



RECORD MIRROR
UPDATE

music week

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Police plan to torch seized NWA albums

The police will destroy seized copies of the controversial NWA album unless PolyGram decides to fight the move.

While Island Records — which released the album — awaits that decision, it has been told that it will not get any official help from the BPI.

The Metropolitan Police has made a court application to destroy the 12,347 albums under Section 3 of the Obscene Publications Act. The most common method of disposing of obscene material is incineration.

CD, cassette and vinyl copies of the album, *Efil4zaggin*, were seized by police from PolyGram Record Operations, Island's distributor, in June.

A police report on the alleged obscene nature of the al-



Marot: keen to fight

bum's content was sent to the Crown Prosecution Service and on Wednesday last week the police applied at Redbridge Magistrates Court for per-

mission to destroy all of the albums.

"The police applied for a summons on the instructions of the CPS. PolyGram now has until September 4 to show why the albums should not be forfeited," says a CPS spokeswoman.

As the albums were seized from PolyGram, it is that company and not Island which must decide whether to fight the case. PolyGram director of legal affairs Clive Fisher says the company is still considering the police move.

Speaking on Friday, he said: "We have not decided yet. We will make a decision next week."

Island managing director Marc Marot is keen to fight the case, but says: "It is up to

PolyGram now, and until they decide what they are doing I have no idea what will happen. But I do feel very strongly about this."

Island director of business affairs Ian Moss confirms that the company will be consulting its counsel Geoffrey Robertson this week regarding the latest move.

Meanwhile, the BPI has said officially that it will not be supporting Island in its fight. Legal director Sara John says a "clear majority" of council members made the decision.

"Reasons varied from company to company. Some did not approve of the record, some felt the marketing of the album by Island was inappropriate and others were undecided," says John.

BPI backs BARD view on cassette

The BPI has agreed with record dealers on a standard package for cassette singles, ending months of uncertainty. The clear plastic jewel case was adopted after BARD's council voted unanimously in favour of the format.

The BPI agreed to standardise the format although some members, including PolyGram, EMI, MCA and Virgin, had preferred the cardboard slipcase.

Standardising the format has been a bone of contention since cassette singles were introduced in 1980.

BARD representative and HMV marketing manager Brian Perill says: "The decision represents the best chance to give the cassette single a firm identity."

The BPI will now develop distinctive generic branding for the cassette equivalent of seven-inch and 12-inch single formats.

CD topples tape sales

CD became Britain's most popular album format in the second quarter of 1991, overtaking cassette for the first time, according to latest BPI trade delivery figures.

Shipments of CD albums rose to 12.8m (worth £68m) compared with 12.6m (£42.6m) on cassette.

CD is taking a larger slice of a shrinking market, with vinyl albums down 40.7% to 2.9m units and cassettes down 18.2% to 12.6m units, compared with the same quarter in 1990.

Market value has also dropped overall by 2%, at £680.9m in the 12 months to June compared with £694.9m last year.

Within the quarter, sales value was actually up 0.7% to £138.7m, although it lagged far behind the Retail Price Index which was 6% up over the period.

CD slur returns in kids' Which?

The publisher of *Which?* is to repeat a report branding CDs a rip-off in a new magazine aimed at schoolchildren.

A pilot issue of *Check It Out* is being marketed to *Which?* subscribers. Its report, which uses the same data as a survey in *Which?* in January 1990, goes on to dismiss the record companies' explanation of pricing as "rubbish". The original report was widely discredited within the industry.

Check It Out states as fact that CD prices have risen since 1983 while the price of hardware has halved. But a new report by the Policy Studies Institute shows that between 1983/4 and 1989/90 CD prices were unchanged.

The report quotes four young people all claiming CDs



Check It Out: 'tiresome repeat' are too expensive.

But editor Sue Harvey admits quotes were deliberately selected to back the report. "We were not interested in people saying they liked CDs," Rob Dickens, chairman of the BPI PR committee, says: "This is a tiresome repeat of the *Which?* disinformation campaign. It could make youngsters begrudge us."

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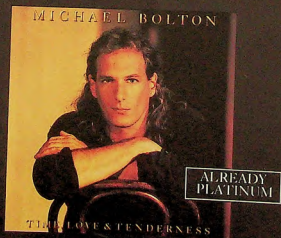
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Tampax maker backs Prince show

Tampax company Tambrands is moving into music sponsorship by backing the Prince concert at Blenheim Palace.

The tampons maker is spending between £10,000 and £20,000 in sponsoring the event on August 31 and will have the brand name featured on tickets, posters and banners.

Tambrands' backing of the concert is the first time the manufacturer has moved into the music industry.



Prince: Blenheim cash boost

"With there being fewer juvenile music press titles around now, we felt it was time to get involved in the music industry in another way to reach the 10 to 14-year-old audience," says product manager Angie Sax.

Matthew Passion, of Sponsorship in Music who set up the deal, says Tambrands is just one of a number of companies keen to link up with the music industry but who have

previously been wary.

"There is a myth surrounding the industry that it has something of a wild boy image. That has frightened companies off," says Passion.

"But potential sponsors are now beginning to realise the huge marketing possibilities the music industry provides."

Other sponsors for the Prince concert confirmed so far include radio stations Capital, Fox FM and Chiltern Radio.

Radio 1 to decide fate of old boys

Radio One denies it is planning to sack its older DJs — but the proposal will be discussed by executives.

Simon Bates, Dave Lee Travis, Bob Harris and Alan Freeman are all criticised in a document leaked to the *NME* which said the BBC pop station's image was "too old and staid."

Radio One controller Johnny Beering, says: "It was an idea for discussion not a policy making document."

Each of the DJs named "know their future is secure," he says.

The leaked document — which proposes a clear out of all older DJs — is to be discussed by one of the 15 "task force" groups set up by BBC director general Michael Checkland to examine the corporation's role.

Big! up 80% to beat trend

Empap Metro's youth title *Big!* has boosted its circulation by 80% in its first full year, but Britain's biggest pop magazine *Smash Hits* continues to decline.

The latest ABC figures for the publishing group puts *Big!*'s circulation at 257,584 — 82.4% up on January to June last year.

Smash Hits' figure of 420,239 is down by a quarter on the previous year, and over 300,000 below its 1988 peak.

In the crowded rock market *Raw!* at 35,714 has lost 23.3% of its buyers over the past year while *Kerrang!* has lost 10% at 52,958.

Enmap's flagship monthly, *Q*, lost readers for the second period in a row. Its ABC of 163,607 is 5.5% down on last year.

The newly acquired *Select* was up 0.5% to 75,962.

RT 'loses tapes'

A former Rough Trade subsidiary says £14,000 worth of master tapes and product have disappeared from the collapsed distributor's warehouse.

Nightshift, which had a shipping and production deal with Rough Trade, claims stock and artwork returned by the now-defunct company is still short.

Managing director Brian Guthrie says: "This is not just my turnover, it's my assets too. I'm only a small label but that shouldn't make any difference."

"You would think that Rough Trade would have had sufficient security and organisation to prevent master tapes going missing."

Nick Clift, distribution head at the Rough Trade reincarnation RTM, says the problems have nothing to do with the new company.

"The stock control had gone a bit haywire," he says. "It does seem that Brian has got the worst of this. We are sorry about it, but there is really nothing we can do."

ROUGH TRADE'S TALE OF WOE		
	£	£
	Book value	Estimated realisable value
Bank balance	214,800	214,800
Trade debtors	3,031,817	2,000,000
Other debtors	483,014	15,000
Fixed Assets	391,211	5,000
The Smiths catalogue	—	650,000
	4,130,842	2,884,800
Preferential creditors		306,393
Label creditors		4,710,852
Rough Trade Records Ltd		1,040,782
Other unsecured creditors		1,567,527
Estimated loss to creditors		4,740,754

He denies there has been any substantial problem with missing stock and refutes any suggestion of misappropriation.

The issue is now in the hands of the administrator KPMG Peat Marwick McLintock, he says.

Joint administrator Phil Wallace has told labels they have until August 23 to collect any goods left at Rough Trade's "over stock" warehouse in London.

Joint administrator William Ratford of KPMG says the drop in value of many of the distribution company's book assets (see table) is normal when a company stops trading.

The trade debtors' discrepancy results from returns or retailers refusing to pay bills in full.

The fall in the value of fixed assets is caused when payment planned over a long period is written off over a short space of time, he says.

Warner raises prices

Warner Music has become the second major to put its prices up in the last month.

PolyGram put its prices up in July while EMI's went up in April. Sony Music says it is currently reviewing prices.

The Warner increases see standard CDs go up 2.4% from

£7.27 to £7.45 and standard vinyl/cassette going up 6.8% from £4.67 to £4.99.

The increases, which come into effect from September 2, see deluxe/premium prices go up 3.9% from £7.27 to £7.56 for CD and from £4.67 to £5.29 for vinyl/cassette, up 13%.

With singles, the seven-inch is up 12.5% from £1.20 to £1.35; 12-inch up 8.9% from £2.23 to £2.43; cassette from £1.29 to £1.35, up 4.6%; and CD up 6.5% from £2.43 to £2.59.

BMG says it has no plans to increase prices.

HOW THE MAJORS' PRICES STACK-UP

Dealer prices as of Sept 1.	Singles		Standard Albums		Premium	
	7"	12"	CD	Cass/Vinyl	C/V	CD
Sony Music	£1.21	£2.15	£2.45	£4.56	£7.29	£7.29
Warner Music	£1.35	£2.43	£2.59	£4.99	£7.45	£7.56
EMI	£1.20	£2.27	£2.45	£4.70/£4.89	£7.29	£4.99/£5.15
PolyGram	£1.36	£2.37	£2.56	£5.05	£7.44	£5.35
BMG	£1.20	£2.24	£2.56	£4.56	£7.29	£4.86

COMMENT



Which? magazine declares itself the champion of the consumer, but its decision to target youngsters with a new magazine, *Choose It Out*, raises real questions of consumer interest.

It is bad enough that the pilot issue of the magazine serves up a thinly-disguised version of an 18-month old article on CD prices.

Bizarrely, this has appeared in the very week that figures have appeared showing not only that CD prices have remained static over the past seven years, but also that CD has now overtaken cassette as the UK's top album format.

To add insult to injury, the editor admits she selected children's comments in the piece purely on the basis of whether they fitted her prejudice that CDs are too highly priced.

This laundry stew of propaganda is unworthy of a so-called consumer's association.

If it is the best *Which?* can come up with at £1.95 a throw, we know who's guilty of a rip-off.

As peace broken out between record companies? It certainly seems so after the BPI's decision to throw its weight behind Bard's preferred cassette single packaging — the jewel case.

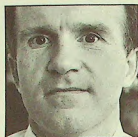
It is not exaggerating to say that such unanimity is unprecedented. But it's got to be good for everyone.

Any suggestion of censorship sends columnists rushing to their handbooks of clichés to summon up images of Nazi book-burning.

But the cliché isn't far from the truth as the Metropolitan Police asks magistrates if it can destroy 12,347 copies of the NWA album.

The album is undoubtedly offensive. But it is a lot less offensive than the prospect of policemen building bonfires for pop records.

Steve Redmond



It is a shame that Bob Stringer of Columbia A&R has missed the real point of remarks recently made by Terry Ellis (Comment July 20).

Stringer is right to applaud the worthy success of two of the UK's emerging bands, EMF and Jesus Jones, in the US.

Unfortunately, he then develops the dubious argument that this is indicative of the UK music scene's healthy state.

A&R departments seem to be obsessed with niche marketing.

Admittedly, the market is much more fractured than of yore, but a mass market still exists. As evidence, one only has to look at the success in 1990 of Pavarotti, Madonna, Elton John, The Righteous Bros, Cher, Gloria Estefan and Michael Bolton.

These acts, hardly youngsters, employ conventional melody lines and lyrics, sell week after week, and save the industry.

Unfortunately these acts fail to carry favour with the eccentrics in the A&R departments.

Few of the acts promoted by the record companies as new talent appear able to sustain their single or album chart life beyond the minimum. All the long-stay acts in the chart are traditional and only one Top 20 LP, Bob Marley's Legend, has over a year's chart life behind it.

At one stage in the lull of the late spring this year, the sales of the Eurythmics hits compilation was all that kept many dealers afloat.

Any marketing course requires student to broaden consumer centred and avoid a product centred fixation. The industry has to recognise the realities of the market, build up a roster of acts and talent to market across a broad spectrum, but recognise, too, that the priority is to shore up the basics.

Alan Hughes is the owner of the Phase One Records stores in Wrexham and Rhyl, Wales.

Music scores from pools fillip

Music stands to gain a multi-million pound boost from a new funding trust for the arts.

Tim Rice will chair the Foundation For Sport And The Arts which will provide £60m a year raised from a levy on football pools receipts.

A third of the revenue will be allocated to arts applicants at the discretion of Rice and 10 other trustees.

Grants will only go to estab-



Rice: £60m to hand out

lished schemes such as funding for new equipment or touring costs for orchestras.

"Music definitely comes into the equation and we already have some applications in," says Grattan Endicott, secretary to the trustees.

"We aim to move quickly on the grant announcements and it is hoped to have some decisions by September."

The foundation was set up

after the last budget, which freed money from the football pools levy for the arts and sport.

Pools companies Littlewoods, Zetters and Vernons, which helped set up the fund, are each represented among the trustees.

Applications and enquiries should be directed to the Foundation For Sport And The Arts at PO Box 696, Liverpool L69.

MP royalties role under new threat

PPL and four London orchestras are planning to bypass the Musicians Union to distribute royalties to so-called "non-named" performers, writes Phil Sommerich.

They are discussing ways of implementing a Monopolies and Mergers Commission report which ruled four years ago that such fees could be distributed to artists direct.

"We are looking at ways of handling the distribution of payments in the light of the MMC report," says PPL managing director John Love. Nigel Warren-Green, managing director of the London Chamber Orchestra and the man who has led the four orchestras in talks with PPL, says one plan is to set up a sep-



Scard: dismissive

arate organisation.

The orchestras have also met the Independent Programme Producers' Association to discuss bypassing the MU in fee-setting negotiations for TV and film sessions, he says.

The talks will reconvene in September when the orchestras expect to make agree-

ments "collectively or separately". The move comes as part of a wide-ranging attack by the orchestras on the MU's negotiating powers.

"We are discussing various ways in which orchestra managements might move towards talking directly with contractors rather than sitting on the sidelines while the union hands down decisions," says Warren-Green.

The MU's general secretary Dennis Scard dismisses the threats as "absolute nonsense". He claims the MU handed out 14,000 payments totalling £1.5m last year from PPL monies.

He also claims the union has not received payments from PPL since May 1988.

Menzies pushes classical

John Menzies is launching its own attempt to demystify classical music for its customers.

To make classical more accessible, the 200-store chain is dividing product into six colour-coded categories and is providing a 16-page booklet listing stock.

Titled Classics By Numbers, it is running until the beginning of September. A sampler

cassette, compiled in conjunction with PolyGram, is also available.

Managing director of John Menzies retail division Bob Black says the "educational" promotion is aimed at those customers unsure of how to approach classical.

"While Nigel Kennedy and the Three Tenors have worked hard to widen the audience,

there is still a general and mistaken feeling among many that classical music is beyond their reach," says Black.

"We've worked closely with the record companies to ensure that Classics By Numbers is as simple and informative as possible."

The campaign is being supported by regional press and radio promotions.

Apple Corps and EMI locked in CD fight

EMI and the Beatles-owned record company Apple Corps have resumed battle in the courtroom just months after reaching a landmark settlement.

In the latest quarrel, Apple has won a temporary injunction to prevent EMI releasing the 1962-1966 and 1967-1970 compilations on CD.

Known as the red and the blue albums, the series has topped 3m sales on vinyl and cassette.

Now the two companies are in dispute over an agreement struck at the end of 1989, said to have resolved all differences.

The injunction granted to Apple will last until a full

hearing at the High Court, expected early next year.

Gareth Hopkins, EMI business and legal affairs director says: "EMI is maintaining its position. The case has still to be decided."

Apple maintains that under the terms of the agreement with EMI the release could not take place without its consent.

VCI sets up stand alone shipping arm

Strand VCI has relaunched its market leading distribution wing as a separate company.

VCI Distribution will take over shipments of all Video Collection-distributed labels with a brief to expand their business.

Terry Hanks, formerly VCI operations director, becomes managing director of VCI Distribution, reporting to Strand VCI chief executive Steve Ayres.

"VCI has been formed to focus attention on developing business for our existing distributed labels," says Hanks.

Gallup's market survey for the second quarter of 1991 shows Video Collection as leading distributor, with nearly a quarter of the market.

Its steady rise over the past year has been fuelled by the success of Video Gems' Chippendale title, as well as its own VCI and Cinema Club labels.

The distributor will also handle audio product on the Music Club label. Other VCI distributed labels include Hanna Barbera and RCA/Columbia.

Martin Adams, formerly sales director at VCI, has been appointed as sales and marketing director for the new company.

One of his priorities will be to add more labels to the distributor's roster.

The 1989 deal settled a complex series of royalty disputes stretching back over 20 years as well as resolving the use of the Beatles' song Revolution in a Nike commercial.

● EMI is to release all 22 Beatles singles from Love Me Do to Let It Be on cassette on August 19. Each single, will feature the original B side.

BBC2 nips in with Italian Pavarotti gig

The BBC has rushed an Italian version of the Pavarotti In The Park concert into its schedules, writes Phil Sommerich.

BBC2 will air the gig on August 18. Although it is billed as Pavarotti's 30th Anniversary Concert, as was the London event broadcast live on BSKyB, the BBC's concert was recorded at the Reggjo Emilia opera house in April.

The deal is a coup for Granada TV subsidiary Big Picture Productions which bought UK rights to the concert from Italian state broadcaster RAI and then sold them on to the BBC.

Meanwhile, Decca says its Essential Pavarotti II album sold more than 50,000 units in the week of the Hyde Park concert. Around 4,000 of those were sold through Tower Records which distributed 150,000 money-off leaflets in a co-op deal with PolyGram Classics.

Marketing director Louise Diekens says, "Despite the weather, it went pretty well."

New US visa laws on hold

A new US visa law is set to be postponed for six months with the record industry optimistic there will be a number of amendments.

The Immigration Act of 1990 restricting the number of foreign artists able to tour the country is due to become law on October 1.

But a proposal to postpone implementation for six months awaits the backing of the

Record Industry Association of America senior vice president and general counsel David Leibowitz says he is hopeful the proposed visa capping of 25,000 for "new" artists will be made more flexible.

PolyGram pays £78m in Lloyd Webber deal

PolyGram has secured a share in the proceeds of all Andrew Lloyd Webber's work until 2003 as part of its acquisition of a major stake in his Really Useful company.

The £78m paid for its 30% stake is more than the value of the whole company when Lloyd Webber bought it back from shareholders last year.

But the composer's agreement to an exclusive contract with Really Useful Holdings for all of his theatre, film and TV work has boosted the profit potential of the company.

PolyGram also becomes worldwide sub-publisher of all Really Useful Music copyrights outside the UK and controls merchandising and video rights.

The company has an option to take a controlling 51% share in 2003.



Lloyd Webber: really useful

"Andrew's decision to extend and expand his relationship with RUH was a major factor in our decision to invest," says Alain Levy, PolyGram president and chief executive officer.

PolyGram UK label Polydor already controls the soundtrack recordings from Lloyd Webber's musicals which have achieved worldwide sales of more than 10m.

The cast recording of *Joseph And The Amazing Technicolor Dreamcoat* with Jason Donovan will be released on August 18.

PolyGram's nominated board member of RUH is to be former Polydor managing director Anthony Morris, who started the link between the two companies 10 years ago.

Levy says the acquisition is a part of PolyGram's plan to diversify its entertainment interests.

"It is a partnership between two creative businesses — our role will be to provide Really Useful with our worldwide marketing expertise and distribution power.

"For PolyGram the acquisition represents a strategic step towards our goal of becoming a broader-based entertainment group," he says.

Talk Talk set to sue EMI over 'immoral' remix LP

Talk Talk are set to sue their former record company EMI over its release of a remix album.

The band and manager Keith Aspen have had lengthy talks with their lawyers over the release of *History Revisited* in April. They claim it is unrepresentative of the band.

The decision to sue EMI could result in the first full court trial of the moral rights issue — reworking an artist's recording to such an extent that it has a harmful effect on

that artist's reputation.

EMI released the album in March after the group left the company when its contract expired. It features dance remixes of the group's songs by Julian Mendelsohn, Fluke and others.

Aspen claims the band pleaded with EMI not to release the album but were ignored. "In our minds, these remixes were going to be totally offensive to everybody," he says.

"Having had the first opinion from counsel, it seems we

have a very strong case on three grounds," says Aspen. He declined to elaborate but said the action could result in a court decision on the moral rights issue.

"If the opinion is right, there are some quite basic points to be questioned which could affect recording contracts in general."

EMI director of legal and business affairs Gareth Hopkins declined to comment on the situation until he had received official word from Talk Talk's lawyers.

The Radio Authority has confirmed midnight on August 16 as the deadline for *The Showtime Station* to come up with the £1.75m it bid for the INRI national radio licence.

Capital Radio's director of programmes Richard Park has been appointed as a director of Capital Radio Plc. Park joined the company in 1987 after working at Radio Clyde.

London venue *The Town & Country Club* is to introduce a bar code ticket system to beat forgery and improve safety. Director Ollie Smith says the system will eventually be marketed to other venues.

Radio City has appointed Dave Lincoln as managing director. Lincoln replaces Terry Smith who becomes non-executive chairman.

Former Old Gold co-owner Brian Gibbon has joined Henry Hadaway of HHO to form sell through and audio company, Gemini Enterprises.

Farringdon Records has appointed former Woolworths entertainment business unit controller Peter Curtis to the newly-created position of general manager.

Emap Metro has promoted Jerry Perkins to advertisement manager of Q. Perkins was previously deputy to Monica Scott, now head of advertising of Q and Select.

Promotions for dance label Pulse 8 Records will now be handled by FBA which is based at Unit 2, Park Mews, 213/5 Kilburn Lane, London, on 081-969 3426.

The Reggae Music Association is compiling a list of clubs/venues and record shops dealing in reggae for Gallup and PRS. Those with details should contact on 071 738 7950 or fax 071 738 3265.

NORDOFF ROBBINS OPEN SECOND MUSIC THERAPY CENTRE

Almost everyone reading this will have contributed in some way to help significantly improve the future of hundreds of handicapped children who will greatly benefit from the opening of Nordoff Robbins' second music therapy centre on September 25 this year.

To mark this major achievement *Music Week* is publishing a special commemorative supplement which will be issued to everyone attending the opening ceremony and distributed to all *Music Week* readers with our September 28 issue.

If you would like to be part of this project call Judith Rivers in *Music Week's* advertisement department before August 20 on

071-620 3636

DCC v Mini-Disc:

Sony's uncanny ability to predict a winner seems to have deserted it in the case of Mini-Disc

"Everything we do is driven by you," quips car manufacturer Ford's latest advertising slogan.

It is difficult to imagine either Sony or Philips ever boasting a similar concern for their customers.

In fact it is their apparent lack of interest in the music industry's wishes which has caused the most ill-will over the launch of Sony's new Mini-Disc and Philips' Digital Compact Cassette — and Sony is bearing the brunt of it.

Retailers are so furious that the Japanese electronics giant didn't bother to give them advance warning of Mini-Disc that they're threatening to boycott it. The record companies say that even if it does reach the shops, bewildered consumers will refuse to buy it. And rival hardware manufacturers predict that without software support, no-one (apart from Sony) will be making Mini-Disc players, anyway.

BARD chairman and HMV managing director Brian McLaughlin says dissatisfaction is rife. "Sony is going to have great difficulty getting the Mini-Disc into stores, and it is certainly going to have great difficulty getting it into HMV," he says.

Mike McGinley, operations director at Virgin Retail, believes the diminutive Mini-Discs will be so tempting to thieves they will be a nightmare to merchandise effectively, while Neil Boote, senior marketing manager at Our Price, argues that although there is potentially room for one more premium format, there isn't room for two.

Sony has evidently not helped its case by failing to discuss Mini-Disc with retailers, who are still coming to terms with Philips' planned introduction of DCC. While neither electronics manufacturer can truly claim to be anything other than technology-led, retailers point out that, in marked contrast to Sony, Philips is already supplying them with demonstration packaging and merchandising material in advance of DCC's release. BARD has also been talking to the BPI about its own plans for DCC for some time.

Perhaps a string of spectacular flops such as the LaserVision and Video 2000 video standards — not to mention the CDV compact disc format — has prompted Philips' *volte-face*. But whatever the reason, its new customer-friendliness must have contributed to BARD's positive response to the introduction of DCC. The retailers' optimism regards it as the natural digital upgrade from the analogue music cassette — a view which has been reinforced by the fact that DCCs are the same size as traditional cassettes, thus enabling retailers to use their existing racking. If Sony is worried by the fact that



it appears to have alienated most retailers, it doesn't show it.

"This may sound dangerously close to arrogance," admits Sony UK's head of hi-fi marketing Geoff Muge, "but retailers only tell you what is happening now and what has happened in the past. When it comes to new products, they are of no use whatsoever."

Muge adds: "Go back nine years, and they said exactly the same things about CDs. It's in their nature to be pessimistic."

Although Sony claims that the "world majors" in the software industry were fully consulted over the 12 months leading up to the Mini-Disc announcement in May, many of them echo the retailers' complaints.

Virgin Records director of operations Rick Carter says that while he was aware that Sony was developing Mini-Disc, Virgin was not consulted about it. Comparing the two companies' tactics, Carter says:

"Philips came up with a plan saying how DCC would go — Sony didn't do it anywhere near as logically and completely as Philips did."

Alain Levy, president of Philips subsidiary PolyGram, sums up the industry's biggest fear: "Introducing two new formats risks confusion and irritation among customers."

He also complains that PolyGram has largely been left out of any consultation about Mini-Disc, although this is hardly surprising considering that PolyGram is 80% owned by Philips, Sony's arch rival.

The result is that while Philips can lay claim to the DCC format being supported by most of the big software manufacturers (including, of course, its subsidiary PolyGram), only one, Sony Music, has said it will back its parent company's Mini-Disc standard.

The importance of getting that backing in new consumer electronics markets should not be underestimated. It is generally

accepted that VHS won the consumer battle against Betamax for the domestic video recorder market simply because it was the format favoured by the Hollywood studios.

For those who argue that Mini-Disc could still win because it is the superior technical product, that experience holds another lesson: it was Betamax, not VHS, that offered the better playback quality.

Whether or not Sony has gone about it the right way, the company — like Philips — has sound reasons for wanting to launch a new format: the audio market desperately needs innovation to build margins, and there hasn't been a major consumer breakthrough since CD a decade ago.

Together with other Japanese manufacturers, Sony developed vast resources into the development of Digital Audio Tape, which was launched in Japan in 1987.

But although it proved a hit with the professional sound recording

due to the beach?

Disc. Now the music industry looks set to back Philips' DCC format. Barry Flynn reports

WHO HOLDS THE TECHNICAL TRUMP CARD?



It is as easy to argue that Philips' DCC is the perfect technical solution for the music industry, as it is to argue in favour of Sony's Mini-Disc. The advantages and disadvantages are different, but they neatly balance out.

The DCC cassette is the same size as a conventional cassette and runs at the same speed. Its accompanying hardware will use a similar mechanism to current machines, easing manufacture and making it possible for the new DCC machines to play conventional cassettes.

DCC relies on two hi-tech novelties. A new set of microchips is needed to decode the digital signal, which is "compressed" before recording. Essentially a compression system does not record sound that cannot be heard. The recording and playback heads are "thin film" heads, made like microchips. They spread the digital stereo signal over eight narrow tracks, instead of the two wide ones used for analogue cassettes.

Matsushita, maker of Panasonic and Technics equipment and the largest consumer electronics manufacturer in the world, has been secretly working with Philips for two years on the development of chips and heads. Other manufacturers, such as Tandy, will be able to buy these key components and it is virtually certain that DCC hardware will be ready in time for the promised spring 1992 launch.

Duplicators, which will use conventional video tape loaded into DCC cassettes, will have to add new thin film heads to their slave recorders and install a digital bin — a giant memory bank — in place of a master tape loop.

The Mini-Disc system relies on much higher technology and is a radically new concept. But, like DCC, Mini-Disc relies on digital compression to squeeze the same playing time as a full size

(five-inch) CD on to a tiny (2.5-inch) disc. There will be two types of disc.

Firstly, a recordable Mini-Disc which will work on the magneto optical principle, a curious combination of magnetic and laser technologies so far used only by the computer industry. Magneto optical discs cannot be replayed with the laser optics found in a conventional CD player and as magneto optical discs are damaged by touch, the Mini-Disc must be housed in a protective caddy. Consequently, there is no way a Mini-Disc recording can be played in a conventional CD player.

The Mini-Disc recorder/player will also play non-recordable factory-pressed Mini-Discs of the same size as the magneto optical discs and recorded with the same digital compression system. Sony says that five-inch factory presses can be converted to 2.5-inch Mini-Discs just as they were converted to press three-inch CD singles.



One reason why the public may switch from buying five-inch CDs to 2.5-inch Mini-Discs, says Sony, is that, apart from being a vest pocket-sized system with the facility to record, Mini-Disc will use a clever trick to make it jogg-proof. Digital "bits" are read from the tiny disc at four times the speed they are needed and stored in a memory. If the player is joggled, it can go on playing music from memory for up to three seconds while the laser finds its place on the disc again.

To forward thinkers who know Sony's track record for making attractive miniature gizmos, Mini-Disc looks like a technology with far more long-term potential than DCC, and could be on the market around six months after DCC. But Sony and its record company Sony Music cannot go it alone with Mini-Disc: if the rest of the music industry remains committed only to DCC.

Barry Fox

industry, it never evolved into a mass-market product — mainly because its introduction was opposed by a music industry which feared that the advent of a recordable digital medium would lead to an explosion in home taping.

Sony has solved that problem — the Mini-Disc will most likely use the internationally-agreed Serial Copy Management System (SCMS), which Philips has already adopted for DCC, to prevent more than one copy being made of a Mini-Disc. In line with the new US agreement on royalties for digital recordings, a levy is also expected to cover the new technology in the States.

The hope is that the introduction of a new CD-type product, aimed firmly at the "mobile" end of the market (which accounts for the vast majority of audio hardware units sold) could boost the rate of hardware replacement purchases — even in a saturated market — and reverse that industry's fortunes.

And, just as the audio hardware market needs innovation, the record industry is mindful that when CDs first became available in 1983, worldwide spending on recorded music had been stuck at around \$12 billion for several years.

By the end of 1989 sales had exploded, nearly doubling to \$22 billion, with CDs accounting for about half of the market's total value.

Both Sony and Philips are also keenly aware how profitable it could be to persuade consumers to switch out of audio-cassettes to their own new licensable formats. While neither company is prepared to admit how much they earn on royalties from their joint-venture product CD, it is likely to be many millions of pounds a year.

In a similar mass market, domestic video-recorders, JVC's annual earnings from licensing the VHS format come to around £5.6m.

Sony has not, however, researched

its new product. Geoff Muge argues the corporate line that all the consumer research in the world couldn't have pointed to the success of the Walkman. Sony's approach is rather to attempt to "make real" what consumers think they would like next, he says.

While Philips shares many of Sony's reasons for wanting to develop a new format, the company believes Sony's theoretical approach to the consumer market is its Achilles heel.

Philips argues that targeting the Mini-Disc at the personal stereo market ignores a split in consumer attitudes towards tape and disc.

Angelique Hoogakker, Philips' manager of public affairs, says: "Tapes are regarded as sturdy, a bit old-fashioned — the sort of thing you take out to the beach. Discs are seen as precious."

The company therefore doubts that consumers will opt for a CD version of the Walkman and forecasts that the

Mini-Disc will end up competing against CD rather than DCC.

As for growth, Philips claims the DCC growth-curve could outstrip that of CD. This would be quite a feat: from a standing start in 1983, it took CD sales just six years to reach a global volume of 600m in 1989. In comparison, audio cassettes took 18 years, three times as long, to reach the same level of sales.

Philips is supported in its ambitions by two significant factors. First, the DCC player can be sold as an upgrade or replacement product without invalidating the owner's old software, since it will have dual heads able to play back old-style analogue tapes as well — the Mini-Disc can not.

Second, Philips, unlike Sony, claims it already supplies most of the major European car-manufacturers with in-car stereos. If Philips can persuade them to install DCC systems in the majority of new cars, the market could really take off.

Moreover, in addition to retailers and software manufacturers, Philips can already depend on the support of several manufacturers, most notably global consumer electronics giant Matsushita, whose stereo equipment is sold in the UK under the Panasonic and Technics labels. Tandy has also entered into a joint venture with Philips over DCC development, but no manufacturer has yet declared in favour of Mini-Disc.

Technics marketing manager Alan Ainslie says: "We are not saying there is no future for Mini-Disc. If the market shows that it's ready to accept Mini-Disc we would be watching that very carefully."

Technics' present worry about Mini-Disc is, he says, that it doesn't want to force a media carrier into the marketplace that the consumer is not hungry for. "We know the market is hungry for DCC," he adds.

As BMG chairman John Preston concludes, it seems likely that Sony will use its software interests to make a high-profile launch at the end of next year, but it faces an uphill struggle to move on from there.

"Both retailers and record companies in general are more in favour of the DCC format, and therefore Sony will be alone in having Mini-Disc software on the market," says Preston.

"CD and DAT proved that hardware penetration only developed with appropriate software support, so Sony would be hard pressed to make the same impact as Philips, which has most of the record companies on board."

The suggestion is clear: DCC will eventually emerge the winner. It seems increasingly likely that, for once, Sony Corporation president Akio Morita has got it wrong.

MAINSTREAM

Albums

With only five new albums making their way into the Top 75 in the last fortnight, dealers will no doubt be painfully aware that the summer slump is here. Add the fact that a new round of price increases is working its way through the system, and you'll understand the need for a new blockbuster album. Sadly, until Dire Straits' album is released in September, there's no album worthy of the epithet.

Still, all is not lost. On the back of their hit single, Apparently Nothin', Young Disciples' debut album, The Road To Freedom, should do very nicely — and deserves to.

The airy selection of AOR ballads and rockers mark OutRider for big success. Stateside with their album,

No Way Out. It's less certain to succeed here, unless they somehow get a hit single. No shorter, but where they're a hand to watch. Ditts Azizi, a pair of black girls from London, whose debut album is more eclectic than might have been expected from their rather mundane dance hit, Midnight Lover. A couple of tracks here could do well as singles.

A band previously tagged promising for rather too many years for it to be convincing, the Blue Aeroplanes, get their act together in fine style on Beatsons. Their songs are no short, but where they were once rambling, they are now full of thoughtful freework. All it needs is a little exposure.

TOP OF THE WEEK

GEORGE HARRISON/ VARIOUS: Concert For Bangladesh (Epic 468832). Over 20 years after the fact, George Harrison's touching

gesture to help refugee children of Bangladesh, then newly independent from India, is more of a curio than a musical masterpiece. Unavailable for many years, and now issued only on cassette and CD — the latter format for the first time — it includes contributions from Ringo Starr, Bob Dylan, Billy Preston and other famous friends.

Singles

"Let me tell you baby, I'm a talented boy," says Prince on his eagerly awaited single Gett Off, a brilliant curtain raiser for his new album. Cool and funky, it evokes memories of George Clinton and Gil Scott-Heron, while remaining totally original. Massive.

The Sixties have served Jason Donovan well, and his flirtation continues on his new single, a faithful remake of the Turtles' 1967



Donovan: PWL swansong

hit Happy Together. This, his final single for PWL, will be a major hit. Meanwhile, fellow Antipedian Kylie Minogue returns with World Is Out, a distinctly below par effort, dull and lacklustre. Very possibly the record to bring her unbroken string of Top 10 hits to an end.

The excellence of Levi's series of TV ads for its 501 Jeans, and an inspired choice of music to accompany the ads, has paid dividends all round.

The latest commercial is far from being the best, but the soundtrack — T. Rex's 20th

Century Boy — is faultless. A number three hit in 1973, it looks certain to come close to repeating that success.

Bandera's third single Make Be Your Last Sorry was a remixed version of a track on their debut album Ripe. The girls' album duo vocals are set against a typically loping Smith & Mighty bassline to pleasing effect.

PICK OF THE WEEK

NOMA: Something Special (Rumour RUMA 35). After the appropriately entitled Just A Groove, Nomad return with a much more cohesive and satisfying effort — a fully formed song, soulfully interpreted (as it was when it was a solo single for her some years ago) by Sharon Dee Clarke. Watch this one graduate from the club chart to the Top 10 of the Gallup listings.

Alan Jones

COUNTRY

It's interesting that the avalanche of 70 letters *Music Week* has received so far about changes to the country chart comes exclusively on Daniel O'Donnell, the fact that both Steve Earle and Nanci Griffith have had albums removed doesn't get a mention.

Recent lack of activity on the live front has deprived record companies of an excuse to market US artist product, although things should pick up in the autumn. While Tammy Wynette and Emmylou Harris do not qualify as headline acts in the US, both have their own UK dates lined up next month. Promoter Asgard reports that over 500 advance tickets have been sold for Harris at the Royal Festival Hall via the venue's own mail-out.

Most important release this month is Kathy Mattea's Time Passes By on Mercury. Mattea has a track record of steady sales in the UK and this, her seventh album, has an upmarket folk feel and a stylish sleeve which could attract new consumers.

Randy Travis will benefit from a simultaneous US and UK release for his next — as yet untitled — WEA release set for September 2, although promotion plans are limited by Travis's will not be visiting. Promotion's most successful album was Old 8 x 10 released in 1988 which sold 60,000, while his last, Heroes And Friends, has only shifted 20,000.

PICK OF THE WEEK

KATHY MATTEA: Time Passes By 846 975-1. Mercury. Recorded in Scotland, this marks a departure from Mattea's country/rock style as this puts the emphasis on

lyrics and refined instrumentals. Tracks such as Ready For The Storm and What Could Have Been are strong in mood and atmosphere while the restrained use of bagpipes on From A Distance works surprisingly well. Subtly effective, overall what makes this LP rewarding.

Karen Faux

DISC

In addition to *Record Mirror Update's* reviews, also out now are Reese Project Edition 1 Direct Me (Network NWK731. P), exciting Kevin Saunders raver in differently treated 121.3-121.9bpm Underground Resistance, 129.6bpm Master Reese and Marty Hard Mixes; Rebel MC Black Meaning God (Desire WANTX 47. P), black pride rap in frantic ragga hip house 128bpm Slave; and a hip hop 105bpm Dictionary Black Mixes; Oceanic Insanity (Dead, Dead) Good GOOD 0047. RE), Madonna-ish northern raver in loping 121.9bpm Legendary and more urgent 122.6bpm Dream Tripper Mixes; Reach Sooner Or Later (Eternal Y2601T. W), sweetly coming 105bpm gentle jiggler with the Tom Browna Funk; G Love featuring Jayne Casey You Keep The Love (Eight 8W6, APT/RTM), synth chimed, sexy/croaking 119bpm jaunty canterer; Eversis SummerTime (Soultown SOUL014), superb 70bpm baritone soul smoocher; Kim Edwards Live Your Life In Happiness (Conscious CON 4 U), pleasant 97.7bpm sinuous soul singer with the similar 95.8bpm Stand Tall; T), The Bone Runaway Love (Logarithms LGM 001, JS/E), percussively lurching

ragga tinged soulful 106.5bpm Linda Clifford revival; Adé Change The World (Shut Up And Dance SUAD 20, P), throaty 119.6bpm gospel-house chant; Nightmares On Wax A Case Of Funk EP (WARD WAP 15, P), stark electro EP with 125.8bpm title track, 126.7bpm Biofeedback, 126.8bpm 21st Kong, 123.8bpm Strange, React 2 Rhythm Intoxication (Guerrilla GRRR 14, RE), ruminously 135bpm raver, Shabba Pransky featuring Maxi Priest Housefull (Epic 657347.6), sombre rolling reggae in 81.3bpm Morales and 82.4bpm Ragga Mixes.

PICK OF THE WEEK

ZOE: Sunshine On A Rainy Day. M&G/W.A. U. Mr Modo/Polydor MAGX 14. The Diner inspired hypnotic 97.9bpm folksy, singalong roller, a real "sleeper" last autumn, now slightly revised.

James Hamilton

REISSUES

Is the consumer getting a raw deal from reissue compilations? The trouble with so many is that the track listings are virtually identical with only the track order changed. And when there is an oddity it often jars rather than surprises. Consider A Handful Of Songs (Old Gold OG 3728). The appeal must be limited for a collection bringing together The Hilltoppers singing Marianne, The Everlys doing Bye Bye Love and George Hamilton complaining Why Don't They Understand.

The same is true of I Got The Music In Me (OG 3729). A similarly constructed collection, but with a poor running time of only 46 minutes. The

Rediscover series is also short, but better organised: In The Midnight Hour (OG 3217) is 24 tracks of soul and How Bout Us (OG 3216) carries 24 love songs.

This genre link, toughened by all the songs coming from one year, works even better for Knight's Soul Years series. The latest additions are 1980 (KNCD 22080), 1981 (22081), 1982 (22082), 1983 (22083) and 1984 (22084). Perfect party music. Musically worlds apart, but similarly structured, is the Capitol Country Music Classics Vol. 1 (CDP 7968412) covers the Forties and Vol 2 (CDP 7968342) which is livelier, the Fifties.

There are other ways to organise disparate material: enter the concept album. Axe: Brazil is (World Pacific CDP 7950572) is, as the subtitle suggests, the Afro-Brazilian music of Brazil, and is a real delight that should do well.

PICK OF THE WEEK

VARIOUS ARTISTS: The New Meek Story (Sequel NED CD 171). From the Flycups discs, these 48 tracks are a revelation. Although a lot is substandard, virtually everything is searching for a sound, rather than merely aping US productions. Bound to do well in view of renewed Meek interest.

Phil Hardy

CLASSICAL

EMI's Carmen Jones, Decca's Street Scene, DG's Candide — and now Annie Get Your Gun. EMI continues the summer rash of musicals with its main attraction, Irving Berlin's sharpshooting show, starring Kim Cresswell who makes her London stage debut on

September 16 in a one-woman show) and Thomas Hampson's Heavy metal interest is guaranteed, and EMI is also remoting its recording of Kiss Me Kate.

On the opera front, too, the label makes a strong bid: Mozart's Don Giovanni, with William Shimmel and Samuel Ramey in the lead roles, and Riccardo Chailly conducting the Vienna Philharmonic, plus Der Rosenkavalier from Bernhard Haitink conducting the Dresden Staatskapelle, and Kiri Te Kanawa, the big vocal attraction.

After a big July success with its Renata Tebaldi reissues, Decca now switches the spotlight to Joan Sutherland, with six Opera Gala compilations, including a long-awaited French arias album. Others feature operetta and bel canto arias.

Nimbus gives pianist Shura Chikassky a big 80th birthday cake with two discs containing an eight-CD box of his work with everything from Bach and Beethoven to Bernstein and Berg, plus two new recordings of Liszt and Schumann, and Mussorgsky's Pictures At An Exhibition.

PICK OF THE WEEK

JANACEK: Piano Sonata I. X. 1905. In The Mists. On The Overgrown Path, Leaf Ove Andnes. Virgin. Janacek's piano music has the moody, melodious mysteriousness to guarantee an instant "What's that?" interest from new listeners, and this 21-year-old Norwegian new-age singers' daring playing of the pieces, full of dramatic dynamics and pliable textures, will certainly bring a new cult following for the Czech composer's neglected works.

Phil Sommerich

music week

datafile

The Information Source for the Music Industry

17 AUGUST 1991

CHART FOCUS

With its sales dipping a mere 2%, Bryan Adams' single (Everything I Do) I Do It For You still has a two to one sales lead over its nearest rival, and romps home for a sixth week at number one.

It looks unassailable for at least one more week, and will thus become the longest running number one since 1984, when Frankie Goes To Hollywood's Two Tribes spent nine weeks at the top.

The next number one will probably be either Right Said Fred's I'm Too Sexy, or, more likely, PM Dawn's Set Adrift On Memory Bliss. The latter disc debuts at number five this week, beating the number 14 peak of last year's Queen Latifah/De La Soul hit Mama Gave Birth To The Soul Children to become the biggest hit to date for Gee Street, and justifying Island's decision to rescue the label.

Based largely on Spandau Ballet's number one hit True, the PM Dawn hit has created new demand for the Spandau



track, which will be re-issued as a single next week, to be followed next month by a Spandau Ballet Best Of... compilation.

Let go by Polydor after an association spanning a decade, Level 42 bounce back, with their debut RCA single, Guaranteed, entering the chart at number 17. Their 24th hit in total, it's already their most successful since Heaven In My Hands reached number 12 three years ago.

They're not the only act on the comeback trail with a new label: Midge Ure registered nearly 30 hits in the eighties, recording with Ultravox,

Visage, Mick Karn, Band Aid and solo, but has been absent from the chart since 1988. Newly signed to Arista, he debuts at number 31 with Cold, Cold Heart.

The publicity given to the upcoming Terminator 2 film pays dividends for Guns N' Roses, whose song You Could Be Mine — featured in the film — rebounds from number 17 to number 16 this week.

Meanwhile, the lack of superior product has resulted in a bigger summer slump in album sales than usual this year, with only a trickle of new entries to the artist album chart.

The current economic gloom is helping TV merchandisers to get cut-price airtime, with the result that four of the ten best selling albums this week are multi-artist compilations made for TV. It's even allowed Virgin the rare luxury of advertising a single (BEF's Family Affair) on TV, giving it sufficient impetus to finally crack the Top 40.

Alan Jones

ANALYSIS

The Reggae Music Association's decision to lobby for an official CIN chart has highlighted the issue of genre charts.

Technically there is little to stop the proliferation of any number of specialist genre charts. ERA, the Spotlight Publications subsidiary which compiles genre charts from CIN data for *Music Week*, classifies new releases into 65 categories. Theoretically there could be a chart for each.

However, in reality establishing a viable chart demands significant sales, a panel to provide them, and most important of all — as the proponents of the Scottish Chart have discovered — sufficient cash backing to fund the whole process.

The basis of all MW sales charts remains the full Gallup panel.

The classical and country charts are both selected from the Top 1,000 print-out from the full Gallup panel, but even so, they both have to be based on two weeks data to produce

HOW GENRE CHARTS ARE COMPILED

Chart	Panel	Selection by	Sampling period
Classical	Full	Gallup	Two weeks
Country	Full	Gallup/CMA	Two weeks
Dance	71 specialists	ERA	One week
Folk & Roots	Indies/selected multiples	ERA	Four weeks
Jazz & Blues	Indies/selected multiples	ERA	Four weeks
Metal	Indies/selected multiples	ERA	Two weeks

meaningful statistics.

But even the Top 1,000 is insufficient to provide statistically significant heavy metal or jazz charts. The panel for these charts excludes multiples such as Woolworths to give minority music a higher profile. In the case of jazz even this has been insufficient. Four weeks data have to be used and then jazz has had to be combined with blues to create a meaningful listing.

The most statistically successful genre chart is the *Music Week* Dance Chart, which is based on a specialist

panel of 71 dealers who each sell at least five times more dance music than average.

Reggae is unlikely ever to be able to generate such a panel. It may also find it difficult to generate sufficient media interest to pay for a chart.

CIN's Westreich argues that a better bet for a new specialist chart could well be an MOR or easy listening chart. This could have great potential in mass market magazines and it would also represent a much larger sales base.

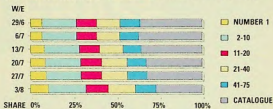
James Stevens

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	85	83	-3	-1	
Singles	98	100	+3	+1	
Music Video	72	67	-7	+11	

SINGLES MARKET SHARE BY CHART POSITION



© CIN
Four-week rolling averages

TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous Chart	Pos	Artist	Previous Chart
1	CHER	(1)	6	EURHYTHMICS	(3)
2	LUCIANO PAVAROTTI	(—)	7	MADONNA	(—)
3	THE JAM	(1)	8	TOM PETTY	(—)
4	SEAL	(4)	9	OMD	(—)
5	REM	(2)	10	ROD STEWART	(8)

Compiled by ERA from Gallup data
Based on Top 200 album charts July 8 to August 3.

FORTHCOMING MUSIC WEEK SPECIAL FEATURES

REISSUES

ISSUE DATE: 7TH SEPTEMBER
BOOKING DEADLINE: 14TH AUGUST

SOUNDTRACKS

ISSUE DATE: 14TH SEPTEMBER
BOOKING DEADLINE: 21ST AUGUST

PRINTING & PACKAGING

ISSUE DATE: 21ST SEPTEMBER
BOOKING DEADLINE: 28TH AUGUST

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VARIOUS ARTISTS
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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	(EVERYTHING I DO) I DO IT	A&M
1	Bryan Adams	
2	I'M TOO SEXY	Tug
2	Right Said Fred	
3	MORE THAN WORDS	A&M
3	Extreme	
4	MOVE AWAY MOUNTAIN	One Little Indian
4	The Stranglers	
5	SET ADRIPT ON MEMORY BLISS	Gen Street
5	R.I. Olay	
6	ALL 4 LOVE	Giant
6	Color The Beads	
7	WINTER IN JULY	Rhythm King/Epic
7	Bonnie The Boss	
8	NOW THAT WE FOUND LOVE	MCA
8	Heaven D & The Boys	
9	ENTER SANDMANN	Vertigo
9	Metallica	
10	SUMMERTIME	Jive
10	DJ Jazzy Jeff & The Fresh Prince	
11	TWIST & SHOUT	Columbia
11	Deacon Blue	
12	THINGS THAT MAKE YOU GO HMMM...	Columbia
12	C&C Music Factory (feat. Freedom Williams)	
13	APPARENTLY NOTHING	Taken Loud
13	Young Disciples	
14	PANDORA'S BOX	Virgin
14	OMD	
15	ANY DREAM WILL DO	Really Useful
15	Jason Donovan	
16	YOU COULD BE MINE	Geffen
16	Guns N' Roses	
17	GUARANTEED	RCA
17	Level 42	
18	MONSTERS AND ANGELS	London
18	Voice Of The Belshive	
19	JUST ANOTHER DREAM	Polydor
19	Cathy Dennis	
20	LOVE AND UNDERSTANDING	Geffen
20	Cher	
21	JUMP TO THE BEAT	MCA
21	Dannii Minogue	
22	SATISFACTION	SBK
22	Vanilla Ice	
23	A ROLLER SKATING JAM NAMED SATURDAYS	Big Life
23	Del Us Soul	
24	RAMG	

MARTIKA

Love...thy will be done

written with PRINCE
produced by Paisley Park

the smash hit single
seen on cassette-compact disc
limited edition seven inch
postcard pack

38	IT'S ON/EGG RUSH	London
	Flowered Up	
39	THINKING ABOUT YOUR LOVE	Comptempo
39	Kenny Thomas	
40	STAY BEAUTIFUL	Columbia
40	Monte Street Preachers	
41	LEFT/OPEN YOUR MIND	ZTT
41	808 State	
42	THE WHISTLE SONG	Virgin America
42	Frankie Knuckles	
43	REBEL WOMAN	DNA
43	DNA	
44	WORK	ARS
44	Technobionic feat. Reggie	
44	ALWAYS THERE	Talkin' Loud
44	Incognito featuring Jocelyn Brown	
46	A BETTER LOVE	Amovus
46	Londonbeat	
47	INFILTRATE 202	Network
47	Altern 8	
48	LET THE BEAT HIT 'EM	Columbia
48	Lisa Lisa & Cult Jam	
49	CHORUS	Mute
49	Erasure	
50	MIND, BODY, SOUL	Strictly Underground
50	Freddie Fender	
50	STRANGE WAY	Vertigo
50	All About Eve	
52	WE DON'T NEED A REASON	A&M
52	Dave	
53	MAMA	Parlophone
53	Kim Appleby	
54	SILVER THUNDERBIRD	Atlantic
54	Marc Cohn	
55	TAKE ME IN YOUR ARMS AND LOVE ME	Virgin
55	Serrii Point/Sweetie Pie	
56	MY AFFAIR	Virgin
56	Kristy McColl	
57	INDIAN ROPE	Dead Dead Good
57	The Charlatans	
58	P.A.S.S.I.O.N.	Impact American
58	Rhythm Syndicate	
59	RUN	Dedicated
59	Spiritualized	
60	LET IT SLIDE	Salsapp
60	Mudoney	
61	PREGNANT FOR THE LAST TIME	HMV
61	Morrissey	
62	WE GOTTA DO IT	
62		

RECORD ~~IN~~ MIRROR DEO

AUGUST 17 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

CORINA'S CONQUESTS

Some people are so talented it makes you sick. Take **Corina**, for example: born in Manhattan and raised in the Bronx, she sings, she acts — damn it, she even went through college studying criminal justice

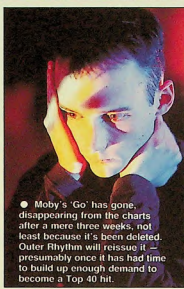
and psychology. It wouldn't be so bad if she had been beaten with an ugly stick, but in 1983 she came second in the Miss Puerto Rico pageant.

Corina's third US hit, 'Temptation', reached number six on the *Billboard* chart last week, and is still heading north, while the extended version of the song is already perched at the top of the same magazine's 12-inch sales chart, after topping Lisa Lisa's 'Let The Beat Hit 'Em'.

Due here imminently, it's a breezy freestyle dance track, that could well see her repeating her success in Blighty.

While she waits on the UK's verdict, she's keeping herself busy by recording her debut album, due this autumn, and has landed herself a starring role in the movie 'Street Dreams'.

● That old O'Jays magic is working again on the club chart. We recently referred to the fact that the current Heavy D & The Boyz hit 'Now That We Found Love' was originally recorded by the O'Jays before becoming a 1978 success for Third World. Now one of the biggest new hits on the club chart is Pandella's excellent remake of 'This Time Baby', a 1979 hit here for Jackie Moore, which was also originated by the O'Jays. Sadly, even though the O'Jays are as active as ever, UK record buyers give them short shrift these days. Their recent single 'Emotionally Yours' — a passionate remake of a Bob Dylan song — didn't even graze the chart here, though it was a number one R&B hit in America.



● Moby's 'Go' has gone, disappearing from the charts after a mere three weeks, not least because it's been deleted. Outer Rhythm will reissue it — presumably once it has had time to build up enough demand to become a Top 40 hit.



LAST CHANCE TO ENTER!!!



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In celebration of its first anniversary of London-wide legal broadcasting — and topping 1m listeners — Kiss has teamed up with HMV and RM to present the 100 Second Vinyl Dash.

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PLAY Chart

THE OFF n e w s

THE OFFICIAL CHART

- 1 **Cher** LOVE AND UNDER
- 2 **Bryan Adams** EVERYBODY
- 3 **Extreme** MORE THAN THIS
- 4 **Deacon Blue** TWIST 2
- 5 **Paula Abdul** RUSH RU
- 6 **OMD** PANDORA'S BOX
- 7 **Carly Dennis** JUST A
- 8 **Louise Linton** A BETTER
- 9 **Color Me Badd** ALL I
- 10 **Amy Grant** EVERY HEA
- 11 **Scal** THE BEGINNING
- 12 **Voice Of The Beehive**
- 13 **Beverly Craven** HOL
- 14 **Dennis Minogue** JUN
- 15 **Brash** THE BESS WIN
- 16 **CAC** Music Factory
- 17 **Michael Ballin** TIME
- 18 **The Shames** MOTO T
- 19 **Heavy D & The Boyz**
- 20 **Young Disciples** A7
- 21 **Kenny Thomas** THIN
- 22 **Level 42** GUARANTEE
- 23 **Kim Appleby** MAMA
- 24 **Henry Lewis** THE
- 25 **Right Said Fred** I'M
- 26 **Incognito** JUST ANOTHER
- 27 **De La Soul** JAZZ
- 28 **Erasure** CHORUS
- 29 **Lisa Lisa and Cult J**
- 30 **DJ Jazzy Jeff & The Fresh Prince**
- 31 **Jimmy Somerville**
- 32 **DJMI** Just Style Like
- 33 **Kirsty MacColl** MY
- 34 **Jason Donovan** AN
- 35 **BEF** featuring Lalal
- 37 **Cola Boy** 7 WAYS TO
- 38 **ABC** LOVE CONQUER
- 39 **Harold Faltermeyer**
- 40 **Squeeze** SUBJECT 31
- 41 **Frankie Knuckles** T
- 42 **Marika** LOVE, TIGHT
- 43 **Jesús Jones** RIGHT
- 44 **Desmond Child** LO
- 45 **Red Stewart** THE M
- 46 **Clannad** and **Paul**
- 47 **PM Dawn** SET ADR
- 48 **Marillion** NO ONE C
- 49 **T'Pol** WALK ON AIR
- 50 **Wilson Phillips** TH
- 51 **Omar** IT DON'T MEAN
- 52 **Midge Ure** COULD C
- 53 **Omar** THERE'S NOTH
- 54 **Natalie Cole** Nat 1
- 55 **Technocratic** feat
- 56 **Michael Ball** IT'S
- 57 **Aretha Franklin** I
- 58 **The Blessing** CLAN
- 59 **Guns N' Roses** VU
- 60 **Marc Cohn** SILVER

BY ALAN JONES

STONES HIT FOR SIX

While not entirely faithful to the original, Vanilla Ice's recording of the Mick Jagger/Keith Richard composition 'I Can't Get No Satisfaction' brings it six (not five as stated in Chart Focus last week) the number of recordings of the song to reach the chart. It is thus the most successful Jagger/Richard song of all chartwise. The Rolling Stones' own original recording topped the chart in 1965, while versions by Otis Redding, Aretha Franklin, Devo and Bubblerock were also hits.

However, it was the Stones' hit that almost wasn't. With a melody Richard agrees is freely based on the **Martha & Vandellas** hit 'Nowhere To Run', it was a matter of some debate in the Stones' camp whether or not it was singles material. In a democratic vote, they decided by a majority that it was — but the dissenters were Jagger and Richard. Despite their reservations, the record was a



● ROLLING STONES

number one not only here, but in 14 other countries, including America, where it was the first of eight number ones for the group.

Of course, writing a song as successful and popular as 'Satisfaction' can be a mixed blessing. On the upside, there are marvellous interpretations, like the aforementioned Otis Redding's — Jagger's own favourite. Aretha Franklin also cut a version that earned Jagger's approval. But one wonders what he thought of **Jonathan King's** version

(as Bubblerock), or indeed of **Phyllis Diller's**. The comedienne demolished 13 songs on her album 'Born To Sing', but reserved her worst efforts for 'Satisfaction', using the breaks to crack some appalling jokes.



● DEVO

● Rock has trailed badly in the wake of dance music in the singles chart for some time now, but it may be on its way back. Last week three of the top five singles were by rock acts: **Bryan Adams** leading the chart with **Extreme** (right) at number two and — perhaps most surprisingly — **Metallica's** 'Enter Sandman' debuting at number five. The West Coast thrash band's first single for two years, 'Enter Sandman' is easily their biggest hit to date.



● **Music Week's** sister publication **Charts Plus** shows that for week-ending 3 August, vinyl's share of the albums market had shrunk to a lowest-ever 10.5%, compared to 51.9% for cassettes and 37.5% for CDs. The figures also show that the seven-inch format's share of the singles market has dipped to a 32-year low of 34.6% (in 1959, it was on its way to overtaking the then dominant 10-inch 78rpm format), compared to 27.4% for 12-inch, 21.8% for cassettes and 16% for CDs. The combined sales of extended versions (12-inch and CDs) now account for more than half of all singles sales — and the figure would probably be higher still if chart regulations didn't limit their playing time to 20 minutes.

● 'Boyz n the Hood' came out of nowhere to become one of the hottest movies of the summer in America.

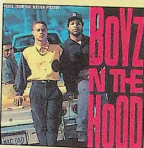
After three weeks on release, the film has already grossed well over \$30m, showing a handsome profit for makers Columbia.

Starring rapper **Ice Cube** and **Cuba Gooding Junior**, it focuses on the role of street

gangs in the lives of a group of black friends growing up in 'The Hood' — South Central Los Angeles.

It struck a chord with audiences instantly, and is likely to overtake 'New Jack City' to become the biggest black movie of the year, after easily beating the takings of Spike Lee's much-touted 'Jungle Fever' — but at a price, with two shot dead and 40 injured in violence at cinemas where it has been screened.

The soundtrack album, already a huge success Stateside, is released here this week on **Quincy Jones's** Qwest label, and perfectly evokes the mood of the movie, with an all-star line-up including **Yo-Yo**, **Ice Cube**, **Hi-Five**, **Compton's Most Wanted**, **Prince** protégé **Tevin Campbell** and our very own **Monie Love**.



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THE OF THE YEAR AWARDS

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- 2 Bryan Adams EVER
- 3 Extreme MORE THAN
- 4 Deacon Blue TWIST
- 5 Paula Abdul RUSH
- 6 OMD PANDORA'S BO
- 7 Cathy Dennis JUST
- 8 Londonbeat & BETTE
- 9 Color Me Badd ALL
- 10 Amy Grant EVERY HE
- 11 Seal THE BEGINNING
- 12 Voice Of The Beech
- 13 Beverley Craven HE
- 14 Danni Minogue JU
- 15 Bomb The Bass WHO
- 16 CBC MUSIC FACTORY
- 17 Michael Bolton TH
- 18 The Shamen MOVE
- 19 Heavy D & The Boy
- 20 Young Disciples AF
- 21 Kenny Thomas TRIP
- 22 Level 42 GUARANTEE
- 23 Kim Appleby MAMA
- 24 Huey Lewis and th
- 25 Right Said Fred TH
- 26 Incognito feat Jaco
- 27 De La Soul ANOTHER
- 28 Erasure CHORUS
- 29 Lisa Lisa and Cult
- 30 Scritti Politti & Sw
- 31 DJ Jazzy Jeff & Fx
- 32 Jimmy Somerville
- 33 DJH feat Sheryl LON
- 34 Kevyn McAull MY
- 35 Jason Donovan AN
- 36 DJ featuring Lala
- 37 Cola Boy 7 WAYS TO
- 38 ABC LOVE CONQUER
- 39 Hue And CRY LONG
- 40 Squeeze SUNDAY S
- 41 Frankie Knuckles
- 42 Marika LOVE THE
- 43 Jason Jones RIGHT
- 44 Desmond Child LO
- 45 Red Stewart THE M
- 46 Clannad and Paul
- 47 PM Dawn SET ADR
- 48 Marillion NO ONE C
- 49 T-Pain WALK ON AIR
- 50 Wilson Phillips TH
- 51 Omar IT DON'T MEA
- 52 Midge the COLO
- 53 Omar THERE'S NOTH
- 54 Natalie Cole/Nat
- 55 Technomatic feat
- 56 Michael Ball IT'S
- 57 Aretha Franklin EV
- 58 The Blessing HUAN
- 59 Tom N' Tanya VO
- 60 Marc Cohn SILVER



'Give Me The Sunshine' is released by Big Life on August 26.

such as Chris Hill. By the end of the Eighties, he had established himself as part of the hip young British jazz set. The "Snowboy" nickname is a throwback to Mark's appearance in an amateur theatre performance of West Side Story and has been used on all his subsequent pure Latin releases for the Acid Jazz label.

'Give Me The Sunshine', which unites players from both The James Taylor Quartet — whose vocalist Noel McKoy guests on the track — and Lisa Stansfield's backing band (with whom Mark has toured), puts the soul in soul. Lie back and soak it up.

Snowboy

Presuming we get to taste some more of the sun's rays this summer, then percussion ace Snowboy is ready with the accompanying soundtrack. The Latin-jazz is currently breezing into clubland on a rare soul excursion, with a blissful cover of the Leo's Sunship 1978 classic 'Give Me The Sunshine'.

"It's my favourite soul track of all time," explains the man behind the moniker, Mark Cotgrove.

Mark was first bitten by the jazz bug in the late Seventies, influenced by DJs

Davydd Chong

Sonya Roche

Resurrecting a mid-Eighties club anthem for your first single may seem anything but a shrewd move but with Rochelle Flemmings' 1985 club crooner 'Love Itch', Sonya Roche might well have a winner.

For dance floors bored with the bleep, the Richie Fermie/John Wadell produced cut feels unashamedly retro-disco, with all three mixes featuring Philly-ish brass stabs and powerful vocals.

"A lot of people probably thought those were samples on the first demos, because I don't weigh 18st but I sound like I do!" laughs Sonya.

First featured on labelmate Kenny Thomas' 'Outstanding', Sonya originally planned a career in journalism. "I wanted to write about sexual politics," she says. "But since you've either got to be over 150, or have 15 kids and seven divorces, I decided I'd sing about sexual politics instead."

Dom Foulsham



'Love Itch' is released by Cooltempo on September 2.

Nightlife 10

TW	LW		
1	(5)	TOO BLIND TO SEE IT Kym Sims	(ID 12)
2	(2)	CHARLY The Prodigy	(XL 12)
3	(8)	IS ANYONE OUT THERE Basheads	(UK White 12)
4	(NEW) 2	231 Anti Capella	(Media 12)
5	(7)	DANCE ALL NIGHT Gina Stewart	(Rough Luxury 12)
6	(NEW)	EVERYBODY'S FREE Rozalla	(Pulse 8 12)
7	(9)	INSANITY (Remix) Oceanic	(Dead Dead Good 12)
8	(NEW)	HOLD ON Pride + Politix	(Atlantic 12)
9	(NEW)	COME INSIDE Feedback feat T.T	(UK White 12)
10	(NEW)	EQUATOR EP Q-Tex	(White label 12)

DDG RADIO



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

27th August 1991

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Hi-ryze

Man Machine

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The Purple Room

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Doi-ong

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React 2 Rhythm

React 2 Rhythm say they are nothing to do with the hardcore techno scene. "But we love going crazy to it at raves," they say — and it shows. 'Intoxication' is about as tough as a dance track can get before turning techno.

"It is very hard to place," admits keyboard-player Richard Tappin. "I'm interested to see how DJs use it, what they play it with." Despite the sweet vocal samples and Euro styling piano breaks, this is the sound of industrial Britain built on a swirling phased drum pattern and a mesh of keyboard lines.

"I like that hard but we wanted to take it somewhere different. There is too much dark graveyard music around. You need a bit of happiness in dance music," adds Tappin.

Helping to provide that uplifting mood is a selection of samples, including some vocals left over from a Bass-o-Matic session — one of the advantages of being signed to William Orbit's label.

'Intoxication' has already found its way into many a DJ's record box, with Andy Weatherall among its champions. "People like it but don't really know why," reckons Tappin.

But does he? "Yeah, it's got some stomp." **Matthew Cole**

'Intoxication' is out now on Guerrilla Records



Cool Cuts

- | | | |
|----------|--|-----------------|
| 1 | COME INSIDE Feedback Max (aka The Thompson Twins) | White Label |
| 2 (NEW) | DANCIN' IS LIKE MAKIN' LOVE Rozlyne Clarke | ARS |
| | A smooth commercial club cut but head for those happening Bruce Forest dub mixes | |
| 3 | WITHOUT YOU Lindy Layton | Arista |
| 4 (NEW) | MOTHERLAND IN DUB Motherland | Love |
| | More cool dub mixes of the forthcoming release from a new stylish chartbound outfit. | |
| 5 (NEW) | I WANT YOU (FOREVER) Carl Cox | Perfecto |
| | The South's favourite rave DJ makes his long-awaited vinyl debut | |
| 6 | MIDNIGHT/CHOICE Orbital | ffrr |
| 7 (NEW) | ALRIGHT (REMIXES) Urban Soul | Cooltempo |
| | Out again with superb Sasha mixes to propel this up the charts | |
| 8 | REPLAY/SEE ME Tom Tom | Total Recall |
| 9 | LISTEN TO THE RHYTHM FLOW/BULLFROG GTO | React |
| 10 (NEW) | BRIDGE OVER TROUBLED WATER PJB | CBS |
| | Straightforward dance cover of the Paul Simon ballad doing the business all over. | |
| 11 | IS THERE ANYBODY OUT THERE Basasheads | White Label |
| 12 | INSANITY Oceanic | White Label |
| 13 (NEW) | ETERNA Soma | White Label |
| | Wonderful haunting instrumental house from north of the border | |
| 14 (NEW) | INTOXICATION React 2 Rhythm | Guerrilla |
| | Well produced house mixes gaining ground everywhere. Massive | |
| 15 | THAT'S THE WAY LOVE GOES Young MC | Capitol |
| 16 | EVERYBODY'S FREE Rozalla | Pulse 8 |
| 17 (NEW) | GENERATE POWER Photon Inc | Strictly Rhythm |
| | Strictly Rhythm's most commercial offering to date and a possible big crossover hit | |
| 18 (NEW) | BREATHING IS E-ZEE E-Zee Posse | More Protein |
| | Another line mid-tempo chugger from the More Protein stable | |
| 19 (NEW) | WINDOWS S.I.L | Rhythm Records |
| | A more restrained rave production and it succeeds all the more for it. | |
| 20 (NEW) | SAVE ME Lisa Fischer | US Electra |
| | America's current in vogue vocalist gets the remix treatment from Morales | |



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

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Chart	1	2	3	4	5	6	7	8	9	10
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31	32	33	34	35	36	37	38	39	40	41
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91	92	93	94	95	96	97	98	99	100	101

PLAN THE OFF

Rank	Artist
1	Char Lewis And LH
2	Bryan Adams Live
3	Extreme More Than 4
4	Deacon Blue Twice
5	Paula Abdul Rush
6	OMD FANDORA'S B
7	Cathy Dennis Just
8	Linda Linday A BEE
9	Color Me Badd All
10	Any Great Evening
11	Seal THE BEGINNING
12	Voice Of The Brave 13
13	Beverly Cleves 11
14	Danni Minogue 2
15	Bomb The Bass W
16	C&C Music Factory
17	Michael Bolton T
18	The Shamem Down
19	Heavy D & The 20
20	Young Disciples 4
21	Kenny Thomas The
22	Level 42 GUARANT
23	Kim Appleby MAM
24	Kim Lewis and The
25	Right Said Fred
26	Incognito feat Jay
27	De La Soul Another
28	Erasure CHORUS
29	Lisa Lisa and Cult
30	Scritti Politti & S
31	DJ Jazzy Jeff & S
32	Jimmy Somerville
33	DJm feat Sheryl L
34	Kenny MacCall M
35	Jason Donovan A
36	BEF featuring Lili
37	Colo Boy 2WAYS
38	ABC LIVE CONQUE
39	Hee And Art CryLND
40	Suede SUNDAY
41	Frankie Knuckles
42	Martha Live The
43	Jesus Jones RISE
44	Desmond Child LE
45	Rod Stewart The
46	Cleannad and Paul
47	PM Dawn SET AD
48	Marillion NO ONE
49	Papa Walk On Day
50	Wilson Phillips T
51	Omni IT DON'T ME
52	Midig The COLD C
53	Omni There's NOT
54	Natalie Cole/NAT
55	Technonotic feat
56	Michael Ball It's
57	Aretha Franklin E
58	The Blessing FLA
59	Guns N' Roses UN
60	Marc Cohn SILVER

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Hot vinyl

BY JAMES HAMILTON



LISA LISA & CULT JAM

"Let The Beat Hit 'Em Part 2"

(Columbia 5576 6)

Sony Music's sensible move that could have wide repercussions, has shrugged off the limitations of the singles chart's a few format restrictions largely by making the remix of Lisa Lisa's current hit a totally separate Part 2, released in its own right with its different catalogue number, this actually far surpasses pressing having the powerfully walloped (specially percussive) galloping 121.75bpm Club/Dub Mix. Will Sony's action set a pattern? After all, the object of the exercise is to set records, and if people are prepared to buy a remix the retail is going to be more money in the bank regardless of any artificial chart advantage achieved on paper.

NIGHTCRAWLERS

'Living Inside A Dream (First Round Remix)

(Lizard Records 001)

Enter late this week, as it was almost impossible to find unless you were in the right spot at the time when it surfaced, this very limited release from Glasgow's 'Street Life', 'Cold Sweat' and other snazzy little singles punctuated part by charming 0-106-00pm jazzy swingbeat jigger, warmly approved and sealed by the somewhat Shy Wonder-shin Jon Rod while the ultra-iridescent rhythm and beats and breathy instrumental highlights Edit and Bonus Beats' too. Dynamite!

UTAH SAINTS

"What Can You Do For Me?"

(Irrer FX 164)

Homogite DJ Tim Garbutt is regular competitor as a "beatbox" wizard in the Technics UK DJ Mixing Championships, and now he's to create an angry, driving 120bpm remix that's kicked off and produced by Annie Lennox's wordless wailing from Eurythmics. There Must Be An Angel while Gynnie Duffin's support is circulated on their own immaculate coloured glossing with a different sampler, seven bumper 124.20bpm "So Good" B side which was inescapably to clear, and which is replaced commercially by the as yet unheard "Trans Europe Excess".

J & L K

"You Keep Me Satisfied"

(RGM Records T 44736, via BMG)

6 RM UPDATE

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From Holland, but revived here by Steve Mac/McCutcheon, this wailing Aetna produced funkily pounding stab-like jangle has some good rap by Kofi from Technocratic and familiar catchy seemed female chorus, in 124.1-124.4bpm Extended Club and 124.2bpm Extended Erotic Mix, likely to be every bit as good as the DJ + H hearing Style.

THE PRODIGY

'Charly'

(XL Recordings XLT-21, via Warner Music)

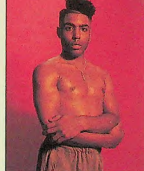
Essiee raver Linn Hogarth (the relation of DJ Floggy) follows his 'What Evil Lurks' EP with this warty sordidly slick oscillating and vocal tones scintillating little kids' 'Charly' single, always let your Mumby before you go off to school, 130.7bpm Aiky Cal and pairing jittery put polyrhythmic 131.1-136bpm Original Mixes, plus Original Mixes of the 'I got can't hold back' punctuated similarly scatty frantic 132.6bpm 'Pandemonium', and piano jangled jittering 127.2bpm 'Your Love'. It makes a change to see each act and out ravers climbing as fast in the play back Club Chart as they more normally do in the sales based Dance Chart!

ARTHUR BAKER & THE BACKBEAT DISCIPLES

"Let There Be Love"

(Arista BAKER 1)

Hot on import ahead of August 19 release and coming in a 33+rpm free-tracker, which last week I assumed was much the same as the six track import although surprisingly it turns out not to be, with apparently just two mixes common to both, this Leeze John, Tony Lee & Tava Violey wailed classed garage smolder on its UK promo, as in David Morales's break-thumping 0-120-05bpm 12e 12x Mix and Dee Dub Zone Mix. The two in common the import also has the Red Meeley Mix, and Don



OMAR 2B

"I Don't Mean A Thing"

(Rainbow TULOX 18, via Phonogram)

You can tell that the GI Scott-Horoshin gruffly grained soulster has a friendly grin on his face all through this choppy bumping and jiggling 85.7bpm gentle jigger, remixed from his album (and sampled on promo) as any rate, by the brand new husky crowned tricky 89.5bpm half-tempo samba style "Walk In The Park", nice but perhaps not as big on the 33+rpm as "There's Nothing Like This".



QUEEN LATIFAH

'Fly Girl'

(Gee Street/Island/Tommy Boy GEET 36)

Produced by SoulSho & Cutler, this excellent calmly crafted conversational soulful patting answer is virtually a duet with an impassively chrousing guy (his keeps cut-

ting down his chat-up-line, here in Blacksmith's steel drums accented 101bpm Drum Bass 12" and jigger rumbaling boss Mixes, plus the original more bumpily joggling 101.3bpm US Version, coupled with her upcoming album's Louie Vega produced anger-red notting frenetic strack 115.9bpm 'Nature Of A Sista' title track.

Love Radio 86d, flipped by Arthur Baker's more loosely joggling 0-120-50bpm The End Of The Day Mix, piano and vibas topped rhythmically throbbing Funk Instrumental Mix and also vibas imported although loosely joggling 0-119.9bpm The End Of The Day Mix (as opposed to the promo's New Vocal Mix and A&B Dub). It looks as if the promo's two Morales mixes and first mentioned Baker mix will make up the commercial UK pressing, which is a pity as to my mind the Vice Montana-type Philly-style instrumental Vice Mix is the killer.

EMMA HYAWODE

'Don't Poison Me'

(Boss Records BOSS 12008, via BMG)

Co-created by Emma with Livingston Bono, this attractive delicately tingled and patterning 85.8bpm stately jigger is sweetly surprised by Sharon's sinister in suspenseive Denise Williams style instrumental Regi, instantly set to tone of the genre. "One man's meat is another man's poison, what's good for the goose is good for the gander, but not for me!" explains the smatter-tapping title.

YOUNG M.C.

"That's The Way Love Goes"

(Capitol 12CL 623)

London bred but Los Angeles based Marvin Young's infectious 119.2bpm wordy narrative jigger has its title affirmatively repeated by Mya Corrier through its jaunty whistling accompanied sparse beats filtered Broad Heart (and also flipped for good value by the sampled bubble Bahamianish Acoustic Mix, with an instrumental Latin percussion trotted Free For All).

BASSHEADS

"Is There Anybody Out There?"

(Delirious DEEA 3, via 051-6147 2006)

Beneficial Deesa and Nick Murphy's tired and beat white label release, well worth finding, this moodily samples woven epodically twittering 'I'm flipped for good value by the atmospheric' grog (0-121-05bpm fascinatingly 'I'm flipped for good value by the Part 2' mix, less subtle radio-style jangled and topped 121bpm 'Who Can Make Me Feel Good', worth a first track on 'Isa: The Delirious E' Vol 2).

OBERTON

"Insanity: The Truth"

(Omni Recordings T2 44904, via BMG)

South London DJ Steve Moore, Peter Thomas, Mike Gray and Jon Peare's reedy shiny check, angry rhythmic, LFO bass and

Whitnauts snipplet woven jittery raving 'Insanity' now gets a separate slightly slower non-vocal adaptation featuring mopey scouring 16-year-old rapper Carlos Manning, still labelled as being in 124.7-124.9bpm Club and 124.6-100.7-124.4bpm Long Range Mixes, with an edited instrumental Long Range Mix. It's new life and catalogue number suggests that this is another Lisa Lisa-like manoeuvre around the singles chart's format restrictions.

KLUZONE 1

'Bohm Ahh!'

(Oh Zone Records ZONE 008, via Southern)

"Made for fun" by Jazzy M it's himself says, this breezily shuffling with 125.8-120.8bpm plinky clonky stepper (with a "b-b-b-b-b-b" guy's stuttered 125.7-120.8bpm B-side variation) now out July, was reviewed in brief at the beginning of July when first white labelled as a "Zone 12".

ZERO ZERO

'Zarozed'

(Pocky/GTI Records KICK 9, via Southern)

White-lab Manchester duo Simon & Gen's joggily charming, driving and banging moxy instrumental raver also (re)reviewed in brief first meant to be out at the beginning of July is in 0-124.7-124.5-124.6bpm Mike Marler and more wobbly percussive 0-124.5bpm Kickin' Like A Mutha Fucker! Chicken Mates coupled with the hefty shiny snarled jittery 123.7bpm 'Supert Demance Insane Mix'.

WITNESS

'Loverman'

(ASM Army 726)

Finding it well with the current Pinal Scottone/Doveles groove although slower this Highway spin-off third single is a Balkanic style auditory chugging instrumental in Witness Proctor's 0-105-20bpm. Self-indulgent Remix, with a dreamily grooving B-side in the 'Up & Down' 4bpm. Slave Phobos/Burns producer Dave Bascombe's 0-104.8bpm original mix.

THE FARM

'Mind'

(Pinnacle Records MLK 105R)

Following on from a previous beat but with a beefily plodding electro rhythm thumping over it, this gleefully churning pop puncher is 120.7-120.6bpm 12" Mix and just background grog prodded semi-instrumental fatly rumbaling 108.1bpm Contorted-Face Mix (variations on promo, anyway).

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The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details from Cindy Seabrook on 071 620 3635.

THE SINGLE OUT AUGUST 19th

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Singling soul rebels

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TOP 30 VIDEO

THE OFFICIAL music week CHART

Rank	Artist	Title	Category/running time	Label	Cat no.
1	1	DUCK TALES: Treasure Of The Lost...	Children's/1 hr	Walt Disney	D210822
2	2	LETHAL WEAPON	Action/1 hr 45 min	Warner Home Video	PES 11709
3	15	ROSEMARY CONLEY'S WHOLE BODY PROG.	Special Interest/1 hr 10 min	BBC	88CV 4457
4	17	HIGHLANDER	Drama/1 hr 42 min	Warner Home Video	PES 30050
5	4	STEEL DAWN	Sci-Fi/1 hr 36 min	4 Front/PolyGram	8839843
6	14	CHIPPENDALES: TALL DARK & HANDSOME	Video Gems	Video Gems	R 1372
7	4	THE LOST BOYS	Special Interest/1 hr 34 min	Warner Home Video	PES 11748
8	21	THE RESCUERS	Children's/1 hr 30 min	Walt Disney	D240642
9	3	RAIN MAN	Drama/1 hr 50 min	Warner Home Video	PES 99694
10	NEW	JASON DONOVAN: Into The Nineties	Castle Music Picture	CMP 6049	
11	23	ROSIE & JIM: Sailing/Other Stories	Central/Video Collection	VC1169	
12	1	CARRERAS/DOMINGO/PAVAROTTI: In Concert	PolyGram Vid	CPV 11122	
13	14	BLADERUNNER	Sci-Fi/1 hr 52 min	Warner Home Video	PES 70008
14	38	PRETTY WOMAN	Drama/1 hr 54 min	Touchstone	D410272
15	10	MADONNA: The Immaculate Collection	Music/55 min	WMV	7599382143
15	15	STAGECOACH	Action/1 hr 31 min	4 Front/PolyGram	883943
17	1	THE TERMINATOR	Sci-Fi/1 hr 42 min	Virgin	VVD 420
18	38	CALLANETICS	Special Interest/1 hr	CIC	VHR 1335
19	21	ROADHOUSE	Action/1 hr 49 min	Warner Home Video	PES 99704
20	25	BLIND FURY	Action/1 hr 22 min	RCA/Columbia	CVR 21874
21	1	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col	MC 2003	
22	1	MARY POPPINS	Musical/2 hr 13 min	Walt Disney	D200232
22	1	RAMBO III	Action/1 hr 34 min	4 Front/Guild	LED 80012
22	18	WATERLOO	Action/2 hr 8 min	Cinema Club/Video Co	CC 1150
25	24	ROCKY IV	Action/1 hr 28 min	Warner Home Video	PES 99555
26	19	GREMLINS	Horror/1 hr 42 min	Warner Home Video	PES 11988
26	20	JANE FONDA'S WORKOUT: Lean Routine	Warner Home Video	PES 00554	
26	1	YES: Greatest Video Hits	Music/1 hr	WMV	853601813
29	30	LADY AND THE TRAMP	Children's/1 hr 12 min	Walt Disney	D205822
30	1	THE DELINQUENTS	Drama/1 hr 40 min	Warner Home Video	PES 12009

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TOP 15 MUSIC VIDEO

1	NEW	JASON DONOVAN: Into The Nineties	Castle Music Pictures	CMP 6049
2	35	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Video	CPV 11122
3	38	MADONNA: The Immaculate Collection	WMV	7599382143
4	10	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col	MC 2003
5	NEW	YES: Greatest Video Hits	WMV	853601813
6	2	THE CURE: Picture Show	PolyGram Video	0830963
7	19	ROD STEWART: Tonight He's Yours!	4 Front/PolyGram	LED 80132
8	1	LUCIANO PAVAROTTI: The Event	Castle Music Picture	CMP 8001
9	5	THE JAM: Greatest Hits	PolyGram Video	LED 80152
10	7	STATUS QUO: Rocking Through Years	4 Front/PolyGram	LED 80152
11	4	GLORIA ESTEFAN: Coming Out Of The...	SMV	490 882
11	2	EURYTHMICS: Greatest Hits	BMG Video	791 012
13	1	ALICE COOPER: Primecuts	Castle Music Picture	CMP 8050
14	21	UB40: CCCP	4 Front/PolyGram	0835803
15	16	MARC BOLAN: 20th Century Boy	4 Front/PolyGram	0835983
15	NEW	LUCIANO PAVAROTTI: Verdi Requiem	Video Collection	VC 4196

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26	LOVES UNKIND	ASH
27	NEAR WILD HEAVEN	10
28	TIME, LOVE & TENDERNESS	Warner Brothers
29	RUSH RUSH	Columbia
30	ROMANTIC	Virgin America
31	COLD COLD HEART	Warner Brothers
32	HOLDING ON	Arista
33	NO ONE CAN	Epic
34	LIKE IT	EMI
35	LOVE...THY WILL BE DONE	RCA
36	THE BEGINNING	Columbia
37	FAMILY AFFAIR	ZTT
	BE featuring Lalah Hathaway	Ter

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1	SET ADRIAN ON	21	THE WHISTLE SONG
2	ENTER SANDMAN	22	GUARANTEED
3	I'M TOO SEXY	23	BANG
4	MOVE ANY MOUNTAIN	24	IT'S ON/EGG RUSH
5	(EVERYTHING I DO)	25	WE GOTTA DO IT
6	SUMMERTIME	26	INDIAN ROPE
7	APPARENTLY NOTHING	27	GOT A LITTLE SONG
8	MORE THAN WORDS	28	LET THE BEAT HIT 'EM
9	WINTER IN JULY	29	FAMILY AFFAIR
10	NOW THAT WE FOUND	30	LET IT SLIDE
11	ALL 4 LOVE	31	WE DON'T NEED A
12	MIND, BODY, SOUL	32	THE SOUND OF EDEN
13	INFLUENT 202	33	FREEDOM OF LIFE
14	A ROLLER SKATING JAM	34	LIKE IT
15	THINGS THAT ... HMM ...	35	SATISFACTION
16	ROMANTIC	36	RUN/WANT YOU
17	FEAR... THE MINDKILLER	37	ZEROXED
18	LIFT/OPEN YOUR MIND	38	JUST ANOTHER
19	STAY BEAUTIFUL	39	ALWAYS THERE
20	REBEL WOMAN	40	GAME SOME MORE

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63	FEAR... THE MINDKILLER (EP)	Virgin/Solution
64	GOT A LITTLE SONG	Dance Pool
65	THAT'S THE WAY LOVE GOES	Capitol
66	I WANNA SEX YOU UP	Giant
67	THE SCARY-GO-ROUND EP	Charisma US
68	ARE YOU LONESOME TONIGHT (LIVE)	RCA
69	PRINCIPLES OF LUST	Virgin International
70	LONG TERN LOVERS OF PAIN (EP)	Circus
71	THE SOUND OF EDEN	ZTT
72	RUN FROM LOVE	London
73	IT'S STILL YOU	Polydor
74	7 WAYS TO LOVE	Arista
75	CRUCIFIED	Ton Son Ton

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Artists, Orch.	Cassette/CD/LP (Distributor)	Conifer	Label # (Distributor)
1	CLASSICAL COLLECTION SAMPLER	Various	CD DDDCAT1M DOCCAT 1 (Conifer)
2	THE COLLECTION - IN CONCERT	Various	CD 4211203MC 4211203 (P) (BMG)
3	ALBINONI/PACHEBEL	Caroline Feller	CD 4307613MC 4307613 (P) (F)
4	ALBERT HALL GALA CONCERT	Various/Adas/RPO	CD 4307163MC 4307164 (P)
5	DUETS FROM FAMOUS OPERAS	Various	CD 449977CCFP 4499778 (P)
6	HOLST: THE PLANETS	Leahran/Maha Orchestra	CD 602347CCFP 602348 (P)
7	PUCINI: TURANDOT (HIGHLIGHTS)	Decca Opera Gala	CD 4211203MC 4211203 (P)
8	KING OF THE HIGH CS	Decca Opera Gala	CD 4112262MC 4212384 (P)
9	VIVALDI: FOUR SEASONS	Virafos Of England	CD 4001677CCFP 4001678 (P)
10	ELGAR: VIOLIN CONCERTO	Kenny/Herby/PLP	EMX 412984VEMX 412984 (P)
11	THE WORLD OF GILBERT & SULLIVAN	O'Dwy Carte	CD 4309263MC 4309264 (P)
12	WAGNER CONCERTO	Adrian/Alyson/Bournemouth SO	CD 41444031MC 4144403 (P)
13	INTRODUCING THE MOZART EDITION	Philips	CD 4267247MC 4267248 (P)
14	HOLST: THE PLANETS	Hicksd/ASO	OMP 8930CMP 893 (P)
15	THE BAROQUE COLLECTION	Conifer	CD DDD 1484MC DDC 148 (Conifer)
16	ASMF 30TH ANNIVERSARY JUBILEE SALUTE	Philips	CD 4266521 (P)
17	THE COLLECTION	Decca	DVLP 2102DCCMC 2102 (7B)
18	MOZART'S GREATEST HITS	Muserto	VG 89231 (2) 89231 (BMG)
19	BIZET: CARMEN SCENES AND ARIAS	Decca Opera Gala	CD 4213923MC 4213924 (P)
20	BIZET/PUCINI/VERDI: DUETS	RCA Victor	GL 87799X 87799 (BMG)
21	GREATEST HITS	Decca	CD 4177803MC 4177804 (P)
22	ORFF: CARMINA BURANA	Deutsche Grammophon	CD 4233862MC 4233863 (P)
23	ARIAS	Decca	CD 4196914 (P)
24	PRIMO TENORE	Decca	4177133/14177134 (P)
25	TCHAIKOVSKY: 1812 OVERTURE	Philips	CD 10P127CCFP 101 (P)
26	BEEHOVEN: SYMPHONY No. 6 'PASTORAL'	Caroline Feller	CD 4158313/15834 (P)
27	MOZART: REQUIEM	Decca	4198813/19884 (P)
28	TCHAIKOVSKY: SYMPHONY No. 4	Deutsche Grammophon	CD 4297272 (P)
29	HOLST: PLANETS/ELGAR: ENIGMA VARIATIONS	Decca	CD 4304882MC 4304884 (P)
30	THE WORLD OF MOZART	Conifer	CD 4304882MC 4304884 (P)
31	VIVALDI: FOUR SEASONS	Cherwell/BBC	DDD1093DCC 109 (Conifer)
32	BEST-LOVED CLASSICS 1	Various	EMI Laser CD D2 7625002MC L2 7625004 (P)
33	PUCINI: ARIAS	Conifer	CCFP 616977CCFP 6168 (P)
34	BEEHOVEN: SYMPHONY No. 9	Boehm/VPO	CD 4278023MC 4278024 (P)
35	ORFF: CARMINA BURANA	Hicksd/ASO	CD CMP 8953CMP 893 (P)
36	MOZART: REQUIEM	Deutsche Grammophon	CD 4291862MC 4291864 (P)
37	WAGNER: ORCHESTRAL MUSIC FROM THE RING CYCLE	Deutsche Grammophon	CD 4210202MC 4210204 (P)
38	THE WORLD OF KATHLEEN FERrier	Decca	CD 4309624MC 4309626 (P)
39	PUCINI: ARIAS AND DUETS	Various	EMI Laser CD D2 7625002MC L2 7625004 (P)
40	MOZART: THE MARRIAGE OF FIGARO	Gil/Dobson/BBC	CD DCCDFD 42944MC TCCDFD 4294 (P)

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DISTRIBUTION: INDIE SINGLES*

Track	Title	Artist	Label # (Distributor)
1	MOVE ANY MOUNTAIN	The Shamans	One Little Indian 527P (52712) (P)
2	INFILTRATE	DOG Klamm	Network NKN121 (P)
3	CHORUS	Albino	Mute 112/MUTE 125 (P)
4	MOSEY	Moby	Outer Rhythmic FOOT 153 (FOOT 153) (P)
5	SANDBLASTED	Green/Dobson	Creation CRE 10211 (P)
6	ZEROXED	Kickin - KICK 81 (SAD)	Kickin - KICK 81 (SAD)
7	RAINBOW (SAMPLE-FREE)	Reverb/RV1/T1	Reverb/RV1/T1 003 (7B)
8	EYES	Various	Vinyl Solution - (STORM 31) (SAD)
9	ALL OVER THE WORLD	Debut	Debut DEB131/119 (P)
10	BOOM AHH!	Kickin	CK-ZONE 008 (SAD)
11	NARRA MINE	Various	HUM - JBURANT 11 (B)
12	THE ASSHOLE OVERLOAD	Blackmarket - (2MKT 71) (8TRM)	Blackmarket - (2MKT 71) (8TRM)
13	FUCKIN' DRIVIN' OR WHAT...!	Creation - (CR6 1137) (P)	Creation - (CR6 1137) (P)
14	101	Firebabe	One Little Indian 547P (54712) (P)
15	TRIP STAR	Various	Dance Zone - (DANCE 82) (SAD)
16	HERBAL SAGE	Raber/Mo/Terra Playz Lab	Desire WANTX44 (P)
17	LITTLE GIRLS	Kickin	Anxious ANX17 (2) (P)
18	FLYING	Various	Creation CRE 10811 (P)
19	SLUSHY	Codeine	Dovecast - (DOVE51 31) (P)
20	DREAM SEQUENCE	Various	Shut Up And Dance SUAD 145 (SUAD 145) (P)
21	COAST IS CLEAR	Various	Anxious ANX17 (2) (P)
22	HONKER THAN THE SUN	Various	Creation CRE 09611 (P)
23	LIVING LIFE YOUR OWN WAY	Various	Acid Jazz (AZD) 3711 (8EP)
24	5678 (1991 REMIX)	Kickin	KICKIN - KICK 71 (SAD)
25	DESTINY	Various	Reverb - (RVBT 002) (SAD)
26	WE ARE BACK/NURTURE	Various	Warp ZWAP 14 (WAP 14) (P)
27	THESE BOOTS ARE MADE FOR...	Berry Anderson/Kate Law/Fossil	Mute 112/MUTE 115 (8TRM)
28	LAST TRIP TO TRANSCENDAL	Various	KLF Communications KLF 00810 (APT)
29	HOULGAN 69	Shut Up And Dance	SUAD 145 (SUAD 145) (P)
30	CATCH THE BREEZE/SHINE	Various	Creation CRE 11211 (P)
31	SHOCKED	Albin/Mingott	PWL PWL181 (P)
32	SMUFF (EP)	Various	10 Past 12 - (PARKA 11) (8EP)
33	SUZANNE	Hut	HUT11215 (5APT)
34	KINKY LOU	Various	4AD 48AD 1009 (P)
35	HYPERREAL	Various	One Little Indian 48 TP3121 (P)
36	ALL MIXED UP	Various	PWL PWL181 (P)
37	1 A.M. ETERNAL	The X.L.F.	KLF Communications KLF 00510 (8EP)
38	NAKED NIP	Various	Dedicated THSP 00111 (P)
39	WHAT TIME IS LOVE? (ORIGINAL)	Various	KLF Communications KLF 0047 (SAD)
40	WHAT YOU SEARCHING FOR	Kickin - KICK 81 (SAD)	Kickin - KICK 81 (SAD)

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1	L.A. FREEWAY	Various	Dino DINTV 24 (P)
2	HARDCORE DANCEFLOOR	Various	Dino DINTV 24 (P)
3	THE WHITE ROOM	Various	KLF Communications JAMSLP 005 (APT)
4	REGGAE HITS VOL 10	Various	Jemstar JELP 1010 (LP)
5	FREQUENCIES	Various	Warp WARLP 13 (P)
6	THEIR GREATEST HITS...	Various	Dino DINTV 23 (P)
7	ELECTRONIC	Various	Factory FACT 230 (P)
8	EN-FACT	Various	One Little Indian TRP 21 (8TR)
9	BRINGING IT ALL BACK HOME	Various	BBC REF 844 (P)
10	BLACK MEANING GOOD	Various	Desire LULUP 12 (P)

METAL CHART

1	PURPLE RAINBOWS	Polygram/EMI 840554 (5E)	845543/845541
2	PORNO GRAFFITI	Various	ICM 849504 (5E)
3	BAT OUT OF HELL	Meat/Leaf	2082419EP 824 (S)
4	THE HEAT	Various	840552/840551
5	ATTACK OF THE KILLER 3'S	Anthrax	ICM 9380ALPS 890
6	HY STUOID	Various	EMX 462044 (5M)
7	RECKLESS	Bryan Adams	AMM 501103 (P)
8	HOLIDAYS IN DEN	EMX	EMX 462044 (5M)
9	SLAVE TO THE GRIND	Sad Row	CD/ADM 1022/ADM 1022
10	APPETITE FOR DESTRUCTION	Golfen/GHC 2148 (WXX)	GF2148/2148 (P)
11	FOR UNLAWFUL CARNAL KNOWLEDGE	Van Halen	758950924WXX 420
12	SHAKE YOUR MONEYMAKER	Def American	8425154 (P)
13	SUPPERY WHEN WEY	Various	VERKAC 38 (P)
14	TIME'S UP	Loving Colour	EMX 462044 (5M)
15	CORNERSTONES 1967-1970	Jim Henson	847213/847211
16	HOLLYWOOD VAMPIRES	Mercury	849004 (5E)
17	DEDICATION - THE VERY BEST OF This Lutz	Various	848129/848121
18	BLAZE OF GLORY/YOUNG GUNS II	Various	856473/856471
19	ROCKING ALL OVER THE YEARS	Status Quo	860712/860701
20	BACK STREET SYMPHONY	EMX	EMX 462044 (5M)
21	YOUNG GODS	Little Angels	847845/847841
22	EXTREME	Extreme	AMM 501103 (P)
23	RITUAL DE LO HABITUAL	Various	356020/WX 306
24	UNION	Arista	411558 (8M)
25	FRESHOUSE	Freshouse	EMX 462044 (5M)
26	RIDER'S EDGE	Various	847845/847841
27	SOUL DESTRUCTION	Various	847845/847841
28	UNUSUAL HEAT	Various	AMM 501103 (P)
29	REMASTERS	Def Zepplin	AMM 501103 (P)
30	HYSTERIA	Bludgeon/RCA	HYCD 1145LP 1

* © CN: Compiled by Galus

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Table with columns: ARTIST, TITLE, LABEL, CAT NO, DEALER PRICE, DISTRIBUTION, CATEGORY. Includes albums like 'Various Artists: Live & Happ Concerto/Concerto 3.0: Interplan Classics' and 'Various Artists: Harmonic Elements Concerto Interplan Classics'.

Table with columns: ARTIST, TITLE, LABEL, CAT NO, DEALER PRICE, DISTRIBUTION, CATEGORY. Includes albums like 'Vince Guaraldi: Piano Solos 1,2,3,4,5,6,7,8,9,10,11,12' and 'Vince Guaraldi: Harmonic Elements Concerto Interplan Classics'.

MUSIC VIDEO

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NO, DEALER PRICE. Includes videos like 'Dany's D'Amore: The Best of Video Videos (09/09/91)' and 'Dany's D'Amore: The Best of Video Videos (09/09/91)'.

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NO, DEALER PRICE. Includes videos like 'Vince Guaraldi: Piano Solos 1,2,3,4,5,6,7,8,9,10,11,12' and 'Vince Guaraldi: Harmonic Elements Concerto Interplan Classics'.

SINGLES

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NO, DEALER PRICE. Includes singles like 'Dany's D'Amore: The Best of Video Videos (09/09/91)'.

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HIGHLIGHTS

Table with columns: ARTIST, A/SIDE, LABEL, CAT NO, EXTRA TRACKS, DISTRIBUTION, CATEGORY, LAST 3 CHART PLACINGS, COMMENT. Includes albums like 'Ariana: A Promise of a New Day' and 'Ariana: A Promise of a New Day'.

Single releases: week commencing 19 August 1991-23 August 1991: 192

Table with columns: ARTIST, A/SIDE, LABEL, CAT NO, EXTRA TRACKS, DISTRIBUTION, CATEGORY, LAST 3 CHART PLACINGS, COMMENT. Includes albums like 'Ariana: A Promise of a New Day' and 'Ariana: A Promise of a New Day'.

Table with columns: ARTIST, A/SIDE, LABEL, CAT NO, EXTRA TRACKS, DISTRIBUTION, CATEGORY. Includes albums like '2nd Native: Love's Remour' and '2nd Native: Love's Remour'.

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SINGLES TABLE A-Z

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NO, DEALER PRICE. Includes singles like 'A Hard Day's Night' and 'A Hard Day's Night'.

Table with columns: ARTIST, TITLE, LABEL, DATE, CAT NO, DEALER PRICE. Includes singles like 'A Hard Day's Night' and 'A Hard Day's Night'.

TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	SET ADRIFT ON MEMORY...	PM Down	Get Street GET 33 (F)
2	1	SUMMERTIME	DJ Jazzy Jeff & The Fresh Prince	Jive JIVET 279 (BMG)
3	2	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud TLXK 5 (F)
4	NEW	FEAR: THE MINDKILLER (EP)	Eon	Vinyl Solution STORM 33 (SRD)
5	NEW	ROMANTIC	Karyn White	Warner Brothers W 00287 (W)
6	5	A ROLLER SKATING JAM NAMED...	De La Soul	Big Life BLRT 55 (F)
7	4	LADIES WITH AN ATTITUDE	Epimote Of Hype	Big Life BLRT 53 (F)
8	14	WINTER IN JULY	Bomb The Bass	Rhythm King/Epic 652796 (SM)
9	6	MIND, BODY, SOUL	Fantasy UFO	Strictly Underground YZ 5911 (W)
10	8	INFILTRATE 202	Altern 8	Network NWKT 24 (P)
11	NEW	O SI NE NE/UDI EGWU	Nicolas	Shut Up And Dance SUAD 19 (P)
12	3	NARRA MINE	Gemsaid 4	H.U.M. URBANT 1 (I)
13	11	THE SOUND OF EDEN	Shades Of Rhythm	ZTT ZANG 22T (W)
14	13	EYES	Midt Rain	Vinyl Solution STORM 31 (SRD)
15	23	MASSIVE OVERLOAD	DJ Massive	Black Market 12MK1 1 (P)
16	4	THE WHISTLE SONG	Frankie Knuckles	Virgin America VUST 47 (F)
17	NEW	SOMEBODY	Higher Ground	Cooltempo COOLX 239 (E)
18	20	REBEL WOMAN	DNA	DNA 12DNA 001 (BMG)
19	NEW	I GOT A LITTLE SONG	Offshore	Dance Pool 6568256
20	25	ALL 4 LOVE	Color Me Badd	Giant W 00537 (W)
21	16	WE GOTTA DO IT	DJ Professor/Francesco Zappala	4th+B'Way 12BRW 225 (F)
22	3	GO	Moby	Outer Rhythm FOOT 51 (SM)
23	6	LET THE BEAT HIT 'EM	Lisa Lisa & Cult Jam	Columbia 6527886 (SM)
24	NEW	CHARLY	Prology	XL XL121

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

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	15	ZEROXED	Zero Zero	Kickin KICK 9 (SRD)
26	24	FAMILY AFFAIR	BEF feat Lalah Hathaway	Ten TENX 369 (F)
27	18	MOVE ANY MOUNTAIN-PROGEN	Shamen	One Little Indian 52 TP12 (P)
28	NEW	SON OF NOISE/ILL JUSTICE	Son Of Noise	Music Of Life NOTE 53 (P)
29	NEW	GIMME SOME MORE	Double Trouble	Desire WANTX 46 (P)
30	23	THE CALLING	Friends Of Matthew	Pulse 8 12LOSE 11 (P)
31	21	NOW THAT WE FOUND LOVE	Heavy D & The Boyz	MCA MCST 1550 (BMG)
31	22	TAKE ME NOW	Tammy Payne	Talkin Loud TLXK 12 (F)
33	NEW	FREEDOM OF LIFE	Awesome 3	A&M AMY 797 (F)
34	12	BOOM AH!!	Klubzone 1	Oh-zone ZONE 908 (SRD)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	NEW	SOUND CLASH	The Bural	Strictly Underground STUR 005 (P)
36	17	4 SECRETS (OF SUCCESS)	Cookie Crew feat Danny D	fff FRX 159 (F)
37	32	DON'T POISON ME	Emma Haywood	Boss BOSS12 068 (Self)
38	29	I'M TOO SEXY	Right Said Fred	Tug 125NOG 1 (BMG)
39	34	LIVING LIFE YOUR OWN WAY	Rose Windross	Acid Jazz JAZD1 37T (REP)
40	NEW	THAT'S THE WAY LOVE GOES	Young MC	Capitol 12CL 633 (E)
41	26	STABBED IN THE BACK	Mind Of Kane	Deja Vu DJV 007 (SRD)
42	NEW	LIFT/OPEN YOUR MIND	808 State	ZTT ZANG 20T (W)
43	41	DO YOU WANT ME (DO YOU NEED...)	Brothers Grimm	Production House PNT 030 (Self)
44	26	DO ME RIGHT	Cur	MCA MCST 155 1 (BMG)
45	25	FEEL SURREAL	Frostfall feat Psychropic	fff FRX 160 (F)
46	30	COME AND GET IT	Yours Truly	Motown ZT 44758 (BMG)
47	43	LONG HOT SUMMER NIGHT	J.P. Taylor	MCA (USA) MCA 54103 (Import)
48	27	THINGS THAT MAKE...HMM	C&C Music Factory/F Williams C	Columbia 6566906 (SM)
49	NEW	P.A.S.S.I.O.N.	Rhythm Syndicate	Impact American 12EM 197 (E)
50	52	WE'RE GONNA GET	RAF	PWL Continental PWL1 202 (W)
51	NEW	GUARANTEED	Level 42	RCA PT 44746 (BMG)
52	33	JET-STAR	Tekno Too	D-Zone DANCE 012 (SRD)
53	44	WORK	Technronic feat Reggie	ARS 6573316 (SM)
54	42	KEEP THE FIRE BURNING	House Crew	Production House PNT 029 (Self)
55	37	SHARE YOUR LOVE	Liz Winstanley	Jive JIVET 282 (BMG)
56	30	FUCK COMPTON	Tim Dog	Ruff House 4473892 (Import)
57	43	OPTIMISTIC	Sounds Of Blackness	Perspective PERT 786 (F)
58	28	REAL LOVE	Driza-Bone	4th+B'Way 12BRW 223 (F)
59	34	TRIP SWITCH	NRG	Chill TLUV 11 (APT)
60	NEW	BADDY RICH	Hi-Jack	(Warner Bros USA) 9217510

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Picassette (Distributor)
1	NEW	BEYOND THE MIX	Frankie Knuckles	Virgin America VUSLP 36VUSMC 36 (F)
2	NEW	SHADES	Shades Of Rhythm	ZTT ZTT 8/2T 8C (W)
3	1	PEACEFUL JOURNEY	Heavy D & The Boyz	MCA MCA 10289/MCAC 10289 (BMG)
4	NEW	DIARY OF A BLACKMAN	Katch 22	Kold Sweat KSLP 11-(GY)
5	6	BLACK MEANING DO	Rebel MC	Desire LUVLVL 12LUVMC 12 (P)
6	4	INSIDE LIFE	Inognito	Talkin Loud 8485611/8485464 (F)
7	5	WHAR WOULD WE DO	DSK	Jackpot HAL 12212-(Import)
8	NEW	THIN ICE 2 - THE SECOND SHIVER	Various	Telstar STAR 25355/TAC 2535 (BMG)
9	16	MAKE TIME FOR LOVE	Keith Washington	Qwest 7599265/281/7599265/284 (W)
10	8	DREAM ABOUT YOU	D'Bora	Smash (USA) 8627911-(Import)

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	(1)	WALK AWAY FROM LOVE	Mika Anthony	Joe Gi'JZO 004
2	(4)	YOU KNOW YOU WANNA BE ...	Dennis Brown	GREED 309
3	(6)	THE WAY YOU LOVE ME	D-Fox, Ganga Aab	Stash STU 005
4	(3)	LET HIM TRY	Freddie McGregor	Big Ship Records BS1 1
5	(2)	HUSH TONY	Redal	Blue Mountain BMD 107
6	(5)	STEP ASIDE	Nipponen	Rhythm Track RT 001
7	(11)	HUG ME UP	Prology Ranks	Charm CRT 40
8	(10)	EMPTINESS INSIDE	Beres Hammond	Charm CRT 39
9	(15)	WORK IT	Cobra	White Label FAS 6
10	(16)	PHONE ME	Neville Morrison	SUMA 007

J.I.T.S.T.A.R.
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REGGAE CHART

11	(-)	SOMEBODY	Capleton	Back Scorpio 785 11981
12	(13)	SOMETHING A GO HAPPEN	Tony Rebel	Rhythm Track RT 002
13	(-)	THE MORNING AFTER	Anthony Rich	Progressive PSP 019
14	(17)	GUNDELERO	Cobra	Penthouse PHR1 15
15	(18)	SPECIAL GUEST	Cupleten	Overseas/Out 00 1
16	(19)	YOU COULD A DEAL	Beres Hammond & City Ranks	SMO12
17	(-)	HIPPITY HIPPITY	Pop Son	Charm CRT 61
18	(14)	BANDELERO	Finchers	Janjany Jan 020
19	(-)	MERCLESS BAD BOY	Cobra	Sinbad SID 002
20	(-)	MAN DEAD	City Ranks & Tony Rebel	Charm CRT 63

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REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 10	Various	Jar Star JELP 1010
2	(3)	BOUNTY HUNTER	Nipponen	Blue Mountain BMD P48
3	(2)	GREENSLEEVES VOL 5	Various	GreenSleeves GRZ25
4	(11)	LOVERS FOR LOVERS VOL 5	Various	Various WBREL 905
5	(6)	START OF A ROMANCE	Frankie Paul	Scorpio 85P 11862
6	(9)	I CAN'T WAIT	Sanchez	Blue Mountain BMD P49
7	(7)	GOOD FELLAS PART 1	Various	Penthouse PHR2 1
8	(10)	AS RAW AS EVER	Shabba Ranks	Columbia 4681021
9	(5)	STONE LOVE VOL 3	Various	St George SCGP 08
10	(4)	THE BEST OF STEELY & CLEVIE	Various	SC11

FOCUS

THE
8.15
MUSIC
MANCHESTER

Programme: The 8.15 From Manchester.
Audience reach: 2.3m (BARB).
Timing: BBC1, 8.15-11am, Saturday.
Target audience: 16 to 15-year-olds.
Sex ratio: 50:50.
Key staff: Series editor — Martyn Day. Producer — Julie Bradshaw. Music researcher — Ruth Shimmim.

Presenters: Ross King, Charlotte Hindle, Dianne Oxley.
Music policy: One act per show performing latest and last singles. Occasional guest appearances. "The band has to be visually interesting. We spend a lot of time and money getting our pop acts right. We don't use them as dressing — they're a central feature and they get quality coverage." — Martyn Day.

Typical acts: Vanilla Ice, Blur, Deacon Blue, Seal, Omar, Sonia, Take That.
Special features: Saturday Morning Movers: audience chooses its own top 10.
Promoter's view: "It's good targeted television, which reaches the audience we want. Great exposure for pop bands." Neil Ferris, director, Ferret & Spinner.

"We've been really pleased with both EMF and Blur's performance. Both were well filmed and it has helped them in the charts. The music content has been diverse, but a regular slot for videos would be an improvement." — Lynn Evans, head of regional promotion, Parlophone/Capitol.

Three way split to put satellite in the picture

MTV may have several things to celebrate, but attracting a large UK audience is not yet among them.

Even in the 1.9m homes linked to cable or satellite in the UK, the network has failed to grab its core audience. According to BARB's figures for June, MTV took just 4.3% of 16- to 34-year-old viewing in Astra homes — less than BBC2.

That could change with the news, announced on the network's tenth birthday last week, that MTV is to expand its coverage into three programming strands. Two are likely to cater for specialist dance and rock markets.

The move has been welcomed by UK record companies who believe it — like split-frequency radio services — will better serve an increasingly fragmented market.

"It's brilliant," enthuses Chrysalis director of promotions Judd Lander. "The UK is starved of good music programming. Top Of The Pops' 6.5m viewers prove there is an audience out there, and this change could tempt more of them to take MTV," he says.

But the new service is still some way off. In the US, it is scheduled to begin in mid-



MTV has so far failed to grab its core audience in the UK

1993, and Bill Roedy, MTV Europe's managing director, expects it to take even longer to reach the UK.

Roedy predicts, however, that the majority of UK households will have access to the existing MTV service within three years. That will require a considerable leap from the current figures — 8.8% of all homes with televisions.

Taken Europe-wide, the network's figures are more impressive — it now reaches 25m homes in 28 countries — and MTV is keen to sell that angle to UK record companies.

Most considering it primarily as a plugging medium. Mal

Dale, broadcast manager at media buyer The Leisure Process, says he handles more record company advertising for TV-am than MTV.

But he has his doubts about the pan-European concept of record marketing. "Splitting the costs between territories and staggered release dates can cause problems," he says.

Such difficulties may currently temper record company enthusiasm for MTV. But the planned three-way split and its accompanying boost to domestic audience figures could yet make MTV, at last, the UK's foremost music medium.

Selina Webb

EXPOSURE

MONDAY AUGUST 12

Bates' Mates featuring The Pet Shop Boys, Radio One: 9-11am.

TUESDAY AUGUST 13

The Story Of Abba, Channel Four: 9.25-10.25am.

Jazz 625 featuring Art Farmer, BBC2: 11.15-11.50pm.

Nancy Wilson Live At Carnegie Hall, also featuring Carl Anderson, Channel Four: 12.45-1.40am.

WEDNESDAY AUGUST 14

Wogan featuring David Bowie, BBC1: 7-7.30pm.

Hit The North featuring The Beyond, Radio Five: 10pm-midnight.

THURSDAY AUGUST 15

Top Of The Pops, BBC1: 7-7.30pm.

Rita MacNeil In Concert, Radio Two: 8.02-9pm.

Bhangra Beat featuring Premi, Xcellency and Black Mist, ITV: 2.05-2.35am (regions vary).

FRIDAY AUGUST 16

Wogan featuring Nigel Kennedy, BBC1: 7-7.40pm.

SATURDAY AUGUST 17

The 8.15 From Manchester featuring Omar, BBC1: 8.15-11am.

The ITV Chart Show, 12 noon-1pm.

In Concert featuring Runrig, Radio One: 10-11pm.



PROMO PLAY SURVEY

The video for Bryan Adams' (Everything I Do) I Do It For You tops MW's promo play survey for July.

In the four weeks to August 3, the leafy clip earned 30 minutes airtime on UK terrestrial television.

Runner-up, with 15.07 minutes airtime, was the video for

OMD's Pandora's Box, while completing the top 10 were the latest clips from C&C Music Factory (14.09), Bomb The Bass (12.43), Sophie Lawrence (11.41), Bros (11.35), Danni Minogue (11.21), Kim Appleby (10.49), Seal (10.02) and Extreme (9.17).
Source: TV Tracking

music week BINDERS

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JUNK MONKEYS
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INTERNATIONAL
Distributed by EMI/Capitol

Pretty things enthrall the MTV generation

The Eighties spawned a new type of metal band — fresh-faced and clean living, they are broadening rock's crossover appeal, says Valerie Potter

Holding forth on the subject of drugs, INXS frontman Michael Hutchence recently said: "If you didn't indulge, they'd ask what kind of rock star are you?" The simple answer is — a modern rock star, one of the new school who seem to say no to all addictive substances.

Sex and drugs traditionally go hand in hand with rock and roll. The rock press has always thrived on stories of hard-living excess, but there's always a certain ambiguity about it. East West Records head of rock Dante Bonuto has a theory about the highest profile rock band in the world, Guns N' Roses: "Their lifestyle would frighten most people to death," he says, "but it's attractive because they're actually living it out for you, so you can be very safe and watch these other people destroy themselves. It's voyeurism."

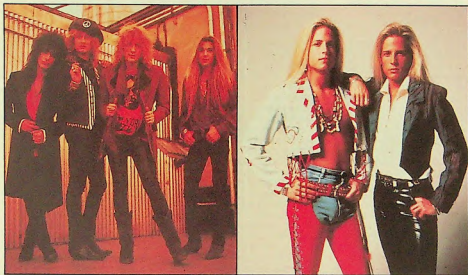
Outrage will always be an important element in rock and roll. But over the last few years a number of rock artists have been cleaning up their act, both on and off stage, and actually enhancing their career as a result. Their motivation may reflect the fitness trend, or simply the growing list of rock and roll casualties.

In 1984, Motley Crue singer Vince Neil was charged with manslaughter and drunk driving after a car crash in which Hanoi Rocks' drummer Razle died, while former alcoholic Alice Cooper recently admitted that couldn't even remember making his albums from the mid-Eighties he was so out of it.

Whatever their reasons, the adoption of a healthier lifestyle by bands like Motley Crue, the notorious Aerosmith, Megadeth and Alice Cooper forms part of a wave of changing attitudes sweeping through the world of hard rock and heavy metal.

One such shift is the growing receptiveness to the influence of musical genres beyond metal's traditionally myopic outlook. Bands such as Faith No More, Extreme and Enuff Z'Nuff have pushed back the previously well-defined limits of metal and in so doing, have broadened its appeal.

RCA product manager Dave Shack says: "People are always looking for something new and the demise of the rock dinosaurs



New kids on the rock: Enuff Z'Nuff (left) and Nelson, bands with a strong pop element and teen appeal

has led to many bands being unafraid to experiment. Enuff Z'Nuff have heavy Beatles' influences and Kik Tracee's debut, No Rules, has a cover of Mrs Robinson by Simon and Garfunkel. Influences that in the past have probably been suppressed because they weren't seen as heavy metal are now being allowed to come through.

"With the proliferation of MTV, there's no demarcation any more. You just see a good video or a good band. It doesn't really matter whether they've got long hair or make-up — you get off on the song. Bands like Slaughter and Trixter go right across the board with good videos."

MTV has also had an emollient effect on the image of hard rock bands. It began in the mid-Eighties with the emergence of Bon Jovi and Europe, but it is now flourishing in the form of bands with a strong pop element and teenage appeal. Nelson and Trixter are two such bands whose fresh-faced looks contrast sharply with Eighties glam rockers like Poison and Hanoi Rocks.

Geffen press officer Judith Fisher says: "The Nelson crowd starts from 10-year-olds upwards and won't cope with lots of leather and a hard image; they like the softer image of the Nelson twins."

Similarly, Steve Sinclair, who

signed Trixter to his New York-based Mechanic Records, acknowledges: "When I first saw Trixter, I thought that I didn't need to do anything with them, because if I tampered with their fresh image I'd ruin it. Trixter demonstrate something very good about growing up in America and I wanted it to come through unspoilt."

Sinclair claims he signed Trixter primarily because he likes them, but also as a reaction to changes in the US media. MTV, he believes, has become less adventurous in championing new artists and instead tends to follow Top 40 radio.

"Not many hard rock artists do well on Top 40," he says. "Even established artists like the Scorpions really didn't get a lot of MTV play until Gorky Park started climbing the Top 40 radio charts. And as far as developing artists is concerned, MTV are more inclined to play Firehouse or Trixter if they see a single is climbing the American charts."

Nevertheless, it's a risky — limiting even — enterprise to base a career on the fickle affections of teenage girls. Although Sinclair maintains the platinum-selling group have a solid fan base, he admits to having tried to expose them to an older audience.

"We have a very young demographic," confirms Sinclair. "Initially, it was all very young teenage girls, but it's been changing, skewing upward as the band tours. Trixter toured four months with the Scorpions and that really helped to bring in males and older fans. We were offered Nelson and other tours which we simply declined because we felt the Scorpions' audience was more desirable and that someone who came to see the Scorpions would buy not only the current Trixter album, but probably the next one too."

So, despite the chart potential and pin-up looks of some new, younger rock bands, the old maxim still applies: a rock band has to build a long-term career on the strength of its live shows. In keeping with this new emphasis on the fit and healthy, audiences expect to see energy and athleticism in rock shows, whether it's back-flips from Aerosmith's Steven Tyler, or mid-air collisions from Extreme's leaping Gary Cherone and Nuno Bettencourt.

This new, cleaner image of rock may prove to be another fad. Yet, for the time being, it is bringing some refreshing changes into an otherwise stale genre. And it's certainly keeping the musicians on their toes.



The original sleeve for Guns N' Roses Appetite For Destruction (above) was withdrawn following complaints that it was gratuitously sexist. Retailers bear the brunt of consumers' complaints and store owner Les May, of Oasis Records, Notts, says: "The album would have sold equally as well in a less objectional sleeve. I can't understand why the record companies or the artists resort to the image of metal is changing subtly, because a lot of the metal lads are growing up. Possibly that's due to bands like Living Colour, which are classed as appealing to a heavy metal audience, but the content of their music is not really metal at all."

Old masters hold value

Old faithfuls continue to rule the metal roost, but there's still room for a well-promoted newcomer to make chart headway. Martin Aston reports

New melodic A&R rockers on the rise include US groups Tyketo (Geffen), The Storm

(Interscope/East West) — featuring three ex-members of Journey — and RTZ, including two former members of Boston. Kiss Of The Gypsy (Atlantic) are melodic rockers in the harder UK tradition, while unsigned power trio Brotherhood are a classic rock'n'roll band in the same mould as guitarist Kris Dollimore's previous band, The Godfathers.

Unsigned are Big Machine, a funk-metal quartet in the Dan Reed Network vein, as are one Northerners trio Theomthing, who seem to be following The Beyond's alternative footsteps.

The new generation of metal acts may have prospered in the singles charts recently with Extreme and Metallica both riding high, but the Top 10 metal albums of the first half of 1991 is dominated by older acts.

Top label was Vertigo which captured the top two places with Best Of collections, by Thin Lizzy and Status Quo respectively.

In Lizzy's case, Phonogram marketing manager Julie Heathcote says research revealed that the now defunct band was seen by metal fans as a "classic" act akin to Jimi Hendrix and The Doors. So the label rescued and part re-recorded an unreleased song — Dedication — which became a Top 40 hit single and a plug for the double hits album of the same name.

Status Quo, meanwhile, need neither hit singles nor live shows to keep their denim banner flying. Like Led Zeppelin's Remasters collection, at number nine, Rockin' All Over The Years was released last year but maintained its momentum through a high media profile, including a Brit award and the installation of wax figures in London's Rock Circus collection.

At five, Bon Jovi's Slippery When Wet, first released in 1989, made a respectable showing after being reissued at mid-price. With David Lee Roth, the evergreen Yes and the Marquee Metal collection all prominent in the Top 10, the new generation of artists has taken a back seat.

However, the funk-metal

TOP 10 METAL ALBUMS	
1	DEDICATION — THE VERY BEST OF Thin Lizzy Vertigo
2	ROCKING ALL OVER THE YEARS Status Quo Vertigo
3	TIME'S UP Living Colour Epic
4	A LITTLE AIN'T ENOUGH David Lee Roth Warner Brothers
5	SLIPPERY WHEN WET Bon Jovi Vertigo
6	SLAVE TO THE GRIND Skid Row Atlantic
7	UNION Yes Arista
8	MARQUEE METAL Various Marquee
9	REMASTERS Led Zeppelin Atlantic
10	PORNOGRAFFITI Extreme A&M

Compiled by ERA from Gallup data sales from 30/12/90 to 26/6/91
© CIN 1991

faction, whose appeal stretches across a wider spectrum than their heavier peers, has two entries: Epic's radical black Americans, Living Colour, reached number three, while A&M's new Boston sensations Extreme crept in at 10.

Both bands had top hit singles, although US Top 10 repetitions certainly paved the way.

The live scene still plays an essential role in promoting a new artist. Like Skid Row at number six, Living Colour have established a live reputation. Extreme, however, only made their UK live debut in May. Yet the group's one-off London debut at the Marquee helped set the ball rolling after Pornograffiti's original release in September 1990, which in A&M marketing manager Richard Marshall's words, "did poorly."

The show was the opening gambit in what proved to be a

highly successful campaign.

Marshall recalls that following essential reviews, the album was sold into stores in time for the short UK tour, by which time a single — Get The Funk Out — had been released in 12-inch poster bag and picture disc formats. It debuted nationally at 43 and at number one in The ITV Chart Show's rock chart.

Radio pluggers, meanwhile, took a risk by targeting a mainstream DJ, Simon Bates at Radio One, who had been instrumental in breaking AC/DC, with great results. The album's chart placing has subsequently risen every week since May.

Those newer acts without hit singles might find the going somewhat harder. The Black Crows, for one, have enjoyed considerable US success but have yet to break into the UK mainstream, despite Phonogram's 18-month campaign.

The label is also working on Roadhouse, who include ex-Def Leppard guitarist Pete Willis. Marketing manager Toni Metcalf says the band are arousing interest at Radio One but must tour to build a fan base.

"There are a lot of bands struggling at the moment, because people can't afford to see them," confesses Metcalf.

"While Donington and the Guns N' Roses show at Wembley will help raise metal's profile, there are so many rock bands and so much choice now that invariably younger bands will suffer."

EMI marketing manager Jonathan Green, currently working on funk-metal band The Beyond, is more optimistic. "The rock market is quite vast," he says. "There is always room for good new bands. The standard of music is important, not the number of competitors you have. I agree that younger acts will suffer when business is bad, but metal has a loyal fan base which will tend to go out to other 'luxuries' like cigarettes rather than miss one of their favourite bands on tour."

While singles can compensate for an ailing live scene, they can be an expensive and non-profit making exercise. Ultimately, however, the potentially vast and long-term sales that heavy rock acts can generate — as the dominance of established acts in the Top 10 verifies — still need hefty marketing spends to get them off the ground.

Labels build for Monsters Of Rock festival

On August 17, heavy metal fans from around the country will make their annual pilgrimage to the Castle Donington Monsters Of Rock festival. The outdoor concert has a reputation for showcasing the best from the world of hard rock and this year will be no exception, with all 72,500 tickets sold in advance.

This year's headliners will be veteran Australian rockers AC/DC, who last played to sold-out arenas in April. East West Records will be re-promoting the Razor's Edge LP, released last year, in picture disc form and sales of the band's recent home video, Clipped, should also benefit.

Unlike AC/DC, Metallica, who have appeared at Donington twice before, will be able to showcase some brand new material. Phonogram releases the band's new album, titled



Footing the bill: The Black Crowes kick off this year's event

Metallica, on August 12. "We couldn't have asked for anything better, really than to have this album released the Monday before Donington," says product manager Steve Matthews.

"It gives them the highest profile possible."

Motley Crue will not be touring the UK this year. However, WEA will be releasing a 10-year Crue retrospective, Decade Of

Decadence, in September.

Quensryche have built up a substantial UK following, and EMI will be releasing a single from the band, Jet City Woman, on September 23 and will also be re-promoting the band's back catalogue from August 12.

Like Quensryche, The Black Crows have not yet broken in Europe. Phonogram will re-release the single, Hard To Handle, on August 12, as well as re-promoting the album Shake Your Money Maker.

Although the headliners are naturally the main focus of attention, anything can happen on the day and Thunder's show-stealing opening appearance at last year's Donington raised their profile beyond all expectations. No doubt some of the acts on this year's bill will be hoping to follow their example.

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THE LAST RECORD I BOUGHT

by STEVE LEWIS



"The last record I bought was En-Tact by The Shamen. The remix of Progen and the video intrigued me but most of all I like their attitude."



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"I think Chris Difford and Glen Tilbrook of Squeeze are two of this country's best songwriters and I love their new album, Play."

"System 7's forthcoming album is a literate and very musical dance record. It's unusual to hear something in this genre which has this degree of sophistication but still has a genuinely streetwise quality about it."

Steve Lewis is managing director of Virgin Music.

The case for frock 'n' roll

Moving from the pinstripe conservatism of a City law practice into the music industry should be like coming up for fresh air.

But when Sylvia Coleman, newly installed as only the second female director in the history of Sony Music, left the supposedly hidebound legal profession, she was "astounded" at how far behind the music business lags in recognising women.

Despite its image, the music industry compares poorly, she says. "I certainly wasn't prepared for it. I have always regarded the record business as progressive. It took me a while to get used to it."

"Even the Conservative Party can elect a woman leader, then a non-conservative industry should be able to promote women," she says.

But we all know what happened to Margaret Thatcher...

Making light of a heavy deal

What were Factory boss Tony Wilson and eight musicians doing in the back of a camper van during last week's Cities In The Park gig?

Actually, it was just The Ad-



Richard Branson and Crystal Palace eat your heart out.

When it comes to sponsoring football teams, Sheffield-based retailer Roulette Records has proved you don't need megabucks to get your name in front of a packed Wembley.

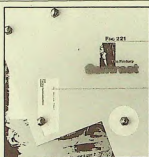
Johnny Quinn's Allstars, a team of former professionals, was in danger of disbanding last February when Roulette boss John Green stepped in to help them out with a "four-figure sum".

Six months later, the team, which boasts former Liverpool star Emyln Hughes in its ranks, stepped out at Wembley Stadium for the Over-35's Umbro Cup final clash last

Saturday with the Arnold team from Nottinghamshire.

Pictured at a pre-match press meeting are team members, from left: Emyln Hughes, Roulette's John Green, Peter Springett (ex-QPR), Ronnie Glavin (ex-Barnsley) and Johnny Quinn (ex-Rotherham).

In celebration, Green organised a coach trip for staff and fans to the match which preceded the Arsenal vs Spurs charity shield clash. He was phlegmatic about the prospect of the Allstars losing. "Ah, well, we will have had a great day out, a game of two halves, luck of the draw etc and I'm sure the lads will have done well."



Signed and sealed

venture Babies receiving their new recording contract.

Asks signing Factory contracts undertake only to be of limited "sound mind" — about as much as can be expected from a performer.

Other clauses include the acts agreeing to appoint auditors with a sense of humour, and the label committing itself to leave merchandising to roads.

"It's just something which has built up over the years," says managing director Eric Longley. "None of it would stand up in law, of course. But it makes something that's heavy and serious seem a little bit lighter."

Value added axe attack

It's a mad, mad world when people end up paying more for a smashed unusable guitar than one that works.

But that's exactly what will happen when two Jimi Hendrix collector's items go for auction at Sotheby's Rock 'n' Roll sale later this month.

Auction organiser Steve Maycock explains: "People get the impression that Hendrix spent all his time smashing guitars but the truth is he didn't because he couldn't afford to."

The guitar, lot 420 and worth between £4,500 and £6,500, is expected to raise more than the complete "axe" that's also on offer.

Perhaps in 20 years' time it could be a microchip from one of ICL's synths which Sotheby's auctions.

QUOTE OF THE WEEK

"We were not interested in people saying they liked CDs" — Sue Harvey, editor of *Which?* offshoot *Check It Out*, on her "expose" of CD pricing.

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