



RECORD MIRROR
UPDATE

MW Music Week

The Business Magazine for the Music Industry

10 AUGUST 1991 £2.50

Renton to showcase UK music

The Government is pledging its support for the music industry by organising a National Music Day.

At the same time, the Arts Council has dubbed 1992 the Year of Music with a number of events planned in or around Birmingham.

Harvey Goldsmith is to chair the working party that will organise the day of music and the BPI is represented by its director of public relations Jeremy Silver.

The idea for the event came from a conversation between Arts Minister Tim Renton and Mick Jagger. The singer, who had witnessed a similar event in France where he now lives, will be an adviser to the working party.

Renton says: "I envisage special events on radio and television, open air concerts, local music festivals, school performances — a showcase for the professional as well as the amateur."

"My department will pro-

vide £10,000 to get the ball rolling and I hope many other organisations will join in."

A spokesman for the BPI comments: "We are looking at the developments with great interest and we have involved ourselves in the event."

The next meeting of the working party, to confirm the event date, is due in early September.

The Arts Council's decision to fund a year of music in 1992 is part of the build-up to Arts 2000, a festival to mark the turn of the millennium.

The event, Sounds Like Birmingham, will be organised by Birmingham City Council. Sponsorship is now being sought.

Programme manager Richard Russell says the event focuses on the experience of music to both listener and performer, and will encompass rock, folk, jazz, classical and fringe music. The full programme is being launched in October.



Lascelles: new Virgin label

Ten boss quits to launch label

Jeremy Lascelles is standing down as managing director of Ten Records to launch another label within the Virgin group. A&R director Mick Clark will take over the running of Ten, whose acts include Soul II Soul, Maxi Priest and Inner City.

Details of Lascelles' new label have yet to be announced.

"I was given a great opportunity to start something new at Virgin and I felt the time was right to leave Ten," says Lascelles.

"If there is one thing I feel we have achieved at Ten it is to explode the myth that you can't have international success with dance acts," he adds.

Lascelles was head of A&R at Virgin before taking over at Ten in 1988. Clark joined Ten a year after its 1983 launch.

RT labels plead for MCPS help

Cash-strapped former Rough Trade labels are appealing to the MCPS for more time to pay their mechanical royalties.

The labels face a cash-flow crisis after £3m they believed protected in a so-called escrow account was frozen by administrators KPMG Peat Marwick McLintock.

An appeal to the High Court last Wednesday for a special vacation hearing to decide the future of the account failed. The labels were only able to achieve an "expedited" hearing, which means the case will not be heard until after the court's summer recess ends on September 1.

Now there are real fears that unless the MCPS gives companies more time to pay royalties, some companies could go down.

Beggars Banquet managing director Martin Mills says: "The key thing is the attitude the MCPS takes. There are

payments due in two weeks time. A lot of labels are going to need a lot of leeway from MCPS."

MCPS chief executive Frans de Wit says the board will have to consider the labels' predicament because it is such an exceptional case.

● Bidders for The Smiths' catalogue, up for sale to help pay off Rough Trade Distribution's debts, are insisting on the approval of Morrissey and Johnny Marr on any deal.

Marr's manager Marcus Russell, of Ignition Management, says the guitarist, now with Electronic, is being kept fully in touch with proceedings.

"Anybody who is pursuing the sale is fully aware that they need Johnny and Morrissey's support on any sale for marketing reasons," says Russell.

Further sales of Rough Trade assets are pending.

Donovan 'scoop' backfires

Any Jason Donovan fans asking "Did you see it?" this week are not talking about his stage show at The Palladium.

When *The Face* printed a poster appearing to show the Aussie heartthrob in a T-shirt bearing a slogan casting doubt on his heterosexuality it seemed to have scooped all rivals.

Instead the style magazine was landed with a libel writ and set everyone wondering how they missed the offending collage.

"We must take at face value *The Face's* claim that the

poster was genuine," puns Cyril Glasser of Donovan's solicitors firm Sheridans.

But nobody else who spotted it while it was allegedly on display in central London has yet come forward.

Meanwhile a radical gay "outing" campaign said to be responsible has revealed itself as a hoax. According to Froes — Faggots Rooting Out Closeted Sexuality — no posters were ever printed.

The libel writ issued by Sheridans names *The Face* publisher Nick Logan, parent

company Wagadon and writer Ben Summerskill. All three must respond by the end of this week (August 9). If the case comes to court it will be heard early next year.

But last week there was no sign of the scandal having diminished Donovan's standing in the eyes of his young fans.

The Palladium reported sales for Techno And His Amazing Technical Dreamcoat were as brisk as ever. It is now sold out until September.

JETHRO TULL

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Michael Levy

On August 3 report of the revival by East West of the Magnet label incorrectly stated that Warner Music had bought Magnet in 1988 "after its collapse as an independent".

In fact of course Magnet under its founder, managing director and chairman Michael Levy was a very successful label which was sold for a substantial sum.

We very much regret the error and unreservedly apologise to Mr Levy for any embarrassment caused to him.

Pricing code 'won't work' says BARD

Moves to introduce European Community rules on price marking will disrupt record dealers' business and prove unworkable, according to BARD general secretary Bob Lewis.

Now BARD is backing a British Retailers Association attempt to have the order questioned by MPs.

The new code, due to take force from September 1, says a written price must be shown for all goods offered for sale.

Lewis says that means retailers would have to show customers a price list, whenever they order product not in stock.

But he believes that it would not affect the practise of mass bagging and marking sections of stock, such as singles, with one price sign. "It is just not workable," says Lewis.

Reggae to get official chart

CIN is discussing the possibility of launching a reggae chart with the Reggae Music Association.

The RMA first approached CIN and chart compiler Gallup a month ago with the plan, which they believe is needed to give support to the reggae sector.

The main obstacle to the plan is the small number of reggae songs included within the Gallup panel, says CIN chief executive Adrian Westreich. "We would need a lot more to make a worthwhile chart."

The other problem would be funding the chart, he says.

Administrator of the Reggae Music Association Paulette Long says there is plenty of demand for the chart among specialist magazines and radio shows across the country.

DG twin-packs to replace Walkman

Deutsche Grammophon is being forced to rework its successful Walkman Classics budget series, as it no longer has rights to the name, writes Phil Sommerich.

DG's five-year deal to use the Walkman title runs out in September.

Now Sony — which created the brandname for its personal stereos — is to launch its own Walkman series next year through Sony Music.

But DG is hitting back by relaunching it in September as

Compact Classics, in twin-pack CD as well as on tape.

More than one million units of Walkman Classics have been sold since they were launched five years ago, offering an average 90 minutes of music on each cassette.

The first release of Compact Classics on CD will feature the 25 most popular tape titles, with additional music bringing content up to an average two hours of music.

The twinpacks contain two discs in a package the thick-

ness of a single-CD jewelcase, and will retain the distinctive white, red, yellow and green Walkman sleeve design.

"The discs will be aimed at the mobile market and initial selling-in shows they appeal to absolutely every sector of the trade," says Mike Sage, DG's marketing director.

Andrew Packholzer and Bernd Kruck, designers of the DG Walkman Classics sleeves, are now working for Sony in Hamburg on its own Walkman series.

Pavarotti trader calls for clamp on rip off bootlegs

Merchandiser Martin Goldsmith is calling for a crackdown on pirate programme producers after bootleggers slashed sales of the legitimate publication at last week's Pavarotti In The Park concert.

One unofficial trader was selling copies of a bogus programme which was a virtually complete reproduction of a legitimate programme produced for a Pavarotti concert in Manchester in May, he claims.

Goldsmith, managing direc-

tor of Event Merchandising, says: "We've had phone calls from people claiming they had been ripped off and thinking I'd had done it. The pirate had left our name in the back of the programme!"

The only way to tackle the problem is to insist on more effective policing, he says.

"This is a major problem at most events," says Goldsmith. "We should have support from the government in the form of tougher legislation. We must also get support from the po-

lice, who usually turn a blind eye."

Goldsmith's traders seized some 5,000 programmes from unofficial salesmen last Tuesday night with help from Westminster City Council's trading standards officers.

Sales of four different "rip off programmes" cut sales of the event's legitimate pamphlets which cost £3 for 54 pages by thousands of copies, he estimated.

● Pavarotti In The Park: see page seven.



RCA is focusing on dealers with its campaign behind the new Level 42 album. A special edited CD of four or five tracks will be sent to retailers to play in-store along with display material. Guaranteed — the group's first studio album since 1988 and the one which precipitated their departure from Polydor — is released on September 2 and will be backed by TV advertising and a tour.

Sony keeps faith in West End musicals

Sony Music has not given up on theatre despite the closure of West End musical Matador, says chairman Paul Russell.

Russell denies the report — in which Sony had a 33% stake — is a "flop", although it lost the company around £200,000. The show it developed for over five years could yet be revived, he insists.

"It wasn't a flop. People said to go and see it," says Russell. "And when people saw it they loved it. There simply weren't enough people buying tickets, partly because of the recession."

Sony invested around £500,000 over five years developing Matador, he adds — not excessive compared with the normal level of investment in new bands, often over £1m for two or three albums.

Although the London theatre production lasted just three-and-a-half months, the project generated the hit single A Boy From Nowhere, by Tom Jones which, with album sales, gave Sony some return on the project.

Added to the profit from the Three Sisters show — trebling their input of £100,000, says Russell — Sony's own theatre, atrical investments have so far broken even.

A major US producer interested in staging the show in America is among two applicants, adds Russell, so the project is far from being dead and buried.

Sony is now looking closely at another theatrical project. But Russell says: "We don't expect to score on every one, no matter how good the show."



In an age when there's a day for just about everything, it is about time there was a National Music Day.

The only realm some may have is that the move has come from the Arts Ministry rather than from the DTI. Unlike most of the sectors of the arts with which the department deals, the music industry is profitable.

National Music Day should reflect the success of UK music as business as well as art.

Pavarotti In The Park was a huge success and yet another testament to Harvey Goldsmith's skill at capturing the public's imagination.

Importantly, it also marked a major development in prestige gigs. The idea that an event can be funded by high-priced hospitality, thus allowing the mass of people to watch for free, surely deserves exploring further.

By definition it allows a major act to reach people who would not normally see it. And the additional benefit of the kind of increased record sales which were expected to put Pavarotti at number one this week benefit the whole industry.

Let's have more free gigs in the Park. But let's hope the weather is a little more clement next time.

A printing error will leave's comment on Radio One's news-stated preference for CD. But the conclusion was obvious: the station must play good music regardless of format.

Happily, Radio One controller Johnny Beering has made an absolute commitment to do just that.

Indies may fear (as this does, on page 21) that this pushes the balance in favour of an additional format they can ill afford, but to blame Radio One is to miss the point.

Steve Redmond



When we asked how the new Billy Bragg record should be priced, little did we know how sore a point we were touching.

Previously, we have kept the price of Billy's records low and have printed a "pay no more than" price on the sleeve, often to the annoyance of retailers. Why do this? Because the records were inexpensive to make and the low price allowed us to compete aggressively. Since the new record contains 16 songs we felt it fair to charge the full price of a single album.

Then I discovered that many retailers had increased their margins, adjusting to the new VAT rates. Prices had risen sharply. In response, the manufacturers were trying to increase dealer prices to keep their "fair" share of this rise. This meant a predicted retail price of more than £10 for a top-line LP or MC, though they would retail for around £8 while on "deals".

I was flabbergasted. Was it really true that in the middle of a slump, while car makers were slashing their prices, the record industry was putting its prices up?

With these new prices one can expect plummeting sales. And that, in turn, will lead to more catalogue being released at mid-price and encourage mid-price releases for developing artists. Ironically the attempt to raise prices could have the opposite effect — of lowering prices, with only a few hit titles going out at full price, heavily discounted.

Meanwhile two hardware manufacturing owners of record companies are trying to launch new formats!

Is it us who are mad for wanting to put a price indicator on our record so that no one need pay £10 for Billy's new album? Or is it the trade that's mad for not working out collective and sensible solutions to the crisis in our industry? Peter Jenner is Billy Bragg's manager.

NEWS

Sony lifts Coleman to board

Sony Music has appointed only its second woman director in its history.

Former company secretary Sylvia Coleman becomes director of corporate business affairs.

Sony's only other woman director was Annie Roseberry, A&R director from June 1986 until she joined Elektra in May 1989.

Sony chairman Paul Russell says: "Sylvia is now the only female director, but I think we need more. I'm a little bit of a feminist in that area.

"Senior women executives



Coleman: wide-ranging role

are very important in bringing a bit of a feminine perspective to the business. After all, we do sell about 50% of our records to women."

Coleman says the new role will enable her to take a wider perspective on Sony's business, handling those areas which cross over different labels or departments. The Rhythm King tie-in, which Coleman worked on, involved manufacturing and distribution as well as the Epic label, she says.

Coleman, who continues to report directly to legal affairs director Jonathan Sternberg, joined CBS Records in 1987. A solicitor with Gallagher Ltd, she has also worked with City firm Stephenson Harwood.

Meanwhile, Terry Felgate has been appointed as marketing director of Columbia filling the vacancy left by Brian Yates in January.

"Harry Connick Jr is the project he has really performed excellently on," says Yates. "To take a young jazz singer and cross it over to the masses and get a quarter of a million sales... that is what I call marketing."

Felgate joined Sony Music as a trainee product manager in 1987 after a year as social secretary at the University of London's Goldsmith's College.

Labels urge BPI: back NMS stand

British music companies are planning to raise their profile in the US with a national stand at next year's New Music Seminar.

The proposal is to be put to the BPI following the success of its first government-sponsored delegation to the event this year.

FM Revolver managing director and newly elected BPI council member Paul Birch believes it is vital to help halt the UK's decline in the US market. The UK's 34% share of the US market in 1986 slipped to 19% in 1989, he says.

"We need to do something positive to give us a central focus," he says. "A stand could bring all parts of the industry together whether you are a

manager, publisher or record company.

"Our competitors are the overseas companies. We should not be fighting among ourselves."

BPI director of public affairs Jeremy Silver says there was a plan to have a stand this year, but the BPI council decided it should test the water first.

An industry-wide stand could be sponsored by an established UK company from outside the music business, suggests Birch, and could tie in with a CD of participating UK companies' product.

The two Department of Trade and Industry-subsidised delegations organised by the BPI and the Music Publishers

Association have both been hailed as successes.

With the DTI paying about £240 towards travel costs through their outward mission scheme, the BPI took 11 companies while the MPA took 18. MPA secretary Peter Dadswell says the response has been very favourable.

The NMS UK representative Ceri Berry says UK attendance remained constant at about 450 this year. Overall, international visitors were up by 10% to just over 2,000, with US representation tumbling to just under 6,000.

Next year's event is to be held slightly earlier — the last week in June — to avoid clashing with the US Democratic Party convention.

Old Gold duo quit Pickwick

Pickwick has brought specialist reissues label Old Gold in house following the departure of its former owners.

Keith Yerushon and Brian Gibbon, former joint managing directors, are leaving to pursue other business interests. Both were unavailable for comment as MW went to press.

Pickwick group commercial director Dick Speller will take overall responsibility for Old Gold. Its mail order arm, Direct Home Entertainment, will report to Pickwick's direct marketing company, Crescent Direct.

Speller says the move is a "natural and logical extension of our plans as a market leader in the low and mid-price audio market."

Pickwick acquired Old Gold from Yerushon and Gibbon three years ago.

EMI Classical rethinks image

EMI Classical is launching a new marketing campaign based on its British heritage, writes Phil Sommerich.

Roger Lewis, EMI Classical division director, said at the launch of the label's British Composers series that he aims to "reposition the label at the forefront of the British music industry".

Key artists in the drive will be pianist Peter Donohoe, conductors Simon Rattle, Jeffrey Tate and Richard Hickox, and newly signed Britten Quartet.

Lewis says there is also a possibility of reviving the Nipper dog logo — which was ditched in April — for domestic product.

The company's share of the classical market was up nearly 30% to 35.1% in the second quarter.

Levi's unzips sponsor deals for new bands

Jean's giant Levi's is taking a further step into the music industry by backing new talent.

In the past, the company has struck sponsorship deals with big name acts such as David Bowie and Sting. The company last month revealed it is backing the Nordoff-Robbins Music Therapy's best newcomer Silver Clef award.

Now Levi's Strauss UK wants to concentrate on sponsoring bands during their early development.

"There are so many good bands out there trying to make it that we just wanted to get involved and help to break them," says UK marketing manager Roy Edmundson.

The first two deals involve one signed and one unsigned artist. London band Voedoo U's deal with Levi's involves gigs and in-store promotions.

"Showcase events will be held around the country and the band will be promoted along with our clothing in

shops, says Edmundson.

Recent 'Gol Discs signings Father Father will also benefit from a Levi's deal.

On September 1-2, the company is holding a showcase for dealers at London's Astoria.

Edmundson says the company's commitment will see it supporting a number of other bands during their formative period. "But we are also keen to keep up our association with the bigger name artists as well, he says."

Liquidators in as Conn's live empire crashes

Country music impresario Mervyn Conn is said to be facing ruin after the collapse of his concert promotion business.

The founder of the Wembley Country Festival called in liquidators to shut down his six companies following a string of unsuccessful tours.

Conn's staff have dismissed reports that his troubles are rooted in the scandal that saw him convicted of a sexual assault on a secretary two years ago.

But a spokesman for liquidators Paul Barry accepts that the company's problems had begun at the same time. "But the problems came to a head this year with the Red Army dancers tour which flopped, a cancelled Jerry Lee Lewis tour and the Gulf War," adds the spokesman.

The Mervyn Conn Organisation and its five subsidiaries closed down on July 13.

"There is not a lot of assets to sell off," says the spokesman. "It is not that kind of business."

He was unavailable for comments as *Music Week* went to press.

Dome producers plan new show

The producers behind Channel Four's Friday At The Dome are set to launch a new music programme.

The Globe will be a weekly half-hour news and features show compiled in conjunction with Worldwide Television News. It will probably feature videos and possibly live performances.

Holmes Associates, the company behind Friday At The Dome, is currently working on a pilot for the series which it hopes to offer to broadcasters next month.

More woe at SSW as Grower leaves

Top music lawyer Alexis Grower is leaving troubled firm Seifert Sedley Williams where he was a partner.

Grower announced his departure as news broke that SSW is under investigation amid reports of a major financial collapse.

The lawyer, whose clients have included Alison Moyet, The Smiths and The Sundays, will remain a partner in the company while the Solicitors Complaints Bureau probes its affairs.

Grower will join Magrath and Company, another central



Grower: new pastures

London based firm, as a consultant. The company specialises in immigration law for touring musicians.

Senior partner Chris Magrath says: "Alexis will

play a key role in the development of our entertainment practice.

"We would hope a lawyer of his standing would retain the vast majority of his clients despite the move."

Grower adds: "This is a very exciting move for me and I am confident it will yield very positive results."

A spokesman for the Solicitors Complaints Bureau says investigators had been called in to Seifert Sedley Williams by the partners.

"To my knowledge the firm is still operating," he adds.

Smiths goes for live stock

WH Smith is introducing live stock in its top 40 stores to speed customer flow at its tills.

The first store to move over to the system will be the chain's new branch in Bristol, which opens on November 1. Other stores in Manchester, Brent Cross, Leicester and Swindon, will follow suit before Christmas.

The chain has been testing three different systems at its stores in Birmingham, Croydon and Nottingham for the past year.

Items will be shrink-wrap-

ped and include an electronic tag, which is scanned and cleared by counter staff.

John Barratt, manager of retail store development, says: "This system is being introduced in response to customer demand. The sheer volume of music sales, particularly at Christmas, has meant that speed is of the essence. Our customers want to be able to choose a record or cassette as quickly as possible."

The system using equipment manufactured by Seneco and Kempner, is to be

phased into the chain's biggest shops over the next three to five years. Each store needs shrink wrapping facilities on the premises, as well as the specially-designed security equipment, making it less cost-effective for smaller branches.

The old masterbag system will continue in the WH Smith's remaining 275 shops. ● WH Smith will offer £2 off recorded cassettes and compact discs priced over £8 as part of a promotion running until August 31.

PolyGram scores in publishing

PolyGram Music Publishing has jumped to third place in the corporate music publishing rankings, after the incorporation of Island Music.

Contrary to last week's *MW* market share statistics, Island's share should now be in-

corporated with PolyGram's. It means PolyGram's share of the market has jumped 355% in a year to 9.1%, ahead of the traditionally third-placed Virgin Music at 8.7%.

Meanwhile, Virgin points out that Raw Un'Ltd is a com-

pany controlled by Virgin. This means its share of the individual publisher rankings for the second quarter was actually 5.4% rather than the 3.9% shown. This puts it in fourth place, behind Warner Chappell, EMI and Carlin.

Polydor finance director Andrew Jenkins is caretaker-managing business at the company while PolyGram continues its search for a replacement for former MD David Munns, now in a senior international role.

Wembley Stadium is to open its 5,000 capacity exhibition hall as a music venue. De La Soul headline the first shows at Hall 1, on September 20-21.

Rita Marley has vowed to match any other bid for the estate of her late husband Bob Marley. The Jamaican court hearing was adjourned until October 28 to allow her judge, Basil Reid, to familiarise himself with the case.

MCEG Virgin Vision is launching Classic Opera, a new 30-minute opera video series, on August 12 with a dealer price of £1.88. For a limited period, the videos will also include a £2 off voucher for Virgin Classics product.

Event producer Tony Hollingsworth of Tribute Productions is organising Guitar Legends, a festival featuring top guitarists including Brian May, George Benson and Bo Diddley, on October 15-19 next year in Seville, Spain. The event will tie-in with the Expo '92 event, also being held there.

Factory Records has moved its £250,000 media buying contract from MBA to The Leisure Process.

Coopers Deloitte Media Group is predicting a tough first half of the decade for the music industry. It highlights fluctuating CD sales revenue, a changing copyright environment and new royalty agreements as key problem areas.

David Bowie is to perform his first live session for Radio One for 19 years when Tin Machine guest on Mark Goodier's Evening Session on August 13.

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How to meet that elusive RI producer

I read Kelvin Purcell's letter (*MW*, last week) with interest. But I am afraid that my experience with the BBC appears to be completely different.

Having decided to go in-house this year for all promotions I find, quite contrary to Kelvin's experience, that I was able to make appointments to see producers such as Mick Wilkoje, the producer of Steve Wright's show, and Paul Robinson.

I find them to be extremely helpful, courteous and constructive.

I find it hard to believe that he has "spent several years failing miserably to speak to producers." He could certainly ring when the lists are open, which is by and by quite early in the morning and would without doubt get an appointment.

**Kevin Kinsella,
Jelly Street Records,
Juniper Hill,
Mere,
Cheshire.**



Parsons: *The Word* returns

The Word is coming back

Your story on the loss of *Snub* from Deff II (*MW*, July 27) says Channel Four has no new music programmes planned, leaving the outlet for music remaining to be the *ITV Chart Show*, *Top Of The Pops* and *Paramount City*.

Though not exclusively a music programme *The Word* will be continuing to promote new and alternative acts alongside established acts when it comes back later this year.

The first series reached an audience of nearly 2m people. So that you can diary it — *The Word* returns on October 25, Friday at 11.00pm.

**Charles Parsons,
Series editor, *The Word*,
Pritchard House,
45 Mulharbour,
London E14 9TR.**

BMI versus ASCAP: the battle continues

We read with interest your article (*MW*, July 13) comparing ASCAP and BMI. We appreciate your coverage but think it important to clarify some points.

First, BMI's "open door" policy did not include writers until the early Fifties when they first began accepting writer affiliates. We suggest that at best that's only half an open door. By 1941 ASCAP had a full open door policy for accepting both writers and publishers into membership.

Second, while it is true that ASCAP does discuss the advantages of membership in the Society with BMI affiliates, we promise you that BMI discusses BMI affiliation with ASCAP members.

Third, contrary to BMI's apparent assertion, its financial statements show that in 1990 its cost of doing business was approximately 20%; in 1989 it was approximately 18%; in 1988 approximately 17%. Since BMI's financial statements are not publicly available, no doubt, you could not verify their claimed efficiency.

Fourth, ASCAP's Consent Decree does not restrict it from changing either its payment systems or its sampling procedures. It has made changes to improve both with some frequency.

Fifth, the design of ASCAP's sample surveys were and are undertaken by independent survey experts, and were reviewed initially by the US Bureau of the Census (a part of the US Department of Commerce), the Department of Justice, and a Federal Court. They continue to be reviewed and audited by our independent survey experts, Nathan Associates, Inc.

While we certainly like the notion of being considered the best for "pop" hits, given the classic standards in the ASCAP repertoire, represented



Messinger: *ASCAP* view

by Irving Berlin, Duke Ellington, the Gershwins, Oscar Hammerstein, Richard Rogers, and Cole Porter (to name just a very select few), we suspect that "standards" do pretty well at ASCAP too.

**Gloria Messinger,
Managing director,
ASCAP,
Lincoln Plaza,
New York.**

Your recent article comparing BMI and ASCAP contained much that I'm sure will be of interest to British composers in considering representation of their performing rights in the United States.

We were dismayed, however, by a number of items that we believe are substantially misleading.

Our deepest concern is directed to your use of a racial slur, in quotation marks, in your account of BMI's welcoming of writers of black music in the Forties. The term you used is not one used by anyone at BMI and was not used in the context of any of the interviews that your reporter conducted for this story. By surrounding the epithet in quotes, your story makes it appear that it came from a BMI source, which it did not.

PRS writer members are not "automatically" referred by PRS to ASCAP for collection of

US rights. PRS is, in fact, extremely conscientious in presenting unbiased information about both US performing rights organisations to its members.

The US Department of Justice did not "censure" BMI for violating its consent decree in 1987. The department offered an opinion that one facet of the proposed changes in BMI's payment schedule would not conform to its interpretation of the consent decree. Accordingly, BMI implemented the package of changes without the facet in question. All BMI affiliates and all foreign societies received detailed notice of all the changes in the distribution system.

While it is true that ASCAP's current gross revenues are greater than BMI's, your editorial comment that "ASCAP's lead tends to be self-generating" is unwarranted. The tribunal verdict your article refers to was granted primarily on the basis of music cable channels using classic Hollywood film product — much of it composed before BMI came into existence in 1940. The tribunal commissioners said that they found the ASCAP and BMI repertoires to be of equal quality and appeal overall.

It is very tempting in the face of this kind of attack to offer examples of specific areas where we disagree with ASCAP's practices. But we recognise that the two organisations operate differently and that there is a value in having two different approaches. In a world where there are enough people and organisations unfriendly to copyright protection, this type of attack may well produce a "plague on both your houses" reaction.

**Phillip R Graham,
Director, European
Relations,
BMI, London.**



Simple Minds: agents limited

Promoters' role in stamping out the touts

I was quoted as saying my ticket agent charging more than 15% booking fee should be considered a tout in your news story, "Promoter brands agents as 'touts'". (*MW*, July 27). It is important to me that this is corrected.

In the past we have asked agents to limit their booking fee to 15% or 18% and only supplied those that do for a specific show. On one occasion with Simple Minds at Wembley Stadium in 1989 we limited ticket agents to 15% and advertised those who agreed and stated on the ads that any agent charging more than 15% should be considered a tout.

We work closely with ticket agents and do endeavour to control them with their co-operation.

Through our advertising we encourage customers to use the venue box office as they either don't charge a booking fee or charge the lowest booking fee available.

You raise a few points in your comment section. Unfortunately until such time that the Home Office or Parliament provide legislation that the police and local authorities can enforce, the tout problem will remain with us.

**Tim Parsons,
Director, MCP,
16 Birmingham Road,
Walsall,
West Midlands WS1 2NA.**

Opening up the debate on PRS income

In your otherwise admirable article in a recent issue (*MW*, July 20), there were two aspects which need further comment.

Firstly, the figure of £19.7m was the total PRS income from ALL performances of live music, including dances, cabaret, piano music in bars; not only for concerts.

Secondly, under the new system we shall not stop relying on radio logs. In fact, we

shall continue to use the lists of works broadcast on radio in the UK and Ireland as a basis on which we distribute a substantial part of the live music revenue which we collect.

Further, we shall extend this operation to include works broadcast on BBC Radio Three, classical works broadcast on other existing stations and works broadcast on some of the new stations.

We re-use the logs which we

obtain primarily for radio distribution purposes but we exclude works which are unlikely to be performed live, such as commercials and radio signature tunes, and make other relevant changes as well.

We are aware that some people, from promoters and licensees to some of our own members, are mistakenly supposing that we are proposing to make changes to the royalties money that we collect from

licensees, whereas this new system will affect only the way in which we distribute to members the royalties that we collect.

The total "pot" of money will remain almost exactly as it is.

**Marshall C Lees,
Director of planning and
research,
PRS,
29-33 Berners St,
London W1P 4AA.**

Cashing in on a free tenor

Many of those poised to cash in on the largest free classical event the UK has seen were left high and dry.

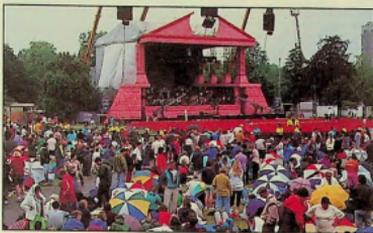
Pavarotti In The Park cost £800,000 to stage and promoter Harvey Goldsmith — despite selling 4,500 champagne "hospitality packages at £145 each and securing TV rights in 33 countries — only ever reckoned on breaking even.

Few can have lost out as much as sponsor Haagen-Dazs, which expected to sell 15 tonnes of ice cream through an exclusive trading deal for the rain-sodden event.

The foul weather also reduced the expected audience of 250,000 to an estimated 150,000. It sent many of them home early without stopping to peruse the nearby record shops.

Tower Records has not lost hope of knock-on sales even though its promotion with PolyGram, offering money off the Essential Pavarotti II to all those presenting one of the 200,000 leaflets, was not a huge success on the night.

Just over half the hand-outs were given away at the concert, says Tower marketing manager Louise Dickens. She



Rain songs: braving the elements in Hyde Park

expects them all to have been distributed, however, by the time the offer runs out.

Tower's Kensington and Bayswater stores joined its regular late opener at Piccadilly Circus by staying open an extra two hours until midnight. "Because of the rain, we weren't exactly inundated," admits Dickens.

Our Price, too, saw a poor response to its extended opening hours, yet Pavarotti sales rose by up to three times normal levels at Virgin and HMV — before they closed at the usual time.

The outstanding performance was by Virgin's Marble Arch store, the nearest record shop to the event. It justified staying open three hours later than its usual 8pm closing time by selling, in one night, 20 times more copies of the tenor's recordings than it would in a normal week, according to classical product manager Chris Tooth.

But those trading on site suffered particularly badly. Event Merchandisers says thousands of its £3 programme and disposable binocular packages were destroyed by the

rain.

Even though its Pavarotti t-shirts and sweatshirts sold out, says Event's managing director Martin Goldsmith, there were plenty more back at the warehouse had the weather improved.

The rain could not, however, dampen the prospects for Decca, whose campaign for its Essential Pavarotti II compilation had been designed to make the most of the Hyde Park concert, celebrating 30 years of the tenor's singing career. Director Terri Robson says it has already sold 170,000 copies of the album; she was expecting it to knock Cher off the top of the album chart this week.

The short-term financial rewards may not have lived up to expectations, but Pavarotti In The Park and its accompanying media bonanza has provided yet another milestone in the ascendancy of classical music.

The problem facing the record industry — Decca apart — is that so far there is only one Pavarotti.

Martin Talbot

● See News, page three

Park rival is 'better deal'

Even PolyGram's arch rival, EMI, admits grudging respect for the scale and daring of Pavarotti In The Park.

"Any initiative which leads to growth in classical business has to be applauded — even if it comes from PolyGram," concedes Roger Lewis.

But for Harriet Capaldi, manager of Warner Classics, the event has caused concern.

"I hope that this concert won't turn more people off than it switches on to classical," she says.

Capaldi spent last week organising an outdoor gig for Australian flautist Jane Rutter, expected to draw 1,200 people to the open-air theatre in nearby Regent's Park, yesterday (4). She reckoned the audience, paying between £7 and £9 a ticket, would get the better deal.

"I don't like the idea that the privileged few get the good seats and the masses are shoved to the back," she says.



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Albums

A new album from Connoisseur, 77 — The Indie Scene, revisits many of the glorious punk anthems of the day and brings together some of punk's main proponents and three minute wonders. Among the best, The Adverts' Gary Gilmore's Eyes, The Ramones' Sheena Is A Punk Rocker and The Banned's Little Girl. It's an ideal companion to Sony Music's The Sound Of The Suburbs.

Teenage Mutant Ninja Turtles II — The Secret Of The Ooze is expected to prove less of a cinematic success than the first TMNT movie, but should still produce healthy spin-off sales for the soundtrack album, a rather uneven effort, featuring Ya Kid K's typical Awesome (You Are

My Hero), Cathy Dennis and David Morales' lightweight Fit The Key To Your Life and Vanilla Lee's messy Ninja Rap as its main selling points.

Around this time of the year, few significant albums are released, a truth illustrated by the fact that just three new releases entered the album chart last week, none of them in the Top 40. The drought continues, but one of the worthwhile offerings is Color Me Badd's CMB, a solid first album on which the group demonstrates the likeable and consistent R&B/woo-pop/mutation it has developed.

PICK OF THE WEEK

GENE RICE: Just For You (RCA). Big import sales lifted this album into *Music Week's* dance album chart, and prompted RCA to rush through its UK release. Rice is the latest house-voiced

rival to Luther Vandross and a confident and competent pretender, at ease with ballads and more uptempo material.

Singles

Aretha Franklin samples are even more popular than James Brown at present, and one of the best uses of the Queen of Soul's voice so far is on the oddly named J4L&P's You Keep Me Satisfied. An Italo-house/rap effort (except that it originates from Holland) already storming up the club chart, this hook-laden delight will double cross over to the pop chart too.

Two-and-a-half-years after they signed to RCA, Level 42 finally release *Guaranteed*, their first single for the label, and it's almost as though they were never away. Driven along by Mark King's distinctive bass, it's a typically buoyant,



J4L&P: hook-laden

commercial effort that augers well for the album of the same name.

REM try to consolidate their newly found status as a hit singles act with *Near Wild Heaven*, the third bite from their album, *Out Of Time*. Its brittle charm should guarantee success, but it lacks the melodious commerciality of *Losing My Religion* or *Shiny Happy People*, and will perform accordingly.

Two years after she charmed with

Superwoman, Karyn White returns with *Romantic*, produced and co-written by Jimmy Jam and Terry Lewis, recalling the duo's work with Janet Jackson and Alexander O'Neal. Though Karen is less well known, there's no reason why it shouldn't be a hit.

PICK OF THE WEEK

LISA LISA & CULT JAM: Let The Beat Hit 'Em Part 2 (Columbia). Already available in a bewildering selection of mixes, LL&CJ's current hit has been further tampered with, and the new versions are too hot to hold. Since chart regulations permit only four editions of a single to count towards a chart position, and *Let The Beat Hit 'Em* has already reached that limit, Columbia has therefore taken the unusual step of scheduling the remix (L.L. With Love R Mix) for release in its own right.

Alan Jones

HEAVY METAL

Soundtrack albums rarely stir metal fans but Bill & Ted's Bogus Journey (East West 7567-91725) is proving to be an unlikely hit.

It contains previously unreleased tracks from, among others, Faith No More, Megadeth and Steve Vai, which point to a trip into the charts.

This provides a neat link to *The Storm*, who release their self-titled debut through East West August 19, and include three members of Journey. The now defunct band's 1981 album *Escape* sold more than 6m copies worldwide.

A band with a more recent success, Tesla, follow their Five Man Acoustical Jam album by retracing their electrical footsteps. *Psychic Superiors*, released by Geffen Records on September 17, will be backed by a series of live dates in late autumn, says the label, their first UK appearances.

Billed as "trippy guitar rockers", Liquid Jesus are gaining specialist press approval for their debut *Pour In The Sky*, released by MCA in September.

China Records, meanwhile, deserves praise for its August 27 reissue from *Dogs D'Amour*. *Dogs, Hits & Bootlegs* Album was first released in 1988 in limited numbers, and copies reportedly now sell at in excess of £50.

To support it, the band's bass player is undertaking an acoustic club tour billed as *The Last Bandits* throughout August.

PICK OF THE WEEK

METALLICA: Enter Sandman. Vertigo. Vigorously flagging the forthcoming —

and excellent — self-titled album, expect this to hurtle towards the top 10 singles chart. This promises to be the biggest-selling metal release of the whole year.

Andrew Martin

REISSUES

Self-consciousness is not a characteristic of *Motorhead*, the subject of Castle's 3-CD box set, *Meltdown* (ESBSC 146), which is exactly as one would expect. Surprisingly more varied is the material on the TV-advertised *Purple Rainbows* (EMI/PolyGram 845 534-2), a very successful "history" of Deep Purple and its associated bands. For completists only is *The Early Edmunds* (EMI CDS 7967172) a double CD which collects together all the early bits of one of the greatest visitors to the hall of rock styles, *Dave Edmunds*.

What's missing from *Man's The UA Years* (EMI CDPF 79 6542) is the jolly defiance of Edmunds. The attempt is there, but goodtime progressive rock? It's not convincing.

Less compelling is *Hot Tuna's* eponymous debut (Edsel EDCD 331), a rambling tour through country and gospel inflected blues from Jorma Kaukonen and Jack Cassidy while holidaying from Jefferson Airplane. Similarly sloppy is *Your Saving Grace* (Capitol/CDD 7944482) which sees *The Steve Miller Band* merely going through the paces.

More trustworthy are those who have hardly strayed from their folk/country/blues starting points. Indeed, *John Stewart's* (*California Bloodlines Plus* (See CD 87) is possi-

bly the Kingston Trio album's best album. Many groups have split and regrouped and *The Everly Brothers* are no exception. What's neat about *The Chicken & Licken* (ED CD 319) is that it is undoubtedly the best of their many re-unions.

PICK OF THE WEEK

BRINSELY SCHWARZ: *Swinger To The Best* (EMI CD 7967462). The best British pop rockers ever, Brinsley Schwarz will probably be remembered as the starting point of Nick Lowe. They were that and much more as this 20-track outing demonstrates.

Phil Hardy

CLASSICAL

Jane Rutter is Australia's finest — equivalent of Nigel Kennedy — her first two classical albums made the pop charts Down Under.

Now Warner Classics is launching her in the UK with the release on Teldec of *Nocturnes and Preludes* by Chopin and Debussy, and it with *Richard Boussy*, husband of Dame Joan Sutherland, conducting the new *Sydney Bach Orchestra*, Mozart's Flute And Harp Concerto and *Andante* in C.

August is Schumann month for historical specialist Pavilion: it transfers from nine LPs to six CDs the highly acclaimed recordings of Clara Schumann's piano pupils *Franz Davies*, *Iona Eibenschütz* and *Adelina de Lara*, and issues on two discs *Elisa*, which Schumann's legendary Bach interwar recordings including the B Minor Mass.

On its Flapper nostalgia label, Pavilion offers *The Avi-*

ators, spoken reminiscences of daring young birdmen and women, ending with the complete eyewitness radio commentary on the crash of the airship *Hindenburg*. Deutsche Grammophon's much-publicised recording, farewell by Leonard Bernstein, Candide, is due for critical success: *Jerry Hadley* and *June Anderson* in the lead roles and the composer's conducting make it a perfect fusion of Broadway musical and opera.

PICK OF THE WEEK

MOZART: *Die Zauberflöte*. Vienna Philharmonic/Sir Georg Solti, Decca. This year we get a wealth of *Magic Flutes* — on Nimbus's Prima Voce, Beecham's classic 1938 Berlin performance (also already available on EMI) and a Philips release conducted by Sir *But Solti*. Davis are due soon. But Solti's second recording of the work finds him mellower, reveling in the glories of a crack Central European orchestra.

Phil Sommerich

DANCE

In addition to *Record Mirror* Update's reviews, also out now are *Basheeds* Is There Anybody Out There (DeFusion DESA 3, 051-647 2208), twittered, jangled and chanted fantasizing moodily episodic two-part 121bpm Merseyside "suits" *Break* The Noise Baranoba (BTL 005), drumming 129.5bpm bleepy chugger with tinkly tapping 123bpm *The Thinker* *Phil*: *Karyn White* *Romantic* (Warner Bros W0028T), Pettibone mixed early Eighties-ish smacking

110bpm jaunty jitter: *Witness Loverman* (A&M AYM 776), *Hipsaw* spin-off's *Balearcic* juddery chugging instrumental 105.2bpm *Self-Indulgent* *Remix*: *Phillip Leo* *CD* *Lewis* *Hypnotic* *Love* (*Breakin' Loose* BLPT014, JS), attractive 85.5bpm *ragga* soul smoocher; *Funtopia* in A Summer Place (*Arista* 614 142), *Theme From A Summer Place* backed 93.7bpm *gentle swayer*; *BarraCUDA* *Drug* *Fits* *The Face* (*CT/Intinct* CTT 31, TRC/BMG), title repeating *Moby* created 121.8bpm *keyboards* *piped* *barber*; *Young MC* *That's The Way Love Goes* (*Capitol* 12CL 623), *worby* *narrative* *savvy* 118.2bpm *jiggler*; *The Brothers Grimm* *Do You Want Me* (*Do You Need Me*) (*Production House* PNT 030), *Madonna-ish* *title* *repeating* *dated* *shuffler*; 129.7bpm *raver* with *equally* *clipped* 127.5bpm *Judgement Day* *flip*; *Depth Charge* *Depth Charge* *vs Silver Fox* (*Silver Fox* FOX 001, SRD), *typically* *old* *movie* *dialogue* and *MC* *Alkaline* *interspersed* *108.5bpm* *duvise* *shuffler*; *Paul Varney* *If Only* *I Knew* (*PWL* PWLT 201, W), *Rick Astley-like* 118.1bpm *light* *canterer*; *Bananarama* (*Trip* *On Your Love* *Landing* *NXPAN* 22), *Indian* *sitar* *accompanied* *thumping* *disjointed* *lud* 114bpm *Euro* *Trance* *Mix*.

PICK OF THE WEEK

ARTHUR BAKER & THE BACKBEAT DISCIPLES: Let There Be Love. Lisa Arista G20351. Ledge John, Toney Lee & Tata Vega wailed classically garage-styled club ahead of August 19 release here, in 120.5bpm Morales, 120.3bpm Baker, 119.9bpm Vibe Mixes.

James Hamilton



music week

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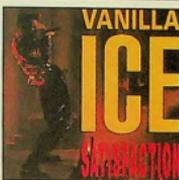
The Information Source for the Music Industry

10 AUGUST 1991

CHART FOCUS

Bryan Adams' *(Everything I Do) I Do It For You* finally begins to lose popularity this week, but its sales dip only minimally. It is still selling twice as many copies as the number two single by **Extreme**, which is selling better than many recent number ones. Ironically, if A&M hadn't been in such a rush to release *More Than Words* — it came out just seven weeks after *Get The Funk Out*, it would surely have been the record to replace Adams at number one, and give the company its first ever pair of consecutive chart toppers. It may, of course, still have the legs to reach pole position, but that now looks unlikely.

Vanilla Ice meanwhile registers his fifth hit in less than nine months, debuting at number 33 with his version of the Rolling Stones' *Stations*. It's the fifth version of the song to become a hit, following the Stones, Otis Redding, Aretha Franklin and Jonathan King



in the guise of Bubblerock.

When **Bomb The Bass'** *Winter In July* failed to reach the club chart despite a pre-release mail-out, it looked like being a second consecutive flop for **Tim Simenon**, and a sad opener to Rhythm King's tie-up with **Epic**. But the single powers its way to number seven this week to become the group's fourth Top 10 hit. Ironically, considering *Beat Dis'* route to the top, it's still not a club hit, its success being due almost entirely to radio.

Morrissey made a rare visit to the Top Of The Pops studio to plug *Pregnant For The Last*

Time last week, but the record dips 13 places to number 38. This despite the fact that the previous week it climbed from number 29 to number 25 becoming Morrissey's first single in three years to actually progress beyond its debut position.

A bad week for **Cher**. **Byron Adams'** single is about to replace her *Shoop Shoop Song* as the year's best seller, and her follow-up *Love And Understanding*, dips to number 15. Worse, her *Love Hurts* album dips to number two after six weeks at the top of the album chart. It surrenders top billing to **The Essential Pavarotti II**, which advances powerfully following the big man's Hyde Park concert. Though attended by far fewer people than had been anticipated, the Hyde Park performance clearly had spin-off benefits — **The Essential Pavarotti** vaults from number 51 (where it re-entered the chart last week) to number 19, and **In Concert** rebounds from number 47 to number 23.

Alan Jones

ANALYSIS

Latest information from *Music Week* sister publication *Charts Plus* shows the UK's top record companies have dramatically different market shares in different regions.

Latest market share figures — by ITV region — show the top five companies all excelling in different areas. But the key factor seems to be less the efficiency of local sales teams than whether TV advertising is used or not.

While **PolyGram** came out top across the country in the second quarter — with a national album market share of 18.3%, in the Midlands it achieved 20.1%. Head of TV marketing and research Brian Berg confirms Central as its key TV area.

"It is a very important area for us. It gives us a fairly good picture at the same time as giving us a decent impact on the chart," says Berg.

EMI pop marketing director Andrew Pryor says regional trends can vary wildly.

WHERE MAJORS MAKE THEIR MARK

Album Market Share of Top 5 companies by ITV Region (%)

	PolyGram	Warner	EMI	Sony	Virgin
London	19.0	14.2	12.9	13.4	7.6
South	17.9	14.1	14.9	13.3	7.2
3 West	18.2	14.0	16.1	16.6	7.1
Midlands	17.7	14.3	15.1	13.9	7.8
West	20.1	13.5	14.9	12.0	7.2
East	17.9	14.0	14.8	11.9	7.2
Yorkshire	17.4	12.6	14.6	12.4	6.7
Leeds	16.6	14.9	13.2	11.7	7.1
N East	17.5	12.8	13.1	12.2	6.9
Ulster	14.3	17.9	13.5	12.1	6.4
Scotland	15.7	15.8	12.6	12.3	7.5
Border/Grampian	15.7	15.4	12.9	12.1	7.5
UK	18.3	14.3	13.9	12.6	7.3

© CIN. Compiled by Gallup for Charts Plus. Figures cover Apr-June, 1991.

One example is **Richard Marx**. "If we release a hard rock track by him it does better in the Midlands and the north but if we release a ballad, it does better in the south."

Kit Buckler, marketing director at **Epic**, also believes that regional variation is down to product type.

The Stranglers Greatest Hits 1977-1990 is one of the

company's success stories.

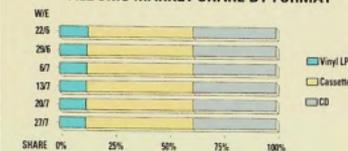
"We started in Harlech and found that it was all the Celtic and fringe areas such as Scotland, Wales and the south-west where it did really well," he says.

"London is so expensive and with **The Stranglers**, I needed the bottle of having success elsewhere before I did a London campaign," says **Buckler**. **Nick Robinson**

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	84	85	+1	+12
Singles	103	98	-5	+4
Music Video	65	72	+11	+32

ALBUMS MARKET SHARE BY FORMAT



© CIN
Four week rolling averages

TOP 10 DISTRIBUTORS

- | | |
|----------------|------------|
| 1 POLYGRAM | 6 PINNACLE |
| 2 WARNER MUSIC | 7 APT |
| 3 EMI | 8 JETSTAR |
| 4 SONY MUSIC | 9 FRISIM |
| 5 EMI | 10 13 |

Compiled by ERA from Gallup data. Based on Top 200 album charts, 1 July to 27 July

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HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
COLOR ME BADD C.M.B.	GIANT LP/IMP	405/WK 425C	CD 755924232 (2)			Dance	10 11 12	The two hits should be enough to achieve that "official" LP crossover.
KRONOS QUARTET	THE COLLECTION, TELEREC.	CD 7559 72620-2	29.16 (1)			Class X	10 11 12	As intriguing as ever, left half still high profile.
METALLICA	METALLICA, VERIFIED/PHONOGRAM	L.P.M.C. 510421194224 (2)	51042122 (1)			Rock	67 61 63	The Top 5 success for these metal mutants.
VARIOUS	SOUNDS OF COOL/TOP VOLUME 7	GOOD TASTE LP/MC	CD 7232427 (2)	CD 1807 (1)		Dance	10 11 12	The complete singing and dancing machines - part two.
VOICE OF THE BEHEMOTH	LONGER LONGER	L.P.M.C. 82601-92302 (2)	82602 (1)			Pop	10 11 12	The single proves the market - the title provides the wariness.

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY																																																																																									
13TH FLOOR ELEVATORS	THE COLLECTION DECAL	CD COLBOR 2	1217-59		CH	Psych	GONELLA, Ah, H. & H.	GEORGIAN NAIL GONELLA AND H. GEORGIAN FALMER	MC PAST 7951			HM	New																																																																																									
ABC	ABRACADABRA PARADISE	LP/MC	75595735 (2)	CD 7559 72620-2	44.70 (2)	Pop	GOSSIP	CD PASTED 8751 (3)	10/19			CAC	Jazz																																																																																									
ABC	MEAN PLEASURES	LP/MC	75595735 (2)	CD 7559 72620-2	44.70 (2)	Pop	GRAY	WALKER INTO DUSTY BROWN HOT AND BOULDOY	CD CD509 66 65			CAC	Jazz																																																																																									
ALBANY	MAJESTY SKETCHES FROM THE ROCK OF LIFE	MC MFC 7653	CD 7653 (2)	CD 7653 (2)	43.45 (2)	HM	GRAY	WALKER INTO DUSTY BROWN JAZZ	CD CD509 64 64			CAC	Jazz																																																																																									
ALBANY	MAJESTY SKETCHES FROM THE ROCK OF LIFE	MC MFC 7653	CD 7653 (2)	CD 7653 (2)	43.45 (2)	HM	GRIMES, Chris & Jim	SHAW LADY BLUE EYES OFFBEAT	CD CD509 65 65			CAC	Jazz																																																																																									
ALLEN, JAMES	GRANDPAPA MADEN/PAUL MADEN/ALICE AT THE VILLAGE	LOW	CD 0487 (2)	57.50	HM	Jazz	GLAZMAN, Paul	JARAW JAZZ TROPICAL	CD 48948 (7)	29		CAC	World																																																																																									
ALLEN, Luanho	ROCK SHANK BRAZILLIANCE VOLUME 1	WORLD PACIFIC	CD 02 445		HM	World	HALPER	TWO MASTER BACH TUNE TUNE 1	CD 125 25			CAC	Jazz																																																																																									
ALLEN, Luanho	ROCK SHANK BRAZILLIANCE VOLUME 2	WORLD PACIFIC	CD 02 446		HM	World	HAWKINS, Corbin	THE HAWK'S CROWN JAZZ	CD CD509 615 65			CAC	Jazz																																																																																									
ALLEN, Luanho	ROCK SHANK BRAZILLIANCE VOLUME 3	WORLD PACIFIC	CD 02 447		HM	World	HAYES QUARTET	TUBBY FOR MEMERS ONLY MASTER MW MC CHEMIE	CD CD509 116 65			CAC	Jazz																																																																																									
ALLEN, Luanho	ROCK SHANK BRAZILLIANCE VOLUME 4	WORLD PACIFIC	CD 02 448		HM	World	HENNINGWAY QUINTEY	GRAY SPECIAL	CD 02 1645			HM	New																																																																																									
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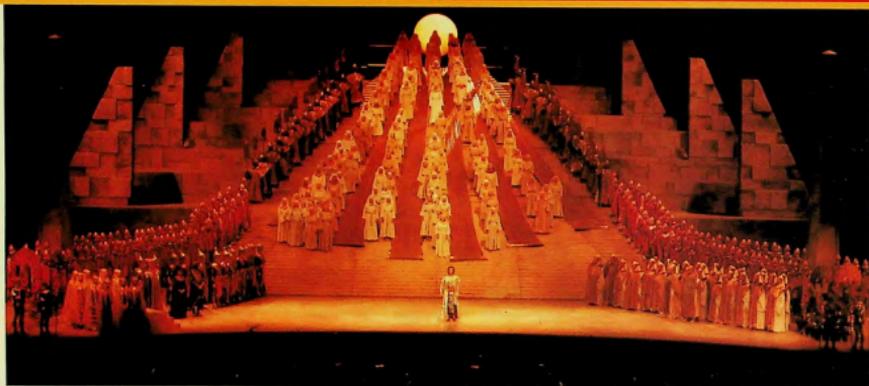
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Continued on p19



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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	(EVERYTHING I DO) I DO IT FOR YOU	A&M
1	Bryan Adams	
2	MORE THAN WORDS	A&M
2	Extreme	
3	I'M TOO SEXY	Tug
12	Right Said Fred	
4	MOVE ANY MOUNTAIN	One Little Indian
4	The Shamen	
5	ENTER SANDMANN	Vergo
5	Metallica	
6	NOW THAT WE FOUND LOVE	MCA
6	Heavy D & The Boyz	
7	WINTER IN JULY	Rhythm King/Epic
14	Bomb The Base	
8	THINGS THAT MAKE YOU GO HAMM...	Columbia
5	C&K Music Factory (feat. Freedom Williams)	
9	PANDORA'S BOX	Virgin
7	OMD	
10	TWIST & SHOUT	Columbia
15	Devo (feat. The B-52's)	
11	ALL 4 LOVE	Giant
21	Color Me Badd	
12	ANY DREAM WILL DO	Real Gone!
6	Jessie Davidson	
13	SUMMERTIME	Jive
28	DJ Jazzy Jeff & The Fresh Prince	
14	JUMP TO THE BEAT	MCA
8	Dannii Minogue	
15	LOVE AND UNDERSTANDING	Geffen
10	Cher	
16	JUST ANOTHER DREAM	Foydor
13	Cathy Dennis	
17	YOU COULD BE MINE	Geffen
5	Guns N' Roses	
18	RUSH RUSH	Virgin America
11	Paula Abdul	
19	APPARENTLY NOTHIN'	Tahiti Loud
23	Young Disciples	
20	MONSTERS AND ANGELS	London
24	Voice Of The Beehive	
21	THINKING ABOUT YOUR LOVE	Cadence
16	Kenny Thomas	
22	A ROLLER SKATING JAM NAMED SATURDAYS	Big Life
25	De La Soul	
23	THE WHISTLE SONG	Virgin America
17	Frankie Knuckles	
24	THE BEGINNING	

new single

Manic Street Preachers

stay beautiful

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38	PREGNANT FOR THE LAST TIME	HMV
25	Morrisey	
39	NO ONE CAN	EMI
26	Marillion	
40	WORK	ARS
42	Technocratic feat. Reggae	
41	FAMILY AFFAIR	Ten
44	BEF featuring Lalah Hathaway	
42	REBEL WOMAN	DNA
50	DNA	
43	I WANNA SEX YOU UP	Giant
21	Color Me Badd	
44	STAY BEAUTIFUL	Columbia
NEW	Manic Street Preachers	
45	RIGHT HERE, RIGHT NOW	Food
24	Jesus Jones	
46	7 WAYS TO LOVE	Arista
20	Color Me Badd	
47	TAKE ME IN YOUR ARMS AND LOVE ME	Virgin
61	Scritti Politti/Sweetie life	
48	LONG TERM LOVERS OF PAIN (EP)	Circus
65	Hoop And Chain	
49	THE SCARY GO-ROUND EP	Christina US
52	Jeffery Star	
50	MIND, BODY, SOUL	East West
NEW	Fantasy UFO	
51	UNFORGETTABLE	Echola
22	Nature Cube & Valt King Cole	
52	RUN FROM LOVE	London
NEW	Jimmy Somerville	
53	THE SOUND OF EDEN	ZTT
41	Shades Of Rhythm	
54	HAMMER (HAMMER) THEY PUT ME IN THE MIX	Ciprioli
27	MC Hammer	
55	WE DON'T NEED A REASON	A&M
NEW	Dave	
56	GO	Outer Rhythms
42	Moby	
57	WE GOTTA DO IT	4th + B-way
NEW	DJ Professor & Francesco Zappala	
58	IT'S STILL YOU	Foydor
NEW	Michael Ball	
59	PRINCIPLES OF LUST	Virgin International
NEW	Enigma	
60	P.A.S.I.O.N.	Impact American
66	Rhythm Syndicate	
61	STRANGE WAY	Vergo
NEW	All About Eve	
62	WE ARE IN LOVE	

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Artist	Title	Label	Genre	Weeks on Chart	Peak Position	Current Position	Points			
1	Bryan Adams EVERYTHING I DO (I DO IT FOR YOU)	ABM	A	A	A	A	53	1 97.1		
2	Cher LOVE AND UNDERSTANDING	Geffen	A	A	A	A	51	101.9		
3	Paula Abdul RUSH RUSH	Virgin America	B	A	-	B	50	50.1		
4	SEAL THE BEGINNING	ZTT	A	A	A	B	50	7 88.2		
5	OMD PANDORA'S BOX	Virgin	A	A	A	A	49	23 86.6		
6	Londhean A BETTER LOVE	Atlantic	A	A	A	A	46	29 86.4		
7	Extreme KISS THIS WORDS	ABM	A	A	A	B	46	2 86.4		
8	Kim Appleby MAMA	Parlophone	-	A	A	B	-	49 22 84.8		
9	Deacon Blue TWIST AND SHOUT	Columbia	A	A	A	-	48	15 84.1		
10	Cathy Dennis JUST ANOTHER DREAM	Polydor	A	-	B	-	47	13 81.8		
11	Incoignito feat Jocelyn Brown ALWAYS THERE	Talkin' Loud	B	-	-	A	40	20 78.3		
12	ERASURE CHORUS	Mute	B	A	-	A	34	18 75.5		
13	Jesus Jones RIGHT HERE RIGHT NOW	Faded	B	A	-	A	39	34 74.5		
14	Any Gram EVERY HEARTBEAT	Faded	B	A	-	A	39	34 74.5		
15	James Mtangala JUMP TO THE BEAT	MCA	A	A	-	A	45	39 74.0		
16	Lisa Lisa and Cult Jam LET THE BEAT HIT 'EM	Columbia	B	A	-	-	34	21 72.9		
17	Michael Bolton TIME LOVE AND TENDERNESS	Columbia	A	A	B	A	48	45 70.3		
18	C&C Music Factory THINGS THAT MAKE YOU GO HMMM	Columbia	A	A	-	-	33	5 70.3		
19	Heavenly Driven HOLDING ON	Epic	B	A	A	B	-	45 38 69.1		
20	Meavy D & The Boys NOW THAT WE FOUND LOVE	Epic	B	A	A	-	35	3 68.3		
21	Voice Of The Beehive MONSTERS AND ANGELS	London	A	-	A	-	43	24 68.1		
22	DJH feat Stefy I LIKE IT	London	A	-	A	-	32	19 67.7		
23	ABC LOVE CONDENS ALL	Parlophone	M	A	-	B	-	45 49 64.3		
24	Bomb The Bass WINTER IN JULY	Rhythm King	A	-	-	-	35	14 64.0		
25	T'Pau WALK ON AIR	Sire	-	A	A	-	42	64 63.6		
26	The Shamen MOVE ANY MOUNTAIN	One Little Indian	A	A	-	B	-	31 4 63.2		
27	Kenny Thomas THINKING ABOUT YOUR LOVE	Compend	B	-	B	-	-	40 16 63.2		
28	Jason Donovan ANY DREAM WILL DO	Really Useful	B	A	-	-	-	41 6 61.9		
29	LEAD 42 GUARANTEED	RCA	-	A	A	-	36	-	56.5	
30	Aretha Franklin EVERYDAY PEOPLE	Arista	-	A	A	-	37	-	51.0	
31	Color Me Badd ALL 4 LOVE	Sony	A	A	-	A	38	27	50.9	
32	Scotch Popping & Sweetie Hit TAKE ME IN YOUR ARMS & LOVE ME	Virgin	A	A	-	-	32	61	50.6	
33	Jimmy Somerville SUN FROM LOVE	London	-	B	A	-	-	32	-	49.8
34	Color Me Badd I WANTS TO LOVE	Arista	-	A	A	-	-	30	30	49.3
35	Salle-n-Papa DO YOU WANT ME	Utr	-	A	-	B	-	32	43	46.6
36	Natalie Cole/Nat 'King' Cole UNFORGETTABLE	Elektra	-	-	-	-	36	32	46.1	
37	Bros ARE YOU MINE	Chrysalis	-	-	-	-	37	40	44.3	
38	HY LEWIS AND THE NEWS IT HIT ME LIKE A HAMMER	Chrysalis	B	B	A	B	39	-	44.0	
39	Red Stewart THE MONTYSON SHOW	Warner Brothers	-	A	-	B	26	58	42.8	
40	BEF Featuring Lalah Hathaway FAMILY AFFAIR	Ten	-	A	A	-	33	44	42.7	
41	Janet JACKSON I DON'T GIVE UP 'TIL I GIVE UP	Virgin America	-	A	B	-	B	28	54	41.0
42	De La Soul ANOTHER ROLLER SKATING JAM	Big Life	B	B	-	-	-	24	35	41.0
43	Clannad and Paul Young BOTH SIDES NOW	MCA	-	-	A	-	B	32	-	40.5
44	Hue And Cry (LONG TERM) LOVERS OF PAIN	Ceca	-	-	A	-	B	34	65	37.5
45	Right Said Fred I'M TOO SEXY	Tag	B	A	-	B	24	12	36.9	
46	Desmond Child LOVE ON A ROOFTOP	Elektra	-	A	-	-	25	-	35.5	
47	OMER THERE'S SOMETHING LIKE THIS	Talkin' Loud	-	A	-	B	-	23	60	35.1
48	Frankie Knuckles THE WHISTLE SONGS	Virgin America	-	A	-	-	22	17	32.5	
49	Guns N' Roses YOU COULD BE MINE	Geffen	-	B	-	-	17	9	32.5	
50	Marc Cohn SILVER THUNDERBOMB	Atlantic	-	A	-	-	18	-	32.5	
51	Bette Midler FROM A DISTANCE	Atlantic	-	A	-	-	33	48	32.4	
52	Whitney Houston MY NAME IS NOT SUSAN	Arista	-	-	-	B	23	74	31.6	
53	Driza-Bone REAL LOVE	4th B-way	-	A	-	-	16	55	31.3	
54	Aaron Neville EVERYBODY BLAMES THE IDOL	ABM	-	A	-	-	B	20	-	28.9
55	Shades Of Rhythm SOUND OF EDEN	ZTT	-	A	-	-	16	41	28.5	
56	Divided I TOUCH MYSELF	Virgin America	-	A	-	-	12	68	27.9	
57	Tom Petty & The Heartbreakers LEARNING TO FLY	MCA	-	A	A	A	17	20	27.9	
58	Dubbin Gibson ONE STEP AWAY	Atrics	-	-	-	-	20	-	27.9	
59	Technocratic feat Reggae WORK	ARS	-	A	-	-	12	-	27.3	
60	Rhythm Syndicate P.A.S.S.I.O.N.	EMI	-	A	-	B	20	66	27.0	

US TOP 30 SINGLES

Rank	Artist	Title	Label
1	EVERYTHING I DO (I DO IT FOR YOU)	Bryan Adams	ABM
2	P.A.S.S.I.O.N.	Rhythm Syndicate	EMI
3	EVERY HEARTBEAT	Any Gram	ABM
4	SUMMERTIME	DJ Jazzy Jeff	Capitol
5	IT AIN'T OVER 'TILL IT'S OVER	Lenny Kravitz	Capitol
6	TEMPTATION	Corina	Vicini
7	FADING LIKE A FLOWER (EVERY...)	Roxette	Atlantic
8	I'LL BE THERE	The Escape Club	Elektra
9	RIGHT HERE, RIGHT NOW	Jesus Jones	Sire
10	WIND OF CHANGE	Scorpions	Mercury
11	3 A.M. ETHERAL	The KLF	Arista
12	I CAN'T WAIT ANOTHER MINUTE	Hi-Fi	Capitol
13	UNBELIEVABLE	EMF	EMI
14	MOTOWNPHILLY	Boyz II Men	Motown
15	PROMISE OF A NEW DAY	Paula Abdul	Capitol
16	CRAZY	Seal	Sire
17	LOVE AND UNDERSTANDING	Cher	Geffen
18	UNFORGETTABLE	Natalie Cole	Elektra
19	THINGS THAT MAKE YOU GO HMMM	C&C Music Factory	Columbia
20	TOO MANY WALLS	Cathy Dennis	Polygram
21	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
22	RUSH RUSH	Paula Abdul	Capitol
23	NOW THAT WE FOUND LOVE	Heavenly Driven & The Boys	Uptown
24	THE DREAM IS STILL ALIVE	Wilson Phillips	Sire
25	MOTOWN SONG	Rod Stewart	Warner Bros
26	PIECE OF MY HEART	Tara Kemp	Giant
27	HARD TO HANDLE	The Black Crowes	Def American
28	I ADORE M'AMOR	Color Me Badd	Geffen
29	YOU COULD BE MINE	Guns N' Roses	Capitol
30	ONLY TIME WILL TELL	Nelson	DGC

US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	UNFORGETTABLE	Natalie Cole	Elektra
2	FOR UNLAWFUL CARNAL KNOWLEDGE	Van Halen	Warner Brothers
3	SPELLBOUND	Paula Abdul	Capitol
4	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
5	LUCK OF THE DRAW	Bonnie Raitt	Capitol
6	OUT OF TIME	REM	Warner Bros
7	ROBIN HOOD: PRINCE OF THIEVES	OST	Motown
8	COOLEYHIGHARMONY	Boyz II Men	Motown
9	TIME LOVE AND TENDERNESS	Michael Bolton	Columbia
10	NO FENCES	Garth Brooks	Capitol
11	SLAVE TO THE GRIND	Sia Row	Atlantic
12	BOYZ N THE HOOD	OST	Giant
13	HOMEBASE	DJ Jazzy Jeff & Fresh Prince	JAM
14	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
15	HEART IN MOTION	Andy Grant	Atlantic
16	ERI4ZAGGIN	NWA	Ruff Ryters
17	MARIAH CAREY	Mariah Carey	Columbia
18	EXTREME B PORNORAGRAFFITI	Extreme	Giant
19	C.M.B.	Color Me Badd	ABM
20	INTO THE GREAT WIDE OPEN	Tom Petty & The Heartbreakers	MCA
21	COOLIN AT THE PLAYGROUND	Another Bad Creation	Motown
22	POWER OF LOVE	Luther Vandross	Capitol
23	SEXUALITY	Candy Outler	Arista
24	SCHUBERT DIP	EMF	EMI
25	CRAZY WORLD	Scorpions	Mercury
26	PEACEFUL JOURNEY	Heavenly Driven & The Boys	MCA
27	EMPIRE	Queenberry	EMI
28	DERELICTS OF DIALECT	3rd Bass	Def Jam
29	BILL & TED'S BIG BANG JOURNEY	OST	Investigate
30	LABOUR OF LOVE II	OST	Virgin

Chart courtesy of *Billboard*. August 19 1991. *Albums are awarded to those products incorporating the greatest display and sales gain.

Compiled by BSA. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JCRMR. 100% playlist rating represents 'A' list on all UKR stations.



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U P D A T E

Chart news

BY ALAN JONES

IMMACULATE PERFORMANCE

Given a fillip first by her appearance on Wogan, and then by the opening of her film 'In Bed With Madonna — Truth Or Dare', Madonna's album 'The Immaculate Collection' charged from number 12 to number three on last week's album chart, its best performance since January.

'The Immaculate Collection' has so far spent 38 weeks in the chart, never dropping below 23; that's impressive, but MC Hammer's 'Please Hammer Don't Hurt Em' has remained in the Top 40 since its debut 55 weeks ago.

Taking the last nine months in isolation, 'The Immaculate

● One of the highlights of the new Aretha Franklin album 'What You See Is What You Sweat' is 'Ever Changing Times', a duet between Aretha and Michael McDonald, who previously teamed up so well with Patti LaBelle for 'On My Own'.

Like that song, the Franklin/McDonald duet was written by Burt Bacharach and his wife Carole Bayer Sager. Sadly, the couple filed for divorce last week. Unless they can come to an amicable arrangement regarding their songwriting, it spells the end of Bacharach's lengthiest and most fruitful collaboration since he struck up a friendship with lyricist Hal David in the late Fifties.



Collection' has sold more copies (1.8 million) than any another album, its impressive tally being most closely approached by 'The Very Best Of Elton John'.

● A one-off, or the start of a new trend? That's the question posed by many when the seven-inch version of 'Bring The Noise' by Anthrax featuring Chuck D was released, featuring just one track, its flip being turned over to a laser etched collection of Anthrax logos.

Well, it obviously worked well enough to impress A&M, which has now issued the new Dare single 'We Don't Need A Reason' in a similar edition. It is possible that there will be more examples of one-track singles, with or without laser etched B-sides, and some may chart, but it's undoubtedly true that unless a single contains something unavailable elsewhere it will sell less well. Bonus live tracks offer a time honoured way of tempting the faithful to part with their cash even when they already have the lead track, and it works well.



The current Jellyfish and Hue & Cry EPs both take this route, and while laser etched singles may work for some acts, it seems likely the single will continue to comprise a plugside plus at least one other track in perpetuity.

● Madonna, MC Hammer and C&C Music Factory have all had three Top 20 hits since the year began. Jason Donovan will join this elite next week, when his new single 'Happy Together' makes its expected high debut. Since it was first a hit for the Turtles in 1967 (the group's Flo and Eddie wrote it, claiming that it would be 'ideal' for Frank Sinatra), it has been recorded by Petula Clark, the Captain & Tennille, Frank Zappa, the Nylons (Canadian group, who performed the song a cappella) and even Hugo Montenegro.

Label	Code
Walt Disney	D219822
Walt Disney	D219822
Varner Home Video	PES 11709
Varner Home Video	PES 39050
4 Front/PolyGram	0835843
JODY PROG.	BBC BBCV 4457
IANDSOME	Video Games R 1372
Walt Disney	D249542
Varner Home Video	PES 11748
Varner Home Video	PES 99694
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OUR PRICE



PLAY Chart

THE OF

n e w s

BY ALAN JONES

BOOTS GET A CLUB POLISH

Some fairly unexpected songs have found their way into the club chart — and hence the pop chart — in recent years, but this is the world ready to dance to 'These Boots Are Made For Walking', 25 years after it was a number one hit for Nancy Sinatra?

Written by Lee Hazelwood, and previously recorded by artists as bizarre and diverse as Mae West, **Bet Lynch** (on the 'Coronation Street' album) and **Paula Yates** (BEF's 'Music Of Quality And Distinction'), it's a song that its writer professes to 'loathe and detest... it was the cheapest of many cheap shots I made at writing hits for Nancy'. It was a song that you either loved or hated... and enough loved it to make Nancy the first American woman to have a number one solo hit here for eight years.

You'd think by now it would have been laid to rest... but some bright spark at Mute has given **Barry Adamson** and **Anita**



● LANE & ADAMSON

Lane the go-ahead to record it. The result is a distinctly left field contender. Lane's vocal notwithstanding. Enough DJs are already playing it to make it a likely club chart entry. After that, who knows...?

● Following Morrissey's recent hit November Spawned A Monster and Bomb The Bass' (below) current contender 'Winter In July', the only month not to be the subject of a hit is June.



- 1 ▶ Bryan Adams (VE)
- 2 ▶ Cher LOVE AND UNE
- 3 ▶ Paula Abdul FUSH
- 4 ▶ Seal THE BEGINNING
- 5 ▶ OMD FANDORA'S B
- 6 ▶ Londonbeat A BET
- 7 ▶ Extreme MORE THIS
- 8 ▶ Kim Appleby MAM
- 9 ▶ Deacon Blue TWINS
- 10 ▶ Cathy Dennis JUST
- 11 ▶ Incognito feat JOC
- 12 ▶ Ennasae CHORUS
- 13 ▶ Justice Jones RIGHT
- 14 ▶ Amy Grant EVERY I
- 15 ▶ Danni Minogue J
- 16 ▶ Lisa Lisa and Cult
- 17 ▶ Michael Bolton TI
- 18 ▶ C&C Music Factory
- 19 ▶ Beverley Craven I
- 20 ▶ Heavy D & The Bo
- 21 ▶ Voice Of The Bee
- 22 ▶ DJM feat Stefy I LI
- 23 ▶ ABC LOVE CONQUER
- 24 ▶ Bomb The Bass W
- 25 ▶ T'Pau WALK ON A
- 26 ▶ The Shamen ANDU
- 27 ▶ Kenny Thomas J
- 28 ▶ Jason Donovan AJ
- 29 ▶ Level 42 GUARANTEE
- 30 ▶ Aretha Franklin E
- 31 ▶ Color Me Badd A
- 32 ▶ Scritti Politti B S
- 33 ▶ Jimmy Somerville
- 34 ▶ Colee Bay I WAYS I
- 35 ▶ Salt-N-Pepa DO YO
- 36 ▶ Natalie Cole/NAT
- 37 ▶ Bros ARE YOU MIND
- 38 ▶ Hue Lewis and The
- 39 ▶ Rod Stewart THE M
- 40 ▶ BEF featuring Lal
- 41 ▶ Lemmy Kravitz I A
- 42 ▶ Dr. Lu Soul ANDU
- 43 ▶ Clannad and Paul
- 44 ▶ Hue And Cry LONG
- 45 ▶ Right Said Fred I T
- 46 ▶ Desmond Child LC
- 47 ▶ Omar THERE'S NOT
- 48 ▶ Frankie Knuckles
- 49 ▶ Guns N' Roses YO
- 50 ▶ Marc Cobo SILVER
- 51 ▶ Bette Midler FROD
- 52 ▶ Whitney Houston
- 53 ▶ Driza-Bone RHYTH
- 54 ▶ Aaron Neville EVE
- 55 ▶ Shades Of Rhythm
- 56 ▶ Divinyls I TOUCH M
- 57 ▶ Tom Petty & The
- 58 ▶ Debbie Gibson DI
- 59 ▶ Technomatic feat
- 60 ▶ Rythm Syndicate

Compiled by EBA. Rating based on

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Kiss
100 FM



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To win, all you have to do is help Kiss compile its listeners' all-time top 100 to be broadcast on its birthday, September 1. Pop your all-time top three dance tracks on a postcard and send them, along with your name, address and daytime telephone number, to Kiss FM Listeners Top 100, PO Box 100, N7 8BR to arrive not later than August 19. Three lucky runners-up will win Kiss T-shirts and caps. Wow!

● Back in the mists of time, before **Roxette**, before **A-Ha**, before **Abba**, before even **Alice** **Bass**, Scandinavian music's main export to the British charts was **Nina and Frederick**, a regal couple from Denmark who had five hits about 30 years ago.

Since then, nothing. Denmark has been conspicuous only in its total inability to produce a hitmaking act, though there was a particularly nasty moment in 1985, when it looked possible that **Brigitte Nielson** might conceivably have a hit with 'Body Next To Body', an awesomely hideous duet with Austria's **Falco**.

Now, it finally looks that the Danish might be bringing home the bacon. Already, Copenhagen's **Yasmin** has grazed the club chart with her single 'Wanna Dance', while **Cut 'N' Move** looked likely to make the grade this week with their debut single 'Get Serious'. Both are already in the US Hot 100.

● **Bryan Adams** ('Everything I Do) I Do It For You is the first A&M single ever to spend five weeks at number one, shattering the previous record of four weeks established by the **Police**'s 'Don't Stand So Close To Me' in 1980 and their 'Every Breath You Take' three years later.

A&M was founded in Los Angeles in 1962, by Herb Alpert and Jerry Moss, and has had its own UK identity for 25 years, its earlier output being released here on EMI International.

('Everything I Do) I Do It For You' currently tops the singles charts in the UK, US, Canada and Australia.



27th August 1991

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The Times
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A&C

- 1 Bryan Adams (EV)
- 2 Cher LOVE AND UN
- 3 Paula Abdul RUSS
- 4 Seal THE BEGINNING
- 5 OMD PANDORA'S I
- 6 Londonbeat A BET
- 7 Extreme MORE THE
- 8 Kim Appleby MAM
- 9 Deacon Blue TWI
- 10 Cathy Dennis JUS
- 11 Incognito feat JOE
- 12 Erosure CHORUS
- 13 Jesus Jones HIGH
- 14 Amy Grant EVERY I
- 15 Dani Minoque &
- 16 Lisa Lisa and Cult
- 17 Michael Bolton T
- 18 C&C Music Fats
- 19 Beverley Craven
- 20 Heavy D & The Be
- 21 Voice Of The Bee
- 22 DJH feat Stefy LL
- 23 ABC LOVE CONDUIT
- 24 Bomb The Bass W
- 25 Paul WALK ON AW
- 26 The Shamen MOV
- 27 Kenny Thomas TH
- 28 Jason Donovan A
- 29 Level 42 GUARANT
- 30 Aretha Franklin E
- 31 Color Me Badd AI
- 32 Scritti Politti & S
- 33 Jimmy Somerville
- 34 Cola Boy 7 WAYS
- 35 Salt + Pepa DO YA
- 36 Natalie Cole/NAT
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- 42 De La Soul ANOTH
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- 45 Right Said Fred IT
- 46 Desmond Child L
- 47 Omar THERE'S MOT
- 48 Frankie Knuckles
- 49 Guns N' Roses YO
- 50 Marc Cohn SILEN
- 51 Bette Midler FROG
- 52 Whitney Houston
- 53 Driza-Bone REAL
- 54 Aaron Neville EVI
- 55 Shades Of Rhythm
- 56 Divinyls I TOUCH A
- 57 Tom Petty & The B
- 58 Debbie Gibson DI
- 59 Technatronic feat
- 60 Rhythm Syndicate

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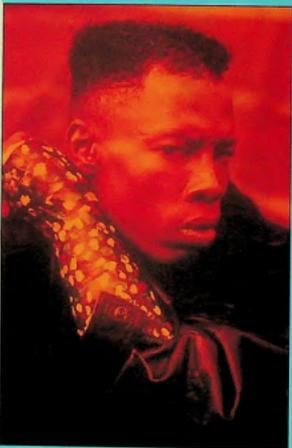
j directory

Shabba Ranks

The undisputed king of the reggae dancehall is preparing another onslaught.

Shabba Ranks' recent release with Scritti Politti, 'She's A Woman', introduced him to the pop charts, but now he is turning his attention to the clubs.

'Housecall', the second single from his 300,000-selling 'As Raw As Ever' LP, is a collaboration between Shabba and Maxi Priest. While Priest sings his heart out, Shabba gruffs along



'Housecall' is out now on Epic

to the heavy R'n'B bassline. Originally produced by Jamaican producer

Mikey Bennett of the Two Friends team, the track has now been remixed by Dave Morales.

Collaborations with artists such as Priest, Sly And Robbie and Herbie Hancock are beginning to form

the mainstay of Shabba Ranks' recording career, and he would like more. "I would really like to work with someone like Mick Jagger right now, because his style of music is so different to mine," he says.

Kennedy Mensah

Reach

If at first you don't succeed, strip down to a two-piece, write some new songs, and add a dash of technology. On the break-up of their previous eight-piece outfit, Easy, Lyn Austin and Kevin Osbourne wisely took this advice and formed Reach. The pair — whose powerful soul groove is well represented on their new single, 'Sooner Or Later' — first met at the Weekend Arts College in London's Camden.

Performing "commercial dance with a pop edge and a bit of a rock feel", Easy won several prestigious support slots during their short career, including dates with Curtis Mayfield and the Fatback Band. But studies came first and the group soon fell apart.

Reach's debut single 'That's The Way Life Is', released last February, was the duo's reward for two years of hard recording and demo-pushing, but the track failed to do the business.

"The reaction was very patchy," explains Kevin. "It wasn't really as tough as we would have liked, because we thought that the first single should be a bit softer and more commercial. But that was a mistake; the vibe at the time was for something like 'Sooner Or Later'."

Packing a fine reworking of Tom Browne's 'Funkin' For Jamaica' on the flip, 'Sooner Or Later' hits just the right vibe and there is talk of future work with The Young Disciples. Back on the right track, success does not seem beyond Reach.

Davydd Chong

'Sooner Or Later' is released by Eternal/WEA on August 12

Nightlife 10

- | | | |
|----|-------|---|
| TW | 10 | A ROLLERSKATING... (Remixes) De La Soul (Tommy Boy) |
| 1 | (2) | CHARLY The Prodigy (XL 12) |
| 2 | (3) | WHAT WOULD WE DO DSK (ffrr 12) |
| 3 | (1) | NEVER STOP Brand New Heavies (Delicious Vinyl) |
| 4 | (6) | TOO BLIND TO SET IT Kym Sims (ID) |
| 5 | (NEW) | MARKIN' HAPPY Crystal Waters (Mercury 12) |
| 6 | (NEW) | DANCE ALL NIGHT Gina Stewart (Rough Luxury 12) |
| 7 | (NEW) | IS ANYONE OUT THERE Bassheads (UK White 12) |
| 8 | (NEW) | INSANITY (Remix) Oceanic (Dead Good 12) |
| 9 | (NEW) | GENERATE POWER Photonic Inc (Strictly Rhythm) |



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); E Bloc/Underground (Manchester); 23rd Precinct (Glasgow); Black Market (London); 3 Beat (Liverpool).

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Utah Saints

The Utah Saints were so nervous about getting into trouble for the copious sampling of Eurythmics and Gwen Guthrie on 'What Can You Do For Me?' that they had the single pressed in disgusting multi-coloured vinyl. They hoped it would put the BPI bootleg busters off.

Now that the track has been picked up by ffr which has managed to get clearance for all the samples, it is being given an official release and is available in any colour you want as long as it's black.

The group are two DJs from the Leeds area: Jez Willis, who spins Seventies disco at The Mile High Club when he is not being a rock musician; and Tim Garbutt, a house/techno DJ. They took an analytical approach to planning their record with Willis spending three weeks listening to all of his favourite tracks and deciding what they had in common. "I realised that what they all shared was a really good hookline," he says candidly.

However obvious this may seem, we can be thankful that they put theory into practice because the hookline to 'What Can You Do For Me?' is a cracker. The repeated snatch of Annie Lennox's voice from 'There Must Be An Angel' makes the track the most memorable rave tune to be released for ages.

"We take a punk attitude to sampling," says Willis, adding: "We don't go looking for squeaky clean samples. It doesn't matter to us if there is something going on in the background, just so long as it's different." Andy Beavers

'What Can You Do For Me?' is released by ffr on August 19



Cool Cuts

- | | | | |
|----------|------------------------------------|--|--------------|
| 1 (NEW) | COME INSIDE | Feedback Max (aka The Thompson Twins) | White Label |
| | | This intrepid outfit reveal their true identity and are heading for a successful comeback | |
| 2 (NEW) | REPLAY/SEE ME | Tom Tom | Total Recall |
| | | Already massive all over Europe this thundering house track will score here too | |
| 3 | IS THERE ANYBODY OUT THERE | Bassheads | White Label |
| 4 (NEW) | WITHOUT YOU | Lindy Layton | Arista |
| | | Would you believe it? One of the most delicious, classy tracks of the moment. Love's funk at its best | |
| 5 | WHAT WOULD WE DO SK | | Boys Own |
| 6 (NEW) | MIDNIGHT/CHOICE | Orbital | ffr |
| | | Top marks for a brave and excellent move in a new direction. A real haunting groove | |
| 7 | THAT'S THE WAY LOVE GOES | Young MC | Capitol |
| 8 | EVERYBODY'S FREE | Rozzella | Pulse 8 |
| 9 | THE CHRONO PSIDMIC INTERFACE | EPA A Man Called Adam | Big Life |
| 10 (NEW) | LISTEN TO THE RHYTHM FLOW/BULLFROG | GTO | React |
| | | Straightforward quality house with an unusual and infectious B-side in 'Bullfrog' | |
| 11 | BOOM! The Grid | | Virgin |
| 12 | CHARLY YOUR LOVE | The Prodigy | Big Life |
| 13 (NEW) | DAY LITE | Gypsynem | US Legal |
| | | Powerful and creative programming from this up-and-coming US label | |
| 14 (NEW) | INSANTY | Oceanic | White Label |
| | | Commercial and dead catchy northern production heading straight for Goa Bay territory | |
| 15 (NEW) | NEVER STOP | Brand New Heavies | Acid Jazz |
| | | With soul back in the national charts, the time may have come for the Heavies to enjoy some success | |
| 16 (NEW) | DON'T WANNA HAVE TO ASK YOU | Temper Temper | Ten |
| | | Superb Saloshi mixes make this a sure floorfiller and a possible first big success for the Manchester outfit | |
| 17 | PEACE | Sabrina Johnston | US JBR |
| 18 | I'M FREE | Morgan King | B Tech |
| 19 (NEW) | GET THE BIG BASS | Bass Bumpers | Big Life |
| | | Another thumpin' 'pumpin' Euro top house cut with everything in the right places. Massive | |
| 20 (NEW) | PSYCHOSLAPHEAD | Psychoslaphead | White Label |
| | | The Sunzonic boys go heavy mental with a hardcore rave cut | |



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

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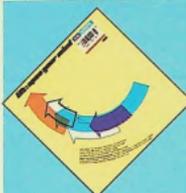
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Hot vinyl

BY JAMES HAMILTON



808 STATE

LTJazz ZANG 207, via Warner Music
 Removed from their album, the Mancunians' janky churning industrial bubble and burrow through twisting silky 8th synthetic strings like the Lower United Orchestra on acid, promoted in its (D)120pbm Heavy Mix and lighter more energy Faith-like 0-120 (10pbm T) Version, with the hip's brand new Street-Recorded sampling psychedelic 0-126:7-0pbm Opens Your Mind (Inkhouse in Sound Garden, JON and percussive Open Mixes.

THE DOVES

I Wouldn't Know You From The Rest! (Elektra EKR1327)
 The original Thrashing Doves, now augmented by Ange Boom and with a newly abbreviated name, believably follows their old Balkan club classic 'Jesus On The Parade' by staying on the actual tape to intro this Tommy LP/Mano produced reverbily jiggling similar groove as its 0-111-8pbm MC; James Club Mix, washed as it chugs along by jangling piano, youthful guitar and a burst of glam vocals, with an intro's jangle light instrumental Borneo & Cycle Mix plus Patsley Park-er David 2's 112pbm twangy Link Way-like guitar backed Juggernauts full vocal mix.

DSK

'What Would We Do' (US IIR 869 465-1)
 Promoted here as Boy's Own Productions ahead of August 19 release but selling fast already as an import, with only one extra mix, this Steve 'Sis' Harley reworked 'Gypsy' Women's sex imbricatory minus any 'la da de', although Bombastina-type 'youth' repetition does it in dupe classily sampling and strong and gay digitized garage lurches in its 121pbm Huffly's House Mix, Extended Mix, Dub Mix, US-only Bonus Track, and Hot Productions' Buster-less cool 121-4pbm Original Mix, plus their old-fashioned saw-sapped jittery wailing 115 2pbm 'Road My Lips'.

CRYSTAL VENTURES

'Makin' Funny' (US Mercury 868 773-1)
 The strange nuptial pitched cut like Steve Earle's kiss like fun follow-up to 'Gypsy Woman', a janglely twisted repetitive comb-over with some 'soh wee wee ooh wee' and a guy's 'so happy' instead of the 'la da de la da de' this time, reworked by Steve 'Sis' Harley in 120pbm Hulky's Happy House and Inoue

Mixes, and by its producers in 120pbm Huffly's Club and more 'Gypsy'-like Bop Happy Pump Mixes. Whether it will be as big is doubtful.

MEGGAZONE featuring D. Marcus C.

'War' (The Brothers Organisation 12 BORG 26, via Total/BMG)
 Created by L.A. Mix just before the Gulf War but delayed until now, rapper D. Marcus C. joins brothers Harry and Jackson Edwards on this inevitably arid rarsens surround 0-125:5-0pbm powerful hip house bouncer, punctuated by combined bursts of Edson Star's 'War (What Is the Good For?)' chorus and the group War's 'Gassy' rhythms, with as lip a quotes lacking different boxer 0-122pbm 'Yo Are In A Launch Mode' techno remix by Mike Gray.

DOUBLE TROUBLE

'Gimme Some More' (Desire WANTX 46, via Pinnacle)
 Reprise and charmed by Hubban Pinz, jammed, punctuated and Little Michele, this 'wet' new grooved urgent hip house lurcher is in T) Triangly tenth and ambient lute punctuated 0-123-18-124pbm Club, bristly driving 0-124-10pbm 0a case, churning teatery Bass and Dub Mixes.

UNITY

'Unity' (US Cardiac Records 3-4013-0)
 Due out here next week but falling on US issued prior to the Paul Watts & Rob Marley (Wear-on Blocks) created 'La De' (silly) chanted jangling 123-10pbm husky heater has lato house style, only one way to go, higher, higher, repetition by an uncredited jiggly wailing female, in US Mix, 7) Ricko and Club Dub versions.

HIGHER GROUND

'Somebody' (Cooltempo COOLX 209)
 Produced by Brantford's One World, this Sheffield and too temperate of scenes Diane and Lisa Brantford plus Kenic Carter) debuts with a sweetly cooled and warbled bubbling jiggly shuffler scata like a melbour Jones Gae meeting Soul It Soul, in 98-9-8-6pbm Cream, 0-98-70pbm 'Reachin'', and chatter 98-9-8-7pbm Higher Ground Mixes.

THE BRAND NEW HEAVIES

featuring N'Dea Davenport' 'Never Stop' (US Delicious Vinyl 12-42-868 553-1)
 The UK rap's funkies turn up on import with their album's soulful gang swing lovey old fashioned jiggly jiggly swing smoothy recombinated by David Morales, using keyboardists Eric Kupper & Terry Bonus plus percussional MC Kasper, in his (D)101 2pbm Extended, Dub, Instrumental and Single Edit Versions, lippled by the group's own masterfully kiss slick but future 101-5pbm Extended Remixed, Heavy Beats Mix and Single Edit.

J.T. TAYLOR

'Long Hot Summer Night' (US MCA Records MCA12 54 103)
 This is the Gang's James Taylor takes in broadly seductive style on a sleekly undulating



P.M. DAWN
'Set Adrift On Memory Bills'

(See Street/Island GET-33)
 Far hotter on the floor than was 'A Watcher Part of View', this creatively mounted and harmonized 'baby you kind me' repeated affective pop singer sets (with permission) the lively strains of Spandau Ballet's 'True' to a

shuffling Dennis Edwards. Don't Look Any Further-type rhythm (so its considerable amount depends entirely on the already proven earlier efforts of others, as Youth remixed 0-99-8pbm Extended Mix, 0-92-7pbm Radio and 0-101-2pbm LP Versions, couched by the Tommy Thoms 'Turkey Me' backed chugging 104-8-0pbm 'For The Love of Peace'

IS THAT IT?

'State Of Mind EP' (D Zone Records DANCE 014, via Southern)
 The label's Andre Jacobs keeps his finger on the pulse of the sound of the suburbs with an instrumental four-tracker containing the Belgian type droving and jangling future raving 129-7pbm 'State Of Mind', early-Reggae soul, smoothness, catches in an attractive coolly dooding change of pace 105pbm 'Take It Down', piano punctuated throbbing saxie drum and bass driven 0-128pbm 'I.C.T.O.T.', and its sparsely percussive 'Crum-A-Fra'.

DJ'S RULE

'The Dancefloor EP' (Canadian Hi-Bias Records HB-007)
 Nick Anthony Fiorucci & Michael Ova's double-strike has the familiar keyboards and chants woven 'Work That Sucker' in steadily socking Euro house-like 123pbm 'Work That Club Mix and starker bouncing electro 126-0pbm 'Sucker Dub' treatments, lippled by the 'I want to be free' get prodded breezily rocking 'Set Me Free' in (D)126pbm Frantic Club Mix and After Hours Dub version.

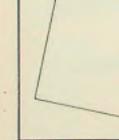
YA KID'S

'Who Are My Hero' (SISK 125BR 20)
 Labelled on promo as being by YKK, former Technocratic manifest Manuella Kanos's gift rap from 'Tourette Mutant Mike Turley 2' - the Secret Of The Code' type can understand now the subterfuge needed to get strobbled club DJs to play it as a Dance' Dandy produced coolly premed nuzzling and scuffling jiggly 119-2pbm Monster Mix, 118-6-0pbm Awesome and 121pbm Jammer Dub.

SABRINA JOHNSTON

'Peace' (US JBR Records JBRP-10001)
 Distilled by the Perfect Par hoodlum and one of Kenneth A. Sabina Johnston, this shell gospel-hip 'peace in the valley, peate in the city, peace in your life' repeating brotherhood, to my mind, 115-8pbm garage lurcher is an Thornton Stone, S.A.C. rapped jiggly '... We Rap Chit, acting Peace In Your Soul' like Po... Wiley, and short instrumental Peace Mixes.

Compiled by IFA. Rating based on...



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TECHNORONIC featuring

REGGIE
"Wax Extended Remix"
(ARS 657331 6, via Sony Music)
Already reviewed in brief, this former indie-gig waltz and riddim frenetic 125bpm hip house popper emerges through a futuristic galaxy blend of early electro beats, with a 124bpm 7" version and percussive "Work It Out" 12" too.

EASYMO

"Cut And Run EP"
(D-Zone Records/DANCE 015, via South) **12"**
On another four-track dedicated to variations of the house drummed-out "working machine" sound, are the "prata prata" he-hat bashed pumping 124bpm "Cut And Run", bass driven history slugging 124bpm "I Can Do It", JB screams and "rock the house", punctuated churning 0-124.7bpm "Nightrime", and personally trotting blippy 0-114.6-0bpm "12", all related only as a laundry list despite their seeming similarity to tempo.

SHAWN CHRISTOPHER

"The Right Thing"
(Arista 414 491)
Produced by Mike "Haman" Wilson & Neal Hovard, her follow-up to "Another Sleepless Night" is a grooved-up, folked somewhat "vogal" inspired (but much less catchy) pushing, patting and burbling garage funk in 6-112-0bpm Extended, 0-112-0bpm Dub and 7" Edit Mixes.

RONNIE DYSON featuring VICKI AUSTIN

"Are We So Far Apart (We Can't Talk Anymore)"
(US BRC/Southern Hill SHR-20)
A US been star right through the early Seventies the oven hat here in 1971 with "When You Get Right Down To It", Ronnie has walking support from both Vicki and an uncredited solo guitarist in this Bachy inspired cranked hunkily lush rolling 84.1bpm Philly soul groover, topped by his solo staking jingly 110bpm "Constantly".

GIGI HAMILTON

"Joy & Pain (In This Wild, Wild World)"
(Epic 655692 8)
No relation, and unconnected with the Maze song this Sweden Born, Jamaica raised girl's StoneIsland/Swedish produced languidly luring melodic swayer was promoted in seven mixes ahead of supposed April 8 release but has only recently resurfaced commercially in just its 0-90-0bpm Clear Blue Sky Mix, 80.7bpm New Life Dub and 80.9bpm Remix Radio Version, probably with reggae-type appeal.

DARREN DEERE

"Just Watch Me"
(Eternal 125967, via Warner Music)
Deere is pronounced "De-Ar", the 19-year-old Birmingham rapper's waiving girl and sax supported searing brassy groan greaser produced by Funky House Cavendish, Andy Cole & David Steele (Foxy Men, A Drum Machine And A Trumpet) being in a sharp edged raw 90bpm 7" Extended Version and a preferable much mellower 99.3bpm Phil Collin Mix.

N.R.G.

"Trip Switch"
(Capitol TRV 11, via APT)
Neil Rennie's synth scrubbed Belgian-type 0-127.2-0bpm raver hardly feels any new barriers but at least has a rhythm like someone playing the spoons, along with clanging crystal and linking chords effects, flipped by the Seven Dwarfs punctuated frenetically clanking 130.7-0bpm Todd E Dwarf.

THE GOOD TERRY PROJECT

"Never Give Up"
(Champion CHAMP 12-202, via BMG)
Briefly warm on promo, this 20-year-old female singer prodded epidemic striding writhy thumper beats at various folkish noises as a progressive unceasingly through 0-122-0bpm Melody Mix, Hardcore Dub, 0-122-6-0bpm The Rave Mix, "La Da Dee" sing'd 122.7bpm The Waters Dub, and some sloppy beat losing edits.

Beats & Pieces

US SCREENINGS of the "rap culture" orientated movies "New Jack City" (due finally for UK release in a month) and, currently, "Boyz n the Hood" have sparked a wave of gun-branching violence — sometimes among their actual audiences but much more often among those who didn't get it, little blame being attached to the movies themselves for inciting the violence. **Mass Order's Take Me Away**, produced by the Basement Boys and not even out in the US yet, has been bootlegged here before **Sony Music** could get its promo pressed — **Off-Broadway's I Got A Little Song** (That Makes You Wanna Hustle) appears to be on the **Dance Pool** label here, rather than **Columbia**, in just two mixes. **XL Recordings** plans a series of major promotional rights around the country to tie in with its "The Second Chapter" compilation album, and invites interested clubs to call Richard Russell on 081-870 7511 — who is also looking for enthusiastic young regional reps to join **XL** and **CityBeat's** grassroots local promotion team. **RePublic** and **Z Records** have broken completely away from **Rough Trade** and are now located at **Unit C, Ground Floor, Leroy House, 436 Essex Road, London N1 3PQ** (telephone 071 704 1958) for record company business, 071 704 1951 for promotional enquiries and **Kiss FM's Graham God** are hosting **The Sunday Session** every week at **South Hammers Avenue, Shaltesbury Avenue**, with a return on August 11 by special guest **Dancin' Danny D.** **TrueLove's** follow-up to **The Source** featuring **Candi Stanton** will be "These Are My People" by **Members Of The House**... and **THE BEAT GOES ON!**

"Definition Of Love" by **Kaos** (whose singer **Ann Sanderson**, wife of **Kevin**, is her sister), sampled also by **Nittyety's "Don't Cha Know"** and **Altern 8's "Passion**, Devonian. **Emily Leggat** has left **Promo Promotions** to handle both club and radio promotion at new label **MUM/Hardcore Urban Music**, Craven House, 234-238 Edgware Road, London W2 1DW, where she's building a mailing list of both types of DJ. **Unique Club Promotions** is being launched next month by **Vardilly**, Birmingham based **Unique Productions**, whose **Adam Presdee**, **Chris Gibson** and **Phil Docherty** (perhaps better known as **The Commission**, megamixers of a two hour "Hot Mix" show every Friday 8-10pm on **Birmingham** and **Merica Sound**) hope to compile a definitive mailing list of influential club jocks on 021-766 7822... **DJs Mr. C, Eon (Ian B), Ms Nicky Trax**, **Edie Richards**, **Mark Moore** and guests take the **Subway** to New Jersey and beyond every Thursday 11pm-5am at London's Leicester Square **Maximus**, musically "lofted and non-ravey"... **Kiss FM's Mark Webster** joins the **Chemistry Of Dance** (DJed duo Alan & Neville) this Friday (August 9) at their weekly jazz/soul/funk/sweatdown session in London's **Hanover Street Prohibition**. **Big John Matthews**, **Jon Jules** and **Kiss FM's Graham God** are hosting **The Sunday Session** every week at **South Hammers Avenue, Shaltesbury Avenue**, with a return on August 11 by special guest **Dancin' Danny D.** **TrueLove's** follow-up to **The Source** featuring **Candi Stanton** will be "These Are My People" by **Members Of The House**... and **THE BEAT GOES ON!**

Label
Cat no

the Last... Walt Disney
D210822

Warner Home Video
PES 11709

Warner Home Video
PES 30504

4 Front/PolyGram
0838463

BODY PROG. BBC
BBCV 4457

HANDSOME Video Gems
R1372

Walt Disney
D246643

Warner Home Video
PES 11748

Warner Home Video
PES 39694

te Collection WMV
7599382143

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VC1169

Touchstone
D410272

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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running Time	Label	Cat. No.
1	MADONNA	The Immaculate Collection	Compilation/55min	WMV	7599382143
2	THE CURE	Picture Show	PolyGram Video Compilation/17min	0830963	
3	CARRERAS/DOMINGO/PAVAROTTI		PolyGram Video Live/1hr 26min	CFV 11122	
4	GLORIA ESTEFAN	Coming Out Of The...	Compilation/1hr	SMV	490 882
5	THE JAM	Greatest Hits	PolyGram Video Compilation/1hr 35min	0834363	
6	EURHYTHMICS	Greatest Hits	BMG Video Compilation/1hr 35min	791 012	
7	STATUS QUO	Rocking Through Years	4 Front/PolyGram Live/1hr 43min	LED 80152	
8	ROD STEWART	Tonight He's yours!	4 Front/PolyGram Live/1hr 30min	LED 80132	
9	ALICE COOPER	Primecuts	Castle Music Picture Compilation/1hr	CMP 8050	
10	LUCIANO PAVAROTTI	Music Club/Video	Col Live/1hr 17min	MC 2003	
11	DEBORAH HARRY/BLONDIE	Very Best Of	Chryslis Compilation/1hr 20min	CVHS 5040	
12	PHIL COLLINS	Seriously Live...	Virgin Vision Live/2hr 45min	VVD 783	
13	THE PAUL WELLER MOVEMENT	Live	Video Collection Live/1hr 12min	VC 4103	
14	BON JOVI	Slippery When Wet	4 Front/PolyGram Compilation/41min	LED 80032	
15	PET SHOP BOYS	Promotion	PMI Compilation/33min	MVR 99 0094 3	
16	DANIEL O'DONNELL	An Evening With	Compilation/1hr 39min	Ritz RITZV 0508	
16	MARC BOLAN	20th Century Boy	4 Front/PolyGram Compilation/57min	0835083	
18	NEW KIDS ON THE BLOCK	Step By Step	Compilation/55min	SMV	49669 2
18	POP WILL EAT ITSELF	Unspoilt By...	Compilation/33min	BMG Video	791 134
18	YES	Yessongs	Live/1hr 13min	Wienersworld WNR 2021	
21	THE DOORS	Dance On Fire	Compilation/1hr 5min	CIC VWR 1182	
21	MADONNA	Justify My Love/MTV Vogue	Video Single/1hr	WMV	7599382253
21	UB40	CCCP	4 Front/PolyGram Live/1hr	0835803	
24	INXS	Greatest Video Hits ('80-'90)	PolyGram Video Compilation/2hr	CFM 2572	
24	HUMAN LEAGUE	Greatest Hits	4 Front/PolyGram Compilation/45min	0835823	
26	TINA TURNER	Rio '88	4 Front/PolyGram Live/1hr 15min	LED 80172	
26	JASON DONOVAN	Any Dream Will Do	Video Single/min	Polydor JD 11442	
26	MEAT LOAF	Hits Out Of Hell	Compilation/52min	SMV	49827 2
26	MADONNA	Ciao Italia...	Live/1hr 46min	WEA	9381413
30	JESUS JONES	Big In Alaska	Compilation/33min	PMI	MVR 99 0093 3

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TOP 15 VIDEO

Rank	Artist	Title	Category/Running Time	Label	Cat. No.
1	DUCK TALES	Treasure Of The Lost...	Children's/1 hr	Walt Disney	D210822
2	LETHAL WEAPON	Action/1 hr 45 min	Warner Home Video	PES 11709	
3	HIGHLANDER	Drama/1 hr 42 min	Warner Home Video	PES 38050	
4	STEEL DAWN	Action/1 hr 36 min	4 Front/PolyGram	0835943	
5	ROSEMARY CONLEY'S WHOLE BODY PROG.	Special Interest/1 hr 10 min	BBC	BBCV 4457	
6	CHIPPENDALES: TALL DARK & HANDSOME	Video Gems Special Interest/1 hr	Video Gems	R 1372	
7	THE RESCUERS	Children's/1 hr 30 min	Walt Disney	D240642	
8	THE LOST BOYS	Special Interest/1 hr 34 min	Warner Home Video	PES 11748	
9	RAIN MAN	Drama/1 hr 50 min	Warner Home Video	PES 96954	
10	MADONNA: The Immaculate Collection	Music/95 min	WMV	7599382143	
11	ROSIE & JIM: Sailing/Other Stories	Children's/1 hr 10 min	Central/Video Collec.	VC1169	
12	PRETTY WOMAN	Drama/1 hr 54 min	Touchstone	D410272	
13	ROADHOUSE	Action/1 hr 49 min	Warner Home Video	PES 99704	
14	BLADERUNNER	Sci-Fi/1 hr 52 min	Warner Home Video	PES 70008	
15	STAGECOACH	Action/1 hr 31 min	4 Front/PolyGram	0835043	

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30	18	CHORUS	Mule
31	23	A BETTER LOVE	Amoura
32	28	HOLDING ON	Epac
33	NEW	SATISFACTION	SRK
34	25	INFLUENCE 202	Network
35	46	LOVE'S LINKING	IQ
36	46	TIME, LOVE & TENDERNESS	Columbia
37	22	MAMA	Parlophone

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4	3	[EVERYTHING I DO] I	24	11	ALWAYS THERE
5	4	MORE THAN WORDS	25	11	JUST ANOTHER DREAM
6	13	I'M TOO SEXY	26	NEW	FAMILY AFFAIR
7	15	WINTER IN JULY	27	NEW	STAY BEATFUL
8	2	NOW THAT WE FOUND	28	22	WORK
9	11	APPARENTLY NOTHING	29	21	THINKING ABOUT
10	10	INFLUENCE 202	30	11	LIKE IT
11	8	THINGS THAT MAKE YOU GO...	31	28	RAINBOW (SAMPLE-FREE)
12	12	THE WHISTLE SONG	32	NEW	SANDBLASTED (EP)
13	NEW	BANG	33	NEW	EYES
14	NEW	MIND, BODY, SOUL	34	27	THE BEGINNING
15	11	LET THE BEAT HIT 'EM	35	NEW	LADIES WITH AN ATTITUDE
16	11	ROULETTE (SINGLES EDITION)	36	28	TWIST & SHOUT
17	21	ALL 4 LOVE	37	21	JUMP TO THE BEAT
18	11	REBEL WOMAN	38	NEW	THE CALLING
19	9	GO	39	NEW	BOOMAH!HI
20	NEW	STRANGE WAY	40	28	7 WAYS TO LOVE

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63	40	ARE YOU MINER?	Columbia
64	NEW	SILVER THUNDERBIRD	Atlantic
65	44	FROM A DISTANCE	Atlantic
66	55	REAL LOVE	4th+ B-way
67	NEW	SANDBLASTED (EP)	Creation
68	NEW	PIERS ON THE STORM	Elektra
69	59	SECRETS (OF SUCCESS)	ffr
70	58	YOU ARE THE WAY	RCA
71	NEW	ZEROXED	Kelvin
72	51	LUCKY 7 MEGAMIX	IQ
73	57	HEAD	Island
74	NEW	BOTH SIDES NOW	MCA
75	43	DO YOU WANT ME	ffr

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TOP 75 ARTIST ALBUMS

THE OFFICIAL **music week** CHART

10 AUGUST 1991

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
1	ESSENTIAL PAVAROTTI II Luciano Pavarotti (Various)	Decca 430474 (F) 434762/430470
2	LOVE HURTS ♦ Cher (Various)	Geffen GFC 2447 (BMG) GFD2 2447/GEF 2447
3	MOVE TO THIS Celia Cruz (Dennis Denny/Danny D'Addato)	Polygram 865034 (F) 864243/865033
4	SUGAR TAY OMD (OMD/Geys/Round)	Virgin TVG 2348 (F) CDV 2348V/2348
5	SEAL ♦ Seal (Seal)	1727 TTT (F) 903174/570277 (F)
6	THE IMMACULATE COLLECTION ♦ Madonna (Various)	5054 WX 3702 (F) 759934403/WX 370
7	GREATEST HITS ♦ Eurythmics (Stewart/Williams/love)	RCA PV 74856 (BMG) PV 74856/F 74856
8	GONNA MAKE YOU SWEAT C&C Music Factory (Clivette/Cole)	Columbia 467914 (SM) 467914/246913/41
9	FELLOW HOODLUMS ♦ Deezan (The Kelly)	Columbia 468504 (SM) 468502/468501
10	OUT OF TIME ♦ REM (Various)	Warner Brothers WX 404C (F) 759934923/WX 404
11	GREATEST HITS ♦ The Jam (Various/Capricorn/Haven/Noisework)	Polygram 865544/865543 (F) 865541
12	BEVERLY CRAVEN ♦ Beverly Craven (Samwell/Smi)	401 818756 (SM) 819232/818751
13	EXTREME HOT PORNOGRAFFITI ♦ Lustre Wagner!	AMM 39513 (F) 39513/329351/31
14	GREATEST HITS 1977-1990 ♦ The Stranglers (Various)	Epic 467541 (SM) 467541/246751
15	INTO THE GREAT WIDE OPEN Tom Petty & The Heartbreakers (Lynne)	MCA/MCA 12017 (BMG) MCA0 12017/MCA 1037
16	SPYREBOUND ♦ Paula Abdul (Love/Stand/Warner/Capricorn)	Virgin America VJ36C (F) CDVJ5 239VUS/15
17	TIME, LOVE & TENDERNESS ♦ Michael Bolton (Vanessa/Bolton)	Columbia 467914 (SM) 467912/467911
18	SOME PEOPLE'S LIVES ♦ Bette Midler (Midler)	Alicia 756702/1284 (F) 756702/1284/756701/291
19	THE ESSENTIAL PAVAROTTI 3 Luciano Pavarotti (Various)	Decca 430794 (F) 430716/430791
20	BAUTS OUT OF HELL ♦ Medford Stewart	Cleveland 432149 (SM) CDK 432149/GFC 4319
21	VAGABOND HEART ♦ Stewart Stewart (Edward/Heart/Warner/Bolton)	Warner Brothers WX 404C/75993080/21 CDK 432149/GFC 4319 WX 404
22	UNFORGETTABLE WITH LOVE Natalie Cole (J.P. McEvoy)	Elektra EKT 91C (F) 759930403/EKT 91
23	IN CONCERT ♦ Luciano Pavarotti/Paquito Domingo/José Carreras/Renato (Various)	Decca 430434/430432 (F) 430433
24	LEGEND ♦ Bob Marley And The Wailers (Marley/Wallers/Smith)	TelF Corp BMNCA 18 (BMG) CDK 18/18/GFC 1819
25	WE ARE IN LOVE ♦ Harry Connick Jr (Connick Jr/Johnson)	Columbia 466734 (SM) 466732/466731
26	JOYRIDE ♦ Rebecca (Zwerman)	Epic TCMX 1019 (F) COEMO 1019/EMO 919
27	THE WHITE KISS ♦ The KLF (The KLF)	KLF Communications JAMSAC 006 (APT) JAMSAC 006/AMSJ 006
28	LOVE AND KISSES ♦ Mick Jagger/Mary McCormack (Various)	MCA/MCA 1030 (BMG) MCA0 1030/1030A 1030
29	INTO THE LIGHT ♦ Clara Evans (Evans/Contra/Oswald)	Epic 467204 (EM) 467204/246701
30	DOUBT ♦ Jessa Jones (Edward)	Fine F0007C 5 (F) F0000C 5/0007P 31
31	MAMA SAID ♦ Lenny Kravitz (Kwiz)	Atlantic VJ36C 31 (F) CDVJ5 239VUS/31
32	THERE'S NOTHING LIKE THIS Orion (Orion/Family/Loge)	Takin Loud 51002/34 (F) 51002/35/30021
33	RECKLESS ♦ Bryan Adams (Adams/Cosentino/Jan)	AMM AMM 5013 (F) CDA 5013/AMM 5013
34	POP SYMPHONIES ♦ James Last & His Orchestra (Last)	Polygram 849434 (F) 849420/849429
35	THE VERY BEST OF ELTON JOHN ♦ Elton John (Daggon/Tomas/John/Franks/Walt)	Rocket 869474 (F) 869473/869472
36	MEMORABLE DON'T HURT 'EM ♦ M. Cammer/M.C. Hammer (Epic/Top)	Capitol E1 7037 213/213/213/213/213/213
37	X ♦ Roxys (Thornhill)	Polygram 846664 (F) 846662/846661

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
38	ESTE MUNDO The Gipsy Kings (Various)	Columbia 468484 (SM) 468484/468481
39	BEST OF DEKYS MIDNIGHT RUNNERS ♦ A Peaceful Journey Heavy D & The Boyz (Various)	MCA/MCA 10289 (BMG) MCA0 10289/MCA 10289
40	ALBERGE ♦ Cris Red (Red/Al)	East West WK 407C (F) 90377350/401 407
41	HEART IN MOTION Amy Grant (Thornhill/Benson/Oriant)	Epic 468414 (F) 468414/468413
42	HEY COOL! Alicia Keys (Alicia)	Epic 468414 (F) 468414/468413
43	SCHEUBT DIP ♦ Eli (Gabriel/Jacuzzi)	Palophone TPCS 7353 (F) CDPCS 7353/PCS 7353
44	THE HEAT Dan Reed Network (Fairbank/Reed/Rodgers)	Mercury 448054 (F) 848052/848051
45	HOLIDAYS IN Marillion (Dele)	Epic 468122 (F) COEMO 1022/EMO 1022
46	THE BEST OF ROD STEWART ♦ Rod Stewart (Various)	K 93636/3470 314
47	LIFE ♦ Sergio Mendes (Lipson)	Virgin TVG 2368 (F) CDV 2368V/2368
48	WICKED GAME ♦ Fanny (Various)	Fanny NY 406C (F) 759930532/406 405
49	SERIOUS HITS... LIVE! ♦ Paul Collins (Collins/Cobb)	Flying P/CMCA 1 (F) FCDZ 1/PC 1
50	THE BIG WHEEL ♦ Rutty (Rutty)	Chrysalis ZCR 189 (F) ECD 185A/C 185B
51	HOLST: THE PLANETS Herbert von Karajan/Berlin Phil. Orch. (Gust)	Deutsche Grammophon 4320891 (F) 432089/432088
52	HEART OF STONE ♦ Cher (Acher)	Geffen GFC 2429 (BMG) GFD 2429/GFC 2429
53	STARS CRASH DOWN New And City (Kane)	Circus CIRC 15 (F) MRCY 239VUS/15
54	MEMORABLE... THE SINGLES Soft Cell (Alcorn/Thornhill/Miles/Soft Cell)	Polygram 848512 (F) 848512/248511
55	FREQUENCIES LFO (LFO)	Warp WARPAC 3 (P) WARPAC 3/WARPAC 3
56	M.C.A.D. A. ♦ Emmalynn (Various)	Virgin/Intentional MCMV 1 (F) CDV 1/LP 1/1
57	TWO SIDES The Roots/Tina Turner/Smith/Cook	Sony/SNR 1 (F) CS091 1/CS091 2/1
58	ELECTRONIC ♦ Electronic (Samwell/B)	Fabry/FAB 28C (F) FAB 28C/28A/28B
59	LISTEN WITHOUT PREJUDICE VOL 1 ♦ George Michael (Michael)	Epic 467294 (SM) 467292/467291
60	SUMMER DREAMS ♦ The Beach Boys (Wilson/Beach/Boys/Vent)	Capitol TCMV70 51 (F) CDV 51/51/51/51/51
61	ATTACK OF THE KILLER BEES Anthrax (Anthrax)	Island CD 1980 (F) CD091 1980/1980
62	THE BEST OF THE DOORS The Doors (Rothchild)	Elektra EKT 7C (F) 96033/5271
63	THE SIMPSONS SING THE DOORS The Simpsons (Loren)	Geffen GFC 3428 (BMG) GFD 3428/GFC 3428
64	SLAVE TO THE GRIND ♦ Slip (Rogers)	American WX 423C (F) 75993242/2342 423
65	MARC COHN Marc Cohn (Cohn/Smith)	Alicia 756719/1284 (F) 756719/1284/756718/1281
66	ELECTRIC LANDLADY Karyn Gold (Lj/Smith)	Virgin TVG 2863 (F) CDV 2863V/2863
67	DE LA SOUL IS DEAD The Wonder Soul (De La Soul)	Big Life/BMG (F) BMG 018/BLP 018
68	NEVER LOUDER VOL 1 The Wonder Soul (Gessios)	Polygram 847524 (F) 847523/847521
69	THE BEST OF OMD ♦ OMD (Various)	Capitol 1020 (F) COEMO 1020
70	GOLD MOTHER ♦ James (Beach/Boys/Glenne/Garsden/Norton)	Fonitara 848954 (F) 848953/848951
71	COMPLETE PICTURE: THE VERY BEST... Deborah Harry/Bonnie (Various)	Chrysalis E1 ZCR 181/181/181/181
72	BEST OF EAGLES ♦ Eagles (Symphony)	Aylen/ACT 5C (F) 96023/23/1
73	EN-TEN The Shamen (The Shamen)	One Little Indian TLP 22 (F) TLP 22/22/22/22
74	THE BEST OF UB40 VOL 1 ♦ UB40 (Various)	Virgin UBR7C 1 (F) UBR7C 1/UB71

This Week Last Week	Title Artists	Label/Cassette (Distributor) CDLP
1	PURPLE... ♦ Various	Polygram 845534 (F) 845532/845531
2	THIN ICE 2-THE SECOND... Telstar STAC 2528 (BMG) CDK 2528/STAC 2525	
3	THE HITS ALBUM Somy/BMG HITS 15 (BMG) CDHITS 15/4T5 15	
4	WINGS OF LOVE ♦ Various	ASM (F) PROTV 845506/845506/2/845501
5	SIMPLY... LOVE Columbia MOODC 17 (SM) MOODC 17/MOODC 17/15MOOD 17	
6	LA FREEWAY Dino DINO MC 25 (F) DINO DINO 25/DINTV 25	
7	THE ESSENTIAL MOZART ♦ Various	Decca 433324 (F) 433323/433321
8	HARDCORE DANCEFLOOR Dino DINO MC 24 (F) DINO DINO 24/DINTV 24	
9	ROBIN HOOD: PRINCE OF THIEVES (OST) Polygram 511050/511052 (F) 511050/511051	
10	FREE SPIRIT-17 CLASSIC ROCK BALLADS Columbia MOODC 16/MOODC 16/15MOOD 16	
11	THE HEAT IS ON! Arcade ARCADE 6 (SM) ARCADE 6/ARCADE 6/5261	
12	MERMAIDS (OST) ♦ Various	Epic 467874 (SM) 467874/24678741
13	REGGAE HITS VOL 10 Various	Jetstar JELC 1010 (LIVE) JEC1 1010/JELP 1010
14	THEIR GREATEST HITS-SIDE BY SIDE Rose Royce/City/Dino DINO MC 23/DINO MC 23/DINTV 23	
15	PROTTY WOMAN (OST) ♦ Various	EMI USA 2301 (F) COMTL 1052/M1 1052
16	DIRTY DANCING (OST) ♦ Various	RCA BC 8648/89 8648/BC 8648
17	RHYTHM DIVISION Various	Dino DINO MC 22 (F) DINO DINO 22/DINTV 22
18	FAST FORWARD Various	Telstar STAC 252D (BMG) CDK 252D/STAC 2502
19	THE SUMMER OF LOVE Various	Dino DINO MC 10 (F) DINO DINO 10/DINTV 10
20	THE LOST BOYS (OST) ♦ Various	Atlantic 781767/1764 (F) 781767/1761/781761

ARTISTS A-Z

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C&C MUSIC FACTORY	62	R. MICHAEL, George	40
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COLE, Natalie	22	MICK JAGGER, The	32
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COOPER, Alan	43	OMAR	22
COOPER, Beverly	17	PAVAROTTI, LUCIANO	47
DE LA SOUL	67	PAVAROTTI, LUCIANO	46
DEAN, Gene	19	PETTY, Tom, & THE HEARTBREAKERS	15
DEKYS MIDNIGHT RUNNERS	39	REX, ODD	18
DOORS, The	62	REED, DON, NETWORK	16
EAGLES	73	REX, ODD	18
ELECTRONIC	59	SEAL	5
EMMA	57	SHARON, The	24
ESTER, Gloria	39	SIMPSONS, THE	63
EURYTHMICS	7	SMILE MENS	46
EXTREME	28	SOFT CELL/ALAN ALMOND	50
GRANT, Amy	42	STEWART, Rod	71
HARRY, Deborah/BLONDE	12	STRANGLERS, The	17
HEAVY D & THE BOYZ	44	THE	17
H&N/ANDERSON	40	VON KARAJAS, Herbert/SERLIN, Phil	63
INXS	37	WONDERS, STUFF, The	53
JAMES, The	11		
JAMES, The	27		
JELF, The	26		
JOHN, Elton	35		
KRIVITSKY, James	21		
LAURENTE, HENRI	21		
LAT, James, & HIS ORCHESTRA	34		
LFO	56		
MACCOLL, Kirsty	67		

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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Artist(s)	Orch.	Casualty/CDLP (Distributor)	Label
1	THE ESSENTIAL MOZART		Various		CD-433372/MC-433323 (A)	Decca
2	VIVALDI: FOUR SEASONS		Karenacchi		CD-CDN9623/MC-TCN9623 (E)	EMI
3	BRAHMS: VIOLIN CONCERTO		Karenacchi/Venezuela		CD-CDN9623/MC-TCN9623 (E)	EMI
4	HOLST: THE PLANETS		Karenacchi/BPO		CD-44856/MC-31492 (E)	Deutsche Grammophon
5	MENDELSSOHN/BRUCH/SCHUBERT		Da Frr/Baker/Burns/Eds		CD-44856/MC-31492 (E)	HMV
6	ELGAR: CELLO CONCERTO/SEA PICTURES		Da Frr/Baker/Burns/Eds		CD-44856/MC-31492 (E)	HMV
7	ELGAR: CELLO CONCERTO/ENIGMA VARS		Da Frr/Baker/Burns/Eds		CD-44856/MC-31492 (E)	HMV
8	JOHN WILLIAMS PLAYS VIVALDI CONCS		John Williams		CD-44856/MC-31492 (E)	Sony Classical
9	ESSENTIAL HIGHLIGHTS OF SWAN LAKE		Maestro		CD-RH010001/1002 (E)	Regency Home Video
10	ORCHESTRAL		Various		CD-4308382/MC-4308381 (E)	Decca
11	ALBINONI: ADAGIO/PACHELBEL: CANON		Karenacchi/BPO		CD-433982/MC-433984 (A)	Decca
12	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)		Karenacchi/VPO		CD-4310222/MC-4310211 (E)	Decca
13	BERNSTEIN IN BERLIN: BEETHOVEN 9th		Karenacchi/BPO		CD-4296813/MC-4296814 (E)	Decca
14	PUCCINI: LA BOHEME		Karenacchi/VPO		CD-4212623/MC-4212591 (E)	Decca
15	ELGAR: CELLO CONCERTO		Da Frr/Baker/Burns/Eds		CD-44856/MC-31492 (E)	HMV
16	ELGAR: CELLO CONCERTO		Da Frr/Baker/Burns/Eds		CD-44856/MC-31492 (E)	HMV
17	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO		Karenacchi/BPO		CD-4317123/MC-4317114 (E)	Decca
18	ESSENTIAL HIGHLIGHTS OF NUTCRACKER		Maestro		CD-RH010001/1002 (E)	Regency Home Video
19	VIVALDI: FOUR SEASONS		Karenacchi		CD-4101263/MC-4101264 (E)	Decca
20	FAVOURITE TRUMPET CONCERTOS		Maestro		CD-1073234/MC-1073234 (E)	Decca
21	MUSIC FEATURED ON THE SOUTH BANK SHOW		Various		CD-4354703/MC-4354703 (A)	Decca
22	MONTEVERDI: VESPERS OF 1610		John Eliot Gardiner		CD-4165923/MC-4165924 (E)	Decca
23	BACH: GOLDBERG VARIATIONS		Maestro		CD-44856/MC-31492 (E)	HMV
24	SIBELIUS: VIOLIN CONCERTO (long version)		Karenacchi/BPO		CD-BHSD-5001/1001 (E)	BIS
25	BRAHMS: EN DEUTSCHES REQUIEM		John Eliot Gardiner		CD-4216232/MC-4216234 (E)	Decca
26	PUCCINI: TOSCA HIGHLIGHTS		Karenacchi/VPO		CD-4212623/MC-4212591 (E)	Decca
27	RACHMANINOV: PIANO CONCERTOS 2 & 4		Karenacchi/BPO		CD-4144750/MC-4144754 (E)	Decca
28	ELGAR: SYMPHONY NO. 1/HIS SOUTH		Leonard Slatkin/BPO		CD-4190123/MC-4190124 (E)	Decca
29	VAUGHAN WILLIAMS CONCERTO		Argo		CD-4165923/MC-4165924 (E)	Decca
30	CHOPIN: PIANO CONCERTOS 1 & 2		Karenacchi/BPO		CD-44856/MC-31492 (E)	HMV
31	BEETHOVEN: SYMPHONY NO. 5		Karenacchi/BPO		CD-4319212/MC-4319211 (E)	Deutsche Grammophon
32	ORFF: CARMINA BURANA		John Eliot Gardiner		CD-4354703/MC-4354703 (A)	Decca
33	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)		Karenacchi/VPO		CD-4310222/MC-4310211 (E)	Decca
34	BIZZET: CARMEN HIGHLIGHTS		Karenacchi/VPO		CD-4309650/MC-4309651 (E)	Decca
35	VERDI: LA TRAVIATA (HIGHLIGHTS)		Karenacchi/VPO		CD-4060923/MC-4060924 (E)	Decca
36	MAZURKA REQUIEM		Karenacchi/VPO		CD-4191102/MC-4191104 (E)	Deutsche Grammophon
37	BEETHOVEN: MISSA SOLENNIS		Karenacchi/BPO		CD-4191102/MC-4191104 (E)	Deutsche Grammophon
38	ELGAR: ENIGMA VARIATIONS ETC		Maestro		CD-44856/MC-31492 (E)	HMV
39	RIDINGO: CONCERTO DE ARAUZEJO		Maestro		CD-44856/MC-31492 (E)	HMV
40	PACHELBEL/ALBINONI/BACH/PURCELL		Maestro		CD-4393262/MC-4393264 (E)	Deutsche Grammophon

DISTRIBUTION: INDEPENDENT SINGLES*

Rank	Title	Artist	Label
1	MOVE ANY MOUNTAIN	One Little Indian	5271 (52) (P) (D)
2	INFILTRATE 202	Network	NWKT21 (24) (P)
3	CHORUS	Markus	1121 (24) (P)
4	GO	Outer Rhythms	FOOT 15C (100) (15) (P)
5	RAINBOW (SAMPLE-FREE)	Reverb	RVB121 (903) (18) (P)
6	STABBED IN THE BACK	Devo	VO-01 (20) (1) (P)
7	HARRA BINE	HUM	HURBATT1 (1) (P)
8	NIRALA MASE	Deane	WAN101 (44) (P)
9	GET STAY	Dance Zone	-DANCE (12) (1) (P)
10	FLY	One Little Indian	5271 (54) (21) (P)
11	JOT	Creation	CRE 108 (1) (P)
12	5678 (1991 REMIX)	Kickin'	KICK1 (7) (5) (P)
13	DREAM SEQUENCE	Shut Up And Dance	SUAD18 (1) (P)
14	TEN LITTLE GIRLS	AnXious	ANX121 (1) (P)
15	LIVING LIFE YOUR OWN WAY	Acid Jazz	AJZ131 (31) (1) (P)
16	DESTINY	Reverb	RVB121 (90) (1) (P)
17	HOOLIGAN 69	Shut Up And Dance	SUAD18 (16) (1) (P)
18	SHOCKED	PHX	PHX11 (1) (1) (P)
19	JAM ETHERNAL (ORIGINAL)	KLF	KLF Communications - UKL (09) (1) (P)
20	WE ARE BACK/NURTURE	Warp	72AP 14 (1AP) (16) (P)
21	HIGHER THAN THE SUN	Creation	CRE 096 (1) (P)
22	LAST TRAIN TO TRANSCANTAL	KLF	KLF Communications - UKL (08) (1) (P)
23	WHAT TIME IS LOVE? (ORIGINAL)	KLF	KLF Communications - UKL (04) (1) (P)
24	NAKED RAIN	Dedicated	THSP 001 (1) (P)
25	KINKY LOU	The Pats	SAITS 1009 (1) (P)
26	KINDA GROOVY	City Sounds	PROCS 1 (1) (P)
27	ALL MIXED UP	PHX	PHX11 (8) (1) (P)
28	HYPERREAL	One Little Indian	5271 (2) (1) (P)
29	COAST IS CLEAR	AnXious	ANX121 (3) (1) (P)
30	WHAT YOU SEARCH FOR	Kickin'	KICK1 (08) (1) (P)
31	SUZANNE	Hue	HUT11 (5) (1) (P)
32	TRIP SWITCH	Chill	ITUV 11 (1) (1) (P)
33	CATCH THE BREEZE/SHINE	Creation	CRE 112 (1) (1) (P)
34	PLEASE BE CRUEL	Zoom	ZOOM 16 (1) (1) (P)
35	DAY OF THE DREAM (EP)	Zoom	ZOOM 08 (1) (1) (P)
36	SPEEDY GONZALEZ	PMO	POE 202 (1) (1) (P)
37	GET THE MESSAGE	Factory	FAC 28 (1) (1) (P)
38	KEEPSAKE (EP)	Sifted	AARBK - IARD 004 (1) (1) (P)
39	TECHNICOLOUR	Motorcity	TMC 12 (1) (1) (P)
40	TAKE 5	Factory	FAC 38 (1) (1) (P)

DISTRIBUTION: INDIE ALBUMS*

1	HARDCORE DANCEFLOOR	Dino DNTV 24 (P)
2	REGGAE HITS VOL 10	Various
3	THE WHITE ROOM	KLF Communications
4	L.A. FREEWAY	JAMSU 005 (1) (P)
5	FREQUENCIES	Dino DNTV 25 (P)
6	THEIR GREATEST HITS	Dino DNTV 23 (P)
7	BACK MEANING GOD	Decca
8	WYTHM DIVINE	Dino DNTV 22 (P)
9	ELECTRONIC	Factory
10	EN-TACT	One Little Indian

COUNTRY ALBUMS

1	EAGLE WHEN SHE FLIES	Columbia
2	THE LAST WALTZ	RTAL
3	NECK AND NECK	Sire
4	ABSOLUTE TORCH AND TWANG	Sire
5	SWEET DREAMS	Mercury
6	SHADOWLAND	Warner
7	ONE FAIR SUMMER EVENING	MCA
8	BRAND NEW DANCE	Reprise
9	NO FENCES	Capitol
10	TRUE LOVE	RCA
11	HEROES AND FRIENDS	Warner
12	LONE STAR STATE OF MIND	MCA
13	KILLIN' TIME	PHX
14	UNTOLD STORIES	Mercury
15	CHILL OF AN EARLY FALL	MCA
16	ALWAYS AND FOREVER	WEA
17	LITTLE LOVE AFFAIRS	MCA
18	OLD 9 TO 10	Warner
19	PUT YOURSELF IN MY SHOES	RCA
20	HERE IN THE REAL WORLD	Anista

JAZZ & BLUES

1	WE ARE IN LOVE	Columbia
2	DAMN RIGHT, I'VE GOT THE BLUES	Silvertone
3	WHEN HARRY MET SALLY	Mercury
4	FIVE GUYS NAMED MOE	Fast
5	THE HEALER	Silvertone
6	STILL GOT THE BLUES	Virgin
7	HELL PA PA	Anista
8	THE HEALER	Mercury
9	STRONG PERSUADER	Mercury
10	SAXUALITY	RCA



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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week Last	Weeks	Title Artist	Label (12") (Distributor)
1	2	SUMMERTIME DJ Jazzy Jeff & Fresh Prince	Jive JIVET 279 (BMG)
2	4	APPARENTLY NOTHING Young Disciples	Talkin Loud TLXX 5 (F)
3	3	GO Moby	Outer Rhythm FOOT 51 (SM)
4	NEW	LADIES WITH AN ATTITUDE Eplome Of Hype	Pure Bhoome BLRT 53 (W)
5	3	A ROLLER SKATING JAM NAMED... De La Soul	Big Life BLRT 55 (F)
6	NEW	MIND, BODY, SOUL Fantasy U F.O.	Strictly Under YZ 591T (W)
7	2	NARRA MINE Geneside II	H.U.M. URBANT 1 (I)
8	4	THE WHISTLE SONG Frankie Knuckles	Virgin America VJST 47 (F)
9	3	LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam	Columbia 6572866 (SM)
10	4	INFILTRATE 202 Altern 8	Network NWKT 24 (P)
11	4	THE SOUND OF EDEN Shades Of Rhythm	ZTT ZANG 22T (W)
12	NEW	BOOMAH! Klubzone 1	Oh'zone ZONE 008 (SRD)
13	NEW	EYES Midi Rain	Vinyl Solution STORM 31 (SRD)
14	19	WINTER IN JULY Bomb The Bass	Rhythm King/EGP 6572756 (SM)
15	NEW	ZEREXO Zero Zero	Kickin KICK 3 (SRD)
16	NEW	WE GOTTA DO IT DJ Professor/Francesco Zappala	4th/B Way 12BRW 225 (F)
17	10	COOKIES (OF SUCCESS) Cookie Crew feat Darny D	frfr FAX 159 (F)
18	14	MUOVE ANY MOUNTAIN-PROGEN Shamim	One Little Indian 52 TP12 (P)
19	NEW	THE CALLING Friends Of Matthew	Pulse B 12L05E 11 (P)
20	15	REBEL WOMAN DNA	DNA 12DNA 001 (BMG)
21	13	NOW THAT WE FOUND LOVE Heavy D & The Boyz	MCA MCST 1550 (BMG)
22	11	TAKE ME NOW Tammy Payne	Talkin Loud TLXX 12 (F)
23	NEW	MASSIVE OVERLOAD DJ Massive	Black Market 12MKT 1 (P)
24	18	FAMILY AFFAIR BEF feat Lalah Hathaway	Ten Tenen 369 (F)

© DN: Compiled by ERA from Gallup data collected from dance outlets.

This Week Last	Weeks	Title Artist	Label (12") (Distributor)
25	32	ALL 4 LOVE Color Me Badd	Giant W 6053T (W)
26	12	STABBED IN THE BACK Mind Of Kane	Deja Vu DJV 07 (SRD)
27	17	THINGS THAT MAKE YOU GO...C&C Music Factory/F Williams	Columbia 6566906 (SM)
28	21	REAL LOVE Dina Bone	4th + B Way 12BRW 223 (F)
29	39	I'M TOO SEXY Right Said Fred	Tug 12SNOG 1 (BMG)
30	24	COME AND GET IT Yours Truly	Motown ZT 44758 (BMG)
31	NEW	ALL OVER THE WORLD Chuck Jackson	Debut DEBTX 3119 (P)
32	NEW	DON'T POISON ME Emma Haywood	Boss BOSS12 008 (Self)
33	25	JET-STAR Tektro Top	D-Zone DANCE 012 (SRD)
34	22	LIVING LIFE YOUR OWN WAY Rose Winross	Acid Jazz JAZD2 3JT (REP)

TOP 10 DANCE ALBUMS

This Week Last	Weeks	Title Artists	Label/Cassette (Distributor)
1	NEW	A PEACEFUL JOURNEY Heavy D & The Boyz	MCA MCA 10289/MCAC 10289 (BMG)
2	4	WHAR WOULD WE DO OSK	Jackpot HALL 12212 (Import)
3	5	BLACK MEANING GOD Rebel MC	Desire LUVLP 12/LUVMC 12 (P)
4	3	INLAND LIFE Insignia	Talkin Loud 848546/19485464 (F)
5	13	MAKE TIME FOR LOVE Keith Washington	Qwest 7599265281/7599265284 (W)
6	2	FREQUENCIES LFO	Warp WARLP 3/WARPMPC 3 (P)
7	NEW	MOVE TO THIS Cathy Dennis	Polydor 8495031/8495034 (F)
8	4	DREAM ABOUT YOU Rude	Smash (USA) 867293V (Import)
9	NEW	RUDE AWAKENING Rude Boys	Atlantic 7567821211/7567821214 (W)
10	19	SEAL Seal	ZTT ZTT9/Z2TRC (W)

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REGGAE DISCO CHART

This Week Last	CASIS WEEK	Title Artist	Label
1	(1)	WALK AWAY FROM LOVE Mike Anthony	Joe Gi JGD 004
2	(3)	HUSH Tony Rebel	Blue Mountain BMD 107
3	(2)	LET HIM TRY Freddie McGregor	Big Ship Records B5T 1
4	(6)	YOU KNOW YOU WANNA BE ... Dennis Brown	GED 309
5	(5)	STEP ASIDE NinjaMan	Rhythm Track RT 001
6	(7)	THE WAY YOU LOVE ME D-Fox, George Ash	Shah STU 005
7	(4)	BANDELERO Peches	Jamey's JAM 020
8	(9)	STEP ASIDE Bessie Hammond	White Label FAS 4
9	(10)	SENSITIVITY Vivian Jones	Impregial House IH 001
10	(14)	EMPTINESS INSIDE Bessie Hammond	Charm CRT 59

ADVERTISEMENT

REGGAE CHART

This Week Last	Weeks	Title Artist	Label
11	(16)	HUG ME UP Froggy Ranks	White Label CRT 60
12	(8)	I WANNA SEX YOU UP Thriller U, Jennifer, Johnny N-Jam	OZ1
13	(17)	SOMETHING A GO HAPPEN Tony Rebel	Rhythm Track RT 002
14	(11)	I WANNA SEX YOU UP Calvin	Supreme Don SDR 005
15	(19)	WORK IT Cobra	White Label FAS 6
16	(18)	PHONE ME Neville Martinson	SLAMA 007
17	(20)	PUMP IT UP General Levy & Demonek	Fashion FAD DB8
18	(-)	SPECIAL GUEST Capleton	Culturalnational Cui 001
19	(-)	YOU COULD A DEAL Baron Hammond & City Ranks	5T012
20	(-)	THE MORNING AFTER Anthony Rich	Progressive PSP 019

REGGAE ALBUM CHART

This Week Last	Weeks	Title Artist	Label (12") (Distributor)
1	(1)	REGGAE HITS VOL. 10 Various	Jet Star JELP 1010
2	(3)	GREENLEAVES VOL. 5 Various	Greenleaves GR25
3	(2)	BOUNTY HUNTER NinjaMan	Blue Mountain BMLP 048
4	(4)	THE BEST OF STEELY & CLEVE Various	SLCP 1
5	(9)	STONE LOVE VOL. 3 Various	Scorpio 5GJLP 08
6	(8)	START OF A ROMANCE Frankie Paul	Scorpio 85LP 11842
7	(7)	GOOD FELLAS PART 1 Various	Penhouse PHRP 1
8	(5)	PARTY Yellowman	RAS RECORDS RAS 3073
9	(6)	I CAN'T WAIT Sanchez	Blue Mountain BMLP 049
10	(11)	AS RAW AS EVER Shabba Ranks	Columbia 468 021

FOCUS



Radio station: Atlantic 252 was launched from its Dublin base in September 1989, broadcasting 24 hours a day since May this year.

Audience figures: 2.4m with 25% reach for 15 to 24-year-olds (based on own diary research over a transmission area which stretches from Bristol to The Wash to the Firth of Forth).

Age profile: 15-34 target audience.

Sex ratio: 50:50
Key staff: Managing director — Travis Baxter. Head of programming — Paul Kavanagh.

Music policy: Top 40 station playing current hits and the "best of the last four years". Keeps presenter chat to a minimum.

Typical artists: Paula Abdul, Color Me Badd, Cher, Divinyls, Jesus Jones.

Promotions view: "It's so mainstream it's difficult to break new stuff. It's very major orientated and a good example of a station playing what the advertiser likes; it could be a lot newer and harder. They're playing Omar at long last." Nigel Simpson, partner, International Radio Promotions.

Typical ads: Tower Records, Sony Music, Penguin Books, BP, McDonalds, Virgin, The Sport.

Cost per thousand: £100-1.20 based on peak rate of £130 per 30 sec slot.

Buyer's view: "I think for the right kind of artist it's a cost effective way to make sales." Graham Johnson, media director, DPA.

Why indies fear the rise of CD promos

The Sun's exposé of Radio One producers who sell promo records has allowed the station to finally declare its position on single formats: CD please, wherever possible.

Radio One controller Johnny Beering has pledged that daytime DJs will still play vinyl if no other format is available, but a wholesale move to CD would not have been so surprising.

Many regional independent stations such as GWR in the South-West have already retired their turntables, while CNFM, a hits station based in Cambridge, launched in 1989 using just CD and DAT.

Radio One's move has been welcomed by larger companies who think it will cut costs, satisfy increasing demand from DJs for CD — and give companies more control over where their promos end up.

"It will just be more business-like," says MCA's head of promotions Phil Smith. "CDs are more functional. The sooner this happens the better."

But despite the assurances from Radio One, indies still believe they will be the losers in the move to CD primacy. "It represents very restrictive trading," insists Henry Semmence, director of Total Records.



Semmence: 'Move to CD-only represents restrictive trading'

The problem is that even if CD is not the only acceptable format, the move may upset the delicate financial balance many indies maintain between promotional costs and record sales.

Faulette Long, administrator for the Reggae Music Association says indies will begin to feel obliged to produce CD promos, with costs rising from £1,000 for 1,000 seven-inch copies or £1,500 for 1,000 12-inches to £2,500 for 1,000 CDs. "It will destroy our economies," she says. "CDs are certainly out of our members' range."

Meanwhile Semmence argues that the singles chart's recent four-format rule will

also work to reduce indies' chance of making money. A cassette single, he says, is often demanded by retailers for Top 40 records, and he believes the CD single will now become virtually compulsory for promotion.

"That leaves companies to choose between seven-inch, 12-inch, 12-inch remixes and picture discs for the two other formats — all of which can be more profitable than CDs," he says.

No one at Radio One is refusing to listen to vinyl-only releases, but the indie argues the national station's decision marks the thin end of a wedge which is pushing them out.

Michael Bromley

EXPOSURE

MONDAY AUGUST 5

Bates' Mates featuring Phil Collins, Radio One: 9-11am

Wagon featuring Marc Cohn, BBC1: 7-7.30pm

TUESDAY AUGUST 6

Where There's A Hit, There's A Writ, investigation presented by Simon Bates, Radio One: 9-10pm

Jazz 625 featuring Annie Ross and Tony Kinsey, BBC2: 11.15-11.50pm

WEDNESDAY AUGUST 7

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

The Leisure Tour featuring Kid Creole And The Coconuts, ITV: 3.45-4.50am (regions vary)

THURSDAY AUGUST 8

Top Of The Pops, BBC1: 7-7.30pm

Daniel O'Donnell In Concert, Radio Two: 7.32-9pm

Bhangra Beat featuring Anamika, Safrin and Alap, ITV: 2.05-2.35am (regions vary)

FRIDAY AUGUST 9

The Hit Man And Her, ITV: 2.50-4.50am (regions vary)

SATURDAY AUGUST 10

The ITV Chart Show, 12noon-1pm



COVERSTAR SURVEY

Madonna tops MW's coverstar survey for July after appearing on 956,000 music and teen magazine covers including *Big*, *Just 17*, *Melody Maker*, and *Time Out*.

The runner-up was Jason Donovan who appeared on 723,000 covers while complet-

ing the top 10 were Bros (663,000), New Kids On The Block (530,000), Dannii Minogue (305,000), Jesus Jones (170,000), Black Crowes (168,000), Cher (125,000), Extreme (121,000) and Vanilla Ice (114,000). Source: Media Shadousfax

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THE EAR

MW's Talent TipSheet

LANCASTER

STRAWBERRY GIRL

Idea Records' recent What's The Idea sampler demonstrated the wealth of talent lurking in Lancashire. This band's Micronauts is the highlight, brilliantly mixing samples and dance grooves with an indie sensibility. Contact: Michael Howard Tel: 0532 388544

DUBLIN

THE DAISY THORNS

The exciting girl vocals and blistering pace of this quartet's demo is a throwback to the heyday of "anorak" pop, but there is a certain charm to get you over the "hard act it all before" hurdle. Contact: The band Tel: 010-3531 562280

BIRMINGHAM

SWEET JESUS

The classic rock of this four-piece has garnered them a few raves in the weeklies recently. Albino Ballerina teeters on the fringe of acceptable indie guitar noise in the style of The

Pixies, while Phone-Freak Honey is also recommended. Contact: Cuffy St Luce Tel: 081-967 6020/802 8696

OXFORD

THE JENNIFERS

Tipped by some to follow Ride out of the city of dreaming spires and into the big time this four-piece still have some way to go. Just one track on their demo demonstrates any real songwriting talent. But they are reputedly more impressive live and with an average age of just 15, they have time on their side. Contact: Mark Taylor Tel: 0865 743183

LONDON

ADAM COURTENAY

One man and his acoustic guitar is frequently a powerful combination and Courtenay adds a few honks on the harmonica to the mix, emerging as a credible folk club performer. Hardly fashionable, but nonetheless worthy. Contact: Adam Courtenay Tel: 071-221 9864

The country road to Heavenly pursuits

Given their aspiration to become the first UK group to crack the pop chart playing a hybrid of rock and country music, there are few labels where The Rockingbirds would truly fit in.

The London-based six-piece have consequently signed to one where no-one fits in; namely Heavenly. Jeff Barrett's eclectic indie.

The label has already embraced sounds ranging from the pure punk of The Manic Street Preachers (recently snapped up by Columbia), via the irreverent indie dance of Flowered Up (now released via London) through to the diverse dance rhythms of St Etienne who are still with Heavenly for the UK, but are signed to Warner Brothers for the rest of the world.

"I don't like things that fit in," explains Barrett. "I have got to know several A&R people at major labels and they have laughed about every group that I have signed."



The Rockingbirds: country contenders

The Rockingbirds themselves believe they have a better chance of cracking the pop charts than Nanci Griffith or Lyle Lovett — because they are English.

"When you think what The Beatles achieved by Anglicizing rock'n'roll and what The Rolling Stones did with R'n'B, it is really surprising that no-one has tried to do that same

with country music," reckons Alan Tyler, the group's vocalist, guitarist and songwriter.

The Rockingbirds' first single — the typically infectious and uplifting Good Day For You — is released on August 27.

Barrett believes that its novelty value will give it a strong chance of attracting mainstream radio play.

"We are not holding back on it and we have got a good plugger (Gary Blackburn at Anglo) and a strike force (3MV) working on the track," he says. The group will also be touring and will doubtlessly be securing plenty of press coverage — Barrett also owns independent PR agency Capersville.

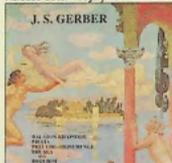
The question is whether Heavenly will hold on to The Rockingbirds long enough to see them surge into the Top 40. The strength of their songs suggests that another deal with a major could soon be on the cards.

Andy Beavers

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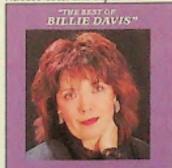
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Manchester rocks to stuff of dreams

After five months of headline-grabbing setbacks and wrangles, the curtain finally rose on the weekend's Cities In The Park open-air festival. Martin Talbot reports



Simon Campner

It may only have been a ripple, but the applause which greeted Amok's appearance on stage at Cities In The Park was enough to prompt a collective sigh of relief backstage.

Finally, after five months of turning a vision into reality, the biggest open-air music festival Manchester has ever seen had hit the stage. As the first of Saturday's acts, Amok could only expect a muted response. But for those who organised the gig, it was a relief to see it hit the stage at all.

Barely 15,000 people made it to Heaton Park to see an opening day topped off with The Wonder Stuff's 75-minute set.

But to Park Promotions' promoter Alan Wise it was nothing to worry about. "Tomorrow is the big day. We should get at least 20,000 then."

It was a point supported by merchandisers, who were selling more T-shirts for Electronic — making their live UK debut on the Sunday — than any other act.

Another live debutant was having a harder time. Tantalising Tabby, a

page-three girl bizarrely selected as MC for the two-day event, was trembling with nerves after a barracking from the crowd.

Around the arena, sales of tie-dye shirts and Wonder Stuff bootlegs were proving almost as popular as the free condoms being handed out by Manchester City Council.

Backstage, site manager Doug Marnock had a satisfied grin, prompted in his case by seeing the concert get off to a smooth and punctual start; for those behind the scenes, the outlook hadn't always been so promising.

Setbacks and wrangles plagued the event. During the build up, promoter Alan Wise saw four acts pull out. He was also forced to sack the PR company and, with a week to go, to replace the lighting contractor.

Rows with Greater Manchester Police and Manchester City Council over payments and a well-publicised clash with "overcharging" London ticket agents all assured a turbulent run up to the big day.

Not that Wise could have expected

a smooth ride when he embarked — initially with little support — on what was always a personal vision. "I've always wanted to put on a big gig in here," he says. "I used to work in this park at the boating lake as a kid."

Over five months, the straight-talking Mancunian pulled together 22 acts, six miles of festoon lighting, 1300 metres of 10 foot high fencing, a 60ft domed stage, 23 generators, seven marquees, parking for 6,500 cars and up to 80 coaches. Not to mention 2,000 tents and an audience of 30,000.

When Wise first approached Factory Communications chairman Tony Wilson for backing in February — they were business partners in the Factory club in the late Seventies — the response was negative. Over the next two months he was promised some small contributions by Manchester businessmen, but eventually secured a useful £100,000 from Matthew Cummins, the promoter of the Stone Roses' Spike Island gig.

Apart from a small financial input,

Factory's key involvement was to provide most of the acts for Sunday's gig. It also recorded the event for possible album release in 1992.

Even the dedication to Martin Hannett, the Factory co-founder and former New Order and Joy Division producer who died of a heart attack in April, ultimately had more to do with Wise than the Manchester label.

Wise is a stalwart of the Manchester scene, described by Happy Mondays' manager Nathan McGoough as "one of the Manchester old guard". A punk promoter of the Seventies, he managed former Velvet Underground singer Nico as well as working with Hannett.

But he does not attach undue importance to the festival's link with his old friend. "In a way he just happened to die while we were setting the whole thing up," he admits. "Had it happened a few years before, it might have been for Nico."

For those searching for significance in the event, Wise offers it alternatively as a celebration of the Manchester scene — or even more



▶ poignantly as its wake. Nathan McCough is unequivocal. "I consider it as a wake. I'm fed up with whole 'Manchester sound' thing," he says. The Mondays were the first band to be approached for the gig back in February, and finally agreed to do it for half the fee they had been offered for June's aborted Midsummer's Day Dream, planned for Milton Keynes' Bowl.

However, they would accept nothing less than the headline slot for Sunday's gig, even threatening to withdraw when ads in July's monthly magazines mistakenly gave the position to Electron.

Their insistence paid off. As well as the exclusive luxury of being allowed a sound check on the Friday, the Mondays — like Saturday's headliners, The Wonder Stuff — demonstrated their power when they insisted lighting contractor Meteor Lighting was ousted a week before the event. Negative Earth, with which both had previously worked, was hired in its place.

Such perks didn't apply for the smaller acts. Involvement was simply a good means of spreading the name, says Matt Tedstone, singer/songwriter of live debutants The Adventure Babies.

For others, the whole experience will be one best forgotten, however. On top of the loss of The Shamen when their bass player Will Sin died, and Northside, whose own tour clashed with their planned appearance, two top billing bands pulled out just a fortnight before the gig.

Most publicity went to The Beautiful South, who cited their refusal to back charity events for not taking part. Although 10% of gross profits will benefit African Famine Relief and the Kurdish Trust Fund, Wise insists: "This is a pop concert, but we wanted to give it an ethical purpose. It is in no way a charity event."

The Beautiful South's manager Paul Thompson now admits they may have taken "a dogmatic line", but there were other concerns over the event's organisation, echoed by The Soup Dragons who pulled out simultaneously in a row over their fee.

Though rejecting their accusations that the event was poorly organised, Wise admits to problems with funding. With the bands all demanding up-front deposits, cash flow was often constricted.

"It is purely a mathematical problem," says Wise. "The bands all want money up front, but the ticket agents don't want to part with the money for the tickets sold. It is probably the biggest problem we've encountered."

Money also proved a moot point with Great Manchester police chief superintendent Peter Harris, who requested that Park Promotions should pay £50,000 towards the £150,000 policing fee. Instead Wise,

who had no statutory duty to pay up, agreed to a £10,000 contribution, with Manchester City Council picking up the rest of the tab.

And in the final days leading to the event, Wise had still not finally agreed a fee for hiring the park itself, the parks department demanding £50,000 for the weekend while Wise had offered just £10,000.

In all else, however, the co-operation of Manchester City Council remained invaluable. Safety

planning with its architects and environmental health department continued with a series of 30 separate meetings from March onwards. With a permanent presence on site for the last week of preparations, the council's input was not due to end until way after the last spectator and roadie left the park well into this week.

Working with what site manager Doug Marnock calls "the safest council in the country" may sound daunting, but he wasn't complaining. As environmental health officer Mike Shirkie explains, the strict safety limitations led ultimate responsibility with the council; so long as all rulings, such as crowd levels, were adhered to.

With the possibility of future events at Heaton Park resting on the success of Cities In The Park, a smooth operation was vital. According to Rodney Burrows of the architects department, safety levels were tightened up, with an arena capable of holding 40,000 people limited to just 30,000 spectators.

And safety checks were not limited to toilets, burger vans, fences and scaffolding. Happy Mondays and 808 State's laser show raised further concerns for the council's safety experts. Since the Grade IV laser beams were capable of burning through a solid wall, it was crucial to ensure they were not inadvertently fired at an unsuspecting member of the audience.

"While the chances of a 'Star Wars'-style massacre remained remote, the potential hazards of collapsing lighting rigs, overflowing toilets, a burger bar salmonella outbreak or a crush at the barrier kept the backstage crew on their toes."

"It seems crazy," says Doug Marnock, attempting to put it all into perspective. "All this work and the main act is only on for an hour or so, it hardly seems worth it."

It is certainly ironic that while 30,000 paying punters pressed painfully against a crash barrier strong enough to withstand six tons of pressure, those with the best view in the house had little interest in watching the performances.

For Alan Wise the feeling after five months of hard graft is not one of pride, or achievement.

"We are a production company," he says. "It is important to run it well. But it is just a job."

COUNTDOWN TO CURTAIN UP

February 1990

Promoter Alan Wise unsuccessfully approaches Factory for funding his "dream" gig. Happy Mondays approached to top the bill.

March

Manchester City Council architects and environmental health officers inspect Heaton Park with site manager Doug Marnock. Wise seeks funding from local business.

April

Promoter Matthew Cummins agrees to fund event.

May

Joe Blegs sponsorship talks collapse. Sold Out appointed as advertising consultancy. Consultants RPM and Siletto clinch Pepe sponsorship deal worth £30,000. First talks with Greater Manchester Police. Capersville hired to handle PR after being recommended by Factory. Happy Mondays agree to appear. Shamen pull out after bass player Will Sin drowns. Vibraplant hired to provide lifting equipment, toilets and other portable buildings. Meteor hired to handle stage lighting.

June

Northside pull out. The Beautiful South sign appearance contract. First news of the gig leaked to NME and Melody Maker. Serious Stage hired to supply and erect staging. Tickets go on sale at £20 and £32. First ads appear in NME and MM. Wonder Stuff add to bill. Wigwam Sound hired to supply PA. Tony Michalides brought in to coordinate regional radio promotion.

July

Thursday 4 — Partridge Storey PR replaces Capersville. Sunday 14 — Templeline begins hanging six miles of festoon lighting. Monday 15 — The Beautiful South pull out. The Adventure Babies added to bill. Alan Wise brands London agents "touts" for charging booking fees of up to £9. Thursday 18 — The Soup Dragons pull out. Monday 22 — Police timetable completed. Thursday 25 — Bravado Merchandising hired. Vibraplant delivers lifting equipment plus first storage and portable buildings. Friday 24 — Negative Earth Lighting replaces Meteor. Final site plan agreed. Sunday 28 — Serious begins Tuesday to erect stage. Monday 29 — Work starts on almost a mile of perimeter fencing. Tuesday 30 — Toilet and catering cabins plumbed in. Wednesday 31 — Stage completed.

Thursday 1 — Sound and lighting systems installed. The latter receive their first full check. Friday 2 — Last stretch of fencing closes off the arena. Jeff Muir directs soundchecks for the two headline bands. First campers and police arrive on site. Final lighting check.

Saturday 3 — Curtain up.

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"I still buy records every week, normally on Saturday, and I hardly ever buy just one.

Out of last week's crop, the one I played first and was most looking forward to hearing, was Tom Petty and

The Heartbreakers' Into The Great Wide Open.

When I first started buying records in the Sixties, I used to go to my local shop and the owner knew me and knew my tastes.

It's a shame that this form of customer promotion only exists in very few shops in the Nineties." *Max Hole is the managing director of East West Records.*

Speculating on surreal estate

When Factory Records' video consultant Keith Bailey talks about pointing to the sky and flying you'd think he was on about an experience he's had a Happy Mondays concert.

But what he's talking about is the latest in "cyberspace" technology — Virtual Reality — as used for the last Northside video. The three dimensional graphics system, when seen through a special visor, allows the viewer to enter a surreal yet seemingly real world.

Student Julia Otley first brought the idea to Factory says Bailey, who co-ordinated the link-up with Northside.

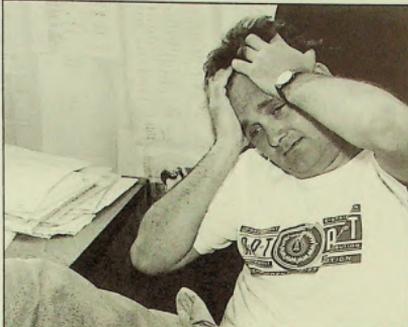
Factory has since decided to continue to back cyberspace technology with possible link-ups with other bands on the label.

Virtual Reality is clearly a growth market. Karen Pugh at London's Gardening Club, which is installing two machines this year, will be charging £3 a go.

But can she see the club getting involved with the very latest cyberspace development, Virtual Sex? "Oh, I can't even imagine what would happen," she says.

A new window of opportunity

Here's a tip for A&R men struggling to unearth new talent — dress to impress and the talent will come to you.



Picture this — your label has lost thousands through the collapse of the Rough Trade Distribution and now some guy is asking you to donate some tracks to a RTD compilation.

"A lot of people didn't know how to react," says Chet Selwood, owner of compilation label Beechwood Music and former RT distributor.

Selwood's Rough Trade collection, to be entitled A Historical Debt, aims to commemorate the hits shipped by RTD but will also help to bail out hard hit label such as his own. "It is in no way a tribute — it is far more practical."

Though the Smiths are

notable omissions, Selwood hopes to include big sellers such as the ground — breaking Pump Up The Volume by MARRS. "It was such a smash we used to call it Fuck Up The Sales Figures," he remembers.

A Historical Debt is scheduled for an October release. With a good pre-sell Selwood hopes that the album could sell 10,000 by Christmas. "It won't pay everything back but it'll help."

He has already planned the sleeve which will be "black, in Joy Division style," says Selwood.

"It sums up the mood of the moment. There's not much to jump up and down about."



Cygnat: cleaning up

That is how freelance pluggier Tony Byrne found himself with one of the discoveries of the year — an unsigned group playlisted at Radio One.

The Cygnat Ring came to his notice when a cassette was thrust at him by one of the squeeze brigade at a traffic junction cleaning windcreens for cash. Singer Rus Harrison, sponge in hand, had sized up Byrne immediately.

"It was so obvious he was in the music business," says Harrison. "There was a Radio One sticker in the windscreen but it was the white suit and baseball hat that did it," he adds.

On a good day cleaning windcreens he could earn about £30. Thanks to his eagle eyes he could soon be doing better still.

Semi-detached suburban men

Stand aside Mersey beat and Mad-chester, here comes the sounds of Slough and Canvey Island.

By-passing the inner cities The Sound Of The Suburbs celebrates guitar stragglers from Woking to Widnes in a project that Clive Farrell, Sony Music's manager of research and TV concepts believes captures the essence of what we used to call New Wave.

"It was a time when all during these spiky-haired people emerged during the day as bank clerks," says Farrell.

And what exactly was he doing at the time? "I was working in a record shop, actually, in Slough."

QUOTE OF THE WEEK

"I'm a little bit of a feminist," Sony Music chairman Paul Russell on his attitude to promoting women to senior positions.

DOOLEY'S DIARY

Remember where you heard it: KPMG's entertainments division chief David Murrell is feeling a little put out after the slugging he received from RT labels last week. He tells me that not a single one of them had spoken to him since May 15 until Martin Mills gave him a bell last week ... Nordoff-Robbins MC extraordinaire Dave Dee is selling his West Hampstead mews house for £212,500, according to London's *Standard*. Do I

feel an auction coming? ... And talking of Nordoff-Robbins, don't be surprised if a royal redhead turns up to open the charity's new centre on September 25 ... We clearly have more religious readers than we thought: after last week's missive from Sister Ambrose bemoaning the fall of Daniel O'Donnell from the country charts, this week's post brought a tart note from a Sister Maria declaring:

"She would do well to stick to good religious prayers and vespers and to leave chart matters to those the Good Lord intended" ... Congratulations to Max Hole in finally getting his offices sorted. A rather tasteful East West sign in metal has now gone up, a mere 20 months after the company began operations ... Bitch of the Week has to be Level 42 manager Paul Crockford who has some choice words to say about "certain people at Polydor who are no longer there". As he prepares for the band's first release on RCA, he says: "I am quite glad to now be with a company that doesn't have to rely on back catalogue for its biggest sellers." Don't tell the Eurythmics ... After sampling the soggy delights of Pavarotti in the Park, Prince Charles, his spiky-haired wife and 10,000 of their subjects will be grooving on September 6 to the bizarre combination of Placido Domingo, Phil Collins, Charlton Heston and Jesse Norman all in aid of the Salisbury Cathedral appeal ...

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