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music week

For Everyone in the Business of Music

15 AUGUST 1992 £2.65

MTV nets £5m chart deal

MTV Europe and US sportswear company British Knights have signed a £5m sponsorship deal for the broadcaster's Hit List UK programme — the largest ever for a UK chart show.

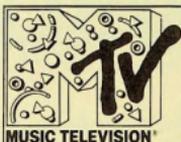
Under the deal, set to run until December 1994, British Knights will receive on-air branding around the show as well as peak-time advertising slots.

The value of the deal equals that of Braun's sponsorship of MTV's European chart show, says MTV Europe director of

ad sales Bruce Steinberg. No other UK chart show has attracted such a high sponsorship figure.

CIN, supplier of the UK Top 40 chart featured in the show, will receive an undisclosed percentage of the deal, which also covers 12 radio stations in seven European territories that carry the CIN chart.

British Knights has advertised on MTV over the past 18 months to back its expansion into Europe. Steinberg says the US manufacturer, which acquired its own UK-based



Hit List: British Knights cash

European distribution company in June, wanted to be associated with the "cutting-edge" UK music scene.

"Through the deal they're

associating with the UK music scene and with MTV overall across Europe," he says.

British Knights ad feature UK bands such as Force 'n' K-Zee and Future Sound Of London.

Hit List UK is broadcast on Monday and Tuesday evenings to the 37m cable and satellite subscribers around Europe who receive MTV. But the show may also become available to terrestrial UK television viewers since MTV hopes to license the programme to the ITV network.

The BBC's Thursday night Top Of The Pops uses the same chart from Music Week sister company CIN. However, the BBC, which is preparing a sweeping revamp of the programme, holds no exclusive terrestrial broadcast rights to the chart.

● MTV Europe has launched a teletext service in conjunction with Data Broadcasting International. The English language service offers viewers pages of information, listings and charts as well as text advertising.

Alto buys games chain

Music retail group Alto Holdings has bought the troubled Microbyte computer games chain for an undisclosed sum. Alto, which has one games and six music stores, plans a dramatic expansion of the 16-store chain, says managing director Les Whitfield.

Four more Microbyte stores will open by October, with a further 20 scheduled for next year.

The deal, closed last week



Whitfield: plans expansion

after two months of talks, marks the latest foray into the sector by a music retailer.

HMV is opening its first

games and video store next month and Our Price is conducting games trials. Virgin Retail operates 21 Virgin Games Centres.

The Microbyte acquisition has been financed by Roger Gawn, chairman of Norwich Investment, which bought Alto from receivers last year. Microbyte called in accountants Cooper & Lybrand earlier this year after the chain ran into financial difficulties.

Poll floors new indie chart

The new formula indie chart has received an emphatic thumbs down in Music Week's referendum on the issue.

Only 19% of the industry backed the chart. The most popular option was an indie genre chart with 32% support.

CIN chief executive Adrian Westreich says the poll result is less important than the media's reaction.

"If Music Week dropped the chart and no-one else used it, it would cease to exist," he says. See Analysis p6.

BPI to rule on Don-E probe

The BPI is claiming "good progress" in its investigation into alleged chart hyping of Don-E's single Peace In The World.

BPI director general John Deacon is expected to call a special council meeting this week to present all evidence and decide whether to order a fuller probe.

Marc Marot, managing director of Island Records, the owner of Don-E's label 4th & Broadway, was due to submit a report to BPI investigators on Friday.

Don-E's manager Johnny Lawes says, "All I am interested in now is mending my artist's reputation."

Polydor loses four directors

Polydor has lost four directors, with general manager Andrew Jenkins made redundant last week as managing director Jimmy Devlin moves to restructure the label.

Devlin says he decided to restructure after international director Annie Newell, legal director Judy O'Brien and director of press Lee Leschasin all resigned.

"I've had significant changes thrust upon me and there simply is no general manager position for Andrew,"

says Devlin.

Devlin says of the resignations: "We are having our best year ever. When that happens it's inevitable that other companies begin trying to poach our staff."

Newell has become manager of Bananarama. O'Brien has joined sister company PolyGram Video as director of legal and business affairs and Leschasin has been appointed as head of press, publicity and artist relations for the EMI label.

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Laidlaw takes on Curtis role at Our Price

WH Smith Retail executive John Laidlaw has joined Our Price Music as buying and marketing director, replacing Peter Curtis.

Laidlaw has been drafted in to help develop a new marketing strategy and positioning for the chain, which is reviewing its marketing and distribution operations.

His background is not in music retailing, though as a WH Smith marketing manager and subsequently one of the group's four area managers Laidlaw has been involved in its Sounds departments.

WH Smith announced the appointment as part of a wider restructuring involving the integration of Our Price Video's central buying and marketing operations into WH Smith Retail from September.

OPV managing director Nigel Kenyon Jones will become general manager of WH Smith Retail's Sounds, Vision and Software sections, replacing Jill Tomalin, who takes over Laidlaw's most recent job working on a group property project.

Kenyon Jones says some redundancies are likely following the integration of OPV's head office into WH Smith Retail's central operation, though OPV's 34 High Street shops will be unaffected. Two weeks ago Our Price Music announced that 40 of its head office staff were to be axed.

MMC restricts in-house ads for BBC titles

The BBC's on-air promotion of its magazines including *Fast Forward* and the new *BBC Music Magazine* is to be restricted after a ruling by the Monopolies and Mergers Commission.

The MMC ruled that the corporation gains an unfair advantage over its competitors by using airtime as free advertising.

Corporate affairs minister Neil Hamilton says he will seek an undertaking from the BBC that it will stop mentioning publications during programmes and in moving trailers, as the MMC recommended. Restricted use of still trailers should be allowed, it said. *BBC Music Magazine* publisher Heather Aylott says, "As far as the *BBC Music Magazine* is concerned, there is a lot we have already decided in terms of commercial radio, poster and national press promotion."

Philips sees profits dive

PolyGram parent Philips has announced a drastic slump in its consumer electronics division causing group profits to halve in recent months.

But the music arm has held up well and analysts predict a brighter set of results from PolyGram when it reports next week.

Philips' net profits fell 56% year-on-year to £225m for the second quarter of 1992.

Sales were down 6% but grew slightly in the consumer products sector which includes record music.

Simon Street, media analyst

PHILIPS TAKES A TUMBLE						
	April-June		% change	January-June		
	1991	1992		1991	1992	
Net sales	4171.9	3924.4	-6	7886.9	7877.1	-1.5
Net profit	57	25	-56	98	78	-20.5

Source: Philips

at Barclays de Zoete Wedd, says: "From the Philips report it seems PolyGram is doing perfectly well and should show good growth."

The Philips announcement follows its decision two weeks ago to postpone the launch of DCC for the second time.

At a meeting last Thursday to present the results Philips president Jan Timmer admitted the group had "shot itself in the foot" with the tight schedule for launch.

And he warned that full year profits were unlikely to reach the 1991 level.

Promoter slams R1's festival flop

The man who bankrolled Radio One's American Music Festival has slammed the station for being uncommercial.

The festival was a direct attempt by the national station to take on Capital Radio's music festival. But more than 80% of tickets for its flagship events were unsold.

Harry Drnee, chief executive officer of Maison Caurette, the UK franchise holder of Sol Beer which was promoting the event earlier this summer, says the radio station did not fulfil its promotion promises.

"They haven't a commercial bone in their body," he says. "I wouldn't walk across the street to do business with them again."

He adds, "There was a mindset problem all the way

along." In particular he says, the station failed to plug the concerts sufficiently on air or help influence record companies to provide the right acts. "In both instances they fell flat on their arse," he says.

The festival brought together acts including Violent Femmes, Albert Collins, Buddy Guy and Little Village and culminated in a rain-hit two-day finale at the Crystal Palace Bowl last month attended by only 5,000 out of a possible 36,000 crowd.

The whole festival cost around £700,000, much of which was spent on the Crystal Palace concerts. The final losses suffered by Sol Entertainment, set up by Maison Caurette, to organise the festival, are still being calculated.

Drnee says the event worked as a promotion for Sol and will be followed next year by more events organised through Sol Entertainment, though not with Radio One.

Cathal O'Doherty, Radio One's executive producer of promotions, has hit back at Drnee's "misinformed" accusations. "I'm rather shocked by Harry's comments. He was not involved in the organisation of the event," he says.

Radio One provided 136 trails for the festival, he adds, and is interested in being involved in 1993's events.

Radio One presented a report on the festival at a post mortem meeting last week attended by Sol Entertainment and Radio One bosses Johnny Beerling and Chris Lyett.



Some 1,500 record dealers will be backing the Mercury Music Prize shortlisted albums in a promotional partnership by the BPI and Barl, launched by BPI director general John Deacon (left) and Bard secretary general Bob Lewis. As well as an exclusive sampler — priced at £3.99 CD and £2.99 cassette — Bard members will be provided from today (Monday) with a promotional pack of a shortlist board, two header cards, 10 individual album boards and 50 shortlist stickers for display. Although the full impact on sales will be shown over the coming weeks, little known Bheki Mseleke's shortlisted Celebration album has increased its sales 50% in the last three weeks to 3,000. Meanwhile, bookmaker Wm Hill says Primal Scream's Screamadelica has moved from 5-1 at the opening of betting to 3-1. Simply Red Stars remains favourite at 6-4.

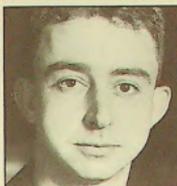
Beeb veteran joins Unique

Radio One executive producer Stuart Grundy is leaving the station he helped set up 25 years ago to work as an independent producer for Unique Broadcasting.

Grundy, who co-ordinated the recent Norwich Sound City event, says he wants to return to hands-on production.

Unique programme director and Blackman's worked with Grundy on the inception of Radio One.

Grundy, 54, says, "This is a long way from being early retirement. On the contrary, I am seeking to reinvigorate my career."



The doom merchants have had a wonderful time of it this year.

But all of a sudden there's a rash of good news to counter the summer blues.

PTL's move to issue licences for fitness tapes and PRS's venture into raves both show how in spite, or perhaps because of, recession the industry is finding more and more ways of exploiting its rights.

Meanwhile MTV's success in attracting a £5m sponsor for its UK chart show proves that British music and British charts still have a tremendous value all over Europe.

It's one in the eye for the doomers as another boost for those of us who believe the UK business still has a lot to shout about.

Philips's decision to delay the launch of DCC has a sad ring of inevitability about it. And it can only reinforce the air of uncertainty which already surrounds the launch.

Even worse, Philips has replaced a firm launch date with something altogether more vague — presumably on the basis that it cannot think of a headline that it may not have to break.

Philips and PolyGram should reconsider their plans, decide on a realistic date they can keep to — and go for it.

Even a six-month delay would be preferable to the current uncertainty.

The news that the BBC's £10m soap *Eldorado* is now attracting less than 3m viewers puts the *Top Of The Pops* "crisis" into a whole new light.

Since TOTP regularly attracts twice as many viewers as the *Costa del Sex* soap, perhaps BBC1 controller Jonathan Powell could solve his ratings problems by axing *Eldorado* and running TOTP three times a week instead?

Steve Redmond

EMI label tunes to TV music



The only time that artists' managers get together is at a music industry bash or backstage at a festival. We are an isolated bunch, protective of all our successes, secrets, idiosyncrasies and cock-ups.

And that is why we are calling on managers to join us at next month's In The City convention in Manchester to launch the new International Managers' Forum.

As managers we represent not only the business needs of our artists but also, most importantly, their creative ideals. Our role is to ensure the best environment and conditions in which the artist can thrive.

To enable us to do this in the future we need to organise to remove unfair practices.

It seems that we are forever fighting controversial and disagreeable industry policies respectively. Why are we never consulted when they are being drawn up?

For example, has any manager been consulted over projected "royalty breaks" on DCC and Mini-Disc, or their attendant packing deductions? We think not. Instead we are the victims of practices that we have no say in formulating and yet have a considerable impact on our artists' professional lives. We have to fight back.

We have a considerable role to play in shaping the future of this industry. We cannot possibly do this without an organised, ratified collective vision as well as our own personal managerial approach.

The more successful managers have an obligation to pass on their experiences. The up-and-coming managers should have a chance to share their ideas, ambition and energy with the old dogs. They can teach us new tricks.

We urge all managers to join us at 1pm in Manchester on September 13. The session is free and open to all.

Eliot Rushton and Andy Dodd are the managers of Simply Red

EMI Strategic Marketing is launching a television music label to capitalise on the growing sales of hit TV themes such as Inspector Morse and The Darling Buds Of May.

Soundtrack Music Records will be run in partnership with songwriter managers Olav and Carolyne Wyper.

The Wypers — who represent 14 TV and film composers

including Mike Moran, Barrie Guard, Brian Bennett, Alan Parker and Ed Welch — approached EMI about a worldwide licensing deal a year ago.

Strategic Marketing general manager Barry McCann says, "It is a statement that we are not just putting our toes in the water; this is serious and ongoing."

The first title on the label will be a repackaged version of Barrie Guard and Pip Burley's Ivor Novello Award-winning Darling Buds Of May music, out on September 7.

Mike Moran's music for Taggart will follow, along with The Ruth Rendell Mysteries music by Brian Bennett and a compilation in October.

Retail prices are aimed at

below £10 for CD and £6.50 for cassette.

The label is a sister company to Soundtrack Music Publishing, formed by the Wypers last year with BMG.

The move comes a month after Granada Music signed a worldwide administration deal with Boosey & Hawkes to exploit music from the TV company's shows.

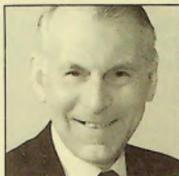
Rave promoters to face PRS levy

PRS is launching a system to collect royalties from raves and expects to have licensed its first 10 events over the coming weeks.

A system dealing exclusively with raves is needed because of the *ad hoc* nature of such events, says consultant Marshall Lees, the man behind the scheme.

They regularly attract at least 5,000 people paying the price of a concert ticket although the music is played by DJs, he says.

The locations used and the fact that they often run through the night means they have not been covered by PRS's existing tariffs.



Lees: crackdown

Rave promoters will be asked to pay 4% of admission income (excluding VAT). PRS may charge 6% to promoters who fail to seek licences promptly.

Licences under the new system have already been signed for raves at Castle Donington, Longleat and Blackgrove Crossroads.

PRS inspectors will seek details of other events and are planning to attend some raves to find out what music is being played.

Former PRS director Lees adds: "Because rave promoters have not paid PRS fees we have a process of education to go through for the first few months."

The rate set is flexible and could be adapted if necessary, he adds. Income will be distributed on the basis of radio logs.

PPL licenses fitness tapes

Music Factory, the company behind Jive Bunny, has won the first licence to produce fitness tapes for aerobics instructors to be issued by PPL.

PPL is mounting a crackdown on alleged regular copyright abuse by fitness centres and teachers. The company's new business manager, Jollynn Benn, says instructors usually compile their own un-

licensed tapes.

The subscription-only Pure Energy series of tapes — which will feature original artists — will be compiled in association with the Aerobics Association of Great Britain.

The non-exclusive licence is a development of the newly established system for clearing the DJ mix tapes already released by Music Factory and

its rival DMC.

Music Factory chairman John Pickles says, "People have been asking us to do something like this for a long time."

He says the tapes will be custom made for different classes, with an in-built bpm curve. It is estimated that the series could attract up to 7,000 subscribers.

Decca lines up Essential Ballet

Decca Classics enters the world of ballet for the release of the sixth album in its chart-topping Essential series on September 14, writes Phil Sommerich.

Essential Ballet will be the first of the TV-promoted excerpts albums not to focus on a few big-name composers or performers.

Decca Classics director Terri Robson says, "We haven't got

star names like Te Kanawa, Favarotti or Sutherland to push the titles, but every tune on the album is instantly recognisable, perhaps even more so than in opera."

Research for last year's Essential Mozart release showed that listeners want good tunes, she says.

"Not one of the listeners' panel knew that last year was the bicentenary of Mozart's



death, but what did make them want to buy the album was the tunes," she adds.

The first Essential titles have sold nearly 2.5m units to date, with the most recent, Essential Kiri, selling around 100,000 units since its March release.

The other titles in the Essential series are Essential Opera and two Essential Pavarotti releases.

New stores seek BES cash boost

The first of a proposed nationwide chain of "classic music" shops will open this autumn if the venture succeeds in raising £350,000 through the Government's Business Expansion Scheme, writes Phil Sommerich.

The Beethoven stores plan is the brainchild of James Mann, a former chief executive of publisher Macdonald & Co, advertising account executive Ian Phillips and Ian Clark, a retail management consultant.

They say they are already negotiating for a site in "residential London" and then will quickly move into the provinces.

The BES prospectus says Beethoven stores will stock music of "enduring appeal", ranging from Bach and jazz to The Beatles.

Videos and books will also be stocked, with listening posts provided to encourage browsers.

Clark says the partners have been in talks with "all the major and most of the secondary suppliers."

If the BES scheme attracts its target of £350,000 by the closing date of October 2, the founders will contribute another £80,000, he adds.

And the banks will lend £100,000 to fund an unspecified number of branches across the UK.



Lander: contract expiring

Lander out at Chrysalis

Judd Lander has left Chrysalis Records after three years as director of promotions for the EMI-owned label.

Lander's departure follows the arrival of new marketing director Mike Andrews from sister label EMI.

His contract was due to expire next month.

Lander, who was first brought to the label by former international president Paul Conroy in 1989 and will not be replaced, adds that he had already been talking about his departure with MD Roy Eldridge.

Since leaving he says he has had talks about several music projects.

Roles merged as slump hits Heath

Martin Heath is restructuring his Rhythm King label around six "artist representatives" in a move he says is unique in the UK music industry.

The system, which Heath says is used by Elektra in the US, is part of his attempt to tackle the recession and make the company he founded more efficient.

"The idea is to centralise things so one person deals with every act, from when you release a record, to what it sounds like and what the record sleeve looks like," says Heath.

The plan eliminates the need for separate product managers, A&R and artist liaison executives, he says. "It is a difficult way to work because it makes people less secure about what they are do-



Heath: US-style system

ing. But the Japanese have been practising this idea for about 40 years."

It is easier for a small label like Rhythm King to adopt such a system, he says.

The structure has been under consideration since February, in a bid to cope with the depressed market.

Restructuring the label has halved staff from 21, when it moved into its current premises in west London last year, to 12 — including three publishing executives.

Most of those staff cuts were made by shutting down the Outer Rhythm label in June, Heath says. He rules out any further cuts. The label's roster has been pared down from almost 60 acts six months ago to around 14.

"When the business is depressed you have to create new alternatives, because nobody else is," says Heath. "Either you keep all your staff in place and go bankrupt or you try to adapt. My plan is not to die but to stay in business and do what's best for my bands," he adds.

Rights rivals in new deadline

PPL and independent radio body AIRC have agreed dates to resume their Copyright Tribunal battle after failing to complete the hearing within the scheduled four weeks.

The two sides must now attempt to complete their evidence in the week beginning October 5.

But with three technical witnesses still to be called and closing speeches to come, the schedule remains very tight.

Tribunal chairman Brian Gill QC has said he will produce a ruling this year if the hearing ends in October.

AIRC agreed the new dates although its leading counsel Christopher Clark QC is unable to appear.

In The City rolls out talent

In The City, the UK's first music convention, has assembled a star line-up of UK acts for its debut next month.

Preliminary details released this week show a wide variety of attractions, majoring on new talent, but also including such hotly-tipped names as Acid Jazz/frr's Brand New Heavies and Nude's Suede.

Delegates to the convention — taking place from September 12 to 16 in association with *Music Week* — will receive passes to all the convention's shows, but most are also open to the public.

Among the record labels holding showcase nights are frr, Mute, deConstruction, Perfecto, Produce, Dead Dead Good and Beggars Banquet.

EMI Records, which is holding its annual sales conference in Manchester to coincide with In The City, is staging a showcase for delegates on Saturday September 12.

A key innovation of In The City is a series of four showcases highlighting unsigned bands selected by rock weekly, the *NME*.

Confirmed events include: **Sunday September 13** — Opening party with the Brand New Heavies, Dead Dead Good showcase with That Uncertain Feeling and the Cherries; Northside and World Of Twist; a jazz/blues showcase; and *NME* new band showcase.

Monday September 14 — Reactor dance showcase; Produce showcase with People Get

Ready; Ozric Tentacles; *NME* new band showcase; 10 years of the Hacienda party; Milltown Brothers and the Four Of Us; and a lesbian rock night.

Tuesday September 15 — frr party; Mute showcase; Beggars Banquet showcase with Rubicon; deConstruction and Perfecto party; The Hitman And Her special recording; Umbrella showcase; *NME* new band showcase.

Wednesday September 16 — Suede; *NME* new band showcase; Pete Waterman's Seventies party; Shaft Seventies night.

Additional to the schedule will be announced shortly. More information is available on: 061 234 3044.

Michael Jackson's August 21 concert has been brought forward to August 20, after the cancelled show on August 1 was rescheduled to August 23. With a date already fixed for August 22, Jackson did not want to play three nights running, a Sony Music spokeswoman said. Original tickets will be valid for the rescheduled shows.

Sony Music Publishing has hired former Virgin Music Publishing A&R chief Blair MacDonald as head of A&R. At Columbia, Lisa Woods has joined as TV promotions manager from Chrysalis and Niki Home has been promoted to international promotions manager.

Rhythm King's Martin Heath, Food Records' Andy Ross and Andy MacDonald of Go! Discs are among the speakers at an indie seminar at London's Pall Mall Deposit, Ladbroke Grove, on September 3.

Bard has held its non-voting membership fee for independent retailers at £50 for the third year running to encourage more to join.

The BPI is holding an industry workshop on Sampling, Creativity And The Law on September 9 in conjunction with legal firm Theodore Goddard.

Soul, jazz and world music distributor Timewarp has moved to a new office in central London. The company can be found at 47 Beak Street, W1R 3LE.

Booking agency Miracle Prestige points out that it represents ELO Part II rather than the Electric Light Orchestra featuring Jeff Lynne. WH Smith Classics own label series contains new compilations of material separately available on the Pickwick label.

1992

TECHNOLOGY MARKET REPORT

Music Week's incisive overview of the latest technological developments in the music industry.

ISSUE DATE: 26 September 1992

for further information contact: Judith or Steve on 071-921 5939



Faure: ogre

Faure: I'm as awful as can be

I am writing to correct a couple of matters raised by Richard Eyre (Dooley's Diary, MW, Aug 8).

Leaving aside the fact that PPL and AIRC have not been "£300k apart in negotiations", I must take issue with his observation that "PPL are not all the ogres they are thought to be".

To whom is he referring? Admittedly John Brooks and John Love (and indeed Eyre himself) are eminently fine fellows; but I am as awful as I am made out to be and I would thank him not to ruin this carefully-cultivated reputation.

Trevor Faure
PPL
Ganton St
London W1.

Two year plan for DCC deals

In your Analysis on new formats (MW, last week) you take issue with me for holding the view that a reduction for no more than two years in the royalty rate payable to artists on records sold in DCC format is justifiable, and says that it is my kind of view that has allowed royalty reductions to pass quietly by.

It is essential for the recording industry as a whole that the new format of DCC be introduced to replenish lost sales.

I do not accept the argument that the record companies have incurred substantial development costs (these having been incurred by their hardware manufacturing parent or associated companies).

However, I do accept the argument that the record companies are necessarily involved in heavy research and promotional expenditure and that



Cohen: royalty scheme

they are entitled to some break in the royalty that they pay.

What I favour is a break for two years only — let me em-

phasise that I do not mean two albums but simply two years — from the launch of the DCC format.

During this period the companies can account, say, on 80% of the base price for the first year and 90% for the second year moving to 100% in the third year.

Statistically, we know that the number of units that will be sold in DCC format during those first years will be tiny and therefore the amount that any artist will be giving up will be equally tiny.

Finally, let me also state that I do not favour any reduction in the royalty payable to music publishers in respect of new formats.

John Cohen
Clintons
Solicitors
Wellington House
Upper St Martin's Lane
London WC2.

Mr Angry gets full response

I wrote my "Mr Angry" letter so long ago about current singles being crap . . . that I'd forgotten about it.

Today for the first time ever my answerphone ran out of tape and my fax out of paper (I play golf on Tuesdays) . . . so don't let anyone tell you *Music Week* does not have a very large, very interested readership.

I have only received one hostile response . . . at least I think it was . . . except I do not speak Italian. What does "fungoo" mean?

Mike Collier
Collier Associates
Hammersley Lane
Penn, Bucks.

. . . but he's a 17th century boy

I wouldn't like to be a client of Mike Collier (Letters, *Music Week*, August 8).

I'd run up huge legal fees waiting for him to return from the 17th century.

Karen Boardman
Director
Rage Management
Church St, Manchester.

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Indie poll sees no winners

The deadlock is yet to be broken in The Great Indie Chart Debate, writes Martin Talbot

Few battles have raised as many temperatures so high and so long as the indie chart debate.

As was proved by the anonymous Mute Records executive who submitted 33 replies to the *Music Week* Indie Chart referendum, passions continue to run high a year after discussions first started.

And results of the poll suggest that, two months after the Chart Supervisory Committee introduced a new indie chart formula, an industry consensus seems as far off as it has ever been.

The total of 253 replies shows the existing resolution — combining the independent distribution criteria with a genre overlay — to be the least popular formula yet proposed. "It hasn't improved anything at all," says Go Discs marketing director Paul Dowling. "It doesn't really mean anything to anybody."

While the genre qualification criteria — excluding those titles which are not "indie music" — has barred

THE GREAT INDIE CHART DEBATE RESULTS	
A chart based on the "indie" music genre which includes records from all companies, both indies and majors	32%
The old Indie Chart, based solely on distribution	25%
No compromise is possible and both distribution and genre based charts should be made available	20%
The new Indie Chart, based on distribution with genre overlay	19%
Indie music has proved itself in the main charts and no specialist indie chart is necessary	5%
Percentage figures calculated from total sample of 253. Source: <i>Music Week</i> postal referendum.	

titles like Pickwick's Abba box sets, strange contradictions have remained.

And initial suggestions that the formula would exclude most dance tracks have proved misplaced; more than 60% of last week's Top 30 indie singles were dance tracks.

As a result, after three weeks of publication the new formula earns backing from less than 20% of the industry, according to *Music Week*'s exclusive poll.

Even the old, largely discredited system — based solely

on distribution — has more support.

Of the 250-plus responses *MW* received — including several from overseas — almost one in four backed the old "distribution-based" chart, several points ahead of the new formula.

But a genre chart open to both indie and major labels is by far the most popular choice, boasting support from one of every three replies.

With a large percentage also backing the solution of two simultaneous distribution and

THE MEDIA WHO WILL DECIDE



Mark Goodier and MTV all continue to offer extra exposure, the chart will survive. But an industry united behind it would certainly boost its effectiveness.

The industry's inability to settle the issue is rooted in the parties' self-interest which has typified all debate from the beginning, adds Allison Schnackenberg of Southern Studios.

"Everybody just wants a chart with their own bands at number one," she says. "That's what it is all about."

The poll certainly shows most people to be voting with their own interests in mind. Around 95% of the majors' votes backed a genre chart open to all, while 90% of indies were split between the three options offering a chart which retains distribution as a criteria.

But, ominously, none of the solutions offered in the poll is able to claim majority support; four alternative schemes gathered more than 18% support each.

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How long for t

Singles have long been regarded as loss leaders by the majors, yet indies regularly manage to turn a profit. With companies pouring more and more money into marketing their way into the singles charts, Chas de Whalley asks whether it has all gone too far

Even in today's recession, there is still money to be made from a single. PWL, for one, made a profit on Opus III's It's A Fine Day, which sold almost 150,000 copies. But at under £20,000, it was a very modest gain.

"Lucky, because we had a fraction of the hidden overheads of a Sony Music or EMI," says PWL managing director David Howells. "But we'd still need at least three records a month like that just to stay alive."

PWL expects Fine Day to earn at least another £50,000 from compilation licences. And there will be some PPL income too. But what with the inevitable extra costs of releasing in four formats and a chart so volatile it is impossible to estimate from month to month how many copies a hit will actually sell, Howells is not alone in believing it is no longer possible to think of a single in isolation.

As far as he's concerned the best news to come from the Fine Day record is the fact it will help sell the Opus III album. Anything else is a bonus. "You have to look at it within the context of potential album sales," he says.

Major labels were resigned to this back in the late Seventies, when it became apparent that singles sales income consistently failed to match manufacturing and marketing costs.

But in 1992 attitudes have hardened such that Polydor marketing manager Ian Ramage refers to singles as "entirely loss leaders." And Parlophone marketing director Tony Wadsworth claims it is not unusual for a shortfall of up to £25,000 to be written into a projected single's marketing budget.

"Of course, you're always wondering whether you can get the same result by spending less," he says. "And you secretly hope that you've got something like Richard Marx's Hazard, which will exceed expectations by selling a quarter of a million. But essentially you expect to make a loss and so focus on it as a marketing cost against the album."

The heavy expenditure is funnelled into securing those invaluable week-one chart positions upon which depend the career of the single, the artist's credibility and the sales of the album.

WEA marketing director Tony McGuinness wonders why the singles-buying minority who spend the least amount on music are still allowed to dictate terms. "But you can't escape it," he concedes. "Nobody takes a new band seriously without a good chart position. And it's frequently perceived to be 'all over' for an established act if the first release from a new album can't match their previous best." That's why, he concludes, it often seems that no expense is spared to get a priority single into the charts.

But while the record companies spend a lot on marketing singles, there have been significant changes in where that money goes. In the Eighties video was favourite. But TV

outlets for promos in the UK are now so limited that many record companies are following PolyGram's example and no longer shoot a video to coincide with date of release for any but the most established acts. As London general manager Colin Bell explains, "We prefer to wait for the single to chart strongly enough to warrant serious international interest and MTV attention before commissioning the video."

In 1992 an increasing shift in marketing logic has taken spending behind the line to concentrate on special packaging. This, it is believed, will be immediately attractive to existing fanbases. A steady stream of Digipak CDs, picture discs, and customised collector boxes have proved remarkably successful at what Our Price music buyer David Adams terms "intensifying interest and centralising sales during that vital initial release period."

Warner pioneered "double selling" or "splitting" a release across a number of weeks in 1988 with the famous gun-shaped picture disc followed by a holster-shaped seven-inch sleeve for Guns N' Roses' Paradise City.

Tony McGuinness says these special formats are "the lubricant rather than the fuel" of sales. But signs are that the public love them. Paul Thomas of Arcade Records in Nottingham believes that EMI's success earlier this year with Crowded House's Weather With You stemmed from releasing two CD singles — each with

a different selection of otherwise unavailable B-sides — to fit in a double Digipak sleeve. "We got a great result on that because the format was absolutely right for the band and their fans," he says.

Every week seems to bring more complex and imaginative packaging, such as RCA's spiral-bound booklet for Annie Lennox's new single Walking On Broken Glass. And if the sturdy box pack A&M gave Dogs With No Tails, the debut single by new Irish signing The Pale, is anything to go by, then there's no longer a limit on who merits the full five-star treatment.

But then, the signs are that elaborate Digipak releases are breeding a new and more discerning singles buyer. "It gives them more bang for their buck," says Go Discs' international director Alan



HOW A HIT

Once it might have seemed safe to assume that a hit record would make money. Today, it depends very much on how hard the marketing department was trying when it released it.

Bar-coding makes it impossible to release in a standard house bag. So artwork costs up to £4,000 will inevitably be incurred: be they for a simple design or a more sophisticated package including new photographs.

Money spent here, however, will benefit the entire marketing campaign from press advertising (as much as £10,000 a page in the pop and rock weeklies), and fly posting to in-store display items.

If the decision is taken to go the whole hog

with packaging, Digipak CDs or picture discs at £1 an item will add another £10,000.

Video budgets are generally 50% recoupable from artist royalties, but the £20,000-plus required to arrestingly promote the image of a rock or pop act will still make a considerable dent in the marketing spend. Consequently, long before release date, a bullish major may have put more than £50,000 behind a single, where a dance label, focusing on an immediately identifiable public and spending as little as £2,000 on a video, may have earmarked less than £5,000.

The small companies may double this figure by "buying in" those club, radio and press promotional services handled by a major's in-

his house of cards?



Cowderoy, while Simon Greenfield, special products manager of Digipak manufacturers James Upton Ltd, equates special CD packaging with the elaborate gatefold sleeves which added to an album's perceived value back in the early Seventies.

Last year Uptons worked on more than 1,500 different packages, from simple cardboard envelopes at a mere 25p each to highly imaginative and complicated designs like the recent concertina pack to accompany The Mission's Never Again which cost Phonogram nearly £1.50 an item. The average order was for 6,500 sleeves although certain limited editions enjoyed far shorter runs.

Picture and shaped discs are still very popular, especially for heavy rock releases such as WASP's recent Chainsaw Charlie on Capitol, where the picture disc and seven-inch sleeve combined unfolded into a three foot replica chainsaw.

The lion's share of UK picture disc work is undertaken by Orlake Records in Dagenham which services basic orders of 5,000 at around 50p for a seven-inch and twice that for a 12-inch or shaped single. "We started manufacturing 16 years ago and record companies have been using it to help them 'spike' the charts very consistently ever since," says sales and marketing manager John Powell. "We've had a hand in more hit records than you might imagine."

As more record companies get in on the act, Gallup rules concerning packaging have inevitably grown tighter. Chart assistants John Pinder points to a strictly defined list of articles, like posters, patches and badges, which can be given away without jeopardising chart chances. "Otherwise, if the packaging has intrinsic value and could be sold by itself, then the record would be immediately ineligible," he says.

Critics wonder what the business is really about, however, when special packaging can often cost more than the music carrier itself. And some are accusing the majors of profligacy in a desperate attempt at "buying" chart positions for mediocre records. It's one of the problems with the industry at large according to FWL's David Howells. "Rather than giving people what they like, most record companies try to sell them what they feel they ought to like," he says.

In the meantime those rare and techno labels — such as Reinforced, Shut Up And Dance and Network — which are hampered by the same burdensome, multi-format manufacturing costs, still manage to make healthy profits out of single sales alone.

Network's Neil Rushton believes the majors' problems with singles are largely self-inflicted and due to accounting procedures geared to album success. Network's records are cheap to make and their promotional costs are geared to the size of their core market. "We've always based our

office overheads on the sales base we've built up at specialist retail level," says Rushton. "The hits have come along by accident more than design, but we don't need them to survive."

Right across the board though, major and independent record companies alike have resorted to price cutting to give them an edge. Discounting and give-aways are nothing new, says Neil Pearce of Bristol outlet Rival Records. But when a retailer like Arcade's Paul Thomas claims that, most weeks, he can offer over half the records in the charts in any format for 99p, onlookers could be forgiven for thinking the brakes are off and the wagon out of control.

CIN chief executive Adrian Wistreich estimates that record companies are now giving away as much as £25m worth of stock a year through their own or independent strikeforces such as Impulse, First Call or 3MV. Some shops are thought to benefit annually to the tune of £5,000 in free goods.

Normally product is given away as part of what 3MV managing director Mike Heneghan calls "sensible commercial" deals which break off once the single makes the Top 20, such as one free single in every three or five ordered. But, Heneghan suggests, it is possible that less professional strikeforces could dump well in excess of 10,000 free copies in support of a single that may never sell as many.

"If a dealer doesn't want to order your record because he doesn't feel it's a hit," says London's Colin Bell, "then you give him a couple of copies. You'll never get it into the charts if it's not in the shops first."

Not surprisingly, racks and storerooms are filled to capacity with product for which there is no demand. Many dealers are currently clearing overstocks by offering five-for-the-price-of-one "happy bags". They may generate some extra customer traffic but neither record companies nor retailers greet them with much enthusiasm.

"If they devalue our artists and cheapen our industry's image," says Polydor's Ian Mackay. "It confuses the public too," reckons Paul Thomas. "30% of my customers come in expecting to be able to buy a new release at 99p. And they accuse me of trying to rip them off if I want to charge them full price for anything."

Thus the recent moves made by MCA commercial director John Pearson to introduce a minimum retail price for chart-eligible singles have been welcomed on all sides as "trying to rip them off." It won't change much. As long as so much media attention is focused and dependent upon the charts, competition for those new entry positions is going to stay as cut-throat as ever.

Next week — Media: the servant turned master

LOSE MONEY

THE TOOLS OF THE TRADE

Video budget (50%)	£12,500
Press advertising	£10,000
Promotional/free goods	£10,000
CD special packaging	£10,000
Strikeforce	£8,500
Independent promotion (plus chart bonus)	£6,000
Fly posters	£4,000
In-store displays	£3,000
Independent press	£2,000
Artwork	£2,000
Photos	£1,500
Club promotion	£1,500
	£98,000

Source: Industry estimates based on a mainstream priority single released by a major record label.

house personnel. But when a 20,000 sale across all four formats may generate a gross income in excess of £35,000 for them, the extra £5,000 is still a reasonable investment.

Employing a strikeforce, and providing them with discounted/free product to maximise any chart potential may add nearly £20,000 more to the marketing bill on a Top 20 single which, in soft weeks, could sell no more than 50,000 copies, grossing as little as £55,000.

This might turn in a small profit for a little label once all manufacturing, recording and artist royalties have been paid. But it would undoubtedly represent a loss to a major label with company overheads in excess of £50,000 per release.

MAINSTREAM Albums

Sony's back catalogue compilations have frequently paled in comparison to those of its rivals, as they often simply duplicated US releases on which 11 or 12 tracks is the norm. But it has made great strides recently, and there can be nothing but praise for its latest *New Price Compilations, Best Of's* by Harold Melvin & The Blue Notes, Gladys Knight & The Pips, Shamalar & Sly & The Family Stone. With playing times well in excess of an hour in all cases, and up to 20 tracks, they also include licensed tracks — thus we get hits from all Gladys Knight's post-Motown affiliations (Buddah, CBS, MCA) and Shamalar hits originally available through RCA, Warner, MCA and CBS. **The Best Of The Art Of**

Noise (China) has been out before, but for a limited period the original 10 track selection of seven-inch mixes is shrink-wrapped with a free album featuring a similar quantity of 12-inch mixes. Part of the China Takeaway promotion, it's bound to find an audience.

Certain to perform even better than Garth Brooks' recent album, Billy Ray Cyrus' debut album, *Some Gave All* (Mercury), is nevertheless something of a disappointment. It shows all the signs of an album made in a hurry. Brief — like all country albums it has only 10 tracks — but even then unable to sustain interest, with the novelty value of Achy Breaky Heart its only real trump card.

PICK OF THE WEEK

MARY J BLIGE: *What's The 411?* Uptown/MCA. Debuting impressively at number two on *MW's* Dance Albums chart last week as an import, this debut from

New Yorker Mary is a multi-mood delight. R&B, hip hop and soul take turns in the spotlight. Several tracks are impressive, not least the current US single *You Remind Me*.

Singles

Cool World is a megaflop movie in America, where the studio pulled the plug on publicity spending after just a week, but David Bowie's *Real Cool World* (Warner Bros), taken from the movie, is a success. It's Bowie's first solo single in five years, and smacks along brightly, but empty in a style typical of his work with Nile Rodgers, who is back in the producer's chair.

With the Abba revival now on us, Roxette back in the chart, and Papa Dee/Dr Alban ascending the club listings, Sweden is hip once more. Cue Beagle, a new six piece from the country,



Blige: impressive

whose tempo-switching debut, *The Things That We Say* (Polydor), reveals them to be an interesting throwback, whose penchant for harmonies and jangling guitars is indulged to the full on a Beatle-esque track that only needs the right breaks to make a serious splash.

Originally released in 1988, when it graced the movie *Hiding Out*, Roy Orbison & KD Lang's *Crying* (Virgin) is back and sure to score, partly because of Lang's recent

higher profile, partly because it neatly follows Orbison's posthumous Top 10 hit *I Drove All Night*, and partly because it's a finely dusted remake of a song Orbison originally recorded in 1961.

Another finger-clickin' winner of a reissue is Peggy Lee's 1958 hit *Fever* (Capitol). Currently being used on TV adverts for Impulse, it's a jazzy example of Lee's sapphire smoke style.

PICK OF THE WEEK

RADIANT BABY: *New Dawn* (Ultrasonic). Small indie label impresses with this off-the-wall dance smash featuring Nina Simone in a wholly contemporary dance setting. *Echoes of Rhythm* is *A Mystery* and even *Claud* Nine add familiar elements to mixes, but it's Simone's effortless delivery that calls the tune.

Alan Jones

MUSIC VIDEO

Classical video has already proved its mettle, but Castle isn't taking any chances with the launch of its new Music Maestro series.

It is releasing its 12 classical videos, vacuum-packed with a complementary CD, only after extensive market research. And, to make doubly sure of targeting those music fans who would welcome a beginner's guide to classical, it has a national TV advertising campaign lined up. The first batch of titles, which feature such composers as Mozart, Beethoven and Bach, are released this week with a dealer price of £8.84.

PMI is being equally bullish with its marketing of the new *Runrig* video *Wheel In Motion* (MVD 4910223) — and understandably so. The band's last video reached the Top 10 and, given their massive Scottish following, this 90-minute film of last year's concert tour looks set to follow suit. Due for release on August 24 with a £10.21 dealer price, it is backed by TV ads in three Scottish TV regions, plus window and in-store displays in Menzies, HMV and 20 Scottish independents.

PMI's other releases for August include the latest in its *Karaoke* series (MVP 4910173), also due out on August 24, and a special edition of the *Metal Hammer* video featuring *Iron Maiden* (MHV 440223).

The latter is out next week with a £6.12 dealer price. An August 24 release is planned for Warner Music Vision's latest summer title, *Eric Clapton's Unplugged* (WMV 759983113). A 70-minute live film including 14



Kylie: bumper package

tracks, it has a £7.48 dealer price.

PICK OF THE WEEK

KYLIE: *Greatest Video Hits* (PWL Video VHF25). All 17 of Kylie's consequent Top 20 hits, plus a couple of bonus tracks, on this bumper 65-minute promo collection. Released on August 24 with a £7.48 dealer price, it will benefit from the TV advertising and marketing going behind both it and the accompanying album.

Selina Webb

REISSUES

In these days of easy religiosity where fake fervour is the mark of every TV evangelist, it's refreshing to listen to gospel music from the Forties and Fifties, when the emotions expressed were both intense and real.

Accordingly Ace's *Legends Of Gospel* series is to be doubly welcomed. The first batch of five, all derived from the Specialty label, feature Alex Bradford (*Rainbow In The Sky*, CDCHD 413), *The Chosen Gospel Singers* (*The Lifeboat*, 414), *Dorothy Love Coates* (*Get On Board*, 412), *Sister Wynona Carr* (*Dragnet For Jesus*, 411) and *The Soul Stirrers* (*Shine On Me*, 415). Particularly intriguing

is the Carr set. Certainly the jazziest ever gospel singer, the 26-track collection confirms her as a major gospel star. Also from Ace is *Great Day* (391), the classic gospel collection from *The Staples Singers*.

As the blues boom continues apace, interest in earlier, rural bluesmen is growing. Hence the welcome appearance of Ace's collection of 26 classic tracks from the mid-Twenties by *Blind Lemon Jefferson* (CDHC 399). That rural feel is also in his 1960s recordings of little known bluesman *Louisiana Red*, if only because so many of the songs on *The Lowdown Back Porch Blues* (Sequel NEXCD 213) are adaptations of earlier ones. Also from Sequel there's *He Knows The Blues* (219), from contemporary bluesman, *Otis Grand*. In the manner of *Joe Louis Walker* (who appears on the album) rather than *Robert Cray*, Grand is one of the clearest sounding guitarists around.

PICK OF THE WEEK

JOHN LEE HOOKER: *Blues Brother* (Ace CDCHD 405). Despite the plethora of Hooker CDs in the racks, there is room for one more. This is his first recording, including the seminal *Boogie Chillen*, for Modern in 1948 that demonstrate his light rhythmic touch and caressing lyricism.

Phil Hardy

DANCE

The summer slowdown really takes effect this week, with both the quantity and the general quality of dance singles well below normal levels. The only certain chart hit is *The Sham*, by The Next Best. Probably *Cry Freedom* by Mom-

bassa (Union City Recordings UCRT8), an excellent African chant-based tune that has been getting a good reaction thanks to the current vogue for tribal-influenced progressive house. From the same label comes the more rave-orientated *Feel The Rush* by M.A.N.L.C. (UCRT7), which is very clichéd and is disappointing compared to their previous coupling of *I'm Coming Hardcore* and *Take Me Away*.

On a much more soulful pit, MCA finally gets round to re-releasing *Try Ronald's What The Child Needs* (MCST1679) a very tasty UK track that first saw light of day as a promo back in February. Suffice to say that it would have sat very comfortably on *Philadelphia International's* 1977 *Ledsa Cuts Up The Ghetto* compilation. Used to *Be Your Lover* by *Zhype* is a strong poppy swingbeat track that has been picked up by *Pump Records* (12PUM012). It deserves to be a hit, but knowing the trouble that the majors have in getting swingbeat into the UK charts, this one is destined to be an underground favourite only.

PICK OF THE WEEK

THE SHAMEN: *Ebenezer Good* (One Little Indian). Bringing together very authentic old-fashioned dance house sounds and a cheeky rap, this has instant appeal and is going to be a huge hit. A word of warning, however: it will make "absolutely outrageous mate" this summer's most irritating catchphrase.

Andy Beavers

CLASSICAL

The key question Deutsche Grammophon will be addressing over the next few weeks is

whether it is still home to the world's most popular conductors. The deaths of Herbert von Karajan and Leonard Bernstein, and Sony's long-term plans for the Berlin Philharmonic, raised questions about the yellow label's volume sales potential. DG replies by showcasing two conductors.

The 25th anniversary of *Claudio Abbado's* association with the label is marked by a 25 CD Abbado boxed set in with the Italian conducting the Vienna Philharmonic at the Proms. On the following night *Pierre Boulez* takes over the baton with the VPO in the Albert Hall, and DG launches its new long-term contracts with the Frenchman with heavy promotion of him conducting the *Cleveland Orchestra* in discs of Debussy and Stravinsky.

DG is also stressing its aristocratic soloist's pedigree with a second album, titled *Adagio*, of boldly played, easy-on-the-ear virtuoso works from cellist *Misha Maisky* and the *Orchestre de Paris* under *Semyon Bychkov*, and in the autumn will showcase US soprano *Cheryl Studer*, partnering her with *Luciano Pavarotti* in a recording of *La Traviata*. DG executives say the emphasis will remain on presenting quality artists in full-price releases, with no expansion into the budget area.

PICK OF THE WEEK

SEIXEIRA: *Te Deum*. The Sixteen Choir and *Orchestra* of Harry Christophers. Collins. The August 21 Proms performance of this grandiose, operatic work by the Portuguese composer should whet appetites for this excellent recording, full of virtuosic solo singing. *Phil Sommerich*



music week

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The Information Source for the Music Industry

15 AUGUST 1992

CHART FOCUS

Despite the underwhelming reception which greeted Heaven Sent, the recent INXS single which peaked at number 31, the Aussie group's new album *Welcome To Wherever You Are* debuts at number one, and comes only nine months after their filter Live Baby Live album — which featured just one new track — peaked at number eight.

The record that came closest to upsetting INXS's widely anticipated ascent to the summit was Genesis' *We Can't Dance*. This million-selling monster debuted at number one last November, and sprints to number two this week from number eight in the wake of Genesis' successful Knebworth concert. While the cry of that new talent is the lifeblood of the industry it regularly heard, it's worth noting that INXS's debut album was released a dozen years ago, while Genesis waxed their first long player in 1969.

The good health or



otherwise of the singles chart can be judged by the **Wedding Present's** monthly offerings. Since they all sell out their limited editions of 10,000 instantly, the lower they chart, the more healthy sales would appear to be. Their August single *Bong* debuts at number 19. As recently as May, they peaked at number 10 with *Come Play With Me*, so things seem to be looking up — and this impression is confirmed by the fact that even though last week was one of those rare occasions on which *Top Of The Pops* was off air, singles sales actually

increased by 6% over the previous week.

Retaining its leadership of this chart, **Snapp's** *Rhythm Is A Dancer* thus avoids the ignominy of becoming the first number one to surrender its title after seven days since U2's *The Fly* was voted out of contention by **Vic Reeves'** *Dirzy* last November. The last year in which at least one single didn't get dislodged after a solitary week at number one was 1971.

Among the week's newcomers, **Take That** debut strongly at number 16 with *I Found Heaven*, and seem set for their second straight Top 10 hit, following their successful update of *It Only Takes A Minute*.

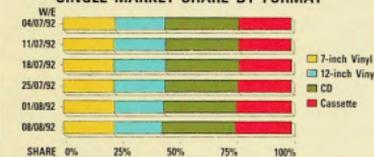
Their success proves that teen idols can still command a place in the chart, though precious few are in evidence at present. But some of the credit for their success must go to wily older foxes **Ian Levine** and **Billy Griffin**, who together wrote and produced the hit. **Alan Jones**

UPDATE

SALES

Index of unit sales: 100=weekly	Last week	This week	% diff	This week last year	% diff
Albums in 1991	78	78	n/c	-4	
Singles	94	99	+ 6	-3	
Music Video	53	58	+11	-9	

SINGLE MARKET SHARE BY FORMAT



SHARE 0% 25% 50% 75% 100%
© CIN
Four-week rolling average

ROOKIES

- 1 **THE COMMITMENTS** (OST) *The Commitments* (MCA)
- 2 **UP RIGHT SAID FRED** (Top)
- 3 **CURTIS STIGERS** *Curtis Stigers* (Arista)
- 4 **DIVA ANNIE LENNON** (RCA)
- 5 **FULL ON...** *MASK HYSTERIA* *Altam 8* (Network)
- 6 **AS UGLY AS THEY WANNA BE** *Ugly Kid Joe* (Mercury)
- 7 **LITTLE EARTRIDGERS** *Toni Amos* (East West)
- 8 **TOTALLY KROSSED OUT** *Kris Kross* (Columbia)
- 9 **MICHAEL BALL** *Michael Ball* (Polyder)
- 9 **SEAL** *Seal* (ZTT)

Best selling debut albums by previously uncharted acts. Sales period: 5 July to 1 August, 1992. Compiled by ERA from Gallup data.

CHART NEWCOMERS

07 LUTHER VANDROSS & JANET JACKSON WITH SPECIAL GUESTS BOB AND RALPH TRESVANT: The Best Things In Life Are Free (A&M). This melodic first single from the Mo' Money soundtrack recently spent four weeks at number two in *RM's* Club Chart, and is an instant winner at retail on superstar aggregation. It brings Vandross his highest chart position ever, and Jackson her biggest hit since 1987's *Let's Wait Awhile*.



Rubber Ring and Some Girls Are Bigger Than Others. A second Smiths single (*How Soon Is Now?*) is tentatively planned, as is *Best... II*, provisionally due in the autumn. It's highly likely that this will be followed by the reinstatement of the entire Smiths catalogue in due course.

10 THE SMITHS: This Charming Man (WEA). Reprise of The Smiths' first hit (number 25, 1983) is the first fruit of Warner Music's purchase of their catalogue, which has been unavailable for well over a year since the demise of Rough Trade. Next week sees the release of *Best... I*, a 14-track compilation of representative tracks from the group's career, including rarely-heard nuggets like

17 UNDERCOVER: Baker Street (PWL International). Until recently he sold artificial knees, hips and implants, but now **Londoner John Matthews**

fired fame as the man who dared to turn **Gerry Rafferty's** late-Seventies pop classic into a dance disc. As the chart becomes ever more susceptible to cover versions, **Undercover's** upcoming album, now being prepared, also promises updates of **Luther Vandross' New Top Muz and Booker Newberry III's Love Town**.

24 PAUL WELLER: Uh Huh, Oh Yeh (Go! Discs). Best in some time from Weller, newly pacted to Go! Discs, after a release as the **Paul Weller Movement** on his own **Freedom High** label last year. **Uh Huh, Oh Yeh**, taken from the album **Paul Weller**, due to be released on September 1, samples the **Supremes' Reflections** and is clearly influenced by **Hendrix** and **The Who**. His album, though comprising original songs, also draws on Sixties influences including **Traffic** and **Sly & The Family Stone**.

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DON'T MISS...



Music Week is giving people in the industry a chance to prove their musical mettle with a competition to find the best in-house staff band. Those taking part will represent Music Week, Chrysalis, A & M, Warner Chappell, EMI Music Publishing, PRS and Dreamhire. Cult seventies revival band The Funking Barstewards will be making a guest appearance on the night.

The Big Gig will take place on Monday 7th September at The Marquee in London's West End, with all proceeds from the evening going to the Nordoff Robbins Music Therapy. Tickets will be priced at £5.

For further information and ticket reservations please contact Kate MacKenzie on

071 - 620 3636



TOP 75 SINGLES

THE OFFICIAL **music week** CHART



1	1 RHYTHM IS A DANCER	Artist
	1 Snap	
2	BARCELONA	Polydor
	5 Freddie Mercury & Montserrat Caballe	
3	AIN'T NO DOUBT ○	East West
	2 Jimmy Nail	
4	ACHY BREAKY HEART	Mercury
	6 Billy Ray Cyrus	
5	SHAKE YOUR HEAD	Fennell
	4 West (No West)	
6	THIS USED TO BE MY PLAYGROUND	Sire
	3 Madonna	
7 NEW	THE BEST THINGS IN LIFE ARE FREE	Perspective
	Luther Vandross and Janet Jackson	
8	JUST ANOTHER DAY	S&K
	12 Jon Secada	
9	DO YOU WANT ME	Deconstruction/RCA
	14 Eelk	
10 NEW	THIS CHARMING MAN	WEA
	18 The Smiths	
11	BOOK OF DAYS	WEA
	18 Erna	
12	I DROVE ALL NIGHT	MCA
	9 Roy Orbison	
13	L.S.I.	One Line Indian
	7 The Shamen	
14	HOW DO YOU DO!	EMI
	13 Roxette	
15	SESAME'S TREET	Suburban Base
	4 Smart-E's	
16 NEW	I FOUND HEAVEN	RCA
	16 Take That	
17 NEW	BAKER STREET	PWL International
	17 Undercover	
18	SILENT LUCIDITY	EMU USA
	22 Queensrÿche	
19 NEW	BOING!	RCA
	19 The Wedding Present	
20	WHO IS IT	Epic
	11 Michael Jackson	
21	LET ME TAKE YOU THERE	WEA
	20 Betty Boo	
22 NEW	MAGIC FRIEND	PWL Continental
	2 Uninvited	
23	MR. LOVERMAN	Epic
	23 Shabba Prims	
24 NEW	UH HUH OH YEH	

**PREFAB
SPROUT
IF YOU
DON'T
LOVE ME**

7" - CASSETTE - 2 PART CD COLLECTORS PACK
S K 6 0 - S K T C 6 0 - S K T C D 6 0

38	35 DOES IT FEEL GOOD TO YOU	Perfecto
	35 Du Gali Cox	
39	LITHIUM	GGC
	22 Nirvana	
40	AIN'T NO MAN	AS&M
	28 Dina Carroll	
41 NEW	BREAKING THE GIRL	Warner Bros
	Red Hot Chili Peppers	
42	DON'T LET IT GO TO YOUR HEAD	Atoll Jazz
	24 Brand New Heavies'n dea Davenport	
43	I'LL BE THERE	Columbia
	26 Mariah Carey	
44 NEW	GIVING HIM SOMETHING HE CAN FEEL	East West America
	47 Ervogue	
45 NEW	THEN CAME YOU	MCA
	45 Junior Giscombe	
46	LOVE U MORE	Sony S2
	32 Sunscreen	
47	TRIP II THE MOON	Production House
	38 Aeci	
48	STAKKER HUMANOID	Jumpin' & Pumpin'
	40 Humanoid	
49	RUNAWAY TRAIN	Rocket
	31 Elton John & Eric Clapton	
50 NEW	IN 4 CHOONS LATER	Pulse 8
	50 Rozzelle	
51	NO ONE CAN	EMI
	33 No One Can	
52 NEW	CHANGE	Taken Loud
	52 Incognito	
53	SWEETEST CHILD	Geffin
	46 Marla McKee	
54	WISHING ON A STAR	Epic
	42 Cover Girls	
55	YOUR MIRROR	East West
	37 Simply Red	
55	WORLD SHUT YOUR MOUTH	Island
	40 Julian Cope	
57	BABY GOT BACK	Def American
	56 Sir Mix-A-Lot	
58	TAKE IT EASY ON ME	Sirenia
	55 A House	
59 NEW	GOING HOME	Vantage
	59 The Tyrrel Home	
60	EVEN BETTER THAN THE REAL THING (REMIX)	Island
	41 U2	
61	SHOW YOU THE WAY TO GO	MCA
	24 Donnell Monique	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

15 AUGUST 1992

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	AIN'T NO DOUBT	Jimmy Nail	A East West	Capital FM	26	LAY ALL YOUR LOVE ON ME	Erasure	A Mute	Chiltern Network
2	SHAKE YOUR HEAD	Was (Not Was)	A Fontana	Children Network	27	DISAPPOINTED	Electronic	B Parlophone	Piccadilly Key 103 FM
3	WHO IS IT	Michael Jackson	A Epic	Piccadilly Key 103 FM	28	DAYDREAM	Right Said Fred	A Tug	Invicta FM
4	DROVE ALL NIGHT	Ray Benson	A MCA	Piccadilly Key 103 FM	29	FULL TERM LOVE	Mike Love	B Capitol	Power FM
5	JESUS HE KNOWS ME	Genesis	A Virgin	Piccadilly Key 103 FM	30	HEAVEN SENT	INXS	A Mercury	Red Rose Rock FM
6	ACHY BREAKY HEART	Billy Ray Cyrus	B Mercury	Capital FM	31	BOOK OF DAYS	Euro	B WEA	Capital FM
7	THIS USED TO BE MY PLAYGROUND	Madonna	A Sire	Children Network	32	LOVE U MORE	Smokey Robinson	B Sony/Saba Square	Clyde One FM
8	RHYTHM IS A DANCER	Seap	B Logic UK	Children Network	33	MY GIRL	Madness	B Tug	Children Network
9	LSI	The Shamen	A One Little Indian	Children Network	34	THOSE SIMPLE THINGS	Right Said Fred	B WEA	Signal
10	EVEN BETTER THAN THE REAL THING	U2	A Island	Piccadilly Key 103 FM	35	LET ME TAKE YOU THERE	Betty Boo	B Tug	103 FM
11	YOUR MIRROR	Simply Red	A East West	Children Network	36	GOODOBYE CRUEL WORLD	Shakespeares Sister	A London	Precious
12	AIN'T NO MAN	Dora Carrell	A AM-FM	Children Network	37	LIP SERVICE	Wet Wet Wet	B RCA	Signal
13	HOW DO YOU DO?	Roxette	A EMI	Clyde One FM	38	FOUND HEAVEN	Take That	B MCA	Aire FM
14	IF YOU DON'T LOVE ME	Prinzl Sprout	A Kitchenerware	Invicta FM	39	SHOW YOU THE WAY TO GO	Damian Marrow	B WEA	Piccadilly Key 103 FM
15	ILL BE THERE	Maniah Carey	A Columbia	Piccadilly Key 103 FM	40	GOOD STUFF	B 52s	B Epic	Power FM
16	SWEETEST CHILD	Mania McKeo	A Geffen	BBC Radio 1	41	TOOFUNKY	George Michael	B Warnerland	Worster Bros
17	JUST ANOTHER DAY	Jon Secada	B SBK	Capital FM	42	FACE TO FACE	Suzanne & The Bambinoes	B DGC	MFM 102.4 FM
18	DAMN I WISH I WAS YOUR LOVE	Sopho & Hawkins	B Columbia	County Sound Network	43	MAKING THE PERFECT MAN	Chris De Burgh	B Atlantic	BBC Radio 1
19	WALKING ON BROKEN GLASS	Anne Lennox	A RCA	Signal	44	LITHIUM	Nirvana	B DGC	BBC Radio 1
20	57 CHANNELS	Brave Steamers	B Columbia	Coop FM	45	CHANGE	Incognito	B Virgin	Talkin Loud
21	RUNAWAY TRAIN	Elton John & Eric Clapton	B Rocket	Signal	46	PRINCE OF PACE	Galvano	B Virgin	Talkin Loud
22	BEST THINGS	Luther Vandross & Janet Jackson	BBS/Right Track	B Perspective	47	DROWNING IN YOUR EYES	Egmont Lewis	B Elektra	Capital FM
23	ALL I WANT IS YOU	Bryan Adams	A A&M	Red Rose Rock FM	48	ROCK YOUR BABY KUM	Wax	B Network	Signal
24	SING	Visconti McKean	B BIR	Piccadilly Key 103 FM	49	HUMPIN' AROUND	Bobby Brown	B MCA	Children Network
25	HAZARD ROAD	Red	B Capitol	Capital FM	50	UNCHAIN MY HEART	(BO'S VERSION) Joe Cocker	B Capitol	Power FM

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	DO YOU REALLY WANT TO KNOW?	George Michael	Epic
2	UH HUH OH YEH	Paul Weller	Gal Discs
3	MY DESTINY	Lionel Richie	Motown
4	PURPLE LOVE BALLOON	Ced	A&M
5	THEN CAME YOU	Janet Greenback	MCA
6	HAIL HAIL ROCK 'N ROLL 1992	Garrison Jefferys	NCA
7	GIVE IT UP	Wilson Phillips	SBK
8	GIVING HIM SOMETHING HE CAN FEEL	En Vogue	East West America
9	A SMALL VICTORY	Keith Neeve	Sisah
10	COMMUNICATION	INXS	Mercury

Records are outside the Airplay Chart but on last week's CR Top 200 and chart.

REGIONAL CHOICE

Rank	Title	Artist	Station
1	ROFO'S THEME	ROFO	Downbeat
2	DOES IT FEEL GOOD TO YOU	Carl Cox	Aire FM
3	YOU'RE NOT THE ONLY ONE	Nick Kamen	Downbeat
4	SINCE I MET YOU BABY	Jay Moore	Tay
5	YOU'RE ON MY MIND	CARMEL	Tay
6	RAIN FALLS	Frankie Knuckles	210 FM
7	FORGOTTEN MAN	Olu	Power FM
8	NO MATTER WHAT	Lilian Axe	210 FM
9	SILENT WAY	Angie Golds	NorthSound
10	UNDER THE BRIDGE	Red Hot Chili Peppers	County Sound Network

Top 10 ideas showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: BEST THINGS IN LIFE ARE FREE Luther Vandross/Janet Jackson (A&M)

Rank	Station	Rank	Station
1	Children Network	6	BBC Radio 1 FM
2	Capital FM	7	7 X FM
3	NorthSound	8	8888 FM
4	Red Dragon	9	Essex
5	Clyde One FM	10	Invicta FM

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

210 FM, 103 FM, Aire FM, BBC Radio 1, 8888 FM, Capital FM, Chiltern Network, Clyde One FM, Coop FM, County Sound Network, Downbeat, Essex, Franky FM, Gal Discs, Geffen, Island, Invicta FM, MFM 102.4 FM, Mercury, NorthSound, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay. This represents 85.3% of total play for selected title on the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	END OF THE ROAD	Boyz II Men	Motown
2	BABY BABY BABY	TLC	LaFace
3	THIS USED TO BE MY PLAYGROUND	Madonna	Sire
4	EBY GOT BACK	3rd Man-A-Lot	Def American
5	NOVEMBER RAIN	Guns N' Roses	Geffen
6	JUST ANOTHER DAY	Jon Secada	SBK
7	LIFE IS A HIGHWAY	Tom Cochrane	Capitol
8	GIVING HIM SOMETHING HE...	En Vogue	Atco
9	ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
10	MOVE THIS	Technorotic feat Ya Kid K	SBK
11	COME & TALK TO ME	Jodeci	Uptown
12	THE ONE	Elton John	MCA
13	WARM IT UP	Kris Kross	Ruffhouse
14	STAY	Shakespeares Sister	London
15	HUMPIN' AROUND	Bobby Brown	MCA
16	TOOFUNKY	George Michael	Columbia
17	KEEP ON WALKIN'	CeCe Peniston	A&M
18	WISHING ON A STAR	The Cover Girls	Epic
19	FRIDAY I'M IN LOVE	The Cure	Fiction
20	BEST THINGS IN LIFE...	Luther Vandross/Janet Jackson	A&M
21	IF YOU ASKED ME	Celine Dion	Epic
22	TAKE THIS HEART	Richard Marx	Capitol
23	UNDER THE BRIDGE	Richard Marx/Freddie	Warner Bros
24	ILL BE THERE	Maniah Carey	Columbia
25	ALL I WANT, Told The Wet Spout	Columbia	Columbia
26	JAM	Michael Jackson	Epic
27	JUMP AROUND	Houge Of Pain	Tommy Boy
28	TENNESSEE	Arnold Johnson	Chrysalis
29	YOU REMIND ME	Billy B. Jellie	Uptown
30	PLEASE DON'T GO, KWIS	Neek Peltola	Atlantic
31	DAMN I WISH I WAS...	Sopho & Hawkins	Planet
32	MY LOVE YOU'RE GONNA...	L. Veigar Aka	Atlantic
33	GOOD STUFF	B 52s	Reprise
34	THEY WANT EFF	Jas EFF	Atco
35	JESUS HE KNOWS ME	Genesis	Atlantic
36	EVEN BETTER THAN THE REAL THING	U2	Weslon
37	HOLD ON MY HEART	Genesis	Atlantic
38	DO I HAVE TO SAY THE WORDS	Bryan Adams	A&M
39	SHE'S PLAYING HARD TO GET	Hi-Five	Jive
40	EVERYBODY'S FREE (TO FEEL GOOD)	Realize	RCA
41	JUST FOR TONIGHT	Vanessa Williams	Wing
42	DAMN I WISH I WAS...	Kris Kross	Ruffhouse
43	I WANNA LOVE YOU	Jade	Giant
44	BACK TO THE HOTEL	Jodeci	Profile
45	SLOW MOTION	Color Me Badd	Giant
46	MR LOVERMAN (From Deep Cover)	Shabaz Rize	Atlantic
47	GIVE U MY HEART	Bafofe feat Tom Braxton	LaFace
48	RESTLESS HEART	Porti Kona	Warner Bros
49	TWILIGHT ZONE 2	Limited	Ruskal
50	CROSSOVER	EPMD	RAL

Charts courtesy Billboard, 15 August 1992. A Arrows are awarded to music products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	SOME GAVE ALL	Billy Ray Cyrus	Mercury
2	TOTALLY KROSSED OUT	Kris Kross	Ruffhouse
3	TEN	Paul Jani	Epic
4	MY UNPLUGGED EP	Mariah Carey	Columbia
5	BOMBERING (OST)	Various	LaFace
6	MONKEY ISLAND	Various	Perspective
7	COUNTDOWN TO EXTINCTION	Megadeth	Capitol
8	ROPIN THE WIND	Garn Rogers	Capitol
9	RIBBON RIGOR SEX MADD	Red Hot Chili Peppers	Warner Bros
10	THE HARD WAY	Clare Black	RCA
11	WAY 2 FUNNY	DJ Quik	Profile
12	METALLICA	Metallica	Elektra
13	SHORTY THE PIMP	Too Short	Jive
14	BUSINESS NEVER PERSONAL	EPMD	RAL
15	TEMPLE OF THE DOG	Temple Of The Dog	A&M
16	N NO FENCES	Crash Brooks	Capitol
17	USE YOUR ILLUSION II	Guns N' Roses	Geffen
18	OOOOOOHHH...	On The TLC	LaFace
19	FUNKY DUNGS	En Vogue	Atco
20	THE ONE	Elton John	MCA
21	YOUR ANGER	Morrissey	Sire
22	BRAND NEW MAN	Brooks & Dunn	Arista
23	WE CAN'T DANCE	Genesis	Atlantic
24	ADRENALIZE	Def Legend	Mercury
25	HOUSE OF PAIN	Houge Of Pain	Tommy Boy
26	BODY COUNT	Body Count	Sire
27	THE SOUTHERN HARMONY	The Black Crowes	Def American
28	MACK DADDY	3rd Man-A-Lot	Def American
29	DIVA	Anne Lennox	Arista
30	SHADOWS AND LIGHTS	Various	SBK
31	3 YEARS MONTHS & DAYS	Wilson Phillips	Capitol
32	BARCELONA GOLD	Various	Warner Bros
33	MIV PARTY TO GO	VOL 2, Various	Tommy Boy
34	EXTREMIST	Joe Satriani	Relativity
35	ANGEL DUST	Nirvana	DGC
36	TIME, LOVE AND TENDERNESS	Michael Ballou	Stash
37	WYNNONNA	Wynonna	Curb
38	LUCK OF THE DRAW	Bonnie Raitt	Capitol
39	FOREVER MY LADY	Jodeci	MCA
40	USE YOUR ILLUSION II	Guns N' Roses	Geffen
41	CLASSIC QUEEN	Queen	Halfway
42	ACHTUNG BABY	U2	Island
43	COME ON COME ON	Myk Dwan Carpenter	Columbia
44	SINGLES (OST)	Various	Epic
45	JOHN SECADA	Jon Secada	SBK
46	WISH	The Cure	Fiction
47	DEAD SERIOUS	Doc EFF	Atco
48	SHEPHERD MOONS	Enya	Reprise
49	GOOD STUFF	B 52s	Reprise

UK acts: UK-signed acts.

RECORD MIRROR

DANCE UPDATE

15 AUGUST 1992
FREE WITH **Music Week**

DANCE TREATS AT IN THE CITY

SIGNING BOOSTS VIRGIN

Perfecto, deConstruction and fir are to host showcase nights at In The City, England's first music convention. Reactor Promotions will have its own club night during the September 12-16 event where other treats include Pete Waterman's hi-energy party at The Hacienda and an opening show with Brand New Heavies.

Carleen Anderson has formalised her split with The Young Disciples by signing a solo deal with Virgin Records.

The deal gives Virgin a welcome lift after the disruption of the EMI takeover.

Since announcing she wanted a break from The Disciples, Anderson has been chased by most major labels. But Virgin deputy MD Ashley Newton says

his was the first company she spoke to. He signed her to Circa for a "long term album deal".

Anderson, who co-wrote most of The Young Disciples' material, has given Circa a demo of more than 30 new songs which Newton describes as "an embarrassment of riches".

He also says the deal does not stop her working with The Disciples' whose 'Road To

Freedom' album is shortlisted for the Mercury Music Prize.

"In trying to reach a wider audience we don't want to sacrifice the following she garnered through The Young Disciples," Newton says.

Anderson worked with The Disciples on a project-by-project basis and was never signed to Talkin Loud except as a featured singer.



JAM SESSION: With questions over his facial appearance and physical health, this hasn't been the smoothest of UK visits for Wacko Jacko. But according to Sony he is now back to full strength and ready to complete a rescheduled tour.

There's certainly no shortage of fresh faced looks and bounding vitality in his new promo video for 'Jam', where he is joined by teenage Jumpers Kris Kross and millionaire slam dunker Michael Jordan (above). 'Jam' is out on August 24.

BUZZ FACES COURT OVER PLAYLIST ROW

Birmingham black music station Buzz FM is being taken to court over a playlist bust-up.

Dismissed DJ Mikey B claims he was ordered out after refusing to play mainstream soul on his specialist rap and swing show. And he accuses Buzz of betraying its musical roots.

But the station's new programme controller Tony Ingham says Buzz remains true to its policy of playing "multi ethnic" music. An industrial tribunal will hear the DJ's case in September.

"Nowhere in our remit does it say we have to play street orientated music. It says we should be multi-ethnic, which I believe we are," says Ingham.

Mikey B, whose full name is Michael Bussue, claims pirates are now reclaiming listeners who once tuned in to Buzz.

The city's pirates, including Power, Quest and Joy FM, are among the country's leading underground dance stations.

■ North west London pirate soul station of the late Eighties, Trax FM, is gearing up to apply for a legal licence serving the local black/Asian community.

THE TYRREL CORPORATION

GOING HOME
THE ROGER SANCHEZ MIXES
OUT THIS WEEK

TYRRL2

- This week's new releases most likely to hit the Top 75 next week
- From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

TO DANCE LABELS IN TUG OF LOVE

By **Neil Drumming**

- 1 **▲** **▲** AIN'T NO DOUBT
- 2 **▲** SHAKE YOUR REAR
- 3 **▲** WHO IS IT MICHAEL
- 4 **▲** DROVE ALL NIGHT
- 5 **▲** JESUS HE KNOWS
- 6 **▲** ACHY BREAKY HE
- 7 **▲** THIS USED TO BE
- 8 **▲** RHYTHM IS A DANCE
- 9 **▲** LSI The Shamen
- 10 **▲** EVEN BETTER TIM
- 11 **▲** YOUR MIRROR IS
- 12 **▲** AIN'T NO MAN IN
- 13 **▲** HOW DO YOU DO
- 14 **▲** IF YOU DON'T LO
- 15 **▲** I'LL BE THERE
- 16 **▲** SWEETEST KISS
- 17 **▲** JUST ANOTHER D
- 18 **▲** DAMN I WISH I V
- 19 **▲** WALKING ON BR
- 20 **▲** 57 CHANNELS
- 21 **▲** RUNAWAY TRAIN
- 22 **▲** THE BEST THINGS
- 23 **▲** ALL I WANT IS Y
- 24 **▲** SING Yessie Mc
- 25 **▲** HAZARD Richard M

TOP 10 BF

- 1 **▲** DO YOU REALLY WA
- 2 **▲** UR HUH ON YEH
- 3 **▲** MY DESTINY
- 4 **▲** PURPLE LOVE BALL
- 5 **▲** THEN CAME YOU
- 6 **▲** HAIL HAIL ROCK 'N
- 7 **▲** GIVE IT UP
- 8 **▲** GIVING HIM SOMET
- 9 **▲** A SMALL VICTORY
- 10 **▲** COMMUNICATION

Records are available in the Asylum Chart

US TO

- 1 **▲** END OF THE ROAD
- 2 **▲** BABY-BABY-BABY
- 3 **▲** THIS USED TO BE MY
- 4 **▲** BABY GOT BACK
- 5 **▲** NOVEMBER RAIN
- 6 **▲** JUST ANOTHER C
- 7 **▲** LIFE IS A HIGHWAY
- 8 **▲** GIVING HIM SOMET
- 9 **▲** ACHY BREAKY HE
- 10 **▲** MOVE THIS, Techn
- 11 **▲** COME & TALK TO
- 12 **▲** UNDER THE ONE, E
- 13 **▲** WARM IT UP, Kiss
- 14 **▲** STAY, Shalane
- 15 **▲** HUMPHIN' AROUND
- 16 **▲** TOOFUNKY, G
- 17 **▲** KEEP ON WALKIN

After KC now it is Donna Summer who's getting the double cover treatment.

Both Kickin's Messiah and Polydor's Joy Of Life are plundering Summer's hi-energy anthem 'I Feel Love', resulting in a scramble to be first to put the vinyl on the streets.

Polydor's tune is a GTO remix of a version first out on white label four months ago by Invisable People.

"I just knew it was time for a Donna Summer revival as soon

as I heard Derrick May play the original 'I Feel Love' at Knowledge," says GTO's Lee Newman. "I was scared stiff someone else would also do it."

Meanwhile Kickin' counters that Messiah were the innovators. "We had this on our schedule three months ago, before 'Temple Of Dreams' was even released," says Kickin' boss Pete Harris.

"This is distressing news, but may be the best tune win. We love a bit of competition."

WANT ONE?

Four slamming discs packed with three essential cuts, all in one neat little package. And it could be yours for nothing. This week **RM** is offering Rumour's 'Warehouse Raves 7', the compilation that brings you such delights as the sought-after Nush, the trooly hoo Felix and Rachel Wallace's 'Tell Me Why'. Ten copies are up for grabs, with some Rumour slugs thrown in for the five fastest replies to the following letter: which misspelt label brought us Felix's 'Don't You Want Me'? Answers to: **RM** competition, **Music Week**, Lodgegate House, 245 Blackfriars Road, London SE1 9UR.



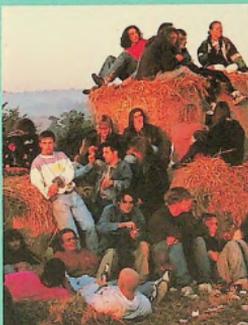
LICENSE TO THRILL

It's the free festival in a field mob who grab the headlines, but even the most legitimate ravers are feeling the pressure of a nationwide clampdown. Whether you prefer raving round cowpats or in a licensed sports hall, things are not what they used to be.

Promoters of legal raves now face more suspicious councils and increasingly complex licensing conditions as the druggy publicity gets the better of local authorities. And the kind of police pressure which hampered the One Love and Heartbeat reggae spectacles is now equally applicable to raves.

Derrick Francis, whose Brighton Centre was the first council-owned venue to stage all nighters and has hosted numerous Dance '92 events organised by Pure, says, "Police will object as a matter of course. But it's the politicians who have the final say."

That's where the troubles really begin. "Every council's different," says one rave



● LICENSED OR LAWBREAKERS?

GUNTALK It was girls not guns that took Shabba into the Top 40. But as Channel Four ragga goes mainstream, Channel Four has revived the guntalk with its new 'street level drama'. We The Raggamuffin. Due to be aired on September 7, it tackles the problem of dancehall violence and features a soon-to-be-released soundtrack. Mikey General, Bucky Ranks and Misty are among the homegrown talent to showcase their dramatic skills in a play set on south London's infamous north Peckham estate. Producer Philip 'Napoleon' Polean and writer Russell 'Newell' of Rockstead Productions, will follow their TV debut with a limited release CD. "It's about a group of musicians coming together to stop the violence in their community," says Newell. "It's an anti-gun film." Bad boys beware, Channel Four is on the case.



TRIPLE TREAT

Rave is dying, they say, but nobody seems to have told the thousands due to turn out for a triple dose of hardcore heaven this month. The biggest indoor event ever, Judgement Day, kicks things off on August 21, with Mickey Finn, Carl Cox and Patpack before the peak. The venue is Bingley Hall in Staffordshire — 12 hours of pure hardcore is promised. Kiss' 30th anniversary on August bank holiday offers a more varied menu with David Morales topping the bill at the Gallery in Leeds. And XL's 20,000-capacity Vision event on the same weekend boasts a Foam Party, so-f-i film sets and new age attractions such as aromatherapy. Naturally enough Prodigy and SL2 will headline with Grooverider, Jack Frost and Seduction among the DJs.

promoter, keen to remain anonymous for fear of upsetting co-operative councils. "It all depends on their attitude and it's got nothing to do with political persuasions. If they don't want to go ahead they can find some wonderful excuses."

Noise levels, number of toilets and even "light pollution" can be questioned. Another favourite, he says, is to delay the hearing until the latest possible date. "That way we don't have time to appeal against the decision."

A new "Pop Code" currently being drafted by the Health and Safety Executive — to replace current legislation dating from 1969 — will give a helping hand. Decibel levels will be upped from the paltry 93 to a more realistic maximum of 140 decibels. The new rules will also require promoters to include a government health warning on all tickets stressing the dangers of loud music. Sounds like a top buzz!

Record Mirror news edited by Matthew Cole. Tel: 071-620 3636

THE CHART BOOK

THE DEFINITIVE GUIDE TO THE UK TOP 75 — 1991

- ★ Top 75 Singles and Albums for each week of the year.
- ★ Chart profiles for all his artists and titles.
- ★ Running times for every hit single.
- ★ Review of the year and market analysis.

And catalogue number information, biographies of the year's Top 100 singles artists; best of your charts; how the charts are compiled.

PUBLISHED IN ASSOCIATION WITH **music week**

2 RM DANCE UPDATE

- 23 **▲** I WANNA LOVE YOU, Jade Giant
- 24 **▲** BACK TO THE HOTEL, HiNDrop Profile
- 25 **▲** SLOW MOTION, Color Me Badd Giant
- 26 **▲** MR LOVERMAN (from Deep Cover), Shabba Ranks Epic
- 27 **▲** GIVE U MY LIFE, Barbara (aka Tom Brantley) LaFace
- 28 **▲** RESTLESS HEART, Peter Onor Warner Bros
- 29 **▲** TWILIGHT ZONE, 7 Unlimited RAKAL
- 30 **▲** CROSSOVER, EPMD Ruffcut

- 31 **▲** 0000000HH... ON THE TLC, TLC LaFace
- 32 **▲** FUNKY DIVAS, En Vogue A&O
- 33 **▲** THE ONE, Elton John MCA
- 34 **▲** YOUR ARSENAL, Morrissey Epic
- 35 **▲** BRAND NEW MAN, Brooks & Dunn Arista
- 36 **▲** WE CAN'T DANCE, Culture Atlantic
- 37 **▲** ADRENALINE, DJ Liggand Mercury
- 38 **▲** HOUSE OF PAIN, House of Pain Tommy Boy

- 39 **▲** ACHTING BABY, U2 Island
- 40 **▲** COME ON COME ON, Mary O'Leary Carpentier Columbia
- 41 **▲** SINGLES (OST), Various Epic
- 42 **▲** JON SECADA, Jon Secada SBK
- 43 **▲** WISH, The Cure Fiction
- 44 **▲** DEAD SHERIFF, Oss EFX A&O
- 45 **▲** SHEPHERD MOONS, Enya Reprise
- 46 **▲** GOOD STUFF, The B-52's Reprise

Available Direct for ONLY £14.99 (plus £2.75 p&p) from The Chart Book, c/o 220-126 Laverford Avenue, Mitcham, Surrey CR4 3HP or phone 081-649 8142 with your credit card details. Please allow 14 days for delivery.

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MW/23

Cool focus

cuts

- | | | | |
|----|------------|---|--------------------|
| 1 | NEW | PRaise Inner City
With Future Sound Of London on the mix — massive | Ten |
| 2 | (2) | UNIQUE Danube Dance | Gem |
| 3 | NEW | GIVE YOU Daimn
Hot garage tune championed by Tony Humphries | US Strictly Rhythm |
| 4 | NEW | AROUND THE WORLD Da Yeena
Another excellent release from this Swedish duo | Faze 2 |
| 5 | (4) | HAPPY FEELINGS Shades Of Rhythm | ZTT |
| 6 | (15) | WALKIN' ON Sheer Bronze | Go! Beat |
| 7 | NEW | FALLIN' DOWN Nu Colours
With cool club mix by Paul Golef | White label |
| 8 | (1) | LOVE IS ENERGY Joe Roberts | ffrr |
| 9 | NEW | DISCOGRAPHY EP J's Jam
Excellent five-track EP of funky house instrumentals | Far Out |
| 10 | NEW | TAKE YOU THERE D'Lusion
Big on white label and now with new Gat. Decors remixes | Faze 2 |
| 11 | (5) | EBENEZER GOODE The Shamen | One Little Indian |
| 12 | (18) | SUPERVISOR ERROR The Dicerman | Vivational |
| 13 | NEW | ON ONE EP On
Innovative 'discoed' grooves with a distinct Sheffield flavour | Dislocated Hip |
| 14 | NEW | SOUL INSPIRATION Simon Clemie
Launching his solo career with some epic Roger Sanchez duets | Epic |
| 15 | (6) | PUT YOUR HANDS TOGETHER Todd Terry Project | Champion |
| 16 | NEW | DAY AND NIGHT Novocento
With vocals that sound like Beverly Craven it's the Morales mixes that are causing a stir | Baby |
| 17 | NEW | INITIATION Fain Deat
A deep trancey groove from DJ Phil Perry | Cowboy |
| 18 | (9) | BASS SHAKE Urban Shakedown | Urban Shakedown |
| 19 | (10) | RIOT OF EMOTION Riot Of Emotion | Tomato |
| 20 | NEW | KALEIDOSCOPE EYES Zone Ranger
Hypnotic house cut in varied mixes | White label |



● THE SHAMEN: GOODE TUNE

A guide to the most essential new club tunes as featured on IFM's "Essential Selection", with Pete Tong broadcast every Sunday between 7-8pm. Compiled by data collected from leading DJs and the following stores: City Sounds/Flying/Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).

Phone now to hear the hot dance tracks
Cool Cuts clubline
0898 334334
 Plays excerpts from the No.1 and new entries to the Cool Cuts Chart
 34p per minute cheap rate, 45p at other times. Original Artists PO Box 174, Brighton.

shop



Shop Nearside Records, 158C Blackstock Road, London N5 (10ft x 20ft).

Specialist areas Strictly vinyl. "Good UK house, top Euro stuff

and a weird and alternative section that's always full of strange sounds." — Toby Handsome, manager.

Manager's view "Having been open for a mere three months we haven't the regular crowd that, say, Flying or Tag have got, but I think when word gets about we will. There is no other shop like ours on this side of London. We're starting a label in September and are currently in the studio. Our aim is to supply the nicest sounds around and be a stepping stone for local talent." — Toby Handsome.

Distributor's view "Selective but wide-ranging tastes in music. They stock everything from class British product such as Boys Own and Cowboy to the best Euro and US product. They give friendly and knowledgeable service — what more do you need?" — Chris Butler, Delta Distribution.

DJ's view "I buy a lot of UK and Euro house and they have a good selection. They always have a good selection of secondhand stuff too." — Shane Gibson (Naked Lunch, Ophelia, The Gardening Club, Maximus).

club



Club Strutt, 21 Shepherds Bush Green, London W12. Sundays 7pm-midnight.

Capacity/PA/Special features 300/2K/entrance through tunnel of white Arctic camouflage; visuals by Eye; pub prices.

Door policy "People dress up and are waiting to get in by 7pm." — Chris Childs, promoter.

Music policy "Progressive house music. It's sophisticated — hard without being rave. Sometimes we give new DJs a chance but the quality of mixing is a central feature of the club." — Chris Childs.

DJs Regular DJs — Rad Rice, Richard Ford. Guests include Darren Emerson, Paul Daley, Laurence Nelson, Billy Nasty, Stuart McMillan, Danny Rampling.

Spinning Eagle's Prey 'Tonto's Drum & Bass Mix'; One Dove 'Transient Truth'; Shakespears Sister 'Black Sky'; Photon Inc 'Give A Little Love'; Sound Clash Republic 'The Follow Up EP' (Fabi Paras Mix).

DJ's view "Everyone's really up for it which is good for a Sunday night." — Darren Emerson.

Promotions view "The music is really good. I heard a lot of interesting product I hadn't heard before — good from an A&R point of view." — Paul Glancy, Rhythm King.

Average ticket price £5.

Compiled by Sarah Davis. Tel: 081-946 2320.

RM DANCE UPDATE 3

● This week's new releases most likely to hit the top 75 next week
 ● From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

TO

directory out on monday

James Hamilton reviews the week's releases

- 1 **AIN'T NO DOUBT**
- 2 **SHAKE YOUR HEAD**
- 3 **WHO IS IT MICHAEL**
- 4 **DROVE ALL NIGHT**
- 5 **JESUS HE KNOWS**
- 6 **ACHY BREAKY HE**
- 7 **THIS USED TO BE**
- 8 **RHYTHM IS A DA**
- 9 **LSI The Shamen**
- 10 **EVEN BETTER THU**
- 11 **IN YOUR MIRROR**
- 12 **AIN'T NO MAN IN**
- 13 **HOW DO YOU DO**
- 14 **IF YOU DON'T LO**
- 15 **I'LL BE THERE MI**
- 16 **SWEETEST CHILD**
- 17 **JUST ANOTHER D**
- 18 **DAMN I WISH I**
- 19 **WALKING ON BR**
- 20 **57 CHANNELS B**
- 21 **RUNAWAY TRAIN**
- 22 **THE BEST THINGS**
- 23 **ALL I WANT IS Y**
- 24 **SING Unlabeled M**
- 25 **HAZARD Richard M**

TOP 10 BF

- 1 **DO YOU REALLY WA**
- 2 **UH HUH OH DEH**
- 3 **MY DESTINY**
- 4 **PURPLE LOVE BALL**
- 5 **THERE CAME YOU**
- 6 **RAIL HAIL ROCK 'N'**
- 7 **GIVE IT UP**
- 8 **GIVING HIM SOMET**
- 9 **A SMALL VICTORY**
- 10 **COMMUNICATION**

Records are sorted the Arlyth Char

US TO

- 1 **END OF THE ROAD**
- 2 **BABY-BABY-BAB**
- 3 **THIS USED TO BE MI**
- 4 **BABY GOT BACK**
- 5 **NOVEMBER RAIN**
- 6 **JUST ANOTHER E**
- 7 **LIFE IS A HIGHWA**
- 8 **GIVING HIM SOMET**
- 9 **ACHY BREAKY HE**
- 10 **MOVE THIS, Tech**
- 11 **COME & TALK TO**
- 12 **THE ONE, Eton**
- 13 **WARM IT UP, Kiss**
- 14 **STAY, Shakel**
- 15 **HUMPIN' AROUND**
- 16 **TOOFUNKY, G**
- 17 **KEEP ON WALKIN**

THE ZOO EXPERIENCE featuring

Destry
"Love's Got A Hold On Me"
(Cooltemp COOL 281)
Briefly credited back in the spring to East Side Connection before the initial limited single-store label identified Kiss FM's Friday night Zoo Experience Dub Bots & Steve, this fabulous early romping late Seventies Philly/Sabau style chronic is soulfully moored and named by Chicago housemaster Destry, in its starchy piano and chords washed 120-110-80pm Original Mix, likewise lush but looser brassy 119-80pm Original House Of Fun Mix, trebly chugging 120-100pm Good For You Mix and 120-80pm Dub, and jerkily pausing 120-200pm Love's Dub Mix, Record of the month, a must!

E.17
"House Of Love"
(London LONX 325)
Originally by four EastEnders before being brilliantly revived at Suburban in the Austin (Who Aired Reynolds & Denny) (Black) Donnelly's Wet Nose Mix and Dub, this dog bark started and stereo Billy Shears' "Summer-time" scolded terrific 120-70pm garage regular as driven by bubbling Afro rhythms with an irregular bar progression, mivers bewail, out next week. Try standing still to this, Y-cant!

LOVE & SAS
"Don't Stop Now"
(RCA 74321 10988 1)
Canadian girl duo Lovena Fox & Sasha Grant's Riche Mayer & David Bendish created follow-up to "Call My Name" starts out as a nice Breeze New Heavies "Never Stop"ish sultry soul popper in its 98-80pm Original Mix before being reworked in sidrantly shell stinging routine garage 117-80pm New World 12" Mix, Craig Kerton's exultatory yelped sparse bassily whinging percussive 121-4-00pm by J'Gunga Ganga and more battery Dub, plus a "not open" you up" repeating 119-80pm jangling 135-8-106-106pm separately topped The Mickey Finn Remix (RCA 74321 10989 1), its similar but more smoothly sounding 136-9-00pm Into Cell Mix and whinging jangly 136-60pm Hi-Lo Edit.

BOWA
"Who Love (All I Ever Need)"
(Dead Dead 'Good Good 197, via Warner Music)
Wesley scatted by a sucky guy, this catchy synth chords prodigal jangling jumpy trotter is in juggy thin garage-house 120-80pm Sky, even sparser percussive 120-100pm Bare Bones, instrumental apart from the familiar "all-night" should beeter breezily bounding 125-100pm Aright - Manchester Groove and, most exciting of all, jaggery racing techno 130-4-130-20pm U No Da Score Mixes, likely to be 2!

REACT 2 RHYTHM
"Intoxication"
(Guerrilla Records GRRR32, via Revolver/Pinnacle)
Apparently ~~the~~ each sought in last year's The Leftfield Review '91, here on the flip with their mystically nimble rambling and surging long rancily chugging 8-119-8-00pm ClubField and more ~~deliciously~~ fattened and jangled 10-119-8-00pm DubField Mixes, this balanic type ~~is~~ now far better in The Justin Robertson's '92, with his dionysianly started this jiggly thrashing percussive 6-125-9-00pm Rhythm Trance Mix and really terrific harmonica howled rattling jangly 125-90pm Lion Lock Woodcut Mix (listing well between Felix and the Absol).

AURORA
"Sunshine EP"
(Adman/TLC 001, via Pinnacle)
Ecstasy driven by piano remarkably like Billy Spolman's Fortune Teller from 1992, this frantic battery scorching 10-146-8-00pm "Sunshine" rattle-cry through the old Working On Sunshine' chords, notably buzzing synth and other episodic breaks before closing as Soffman's style jigger, while the demotored 144-80pm "300" sneeds up The Clipping Song in choppy style, flipped by similarly sparsely remixed in the "break this mother lucker out" (punctuated by 146-90pm "Voice Of Buddha") and finally thrashing 144-80pm "Spirital Bass", now on a hardcore four-track featuring this new label from Southampton's Movement Records.



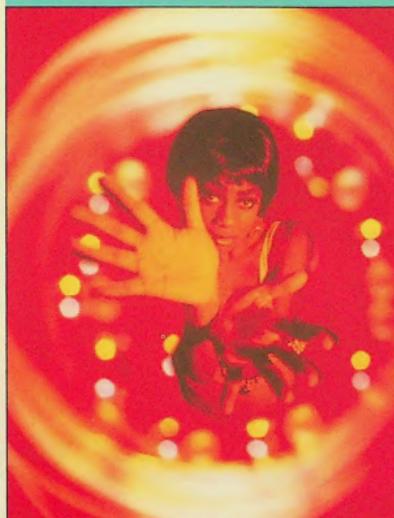
MOMBASSA
"City Freedom"
(Linnson City Recordings UGRT B, via PolyGram)
The Nicholas & Simon Linnson's influence

THE LEVEL R.
"Created Equal"
(Hamster Records 12 STER 6, via Total/BMG)
Created by Ty Holsten & Ricky D and promoted as being by Leveler, until that name proved too close to established pop group The Levelers, this jangly organ-style synth raged 124-00pm freshly cantering instrumental could be another Felix, it's certainly good enough, with a not much different 123-4-00pm Dub plus the Afro percussion patterned long pulsating 123-100pm "Free Town" and teatimey hustling 121-80pm "Pulse", out next week.

PLUTONIC
"One Life"
(Arista 74321 104961)
Multi-tracked by parttime jingle Angela Amadio, this eccentric Stephen Beard' Rudie production shufflingly burrows through strange synthetic bagpipe effects and bursts of Michael Jarrett's gruff rock in its commercially A-sided loonily toping 120-2-120-50pm Highlander Mix and slapper 120-40pm Da Go There Mix, flipped by Flux/Wotum's bagpipe-less jiggly striding

MARTINE GIRAULT
"Review"
(Hfr/Opaz FX 195)
The living definition of "slimy", Ray Hayden's gorgonous gut-breathed and organ pulsed street soul sweaver still has a beat, though please halt a minute from the start of its 99-80pm Original Mix, now picked up for national release with an added new linking bells jiggled gentle smooth 99-80pm Funky Vices Mix, plus the previous flip's sultry Rap Interlude introed lush 9-99-80pm Ravey Theme and sometimes thought but linguistically chilling 0-99-70pm "Mother's Game Change"

garage-style 0-120-80pm The Main Flux Mix and electronically strutting 117-50pm 5% Minute Of Intro remixes, which latter pair were separately promoted together with the 0-120-80pm Flux Instrumental, Mike's "Himant' Wilson's far superior classically striding true garage 0-120-40pm Himant's "Da Pocket" Dub Mix and cool lurching 120-40pm Reconstruction Dub, plus a flutery jiggling but beat-less 0-120-40pm The Countdown Mix. Why aren't Wilson's mixes out?



18 WISHING ON A STAR , The Cover Girls	Epic	43 I WANNA LOVE YOU , Jade	Giant	18 OOOOOOHHH... ON THE TLC, T.L.C.	LaFace	43 ACHTUNG BABY , U2	Island
19 FRIDAY I'M IN LOVE , The Cure	Fiction	44 BACK TO THE HOTEL , NoDeep	Profile	19 FUNKY DIVAS , Ev Vogue	Apop	44 COME ON COME ON , Mary Chapin Carpenter	Columbia
20 THE BEST THINGS IN , L.Vandross/Jackson	Femp	45 SLOW MOTION , Color Me Badd	Giant	20 THE ONE , Elton John	MCA	45 SINGLES LIST , Various	Epic
21 IF YOU ASKED ME , CeCe Pennington	Epic	46 MIR LOVEMAN (from Deep Cover) , Shabazz Gray	Epic	21 YOUR ARSENAL , Maroon 5	Sire	46 JON SCACCA , Jon Scacca	Sire
22 TAKE THIS CHILD , Richard Marx	Capitol	47 GIVE U MY HEART , Babette Von Ton Braxler	LaFace	22 BRAND NEW MAN , Brooks & Dunn	Arista	47 IF I WISH , The Cure	Fiction
23 UNDER THE BRIDGE , Red Hot Chili Peppers	Warner Bros	48 RESTLESS HEART , Peter Ono	Warner Bros	23 WE CAN'T DANCE , Dennis Avramis	Atlantic	48 DEAD SERIOUS , Das EX	Atco
24 I'LL BE THERE , Mariah Carey	Columbia	49 TWILIGHT ZONE 2 , Unlimited	Risk!kat	24 ADRENALINE , L'Orange	Mercury	49 SHEPHERD MOONS , Enya	Reprise
25 ALL I WANT , Todd The Wet Sprocket	Capitol	50 CROSSOVER , ERIC	RAI	25 HOUSE OF PAIN , House Of Pain	Tommy Boy	50 GOOD STUFF , The B-52's	Reprise



BOBBY BROWN
"Human Around"
(MCA MCST 180)

Starting with a jittering flurry of twiddly diddy raggae rap by Stylz, this LA & BayArea co-created singer showcases "Plunky and at

other times melodic chunky jacking jiggle jobs" through an eight minute 109.9-110bpm Extended Dub Version plus shorter 110bpm 7" & 109.9bpm Extended Humptunmental and 110.1bpm Humppetta.

ISTITUTION

"It's Not Over"
(Brainiak Records/EMI BRAIN K 27)
Not inspired, this eddly spell shew girl group's pop tinged catchily rollicking 123.9-0bpm jangly garage-house carterer has also been reworked by Joey Negro's keyboardist in his hi-hat hustled much better though still urgent garage style striding 123.8bpm Andrew Livingstone Remix and Pressured Instrumental, plus — perhaps closest — his 123.9bpm Doc's Deeper Mix, out next week.

2 BAD MICE

"4 Bad Remixes"
(Moving Shadow SHADOW 14R, via SRD)
Revisited when first out in February, the Rob Playford produced "Living 134bpm 'Hold It Down' EP" is now also completely overhauled in lesser hardcore style with the "jump jump, a little higher" "round and round and round" produced reissues jittery slumping 138.1bpm 'Hold It Down Remix', electro beat joggled surging ambient 0-140bpm "Ware Mouse Remix", fierce scratching started hip-hop scrambling 141.8-0bpm "Bamba Scares Remix" plus a frantic fussy percussive 152.8bpm "Drum Scares" bonus track.

ETERNAL

"Eternal"
(Underground Level Records ULR 007, via Great Asset/Total)
Co-created by leading UK rave DJ Carl Cox during an antipodean club tour, and originally on Australia's Vicous Vinyl label, this pounding frantic 130bpm fierce 1991 style techno blazer is so powerful, simple and effective that it takes no prisoners as it sprays out its thoroughly nasty noises! Not very long but action packed all the way, it merely has a really short edit as tip.

49ERS

"The Message"
(4th + B way/Media 12 BRW 257)

Classily walking Ann-Marie Smith's co-penned R&B carterer here has Anzobala's excellent soulfully romping breezily plonked (0-) 122.8bpm Full Mix, Andrea Gemvotto's superb coolly swirled pulsing jazzy 120.8bpm Gradual-swinging club and in stead of the import's other mixes) Home Grover's jerkily lurching 123bpm Eternal Jig, plus the noiser rave aimed 122.8bpm "Move Your Feet".

THE ALOOF featuring Ricardo Nicolla
"On A Mission"
(Cowboy Records RDO5, via Revolver/Pinnacle)

An upliftingly joyous groove, this Latin and Mafiosa percussion ratted cantering bouncer is pushed along by Ricky's repetitive infectious simple "ba ba die dum, dum, tum" scuffling and some gauzy instructions to "take it easy", in 126-125.8-0bpm Livingstone (another good mix with E.17) and slow starting less immediate Stanley Mives, plus the still ruffled but more reggae dub drifting slow satic, voyage-like 0-90.1bpm Excursion 1 & Excursion 2.

HYPER GO GO

"High"
(ColConstruction 74321 11049 1)
Colchester based James Diplock & Alex Bell's "you're gonna hold the sky, you've never been this high" breathy girls charmed jangling bright bouncer is now out fully in its 126.8bpm



Original, jittery bleeping 128.8bpm Cloud 9, electro chugged 130.8bpm Kink & Fox Subway, and jerkily surging 129.8bpm A & K Kid Mix, this last one replacing the jiggy leaping 127.9-0bpm Smoker's "Jo Bug" Uch Mix that was on an earlier limited Hood Choons pressing.

SUBTERRANIA featuring ANN CONSUELO
"Do It For Love"

(Champion CHAMP 12.297, via BMG)
Allowed to use the Subterranea name again, this very Crystal/Ce-like soulful girl's "ah how" nagged cooing sparse cool stider comes from Sweden's SveMix, a Nick Nice & Douglas Carr creation edited by Stonebridge, in 122.3bpm Club and classily cantering Radio Mives plus a good really shiny stabled remorseless jolting 122.5bpm N.Y.C. Dub, out next week.

D'BREEZ

"When I'm With You"
(Maranza Recording Corporation SOB 04, via 061-274 4518)

Souffly crowned by Dave Bailey though attractively soaking sax and a mushy chorus, this is a gorgeous 109.4bpm jiggy mellow jacking roller in Sam Maranz's Brown's remix, coupled with producer Robin "Total Control" Achampang's more subdued jolting 108.7bpm treatment plus the equally lovely tender swiling 103.4bpm "It's De There".

CONGRESS featuring CINNAMON
"Your Love Makes Me Higher"

(Omni OMEN 001, via Pinnacle)
John Mayhew reintroduces his newly independent label with Danny Harrison & Davny Mafiosa's routine piano jangled and Donna Summer-ish get "nooooo" and jolly shuffling old fashioned rave, in also driving synth lashed 127.7bpm Hardcore. Insider 127.7-122.8bpm Original Vocal and 127.8bpm Instrumental Mives, effective enough for making it not by row, very distinctive treat.



NOVO
experience

featuring **destry**
love's got a hold on me
out now 7"/12"/cd



• This week's new releases most likely to hit the TOP 75 next week
• From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

Artist Title

- 1 AIN'T NO DOUBT
- 2 SHAKE YOUR HEAD
- 3 WHO IS IT
- 4 I DROVE ALL NIGHT
- 5 JESUS HE KNOWS
- 6 ACHY BREAKY HEART
- 7 THIS USED TO BE
- 8 RHYTHM IS A DANCE
- 9 LSI The Shamen
- 10 EVEN BETTER
- 11 YOUR MIRROR
- 12 AIN'T NO MAN DO
- 13 HOW DO YOU DO
- 14 IF YOU DON'T LOVE ME I'LL BE THERE
- 15 SWEETEST CHILD
- 16 JUST ANOTHER
- 17 DAMN I WISH I
- 18 WALKING ON
- 19 CHANNELS
- 20 RUNAWAY TRAIN
- 21 THE BEST THINGS
- 22 ALL I WANT IS YOU
- 23 SING
- 24 HAZARD
- 25

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TOP 10 BILLBOARD

Artist Title

- 1 DO YOU REALLY WANT ME
- 2 OH HUH OH YEH
- 3 MY DESTINY
- 4 PURPLE LOVE BALLAD
- 5 THEN CAME YOU
- 6 HAIL HAIL ROCK 'N' ROLL
- 7 GIVE IT UP
- 8 GIVING HIM SOMETHING
- 9 A SMALL VICTORY
- 10 COMMUNICATION

Records are outside the Airplay Chart

US TO

Artist Title

- 1 END OF THE ROAD
- 2 BABY-BABY-BABY
- 3 THIS USED TO BE A LOVE
- 4 BABY GOT BACK
- 5 NOVEMBER RAIN
- 6 JUST ANOTHER
- 7 LIFE IS A HIGHWAY
- 8 GIVING HIM SOMETHING
- 9 ACHY BREAKY HEART
- 10 MOVE THIS, Techno
- 11 COME & TALK TO ME
- 12 THE ONE, Electro
- 13 WARM IT UP, Kiss
- 14 STAY, Shakespear
- 15 HUMPIN' AROUND
- 16 TOOFUNKY
- 17 KEEP ON WALKING
- 18 WISHING ON A STAR, The Cover Girls
- 19 FRIDAY I'M IN LOVE, The Cure
- 20 THE BEST THINGS IN LIFE ARE FREE, Jackson
- 21 IF YOU ASKED ME, Colton Dane
- 22 TAKE THIS HEART, Richard Marx
- 23 UNDER THE BRIDGE, Red Hot Chili Peppers
- 24 I'LL BE THERE, Mariah Carey
- 25 ALL I WANT, Todd The Wet Spicket

Charts courtesy Billboard, 15, August, 1993

▲ Artists are awarded to those products demonstrating the greatest airplay and sales

BRITAIN'S NEAREST BEATS TILL

AUG. 17

The Club Chart

RECORD MIRROR

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

- | | | | | | |
|----|--|------------------------------------|-----|---|------------------------------------|
| 23 | GETTIN' IT RIGHT (FRANKIE FONGE/TIMMERS AT WORK MIXES) | ADP2/Artista | 42 | HEY WHAT'S YOUR NAME (BRASSNECK MIX) | Baby June |
| 24 | UNDERSTAND THIS GROOVE | Sound Factory | 43 | HAPPY FEELINGS (MIXES)/MAKE IT BETTER | ADP2/Artista |
| 25 | BREAK OF DAWN | Rhythm On The Loose | 44 | RELEASE THE PRESSURE (featuring Earl Soren) | ZTT doublepack promo |
| 26 | AMBER GROOVE (TOXIC HILJACK MIX) S/A/S | 50/50 | 45 | ENERGY (MIXES) (featuring Earl Soren) | Hard Hands |
| 27 | YOU LIED TO ME (MIXES) Catty Demis | ZYX | 46 | TAKE YOU THERE (GAT DECOR CLUB MIX)/(INTUITION MIX) | Intuition |
| 28 | ROCK ME BABY | Baby Rookies | 47 | EBENEZER GOODE (MIXES) | The Shamen |
| 29 | PUSH PUSH (THE REMIXES EP) | Original Rockers | 48 | THE AGE OF LOVE (JAM & SPOON REMIXES) | One Little Indian doublepack promo |
| 30 | DON'T STOP NOW (MIXES) S/S | Bobby Brown | 49 | TREATED ME CRUEL | Bas Attitude feat. Shay Jones |
| 31 | TO THE FUTURE (MIXES) | Advanced feat. Linda Wright | 50 | GUIDANCE | Barndubh |
| 32 | NOTHING IS FOREVER (ORIGINAL MIX) | Ultrasonic | 51 | WHAT THE LIFE NEEDS (MIXES) | Terry Ronald |
| 33 | FIGURE OF EIGHT (MIXES) | The Grid | 52 | BODY TALK (JamaStereofeaturing Vaneesa) | Body Talk |
| 34 | HEY WHAT'S YOUR NAME (BRASSNECK MIX) | Baby June | 53 | UNITY (NORTH/SOUTH REMIXES) | Ukry |
| 35 | THE SAPPY FEELINGS EP | HAPPY FEELINGS (MIXES) | 54 | EXPRESS YOURSELF | Intuition |
| 36 | LIE & HAPPY YEHOLOCAUST/AKING TAXING | Shades Of Rhythm | 55 | COASTPASTINSIDE OUT/INSIDE OF THIS | Coastpastinside |
| 37 | RELEASE THE PRESSURE (featuring Earl Soren) | Hard Hands | 56 | LOOK TO THE FUTURE (JOEY NEGRO MIXES) | Fortran 5 feat. Larry Graham |
| 38 | TAKE YOU THERE (GAT DECOR CLUB MIX)/(INTUITION MIX) | Intuition | 57 | DARKNESS (MIXES) | Soul AD |
| 39 | EBENEZER GOODE (MIXES) | The Shamen | 58 | STATE OF SURRENDER (MIXES) | James & Robert |
| 40 | THE AGE OF LOVE (JAM & SPOON REMIXES) | One Little Indian doublepack promo | 59 | SMER 0 | Union City Recordings promo |
| 41 | TREATED ME CRUEL | Bas Attitude feat. Shay Jones | 60 | | |
| 42 | GUIDANCE | Barndubh | 61 | | |
| 43 | WHAT THE LIFE NEEDS (MIXES) | Terry Ronald | 62 | | |
| 44 | BODY TALK (JamaStereofeaturing Vaneesa) | Body Talk | 63 | | |
| 45 | UNITY (NORTH/SOUTH REMIXES) | Ukry | 64 | | |
| 46 | EXPRESS YOURSELF | Intuition | 65 | | |
| 47 | COASTPASTINSIDE OUT/INSIDE OF THIS | Coastpastinside | 66 | | |
| 48 | LOOK TO THE FUTURE (JOEY NEGRO MIXES) | Fortran 5 feat. Larry Graham | 67 | | |
| 49 | DARKNESS (MIXES) | Soul AD | 68 | | |
| 50 | STATE OF SURRENDER (MIXES) | James & Robert | 69 | | |
| 51 | SMER 0 | Union City Recordings promo | 70 | | |
| 52 | | | 71 | | |
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Network

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|----|--|---|-----|-----------------------------------|-----------|
| 1 | CRY FREEDOM (MALAYSIAN MIXES) | Mixtapes | 16 | DUUUUUUUH... ON THE TELL, TLL | L'Arc |
| 2 | GOING HOME (TOUCHDOWN/ROGER S MIXES) | The Tyrrel Corporation | 17 | FUNKY DIVAS, Ev Vogue | Alco |
| 3 | FIRE ISLAND (MIXES)/IN YOUR BONES | Fire Island featuring Ricardo Da Force | 18 | THE ONE, Erola John | MCA |
| 4 | CRY FREEDOM (MALAYSIAN MIXES) | Mixtapes | 19 | IF YOU ARSENAL, Marissey | SBK |
| 5 | ONLY TIME WILL TELL (MIXES)/MY PEACE OF HEAVEN (MIXES) | Union City Recordings promo | 20 | BRAND NEW MAN, Brooks & Dunn | Arista |
| 6 | FIRE ISLAND (MIXES)/IN YOUR BONES | Fire Island featuring Ricardo Da Force | 21 | WE CAN'T DANCE, Genesis | Aztec |
| 7 | CRY FREEDOM (MALAYSIAN MIXES) | Mixtapes | 22 | ADRENALINE, Les Leopards | Mutiny |
| 8 | ONLY TIME WILL TELL (MIXES)/MY PEACE OF HEAVEN (MIXES) | Union City Recordings promo | 23 | HOUSE OF PAIN, House Of Pain | Tammy Boy |
| 9 | ONLY TIME WILL TELL (MIXES)/MY PEACE OF HEAVEN (MIXES) | Union City Recordings promo | 24 | DUUUUUUUH... ON THE TELL, TLL | L'Arc |
| 10 | SCHTOOM Havana | Limbo white label | 25 | ACH TUNG BAY, Wu 72 | Capitol |
| 11 | GIVE A LITTLE LOVE | Photon Inc. | 26 | COME ON COME ON, Baby Daga Capone | Columbia |
| 12 | THE MESSAGE (FULL MIX) #9ers | 4th & B'way | 27 | SINGLES (OST), Various | SBK |
| 13 | VOCAL MIXES | Congress featuring Constance | 28 | JOAN SECADE, Joan SeCADE | SBK |
| 14 | DON'T YOU WANT ME | Elek | 29 | WISH, The Cure | Fiction |
| 15 | LOVE'S GOT A HOLD ON THE ZOO | Expensive feat. Diddy | 30 | DEAD SERIOUS, Dax EFX | Alco |
| 16 | THE BEST THINGS IN LIFE ARE FREE (ORIGINAL)/FRANKIE KNUCKLES | David Morales | 31 | SHEPHERD MOONS, Enya | Reprise |
| 17 | DAVID MORALES MIXES | Latin, Vandave and Janet Jackson, with special guests, BBD and Ralph Tresvant | 32 | GOOD STUFF, The B-S'z | Reprise |
| 18 | GIVE A LITTLE LOVE | Photon Inc. | 33 | | |
| 19 | THE MESSAGE (FULL MIX) #9ers | 4th & B'way | 34 | | |
| 20 | VOCAL MIXES | Congress featuring Constance | 35 | | |
| 21 | DON'T YOU WANT ME | Elek | 36 | | |
| 22 | LOVE'S GOT A HOLD ON THE ZOO | Expensive feat. Diddy | 37 | | |
| 23 | THE BEST THINGS IN LIFE ARE FREE (ORIGINAL)/FRANKIE KNUCKLES | David Morales | 38 | | |
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| 25 | ONE LIFE (MIXES) Plutonic | ADP2/Artista promo | 40 | | |
| 26 | WILL YOU LOVE ME IN THE MORNING (MIXES) | Sam Malicon | 41 | | |
| 27 | YOU GOTTA BELIEVE (MIXES) | Fierce Ruling Diva | 42 | | |
| 28 | THE HUNTER | Herbal Infusion | 43 | | |
| 29 | FEELIN' HAPPY | Beat Value | 44 | | |
| 30 | DO IT FOR LOVE (MIXES) | Suburban feat. Ann Combe | 45 | | |
| 31 | CRAZY LOVE (MIXES) | Champion promo | 46 | | |
| 32 | THE EP | EP | 47 | | |
| 33 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 48 | | |
| 34 | IT'S NOT URGENT (MIXES) | Sunscream | 49 | | |
| 35 | LOVE'S NOT URGENT (MIXES) | Sunscream | 50 | | |
| 36 | WHAT YOU WANT | Boombabuka | 51 | | |
| 37 | DO YOU LOVE | Boombabuka | 52 | | |
| 38 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 53 | | |
| 39 | LOVE'S NOT URGENT (MIXES) | Sunscream | 54 | | |
| 40 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 55 | | |
| 41 | IT'S NOT URGENT (MIXES) | Sunscream | 56 | | |
| 42 | WHAT YOU WANT | Boombabuka | 57 | | |
| 43 | DO YOU LOVE | Boombabuka | 58 | | |
| 44 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 59 | | |
| 45 | LOVE'S NOT URGENT (MIXES) | Sunscream | 60 | | |
| 46 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 61 | | |
| 47 | IT'S NOT URGENT (MIXES) | Sunscream | 62 | | |
| 48 | WHAT YOU WANT | Boombabuka | 63 | | |
| 49 | DO YOU LOVE | Boombabuka | 64 | | |
| 50 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 65 | | |
| 51 | LOVE'S NOT URGENT (MIXES) | Sunscream | 66 | | |
| 52 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 67 | | |
| 53 | IT'S NOT URGENT (MIXES) | Sunscream | 68 | | |
| 54 | WHAT YOU WANT | Boombabuka | 69 | | |
| 55 | DO YOU LOVE | Boombabuka | 70 | | |
| 56 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 71 | | |
| 57 | LOVE'S NOT URGENT (MIXES) | Sunscream | 72 | | |
| 58 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 73 | | |
| 59 | IT'S NOT URGENT (MIXES) | Sunscream | 74 | | |
| 60 | WHAT YOU WANT | Boombabuka | 75 | | |
| 61 | DO YOU LOVE | Boombabuka | 76 | | |
| 62 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 77 | | |
| 63 | LOVE'S NOT URGENT (MIXES) | Sunscream | 78 | | |
| 64 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 79 | | |
| 65 | IT'S NOT URGENT (MIXES) | Sunscream | 80 | | |
| 66 | WHAT YOU WANT | Boombabuka | 81 | | |
| 67 | DO YOU LOVE | Boombabuka | 82 | | |
| 68 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 83 | | |
| 69 | LOVE'S NOT URGENT (MIXES) | Sunscream | 84 | | |
| 70 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 85 | | |
| 71 | IT'S NOT URGENT (MIXES) | Sunscream | 86 | | |
| 72 | WHAT YOU WANT | Boombabuka | 87 | | |
| 73 | DO YOU LOVE | Boombabuka | 88 | | |
| 74 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 89 | | |
| 75 | LOVE'S NOT URGENT (MIXES) | Sunscream | 90 | | |
| 76 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 91 | | |
| 77 | IT'S NOT URGENT (MIXES) | Sunscream | 92 | | |
| 78 | WHAT YOU WANT | Boombabuka | 93 | | |
| 79 | DO YOU LOVE | Boombabuka | 94 | | |
| 80 | HOUSE OF LOVE (WET NOSE MIX) E17 | House Of Love | 95 | | |
| 81 | LOVE'S NOT URGENT (MIXES) | Sunscream | 96 | | |
| 82 | FEELING THE YEAR 3000 | Liquid XL Recordings white label | 97 | | |
| 83 | IT'S NOT URGENT (MIXES) | Sunscream | 98 | | |
| 84 | WHAT YOU WANT | Boombabuka | 99 | | |
| 85 | DO YOU LOVE | Boombabuka | 100 | | |

TW LW

1

THE COLOUR OF LOVE (MIXES)

The Reese Project

- | | | | | | |
|----|--|---|----|-----------------------------------|-----------|
| 1 | CRY FREEDOM (MALAYSIAN MIXES) | Mixtapes | 16 | DUUUUUUUH... ON THE TELL, TLL | L'Arc |
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| 26 | WILL YOU LOVE ME IN THE MORNING (MIXES) | Sam Malicon | 41 | | |
| 27 | YOU GOTTA BELIEVE (MIXES) | Fierce Ruling Diva | 42 | | |
| 28 | THE HUNTER | Herbal Infusion | 43 | | |
| 29 | FEELIN' HAPPY | Beat Value | 44 | | |
| 30 | DO IT FOR LOVE (MIXES) | Suburban feat. Ann Combe | 45 | | |
| 31 | CRAZY LOVE (MIXES) | Champion promo | 46 | | |

- 70** 30 **HOUSE OF LOVE (WET NOSE MIX)** *The Nightcrawlers*
71 31 **LIVING INSIDE A DREAM (2-STEP SLUTE MIX)** *The Nightcrawlers*
- 72** 32 **NATURAL HIGH** *Q-Tip*
73 33 **ON A CORNER CALLED JAZZ** *Leslie O'Neal*
74 34 **LOVE TO THE LIMIT** *Brandt Brown*
75 35 **WISHING ON A STAR (MIXES)** *The Cover Girls*
76 36 **COME ALIVE (MIXES)** *Cherchez le JB*
77 37 **SUNSHINE EP** *Aurora*
78 38 **WALKIN' ON SHEER BRONZE** *feat. Lisa Milet*
79 39 **AIN'T NO MAN (MIXES)** *Dina Carroll*
80 40 **DON'T LET IT GO TO YOUR HEADKEEP IT COMING** *Bonafied Funk*
(feat. Plain Source) *State of Yo* *(feat. Black Sheep)* *The Brand New*
Heavens *featuring*
Lordz of the Dance
81 41 **INTOXICATION (MIXES)** *Best 2 Rhythm*
82 42 **DANCE WITH POWER (MIXES)** *Bus Construction*
83 43 **AIN'T NO SUBSTITUTE (PETER LORIMER REMIX)**
Papa Dee
84 44 **PUT YOUR HANDS TOGETHER (CAFE AMERICANA MIX)**
Todd Terry Project
85 45 **FEEL THE RHYTHM** *Terrorize*
86 46 **FALLIN' DOWN** *Ni-Coburns*
87 47 **MOVE ON (MIXES)** *I HAVE IN ME (YOUNG IDEAS MIX)* *TALKIN'*
Like (Oragony's Rage Mix) *Honey* *Talkin' Like (Oragony's Rage Mix)* *Honey*
88 48 **BAKER STREET (EXTENDED MIX) *YSHA-BANG (EXTENDED MIX)*
Undercover *PWL International***

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

FORTRAN
 featuring **Larry graham**

look to the future
 featuring JOEY NEGRO mixes

NEW 7", 12", COMPACT DISC

- 79** 59 **STATE OF SURRENDER (MIXES)** *Blames & Egypt*
80 60 **FEEL THE RUST** *Union City Recordings*
81 61 **NUMBER ONE** *Kicks Like A Hole*
82 62 **CHANGE THE DRUMS** *Capitol*
83 63 **WAGES OF THE FRONT'S DRUM** *Capitol*
84 64 **WALKIN' ON SHEER BRONZE** *feat. Lisa Milet*
85 65 **THEN CAME YOU (MIXES)** *Junior Gator*
86 66 **SHINE ON (MIXES)** *Deafbeat, Off Motion*
featuring Bob with Kit West
- 87** 67 **U MAKE ME FEEL SO GOOD (THE DEEP 'N' HARD MIX)**
(THE NATURALLY HIGH MIX) (THE DO-IT TECHNO VISUAL MIX)
The Drum Club
88 68 **FULL TERM LOVE (FULL TERMHOUSE MIXES)** *Honey Love*
89 69 **CREATED EQUAL** *The Label*
90 70 **HOCKEY WITH BARS** *MC 5*
91 71 **YOUR LOVING (ORIZA BONE EXTENDED MIX)**
Concerto
92 72 **REVIVAL (MIXES)** *Melanie Girault*
93 73 **ANNIHILATOR** *Feetures*
94 74 **MOVING IN THE RIGHT DIRECTION** *The Passions*
95 75 **LAST RHYTHM (SURE IS PURE RMX)** *Last Rhythm*
96 76 **RHYTHM IS A DANCER (MIXES)** *Snip*
97 77 **STUCK IN THE MIDDLE** *Diane Galloway*
98 78 **WATCH MY GARDEN GROW** *The Hurricane Souls*
99 79 **WONDERFUL** *THE BUCKER TWO (EP): DOMINATE!*
100 80 **CAN U COUNT SUCKERS? GET READY** *Westworld*
featuring Bob with Kit West
Jumpin' & Pumpin' promo
Kinetix promo

FOR.FE.N.K.O.ZEE

Lordz of the Dance

NEW SINGLE
OUT AUGUST 10TH

Label
 Carver

DEO

Label	Carver
ture Book	WMV 8031754243
BMG Video	74321101103
y MF	WMV 7595383143
PMI	MVP 9912593
PLATV 951	
erspace Prism Leisure	
u Music Club	MC 2032
WMV	7599382993
Virgin	VVD 1003
Continues.	Vid Coll VC 4116
PMI	VC4112
SMV	491392
AROTTIPolyGram Vid	CPV 11322
PMI	MVB9913243
BMG Video	791 224
4 Front/Polygram	0846603

- This week's new releases most likely to hit the Top 75 next week
- From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

hot vinyl

buzzing

on promo & import

Hot Vinyl
#1
#2
#3
#4
#5
#6
#7
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#10
#11
#12
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#22
#23
#24
#25

- 1 **AIN'T NO DOUBT**
- 2 **SHAKE YOUR HEAD**
- 3 **WHO IS IT**
- 4 **I DROVE ALL NIGHT**
- 5 **JESUS HE KNOWS**
- 6 **ACHY BREAKY HI**
- 7 **THIS USED TO BE**
- 8 **RHYTHM IS A DANCE**
- 9 **LSI**
- 10 **EVEN BETTER TH**
- 11 **AIN'T NO MAN O**
- 12 **HOW DO YOU DO**
- 13 **IF YOU DON'T LO**
- 14 **DO YOU WANT**
- 15 **IF YOU REALLY WA**
- 16 **SWEETEST CHILD**
- 17 **JUST ANOTHER C**
- 18 **DAMN I WISH I**
- 19 **WALKING ON BR**
- 20 **3 CHANNELS**
- 21 **RUNAWAY TRAIN**
- 22 **BEST THINGS**
- 23 **ALL I WANT IS Y**
- 24 **SING**
- 25 **HAZARD**

TOP 10

- 1 **DO YOU REALLY WA**
- 2 **UH HUH OH YEH**
- 3 **MY DESTINY**
- 4 **PURPLE LOVE BALL**
- 5 **THEN CAME YOU**
- 6 **NAIL ROCK 'N'**
- 7 **GIVE IT UP**
- 8 **GIVING HIM SOMET**
- 9 **A SMALL VICTORY**
- 10 **COMMUNICATION**

US TO

- 1 **END OF THE ROAD**
- 2 **BABY-BABY-BAB**
- 3 **THIS USED TO BE M**
- 4 **BABY GOT BACK**
- 5 **NOVEMBER RAIN**
- 6 **JUST ANOTHER C**
- 7 **LIFE IS A HIGHWAY**
- 8 **GIVING HIM SOMET**
- 9 **ACHY BREAKY HI**
- 10 **MOVE THIS, Tech**
- 11 **COME & TALK TO**
- 12 **THE ONE, Eric**
- 13 **WARM IT UP, K**
- 14 **STAY, Shakera**
- 15 **HUMPIN' AROUND**
- 16 **TOO FUNKY, G**
- 17 **KEEP ON WALKIN**
- 18 **WISHING ON A ST**
- 19 **FRIDAY I'M IN LOVE, The Cure**
- 20 **BEST THINGS IN L**
- 21 **IF YOU ASKED ME, Celtic Dawn**
- 22 **TAKE THIS HEART, Richard Marx**
- 23 **UNDER THE BRIDGE, Red Hot Chili Peppers**
- 24 **I'LL BE THERE, Mariah Carey**
- 25 **ALL I WANT, Todd The Wet Spinnets**

FUTURHYTHM 'Vein Melter' (Planet, Germany). The first track, 'Hypnotised', is completely irresistible trance house with smooth vocal samples complementing the percussion. Appealing to most clue-d-up DJs, this can be slotted into any kind of set. Acid basslines and hi-hats, deep kick drum and the male spoken vocal. "We created a sound called house but in some minds there still was doubt, we had to clear them". Can't stop playing it!..... **GTO**

THE SHAMEN 'Ebeneezer Goode' (One Little Indian promo). Serious techno DJs will go for the pounding wildly acidic remixes from Plus 8's Richie Hawtin. Meat Beat Manifesto

deliver a weird, dense breakthrough version while The Shamen have their own rather disjointed dub mix. The one that will get most plays is the Jolly Roger vocal which sees Eddie Richards digging out his old acid sounds and cranking up the totally ridiculous rap. Absolutely outrageous mate, indeed!... **AB**

TODD TERRY 'Unreleased Project Vol 2' (US Freeze). The track to go for here is 'Scat Cat'. It is very Gypsiesmen, very Todd Terry and very good, with scat vocals spaced by those really hard-hitting rhythms. Cool... **RS**

ROTTERDAM TERMINATION SOURCE 'Poing' (Sound Of The Bomb, Italy). This is

licensed from Holland but on an Italian import and bought in Berlin. 'Poing' is a unique track which you'll either love or hate, and guess what — it has this massive boing or "poing" spring sound in it which can turn a dancefloor into a poppy-kangaroo stomping techno rave-up in a flash. It seems to be an acquired taste, but it certainly does the magic trick for us. Get those air filled trainers on for a legal high..... **GTO**

RIOT OF EMOTION 'Riot Of Emotion' (Tomato Records promo). AJ from Renegade Soundwave was involved in the production of this record, so the deep and devastating basslines will come as no surprise. They are topped off with waves of echo effects to create a vast sea of sound. Not the most accessible of tunes, but very adventurous and dropped in the right club at the right time could cause serious mayhem..... **AB**

ACE THE SPACE 'Ace The Space' (Dance Ecstasy 2001,

Germany). This has the uncanny ability to make people go completely mad for no obvious reason — until you analyse it. The slowed down 'Mentasm' samples, ball-scraps and a naughty rude rap (almost indecipherable) are all there. Its production may be muddy but it's great. Should appeal to the hard breakbeat/rave crowd. Super..... **GTO**

NU COLOURS 'Fallin' Down' (Wild Card/Polydor promo). Paul Götzel of Well Hung Parliament and Power Promotions fame has come up with a very beefy remix of this track, which brings in thumping rhythms, Tony Humphries style cheesy organ, and teasing Gypsiesmen samples. Due out as a limited edition on August 24, but don't expect another 'Tears'..... **AB**

Heat seekers: Roger Sanchez, GTO, Andy Beavers



● NU COLOURS



● GTO REVIEW CREW



GEORGE BENSON & PATTI AUSTIN

I'll Keep Your Dreams Alive

• AS HEARD ON RADIO 1 •
Released 17th August

7" / 12" / MC / CD

AMMI 101/12 AMMI 101/MCAMMI 101/CDAMMI 101
Distributed by BMG. Order Desk: 021 500 5678



19	44	45	46	47	48	49	50
FRIDAY I'M IN LOVE, The Cure	BACK TO THE HOTEL, N'Deep	SLOW MOTION, Color Me Badd	MR. LOVERMAN (Deep Cover), Shabaz Riley	GIVE U MY HEART, En Vogue	RESTLESS HEART, Peter Cetera	TWILIGHT ZONE, 2 Unlimited	CROSSOVER, RPM
BEST THINGS IN LIFE, L.Vandross/Jackson	IF YOU ASKED ME, Celtic Dawn	TAKE THIS HEART, Richard Marx	UNDER THE BRIDGE, Red Hot Chili Peppers	WISH, The Cure	DEAD SERIOUS, Das EFX	DEAD SHEPHERD MOONS, Enya	GOOD STUFF, The B-52's
WALKING ON BR, 3 Channels	ACHY BREAKY HI	MOVE THIS, Tech	COME & TALK TO, Eric	WARM IT UP, K	STAY, Shakera	HUMPIN' AROUND	TOO FUNKY, G
KEEP ON WALKIN	WISHING ON A ST	FRIDAY I'M IN LOVE, The Cure	BEST THINGS IN L	IF YOU ASKED ME, Celtic Dawn	TAKE THIS HEART, Richard Marx	UNDER THE BRIDGE, Red Hot Chili Peppers	I'LL BE THERE, Mariah Carey
ALL I WANT, Todd The Wet Spinnets	BACK TO THE HOTEL, N'Deep	SLOW MOTION, Color Me Badd	MR. LOVERMAN (Deep Cover), Shabaz Riley	GIVE U MY HEART, En Vogue	RESTLESS HEART, Peter Cetera	TWILIGHT ZONE, 2 Unlimited	CROSSOVER, RPM
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Charts courtesy Billboard, 15 August, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. US UK-signed acts.

People

W Anyone who hankers after club credibility stresses their underground connections. But they don't come much deeper than those which produced Whyte's flamenco-fueled booty shaker, 'Promises'.

H Instead of relying on a sampler and a stack of Julio Iglesias records for their Mediterranean flavours, the inventive quartet picked up an underemployed busker from the depths of King's Cross tube station.

Y "Now he's a member of the band," says Robert Gillam, who with partner Brynley Knight forms the writing nucleus of the band. "The track started out as a straight Italo-house number, then we tried an Arabic style. Then when we found our busker we settled on the flamenco idea. We couldn't quite make our minds up."

T The result sits somewhere between balearic beat and hispanic house: an unofficial Eldorado anthem with a kick like a duty free Cuba Libre with stripped down Fabio remixes as a chaser.

E Hailing from Britain's answer to Benidorm — Southend — Whyte know all there is to know about sand, sea and summer-time anthems. But the Torremolinos-tinged sound of 'Promises' tells only half the story. "We lay across the top of the categories," says Gillam. "We don't identify with any one type of music. It all depends on my frame of mind. Sometimes you can be watching Home And Away and get an idea from that."

Even so, an inventive house interpretation of 'Purple Haze' as a debut, a forthcoming college tour of indie strongholds and a new deal with Dieter Meier of Yello's Solid Pleasure label reveal hidden depths.

Promises' "A lot of our background is rock, so we're definitely not a couple of guys stuck in a studio with a computer," says Gillam, who laughingly lists outfits like Love Lust & Sex and Crime & Passion among his credits. "People are so busy listening to DJs or PAs miming to a tape these days that it just knocks them over to see someone who's got the guts to do it live."

Martin Pearson



DEO

Label	
Code No.	
Picture Book	WMV 9031754343
BMG Video	74321101103
MF	WMV 7599383143
PMI	MVP 9912593
erspace Prism Leisure	PLATV 951
du	Music Club MC 2032
	WMV 7599382993
ess	Virgin VVD 1603
d Continues.	Vid Coll VC 4116
	PMI VC4112
	SMV 491392
'AROTTIPolyGram Vid	CFV 11122
	PMI MVB9913243
	BMG Video 791 224
t	4 FrontiPolygram 0946803

Plutonic

One Life

7" • 12" • CD • MC

CD contains additional mix by Mike "Hitman" Wilson
Out on 17th August 1992

ARISTA

- This week's new releases most likely to hit the Top 75 next week
- From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

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 2 **2** SHAKE YOUR HE...
 3 **3** WHO IS IT Micha...
 4 **4** I DROVE ALL NIG...
 5 **5** JESUS HE KNOW...
 6 **6** ACHY BREAKY H...
 7 **7** THIS USED TO B...
 8 **8** RHYTHM IS A DJ...
 9 **9** LESI The Shames...
 10 **10** EVEN BETTER TH...
 11 **11** YOUR MIRROR S...
 12 **12** AIN'T NO MAN C...
 13 **13** HOW DO YOU DK...
 14 **14** IF YOU DON'T L...
 15 **15** I'LL BE THERE MA...
 16 **16** SWEETEST CHILD...
 17 **17** JUST ANOTHER I...
 18 **18** DAMN I WISH I...
 19 **19** WALKING ON BR...
 20 **20** CHANNELS BR...
 21 **21** RUNAWAY TRAIN...
 22 **22** THE BEST THING...
 23 **23** ALL I WANT IS Y...
 24 **24** SING Unlabeled M...
 25 **25** HAZARD Richard K...

Records are outside the *Billboard* chart.
 © Copyright EMI. Compiled by...

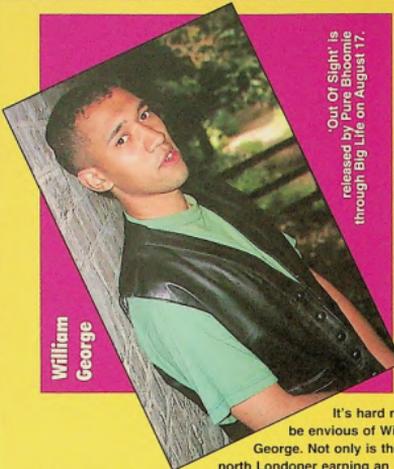
TOP 10 BI

- 1 **1** DO YOU REALLY W...
 2 **2** UH HUH OH YEH...
 3 **3** MY DESTINY
 4 **4** PURPLE LOVE BALL...
 5 **5** THEN CAME YOU
 6 **6** HAIL HAIL ROCK 'N'
 7 **7** GIVE IT UP
 8 **8** GIVING HIM SOMET...
 9 **9** A SMALL VICTORY
 10 **10** COMMUNICATION

Records are outside the *Billboard* chart.

US TO

- 1 **1** END OF THE ROAD
 2 **2** BABY-BABY BAB...
 3 **3** THIS USED TO BE M...
 4 **4** BABY GOT BACK
 5 **5** NOVEMBER RAIN
 6 **6** JUST ANOTHER
 7 **7** LIFE IS A HIGHWAY
 8 **8** GIVING HIM SOMET...
 9 **9** ACHY BREAKY H...
 10 **10** MOVE THIS, Tech...
 11 **11** COME & TALK TO...
 12 **12** THE ONE (Eve...
 13 **13** WARM IT UP, K...
 14 **14** STAY, Shakera...
 15 **15** HUMPIN' AROUND...
 16 **16** TOOFUNKY, G...
 17 **17** KEEP ON WALKI...
 18 **18** WISHING ON A S...
 19 **19** FRIDAY I'M IN LOVE, The Cure Fiction
 20 **20** THE BEST THING IN LIFE, L.Vanossa/J.Jackso... Perse
 21 **21** IF YOU ASKED ME, Ceeline Dion Epic
 22 **22** TAKE THIS HEART, Richard Marx Capitol
 23 **23** UNDER THE BRIDGE, Red Hot Chili Peppers Warner Bros
 24 **24** I'LL BE THERE, Mariah Carey Columbia
 25 **25** ALL I WANT, Todd The West Sparrow Columbia



William George

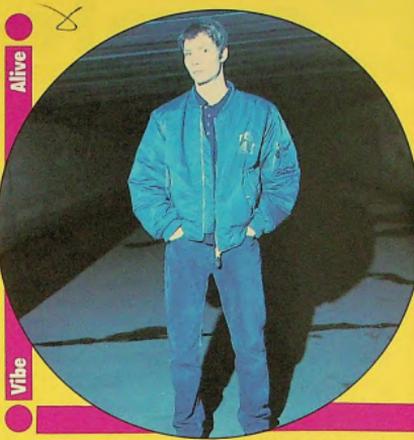
'Out Of Sight' is released by Pure Bhoomie through Big Life on August 17.

It's hard not to be envious of William George. Not only is the north Londoner earning an honest crust in music, adding his vocals to some wicked dance tunes, but he was also once a semi-professional football player in Italy. His skill with a leather ball came in handy as a source of finance while he was session singing his way around Europe six years ago, spicing up tracks in the pre-glorious days of Euro disco.

"It was a team just outside Milan, not actually in Milan though," explains George. "I wouldn't be here now if that were the case."

The singer's musical journey has led him to the door of Epitome Of Hype, with whom he has recorded his debut solo offering, the buzzing, cardiograph-busting 'Out Of Sight'.

George hails from Muswell Hill in north London, an area bustling with musical talent. Local heroine Vivienne McKone introduced him to his singing coach and George also performed in a band with her brother Ernie, bassist with Push and now Galliano. Davydd Chong



Alive
Vibe

Being swamped by 14-year-old girls might be some people's idea of heaven, but for Liquid's Eamon Downes and Shane Heneghan, appearing on Top Of The Pops, it was the last straw. Downes says, "The camera angles were bad and Ce Ce Rogers, who came over from New York to perform the vocals live on 'Sweet Harmony', drowned us out. Then all of a sudden there's all these 14-year-olds who would've given the same reaction to anyone on stage - even the janitor."

Downes works one day a week at London dance shop Port For Music in Whitechapel, which is where he met Heneghan, a compulsive record buyer. Their second release, 'Liquid Is Liquid', through XL, is a dreamy track with a spine-tingling, atmospheric top line that floats over a sub-aquatic bass. Liquid aren't holding their breath for another TOP slot though. "We'd rather it stayed underground and everyone liked it," says Heneghan. Sarah Davis.

Liquid
 'Liquid Is Liquid' is out next week.

DANCE AT IN THE

10 RM DANCE UPDATE

19 19 FRIDAY I'M IN LOVE, The Cure Fiction	44 44 BACK TO THE HOTEL, NoDvop Profile	19 19 FUNKY DIVAS, En Vogue Alco	44 44 COME ON COME ON, Mary-Chapin Carpenter Columbia
20 20 THE BEST THING IN LIFE, L.Vanossa/J.Jackso... Perse	45 45 SLOW MOTION, Color Me Badd Giant	20 20 THE ONE, Erson-John MCA	45 45 SINGLES (OST), Various Epic
21 21 IF YOU ASKED ME, Ceeline Dion Epic	46 46 MR LOVERMAN (from 'Deep Cover'), Shabaz Runz Epic	21 21 YOUR ARSENAL, Morrissey Sire	46 46 JON SECADA, Jon Secada SBR
22 22 TAKE THIS HEART, Richard Marx Capitol	47 47 GIVE U MY HEART, Substace (feat Tom Brabster) LaFace	22 22 BRAND NEW MAN, Brooks & Dunn Arista	47 47 I WISH, The Cure Fiction
23 23 UNDER THE BRIDGE, Red Hot Chili Peppers Warner Bros	48 48 RESTLESS HEART, Peter Onor Women Bros	23 23 WE CAN'T DANCE, Genesis Atlantic	48 48 DEAD SERIOUS, DJ's EFX Alco
24 24 I'LL BE THERE, Mariah Carey Columbia	49 49 TWILIGHT ZONE, 2 Unlimited Rush!qk	24 24 ADRENALINE, DJ Leppard Mercury	49 49 SHEPHERD MOONS, Enya Reprise
25 25 ALL I WANT, Todd The West Sparrow Columbia	50 50 CROSSOVER, EPMD RAL	25 25 HOUSE OF PAIN, House Of Pain Tommy Boy	50 50 GOOD STUFF, The B-52's Reprise

Charts courtesy *Billboard*, 15 August, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. UK-signed acts.

Remember The Jets, that outfit who had a hit with 'Crush On You'? Vibe Alive's Austin does. He's sampled a line from their follow-up flop, 'Rocket 2 U', for his great new single 'Rock It'. Does this mean that Austin used to have slightly less than discerning musical tastes? "The single was lent to me by a friend," is his all too familiar plea of innocence.

For the past few years, Austin has been running Suburban Base's studio, working as an engineer on a whole host of tracks by acts such as Son'z Of A Loop Da Loop Era and Run Tings. He has also released 'I Get High' under his own name and the excellent ragga-rave 'Future Sound EP' as the Phuture Assassins. Recent remixing projects have included Andronicus and the chartbound 'House Of Love' by E17.

Trancey, chunky and relatively slow, 'Rock It' wears its "progressive house" badge with pride, especially in its even more hypnotic, French Kiss style, Acorn Arts remix. But Austin is not turning his back on the sounds that have helped make his name. "I will do plenty more rave stuff," he says, "but I am maturing musically and I want to go off in different directions." To help accommodate these ambitions, Suburban Base has formed a new offshoot label called Fruit Tree. It should be well worth watching.

Andy Beevers

'Rock It' is released by Fruit Tree on August 24.

The Dynamic Guv'nors' latest platter is like a lucky bag of sweets: its contents are tasty and varied, and it still manages to pack the odd surprise. It's difficult to find the pick of this mix, ranging from the chart-friendly lead track 'Just Another Lover' to the bassy, dub-wise remix of 'These Guys Are Doper Than Dope' and the Detroit-flecked dreams of 'Summer Dub Parts 1&2'.

The Dynamic Guv'nors team of programmer Aston Harvey, rapper Dasszle D and singer Lou-eze are headed by Jazzy Jason, the man who put the Funk back into rave.

Lou-eze, a prolific session/backing singer for three years, describes 'Just Another Lover' as "a melodic vibe about deception".

After a recent collaboration with Julian Jonah, where does she go next? A solo career? "Yeah," she enthuses. "Just wait until I get a big record contract and I'll phone you right back."

through Big Life on August 17. Davydd Chong

The Dynamic

Guv'nors

I-Sus AD

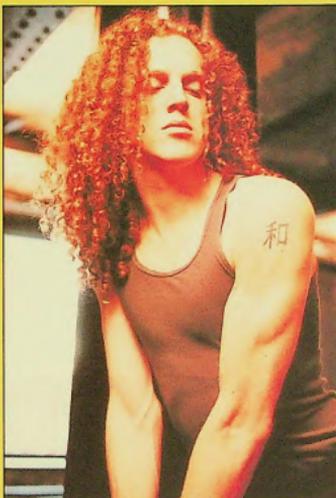
Raised with six adopted brothers of Afro-Caribbean origin, it was inevitable that Amos Pizzey would pick up on the musical vibes they brought into the house. Mum Erin ran a battered women's refuge along quite liberal lines. So when her 10-year-old started sprouting dreadlocks and MCing in London sound systems, she was with him all the way. He says, "I must have looked crazy — a skinny little white boy with huge locks, chatting patois. But we led a bit of a hippy existence and I was very wild and independent." Fast forward

a few years and we find the white rasta miraculously transformed into a rocker with an attitude exciting denim-clad audiences throughout Japan.

The cultural chameleon then returned to London where an introduction to Boy George led to toasting spots on several Jesus Loves You tracks and the formation of his own band, I-Sus AD, with Darren Vazz. Their fiercest new single, 'Darkissour', is poised to kick ass in a serious way, with three blistering dance mixes and a melancholy garage version. "I've slipped in a metal mix," confides Pizzey, "because I still love the power of rock energy." Axl Rose watch your back.

Sandra Dunkley

'Darkissour' is released by More Protein on August 17



DEO

Label	Car no.
cture Book	WMV 9031754243
	BMG Video 74321101103
y MF	WMV 75995283143
	PMI MVP 9912593
erspace Prism Leisure	PLATV 951
ou	Music Club MC 2632
	WMV 75995283143
ness	Virgin VVD 1893
d Continues...	Vid Coll VC 4716
	PMI VC412
	SMV 491392
AROTTIPolyGram Vid	CFY 11122
	PMI MV99913243
e	BMG Video 791 224
t 4 Front/Polygram	0846893

ITY.

THE DANCE SUPPLEMENT...
...IN THE CITY...
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RM DANCE UPDATE 11

- This week's new releases most likely to hit the Top 75 next week
- From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

TOP 30 VIDEO

THE OFFICIAL CHART

Pos	Artist	Title	Category/Running Time	Label	Cat. No.
1	ROBIN HOOD	Children's/1 hr 20 min	Walt Disney	D 20228	
2	GHOST	Drama/2 hr 1 min	CIC	VHR 2496	
3	AN AMERICAN TAIL: FIEVEL ...	Children's/1 hr 12 min	CIC	VHR 1532	
4	CHEERFITNESS: A New Attitude	Special Interest/1 hr 28 min	FoxVideo	2578 50	
5	ALIENS	Sci-Fi/2 hr 34 min	FoxVideo	1802 50	
6	THE LOVERS' GUIDE 2	Special Interest/1 hr	Pickwick	LTV 004	
7	THE LITTLE MERMAID	Children's/1 hr 19 min	Walt Disney	0209132	
8	THE RESCUERS DOWN UNDER	Children's/1 hr 17 min	Walt Disney	0211422	
9	ROBIN HOOD - PRINCE OF THIEVES	Action/2 hr 17 min	Warner HV	PES 1220	
10	THE SILENCE OF THE LAMBS	Drama/1 hr 53 min	Columbia Tristar	CVR 22819	
11	TEENAGE MUTANT NINJA TURTLES II	Children's/1 hr 27 min	Foxvideo	1921	
12	SIMPLY RED: Moving Picture Book	Music/45 min	WMV	9031754343	
13	PINGU 2: Building Igloos	Children's/40 min	BBC	BBCV4812	
14	ERASURE: Abba-esque	Music/18 min	BMG Video	74321101103	
15	BATMAN (Wide Screen)	Action/2 hr 1 min	Warner Home Video	PES 12546	
16	AIR AMERICA	Action/1 hr 47 min	Guild	GLD 59992	
17	WWF SUMMERSLAM '91	Sport/50 min	Silver Vision	WF 095	
18	PRINCE & The NPG: Sexy MF	Music/20 min	WMV	7599383143	
19	QUEEN: Queen At Wembley	Music/1 hr 15 min	PMI	MVP 9912933	
20	THE SOUND OF MUSIC (Wide Screen)	Musical/2 hr 45 min	FoxVideo	WS 1051	
21	DIE HARD 2 (Wide Screen)	Action/1 hr 58 min	FoxVideo	1850	
22	THE RUSSIA HOUSE	Drama/1 hr 58 min	MGM/UA	PES 54238	
23	THE LOVERS' GUIDE	Special Interest/1 hr	Pickwick	LTV 001	
24	ALIEN	Sci-Fi/1 hr 56 min	FoxVideo	1090 50	
25	DR DEVIUS: Dance In Cyberspace	Music/50 min	Prism Leisure	PLATV 951	
26	WWF 4TH ANNUAL SURVIVOR SERIES	Sport/2 hr	Silver Vision	WF 086	
27	HOME ALONE	Children's/1 hr 38 min	Foxvideo	1866 50	
27	DOCTOR WHO: Daleks - Early Years	Children's/1 hr 46 min	BBC	BBCV 4810	
29	THE ABYSS (Wide Screen)	Sci-Fi/1 hr 13 min	FoxVideo	WS 1561	
30	THE DOORS	Drama/2 hr 14 min	Guild	GLD 51142	

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TOP 15 MUSIC VIDEO

Pos	Artist	Title	Category/Running Time	Label	Cat. No.
1	SIMPLY RED: Moving Picture Book	Compilation/45min	WMV	9031754343	
2	ERASURE: Abba-esque	Video Single/18min	BMG Video	74321101103	
3	PRINCE & The NPG: Sexy MF	Video Single/20min	WMV	7599383143	
4	QUEEN: At Wembley	Live/1hr 15min	PMI	MVP 9912933	
5	DR DEVIUS: Dance In Cyberspace	Prism Leisure Live/50min	Prism Leisure	PLATV 951	
6	QUEEN: We Will Rock You	Music Club	MC 2032		
7	ZZ TOP: Greatest Hits	Compilation/33min	WMV	7599382993	
8	MADNESS: Divine Madness	Compilation/1 hr 30min	Virgin	VVD 1903	
9	MICHAEL JACKSON: Legend Continues...	Compilation/1hr	Vid Coll	VC 4116	
10	QUEEN: Greatest Flix II	Compilation/1hr 20min	PMI	VC412	
11	KRIS KROSS: Jump	Video Single/15min	SMV	491392	
12	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Vid Live/1hr 26min	PolyGram	CFV 11122	
13	QUEEN: Box Of Fix	Compilation/1hr 40min	PMI	MV89913243	
14	CHEER: Extravagana - Live	Live/54min	BMG Video	791 224	
14	JAMES LAST: Berlin Concert	4 Front/Polygram	0846803		

NEW TELEPHONE SERVICES

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music week

Your direct link to the hottest chart information in the UK!

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- The Top 50 Airplay Chart
- New entries 6 days ahead of publication
- From 9.30am every Wednesday

0898 5052 93

- Future Hits as featured in CHARTS PLUS
- This week's new releases most likely to hit the Top 75 next week
- From 9.30am every Monday

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

25	NEW LOW LIFE IN HIGH PLACES Thunder	EMI
26	JESUS HE KNOWS ME Genesis	Virgin
27	PURPLE LOVE BALLOON Cud	A&M
28	DAMN I WISH I WAS YOUR LOVER Sophie B Hawkins	Columbia
29	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) Jose Carreras & Serrat Brightman	Really Useful
30	WARM IT UP Kris Kross	Columbia
31	A TRIP TO TRUMPTON Urban Hyge	Faze 2
32	MY GIRL Madness	Virgin
33	IF YOU DON'T LOVE ME Preteli Sprout	Columbia
34	NEW A SMALL VICTORY Fanni No Hope	Slash
35	SEXY MR/STOLLIN' Times And The New Tower Generation	Paley Park
36	THOSE SIMPLE THINGS/DAYDREAM Right Said Fred	Tag
37	ABBA-ESQUE (EP) Erasure	Nude

BOBBY BROWN



humpin' around
the single

out now

13" Includes three extended club mixes
MCS 1680
7" MCS 1680
MC MCT 1680
CD MCT 1680
12" MCT 1680

MCA

TWELVE INCH

1	DON'T YOU WANT ME Felix	21	L.S.I. LOVE SEX Intellectual The Shamen
2	NEW THE BEST THINGS IN LIFE... Luther Vandross & Janet Jackson	22	RELEASE THE PRESSURE Leiffield feat Earl Saxton
3	RHYTHM IS A DANCER Shap	23	GOING HOME Vare Corporation
4	NEW PURPLE LOVE BALLOON Cud	24	NEW CHANGE Incoignito
5	NEW BAKER STREET Undercover	25	PRINCE OF PEACE Galaxie
6	TRIP II THE MOON Azen	26	SHAKE YOUR HEAD Was (Not Was)
7	NEW MAGIC FRIEND 2 Unlimited	27	RAINBOW PEOPLE Manix
8	NEW LOW LIFE IN HIGH PLACES Thunder	28	THE COLOUR OF LOVE The Beebe Project
9	MR LOVERMAN Sheeba Blues	29	NEW IN 4 CHOONS LATER Rozalla
10	NEW A SMALL VICTORY Fanni No Hope	30	NEW THE ART OF MOVING ... Shut Up And Dance feat Erin
11	DOES IT FEEL GOOD TO YOU Carl Cox	31	NEW HEY WHAT'S YOUR NAME Baby June
12	BREAKING THE GIRL Red Hot Chili Peppers	32	NEW THEN COME YOU Junior Giscombe
13	UH HUH OH YEH Paul Weiler	33	IN YOUR BONES/FIRE ISLAND Fire Island
14	HOLD IT DOWN 2 Bad Mice	34	EVEN BETTER THAN THE REAL THING (RE-1/2) Kas Kross
15	DON'T LET IT GO TO YOUR ... Bride Beethoven feat Sereprint	35	NEW GIVE A LITTLE LOVE Fritolin, Inc.
16	STAKKER HUMANOID Humanoid	36	WARM IT UP Kas Kross
17	NEW ONLY TIME WILL TELL/WY ... Ten City	37	LITHIUM Nivarna
18	SILENT LUCIDITY Queenstrive	38	ROFO'S THEME Roto
19	NEW GIVING HIM SOMETHING HE CAN FEEL En Vogue	39	THE AGE OF LOVE Age Of Love
20	LOVE U MORE Sensations	40	WHO IS IT Michael Jackson

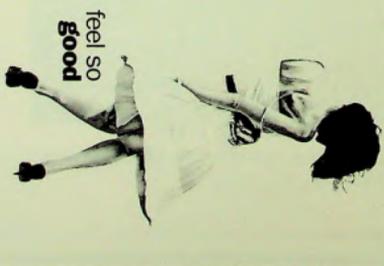
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COLUMBIA

MANAGEMENT RECORDS

62	NEW ONLY TIME WILL TELL/WY PEACE OF HEAVEN Ten City	63	CASTRINO
64	FACE TO FACE Stoussix & The Banishes	64	WONDERLAND Earl West America
65	HOLD IT DOWN 2 Bad Mice	65	MOVING SHADOW Capitol
66	HAZZARD O Richard Marx	66	ROFO'S THEME Roto
67	ROFO'S THEME Roto	67	FULL TERM LOVE Motha Love
68	FULL TERM LOVE Motha Love	68	THE ART OF MOVING BUTTS (REMIX) Shut Up And Dance feat Erin
69	NEW THE ART OF MOVING BUTTS (REMIX) Shut Up And Dance feat Erin	69	57 CHANNELS (AND NOTHIN' ON) Bruce Springsteen
70	SING Vivienne McKone	70	THE COLOUR OF LOVE The Beebe Project
71	SING Vivienne McKone	71	ALL I WANT IS YOU Bryan Adams
72	THE COLOUR OF LOVE The Beebe Project	72	THE FATINA Mansions Baby June
73	ALL I WANT IS YOU Bryan Adams	73	HEY WHAT'S YOUR NAME Baby June
74	1000% The Fatina Mansions	74	REDUCTIVE Andra
75	NEW HEY WHAT'S YOUR NAME Baby June	75	

gmt



feel so good

debut single
OUT NOW

MCA

created by Robert Taylor from 'New in the store' theme. 1981. (R) MCA. Licensed and distributed by MCA.

TOP 5 ARTIST ALBUMS

THE OFFICIAL **music** week CHART

Chart Position	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/P	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/P	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/P
1	NEW		WELCOME TO WHEREVER YOU ARE Various IAMS (D+MKS)	Mercury 512074 (F) 512975/12501	26	34	USE YOUR ILLUSION II * Guns N' Roses (Rick Rubin & Andrew Wood)	Geffen 244924 (BMG) GEFF 244924/3462	52	57	WATERMARK * Paul Simon	WEA 1982 1982 (F) 24823/WML 199
2	8	30	CAN'T DANCE * 3 Various Virgin GENAC 3 (F) GENCO 3 GEN P 3	Virgin GENAC 3 (F) 469672/86561	27	20	DIAMONDS AND PEARLS * Prince & The New Power Generation (Prince)	Paisley Park WAX 4532 (F) 10925/3270X 432	53	6	GOOD STUFF B.B.S. (Waco/Brown)	Reprise WAX 4542 (F) 759592/3270X 424
3	20	28	STARS * 8 Smyke (Red/Verne)	East West WAX 423C (F) 901175/3242X 47	28	25	ACHTUNG BÄR * 2 U2 (Lanois/End)	Interscope WAX 423C (F) UCO 284 28	54	6	BAT OUT OF HELL * 6 Meatloaf (Rudolph/Gustaf)	Epic 418149/5142 (F) Epic 418149/5142
4	1	1	THE GREATEST HITS 1966-1992 * Neil Diamond (Neil Diamond)	Capitol 517058 (SM) 471892/2	30	21	HORMONALLY YOURS * Shakespears Sister (Shepears/Sunder/Thomas)	London 820664 (F) 820664/023661	55	54	COUNTDOWN TO EXTINCTION Megadeth (Muggs/Norman)	Capitol TCS214 219 (F) CDSU15 2175/52175 1
5	3	20	DANGEROUS * 4 Blaise Jackson (Blaise Jackson/Sueden/Bostell)	Epic 469084 (SM) 469084/2	31	46	RUSH STREET * Richard Marx (Marx)	Atlantic 218552 2158 (F) 218552/2158	56	47	FULL ON THE MASH HYSTERIA Alan B. Miller (B)	Network T195 (F) TOPCD 110CR.P 1
6	2	2	GROWING UP IN PUBLIC * Amy Johnson (Schroeger/Patt/Ni)	East West WAX 423C (F) 459991/4230X 43	31	46	THE MADMAN'S RETURN Alicia Keys (A&M)	A&M 285052/252	57	10	DOING EVERYTHING * Del Amitri (Island)	A&M 26334 (F) 295352/396185
7	6	1	BACK TO FRONT * Lena Roha (Lena/Romano)	Network 520094 (F) 520094/0181	32	NEW	TOUR SOUVENIR PACK Michael Jackson (A&M)	Epic 520W M.J.A.B.	58	10	AS UGLY AS THEY WANNA BE Lign K. Joe (Benny/John/Audrey)	Mercury 868234 (F) 868234/209623
8	28	29	SHEPHERD MOONS * 2 Eurythmics	WEA WAX 421C (W) 901739/222X 43	33	25	CURTIS STIGERS Curtis Stigers (Blind/Koncharnik)	Arista 41953 (BMG) 28195/21963	59	28	BLOOD SUGAR SEX MAGIK * Red Hot Chili Peppers (Geffen)	Warner Bros WAX 454C (F) 759592/3270X 441
9	11	11	THE DEFINITIVE JIM REEVES Jim Reeves (Various)	Arcaide AR484 (SM) AR 484/82	34	4	BACK TO BASICS - ESSENCE OF COLLEGE Olivia Newton-John (Various)	Mercury 512344 (F) 512344/128411	60	1	FROM THE BARCELONA GAMES Dancing Queen/Catala/Fuggast	RCJ Red 950193/1284 (BMG) 950193/1284
10	10	10	NEVERMIND * Nirvana (Geffen)	DGC DGC 24425 (BMG) DGC 24425 DGC 24425	35	37	ANGEL DUST * Faith No More (Malcolm F. Jones)	Shan 828232 (F) 828232/038211	61	RE	HELLO DAD... I'M IN JAIL Was Not Was (Various)	Fonema 512844 (F) 512844/512844
11	9	9	MTV UNPLUGGED EP * Mariah Carey (Various Artists)	Epic 47688A (SM) 47688A/2017881	36	29	PERFORMS ANDREW LLOYD WEBBER * 2 Michael Crawford (Pete L. Dinklage)	Telstar STAC 284 (BMG) TCD 284/STAR 244	62	38	HIGH ON THE HAPPY SIDE * Wee Wee (Wee Wee)	Previews Organisation 510247 (F) 510247/510247
12	13	13	THE LEGEND - THE ESSENCE OF COLLECTOR Eric Clapton (Various)	Capitol 51914 (SM) 51914/51914/51914/51914	37	37	USE YOUR ILLUSION I * Guns N' Roses (Rick Rubin & Andrew Wood)	Geffen 24415 (BMG) GEFF 24415/3270X 2415	63	RE	INVISIBLE TOUCH * 4 Genesis (Genesis/Pedgley)	Virgin GENAC 3 (F) GENCO 3 GEN P 2
13	NEW		THE EXTREMIST Jay Sarasin (John/Sarasin)	Epic 471674 (SM) 471674/274671	38	11	LIVE AT WEMBLEY '96 * Queen (Queen)	Parlophone 719CRP 725 (F) 719CRP 725/719CRP 725	64	3	TURNS INTO STONE The Stone Roses (John Leventhal/George Funder)	Shirazette DREC 521 (F) DREC 521/521/521
14	12	12	THIS THING CALLED LOVE - GREATEST HITS * Alexander O'Neal (Lubiano/Johnny Jannone/Amor)	Epic 471144 (SM) 471144/103741	39	10	GREATEST HITS II * 5 Rena (Richard/Jones)	Parlophone TCM791 1 (F) TCM791 2/917 2	65	2	AMIGOS PARA SIEMPRE (FRIENDS ...) José Lanzetta (José Lanzetta)	East West 497025 (W) 497025/621
15	14	14	YOUR ARSENAL Monique (Flores)	HMV TCS20 379 (F) COCD 379/CS20 379	40	20	REAL LOVE * 2 Lisa Stansfield (DeWolfe/Worrell)	DGC DGC 24425 (BMG) DGC 24425 DGC 24425	66	57	OUR TIME * 3 REM (Linn/E)	Warner Bros WAX 454C (F) 759592/3270X 454
16	15	21	DIVINE MADNESS * Madness (James/Winstanley)	Virgin TV 289 (F) CD 289/267 262	41	26	DIRTY Sonic Youth (Wig/Sonnet/Young)	DGC DGC 24425 (BMG) DGC 24425 DGC 24425	67	19	ADRENALINE * Del Dapport (Sh-poly/Del Dapport)	Budgren RMC WAX 510374 (F) 510374/251097 (F)
17	1411	1411	BAD * 13 Michael Jackson (Janet/Jackson)	Epic 469294 (SM) 469294/269291	42	5	U.F.O.R.B. The Out (The Out/Collage/Young)	Big Life BLUM 14 (F) BLCD 18/BL 14	68	15	LEGEND * 4 Tull (Geffen/BMG/ABC/Warner/MCA)	Mercury 868234 (F) 868234/209623
18	13	13	UP * Eurythmics (David/Jackson)	Tag 52050C 1 (BMG) 52050C 1/52050C 1	43	29	WOODFACE * Cubed 3 (Various)	Capitol TCS21 2144 (F) TCS21 2144/521 2144	69	18	TOTALLY WROTTEN OUT Kris Kross (Nico/Weir)	Columbia 414344 (SM) 414344/414341
19	15	43	THE COMMITMENTS (OST) * 2 The Commitments (Baron/Bell/Klein/Parkes)	MCA/MCA 1026 (BMG) MCA 1026/MCA 1026	44	NEW	DON'T THINK TWICE IT'S ... Columbia 52050C 2 (BMG) 52050C 2/52050C 2	70	30	METALLICA * Metallica (Metallica/Atlantic/Geffen)	Vertigo 510022 (F) 510022/2510221	
20	1716	111	THRILLER * 11 Michael Jackson (Various)	Epic 469310 (SM) CDEPC 469310/EP 469310	45	43	WAKING UP THE NEIGHBOURS * 2 Bryn Adams (Langat)	A&M 387164 (F) 387164/387164	71	RE	THE IMMACULATE COLLECTION * 7 Madonna (Various)	WEA 1982 1982 (F) Madonna (Various)
21	22	21	DIVA * Anne Lennox (Lizotte)	RCR/FX 7526 (BMG) PD 7526/RP 7526	46	45	COMPLETELY HOOKED ... OF DR. HOOK Dr. Hook (Various)	Capitol 103579 (W) CDSU15 2157 2	72	NEW	THE DEATH OF COOL Kitchens Of Distinction (Various)	One Little Indian TPL 2 (F) TPL 9/CD/TPL 2
22	NEW		FLOORED GENIUS - THE BEST OF ... Jan Capra/Tapping Explosives (Various)	Island CD 8000 (F) CD 8000/PSD 8000	47	45	SIMPLY THE BEST * 4 The Turner (Various)	Capitol TCS31 1 (F) TCS31 1/521 1	73	5	PSALM 69 Ministry (Lak/Pain)	Sire WAX 481C (W) 759592/3270X 481C
23	1	1	A LIFE OF SURPRISES - THE BEST OF ... Kitchener 471884 (SM) 471884/271881	Island CD 8000 (F) CD 8000/PSD 8000	48	43	OFF THE WALL * 6 Michael Jackson (Various)	Epic 469084 (SM) CDEPC 469084/65081	74	20	LEVELLING THE LAND * The Lovelites (Scott)	Chrysalis 10202 (P) WOLCD 10202/WOL 32
24	NEW		THE VERY BEST OF SUPERTRAMP Supertramp (Various/Scott/Supertramp)	A&M TRAMC 169 (F) TRAMC 169/5	50	50	APPETITE FOR DESTRUCTION * 2 Guns N' Roses (Various)	Geffen 24419 244 (BMG) GEFF 24419/244 148	75	RE	TEEN Pearl Jam (Pearl Jam/Pearl Jam)	Epic 468844 (SM) 468844/468841
25	6	6	ONE OF THE BEST Eton John (Thornhill)	Redcat 512384 (F) 512385/12381	51	56	GREATEST HITS * 11 Queen (Various)	Parlophone TCM791 2 (F) TCM791 2/3M 791 2				

TOP 20 COMPILATIONS

Chart Position	This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/P	Chart Position	This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/P
1	1	1	NOW... 1.22 Various	EMI/Virgin/PolyGram TCDW 20 CD/NOW 22 (F)	10	9	9	HEARTBEAT * Various	Columbia 4719004 (SM) 4719004/4719001
2	2	2	RAVE ALERT Various	Telstar STAC 2594 (BMG) TCD 2594/STAR 2594	11	11	11	THE DIVAS OF DANCE Various	Telstar STAC 2592 (BMG) TCD 2592/STAR 2592
3	3	4	THE GREATEST DANCE ALBUM ... Various	Virgin YTMIC 13V/CD 13V/TPL 13 (F)	12	NEW		CLASSIC MELODY MASTERS VOLS 2 Various	Mastershots CUMS/CUTS/CD 3 & OUTL 3 (BMG)
4	7	2	JAZZ ON A SUMMER'S DAY Various	Castle Communications 108CT/CD 108 - (BMG)	13	14	13	ONES ON ONE - RADIO 1'S 25TH BIRTHDAY Various	Various Commisource Collection CD3/ONCE CD3 (P)
5	3	3	BLAME IT ON THE BOOGIE Various	PolyGram TV 51551745/1551755/155171 (F)	14	13	13	CELEBRATION - THE BEST OF REGGAE Various	Quality Television OTC 810/CD/TV 810 (F)
6	5	5	DANCING ON SUNSHINE Various	PolyGram TV 51551945/1551925/155191 (F)	15	NEW		BARCELONA GOLD Various	Warner Bros 9362450464 (F) 9362450462-
7	5	5	K73 - KAOS THEORY 3 Various	Telstar STAC 2983 (BMG) TCD 2983/STAR 2983	16	12	12	ONE LOVE - THE VERY BEST OF REGGAE Various	Arcaide AR 9486/AR 9486/AR 9486/AR 9486
8	3	3	UNDER SPANISH SKIES Various	Dino DNMC 41 (F) DNMC 41/CD 41	17	20	20	RAYING MAD Various	Elevate MCELV 01 (F) CELS 01/ELV 01/P 01
9	9	9	MODERN LOVE * Various	PolyGram TV 51551814 (F) 51551815/155181	18	18	18	HARDCORE DJs... TAKE CONTROL Various	Pedantic TAC21 1014/1014 (F) 1014/2742110181 (BMG)
					19	15	15	RED HOT + DANCE Various	Epic 4718214 (SM) 4718214/218211
					20	RE		WYNE'S WORLD (OST) Various	Reprise 7599260504 (W) 7599260502-

ARTISTS A - Z

Artist	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	LAST WEEK
ADAMS, Bryan	45	45	NAIL, Jimmy	6
ALTERN 8	56	56	NEITRON, JOHN	30
ALVIN	53	53	NETTLES, P. & THE 4	4
CAREY, Mariah	11	11	ONEAL, Alexander	14
CARRERAS, Jose	42	42	ORNL, THE	42
COCKER, Jan	12	12	PEARL, Jane	75
COLEMAN, THE	28	28	PEPPER, THE	13
COPE, JULIAN/TEARDROP ARCADES	29	29	PRINCE & THE NEW POWER GENERATION	37
CRAWFORD, HOWARD	43	43	QUEEN	28,35,35
DE LAMAR, NICK	47	47	REDHOT CHILI PEPPERS	68
DE LAMAR, NICK	47	47	REYES, P. & THE 4	15
DE LAMAR, NICK	47	47	REM	68
DEMONS, THE	48	48	RICHIE, LILLIAN	7
DOOLEY, THOMAS	49	49	RIGHT SAVED FIRST	13
DOOLEY, THOMAS	49	49	PREPARED TO DIE	13
MICHAEL, BILLY	60	60	SHAKESPEARE SOCIETY	29
DR. HOOK	46	46	SHIRAZETTE	62
ENYA	8,13	8,13	SNAP	31
EVANS, JONAS	41	41	SONIC YOUTH	48
GENESIS	5,6,23	5,6,23	STANGFIELD, LEO	37
GUNS N' ROSES	29,37,50	29,37,50	STIGERS, CLIVE	68
HALL, MARY	41	41	STONE ISLAND	36
JACKSON, MICHAEL	5,11,23,38,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100	5,11,23,38,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100	SUPERTRAMP	24
JACKSON, MICHAEL	5,11,23,38,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100	5,11,23,38,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100	TURNERS, THE	27
KITCHENS OF DISTINCTION	72	72	ULY, THE	29
KITCHENS OF DISTINCTION	72	72	UNUSUAL JOE	48
LENNON, YOKO	74	74	WAS NOT HOT	78
LEWIS, THE	24	24	WET WET WET	32
LEWIS, THE	24	24		
MAINESE, BOB	16	16		
MADONNA	71	71		
MARLEY, BOB AND THE WALKERS	48	48		
MARLEY, BOB AND THE WALKERS	48	48		
METALLICA	30	30		
METALLICA	30	30		
METALLICA	30	30		
MINISTRY	75	75		
MOOREHEAD	16	16		

MID-PRICE/BUDGE CLASSICAL ALBUMS

CD	Title, Composer Artist, Orch.	Cassette/CDLP (Distribution)	Label
1	W H SMITH CLASSICS SAMPLER CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics
2	OPERA FAVORITES Various CD-WHS 1017/MC, WHS 1017 (P) 9	W H Smith Classics CD-WHS 1017/MC, WHS 1017 (P) 9	W H Smith Classics
3	VIVALDI: FOUR SEASONS/BACH Minerva/CD CD-WHS 1018/MC, WHS 1018 (P) 9	W H Smith Classics CD-WHS 1018/MC, WHS 1018 (P) 9	W H Smith Classics
4	BAROQUE CLASSICS Linda Lindoy CD-WHS 1015/MC, WHS 1015 (P) 9	W H Smith Classics CD-WHS 1015/MC, WHS 1015 (P) 9	W H Smith Classics
5	HANDEL: WATER MUSIC, FIREWORKS MUSIC, W H H Minerva/CD CD-WHS 1017/MC, WHS 1017 (P) 9	W H Smith Classics CD-WHS 1017/MC, WHS 1017 (P) 9	W H Smith Classics
6	HOLST: PLANETS/WALTON: HENRY V SUITE, W H Minerva/CD CD-WHS 1017/MC, WHS 1017 (P) 9	W H Smith Classics CD-WHS 1017/MC, WHS 1017 (P) 9	W H Smith Classics
7	CHOPIN: PIANO MUSIC Gina Ogden CD-WHS 1024/MC, WHS 1024 (P) 9	W H Smith Classics CD-WHS 1024/MC, WHS 1024 (P) 9	W H Smith Classics
8	ELGAR: CELLO CONC. ENIGMA VARIATIONS John Fricker/CD CD-WHS 1024/MC, WHS 1024 (P) 9	W H Smith Classics CD-WHS 1024/MC, WHS 1024 (P) 9	W H Smith Classics
9	RACHMANINOV/CHAIKOVSKY: CONCERTOS John Fricker/CD CD-WHS 1013/MC, WHS 1013 (P) 9	W H Smith Classics CD-WHS 1013/MC, WHS 1013 (P) 9	W H Smith Classics
10	ENGLISH MUSIC Benedict Scott CD-WHS 1016/MC, WHS 1016 (P) 9	W H Smith Classics CD-WHS 1016/MC, WHS 1016 (P) 9	W H Smith Classics
11	TCHAIKOVSKY/MUSSORGSKY/RAVEL John Fricker/CD CD-WHS 1018/MC, WHS 1018 (P) 9	W H Smith Classics CD-WHS 1018/MC, WHS 1018 (P) 9	W H Smith Classics
12	TCHAIKOVSKY: BALLET HIGHLIGHTS Kapell/Balhus/Dch. CD-WHS 1018/MC, WHS 1018 (P) 9	W H Smith Classics CD-WHS 1018/MC, WHS 1018 (P) 9	W H Smith Classics
13	BEEHOVEN: SYMPHONIES 5 & 6 Minerva/CD CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics
14	DYORAK: SYMPHONY 9, SERENADE IN E Fagwood/London/Orch. CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics
15	BEEHOVEN: PIANO SONATAS 8, 14, 21 Glenister/CD CD-WHS 1003/MC, WHS 1003 (P) 9	W H Smith Classics CD-WHS 1003/MC, WHS 1003 (P) 9	W H Smith Classics
16	MEDERSON/BEEHOVEN: VIOLIN CONCS. Linda Lindoy/CD CD-WHS 1010/MC, WHS 1010 (P) 9	W H Smith Classics CD-WHS 1010/MC, WHS 1010 (P) 9	W H Smith Classics
17	MOZART: PIANO CONCERTOS 12, 21, RONDO Ambache/Sheffers/CD CD-WHS 1010/MC, WHS 1010 (P) 9	W H Smith Classics CD-WHS 1010/MC, WHS 1010 (P) 9	W H Smith Classics
18	MOZART: CLARINET CONCERTO, QUINLET Carrivickhousie/CD CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics
19	MOZART: SYMPHONIES 40, 41 Lambertini/Orch. St. John's CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics
20	OFFR. CARMINA BURANA Fuentes/Minerva/CD CD-WHS 1003/MC, WHS 1003 (P) 9	W H Smith Classics CD-WHS 1003/MC, WHS 1003 (P) 9	W H Smith Classics
21	BEEHOVEN: PIANO CONCERTOS 4 & 5 Orch. Minerva/CD CD-WHS 1003/MC, WHS 1003 (P) 9	W H Smith Classics CD-WHS 1003/MC, WHS 1003 (P) 9	W H Smith Classics
22	DYORAK: SYMPHONY 9 Minerva/CD CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics
23	CLASSICAL COLLECTION SAMPLER Various CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics
24	DISCOVER THE CLASSICS VOL. II Various CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics
25	THE WORLD OF GILBERT & SULLIVAN D'Oyly Carte CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics
26	BEEHOVEN: SYMPHONY NO. 9 Benedict Scott CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics CD-WHS 1009/MC, WHS 1009 (P) 9	W H Smith Classics
27	ALBINONI/PACHEBEL/ETC Karajan/BPO CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
28	BIZET: CARMEN SCENES AND ARIAS Suzuki/CD CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
29	MUSIC: THE LAST NIGHT OF THE PROMS Grove/Sarah Walden/Orch. CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
30	DISCOVER THE CLASSICS VOL. I Various CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics
31	EDITIONS DE L'ORISSEAU-LYRE - SAMPLER Various CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics CD-WHS 5200/480C, WHS 5015 (P) 9	W H Smith Classics
32	MOZART: THE MARRIAGE OF FIGARO Gala/Gundtamo CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
33	YOUR HUNDRED BEST TUNES II Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
34	DISCOVER THE CLASSICS MASTER DISC Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
35	KNEDY: VIOLIN CONCERTO Kennedy/Hanley/CD CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
36	WALTON: FROM FAMOUS OPERAS Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
37	THE WORLD OF KATHLEEN FERAR Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
38	BEVI: OF BACH Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
39	LISZT: FIVE PIANO CONCERTOS Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics
40	MICHAEL TURNANDOT (HIGHLIGHTS) Various CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics CD-WHS 1004/MC, WHS 1004 (P) 9	W H Smith Classics

* © CDN: Compiled by Gaius

METAL CHART

1	NEVERMIND Various DCG DCDC 2425 (BMG) DCDC 2425/DCDC 2425	DCG DCDC 2425 (BMG) DCDC 2425/DCDC 2425	DCG DCDC 2425 (BMG) DCDC 2425/DCDC 2425
2	DIRTY Various DCG DCDC 2425 (BMG) DCDC 2425/DCDC 2425	DCG DCDC 2425 (BMG) DCDC 2425/DCDC 2425	DCG DCDC 2425 (BMG) DCDC 2425/DCDC 2425
3	USE YOUR ILLUSION II Guns N' Roses GEPD 3443/VEP 2420	GEPD 3443/VEP 2420	GEPD 3443/VEP 2420
4	USE YOUR ILLUSION I Guns N' Roses GEPD 3443/VEP 2420	GEPD 3443/VEP 2420	GEPD 3443/VEP 2420
5	COUNTDOWN TO EXTINCTION Megadeth Capitol TCE5TU 2175 CDE5TU 2175/VE5TU 2175	Capitol TCE5TU 2175 CDE5TU 2175/VE5TU 2175	Capitol TCE5TU 2175 CDE5TU 2175/VE5TU 2175
6	ANGEL DUST Nine N' Roses Shan 9022/149 8782/12583/11	Shan 9022/149 8782/12583/11	Shan 9022/149 8782/12583/11
7	PSALM 69 Mötley Crüe A&M 397/444 377/1452/397/151	A&M 397/444 377/1452/397/151	A&M 397/444 377/1452/397/151
8	WAKING UP THE NEIGHBOURS Bryan Adams A&M 397/444 377/1452/397/151	A&M 397/444 377/1452/397/151	A&M 397/444 377/1452/397/151
9	APPETITE FOR DESTRUCTION Guns N' Roses GEPD 3443/VEP 2420	GEPD 3443/VEP 2420	GEPD 3443/VEP 2420
10	ADRENALINE Def Leppard Bludgeon RPT 5109/78 5109/78/5109/78	Bludgeon RPT 5109/78 5109/78/5109/78	Bludgeon RPT 5109/78 5109/78/5109/78

11	BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers Warner Bros WX 441C (W) 9759/2912/12/WX 441	Warner Bros WX 441C (W) 9759/2912/12/WX 441	Warner Bros WX 441C (W) 9759/2912/12/WX 441
12	METALLICA Metallica Vertigo 510224 (R) 510223/1002/1	Vertigo 510224 (R) 510223/1002/1	Vertigo 510224 (R) 510223/1002/1
13	TEN Pearl Jam Mercury 692634 (R) 692633/5688/3	Mercury 692634 (R) 692633/5688/3	Mercury 692634 (R) 692633/5688/3
14	AS USUALLY AS THEY WANNA BE Sade Cleveland Int 4902/19 526 20824/18/EC 4519	Cleveland Int 4902/19 526 20824/18/EC 4519	Cleveland Int 4902/19 526 20824/18/EC 4519
15	BAT OUT OF HELL Mötley Crüe Epic 468844 (SM) 468823/218882/1	Epic 468844 (SM) 468823/218882/1	Epic 468844 (SM) 468823/218882/1
16	THE ART OF REBELLION Suicidal Tendencies Warner Bros WX 441C (W) 9759/2912/12/WX 441	Warner Bros WX 441C (W) 9759/2912/12/WX 441	Warner Bros WX 441C (W) 9759/2912/12/WX 441
17	GREAT HITS Various A&M 397/444 377/1452/397/151	A&M 397/444 377/1452/397/151	A&M 397/444 377/1452/397/151
18	EXTREME II - PORNOGRAFFITI Extreme Def American 512324 (R) 512323/1276/1	Def American 512324 (R) 512323/1276/1	Def American 512324 (R) 512323/1276/1
19	SOUTHERN HARMONY... The Blue Crowns Reprise 791004/51 (SM) 791005/51/2	Reprise 791004/51 (SM) 791005/51/2	Reprise 791004/51 (SM) 791005/51/2
20	WAYNE'S WORLD - OST Various Polygram 6656/1	Polygram 6656/1	Polygram 6656/1

THE INDEPENDENT CHARTS

SINGLES		ALBUMS	
1	I, S... One Little Indian 68 17P 168 17P (2) P	1	TURNS INTO STONE Silverstone OREL 121 (P)
2	SESAME'S TREET Smart 5 Suburban Base SUBBASE 125 (SUBBASE 125) (R) SDI	2	FULL ON MASK HYSTERIA Network TOP 12 (P)
3	A TRIP TO TRIUMPH Various Face 212FAC 2E (R)	3	LEVELLING THE LAND The Leveltars China WGL 1022 (P)
4	TRIP II THE MOON Production House (PMT 041) (R) Saff	4	AN UNEXPECTED GROOVY TREAT One Little Indian TOP 34 (P)
5	ABBA ESQUE EP Various Mute 12UMUTE 14 (R) MP	5	ACCELERATOR Future Sound Of London Jump! & Pump! LFTOT 2 (P)
6	STARKER HUMANOID Various Jump! & Pump! 12107 2 (P)	6	SCREAMDELICA Scream Jump! & Pump! CREP 076 (P)
7	HOLD IT DOWN 2 Bad Mice Moving Shadow (SHADOW 14) (R) SDI	7	CHORUS Various Mute STUM 95 (R) MP
8	THE COLOUR OF LOVE Various Network NAKKI 51 (P)	8	REACH Riviera Tapes TUDU 19 (R) MP
9	RAINBOW PEOPLE (EP) Various Renfrewcast RNET 12122 (R) NET 12122 (SDI)	9	DEATH IS NOT THE END The Stone Roses Shut Up And Dance SHUADP 005 (P)
10	ISRAELITES Chaps, EM & Extensive Face 212FAC 2E (R)	10	A WEAPON CALLED THE WORD The Leveltars Muscic 105671 (A) PT
11	PLEASE DONT GO Various Network NAKKI 16 (P)	11	SLANTED AND ENCHANTED Various Big Cat BPU156 34 (R) MP
12	CHANGES Sugar Creation (CRE 12) 67 (P)	12	LAZER GUIDED MELODIES Various Dedicated OREL 004 (R) MP
13	TELL ME WHY Various Sub. Base SUBBASE 135 (SUBBASE 135) (R) SDI	13	DOPPELGÄNGER Various Amovous ANXP 77 (P)
14	FIREPILE (EP) Various AAD (RAD 2012) (R) MP	14	EN-TACT The Stone Roses Silverstone OREL 121 (P)
15	MACHINE - SOUL Gary Numan Name (NUM 124) (P)	15	THE STONE ROSES The Stone Roses Silverstone OREL 121 (P)
16	THE LOVE IS... Absolute 1 (ABS 002) (P)	16	THE HARVEY Too Pure PUP 502 (P)
17	TREMOLO SOUS (EP) The Chantants Situation Two (ST 97) 71 (R) MP	17	ORGAN FAN Various Creation CREP 118 (P)
18	MEDICATION Various Promote PRO 001/1 (R) MP	18	GOING BLANK AGAIN Ride Creation CREP 124 (P)
19	ONE WAY Various China WWOOL 2088 (P)	19	THE WHITE ROOM KLF Communications JAMSPL 006 (A) PT
20	RUSH IN THE HOUSE/THE WOBBLER Kixxix (KIXX 20) (R) SDI	20	BETWEEN 10TH AND 11TH Various Situation Two STU 37 (R) MP
21	FRICTION CUT Various Big Cat ABC 305 (LAB 357) (R) MP	21	EVERYBODY'S FREE Various Pulse BPU156 33 (P)
22	HORNER HEAD Various Amovous ANXX 28 (R) MP	22	FURTHEST FROM THE SUN Various Dedicated OREL 007 (R) MP
23	NEW FELLAS Various X-treme (XTR 11) (R) MP	23	101 DAMNATIONS Various Big Cat ABC 101 (R) MP
24	HYPNOTIC ST 8 Various Network NAKKI 45 (P)	24	THE INNOCENTS Various Mute STUM 95 (R) MP
25	TEMPLE OF DREAMS Various Kixxix KIXX 125 KICK 125 (R) SDI	25	MURDER INC. Various Silverstone OREL 519 (P)
26	RAVE ALERT! Various Profs PRO 011/369 (P)	26	MR. LUCKY John Lucker Silverstone OREL 519 (P)
27	SHINE EYELOCK UP Various Shut Up And Dance SHUAD 325 (R) SDI	27	DREAMING Various Platinum Music PLAT 300 (P)
28	THE JUNG Various One Little Indian 71 (P) 17 (P) 21 (P)	28	FLYING IN A BLUE DREAM Various Food For Thought RFD 14 (P)
29	CYBERNOVA Various Indie-INTRO 105 (P)	29	YILDIZ Various Mute STUM 95 (R) MP
30	THIS SOUND IS FOR THE... Various Suburban Base (SUBBASE 11) (R) SDI	30	FOXBASE ALPHA Various Heavenly HYFN 1 (P)

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1	TURNING INTO STONE Silverstone OREL 121 (P)
2	FULL ON MASK HYSTERIA Network TOP 12 (P)
3	LEVELLING THE LAND The Leveltars China WGL 1022 (P)
4	AN UNEXPECTED GROOVY TREAT One Little Indian TOP 34 (P)
5	ACCELERATOR Future Sound Of London Jump! & Pump! LFTOT 2 (P)
6	SCREAMDELICA Scream Jump! & Pump! CREP 076 (P)
7	CHORUS Various Mute STUM 95 (R) MP
8	REACH Riviera Tapes TUDU 19 (R) MP
9	DEATH IS NOT THE END The Stone Roses Shut Up And Dance SHUADP 005 (P)
10	A WEAPON CALLED THE WORD The Leveltars Muscic 105671 (A) PT
11	SLANTED AND ENCHANTED Various Big Cat BPU156 34 (R) MP
12	LAZER GUIDED MELODIES Various Dedicated OREL 004 (R) MP
13	DOPPELGÄNGER Various Amovous ANXP 77 (P)
14	EN-TACT The Stone Roses Silverstone OREL 121 (P)
15	THE STONE ROSES The Stone Roses Silverstone OREL 121 (P)
16	THE HARVEY Too Pure PUP 502 (P)
17	ORGAN FAN Various Creation CREP 118 (P)
18	GOING BLANK AGAIN Ride Creation CREP 124 (P)
19	THE WHITE ROOM KLF Communications JAMSPL 006 (A) PT
20	BETWEEN 10TH AND 11TH Various Situation Two STU 37 (R) MP
21	EVERYBODY'S FREE Various Pulse BPU156 33 (P)
22	FURTHEST FROM THE SUN Various Dedicated OREL 007 (R) MP
23	101 DAMNATIONS Various Big Cat ABC 101 (R) MP
24	THE INNOCENTS Various Mute STUM 95 (R) MP
25	MURDER INC. Various Silverstone OREL 519 (P)
26	MR. LUCKY John Lucker Silverstone OREL 519 (P)
27	DREAMING Various Platinum Music PLAT 300 (P)
28	FLYING IN A BLUE DREAM Various Food For Thought RFD 14 (P)
29	YILDIZ Various Mute STUM 95 (R) MP
30	FOXBASE ALPHA Various Heavenly HYFN 1 (P)

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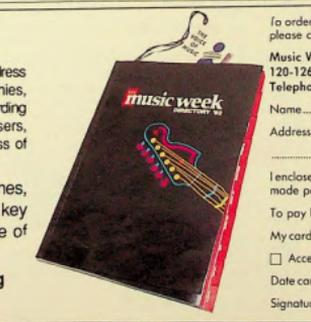
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TOP 60 DANCE SINGLES

THE OFFICIAL **music** week CHART

This Week	Last Week	Title	Artist	Label (12) (Distributor)	This Week	Last Week	Title	Artist	Label (12) (Distributor)	This Week	Last Week	Title	Artist	Label (12) (Distributor)
1	2	DON'T YOU WANT ME	Felix	Deconstruction/RCA 74321110501 (BMG)	25	NEW	IN 4 CHOONS LATER	Rozalla	Pulse 8 12LOSE 29 (P)	36	NEW	THE BASIC EP	Newton	Rhythm Section RSEC 008 (S&P)
2	2	TRIP II THE MOON	Acen	Production House PNT 042 (Self)	26	NEW	U MAKE ME FEEL SO GOOD	Drum Club	Guerrilla GRRR 31 (RE)	37	18	HUMANITY	Rebel MC feat Lincoln Thompson	Big Life BLRT 73 (F)
3	NEW	BEST THINGS IN LIFE ARE FREE	Luther Vandross/Janel Kincaid	Respectful PERT 7400 (F)	26	NEW	GIVING HIM SOMETHING HE ...	En Vogue	East West America A 85247 (W)	38	17	PRINCE OF PEACE	Giallano	Talkin Loud TLKX 24 (F)
4	NEW	BAKER STREET	Undercover	PWL Continental PWL T 239 (W)	28	14	TELL ME WHY	Rachel Wallace	Suburban Base SUBBASE 13 (SRD)	39	25	SING	Viennne McKane	ffr FX 183 (F)
5	13	HOLD IT DOWN	2 Bad Mizz	Moving Shadow SHADOW 14 (SRD)	29	NEW	THEN CAME YOU	Junior Giscombe	MCA MCST 1676 (BMG)	40	15	SPRING IN MY STEP	Nu-Matic	XL XLT 31 (W)
6	NEW	RELEASE THE PRESSURE	Lanford feat Earl Sington	Hard Hands HAND 0011 (RE/P)	30	NEW	THE GRAND NATIONAL/DOOMSDAY	Rhythm For Reasons	Formation FORM 12008 (Self)	41	21	WISHING ON A STAR	The Cover Girls	Epic 6581436 (SM)
7	NEW	HEY! WHAT'S YOUR NAME	Baby June	Arista 6152711 (BMG)	31	11	ME' ISRAELITES	Chops-EMC & Extensive	Faze 2 12FAZE 6 (P)	42	22	EXPRESS YOURSELF	Jimi Polo	Perfecto 74321101821 (BMG)
8	NEW	ONLY TIME WILL TELL/MY PEACE	Ten City	East West America A 85167 (W)	32	NEW	GIVE YOU	DJ Aimin	Strictly Rhythm SR 1298 (Import)	43	20	WARM IT UP	Kria Cross	Columbia 6582186 (SM)
9	NEW	THE MAGIC FRIEND	Z Unimised	PWL Continental PWL T 240 (W)	33	NEW	UNITY	Unity	Union City UCRT 6 (P)	44	NEW	ONE BY ONE	Sub Love	Earth EARTHX 6T (RE/P)
10	5	THE COLOUR OF LOVE	The Reese Project	Network NWKT 51 (P)	34	18	LOVE U MORE	Sunscream	Sony S2 6581726 (SM)	45	NEW	STATE OF SURRENDER	Eskimos & Egypt	DEF EEF 95T (P)
11	14	RHYTHM IS A DANCER	Snap	Arista 74321102571 (BMG)	35	20	RUSH IN THE HOUSE/THE WOBBLER	Xenophobia	Kickin KICK 20 (SRD)	46	NEW	LOVE IS THE ANSWER	Esperanto	M&G MAGX 25 (F)
12	NEW	GIVE A LITTLE LOVE	Photon, Inc	ffr FX 194 (F)	<h3>TOP 10 ALBUMS</h3>									
13	8	RAINBOW PEOPLE (EP)	Manix	Reinforced RIVET 1221 (SRD)										
14	12	MR. LOVERMAN	Shabba Ranks	Epic 6582516 (SM)	1	NEW	CLASSIC MELLOW MASTERCUTS 2	Various	Mastercuts CUTSLP 8/CUTSMC 8 (BMG)	47	NEW	AIN'T NO STOPPIN' US NOW	Mike Davis	Jive JIVET 311 (BMG)
15	NEW	GOING HOME	The Tyrrel Corporation	Volante TYRX 2 (E)	2	NEW	HEAVY RHYME EXPERIENCE VOL 1	Brand New Heavies	Big Beat 142161/142164 (W)	48	30	THIS SOUND IS FOR THE UNDERGRO	Krome & Time	Suburban Base SUBBASE 11 (SRD)
16	4	IN YOUR BONES/FIRE ISLAND	Fire Island	Boys Own BOIX 11 (F)	3	2	WHAT'S THE 411?	Mary J Blige	Uptown UPT 10681/1 (F)	49	NEW	SILLY GAMES (EP)	Noise Overload	Global Dance GDRX 4 (SLEDGE)
17	13	DOES IT FEEL GOOD TO YOU	DJ Carl Cox	Perfecto 74321102871 (BMG)	4	NEW	BOOMERANG (OST)	Various	LaFace 7300826006/17300826004 (BMG)	50	31	L.S.I.	The Shamen	One Little Indian 68TP 12 (P)
18	NEW	CHANGE	Incognito	Talkin Loud TLKX 26 (F)	5	NEW	DUB HOUSE DISCO	Various	Guerrilla GRP 044/GRMC 004 (RE/P)	51	23	FIGURE OF EIGHT	The Grid	Virgin VSTG 1421 (F)
19	7	STAKKER HUMANOID	Humanoid	Jumpin' & Pumpin' 12TOT 27 (P)	6	5	U.F.O.R.B	The Orb	Big Life BLRPL 18/BLRMC 18 (F)	52	37	SHAKE YOUR HEAD	Was (Not Was)	Fontana WASK 11 (F)
20	10	THE LOVE IS... EP	Nookie	Absolute 2 ABS 005DJ (SRD)	7	NEW	TIME FOR LOVE	Freddie Jackson	Capitol EST 2178/TCEST 2178 (E)	53	24	DO YOU FEEL IT (LIKE I DO)	Talkin Loud TLKX 19 (F)	
21	NEW	LAST RHYTHM	Last Rhythm	Stress 12STR 5 (SRD)	8	2	FANE MALT LYRICS	House Of Pain	Tommy Boy (USA) TB 1056/1 (Import)	54	NEW	HOT HOT HOT!	Jeh Costa	Silhouette 12MDKRS 5 (BMG)
22	NEW	ART OF MOVING BUTTS (REMIX)	Shut Up And Dance feat Ern	SUAD SUAD 34 (P)	9	4	MO' MONEY (OST)	Various	Perspective 3610042/3610044 (F)	55	32	AIN'T NO MAN	Dina Carroll	A&M AMY 0001 (F)
23	9	THE AGE OF LOVE	Age Of Love	React 12REACT 9 (BMG)	10	5	HARDCORE DJs... TAKE CONTROL	Various	Perfecto 7432110181/174321101814 (P)	56	NEW	SOUL SAUCE SAMPLER VOL 1	Various	Expansion EXPAND 31 (P)
24	8	DON'T LET IT GO TO YOUR HEAD	Brand New Heavies/N dea Davenport	Acid Jazz BNHX 1 (F)	<p>The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7:30 pm.</p>									

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (12) (Distributor)
1	NEW	CLASSIC MELLOW MASTERCUTS 2	Various	Mastercuts CUTSLP 8/CUTSMC 8 (BMG)
2	NEW	HEAVY RHYME EXPERIENCE VOL 1	Brand New Heavies	Big Beat 142161/142164 (W)
3	2	WHAT'S THE 411?	Mary J Blige	Uptown UPT 10681/1 (F)
4	NEW	BOOMERANG (OST)	Various	LaFace 7300826006/17300826004 (BMG)
5	NEW	DUB HOUSE DISCO	Various	Guerrilla GRP 044/GRMC 004 (RE/P)
6	5	U.F.O.R.B	The Orb	Big Life BLRPL 18/BLRMC 18 (F)
7	NEW	TIME FOR LOVE	Freddie Jackson	Capitol EST 2178/TCEST 2178 (E)
8	2	FANE MALT LYRICS	House Of Pain	Tommy Boy (USA) TB 1056/1 (Import)
9	4	MO' MONEY (OST)	Various	Perspective 3610042/3610044 (F)
10	5	HARDCORE DJs... TAKE CONTROL	Various	Perfecto 7432110181/174321101814 (P)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7:30 pm.

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Brands put music before mugs to bolster products

From free tape offers to giveaway CDs, consumer goods manufacturers are using records as an incentive to establish customer loyalty, writes Paula McGinley

Given the choice, which would you opt for: a £16,000 Volvo or a £11.99 CD?

If you chose the car then chances are you're out of step with the British public. For, when Hoover's national account manager Tony Golby ran his Great CD Giveaway, the offer attracted seven times more replies than the 10% of vacuum cleaners buyers who responded to its Win A Volvo competition.

"It was so over-subscribed that next time we'll either have to have naff music or not tell anyone about it," he says.

The popularity of such premiums is growing as businesses switch their marketing spends below the line to counter the recession. Music has been a key beneficiary.

In part of the same process which has made music sponsorship a major part of consumer goods as diverse as vacuum cleaners, tinned meat and aftershave are using records as an incentive to establish brand loyalty through point-of-sale or on-pack offers.

The Institute of Sales Promotion (ISP) estimates 33% of all incentives now offer music and, given that the budgets for such promotions range from between £20,000 to £2m a year, it's proving a welcome source of additional income for record companies.

Alan Mayhew, special projects manager at Sony Music, reports a "six-fold" increase in business over the past seven years, while Fiona Banks, PolyGram's business development manager, reports a year-on-year growth of 150% since 1990. Although Tim Collins, special projects manager at Telstar, prefers to keep exact figures close to his chest, he agrees there is an upward trend.

One reason for the boom has been the realisation that music is far more flexible than other possible freebies such as clothing or mugs. Particular types of music can target particular customers, such as dance for young biscuit eaters or classical for older tea drinkers.

"Music has a high perceived value, it can target the market effectively; a towel or a set of

glasses are not as attractive as a record," says Tim Collins.

However, it's a mistake to assume that music will sell any product and it's still the brands with a strong musical heritage — Levi's for example — which prosper most from incentives. "Success depends on the brand itself and its place in the youth market," says Nigel Webb, business director of marketing consultancy Marketing Links.

But the artists with the greatest pulling power won't necessarily agree to such associations and it's up to the record company to clear usage with them. Some refuse to sanction tie-ins with products involving alcohol, tobacco and pharmaceuticals; others, such as Bruce Springsteen, are unwilling to endorse any product.

Barry Hatcher, special projects marketing director at Sony Music, says such reticence is now rare and believes that premiums give artists additional exposure and can even encourage back catalogue sales. "Premiums are as important as having a number one album in the charts," is his bullish claim.

Fiona Banks adds that using INXS's single, Suicide Blonde, as an incentive for Converse training shoes boosted UK sales of the band's album.

But for Banks such considerations are secondary. What drives the premium managers are the fees they command for putting such packages together. No-one's saying how much, although Sony's Hatcher reveals his department's annual premiums turnover tops £3m. And it's all incremental income, going straight to the bottom line.

Publishers appear to be more ambivalent about their sales however. Kevin White, copyright manager at Warner Chappell, estimates premiums and incentives account for less than 1% of total rights income, and Dominic Mathura, deputy copyright manager at Zomba, says he never remembers receiving from a premium was £500.

"It's not a vital part of our business but it's easy, steady income and we'd miss it if it wasn't there," says Mathura.

HOW TELSTAR WRAPPED UP TWIRL'S TAPE OFFER



When it came to deriving a national on-pack incentive for Cadbury's Twirl in February, music was the logical choice, says Nigel Webb, business director of marketing consultancy, Marketing Links.

"Cadbury's had a heritage of using music in its ads, for example with Flake, and music is an effective way for confectioners to reach the youth market," he says. Marketing Links approached Telstar last autumn with a brief to produce 20,000 dance compilation cassettes to tempt young chocolate buyers.

Before the deal was sealed, Telstar detailed the track listing and a submitted budget which included royalty advances.

mechanical copyright fees, production of the master tape, duplication and pressing, printing of the inlay cards, repro costs and delivery.

Telstar selected 12 tracks and discarded two which, in the words of special projects manager Tim Collins, were "not suitable". The final track list of 10, which included De La Soul, A Tribe Called Quest, Nomad and The Shamen,

complemented the target market. "We didn't want the content to be hardcore dance because it tends to originate from London and consumers in Scotland might not have heard of the tracks," explains Collins.

After Telstar's budget and track

list was approved, the record company cleared the licensing with publishers, established the running order and produced the master tape. Marketing Links created the sleeve design and manufacturing was held over until December to allow Cadbury's time to produce and distribute the Twirl voucher wrappers promoting the offer. In January the cassettes were delivered to the central handling house.

Although Nigel Webb is unwilling to discuss redemption rates, demand was sufficiently high to justify a re-order of 10,000 units and he reports that sales of Twirl bars increased with the incentive.

But the MCPS is clearly keeping more than an eye on the premiums business. Two years ago it set up a separate premiums department and in April changed the set rate of 1p per cassette per title per copy and 3p per CD to a negotiable rate which, in effect, is taking the figures to nearer 2p per cassette and 4p per CD.

The new rate should ensure that the MCPS collects more than the £400,000 it received in premium royalties last year — about one-fifth of the sum taken from retail sales — particularly as CD begins to replace cassette as the dominant premium format.

Fiona Banks believes the increases illustrate how publishers don't appreciate the price-

sensitive nature of the premium market and argues that the negotiated rate could adversely affect such business.

"The options of not taking music are vast and clients could be tempted to use cheaper items such as towels or mugs," she points out.

But increasingly the problem is not how much consumer brands are prepared to pay, but how creatively record companies use the budget. As customers become bombarded with "unique offers", simply slapping an album alongside a packet of soup may not be enough.

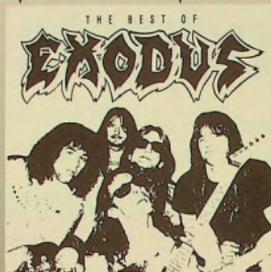
Paul Vines, joint managing director of sales promotion agency HH&S — which set up Pepsi's offer of a previously

unreleased Michael Jackson track Someone Put Your Hand Out — reckons exclusivity increases a premium's value.

"Music demands an innovative twist," he says. "Compared with the film industry, the music industry is backward in devising exclusive consumer and trade promotions."

"The number of units shifted by premiums and incentives are rarely in the platinum league — Telstar's 7.5m units for BP in the late Eighties being a notable exception — and the sector is unlikely to change the fortunes of the music industry. But in a recessionary climate, getting music into the hands of consumers at all is an achievement in itself.

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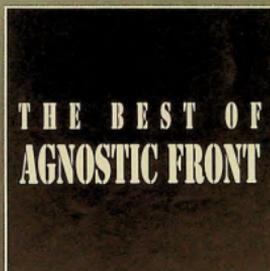
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CD, MC & LP (CD) (T) MFLAG 70



D.R.I. - 'FOUR OF A KIND'
CD, MC & LP (CD) (T) MIZORRO 46



DEATH - 'THE BEST OF...'
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IN SEARCH OF THE UK METAL GIANTS

The UK may have popularised metal, but as the annual Castle Donington event beckons, where is the new wave of British HM?, asks Valerie Potter

As the home of the three bands — Led Zeppelin, Black Sabbath and Deep Purple — that started it all back in the early Seventies, the UK can justifiably claim to be the birthplace of heavy metal.

But in the last decade, the UK's supremacy in the genre has been largely eclipsed by the challenge of bands emerging from the US. Guns N' Roses, Nirvana, Metallica and Skid Row are just a few of the US rock artists who have become globally successful within the last half dozen years, while the UK has arguably produced no major league contenders since Def Leppard and Iron Maiden broke in the early Eighties.

In the UK, it appears that all eyes are turned Stateside, with British rock being left to battle on as best it can. Throughout last winter, the now defunct American Dream Festivals staged London shows for young US hopefuls, while the Radio One FM American Music Festival recently showcased Badlands and Love/Hate at the Astoria.

The organisers of the latter stress that the US slant was more to do with the packaging of the event and the involvement of a US sponsor than a reflection on UK talent.

However, this endorsement of US contemporary music inevitably adds to the perceived value of US rock acts in the UK, enhancing their glamour and mystique.

Describing how that perception sometimes works against bands, Polydor senior A&R manager Paul Morgan says, "With a band such as The Almighty, for instance, one suspects that had they been a band from LA with the same amount of tattoos and more f words, they would have sold twice as many albums in the UK — and that frustrates me."

Traditional UK heavy metal may have lost some credibility with the critics on its home turf but it can still do the business abroad. New RCA band Killers, fronted by former Iron Maiden member Paul Dianno are now poised to score in the US through a licensing deal with LA based Zoo Entertainment. Twenty thousand copies of their debut LP *Murder One* have just been shipped to the US and rock label manager Dave Shank reports

healthy sales in Holland, Germany and Japan.

Tim Bleszynski and Mike Fulford, co-directors of indie Head Records, are currently championing the cause of British rock music with their newly established Kingdom Of Rock series of compilations, featuring tracks by a mixture of current names and relatively unknown UK rock acts, as a means of highlighting new artists and enabling bands to establish a solid sales base.

According to Head Records,

there is a wealth of unsigned UK talent available, but it needs the encouragement and support of British labels. In some cases US companies have been quick off the mark to snap up UK bands like Wolfsbane (signed to Def American) and Kiss Of The Gypsy (Atlantic). But other, less fortunate, bands are struggling to survive: Roadrunner label manager Mark Palmer says that the British metal scene has been badly hit by the recession, which has left new bands with little cash to finance good quality

demos and fewer opportunities to learn their craft by playing live.

The success that labels enjoy with hard rock/heavy metal acts hinges on ensuring their marketing is tailored to the particular artist in question, usually aiming to retain their initial fan base while striving for the all-important crossover into the mass market.

High budgets may not necessarily be an issue. Music For Nations' special projects manager Gem Howard points out that knowing where to spend the marketing budget is more important than splashing out vast sums inappropriately. He says: "The number of times you open a copy of *The Guardian* or *The Independent* and see an advert that a major label has taken for a metal band. The amount of money that they're spending on that kind of advertising is just not cost effective for the number of people it's going to reach that are actually going to be interested, until you've crossed it right over."

In this market, magazines are the more important promotional medium, and with at least six specialist titles and numerous offshoots currently locked in fierce competition, prevailing conditions are the stuff that press officers' dreams are made of.

"Not only do established acts benefit from the amount of editorial coverage available, but new bands are also given the opportunity to garner features and reviews at a very early stage in their careers, as each paper endeavours to keep its contents fresh and on top of the latest musical trends." The fact that there are now far more specialist rock magazines than 10 years ago is often the lifeline that new bands need," says independent press officer Maggi Farran.

However, a strong US show remains the most powerful means of breaking any hard rock/heavy metal artist and acts at all levels have been hit by the effects of the recession on the live marketplace, both in Europe and the US.

The escalating cost of touring and the disastrous slump in the live business in the US has resulted in fewer major tours, setting opening slots, which can give a new band a valuable foothold in a new market, at a high premium. ▶



HOW THE QUIREBOYS HIT BIG

The Quireboys have been one of UK rock's biggest success stories in the past few years. The band's career was initially founded on a solid live fan base and their first two singles were released through indie label Survival, which received funding from EMI.

They recorded their debut album, *A Bit Of What You Fancy*, for Parlophone in the summer of 1989, but it was not released immediately. The band continued to tour the UK, with the first single released from the album, *Seven O'Clock*, in October, reaching number 36. The second, *Hey You*, released in December, peaked at number 14.

Parlophone/Capitol marketing director Tony Wadsworth explains that the company put out the two singles because it believed that the band had huge crossover potential. Its strategy paid off.

When the album was released at the end of January, it went straight into the charts at number two.

The Quireboys continued to

tour exhaustively throughout 1990 and the beginning of 1991, including a gruelling club tour of the States. Their album has gone gold in the UK and Canada and they have made substantial inroads into the Japanese and European markets, through live work and television appearances. A large part of the band's appeal, Wadsworth believes, is in their strong visual and musical identity, which follows in the British tradition of the Stones and the Faces.

The band have started preparing for the release of their second album, *Bitter Sweet And Twisted* in September, with some recent low-key UK dates.

"I think one of our tasks on the second album is to remind people about why the Quireboys were so popular in the first place, and that was a lot to do with their live show," says Wadsworth. "We've got a lot to follow up, but we know that they can still do it and there's an album that is at least as good as the first one ready to release."

HEAVY METAL

"People often ask me, 'What kind of metal bands are you signing at the moment?' and the simple answer is 'Good ones!'" says Mark Palmer, label manager at Roadrunner. "Most metal fans don't want rock on the radio. They don't want to listen to their radio. They'd rather go and see live bands or go down to their local club."

► The Almighty, for example, have spent several frustrating months, waiting in vain for the right support slot which would enable them to capitalise on the favourable reactions that they have been receiving from the American media. "It's frightening in America at the moment," says their manager, Tommy T. "You really have to be selling substantial amounts of records to make touring there worthwhile."

At club level, many venue managers are cutting down on the number of live shows they promote, preferring to host rock discos (which, to a certain extent, however, can also be used as a marketing tool by labels), or book US acts that guarantee sell-out business.

"I'm told by the agents that I deal with that promoters round the regions don't want to book British rock bands any more," says Tim Bleszinski co-director of Head Records. "What they would rather do than book two or three acts a week in one of their venues is once or twice a month bring over a band from America for £1,500-£20,000 per show and pack it out."

Now homegrown bands are starting to fight back with all-British tour packages: Kingdom Of Rock live shows are being organised to complement the release of the records, while Music For Nations' signing FM

plan to take out two UK bands as opening acts on their September tour.

Hopefully, moves like these will increase the stature and importance of British rock within the UK, and record companies claim to be willing and eager to support new and innovative British talent.

"Right now, if you take a snapshot, there is a very hip and groovy thing associated with coming from America," says former EMI marketing director Mike Andrews, now at Chrysalis.

"But I think our job is to look at the whole roll of film, the big picture, and say, 'Is it a great band?' And if we believe it is, then let's do what it takes," he says.

As EMI's divisional managing director, Jean Francois Ceillon, points out, while the breaking of a hard rock/heavy metal band requires long-term commitment on the part of the label, the rewards can make it worthwhile: "We have examples every year of artists who take maybe five or six albums to break and the bottom line is, when you break one album, the first five also start selling," he says.

Those six albums require a substantial investment on the part of labels. But in the face of the current US onslaught, it takes just that kind of perseverance and faith to break UK talent. ■

TOP 10 METAL SELLERS

1	NEVERMIND	Nirvana	DGC
2	ADRENALINE	Def Leppard	Bludgeon Riffola
3	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M
4	USE YOUR ILLUSION II	Guns N' Roses	Geffen
5	USE YOUR ILLUSION I	Guns N' Roses	Geffen
6	EXTREME II — PORNOGRAFFITI	Extreme	A&M
7	AFTER HOURS	Gary Moore	Virgin
8	TEN	Pearl Jam	EMI
9	FEAR OF THE DARK	Iron Maiden	EMI
10	SOUTHERN HARMONY AND MUSICAL COMPANION	The Black Crowes	Def American

Period week 1 to week 27 1992
Source: ERA from Gallup data

Hit singles maketh the album is the message of the half-year sales chart. No less than eight of the Top 10 metal albums in the 27-week period rode high on the lift afforded them by high-charting 45s.

Supreme among them is Nirvana's gilt-brigging Smells Like Teen Spirit. Its success in crossing over into the indie rock market ensured the Seattle band extended its appeal far wider than the core metal market.

Bryan Adams' and AGM label mates Extreme's ascent to the premier division of rock artist was spurred by the Housewife Factor: both had huge hits with ballads rather than out-and-out rockers, with [Everything I Do] I Do It For You and More Than Words respectively. What's more both songs sat at one and two in the singles chart for one week during the former's 16-week reign.

Of the three British acts in the 10, Def Leppard's Adrenalize rated the highest seller. And it produced a clutch of singles to buoy sales.

Interestingly, Iron Maiden are a UK act with a loyal and adoring fan base. Yet the band were outsid by newcomers Extreme and Pearl Jam. Could the death of singles from Fear Of The Dark have something to do with that, one wonders.

Guns N' Roses' Use Your Illusion double sets may not have outsold Nevermind (which, incidentally, outsold its nearest rival Adrenalize by more than half again) but their placings at four and five confirms the band's drawing power.

HEAVY METAL OUTLAWS



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From excess to success

Donington, HM's annual bunfight is also its sales peak. By Malcolm Dome

Marketers agree that the annual Monsters Of Rock Festival at Castle Donington is the undoubted highlight of the metal calendar. Set this summer for its twelfth outing, Donington's bill is regarded in expert quarters as one of the best ever.

Malcolm McKenzie, manager of EMI band Thunder says, "It is a tribute to its success that major labels are now targeting many of their rock releases to tie in with the event in the hope that the increased level of activity the show creates at retail will benefit their artists."

Headlining for the second time are British durables Iron Maiden, returning to the scene of their triumph in 1988, when they pulled in the biggest attendance in the festival's history. Special guests will be the much lauded Americans Skid Row, and UK blues rockers Thunder occupy third slot, having established their name and reputation through an impressive opening set two years ago.

Thrash legends Slayer will

precede Thunder, becoming the last of the so-called "Big Four" of the Thrash sub-genre (following Metallica, Anthrax and Megadeth) to appear at the festival, while US power metallurgists WASP return to the site for the first time since 1987.

Opening proceedings this time around are British powerhouse The Almighty, unveiling new guitarist, Canadian Pete Frazier.

"It is every rock band's dream to play at Donington," says Almighty manager Tommy T (of Triple T Management). "We are no exception."

Following the tragedy in 1988 when two fans died on the site, promoter, MCP, has tended to go for a more mainstream approach to the festival. However, with the exception of Thunder, this year sees a move towards the heavier end of the spectrum.

In this respect it acknowledges that many acts from the more extreme end of the genre are palatable to metal's mass audience. But, as with almost every bill put together for the ▶



Iron Maiden: ruling the roost at Castle Donington

Taking the live route to success is still favoured by many metal managers.

Barrie Barlow, manager of Kiss Of The Gypsy, says, "I still believe the traditional method of treading the boards is the best way of establishing a strong fan base and such acts are more likely to have longevity than hyped acts."

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DONINGTON STAKES: RUNNERS AND RIDERS

The Bill

Act/HM Style/
Nationality/Label

Current Product

Forthcoming product



IRON MAIDEN

Traditional metal
UK
EMI

Fear Of The Dark: As with all Maiden releases, this has certain signatures instantly associated with the band. Critically acclaimed, this is, however, an album that will have already sold to hardcore Maiden fans, and unless another hit single is forthcoming, it won't shift much more.

Wasting Love single, to be released on August 24.



SKID ROW

Hard rock metal
US
Atlantic

Slave To The Grind: Released last year, this has gone gold in the UK and has a much harder sound to it than the band's debut record, *Skid Row*. But it hasn't proved to have the commercial depth of their first album.

Donington Gone Wild four-track EP, released on August 24. Features previously unreleased live version of Judas Priest's 'Deliverin' The Goods' (with guest vocals from Priest man Rob Halford) and a studio version of The Ramones' 'Psycho Therapy'.



THUNDER

Blues rock
UK
EMI

Back Street Symphony: Released in 1990, this has passed gold and is still selling well. The campaign to launch Thunder's second album could even cause a resurgence in sales.

Laughing On Judgement Day album, due out on August 24.



SLAYER

Thrash
US
Def American/
Phonogram

Decade Of Aggression: Released last year, this double live album should receive a boost from the mainstream media exposure this band are sure to get from Donington. Catches the band at their best — in the live environment.

None planned.



WASP

Melodic metal
US
Parlophone

The Crimson Idol: Only recently released, this concept record has the melodic depth and accessibility to gain a major sales injection from the Donington circus.

Expect a single shortly after Donington.



THE ALMIGHTY

Street heavy metal
UK
Polydor

Soul Destruction: On the shelves for a while, this is to be re-promoted. And given its melodic class, as well as brass power, it might start selling again, although it is unlikely to gain a major boost from Donington.

None planned, as the band have only just changed line-up.

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Stage 3 Promotions

► festival in recent years, there is little left to chance in terms of the stature of the bands themselves.

All are proven crowd pullers to a greater or less extent. All have had chart success. All are on major labels. Looking back it is a sobering thought that only Avril (1982 — then with Attie), Metallica (1985 — then with Music For Nations) and Helloween (1988 — then with Noise) have played at the festival while signed to an independent label. And both Metallica and Helloween were at the time already managed by major organisations.

"While it would be great from our point of view to have some indie label acts on at Donington each year, you have to be realistic," explains Mark Palmer, general manager of leading independent metal label Roadrunner. "To be a success, each of the acts on the bill has to have a certain amount of pulling power and there aren't that many indie acts that have the sales base of, say, The Black Crowes.

"Let's face it, the only indie act that comes into that category at the moment is our own Sepultura.

"Rather than moan about it, we should just get on with the job of taking more acts to their level."

There is no doubt that good performances at Donington for bands lower down on the bill can provide a useful platform for boosting sales, especially given

the fact that Radio One now broadcasts the entire festival live.

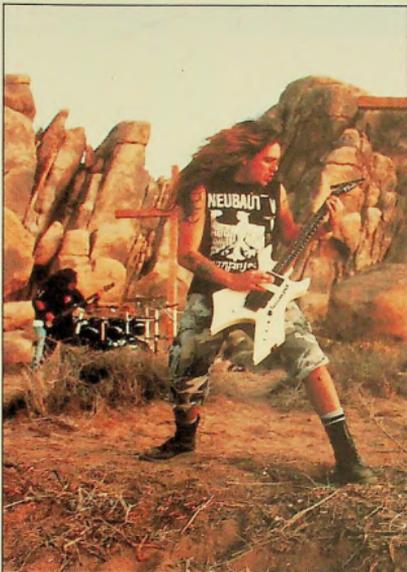
In 1990, Thunder used this to great effect when opening the bill, and one can expect The Almighty to follow suit, in the hope of launching themselves to a wider public. And the consensus suggests that Slayer and Skid Row will be primed to make an impact that could prove to be a turning point.

Indeed, with the national media focusing attention on the run-up to Donington and its fascination with both the larger-than-life characters and also the more extreme underground style of the genre, it seems likely that Slayer and Skid Row will emerge as the real winners.

All of the labels with bands at Donington are planning either to release new product from the acts involved or to repromote back catalogue.

"In principle I like to use the Donington season to promote all our rock bands," says Ian Ramage, Polydor product manager responsible, for, among others, The Almighty. "At this time of year, the rock magazines have increased circulation figures and you can tap into a vast audience through the festival."

While cult appeal is a vital ingredient of metal's success it still needs mainstream exposure to thrive. Once again Donington promises to be the crucial event for keeping its profile high. **RE**



Sepultura: arguably the only real indie alternative to major rock

"The marketing (of rock music), I would say, is the toughest in terms of convincing people that it's genuine, but once they like it, they're loyal," says Jean Francois Cecillon, divisional managing director, EMI. "It's a very loyal consumer area and that's why I like it, because when you work very hard, you know it will pay off one day for the band."

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DOOLEY'S DIARY

Remember where you heard it: Steve Smith's new Academy of Recording Arts and Sciences held its first board of governors meeting on Thursday. They are not saying who is currently topping the nominations list for the British Music Hall of Fame, but the smart money says **Elton John, The Beatles, John Barry and The Walker Bros** are all in there... **Pluggie Guy Holmes** was truly gutted after thieves made off with his **Mini Cabriolet**, one of only 75 ever made, which had been parked outside his Maida Vale home. By the time it was recovered it was without windscreen, seats, wheels, carpets or indeed much else. The **distressed pluggie** is offering a **£500 reward** for information leading to the recovery of the parts so he can reconstruct his pride and joy... **Ex-Island** product manager **Alex Sartore** awaits calls on 081 341 9873... **Michael Jackson** apparently spent last Monday morning in his Dorchester sickbed reading *Music Week*... **Andy Czewowski**, the man who launched legendary punk niterie the Roxy, followed by the Vortex and the Fridge, and now of no fixed abode, was declared **bankrupt** last Wednesday... That unfortunate victim of chart "irregularities" **Don-E** is apparently known in real life as **Don MacLean**... **Go! Discs** founder **Andy MacDonald** has been "beaming like a proud father" at Finsbury Park, London, for the last two days as his head of A&R **Cathal Smyth** strutted his stuff with **Madness**... The boy



Songwriter **Charlie Dore** (she's the one without the beard) certainly was chuffed by her part in her number one song *Ain't No Doubt* — she's still joining two weeks later. Actually, she's simply excited to be joining **Robin Godfrey-Cass's** band of merry men at **Warner Chappell** on a worldwide deal. Dore is pictured with **Godfrey-Cass**, **WC** director of commercial and business affairs **Andrew Gunmer**, **Dore** manager **Steve Weltman** and **Jen Hills** of **Hills Searle**.



The **National Liberal Club** should have been warned when it booked out one of its rooms to **Epic** and **Some Bizzare** for the launch of **Tim Hutton's** album last week. All was going according to plan until some merry partygoers, attired in pyjamas, decided to pose for photos in the staid club's foyer. The assembled crew just had time for one picture before the club's aggrieved manager rather liberally threw them out — something to do with improper dress, perhaps? Among those pictured are **Hutton** (front row, white suit), **Some Bizzare** supreme **Stevie** (monocle and dressing gown) and **Cleo Roccos** (hair and jewellery). The others rejoice under the collective title "Stevie's friends from the art world". **Bizzare**, eh.

Smyth has had the last week off rehearsing for the big day. "We can't have him fucking up on the big stage," elucidated **MacDonald**... That's a particularly important point for **Go! Discs**, which signed a deal with the **Nutty Boys** on Friday to release a recording of the comeback show in the autumn... **Distributor Revolver** says several retailers, including **HMV** and **WH Smith**, have finally started stocking **Bheki Mseleku's** **Celebration** album since appearing on the **Mercury** shortlist. "Now it is more than just a jazz album by someone with an unpronounceable name," says sales manager **Simon Holland**... Congratulations to former **Island** and **RCA** pluggie **Johnny Davis** for his sterling work in finishing 19th in the men's individual **foil fencing** event at the **Barcelona Olympics** a week ago... And now **Martin Heath** has acres of spare room in his **Rhythm King** offices — the label moved to **Salisbury Road** in **London's Kilburn** last year to make room for its ever expanding staff — he wants to hear from any companies looking for a home... Departing **NME** editor **Danny Kelly** denies suggestions that he is off to launch a rival music mag. And as for rumours that he is **Fleet Street** bound, he replies, "All I will

say is that it has always been my ambition to work in **Fleet Street**"... **MCP's** board came in for a roasting from its staff recently — but only in cricket. The board team, featuring **Francis Pettican, Peter Cornish** and **Peter Callender** was all out for 72 after **Graham Churchill, Darren Willis** and the rest of the staff scored 119 for 5. It might have been very different had chief executive **Frans de Wit** played. Apparently, the Dutchman finds the rules every bit as complex as **European Central Licensing**... **Rob Dickinson's** secretary won't thank **Initial Films' Malcolm Gerrie** for a slight indiscretion last week at a champagne and strawberries launch of **Initial's** new production slate. **Geordie Gerrie** told assembled hacks he is in



Pluggers cast aside their stock-in-trade wedding dresses, schoolgirl uniforms and gorilla suits to challenge the media as part of the **Radio One/rec** promotion team at the **Tennents FA Football Show** six-a-side tournament. The lads beat the **Daily Star, The Sun, Sky Sports, Bass** and the **FA** to the final where they were duly blown by **LWT 2-1**, after taking the lead. Pictured are (back row) **Robert Lemon** (**Sharp End**), **Ric Blaxill** (**Radio One**), **Derek Gilleoley** of kit sponsors **Celtic FC**, **Damian Christian** (**MCA**) and **Neil Ashby** (**Virgin**), and (front row), **Chris Page** (**Gary Farrow** Ents.), **Sean Cooney** (**Epic**), and **Alfie Hollingsworth** (**Sony Soho Square**).

"advanced talks" with the **BPI** on the **Brits** which may be going to **ITV**. As a result, **Dickinson's** office was left fending off calls from the national papers after a "Record bosses ditch Beeb" scoop. Perhaps they should have called **Carlton TV** instead... One thing **Gerrie** was not giving away was the reason for the visit of **Chris Blackwell** and top video director **Tim Pope** to his offices... As for those anxious to hear the fate of **TOTP**: you will just have to wait until the **Beeb's** head of light entertainment, **Jim Mair**, returns from his hols at the end of the month... **Dore**

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