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music week

For Everyone in the Business of Music

2 NOVEMBER 1991 £2.50

New-look Brits go global

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

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

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

The event's executive direc-

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

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

"We want to make it as important to Europe as the Grammys in the US."

Sony chairman Paul Rus-



Anderson: 'we want it bigger'

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

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

Changes include:

● Effectively doubling the event's capacity with a move to the 4,000-seat Hammer-smith Odeon

● Giving 2,000 Bard members the vote for the Best British Newcomer for the first time. Bard shops will also stock the souvenir brochure.

● Holding the event on a

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

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

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

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

Industry mulls over indie chart formula

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

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

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

The issue is sensitive be-

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

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

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

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

man of the BPI I find that objectionous."

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

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

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

But Mute MD Daniel Miller says the current proposal also opens the chart to manipulation by majors. See Rio story, p5.

Scorpions score Airplay first

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

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

tions accounting for nearly 70% of UK pop listening.

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

Full details, see page 18.

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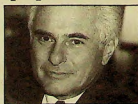
Satellite to pipe music to homes

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

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

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

Former United Artists chairman Jerry Rubinstein



Rubinstein: \$35m project

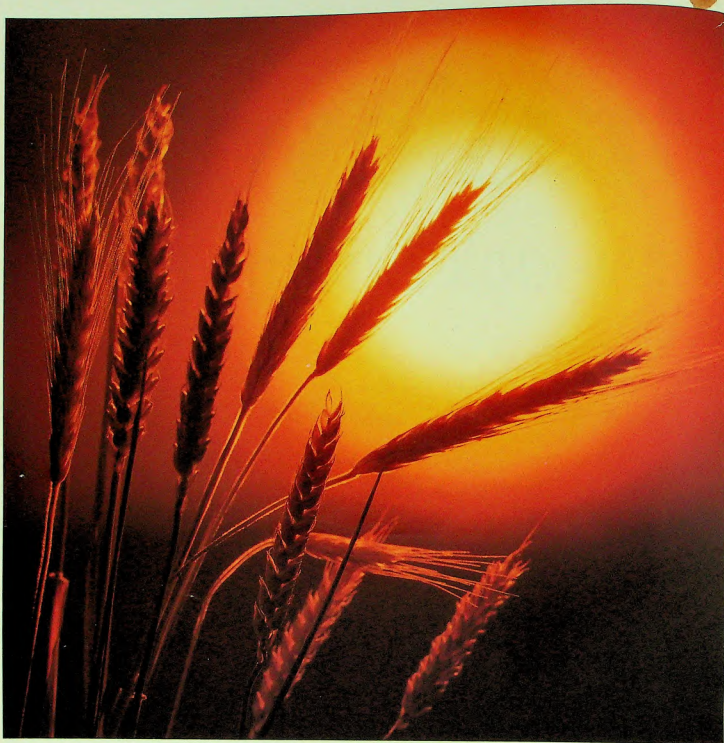
has put \$2m of his own money into the \$35m project.

Among the company's direc-

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

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

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



From ear

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to ear

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For more information write to Jacqui O'Keeffe, External Affairs, BASF House, 151 Wembley Park Drive, Wembley, Middlesex HA9 8JG. Tel: 081 908 3188.

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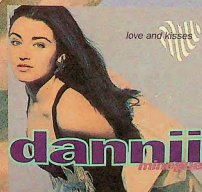
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PolyGram Classics take 77%

PolyGram Classics took an unprecedented 77% of the full-price classical market in the third quarter, meaning it accounted for more than three out of every four titles sold. The company's share of the market was more than 50% higher than in the second quarter, although only 15% higher than the same period last year.

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

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

POLYGRAM INCREASES SHARE OF CLASSICAL MARKET

	Full price			Budget/mid price		
	July	% chng	Sept on 3rd	July	% chng	Sept on 3rd
	'91	qtr. '90		'91	qtr. '90	
PolyGram	77.0	+15.4		PolyGram	39.6	+19.6
EMI	13.3	-41.2		EMI	24.1	-20.7
Sony Music	2.3	+21.1		Naxos	7.5	n/a
Warner Music	1.3	n/a		BMG	7.1	+22.4
Virgin	1.1	n/a		Pickwick	5.8	-45.8

Source: IFA © CNN

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

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

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

Fairer share chart puts Rondor top

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

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

Britain's biggest music publisher, Warner Chappell, has retained its top spot in both individual and corporate publishing rankings. Peter Rechardt, MD of EMI Music Publishing, says he is not disheartened by his company's results. "We have a lot of big albums which will ensure we're back up there next time around," he says.

Full details p26.

Pet Shop Boys in poster blitz

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

The company intends to focus on the strong image of the duo in its campaign for the greatest hits album which is out on November 12.

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

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

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

Warner clinches PWL global deal

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

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

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

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



Waterman: joint venture

national chairman Ramon Lopez.

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

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

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

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

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

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

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

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

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

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

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

Classic trio walk out

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

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

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

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

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

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

Distribution blow for Rio

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

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

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

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

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



The plan by Jerry Rubin and Bhaskar Menon to bring piped music by satellite to the nation's homes is an odd one.

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

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

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

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

Another satellite story this week concerns Radio Luxembourg. Hands up who's listened to it recently.

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

Long before ILR came into being and in the days when 24-hour broadcasting was just a gleam in the eye of Radio One, Luxembourg was the alternately fading and crackling soundtrack to our entire day. Somewhat, the idea of a Luxembourg broadcast by satellite in high fidelity really isn't the same.

Steve Redmond

Demon plots GBH push



Many consumers feel that full-price CDs are overpriced.

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

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

With the trend having been set by major record companies on the mid-price issue, by digging into their back catalogues,

independent labels like Collins Classics are having to re-release their full-price product at mid-price long before recording costs have been recouped, in order to achieve a share in the mid-price market.

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

The independents' output, if compared with that of the majors, features a greater broadening of artistic horizons through recording less well established areas of the repertoire (such as contemporary music), and by offering newly discovered talent.

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

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

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

Alan Booth is managing director of Collins Classics

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

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



GBH: Virgin Vision tie-in

Guardian, Sunday Telegraph and *The Independent*, starting on November 3 — the day before the video release.

The first 10,000 copies of the video will include inserts plugging the instrumental album, written by Elvis Costello and Richard Harvey.

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

Virgin plans two new megastores

Virgin Retail is opening two new megastores next month, creating 90 new jobs.

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

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

The new Newcastle mega-

store, which opens on November 28, and will be sited in Northumberland Street creating 90 new jobs.

Virgin claims it will be the biggest entertainment store in the North-east, with 18,500 sq ft over three floors. It is the largest megastore outside London.

The Aberdeen store opens in early December in Union Street, creating 40 new jobs.

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

sical, jazz and blues.

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

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

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

Composers freeze fees until April

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

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

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

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



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

Chop Em Out offers classical service

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

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

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

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

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

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

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

Why Bunny's on the Christmas menu

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

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

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

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

The idea of the game is

simple: would-be struggling musicians are invited to make their way around the board and hopefully up the charts, and there's a series of Make or Break cards showing the ups and downs of the business.

"It encompasses all the things that have happened to us," says Pickles.

So what's the Jive Bunny equivalent of "Go To Jail, Do Not Collect £200"? Pickles

thinks hard, memories of the collapsed label marketing company Big Wave which badly affected Music Factory clearly running around his head.

"We decided not to mention Tony Calder," he says.

● The new Jive Bunny single, *Rock'n'Roll Dance Party* is out on November 11, followed by the album, *Rock'n'Roll Hall of Fame*, on November 25.

Luxembourg to drop 208 band

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

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

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

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

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

LUXEMBOURG RADIO

Luxembourg: new image

Stores may flout opening laws for December rush

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

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

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

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

Eurovision rejigs with star search

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

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

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

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

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



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

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

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

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

MPA revamp the event.

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

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

Decca aims at chart hat-trick

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

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

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

The BPI is holding a second seminar on the effects of the recession with accountants Touche Rosse after the first was over-subscribed. The second event will take place on December 10.

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

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

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

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

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

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

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

DAVID A. STEWART Theme to JUTE CITY

JUTE CITY

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STUDIO UPDATE

Who's recording where and with whom

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

Confirmed bookings week-ending October 25. Source: ERA

Indies take a risk on unsigned acts

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

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

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

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

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

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

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

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

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

More ambitiously, Right



Selwood: will sign some acts featured on compilations

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

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

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

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

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

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

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

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

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

Carolanne Moss

JAMES BROWN

Taken from the brand new TV Advertised Compilation
'Sex Machine - The Very Best Of James Brown'

- Featured in the new Sony Hi-Fi National TV Commercial (commencing 4 November)
- Album released 4 November • London TV & National BSkyB Campaign • Radio Advertising • Nationwide Co-op Displays



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MARKET REPORT

MAINSTREAM

Albums

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

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

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

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

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

PICK OF THE WEEK

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

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

Singles

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

Oceanic are also coming



Nicks: propulsive

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

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

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

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

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

PICK OF THE WEEK

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

MUSIC VIDEO

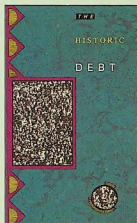
Steve Barron's much-admired music for *Take On Me* kicks off Warner Music Vision's A-Ha video collection, due out next week.

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

Sony's hottest offering for next week is *Don't Blame Me: The Tales Of Ozzy Osbourne* (49103), a visual documentary charting the artist's colourful and bat-eating history. On a more general note, Sony is also putting out a live concert film featuring *Scorpions* soft rock hero James Taylor (49095).

Two goodies are on offer from reVision on November 11. The visuals in *Michelle Shocked: The Texas Campfire Video* (J2180) might be ropey occasionally, but the collection, which includes impromptu performances in record shops and a radio station; a concert at London's Town And Country Club; and the promo for *5am In Amsterdam* — is always entertaining.

Historic Debt (J222), meanwhile, is the video instalment of the royalty-free project to help pay



Historic Debt: indie favourites

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

PICK OF THE WEEK

PET SHOP BOYS: Videography (PMI MVD 901333). Released in tandem with the audio version, *Disco-graphy*, this 80-minute title includes four number ones and 12 top 10 singles from West End Girls through to DJ Culture. It is backed by a massive marketing push including national TV ads but, given the quality of *Pet Shop Boys'* promos, it can't possibly fail. *Selina Webb*

CLASSICAL

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

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

Chandos begins its exclusive three-year contract with the lead-price *Chamber Brass* series, starting with popular melodies from the Sellers Engineering Band directed by Philip McCann, with back catalogue brass titles to follow.

Chandos begins its exclusive three-year contract with the lead-price *Chamber Brass* series, starting with popular melodies from the Sellers Engineering Band directed by Philip McCann, with back catalogue brass titles to follow.

with a disc of Debussy and Ravel.

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

PICK OF THE WEEK

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

Phil Sommerich

DANCE

Coinciding with the controversial *ETB-Zaggin LP* court case, *NWA* release *Always Into Somethin'* (Fourth and Broadway BRW 238), possibly their best single since *Express Yourself*.

Fellow US rappers *Black Sheep* roll out their debut UK single, *Try Counting Sheep* (Mercury MER356) with very funky mixes by Caveman.

Rozalla's new single, a reissue of *Faith (In The Power Of Love)* (Pulse 8 LOS15), is not as good as *Everybody's Free* but will ride high on the hit's momentum. Another strong chart contender is *Bell Biv DeVoe's* upbeat *Word To The Mutha* (MCA WNCST1587) which sees the trio reuniting

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

Of the hype about a new generation of bands emerging from the London clubscene, two groups actually deserve all the press attention: *I!?* and *Fluke*. The former's third single is *Open Up Your Head* (MCA WMCS11583), with very strong Leftfield mixes, while the latter's major label debut is an excellent live mini-LP. *Out* (Circa FLUKE1).

Rave tracks to watch out for include: the commercial 2V *21* by *Anticapella* (PWL Continental); the UK mix of *Anjuna Dawn* by *Electrotete* (WAV/Eternal SAM50); *Ubiq's* *James* (Zoom 008), a hot follow-up to *System Overload*, the bleepy *Keep Calm* by *Bass Kruncher* (Lafayette LA 24166 via Pinnacle); and *Rum & Black's* *Without Ice LP* (Shut Up and Dance SUADLP3).

Jamie Principle's new store "Silk" Hurley-produced single, *You're All I've Waited 4* (Urban URX85), is disappointing but will sell reasonable quantities on the strength of their respective reputations.

PICK OF THE WEEK

CLUBLAND: Hold On (Pulse-8 LOS17). Arriving from Sweden via the magic mixing desk of Steve "Silk" Hurley, this catchy powerful house track should do well if Pulse-8 can get it in the shops before everyone buys an import copy. *Andy Beavers*

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HEAVY METAL

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

And Epic is set to reap bumper sales from its duo of US supergroup packages. Out on November 4 come Cheap Trick's Greatest Hits (EPC 469086 1/42) and Reo Speedwagon's A Second Decade Of Rock 'N' Roll (EPC 468858, CD and cassette only).

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

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

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



My Bloody Valentine: creating Loveless' beautiful noise

(PDA9155) released on November 11 to coincide with the band's Europe tour as support to Bryan Adams.

PICK OF THE WEEK

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

INDIES

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

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

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

Another one to watch out for is the latest raucous offering

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

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

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

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

PICK OF THE WEEK

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

Nick Robinson

REISSUES

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

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

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

From **See For Miles**, there's a 22-track £1.99 sampler (SPM 1) which highlights the cult delights of **The Honolulu Mountain Daffodils**, **The Bystanders** and **The Fleer-Rekkers**. Well worth the money it's only available by post from **Box 255, Ashford TW15 1XL**.

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

PICK OF THE WEEK

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

Phil Hardy

Subsidy closes next week

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music week

datafile

The Information Source for the Music Industry

2 NOVEMBER 1991

CHART FOCUS

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

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

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



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

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

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

from different countries, with Ireland leading from England, the Netherlands, Canada, New Zealand and Germany.

No Yanks, you will notice. In fact, the highest placed American act is Salt-N-Pepa, whose Let's Talk About Sex is ranked 14th. There have been a few previous instances of US-free Top 10s, but never before has the top-ranked American act been so low.

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

Alan Jones

ANALYSIS

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

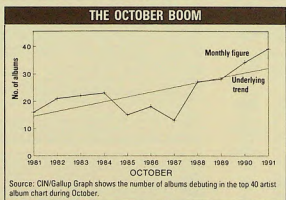
In just four weeks, 39 albums made their Top 40 debut — an average of 9.75 per week, compared with an average of 5.0 over the last 10 Octobers.

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

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

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

The boom has its downside



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

Andy Gray, proprietor of the Andy's Records chain, says: "The product which is around is fantastic. But it has gone from the sublime to the ridiculous — dealers now can't afford to stock all the releases."

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

now expected to buy several at once.

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

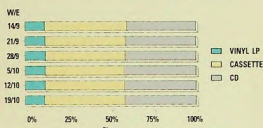
If the fashion catches on, the industry may end up with a year of two halves — with retailers suffering a recession in the first two quarters of every year.

Martin Talbot

UPDATE

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

ALBUMS MARKET SHARE BY CHART POSITION



Four week rolling averages © CIN

TOP 10 DISTRIBUTORS

- | | |
|----------------|-------------|
| 1 PolyGram | 6 Pinnacle |
| 2 Warner Music | 7 RTM |
| 3 BMG | 8 Southern |
| 4 EMI | 9 Conifer |
| 5 Sony Music | 10 Taylor's |

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

FACT

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music week

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

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radio

TOP 75 SINGLES

THE OFFICIAL Musicweek CHART



1	NEW THE FLY ○	Island
2	6 DIZZY	
	Vic Reeves & The Wonder Surf	Some
3	2 GET READY FOR THIS	
	2 Unlimited	Polygram
4	1 [EVERYTHING I DO] I DO IT FOR YOU ★	AA&M
	Bryan Adams	
5	4 WORLD IN UNION	
	Kiri Te Kanawa	Columbia
6	3 WIND OF CHANGE ○	
	Scorpions	Virgin
7	5 ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	
	Meny Phelon	Virgin
8	7 INSANITY ○	
	Oceanic	Dead Dead Good
9	NEW NO SON OF MINE	
	Genesis	Virgin
10	11 GO	
	Moby	Over Rhythm
11	16 AFTER THE WATERSHED	
	Carter: The Unstoppable Sex Machine	Chrysalis
12	16 CHANGE	
	Leslie Steffield	Arava
13	15 CARIBBEAN BLUE	
	Enya	WEA
14	9 LET'S TALK ABOUT SEX ○	
	Salt-N-Pepa featuring Psychotic	Hit
15	8 SALTWATER	
	Julian Lennon	Virgin
16	19 THE SHOW MUST GO ON	
	Celine	Parlophone
17	28 AMERICAN PIE	
	Don McLean	Liberty
18	23 EMOTIONS	
	Erasure	Columbia
19	NEW IF YOU WERE WITH ME NOW	
	Frankie Goes to Hollywood	PHIL
20	22 DON'T DREAM IT'S OVER	
	Paul Young	Columbia
21	14 BABY LOVE	
	Dannii Minogue	MCA
22	13 DJ CULTURE	
	Pet Shop Boys	Parlophone
23	21 RADIO WALL OF SOUND	
	Stade	Polydor
24	NEW DISJ TAKE CONTROL/MAY IN MY BRAIN	

A stunning version of the classic

Michael Bolton

The new single

When A Man Loves A Woman

Taken from the album

Time, Love & Tenderness

7th Cassette · CD

38	25 SUCH A FEELING	Virgin
	Blondie	Solution
39	37 SOMETHING GOT ME STARTED	
	Simple Plan	East West
40	NEW DANCE WITH ME (I'M YOUR ECSTASY)	
	Control	As Recorded The World
41	40 THIS HOUSE	
	Alison Moyet	Columbia
42	29 SAVE UP ALL YOUR TEARS	
	Cher	Geffen
43	NEW RADIOACTIVITY	
	Kraftwerk	EMI
44	20 I WANT YOU (FOREVER)	
	DJ Carl Cox	Perfecto
45	61 SWING LOW (RUN WITH THE BALL)	
	Union featuring The English Royal World Squad	Columbia
46	NEW FALL AT YOUR FEET	
	Crowded House	Capitol
47	25 PEACE	
	Sabrina Johnston	East West
48	NEW BABY UNIVERSAL	
	Tim Machine	Vector
49	31 SUNSHINE ON A RAINY DAY (REMIX) ○	
	Zoe	M&G
50	24 JACKY	
	Marc Almond	Some Bizzare
51	NEW THE CONCEPT	
	Teenage Fanclub	Creation
52	NEW WILDSIDE	
	Mary Mack And The Funky Bunch	Interscope
53	61 HOW CAN I LOVE YOU MORE?	
	My People	Deconstruction
54	71 MY TOWN	
	Glass Tiger	EMI
55	NEW HEAVY FUEL	
	Dire Straits	Vertigo
56	NEW PUT THE LIGHT ON	
	Wet Wet Wet	Precious One
57	28 SUCH A GOOD FEELING	
	Brother's Sister	4th & Broadway
58	47 MOVE TO MEMPHIS	
	Warner Brothers	
59	49 PAPER DOLL	
	PAI	Gea Street
60	NEW THE APPLE EP	
	Yves Deville	Apple
61	66 2 LEGIT 2 QUIT	
	Hannover	Capitol
62	81 IT SHOULD'VE BEEN ME	

RECORD MIRROR

NOVEMBER 2 1991 FREE WITH MUSIC WEEK

U P D A T E

Chart

news

BY ALAN JONES

ADEVA'S LUST FOR THE TOP 40

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

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

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

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

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



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

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

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



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BY ALAN JONES

BRYAN'S CROWNING GLORY

The two European countries holding out against Bryan Adams' 'Everything I Do' I Do It For You' have finally surrendered. It finally clawed its way to the top of the charts in both Germany and France a fortnight ago, its success in France was particularly notable, as it dethroned the 12-week chart champ 'La Zoubida' by locally born humorist Lagaf. It remains at number one in several other countries, including Holland, where its 11 weeks at number one so far represent a new record, beating the 10-week residency of the previous champion, child star Heintje's 'Ich Bau Dir Ein Schloss' in 1968. Reports from A&M suggest that 'Everything I Do' has reached about 1.5m sales in the UK, while in America it has topped the 3m mark. It's more than likely that it will emerge as the year's best-seller in both countries — the first time we and the Yanks have bestowed that honour on the same record since



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



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

- 1 — WIND OF CHANGE
2 — BEST OF YOU Kenny
3 — CHANGE Lisa Stansfeld
4 — SAVE UP ALL YOUR
5 — LIVE YOUR LIFE BE
6 — JACKY Marc Almond
7 — THE FLY U2
8 — WALKING IN MEMI
9 — EMOTIONS Mariah C
10 — LOVE TO HATE YOU
11 — PEACE Sabrina Johns
12 — BABY LOVE Corina I
13 — SHINING STAR INX
14 — NO SON OF MINE
15 — (EVERYTHING I DO)
16 — THE SHOW MUST
17 — SOMETHING GOT I
18 — RADIO WALL OF SH
19 — CARIBBEAN BLUE
20 — PAPER DOLL PM D
21 — LET'S TALK ABOUT
22 — DJ CULTURE Per Sh
23 — DIZZY Vic Reeves/Th
24 — HEAVY FUEL Dine S
25 — DON'T DREAM IT'S
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TOP 10 BF

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

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

US TO

- 1 1 ROMANTIC, Karyn W
2 2 EMOTIONS, Mariah C
3 3 CREAM, Prince
4 4 DO ANYTHING, Naz
5 5 CAN'T STOP THIS THING
6 6 HOLE HEARTED, Ex
7 7 REAL REAL REAL
8 8 O.P.P., Naughty By Na
9 9 DON'T WANT TO BI
10 10 LET'S TALK ABOUT SEX, Sara N
11 11 SET THE NIGHT TO
12 12 IT'S HARD TO SAY C
13 13 HEY DONNA, Rhyer
14 14 DON'T CRY, Guns N
15 15 WHEN A MAN LOVES I
16 16 WITH YOU, Tony Ter
17 17 I WONDER WHY, Cl
18 18 RUNNING BACK TO YOU, Vanessa Williams
19 19 SOMETHING TO TALK ABOUT, Bonnie Raitt
20 20 THAT'S WHAT LOVE IS FOR, Amy Grant
21 21 LET'S TALK ABOUT SEX, Sara N
22 22 ENTER SANDMAN, Metallica
23 23 GOOD VIBRATIONS, Mary Mack
24 24 EVERYBODY LIVES THE POOL, Aaron Neville
25 25 SET UP ABOUT ON MEMORY BUSS, PM Dawn

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

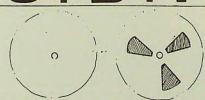
● Keyboard player and songwriter Vince Clarke has just completed a hat-trick of number one albums with Erasure ('The Innocents'), 'Wild' and 'Chorus', having earlier had a number one album ('You And Me Both') with Yazoo in 1983. Despite this success with albums, he has never had a number one single.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

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

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2 RM UPDATE

- 23 3 FINALLY, Ce Ce Peniston A&M
24 4 GROOVY TRAIN, The Farm Sire
25 5 BROKEN ARROW, Rod Stewart Warner Brothers
26 6 EVERYTHING I DO I DO IT FOR YOU, Bryan Adams A&M
27 7 KEEP COMING BACK, Richard Marx Capitol
28 8 LIVE FOR LOVING YOU, Gloria Estefan Epic
29 9 GETT OFF, Prince New Power Generation Paisley Park
30 10 A DAY IN MY LIFE (WITHOUT YOU), Luis Melendez Foyer
31 11 THE COMMITMENT IS LOUIS, Venus NOLA
32 12 NO MORE TEARS, Ozzy Osbourne Associated
33 13 WHENEVER WE WANTED, John Mellencamp Mercury
34 14 BLUE LIGHT, RED LIGHT, Harry Connick Jr. Columbia
35 15 SPORTS SWEET, The 2 Live Crew Luke
36 16 GONNA MAKE YOU SWEAT, CMC Music Factory Columbia
37 17 THE FIRE INSIDE, Bob Seger/Silver Bullet Band Capitol
38 18 HEART IN MOTION, Amy Grant A&M
39 19 RUNNING BACK TO YOU, Vanessa Williams Atlantic
40 20 DON'T ROCK THE JUKEBOX, Alan Jackson Arista
41 21 24 NIGHTS, Eric Clapton Duck
42 22 HOMEBASE, DJ Jazzy Jeff & Fresh Prince Jive
43 23 PSYCHOTIC SUPPER, Tesla Geffen
44 24 FIREHOUSE, Firehouse Epic
45 25 BACKROADS, Ricky Van Shel Columbia
46 26 POWER OF LOVE, Luther Vandross Epic

dj directory

Hot vinyl

BY JAMES HAMILTON



BOYZ II MEN 'MotownPhilly' (Motown ZT 45080)

By a quartet currently bringing traditional soul harmonies back to Stateside prominence, the Michael Bivens co-created very Bell Biv DeVoe style recent US smash is a breezy new jack swing roller punctuated with mellow harmonies and bursts of 'Oin Daa Daa'-ish human bassline as it tells autobiographically how Philadelphia's Nathan Morris, Michael McCary, Shawn Stockman and Wayne Morris came to record for Motown, originally out here last month in its snappily phirring 113.5bpm 12" Version and now retouched in Camille Hinds and Steve & Paul Jernie's UK remixed less harmonious but more lushly jiggling jangly 0-114.6bpm 12" Extended Club Mix, 7" Radio Version, Philly Instrumental and Dub Mix



ABSOLUTE featuring **JOE CHURCH**
'Don't You Wanna Be Mine'
(Inner Rhythm HEART 02, via RTM/Rimback)
Originally cut by Joe alone as a 'Tommy Mako production on Underworld import, but now reaily remade here by Absolute's Andy

Wiggins and Paul Wilson, who retain just Joe's huskily moaning original vocal to be like Darryl Fendly, reuse the atmospheric swoops over their own backing, this excellent gritty declamated garage balladeer is in jiggly bounding 118.1bpm Paradise, more heavily-influenced Biv, and jerkily dancing semi-instrumental 0-117.8bpm Dub, Plat Mixes

KYLE MINOGUE & KEITH WASHINGTON
'If You Were With Me Now'
(PWL Records PWL2 08, via Warner Music)

Certainly ringing the changes, this is a slushy duetted 65-0bpm US-style radio ballad, flipped however - hold on to your hats! - by Kyle's jingly pounding 0-125.1bpm 1 Guess I Like It Like That, which actually uses as its backing the authentically raving rhythm from 2 Unlimited's Get Ready For This' smash! But wait, there's more! This was promoted as a single edited 0-124.8bpm while label scam teasingly credited as ANGEL 'The Bootleg', whereupon DJ Paul Taylor (by coincidence from Angels in

Burley) let PWL know that it could be harder and volunteered with partner Danny Bennett to join producer Tony King in creating a radically different new "move my body" punctuated slow starting then surging and packing jingly 0-124.9-0bpm rave remix with really only a "gotta keep on pumpin'" if up "cos I like it" chart from Kyle, so unrelated to the first version that it will be released commercially in just three weeks as **THE VISION MASTERS & TONY KING** featuring **KYLE MINOGUE**, 'Keep On Pumpin' It (The Visionary Remix)' (PWL2 207), flipped by a more jerkily bounding 0-124.8bpm Phil Harding Remix of the original. Hot or what?

MORE HOT VINYL, P6

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Dread Flimstone

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

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

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

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

The only non-British act on Acid Jazz, Dread Flimstone has already sunk his sabre teeth into Mike Pickering's playlist.

Far from extinct, 'From The Ghetto' is alive and kicking.

Yabbadabadoo!
Davydd Chong



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

Jamie Principle

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

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

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

Davydd Chong

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



- The Week
1 Wines Ten
- 1 — WIND OF CHANGE
 - 2 — BEST OF YOU Kana
 - 3 — CHANGE Lisa Stansel
 - 4 — SAVE UP ALL YOUR
 - 5 — LIVE YOUR LIFE BE
 - 6 — JACKY Marc Almond
 - 7 — THE FLY U2
 - 8 — WALKING IN MEM
 - 9 — EMOTIONS Mariah
 - 10 — LOVE TO HATE YO
 - 11 — PEACE Sabrina Diano
 - 12 — BABY LOVE Jenni
 - 13 — SHINING STAR INX
 - 14 — NO SON OF MINE
 - 15 — (EVERYTHING I DO
 - 16 — THE SHOW MUST
 - 17 — SOMETHING GOT I
 - 18 — RADIO WALL OF S
 - 19 — CARIBBEAN BLUE
 - 20 — PAPER DOLL PM D
 - 21 — LET'S TALK ABOUT
 - 22 — DJ CULTURE Pat S
 - 23 — DIZZY VJ Respects
 - 24 — HEAVY FUEL Dina S
 - 25 — DON'T DREAM IT'S
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TOP 10 BF

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

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

US TO

- 1 3 Ten A&M
- 1 — ROMANTIC, Karoly W
 - 2 — EMOTIONS, Mariah C
 - 3 — CREAM, Prince
 - 4 — DO ANYTHING, Niki
 - 5 — CAN'T STOP THIS THING
 - 6 — HOLE HEARTED, Ex
 - 7 — [REDACTED] REAL REAL REF
 - 8 — O.P.P., Naughty By Na
 - 9 — DON'T WANT TO BE
 - 10 — [REDACTED] THE ONE AND O
 - 11 — SET THE NIGHT TO
 - 12 — IT'S HARD TO SAY G
 - 13 — HEY DONNA, Rhyther
 - 14 — DON'T CRY, Guns N
 - 15 — WHEN A MAN LOVES A
 - 16 — WITH YOU, Tony Ten
 - 17 — I WONDER WHY, Cu
 - 18 — RUNNING BACK TO YOU, Vanessa Williams
 - 19 — SOMETHING TO TALK ABOUT, Brinnie Bala
 - 20 — THAT'S WHAT LOVE IS FOR, Amy Grant
 - 21 — LET'S TALK ABOUT SEX, Salt N' Pepa
 - 22 — ENTER SANDMAN, Metallica
 - 23 — GOOD VIBRATIONS, Mely McP/Bunch/Horowitz
 - 24 — EVERYBODY FOLDS THE POOL, Aaron Neville
 - 25 — [REDACTED] SET ABOUT ON MEMORY BLISS, PM Dawn/Gene Street

4 RM UPDATE

43	— FINALLY, Ce Ce Peniston	A&M	58	— THE COMMITMENTS (US 1), Various	WB
44	— GROOVY TRAIN, The Firm	Sire	59	— NO MORE TEARS, City Obscure	Associated
45	— BROKEN ARROW, Rod Stewart	Warner Brothers	60	— WHENEVER WE WANTED, John Mellencamp	Mercury
46	— [REDACTED] DO IT FOR YOU, Bryan Adams	A&M	61	— BLUE LIGHT, RED LIGHT, Harry Connick Jr	Columbia
47	— KEEP COMING BACK, Richard Marx	Capitol	62	— SPORTS SWEETKANT, The 2 Live Crew	Lake
48	— LIVE FOR LOVING YOU, Gloria Estefan	Cubic	63	— GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia
49	— GETT OFF, Prince/New Power Generation	Paisley Park	64	— THE FIRE INSIDE, Bob Seger/Silver Bullet Band	Capitol
50	— A DAY IN MY LIFE (WITHOUT YOU), Lucie Arnelle	Fever	65	— HEART IN MOTION, Amy Grant	A&M
66	— [REDACTED]		72	— [REDACTED]	
67	— [REDACTED]		73	— [REDACTED]	
68	— [REDACTED]		74	— [REDACTED]	
69	— [REDACTED]		75	— [REDACTED]	
70	— [REDACTED]		76	— [REDACTED]	
71	— [REDACTED]		77	— [REDACTED]	
72	— [REDACTED]		78	— [REDACTED]	
73	— [REDACTED]		79	— [REDACTED]	
74	— [REDACTED]		80	— [REDACTED]	
75	— [REDACTED]		81	— [REDACTED]	
76	— [REDACTED]		82	— [REDACTED]	
77	— [REDACTED]		83	— [REDACTED]	
78	— [REDACTED]		84	— [REDACTED]	
79	— [REDACTED]		85	— [REDACTED]	
80	— [REDACTED]		86	— [REDACTED]	
81	— [REDACTED]		87	— [REDACTED]	
82	— [REDACTED]		88	— [REDACTED]	
83	— [REDACTED]		89	— [REDACTED]	
84	— [REDACTED]		90	— [REDACTED]	
85	— [REDACTED]		91	— [REDACTED]	
86	— [REDACTED]		92	— [REDACTED]	
87	— [REDACTED]		93	— [REDACTED]	
88	— [REDACTED]		94	— [REDACTED]	
89	— [REDACTED]		95	— [REDACTED]	
90	— [REDACTED]		96	— [REDACTED]	
91	— [REDACTED]		97	— [REDACTED]	
92	— [REDACTED]		98	— [REDACTED]	
93	— [REDACTED]		99	— [REDACTED]	
94	— [REDACTED]		100	— [REDACTED]	

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Joey Negro

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

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

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

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

Lee is also recording a Joey Negro LP for the label, which means taking time out from his remixing. "I seem to have a monopoly on UK garage," he says. "If a company wants a

garage mix and doesn't want to go to America for someone like Morales, then they come to me." Andy Beevers

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



Cool Cuts

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



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TOP 10 direct y

Hot vinyl

BY JAMES HAMILTON



YOYO HONEY
'Groove On'
(Live! 1989)
Grooving indeed, this attractive Anita Barrett wailed classy Soul #1 Soul-ish sweater wears through lush piano, flute and wash-wah guitar

moody #40. Polo 'Girls Make It Home', and orchestral starrer bunched @ 120.26pm 'Nice Touch' (a revamp of 'Feeling Good').

KORDA
'Now Your Body (To The Sound)'
(Italian Palmares Records PL 317)
Haunting lass in the cymbal-shuffled mid-Sexies mix and soaring, this lovely young cool keyboard carter has a sought-after gurgling gyle title in its ambitiously entered @ 120.26pm Club Mix, but is totally instrumental in the lp's @ 120.26pm tinkling delicate Alex Version (with a long tempestuous piano doctored out) and chunkily chunked 120.26pm Cool Mix, more garage than house.

SIMONE
'My Family Depends On Me'
(US Strictly Rhythm SR 1260)
Without at least one "na na na" even its equivalent) but otherwise a blatantly 'Gipsy Woman' inspired instant identity hit, Jimmie 'Vocal, Steve Grant & George More's throwaway diva walked breezy boudoir in @ 120.26pm Club Vocal, 120.26pm Deeper Instrumental, Radio, Family Club, Vocal, Dub, Instrumental, and Accapella Mixes.

Briefly...
Also about now are CEDRIC WINKLEBERGER & THE YELLOW BLUEBERRY'S 'Take It Easy' (Shut Up And Dance Records SUAD 23, P), 'Twin Peaks'-like sizzling washed breathing pop #1-260pm (inter with Juliet James's plaintive 'take it easy, find time to free your soul') repetition, flopped by the bassily galloping 124.7-04pm 'Inner Space and similar 124.75pm 'Journey To The East - LUSTRIUSIOUS DANCE NO MORE' D.S. Records MS 001, via 061-128 (443); Manchester recorded squeaky sax and female wails prodded 124.26pm jiggly jiggling lurcher in 124.75pm 'DANCE CITY' Melba' (Reachin' REMU 1205, P), with throbbing 130.26pm routine raver with the sluttily withering 128.26pm 'Lovership' and amiable but more 'Space Bass' inspired 128.26pm 'Midgames'; BASS KRUNCHER 'Keep Calm' (Lafayette Records LA

in Paul Oakenfold & Steve Osborne's dramatic session started then rambling joggin' @ 102.50pm The Perfecto Mix and instrumental, building a subtly rminosous groove that really gets you the skin in the groove way Gorgeous! My record of the week.

INFRA-RED
'When Love's The Feeling (Remix)'
(US Strobe Records ST-007)
Synthed Andre Brown's percussion patented, Hayden sax honked, piano plinked and vibes

hailed digitally bright instrument is now in hit suit 123.5-12.36pm Hayden Andre Remix and less lido 123.76pm New York Mix, coupled with Ron Allen's cool floppy throbbing 122.8-123.76pm Love Mix. Love Mix variation, featuring original rambling @ 120.758pm 'When Love's The Feeling' having first inspired three months ago on the B-side of Infra-Red's then warm EP 'The Second Phase' (ST-004), along with the breezy tinkling cool ambient 123.56pm 'Love Home' and bouc'd 125.26pm 'The Venge'

DIGITAL ORGASM
'Running Out Of Time'
(Religious Trance Mission TM 006)
This should not be confused with Frank De Wulf's Digital Excitation (although a logical follow-in), this Oliver Adams/Puga Khan/Lea (L) created @ 129.06pm galloping rave in on-offly ticked-then episodic spirit w/ snared, piano jangled and girl-chanted rave or mumbling evoked squooshy breezy Exuplex Mixes.

24166, P), clichéd similes numbing and ploosy jigging (0-124.26pm rave cankers), with the jangling jittery 119.76pm 'Bass To You', RECALL 'Driller Killer' (Deja Vu DJV 008, SHD) dentist's drill induced jauntily chugging @ 129.06pm 'raves; APACHE INDIAN 'Chick There (Jare)', Punjabi mugga rappers' still lacking jauntily jumper in @ 126.56pm, aside 99.75pm & 0-99.45pm B-side mixes; E.TEK 'Work That Body' (E.TEK 001, Great East 071-473 1023). Erik Thompson's girls chanted night @ 119.86pm wash-wah driven episodic bubbly jitter. THE BOGEY MAN 'Horror Part II' (Chill-Tun 15, APT), screams punctuated by jittery humming 129.5-06pm unshaved raver with a jingly chiming @ 128.66pm B-side (which chimed in the 'Silly Song') to O.U.T.-PHAZE Altered State Of Rhythm' (FOR/Fullly Overloaded Recordings 12 POH 123, SHD), ultra-fanciful pitched raver in @ 126.16pm 'The Total Eclipse Mix and better @ 133.16pm 'Ravix'.

3 This
4 New

- WIND OF CHANGE
- BEST OF YOU KANE
- CHANGE Love Strand
- SAVE UP ALL YOU
- LIVE YOUR LIFE BE
- JACKY Marc Almost
- THE FLY UC
- WALKING IN MARCH
- EMOTIONS Meinh
- LOVE TO HATE YO
- PEACE Sabrina Jahn
- BABY LOVE Danni
- SHINING STAR 10
- NO SON OF DINE
- EVERYTHING I DO
- THE SHOW MUST
- SOMETHING GOT
- RADIO WALL OF S
- CARIBBEAN BLUE
- PAPER DOLL PM D
- LET'S TALK ABOUT
- DI CULTURE PA 2
- DIZZY Vc Revisited?
- HEAVY FUEL DJ'S
- DO NOT WANT



ADAMSKI + JIMI POLO
'Never Goin' Down' (incorporating Future Freak)
(MCA MCSP 1578)
Having begun as the Co's professed flip of a sex track, now the spasing jimi trebled addictive juggy 116.66pm Disco remixed roller is out now with its crazing genre synth and space saxophone pepped buoyantly rakuska (0-116.66pm Ben Chapman Remix). Some's happy choice regarding jimi an ex-cop for the commercial R's clearly inspired 100.66pm 'Don't Be Alive' and its jumpy rapid stop-start @ 100.99-8-100.86pm Kakabozon Mix.

SEAL
'Killer ... Dance'
(ZTT 'KING ZANG 23T', via Warner Music)
Out next week in several formats including as 'Killer ... On The Loose', Adami's 1990 smash, 'Killer' is now credited just to its original singer Seal and remade by producer Trevor Horn. This 12-inch having slinky throbbing reverb @ 118.44pm Wildam Oust Remix, jingly @ 120.26pm Wilam Oust Dub Mix, and concise pop @ 118-026pm DJ Mix versions.

2 FOR JOY
'Let The Bass Kick (Heron Mix)'
(All Around The World Productions 12 GLOBE 102, via Total/BMG)
This bass syntz numbed and drummi shuffled episodic juggling 123.16pm juggy raver is coupled with a fat juzzier juggy juggling 123.26pm 'Pure Ecstastic Energy' variation, juggling 'Let the bass kick!' is a terrific piano. Set your party chatter setting that too, my money is all the way.

2 FOR JOY
LET THE BASS KICK

TOP 10 BI

- ME IN TIME
- TASTY FISH
- GET A LIFE
- DO ANYTHING
- NEVER GOIN' DOWN
- THRILL ME
- THE CONCEPT
- BREATH OF LIFE
- CANDY
- SHE MAKES A SOU

The following records are Top 100 singles sales charts.

US TO

- EMOTIONS, Kanye M
- ROMANTIC, Mariah M
- CREAM, Prince
- DO ANYTHING, Nat
- CANT STOP THIS FEELING
- HOLE HEARTED, E.C.
- REAL REAL REAL
- R.F.R., Naughtly By 8
- DONT WANT TO B
- THE ONE AND A
- SET THE NIGHT TO
- ITS THIS HARD TO SAY
- HEY DANO, Rhyt G
- DONT CRY, Guns N
- WHEN A MAN LOVES
- WITH YOU, Tony Tr
- WONDER WHY, C
- RUNNING BACK TO YOU, Vanessa Williams Wing
- SOMETHING TO TALK ABOUT, Bonnie Raitt Capitol
- LET'S TALK WHAT LOVE IS FOR, Amy Grant AM
- THAT'S WHAT ABOUT SEX, Satt N Popa Next Plateau
- ENTER SANDMAN, Metallica Elektra
- GOOD VIBRATIONS, Marly McR-BLW, Polokey Message
- EVERYBODY FEELS THE POOL, Aaron Neville AM
- SET UP REMOTORY BELTS, Pd Danicoe Grant
- FINALLY, Ce Ce Peniston AM
- GROOVY TRAIN, The Farm Sire
- BROKEN ARROW, Rod Stewart Warner Bros
- EVERYTHING I DO (DO IT FOR YOU), Bryan Adams AM
- KEEP CREAMING BACK, Richard Marx Capitol
- LIVE FOR LOVING YOU, Gloria Estefan Epic
- GET IT OFF, Prince/Neo Power Generation Paisley Park
- AD A DANCE WITH YOU (WITHOUT YOU), Liane Laufenberg
- THE COMMITMENTS (OST), Various MCA
- NO MORE TERS, Ozzy Osbourne Associated
- WHENEVER WE RINGTON, John Mellencamp Mercury
- BLUE LIGHT, RED LIGHT, Harry Connors Jr Columbia
- SPORTS WEEKEND, The 2 Live Crew Luke
- GONNA MAKE YOU SWEAT, G&C Music Factory Columbia
- THE FIRE INSIDE, Bob Seger/Solo Bullseye Capitol
- HEART IN MOTION, Amy Grant AM
- PULL THE BURNING, Hanson Atlantic
- DONT TAKE THE JUKEBOX, Alan Jackson Arista
- 24 NIGITS, Eric Clapton Duck
- HOMEBASE, Jeff Gutt Jeff & Fresh Prince Jive
- PIROUETTE, Superfly Teia Geffen
- FINCHOUSE, Finchouse Epic
- BACKROADS, Ricky Van Shel Columbia
- POWER OF LOVE, Luther Vandross Epic

6 RM UPDATE

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

THE Club Chart

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

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



RECORD MIRROR

Pos	Title	Artist
1	WIND OF CHANGE	Karen Carpenter
2	BEST OF YOU	Karen Carpenter
3	CHANGE LIPS	Stacy Lattisauer
4	SAVE UP ALL YOUR LOVE	Al Green
5	LIVE YOUR LIFE	Al Green
6	JACKY	Marc Almon
7	THE FLY OUT	Al Green
8	WALKING IN MEIN	Al Green
9	EMOTIONS	Mariah Carey
10	LOVE TO HATE YOU	Al Green
11	PEACE	Sabrina Jaffe
12	BABY LOVE	Dennis Edwards
13	SHINING STAR	Al Green
14	NO SON OF MINE	Al Green
15	EVERYTHING I DO	Al Green
16	THE SHOW MUST GO ON	Al Green
17	SOMETHING OUTR	Al Green
18	RADIO WALL OF SOUND	Al Green
19	CARIBBEAN BLUE	Al Green
20	PAPER DOLL	Al Green
21	LET'S TALK ABOUT	Al Green
22	CULTURE P.M.	Al Green
23	DIZZY Vc	Reverend & the Makers
24	HEAVY FUEL	Die 2
25	DREAM IT	Al Green

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TOP 10

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

The following records are based on Top 100 singles sales chart. Pos = position

US TO

Pos	Title	Artist
1	ROMANTIC	Karen V
2	EMOTIONS	Mariah
3	CREAM	Prince
4	DO ANYTHING	Nat
5	CHALK STOP THE TRK	E
6	HOLE HEARTED, E2	E
7	REAL REAL	Be
8	O.P.P.	Nas
9	DONT WANT YOU	B
10	THE ONE AND C	B
11	SET THE NIGHT TO	S
12	IT'S HARD TO SAY	C
13	HEY DONNA	Rhythm
14	DONT CRY	Queen
15	WHEN A MAN LOVES	E
16	WITH YOU	Tony
17	I WONDER WHY	C

TW LW

Pos	Title	Artist
1	IT SHOULD'VE BEEN ME (FRANKIE KNUCKLES FULL LENGTH CLASSIC MIX)	Adina
2	FINALLY (MIXES) (C) Ce Pennington	Cooltempo
3	CHANGE (C) Mervyn	AM
4	GET WISE (BUMPIN MIX) (Rodeogang)	Arista
5	YOU TAKE CONTROL (C) Mervyn	XL Recordings
6	KILLER (WILLIAM ORBIT REMIXES) (Seal)	ZTT
7	SOMETHING GOOD HE STARTED (THE HURLEY MIXES) (Real)	US East/West/East West promo
8	IT'S HARD SOMETIME (MIXES) (Frankie Knuckles feat. Sharon Bolton-Virgin America)	US East/West/East-West
9	COME BACK (FOR REAL LOVE) (PERFECTO MIX) (Algreen)	Arista
10	3 V331 Anti-Capella	PWL Continental
11	INSSONIAK! (12" MAXI VERSION - BASSLINE TRAX MIX)	iType
12	I'M ATTRACTED TO YOU (MIXES) (Coke & Watkins)	62
13	BABY LOVE (SILKY 70s MIX) (Dennis Haggag)	HCA
14	SIX O'CLOCK (ORIGINAL PHILLY MIX) (Tyrrel Corporation)	64
15	RHYTHM IS A MYSTERY (K-Blax feat. Bobby DeParis)	Deconstruction promo
16	GET READY FOR THIS (Lionel)	PWL Continental
17	JAMES BROWN IS DEAD (DENZIL SLAMMING) (LA Style)	ZYX
18	HOW CAN I LOVE YOU MORE (H People)	Deconstruction
19	GO (MIXES) (Hole)	Outer Rhythm
20	400 MILES (VOCAL VERSION) (Congress)	Inner Rhythm
21	SOME KIND OF HEAVEN (WE GOT LOVE) (BBC)	Urban promo
22	BEST OF YOU (SUNSHINE MIX) (Jerry Thomas)	Cooltempo
23	NEVER CHANGE (NATIVE MIX) (MC Juice)	Polydor promo
24	MOVE YOUR LOVE (12") LIKE IT (DJ MOLELLA REMIX) (DJ 3000 featuring Steff)	RCA
25	ONE KISS (MIXES) (Pacha)	Talkin Loud
26	JUST Y' REACH GARDEN	EMI USA
27	JUST GET UP AND Dance (Alina Bombardieri)	Pulse-8
28	EVERYBODY'S FREE TO FEEL GOOD (Reality)	Pulse-8
29	YOU KNOW HOW TO LOVE ME (EXTENDED MIX) (John)	Ten promo
30	NO MORE (Image 3)	All Around The World
31	LET THE BASS KICK 1 (For Jay)	Perfecto
32	I WANT YOU (FOREVER) (DJ Carl Cox)	Inner Rhythm
33	DONT YOU WANNA BE ME (PARADISE MIX) (Atlantic featuring Ice Cube)	Urban promo
34	NEW YOU'RE ALL LIVE WAITED 4 (HURLEY'S A MIX) (James Prodig)	Urban promo
35	I WANNA THANK YOU (S) Chubler	Pulse-8
36	CATCH THE FIRE (C) Dubs	4th & B'way
37	DONT LOOK DOWN (STEVE PROCTOR MIXES) (C Force)	white label
38	YOU'RE MINE (Promo) (C) Dubs	Big World promo
39	KISS YOU BACK (CHOCOLATE CROSSOVER MIX) (Digital Underground)	Big Life promo
40	RING MY BELL (MR LEE'S 12" MIX) (DJ Jazzy Jeff & The Fresh Prince)	Live promo
41	IS THERE ANYBODY OUT THERE (MIXES) (Subtrax)	Deconstruction
42	PEACE (MIXES) (Sabrina Johnston)	East West
43	NIGHT MOVES (Do Mexico)	ZYX promo
44	TAKING MY FRIEND (CUBANCO MIX) (Maxwell)	Debut promo
45	BODY AND SOUL (NEVER LET YOU GO) (Taco)	D-Zone promo
46	SWEET DREAMS (ARE MADE OF THIS) '91 (HOUSE MIX) (Soulfly)	US RCA promo
47	FROM THE GHETTO (Dead End)	Waves
48	SPIRITUAL HIGH (MIXES) (Hoodwings featuring Christie Hynde)	Arista
49	THAT'S HOW IT FEELS (EXTENDED VERSION) (The Roots featuring Ice Cube)	Buzzbag/Polydor promo
50	EXPRESS YOURSELF (MIXES) (Funchaine)	Omen promo
51	COMPASSION - UNIVERSAL (Pacific)	Capitol promo

Pos	Title	Artist
52	EMOTIONS (MIXES) (Mariah Carey)	Columbia
53	LOVE WILL BRING US BACK TOGETHER (FEEL THE VIBE MIX) (The Cooke Crew)	fff
54	SENSE ME (Toni)	Spish promo
55	DOUBLE HAPPINESS (SHUT UP - BE HAPPY) (John & Julie)	XL Recordings
56	TAKE IT EASY (Coke & Watkins) and the Yellow Bluddies featuring Juliette James	Shut Up And Dance promo
57	WICKED FUNK (DIMENSIONS OF BLUE CLOUDS MIX) (Blackstreet)	Flying UK promo
58	WANT YOUR BODYFIRE (Fly) (C) Ce Pennington	Cue promo
59	THE AIR YOU BREATHE (DISCO MIX) Bomb The Bass	King promo
60	EXTRA GENCIE EP CAN YOU FEEL ME CIRCA '91-GO (The Real Masters) A.M. GOODNITE (The Cona K&M INVASION)	The Real
61	NEVER GOIN' DOWN (BEN CHAPMAN REMIX) (Clubhouse)	Debut
62	NEVER GOIN' DOWN (BEN CHAPMAN REMIX) (Alpha 3) (Pacha)	Urban promo
63	TOO BLIND TO SEE IT (Jay-Sims)	MCA promo
64	NEVER STOP (FULL LENGTH VERSION) (The Brand New Heavies featuring KIDz Dinagoo)	US J.D.
65	PAPER DOLL (CLUB MIX) (P.D. Daw)	Acid Jazz
66	ROCKIN' ROMANCE (MIXES) (Sylvain)	Dead Good
67	SUCH A FEELING (Burns Inc.)	Wing Solution
68	COME INSIDE (Thompson Twins)	Warner Bros
69	TRY COUNTING SHEET (CAVEMAN FUNKY ORG EXTENDED MIX) (Black Street)	Mercury promo
70	BE A FATHER TO YOUR CHILD (FIRST STEP VERSION) (E.D.C. & Du Bulldog)	PWL America/Urban promo
71	MY FAMILY DEPENDS ON ME (Savage)	Strictly Rhythm promo
72	AMMANTO LOG (MENTHOL SALAD MIX) (Sound Systems)	Loco promo
73	WALK ON (MIXES) (Sunset)	Sony Soho Square promo
74	EE YAY YAY (Zformation)	Final Vinyl promo EP
75	IT'S GRIM UP NORTH (A.M. 001)	KLF Comms promo
76	JUST TO DANCEWAVE IN GOLD (ONE IN A MILLION) (Para-Nib)	H.U.M. promo
77	DISCO 130DISCO 128 (Tricky Disco)	Rumour promo
78	THE CROWN (MIXES) (Jacks Fresh)	Music of Life
79	ENERGENIC (TAKES YOU HIGHER) (Energenic)	RCA white label
80	GENERATE POWER (Promo) (feat. Paula Bron)	US Strictly Rhythm
81	GET YOURSELF TOGETHER (The Young Disciples)	Talkin Loud
82	OPEN YOUR HEART (EXTENDED MIX) (Cephalopods)	Atlantic
83	SEPARATION (EXTENDED MIX) (The Roots)	Debut promo
84	GROOVE ON (THE PERFECTO MIX) (Voodi Honey)	Live promo
85	MAKE THIS A SPECIAL NIGHT (C) Cool Notes	PWL
86	LIGHTNING (12" EDIT) (C) Dubs	M&C promo
87	THE CHIBBIEST (C) Jay Rock	Select
88	N.H.S. (EP) (Doc Star)	Absolute 2
89	NATIONAL RIVALD (STEVE PROCTOR MIXES) (Nas)	FAA promo
90	DOMINATOR (MIXES) (Nas)	R&S
91	NEVER SUFFER THE LOSS (C) Dubs	Production House
92	NEW WORD TO THE MUTHAI (CLUB MENTALITY) (Bell Biv DeVoe)	MCA promo
93	TURN MY LOVE AROUND/CELEBRATE LOVE (Jamaa Las)	white label EP
94	OPEN UP YOUR MIND (THE LEFT FIELD REMIXES) (C) Dubs	MCA promo
95	NEW (MORE) MAKING LOVE (Arms & Duce)	Come Correct promo
96	HOW DO YOU SEE ME NOW? (JOE NEGRO REMIX) (Waves)	Bay's Owfiter promo
97	RISE LIKE THE WIND (Dai Saka) (C) Dubs	Italian Whole
98	HEART OF THE PARTY (FAT CAT MIX) (Cavefrontal Pooch)	A.M. promo
99	KEEP CALM (S) Koolhaas	Lafayette promo
100	HEART ON THE LINE (VOODOO CLUB MIX) (Fortran 5)	Mute

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

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 626 3636.

100% DISCO

DISCO 130

rumat 39

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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Category/Running Time	Label
1	ERIC CLAPTON: 24 Nights	Live/1hr 30min	WVW 7599381533
2	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Video 0711503	
2	PRINCE & NPG: Gett Off	WVW EP/30min 7599382593	
4	TINA TURNER: Simply The Best	PMI Compilations/1hr 30min MVD 9913083	
5	REM: This Film Is On	WVW Compilations/1hr 30min 7599382943	
6	SIMPLY RED: Moving Picture Book	WVW Compilations/45min 8031754343	
7	UB40: Live In Concert-Family Affair	Virgin VVD 957	
8	MADONNA: The Immaculate Collection	WVW Compilations/55min 7599382143	
9	MARC BOLAN: The Ultimate Video...Telstar	TVE 1039	
10	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video CFV 11122	
10	STATUS QUO: Rocking Through...4 Front	PolyGram LEO 80152	
12	EXTREME: Photografitti	PolyGram/A&M Compilations/30min 0888793	
13	WHITNEY HOUSTON: Live In Concert	BMG Video 791137	
14	ERIC CLAPTON: The Cream Of...	4 Front/PolyGram Compilations/1hr 25min 0838623	
15	POGUES: Poguevision-Best Of...	WVW Compilations/47min 9031754833	

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Rank	Artist Title	Category/Running Time	Label
16	JASON DONOVAN: Greatest Video Hits	PWL Compilations/55min VHF 20	
17	MADNESS: Complete Madness	4 Front/PolyGram Compilations/43min 0837863	
17	ELVIS PRESLEY: 56-In-The Beginning	4 Front/PolyGram Compilations/1hr 0838603	
17	PAUL YOUNG: From Time To Time	Sony 499462	
17	LUCIANO PAVAROTTI: Pavarotti	Music Club/Vid/Col MC 2003	
21	SINATRA/MINNELLI/DAVIS JR: Event Music Club	MC 2073	
22	YES: Yesyears	Warner Music Video Compilations/2hr WARNER MUSIC	
23	DANIEL O'DONNELL: Live In Concert	Ritz Live/1hr 6min RITZV 0001	
23	ROD STEWART AND THE FACES	Music Club/Video Col MC 2004	
25	MARC BOLAN: 20th Century Boy	4 Front/PolyGram 0835083	
25	MEAT LOAF: Hits Out Of Hell	SMV Compilations/52min 49827 2	
27	PHIL COLLINS: Seriously Live...	Virgin Vision VVD 783	
28	CLIFF RICHARD: Private Collection	PMI MPPCR 1	
28	VARIOUS: Two Rooms-E John/B Tausip	4 Front/PolyGram Compilations/1hr 0835883	
30	EURYTHMICS: Greatest Hits	BMG Video 791 012	

TOP 15 VIDEO

Rank	Artist Title	Category/Running Time	Label
1	THE LITTLE MERMAID	Children's/1hr 19min Walt Disney D209132	
2	DIE HARD 2	Action/1hr 58min FoxVideo 1950	
3	THE LOVERS' GUIDE	Special Interest/1hr Lifetime/Pickwick LTD 001	
4	THE AMAZING ADV. OF MR. BEAN	Thames/Video Col. TV 8134	
5	THE EXCITING ESCAPADES/MR. BEAN	Thames/Video Col. TV 8140	
6	ROY CHUBBY BROWN: The Helmet...	PolyGram Video 0836673	
7	TOTAL RECALL	Sci-Fi/1hr 48min Guild Home Video GLD 50992	
8	IN BED WITH MADONNA	Video Collection MAD 18	
9	MEMPHIS BELLE	Warner Home Video PES 12040	
10	THE HUNT FOR RED OCTOBER	Action/1hr 10min CIC VHR 2406	
11	ROBOCOP 2	Sci-Fi/1hr 51min Virgin VVD 955	
12	BILLY CONNOLLY LIVE	Comedy/1hr 30min Virgin VVD 863	
13	ALL DOGS GO TO HEAVEN	Children's/1hr 21min Warner Home Video PES 35332	
14	LOOK WHO'S TALKING	Comedy/1hr 32min RCA/Columbia CVR 21459	
15	ONLY FOOLS AND HORSES: Second Time	BBC Video BBCV 4679	

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25	12	EVERYBODY'S FREE (TO FEEL GOOD)	Polite-8
26	25	40 MILES	Inner Rhythim
27	18	TOO MANY WALLS	Poyfkor
28	NEW	SHINING STAR (EP)	Mercury
29	11	LOVE TO HAVE YOU	Muse
30	29	FINALITY	A&M
31	24	I'M TOO SEXY	Ting
32	22	LIVE YOUR LIFE BE FREE	Virgin
33	28	BEST OF YOU	Columbia
34	35	REAL LIFE	Virgin
35	33	NOCTURNE	Empire
36	27	WALKING IN MEMPHIS	Atlantic
37	NEW	LIGHTNING	M&G
		Zoo	



INSSOMNIAC

LAGOA EXTREME MIX
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BASSLINE TRAX MIX
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12" 12PUM 005
MC-3-MUMR 005
REMIX-12PUMR 005

12" NYC

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TWELVE INCH

1	NEW	THE FLY	21	NEW	THE CONCEPT
		U2			Revenge Fandis
2	1	GO	22	12	THERE IS NO LAW
		Moby			Messiah
3	2	GET READY FOR THIS	23	NEW	SHINING STAR (EP)
		2 Unlimited			NKS
4	NEW	DS TAKE CONTROL/ WAY IN MY BRAIN SL2	24	7	DJ CULTURE
		DeeJayz & The Wonder Stuff			Pak Shop Boys
5	NEW	DIZZY	25	14	EVERYBODY'S FREE
		DeeJayz & The Wonder Stuff			(TO FEEL GOOD) Rozella
6	3	40 MILES	26	NEW	YOU KNOW HOW
		Congress			(I'M YOUR...) Control
7	NEW	DANCE WITH ME	27	NEW	RADIOACTIVITY
		(I'M YOUR...) Control			Madwick
8	5	AFTER THE WATERSHED	28	15	BABY LOVE
		Carole's Unstoppable Machine			Danni Benigone
9	3	FINALITY	29	22	REAL LIFE
		Ce Ce Peniston			Simple Minds
10	12	INSSOMNIAC	30	25	SEEING THINGS
		DJPC			The Black Crowes
11	NEW	NO SON OF MINE	31	15	DOMINATOR
		Genesis			Human Resource
12	11	INSANITY	32	18	CATCH THE FIRE
		Oceanic			Danz Bone
13	15	NOCTURNE	33	NEW	YOU (EP)
		199			Five Thirty
14	12	CHANGE	34	21	(EVERYTHING I DO)
		Lisa Stansfield			I DO IT FOR YOU (feat. Adams)
15	21	HOW CAN I LOVE	35	25	JUST GET UP AND DANCE
		YOU MORE? M. People			Alvin Brannasars
16	11	I WANT YOU	36	25	IT SHOULD'VE BEEN ME
		(FOREVER) DJ Carl Cox			Adora
17	4	SUCH A FEELING	37	25	JUS REACH
		Bizarre Inc			Galliano
18	NEW	IF YOU WERE WITH ME NOW	38	15	SEASONSTREAM (EP)
		Yes (Mixed with Wesley's go)			Thousand Yard Stare
19	23	EMOTIONS	39	NEW	LIGHTNING
		March Carey			Zoo
20	4	THE SHOW MUST GO ON	40	21	PAREN DOLL
		Queen			Pat O'Leary
					LET'S TALK ABOUT SEX
					Salt 'N' Pea featuring Psychotic

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63	NEW	THAT'S WHAT LOVE IS FOR	A&M
		Ann Grant	
64	16	INSSOMNIAC	Hyge
		DJPC	
65	5	WOMAN TO WOMAN	Epic
		Beverly Craven	
66	42	I THINK I LOVE YOU	London
		Voice Of The Beehive	
67	48	CULT OF PERSONALITY	Epic
		Living Colour	
68	54	CATCH THE FIRE	4th & B'way
		Danz Bone	
69	55	CREAM	Parlay/Park
		Prince & The New Power Generation	
70	59	I WANNA STAY HOME	Chrysalis US
		Jellyfish	
71	43	WHAT CAN YOU DO FOR ME	ffrr
		Ulan Sants	
72	NEW	YOU (EP)	Ear West
		Five Thirty	
73	50	IF YOU CARED	Parlophone
		Kim Appleby	
74	44	BRIDGE OVER TROUBLED WATER	Dance Pool
		RJ (feat. Hannah And Her Sisters)	
75	53	CAN'T TRUSS IT	Dad Jann
		Public Enemy	

BRUNO BROOKES
and **LIZ KERSHAW**
and **SAM FOX** and
FRANK BRUNO
bring you the single
"COME OUTSIDE"



Released 28th October On 7", Cassette and CD
ALL PROCEEDS GO TO CHILDREN IN NEED

TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	2	3
1	THE ESSENTIAL MOZART Karl Deneke	EMI CD 433323/MC 433324 (2P)
2	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO David R. Pugh	Decca CD 433323/MC 433324 (2P)
3	VIVALDI: FOUR SEASONS Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
4	BRAHMS: VIOLIN CONCERTO Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
5	HOLST: THE PLANETS Kunieda-Edo	Decca CD 433323/MC 433324 (2P)
6	MENDELSSOHN/BRUCH/SCHUBERT Kunieda-Edo	Decca CD 433323/MC 433324 (2P)
7	ELGAR: CELLO CONCERTO/ENIGMA VARS Kunieda-Edo	Decca CD 433323/MC 433324 (2P)
8	ELGAR: Cello CONCERTO/FINIA PICTURES Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
9	MEETING VENUS (OST) Kunieda-Edo	Felice CD 433323/MC 433324 (2P)
10	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS) Kunieda-Edo	Decca CD 433323/MC 433324 (2P)
11	NYMAN: PROSPERO'S BOOKS Kunieda-Edo	Decca CD 433323/MC 433324 (2P)
12	PUCINI: LA BOHEME (EXCERPTS) Kunieda-Edo	Decca CD 433323/MC 433324 (2P)
13	ELGAR: CELLO CONCERTO Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
14	ALBINONI: ADAGIO/PACHELBEL: CANON Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
15	ELGAR: MUSIC FOR VIOLIN & PIANO Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
16	ESSENTIAL HIGHLIGHTS: SWAN LAKE Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
17	SIBELIUS: SYMPHONY NO. 5/WALDEN CONCERTO Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
18	BERNSTEIN: CANDIDE Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
19	ESSENTIAL HIGHLIGHTS: NUTCRACKER Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
20	ESSENTIAL HIGHLIGHTS: SLEEPING BEAUTY Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
21	LLOYD WEBBER: REQUIEM Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
22	BERNSTEIN IN BERLIN: BEETHOVEN 9th Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
23	VAUGHAN WILLIAMS: CONCERTO Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
24	VIVALDI: FOUR SEASONS Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
25	WAGNER: TANNHAUSER (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
26	ORCHESTRA Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
27	PUCINI: TOCCA (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
28	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
29	RACHMANINOV: PIANO CONCERTOS 2 & 4 Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
30	FAURE: REQUIEM Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
31	BRAHMS: ENIGMA DEUTSCHES REQUIEM Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
32	VIVALDI: Cello CONCERTO Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
33	VIVALDI: FOUR SEASONS Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
34	MARTINI: LA MOZZE DI FIGARO (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
35	BIZET: CARMEN (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
36	BIZET: CARMEN (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
37	MARTINI: LA MOZZE DI FIGARO (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
38	RAVEL: SHEHERAZADE/MOTHER GOOSE Kunieda-Edo	EMI CD 433323/MC 433324 (2P)
39	BIZET: CARMEN (HIGHLIGHTS) Kunieda-Edo	EMI CD 433323/MC 433324 (2P)

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DISTRIBUTION: INDIE SINGLES*

Rank	Title	Artist	Label
1	2	3	4
1	GO	Outer Rhythm FOOT 3X1 (FOOT 15)	
2	INSANITY	Deaf Dead GOOD 41 (REP)	
3	40 MILES	Inner Rhythm HEART 01 (HEART 01/RTMP)	
4	LOVE TO HAVE YOU	Male 12/2/MTA 131 (RTMP)	
5	SUCH A FEELING	Veryl Select STORM 325 (STORM32) (SRD)	
6	DOMINATOR	Hype TPLM 005 (12/PLM 005) (P)	
7	IN SOMMAM	Strife Adorant - (AARD 51) (SRD)	
8	SEASONSTREAM (EP)	Thousand Yard Star	
9	THIS IS NO WAY	Kickin - (KICK 10) (SRD)	
10	NOTHING NATURAL	4AD (4AD 1016) (RTMP)	
11	MESMERISE	Dixie 276 (EMER 12) (SRD)	
12	JAMES BROWN IS DEAD	Zyca ZYCA 6867 (ZYCA 6867) (CY)	
13	ALL OVER MY FACE	F.I.A.S. BIAS 1907 (BIAS 1907) (APT)	
14	WORDS THAT SAY	Big Life MEGATV 2 (SRD)	
15	N.H.S. (EP)	Absolute 2 - (ABS 001/US) (SRD)	
16	DANCE WITH POWER (EP)	Elohi - (12EUL 3) (P)	
17	CHOK THERE!	Sure Delight SDD 141 (US) (SRD)	
18	DRILLER KILLER	Dea Vu - (DEV 006) (SRD)	
19	I FEEL EVERY BEAT	Factory FAC 387 (FAC 326) (P)	
20	ENERGY FLASH (EP)	R&S - (RSUK 3) (RTMP)	
21	TERMINATOR 2 - JUDGEMENT DAY	Full Effect - (FEFT 155) (SRD)	
22	GIVE IT TO ME BABY	Network - (NWK 10) (SRD)	
23	MENTAS	R&S - (RSUK 2) (RTMP)	
24	SOMEBODY SCREAM	Rising High - (RSN 2) (SRD)	
25	THE HOUSE IS MINE	Rising High - (RSN 4) (SRD)	
26	THE CROWN	Music Of Life 7N0TE 54 (NOTE 54) (P)	
27	PERFECT LIFE	O.J. Indean 6717 (6717/PT) (P)	
28	KEEP THE FIRE BURNING	Production House - (PNT 07) (Self)	
29	WHERE YOUR LOVE GONE	V-Far Vision - (VFS 061) (P)	
30	UNTILTED REVOLUTION	Sincerely Underground - (SUR 10) (P)	
31	THIS TOWN	Bad Ass Tones - (BADASS 001) (SRD)	
32	IN HOLLOW (EP)	Ultimate TOPP 006 (RTMP) (APT)	
33	MOVE ANY MOUNTAIN	One Little Indian 527P (527P) (2) (P)	
34	ONE WAY	China WOKVI 208 (P)	
35	BLAME FROM HELL (EP)	HUM - (LURANCEP 2) (P)	
36	ONLY LOVE CAN BREAK...FRITHTY	Heavenly Hums 121 (2) (REP)	
37	BET: CARMEN (HIGHLIGHTS)	Silvantoa (DEB 2) (P)	
38	EXTRAVAGANCE (EP)	Debut - (DEB 2) (31/20) (P)	
39	KINGDOM	Non Fiction (VEX) (9) (P)	
40	ONE KISS	2 - (2EED 12004) (GY)	

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DISTRIBUTION: INDIE ALBUMS

Rank	Title	Artist	Label
1	2	3	4
1	CHORUS	Muste STUMM 55 (RTMP)	
2	FOXBASE ALPHA	Heavenly HUMP 1 (P)	
3	LEVELLING THE LAND	China WOL 1022 (P)	
4	MR. LUCKY	Silvantoa OREL 101 (SRD)	
5	THAT LOVING FEELING VOL 1	Dea DNTV 26 (P)	
6	WE WILL ROCK YOU	Dea DNTV 26 (P)	
7	SCRAMADELICA	Creation CREP 016 (P)	
8	TROMPE LE MONDE	A4D-CA 1014 (RTMP)	
9	HAPPY MONDAYS LIVE	Factory FACT 322 (P)	
10	101 DYNAMATIONS	Carex Unstoppable Sex Machine By Car ABS 01 (RT)	

COUNTRY ALBUMS

Rank	Title	Artist	Label
1	2	3	4
1	NECK AND NECK	CSI 4674354 (4) (42436) (SRD)	
2	THE LAST WALZ	Rita RTLC 0058 (RTMP) Dante D'Onnell	
3	EAGLE WHER SHE FLIES	Columbia 4675454 (SRD) Dolly Parton	
4	HIGH LONESOME	Warner Bros 7592684 (W) (7592684) (SRD)	
5	ONE FAIR SUMMER EVENING	MCA MCF 3435 (P) Nanci Griffith	
6	SWEET DREAMS	MCA MCF 6003 (P) Fanny	
7	LONE STAR STATE OF MIND	MCA MCF 3364 (BMG) Nanci Griffith	
8	MY CHERRY STRAIGHT IN THE DARK	Columbia 4674458 (SRD) Mary Chapin Carpenter	
9	SHADOWLAND	Warner Bros WX 171C (W) Katy Linder	
10	NO FENCES	Cocart TCC 2176 (E) Garth Brooks	
11	TRUE LOVE	RCA SP 90536 (BMG) Don Williams	
12	ABSOLUTE TORCH AND TWANG	Sire WX 295C (W) KID Lang & The Recorders	
13	BRAND NEW DANCE	Reprise WX 396C (W) Emmylou Harris	
14	HERE IN THE REAL WORLD	Arista 410817 (BMG) Asin & Robin	
15	TIME PASSES BY	Mercury 848754 (P) Kathy Mattea	
16	AFTER A WHILE	ElektraNonesuch 7591861 (4) (W) 7591861 (4) (W)	
17	STORMS OF LIFE	Warner Brothers 9254354 (W) Randy Travis	
18	OLD X TO RAINY TRAVIS	Warner Brothers WX 146C (W) Randy Travis	
19	IF HERES AND FRIENDS	Warner Brothers 7592613 (4) (W) 7592613 (4) (W)	
20	WHERE WAS A WAY	Warner Brothers 7592613 (4) (W) 7592613 (4) (W)	

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The music week CHARTS IN MINUTES

PHONE SERVICES AVAILABLE FROM 9.30am EVERY MONDAY.
CALLS CHARGED AT 34p PER MINUTE OFF-PEAK, 45p PER MINUTE PEAK TIMES.

898 5052

- +89 TOP 75 SINGLES, ARTIST LP and COMPILED LP Charts - new entries + what's on TOP OF THE POPS this week.
- +90 Top 75 SINGLES - new positions.
- +91 ARTIST AND COMPILED LP charts - new positions.

TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	DJs TAKE CONTROL/WAY IN... SL2	
2	1	40 MILES Congress	Inner Rhythm HEART 01 (RTM/PI)
3	2	GO Mo'Nasty	Outer Rhythm FOOT 15 (RTM/PI)
4	NEW	DANCE WITH ME (I'M YOUR...) Concord	All Around The World 12GLOBE 105 (BMG)
5	3	FINALLY Ce Ce Peniston	AMM AMY 822 (F)
6	NEW	YOU KNOW HOW TO LOVE ME Taluri	London FX 172 (F)
7	12	HOW CAN I LOVE YOU MORE? M People	Deconstruction PT 44856 (BMG)
8	3	N.H.S. (EP) DJ Doc Scott	Absolute 2 ABS 001DJ (SRD)
9	14	DANCE WITH POWER (EP) Bass Construction	Elicit 12ELIC3 (P)
10	4	THERE IS NO LAW Messiah	Kickin KICK 10 (SRD)
11	16	GET READY FOR THIS 2 Unlimited	PWL Continental PWL 206 (W)
12	6	CATCH THE FIRE Driza Bone	4th - 8 Way 12BRW 232 (F)
13	20	INSSOMNIAK DJPC	Hype 12PUM 005 (P)
14	NEW	STAR EYES Cosmo & Dibs	Moving Shadow SHADOW 8 (SRD)
15	7	CHANGE Lisa Stansfield	Arista 614820 (BMG)
16	4	JUS' REACH Galliano	Talkin Loud TLX 16 (F)
17	11	DOMINATOR Human Resource	R&S RSUK 4 (RTM/PI)
18	30	60 SECONDS Audio Delaware	ZYX ZYX 658612 (EMS/GY)
19	34	JAMES BROWN IS DEAD LA Style	ZYX ZYX 658612 (EMS/GY)
20	10	I WANT YOU (FOREVER) DJ Carl Cox	Perfecto PT 44898 (BMG)
21	21	EMOTIONS Maniah Carey	Columbia 6574039 (SMI)
22	NEW	MELBA Darsee City	Reachin REMU 1205 (SRD)
23	33	CHOK THERE! Apache Indian	Sure Delight STD 41 (J&S/E)
24	24	IT SHOULD'VE BEEN ME Adele	Cooltemp COOLX 236 (E)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	NEW	KISS YOU BACK Digital Underground	Big Life BLRT 63 (F)
26	34	KEEP THE FIRE BURNING House Crew	Production House PNT 023 (Self)
27	36	FREE X Static	Production House PNT 033 (Self)
28	19	WHERE'S YOUR LOVE GONE Julie Stapleton	V For Vision VIS 0617 (PAN)
29	22	NIGHTURN T3	Emphasis 6574096 (SMI)
30	27	SUCH A FEELING Bizarre Inc	Vinyl Solution STORM 32 (SRD)
31	18	NEVER STOP Brand New Heavies	ffrr FX 165 (F)
32	NEW	LOOOVE Ya Ya's	Anolia 614179 (BMG)
33	17	GENERATE POWER Photon, Inc/Paulina Brion	ffrr FX 173 (F)
34	15	DOUBLE HAPPINESS John & Julie	XL XLT 23 (W)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	26	ONE KISS Pacha	Zedd ZEDD 12004 (GY)
36	25	BABY LOVE Danni Minogue	MCA MCAST 1560 (BMG)
37	31	PAPER DOLL PM Dawn	Gee Street GET 35 (F)
38	9	LOVE WILL BRING US BACK... Cookie Crew	ffrr FX 171 (F)
39	NEW	RADIOACTIVITY Kraftwerk	EMI 12EMI 201 (E)
40	35	B-LINE FROM HELL G Double E	HUM URBANEP 2 (H)
41	23	JUST GET UP AND DANCE Afrika Bambaataa	EMI USA 12MT 100 (E)
42	RE	I GET HIGH Austin	Suburban Base SUB 4 (SRD)
43	43	THIS TOWN Sykkiss 451	Bad Ass Toons BADASST 001 (SRD)
44	27	LOVE COME DOWN (1991 MIXES) Eve Gallagher	More Protein PROT 1412 (F)

This Week	Last Week	Title Artist	Label (12") (Distributor)
45	RE	EXTERMINATE DMS	Production House PNT 032 (Self)
46	37	DRILLER KILLER Recall	Deja Vu DJV 008 (SRD)
47	NEW	HYPERACTIVE (EP) Urban Hype	Perception UNIE 20 (RTM/P)
48	NEW	PULSE EP VOL 3 Various	Jumpin' & Pumpin' 12TOT 16 (P)
49	45	THE SOUND OF ENED Shades Of Rhythm	ZTT ZANG 22T (W)
50	27	BEST OF YOU Kenny Thomas	Cooltemp COOLX 242 (E)
51	11	TERMINATOR 2 - JUDGEMENT DAY DJ Freeze	Full Effect FERT 105 (SRD)
52	13	COME BACK (FOR REAL LOVE) Alison Limerick	Arista 614930 (BMG)

This Week	Last Week	Title Artist	Label (12") (Distributor)
53	NEW	BLOODFIRE ASSAULT Firsty Frontal Assault	Musik Of Life NOTE 56 (P)
54	NEW	TWO BLIND TO SEE IT Kym Sims	Atco (USA) 096255 (Import)
55	38	IN ONE NIGHT Kevina Christmas	Moving Shadow SHADOW 5 (SRD)
56	47	LET'S TALK ABOUT SEX Salt-N-Pepa	ffrr FX 162 (F)
57	44	CUTTER Blow	Ten TENX 384 (F)
58	32	THE REMIX'S Automation	Triple Helix TXXX 1 (GY)
59	RE	MENTASM Second Phase	R&S RSUK 2 (RTM/PI)
60	NEW	TRANQUILLIZER Tranquillizer	Rising High RSN 6 (SRD)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label/Picassotto (Distributor)
1	3	VOICES Kenny Thomas	Cooltemp C.T.P. 24/TMC 24 (E)
2	NEW	HARDCORE ECSTASY Dino Dinty	DINO DINTY 29/DINMC 29 (P)
3	2	APOCALYPSE 91...THE ENEMY... Public Enemy	Def Jam 468751/468754 (J&S)
4	NEW	CLASSIC JAZZ-FUNK MASTERCUTS 2 Various	Mastercuts CUTS/P/CUTSMC 4 (BMG)
5	5	EMOTIONS Maniah Carey	Columbia 658511/6688514 (SMI)
6	NEW	SONS OF THE P Digital Underground	Big Life BLRLP 12/BLRMC 12 (F)
7	4	DIAMONDS AND PEARLS Prince	Paisley Park WX 432/WX 432C (W)
8	NEW	HOUSE PARTY 2 Various	MCA (USA) MCA 10397 (Import)
9	7	MIXED EMOTIONS David Peaston	MCA MCA 10383/MCAC 10383 (BMG)
10	3	THE HORNS OF JERICHO Huck	Warner Brothers 7599263861/7599263864 (W)

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REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(1)	HYPNOTIC LOVE Philip Leo	Breaking Loose BLPT 014
2	(2)	DAY DREAMING Jocelyn Brown	Arava AR 175
3	(4)	THE WAY YOU LOVE ME D-Fox & Ganga Ah	Slab SLP 005
4	(6)	JOY IN THE MORNING Freddie McGregor	Big Ship B5T 2
5	(3)	LOVE-U-DOWN Lloyd Brown	Lightweight VL 002
6	(10)	CHOK' THERE Apache Indian	Sure Delight SOT 41
7	(8)	MISS WERE WAIST Scotty	Charm CRF 66
8	(9)	BEATLET Cabro	White Label FAS 8
9	(13)	RUDE BOY TUNE Cabro	Coavam COUD 2
10	(20)	I'M SO ALONE Richie Davis	Progressive Sounds PSP 022

J&S STAR RECORDS
081 961 5818

REGGAE CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
11	(15)	MELLOW Cleptom	Charm CR7 72
12	(12)	MURDERER Sugar Minot	White Label Zed 009
13	(14)	BODY WORKSHOP General Pecos	Steely & Cleve SCT 76
14	(17)	BODY BASICS Cabro & Conroy Smith	Biga Bonhom BB 01
15	(16)	PASSPORT BUDDY Riso Remy	Charm CR7 70
16	(5)	THE MORNING AFTER Anthony Richy	Progressive PSP 019
17	(18)	GET LIVELY Tasman	Slab SLP 006
18	(11)	FIRE BURNING Marcia Griffiths	Penthouse PHR 27
19	(-)	I'M GONNA MAKE YOU LOVE ME Eased Rock	SLAMA 0010
20	(-)	I'M ONLY HUMAN Wayna Wonder	Penthouse PHR 224

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REGGAE ALBUM CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(-)	PURE LOVERS VOL 4 Various	Charm CLP 104
2	(2)	SIX JAMAICAN CLASSICS Freddie McGregor	BSLP 1
3	(1)	CAPELTON GOLD Capleton	Charm CR15
4	(3)	GREATEST HITS Investigators	Sweet Freedom SFRLP 006
5	(4)	TRUE BORN AFRICAN U Roy	Ariva AR1R 071
6	(8)	LETHAL WEAPON Curly Ranks	Penthouse PHRP 23
7	(10)	JOE GIBBS 45'S VOL 2 Various	Ricky Prod RICKP 012
8	(9)	AS RAW AS EVER Shabba Ranks	Columbia E 47310
9	(13)	BANDELOR Peaches	Jimmys JAMP 8
10	(5)	I CAN'T WAIT Sonzex	Blue Mountain BMLP 049

SURVEY
PROMOS



Julien Temple's promo for Bryan Adams' Everything I Do has proved just as enduring as

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

MONTHLY RUN-DOWN

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



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

Seal poster push shatters ad myth

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

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

Even when WEA won a Campaign award last month for the marketing of Seal's debut solo album, it was primarily for cost effectiveness.

The poster marketing commendation was in recognition of a 500,000 album-selling marketing push which cost just £25,000.

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

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

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

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

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

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

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

"Just stringing the videos together would only appeal to

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

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

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

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

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

Martin Talbot

EXPOSURE

MONDAY OCTOBER 28

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

TUESDAY OCTOBER 29

Elaine Paige In Concert, BBC1: 10.50-11.45pm

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

WEDNESDAY OCTOBER 30

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

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

THURSDAY OCTOBER 31

Top Of The Pops, BBC1: 7-7.30pm

FRIDAY NOVEMBER 1

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

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

SATURDAY NOVEMBER 2

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

The ITV Chart Show, 11.30am-12.30pm

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

SUNDAY NOVEMBER 3

Cue The Music featuring Art Of Noise, ITV: 1.50-2.25am.

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Rondor reaps album reward

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

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

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

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

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

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

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

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

Chief beneficiary of the change to the figures is Rondor Music. It leaps to number two in both rankings. In the previous quarter it was eighth biggest individual publisher with a share of just 2.3%, now up to 10.5% and ninth in the corporate figures at 3.8%, now up to 12.6%.

An elated Stuart Hornall, managing director of Rondor, points out that it is five years since Rondor enjoyed such a high position.

Including album tracks has certainly benefited Rondor, but the company also has a share in the single of the year, Bryan Adams' (Everything I Do) Do I For You.

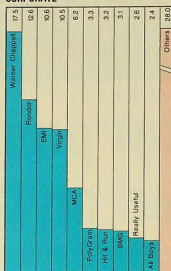
Inevitably, this single — with sales of around 1.5m — has boosted the share of all three publishers involved in it, Rondor, MCA and Zomba.

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

The company which has suffered

PUBLISHING: QUARTERLY SNAPSHOT

CORPORATE



INDIVIDUAL



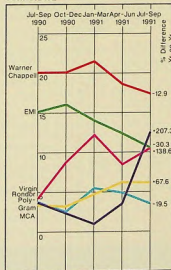
Prince: writing talent



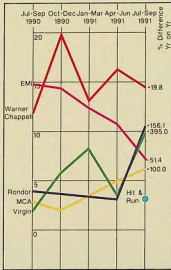
Bryan Adams: song of the year

PUBLISHING: 12-MONTH TREND

CORPORATE



INDIVIDUAL



Extreme: key writing pair



Prodigy's Liam Howlett (centre)

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

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

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

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

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

the corporate rankings replacing Chrysalis, Island (now incorporated in PolyGram) and Carlin, which was riding high in the previous quarter.

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

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

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

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

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

"DISTRIBUTION," by VCI ...

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

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

QUARTER ONE 1991

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

QUARTER TWO 1991

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

QUARTER THREE 1991

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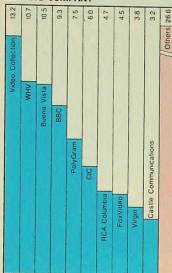
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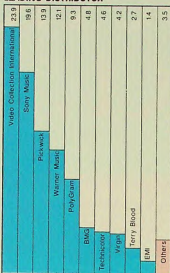
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VIDEO: QUARTERLY SNAPSHOT

LEADING COMPANY

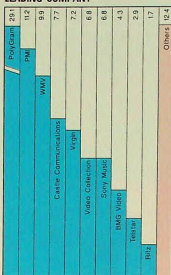


LEADING DISTRIBUTOR

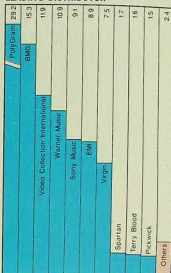


MUSIC VIDEO: QUARTERLY SNAPSHOT

LEADING COMPANY



LEADING DISTRIBUTOR



VCI keeps its rivals at bay

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

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

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

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

and no less than five of the Top 10. The company's share is 133% higher than at the same point last year.

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

TOP 10 VIDEOS

- 1 The Little Mermaid (Walt Disney)
- 2 Three Men/Little Lady (Touchstone)
- 3 DuckTales: Treasures... (Walt Disney)
- 4 The Lovers' Guide (Pickwick)
- 5 Chippendales: Tall... (Video Gems)
- 6 Rosemary Conley's... (BBC)
- 7 Lethal Weapon (WHV)
- 8 The Rescuers (Walt Disney)
- 9 Pretty Woman (Touchstone)
- 10 The Terminator (Virgin/Orion)

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

number two by Eurythmics last time around.

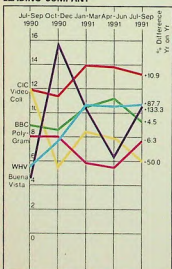
Annie Lennox and Dave Stewart slumped to 13 this time out, leaving Madonna, her profile boosted by the In Bed With... feature, to nip back in. Her label, Warner Music Vision, is now registering growth of 330% over the year.

Nevertheless PolyGram is still way ahead of the pack, with a share more than twice that of its nearest rival in both company and distributor listings. PolyGram product accounted for an extraordinary six of the Top 10 music video titles in the third quarter.

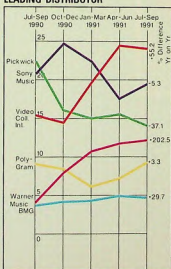
Which means that for Maurice Oberstein at least, talk of recession in the video business probably isn't quite that worrying.

VIDEO: 12-MONTH TREND

LEADING COMPANY

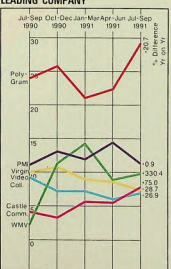


LEADING DISTRIBUTOR

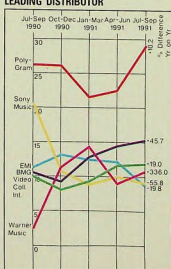


MUSIC VIDEO: 12-MONTH TREND

LEADING COMPANY



LEADING DISTRIBUTOR



FOCUS



Venue: Wembley Hall 1, Wembley, Middx, HA9. Capacity: 5,000 standing. Recent acts: De La Soul. To come: Siouxsie and the Banshees, Electronic.

Special features: Formerly an exhibition hall, De La Soul were the first band to play on Sept 20 and 21. "5,000 is a very important audience figure as there's a definite gap in the market, and the trend is for stand-up venues. With any new venue there is a learning curve and we'll be making improvements like introducing more drapes to act as baffles." Martin Corrie, Wembley press officer.

Manager's view: "I don't think it's a good venue for rap. Acoustically it's not right. You couldn't hear the guys' vocals; it was all bass and drums and there's no soundproofing. The second night was better than the first when there were more people. I think heavy rock is the only thing that'll work there." Aaron Hercules, Rush Management for De La Soul. **Agent's view:** "When De La Soul played it was the first night and the sound needs to be addressed a lot further. For Wembley to make it work it will need substantial investment in draping for the sound — then the rest will fall into place, and we've got another 5,000 venue which we need," Paul Boswell, The Agency.

Merchandising: Wembley staff sell merchandise from dedicated units. Charge: 25%. PA: No in-house PA. Limited room for hanging rig. Average ticket price: £12.50.

Agent weds rock know-how to LCO

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

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

As orchestra bookings are largely handled in-house or by specialist classical agencies such as Harrison Parrott, this appears to be a unique link-up. It is not, however, all that surprising considering the LCO last year performed their Power Concerts at London's Hammersmith Odeon and Docklands Arena, which used both a PA and a lighting rig.

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

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

The marketing and logistical problems inherent in the project — air fares, for instance, can be huge because fragile instruments such as cellos have to travel in seats rather than the aircraft hold — have meant that at least two other London-based agents declined to take the LCO on. Warren-Green admits it was "no dodde" persuading Hopewell, who now contends: "The problems are only the same, to an extent, as those



Hopewell: cueing up an unlikely alliance with the LCO

that exist for most large touring rock bands."

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

While the LCO's size excludes it from gigs smaller than a concert hall, rock venues such as Hammersmith Odeon believe classical can fit in. Hopewell reports a "very good" response from the promoters he has approached.

Opinions are divided over whether the LCO/Primary Talent union will lead to a trend for greater diversification in agency rostering, however.

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

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

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

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

ROUND-UP

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

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

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The view from be

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

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

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

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

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

Retailers' organisation Bard joined forces with the BPI to form a liaison committee in 1985 primarily to tackle cross-industry concerns such as the current cassette single packaging debate. But many retailers are hoping that the apparently mundane subject of greater standardisation in their dealings with record companies will also receive an airing.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Record companies send weekly schedules to the multiples but independents have to rely on word of mouth from tele sales and sales promotion teams. Warner sales director Jeff Beard admits that about 500 of Warner's 1,700 live accounts don't receive catalogue updates or verbal notification. He says the policy is a necessary commercial cut-off point, but small retailers don't view it in the same way.

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

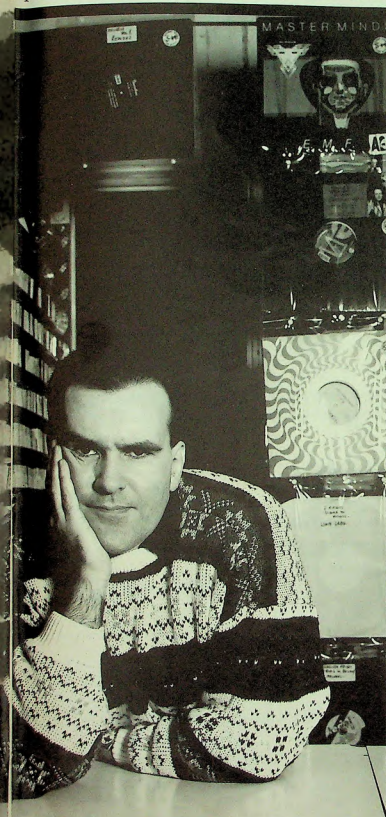
It doesn't help if when product does turn up, it's damaged. Some record companies have a worse record than others, according to Rhain's Phil Martin who is impressed by Pinnacle and Warners but unhappy with Sony.

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



Behind the counter

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



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

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

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

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

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

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

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

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

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

Stephanie Rushbon

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

RETAILERS' BUGBEARS

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

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

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

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

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

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

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

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

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

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

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R2 backs melodic pop

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

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

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



Radio Two: Union jacks

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

We have been playing World In Union since the day it was released, and Nesson Dorna was regularly heard on the network long before it became an anthem for the World Cup. Just because we don't play just our music in the way that the record industry would like, and which would therefore ap-

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

I suspect that a majority of the 200,000 people who have bought World In Union heard of it first on BBC Radio Two. After all — that's only 5% of our regular listeners. David Vercoe, Head of Music, BBC Radio Two, Broadcasting House London W1A



Jagger: Music Day plan

Is Renton day taking the mick?

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

What a sound ideal!

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

Vin Harrop
Festival of Theatre
Billerica, Essex

AIRC blocks the chart

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

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

Perhaps we could do a deal with Gallup.

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

Film soundtracks play vital marketing role

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

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

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

Though the marketing of



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

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

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



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

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

Live gigs nurture talent

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

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

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

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

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

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

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

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

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

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

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

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

Mayfair adds spice to Odeon

In reply to Mark Francis (*MW*, Oct 12), while not being able to install Total Recall in Hammersmith Odeon artist's bar, I'm sure we could offer an engineer to ensure he gets his mix right (drinks, of course)!
Robin Smith
Mayfair Recording Studios
London NW1

Take That in 'mime' iibe

I would like to see the record straight in response to the ban on mimed club PA's in Scotland (*MW*, Oct 19).

Take That did not mime at any club on their tour of Scotland — a fact confirmed to me by a rather embarrassed Bill Grainger of First Class Promotions, the company who put the tour together.

Rather, Gary Barlow (the lead singer) sung live on playback while the other group members mimed and performed complicated break-dance routines.

Take That have performed live at The Fast Forward Funday, on the Number One Radio One Roadshow and on The Nescave Network Chart Show and Wogan.

The promoters who instigated your article would do better to ensure that their venues and clubs have the ability to stage live acts rather than bite the hands that feed them.

Nigel Martin-Smith
Manager, Take That
Half Moon Chambers
Chapel Walks
Manchester M2

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

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

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

Chris Hargrave
4 St Stephens Rd
Enfield, Middx EN3 5DJ

THE LAST RECORD I BOUGHT

by
MARIAH CAREY



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



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

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

Nigel blows his horn for Miles

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

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

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

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

Are you listening John Drummond?

Pidgeon cock-a-hoop about LPs

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

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



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

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

After the first round of



Pigeon: classic choice

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

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

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

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

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

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

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

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

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

"No comment."

Singers bite the hand that feeds

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

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

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

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

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

QUOTE OF THE WEEK

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

DOOLEY'S DIARY

Remember where you heard it: that Chelsea match which played havoc with Paul Conroy's kneecap must have been jinxed — Chelsea Music's Eddie Levy put his back out on the way there while inserting eyedrops . . . Retailers Brian McLaughlin and Tony Bennett turned out to have their pictures taken with the youthful

Mariah Carey at Columbia's reception for her at the fashionable Ivy restaurant in Covent Garden. There was general praise for Columbia marketing chief Brian Yates' work in promoting the star . . . The other party of the week was Mike Batt's *Hunting Of The Snark* bash at the offices of design consultancy Imagination (said to have cost £50,000) featuring the Royal Philharmonic . . . In the event the critics — particularly the *Mail's* Jack Tinker — panned *Snark*, but First Night MD John Craig recalls Tinker also hated Les Miserables . . . Craig himself managed two first nights this week — *Les Mis* in Paris and the *Snark* — despite the rigours of moving to new offices . . . Virgin Retail's Simon Burke missed this week's round of parties: he has disappeared for an unusual

three-weeks in the wilds of Peru and Bolivia . . . The *Britschool* will be on best behaviour today (Monday) for an official visit by the BPI chairman. One wonders if he will dust down the schoolboy's outfit he wore to such extraordinary effect at the Brits a couple of years ago . . . Spotted in a hotel last week: Stone Roses manager Gareth Evans meeting to discuss

Victory's offer for him to manage the *Apostles* . . . What's this about the former MD of a UK major being pursued for piracy on the continent? . . . The most bizarre showcase of the week was the James Taylor Quartet show in the depths of Wycombe Caves . . . Congratulations to Ten Records MD Mick Clark and wife Kerry who now have a son, James, born last

Thursday.

Thursday.

Thursday.

music week

Incorporating Record Mirror

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