Cost cutting Handover axes 40 Our Price jobs

Our Price has cut a fifth of its head office staff in sweeping redundancies aimed at increasing efficiency.

A total of 40 job losses across the whole company were announced by managing director Richard Handover at a staff meeting last Thursday.

The cuts, which follow weeks of speculation, are spread over all areas of the operation, apart from individual stores.

Eight field supervisors lost their jobs, including three area managers. The remaining 32 redundancies are at middle management level although no one has been named.

Handover says the tough financial review that forced the cuts is continuing and "could result in more job losses." He adds: "We do not envisage more redundancies but a lot depends on the duration of the recession."

"This is part of a process of adapting to the market and looking for a lower cost operation. There has been no amputation of any one area." MC Price's sales areas have been restructured to adjust to the losses with three out of the 18 absorbed into neighbouring divisions.

The chain's policy on distribution is also being reevaluated, though Handover dismisses any suggestion that he is hunting an outside contractor.

"WH Smith has one of the UK's finest distribution networks in place. Why should we go outside?" he says. Handover insists there is to be no change of policy in the chain's 315 stores.

The redundancies follow the announcement that marketing director Peter Curtis is to leave the group — the second marketing director to leave Our Price in a year.

Handover says the Our Price brand needs to be adjusted "to meet the demands of a changing market."

BPI shapes up for new rights war with MCPS

A new Copyright Tribunal battle between the MCPS and BPI is looming over royalties for DCC and MiniDisc.

BPI rights committee chairman Jonathan Sternberg confirms that his members intend to fight for discounted mechanical rates on new formats.

But MCPS chief executive Richard Handover says his members intend to fight for discounted mechanical rates on new formats.

Handover dismisses any suggestion that he is hunting an outside contractor.

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Suspicious sales spark hype fears

The BPI is investigating an alleged case of chart hyping which led Gallup to withdraw the Don-E single Peace In The World from last week's singles chart.

It is understood that Gallup's hi-tech security systems detected abnormal sales of the single concentrated in the south London area.

Its suspicions were confirmed by vigilant retailers who rang into the chart compiler's north London office with details of the registration number of the car used by the alleged hypers.

Gallup chart director John Pinder is unwilling to confirm details, but says, "We have submitted our report to the BPI."

Don-E is a priority artist for label 4th and Broadway, owned by Island Records. The compilation albums, available on vinyl for nearly 20 years.

A spokesman for EMI says an investigation was launched last August and September and a trial in February and March this year.

Apple originally sued EMI in July 1991 for breaching an agreement under which it claimed the right to veto the CD release of the Beatles' Red and Blue compilation albums, available on vinyl for nearly 20 years.

Apple Corp's right to veto the CD release of two Beatles albums by EMI Records was upheld by the High Court in London last week.

Justice Chadwick ruled to extend Apple's injunction preventing the release of any Beatles' recordings in any format other than those available in November 1989.

The ruling followed injunctions granted last August and September and a trial in February and March this year.

A spokesman for EMI says the company is considering its position and is awaiting the result of an earlier appeal.
Initial TV unveils new music slots

Initial Film and TV has unveiled a new slate of music programmes following its sale to Broadcast Communications.

New projects include Concerto, a follow-up to Orchestral, the Channel Four classical series with Dudley Moore, and one-off specials featuring U2 and Lou Reed.

The company has also piloted Spank, a new music show for Channel Four presented by Cheers star George Wendt. Concerto, which is due to be screened next autumn, is produced in association with BMG Classics.

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Beggars reveals distribution split

Beggars Banquet is switching distribution of its non-dance product from Warner Music to RTM/Pinnacle from September 1.

Warner will continue to handle catalogue material for the company under the BB Lowdown and BB Master labels for mid- and full-price releases respectively.

Distribution of its dance labels is unaffected.

Marketing manager Graham Jeffs says, “The subdivisions allow us to present a strong identity with new releases through RTM while maintaining our relationship with Warner.”

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Format launches heading for clash

Dutch electronics giant Philips has further delayed the introduction of its Digital Compact Cassette format to the end of the year because of a shortage of players.

The format, originally scheduled to appear in April, had already been put back to September. Now Philips is promising that the hardware and software will be available “well before the Christmas selling season”.

The European launch has also been scaled down to just four territories – the UK, France, Germany and the Netherlands.

The revised timetable means the format will appear in the shops at the same time as Sony’s rival MiniDisc. A Sony spokesman confirms the company will reveal its final launch details by the first week of September.

David Munns, PolyGram In

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Alto nets prestige Harrods franchise

Music retailer Alto has won the prestigious franchise to run Harrods’ sound and vision department just a year after emerging from receivership, writes Phil Sommervich.

Alto will initially expand the department to 6,000 sq ft, before moving it into a new 7,200 sq ft area at the west London store next spring.

Stocks of video will be expanded by about 50%, classical CDs by 25% and miscellaneous product by 25%.

Some existing Harrods staff will be retained, but Alto’s Simon Banick will take over as department manager, Terry Holmes as classical manager and Will Harris as non-classical buyer.

Alto’s managing director Les Whitfield says the result will be “much more aggressive marketing”.

Last July, the five-year-old company was in receivership after the collapse of its chain of 10 record shops.

Six stores were sold by the receiver before Roger Gawn, chairman of Norwich Investment, took over the chain. Alto has since opened two new branches at London’s Liverpool Street Station and Glasgow airport.

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W hoever was responsible for the “unsual sales pattern” for Don-E’s single, Peace In The World, is no friend of the music business.

At a time when the national press has shown it has knives out for this industry, it does nobody any good to hear that the BPI has been forced to examine what looks like another instance of attempted chart hyping.

Other industries might be tempted to sweep such proven-under-the-carpet, but the BPI has shown in the past that it is willing to grasp the nettle and prove publishability that will not be tolerated.

Its success is a virtue. Most of all, however, praise is due to the retailers who are believed to have blown the whistle on the offenders. It is the vigilance of these shopkeepers which is our ultimate defence against hyping.

This week Music Week begins a four-part investigation of the crisis in the singles market, the issue which has come to dominate this year.

The scale of the problem depends very much on whom you ask. Some small independents still make a good living out of 12-Inch singles, but for those majors who view the Top 40 as a launch pad for albums, the market is a completely different proposition.

In truth, as our first feature (p21) points out, if there is a crisis, it is not a crisis of singles sales. They may not be growing, but compared with the rest of the world, they have proved remarkably resilient.

In fact considering how the recession has affected other businesses, singles sales can be said to have got off lightly. It is precisely to address such myths as the “collapse” of the singles market that we are running this series.
As the recession continues to take its toll right across the retail spectrum, the relative buoyancy of the low and mid-price music sector has been steadily thrown into sharp relief.

In part this success has been boosted by the recession, but it has not happened overnight. Companies such as Pickwick have worked long and hard on back catalogue development.

Central to this development has been the involvement of major record companies. Equally the support of retail groups such as Woolworth, WH Smith, Boots, Asda and regular record outlets has played an important part.

Marketing, packaging and developing separate sections in store are crucial to growing the market and reaching a different type of consumer from regular music buyers.

Similarly it is important to continue developing new retail outlets, often supermarkets, and department stores. Retailers, always looking at where the greatest traffic of customers is.

Now every cog in the chain that has been laboriously built up in the industry is benefiting from the increased level of sales of these price points.

Indeed the message that seems to be coming through from the major record companies is that full-price back catalogue will have to come down in price to sell.

The Zomba Group is set to follow its acquisition of a majority stake in record company with the purchase of another UK music-related company within the next three months. Zomba UK chairman John Fruin declines to name the company, but he says the planned pro-cost of expansion through acquisition the diversified size of the market.

Dick Speller is managing director of Pickwick UK.

UK'S TOP VIDEO COMPANIES

<table>
<thead>
<tr>
<th>Video Company</th>
<th>Total Video Sales 1992</th>
<th>Music Video Sales 1992</th>
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</thead>
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<tr>
<td>BBC Video</td>
<td>10.4%</td>
<td>22.2%</td>
</tr>
<tr>
<td>Video Collection</td>
<td>21.7%</td>
<td>38.4%</td>
</tr>
<tr>
<td>PolyGram</td>
<td>8.3%</td>
<td>13.3%</td>
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<tr>
<td>Warner Home Video</td>
<td>7.8%</td>
<td>9.9%</td>
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<tr>
<td>FoxVideo</td>
<td>7.3%</td>
<td>7.2%</td>
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</table>

Source: CIN from supplied by Gallup.

BBC Video has tied for the position of leading sellthrough video company for the second quarter of 1992, the first time the company has reached the top slot.

BBC Video and Video Collection both scored 10.6% for April to June this year, according to CIN market share figures - a slight drop on their respective totals for the same period last year.

The overall volume of video sales rose 19% in the second quarter compared with the same period last year. Children's titles and films climbed 27% and 11% respectively, while music fell 2%.

The next step is for us to persuade record companies to license material for other territories outside the UK and Ireland. It was partly with European expansion in mind that we recently opened our new Coventry distribution centre.

There is a different culture between full and low-price material. We're trying to show record companies that we want to build a separate area of business for them. After all the best back catalogue material is truly international.

Dick Speller is managing director of Pickwick UK.

Moving fast to ensure entry in MW Directory

Music industry companies are being urged to move early to ensure an entry in next year's Music Week Directory, the only comprehensive guide to who's who in the British music business.

Compiler Robin Katz says that the Music Week Directory is mailed free to subscribers of Music Week every January.

Information should be sent to Robin Katz, Music Week Directory, Eighth Floor, Ludgate House, 25 Blackfriars Road, London SE1 9UR. Tel 071 620 3636. Fax 071 928 2981.

Single planned from last Mary Wells' session

Motorcity Records is to issue one of Mary Wells' final recordings as a single following the singer's death two weeks ago.

Motorcity managing director Ian Levine, whose label is dedicated to revising the careers of former Motown Records artists, recorded 10 songs with Wells during 1988 and 1990.

"Walking The City Streets" will be issued as a single "as soon as possible," he says, on the label's request of Wells' management.

Motown has no plans to reissue any of Wells material including her hit, its first ever number one.

The label's next scheduled releases from the Wells catalogue are "Greatest Hits, due in October.

Since she left Motown in 1964, Wells became an outspoken critic of the label.

Wells died of cancer aged 48.

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Compiler Robin Katz says that the first mail-out for information has already been delayed. "But it is important that anyone who has not received the mail-out should contact me directly."

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Smith's classics spark chart row

WH Smith's near domination of last week's mid-price classical Top 20 has provoked renewed accusations of bias in the way the chart is compiled.

WH Smith's 21-title classics series, which includes such titles as Opera Favourites, took positions one to 19, 21 and 22 on the chart following a co-promotion with the Sunday Express which offered albums for £1.

Gallup denies that the fortnightly chart is skewed in favour of multiples and says last week's result was a one-off.

And WH Smith Classics' product manager Wendy Baines says the best seller, The Classics Sampler — sold sufficient copies to enter the chain's own chart just one place behind Neil Diamond's Greatest Hits, Gallup's number one album.

But PolyGram Classics director Peter Russell has slammed a chart he believes to be biased against sales through specialist stores.

"We don't believe the chart is representative of the mid-price market," says Russell.

"It is time for both classical charts to be re-assessed," he adds.

Gallup's chart director John Pinder stresses the same shops panel is used as for all its charts.

"We would like to have more classical specialists on the panel but those that are included are weighted up," he says.

"This was a one-off phenomenon. If all the specialist shops in the country had been included the result would have been the same," he says.

"It certainly is not true that the chart only deals with WH Smith and Woolworth as has been suggested," he adds.

The WH Smith Classics titles were previously available on the Pickwick label.
Another format, another battle

New formats may also mean new, and reduced, royalty rates writes Matthew Cole

As Beverley Craven's manager skims through the small print, John Glover has found the clause he thought he was about to fight off. "It's in there, I'm already signed to it," he says.

Four years ago a far-sighted Sony tied Glover and Craven to a new royalty deal on all new formats. The agreement is a double blow for Craven, covering artist royalties and the mechanical publishing revenue due to her as a writer. "That just can't be right," says Glover.

With Sony and Philips just months from launching their new formats, clauses like that, which passed unnoticed four years ago, are about to spark a furious debate. And once more it is record companies who are portrayed as the villains.

Dire Straits manager Ed Bicknell has already threatened Philips with an embarrasing boycott of DCC by the group if it sponsors record companies win a reduced mechanical royalty rate for the format. Simply Red's management duo of Elliot Realen and Andy Dodd take a similarly combative view.

But lesser artists than theirs have already had to accept reductions. Most major companies have reviewed contracts, adding a clause to introduce lower rates for new formats. "Record companies have a previous knowledge of technological advances so they have an advantage there," says a music lawyer who works for John Kennedy of JP Kennedy and Co.

Deals with artists are done on an individual basis, and lesser acts, fearful of exclusion from new formats, have bowed to the pressure and agreed to a lower rate. A typical deal may see a new signing agree to take 80% of full royalties on a first album, 85% on the next and back to full rate thereafter.

John Cohen of Clinton's says: "I take the view that providing a reduction doesn't mean more than two years it will make little difference anyway." It is the kind of view that has allowed royalty reductions to pass quietly by. But now, as the MCPS is tackled on the Copyright Tribunal.

This week MCPS chairman Frans de Wit will receive a letter from the IFPI's rights committee chairman Jonathan Sternberg. As the IFPI's record company members battle with Biem for a reduced European rate on the new sound carriers, Sternberg wants to set up a blanket discount for the UK just. As the record companies did with CD, so they must for DCC and MiniDisc, says Sternberg.

For artists such as Beverley Craven, 60% of whose sales are on CD, such deals mean CD sales earn her just 5p more per unit than the much cheaper cassette format. And she is not alone. There is a widespread feeling among managers and publishers that they were badly burned by record companies demanding royalty reductions for CD.

MCPS's de Wit is keen on the issue: "There can be no justification for a reduction in mechanical royalties," says the man who has been inundated with letters from anxious members determined to see the society stand firm.

But any stand off could be nullified by something more costly if, as is being predicted, the matter is referred back to the Copyright Tribunal.

As publishers and writers brace themselves for a new royalty battle with BPI members, artist managers are about to open up a second front. John Glover is just one of the managers calling for this traditionally insular sector of the industry to unite in opposition to royalty reductions. "It is possible that could have been dealt with in the way the MCPS is standing up to it," he says.

This week Rashman and Dodd will circulate a letter to management colleagues citing DCC and MiniDisc royalties as one of the issues the they should address together. And September's In The City music business seminar will provide the launchpad for their management forum.

As with CD, record companies justify discounted rates for the formats. "It is the kind of view that artists, writers and managers benefit from the advances as much as anyone. But these groups are now about to unite in opposition to the labels' plans for DCC and MiniDisc. Whether it scuppers the whole thing is a moot point," says Sternberg.

No wonder Richard Park had a smile on his face.

As the programme director of London's Capital Radio looked over the station's latest Jicrar figures, the scale of his victory over Radio One was apparent.

The share of the London radio audience taken by Capital's flagship FM services in the second quarter hit 17.7%, over 50% higher than Radio One's score of 11.3%.

Radio One professes itself relaxed at the latest Jicrar figures. Paul Robinson, the station's head of daytime programmes and a former DJ man himself, says, "As a commercial station operating in London, Capital has a very lucrative franchise. It would be a disaster if they weren't doing very well."

As for the figures, he prefers to highlight the weekly reach statistics he says prove Radio One has not lost a single listener to Capital. "You can say we're still the market leader, and we're very happy with that," he adds.

Innovativeness is also a big issue for local radio, says it is the very "London-ness" of Capital which means that a national station like Radio One cannot compete.

Central to the continued rise in Capital's fortunes, he says, is the double whammy of Chris Tarrant and Pat Sharp, which has dominated the London morning audience for the past two years.

At the key 7.30am audience peak Capital is able to attract almost 40% of 15-34 year old Londoners compared with only around 20% for Radio One's Simon Mayo. Both are well clear of their main competitors in this age group, Kiss FM (see graphic).

Importantly, Capital is able to build audience through the Radio One's seasoned campaigner Simon Bates.

The only Radio One presenter able to present a credible challenge to Capital FM is Steve Wright, but even he is around five percentage points behind.

The Capital playlist is very much Richard Park's playlist. In contrast to Radio One's producer-led approach — which one pluggers like to "having six or seven radio stations in one building" — Park is judge, jury and executioner. If he doesn't like your record, you are unlikely to get it on.

The up-side is that if he does like it, the whole Capital machine will back it.

Last week three singles by EMF's Jon Secada, Phonogram's Billy Ray Cyrus and East Week's Jimmy Nall were all scheduled to receive up to 40 plays. Contrast that with Radio One's maximum play quota of 25-30, and it is clear that Capital can make a difference.

Yet Park's focus on what is a "Capital record" as opposed to what is a record company priority or even what is selling sometimes puts him at odds with the industry. He admits the relationship is one of "respect" rather than fraternisation, but he declares: "People know where they are with Capital."

Indeed, the station's tight format appeals little room for surprises. "Switch on again in five hours time and you'll know immediately that you are listening to the same radio station," he says proudly.

Independent pluggers Neil Ferris says by contrast, "Radio One is incredibly adventurous which is something no commercial radio station can be."

Ferris adds, however, that the market has moved on so much the question is no longer which is better. "In the past you could say, 'We have had this record on Radio One or Capital for three weeks and that's what's kicking it,'" he says. "It's no longer the case. The record buying audience is now so elusive, you cannot rely on any one factor to get a record away."

Ferris's last week pleased to get Capital 'A' list support for Ephraim Lewis's new Elektra single, Drowning In Your Eyes. In the old days, he says, that might have been the referral. These days it's just the beginning.

Selina Webb
DON'T THINK TWICE IT'S ALL RIGHT
a Collection of Songs written by Bob Dylan

including the single:
Don't Think Twice It's All Right

plus:
With God On Our Side · When The Ship Comes In
Maggie's Farm · Tears Of Rage
Oxford Town · You Ain't Going Nowhere
When I Paint My Masterpiece
The Times They Are A-changing
Ring Them Bells · A Hard Rain's Gonna Fall
Blowing In The Wind

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MARKET PREVIEW

MAINSTREAM

Albums

This week’s crop of “best of” compilations is accompanied by The Very Best Of Supertramp (A&M) but beware, since all but one of the tracks (1979’s ‘Six Days’) is slugged to many of the 250,000 or so who bought that have no interest in the new album. On the hard-to-find 12-inch versions of 10 hits by the successful pop/dance act, as well as previously unreleased Hit Combination megamix, by Ben Liebrand. David Bowie attempts to submerge himself within the framework of a group—specifically Tin Machine—has been a comment of critical failure, and only the faithful few can have any interest in Oy Vey, Baby – Tin Machine Live. Noisy, back to roots rock, recorded in Japan and America, its shelf life is strictly limited.

I Wanna Sing was a much smaller hit than its predecessors Peace or Friendship, but Sabrina Johnston’s debut album Peace is an interesting and competent effort, with more uplifting garage grooves as well as more restrained material. Anniversary Lover, which gives Johnston the chance to stretch herself a bit, and her vocals are still a little suspect under trying conditions, as the awful album closer Hyway 85 illustrates.

The Roots of Reggae Vol II (Music Club, MCCD 072). There’s nothing rare, obscure or little known here, just the basics: ska and rocksteady in the likes of Jimmy Cliff, Anton Ellis and Bob Marley. Great stuff.

Reissues

One of the real pleasures of thematic compilation is discovering oddities that otherwise would be hard put to find space on a CD. Such oddities are well evidenced in the set of releases from EMI’s Blue Note label. Boogie Woogie, performed by the likes of Irving Berlin and the second gatherings associated with Paris from the likes of Charlie Trenet and Django Reinhardt.

Connesser has released five compilations of big band music by Count Basie, plus the odd and very odd from the indie scene. C’s latest reissue, Black Magic (LC 7025) is a bit further collection of American R&B of the Fifties and Sixties, while Music Club releases Country Gold (CD 980), a contemporary country set featuring RCA acts.

THE ROOTS OF REGGAE Vol I (Music Club, MCCD 071). There’s nothing rare, obscure or little known here, just the basics: ska and rocksteady in the likes of Jimmy Cliff, Anton Ellis and Bob Marley. Great stuff.

Jazz

Tributes to jazz greats by other jazz artists are very tre- mendous. But when an obviously sincere intent is complemented by some degree of musical ability, the result can be both exciting and rewarding. Witness then To Diz With Love (Telarc) where fellow trumpeter Eldar, Charlie, Selvedges, Wallace, Roney, Wynton Marsalis, Claudio Roditi, Red Rodney and Dee Cheatham parted off to record with Dizzy Gillespie himself, in live performances at New York’s Blue Note Club, at the beginning of the year. Respectful is one basic description of Cuban trumpet artist Héctor Lavoe’s impressive I Remember Clifford (GRP). Sandow’s salute to the late Clifford Brown demands, yet again, the former’s astonishing facility and the sparkling form throughout help ensure that this is as solid a debut project as you’ll find anywhere.

Jazz

It’s sad to announce the passing of the Quintet which Black Magic (LC 7025) is a bit further collection of American R&B of the Fifties and Sixties, while Music Club releases a contemporary country set featuring RCA acts.

Dance

D-Influence have already given us one of the tunes of the summer with Good Lover, and now they are quickly following it up with an LP of their accessible soulful jazzy grooves, called Good 4 We (East West). Don-E also has his debut LP Unbreakable, due out next month (4th & B’way BR586). The man is unarguably talented, ready and waiting to have it nutched up more than one hit single before this starts shifting in volume.

On the progressive house front, Leftfield unveil their longest-awaited third single, Release The Pressure (Hard Hands). Featuring the sweeter vocals of Earl Sixteen, it reinforces their reputation for quality and innovation, but is too slow for widespread app- eal. Promises by Whyte is a good, old-fashioned breezy ballad.

Classical

Decca’s current releases are thick with the atmosphere of The Proms. Concurrent with appearances in the Albert Hall by Christopher von Dohnanyi and his Cleveland Or- chestra, there is the latest in- stalment of their Bruckner symphony cycle — the Sev- enth — and a disc coupling Shostakovich’s Fourth Sym- phony with Lutoslawski’s sonata ‘Muse.’

Other proms favourites feature in a trio of chamber-weighted concerts by Sir Charles Mackerras and the Welsh National Opera Orchestra continue their Eighth Series. Amongst the big-scale performances of Lambert’s The Rio Grande, Pia- no Concerto and Horowitz baritone, the can’t miss one of the year’s much sampled Leftfield mixes plus some good new ver- sions by J Dilla.

PICK OF THE WEEK

INXS: Welcome To Wherever You Are (Mercury). As the mystifyingly short intro of the opening track Question indicates, this is INXS in experimental mood. But then label history tells of loose-limbed and commercial, with Annie’s voice reaching up from a sea of strings. Polished and economical, it’s no undemanding and fun. Highlights include the anemic Baby Don’t Cry and the moody atmospherically Wishing Well, which would adapt well to a dance remix. A number one album, and home to several future hit singles.

Singles

Emerging from the thin disguise of his More Protein releases, Be-Ging George, is back with a single produced by the Pet Boys for his Spaghetti label. And, for what will doubtless be a return chart to form, he has chosen to combine Berry’s 1964 hit The Crying Game. A strange little ballad, it’s been pumped up in contemporary dance style by George, whose fragrantly fragile vocals never fail to impress. It probably won’t match the top five placing of the original, but it seems certain to become a medium-sized success.

Curiosity take much the same route with their follow-up to the top three single The Manhattan Project. Baby. This time around, they revisit ‘Teena Marie’s’ 1980 hit I Need You Lot’s. Ably assisted by Driza Bone, they transform it into a smooth and sweet pop/dance crossover for the Nineties.

The fourth single from Annie Lennox’s album, and one of its highlights, Walking On Broken Glass is also immediately and extremely

The TYRREL CORPORATION: Going Home (Volante/Colettempo). Soulfull top three dance smash rival head-ands-shoulders above most of its contemporaries. Music for feet and mind, it’s a slice of dance with bittersweet, intelligent lyrics. Likely to break big.

ALAN JONES

PICK OF THE WEEK

Ben Hardy

REISSUES

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Benny Green: Testifying (Blue Note). Recorded live at New York’s Village Vanguard, towards the end of 1991, Green’s talents, both as hardbop pianist and promising composer, are amply on display on this album, his third album date for Blue Note.

Stan Britt

Dance

Jazz

OTHER PROMS FAVOURITES

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Commercial, with Annie’s

PICK OF THE WEEK

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Jazz

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It’s sad to announce the passing of the Quintet which Black Magic (LC 7025) is a bit further collection of American R&B of the Fifties and Sixties, while Music Club releases a contemporary country set featuring RCA acts.

Dance

D-Influence have already given us one of the tunes of the summer with Good Lover, and now they are quickly following it up with an LP of their accessible soulful jazzy grooves, called Good 4 We (East West). Don-E also has his debut LP Unbreakable, due out next month (4th & B’way BR586). The man is unarguably talented, ready and waiting to have it nutched up more than one hit single before this starts shifting in volume.

On the progressive house front, Leftfield unveil their longest-awaited third single, Release The Pressure (Hard Hands). Featuring the sweeter vocals of Earl Sixteen, it reinforces their reputation for quality and innovation, but is too slow for widespread app- eal. Promises by Whyte is a good, old-fashioned breezy ballad.
**In Music Week**

**CHART FOCUS**

Snap's Rhythm Is A Dancer squeezes past Jimmy Nail's Ain't No Doubt to give Arista its first number one in over two years — since, in fact, their own debut single The Power reached pole position in April 1990. That record was replaced at number one by Madonna's Vogue, but even though her latest hit This Used To Be My Playground is currently placed at number three, it is performing too weakly to be a challenge to Snap.

Nail's demise is, at least in part, precipitated by the release of his album Growing Up In Public, which debuts at number two on the album chart, within striking distance of Neil Diamond's Greatest Hits 1966-1992, though both are apparently outdistanced considerably by Now That's What I Call Music 22. The latest in the record-setting compilation series was expected to sell 100,000 copies in its first week in the shops, and is one of the strongest yet, containing no fewer than 10 current hit singles among its 34 tracks, including the aforementioned Jimmy Nail and Snap smashes.

Michael Jackson's tour launch failed to save Who Is It, which dips a place to number 11. But the enormous publicity that surrounds his visit, and some sensible price-trimming of back catalogue, not only sees his Dangerous album vault to number 5, but also the re-entry of Bad at number 14, Thriller at number 17 and Off The Wall at number 48.

That other great media obsession of the moment, the Olympic Games, brings Freddie Mercury and Montserrat Caballe's Barcelona back into the singles chart, as the week's highest new entry, at number five. When originally released in 1987, it peaked at number eight. The other Olympics-associated hit of the moment, Jose Carreras and Sarah Brightman's Amigos Para Siempre, climbs to 18.

Finally, congratulations to Arcade, whose The Definitive Jim Reeves compilation debut strongly at number 11. It's the highest-ranked Reeves album since 1975, when 40 Golden Greats topped the chart. That album was also on Arcade — but the company pulled out of Britain in 1986, re-establishing itself on the continent, particularly in Holland, before re-emerging here less than two years ago.

**UPDATE**

<table>
<thead>
<tr>
<th>ALBUM MARKET SHARE BY FORMAT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WE</strong></td>
</tr>
<tr>
<td>Index of unit sales (%) - average in 1991</td>
</tr>
<tr>
<td>Albums</td>
</tr>
<tr>
<td>Singles</td>
</tr>
<tr>
<td>Music Video</td>
</tr>
</tbody>
</table>

**TOP 10 DISTRIBUTORS**

1. POLYGRAM
2. SONY MUSIC
3. BMG
4. EMI
5. WARNER MUSIC
6. PINNACLE
7. RTM
8. PRISM LEISURE
9. JETSTAR
10. REVOLVER

Compiled by ERA from Gallup data. Based on Top 200 albums June 28 to July 4 1992.

**CHART NEWCOMERS**

14. **FELIX:** Don't You Want Me (deConstruction). Originally released on the small independent Hoti Choons label, which never quite managed to cope with the demand for this hand-waving progressive house anthem. It was assembled by a young man from Essex, who prefers to be anonymous — though for how long he can maintain this attitude remains to be seen.

25. **SHABBA RANKS:** Mr Loverman (Epic). After releasing upwards of 30 singles on more than 15 labels since 1988, Shabba Ranks signed to Sony's Epic label last year. Despite a number 31 hit (Housecall) in partnership with Maxi Priest, and a number 20 teaming with Seriti Politi (She's A Woman) last year, he has never previously had even a Top 60 single in his own right. This raggareap track, from Shabba's upcoming album Rough & Ready Volume 1, changes all that. Also featured in the movie Deep Cover, it is one of the few reggae records to become a hit in the US, where it recently reached the Top 40.

35. **DJ CARL COX:** Does It Feel Good To You (Perfecto). Londoner Carl Cox is a busy man; known as the DJ that plays every rave, he often plays as many as 14 gigs a week, deejaying in Europe, Australia and the US as well as Britain. Somehow he manages to find time to write and produce hit songs too. His follow-up to the number 23 hit I Want You (Forever), is taken from the Perfecto album Hardcore DJ's Take Control, which features tracks by both Cox and his contemporaries.

38. **ACEN:** Trip II The Moon (Production House). This hardcore/rave hit is Acen's follow-up to Close Your Eyes, which sold 25,000 copies over six months without ever entering the Top 75, though it was the number one single in Record Mirror's survey of sales through specialist dance shops for the first quarter of 1992. Nineteen-year-old Londoner Agg was born in Tooting, and now lives in Ealing, where he is busily writing tracks for future release. Trip II The Moon is the 42nd release on the Willesden-based Production House label, which was established in 1987, and its first hit. Contact Production House on 081 968 8870.

**10 Rave on**

EMI releases 19 of the hottest tracks around.

**Book 'er**

Enya eases her way up the singles chart.

**18 Stone me**

Stone Roses soar straight to indie peak.

**Peace offering**

Galliano kick up a dancefloor storm.
ELVIS
THE KING COMES HOME

On video and laser disc.
Released 10th August 1992

Telephone BMG Distribution: 021-500 5678
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Producer</th>
<th>UK Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>RHYTHM IS A DANGER</strong></td>
<td>Enya</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td><strong>AIN'T NO DOUBT</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td><strong>THIS USED TO BE MY PLAYGROUND</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td><strong>SHAKE YOUR HEAD</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td><strong>NEW</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td><strong>LESbian</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td><strong>L.S.I.</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td><strong>SEASAME'S TREAT</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td><strong>I DROVE ALL NIGHT</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td><strong>BOOK OF DAYS</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td><strong>HOW DO YOU DO?</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>12</td>
<td><strong>DON'T YOU WANT ME</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td><strong>SEXY MF/STROLLIN</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td><strong>A TRIP TO TRUMPET</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td><strong>WARM IT UP</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td><strong>AMIGOS PARA SIEMPRE...</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>17</td>
<td><strong>JOSÉ CAMARA</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td><strong>JESUS HE KNOWS ME</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td><strong>ABBA-ESQUE</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>20</td>
<td><strong>LITHIUM</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td><strong>NEW</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
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<tr>
<td>22</td>
<td><strong>SILENT LUCIDITY</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td><strong>IT DON'T GO TO YOUR HEAD</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>24</td>
<td><strong>I'M GONNA LOVE YOU</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td><strong>NEW</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td><strong>I'LL BE THERE</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td><strong>MY GIRL</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>28</td>
<td><strong>AIN'T NO MAN</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>29</td>
<td><strong>THOSE SIMPLE THINGS/DAYDREAM</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>30</td>
<td><strong>LETS ME TAKE YOU THERE</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>31</td>
<td><strong>RUNAWAY TRAIN</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
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<tr>
<td>32</td>
<td><strong>THAT'S WHAT I'M MADE FOR</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
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<tr>
<td>33</td>
<td><strong>NO ONE CAN</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td><strong>SHOW YOU THE WAY TO GO</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td><strong>DOES IT FEEL GOOD TO YOU</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
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<tr>
<td>36</td>
<td><strong>FACE TO FACE</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
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<tr>
<td>37</td>
<td><strong>SOMETHING THAT I'M MAKING</strong></td>
<td>Enya (Bob Masse/Kari)</td>
<td>WEA 7174-2 (IR)</td>
<td>5</td>
</tr>
</tbody>
</table>

As used by Top Of The Pops and Radio One
### TOP 50 AIRPLAY CHART

**THE OFFICIAL MUSIC WEEK CHART**

**8 AUGUST 1992**

**TOP 5 CHARITY**

1. **AINT NO DOUT** Jenny Rait
2. **THE USE** Bob & Bigg Dwayne
3. **TE LL THE DOG** Roy Osborne
4. **I HEAR** Jesus He Knows Me
5. **THE CHORDS** The Chords

**THE OFFICIAL MUSIC WEEK CHART**

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1. **AINT NO DOUT** Jenny Rait
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4. **I HEAR** Jesus He Knows Me
5. **THE CHORDS** The Chords

**REGIONAL CHOICE**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SILENT LUCIDITY</td>
<td>Queen/Cherry</td>
</tr>
<tr>
<td>2</td>
<td>BARCELONA</td>
<td>INNOCENT CHILD</td>
</tr>
<tr>
<td>3</td>
<td>3 WHAT IVE GOT</td>
<td>FUNK/STICKS</td>
</tr>
<tr>
<td>4</td>
<td>3 ALL I WANT</td>
<td>Fool The World/Cherry</td>
</tr>
<tr>
<td>5</td>
<td>31 HOLD ON MY HEART</td>
<td>George Michael</td>
</tr>
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</table>

**TOP 10 BREAKERS**

<table>
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<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>11</td>
<td>FOUND HEAVEN</td>
<td>Take That</td>
</tr>
<tr>
<td>2</td>
<td>TAKE IT EASY ON ME</td>
<td>A House/Patagonia</td>
</tr>
<tr>
<td>3</td>
<td>BAKER STREET</td>
<td>Undercover/WLW/Lincoln</td>
</tr>
<tr>
<td>4</td>
<td>ROUND AND ROUND</td>
<td>Texas Campbell/Panley Paris</td>
</tr>
<tr>
<td>5</td>
<td>INNOCENT CHILD</td>
<td>Babyface/Capitol</td>
</tr>
</tbody>
</table>
| 6 | ROCK YOUR BABY | N.W.O.
| 7 | 3 ITS PROBABLY ME | Brown & Elyon/Capitol |
| 8 | 3 DROWNING IN YOUR EYES | B.B. King/SCI |
| 9 | 3 TELL ME LIKE IT IS | J.B. & Mr. Bigg/SCI |
| 10 | 3 YOU REALLY WANT TO KNOW | George Michael/SCI |

**US TOP 50 SINGLES**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAM, Michael Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>DAMN I WISH I WAS YOUR LOVER</td>
<td>Sophie &amp; B. Hitchcock/SCI</td>
</tr>
<tr>
<td>3</td>
<td>GOOD STUFF, 312s</td>
<td>Reprise</td>
</tr>
<tr>
<td>4</td>
<td>THEY WANT FX, 99%</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>3 JUST FOR TODAY</td>
<td>Vavine Williams/SCI</td>
</tr>
<tr>
<td>6</td>
<td>JUMP AROUND, Hole Of Pain</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>7</td>
<td>3 HOLD ON MY HEART, Genesis</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>3 PLEASE DON'T GO, K.W</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>3 EVERYBODY'S FILLING UP</td>
<td>Eos Force/SCI</td>
</tr>
<tr>
<td>10</td>
<td>3 SLOW MOTION, Color Me Badd</td>
<td>Epic</td>
</tr>
</tbody>
</table>

**US TOP 50 ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>3 SONGS IN THE KEY OF L</td>
<td>Various</td>
</tr>
<tr>
<td>2</td>
<td>3 CROSSED OUT</td>
<td>Various</td>
</tr>
<tr>
<td>3</td>
<td>3 BOOMERANG (OST)</td>
<td>Various</td>
</tr>
<tr>
<td>4</td>
<td>3 TEMPLE OF THE DOG</td>
<td>Various</td>
</tr>
<tr>
<td>5</td>
<td>3 OFF THEIR RADAR</td>
<td>Various</td>
</tr>
</tbody>
</table>

**AIRPLAY PROFILE**

**SELECTED TITLE:** LET ME TAKE YOU THERE

**BRITISH POP**

1. **RED ROSE**
2. **2 BC BAND**
3. **4 CORRECT**
4. **5 NORTH SOUND**

**TOP 10 SINGLES**

1. **SILENT LUCIDITY**
2. **BARCELONA**
3. **WHAT I'VE GOT**
4. **ALL I WANT**
5. **HOLD ON MY HEART**
6. **EVERYBODY'S FREE**
7. **SLOW MOTION**
8. **HUMPHIN' AROUND**
9. **PLEASE DON'T GO**
10. **EVERYBODY'S FILLING UP**
Paul Oakenfold's Perfecto has appointed former Soul II Soul manager Keith Bourton as general manager as part of a push to match the label's high profile with high sales figures. Despite a much publicised launch last year, the label is only now releasing its first product of 1992, 'Express Yourself by Jimi Polo (pictured). Bourton — who has managed Heaven 17 and PIL — arrives at a time of some uncertainty for the label, in the light of the changes in parent label RCA's relationship with deConstruction (RM, July 25).

But Perfecto MD Brian Reza says, "Although we have still not been informed about the deConstruction changes, it is business as usual as far as we are concerned."

Two veterans of the music and business worlds are uniting to present the respectable side of rave. Fantazia, the company which packed 25,000 revellers into Castle Donington last weekend, is the fruit of an alliance between industry veteran and former Island Music general manager Billy Lawrie and ex-commodity broker Barnaby Reason. Having already staged what they claim were two of the biggest events ever, the pair are now launching a Fantazia record label. "We're already promoting all these artists, so we thought we might as well sell the records as well," says Lawrie, who says he was once Brian Epstein's office boy and worked on some of the Bee Gees' biggest hits. He was general manager at Island Music in the late Seventies and went on to run A&R at the record company.

Reason, the financial brains behind the outfit, sees Fantazia as a necessary stage in rave's global development. "We're the bridge between the underground and the multinational majors," he says. "I went to a free party a few months ago and thought, 'there's some money to be made here'. It's a totally new form of music and it hasn't really been exploited yet."

Producer and remixer Youth is expanding his south London production company into a label and training outfit for budding studio engineers. Butterfly Records kicks off with Spiral Tribe's 'Breach The Peace EP' this week. It will be distributed through Big Life, following the split between Wau! and Mr Modo, although Youth will continue to collaborate with The Orb's Alex Patterson through Wau Recordings.

Fuse Inc, the management company behind Utah Saints, is to establish another new label north of the border. Falkirk-based Hubba Hubba Records will debut with a trio of tartan techno acts including Dub Commission's 'Lost In House'. But Fuse Inc's boss John Macdonald stresses his label's national appeal. "I want to stay away from the provincial angle," he says.
Coldcut Tune Into CD Games

Megabyte enthusiasts Coldcut are taking the music/technology interface one step further with a new "cyberdelic" soundtrack for CD-TV. 'Global Chaos' is the multimedia fruit of a two-year relationship between software creators Hex and the Coldcut crew's Hardwire computer offspring.

The four-in-one interactive package includes four Coldcut composed hardcore anthems accompanied by suitably psychedelic computer generated visuals, as well as an ambient "Digital Love" section, randomly generated 'Eternal Rave' animation and cult arcade game 'Top Banana' (pictured). "At the moment most of the music for these games is at least two years behind," says Coldcut's Matt Black. "But the next generation of games is going to be on CD so the opportunity for improving the musical side is expanding."

Meanwhile veteran screen gazer and games designer Black is making the most of what he sees as a natural alliance between dance music and computer visuals. "Some of the credit for kickstarting the current trend, says it is a bit of both. "Anyone who was out and about in the mid-Seventies is getting on for middle age now and they've got the disposable income to relive their youth. Either they'll buy a Simply Red album or a Mastercuts release."

On the other hand, there are a lot of kids who never knew about jazz-funk in the first place who are discovering the originals they've heard sampled on rap tracks. Likewise Polydor's compiler Bob Nolan claims a core market of "clubbers who look backwards, ageing Kiss FM DJs and ardent trainspotters".

But with much-sampled tracks like 'Funky Drummer' and 'P'Funk' making long-awaited official appearances, the value of new youthful audiences cannot be overlooked.

"We still haven't hit our peak audience," says Dewhirst, who is planning to dig further back into history for a forthcoming 'Soul Archives' series.

2 RM Dance Update

19 • BACK TO THE HOTEL, NObode
21 • MAKE LOVE LIKE A MAN, Del Lepard
34 • HONEY LOVE, Babyface
38 • I'm Gonna Be There
49 • THE GAP BAND
50 • WEST IN THE SOUTH, The Black Crowes
52 • GARTH BROOKS, Garth Brooks

DUBWISE Breakneck bpsm getting the bums up? Then spare a thought for dub, that long-forgotten genre famed for its strange noises and expanded reggae baselines. In one of the stranger alliances to emerge from the upsurge of hardcore, dub has risen again to stake its claim for the mellow middle ground. House merchants Zion Train have already re-educated stressed out Spiral Tribes with their dubwise chill-out zones but now they are pioneering two new labels - Zion and Forward Roots - to bring the delights of acid dub to the raving masses. "It's been a while since we've had that real dub vibe now," says Zion's Neil Kenney, who has also founded the Dub Funk Association, currently creating drum and bass house with 'The Hard Way' EP out through Tasty Records. Get ready for the dub rave selection.

HiJinks Just when you thought it was safe to hide your skin tight leather hot pants in the closet, the rampant sound of Hi-NRG is undergoing something of a resurgence. Although they have turned their hand to techno in recent times, the party people at PWL - who originally put the move into pop with Sinitta and Dead Or Alive - have now rediscovered Hi-NRG's delights. Thanks to Northern duo Mike 'Big Bird' Copock and Funky Duncan Flintayson's remake of the Euro-stomper 'Rodo's Theme', danceable anime characters and handle bar moustaches look set to re-enter club culture with a vengeance.

And it is not an isolated outbreak. New Rumour offshoot Klone, under the guidance of Hi-NRG DJ Chris Lucas, is also making a bid for a Village People-style revival, although according to the label Hi-NRG has never really gone away. So now you know.

Young Funkers Years after the so called "rare groove" revival fizzled out, record companies have finally woken up to the funk and soul goldmines locked up in their back catalogues. Inspired by the growing number of covers clogging up the charts, Dino Entertainment is releasing a compilation called 'The Originals' later this month. "When most people hear these covers they say, 'nice track, but I prefer the original,'" says Dino's A&R supremo Nic Moran. "Now they can have the original in perfect CD quality."

Polydor's 'Uncut' series, EMI's Blue Note retrospective and the Mastercuts series from compiler Beechwood — which has shifted nearly 200,000 copies — all point to a significant market.

But is it purely a nostalgia trip or, as the Brand New Heavies and Dannii Minogue enjoy their second week in the charts with Seventies covers, is it an indication of a move towards song-based soul in place of rave faves?

Beechwood's Ian Dewhirst, who can take

some of the credit for kickstarting the current trend, says it is a bit of both. "Anyone who was out and about in the mid-Seventies is getting on for middle age now and they've got the disposable income to relive their youth. Either they'll buy a Simply Red album or a Mastercuts release."

"On the other hand, there are a lot of kids who never knew about jazz-funk in the first place who are discovering the originals they've heard sampled on rap tracks. Likewise Polydor's compiler Bob Nolan claims a core market of "clubbers who look backwards, ageing Kiss FM DJs and ardent trainspotters".

But with much-sampled tracks like 'Funky Drummer' and 'P'Funk' making long-awaited official appearances, the value of new youthful audiences cannot be overlooked.

"We still haven't hit our peak audience," says Dewhirst, who is planning to dig further back into history for a forthcoming 'Soul Archives' series.

Record Mirror news edited by Matthew Cole. Tel: 071-620 3636.
making a comeback. Also stocks swingbeat, jazz and soul.

Manager/buyer's view: "We went into dance five years ago, although the shop's been here 98 years — it's the oldest in Cardiff. The club scene died away a bit but now lots of people are setting up clubs and promoting raves for the summer months and the scene's good. We have about 40 regular DJs; they take lots of white labels, and the smaller UK labels like Guerilla are selling the best. Rare grooves are definitely coming back." — Conan Woodliffe, dance buyer.

Distributor's view "Conan consistently supports us with new or strong-selling releases and he is prepared to try off-the-wall stuff if we recommend it. If he's not sure of the product he'll ask us how he should work it." — Sorrel Dryden, SRD.

DJ's view "They get me everything — they're the only shop in south Wales to get all the new tunes as far as I'm aware. Rave is on its way out — garage and progressive house are the big thing now." — Ollie.

U2's 'Even Better Than The Real Thing': — Tim Narey, DJ.

Regular DJs — Tim Narey and Stuart Reed. Guest DJs include Dave Morales, Dave Dorrell, Justin Robertson, Mike Pickering, Spinnmasters, Brandon Block.

Spinning Whyte 'Promises' (Fabi Paras remix); Solution 'Feel So Right'; The Reese Project 'The Colour Of Love'; Denise Lopez 'Make That Move'; Chicago Syndicate 'Move Your Body'.

DJ's view "It's brilliant — the sound system's enormous. We play high quality music that's not usually played in such massive venues." — Tim Narey.

Promotions view "It's a great club — good for UK labels with a tuneful, house sound. There is no hardcore — it's almost poppy. Tim has a very Manchester sound and there's a summery feel to his records." — Stan Barton, Mute Records.

Average ticket price £5 members; £5 non-members.

Compiled by Sarah Davies, Tel: 081-848 2320.
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4 RM DANCE UPDATE

1 (1) LOVE IS ENERGY Joe Roberts
2 (2) UNIQUE Dance
3 (3) INTOXICATION React 2 Rhythm
4 (4) HAPPY FEELINGS Shades Of Rhythm
5 (5) BREEZER GOODE The Shamen
6 (6) PUT YOUR HANDS TOGETHER Todd Terry Project
7 (7) MIRACLE Marmalade
8 (8) THE FUTURE MUSIC EP Liquid
9 (9) NEW BASS SHAKE Urban Shakedown
10 (10) LOVE HAS CHANGED MY MIND Vicki Shephard
11 (11) CRY FREEDOM Mombasa
12 (12) COME ALIVE Orchestra JB
13 (13) ROCK 'N' ROLL Vivital
14 (14) WALKING ON Sheer Bronze
15 (15) PUSH PUSH EP Original Rockers
16 (16) TASTE OF YOUR OWN MEDICINE Elements Of Trance
17 (17) SUPERVISOR ERROR The Diceman
18 (18) JERZEEY THANG Jersey Boy
19 (19) SOHO HARDCORE EP N22/Kalide
20 (20) FOUND HEAVEN
21 (21) TAKE IT EASY ON
22 (22) BAKER STREET
23 (23) INNOCENT CHILD
24 (24) ROCK YOUR BABY
25 (25) IT'S PROBABLY ME
26 (26) DROWNING IN YOU
27 (27) TELL IT LIKE IT IS
28 (28) TAKE THIS HEART
29 (29) LIFE IS A HIGH
30 (30) I'LL BE THERE
31 (31) FRIDAY I'M IN LOVE
32 (32) THE BEST THINGS IN LIFE
33 (33) THE FUTURE
34 (34) MUSICIAN'S GIG GUIDE
35 (35) A NATION OF SONG
36 (36) I'M NOT SORRY
37 (37) MAKE LOVES LIKE A MAN
38 (38) HONEY I'M HOME
39 (39) DO YOU WANT TO SAY THE WORDS
40 (40) GIVE UP MY HEART
41 (41) TWILIGHT ZONE
42 (42) CAN'T WE DANCE
43 (43) THE SOUTHERN
44 (44) GREATEST HITS
45 (45) JUDDS UPP
46 (46) MARKOWSKI
47 (47) SINGLE LOST
48 (48) CHECK YOUR HEAD
49 (49) CELINE DION
50 (50) GARTH BROOKS

charts courtesy: Billboard, 8 August, 1992

Arrows are awarded to those products demonstrating the greatest overall sales and popularity.
PHOTON INC.  "Give A Little Love"  (US Strictly Rhythm 8977)
Created by DJ Pierre and Roy Davis Jr with deejay-tastic wavering and chanting Jennifer Mickey, this import soundtrack is a brilliant Sevenoaks pastor's wardy John Negro, slislly thrilling through many moodily familiar influences in 134.4kbps Proctor's Deep Vocal and Disco House House Mixes plus a marathon 18 minutes instrumental 121bpm "The Wild Pitch Mix, while its similarly Piano mixed UK pressing still has 0:124.8kbps Proctor's Deep House Vocal plus abbreviated 122bpm Wild Pitch Short, new 0:120.8kbps Disco Ratt, percussively knurled En Vogue-ish 120.8kbpm Swing and Wild Pitch based technology 120.8kbpm Mid 'Bo's Acid House Mixes (Mix FX 194). Record of the week by far. C'est chic!

CATHY DENNIS  "You Lied To Me"  (Polydor/CATHEX 8)
Sounding like garage remixes at Madonna singing Deee Cee Penman's song except perhaps the melody is a bit less strong here. 121.9kbpm piano laden wobble is presented as a lurching in Step Peppermint's unusually slithery Sprinkled With Snow's Attitude Mix, Dub 1 and Dub 2, plus Dancin' Danny DJ churring Dan's Club, Dub and Acid House Mixes (apparently adding an Extended Mix and Dub 2 to the commercial version).

BANDULU  "Guidance"  (Inert Records ING 003T, via Pinball)
This tribal drums throbbed episodic 121.4kbpm straining shuffle is rippled by the deceptively haunting 0:134.8kbpm 'Lifestyle' and less danceable repetitive canonic largely rocking 119.2kbpm 'Amaranth' - Love Lies Bleeding.

2 UNLIMITED  "Magic Friend"  (PWL/Continental PWL 240)
"Start-Rite" techno for young "wannabe" ravers, this nasty synthy buzzed simplistic Dutch thumper has 127.5kbpm Auto-Rhythmic Romax and 129.7kbpm Rico And Le Jean Mix versions, lifted by 0:129.9-129.7-7.7-8.7bpm Automatic and 0:129.9-129.6-9.9-6.9bpm Murphy's Megamix incorporating bits of their earlier hits.

K.W.S.  "Rock Your Baby"  (Network Records NWK'T 54, via Pinball)
Chris King, Winston Williams & Del St-Joseph's mid-70s swing-effortlessly streamlined M&R pop disco remake of George McCrae's August '79 chart-topper has old fashioned 0:120.3-120.6kbpm Thurger A Mix and slightly more modern 0:120.8kbpm S.O.S. Mixes featuring Ed- win Stray, plus the soulfully charted plinking treat 121.3kbpm A Different Man (Bubba Gum Breakthrough Mix) and jingly breezy instrumental 134.8kbpm "Romantico, The Break Mix", not cut out until next week despite the gun already being jumped by the rush released and altogether superb BABY ROCKS 'Rock Me Baby' (ZYX Records ZYX 6802-12, via BMG), a differently titled 0:121.4-8.4kbpm cover of the same song jointly utilized by a Lotus-like get through a similar but much more polished arrangement.

JUNIOR GISCOMBE  "Can't Hold You"  (MCA MCST 1670)
Norman revisits Dianne Warwick & The Clappeters' attractive slushy 1974 US smash in slim Mike's traditional strings based, vibes rippled and synth post processing 122.6kbpm E-Squoe Disco Son's "The One" (And聘用三 Doesn't Have To Be You, a 1979 hit). Edit is all one of the promo's four tracks.

M.C. SERCH  "Here It Comes"  (UKLS/Disco Chasos 42)
"For the 1st, it's for the 1st, it's for the 1st, it's for the 1st, it's for the 1st, it's for the 1st... It's for the 1st..."
I smell the blood of an English man multiferously associated with a piece between the "film" and 'come' this is a bit less wobbly, rippled and synthed 0:119.3kbpm 'EP Version'. This has no effects that don't contribute to it's 'EP Version'.

HAVANA  "Schtrom"  (93c3 Prentice Limbo 001, via Revolver/Pinball)
While labelled with no added details, thispercussively patterned wobbling good 124.8kbpm electro throber has bursts of booming frequencies all intertwined, a synthy sawed piping 0:124.8kbpm B-side variation.

DOING  "This Is The Way"  (Confusion Records BRAIN 26, via Revolver/Pinball)
With weighted up with four unamed voices every second chorus "Oooh! Popeye and Nick Norman's rhythm guitar driven version 124.6kbpm house dancer is buffed on the A-side by a straining 124.6kbpm synthed bass and flipped by another similarly sawed 0:124.6kbpm mix like the first one it means absolutely nothing rocking 0:124.6kbpm treatment that's best of all. At least label details were included which is more than on some records I receive.

LEGEND  "Take Your Body Over Mine"  (All Around The World Productions 12 GLOBE 11, via Total/BMG)
London based Damx-x/Frantic, Loondam and DANCE-O-RAMA'S new label takes frequencies juicy chorus is in waked and muttered almost all through the 119.8kbpm Jahn Mix and 0:119.8-0.8kbpm Radio Edit, scraping strings saved instrumental to 0:119.8kbpm Felix Pat 4 Remix, piping produced wobbling piping 0:120.0kbpm Love Doctor Remix and 120.8kbpm Edi.

REO  "Come On Get Here"  (The Brothers Organisation 12 COLUM 1, via Total/BMG)
Originally a slacker 120.2kbpm on Belgium's Who's That Beat?, label this record Naomi was labelled in January, half-thin shee doo doo in a heavy rock住宅sounding 130.9kbpm Jahn Mix and 0:119.8-0.8kbpm Radio Edit, again with no much less subtle percussive plunging 124.8kbpm Original Mix plus also new hip-jumpin' 122.6kbpm Holiday Mix and Felix's reedy shuffling 127.5kbpm Fierce Mix.

EMPIRE BASS BUILDING  "Come On Get Here"  (The Brothers Organisation 12 COLUM 1, via Total/BMG)
Originally a slacker 122.8kbpm on Belgium's Who's That Beat?, label this record Naomi was labelled in January, half-thin shee doo doo in a heavy rock住宅sounding 130.9kbpm Jahn Mix and 0:119.8-0.8kbpm Radio Edit, again with no much less subtle percussive plunging 124.8kbpm Original Mix plus also new hip-jumpin' 122.6kbpm Holiday Mix and Felix's reedy shuffling 127.5kbpm Fierce Mix.

MORE DJ DIRECTORY P2
RM DANCE UPDATE 5

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The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3616.

**Top 40**

1. YOU LIED TO ME (MIXES) Cathy Dennis Polydor promo
2. MOVE ON (MIXES) ALL LEAVES IN ME (YOUNG IDEAS MIX) TALKIN’ Law Promotions/promo
3. WHAT I FEEL Young Disciples Talkin Loud doublepack promo
4. CRY FREEDOM (MALAWI MIX)(SOWETO MIX) Mombassa Tantrum Records promo
5. AIN’T NO MAN (MIXES) Ona Carroll A&M promo
6. HOUSE OF LOVE (WET NOSE MIX) E II Fruit Tree promo
7. SHINE ON (MIXES) Degrees Of Motion featuring Brij with Kit West ftr
8. THEN CAME YOU (MIXES) Junior Giscombe MCA promo
9. DANCE WITH POWER (MIXES) Bass Construction Perfecto
10. DON’T YOU WANT ME (FADE) Melody MCA promo
11. BAKER STREET (EXTENDED MIX) SHA-BANG (EXTENDED MIX) Undercover
12. THE MIGHTY MING Brothers Love Dubs Stress promo
13. NUMBER ONE (FADE) Does Like A Mule Tribal Bass promo
14. FEEL THE RHYTHM Terrance Hamster promo
15. ROCK ME BABY Baby Roots ZYX
16. YOUR LOVE TAKES ME HIGHER (HARDCORE/RENOVATION) Vocal Mixes Omni promo
18. HEY WHAT’S YOUR NAME (BRASSNECK MIX) Baby June Ad92/Arista promo
19. COME ALIVE (MIXES) Orchestra J&N Rumour promo
20. STUCK IN THE MIDDLE Danielle Gaha Epic

**NEW**

1. UNDERSTAND THIS GROOVE Sound Factory BTB/Logic promo
2. ME IS NOT (MIXES) Chips E&M & Extensive Faze 2
3. ANNihilator Pushead Underground Level Recordings promo
4. CRAZY LOVE (MASTERS AT WORK REMIXES) Le Ce Pension A&M promo
5. DO YOU FEEL IT (LIKE I DO) Tammy Payne Talkin’ Loud Tribal Bass/Big Life
6. HUMANITY I CAN’T GET NO SLEEP Rebel MC SUAD promo
7. THE ART OF MOVING BUTTS (REMIX) Shut Up And Dance featuring Erinn frr promo
8. REVIVAL (MIXES) Martine Girault Acid Jazz promo
9. WATCH MY GARDEN GROW The Humble Souls MCA promo
10. BODY TALK Jamaistone featuring Vanessa Hypro promo
11. WHEN I’M WITH YOU D’Breeze Maranza white label
12. FEELIN’ HAPPY Basie Value 3 Beat Music promo
13. LOVE IS THE ANSWER Esperanto M&G doublepack promo
14. LOVE IS ENERGY (MIXES) Joe Roberts frr promo
15. TOGETHER IN HARMONY (MIXES) Polyphonic Recordings Hypro white label
16. THEN (SLAMMIN’ CLUB MIX) Red Light feat. Tyler Watson Hi-Bass/Final Vinyl promo
17. THE AGE OF LOVE (JAM & SPoon REMIXES) The Age Of Love React
18. WHAT THE CHILD NEEDS (MIXES) Terry Ronald MCA promo
19. INTO THE FUTURE (MIXES) New Atlantic feat. Linda Wright 3 Beat Music promo
20. THE LOVE IS . . . EP (REMIX) Nookie Absolute 2 promo

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Mr Fingers

"On A Corner Called Jazz" (Wax 1/Wax 2)
(MCA MCST 1668/MCSX 1668)

Split between indie-sounding but spacious 12-inch wavers, this is a very nice release. On this track, Larry Heard has a very nice slowed-down House mix, and Coby Oakes & Ken Smith have a more techy-eclectic approach.

The Party

"Free" (US Hollywood Records 0-66388)

A beautiful track which could be used on its own or as a mixdown. The mixdown is very nice, with a great build-up and a nice break at the end. The track is well produced and has a nice melody.

Sam Mousson

"Will You Love Me In The Morning?" (Armin/WAX 1/4)

This is a very nice track with a nice melody and a great build-up. The mixdown is very nice, with a great break at the end. The track is well produced and has a nice melody.

Wolfgang

"Nights" (Splish SPLESS, via Pinnacle)

A very nice track with a nice melody and a great build-up. The mixdown is very nice, with a great break at the end. The track is well produced and has a nice melody.
AUG. 3RD

MIKE DAVIS

'AINT NO STOPPIN' US NOW

7", C. 12", CD.

AUG. 10TH

PARKHILL INTERNATIONAL

"I WANT TO BE TOGETHER"

7", C. 12", CD.

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Fierce Ruling Diva's restrained and intelligent approach to dance music has produced a distinctly cool and calculated European techno sound which has earned them respect on both sides of the Atlantic. Their latest single, 'You Gotta Believe', furthers their cause with no less than 10 mixes, including two by New York keyboard ace Moby, which explore and exploit the European techno heritage to the full. Deep warbling acid basslines and spacey melodies weave around the monotone vocal which echoes the style of early Chicago house.

Fierce Ruling Diva were formed three years ago by DJs Jeffrey Porter and Jeroen Flamman, who have hosted some of the best club nights Amsterdam has experienced, including Planet E and the after hours club on a barge, Subtopia. They've already released half a dozen strong singles, including 'Rubb It In', which came within a whisker of the charts. Porter says, "Our music is very sparse, very mathematical. Our kind of techno is more intellectual than rave and the Belgian stuff. We would be pretty embarrassed to put out anything that was dumb — anything that was just hard for hard's sake."

Tim Jeffery

As a musician, songwriter and former Fairlight salesman, Phil Nicholas has experienced the music business from most angles. This year saw him co-producing Sly & Lovechild's first album, then embarking on a partnership with Simon Lovechild called Mombassa. A blend of punchy African chants and devastating dance grooves, the duo's debut single 'Cry Freedom' is ecstatic, foot shaking stuff. The duo's musical tastes are fired by a zest for travel. Nicholas explains, "Simon's

Give those guys a cigar. Our men in Havana have certainly come up with the goods: 'Schtoom' is a track that simply won't lie low and keep quiet. Tony Scott, Richard Miller and Graeme Drinnam, three diffident, soft-spoken Glaswegians, have infiltrated south of the border, taking the rest of the UK by storm with this massive club hit. The story began when DJs Scott and Miller felt their reputation needed a boost and decided a record was the way to go. Scott says, "The single was to put us on the map." A chance meeting with old mate Drinnam in a club, a chat with Billy Kiltie while buying records in 23rd Precinct, his hot Glasgow record shop, and the idea became a reality.

So they had the track — an ambient techno number with a dash of Donna Summeresque panting vocals, throbbing percussion and a wickedly catchy keyboard hook — but no name for the act. "We sifted through all the names that came into our heads," says Miller, "and Tony thought Havana sounded snazzy."
Shay Jones

Shay Jones spent last year as the thinking person's Kym Sims, releasing two Steve 'Silk' Hurley-produced singles that were more classy and more soulful than the admittedly very special 'Too Blind To See It'. 'Are You Gonna Be There' and 'When Love Calls' were firm favourites among discerning DJs and clubbers, but never received UK releases.

Now the Chicago diva, whose amazing voice has won her sessions with the likes of Santana and Ministry, is back with a new floor-filler that is a rare Anglo-American hybrid. 'Treated Me Cruel' by Bass Attitude featuring Shay Jones started life as a tune written and recorded by Ronnie Herel, who used to be in Quartz. The tune was dispatched to Chicago where Jones provided the lyrics and vocals and some instrumentation was added. The end result is a powerful and stylish track which comes in both sax and piano/strings/vibes based versions. It first appeared as a very limited spoof US import: 'Fat Trax is a Chicago label that is so underground it is actually based in Chicago,' jokes a Go! Beat spokesman. Now it is getting a full release complete with some very tasty stripped down, organ-based remixes by Deep Freeze Productions.

Andy Beevers

E17

Named after their east London postcode, the arrival of E17 and their debut release has been a long time coming. Originally recorded last September, 'House Of Love' is now ready to make a grand entrance, stripped down and logged out in some fine Suburban Base mixes.

The perpetrators of this hedonistic caper are Tony Mortimer, Terry Coldwell, Brian Harvey and John Hendy, four long-time Eastside buddies. Before they sorted their lives out through music — working towards that perfect demo which bagged them a deal with London — all four worked in the building industry as roofers, plumbers and odd job men. Don't expect Auf Wiedersehen Pet on vinyl though; the only "pet" here is guest vocalist, and E17 logo star, Levi. "That's our dog — he's a little Staf," explains Mortimer. "He's also the best looking one in the band.

Currently sifting through masses of material for the 12 acts which will appear on a debut album, due at Christmas, Mortimer has modest ambitions for the band: "We just want a lot more hits than we've had to date," he laughs.

Davydd Chong

'Treated Me Cruel' is released by Go! Beat on August 10.
GROWN UP ravers brace yourselves. Here comes 'Bod', the latest prepubescent theme tune to get the techno treatment. But not the last. Word is that hardcore acetates of Rupert The Bear and The Wombles are mixing it with Steve Jackson's latest, 'Black Beauty'. What's next? Skippy The Bush Kangaroo? ... Also on the rebound are born again bass crunchers Messiah, fresh from Stateside success with 'There Is No Law', now about to revamp Donna Summer's 'I Feel Love', in a Kickin' style... Talking of lurve, amorous Viz stars 'Fat Slags' have put their weight behind yet another dance orientated cover, of 'Summer Holiday' would you believe? Thanks (if that's the right word) to PWL... And talking of oversized postiers, PolyGram had an inflatable one stationed outside Radio 1 to promote Sir Mix A Lot's US chart topper 'Baby's Got Back' until it upset local residents... Also creating accidental havoc is Shut Up & Dance, whose 'Art Of Moving Butts' is out next week. A stageliving indie crowd somewhere in Wales greeted PJ and Smiley with a hail of cans and abuse, resulting in a swift SUAD retreat... Having live problems of a more serious nature is Lisa Stansfield, forced to cancel a New York gig last week after keyboardist Dave Collard collapsed with a mystery illness... New label Hamster Records - brainchild of John Freeze, once dubbed the Acid King by The Sun - has nibbled its way into the RM Club Chart's Top 40 with three of its first four releases including Terrinze and Sy Kick... More new label offshoots from Rumour records: E-Zee (two step soul), High On Rhythm (garage) and Mission (swingbeat). Ralph Tye and Darren Ensorn are looking for quality UK product, ring them on 071 381 8315... New north London outfit Embassy Arena in Braintree providing space for 1,500 plus 6K of sound... For more underground grooves Release The Pressure returns to central London on August 8 with DJs Dean Savonne, Danny Tenaglia and Ricki Morrison (071 287 0503 for info)... Hardcore label Fabulous is looking for DJs to add to its mailing list (071 607 6580)... Megamixers Les Adams and R/Ws James Hamilton take to the decks for another continuous upfront Summer Holiday Houseparty on London's Capital FM on Saturday, August 8... AND THE BEAT GOES ON!

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### TOP 30 MUSIC VIDEO

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## Top 20 Compilations

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<td>RAVEN: THE PROTECTING VEIL</td>
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**THE GREAT INDIE CHART DEBATE**

### Final chance to vote!

Votes have been flooding into the Music Week offices as readers respond to our poll to test the industry's temperature on the new look independent charts.

Unlike the old charts, which comprised solely those records which were independently distributed, the new charts have a "genre overlay" to remove product which is not "indee-style" music.

We are printing the charts for a trial period of four weeks, but voting closes this Wednesday, August 5.

Don't delay. Respond now. Every vote counts.

Steve Redmond, Editor

---

**The best solution to the indie chart problem is:**

- The new indie chart as shown above, based on distribution with a genre overlay to remove product which is not "indee-style" music.
- The old indie chart, based solely on distribution.
- A chart based on the indie music genre which includes records from all companies, indie and major.
- No compromise is possible and both a distribution and a genre-based chart should be made available.
- Indie music has proved itself in the main charts and no specialist indie chart is necessary.

Name ________________________________

Company ______________________________

Please tick the box which best expresses your view and return to:

Music Week, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Or Fax to 071-401 8035.
SINGLES

ARTIST: LADY TATTOO
LABEL: RCA
CAT. NO.: 4771
PRICE: $3.48
DISTRIBUTORS: RCA
CATEGORY: ROCK
COMMENT: INTERNATIONAL
Pop

ARTIST: THE BEATLES
LABEL: APPLE
CAT. NO.: 2303
PRICE: $3.48
DISTRIBUTORS: EMI
CATEGORY: ROCK
COMMENT: INTERNATIONAL
Pop

ARTIST: ABBA
LABEL: A&M
CAT. NO.: 3400
PRICE: $3.48
DISTRIBUTORS: A&M
CATEGORY: POP
COMMENT: INTERNATIONAL
Pop

ASSISTANT: BARRY MANILOW
ARTIST: BARRY MANILOW
LABEL: CAPITOL
CAT. NO.: 2071
PRICE: $3.48
DISTRIBUTORS: CAPITOL
CATEGORY: POP
COMMENT: INTERNATIONAL
Pop

ARTIST: EVA MARIE STENBRINK
LABEL: COLUMBIA
CAT. NO.: 3526
PRICE: $3.48
DISTRIBUTORS: COLUMBIA
CATEGORY: POP
COMMENT: INTERNATIONAL
Pop

ARTIST: THE ROLLING STONES
LABEL: DECCA
CAT. NO.: 3527
PRICE: $3.48
DISTRIBUTORS: DECCA
CATEGORY: ROCK
COMMENT: INTERNATIONAL
Pop

ARTIST: ELTON JOHN
LABEL: DOTTIE
CAT. NO.: 3528
PRICE: $3.48
DISTRIBUTORS: DOTTIE
CATEGORY: ROCK
COMMENT: INTERNATIONAL
Pop
THE OFFICIAL music week CHART

TOP 60 DANCE SINGLES

Don't You Want Me
Feix
Deconstruction/RCA 74321100501 (BMG)

I NEW

Trip II the Moon
Atomi
Production House PNT 042 (Self)

2 NEW

Hold It Down
Bad Mice
Moving Shadow SHADOW 14 (SRD)

3 NEW

In Your Bones/Fire Island
Fireside
Boys Don BOX 11 (F)

4 NEW

The Colour Of Love
Mannix
Renforced RVFET 1211 (SRD)

5 NEW

Rainbow People
Humankind
Humankind 'Jumpin' & Pumpin' 121OT 27 (SRD)

6 NEW

Don't Let It Go To Your Head
Brand New Heavies/Wee Davenport
Acid Jazz BNHX 1 (F)

7 NEW

The Age of Love
Nokio
Read 12REACT 9 (BMG)

8 NEW

The Love Is... EP
Nokio
Absolute 2 ABS 055J (SRD)

9 NEW

Me' Israelites
Dr. Shabba Ranks
Epic 6582156 (SM)

10 NEW

Does It Feel Good To You
Dj Carl Cox
Perfetto 74321102811 (BMG)

11 NEW

Rhythm Is A Dancer
Snap
Arista 74321102571 (BMG)

12 NEW

Spring In My Step
No Music
XL XLT 31 (W)

13 NEW

Tell Me Why
Ratchet Impact
Suburban Base SUBBASE 13 (SRD)

14 NEW

Prince of Peace
Galiant
Talkin Loud TLX 24 (F)

15 NEW

Love U More
Sunscreen
Sony 52 65811726 (SM)

16 NEW

Humminity
Robert Mcln feat. Lincoln Thompson
Big Life BLRT 73 (F)

17 NEW

Rush In The House/The Wobbler
Yaphophobia
Kickin KICK 26 (SRD)

18 NEW

Wishing On A Star
The Cover Girls
Epix 6581438 (SM)

19 NEW

Express Yourself
Jim Polo
Perfecto 74321101821 (BMG)

20 NEW

Figure of Eight
The Gold
Virgin VSTG 1421 (F)

21 NEW

Do You Feel It (Like I Do)
Tammy Payne
Talkin Loud TLX 19 (F)

22 NEW

Sing
Vivienne McKone
Ifm FX 183 (F)

23 NEW

Hey Fellas
Enmore
Strictly Rhythm SRIP 003 (Import)

24 NEW

Even Better Than...(Remix)
Ufo
Island REAL U2 (F)

25 NEW

RofO'S Theme
Rolo
PWL Continental PWL.T 236 (W)

26 NEW

Warm It Up
Kia Cross
Columbia 6582186 (SM)

27 NEW

Shine On
Degree Of Motion feat. Bl/Kit West
Ifm FX 192 (F)

28 NEW

L.S.I.
The Shame
One Little Indian 681T 12 (F)

29 NEW

 Ain't No Man
Dina Carroll
A&M AMY 001 (F)

30 NEW

Rock Me Baby
Babyroote
ZX/ZX 680212 (Self)

31 NEW

 Full Term Love
More Love
Cooltempo COOLX 259 (E)

32 NEW

Middlesummer Madness
Rhythm Section
Rhythm Section RSEC 006 (SRD)

33 NEW

Motherf***er
Deff
Just Raggga
Various
Charm CRLF 14/DMC 14 (US)

34 NEW

Hardcore DJ's..Take Control
Various
Perfecto 74321101811/74321101814 (BMG)

35 NEW

Just Ragga
Various
Charm CRLF 14/DMC 14 (US)

36 NEW

Baby Power
Various
Strictly Rhythm SRIP 004 (Import)

37 NEW

You Turn My Life Around
Charlie Wilson
MCA/MCA 10587 (BMG)

38 NEW

I'm Real By All Means
Various
Motown (USA) 3748233442 (Import)

39 NEW

It's Real By All Means
Andy Means
Motown (USA) 3748233442 (Import)

40 NEW

This Sound Is For The Undergro
Kronka & Time
Suburban Base SUBBASE 11 (SRD)

41 NEW

Shake Your Head
Fontana WAXX 11 (F)

42 NEW

Living Inside A Dream
Nightcrawlers
4m + B'Way 12BRR 250 (F)

43 NEW

A Trip To Trumpton
Urban Hyde
Fare 2 12FAE 5 (TR/ BMG)

44 NEW

Sesame'S Treet
Smart E's
Suburban Base SUBBASE 12 (SRD)

45 NEW

Show You The Way To Go
Dannis Mingue
MCA/MCA 1671 (BMG)

46 NEW

Let Me Take You There
Betty Boo
WEA YZ 677 (W)

47 NEW

Enter Your Fantasy
Iojo Negro
Ten TENX 3971 (F)

48 NEW

African Vibrations
Various
Flying UK FLYXK 2412 (F)

49 NEW

Give A Little Love
Phon Inc
Strictly Rhythm SR 1297 (Import)

50 NEW

Who Is It
Michael Jackson
Epic 6811796 (SM)

51 NEW

Pleasure And Pain
So Damn Tutl
East West YZ 683T (W)

52 NEW

I'TE Done
2 Superquad
Columbia 65821236 (SM)

53 NEW

Teach Me To Fly/Inception
DJ Trace
Out Of Orbit 12OLT 997 (SRD)

54 NEW

Coast (EP)
Sub Sub
Robos 12ROB 7 (IP)

55 NEW

United State Of Love
Supersub
Guerilla GRRR 30 (REP)

56 NEW

Let The Music Pump You Up
Slam Jam Slam 6T (F)

57 NEW

Rude Boy
Bugkann/Plastic Jam
Cupido Discos 12DUP 3 (RIG)

58 NEW

Baby Got Back
Sir Mix-A-Lot
Def American DEAFA 2012 (F)

59 NEW

Stuck In The Middle
Kawanaz Poste
Epix 6581246 (SM)

60 NEW

Honey Love
R Kelly & Public Announcement
Jive JIVET 306 (BMG)

61 NEW

Mother Dawn
Big Pearl
East West America (Import)

62 NEW

My Peace Of Heaven
Ten City
Def American DEAFA 2012 (F)

63 NEW

I'M Rushing
Bungle
Sep EDGE 121 (SM)

64 NEW

Obsession
Fuzzy Logic feat. Erien
Guerilla GRRR 29 (REP)

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In this, the first of four articles examining the state of the singles market, Chas De Whalley explodes the media-constructed myth that the format is on its last gasp.

The silly season began early this year, when the observers turned their investigative spotlight on the singles market.

"Top 40 on track for great jukebox in six," read the headline over a piece which confi- ed that single sales have declined so much "a mere 10,000 sale can guarantee top spot".

It was all too typical of the myth-making which has come to characterise talk of the singles market over recent months. Hardly a week goes by without somebody attempting to read the last rites over the industry’s prime promotional tool.

But the fact is the single simply refuses to roll over and die.

Certainly, the market is in disarray. But the fact is the single simply refuses to roll over and die.

In the first six months of 1992, it shrank by 9% compared with the same period last year. But it would be naive not to expect some slide in sales in the midst of the deepest recession the industry has experienced in 10 years.

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The Agenda

Sunday 13th September

1.00pm Alexandra Suites 1&2: The Parliament of Managers
2.00pm Victoria Suite: Genre, What Genre? The Indie Chart controversy
2.00pm Stanley Suite: The Mercury Music Prize: How the music and the decisions were made
4.00pm Alexandra Suites 1&2: Rough Justice: The A&R Challenge
4.00pm Victoria Suite: Collection Societies? MCPS/PRS/PPL/VPL
4.00pm Stanley Suite: Leaving The 20th Century: What will the music business be like in 2001?

Monday 14th September

10.00am Alexandra Suites 1&2: Keynote Speech: Maurice Oberstein
10.45am Alexandra Suites 1&2: Life After The Stone Roses: Is there such a thing as a binding record contract?
10.45am Victoria Suite: Techno is Art? Discuss
10.45am Stanley Suite: Keeping The Culture: After the takeover; the small company in the big machine
12.00 Alexandra Suites 1&2: The Hypotheticals: 'A Rock Star Dies'
2.30pm Alexandra Suite 1: You Don't Need $100,000; Sorry You Do Need $100,000: Making a video in the 90's
2.30pm Alexandra Suite 2: It Ain't Just The Bee Gees: Is there money in dance?
2.30pm Victoria Suite: The Next Big Market: Eastern Europe or Pacific Rim?
2.30pm Stanley Suite: One For The Money, Two For The Show: Is it time to legitimise the industry? Working for the accountants

Tuesday 15th September

10.00am Alexandra Suites 1&2: European Keynote Speech
10.30am Alexandra Suites 1&2: New World vs Old World: How America can break Europe?
10.30am Victoria Suite: The Colour of Music: The ethnic melting pot of Europe's new music
10.30am Stanley Suite: Everywhere Man is in Chains: The retail debate
12.00 Alexandra Suites 1&2: The Hypotheticals: 'Do Drugs Need Music?'
2.00pm Alexandra Suite 1: Radio On: The role of Radio 1 and ILR on UK pop
2.00pm Alexandra Suite 2: Life After Paul Young: Can the Euro artist cross the borders?
2.00pm Victoria Suite: The Press and Pop: A bankrupt relationship?
2.00pm Stanley Suite: DJ's: The new pop heroes?
3.30pm Alexandra Suite 1: The Price Of Fame: The rock biography; evasion or invasion?
3.30pm Alexandra Suite 2: The Black Hole: Black music. Don't let the 80's happen again
3.30pm Victoria Suite: Living Without The Single: Future formats
3.30pm Stanley Suite: The In The City Interview: Alan Grubman

Wednesday 16th September

10.30am Alexandra Suite 1: Life in The Colonies: The American market after Nirvana, Soundscan and Big Hats
10.30am Alexandra Suite 2: Forget Live Music; This is a PA: Performance in the 90's
10.30am Victoria Suite: Why I Need a Publisher: PRS or DIY
10.30am Stanley Suite: The Press and Pop: A bankrupt relationship?
12.00 Alexandra Suites 1&2: The Hypotheticals: 'The Censorship Debate'
2.00pm Alexandra Suites 1&2: The Intellectual Property Forum:
2.00pm Victoria Suite: From sampling to T-shirt royalties; the sue-me, sue-you blues
2.00pm Stanley Suite: The Technology Wars: Shakespeare's Sister vs Sonic The Hedgehog
2.00pm Victoria Suite: TV or Not TV: Ready Steady Go:
3.30pm Victoria Suite: ‘One Man And His Dog’ gets higher ratings than ‘Top Of The Pops’. Discuss
3.30pm Stanley Suite: Indie is Dead. Long Live Indie: Independent labels in the 90’s; UK, Europe, Seattle
New Ways of Radio: College and Alternative; could it happen here?
The Panellists

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0898 5052 90 – Top 75 Singles — new positions

0898 5052 91 – Artists and Compilation Albums — new positions

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Information services prepared by Entertainment Research and Analysis (ERA)
Singles slump crisis is down to poor acts

I refer to your story about double CD cases in Music Week July 18.

The caption for the picture seemed to suggest that Warners is claiming a UK first for the new double CD package. I would like to point out that Virgin issued the double CD of Labour Of Love I & II in such a box eight months ago.

Jon Webster
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MUSIC WEEK AUGUST 1992
Remember where you heard it: As the PPL/AIRC Tribunal fizzles out to flare up another day, frustrated Capital Radio supremo Richard Eyre confirms that his peace talks brought the two sides within £300,000 of a deal. And how much will their final legal bills be? . . . But at least some good has come out of it all for Eyre, who says as a result of his behind-the-scenes talks he has realised that “the PPL are not all the ogres they are thought to be”. . . . Tim Rice and John Fruin were among the mourners who paid their final respects to Roy Featherstone at his funeral last Friday. Featherstone’s death on July 17 touched many of the industry’s best known names who remember him from the glory days at EMI, through his career at MCA International, and most recently as managing director of CIC Video . . . Interest in the Mercury Music Prize continues to hot up with Ladbrokes announcing its own odds for each of the entries. The new odds (with William Hill estimates in brackets) are: Simply Red 2-1 (6-4); Primal Scream 5-2 (5-1); U2 3-1 (7-4); Jah Wobble 6-1 (14-1); The Jesus And Mary Chain 10-1 (12-1); St Etienne 10-1 (12-1); Young Disciples 16-1 (8-1); Bheki Mseleku 16-1 (20-1); Barry Adamson 16-1 (20-1); and John Tavener and Steven Isserlis 16-1 (20-1). Ladbrokes’ Paul Austin says, “It’s all a bit of fun. But if someone came in and put £10,000 on the Young Disciples I’d have to run for cover very quickly.” Austin himself fancies Primal Scream and “dark horse” Jah Wobble. But what about Bheki Mseleku, we ask? . . . Outgoing BPI mouthpiece Jeremy Silver has been on holiday and so has probably not seen that the Independent on Sunday has taken the credit for his career move to Virgin. Quite what he makes of being cast as Hector against the Achilles of JoS bore Jack Hughes remains to be seen . . . Goodbye to Peter Foss, who retires from International Music Publications on August 7 after nearly 50 years in the printed music business. The man is irreplaceable, however — he will still continue working two days a week. . . . Odds On Music can be contacted on 071-486 1213 rather than the number printed last week . . . If you are wondering where former Rondor professional manager Russell Fraser has gone to, it’s Music Enterprises where he is now head of promotions . . . RTM look set to sign up a number of new label distribution deals . . . Sony chairman Paul Russell on London talk station LBC last week — “I would like to see my senior people have time for things other than music.” But, don’t worry, he wasn’t referring to the company’s expected management changes, but to the perils of record executives having too narrow interests. Russell was confirmed as an authentic captain of industry by following Sir John Harvey-Jones, TSB’s Sir Nicholas Goodison and GrandMet’s Sir Allen Shepherd into the LBC business interview slot . . . There’s no danger of senior executives getting too bogged down in business considerations at WEA. At a Ronnie Scotts showcase for WEA/Elektra artist Ephraim Lewis . . .
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