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 Bruce Steinberg. No other UK chart show has attracted such a high sponsor-ship 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 in Europe, according to the US manufacturer, which acquired its own UK-based ad sales Bruce Steinberg. No other UK chart show has attracted such a high sponsorship figure.

CIN chief executive Adrian Devlin says he decided to re-structure the label.

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

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 Laws says, "All I am interested in now is mending my artist's reputation."

The high cost of Brands make music retail group Alto Hold-ings 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.

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AN INDEPENDENT ADVICE ON A RECORD COMPANY PROBLEM.

Good advice is expensive when the final mix for the latest CD of your top act has once again taken longer than expected. Now, to still be able to keep to the release date, you can leaf feverishly through your address book and phone around until you have got all of the suppliers committed to your deadlines – beginning with premastering, manufacturing and packaging, to worldwide logistics. Or you can be one of the people who believe life could be easier. In this case we would like to let you in on the fact that you only need one number – the number of the new Pilz Pressing Service office in London. Just dial (071) 371-5834 and speak directly to an efficient industrial partner who is still independent. We look forward to your call.

PILZ

COMPACT DISC

**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 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 Sound 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 John Laidlaw, 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 Sound 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 promoting its magazines during broadcast programmes and in moving trailers, as the MMC recommended. Restricted use of in-house material should be allowed, he said.

**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 £255m for the second quarter of 1992.

Philips says: "From the Philips report it seems PolyGram is doing perfectly well and should show good growth."

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.

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**Promoter slams R1's festival hop**

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 went unsold.

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

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 6,000 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.

**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's programme director Tim Blackmore 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 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.

Sir Peter Tonton regularly attracts twice as many viewers as the Costa del Sex soap, perhaps BBC.

Beeb old boy Tony Powell could solve its ratings problems by axing Eldorado and running Top Of The Pops three times a week instead?

**COMMENT**

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.

PPL'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 to make money on rights.

Meanwhile MTV's success in attracting a 15m audience for its UK chart shows proves that British music and British crowds still have a tremendous value all over Europe.

It's one of the doomsday for the dooners and another boost for those of us who believe the UK business still has a lot to shout about.

Philips' decision to delay the launch of its new Top of the Pops "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 deadline 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.
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 world-wide licences 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 "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 the IFPI to exploit music from the TV company's shows.

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

writs 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 prospects say 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 browsing.

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.

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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 a new month's 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 retrospectively. Why are we never consulted when we are 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 managers have an open to all.

The Wypers — who represent not only the artists but also, most successful artists, teachers. The company will feature original tapes, 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.

Liceses 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.

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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 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, Pavarotti 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, of which 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.

Michael Elgin, the company's director of marketing, says, "We want to do something different and interesting, not just another Essential."

The Wypers last year with BMG.

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

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Roles merged as slump hits Heath

Lander out at Chrysalis

Judd Lander has left Chrysalis recto for promotions for the Records after three years as director Mike Andrews from the arrival of new marketing pire next month.

Heath: US-style system

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 liason executives, he says. "It is a difficult way to work be cause it makes people less se cure about what they are do-

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 do 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, 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/ffrr’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 ffr, 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; Nortisde 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; Orlas Tentscles; 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 — ffr 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 Hi-energy party; Shaft; Seventies night.

Additions 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 spokesman said. Original tickets will be valid for the rescheduled shows.

Sony Music Publishing has hired former Virgin Music Publishing A&R chief Blair McDonald 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
Two year plan for DCC deals

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 answering machine ran out of tape and my fax ran 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?

Mr Angry gets full response

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 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 they are entitled to some break in the royalty that they pay. What I favour is a break for two years only — let me emphasise 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.

A NEW SOUND

Welcome to a brand new Audio Rental Company which promises to provide you with the finest and widest range of studio and backline equipment at a price right for you. What's more you won't find anybody to beat our service and commitment to your needs, 24 hour a day - 7 days a week. The new company has a 20 strong staff, who together bring you the experience and expertise of over 150 years in the industry. Many of them old friends, previously with Audio FX like Nick Harris - Bookings Director, Jerry Evans - Administrative Director, Roger Evans - Technical Maintenance Director, to name but a few.

The full range of our latest equipment is now available for hire. For our account customers there are no hidden charges, local delivery, collection and installation is absolutely free no matter what time of day or night you may need the equipment.

At FX Rentals we are streamlined to match or better any deal you may get from other audio rental companies.

For the Best Deal - Ring us last.
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 for 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 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 out of every three replies.

With a large percentage also backing the solution of two simultaneous distribution and genre charts, more than 57% believe a genre chart open to both majors and indies should be available.

Equally, however, the indie distribution lobby can also claim that almost 63% back options in which distribution would remain a factor.

Ultimately the long term future of the new chart will not be decided by record companies however, says CIN chief executive Adrian Wistreich.

"The media will have the casting vote," he says. "But an industry united behind it would certainly boost its effectiveness.

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

"Everybody just wants a chart with their own hands 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.
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.

"Luckily we only have 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 a four format single, it is impossible to estimate how many copies a hit will actually sell. Howells is not confident 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 below 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 KC'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 Tail, the debut single by new Irish signing The Pale, is anything to go by, then there's no longer a limit on who merite 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
his house of cards?

Cowderoy, while Simon Greenfield, special products manager of Digitak 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 £5,000 to complicated designs like the recent concertina pack to accompany The Mission's Never Again which cost Phonogram nearly £15,000.

The average order was for 5,000 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 us 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 into the act, Gallup rules concerning packaging have inevitably grown tighter. Charts director John Pointer 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 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 £10m 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.

They devalue our artists and cheapen our industry's image," says Polydor's Ian Ramage. "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 has been welcomed on all sides as likely to stabilise the market. But it won't change much. As long as so much media attention is focused and dependent upon the chart position, competition for those new entry positions is going to stay as cut-throat as ever.
MARKET PREVIEW

MAINSTREAM

Albums

Sony's back catalogue compilations have frequently paled in comparison with those of its rivals, as they often simply duplicated US releases on which 11 or 12 tracks are the norm. But the company has had great strides recently, and there can be nothing but praise for its latest Nice Price compilations, hefty CDs by Harold Melvin & The Bluenotes, Gladys Knight & The Pips, Shalamar and Sly & The Family Stone. After playing times well in excess of an hour in all cases, and up to 20 tracks, the also include licensed tracks—thus we get hits from all Gladys Knight's post-Atlantic affiliations (Buddah, CBS, MCA) and Shalamar hits originally available through RCA, Warner Bros 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— 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 true rmp card.

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 emplitly in a style typical of his work with Nile Rodgers, who is back in the producer's chair.

With the Abba revival now in on the Roxette back in the chart, and Papa Dee/Dr Alban ascending the club listings, Sweden is hip once more. Cqueen Angle, a nervous piece from the country, is the Carr set. Certainly the one to find an audience.

PM 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 live film including 14 tracks, it has a £7.48 dealer price.

Kyle: bumper package

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 emotive expressions were both intense and real. Accordingly Ace's Legends Of The Lowdown Back Porch Blues (Sequel NEXCD 213) are adaptations of earlier ones. Also from Sequel there's He Known The Blues (219), from contemporary bluesman, Otis Grand. In the manner of Joe Louis Walker (who appears 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.

REISSUES

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JOHN LEE HOOKER: Blue (Ace CDCHD 405). Despite the plethora of Hooker CDs in the racks, there is room for one more. This is a splendid compilation, including the seminal Boogie Chillin', for Modern in 1948 that demonstrated his light touch and caressing lyrism.

DANCE

The summer slowdown really effects this week, with both the quantity and the general quality of dance singles well below normal levels. The only certain chart hit is The Shamen's newest, possibly Cry Freedom by Mombasa (Union City Recordings (UCHT 001)), a classy chanted-tune that has been getting a good reaction thanks to the current vogue for tribal-influenced percussion house. From the same label comes the more rave-orientated Pink Floyd's On Rush By M.A.N.I.C. (UCHT77), which is very cliched and is disappointing compared to their previous coupling of I'm Coming Hardcore and Take Me Away.

On a much more smoothie tip, MCA finally gets round to reissuing Terry Ronald's What The Child Needs (MSTC679) a very tidy UK track that first saw light of day as a promo back in February. Surface to say that it would have sat very comfortably on Philadelphia International's 1977 Leta Clean Up The Ghostie compilation. Used To Be Your Lover By Zhyne is a strong poppy swingbeat track that has been picked up on 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.

THE SHAMEN: Ebeneezer Goode (One Little Indian). Bringing together very authenically-fused acid house sounds and a cheeky rap, this has instant appeal and African roots, going to be a huge hit. A word of warning, however: it will make "absolutely outrageous m's" this summer's most irritating catchphrase.

CLASSICAL

The key question Deutsche Grammophon is 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 have put long-term plans for the Berlin Philharmonic on hold. The band's latest album, and launches its new long-term contracts with the Frenchman, is the Carr set. Of course, in the manner of Joe Louis Walker (who appears 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.

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**CHART FOCUS**

Despite the overwhelming reception which greeted Heaven Sent, the recent INXS single which peaked at number 31, the Aural Group's new album Welcome To Wherever You Are debuts at number one, and comes only nine months after their fillers Live Ruby Live album — which featured just one new track — peaked at number eight.

The record that came closest to upsetting INXS's widely anticipated soar to the summit was Genesis' We Can't Dance. This million-selling monster debuted at number one last November, and sprouts to number two this week from number eight, in the wake of Genesis' successful Knebworth concert. While the cry that new talent is the lifeblood of the industry is 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 Being debuted 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, Snap'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 swatted out of contention by Vic Reeves' Dizzy last November. The last year in which at least one single didn't get dismissed after a solitary week at number one was 1971.

Among the week's newcomers, Take That debut strongly at number 10 with 1 Pound 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 the older foxes Ian Levine and Billy Griffin, who together wrote and produced the hit. Alan Jones

**CHART NEWCOMERS**

07 LUTHER VANDROSS & JANET JACKSON
WITH SPECIAL GUESTS BBD 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 R'n'B's Club Chart, and an instant winner at retail for superstar aggregation. It brings Vandross his highest chart position ever, and Jackson her biggest hit since 1987's Let's Wait Awhile.

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... II, a 14-track compilation of representative tracks from the group's career, including rarely-heard nuggets like 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.

17 UNDERCOVER: Baker Street (PWL International). Until recently he sold artificial knees, hips and implants, but now Londoner John Matthews finds fame as the man who dared to turn Gerry Rafferty's late-Seventees 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' Never Too Much and Booker Newbery III's Love Town.

24 PAUL WELLER: Uh Huh, Oh Yeh (Go! Discs). Best in some time from Wellers, newly parted 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 Slade's Family Stone.
NEW RELEASES

Year to Date: 5653

HIGHLIGHTS

The Cerrone
The Moteau Montreux Jazz Festival
K 23

Camille
Maia Sharpe's Private Party
CD PR 1142 P 1142 999

Branford Marsalis
Strictly Speaking
S 30

Pat Metheny Group
= The Way You Look Tonight
= Club 16

Moby
The Reckoning
A 30

Dionysos
The Colossus Years
CD 8527

Culture Three
Si Sistos
CD PR 6095

Drew Daywalt
17 Years A Tribute Tee Setead
CD TRBO 26 TR MO 26 924 999

Deadly Enemies
Entertainment Setanta
CD Setanta 006 ME Setanta 6 899

Billy Corgan
Zoso
CD 4680

Shawn Mullins
Sirens
CD 4681

Hue & Cry
Truth & Love Reality
CD Rilex 1 ME Rilex 1 17 460 999

Human Radiation
Intervention Advant
CD 4682

Isabella
Strangers
CD Poppy 56 EP Poppy 56 899

Into Paradise
All Days Setanta
CD Setanta 097 ME Setanta 97 877

James, Bob & Earl
Cool Warmer Bros
CD 9923992392

Janis Ian
Synchronic
CD 4684

Jann Arden
Sorority: 1, 2, 3, ORCHESTRA WORKS
CD 4685

Jean-Paul Jones
Sing Out
CD 4686

John Lennon
The Bed Song
CD 1870

Kool G.Rne
Crispy\r\m'ss\r\l\n\p\k Fvps K

Kool AID
Crispy\r\m'ss\r\l\n\p\k Fvps K

Kool AID
Crispy\r\m'ss\r\l\n\p\k Fvps K

Kool AID
Crispy\r\m'ss\r\l\n\p\k Fvps K

Kool AID
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Kool AID
Crispy\r\m'ss\r\l\n\p\k Fvps K
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 F unk ing 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
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist (Producer, Publisher)</th>
<th>Label</th>
<th>7&quot; / 12&quot; (Distributor)</th>
<th>Catalogue CD</th>
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<tr>
<td>1</td>
<td>RHYTHM IS A DANCER</td>
<td>Apache 113035/113036/BMG</td>
<td>A&amp;M 7471601</td>
<td>BMG 74763281</td>
<td>747353281D</td>
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<td>2</td>
<td>DOES IT FEEL GOOD TO YOU</td>
<td>Michael Jackson (Jackson/Ventura)</td>
<td>Epic 6581797/6581796</td>
<td>BMG 74753722</td>
<td>7522058</td>
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<td>Dinosaur Jr (Reif)</td>
<td>A&amp;M 74772215</td>
<td>BMG 74746186</td>
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<td>AIN'T NO TROUBLE</td>
<td>The Spinners (Collins)</td>
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<td>SHAKING YOUR HEAD</td>
<td>The Alan Parsons Project (Galliano)</td>
<td>A&amp;M 7471601</td>
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<td>DON'T LET IT GO TO YOUR HEAD</td>
<td>Brand New Heavies (Khan/Howell)</td>
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<td>BMG 74763281</td>
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<td>7</td>
<td>THIS USED TO BE MY PLAYGROUND</td>
<td>The Fatima Mansions (Collins)</td>
<td>A&amp;M 7471601</td>
<td>BMG 74763281</td>
<td>747353281D</td>
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<td>GIVING HIM SOMETHING HE CAN FEEL</td>
<td>The Fatima Mansions (Collins)</td>
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<td>A-HA</td>
<td>A&amp;M 7471601</td>
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<td>747353281D</td>
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<td>STALKER HUMANOID</td>
<td>The Cranberries (Sheehan)</td>
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<td>IN 4 OUCHES LATER</td>
<td>Rozalla (3MI)</td>
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<td>YOUR MIRROR</td>
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As used by Top Of The Pops and Radio One

**England’s Dreaming**

The new single from

**The Colour Of Love**

Distributed by © Warner Music UK, a Time Warner Co., order from your © Warner Music UK Sales Office or call Telesales on 081 998 5929

**Vogue**

ARSC/TCDC

7” / 12” CD Single

**EN Vogue**

Giving Him Something He Can Feel

Features remixes of **My Lovin’**, Hold on and You Don’t Have to Worry

**Music Week** 15 August 1992
### Top 50 Airplay Chart
15 August 1992

**Regional Choice**

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**US Top 50 Singles**

1. SOME GAVE ALL - Billy Ray Cyrus & Mercury
2. TOTALLY KNOCKED OUT - Kriss Kross & RuPaul
3. TEN - Pearl Jam
4. MTV UNPLUGGED - Pearl Jam
5. COME ON COME ON - Mary Chapin Carpenter
6. GOOD STUFF - The Black Crowes
7. THEY WANT EFX - DeBarge
8. I'M GONNA HEAR YOU - The Isley Brothers & Genesis
9. GIVE ME SOME TENDERNESS - The Isley Brothers & Genesis
10. I DO WANT TO SEE YOU - The Isley Brothers & Genesis

**US Top 50 Albums**

1. SOME GAVE ALL - Billy Ray Cyrus & Mercury
2. TOTALLY KNOCKED OUT - Kriss Kross & RuPaul
3. TEN - Pearl Jam
4. MTV UNPLUGGED - Pearl Jam
5. COME ON COME ON - Mary Chapin Carpenter
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8. I'M GONNA HEAR YOU - The Isley Brothers & Genesis
9. GIVE ME SOME TENDERNESS - The Isley Brothers & Genesis
10. I DO WANT TO SEE YOU - The Isley Brothers & Genesis
Perfecto, deConstruction and FFR 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 we 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.

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. 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 pirate stations are 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.
DANCE LABELS IN TUG OF LOVE

After KC now it is Donna Summer who’s getting the double cover treatment. Both Kickin’ 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 to raves. Polydor’s tune is a GTO remix of a version first out on white label four months ago by Invisible People. “I just knew it was time for a Donna Summer revamp 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 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 sides packed with three essential cuts, all in one neat little package. And it could be yours for nothing. This week’s RM is offering Rumpus Warehouse Raves 7, the compilation that brings you such delights as the sought-after Nush, the floozy hoof Felix and Rachel Wallace’s ‘Tell Me Why’. Ten copies are up for grabs, with some Rumpus slabshots thrown in for the five fastest replies to the fee you’re a teaser: which misspent label brought us Felix’s ‘Don’t You Want Me?’. Answers: to RM competition, Music Week, Ludgate 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 a licensed sports hall, things are not what they used to be.

Promoters of legal raves now face ever 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 rave spectaculars is now equally applicable to rave parties.

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...

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 ever, Judgement Day, kicks things off on August 21, with Mickey Finn, Carl Cox and Frankie Up-Cut before the break. The venue is Bedlam Hall in Staffordshire — 12 hours of pure hardcore is promised. Kaos’ third anniversary on August bank holiday offers a more varied menu with David Morales topping the bill at the Gallery in London. And XL’s 20,000-capacity Vision even on the same weekend boasts a Foam Party, sci-fi film sets and even age attractions such as aromatherapy. Naturally enough Prodgy 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 1967 — 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 3836

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 hit 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 year charts; how the chart is compiled.

PUBLISHED IN ASSOCIATION WITH Music Week

2 RM DANCE UPDATE

Availabe Direct for ONLY £14.99 (plus £2.75 p&p from The Chart Book, CPL, 120-122 Lavender Avenue, Mitcham, Surrey CR4 3HP or phone 081-440 8142 with your credit card details. Please allow 14 days for delivery.

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Enclose a cheque/postal order for... payable to Spotlight Publications.
Name: ____________________________
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finite

Music Week [MW/2]
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
Play excerpts from the No.1 and new entries to the Cool Cuts Chart
34p per minute charge, 45p all other times. Original Artists PO Box 174, Brighton.
DEO

BOBBY BROWN
‘Humpin’ Around’
(MCA MSTD 1680)

Starting with a livid funkiness of wobbly diddy ragga reggae 4tap by Stylic, this LA 2 Babyfats co-created surfy sometimes P Funky and at other times metolic chuggy jacksway poppy jglng through an eight minute 109.5-1100pm Extended Club Version plus shorter 11:00pm 7" A 109.88pm Extended Experimental and Humorporta.

ISTITUTION
‘It’s Not Over’
(Brainiac Recordz/EMI BRAIN K 27)

Not reprinted, this edgy stuff shell get group’s pop lingered catchy echoing 123.8- 128.90pm jingly garage-house cutter has also been remixed by John eil’s keyboardist in his ntv hustled muz /8i ther though still urgent garage style brickin 123.8pm Andrew Unright G Exton and Present instrumental, plus perhaps clash - at his 123.99pm Doc’s Diner Mix, out next week.

2 BAD MICE
‘4 Bad Remakes’
(Moving Shadow SHADOW 14&R, via SMD)

Revised when first out in February, the Rob Playford produced jangly 134pm verbal ‘Downton EP’ is now also completely overwhelmed in lesser hardcore style with the “jump jump, a little hyper”’ “wood side round and round” produced nervous jerrry jumping 138.90pm ‘Downton Remake’, electri-banged surfing ambient 140-140pm ‘Wave Music’ from fozz-fozzing started before screaming 141.90pm ‘Bomb Scare Remix’ plus a funkly furtive perspiring 126.8pm ‘Doom Scare’ bass track.

ETERNAL
‘Eternal’
(Underground Records LUR 007, via Great Asset/Total)

Co-created by leading UK rave DJ Carl Cox during an antipodes club tour, and originally on Australia’s Virgin Vinyl label, this poulng frantic 130pm fozz-fozzy style techno blipper is so powerful, simple and effective that it takes no prisoners as it sprays out its thoroughly nasty mixture. Not very long but action packed all the way, it merely has a really short edit as fl.

4BERS
‘The Message’
(9th Wavetradia 12 BBW 257)

Clasly mixing - Ann Marie Smith’s co-presented pop sam ler has Absolute’s excite-Ient soully romping tempo, climaxd by 122.6pm Full Mix, Andrea Gomiztiz’s superb spiced-sweet lushes pulsing 129.8pm. Gradual swingdowns in stead of the import’s other muzz /n Home Grow’s jolly lushly lushing 123.99pm Eternal Jolly, plus the nozily rare named 122.99pm ‘Move Your Feet’.

THE ALOOF featuring Ricardo Nicola
‘On A Mission’
(Cowboy Records RODEO 5, via Revolver/Pinnacle)

An upfrontly jazzy groove, this Latin and Maloza percussion rapped cantering bounder is pushed along by Ricardo’s repetitive infectious simple “ta ba da dumm, dumm, dumm”’ scotting and some quirky instructions to “take it easy”. In 126.127-128pm Little Games (another good mix with E17) and start laying less immode - tant Stanley Mixes, plus the still ratted but more reggae out driving slow sonic voyage - like 09.99pm Excursion 1 & Excursion 2.

HYPER GO GO
‘High’
(djConstruction 74321 11049 1)

Colchester based James Diblock & Alex Bell’s “you’re gonna touch the sky, you’ve never been this high”’ breastly gets channelled jangly bounder is now out fully in its 126.8pm.

SUBTERRANIA featuring ANN CONSUED
‘Do It For Love’
(Champion CHAMP 12.297, via BMG)

Allowed to use the Subterrania name again, this very Crystal Creations’ soulful girl’s “oh how”’ nagged copery spaced cool singer comes from Sweden’s Swedie, a Nick Nice & Dougarr coll creation edited by StoneBridge, in 122.3pm Club and classy cantering Radio Mixes plus a good really synthy stabbed rollores Rolling 122.3pm N.Y.C. Dub, out next week.

D’BREEZ
“When I’m With You’
(Maranza Recording Corporation SOB 04, via 051-274-4518)

Soulously crooned by Dave Bailey through attractively swaying sax and a lushy chorus, this is a gorgeous 105.99pm jangly mellow packsway easy in Sam ‘Maranza’ Brown’s re-mix, coupled with producer Robn Total Con- test’ Achronager’s more subdued loping 108.79pm treatment plus the equally lovely tender seeing 103.89pm ‘I’ll Be There’.

CONGRESS featuring CINNAMON
‘Your Love Makes Me Higher’
(Omen OMEN 01, via Pinnacle)

John May’s re-mixes his newly independ- ent label with Danny Hamilton & Denny Mack’s 9otive plane jagged and Eanna Summer’s-achly “vocal”’ gig jingly juggling old fashioned raver, it also drama mix furled 127.9pm ‘Hardcore’, feistier 127.99pm 127.9pm Original Vocal and 127.9pm In- strumental Mixes, effective enough for mix- ing if not by now very distinctive itself.

MUSIC WEEK 15 AUGUST 1992

Calls charged at 34p per minute off-peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)
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)
D A I N T NO DOUBT:  
I do you really think that 'Vein Melter' deliver a weird, dense beatbox version where The Shamen have their own rather disjointed dub mix. This one 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!

**Riot of Emotion** (Riot Of Emotion promo). A track from Renegade Soundwave was involved in the production of this track, so the deep and devastating basslines will come as no surprise. They are topped off with waves of echoey effects creating 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.

**Ace the Space** (Ace The Space) (Dance Ecology 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, bell-sirens 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.

---

**Nu Colours** (Fallin' Down) (Wild Card/Polydor promo). Paul Gottle of Wall 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 chords, bell-sirens and teasing Gypsymen samples. Due out as a limited edition on August 24, but don't expect another 'Tears'.

---

**George Benson & Patti Austin**

I'll Keep Your Dreams Alive

*AS HEARD ON RADIO 1*

**7"/12"/MC/CD**

Released 17th August

Distributed by BMG Order Desk 021 500 5678

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

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.

"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."

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.

Hailing from Britain's answer to Benidorm — Southend — Whyte know all there is to know about sand, sea and summertime 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.

"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
People

| 1 | I'M NOT YOUR FRIEND | Mr. Owl
| 2 | LOVE OVER THE TOP | The Gap Band
| 3 | WHO IS IT? | Mika
| 4 | I DROVE ALL NIGHT | The Pointer Sisters
| 5 | JESUS, I DON'T KNOW | Whitney Houston
| 6 | LITTLE CAN'T DANCE | Garth Brooks
| 7 | THIS IS MY HOUSE | Janet Jackson
| 8 | RHYTHM IS A DANCE | New Edition
| 9 | LET'S GO | Hall & Oates
| 10 | EVEN BETTER THAN THE BEST | Smokie

US Top

| 1 | END OF THE ROAD | ‘The Official’
| 2 | BABY-BABY-BABY | ‘The Official’
| 3 | THIS IS US & ME | ‘The Official’
| 4 | I'M BACK | ‘The Official’
| 5 | NOVEMBER RAIN | ‘The Official’
| 6 | I'M NOT THE ONLY ONE | ‘The Official’
| 7 | LIFE IS A HIGHWAY | ‘The Official’
| 8 | GIVING HIM SOMETHING | ‘The Official’
| 9 | ACHY BREAKY HEART | ‘The Official’
| 10 | MOVE THIS, TECH | ‘The Official’
| 11 | COME & TALK TO ME | ‘The Official’
| 12 | THE ONE | ‘The Official’
| 13 | WARM IT UP, KIDS | ‘The Official’
| 14 | STAY, SHAKESPEARE | ‘The Official’
| 15 | DANCE UPDATE | ‘The Official’
| 16 | WALKING ON BABY | ‘The Official’
| 17 | KEEP ON WALKING | ‘The Official’
| 18 | I'M IN LOVE, The Cure
| 19 | THE BEST THINGS IN LIFE ARE FREE | ‘The Official’
| 20 | IF YOU ASKED ME, CeCe Dixon
| 21 | TAKE THIS HEART | ‘The Official’
| 22 | UNDER THE BRIDGE | Red Hot Chili Peppers
| 23 | I'LL BE THERE | Mariah Carey
| 24 | ALL I WANT | ‘The Official’
| 25 | House Of Pain

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 busting 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

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 CeCe 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 TOTP slot though. “We’d rather it stayed underground and everyone liked it,” says Heneghan.

Sarah Davis.

TOP 10 BI

DO YOU REALLY WANT TO KNOW? | The Official
DO YOU WANT TO KNOW? | The Official
WHO IS IT? | Whitney Houston
LITTLE CAN'T DANCE | Garth Brooks
THIS IS MY HOUSE | Janet Jackson
RHYTHM IS A DANCE | New Edition
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GIVING HIM SOMETHING | 'The Official'

18 | friday I'M IN LOVE, The Cure
19 | THE BEST THINGS IN LIFE ARE FREE | 'The Official'
20 | IF YOU ASKED ME, CeCe Dixon
21 | TAKE THIS HEART, Richard Marx
22 | UNDER THE BRIDGE, Red Hot Chili Peppers
23 | I'LL BE THERE, Mariah Carey
24 | ALL I WANT, Taped The Westsiders
25 | House Of Pain, House Of Pain

19 | back to the HOTEL, NDubz
20 | SLOW MOTION, Color Me Bad
21 | MILOU AND THE LOVERS (from Deep Cover), DETO, Boys
22 | GIVE ME YOUR HEART, Babyface
23 | RESTLESS HEART, Peter Cetera
24 | TWILIGHT ZONE, 3 Unlimited
25 | CROSSOVER, U2D

10 RM DANCE UPDATE

41 | BACK TO THE HOTEL, NDubz
42 | SLOW MOTION, Color Me Bad
43 | MILOU AND THE LOVERS (from Deep Cover), DETO, Boys
44 | GIVE ME YOUR HEART, Babyface
45 | RESTLESS HEART, Peter Cetera
46 | TWILIGHT ZONE, 3 Unlimited
47 | CROSSOVER, U2D

48 | FUNKY DIVAS, En Vogue
49 | THE ONE, Elton John
50 | YOUR ARSENAL, Maurice
51 | BRAND NEW MAN, Brooks & Dunn
52 | WE CAN'T DANCE, Genesis
53 | ADRENALIZE, Def Leppard
54 | HOUSE OF PAIN, House Of Pain

Charts courtesy: Billboard. August 1992. Arrows are awarded to those products demonstrating the greatest overall 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.

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 Dasszzle 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." Davydd Chong

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 rastas 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 fierce 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.

Davydd Chong
THOSE of you who are among the notebook and snorkel parka brigade on music's platform one will already have spotted that it is exactly 15 years since Donna Summer’s ‘I Feel Love’ topped the chart, just as two techno covers are unleashed (see p2) ... Love is certainly in the air up Stafford way as Altern 8’s Mark Archer announces he is to wed ‘lifetime sweetheart’ Karen Hornsby. But will he take his mask off to consum-8 it? ... From marriage to divorce, reports reach us of a split between Cooltempo and New Jersey homegirl Adeva ... Since Gladys Pizarro left New York’s Nervous label (Beats & Pieces, July 18) all A&R is handled by former lawyer Michael Weiss ... But Pizarro returns to Strictly Rhythm whose new UK rep is Phil Cheeseman ... But it has now been licensed to Cooltempo for release over here ... Still with New York, watch for a whole new range of clothing from Nervous to follow its omnipresent tees and caps ... The new 808 State single after a year-long lay off is the aptly titled ‘Time Bomb’ ... It’s tough out there in clubland with Brixton’s Vox closed due to tax problems. But a comeback is still in the offing ... On August 27 Newcastle’s Mango has Sasha, Mike Pickering and Fabi Paras in a staggering line-up for a 9pm-2am do ... Kudos in Watford is being re-opened by First Leisure after a £2m refit ... One of Ministry of Sound’s backers finds himself out of favour with another who is said to be disgruntled after press suggestions of drug taking at the club ... Chapter & The Verse, now signed to Ten, have an Ovaz remix of ‘In Another World’ out on September 1 ... Ten City are on the PA trail at London’s Legends (Aug. 13), Heaven (14), Ministry of Sound (15) ... This weekend’s biggie in Scotland is Rezerection at Inglis’s Royal Highland Centre with N-Joi PAing and Derrick May and Mickey Finn and others on the decks ... But Scotland is not all rave and banging hardcore as Falkirk’s Hubba Hubba label points out (RM, p1 last week). Despite reports to the contrary it is not a techno label, preferring instead the progressive house tag ... And there’s more confusion to clear up following last week’s RM mention for Dub Funk Association, the mission to fuse reggae, jazz and club sounds, set up by Kelvin and Tony Richards, not Zion Records’ Neil Henfrey as stated ... AND THE BEAT GOES ON!

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KC FLIGHTT

QUADROPHONIA

MAINX

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## Top 30 Video Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Category</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBIN HOOD</td>
<td>Walt Disney</td>
<td>D 39092</td>
<td>Action/1 hr 19 min</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>GHOST</td>
<td>CIC</td>
<td>VRH 2496</td>
<td>Drama/2 hr 1 min</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>AN AMERICAN TAIL: FIEVEL</td>
<td>CIC</td>
<td>VRH 1532</td>
<td>Children/1 hr 12 min</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CHER FITNESS: A New Attitude</td>
<td>Fox Video</td>
<td>25/14 50</td>
<td>Special Interest/1 hr 28 min</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ALIENS</td>
<td>Fox Video</td>
<td>1992</td>
<td>Sci-Fi/1 hr 34 min</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THE LOVERS' GUIDE 2</td>
<td>Pickwick</td>
<td>LTV 004</td>
<td>Special Interest/1 hr</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>THE LITTLE MERMAID</td>
<td>Walt Disney</td>
<td>D289132</td>
<td>Children/1 hr 19 min</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>THE RESCUERS DOWN UNDER</td>
<td>Walt Disney</td>
<td>D211422</td>
<td>Children/1 hr 17 min</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ROBIN HOOD - PRINCE OF THIEVES</td>
<td>Warner HV</td>
<td>PES 121720</td>
<td>Action/1 hr 11 min</td>
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</tr>
<tr>
<td>10</td>
<td>THE SILENCE OF THE LAMBS</td>
<td>Columbia Tristar</td>
<td>CWH 22819</td>
<td>Drama/1 hr 52 min</td>
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</tr>
<tr>
<td>11</td>
<td>TEENAGE MUTANT NINJA TURTLES II</td>
<td>Fox Video</td>
<td></td>
<td>Children/3 hr 27 min</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>SIMPLY RED: Moving Picture Book</td>
<td>WMV</td>
<td>983375433</td>
<td>Music/45 min</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>PINGU 2: Building Igloos</td>
<td>BBC</td>
<td>BBCV4812</td>
<td>Musıc/18 min</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>ERASURE: Abba-esque</td>
<td>BMG Video</td>
<td>7432110103</td>
<td>Music/1 hr 5 min</td>
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</tr>
<tr>
<td>15</td>
<td>BATMAN (Wide Screen)</td>
<td>Warner Home Video</td>
<td>PES 12046</td>
<td>Action/2 1/2 min</td>
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## Top 15 Music Video

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>SIMPLY RED: Moving Picture Book</td>
<td>WFMV</td>
<td>WMV</td>
<td>Compilation/45 min</td>
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</tr>
<tr>
<td>2</td>
<td>ERASURE: Abba-esque</td>
<td>BMG Video</td>
<td>743310103</td>
<td>Video Single/88 min</td>
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</tr>
<tr>
<td>3</td>
<td>PRINCE &amp; THE NPG: Sexy MF</td>
<td>WMV</td>
<td>7699383143</td>
<td>Video Single/20 min</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>QUEEN: At Wembley</td>
<td>PMI</td>
<td>MVB9912093</td>
<td>Live/1 hr 15 min</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DR. DEVIOUS: Dance In Cyberspace</td>
<td>Plume Leisure</td>
<td>PLATV 951</td>
<td>Live/50 min</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>QUEEN: We Will Rock You</td>
<td>Music Club</td>
<td>MC 0223</td>
<td>Live/1 hr 30 min</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>ZZ TOP: Greatest Hits</td>
<td>WMV</td>
<td>7699383203</td>
<td>Compilation/55 min</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MADNESS: Divine Madness</td>
<td>Virgin</td>
<td>VVD 803</td>
<td>Compilation/30 min</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MICHAEL JACKSON: Legend Continues...</td>
<td>Vid Col</td>
<td>VCD 4116</td>
<td>Live/1 hr 30 min</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>QUEEN: Greatest Fix II</td>
<td>PMI</td>
<td>VC4112</td>
<td>Compilation/20 min</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>KRIS KROSS: Jump</td>
<td>SMV</td>
<td>RMV 491302</td>
<td>Video Single/15 min</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>CARRERAS/DOMINGO/PAVAROTTI</td>
<td>PolyGram Vid</td>
<td>DPY 951112</td>
<td>Live/1 hr 20 min</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>QUEEN: Box Of Fix</td>
<td>PMI</td>
<td>MVB9912043</td>
<td>Compilation/40 min</td>
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<tr>
<td>14</td>
<td>CHER: Extravagana - Live</td>
<td>BMG Video</td>
<td>791124</td>
<td>Live/54 min</td>
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<tr>
<td>15</td>
<td>JAMES LAST: Berlin Concert</td>
<td>4 Front/Polygram</td>
<td>08848603</td>
<td>Live/1 hr 36 min</td>
<td></td>
</tr>
</tbody>
</table>

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## Top 75 Artist Albums

**The Official Music Week Chart**

15 August 1992

### Top 20 Compilations

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Cassette (Distributor)</th>
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<tbody>
<tr>
<td>1</td>
<td>NOW!... 22</td>
<td>Elvis Costello</td>
<td>Columbia 4714344/WX441</td>
</tr>
<tr>
<td>2</td>
<td>RAVE ALERT</td>
<td>The Police</td>
<td>Columbia 4712657/ WX431</td>
</tr>
<tr>
<td>3</td>
<td>THE GREATEST DANCE ALBUM IN THE WORLD</td>
<td>Various</td>
<td>Epic 4712743/WX431</td>
</tr>
<tr>
<td>4</td>
<td>JAZZ ON A SUMMER'S DAY</td>
<td>Various</td>
<td>Epic 4713230/WX431</td>
</tr>
<tr>
<td>5</td>
<td>BLAME IT ON THE BOOGIE</td>
<td>Various</td>
<td>Epic 4713445/WX431</td>
</tr>
<tr>
<td>6</td>
<td>DANCING ON SUNSHINE</td>
<td>Various</td>
<td>Epic 4713444/WX431</td>
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<tr>
<td>7</td>
<td>KTS - KAO'S THEORY 3</td>
<td>Various</td>
<td>Epic 4713443/WX431</td>
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<tr>
<td>8</td>
<td>UNDER SPANISH SKIES</td>
<td>Various</td>
<td>Epic 4713442/WX431</td>
</tr>
<tr>
<td>9</td>
<td>MODERN LOVE</td>
<td>Various</td>
<td>Epic 4713441/WX431</td>
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</table>

### Top 20 Artists - Z

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label/Cassette (Distributor)</th>
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<tbody>
<tr>
<td>10</td>
<td>HEARTBEAT</td>
<td>Various</td>
<td>Columbia 4712658/WX431</td>
</tr>
<tr>
<td>11</td>
<td>THE DIVAS OF DANCE</td>
<td>Various</td>
<td>Columbia 4712659/WX431</td>
</tr>
<tr>
<td>12</td>
<td>CLASSIC MELLOW MASTERCUTS VOL. 2</td>
<td>Various</td>
<td>Columbia 4712660/WX431</td>
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<tr>
<td>13</td>
<td>ZONES ON ONE-RADIO Y'S 25TH BIRTHDAY</td>
<td>Various</td>
<td>Columbia 4712661/WX431</td>
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<tr>
<td>14</td>
<td>CELEBRATION - THE BEST OF REGGAE</td>
<td>Various</td>
<td>Columbia 4712662/WX431</td>
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<tr>
<td>15</td>
<td>BARCELONA GOLDF</td>
<td>Warner Bros</td>
<td>Columbia 4712663/WX431</td>
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<tr>
<td>16</td>
<td>ONE LOVE - THE VERY BEST OF REGGAE</td>
<td>Various</td>
<td>Columbia 4712664/WX431</td>
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<tr>
<td>17</td>
<td>RAVING MAD</td>
<td>Various</td>
<td>Epic 4712665/WX431</td>
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<tr>
<td>18</td>
<td>HARDCORE DJ'S TAKE CONTROL</td>
<td>Various</td>
<td>Epic 4712666/WX431</td>
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<tr>
<td>19</td>
<td>RED HOT + DANCE</td>
<td>Various</td>
<td>Epic 4712667/WX431</td>
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<tr>
<td>20</td>
<td>WAYNE'S WORLD (OST)</td>
<td>Various</td>
<td>Epic 4712668/WX431</td>
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</table>

### Top Artists

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<thead>
<tr>
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<tbody>
<tr>
<td>21</td>
<td>WATERMARK</td>
<td>Various</td>
<td>Epic 4712669/WX431</td>
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<tr>
<td>22</td>
<td>GOOD STUFF</td>
<td>Various</td>
<td>Epic 4712670/WX431</td>
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<td>23</td>
<td>BAT OUT OF HELL</td>
<td>Various</td>
<td>Epic 4712671/WX431</td>
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<td>24</td>
<td>COUNTPOUND EXTINCTION</td>
<td>Various</td>
<td>Epic 4712672/WX431</td>
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<td>25</td>
<td>FULL ON MIND CYSTERS</td>
<td>Various</td>
<td>Epic 4712673/WX431</td>
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<tr>
<td>26</td>
<td>CHANGE EVERYTHING I WANNA BE</td>
<td>Various</td>
<td>Epic 4712674/WX431</td>
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<td>27</td>
<td>BLOOD SUGAR SEX MAGIC</td>
<td>Various</td>
<td>Epic 4712675/WX431</td>
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<td>28</td>
<td>HELLO DAD... I'M IN JAIL</td>
<td>Various</td>
<td>Epic 4712676/WX431</td>
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<td>29</td>
<td>INVISIBLE TOUCH</td>
<td>Various</td>
<td>Epic 4712677/WX431</td>
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<tr>
<td>30</td>
<td>TOTALLY KROSSED OUT</td>
<td>Various</td>
<td>Epic 4712678/WX431</td>
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<td>31</td>
<td>THE DEATH OF COOL</td>
<td>Various</td>
<td>Epic 4712679/WX431</td>
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<td>PSALM 69</td>
<td>Various</td>
<td>Epic 4712680/WX431</td>
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<tr>
<td>33</td>
<td>LEVELLING THE LAND</td>
<td>Various</td>
<td>Epic 4712681/WX431</td>
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<td>34</td>
<td>TENT</td>
<td>Various</td>
<td>Epic 4712682/WX431</td>
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</table>
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MUSIC WEEK 15 AUGUST 1992
### NEW RELEASES

<table>
<thead>
<tr>
<th>ARTIST/GENRE</th>
<th>TRACK DETAILS</th>
<th>RELEASE DATE</th>
<th>CATEGORY</th>
<th>COMMENT</th>
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</thead>
<tbody>
<tr>
<td><strong>VITAL REMAINS</strong></td>
<td>LET'S PRAY DEAD</td>
<td>CD/DVD</td>
<td>POP</td>
<td>Guest period for the Nana is broken with another successful outing</td>
</tr>
</tbody>
</table>
| **WHITFIELD** | Sound Waves of Love - The Very Best of David Whitfield | CD | POP | Rock | **WHITE**
| **VANILLA CAKE** | Over the Rainbow | CD/DVD | POP | **WOOL**
| **IKE** | What You Want | CD | POP | **REED**
| **WILDERNESS/CHECOSLOVAKIA STATE PO** | Johann Strauss Edition Vol. 25 | CD | POP | **OCHS**
| **WINDSOR/BALLER STROIPOSOVA HAYDN** | Symphonies 64, 84, 80, NAXOS | CD | POP | **OCHS**
| **WINDSOR/BALLER STROIPOSOVA HAYDN** | Symphonies 65, 83, 90, NAXOS | CD | POP | **OCHS**
| **ZICHER/SALZBURG SOLESTENSIAMBIGG PP TELEMAHEN: MEISSEN: CONCERTINO KANTATA** | CHRISTOPHRORUS | CD | POP | **HINZ**

### VARIOUS

<table>
<thead>
<tr>
<th>ARTIST/GENRE</th>
<th>TRACK DETAILS</th>
<th>RELEASE DATE</th>
<th>CATEGORY</th>
<th>COMMENT</th>
</tr>
</thead>
</table>
| **BANANARAMA** | [Continued from p12]**1M** | CD/DVD | POP | **BURT**
| **BANANARAMA** | **SINGLES HIGHLIGHTS** | CD/DVD | POP | **BURT**
| **BANANARAMA** | **MARX, Richard TAKE THIS HEART/Take Me To The Ume. (U.eim,. U.wol/Rhythm, 0, Uf. (Live, CAPIT** | CD/DVD | POP | **BURT**
| **SHENMEEZ ENDEER/Goodman Guide** | Moves One Little Indian | CD | POP | **BURT**
| **STING WITH ERIC CLAPTON** | It's Probably A Little Too Heavy | CD | POP | **BURT**

### SINGLES

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<tr>
<th>ARTIST</th>
<th>TRACK TITLES</th>
<th>LABEL</th>
<th>CATEGORY</th>
<th>COMMENT</th>
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</thead>
</table>
| **BANANARAMA** | [Continued from p12]**1M** | CD/DVD | POP | **BURT**
| **BANANARAMA** | **SINGLES HIGHLIGHTS** | CD/DVD | POP | **BURT**
| **BANANARAMA** | **MARX, Richard TAKE THIS HEART/Take Me To The Ume. (U.eim,. U.wol/Rhythm, 0, Uf. (Live, CAPIT** | CD/DVD | POP | **BURT**
| **SHENMEEZ ENDEER/Goodman Guide** | Moves One Little Indian | CD | POP | **BURT**
| **STING WITH ERIC CLAPTON** | It's Probably A Little Too Heavy | CD | POP | **BURT**

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| **STING WITH ERIC CLAPTON** | It's Probably A Little Too Heavy | CD | POP | **BURT**
TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

1. DON'T YOU WANT ME
   Felix
   Deconstruction/RCA 74321110501 (BMG)

2. TRIP II THE MOON
   Production House PNT 042 (Self)

3. BEST THINGS IN LIFE ARE FREE
   Janet Jackson Perception PERT 7400 (F)

4. BAKER STREET
   Overcooked PWL Continental PWLT 239 (W)

5. HOLD IT DOWN
   Bad Mice Moving Shadow SHADOW 14 (SRD)

6. RELEASE THE PRESSURE
   Leviatania feat Earl Sweatshirt Hands HANDS 0017 (REP)

7. HEY! WHAT'S YOUR NAME
   Baby June Anista 651251 (BMG)

8. ONLY TIME WILL TELL/MY PEACE
   East West America A 9516 (W)

9. THE MAGIC FRIEND
   Weakness PWL Continental PWLT 240 (W)

10. THE COLOUR OF LOVE
    The Best Project Network NKVR 31 (P)

11. RHYTHM IS A DANCER
    Snap Anista 74321102571 (BMG)

12. GIVE A LITTLE LOVE
    Manix Reinforced RIVET 1221 (SRD)

13. RAINBOW PEOPLE (EP)
    Manix

14. MR. LOVERMAN
    Shabba Ranks Epic 6852216 (SM)

15. GOING HOME
    The Tyrrell Corporation Volume TYRX 2 (E)

16. IN YOUR BONES/FIRE ISLAND
    Boys Don Boat BOOX 11 (F)

17. DOES IT FEEL GOOD TO YOU
    The Best Project Perfecto 74321102871 (BMG)

18. CHANGE
    Incongruent Talkin Loud TLKX 26 (F)

19. STAKKER HUMANOID
    Humanoid

20. THE LOVE IS... EP
    Absolute 2 ABS 050DJ (SRD)

21. LAST RHYTHM
    Last Rhythm Stress 12STRESS 15 (SRD)

22. ART OF MOVING BUTTS (REMIX)
    Shut Up And Dance feat Errol SUAD SUAD 34 (P)

23. THE AGE OF LOVE
    Age Of Love Reast 12REAKT 9 (BMG)

24. DON'T LET IT GO TO YOUR HEAD
    Brand New Heavies/My Dase Davenport Acid Jazz BNWX 1 (F)

25. IN 4 CHOONS LATER
    Rozalla Pulse 8 12LOSE 29 (P)

26. I MAKE ME FEEL SO GOOD
    En Vogue

27. GIVING HIM SOMETHING HE...
    West East America A 8854 (W)

28. TELL ME WHY
    Rachel Wallace Suburban Base SUBBASE 13 (SRD)

29. THEN CAME YOU
    Junior Giscombe MCA MCT 1676 (BMG)

30. THE GRAND NATIONAL/DOOMSDAY
    Rhythm For Reasons Formation FORM 12008 (Self)

31. ME' ISRAELITES
    Cheops EMC & Extensive Faze 2 12FAZE 6 (P)

32. GIVE YOU
    DJ Alvin Strictly Rhythm SR 1288 (Import)

33. UNITY
    Unity Union City UCRT 6 (P)

34. LOVE U MORE
    Sunscreen Sony S2 6581726 (SM)

35. RUSH IN THE HOUSE/REASSURE
    Xenophobia Kickin RHYTHM 20 (SRD)

36. THE BASIC EP
    Newton Rhythm Section RSEC 008 (BMG)

37. HUMANITY
    Rebel MC feat Lincoln Thompson Big Life BLRT 73 (F)

38. PRINCE OF PEACE
    Galiano Talkin Loud TLKX 24 (F)

39. SING
    Vivienne Mckone flr FX 183 (F)

40. SPRING IN MY STEP
    Nu Mixt XLXLT 31 (W)

41. WISHING ON A STAR
    The Cover Girls Epic 6854136 (SM)

42. EXPRESS YOURSELF
    Jimi Polo Perfecto 74321102121 (BMG)

43. WARM IT UP
    Kiva Kawasaki Columbia 6582186 (SM)

44. ONE BY ONE
    Sub Love Earth EARTH 6 (EP)

45. STATE OF SURRENDER
    Eksebism & Emperor DEF EEF 957 (P)

46. LOVE IS THE ANSWER
    Esperanto

47. AIN'T NO STOPPIN' US NOW
    Nine Inches

48. THIS SOUND IS FOR THE UNDERGROUND
    Krome & Time

49. SILLY GAMES (EP)
    Noise Overload Global Dance GDRX 4 (SLEDGE)

50. THE SHAMEN
    One Little Indian 68TP 12 (P)

51. FIGURE OF EIGHT
    The Matrix Virgin VSTG 1421 (F)

52. SHAKE YOUR HEAT
    Was (Was Not)

53. DO YOU FEEL IT (LIKE I DO)
    Tammy Payne Talkin Loud TLKX 19 (F)

54. HOT HOT HOT!
    Del Costa

55. AIN'T NO MAN
    Dina Carroll

56. SOUL SAUCE SAMPLER VOL. 1
    Various

57. ROJO'S THEME
    PRL PWL Continental PWLT 230 (W)

58. MIDSUMMER MADNESS (EP)
    Rhythm Section Rhythm Section RSEC 010 (SRD)

59. SHINE ON
    Degrees Of Motion feat Bru/Kit West flr FX 192 (F)

60. HONEY LOVE
    R Kelly

© DMG. Compiled by ERA from Gallup data collected from dance outlets.

TOP 10 ALBUMS

1. CLASSIC MELLOW MASTERCUTS 2
   Various

2. HEAVY RHYME EXPERIENCE VOL 1
   Various

3. WHAT'S THE 411?
   Various

4. BREAKING THROUGH
   Various

5. DUB HOUSE DISCO
   Various

6. U.F. ORB
   Various

7. TIME FOR LOVE
   Various

8. FAME MALAYS
   Various

9. MO' MONEY (OST)
   Various

10. HARDCORE DJS...TAKE CONTROL
    Various

The Music Week Dance Chart is updated every Friday by Pete Tong on 1 XFM's Essential Selection between 7-2 30 pm.

U96 'DAS BOOT'

THE EUROPEAN SMASH HIT

RELEASED ON MONDAY 17TH AUGUST

7" MAGS 28/12" . MAGX 28/MC . MAGCS 28/CO . MAGCD 28

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© DMG. Compiled by ERA from Gallup data collected from dance outlets.
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 cleaner-buyers who responded to its Win A Volvo competition.

“It was so over-subscribed that next time we’d either have to have naff music or tell anyone about it,” he says. The popularity of such premiums is growing as businesses switch their marketing spend below the line to counter the recession. Music has been a key beneficiary.

In part of the same process which has made music sponsorship more common, 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 £20,000 to £2m a year, it’s proving a winning 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 products 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, X.

But for Banks such considerations are secondary. What drives the premiums managers are the fees they command for putting such packages together. No-one’s saying how much, although Sony’s Hatcher tells the Department of Trade’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 value, 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 the most he 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.

But the MCPS is clearly keeping more than an eye on the premium business. Two years ago it set up a separate premiums department and in April charged the set rate of 1p per cassette and 4p 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 premiums format.

Fiona Banks believes the increases illustrate how publishers don’t appreciate the price-sensitive nature of the premium market and argues that the new 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 slipping an album alongside a packet of soup may not be enough.

Paul Vines, joint managing director of sales promotion agency Hi & 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.
NASTY ALBUMS AT A NICE PRICE

EXODUS - 'THE BEST OF...' CD, MC & LP (CD) (T) MFN 135M

DARK ANGEL - 'THE BEST OF...' CD, MC & LP (CD) (T) MFLAG 70

D.R.I. - 'FOUR OF A KIND' CD, MC & LP (CD) (T) MZORRO 48

DEATH - 'THE BEST OF...' CD, MC & LP (CD) (T) MFLAG 71

AGNOSTIC FRONT - 'THE BEST OF...' CD, MC & LP (CD) (T) JUST 20M

SACRED REICH - 'SURF NICARAGUA' CD & MC (CD) (T) MZORRO 47

THE BEST OF

COMING SOON

C.O.C. - 'ANIMOSITY + TECHNOCRACY' CD & MC (CD) TMZORRO 44

BROKEN BONES - 'BRAIN DEAD' CD ONLY CD, MC & LP (CD) (T) JUST 20

FORBIDDEN - 'THE BEST OF...' CD, MC & LP (CD) (T) MFLAG 73

POSSESSED - 'THE BEST OF...' CD, MC & LP (CD) (T) MFLAG 74

PLUS BRAND NEW ALBUMS FROM

RE-ANIMATOR - 'THAT WAS THEN, THIS IS NOW' CD, MC & LP (CD) (T) FLAG 67

CANNIBAL CORPSE - 'TOMB OF THE MUTILATED' CD, MC & LP (CD) (T) ZORRO 49

C.I.A. - 'ATTITUDE' CD, MC & LP (CD) (T) FLAG 68

GWAR - 'HELLO' CD, MC & LP (CD) (T) ZORRO 33

SCAT OPERA - 'FOUR GONE CONCLUSION' CD, MC & LP (CD) (T) MFN 140

VENOM - 'THE WASTE LAND' CD, MC & LP (CD) (T) FLAG 72

G.B.H. - 'CHURCH OF THE TRULY WRAPPED' CD, MC & LP (CD) (T) JUST 21

WATCH OUT FOR THESE THREE NEW ALBUMS OUT THIS AUTUMN

F.M. - 'APHRODISIAC' CD, MC & LP (CD) (T) MFN 141

LIONSHEART - 'LIONSHEART' CD, MC & LP (CD) (T) MFN 139

THE BIG CHILL - 'HALFWAY TO HEAVEN' CD, MC & LP (CD) (T) MFN 142

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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.
HEAVY METAL OUTLAWS

"SEX FOR SEXISM’S SAKE"
The band’s debut 3 track CD EP featuring "Swallow My Love", Get Your Tits Out" and "Freedom...Fuck Censorship" has sold out of its 5000 limited edition.

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THE BAND THAT WILL SAVE HEAVY METAL OR DESTROY IT!
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 Friezin. "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...
**Donington Gone**

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

**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.

**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.

**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.

**WASP**

Melodic metal

US

Parlophone

**The Almighty**

Street/Heavy metal

UK

Polydor

**SKID ROW**

Hard rock metal

US

Atlantic

**SLAYER**

Thrash

US

Dee American/Phonogram

**THUNDER**

Blues rock

UK

EMI

---

**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.

**Iron Maiden Stakes: Runners and Riders**

<table>
<thead>
<tr>
<th>The Bill</th>
<th>Ac/BM Style/ Nationality/Label</th>
<th>Current Product</th>
<th>Forthcoming Product</th>
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</thead>
<tbody>
<tr>
<td><strong>Iron Maiden</strong></td>
<td>Traditional metal/ UK/ EMI</td>
<td>Fear Of The Dark:</td>
<td>Wasting Love single, to be released on August 24.</td>
</tr>
<tr>
<td><strong>Skid Row</strong></td>
<td>Hard rock metal/ US/ Atlantic</td>
<td>Slave To The Grind:</td>
<td>Donington Gone Wild four-track EP, released on August 24. Features previously unreleased live version of Judas Priest's Delivering the Goods (with guest vocals from Priest man Rob Halford) and a studio version of The Ramones' Psycho Therapy.</td>
</tr>
<tr>
<td><strong>Thunder</strong></td>
<td>Blues rock/ UK/ EMI</td>
<td>Back Street Symphony:</td>
<td>None planned.</td>
</tr>
<tr>
<td><strong>Slayer</strong></td>
<td>Thrash/ US/ Dee American/Phonogram</td>
<td>Decade Of Aggression:</td>
<td>None planned.</td>
</tr>
<tr>
<td><strong>WASP</strong></td>
<td>Melodic metal/ US/ Parlophone</td>
<td>The Crimson Idol:</td>
<td>Expect a single shortly after Donington.</td>
</tr>
<tr>
<td><strong>The Almighty</strong></td>
<td>Street/Heavy metal/ UK/ Polydor</td>
<td>Soul Destruction:</td>
<td>None planned, as the band have only just changed line-up.</td>
</tr>
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**Stage 3 Promotions:**
HEAVY METAL

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 chart success. All are on major labels. Looking back it is a sobering thought that only Anvil (1982 - then with Attic), 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 repackage 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.

"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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