Taylor (SBS/BMG)	TCX 2535/TSP 2535
10	10	<b>SIMPLY...LOVE</b> Various	Columbia MOOD 21MOOD/21MOOD 17
11	6	<b>LA FREEWAY</b> Various	Dino DINMC 25 (P) DINCD 25/INVC 25
12	14/31	<b>DIRTY DANCING (OST)</b> ● 5 Various	(BMG) RCA BK 86408/BK 86408/86408
13	13	<b>RHYTHM DIVINE</b> Various	Dino DINMC 22 (P) DINCD 22/INVC 22
14	21	<b>FREE SPIRIT-17 CLASSIC ROCK BALLADS</b> ● Various	Columbia MOOD 16MOOD/16MOOD 16
15	15	<b>HARDCORE DANCEFLOOR</b> ● Various	Dino DINMC 24 (P) DINCD 24/INVC 24
16	6/3	<b>PRETTY WOMAN (OST)</b> ● Various	EMI USA TCMT 1073 (E) CDMTL 1052/MTL 1073
17	RE	<b>THE LOST BOYS (OST)</b> ● Various	Atlantic 7817874 (W) 7817877/7817871
18	15	<b>MERMAIDS (OST)</b> ○ Various	Epic 4676744 (SM) 4676744/4676741
19	20	<b>THE HEAT IS ON!</b> Various	New American ARC 92540/ARC 925401
20	RE	<b>UNCHAINED MELODIES</b> ● Various	(BMG) Telstar STAR 2480/TC 2480/STAR 2480

## ARTISTS - Z

ABBA, Paris	39	KLF, The	46
ADAMS, Bryan	17	KRATZ, Larry	52
ALL ABOUT EVE	17	MAZOWIA	53
BLACK ROSES	4	MARLEY BOB AND THE WAITERS	38
BLUR	3	MARTINA	58
BOLTON, Michael	12/65	MC HAMMER	66
BOMB THE BASS	27	MEATLOAF	14
CHER	64	METALLICA	16
C&C MUSIC FACTORY	2/68	MICHELLE	72
CHRYSLIS	6	MILLER, Steve	70
COPIE, Marc	40	MINGOLE, Dennis	50
COLLENS, Paul	56	MUNDOLOGY	57
COLLENS, Paul	56	MOOD	3/75
CONKLE, A. Harry	35	PAVARTTI, Luciano	8/29
CRANIN, Beverly	13	JARBARAS	85
ALL ABOUT EVE	17	PAVARTTI, Luciano	8/29
BLACK ROSES	4	PETTY, Tom & THE HEARTBREAKERS	31
BOB MARLEY AND THE WAITERS	38	PRINCE AND THE NEW POWER GENERATION	61
BOLTON, Michael	12/65	PRINCE AND THE NEW POWER GENERATION	61
BOMB THE BASS	27	REAGAN, Bob	58
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	5
CRANIN, Beverly	13	ROCKERS	5
ALL ABOUT EVE	17	ROCKERS	5
BLACK ROSES	4	ROCKERS	5
BLUR	3	ROCKERS	5
BOLTON, Michael	12/65	ROCKERS	5
BOMB THE BASS	27	ROCKERS	5
CHER	64	ROCKERS	5
C&C MUSIC FACTORY	2/68	ROCKERS	5
CHRYSLIS	6	ROCKERS	5
COPIE, Marc	40	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
COLLENS, Paul	56	ROCKERS	5
CONKLE, A. Harry	35	ROCKERS	

# TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label																																				
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	THE ESSENTIAL MOZART	Various	Decca																																				
2	HOLST: THE PLANETS	Deutsche Grammophon																																					
3	VIVALDI: FOUR SEASONS	EMI																																					
4	BRAMMS: VIOLIN CONCERTO	Decca																																					
5	MENDELSSOHN/BRUCH/SCHUBERT	EMI																																					
6	BERNSTEIN: CANDIDE	Deutsche Grammophon																																					
7	ELGAR: CELLO CONCERTO & PICTURES	EMI																																					
8	ELGAR: CELLO CONCERTO/ENIGMA VARS	Columbia Masterworks																																					
9	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca																																					
10	JOHN WILLIAMS PLAYS VIVALDI CONCS	Sony Classical																																					
11	ALBINONI: ADAGIO/PACHELBEL: CANON	Deutsche Grammophon																																					
12	ELGAR: CELLO CONCERTO	EMI																																					
13	ORCHESTRA!	Decca																																					
14	BERNSTEIN IN BERLIN: BEETHOVEN 9th	Deutsche Grammophon																																					
15	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	EMI																																					
16	ESSENTIAL HIGHLIGHTS: SWAN LAKE	Decca																																					
17	VIVALDI: FOUR SEASONS	Hyperion																																					
18	RACHMANINOV: PIANO CONCERTOS 2 & 4	Decca																																					
19	PUCCINI: LA BOHEME (EXCERPTS)	Decca																																					
20	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY	Royal Opera House																																					
21	LOYD WEBBER: REQUIEM	Garden of Eatin'																																					
22	BRAMMS: EIN DEUTSCHES REQUIEM	Decca																																					
23	VERDI: LA TRAVIATA	Decca																																					
24	MOZART: REQUIEM	Hyperion																																					
25	GERSWIN: RHAPSODY IN BLUE	EMI																																					
26	ORFF: CARMINA BURANA	EMI																																					
27	ELGAR: ENIGMA VARIATIONS ETC	Gulfstream																																					
28	ESSENTIAL HIGHLIGHTS: NUTCRACKER	Royal Opera House																																					
29	VAUGHAN WILLIAMS: CONCERTO	Argo																																					
30	MOZART: PIANO CONCERTOS 20 & 21	EMI																																					
31	CHOPIN: NOCTURNES (SELECTION)	Deutsche Grammophon																																					
32	BEETHOVEN: SYMPHONY NO. 5	Deutsche Grammophon																																					
33	MONTEVERDI: VESPERS OF 1610	Globe																																					
34	BEETHOVEN: MISSA SOLEMNIS	Deutsche Grammophon																																					
35	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca																																					
36	VAUGHAN WILLIAMS: SEA SYMPHONY	Decca																																					
37	VIVALDI: FOUR SEASONS	EMI																																					
38	MOZART: BRASS IN C MINOR	Decca																																					
39	MENDELSSOHN/MASSINI/VIVALDI CONCERTOS	EMI																																					
40	CHOPIN: PIANO CONCERTOS 1 & 2	Sony Classical																																					

# DISTRIBUTION: INDIE SINGLES†

Rank	Title	Artist	Label†
1	INSANITY	Dead Dead God	4041 (REP)
2	MOVE ANY MOUNTAIN	The Source	One Little Indian 57P1 (5121) P1
3	MIND	Produce M&M	1051 (P1)
4	YAMP	R&S	IRSKJ 1 (WRMP)
5	CRUICED	Ton Son Ton	WOKKI 2007 (P1)
6	POW! FIGHT IT, FEEL IT	Personal Stream	Creation CRE 1101 (P1)
7	MADE IN TWO MINUTES	The Source	Optimum Dance BOP1 15 (BOP1) 1 (P1)
8	STAR SIGN	Creation	CRE 1051 (P1)
9	BLACK MEANING GOOD	Desire	WANT001 47 (P1)
10	PLANET LOVE	The Source	Situation Two ST 01 (B1) 1 (P1)
11	INFILTRATE 202	Network	NWKT1 24 (P1)
12	INDIAN ROPE	Hut	HUT1 7 (B1) 1 (P1)
13	SPIN	Dead Dead God	HG000 11 (REP)
14	STATE OF MIND (EP)	D-Zone	IDANCE 914 (SR)
15	CHORUS	Mata	121MATE 125 (P1)
16	SONT HOLD BACK 91	Tribal Beat	TRIBE 11 (SR)
17	FEAR: THE MINKILLER (EP)	Vinyl Solution	ISTORM 33 (SR)
18	A YEAR OF NIGHTS (EP)	Warp	WARP 151 (P1)
19	AGONY (EP)	Best Form	BF001 1 (P1)
20	CUT AND RUN (EP)	D-Zone	IDANCE 915 (SR)
21	RAINBOW (SAMPLE-FREE)	Reverb	REVRB 003 47 (B)
22	MIND ME UP	Network	NWKT1 23 (P1)
23	YOU DRIVE ME WILD	Flying	FLYUK 111 (P1)
24	EYES	Vinyl Solution	ISTORM 31 (P1)
25	SANDBLASTED	Network	CRE 1021 (P1)
26	ZEROXED	Kickin	KICK 91 (SR)
27	CHANGE THE WORLD	Shut Up And Dance	ISUAD 201 (P1)
28	LET IT SLIDE	Subtop	SP 15154 151 161561 (SR)
29	TRIBAL BASE	Desire	WANT001 44 (P1)
30	NARRA MINE	HUM	HURBAN 11 (B)
31	TAKE ME AWAY	Network	NWKT1 22 (P1)
32	STABBED IN THE BACK	Deja Vu	DEVJ 001 (SR)
33	GROOVE	Mata	121MATE 1261 (RMP)
34	SI NE NE/UDI EGWU	Shut Up And Dance	ISUAD 191 (P1)
35	LIVING LIFE YOUR OWN WAY	Acid Jazz	JAZZ 3111 (RMP)
36	DEPT CHARGE VS SILVER FOX	Silver Fox	IFOX 001 (SR)
37	BAD MIMIC/ RESPECT	Moving Shadow	SHADOW31 48 (P1)
38	GIVE SOME MORE	Desire	WANT001 46 (P1)
39	ALL OVER THE WORLD	Debut	DEBUT01 3118 (P1)

## DISTRIBUTION: INDIE ALBUMS

Rank	Title	Artist	Label
1	TERMINATOR 2 - OST	Various	Saravande US 535 (P1)
2	EVERY GOOD BOY DESERVES FUDGE	Mudhoney	Sub Pop SP 160 (SR)
3	L.A. FREEWAY	Various	Dim DINTV 25 (P1)
4	EN-TACT	The Shaman	One Little Indian TPLP 22 (R1)
5	RHYTHM DIVINE	Various	Various
6	THE WHITE ROOM	KL F Communications	JAMES-P 06 (APT)
7	REGGAE HITS VOL 10	Various	Jetta! JET! 1910 (L1)
8	STRANGEITUDE	Various	Develp/DoveLP 3 (P1)
9	ELECTRONIC	Various	Factory FACE 26 (P1)
10	HARDCORE DANCEFLOOR	Various	Dim DINTV 24 (P1)

## COUNTRY ALBUMS

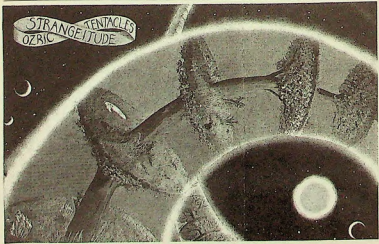
Rank	Title	Artist	Label
1	NECK AND NECK	Chet Atkins/Mark Knopfler	CBS 457454 (L)
2	THE LAST WALTZ	Rita Coolidge/Peter Brin	RITLTD 0259 (W1) P 058
3	TIME PASSES BY	Kathy Mattea	Mercury 846974 (P1)
4	SAGA: WHEN SHE FLIES	Various	Columbia 487954 (SM)
5	SWEET DREAMS	Various	MCA MCC 6003 (P1)
6	ABSOLUTE TORCH AND TWANG	Various	Mercury 846974 (P1)
7	LONE STAR STATE OF MIND	Various	MCA MCC 6003 (P1)
8	ONE FEAR SUMMER EVENING	Various	MCA MCC 6003 (P1)
9	SHADOWLAND	Various	Warner Bros 171C (W)
10	NO FENCES	Various	Capitol TC51 71 38 (L)
11	BRAND NEW DANCE	Various	Capitol TC51 71 38 (L)
12	UNTOLD STORIES	Various	Mercury 846974 (P1)
13	THE MYSTERY OF LIFE	Various	Mercury 846974 (P1)
14	TRUE LOVE	Various	RCA PC 9053 (RMP)
15	PUT YOURSELF IN MY SHOES	Various	RCA PC 9054 (RMP)
16	CHILL OF AN EARLY FALL	Various	MCA MCC 10004 (RMP)
17	THE LAST OF THE TRUE BELIEVERS	Various	Mercury 846974 (P1)
18	LITTLE LOVE AFFAIRS	Various	MCA MCC 3413 (RMP)
19	AFTER A WHILE	Various	Elektra/Manhattan 70561 1484 (W)
20	HEROES AND FRIENDS	Various	Warner Bros 75992 6314 (W)

## JAZZ & BLUES

Rank	Title	Artist	Label
1	WE ARE IN LOVE	Harry Connick Jr.	Columbia 4667364 (SM)
2	DAMN RIGHT, I'VE GOT THE BLUES	Buddy Du	OCECD 5150 (RMP) P 16
3	THE HEALER	John Lee Hooker & Friends	OCECD 509 (RMP) P 508
4	WHEN HARRY MET SALLY	Harry Connick Jr.	Columbia 4657334 (SM)
5	WITHIN THE REALMS OF OUR DREAMS	Various	ARC 87564 (RMP)
6	STILL GOT THE BLUES	Various	Virgin TV 2612 (P1)
7	HARRY CONNICK JR.	Various	Columbia 4657334 (SM)
8	FIVE GUYS NAMED MOE	Various	First Night CASC 23 (P1)
9	ANOTHER HAND	Various	Elektra 75596 10884 (W)
10	...	...	...

\* © CMJ Compiled by Gallup

† © CMJ Compiled by ERA from Gallup data from independent shops.



# "STRANGEITUDE" BY OZRIC RECORDS

A NEW ALBUM, CURRENTLY CLIMBING THE INDIE CHARTS, AND SWELLING THE EVER-GROWING REPUTATION OF THIS CULT BAND OF SPACE ROCKERS ON DOWTAL RECORDS

DOVE LP3 P.P. £4.40  
DOVE MC3 D.P. £4.40  
DOVE CD3 D.P. £5.40

FROM PINNACLE TELESALES • 0869 873144





## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	<b>EVERYBODY'S FREE (TO FEEL...)</b> Rozella	Pulse-8 12LOSE 13 (BMG)
2	1	<b>CHARLY</b> Prodigy	XL XLT 21 (W)
3	2	<b>GETT OFF</b> Prince/New Power Generation	Paisley Park W 0056T (W)
4	3	<b>YOUNG SOUL REBELS</b> Mica Paris	Big Life BLRT 57 (F)
5	NEW	<b>PEACE</b> Sabrina Johnston	East West YZ 616T (W)
6	3	<b>HOUSECALL</b> Shabba Ranks feat Maxi Priest	Epic 6573476 (SM)
7	5	<b>WHAT WOULD WE DO/READ MY LIPS</b> DISK Boys Own BOX 6 (F)	
8	NEW	<b>LISTEN TO THE RHYTHM/BULLFROG</b> GTO	React React 12001 (BMG)
9	NEW	<b>MAKIN' HAPPY</b> Crystal Waters	A&M AMY 790 (F)
10	11	<b>LET'S TALK ABOUT SEX</b> Salt-N-Pepa	ffr FX 162 (F)
11	12	<b>WITHOUT YOU (ONE AND ONE)</b> Lindy Layton	Anista 614636 (BMG)
12	14	<b>LONG HOT SUMMER NIGHT</b> JT Taylor	MCA MCST 1567 (BMG)
13	23	<b>IVORY</b> Skin Up	Love EVOLX 4 (F)
14	6	<b>VAMP</b> Outlander	R&S RSUK 1 (RTM/P)
15	4	<b>MADE IN TWO MINUTES</b> Bug Kahn & The Plastic Jam	Optimum Dance BKPJ 1T (P)
16	7	<b>SET ADRIFT ON MEMORY BLISS</b> PM Dawn	Gea Street GEET 33 (F)
17	10	<b>WHAT CAN YOU DO FOR ME</b> Utah Saints	ffr FX 164 (F)
18	16	<b>SUNSHINE ON A RAINY DAY</b> Zoe	M&G MAGX 14 (F)
19	15	<b>FLY GIRL</b> Queen Latifah	Gea Street GEET 34 (F)
20	13	<b>INSANITY</b> Oceanic	Dead Dead Good GOOD 4T (REP)
21	8	<b>SUMMERTIME</b> DJ Jazzy Jeff & The Fresh Prince	Jive JIVET 279 (BMG)
22	NEW	<b>ONLY LOVE CAN BREAK.../FILTHY</b> St. Etienne	Heavenly/HMV 1212 (REP)
23	19	<b>CUT AND RUN (EP)</b> EasyMo	D-Zone DANCE 015 (SRD)
24	NEW	<b>ANNIHILATE (EP)</b> Annihilator	Beat Farm BFP 003T (I)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	17	<b>BLACK MEANING GOOD</b> Robert Mc	Desire WANTX 47 (P)
26	18	<b>STATE OF MIND (EP)</b> 12 That 17	D-Zone DANCE 014 (SRD)
27	24	<b>LET THE BEAT HIT 'EM PART 2</b> Lisa Lisa & Cult Jam	Columbia 6573476 (SM)
28	29	<b>THE SOUND OF EDEN</b> Shades Of Rhythm	ZTT ZANG 22T (W)
29	31	<b>DON'T POISON ME</b> Emma Haywood	Boss BOSS12 008 (Self)
30	34	<b>UNITY</b> Unity	Cardiac CNYT 6 (F)
31	28	<b>DON'T HOLD BACK 91</b> Blapps Posse	Tribal Base TRIBE 1 (SRD)
31	21	<b>SOONER OR LATER</b> Reach	Eternal YZ 601T (W)
33	37	<b>GOOD VIBRATIONS</b> Marky Mark & The Funky Bunch	Interscope A 8764T (W)
34	27	<b>LET THERE BE LOVE</b> Arthur Baker/Backbeat Disciples	Anista 614421 (BMG)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	27	<b>COME WITH ME</b> Badman Presents NDx	Citybeat CBE 1265 (W)
36	NEW	<b>THE PHURTURE IS NOW?</b> Sonic Experience	Strictly Underground STUR 009 (P)
37	36	<b>A CASE OF FUNK (EP)</b> Nightmares On Wax	Warp WAP 15 (P)
38	25	<b>DON'T FIGHT IT, FEEL IT</b> Primal Scream/Denise Johnson	Creation CRE 110T (P)
39	NEW	<b>THE SONIC CYCLOPEY EP</b> Cyclone	Network NWTK 28 (P)
40	NEW	<b>LOOKING FOR A LOVE</b> Pinky	1st Bass RUFF 12 (RTM/P)
41	NEW	<b>MIDNIGHT/CHOICE</b> Orbital	ffr FX 163 (F)
42	NEW	<b>KEEP ME SATISFIED</b> J4L&P	IQ ZT 44736 (BMG)
43	24	<b>ROMANTIC</b> Karyn White	Warner Brothers W 0028T (W)
44	35	<b>LADIES WITH AN ATTITUDE</b> Orbital	Big Life BLRT 53 (F)
45	22	<b>APPARENTLY NOTHIN'</b> Unity Disciples	Talkin Loud TLXK 5 (F)
46	NEW	<b>TEMPLEHEAD</b> Transglobal Underground	DeConstruction PT 44896 (BMG)
47	33	<b>WINTER IN JULY</b> Bomb The Bass	Rhythm King/EPic 6572756 (SA)
48	35	<b>ALL 4 LOVE</b> Color Me Badd	Giant W 0052T (W)
49	48	<b>KEEP THE FIRE BURNING</b> House Crew	Production House PNT 029 (Self)
49	47	<b>I'M TOO SEXY</b> Right Said Fred	Tug 12SN0G 1 (BMG)
51	32	<b>2 BAD MICE/NO RESPECT</b> 2 Bad Mice	Movmg Shadow SHADOW 3 (SRD)
52	38	<b>INFILTRATE 202</b> Alton 3	Network NWTK 24 (P)
53	NEW	<b>FINALLY</b> Ce Ce Peniston	A&M (USA) 75012385 (Import)
54	40	<b>INARRA</b> Overton	Omen ZT 44770 (BMG)
55	47	<b>NABY MINE</b> Gemsdale 3	H.U.M. URBANT 1 (I)
56	30	<b>LIFT/OPEN YOUR MIND</b> 808 State	ZTT ZANG 20T (W)
57	42	<b>FEAR: THE MINDKILLER (EP)</b> EDN	Vinyl Solution STORM 33 (SRD)
58	NEW	<b>SHOWDOWN</b> Red Shift	Red Shift PRONE 3 (T)
59	NEW	<b>I GIVE TO YOU</b> Nitzer Ebb	Mute 12MUTE 133 (RTM/P)
60	41	<b>EMM, BODY, SOUL</b> Fantasy UFO	Strictly Underground YZ 591T (W)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label (LP/Cassette) (Distributor)
1	1	<b>ROAD TO FREEDOM</b> Young Disciples	Talkin Loud 510097/15100974 (F)
2	NEW	<b>DO WHAT YOU FEEL</b> Joey Negro	Zedd ZEDD 12005: (Self)
3	NEW	<b>TRULY YOURS</b> Yours Truly	Motown ZD 72754/ZD 72754 (BMG)
4	6	<b>C.M.B. Color Me Badd</b>	Giant WX 425/WX 425C (W)
5	2	<b>GETT OFF</b> Prince & The NPG	Paisley Park (USA) 9401380: (Import)
6	8	<b>BOYZ 'N' THE HOOD (OST)</b> Various	Qwest 7599266431/7599266434 (W)
7	7	<b>DREAM ABOUT YOU</b> D'Bora	Smash (USA) 8672791: (Import)
8	NEW	<b>HOME BASE</b> DJ Jazzy Jeff/Fresh Prince	Jive HIP 116/HIP 116 (BMG)
9	3	<b>FEEL THE NEED</b> JT Taylor	MCA MCA 10304/MCAC 10304 (BMG)
10	NEW	<b>CAPLETONGOLD</b> Capleton	Charm CRLP 5

© N.C. Compiled by ERA from Gallup data collected from dance outlets.

## ADVERTISEMENT

## REGGAE DISCO CHART

1	(1)	<b>THE WAY YOU LOVE ME</b> D-Fox, Georgia Ah	Skah-Stu 005
2	(2)	<b>SOMEBODY</b> Capleton	Black Scorpio TBS 11981
3	(3)	<b>WORK IT</b> Cobra	White Label FAS 6
4	(6)	<b>THE MORNING AFTER</b> Anthony Rich	Progressive PSP 019
5	(4)	<b>HUG ME UP</b> Frogga Ranks	Charm CRT 40
6	(11)	<b>HIPPITTY HIPPITTY HOP</b> Poppo San	Charm CRT 61
7	(8)	<b>MERCILESS BAD BOY</b> Cobra	Snobad SO2 002
8	(12)	<b>SPECIAL GUEST</b> Capleton	Overmotional Oar 001
9	(14)	<b>20 MAN DEAD</b> Curly Ranks & Tony Rebel	Charm CRT 63
10	(10)	<b>YOU COULD A DEAL</b> Beres Hammond & Curly Ranks	S1012

JIT STAR  
I C O M I S

081 961 5818

## REGGAE CHART

11	(15)	<b>MONEY TALKS</b> Curly Ranks	Charm CRT 65
12	(7)	<b>EMPTINESS INSIDE</b> Beres Hammond	Charm CRT 59
13	(5)	<b>WALK AWAY FROM LOVE</b> Mi Anthony	Jive OJ120 004
14	(17)	<b>TRUE BORN AFRICAN</b> U. Roy	Ariva AR 123
15	(16)	<b>PLEASURE SEEKERS</b> Janet Lee Davis	Mango 12 HNGV 786
16	(18)	<b>DIA A VICTORY</b> Curly Ranks	White Label ST 011
17	(-)	<b>HYPNOTIC LOVE</b> Philip Leo	Breaking Lines BRF 014
18	(20)	<b>TEASE</b> Cobra	Ruff Groove RG 01
19	(-)	<b>BOUNCE</b> Reggie Steppa	Ruff Groove RG 002
20	(-)	<b>SHOCKING OUT</b> Tippa Irie	Mango 12 HNGV 789

## ADVERTISEMENT

## REGGAE ALBUM CHART

1	(1)	<b>REGGAE HITS VOL. 10</b> Various	Jet Star JELP 1010
2	(3)	<b>I CAN'T WAIT</b> Sanchez	Blue Mountain BMLP 049
3	(13)	<b>LETHAL WEAPON</b> City Ranks	Penthouse PHRP 23
4	(2)	<b>LOVERS FOR LOVERS VOL. 5</b> Various	Business WBRLP 905
5	(5)	<b>BOUNTY HUNTER</b> Nijman	Blue Mountain BMLP 048
6	(6)	<b>SET ME FREE</b> Gregory Isaacs	Blue Mountain BMLP 047
7	(4)	<b>GREENSLEEVES VOL. 5</b> Various	GreenSleeves GRZ5
8	(9)	<b>IN MEMORIUM, BOX SET</b> Bob Marley	Trojan TAT 400
9	(17)	<b>GUN TALK COMPILATION</b> Various	Super Power SRP 13
10	(11)	<b>COMMANDMENTS OF DUB Pt. 10</b> Jah Shaka	SHAKA 914



PROMO PLAY SURVEY

1. EVERYTHING I DO  
Bryan Adams (24.08)
2. ALL 4 LOVE  
Color Me Badd (19.48)
3. SUMMERTIME  
DJ Jazzy Jeff and The Fresh Prince (16.10)
4. HAPPY TOGETHER  
Jason Donovan (9.51)
5. CALLING ELVIS  
Dire Straits (9.38)
6. ENTER SANDAMAN  
Metallica (9.08)
7. WINTER IN JULY  
Bomb The Bass (8.48)
8. LOVE'S UNKIND  
Sophie Lawrence (8.45)
9. EVERY HEARTBEAT  
Amy Grant (8.02)
10. I'M TOO SEXY  
Right Said Fred (7.54)

Source: TV Tracking (airtime in minutes)

Director Julien Temple acknowledges that "it's not like a real video," but his clip for Bryan Adams' Everything I Do nevertheless tops *MW's* promo play survey for the second month running. Commissioned by Rich Frankel in A&M's Los Angeles office, the promo combines footage from Robin Hood: Prince Of Thieves with Adams' performance in a Somerset wood. "I used to play there when I was a kid. I wanted to put it on the map," says Temple. "I prefer doing videos which have an idea, but I think this video has worked pretty well, perhaps because it is so natural." The clip, which earned more than 24 minutes of airplay in the four weeks to August 24, was produced by Nitrate Films.



# Our Price tunes to radio co-ops

Record companies have never fully embraced the idea of radio advertising, despite music's natural affinity with the sound-only medium.

Reluctant to pay out for air-time which might see their releases lost among their competitors' they prefer to harness the airwaves via pluggers.

Now, Our Price's bullish attempt to make the medium succeed has been greeted with predictable caution by both record companies and media buyers.

Together with its new ad agency, Roose & Partners, the 307-store retailer is adapting the format it pioneered on TV — the co-op ad — to radio. A regular two-minute slot will be aired each Sunday before the top five singles on independent radio's Network Chart Show.

Our Price marketing director Tony Bennett acknowledges that radio aimed at a specific audience through specialist programmes or genre-based incrementals — have proved most successful. But he believes advertising on the IR countdown, with its audience of record-buyers, will be equally effective.

The Network Chart Show attracts 3m listeners — compared with Radio One's 7.5m Top 40 audience — of which 1.4m are prime 10- to 25-year-old buyers.

Bennett says: "We are hitting the core music-buying audience at a time when they are listening attentively."

By adopting a magazine-style format, the ad — called Our Price News — is designed to stand out, eliminating one of radio advertising's draw-



Bennett: 'hitting core music-buying audience'

backs.

Hosted by a known DJ, the slot features pop gossip alongside one or more tracks promoting single or album releases.

Labels will not be able to outbid each other for a slot; featured tracks will be chosen on a "first-come-first-served" basis.

Among the four record companies due to take part in the first ad broadcast yesterday (Sept 1) were Beggars Banquet and Phonogram, with their Cult and Richie Sambora releases.

For an estimated £2,000 they stand to gain prime-time exposure. But some media buyers remain cautious: the format may end up being of most benefit to Our Price.

Mal Dale, broadcast manager of media buyers The Leisure Process, who otherwise applauds the move, says: "They (Our Price) have brand-

ed the break and over a year the cumulative impact will be very great. After all, the Kay's catalogue ads remind you of Kay's, not the brand names they sell."

The magazine format may also prove flawed if too many diverse tracks are featured. A consistent tone will be vital to those planning to participate.

"If you had a Pet Shop Boys track followed by a Cliff Richard single it wouldn't gel together," says the London Media Company's managing director Martin Shaxon.

In a time of recession, caution prevails. Shaxon predicts many record companies will adopt a wait-and-see approach rather than launching blind into the so-called "two per cent" ad medium.

Yet, with 12 months-worth of ads booked in advance, Our Price is giving record companies time to come round to the idea. Martin Talbot

EXPOSURE

MONDAY SEPTEMBER 2

The Mix featuring Trip, Radio Five; 10.10pm-midnight

TUESDAY SEPTEMBER 3

Art Blakey And The Jazz Messengers in concert, Channel Four; 12.45-1.50am

WEDNESDAY SEPTEMBER 4

Hit The North featuring The Reeps, Radio Five; 10.10pm-midnight

THURSDAY SEPTEMBER 5

Oprah Winfrey Show featuring Stevie Wonder, Channel Four; 5.05-6pm

Top Of The Pops, BBC1; 7-7.30pm

FRIDAY SEPTEMBER 6

Kaleidoscope documentary featuring James Brown, Radio Four; 9.15-9.45pm

The Happening featuring Mica Paris, Channel Four; 11.50pm-12.50am

SATURDAY SEPTEMBER 7

The 8.15 From Manchester featuring The Young Disciples, BBC1; 8.15-11am

The ITV Chart Show, 11.30am-12.30pm

River of Life featuring The Neville Brothers, Radio One; 2-3pm

Dire Straits Special, Radio One; 4-5pm

In Concert featuring Runrig, Radio One; 10-11pm

## THE AUTUMN PRODUCT GUIDE

THE RETAIL GUIDE TO AUTUMN PRODUCT AVAILABILITY - WHAT TO STOCK AND WHAT SHOULD SELL DURING THE PRE-CHRISTMAS PERIOD

TO REACH OVER 5,500 KEY RETAIL BUYERS, AND ENSURE YOUR RELEASES GET THE ATTENTION THEY DESERVE, CONTACT THE MUSIC WEEK AD TEAM ON:

071 - 620 3636

ISSUE DATE: OCTOBER 5TH BOOKING DEADLINE: SEPTEMBER 13TH

music week

For everyone in the business of music

**Q:** Which reissues company put 20th Century Boy plus 10 other T. Rex hit singles on a 20 track, 60 minute compilation with a dealer price of only £3.65 on CD & £2.43 on Cassette ?



Not sure? Well here are some further great reissues to help you:

**HITS OF THE 60'S**



18 classic 60's artists. Includes 9 No. 1 hit singles.

MC TC 028 . MC CD 028

**VILLAGE PEOPLE**



All the hits including YMCA, In The Navy, Go West and Can't Stop the Music.

MC TC 004 . MC CD 004

**COMIN' HOME TO THE BLUES**



16 tracks from the legendary Alligator label. Includes Robert Cray, Albert Collins, Willie Dixon and many more.

MC TC 016 . MC CD 016

**HOOKED ON CLASSICS**



The very best of the original and very popular Hooked On Classics series.

MC TC 003 . MC CD 003

**A:** If you're not familiar with the 30 titles now available on M.C.I.'s Music Club or would like to know about the 16 new titles released in September please call M.C.I. on 0923 55558 or T.B.D. on 0782 566511 to arrange a rep call or receive a catalogue.



Raising standards, not prices

# The Fabulous Series



**THE FABULOUS LITTLE RICHARD**  
Inc. Tutti Frutti, Long Tall Sally, Rip It Up, etc.  
MC CD 004 . MC TC 004



**THE FABULOUS DION & THE BELMONTS**  
Inc. A Stranger In Love, I Wonder Who, Where Or When, etc.  
MC CD 005 . MC TC 005

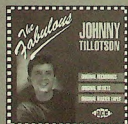


**THE FABULOUS B.B. KING**  
Inc. Three Kings Blues, You Upset Me Baby, Everyday I Have The Blues, etc.  
MC CD 006 . MC TC 006



**THE FABULOUS CHORDETTES**  
Inc. Lollipop, Undercurrent, Run to the Sun, You, etc.  
MC CD 007 . MC TC 007

A SERIES OF  
MID PRICED CD'S  
AND CASSETTES FEATURING  
ALL ORIGINAL ARTISTS  
ALL ORIGINAL RECORDINGS  
ALL FROM  
ALL ORIGINAL MASTER TAPES



**THE FABULOUS JOHNNY TILLOTSON**  
Inc. Party In Moscow, It Keeps Right On A-Burnin', Smokey Mountain, etc.  
MC CD 008 . MC TC 008



**THE FABULOUS EVERLY BROTHERS**  
Inc. Bye Bye Love, Wake Up Little Susie, Bird Dog, etc.  
MC CD 009 . MC TC 009



**THE FABULOUS FRANKIE AVALON**  
Inc. Venus, Who Baby See In Starlight, etc.  
MC CD 010 . MC TC 010

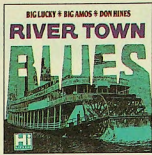


**THE FABULOUS DION**  
Inc. Runaround Sue, The Wanderer, Lately, I've Never, etc.  
MC CD 011 . MC TC 011



ACE RECORDS LTD  
46-50 STEELE ROAD  
LONDON NW10 7AS





Second supper: the panorama of reissues from established acts such as the Faces, through Sixties psychedelia, dance collections and blues

# Working hard-in-hand for the second coming

The reissues market creates the unique situation of record companies joining forces and actually working together to maximise sales. Matthew Cole reports

In the marketing war between Coca-Cola and Pepsi, bad news for one company is usually good for the other as they tussle for brand supremacy. But in reissued music the battle lines are less clearly drawn.

This year Doors-mania created a market that belonged uniquely to WEA with its Elektra catalogue. No rival product existed. But at the same time WEA licensed part of its Chic catalogue to Dino for its Rhythm Divine compilation.

The demand for back catalogue ranges from film-led crazes and reissues on CD to obscure collectors' series. As companies spread themselves to cover the market they co-operate as often as they compete. Licensing deals between majors and independents are proving mutually beneficial and more cost effective than battling for market share.

Chet Selwood's Beechwood Music recently launched Forever Changing, a compilation of indie-style bands signed to majors. Selwood was amazed the licensing was so straightforward. "A year ago we would never have had so much co-operation," says Beechwood's co-owner. "Maybe the majors are coming round to a different way of thinking."

Selwood admits he overcame the majors' initial reluctance to participate in the project with some crafty persuasion. "We sold it to them on an A&R basis, saying it would give their acts good exposure, just like our Indie Top 20 series had for others."

Inevitably companies such as EMI or PolyGram are unable to exploit their vast catalogues to the full and indies help take up some of the slack. But with classic back catalogue — artists no longer with the label — licensing

out tracks must sometimes seem pointless. "Unless they are dealing with a TV advertised project the kind of sales guarantee they are offered must seem like peanuts," says Selwood. "Yet however small the return, it is money for nothing, says Nic Moran, marketing manager of compilation label Dino Records."

"The majors rub their hands with glee when we come along asking for something like Lady Marmalade by Labelle. They couldn't do anything with it in isolation," he says.

Castle Communications' head of marketing and promotion Malcolm Packer adds: "We are a Godsend for the majors because we exploit their back catalogue at no risk, they get a guarantee and we earn a living."

That living is often made from sales as meagre as 2,000-3,000, the smaller scale of the independent operation allowing such figures still to be considered worthwhile. At a major label with higher overheads such a small sale would be disastrous.

Stefan Heller, the soon to be departing head of special projects at MCA, says: "When I get a request to license something out, I look at what we are guaranteed, compare it with what we could do with the material and make a simple commercial decision."

"Obviously we would rather see our material out there if we can't make money on it ourselves."

EMI strategic marketing senior product manager Tim Chacksfield agrees: "The specialists survive by knowing the market and that they can make a living out of 2,000-3,000, where we would be looking for 5,000-6,000."

But it is not just a trickle of royalties that keeps majors interested in working with the

indies. "You can test the water with what independents do," says Heller. "If they do something and show that the market is there we can soon start to get a project of our own together."

When MCA licensed a The Best Of Steely Dan package to Telstar, it noticed its own Steely Dan catalogue sales benefited from the campaign. "Then we saw the sense of putting out our own compilation (A Decade Of Steely Dan) and it did very well on the back of their TV campaign," says Heller.

The independents have always been ahead of the game when it comes to anticipating trends. Recent rare groove and classic disco compilations have been perfectly placed to meet current demand. Demon was one of the first to act with a series of Parliament and Funkadelic releases in 1990.

This year Dino's Rhythm Divine matched so closely the mood of the summer that two of its tracks, Family Affair by Sly Stone and Now That We Found Love by Third World found singles chart success in August with new cover versions. The collection also entered CIN's compilation chart at number one.

Classic Cuts, co-ordinated for Beechwood by Ian Dewhirst, is a classic disco compilation built from tracks few others would have considered licensing. But sales had returned the outlay in the first month of release.

While it is not surprising that majors react to what the indies do it is less commonly known that they also offer them projects. "We quite often have majors approaching us suggesting that we use parts of their back catalogue — which begs the question, why don't they do it if it is so good?" says Selwood.

But not all indies are so dismissive. MCA's special relationship with Castle's Knight label stretches to Heller suggesting projects to Knight managing director Chris Harding.

Similarly EMI's strategic marketing division works closely with Sequel Records. "Bob Fisher of Sequel is an expert in his field. We use him as a consultant and it benefits us both," says Chacksfield. Charly Records managing director Tony Heneberry believes the larger companies' renewed interest in back catalogue has opened their eyes to the role of the indies. "Now they are experimenting with it more, they know exactly what they can and cannot do," he says.

There is little doubt that both sides could benefit from closer ties. Majors would gain from the expertise and market knowledge of the indies, who in turn could find it easier to draw from the big catalogues. Improved understanding could also end a lot of frustration. Indie compilers looking to license Motown material say they are infuriated by restrictive guarantees demanded for even the most obscure tracks.

But Heneberry warns: "Six months ago the majors seemed to be making life hard for us and we were crying about how misunderstood we were. I would be cautious about saying we are in a new age of co-operation."

Yet there are signs that majors no longer see the indies as an irritant and may soon consider them a useful tool. "If the majors could work together in a co-ordinated way with the indies it would be wonderful," says Heneberry. "But it would take a big and brave step to do it."

Music Collection is the reissue market's newest arrival, launching in February with a barrage of releases. The sister company of sell through video giant VCI, the label's 30 budget titles span classic rock and disco to MOR and musicals. Its policy is far removed from the specialist targeting of full-price reissue labels, but marketing and acquisitions manager Steve Bunyan insists that each release is carefully considered: "This means only selecting material which includes hit singles and well known artists," he says.

# How to sell yesterday, today

Repackaging the past isn't just as simple as putting the product out with fingers crossed. Martin Aston asks a selection of reissue label specialists how it's done

The autumn schedule of reissues reveals that the Seventies are hippest but that punk is finally ripe for the picking. Phonogram is TV-advertising Absolution (subtitled Rock — The Alternative Way), which includes The Cure, The Banshees and The Mission while MFP's Anarchy In The UK features most punk chart acts of the time. But collectors should wait for Demon's four-CD set, The Stiff Story, and Receiver's collection of Japan rarities. There's also the first Buzzcocks compilation, Operators Manual, via EMI and Virgin's reissue of X-Ray Spex's Gern Free Adolescent, as Poly Styrene makes a comeback.

## ROGER ARMSTRONG

Managing director, Ace

"We split Fifties music into blues/R'n'B and white pop, which reflects the US market of the time; it was only towards the end of the decade that black artists achieved pop success. We have an enormous amount of blues material that wasn't a hit the first time, as opposed to hits that sell because they were once hits, and can be repackaged that way.

"With blues and R'n'B, we're selling the *form* of music, although we're also selling big names like BB King too. We sell a lot around the world — you can't rely on the UK — and we try to buy catalogues to have more controlling rights.

"There's a world network of specialist magazines, which is our main marketing route. There isn't a broad range to get reviews now, or to advertise in either. Word of mouth is best, which you exploit by consistently offering the best quality product.

"White pop hit material we market via the packaging and then pitching it at the right price. With The Chiffons, who are a Sixties group but Fifties in style, we released a definitive compilation with 33 tracks at full price, which sold extremely well in the face of a bucketload of cheap ones. The CD didn't get a lot of exposure, but the packaging sold it at retail level.

"For white pop, if it wasn't a hit first time round, you might use the word 'teen', or 'crushing' and sell it generically. Collections are good because buyers see the name musicians, but their favourite track may be one of the anonymous names, so they're a mixture of packaging and marketing.

"Ace survives because we carry a lot of titles. The key to selling material is informing people; it's not the hard sell, it's the informative sell."

## BOB FISHER

Managing director, Sequel

"I don't think Seventies music stands out because it has yet to grow up. It can't be called vintage, like the Fifties and Sixties. The majors have yet to aggressively repack their Seventies material, but it's going to happen, because each generation has to have something to look back to. The new Levi ad is using T Rex and the funk end of the Seventies has become fashionable due to sampling, from Sly Stone to the early rappers on Sugarhill.

"The key to success is to repackaging in the most attractive way, give it the feel of its time



## PETE MACKLIN

Sales director, Demon Records

"While traditional buyers for Sixties material are between 30 and 40, fairly affluent, and want to replace their record collection, there's a lot of interest from a whole new generation. You only have to look at The Doors to see the Sixties is a timeless decade. I can see from the records my 16-year-old babysitter and her friends pull out: not Elvis Costello but the Peanut Butter Conspiracy and Jimi Hendrix. But while it helps if a group like the Mock Turtles say their biggest influence is Moby Grape, we still haven't seen a huge upturn in sales since the Manchester trend.

"It's more a fashion thing — people will buy one or two

specific items but Happy Mondays fans won't seek out the more obscure psychedelia like our recent Mystic Crystal Astrological Band release. This will sell 2,000-3,000, if we're lucky, to collectors who we reach through specialist magazines and mail-order.

"We concentrate on press to spread the word. *Record Collector* and *Q* are the vanguard, though *Vox* is good, as are the blues and soul magazines. Where you can fall down is getting releases into the chains, as there aren't enough good independent shops left who can afford to stock the vast amount of new releases. Chains tend to withdraw stock quickly, which is one reason we're developing our mail-order

side, which offers special albums, T-shirts and posters. We put a card in with each CD asking the buyer to tick the style of music preferred and if they want more details, which come back at a phenomenal rate. The Mystic Crystal release isn't perceived by retailers as a 'sellable' item, but business builds up as people write in.

"It's a different approach with a release like Tom Waits' *The Early Years Volume One*, where we've been on Virgin's listening posts, plus we've done co-op advertising with Virgin in *Q* and *Vox*. In the past we've done in-store displays, with Tim Buckley's album for example. We're obviously guided by a record's maximum sales value."

and target your audience. We're catering first for collectors. Our biggest Seventies seller has been *Motorhead*, for which we compiled tracks that hadn't been released on CD before. We advertise the rock repertoire in *Record Collector*, which we're using for a marketing campaign in September.

"We've got the Buddha catalogue which includes Seventies soul singers like Norman Connors and Phyllis Hyman who we'd advertise in *Blues & Soul*. We mostly depend on reviews, so the fanzines are important. It's a cottage industry but it all adds up, as does specialist radio, so we target shows like Andy Peebles' *Soul Train* and up to 30 DJs who we consider to be influential.

"Our marketing budget ends up mainly in printing leaflets and flyers for dealers.

"We don't have problems getting name acts like Uriah Heep into chainstores but they won't jump on, say, *Gravy Train* and Atomic Rooster straight away. Magazines such as

*Kerrang!* and *Raw* are now saying these groups, who weren't considered very important in their day, are influential, which helps. Buyers are influenced by the media as much as purchasers."

## FRANK LEA

MD, Receiver Records

"Punk was an exciting era that young people missed out on, so a reissue catalogue like ours is their lifeline — but in truth, 85% of our sales go overseas, where they're still into the music in a big way. Our overseas distributors get sent colour proofs of sleeves and as much information as we have, which isn't the greatest way of doing things as you have less control, but we work with strong distributors.

"Punk is a strange line because the music has only just begun to be reissued, but it will find its own niche in time. The problem is that punk was an aggressive, unglamorous music so it's difficult to playlist. Bands such as

the Buzzcocks and Sex Pistols have their following but the likes of Chelsea and Slaughter & The Dogs is a very small market and we'd be lucky to get any airplay for them. In the UK, we mail out to specialist radio shows, mostly on the BBC as ILR stations have closed down almost all their specialist programmes. John Peel slots in stuff he's especially interested in.

"We make a living by having a fair size catalogue, selling 20 to 30 of about 40 items per week. I don't go for the heavier side of punk like the political Oi bands, but the more commercial side, like Buzzcocks, X-Ray Spex and Sham 69, which is easier to cross over and to get into the chains. If the hits are on it, it makes life easier.

"We recently re-released the Live At The Roxy compilation alongside *Sham 69 Live At The Roxy*, which is the first in a series of Roxy recordings. We advertised in *Record Collector*, and punk new wave magazine *Spiral Scratch* and American specialists like *Options*."



# Rocking steady down the years

Sixties and Seventies rock heroes are now re-emerging as the reissue giants

**C**lassic rock albums of the Sixties and Seventies remain the best selling back catalogue items during the first half of 1991, according to C.I.N. figures.

1991 would always be the year of The Doors but the group's back catalogue has consistently outsold the competition even before The Doors film was released. The group occupies the top slot as well as numbers four, seven and eight, with their most acknowledged "classic" releases.

More surprising is the continuing success of Meatloaf's *Bat Out Of Hell* at number two. While the singer hasn't released any greatest hits or new product for three years, Epic marketing director Kit Buckler saw a way to accelerate CD and cassette sales which were slowly catching up on Meatloaf's vinyl sales. "The answer was to make *Bat Out Of Hell* better value, so we took it out of stock and then released Cher and Meatloaf's *Dead Ringer For Love* which charted in the mid-Fifties, and then added it to the record which we re-released as *Bat Out Of Hell*

—Revamped," says Buckler. "We TV advertised it in *Yrpe Tees* as the north was a strong area for both Meatloaf and CD and tape purchases. The album has gone back into the Top 20 after three weeks of advertising."

At number three, The Blues Brothers Original Soundtrack has maintained a high profile, from its current theatrical run in London's West End to its perennial popularity on the cult and late night film circuits.

Another original soundtrack to prove its longevity is *Grease*. In this case, young awareness was boosted by the Top Five success of the *Grease* megamix, along with a couple of TV showings and its recent release on CD. Polydor marketing manager George McManus says: "We would have released it on CD years ago but we didn't have all the rights, but the megamix's success stimulated getting the rights."

As Buckler points out, "classic" albums keep finding a new generation of teenagers who feel they must have them in their collection, which explains the pre-film popularity of The Doors.



Meatloaf: batting on

He even refers to *Bat Out Of Hell* as, "Epic's version of *Dark Side Of The Moon*", Pink Floyd's biggest seller, which itself charts at number six, while *LED Zeppelin's* fourth album — referred to as *Four Symbols* — and The Eagles' *Hotel California* are at nine and 10 respectively.

## TOP 10 BACK CATALOGUE ALBUMS

- 1 THE DOORS, *The Doors, Elektra (1971)*
- 2 BAT OUT OF HELL, *Meat Loaf, Epic (1978)*
- 3 THE BLUES BROTHERS, *Atlantic (1980)*
- 4 LA WOMAN, *The Doors, Elektra (1971)*
- 5 GREASE, *Polydor (1978)*
- 6 DARK SIDE OF THE MOON, *Pink Floyd, Harvest (1973)*
- 7 STRANGE DAYS, *The Doors, Elektra (1976)*
- 8 WAITING FOR THE SUN, *The Doors, Elektra (1968)*
- 9 LED ZEPPELIN 4 (FOUR SYMBOLS), *Led Zeppelin, Atlantic (1971)*
- 10 HOTEL CALIFORNIA, *The Eagles, Asylum (1976)*

Period: May, June, July 1991. ©C.I.N.

That makes a total of seven chart placings for the Warner Bros organisation, which testifies to an astute, some might even say visionary, A&R policy established in the Sixties and maintained through the Seventies. The old Hollywood movie always helps though.

Music magazine *Vox* has signalled its belief in the reissues market with its monthly *Record Hunter* supplement. But editor Roy Carr believes the industry is still unwilling to make the most of catalogue opportunities. "The vast majority of major labels are not interested in exploiting catalogue," he says. "So many have been licensing stuff out to the specialist labels when, if they had the sense, they would do it themselves."

## COMING SOON FROM BEAT GOES ON RECORDS

800 LP • CD 103	LIGHTNING HOPKINS	KING OF DOWLING STREET
800 LP • CD 105	JOHNNY WINTER	AND
800 LP • CD 106	THE BYRDS	SD
800 LP • CD 109	MUDDY WATERS	LIVE
800 LP • CD • MC 111	MOUNTAIN	LIVE
800 LP • CD • MC 112	MOUNTAIN	CLIMBING
800 LP • CD • MC 113	MOUNTAIN	FLOWERS OF EVIL
800 CD 114	EDGAR BRUGHTON BAND	OCRA
800 LP • CD 116	T BONE WALKER	FUNKY TOWN
800 LP • CD 118	OUTLAWS	DREAM OF THE WEST
800 CD 119	JAMES GANG	THIRDS
800 CD 120	JAMES GANG	LIVE IN CONCERT
800 CD 121	JAMES GANG	RIDES AGAIN
800 LP • CD 122	JOHN LEE HOOKER	URBAN BLUES
800 LP • CD 123	JOHN LEE HOOKER	FREE BEER & CHICKEN
800 LP • CD 124	B B KING	FRIENDS
800 LP • CD 125	B B KING	THERE MUST BE A BETTER WORLD
800 CD 126	STEFFENWOLF	MONSTER
800 CD 127	LOVE	FALSE START



All enquiries please Mike Curt on 0294 762433 and for catalogue send a s.a. to P.O. Box 22, Bury St Edmunds, Suffolk IP28 6SQ

Distributed by Paracel

## BEECHWOOD MUSIC

SUCCESSFUL COMPILATIONS THAT CONSISTENTLY SELL-THROUGH!

**INDIE TOP 20 SERIES**  
INDIE CHART HIT SINGLES  
NOW UP TO VOLUME 12  
(TT012) DBLE LP, CD, CASS  
(THE ONLY 'INDIE' COMPILATION THAT MATTERS)  
VOL 13 OUT SOON!



**FOREVER CHANGING SERIES**  
THE BEST OF THE NEW BIG NAMES  
SINGLE LP, CD, CASS (EVER 001)  
FEATURING: BLUR  
OCEAN COLOUR SCENE,  
WORLD OF TWIST AND  
MORE  
NEXT ISSUE OUT JAN '92



**MASTERCUTS SERIES**  
FULL-LENGTH 12" MIXES OF CLASSICS  
CLASSIC MIX (CUTS 1) — DBLE LP, CD, CASS  
CLASSIC JAZZ FUNK (CUTS 2) DBL LP, CD, CASS  
CLASSIC MELLOW — OUT SEPT 16  
CLASSIC JAZZ FUNK 2 — OUT OCT 17



## BUSINESS TO BUSINESS

*The Wholesaler*

RECORDS...CASSETTES...COMPACT DISCS  
TOP 100...K-TEL-STAR...BIG DISCOUNTS...  
LARGE BACK CATALOGUE...RARITIES...  
OVERSTOCKS...SPECIAL OFFERS...VIDEOS  
CALENDARS...24 HOUR DELIVERY...  
WEEKLY CATALOGUES...  
TELEPHONE SALES...  
ONE STOP...EXPORT...  
ARABESQUE



*Arabesque Ltd.*

NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8JL  
UK SALES: 081-992 7732. INTERNATIONAL SALES: 081-992 8098.  
BUYING: 081-992 4278. FAX 081-993 8276. TELEX 291908 ARAB G.

## TRACK SOUND + Vision

Will buy all overstocks, deletions, surplus stock. Any quantity, large or small. Anywhere in the UK. CDs, cassettes, records and videos.

Tel: 071-224 4473. Fax: 071-487 4759.  
Mobile: 0831 815277.  
CASTLE HOUSE, 25 CASTLEREAGH STREET  
LONDON W1H 5YR

## REWARD

**£100,000 + CASH**

available

WE ARE MAJOR BUYERS OF OVERSTOCKS  
ie: CDs, TAPES, LPs, FROM RECORD COs,  
DISTRIBUTORS, RETAILERS  
AND WE PAY TOP CASH

Contact  
CIRCUIT WHOLESALE  
Phone: 081-205 3697 Fax: 081-205 6493  
Mobile: 0831-456 363

EXPORT ENQUIRIES WELCOME

Breaking up  
is hard to do...



## POSTING RECORDS?

Then use our  
PROTECTIVE ENVELOPES!

For ALL your packaging needs - RING NOW!  
Contact Kristina on: 081-341 7070 (6 Lines)  
WILTON, OX LONDON  
Stanhope House 4/8 Highgate High St. London N6 5JL  
Telex: 267363 Fax: 081-341 1176

REWARD  
CASH AVAILABLE

For the purchase of libraries/  
or stock/promotional  
surpluses/private collections/  
reviews, etc. etc.

Records/Audio Cassettes/  
Compact Discs/Video  
Cassettes/Books of all  
musical persuasions.

Many years experience  
ensures a complete and  
discreet service to the radio  
and music business  
countrywide. Distance not  
a problem. Give us a call.

CHEAPO CHEAP  
RECORDS LTD

53 Regent Street, London W1  
Tel: 071-437 8272  
noon-10.00pm

CARRIER BAGS  
By AIRBORNE

LEICESTER  
TEL 0533-536136  
FAX 0533-514483

Two fully furnished  
flats for rent in Old  
Brompton Road,  
London. (Can be  
used for business  
offices). Rent £160  
per week.

Tel: 071 373 7096

## Stage 3 Promotion

The unique  
**FEARASHES**

Merchandise Range is produced exclusively by

## Stage 3 Promotion

Short and long sleeve tees. If it doesn't have the superb  
**FEARASHES** label and bag it is not official

merchandise!  
Unit 12, Thrushers Yard, Kingham, Oxon OX7 6YF  
Tel: 0608 692200 Fax: 0608 692222

## Stage 3 International

**id** M U S I C  
S Y S T E M S

MODULAR SHOPFITTING  
VERSATILE RANGE OF COMPATIBLE DISPLAYS  
STORAGE AND COUNTERS FOR ALL MUSIC AND  
VIDEO FORMATS

FREE PLANNING AND SHOP DESIGN  
Tel: 0480-414204. FAX: 0480-414205  
INTERNATIONAL DISPLAYS - MUSIC SPECIALISTS

£ WANTED £  
TOP CASH PAID

FOR CDs, TAPES, SINGLES, LPs, FROM RECORD COs,  
DISTRIBUTORS, RETAILERS, SMALL OR LARGE  
QUANTITIES

NATIONWIDE SERVICE

CONTACT BOB

OFFICE: 021-708 0221

MOBILE: 0860 582104

FAX: 021-706 9105

## LEGAL NOTICE

IN THE CROYDON COUNTY  
IN BANKRUPTCY  
RE JUSTIN BORELAND

To Justin Boreland

TAKE NOTICE that a bankruptcy petition has been  
presented against you in this court by The Simpkins  
Partnership of 45-51 Whitfield Street, London, W1P  
5RJ and the court had ordered that the sending of  
a sealed copy of the above mentioned Petition  
together with a sealed copy of the order by ordinary  
first class prepaid post addressed to Justin Boreland  
at 47a Dahlia Road, Abbey Wood, London SE18  
and by publication in the Music-Week newspaper  
of the presentation of such Petition and the time and  
place fixed for hearing the Petition shall be deemed  
to be good service of the petition upon you.

The said petition will be heard at this court on  
Date: Thursday the 10th October 1991  
Time: 10.00 hours

Place: The Law Courts, Alryre Road, Croydon,  
Surrey, CR9 5AB

## IMPORTANT

If you do not attend the hearing of the petition  
the court may make a bankruptcy order against  
you in your absence.

The petition can be inspected by you on an  
application at this court, whose offices are at  
The Law Courts, Alryre Road, Croydon, Surrey  
CR9 5AB

Dated the 2nd day of September 1991.

## NOTICE BOARD

## INFORMATION WANTED

I intend to open a record shop. I need help from  
wholesalers and record companies regarding  
items such as stock levels and costs for a shop  
of approx 400 sq ft.

Please write to: Douglas Brown, 9 Bothwell  
Road, Uddingston, Glasgow G71 7EZ.

## music week

## CLASSIFIED ADVERTISING RATES

APPOINTMENTS: £18 per single col centimetre

BUSINESS TO BUSINESS: £12 per single col centimetre

NOTICE BOARD: £10 per single col centimetre

ALL PRICES EXCLUSIVE OF VAT

Appointments and Business Ads have a minimum size of  
4cm. Notice Board (non-trade) Ads have a minimum size  
of 2cm.

Music Week, Spotlight Publications, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
Tel: 071-620 3636 Fax: 071-401 8035



## APPOINTMENTS

## S.U.C.C.E.S.S.

Success are renowned within the music industry for our limitless enthusiasm tempered with total professionalism.

Providing senior and mid management level applicants in addition to reliable secretarial services.

Our regular client base is growing daily and includes an impressive list of major and independent record labels, music publishers, video and software production companies.

The most coveted people in the industry must be assured of confidentiality.

At Success, this is guaranteed.

If you are not using Success; ask yourself where your competitors are coming from.

## Success Appointments

12/14 Argyle Street, London W1V 1AB  
Tel: 071-287 7722. Fax: 071-734 1692

## Music Picture Library

requires an enthusiastic and mature person looking to further their career within a creative business environment. Good telephone manner and meticulous attention to detail required as well as thorough knowledge of all music styles. Small but extremely busy n/o office.

Apply in writing with CV to Redferris, 7 Bramley Road, London W19 8SZ.

## RECORD COs

Experienced executive, 36, seeks position in marketing, production, A&R or any other dept. Label mgr for 3 years with major indie. Dynamic, motivated, bi-lingual English/French. Will be an asset to your company.

Replies: BOX NO. 8009.

## LABEL MANAGER

A new record label with own recording studios is being created to launch the career of a specific artist.

We are looking for a person to run the label and represent the artist.

You must have strong marketing skills and a proven track record.

071 609 9450

PROMOTIONS  
Single Sales

Love Music?. Ambitious?. 18-28?..

... Hungry for Success?

If you may be the person we are looking for. We need a young, self-motivated individual with a great personality to join our Parlophone/Capitol singles Strikeforce. You will sell and promote our singles throughout the Oxfordshire, Herefordshire and North London area. This will naturally involve substantial travel throughout the area and you should also be prepared to work long hours.

Ideally you should have experience in either the record industry and/or a sales promotion/merchandising environment.

We can offer you an exciting job as well as an attractive salary, company car, bonus and good career prospects.

If you can take up this challenge please write, with a CV (& Telephone No.) telling me about your achievements to date:

Barbara K. Rotterosa  
Manager - Personnel & Training  
EMI Records (UK)  
20 Manchester Square  
London, W1A 1ES

KOCH  
INTERNATIONAL

## SALES

## REPRESENTATIVE

Due to continued expansion, Koch International is currently seeking an experienced sales representative to cover South-East England, as well as take on some Greater London accounts.

The ideal candidate will feel as comfortable with the Shanachie and Black Lion labels as they do with ASV and Supraphon.

We offer a competitive salary package, and the successful applicant will become a vital member of a vibrant team. Please send CV to:

Rashmi Patani, Sales Manager, Koch International,  
23 Warple Way, London W3 0RX.

Deputy  
Royalty  
Manager

Decca

Decca International is a major force in the world of classical music.

Based at our new offices in Chiswick, you'll perform royalty tasks including preparing royalty statements, corresponding with artists in a timely and professional manner and ensuring royalty obligations are met. Reporting to the Decca Manager and assisting in his absence, you will help to develop a computerised management information system which will provide information such as all-in-fee and artist royalty and the profitability of recordings.

You will need good all round royalty experience, the ability to supervise and motivate staff as required, and be able to demonstrate your PC and spreadsheet knowledge. You should also be capable of meticulous attention to detail and should have excellent communication skills. An interest in classical music would be very useful, but not essential.

In return, we offer a stimulating, fast-moving environment, attractive salary commensurate with experience, and a range of benefits which includes pension scheme, 5 weeks' holiday, Christmas bonus, and concessionary product. Interested candidates are invited to apply, initially with full CV, to:

Sally Digby, Personnel Manager,  
The Decca Record Company Limited,  
347/353 Chiswick High Road, London W4 4HS.

## New TV Marketing Company

Require the following positions:

## PA/Secretary

PA/Secretary to the MD. Experience in licensing repertoire essential, good typing speeds, shorthand, telephone manner plus genuine interest in all types of music. Would also suit person with experience in a media company. Salary £15,000 pa

## Sales/Marketing Manager

Experienced individual that has an excellent relationship with all the main multiple retailers in order to ensure the correct level of orders. To liaise with the distributor and perform the dual role of implementing the company's TV campaigns and to oversee and liaise with our media buyers. Salary £25,000 (neg) + car.

If you are interested in the above positions, please telephone Mark Arthurworthy on 081 749 3097 to arrange an interview.

The business magazine for the music industry  
**SAVE OVER £25 ON THE COVER PRICE**  
over a year by subscribing today and get a  
**FREE MUSIC WEEK DIRECTORY WORTH £28**  
(out next January) a total saving of over £50

## SUBSCRIPTION FORM

Main business carried out at place of work  
Please tick one category only.

- Music/Video Retailer 01  
 Music/Video Wholesaler/Distributor 04  
 Record Company/Label 05  
 Video Company/Label 33  
 Records/CD/Tape manufacturer and  
Replication 10  
 Recording/Label Printers/Art Studios 11  
 Record Studio/Producer/Engineer 25  
 Video production Facilities/Producer/  
Engineer 07  
 The studio equipment manufacturing  
hire 27

- Artist/Artist Manager 12  
 Music Publisher 16  
 Radio Station 15  
 TV Station 14  
 DJ/Dance/Club 21  
 Concert Booking Agent/Promoter 22  
 Live Music Venue/University/College 22  
 Record Promoter/Pluggers 30  
 Merchandising Manufacturer/  
Distributor 29  
 Concert/Legal Representatives/  
Business Management 13  
 PR/Publishers/Advertising Agency/  
Publicising/Journalism 19  
 Official Organisation/Public Library 18  
 Other - please state... 32

- UK £98.  
Europe (including Eire) 16  
£120/US\$199  
The Americas, Middle East, Africa  
and the Indian sub-continent  
£165/US\$320  
Australia and the Far East  
£220/US\$365  
Please complete the coupon and  
send to:  
MUSIC WEEK SUBSCRIPTIONS,  
COMPUTER POSTINGS LTD,  
120-124 LAVENDER AVENUE,  
MITCHAM,  
SURREY CR4 3HP.  
TEL: 081-648 8142  
FAX: 081-648 4873

I wish to subscribe to Music Week for one year, commencing immediately  
I enclose a cheque for £\_\_\_\_\_ or US\$\_\_\_\_\_ made payable to Spotlight  
Publications

To pay by credit card enter details below.

My card number is

Access (Mastercard)  Visa  American Express  Diners Club

Date Card Expires.

Signed \_\_\_\_\_ NAME \_\_\_\_\_

POSITION \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

Tel No. \_\_\_\_\_

## Don't be coy: CDs are still a great deal

My, my, ain't we sensitive! The minute anyone utters a negative word about CD pricing — "CD slur returns" and comment, (*MW* Aug 17) — it's man the barricades! pull up the ladder, we're not legging the public over!

Some old geezer said the best form of defence is attack, so why doesn't the record biz examine that thought?

Something along the lines of: what other item can you buy, for about £11/12, that will return so much pleasure for as many years as you like? Think about it.

In the very same issue, you note that the Policy Studies Institute showed that CD prices between 1983/90 had remained static. In other words, CDs have got cheaper.

No need to apologise or be defensive, just get the idea across that £11/12 (or a good deal less) invested in a CD will bring reward for years to come.

Tony Martin,  
CD Collector & Review,  
The Raylor Centre,  
James St,  
York YO1 3DW.

# The NWA furore rolls on

In your NWA story (*MW*, Aug 31), I came across as totally unsympathetic to the issue of censorship.

I would firstly like to say that I am totally *against* censorship of any form and especially within the arts.

The point I made was that the constant remarks from Island Records about the lack of action from the BPI was that the BPI is not some monolithic institution but a federation of record companies.

Marc Marot had not at any

point tried to speak to the Warner companies about the issue, nor to me in my role on the PR committee. Therefore I deduced that all he was looking for was money, as he did not seem to want to take the matter into the companies themselves.

I then questioned whether the BPI should be funding individual record companies disputes.

The BPI rights committee had discussed the issue and had offered its advice (however

unsatisfactory) as a service. My other quote (quote of the week!) was related to the fact that with all the censorship hysteria in America, the reaction to the NWA album could not have come as any surprise and no industry stance was solicited from the BPI pre-release.

Before releasing questionable titles, record companies must look to themselves and take decisions that they can live with morally, commercially and legally.

The issue of censorship is far more complex than Marot makes out and all too often, especially with rap acts, it is used as a marketing ploy.

This, more than the action or inaction of the BPI, is what we have to seriously consider as we strive against censorship forces.

Rob Dickens,  
Chairman, Warner Music UK,  
The Warner Building,  
28 Kensington Church St,  
London W8 4EP.

## CMA: doing its very best for country music

Following your report (*MW*, Aug 24) "CMA crisis over O'Donnell furore," I would like to clarify that there is certainly no crisis at the Country Music Association, nor was there a crisis meeting at Gallup last week.

CMA's main interest is that there be a country chart to be used as a tool by dealers, the record companies, broadcasters and the media to better serve the music consumers.

CMA's initiatives resulted in the 1986 inauguration of

the country chart in *Music Week*, and since its inception both Gallup and the BPI, and more recently the chart supervisory committee, have sought CMA's advice on the chart.

CMA has not and does not now seek or desire to influence the country chart. CMA is more than happy to see the country chart handled as other specialist charts are.

CMA has been unfairly criticised and singled out in a publicity campaign organised by those interested in and in-



Satterthwaite: no crisis

involved with a specific artist, including the so-called "no confidence" petition purportedly signed by numerous

BBC and ILR country music producers and presenters.

We now know, in fact, that the actual existence of this document is doubtful at best.

We plan to maintain a leadership role in improving the strategic positioning of country music, and will continue to focus all our efforts in that direction.

Martin Satterthwaite,  
Director, European operations, CMA  
52 Haymarket,  
London SW1Y 4RP.

## Keep in Touch at Midem!



MIDEM

The World's Music Market  
Palais des Festivals, Cannes, France  
19-23 January 1992

CONTACT UK : PETER RHODES, •TEL : 071-528 0086 •FAX : 071-895 0949  
I.E.O. Metropolis House, 22 Percy Street, London W1P 9FF

I am interested in: Exhibiting with a stand  Participating   
at Midem 92

Name : \_\_\_\_\_  
Company : \_\_\_\_\_  
Tel : \_\_\_\_\_ Address : \_\_\_\_\_

Top music industry professionals the world over - the people at the cutting edge of market developments, new technologies, and artistic trends - have for the past 26 years been using Midem as their indispensable business platform. And now overseas opportunities are more important than ever.

Whatever your role - distributor, record company, publisher, manager, producer, concert promoter, manufacturer, financial adviser or broadcaster -, Midem is definitely for you.

Book your stand at Midem and heighten your profile, exhibit your products and sell them. Negotiate new deals and sign new contracts with partners from all five continents. Promote yourself in the Midem Guide, Pre-news and Midem Dailies.

Moreover as a British company exhibiting at Midem, you should qualify for a DTI subsidy, providing your stand is booked by September 30 th.

At Midem you can explore the future of the music business in the company of the cream of the world's specialists. And with lavish quantities of showcases and concerts, there's no place like Midem to discover the trends and talents of tomorrow.

Year on year, the growth in the numbers of attendees proves Midem's undeniable success and bottom-line usefulness. The figures speak for themselves : 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If the music industry needs you, you need Midem. Call Peter Rhodes now on 071-528 0086 or send in the coupon.



## THE LAST RECORD I BOUGHT

by BILL HOLLAND



"Back in the early Sixties, like many others of my generation, I discovered Bob Dylan, became totally addicted, and I soon found myself running his UK fan club. I remained loyal but confess to losing interest in him by the Seventies.

"Browsing through the HMV Oxford Street new release section recently, I spotted the three-CD CBS set *The Bootleg Recordings*. On impulse, and probably for sentimental reasons (mid-life crises!) I bought it.

"I feared that the distance of the years might have lent enchantment, but not so. I still hold the view that Bob Dylan's talent is God given and as valid as that of Beethoven's."

Bill Holland is general manager at Warner Classics

## Rocking down with animal Amadeus

First there were plaid old fishing weekends, then murder mysteries and now the Mozart Experience.

Last Saturday, about 1,000 Mozart fans were due to congregate at the South Bank Centre for a weekend discovering "the life of a musician in 1791".

Conductor Roger Norrington had the idea of holding a weekend event to "go behind the posh face of Mozart."

The event promised to be quite an eye-opener with Norrington and friends performing 13 of Mozart's 53 dance pieces — in full period costume.

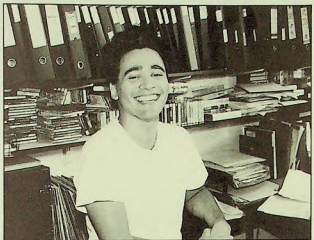
The world's last remaining glass harmonica will also be involved in the event. Mozart, who died aged 35, wrote a couple of works for the instrument which is the size of a keyboard and features "rotating pudding bowls".

So, how do you fit that in your youth, then? "Er, you don't. You play it with wet fingers."

## Good news: Cliff archives empty

Cliff Richard admits there will be mixed feelings with the revelation that there is virtually nothing from his 33-year recording career yet to be "rediscovered".

The absence of any significant



When Stefan Heller leaves his job at MCA, he won't be saying goodbye — just an *revoir*: "I'll be back, cap in hand begging for licenses — the roles will be reversed," he promises.

After 11 months overseeing MCA's catalogue his new role sees him heading a drive to take mail-order music into millions of European homes. As director of music at Time Life International, Heller's task will be to raise the profile of the direct marketing operation. Its Rock 'N' Roll Era series has already sold more than 1m units but that is

peanuts when compared with the company's penetration in the US.

"In the US, the music division generates enormous profit," says Heller. "Direct selling is about convenience — that will become the word here as it is in America."

"Though committed to direct marketing, Heller says it's not always the best answer.

"In the States they have a shopping channel where you can browse though all these crap things and never see anything you want to buy," says Heller.



Cliff: no basement tapes

material lying unheard in studio vaults is revealed by Cliff fans Nigel Goodall and Peter Lewry in their definitive compilation of Richard's complete recording sessions, published next week.

In a foreword to the book, Richard observes wryly that the news will "disappoint or delight according to taste".

In fact, Goodall and Lewry did stumble across tapes for a projected live album recorded at the ABC Theatre in Kingston in 1962.

But, perhaps wisely, Richard is keeping it under wraps.

## Pearson: I'm no genius shocker

There's nothing quite like being involved in a project right from the start — certainly as far as John Pearson is concerned.

Hand-picked by MCA managing director Tony Powell to fill

the newly-created slot of commercial director, Pearson is no stranger to fresh challenges.

Best known for launching AIM, the combined A&M and Island sales force, he has changed his arm to most things — from running a label to managing Japanese rock acts.

"The reason I started bringing over Japanese bands is because no one else was doing it," says fearless Pearson.

Before his original express he managed the EG label for Polydor, the company where he began his career as a display rep bumping into Powell for the first time, then Phonogram's marketing director.

"I am lucky I have always been given the freedom to work with new ideas. The MCA job is a great challenge because there is so much changing at the company," says Pearson.

But the ever modest Pearson is eager not to appear a whizz kid or smart Alec. "I am not a genius. I just like lateral thinking."

## QUOTE OF THE WEEK

"I lost more than anyone else when Towerbell went down." Towerbell founder Bob England's message to creditors who shouldered the crashed group's £2.15m debt.

## DOOLEY'S DIARY

Remember where you heard it: Nothing can stop PolyGram it seems: I now hear that Virgin is top of its shopping list... Towerbell founder Bob England's passion for the restaurant business just won't go away. He says he intends to use his new found know-how in his new management role. Let's hope it doesn't get him in the soup again... Island is taking comfort from the news in the US that a Minneapolis attorney general ruled the NWA album is not "harmful to minors". Island's legal boss Ian Moss describes the move as "reassuring and encouraging"... What's behind all these rumblings of a split at Factory Records?... Congratulations to Willy Russell whose Blood Brothers play soundtrack picked up a silver disc last week. Now that he's considered a "pop star", Russell says: "I'll get myself an ear-ring tomorrow"...

While those who were at the New Jack City party — including Happy Mondays and Suzanne Muzzi — had a good time, staff from Warners were noted for their absence... Artist-run labels have advantages, one being having a boss who can present and literally play his autumn product schedule. Dave Stewart did both, with the help of a guitar, at Pinnacle's sales conference... Any fans of Vertigo's legendary hippy Roger Dean-designed logo will take no consolation in Phonogram MD David Clipsham's decision. "Er, we've dropped that one," he says... Guns N' Roses certainly don't want to risk being upstaged, ordering their first support band Nine-Inch Nails to start their set at 4pm on Saturday — an hour before the tickets said the show was due to start... Close contender for quote of the week is Paul Murray who, on his Daniel O'Donnell protest song draws, "If Daniel isn't contrary then I'll bury my guitar". Promises, Promises.....

# music week

Incorporating Record Mirror

© Spotlight Publications, Lodge House, 245 Blackfriars Road, London SE1 0UR. Telephone: 071-628 3656. Fax: 071-631 8033.

Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selina Walsh. Reporter: Martin Talbot. Production editor: Duncan Holland. Senior sub-editor: Andrew Martin. Sub-editor: Fiona Robertson. Senior ad executive: Judith Rivers. Ad executives: Steve Markin, Andrew Waldworth. Ad production assistant: Rita MacKenzie. Secretary: Cindy Sweeney. Publisher: Tony Evans. For Spotlight Publications: Group production editor: Ray Sinclair. Group special projects editor: Karen Felt. Group ad production manager: Robert Clarke. Group publishing editor: David Dabson. Executive Publisher: Andrew Baines. Registered at the Post Office as a newspaper. Member of the Periodical Publications Association. Printed by Rowland Holt. UK subscriptions including the *Diary*: Post-free every January. £98 from Computer Postings, 120-126 Lavender Avenue, Mitcham, Surrey CR8 6PE. Tel: 081-665-6142. Fax: 081-665-6572. UK 198 90. Europe 1210-84199. The American, Middle East, Africa and the Indian Sub Continent 1210-59820. Australasia and the Far East £220-03363.

ABC

Average weekly circulation January to June 1991 11,200

THE ULTIMATE VIDEO MAGAZINE

# METAL HAMMER

## THE VIDEO

M A G A Z I N E



FROM THE MAKERS OF **METAL HAMMER**

# ON SEPTEMBER NINE

FEATURING INTERVIEWS WITH  
THE GREAT, NEAR-GREAT  
& WANNABE-GREAT

**EXTREME • IRON MAIDEN  
SCORPIONS • QUEENSRYCHE • OZZY OSBOURNE  
MEGADETH • WHITE LION • THIN LIZZY • WINGER**

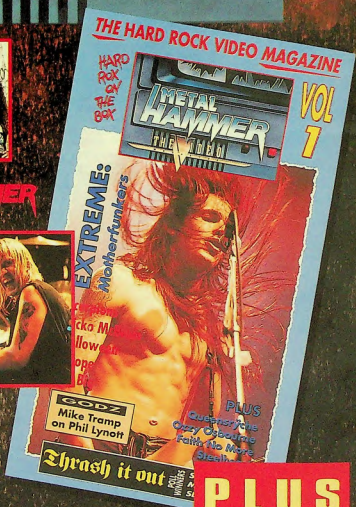
AND MORE PRODUCED BY PMI & ROCK TEAM

SALES INFORMATION

CATALOGUE NUMBER: MHV 9913023

DEALER PRICE: £6.14 • BARCODE: 5099899130237

ORDER FROM YOUR EMI SALESPERSON OR EMI TELESales ON 081-848 9811



# PLUS FREE STICKERS



HARD  
ROCK  
ON  
THE  
BOX