

PolyGram puts
faith behind
jazzy launch



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lead is bad
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future for the
single format



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face a busy
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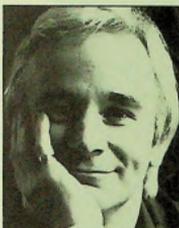
Managers take a stand

Dire Straits manager Ed Bicknell has issued a blunt ultimatum to record company Phonogram — pay the full publishing royalty on Digital Compact Cassette or we will opt out of the launch.

Record companies could now face a more general boycott of Philips' DCC and Sony's MiniDisc formats just weeks before their launch unless the issue of mechanical royalty breaks is resolved.

Dire Straits' stand is being supported by other leading groups including Genesis, U2 and Simply Red. Genesis manager and publisher Tony Smith has instructed MCPS chief executive Frans de Wit not to concede the royalty break on the group's material.

Bicknell wrote to senior executives at Phonogram and its parent PolyGram last week



Bicknell, ultimatum

instructing that all product by Dire Straits and their songwriter Mark Knopfler be withdrawn from the catalogue of launch titles published by PolyGram two weeks ago.

He also demanded that names of the group and Knopfler be deleted from any

WHAT THE NUMBERS MEAN

On November 1 last year the Copyright Tribunal set a mechanical royalty rate of 8.5% of dealer price.

On an average dealer price for a premium CD of £7.92 this produces a mechanical royalty of 67p.

The BPI is seeking to reduce the rate for DCC with a sliding scale of discounts dependent on the penetration of DCC.

At the highest 30%

discount rate, this would reduce the royalty to 47p.

In the first year of sales, DCC's inventor Philips expects just 300,000 DCC tapes to be sold in the UK. The difference between the two rates would be worth just £69,000 to the industry.

But if DCC hits its target of 10m units by year five, the difference between the two sides will be around £2.7m at current prices.

publicity material. The group has endorsed the format as a sound carrier for the past 18 months.

Bicknell says, "Whilst there may be some argument that record companies are entitled to a 'break' on record royalties, it is our position that there can

be no justification whatsoever for the 'discounting' of publishing royalties."

In April the BPI proposed to the MCPS that a mechanical royalty break be introduced for the new formats based on a sliding scale related to their market penetration (See

left). Phonogram managing director David Cliphams refused to comment until he had seen Bicknell's letter.

Of the separation of breaks on record and publishing royalties PolyGram UK chief executive and BPI chairman Maurice Oberstein says, "It's hard to comprehend the logic of such an argument."

Artists and managers, already angry over CD pricing, are increasingly uniting in opposition to the proposed royalty breaks. Many groups — like Simply Red — are contractually bound to release product on the new formats but are supporting the MCPS' opposition to DCC/MiniDisc royalty breaks. The issue is expected to take centrestage at the In The City seminar in Manchester later this month.

Copyright Tribunal prepares to step in

The BPI and MCPS look set to return to the Copyright Tribunal to resolve the issue of royalty breaks on new formats.

MCPS chief executive Frans de Wit says he wrote to the BPI three weeks ago seeking clarification on the record company body's justifications for the reduction on the standard 8.5% of the published dealer price. But, he says, no response has been received.

"Our position is not that there should be no discount full stop. But we're saying they should prove to us that there should be a discount," he says. He adds there is a "50/50" chance that the matter will return to the tribunal.

BPI chairman Maurice Oberstein says the arguments for royalty breaks are already



De Wit: awaiting response

well known. "They were presented at the last Copyright Tribunal hearing and the discussions with Frans de Wit and his predecessors have been going on for years. DCC didn't come out of the sky from some foreign planetary system."

BPI director of legal affairs

Sara John says, "We're determined that we won't voluntarily pay the full rate for the new formats. We have already been authorised by the BPI council to go to the Tribunal if they won't negotiate. It's really up to them."

Stuart Hornall, managing director of Rondor Music, says he has written to the managers of acts he publishes including Bryan Adams, Lionel Richie and Chris de Burgh advising them to oppose the breaks.

And PolyGram International Publishing and MCPS director Crispin Evans says, "The BPI must give evidence to the MCPS, or to the tribunal. It would be a shame if they were to force themselves to go to the tribunal."

Sinead O'Connor

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CSC spurns indie chart rethink

The Chart Supervisory Committee has rejected calls that it should rethink the new-style indie chart.

Controversy has raged since the CSC launched its new formula — featuring the old distribution criteria with a “genre overlay” — two months ago.

Only last week PolyGram chairman Maurice Oberstein stepped in with a six-point proposal for a revised chart which

he says would be fair to both indies and majors.

But at a meeting last Wednesday, the CSC reiterated its support of the chart, which will not be reviewed until the new year.

Meanwhile, *Music Week* has decided to stop printing the new chart from September 19, after a poll showed that the new formula was the least popular with readers.

CSC members mandated chairman Adrian Wistreich, chief executive of CIN, to send a confidential letter to the magazine voicing the committee's disappointment at the decision.

Meanwhile, *Music Week* editor Steve Redmond has dismissed suggestions in the *NME* last week that the magazine will begin publishing two unofficial charts — one based

on genre and one on distribution — side-by-side next month.

“*Music Week* does not have the power to conjure up a chart at will,” he says. “We are tied to running the CSC's charts.”

“In the absence of a chart which is acceptable to the industry, we will not be running the current hybrid.” See Letters, p6.



Should songwriters and artists pay for the “R&D” costs of DCC and MiniDisc? That's the question faced by the industry this week as managers take an unprecedented stand on publishing royalties.

Record companies argue that artists benefit from new formats and so should share in the costs. Up to a point that makes sense.

Artists have certainly done well out of CD replacing the LP as the industry's dominant format. If the new and equally high-ticket formats replace the old analogue cassette in the affections of consumers, then artists should again do well.

On the other hand, many members of the public would be shocked to discover that it is the artist who pays for recording costs, that it is the artist who pays for packaging, and that artists even pay for TV advertising in the form of reduced royalties.

The suggestion that they should now fund the new formats strikes some managers as adding insult to injury.

Despite all this, the two sides are not as polarised as they may first appear.

Even Ed Bicknell, the most vociferous opponent of publishing royalty breaks, concedes that a reduced artist royalty may be appropriate during the launch period.

The problem is that nobody seems to be quite sure what all this money — £3.4m over five years — is meant to pay for.

One of the beauties of DCC was meant to be that it involved very little capital investment.

No doubt this has proved to be untrue and there are high-so-far-undiscovered costs which labels are being forced to bear.

Managers would look more kindly on their request for cash if labels were a bit more open in saying precisely what these costs are.

Steve Redmond

PRS calls in money man for new role

PRS has appointed Melvin Coleman as its first director of resources.

Coleman bolsters the society's management structure following the departure of directors John Billingham and Marshall Lees in the last month.

Formerly director of finance at the Engineering Industry Training Board, Coleman will direct the society's financial and technical resources, and take on many of the personnel responsibilities previously held by Lees and licensing services director John Axon.

Axon has been relieved of his personnel duties to take on the role of licensing.

Lees, who retired as planning and research director on July 1, will remain as consultant for the next year.

No decision has yet been taken about a replacement for John Billingham.

MW Big Gig judges named

Music Week has named the panel of judges who will preside over its Big Gig contest to find the industry's best in-house band.

Artist manager John Glover, Manchester-based concert promoter Simon Moran, Rod McLennan, manager of the Virgin Megastore in London's Oxford Street, and a recording artist yet to be announced will select a winner from the seven entrants.

The prize, donated by Mayfair Studios, is a day's recording session under the guidance of Grammy-winning producer John Hudson.

The Big Gig takes place at The Marquee in London's West End on September 7, with proceeds going to Nordoff-Robbins Music Therapy.

Polydor tempts Sharkey to A&R

Polydor managing director Jimmy Devlin has hired Feargal Sharkey to an A&R manager in a round of appointments which gives the label two new directors.

Sally Bevan joins as director of legal and business affairs while Lindsay Brown takes over as international director. The pair replace Judy O'Brien and Annie Newell.

Although Sharkey's appointment comes just a fortnight after A&R man Paul Morgan was sacked, Devlin claims the two moves are not linked. A&R director Graham



Sharkey: new role

Carpenter was already looking for another A&R man, he says. “Feargal is a very, very bright man. He is very enthusiastic — in fact he is going

to drive people mad,” says Devlin. “He has come to a stage in his career when he wants to do more than just make records.”

Contrary to press speculation, Sharkey will be able to continue his recording career. He is not currently signed to a label.

Polydor has also appointed former Virgin staffer Juliette Joseph as international repertoire manager and Pete Bassett as head of press and publicity, with a brief to cover all media. Bassett was previously head of press at MCA.

WHS eyes central distribution option

WH Smith managing director Sir Malcolm Field has confirmed that the group is considering bringing its distribution and ordering systems in-house.

Field, speaking after last Wednesday's group results meeting, said, “We are very aware of the benefits of central distribution. We know all about distribution — we are very good at it.”

Field confirmed that any change could incorporate the group's three chains — Smiths, Our Price and Virgin. The group is still examining all options, he said, but it is unlikely that it will opt for EUK as a distributor for Our Price, contrary to recent speculation.

Any move would form part of the company's efficiency drive by cutting overheads.



Our Price: changes

Group chairman Sir Simon Hornby told City analysts, “We are keen to improve distribution for the whole of our music business, which will give improvements to the whole of our bottom line.”

The WH Smith group already operates one of the biggest newspaper and book wholesale operations in the UK, servicing its 501 stores nationwide.

WH Smith's results p4; Analysis p8.

Unique seals deal for new R1 phone-in

Unique Broadcasting is to produce a new phone-in show for Radio One FM — the station's first independently produced live weekly programme.

Neal James' Rockline aims to make use of satellite communications to allow callers to speak to star guests from around the world. The programme is to be broadcast in a peak Sunday afternoon slot.

Unique Broadcasting managing director Simon Cole says, “The real razzamatazz of the show is that we can have star guests from anywhere in the world chatting with Neal and callers back home.”

He says about 20 callers will be chosen from the expected 4,000-5,000 each week. The series starts on October 4 at 2.30pm and is intended to become a regular feature of the station's Sunday afternoon output.



After my experience of the book trade, I was pleasantly surprised when I began planning to open my first classical record shop a year ago.

My impression so far is that the record companies are much better organised in terms of distribution and salesmanship than their opposite numbers in the book trade.

Book publishers tend to be run by their editorial staff, who work closely with the authors like a conductor works with an orchestra. As a result the artistic sensibility tends to rule over the business sensibility.

Of course, the creative process is what the whole business is about, but that approach means publishers are not terribly business-like.

In eight weeks contacting record companies last year, my phone calls were always returned. If you tried to start a book shop you would never hear from the publishers.

Otherwise, people who buy classical music are very similar to my old customers at Waterstones. They are about the same age — older than the young market the record industry is generally aiming at.

In the record industry, as in publishing, they enjoy going to buy our products.

But the record industry is in a better position to capitalise on its "feel-good" factor since it has an extremely good review press.

Like many people I believe the record industry could follow publishing's hardback/paperback structure: in classical music particularly, specialist fans will always buy an original release, leaving the mid-price copy for the casual buyer.

That aside, the one thing I am particularly looking forward to as a record retailer is setting my own prices.

Thankfully the record business has nothing as restrictive as the net book agreement.

Tim Coates, former managing director of Waterstones, is opening *The Music House* before Christmas.

PolyGram launches jazz push

PolyGram's newly created jazz department is to launch a wide-ranging dealer education programme over the next year, writes Phil Sommerich.

The push is being overseen by Richard Cook, the former editor of *The Wire* magazine who was appointed head of jazz at the PolyGram Classics division in May.

Cook predicts a year of growth in a genre which, according to BPI figures, com-

prises only about 1% of the total albums market.

"There is a tremendous amount of goodwill towards making a go of jazz, but people admit quite candidly that they have not been sure what to do with the product," he says.

Retailers will receive a list of the group's top 50 jazz titles to be followed by flyers and regular buying tips, says Cook.

The move will be backed by

advertising in upmarket male-orientated magazines such as *GQ* and *Esquire* and high-profile releases including a 10-CD Billie Holiday limited edition retailing at about £100 for Christmas, and two TV-advertised albums next year.

Jazz will receive further support as a genre through the publication in September of the 1,300-page Penguin Jazz CD Guide — compiled by Brian Morton and Cook before

he joined PolyGram, a *Gramophone* Jazz CD Guide due next spring and a planned magazine *Jazz CD*.

The identities of PolyGram's many jazz labels, including Verve, Antilles, Limelight and Emarcy, will also be sharpened, says Cook.

But he insists there will be no expansion of mid-price issues to boost sales. "If you are not careful it is easy to devote the catalogue," he says.

Buoyant Smiths sees profits rise

WH Smith Group boosted its retail sales over the past 12 months despite a disappointing sales performance by music product, according to annual results published last week.

Group turnover rose 8% to £2.13bn for the year to May 30. Retail turnover was up by 10.7% to £1.3bn, with trading profits up 2.3% to £89.5m.

While financial details of the individual divisions are not broken down, music sales across the group failed to match inflation. They were up by just 1% largely because of a strong second half performance.

Our Price Music, which has opened 18 and closed 10 stores

HOW WH SMITH SHAPED UP			
	1991 (£m)	1992 (£m)	% change
Group turnover	1,970.6	2,127.5	8.0
Group pre-tax profit	89.0	112.7	26.6
Retail turnover	1,184.6	1,312.0	10.7
Retail trading profit	87.8	89.9	2.3

Figures cover year to May 30. Source: WH Smith

over the year, increased total sales by 1.9%. But the overall trend across the chain's 313 stores was for a 1.1% drop in sales.

Group chairman Sir Simon Hornby attributes the disappointing figures to the recession. He adds, "Music is still a very big market and our

market share of it has increased. With three different brands — Our Price, Virgin and Smiths — we remain in a very strong position."

Our Price Video meanwhile doubled its sales in a market which grew by 15%. Total group sales of video were up almost 24% (see Analysis, p8).

Recording spree nets nine

Real World Records has fulfilled almost its entire annual recording commitment to Virgin Records in one week thanks to a marathon effort by more than 100 musicians and producers, writes Neville Farmer.

Nine of the 10 albums the world music label was contracted to provide for Virgin were recorded during the Real World recording a fortnight ago. And the live recording of Womad's World In The Park concert in Bath on August 16, which launched the week, may produce the tenth album.

The event combined artists from Turkmenistan, China, Morocco and many other countries, with top western producers such as Peter Gabriel, and Daniel Lanois and artists including Nigel Kennedy, Ayub Ogada and Jane Siberry. Around 95 tracks were recorded at under £1,000 a piece



Ayub Ogada recording at Real World

during the week at Bath's Real World Studios, says Real World managing director Mike Large. "It was less fun than last year but much more productive," he adds.

Real World Records was set up three years ago by the Womad organisation, Virgin Records and Peter Gabriel's Real World group of companies.

McLaren signs publishing to Chrysalis

Chrysalis Music has signed a long-term publishing deal with musical impresario and former Sex Pistols manager Malcolm McLaren.

The three-year deal includes back catalogue from Bow Wow Wow and McLaren's Duck Soup collaboration with Trevor Horn as well as new material.

Current McLaren projects include the title song from the forthcoming Carry On Columbus film and music which may be used in the next Levi's jeans commercial.

Chrysalis founder Chris Wright says one of the main reasons for the McLaren deal, negotiated over the past three months, is to provide tie-ins with Chrysalis' growing television activities.

He has so many ideas on the visual side as well as the audio side, says Wright.

Wright says the deal is part of a wider search for new signings by Chrysalis Music.

Ex-MCA Smith back with new plugging firm

Former MCA head of promotions Phil Smith has launched his own music and sport promotion company less than two months after being made redundant.

Among Double Impact's first clients are PWL, for whom Smith is promoting Undercover's Baker Street, and Profile Records. Other future projects include John Harle's Nissan commercial soundtrack.

Double Impact will also act as consultant to sports marketing company First Artist Corporation and to the Los Angeles-based Bill Sameth Organisation, which manages performers including Cher and Olivia Newton-John.

Freddie gig in profit say organisers

The Queen Organisation has refused press reports that the Freddie Mercury tribute concert was a financial flop.

Nearly £1m has been collected by the Mercury Phoenix Trust, which begins distributing the proceeds to international AIDS charities this autumn. And around £500,000 has already been donated to US charities from the proceeds of North American TV sales. "But the organisers stress that the chief purpose of the event was to raise awareness about AIDS and to pay tribute to Mercury.

"It wasn't just a fund raiser," says a Queen spokeswoman, who describes press speculation that the concert had flopped as "totally unfounded."

The box office at the Wembley event grossed £2,013,000, though only £73,000 was left after the deduction of production, VAT, security, stadium and advertising costs.

The main chunk of charity revenue came instead from TV and radio sales (£477,500) and merchandising (£251,000).

Music joins in at computer show

The European Computer Trade Show has announced a line-up of seminars featuring speakers from the music industry.

Panels include a media debate featuring Mick Wilkojic, producer of Steve Wright's Radio One show, and a review of games opportunities for retailers featuring Terry Blood Distribution sales director Dave McWilliams.

ECTS runs from September 6-8 at London's Business Design Centre. Details from Cat Maclean on 081 742 2828.

Megastores for classics

Two outside classical music stores are to open in London before Christmas, writes Phil Sommerich.

Tim Coates, former managing director of the Waterstones book chain, is to open The Music Store in an 8,000 sq ft site in Chelsea's Kings Road. And Our Price subsidiary Farringtons is to unveil a new 5,000 sq ft shop

in Leadenhall market on October 12.

The Music Store, which will open daily from 10am to 10pm, will sell sheet music and books as well as recordings and will be arranged around an 140-seat recital hall for lunchtime and evening concerts. Coates, who has also worked as WH Smith market planning manager, refuses to confirm an

opening date for the shop.

The new Farringtons will also have space for talks and masterclasses by performers.

The chain will meanwhile close two of its smaller stores, leaving it with a total of three outlets. A company spokeswoman says the closures result from the chain's plan to operate larger outlets rather than lack of custom.

Pinnacle primed for games boom

The UK's largest independent music distributor is to launch a computer software offshoot to tap into the growing computer games market.

Pinnacle Software, headed by managing director Peter Sleeman, formerly managing editor of Home Computer Club, will distribute Sega and Nintendo software products.

The company will represent Nintendo software exclusively for several software publishers including French company Infogames.

Speaking at Pinnacle's annual sales conference last

week, chairman Steve Mason said the move into games, which follows similar developments by other companies including Terry Blood Distribution, had been prompted by changes in the nature of entertainment.

"Record stores will become home entertainment centres and with this in mind we must become home entertainment distributors," he said. But he added, "We are and will always be at the cutting edge of the music business."

Mason said the move into games distribution is part of a

three-pronged development plan. The company will also concentrate on its in-house labels, launching an MOR offshoot, and expand its operations elsewhere in Europe.

New Pinnacle outposts are planned for Italy, Scandinavia and France to complement the existing companies in the UK, Germany and Holland. The aim is to offer labels pan-European deals with co-ordinated release dates, he said.

Around 80 Pinnacle staff and 100 representatives from the company's labels attended the two-day conference.

DMC back at Albert Hall

DMC has unveiled the details of a three-day dance music convention centred on its annual awards show at the Royal Albert Hall on November 9.

The awards presentation, sponsored by Technics, returns to the Kensington venue after a two year absence. It will be followed on November 10 by the World DJ Championship



Sunscream at DMC

to be held at London's Ministry of Sound nightclub and the annual Dance Aid Trust dinner at the Royal Lancaster Hotel on the final evening.

Acts due to appear at the awards include Sunscream, Altern 8 and The Shamen.

DMC managing director Tony Prince says the show will emphasise Europe's current supremacy in dance music.

Nu Colours and Silverfish are among the 12 bands performing at the Yamaha Band Explosion 92 from September 8-10 at London's Marquee. GLR will broadcast the events live each night.

Veteran music publishing company R Smith and Co has launched a record label, RSR, to release up to eight brass and wind recordings annually.

Island Records is offering the chance to win a Caribbean holiday to anyone who orders the Bob Marley Songs Of Freedom limited edition box-set between September 7 and 21. The company, which will make up to 100,000 copies of the four-CD cassette release available in the UK, is hoping to boost pre-orders.

A new satellite pop quiz programme CDQ will launch on the Children's Channel on September 8. WTTV will produce 130 episodes of the show, hosted by former Linn singer David Grant.

Swedish dance label Swemix Records is to boost its international presence following the appointment of Laurie Montgomery, formerly of US company Image Entertainment, as international sales manager.

BBC Radio Collection releases a set of readings from The Bible on September 7. Psalms & Proverbs, Genesis and a 12-tape set The New Testament have been taken from Radio Four's readings.

UFO is releasing a six minute video The Making Of Magical Mystery Four on October 5 with behind the scenes footage of The Beatles TV spectacular. Dealer price is £6.95.

Karen Stringer has set up Stop The Press! PR company at 754 Fulham Road, London SW6 5SH. Tel: 071 371 9522. Fax: 071 384 2364. Stringer formerly worked with Keith Altham of KA publicity.

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Brian Munns: integrity with good humour

We would just like to pay tribute on behalf of music journalists throughout the industry, to the memory of Brian Munns, long-time head of press for EMI Records, who died last week.

As a press officer, Brian was an outstanding example of integrity and dedication. We'll miss his attention to detail — but above all, we'll miss his self-deprecating humour, his friendliness, and the sound of his voice on the end of the 'phone.

Our sincere condolences to all his friends and family at this time.

Paul Colbert, Mal Peachey, Shaun Phillips, Stan Vincent, Steve Malins, Vox, Kings' Reach Tower, London SE1.

Don't drop indie charts

We were dismayed to read in your editorial (*MW* Aug 22) that you've unilaterally decided to drop the industry independent charts — your exercise at editing by plebeistic having proved your prophecies to be self-fulfilling!

There's been as much disinformation on the content of the new charts that it's hardly surprising your poll produced confused results. A few things should be clarified:

- The genre overlay is virtually a myth. Hardly anything has been removed — Abba, Asia, a few others. Dance music is totally in.

- The album chart, expanded and with compilations removed is indisputably an improvement over its predecessor, which only exposed five or six artist albums a week.



Indie trio: Mason, Mills and Green

- The new chart criteria was arrived at by consensus among elected representatives of all sides of the industry, in a forum created by your parent, after extensive consultation.

If you want to play with figures, you could say that since there is minimal difference between the old chart and the new one, the votes for them should be totalled, to 39%, to demonstrate that more people want a distribution based chart than any other.

In a subject with as many views as this, no decision was ever going to command majority support or indeed even the most "votes". The task of those charged with resolving this

has been to satisfy as many people concerned as much as possible. Unfortunately, as you say, everyone's view represents their own self interest, which is no basis for anything.

The charts reflect the business, and the essence of the independent charts is that they should be for independents, not for majors or quasi-independents. Obie's new (media-launched) proposal ignores that, and the suggestion that an alternative chart can co-exist with an independent chart ignores the reality that in the medium to long term the marketplace is not big enough for two charts, and the threat that represents to the

independent charts and the independent business.

Those who have been elected to represent the interests of the industry, and of small labels in particular, have to consider the overall good. So should everyone. What is important is that the UK music scene is exciting largely because of the opportunities for progress that the independent sector offers the have-nots, the new act or entrepreneur, of whatever musical persuasion. Without independent distribution, they can't get to the marketplace. Without the invariability of the independent charts, independent distribution can't be sure of attracting the volume to the competitive. Take away the charts, and you take away, in the end, the opportunity for new music of the future.

Is that how *Music Week* interprets its responsibility to the industry and to music?

Martin Mills, Beggars Banquet, Steve Mason, Pinnacle, Derek Green, China Records.

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Suppliers and rivals rue Smiths' retail dominance

On one level the Smiths results are good news — people are still buying records, but is the retail group now in a position where it is getting too powerful? By Martin Talbot

At WH Smith's annual results last Wednesday, group managing director Sir Malcolm Field bore the smile of a man who is close to achieving his goal.

Not only had the group increased its profits and turnover by 26% and 8% respectively, but just days earlier retail analyst Verdict Research had confirmed the group as runaway leader of the music market with a total share of 28.6%.

"Our target is 30%," says Field with a smile. "So I suppose we're on our way." Not everyone shares his excitement however. Verdict's senior analyst Hilary Monk believes that the company's dominance — bolstered by its ownership of Our Price and half-share in Virgin Retail — shows record retailing moving in a far from healthy direction.

WH Smith's 28.6% market share is head and shoulders above that of its nearest rival Woolworth (18.9%). And the concentration of nearly half of all sales in the hands of just these two companies gives Monk further cause for concern.

"[Record retailing] is more concentrated than most other markets by a long way," says Monk. "For two retailers to have almost 50% of the market is highly unusual. It is hardly healthy."

Take the shoe market, for instance. The top two retailers, British Shoe Corporation and Clarks, together claim a total market share of just 33%. Likewise, in jewellery the combined Ratner and Argos share is only 36%.

Verdict's findings appear to support the complaint of indie record retailers that too much market muscle is concentrated among too few companies.

"It's got to worry anybody," says one. "If it comes to act irresponsibly, Smiths could cause no end of problems."

And WH Smith's possible in-

trudition of joint buying and distribution arrangements for Our Price, Smiths and Virgin (story p3), will undoubtedly raise further fears that it is becoming better placed to make its dominance count.

In the book trade, where WH Smith has a similar market share of 29%, it already dictates to its suppliers; publishers are told what cover illustrations they should use and a new title can be condemned to a short life simply because WH Smith has decided not to stock it.

Woolworth — traditionally the more bullish of the two market leaders — has itself shown how a single company can bring changes to the music market. Its £9.99 cut-price offers on albums by Dire Straits, Bruce Springsteen and Tina Turner have forced indie retailers across the country to follow suit.

But record companies have most to lose, insists indie retailer Bob Barnes, of the eight-store Music Junction chain.

"If Smiths don't like Warner's price rises, for instance, they could cause problems. They have tremendous power," he says.

And there are precedents. More than two years ago, Woolworth, under commercial director Mike Sommers boycotted all EMI product, over trading conditions. It was six months before the two reached a settlement.

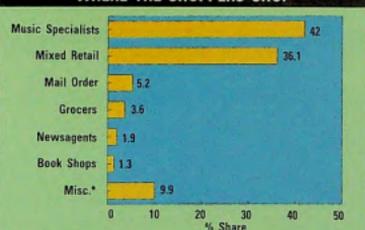
A total boycott is not the last resort however; refusal to promote a label's titles in-store would be enough of a threat to worry most record companies. And in the last year, WH Smith has shown its influence in the market by catapulting dormant back catalogue titles back into the charts through its exclusive mid-price deal with the A&M/Island sales force AIM.

The industry can only speculate what influence the re-



Field: 'Our target is 30%'

WHERE THE SHOPPERS SHOP



*Petrol forecourts, garden centres, market stalls, electrical shops and mixed goods retailers. Source: Verdicton Music & Video Retailing — Aug 1992. Music & Video Market Shares.

tailer could bring to bear on key issues. One major record company director says, "It all depends what approach they want to take and how they decide to use their potential clout."

WH Smith has shown it has axes to grind; group chairman Sir Simon Hornby has urged record companies to lower CD prices, and plans to launch Smiths' own singles chart have caused consternation.

In the short term however, WH Smith is still showing muscle can sell despite the recession, points out Tower managing director Ken Sockolov.

Possibly of greater concern to the specialist record dealer is one of Verdict's other main points; that a large chunk of the music market is going to retailers who have previously been considered marginal,

such as petrol forecourts, garden centres and record clubs.

"Non-traditional" outlets are now accounting for one in every five records bought, according to Verdict. When such data (see table) is combined with the figures for larger mixed goods retailers like WH Smith, Menzies and Boots, the report suggests that non-specialist retailers account for 58% of all records sold in 1991.

Like many on the retail side, Bard general secretary Bob Lewis is reluctant to simply accept such figures at face value. "I would love to see a report showing a true picture of the retail market, but I don't know where these figures have come from," he says.

Such scepticism may simply reflect the industry's surprise at the Verdict report — neither the BPI nor Bard have

ever analysed the "non-traditional" sector in detail.

But a wealth of anecdotal evidence suggests the substance of its findings — if not necessarily the precise detail — is accurate and "non-traditional" business is doing better than many believed.

At MCA, commercial director John Pearson says 52,000 — 8% — of The Commitments album's 650,000 sales came from direct mail record clubs. And he estimates another 65,000 have been sold through petrol stations, supermarkets and newsagents.

Wholesaler Pic-A-Tape, meanwhile, which specialises in supplying non-traditional outlets, now claims to have an album market share of more than 4%.

Although Bob Barnes notes the increasing sophistication of the petrol station cassette market, Andy Gray, founder of Andy's Records, dismisses the notion that the non-specialists could be the future for music retailing.

"Record companies don't only want to sell just their hit albums. Back catalogue is very important as well and these outlets don't stock it," he says.

Tower managing director Ken Sockolov further believes the success of the "non-traditional" is only a short-term phenomenon brought about by the economic slump. "We have lost to the recession and they have gained," he says.

As Sockolov says, sales to casual buyers who make up the sector's core market could simply be proving more resilient than expected.

While increasing youth unemployment and the recession may have forced avid music fans to cut down on their purchases, maybe once-a-year customers can still afford their annual luxury.

Sir Malcolm Field estimates the recession will stay with the retail sector for at least another 12 months.

If, as Ken Sockolov suggests, the current market position is little more than a short term shift brought on by the recession, then music specialists can look forward to renewing their strength in 1993. ■

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MARKET PREVIEW

MAINSTREAM

Albums

The Olympic flame has been extinguished for another four years, but that's no reason to overlook James Last's *Viva Espana* (Polydor), a collection of well-known hispanic hits (La Bamba, Granada, etc.). *Guantanamera* all gives a glossy MOR sheen.

Bobby Brown's *Bobby* (MCA) is a strangely schizophrenic album. Brown sings very well, but the uneven material and the material may be a problem. The much-vaunted duet with Mrs. Brown (Whitney Houston) is overshadowed by the album's other two-handers, *I'm Your Friend*, an inspirational mid-tempo delight on which Bobby is joined by Debra Winans.

Old campaigners Paul Weller and Roger Waters

may never reach the artistic peaks they once scaled, but neither will they go hungry on the evidence of their new albums. Paul Weller (*Go! Discs*) is less-focused, and thus more eclectic, featuring the current hit *Uh Huh Oh Yeh* among a dozen self-penned titles.

Waters' *Amused To Death* is an absorbing piece of work by the former Pink Floyd man. A concept album too complicated to explain here, it works both as an entity and as a selection of sound bites. It's an album that has to be worked at, but one that rewards.

PICK OF THE WEEK

ERIC CLAPTON: *Unplugged* (Duck/Reprise). Low key intimate performances by high profile acts seen the order of the day on MTV's *Unplugged*, and after successful album offshoots by Paul McCartney and

Whitney Houston comes a 14-track treat from Clapton. Hit spotters will rue the absence of many of his better known songs, but fans will love it.

Singles

Del Amitri plunder their *Change*. Everything album again for *Just Like A Man* (A&M). More subtle than *Always The Last To Know*, it's a solid pop/rock nugget with funky undertones, neat vocals and some fearlessly fine fretwork. Radio-friendly, and a Top 20 cert.

Def Leppard stray into rock ballad territory with their latest, *Have You Ever Loved Someone So Bad* (Bludgeon Riffola), a pretty song with their usual melodic edge underlined by fine harmonies.

New female singer-songwriters are particularly thick on the



Marley: joyous reminder

ground at present, and EMI has one of the best in Tasmin Archer, whose first single, *Sleeping Satellite*, is taken from an upcoming album titled *Great Expectations*. The single is slightly lightweight, and unlikely to be a major hit, though Archer promises much for the future. That old Soul II Soul shuffle beat is wheeled out again by *Praise for their single Easy Way Out*. But the Only You hitmakers — now with WEA — use it

quite creatively under a song that has the ethereal appeal of Enya, with a dash of Enigma.

The *Inspiral Carpets* are represented by two new singles this week. Their *Peel Session* (*Strange Fruit*), recorded two years ago, represents a slightly more ponderous earlier age, while the new single *Generations* is an economically performed rather retro sounding record. The latter single should have no trouble in the chart, while the former is strictly for fans.

PICK OF THE WEEK

BOB MARLEY: *Iron Lion Zion* (Tuff Gong). This previously unreleased mid-period (1974) Marley masterpiece is a hugely commercial, lightly dubbed and joyous reminder of his talent — an ideal prelude to the upcoming four-album *Songs Of Freedom* retrospective. *Alan Jones*

DANCE

Give *You* by Djaimin has taken a circuitous route to a UK release, but it has been worth it. *The Swiss* recording first appeared on its native Manik label before being licensed by New York's Street Rhythm from where it was picked up by Cooltempo (COOL262). It is a wonderful house track that sounds genuinely different thanks to its weird keyboard sounds and oddly strained female vocals.

Other European house tracks to watch for include: *Around The World* by Dayene (Faze 2 12FAZE8), more good poppy sounds from the Swedish female duo; *Love On Love* by E-Zee Possee feat. Dr Mouthquake (More Protein PRO7012), a well-timed re-release of this lovely Ten City style track with new Sasha mixes; *Love Is Energy* by Joe Roberts (frr FX193), a gorgeous soul song given some very deep and groovy mixes by DOP and Sweet Mercy; and *We Can Be*, strong progressive sounds from Well Hung Parliament (Cowboy RODE07).

On the techno side, things are turning all trancey. Just listen to *Reactive* Vol. 5 — *Pure Trance* and *Techno* (REACT 1 P10) with 12 quality European tracks spread over two DJ-friendly 12 inches. More evidence comes in the essential form of *Orbital's* *Radiocip* EP (Inter-



Orbital: dreamy

nal LIX1), boasting the dreamy Opus III sampling *Halcyon*. Ploughing a similar sort of groove is the floorfilling *Fruit Of Love* by Transformer 2 (Profile PROF378). For something harder, try the crowd-pleasing *Bunnymen*-sampling rave sounds of *Zone RANGER's* 2 Be Real (Omni OMEN0093).

For more soulful sounds, *Sheer Bronze's* *Walkin' On* (Go! Beat GO872) is hard to beat. UK garage at its best. Meanwhile *Soul II Soul* release the slow and smooth *Just Right* with a whole host of new mixes (10 TEN1410).

PICK OF THE WEEK

MESSIAH: *I Feel Love* (Kickin' KICK22). This romping rave version of the Donna Summer disco classic scores no Summer disco classic scores no points for originality or subtlety, but notches up maximum marks for chart potential. *Andy Beavers*

CLASSICAL

Sir Georg Solti is the nearest thing the conducting world has to Pavarotti, so Decca is pulling out all the stops for a two-month campaign mark-

ing his 80th birthday on October 21 and his 45 years with the label.

Copies of five new recordings each come with that concept imported from PolyGram France — a 128-page book charting Solti's career. In October Decca releases a 25-CD *Solti Edition* and four new opera CDs.

2001 marks the 15th anniversary of *Maria Callas's* death with two albums: *La Divina* aimed at the general market, and *Rarities*, offering the converted some never-before-released tracks.

PICK OF THE WEEK

Virtuoso Violin. *Tasmin Little* with *Piers Lane* (piano), *Classics for Pleasure*. Seventeen well-varied tracks from Kreisler, Brahms, etc reveal not just lively technique and a creamy violin tone, but personality and assurance even more impressive than Nigel Kennedy when he made his big break with the Elgar concerto on the sister *Eminence* label. *Phil Sommerich*

JAZZ

It's good to see a major like BMG get behind a most promising jazz artist like Christopher Holiday. The consistently rewarding *And I'll Sing Once More* is his fifth recording as a leader for Novus, and it gives proof-positive of his continued progress as one of the finest of the younger saxophonists.

Capitol Records might not be considered one of the most jazz-conscious of all majors, yet throughout the company's notable history of achievement, it has often struck a rich vein with the music. *Ciphi Jaz* 50th Anniversary Collection is a three-CD release, comprising 50 well-chosen

tracks including offerings by Nat Cole, Stan Kenton and Miles Davis, plus other especially rewarding performances by such as Lennie Tristano, Woody Herman, Billie Holiday, Art Tatum and Peggy Lee.

— *Sony Music's* *Roots N' Blues* — *The Retrospective* (1925-1950) must be considered one of the most important blues releases of 1992. With more than five hours of music this is a fascinating cornucopia of American music history, taking in, blues apart, ancillary genres like country, bluegrass and folk.

Presented in cigar-box format and containing a superbly illustrated/annotated booklet, *Blues N' Roots* is a must for blues aficionados and the newcomers to this vital music.

PICK OF THE WEEK

SONNY ROLLINS: *The Complete Prestige Recordings* (seven CD set). The hat-trick for Ace's Ted Carroll, following in the footsteps of the John Coltrane and Miles Davis Prestige-orientated anthologies. The material contained in a sound eight hours' playing time shows the emergence of Rollins as one of the titans of the tenor-sax during the Fifties. Recommended, with absolutely no reservations. *Stan Britt*

REISSUES

They say that, though artists' record companies begin either as commercial propositions or vanity operations, after a few releases it's virtually impossible to tell the difference. Well, that might be generally true, but there are exceptions. Consider *Apple* and its first clutch of releases, reissued care of EMI.

Best of the bunch is *Disors*

Troy's eponymous album (GDP 787012) which comes complete with five previously unissued tracks. But despite a couple of collectors' items (Maybe Tomorrow by The Iveys, CDP 7 986922) and *Badfinger's* *No Dice*, CDP 7986982, both of which contain their best work of previously unreleased tracks. Whatever vanity or commerce was the driver is irrelevant. *George Harrison's* *Wonderwall* (997062) is film music at its slimmest and *My Hopkins' Earth Song* (7986992) is folk music at its best. Whatever the intentions, the result was a bizarre collection of releases that are older than they are interesting.

The same might have been said of *Stax* at one time, but once *Jim Stewart's* company came to light only to discover that survival was the problem, commercial considerations drove the product into strange areas. *Carla Thomas* remained the label's young thing, witness the effortless *Love Means* (CDXSE 060), *Eddie Floyd* still played the enthusiastic lover (witness *I've Never Found A Girl*, 059) and *Booker T & the MGs* played complicated games with their sinuous riffs (as in their *Abbey Road* pastiche, *Mclemore Ave*, 016).

PICK OF THE WEEK

JOHN LEE HOOKER: *That's Where It's At* (Stax CDXSE 064). It's only to be expected that Hooker would have slipped over at *Stax* in the course of his long — and still continuing — career. What is more surprising is how personal his *Stax* outing is, simple emphatic guitar work supporting that wonderfully evocative soundscape that is a Hooker performance. *Phil Hardy*

IT'S NEARLY BEING SPRING



music week

Catfile

The Information Source for the Music Industry

5 SEPTEMBER 1992

CHART FOCUS

It's something of a mixed week for **Kylie Minogue**.

Her latest single *What Kind Of Fool* moves into reverse gear after reaching number 14, thus becoming her second smallest hit to date. And expectations that her Greatest Video Hits compilation would debut at the top of the video chart were foiled by cult Scottish band **Runrig**, whose *Wheel In Motion* won the title. But Kylie did make it to the top of the album chart, for the third time in her career, with *Greatest Hits*. That's a fine achievement, as only one woman, **Madonna**, has had more number one albums.

Debating behind Kylie at number two, **Laughing On Judgement Day** by **Thunder** (pictured) far exceeds their 1990 debut *Backstreet Symphony*, which peaked at number 21. The high-flying dance/disco pluck *Take That's Take That* and **And Party** (number five) and **Bobby Brown's Bobby** (number 11) cause **Simply Red's Stars**



album to dip to number 12. It's the first time the album has not appeared in the Top 10 since it was released. Its opening run of 47 consecutive weeks in the **Top 10** is the best achieved by any album since **Dave Straits' Brothers In Arms** (1985/86).

It's a week of rare success for country music. **Billy Ray Cyrus' Achy Breaky Heart** has finally peaked on the singles chart, but his album *Some Gave All* is one of three country titles in the Top 30—the highest penetration attained by country music in years.

Some Gave All holds at number nine, while **The Definitive Jim Reeves** slides to number 21 and **The Definitive Patsy Cline** debuts strongly at number 14. A large number of Cline compilations already on the market have turned in remarkable sales figures over the past few years, and the singer, who died tragically in a plane crash in 1963, made her posthumous album chart debut last year, climbing as high as number 18 with *Sweet Dreams*. *The Definitive...* immediately betters that, not least because it is a low-priced, TV-advertised 40 tracker.

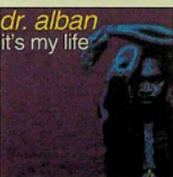
The top-end of the singles chart continues to be logammed, with only a slight rearrangement of the top five, where **Snapp's Rhythm** is a **Dancer** continues at number one for a fifth week. The week's highest debutant is the **Shambers Brosense** *Grease* at number six. It's the group's third straight Top 10 hit, and their highest debut to date.

Alan Jones

CHART NEWCOMERS

18 DR ALBAN: It's My Life (Logic/Arista). As suggested in Market Preview recently, the Swedish-based **Nigerians** (pictured) finally registers a hit in the UK with this, the latest in a string of continental smashies.

Currently number one in Austria, the Netherlands and Germany, it's a boundary-crossing pop/house/rap smash lifted from Alban's upcoming album *One Love*. **Born Alban Nwang**, the good doctor used to be a dentist in Stockholm, and runs a club and a clothes shop under the **Alphabet Street** banner. His earlier European hits include *Hello Afrika* and the anti-drug *No Coke*.



Birthday Chart of listeners' favourite records. A number one hit all over Europe (one of nine they had in Britain, eight in Holland, 10 in Belgium...), it stands as their only number one in several other countries, including Brazil and the US.

21 ABBA: *Dancing Queen* (Polydor). Convincingly winning the first round of its battle for supremacy against the uptart *Abbacadabra* cover, *Abba's 1976* chart-topper is arguably their greatest hit. In Britain at least it's their most popular, finishing 48th in *Radio One's*

29 EXTREME: *Rest In Peace* (A&M). Sixth Top 40 hit in 15 months for the Boston quartet is the introductory single from their upcoming album *Extreme III* *Sides To Every Story*. It's one of 15 new *Bettencourt/Cherone*

compositions on the album, which was recorded in Florida and at London's Abbey Road. The group will be undertaking a short UK tour to promote the album in December.

36 BOYZ II MEN: *End Of The Road* (Motown). **Nate Morris** (20), **Michael McCarty** (20), **Shawn Stockman** (19) and **Wayne Morris** (18) are **Boyz II Men**, the youthful American group for whom *End Of The Road* is currently serving its fourth week at number one in the US. The group has been phenomenally successful in the States, where they pulled five hits from their debut album *Coolerhighharmony*, which sold over 4m copies. Here, their achievements have been rather more modest—*Motownphilly*, their previous most successful single, peaked at number 81, and *Coolerhighharmony* missed out altogether. *End Of The Road* is lifted from the *Boomerang* soundtrack LP.

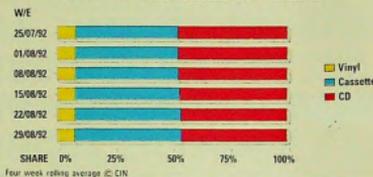
Alan Jones

UPDATE

SALES

Index of unit sales. 100 = weekly average in 1991	Last week	This week	% diff	This week last year	% diff
Albums	73	82	+13	+4	
Singles	97	102	+5	-6	
Music Video	61	77	+27	+37	

ALBUM MARKET SHARE BY FORMAT



SHARE % 25% 50% 75% 100%
Four week rolling average © C.I.N.

ROOKIES

- | | |
|-------------------------------|--------------------------------------|
| 1 U.P. Right Said Fred (Tag) | 6 AS UGLY AS THEY WANNA BE (Mercury) |
| 2 DIVA Annie Lennox (RCA) | 7 Ugly Kid Joe (Mercury) |
| 3 THE COMMITMENTS (OST) (MCA) | 8 MASK HYSTERIA (Network) |
| 4 CURTIS Stingers (Arista) | 9 TONGUES AND TAILS (Network) |
| 5 CURTIS Sisters (Arista) | 10 Sophie B Hawkins (Columbia) |
| 5 SOME GAVE ALL (Mercury) | 9 LITTLE ... Tori Amos (East West) |
| Billy Ray Cyrus | 10 SEAL Seal (ZTT) |

Best selling debut albums by previously uncharted acts. Sales period: 26 July to 22 August, 1992. Compiled by ERM from Gallup data.

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COLUMBIA

AT BACK 4, RADIO 1, STEVE REDHEAD, ERIC B
HAT UNCERTAIN FEELING, JOE ROBERTS, BANANARAM
ALL ABOUT EVE, TERRY FARLEY, GO DISC! URBAN COOKIE,
PETE TONG, RUBICON, BRAND NEW HEAVIES, JIMI HENDR
THE STEVE WILLIAMS TRIO, THE HITMAN AND HER, RAILWA
CHILDREN, THE CHERRIES, PETE MITCHELL, SO WHAT ART
MILLTOWN BROTHERS, THE FAMILY VIBE, OZRIC TENTACLE
PURESSENCE, JUSTIN ROBERTSON, LIVE FROM CANADA
DECONSTRUCTION, THE FRANK & WALTERS, DAVE HASLAM
MIKE PICKERING, ONE VOICE, RADIO HEAD, DREAMTIME
THE FRINGE THAT'S NOT IN THE CITY, THE TONY REMY QUIN
TET, ACID TEST, SLOANE, KEROSENE, JON SAVAGE, SUBLIM
FOUR OF US, PEOPLE GET READY, EMI, ANDY WEATHERAL
K-KLASS, SJM, TRASHCAN SINATRAS, NME, INTERNATIONAL
& SUEDE AT MANCHESTER UNIVERSITY STUDENTS' UNIO
THE ACADEMY, THE HOLIDAY INN CROWNE PLAZA, MANCH
ESTER POLYTECHNIC STUDENTS' UNION, EASTGATE, FAC
THE HAÇIENDA, THE GAY TRAITOR, PJ BELLS, BRICKHOUS
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SEPT
5
1992



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	RHYTHM IS A DANCER Snap	Artists
2	THE BEST THINGS IN LIFE ARE FREE Luther Vandross and Janne Jackson	Perspective
3	BAKER STREET Undercover	PWL International
4	ACRY BREAKY HEART ○ Bl'Ray G	Mercury
5	JUST ANOTHER DAY Jon Secoski	SBR
6 NEW	BENEZEER GOODIE The Shirelles	One Little Indian
7	DON'T YOU WANT ME Felix	Deconstruction/RCA
8	WALKING ON BROKEN GLASS Annie Lennox	RCA
9 NEW	TOO MUCH LOVE WILL KILL YOU Brian May	Parlophone
10	ROCK YOUR BABY KWS	Network
11	MY DESTINY Lionel Richie	Motown
12	BARCELONA Freddie Mercury & Montserrat Caballe	Polydor
13	TAKE THIS HEART Richard Marx	Capitol
14	THE MAGIC FRIEND 2 Unlimited	PWL Continental
15	AIN'T NO DOUBT ● Jimmy Nail	East West
16	LET ME TAKE YOU THERE Beverly Sills	WEA
17	CRYING Roy Orbison with KD Lang	Virgin America
18 NEW	IT'S MY LIFE Dr. Alban	Arista
19	I FOUND HEAVEN Tina Turner	RCA
20	HUMPIN' AROUND Bobby Brown	MCA
21 NEW	DANCING QUEEN Abba	Polydor
22	YOUTH GONE WILD/DELIVERING THE GOODS Slick Row	Atlantic
23	WHAT KIND OF FOOL Koolhaas	PWL International
24	MOVING ON	

"WHAT GOD WANTS GETS"

PART 1

ROGER WATERS • New Single

38 NEW	ME AND MRS JONES Freddie Jackson	Capitol
39	SILENT ALL THESE YEARS Tori Amos	East West
40 NEW	WHAT'S IN A WORD The Christians	Island
41	BULLETPROOF! Pop Will Eat Itself	RCA
42	THEN CAME YOU Junior Giscombe	MCA
43	IJI HUH OH YEH Paul Weller	Go! Discs
44 NEW	 CRAZY LOVE Clay Aiken	A&M
45 NEW	WHAT GOD WANTS Roger Waters	Columbia
46	HOW DO YOU DO! Beverly Hills	EMI
47	MRS. LOVERMAN Shirley Bassey	Epic
48 NEW	YOUNG DISCIPLES (EP) Young Disciples	Tribal Soul
49	LOW LIFE IN HIGH PLACES Thunder	EMI
50	I DROVE ALL NIGHT Roy Orbison	MCA
51	DON'T BE CRUEL Elvis Presley	RCA
52	SHAKE YOUR HEAD Wes (Not Was)	Fontana
53	A SMALL VICTORY Fatin No More	Shan
54	THIS CHARMING MAN The Smiths	WEA
55	L.S.I. The Shirelles	One Little Indian
56	I NEED YOUR LOVIN' Curiosity	RCA
57 NEW	DANCING QUEEN Abba	PWL International
58	REVIVAL Marvin Gaye	HR
59 NEW	THE FUTURE MUSIC (EP) Liquid	XL
60	SESAME'S TREET Smart 'E's	Sullivan Base
61	NOTHING IS FOREVER Ultrasonic	380
62	GIVE IT UP	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

5 SEPTEMBER 1992

Rank	Title	Artist	Last week's #1 single	Label	Station with Most Plays	Rank	Title	Artist	Last week's #1 single	Label	Station with Most Plays
1	JACHY BREAKY HEART	Billy Ray Cyrus	A	Mercury	Capital FM	25	YOU LIED TO ME	Carly Dennis	A	Polydor	Children Network
2	I AINT NO DUMBITY	Jenny Holm	A	East West	Children Network	27	MOVIN' ON	Bananarama	A	London	Signal
3	JUST ANOTHER DAY	Jon Secada	A	SBK	Capital FM	28	TAKE THIS HEART	Richard Marx	B	Capitol	Cool FM
4	RHYTHM IS A DANCER	Snap	A	Logic UK	Children Network	29	DAMN I WISH I WAS YOUR LOVER	Sophie B Hawkins	B	Columbia	Piccadilly 103 FM
5	THE BEST THINGS IN LIFE	Lulu, Vanessa & Jason Jackson	B	Perspective	Children Network	30	I NEED YOUR LOVIN'	Cuneyt	A	Anata	Children Network
6	WALKING ON BROKEN GLASS	Anne Lennox	A	RCA	Cool FM	31	REAL COOL WORLD	David Bowie	B	Warner Bros	Children Network
7	SHAKE YOUR HEAD	Was (Not Was)	A	Fonecta	Children Network	32	CRYING	Roy Orbison & Kid Lavo	A	Virgin America	Signal
8	ROCK YOUR BABY	KWS	A	Network	Children Network	33	RUNAWAY TRAIN	Ethan John & Eric Clapton	B	Rocket	BRM5 FM
9	LET ME TAKE YOU THERE	Billy Brno	A	WEA	Children Network	34	GIVE IT UP	Wilson Phillips	B	WEA	Essex
10	JESUS HE KNOWS ME	Genesis	A	Virgin	Cool FM	35	YOUR MIRROR	Simply Red	A	East West	Piccadilly 103 FM
11	HOW DO YOU DO!	Roxette	A	EMI	Red Rose Rock FM	36	GIVE IT UP	Wilson Phillips	A	SBK	Cool FM
12	HUMPIN' AROUND	Bobby Brown	A	MCA	Children Network	37	LITTLE BLACK BOOK	Belinda Carlisle	B	Virgin	Capital FM
13	BABY DON'T CRY	INXS	A	Mercury	Children Network	38	BARCELONA	Freddie Mercury & Montserrat Caballe	B	Polydor	Piccadilly 103 FM
14	THEN CAME YOU	Janet Gimenez	B	MCA	Children Network	39	TOO MUCH LOVE WILL KILL YOU	Brian May	B	Parlophone	Signal
15	I FOUND HEAVEN	Take That	B	RCA	Children Network	40	EBENEZER GOODE	The Shireen	B	One Little Indian	89C Radio 1
16	MY DESTINY	Lionel Richie	A	Motown	Children Network	41	MAGIC FRIEND 2	Unlimited	B	PWL Continental	Children Network
17	LSI	The Shamans	A	One Little Indian	Children Network	42	SMALL VICTORY	Faith No More	B	Slash	MMF 1034 & 971
18	BAKER STREET	Undercover	B	PWL International	Children Network	43	UH HUH ON YEN PAU	Weller	B	Go Discs	Red Rose Rock FM
19	WHO IS IT	Michael Jackson	B	Epic	Children Network	44	CRAZY LOVE	Co Peniston	B	ASAM	Children Network
20	I DROVE ALL NIGHT	Roy Orbison	B	MCA	Children Network	45	DON'T YOU WANT ME	Felix	B	Deconstruction	Aire FM
21	THIS USED TO BE MY PLAYGROUND	Madonna	B	Sire	Children Network	46	THIS CHARMING MAN	The Smiths	B	WEA	Red Rose Rock FM
22	IF YOU DON'T LOVE ME	Prefab Sprout	B	Kitchenware	Cool FM	47	REST IN PEACE	Extreme	A	ASAM	Clyde One FM
23	WHAT'S IN A WORD	The Christians	B	Island	Signal	48	IT'S PROBABLY ME	Sing with Eric Clapton	A	Columbia	Signal
24	WHAT KIND OF FOOL (HEARD IT ALL BEFORE)	Kylie Minogue	B	PWL International	Power FM	49	MOVING IN THE RIGHT DIRECTION	The Pasadena	A	ASAM	Signal
25	ALL SHOOK UP	Billy Joel	B	Epic	Signal	50	SILENT ALL THESE YEARS	Tori Amos	B	Warner Bros	MMF 1034 & 971

© Copyrights ERA. Compiled using BBC Records and RCI Selector software. Based on the plays of current titles on Radio 1 and contributing UK stations. Station weightings are based on total listening hours as calculated by JCRAR.

TOP 10 BREAKERS

Rank	Title	Artist	Label
1	JAM	Michael Jackson	Epic
2	JUST A LOSER	Robert Gray	Mercury
3	JUST LIKE A MAN	Del Amico	A&M
4	HAVE YOU EVER NEEDED SOMEONE	Del Leppard	Budget Records
5	SUCCESS HAS MADE A FAILURE OF	Sheena D'Carver	Essex
6	JUNGLE BILL	Yello	Mercury
7	DANCING QUEEN	Abba	Polydor
8	WHAT ARE YOU UNDER	Delinoid Of Sound	Circa
9	WHAT GOD WANTS GOD GETS	Roger Waters	Columbia
10	STINKIN' THINKIN'	Happy Mondays	Factory

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

REGIONAL CHOICE

Rank	Title	Artist	Station
1	YES I DO	Ruby Fruit Jungle	MMF 1034 & 971
2	THE COLOUR OF LOVE	The Reesa Project	Aire FM
3	WELCOME HOME	Bush Babes	MMF 1034 & 971
4	STRONG BOY	Hannah Jones	Downtown
5	K.I.S.S.I.N.G.	Link & Bross	Fox FM
6	AMIGOS PARA SIEMPRE	John Carerra & Sarah Brightman	Fox FM
7	DOES IT FEEL GOOD TO YOU	Carl Cox	Aire FM
8	SPRING IN MY STEP	Nu-Matic	Aire FM
9	UNDER THE BRIDGE	Red Hot Chili Peppers	County Sound Network
10	UNDER THE BRIDGE	Red Hot Chili Peppers	Mercury

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

SELECTED TITLE: TOO MUCH LOVE WILL KILL YOU
By Brian May (Parlophone)

Rank	Station	Plays
1	Signal Network	7
2	Red Dragon	7
3	Children Network	6
4	8 210 FM	6
5	Downtown	9
6	Red Rose Rock FM	9
7	BBC Radio 1	10
8	2CR FM	10

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

210 FM, 2CR FM, Aire FM, BBC Radio 1, BRM5 FM, Capital FM, Children Network, Clyde One FM, Cool FM, County Sound Network, Downtown, Essex, Fox FM, Go Discs, Happy Mondays, InXS, MMF 1034 & 971, Mercury, Newtongate, Piccadilly 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Top Tone. The top 100 titles in this chart are listed in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	END OF THE ROAD	Boyz II Men	Motown
2	BABY-BABY-BABY, TLC	LaFace	Capitol
3	NOVEMBER RAIN	Guns N' Roses	Geffen
4	HUMPIN' AROUND	Bobby Brown	MCA
5	THIS USED TO BE MY PLAYGROUND	Madonna	Sire
6	MOVE THIS	Technotronic feat Ya Kid K	SBK
7	STAY	Shakespeares Sister	London
8	BABY GOT BACK	Sir Mix-A-Lot	Def American
9	GIVING HIM SOMETHING HE CAN FEEL	En Vogue	A&O
10	JUST ANOTHER DAY	Jon Secada	SBK
11	JUMP AROUND	House Of Pain	Tommy Boy
12	Life Is A Highway	Tom Cochrane	Capitol
13	THE ONE	Ethan John	MCA
14	SOMETIMES LOVE JUST ANYT ENOUGH	Pa-Synth	MCA
15	COME & TALK TO ME	Jedediah	Mercury
16	ACHY BREAKY HEART	Billy Ray Cyrus	Mercury
17	ALL I WANT	Toad The Wet Sprocket	Columbia
18	SHE'S PLAYING HARD TO GET	H-Five	Virgin
19	PLEASE DON'T GO	KWS	Night Platinum
20	DO HAVE TO SAY THE WORDS	Bryan Adams	A&M
21	KEEP ON WALKIN'	Co Co Peniston	A&M
22	THE BEST THINGS IN	L'Andalou's	Rhapsodic
23	WARM IT UP	Kris Kross	Capitol
24	JESUS HE KNOWS ME	Genesis	Atlantic
25	PEOPLE EVERYDAY	Arrested Development	Chrysalis
26	I WANNA LOVE YOU	Jade	Giant
27	TAKE THIS HEART	Richard Marx	Capitol
28	BACK TO THE HOLY	N2Deep	Profile
29	IF YOU ASKED ME TO	Celine Dion	Epic
30	FRIDAY I'M IN LOVE	The Cure	Fiction
31	UNDER THE BRIDGE	Red Hot Chili Peppers	Warner Bros
32	WISHING ON A STAR	The Cover Girls	Epic
33	GIVE U MY HEART	Boyz II Men	LaFace
34	TOO YOUNG	George Michael	Columbia
35	HAVE YOU EVER NEEDED...	Del Leppard	Mercury
36	EVEN BETTER THAN THE REAL THING	U2	Motown
37	WHEN I LOOK INTO YOUR EYES	Ferrous Age	Epic
38	RESTLESS HEART	Peter Cetera	Warner Bros
39	IF YOU ASKED ME TO	Celine Dion	Epic
40	YOU REMIND ME	Mary J. Blige	Uptown
41	MY LOVIN' (YOU'RE NEVER GONNA...)	En Vogue	A&O
42	CROSSOVER	EPMD	RAL
43	GIVE IT UP	Wilson Phillips	SBK
44	EVERYBODY'S FREE (TO FEEL GOOD)	Rotaka	Epic
45	NOTHING BROKE BUT MY HEART	Celine Dion	Epic
46	NOT ENOUGH TIME	INXS	Atlantic
47	THEY WANT EX	Dee Dee	A&O
48	DAMN I WISH I WAS YOUR...	Sophie B Hawkins	Columbia
49	TENNESSEE	Arrested Development	Chrysalis
50	BOOT SCOOTIN' BOOGIE	Brooks & Dunn	A&M

Charts courtesy Billboard 5 September, 1992. ▲ Arrives are awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	SOME GAVE ALL	Billy Ray Cyrus	Mercury
2	TEN, Patil Jam	Epic	
3	TOTALLY KROSSED OUT	Kiss/Kross	Ruffhouse
4	BOOMERANG (OST)	Various	LaFace
5	TEMPLE OF THE DOG	Temple Of The Dog	A&O
6	COUNTDOWN TO EXTINCTION	Megadeth	Capitol
7	MTV UNPLUGGED	Eric Clapton	Columbia
8	THE ONE	Ethan John	MCA
9	BLOOD SUGAR SEX	Red Hot Chili Peppers	Warner Bros
10	ROPIN' THE WIND	Garth Brooks	Capitol
11	FUNKY DIVAS	En Vogue	Atco
12	MONEY (OST)	Various	Perspective
13	USE YOUR ILLUSION II	Guns N' Roses	Geffen
14	OOOOOOHHH...	The TLC	LaFace
15	BRAND NEW MAN	Books & Dunn	Anata
16	METALLICA	Metallika	Elektra
17	HOUSE OF PAIN	House Of Pain	Tommy Boy
18	ADRENALIZE	Del Leppard	Mercury
19	YEARS OF MISTAKE 2	Arrested Development	Chrysalis
20	NO FENCES	Garth Brooks	Capitol
21	WHAT'S THE 411?	Mary J. Blige	Uptown
22	WELCOME TO WHEREVER YOU ARE	INXS	Atlantic
23	ACHTUNG BABY	U2	Island
24	THE HARD WAY	Crit Black	RCA
25	SUPERHERO	The Black Crowes	Def American
26	SINGLES (OST)	Various	Epic
27	DON'T TREAD	Dave Navarro	Warner Bros
28	WE CAN'T DANCE	Genesis	Atlantic
29	SHORTY THE PIMP	Too Short	Jive
30	WAY 2 FONKY	Du Quik	Profile
31	JON SECADA	Jon Secada	MCA
32	FOREVER MY LADY	Judoko	SBK
33	SHADOWS AND LIGHT	Wilson Phillips	SBK
34	DIVA	Amie Lennox	Anata
35	T-R-O-U-B-L-E	Travis Tritt	Warner Bros
36	WYNNONIA	Wynonna	Curb
37	MTV: PARTY TO GO, VOL 2	Various	Tommy Boy
38	NEVERMIND	Nirvana	DGC
39	CELINE DION	Celine Dion	Epic
40	EVERYBODY'S A STAR	EPMD	RAL
41	BUSINESS DADDY	Sir Mix-A-Lot	Def American
42	COME ON HOME	Mary Chapin Carpenter	Columbia
43	USE YOUR ILLUSION II	Guns N' Roses	Geffen
44	TIME LOVE AND TENDERNESS	Michael Bator	Columbia
45	ROCKY HILL OF KNIGHTS	Spin Doctors	Capitol
46	LUCK OF THE DRAW	Bonnie Raitt	Capitol
47	THE EXTREMISTS	Joe Satriani	Relativity
48	SHEPHERD MOONS	Stevie Nicks	Reprise
49	HOLD YOUR FIRE	Queen	Epic
50	CLASSIC QUEEN	Queen	Hollywood

UK acts: ▲ UK acts; ▲ UK signed acts.

RECORD MIRROR

DANCE UPDATE

5 SEPTEMBER 1992
FREE WITH MUSIC WEEK

LABELS SPROUT NEW BRANCHES

Pete Tong's house-rave label ffr and hip hop specialist Gee Street are both branching out in new directions.

Internal is a new electro dance label set up by former ffr marketing manager Christian Tattersfield with ex-ffr act Orbital (pictured) as its first signing.

Meanwhile Gee Street is reviving its Gee-Zone house label, which has already signed a new single from Oval Five producers Doi-Oing and Spooky. Tattersfield says, "I was going to leave to do this but London thought it was a good idea to keep it in-house."

Both companies aim to keep the new projects independent, operating outside their usual PolyGram distribution.

Internal will be based at ffr HQ with Tong continuing to A&R

Orbital, whose "Radiccio" EP is out this week. Next up will be a Yellow Magic Orchestra remix album including reworkings by 808 Slate, Shamen and Altern 8. Simon Ouanice, Gee Street label manager, says, "Gee-Zone is not just for straight NY style house but a fusion with international sounds."

The Island label has already issued seminal house tracks such as Richie Rich's "Salsa House" and this year's Todd Terry remixes of PM Dawn's "Watcher's Point Of View".

"The idea of Gee-Zone is to make the most of our ability to pick up those tunes. In grim times you can't ignore something that is making everyone else money," says Ouanice.

Internal is distributed through RTM while Gee-Zone is yet to finalise a deal.



FUNKI DRED IN FREEDOM BID

Jazzie B's Funki Dred label is emerging as an independent as it tries to leave behind its ~~affiliated link~~ with Motown.

"We are still fighting to get out of the agreement," says Jazzie B, who has begun to release new material independently from Motown. "The last thing Motown

wants is to hold us up," says Jazzie B. "We just have to shut the deal."

The Soul II Soul front man says the problems began for Funki Dred when Motown switched from BMG to PolyGram. The label has released just two Lady Levy singles since the deal was

struck in early 1991.

Motown will not comment officially on the split, but a source confirms the company is keen to cut off Funki Dred.

"Step By Step" by Kofi is out now on Funki Dred promo. The label has also signed MC Mello and plans to release a London Posse single soon.

HOPEFULS LINE UP FOR DANCE ENERGY

Dance Energy is introducing a musical talent contest for its new television series starting in October.

BBC2 is hoping to be able to offer young hopefuls a recording contract as a prize for the best entry. As well as the competition, the Normski-presented programme will feature a comedy section.

7" (7HOT1) • 12" (HOT1) • CASS SINGLE (HOTC1) • CD SINGLE (HOTCD1)

GWEN GUTHRIE

YOU NEVER REALLY CARED

Gwen Guthrie has captivated the soul market with her sparkling new release 'You Never Really Cared'. Playlisted on radio stations across the board and with rave reviews from the press, it's all set to be another massive hit for Ms. Guthrie. Release date: Monday 31st August 1992.



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Cat no.

AL ... 2 Warner HV
PES 12541

Walt Disney
D 202782

FoxVideo
1802 50

titude FoxVideo
2576 50

OURITES Abbey
95882

VEL ... CIC
VHR 1532

4 Front
0838523

III Silver Vision
WF 102

Columbia Tristar
CVR 22762

Pickwick
LTV 004

WALTER Disney
D211427

CIC
VHR 2496

FoxVideo
1090 50

S Columbia Tristar
CVR 22815

HIEVES Warner HV
PES 12220

E.
DISTRIBUTION



NW CLUBS START LABEL OFFSHOOTS

Two of the clubs that have made the north western scene one of the UK's freshest are sprouting new labels this month.

Manchester's Most Excellent — spiritual home of the bouncing beats of Justin Robertson — launches this month with the DJ's own project Lion Rock and a single by Dub Federation.

While Lion Rock climbs the buzz charts with 'Roots 'N' Culture', Robertson is also increasingly in demand for his remixes for other labels.

And the DJs and promoters behind Liverpool's 051 are also moving into vinyl.

Andy Carroll and James Barton's Olympic Records will kick off with 'Inspiration' — a track from Ibiza's favourite DJ, Alfredo.

Carroll and Barton, who also manage K-Klass, claim to have discovered Oceanic's 'Insanity' among other rare hits.

Among a varied release schedule for the autumn will be a newie from Welsh three-piece Mr Peesch, says Barton.

Meanwhile Most Excellent plans new projects from Dub Federation and Lion Rock as well as a collaboration between Fabi Paras and Slough group Digitalis.



RUFF STUFF Rave label XL's funkier Ruffness has got off to a flying start by signing shambrook rappers House Of Pain, the crew responsible for the sought after 'Jump Around' — still rising up *Billboard's* Top 20. The UK release of 'Jump Around' will feature exclusive remixes by Pete Rock and DJ Bizznis. Out on September 28 it will be followed by an album on October 19. The LA group are signed to Tommy Boy in the US.

LOGJAM With massive sellers like 'Thriller' and 'BAD' behind him it must be hard for Michael Jackson to find anything new to trouble compilers down at the Guinness Book Of Records. But his latest promo mail-out may have done just that. With 13 mixes the 'Jam' doublepack 12-inch has topped the previous high in the A&R man's craze for 1992 — remix overhaul. With 'Jam' released just a week after it was mailed, it is hard to imagine DJs making much use of the numerous costly remixes by Roger Sanchez, Teddy Riley, Steve Hurley et al. Just to hear each one through would take an hour and a half. Does that make it the world's most boring album ever?

TENTH TREAT The Hacienda is celebrating its tenth birthday with an album of house monsters. Tracks such as Marshall Jefferson's 'Ride The Rhythm', Farley Jackmaster Funk's 'Love Can't Make Me Wait' will be included on the double album 'Hacienda Classics'.

● Rave promoter turned label Fantazia has booked The Hacienda for its In The City party on September 14, 9pm-4am.

SMALL IS BEAUTIFUL

To many the phrase "underground hit" is a contradiction to rank with "military intelligence" or "friendly fire". What it really means, they would say, is "total flop".

Be one man's flop is another man's moneyspinner. Not many majors would get too thrilled about selling 10,000 singles. To a street level indie that is a smash. For London indie Hoop Choons such a start set up a very lucrative licensing deal for Felix's 'Don't You Want Me'.

Both majors, with their huge ad spends, and minor indies, who rely on a buzz in the shops, can both create a profit margin. But it's the neat economic simplicity of van rounds and specialist distribution that pulls it off most consistently.

The benefit is, literally, a fast buck. Dance specialists aren't interested in ordering from telesales staff. If a tune is buzzing they want a handful now, in exchange for



● THE OVAL FIVE (TOP) & TEN CITY

a few crisp notes.

While strike forces working for bigger labels offer generous deals to major chains and Gallup stores, the small indie labels are paid cash for each piece of plastic.

And the majors' time-consuming orders system is often blamed for encouraging bootleggers. While patient retailers waiting for orders of Ten City's 'My Peace Of Heaven', the pirate copies flew out.

But although the system is quick when a tune is hot, white labels can still stiff.

While producers such as Spooky and Doi-Ong, responsible for The Oval Five and a string of "underground hits" through Guerilla and Brainiak, may once have put out their own tunes they now operate as a production company.

As Oval Five spokesman Ben says, "It sounds cool having your own label, but why bother when someone else can do it?"

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

- TOP 10
- 1 2 ♪ ACHY BREAKY HE
 - 2 1 ♪ I AIN'T NO DOUBT
 - 3 3 ♪ JUST ANOTHER D
 - 4 4 ♪ RHYTHM IS A DA
 - 5 5 ♪ THE BEST THINGS IN
 - 6 10 ♪ WALKING ON BRI
 - 7 1 ♪ SHAKE YOUR HEA
 - 8 20 ♪ ROCK YOUR BABY
 - 9 13 ♪ LET ME TAKE YOU
 - 10 4 ♪ JESUS HE KNOWS
 - 11 4 ♪ HOW DO YOU DO
 - 12 20 ♪ HUMPHIN' AROUND
 - 13 16 ♪ BABY DON'T CRY
 - 14 20 ♪ THEN CAME YOU
 - 15 20 ♪ I FOUND HEAVEN
 - 16 17 ♪ MY DESTINY
 - 17 18 ♪ LSI
 - 18 20 ♪ BAKER STREET
 - 19 14 ♪ WHO IS IT
 - 20 11 ♪ BROWE ALL NIGHT
 - 21 11 ♪ THIS USED TO BE
 - 22 11 ♪ IF YOU DON'T LO
 - 23 24 ♪ WHAT'S IN A W
 - 24 22 ♪ WHAT KIND OF FE
 - 25 20 ♪ ALL SHOOK UP

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TOP 10 BF

- TOP 10
- 1 ♪ JAM
 - 2 ♪ JUST A LOSER
 - 3 ♪ JUST LIKE A MAN
 - 4 ♪ HAVE YOU EVER NE
 - 5 ♪ SUCCESS HAS MAD
 - 6 ♪ JUNGLE BILL
 - 7 ♪ DANCING QUEEN
 - 8 ♪ WHAT ARE YOU UN
 - 9 ♪ WHAT GOD WANTS
 - 10 ♪ STINKIN' THINKIN'

Records are outside the Arplay Char

US TO

- US TO
- 1 ♪ END OF THE ROAD
 - 2 ♪ BABY BABY BAB
 - 3 ♪ NOVEMBER RAIN
 - 4 ♪ HUMPHIN' AROUND
 - 5 ♪ THIS USED TO BE
 - 6 ♪ MOVE THIS
 - 7 ♪ STAY
 - 8 ♪ BABY GOT BACK
 - 9 ♪ GIVING SOMETHI
 - 10 ♪ JUST ANOTHER I
 - 11 ♪ JUMP AROUND
 - 12 ♪ LIFE IS A HIGHWAY
 - 13 ♪ THE ONE
 - 14 ♪ SOMETIMES LOVE J
 - 15 ♪ COME & TALK TC
 - 16 ♪ ACHY BREAKY HI
 - 17 ♪ ALL I WANT
 - 18 ♪ SHE'S PLAYING I
 - 19 ♪ PLEASE DON'T GO
 - 20 ♪ DO I HAVE TO SAY
 - 21 ♪ KEEP ON WALKIN'
 - 22 ♪ THE BEST THINGS
 - 23 ♪ WARM IT UP
 - 24 ♪ JESUS HE KNOWS ME
 - 25 ♪ PEOPLE EVERYDAY

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PRaise inner city



2 RM DANCE UPDATE

44	EVERYBODY'S FREE (TO FEEL GOOD)	Rozalla	Epic
45	NOTHING BROKEN BUT MY HEART	Celine Dion	Epic
46	NOT ENOUGH TIME	INXS	Atlantic
47	THEY WANT FFX	Das EFX	Alco
48	DAMN I WISH WAS YOUR	Sophie B Hawkins	Columbia
49	TENNESSEE, AVE	Arrested Development	Chryslis
50	BOOT SCOOTIN' BOOGIE	Brooks & Dunn	Arista
19	3 YEARS 5 MONTHS 2 . . .	Arrested Development	Chryslis
20	NO FENCES	Garth Brooks	Capitol
21	WHAT'S THE 411?	Mary J Blige	Uptown
22	WELCOME TO WHEREVER YOU ARE	INXS	Atlantic
23	ACHTUNG BABY	U2	Island
24	HARD WAY	Clint Black	RCA
25	THE SOUTHERN	The Black Crowes	Del American
44	TIME, LOVE AND TENDERNES	Michael Bolton	Columbia
45	POCKET FULL OF KRIPPON	Spin Doctors	Epic Associated
46	LUCK OF THE DRAW	Bonnie Raitt	Capitol
47	THE EXTREMIST	Joe Satriani	Relativity
48	SHEPHERD MOONS	Enya	Reprise
49	HOLD YOUR FIRE	Freddie Stone	Epic
50	CLASSIC QUEEN	Queen	Hollywood

focus

club

shop



Shop Prism Leisure, 167a King Street, Great Yarmouth, Norfolk (dance department 20ft x 160ft).

Specialist areas Primarily UK 12-inch product. Labels that shift are smaller ones such as Rabbit City, Reinforced, Rising High, Rhythm Section, White House, Boogie Beat. Also carries rare tapes and flyers.

Manager's/buyer's view "We sell upfront dance. We don't sell imports, people turn their noses up at them - I've seen a shift in the last year from Belgian to purely UK product. The product that moves in this area is drum and bass stuff. If I hear anything that's really good I'll push it. I service all the DJs in this area and it's fairly hard in Yarmouth - reflective of the national rare scene." - Simon Mark, dance buyer.

Distributor's view: "Prism is always one of the first shops to pick up on anything new. Simon's always in the know. He's really into breakbeats at the moment." - Dave Boakye, SRD.

DJ's view: "Best shop in the area. Simon always sorts me out with one-offs. I'm a collector as well as a DJ and I'm constantly in there, mainly for hardcore and obscure house." - Richie (formerly DJ with N-Joi; now with The Prodigy on their forthcoming tour).



Club Boom at The Beer Garden, Great Yarmouth Seafront, Norfolk. Monthly on Saturdays, 8.30pm-1am

Capacity/PA/Special features

1,200/10K/vast Victorian glass building; lots of secluded bars.

Door policy Tough on drugs. "Police like to see local promoters keeping them out." - Ray Gleeson, co-promoter.

Music policy Hardcore Euro drum and bass. "People in Yarmouth like it as hard as it can get. The DJs we put on are the ones in the limelight at the moment." - Ray Gleeson.

DJs No regulars. Guest DJs include Carl Cox, DJ Phantasia, DJ Seduction, Top Buzz and DJ Dance.

Spinning Eternal 'Eternal'; Felix 'Do You Want Me'; Carl Cox 'Does It Feel Good To You'; Manix 'Hardcore Jungalism' remix; "anything by DJs Seduction and Phantasia."

DJ's view "I turned down Phantasia to play Boom. But I'm not there for the money - I really care about the crowd. They had one-and-a-half hours of me instead of the few minutes they would have got at Phantasia, and they don't have to pay high prices for drinks. Great Yarmouth's off the map, it's starved, and the crowd is so appreciative. Lots of promoters won't touch Yarmouth because they can't earn £50,000 out of it." - Carl Cox.

Promotions view 'Great place, good punters!' - Jeff Young.

Average ticket price £7.50.

Compiled by Sarah Davis. Tel: 081-948 2320.

	Label	Cat no
AL ... 2	Warner HV	PES 12541
	Walt Disney	D 202282
	FoxVideo	1802 50
ttitude	FoxVideo	2578 50
OURITES	Abbey	95895
VEL ...	CIC	VHR 1532
	4 Front	0838523
///II	Silver Vision	WF 102
	Columbia Tristar	CVR 22782
	Pickwick	LTV 004
JNDER	Walt Disney	0211422
	CIC	VHR 2495
	FoxVideo	1098 50
S	Columbia Tristar	CVR 22819
HIEVES	Warner HV	PES 12220

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The Cool ▶

Cuts



STEREO MCs: WELL CONNECTED

A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).

Phone now to hear the hot dance tracks
Cool Cuts clubline
0898 334334

Plays excerpts from the No 1 and new entries to the Cool Cuts Chart
 34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.

- | | | |
|----|---|----------------|
| 1 | (3) ROOTS 'N' CULTURE Lion Rock | Most Excellent |
| 2 | (1) KEEP IT COMIN' CAC Music Factory | US Columbia |
| 3 | (5) SAVED MY LIFE! L' Louis | ffrr |
| 4 | NEW ONE DAY The Tyrrel Corporation | Cooltempo |
| | Deeo and soulful with funky Roger Sanchez mixes | |
| 5 | NEW NUSH (REMIXES) Nush | X-treme |
| | Huge on white label for months and now out in new mixes | |
| 6 | (2) JERICHO/FIRE Prodigy | XL |
| 7 | NEW ALL JOHN HANDS Ce Ce Rogers | Atlantic |
| | Dance music's answer to Pavlovski, with mixes by Morales | |
| 8 | (9) CONNECTED Stereo MCs | 4th & B'way |
| 9 | NEW JUST RIGHT Soul II Soul | Ten |
| | A cool and funky slow groove complements the song | |
| 10 | NEW PERFECT MOTION Sunscreen | Sony |
| | Letitled and Farley & Heller dub out the Essex posse | |
| 11 | (17) LOVE ON LOVE Dr Mouthquake | Virgin |
| 12 | NEW TASTE LOVE IN LONDON Capricorn | White label |
| | Excellent trance house EP | |
| 13 | (15) INTENSIFY Mantra | JTM |
| 14 | NEW YOU GOT A HOLD ON ME Closer Than Close | Slam Jazz |
| | Finally released and with new Joey Negro mixes to add to the vibe | |
| 15 | NEW PG TIPS EP PG Tips | White label |
| | Hot progressive grooves that range from ambient to techno | |
| 16 | (9) YAD ANOUGA David D'Or | East West |
| 17 | NEW AGE OF LOVE SUITE Unity 3 | Nova Mute |
| | Trippy Euro house, big on impact, now out here | |
| 18 | NEW GARDEN OF EDEN Garden Of Eden | Uro One |
| | Well produced remixes of an indie dance cut | |
| 19 | (12) GOOD FEELING Mallo Core | Black Diamond |
| 20 | NEW DON'T STOP Gwen Dickey | Swanyard |
| | Rose Royce's former singer in a groovy Peter Lorimer mix | |

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| 1 | ACHY BREAKY HE |
| 2 | AIN'T NO DOUBT |
| 3 | JUST ANOTHER D |
| 4 | RHYTHM IS A DA |
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| 7 | SHAKE YOUR HEA |
| 8 | ROCK YOUR BABY |
| 9 | LET ME TAKE YO |
| 10 | JESUS HE KNOW |
| 11 | HOW DO YOU DO |
| 12 | HUMPIN' AROUND |
| 13 | BABY DON'T CRY |
| 14 | WHEN CAME YOU |
| 15 | FOUND HEAVEN |
| 16 | MY DESTINY Love |
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TOP 10 BI

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| 1 | JAM |
| 2 | JUST A LOSER |
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| 7 | STAY, Shining |
| 8 | BABY GOT BACK |
| 9 | GIVING HIM SOMETH |
| 10 | JUST ANOTHER |
| 11 | JUMP AROUND, |
| 12 | LIFE IS A HIGHW |
| 13 | THE ONE, Eto |
| 14 | SOMETIMES LOVE JU |
| 15 | COME & TALK TI |
| 16 | ACHY BREAKY H |
| 17 | ALL I WANT, Tour |
| 18 | SHE'S PLAYING |
| 19 | PLEASE DON'T GO, KWS |
| 20 | DO HAVE TO SAY THE WORDS, Bryan Adams |
| 21 | KEEP ON WALKIN', Ce Ce Pennan |
| 22 | THE BEST THINGS IN (Vandross) Jackson |
| 23 | WARM IT UP, Kris Kross |
| 24 | JESUS HE KNOWS ME, Genesis |
| 25 | PEOPLE EVERYDAY, Arrested Development |



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Charts courtesy Billboard, 3 September, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts, UK-signed acts.

directory

out on monday

James Hamilton reviews the week's releases

MESSIAH featuring Precious Wilson

'I Feel Love'
(Kickin' Records KICK 22, via SFD)
Brainy techno heads Al Ours and Mark John Davies both Bachelors of Artsy now take the radio-friendly stylistically option of reviving Donna Summer's 1977 electro classic. In Arthur Brown-ish "feel my love" prodded churning simple 0-135.8-0bpm commercial hardcore style wailed by Precious, with a 135.7-0bpm Voiceless instrumental plus three own more typical doom laden exciting frantic 0-148.2bpm "The Future Is Ours", out next week.

PROJECT ONE 'Don Gargon Comin'

(Rising High Records RSN 35, via SFD)
Finally released when unexpected, Marc Williams's hardcore jump-in-vital 80s! 1990s track has the frantic humping futuristic 150bpm "Come My Selector" (with a tempestuous wife and laughter passed), Chic "La Freak" prodded sleeping 0-142.0bpm "Carri Tak" "The Heart Break", and "what children should have" prodded breeder looping jumpy 135.1bpm "Live Like A Summer Voice",

ROBERTA GILLIAM

'Take Me'
(US My Disc Records MY 1212-0)
Victor Smonell & Satoshi Tomie's free-wheeling ranked 121.5bpm garage canter has a grandly wailed list of demands about what Roberta wants done to her in put it's 12" Mix and Repeat, with Instrumental, Groovin' Rhoads Duo and Bonus Beats Mixes, Hold Me, The Me, Kiss Me... Catch Me!



WRECKX-N-EFFECT

'Rump Shaker'

(US MICK MCA12-543899)

Co-created by Teddy Riley (who also raps, along with brother Markell Riley and vocalist Aqi Davidson), this reggae tinged slinky rolling hip hop soul jagger (not the jiggly jacksonizer you might have been anticipating) is in New Jack Crew's 0-103.4bpm Teddy 2 and Bonus Beats plus Teddy's own less fluid 0-102.2bpm Radio Mix, catchily like a calmer first cousin of 'Humpin' Around'.

TODD TERRY PROJECT

'Put Your Hands Together'

(Champion CHAMP-12-009, via BMR)

Abolish as basic, undistorted and simply powerful as you can get, the jet moaned marathon bumper just setting a pioneering 0-123.0bpm beat and then shifts around a slightly while bounding romantically through Todd Terry & Ricky Morrison's London-recorded Café Americana gird Champion Mixes. A real whopper stopper!

SINCLAIR

'I Want You Back'

(G & O Records GOUS001, via Hot Distribution DL1-961 4857)

Something like Terence Trent D'Arby singing Omar, to put it in a modern context, this huskily crooned gorgeous early Seventies style lush 72bpm swaying jagger is no relation of the Jackson 5 classic (he's lurching put up half-tempo time signature owes more to the Dramatics "Whatcha See Is Whatcha Get"), with a harmonized Acappella Style mix. Pure class!

THE PRODIGY

'Fire'

(XL-Recordings XLT 30, via Warner Music UK)

Apparently due to be deleted only a fortnight after its release, Liam Howlett's jumpy winging ragga prodded hardcore tribal beat adaptation of the sampled Crazy World Of Arthur Brown's classic 1966 chart-topper has 144.1bpm Burning and jekker more junglistic 144.2bpm Sunrise Versions, coupled as a double-sided with the frenetic 'Jenny' (is appropriately far from blissed 0-139.8-0bpm Original Version and "hey, poor, you don't have to be poor any more" shouts, started 'Breathing' 0-139.8-0bpm Genesis II Remix. As most hip angles have such a short, fast aimed, sales life anyway these days, the idea presumably is to cram 'em all in as fast as possible for maximum chart effect.

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BLACK SCIENCE ORCHESTRA

'Where Were You?'

(Junior Boy's Own JBO 4-12, via 081-968 8459)

Selling over the weekend, this limited edition bubbling loop samples snippets from the Trampas "Where Were You When the Lights Went Out" (originally about the great New York City blackout) — in strings saved 0-121bpm Back To Philly Mix, including 121bpm Original Dope Demo, early thumping 120.9bpm Amn Acid Away and disquite twister short 120bpm Radio Acid Love — but has apparently been approved by its originators and could well be getting a full release.

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RHYTHM ON THE LOOSE

'Break Of Dawn'

(Network NWKT 43, via Pinnacle)

Revving around the girl sing "I'm surprised to see your suitcase at the door" line from "Let No Man Put Asunder", this "Twin Peaks"-ish chords washed, piano plinked and spacy saxophone synth hooked-intray gallop has 0-122.7-0bpm The Cyclone Remix and a triver bopper 0-125.9-0bpm Re-Make, plus the frantic flurry jagger and scorching 128.7bpm "Rhythmology (Remix)".

VIBE ALIVE

'Rock It'

(Fruitee Records FTRO01, via Total/BMG)

Launching Suburban Base's new logo, propped for ages but actually released slightly sooner than anticipated, this Austin Reynolds created breezy 129.7bpm bouncer has "rock it baby, I can rock it all night" cooing girls, plinking Hartoue keyboards and a lissy tambourine checked-outting rhythm track, coupled by an instrumental disjunctly surging less urgent jigger percussion chugged 0-125.3-125.4-0bpm Accus Arns Rema.

MORE DJ DIRECTORY PG

RM DANCE UPDATE 5

	Label	Cat No
AL ... 2	Warner HV	PES 12541
	Walt Disney	D202282
	FoxVideo	1802 50
ttitude	FoxVideo	2576 50
OURITES	Abbey	95582
VEL ...	CIC	VHR 1532
	4 Front	0838523
III	Silver Vision	WF 102
	Columbia Tristar	CV2 2762
	Pickwick	LTV 004
JNDER Walt Disney	D211422	
	CIC	VHR 2496
	FoxVideo	1090 50
S	Columbia Tristar	CVR 22819
HIEVES	Warner HV	PES 12220



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61 **UPFRONT/MCA**
 62 **REAR PROMOS**
 63 **BLACK MARKET**
 64 **BACK TO THE ISLAND (MIXES)** John Men
 65 **WHAT ARE YOU UNDER (MIXES)** Definition Of Sound
 66 **FRUIT OF LOVE (FRUITURE SOUND OF BELGIUM MIX)** Transformer 2
 67 **PROFILE PROMO**
 68 **DECONSTRUCTION**
 69 **SANCTUARY PROMO**
 70 **Junior Boys Own promo**
 71 **SwedishLogic/Ariola/Arista**
 72 **Zoom**
 73 **Atomic doublepack promo**
 74 **Rumour**
 75 **Talkin Loud**
 76 **Junior Boys Own**
 77 **WANNABE SOMEONE (12" VOCAL MIX)** Club Z
 78 **IT'S MY LIFE (MIXES)**
 79 **THE HUNTER** Herbal Abacus
 80 **CONNECT (MIXES)** Asa Blue
 81 **COME ALIVE (MIXES)** Orchestra B
 82 **YOUNG DISCIPLES EP: MOVE ON (MIXES)/ALL I HAVE IN ME (YOUNG IDEAS MIX)/TALKIN WHAT I FEEL** Young Disciples
 83 **FIRE ISLAND (MIXES)/IN YOUR BONES** Fire Island featuring Ricardo Da Force
 84 **SHAME (HARDCORE MIX)/YOU STOLE MY HEART (NO SLEEP TILL STAFFORD MIX)** Young Disciples
 85 **LANDSCAPES ISLANDSCAPES 2** Friends Disruptors
 86 **YOUNG HEARTS** Control
 87 **JUMP** Rotation
 88 **ETERNAL** Eternal
 89 **SAY I'M YOUR NO. 1 (CLUB MIX)** Victoria Miles
 90 **RIOT OF EMOTION (MIXES)** Riot Of Emotion
 91 **Tomato promo**

28 **GIVE A LITTLE LOVE** Phonix Inc
 29 **LOVE ON LOVE (MIXES)** Zoo Project featuring Dr. Moultrique
 30 **INITIATION** Path Department
 31 **PUT YOUR HANDS TOGETHER (CAFE AMERICANA MIX)** Todd Terry Project
 32 **MAGIC TOUCH** Loose Ends
 33 **YAD ANOUGA (THE BUMP MIXES)** David D'D
 34 **LIQUID MUSIC EP: LIQUID IS LIQUID/MUSICHOUSE** (5) A Feeling
 35 **LOVE'S ENERGY (MIXES)** Les Bop Squad
 36 **ROSES GOT A HOLD ON ME** Zoo Experience feat. Dentry
 37 **TAKE YOU THERE (GAT DECOR CLUB MIX)/(UN)INTUITION MIX (ORIGINAL MIX)** D'Louion
 38 **AIN'T NO SUBSTITUTE (PETER LORIMER REMIX)** Papa Doc
 39 **TIME WILL TELL (FRANKIE KNUCKLES MIXES)** Nu Shooz
 40 **ALL JOIN HANDS (MIXES)/BROTHERS AND SISTERS (MIXES)** G-C's Bop Squad
 41 **MUSIC (ALBUM VERSION)** Omar
 42 **FIGHT** McKay
 43 **THE FOLLOW UP EP** Sound Clan Republic
 44 **ALL OVER THE WORLD (MIXES)** Walking Soulz
 45 **GARDEN OF EDEN (D-CODE DANCE MIXES)** Garden Of Eden
 46 **Uro One white label**
 47 **Highest Climber**

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	Columbia Tristar	CVR 22762
	Pickwick	LTW 004
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RAMIN 'Ramin Vol 2' (Dance Ecstasy 200, Germany). A hypnotic trance track from Frankfurt bouncing at around 130bpm. Deep analogue strings with a breakbeat which hugs the track just the way a breakbeat should. Look out for it! **DA**

ULTRASONIC 'New Dawn' (white label). Irritatingly, the best mix on this arms-in-the-air number is second on the B-side. The lyrics: "Sun in the sky — you know how I feel, birds flying high — you know how I feel," provide a catchy intro to this gospel-wailed stormer **JJ**

CHARLIE WILSON 'Sprung On Me' (US MCA). For 10 years Wilson has been promising a solo album. Now it is finally here and this is the first single. Using a Teddy Riley-style jack swing rhythm, this displays the vocal talent of one of the originators of what is now a very common style. But the difference is that Wilson's vocal doesn't ever strain. As the rap says, imitators beware because Wilson is back and here to stay **GK**

CAPRICE 'Love Me The Right Way' (Subrosa promo). Another corker from this little known London underground label. Basically a happy, uptempo stomper available in a variety of piano fast mixes from Italy's The Rapino Brothers and the ever-epic Happy Larry. This is large and will be played for months **WHP**

CAPRICORN 'Taste' (white label). It takes a bit of time to build, but once it's all there this

is a mesmerising progressive groove. Identifiable by its female whispered "taste me" line, this does not break any ground but is a solid, usable tune **AB**

MASH 'I Can See' (House Of Underground, Germany). Deep and trancey with an extremely long intro and a crazy 303 bassline which goes back to the sound of 1988. The vocal sample cuts in much later **DA**

TC 1992 'TC 1992' (white label). Naggingly familiar soft rock guitar chords over a pounding Italian backbeat, with

catchy bluesy breakdowns. With only 50 copies imported from its native Italy, the buzz surrounding this track has been instantly enormous. A worthy follow-up to the mould-breaking TC 1991 **JJ**

ARRESTED DEVELOPMENT 'People Everyday' (US Cooltempo). A great follow-up to the smash 'Tennessee', this version of the track originally recorded by Sly & The Family Stone takes us back to its roots. Musically this is a very strong mid-tempo hip hop track with a reggae style bassline — a sure club and radio hit **GK**

PARTY ROCKIN' PRODUCTIONS 'Golden Nuggets EP' (Party Rockin' Records promo). Four very jazzy house grooves from Bristol which take over from where Soho's Hot Music and the CFM Band's 'Jazz It Up' left off. All four are well-produced, innovative and well worth checking **AB**

SOUNDCLASH REPUBLIC 'The Follow-Up EP' (Junk Rock promo). Fabi Paras, the man behind Ten Dead Men, Outrage and the new Aloof remixes, has surpassed himself. The real killer is the flip, 'Raunchy', inspired by the current club trend for a bit of sauce. The whole EP is a fusion of layered synths and trance-influenced rhythms done in impeccable style **WHP**

FATHER MC 'One Night Stand' (US Uptown). Mixing Bobby Brown with Big Daddy Kane works as well today as it did two years ago. Using a crossover swing rhythm and various breaks with a good free-flowing rap this can easily catch you. A definite floorfiller which could hit big nationally **GK**

Words to the wise: Well Hung Parliament, Judge Jules, Andy Beevors, Dave Angel, and Choice FM's George Kay.



● ARRESTED DEVELOPMENT

Label Code

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Walt Disney D 202282

FoxVideo 1802 50

attitude FoxVideo 2576 50

VOURITES Abbey 95923

EVEL ... CIC VHR 1532

4 Front 0838523

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VIII Silver Vision

Columbia Tristar CVR 22762

Pickwick LTV 004

UNDER Walt Disney D211422

CIC VHR 2456

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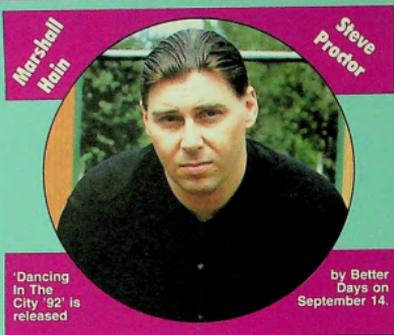
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 13 **BABY DON'T CRY**
 14 **THEN CAME YOU**
 15 **I FOUND HEAVEN**
 16 **MY DESTINY** Lion
 17 **LSI** The Shamen
 18 **BAKER STREET** U
 19 **WHO IS IT** Micha
 20 **I DROVE ALL NIG**
 21 **THIS USED TO BE**
 22 **IF YOU DON'T LO**
 23 **WHAT'S IN A WE**
 24 **WHAT KIND OF F**
 25 **ALL SHOOK UP** B
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Marshall Hain

Steve Proctor

'Dancing In The City '92' is released

by Better Days on September 14.

The latest additions to clubland's "missing persons" file are Marshall Hain, the songwriting duo of Julian Marshall and Kit Hain, whose classic 'Dancing In The City' tune is on the brink of revival success, courtesy of DJ and Better Days supremo Steve Proctor. Proctor's suitably summery remixes — welding the original vocal track to more contemporary grooves — have already pricked up ears, with the garage mixes proving particularly attractive.

"It's been a long haul, but it is one of my favourite records of all time," explains Proctor. "It's been a real labour of love." Getting the track out has indeed been a bit of an upward struggle: after being approached by EMI to perform the remix, it sat on his shelf for two years before he could license it for his own label.

Further hampered by Steve Miller putting his foot down over a sample from his 'Fly Like An Eagle', Proctor has had to take the track back into the studio for a reshuffling — not before promo copies containing the forbidden snippets had been mailed out though.

What the song's originators think of all this palaver is unknown; the last Proctor heard of Julian Marshall — two years ago — he was teaching music in Cornwall. As for Kit Hain, who knows? Anyone with information, please contact the incident desk at Better Days. Davydd Chong



Stone Grove

'Don't Fight The Feeling' is out next week on Bump 'N' Hustle.

Stone Grove are looking back in time, but don't expect a purely retro ride along memory lane. 'Don't Fight The Feeling', the sizzling debut from Stone Grove, Simon Emerson and ex-Simply Red backing singer Janette Sewell, comes complete with Seventies-style harmony laden hooks and pure funk beats. But the duo balance their backward glances with thoroughly modern, gritty originality and soulful sparseness. "That record could never have been made in 1976. It's definitely a Nineties tune. We write our own songs and we don't use samples," says Emerson.

Stone Grove is primarily a showcase for the bluesy talent of Sewell — the voice behind the recent Watergates gem — and is a long term project for both halves of this supremely funky outfit. "Instead of lending our creative input to other artists all the time, we wanted to put it behind our own band," explains Emerson. "I think jazz funk is the new hardcore; musicians really slamming it with passion, soul and commitment." Don't fight the feeling, just groove with the Grove. Martin Pearson

Tuff Tempo

The jumping craze first witnessed during the Wall Street Crash and later adopted by Kris Kross continues unabated. Its latest victims are Tuff Tempo whose mean 'Feel Like Jumping' single is a rumbling reworking of Marcia Griffith's mid-Seventies Studio One favourite, split into two mixes: one catering for mellow mainstream punters; the other — arguably better — mix being furiously-paced for the hardcore contingent.



The Stonebridge-based duo of singer/co-producer

TOP 10 BI

- 1 **JAM**
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 5 **SUCCESS HAS MAD**
 6 **JUNGLE BILL**
 7 **DANCING QUEEN**
 8 **WHAT ARE YOU UN**
 9 **WHAT GOD WANTS**
 10 **STINKIN' THINKIN'**
 Records are outside the Apollo Cha

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 15 **COME & TALK T**
 16 **ACHY BREAKY H**
 17 **ALL I WANT** Foot
 18 **SHE'S PLAYING**

DANCE AT THE

10 RM DANCE UPDATE

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20 NO FENCES Garth Brooks Capitol	45 NOTHING BROKEN BUT MY HEART Celine Dion Epic	52 CLASSIC QUEEN Queen Hollywood
21 WHAT'S THE 411? Mary J Blige Uptown	46 NOT ENOUGH TIME INXS Atlantic	
22 WELCOME TO WHEREVER YOU ARE INXS Atlantic	47 THEY WANT EFX Das EFX Alco	
23 ACHTUNG BABY U2 Island	48 DAMN I WISH I WAS YOUR Sepiee B Hawkins Columbia	
24 THE HARD WAY Cleve Black RCA	49 TENNESSEE Arrested Development/Chrisla	
25 THE SOUTHERN The Black Crowes Def American	50 BOOT SCOOTIN' BOOGIE Brooks & Dunn Arista	
	51 PLEASE DON'T GO XYS Next Platou	
	52 DO I HAVE TO SAY THE WORDS Bryan Adams A&M	
	53 KEEP ON WALKIN' Ca Co Penlan A&M	
	54 THE BEST THINGS IN L Vandross/Jackson Argosine	
	55 WARM T UP Kris Kross Ruffhouse	
	56 JESUS HE KNOWS ME Genesis Atlantic	
	57 PEOPLE EVERYDAY Arrested Development/Chrisla	

Charts courtesy of Billboard, 5 September, 1992. Arrows are awarded to those products demonstrating the greatest weekly sales gain. UK UK acts. UK UK-signed acts.

Mind Over Rhythm



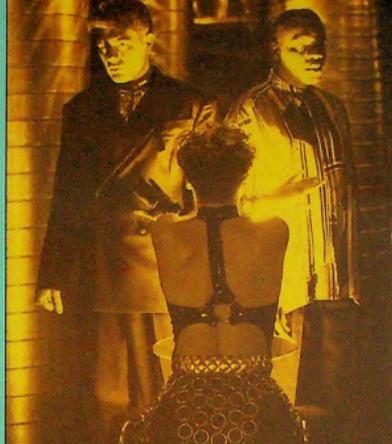
'The Crossings' is released by Rumble Records this week.

"Do you like sharks?" is an off-the-wall way to start a conversation, but for Paul Castle and Alan Hill it was the beginning of a bond. The pair have been going to South Africa since the late Eighties to monitor the activities of the great white. "We play around with the sharks and we've come up with some fascinating video shots," says Castle. And it's a hobby with a bonus: they have been writing a soundtrack for a BBC film on the great white to be screened next year.

Back in the UK Castle and Hill have been indulging in their other passion: world music. Their third EP, 'The Crossing', an excursion into untamed house where arcane screeches echo eerily over tribal drums and a dreamy, otherworld bass, is going down a storm with industry big fish.

Castle says: "What we've tried to do, and achieved, on 'The Crossing' is to pull away from blatant techno samples and incorporate world music into dance music, but in an unusual way."

Sarah Davis



Djaimin

Sometimes it's just one little sound, one phrase or just a clever sample that can turn an average tune into a club smash. In the case of Djaimin's 'Give You' it's a strange squeaky keyboard sound that first catches your attention, but then the record has so many other striking qualities that you can't put its success down to one feature. From the intro that echoes the opening of Minnie Riperton's Seventies soul classic 'Loving You', to the catchy harpsichord sequences and the song itself with both male and female vocals, 'Give You' is destined for a long stay at the top of the Club Chart.

It figures then that this unusual record should not come from the usual sources despite emerging on New York's Strictly Rhythm label. Djaimin is one of Switzerland's leading DJs, supplying mixes for national radio and running club nights. He apparently has Tony Humphries to thank for playing two copies of 'Give You' back to back for 20 minutes at one of the New Music Seminar nights in New York. By the next day the track had become the talk of the city. Now licensed here by Cooltempo, it puts another European country on the map for dance music.

Tim Jeffery

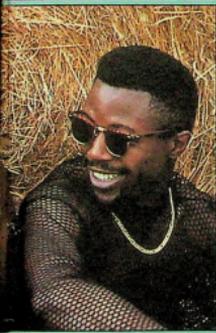
'Give You' is released by Cooltempo on September 7.

'Feel Like Jumping' is out on September 21.

Remo Don and rapper/co-producer Bubbler Ranks have a few pages in their CV when it comes to the field of music: the former is an ex-dancer on the soul and regga scenes, involved with the Wee Papa Girl Rappers at one time; the latter a regular on the local reggae scene.

Recently signed up to the Slip 'N' Slide offshoot of the Kickin' label, the pair have made plans for live dates to follow up the single; whether these will find our intrepid duo slipping, sliding or jumping is anybody's guess.

Davydd Chong



Label
Cat no.

HAL ... 2 Warner HV
PES 12541

Walt Disney
D 202282

FoxVideo
1802 50

Attitude FoxVideo
2576 50

YOURITES Abbey
95923

EVEL ... CIC
VHR 1532

4 Front
0838523

VIII Silver Vision
WF 102

Columbia Tristar
CVR 22762

Pickwick
LTV 004

UNDER Walt Disney
0211422

CIC
VHR 5496

FoxVideo
1090 50

3S Columbia Tristar
CVR 22819

THIEVES Warner HV
PES 12220

ITY

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... IN THE DANCE MAG.

OUT NEXT WEEK

RM DANCE UPDATE 11

• E.

DISTRIBUTION



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T

beats & pieces

WITH THE LAST bank holiday of summer behind us we should be grateful for small mercies. At least Hurricane Andrew didn't make it over here to wreak the kind of havoc that hit **Boyz II Men's** planned satellite link for Top Of The Pops from New Orleans last week, abandoned as the whole city fled the storm... And we dread to think what the weather is doing for **Mastertuts** supreme and soul transporter Ian Dewhurst's curly perm as he tours Florida on holiday... He should at least see the irony of Network's description of its newly licensed weirdo house tunes from **Murk** as "the sunshine scene of Miami"... Retailer Carl Newsom from Billericay, Essex will be hoping it has calmed down by September 4 when he jets to Miami to see **Naughty By Nature** after winning **Big Life's** competition... **Michael Jackson** tour sponsor Pepsi must have been sickened to see how the Coca-Cola logo on Wembley's illuminated scoreboard shone through the drizzle... **Nu Colourz**, who play at London's Jazz Cafe on Friday September 4, have a new single 'The Power' — a cast off from Prince's recent collaborations with **Monie Love** — coming with Paul Gote's bumping remixes of 'Fallin Down' on the flip... Teenie rappers



● THE GRID

Force N' K-Zee rub shoulders with **Public Enemy** on tour this week at Pelicans in Aberdeen (September 4), Glasgow Barrowlands (5) and Brixton Academy (6)... For classic hip hop watch for Beechwood's new series **Dope Jams** due early next month... Shamrock rappers **House Of Pain** are due in Britain this week to back the UK release of 'Jump Around'... XL's new hip hop label **Ruffness** requests any demos should be sent to 17-19 Alma Road, London SW18 1AA... This Saturday (Sept 5) **Ministry Of Sound** gives a rare push to UK garage DJs with Graeme Park and Frankie Foncec... **Coldcut's** latest breakbeat album DJ Food 'Jazz Brakes Vol. 3' comes with a separate limited edition \$1000 format floppy disk with samples to load straight into the computer... Never ones to rest on their laurels, **The Grid** return with a single 12-inch for 'Heartbeat' — the very prompt and very worthy, if less hook-laden, follow up to 'Figure Of Eight'... **Rising High** have moved west to 7 Westbourne Grove Mews, London W11 2RU (Tel: 071 221 1580)... Italian label **Media's** new UK office is compiling a DJ list and requests faxed applications on 071-713 0825... **AND THE BEAT GOES ON!**

TOP 10 BI

100 Best
New
Albums

- 1 **JAM**
- 2 **JUST A LOSER**
- 3 **JUST LIKE A MAN**
- 4 **HAVE YOU EVER BEEN**
- 5 **SUCCESS HAS MAD**
- 6 **JUNGLE BILL**
- 7 **DANCING QUEEN**
- 8 **WHAT ARE YOU UN**
- 9 **WHAT GOD WANTS**
- 10 **STINKIN' THINKIN'**

Records are inside the Apple 100

US TO

100 Best
New
Albums

- 1 **END OF THE ROAD**
- 2 **BABY-BABY-BAB**
- 3 **NOVEMBER RAIN**
- 4 **HUMPIN' AROUND**
- 5 **THIS USED TO BE**
- 6 **MOVE THIS, Tech**
- 7 **STAY, Shakes**
- 8 **BABY GOT BACK**
- 9 **GIYGHIM SOMETH**
- 10 **JUST ANOTHER**
- 11 **JUMP AROUND**
- 12 **LIFE IS A HIGHW**
- 13 **THE ONE, Etc**
- 14 **SOMETIMES LOVE JU**
- 15 **COME & TALK TI**
- 16 **ACHY BREAKY H**
- 17 **ALL I WANT, Teat**
- 18 **SHE'S PLAYING**
- 19 **PLEASE DON'T GO, INXS**
- 20 **DO I HAVE TO SAY THE WORDS, Bryan Adams**
- 21 **KEEP ON WALKIN', Ce Ce Peniston**
- 22 **THE BEST THINGS IN...**
- 23 **WARM IT UP, Krs Kross**
- 24 **JESUS HE KNOWS ME, Genesis**
- 25 **PEOPLE EVERYDAY, Arrested Development**



* HOUSE OF LOVE *

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12 RM DANCE UPDATE

- 44 **EVERYBODY'S FREE (TO FEEL GOOD)**, Roralla Epic
- 45 **NOTHING BROKEN BUT MY HEART**, Celine Dion Epic
- 46 **NOT ENOUGH TIME**, INXS Atlantic
- 47 **THEY WANT EPX**, Das EPX Alca
- 48 **DAMN I WISH I WAS YOUR...**, Sophie B Hawkins Columbia
- 49 **TENNESSEE**, Arrested Development Chrysalis
- 50 **BOOT SCOOTIN' BOOGIE**, Brooks & Dunn Arista

- 19 **3 YEARS 5 MONTHS & 2...**, Arrested Development Chrysalis
- 20 **NO FENCES**, Garth Brooks Capitol
- 21 **WHAT'S THE 411?**, Mary J Blige Uptown
- 22 **WELCOME TO WHEREVER YOU ARE**, INXS Atlantic
- 23 **ACHTUNG BABY!**, U2 Island
- 24 **THE HARD WAY**, Clivé Black RCA
- 25 **THE SOUTHERN...**, The Black Crowns Def American
- 44 **TIME, LOVE AND TENDERNES**, Michael Bolton Columbia
- 45 **POCKET FULL OF KRYPTON...**, Spin Doctors Epic Associated
- 46 **LUCK OF THE DRAW**, Bonnie Raitt Capitol
- 47 **THE EXTREMIST**, Joe Satriani Relativity
- 48 **SHEPHERD MOONS**, Erva Reprise
- 49 **HOLD YOUR FIRE**, Fishbone Epic
- 50 **CLASSIC QUEEN**, Queen Hollywood

Charts courtesy Billboard, 5 September, 1992. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: **UK** UK-signed acts.

TOP 30 MUSIC VIDEO

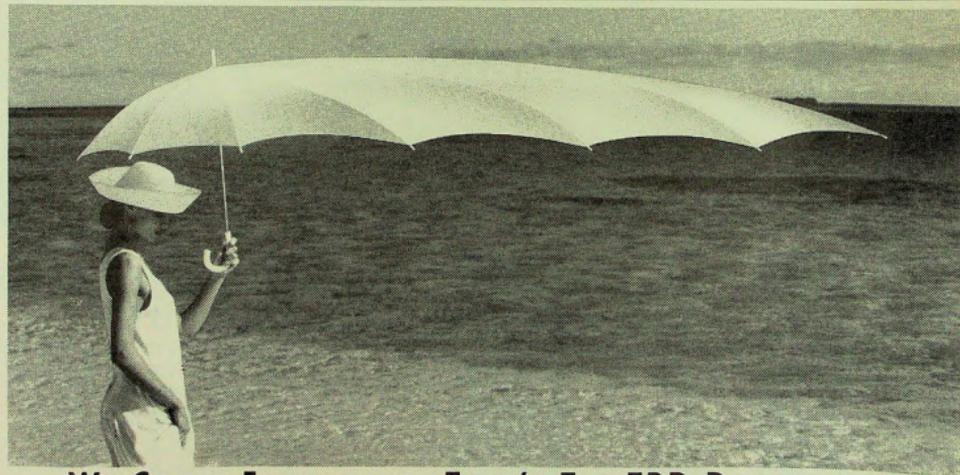
THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Category/Running Time
1	MARIAH CAREY: MTV Unplugged 3	SMV	Live/52min
2	THE ORB: Adventures Beyond...	Big Life	EP/22min
3	MADNESS: Divine Madness	Virgin	Compilation/1hr 30min
4	MADNESS: Complete Madness	4 Front/PolyGram	Compilation/42min
5	ERIC CLAPTON: The Cream ...	PolyGram Video	Compilation/1hr 25min
6	MICHAEL JACKSON: Legend Cont...Vid Coll	Wid Coll	Compilation/1hr
7	SIMPLY RED: Moving Picture Book	WMV	Live/1hr 30min
8	QUEEN: At Wembley	PMI	Live/1hr 15min
9	QUEEN: We Will Rock You	Music Club	MC 2032
10	QUEEN: Greatest Flix II	PMI	Compilation/1hr 20min
11	ERASURE: Abba-esque	BMG Video	Video Single/18min
12	ELVIS PRESLEY: 56-In The Beginning	4 Front/PolyGram	Compilation/1hr 43min
13	STATUS QUO: Rocking Through Years	4 Front	LED 80152
14	LUCIANO PAVAROTTI: Essential...	4 Front/PolyGram	Compilation/1hr 30min
15	DR. DEVIUS: Dance In Cyberspace	Prism Leisure	PLATV 951
16	JIMMY SOMERVILLE: The Videos ... 4 Front	PolyGram	Compilation/1hr
17	ELVIS PRESLEY: Lost Performances	Warner HV	PES 35551
18	PRINCE: Sign 'O' The Times	4 Front/PolyGram	Compilation/1hr 15min
19	ZZ TOP: Greatest Hits	WMV	Compilation/53min
20	BILLY RAY CYRUS: Billy Ray Cyrus	PolyGram Video	Compilation/25min
21	CLIFF RICHARD: Video Connection	Music Club/PMI	MC 2081
22	JAMES LAST: Berlin Concert	4 Front/PolyGram	Compilation/1hr 36min
22	PRINCE & THE NPG: Sexy MF	WMV	Video Single/20min
24	DANIEL O'DONNELL: An Evening With Ritz	RITZV 0008	Live/1hr 39min
25	QUEEN: Box Of Flix	PMI	Compilation/2hr 40min
26	PRINCE: Lovesexy Part 1	4 Front/PolyGram	Compilation/1hr 7min
27	QUEEN: Greatest Flix	PMI	Compilation/1hr 36min
28	ABBA: Video Biography	Virgin	VVD 252
29	CHER: Extravagana - Live	BMG Video	791 224
30	KENNY ROGERS & DOLLY PARTON: Real...	Starvision	EUKV 6042

TOP 15 VIDEO

Rank	Artist Title	Label	Category/Running Time
1	LETHAL WEAPON/LETHAL ... 2	Warner HV	Action/3 hr 34 min
2	ROBIN HOOD	Walt Disney	Children's/1 hr 20 min
3	ALIENS	FoxVideo	Sci-Fi/2 hr 34 min
4	CHEERFITNESS: A New Attitude	FoxVideo	Special Interest/1 hr 28 min
5	NSPCC CHILDREN'S TV FAVOURITES	Abbey	Children's/1 hr 12 min
6	AN AMERICAN TAIL: FIEVEL ...	CIC	VHR 1532
7	RAMBO: FIRST BLOOD	4 Front	Action/1 hr 39 min
8	WWF WRESTLEMANIA VIII	Silver Vision	Sport/2 hr 30 min
9	HAMLET	Columbia Tristar	Drama/2 hr 9 min
10	THE LOVERS' GUIDE 2	Pickwick	Special Interest/1 hr
11	THE RESCUERS DOWN UNDER	Walt Disney	Children's/1 hr 17 min
12	GHOST	CIC	Drama/2 hr 1 min
13	ALIEN	FoxVideo	Sci-Fi/1 hr 58 min
14	THE SILENCE OF THE LAMBS	Columbia Tristar	Drama/1 hr 53 min
15	ROBIN HOOD: PRINCE OF THIEVES	Warner HV	Action/2 hr 17 min

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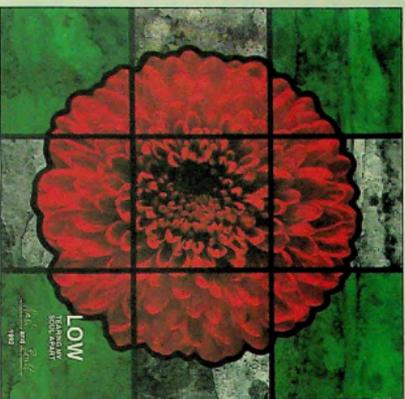
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24	BARANARAMA	Common
25	DAS BOOT US6	MAG
26	HOUSE OF LOVE East 17	London
27	ALL SHOOK UP Billy Joel	Epic
28	THIS USED TO BE MY PLAYGROUND Madonna	Sire
29	BEST IN PEACE Expensive	AMM
30	IT'S PROBABLY ME Sling with Eric Clapton	AMM
31	LITTLE BLACK BOOK Bellina Carrille	Virgin
32	NEW BABY DON'T CRY INXS	Mercury
33	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) Jose Carreras & Sarah Brightman	Revelry/Universal
34	YOU LIED TO ME Cathy Dennis	Polydor
35	HIGH Hyper Go Go	Deconstruction
36	NEW END OF THE ROAD Boyz II Men	Motown
37	NEIGHBOR Ugly Kid Joe	Mercury



"There are none so deaf as those who do not wish to hear."

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1	NEW BENEZEER GOODIE The Shamans	21	ROCK YOUR BABY KMS
2	DON'T YOU WANT ME Felix	22	YOU LIED TO ME Cathy Dennis
3	THE BEST THINGS IN LIFE ARE FREE (see revised Jewel Award)	23	HOUSE OF LOVE East 17
4	RHYTHM IS A DANCER Simp	24	HUMPIV' AROUND Bobby Brown
5	NEW YOUNG DISCIPLES (EP) Young Disciples	25	YOU GOTTA BELIEVE Force Ruling Diva
6	YOUTH GONE WILD/DELIVERING THE GOOD STUFF HOW Undercover	26	MAGIC TOUCH Loose Ends
7	BAKER STREET Undercover	27	NEW CHANGING STYLES (EP) Rampage
8	NEW REST IN PEACE Extreme	28	DON CARSON COMIN' Project One
9	BULLETPROOF! Pop Will Eat Itself	29	NEW END OF THE ROAD Boyz II Men
10	HIGH Hyper Go Go	30	LOW LIFE IN HIGH PLACES Thunder
11	NEW THE FUTURE MUSIC (EP) Liquid	31	TRIP II THE MOON Acen
12	NEW CRAZY LOVE Cec Carter/Pendion	32	MR LOVERMAN Shabba Rank
13	REVAL Marlene Cirali	33	JUST ANOTHER DAY Jon Secada
14	NEW DANCING QUEEN Abdabschaba	34	MY DESTINY Lionel Richie
15	NEW IT'S MY LIFE Dr Alban	35	NEW DANCING QUEEN Koolha
16	DAS BOOT US6	36	NEW ME AND MRS JONES Freddie Jackson
17	NEW CRY FREEDOM Mentassas	37	BREACH THE PEACE Spirit Tribe
18	NEW I AM ONE Smashing Pumpkins	38	THE MESSAGE The Doors
19	MAGIC FRIEND Z Durrmiedel	39	MOVING ON Baranarama
20	NOTHING IS FOREVER Ultra-yptic	40	NEW FEEL THE FURY EP KMG

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63	BOOK OF DAYS Eurythmics	WEA
64	WHO IS IT Michael Jackson	Epic
65	MOVING IN THE RIGHT DIRECTION The Primitives	Columbia
66	BABY BABY-BABY TTC	LaFace
67	NEW JUNGLE BILL Yello	Mercury
68	NEW I'LL KEEP YOUR DREAMS ALIVE George Benson and Patric Austin	Arista
69	JESUS HE KNOWS ME Guns N' Roses	Virgin
70	SUMMER BREEZE Geoffrey Williams	EMI
71	NEW GOD ONLY KNOWS Daryl Hall & The Top 40	Food
72	FOR YOUR BLUE EYES ONLY Tory Headley	EMI
73	NEW I AM ONE Smashing Pumpkins	Hut
74	NEW GO AWAY, CANTONA Dolby Digital	Nash Speed
75	NEW MAGIC TOUCH Loose Ends	Ten

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TOP 40 CLASSICAL ALBUMS

#	Title, Composer	Artist	Label
1	FROM THE BARCELONA GAMES CEREMONY	RCA Red Seal Domingo Carreras/Callefina	RCA Red Seal CD-MC 86208 (2/24) (BMG)
2	THE ULTIMATE OPERA COLLECTION	Eraldo CD: 22945/5732/MC 22945/5732 (W)	Eraldo CD: 22945/5732/MC 22945/5732 (W)
3	ESSENTIAL OPERA	Decca CD: 433022/MC 433024 (F)	Decca CD: 433022/MC 433024 (F)
4	PAVARTOTTI IN HYDE PARK	Decca CD: 433022/MC 433024 (F)	Decca CD: 433022/MC 433024 (F)
5	VIVALDI: FOUR SEASONS	Kennedy/CDC CD: CDV952 (2/2) (W)	Kennedy/CDC CD: CDV952 (2/2) (W)
6	THE ESSENTIAL MOZART	Various CD: 433022/MC 433024 (F)	Decca CD: 433022/MC 433024 (F)
7	DOMINGO	Domingo CD: 437112/MC 437112 (F)	Virgo Classics CD: 437112/MC 437112 (F)
8	TAVENER: THE PROTECTING VEIL	Isis/Isis/Roth/Debut/LSO CD: CDV952 (2/2) (W)	Virgo Classics CD: 437112/MC 437112 (F)
9	BRAMHS: VIOLIN CONCERTO	Kennedy/Tennstedt/LSO CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
10	MAHLER: SYMPHONY 7	EMI CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
11	SIBELIUS/FICHAJKOVSKY: VIOLIN CONCERTOS	Kennedy/Rattle/Kamatz CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
12	THE TALL SHIPS SUITE	Concerto CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
13	ELGAR: CELLO CONCERTO/SEA PICTURES	EMI CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
14	MENDELSSOHN/BRUCH/SCHUBERT	Decca CD: CDV952 (2/2) (W)	Decca CD: CDV952 (2/2) (W)
15	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca CD: CDV952 (2/2) (W)	Decca CD: CDV952 (2/2) (W)
16	HOLST: THE PLANETS	Karajan/BPO CD: 400028/MC 333219 (F)	Decca CD: 400028/MC 333219 (F)
17	ELGAR: CELLO CONCERTO/ENIGMA VARS	Columbia Masterworks CD: 400028/MC 333219 (F)	Columbia Masterworks CD: 400028/MC 333219 (F)
18	ALBINONI: ADAGIO/PACHEBEL: CANON	Karajan/BPO CD: 4120992/MC 4133994 (F)	Decca CD: 4120992/MC 4133994 (F)
19	BRIMBLE: "EPHRAJAKE" MASS	Tallis/Schola/Pops CD: CDV952 (2/2) (W)	Decca CD: CDV952 (2/2) (W)
20	HEAVY CLASSIX	EMI CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
21	SYMPHONY FOR THE SPIRE - ROYAL GALA	Koch Armando/Domingo/Normanzani CD: 372003/MC 272004 (XO)	Koch Armando/Domingo/Normanzani CD: 372003/MC 272004 (XO)
22	DVAI: A SOPRANO AT THE MOVIES	Gustaf CD: 380252 (F)	Gustaf CD: 380252 (F)
23	ROSSINI HEROINES	Decca CD: 436075 (F)	Decca CD: 436075 (F)
24	PUCCHINI: TOSCA	Gustaf/Freni/Domingo/Ramey/Leit CD: 413775 (F)	Decca CD: 413775 (F)
25	GIROUX & SULLIVAN: THE MIKADO	Telarc CD: 80324/MC CS 3038 (X)	Telarc CD: 80324/MC CS 3038 (X)
26	GORECKI: SYMPHONY 3	Klassica Nonessuch CD: 5559 792822 (N)	Klassica Nonessuch CD: 5559 792822 (N)
27	DEPLAND: LINCOLN PORTRAIT/ETC	Thacker/Morley/LSO CD: CDV952 (2/2) (W)	Decca CD: CDV952 (2/2) (W)
28	PUCCHINI: LA BOHEME (EXCERPTS)	Decca CD: 427242/MC 4351 579 (F)	Decca CD: 427242/MC 4351 579 (F)
29	A VENETIAN CORONATION 1595	Philips CD: 434075 (F)	Philips CD: 434075 (F)
30	MAHLER: SYMPHONY 10	EMI CD: CDV952 (2/2) (W)	EMI CD: CDV952 (2/2) (W)
31	HANDEL: MESSIAH (HIGHLIGHTS)	Philips Mannequin/AS/Veris CD: 434868/MC 434884 (F)	Philips Mannequin/AS/Veris CD: 434868/MC 434884 (F)
32	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	EMI CD: CDPAUL 1/MC TOPAUL 1 (E)	EMI CD: CDPAUL 1/MC TOPAUL 1 (E)
33	VAUGHAN WILLIAMS: CHORAL MUSIC	Hyperion CD: CDV952 (2/2) (W)	Hyperion CD: CDV952 (2/2) (W)
34	LEEDS CASTLE CLASSICS	RPO CD: CDV952 (2/2) (W)	RPO CD: CDV952 (2/2) (W)
35	GADE: ELVERSKUD, ETC	Chandos CD: CDV952 (2/2) (W)	Chandos CD: CDV952 (2/2) (W)
36	FAURE: REQUIEM	Decca CD: 421442/MC 421444 (F)	Decca CD: 421442/MC 421444 (F)
37	HCCP: ORCHESTRAL WORKS	EMI CD: 5RCD 222 (XON)	EMI CD: 5RCD 222 (XON)
38	ELGAR: MUSIC FOR VIOLIN & PIANO	Chandos CD: CHAN 8300/MC-ABT 220 (X)	Chandos CD: CHAN 8300/MC-ABT 220 (X)
39	GALA ULRICA	RCA Victor CD: RD 61191/MC RB 61191 (BMG)	RCA Victor CD: RD 61191/MC RB 61191 (BMG)
40	TRUMPET AND ORGAN SPECTACULAR	Philips CD: 434075 (F)	Philips CD: 434075 (F)

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COUNTRY ALBUMS

1	SOME GAVE ALL	Mercury 5106364 (F)	Mercury 5106364 (F)
2	ROBIN THE WIND	Capitol TCE571 2162 (EMI)	Capitol TCE571 2162 (EMI)
3	NECK AND NECK	Columbia 4674394 (SM)	Columbia 4674394 (SM)
4	SHADOWLAND	Warner Bros/WX 111C (W)	Warner Bros/WX 111C (W)
5	DON'T FORGET TO REMEMBER	Rite/Ritz/CD 0043 (PTB)	Rite/Ritz/CD 0043 (PTB)
6	ABSOLUTE TORCH AND TWANG	Rite/Ritz/CD 0043 (PTB)	Rite/Ritz/CD 0043 (PTB)
7	SWEET DREAMS	NCA MCCC 0003 (F)	NCA MCCC 0003 (F)
8	I NEED YOU	Rite/Ritz/CD 0038 (PTB)	Rite/Ritz/CD 0038 (PTB)
9	NO FENCES	Capitol TCE57 2136 (E)	Capitol TCE57 2136 (E)

11	CLASSICS WITH PRIDE	Rite/Ritz/CD 0054 (PTB)	Rite/Ritz/CD 0054 (PTB)
12	THE HARD WAY	RCA 078856004 (BMG)	RCA 078856004 (BMG)
13	LOME STAR STATE OF MIND	MCA MCCC 3164 (BMG)	MCA MCCC 3164 (BMG)
14	CURRENTS	Rite/Ritz/CD 0050 (PTB)	Rite/Ritz/CD 0050 (PTB)
15	LIFE IS MESSY	Columbia 4718684 (SM)	Columbia 4718684 (SM)
16	ONE FAIR SUMMER EVENING	MCA MCCC 3035 (F)	MCA MCCC 3035 (F)
17	EAGLE WHEN SHE FLIES	Columbia 4678544 (SM)	Columbia 4678544 (SM)
18	DIAMONDS & DRUMS	Prism Leisure/MS 101 (PR)	Prism Leisure/MS 101 (PR)
19	WYONNIA	Curio 47 1674 (LS)	Curio 47 1674 (LS)

THE INDEPENDENT CHARTS

#	ROCK YOUR BABY/TOTAL STATE ...	Artist	Label
1	ROCK YOUR BABY/TOTAL STATE ...	Network NWK171 54 (P)	Network NWK171 54 (P)
2	I.S.J.	One Little Indian 98 178 (PT) (P)	One Little Indian 98 178 (PT) (P)
3	HENRY OR HELL	Psycho - (WOKT 2029) (P)	Psycho - (WOKT 2029) (P)
4	SEAMEN'S TROOP	Suburban Base SUBBASE 125 (SUBBASE 12) (SD)	Suburban Base SUBBASE 125 (SUBBASE 12) (SD)
5	BREACH THE PEACE	Rising High - (RSN 30) (SD)	Rising High - (RSN 30) (SD)
6	TRIP TO TRUMPTON	Production House - (PHN 04) (Self)	Production House - (PHN 04) (Self)
7	NUMBER ONE	Faze 2 112F AZ2 5 (P)	Faze 2 112F AZ2 5 (P)
8	IT'S NOT WHAT YOU KNOW	P.J.S. BAS 2187 (BAS 21) (P)	P.J.S. BAS 2187 (BAS 21) (P)
9	ABBA-EQUE EP	Mute 123MUTE 144 (RTM) (P)	Mute 123MUTE 144 (RTM) (P)
10	INTOXICATION	Quanta - (IGRR 32) (EP)	Quanta - (IGRR 32) (EP)
11	WALKING IN MEMPHIS	Profile - (PRO 23) (F)	Profile - (PRO 23) (F)
12	HOLD IT DOWN	Moving Shadow - (SHADOW 14) (SD)	Moving Shadow - (SHADOW 14) (SD)
13	STAKKER HUMANOID	Jumpin' & Pumpin' 11307 27 (P)	Jumpin' & Pumpin' 11307 27 (P)
14	BREK OF DAWN	Network - (NWK 43) (P)	Network - (NWK 43) (P)
15	4 CHONS LATER	Pulse 8121 (E) 052 29 (P)	Pulse 8121 (E) 052 29 (P)
16	PLEASE DON'T GO/DANCE BOY	Network NWK171 48 (P)	Network NWK171 48 (P)
17	THE ART OF MOVING BUTTS	S.U.A.D. SUAD 35 (SUAD 34) (P)	S.U.A.D. SUAD 35 (SUAD 34) (P)
18	NATURAL HIGH	3rd Precinct - (PRE 003) (REP)	3rd Precinct - (PRE 003) (REP)
19	SCHTOOM	Limbo - (LMB 001) (REP)	Limbo - (LMB 001) (REP)
20	RAINBOW PEOPLE (EP)	Reinforced RIVET 12127 (RIVET 12122) (SD)	Reinforced RIVET 12127 (RIVET 12122) (SD)
21	DO WHAT YOU WANNA DO	Cowboy - (ROCD 6) (REP)	Cowboy - (ROCD 6) (REP)
22	SPAM NICK	Reinforced - (RIVET 1218) (SD)	Reinforced - (RIVET 1218) (SD)
23	YOUR LOVE (ALL I EVER NEED)	Dead Dead Good - (DDG 00) 197 (REP)	Dead Dead Good - (DDG 00) 197 (REP)
24	THE COLOUR OF LOVE	Network NWK171 51 (P)	Network NWK171 51 (P)
25	STATE OF SURRENDER	D.E.F. DEF 95 (DEF 99) (P)	D.E.F. DEF 95 (DEF 99) (P)
26	THE LOVE TO THE LIMIT	Network - (NWK 50) (P)	Network - (NWK 50) (P)
27	FUTURE OF LATIN/THE GUN	Production House - (PHN 10) 41 (Self)	Production House - (PHN 10) 41 (Self)
28	ISRAELITES	Faze 2 112F AZ2 6 (P)	Faze 2 112F AZ2 6 (P)

#	RED HEAVEN	Artist	Label
1	RED HEAVEN <td>4AD CAD 2013 (RTM) (P)</td> <td>4AD CAD 2013 (RTM) (P)</td>	4AD CAD 2013 (RTM) (P)	4AD CAD 2013 (RTM) (P)
2	LEVELLING THE LAND <td>China WOL 1022 (P)</td> <td>China WOL 1022 (P)</td>	China WOL 1022 (P)	China WOL 1022 (P)
3	TURNS INTO STONE <td>Silverstone OREL5 521 (P)</td> <td>Silverstone OREL5 521 (P)</td>	Silverstone OREL5 521 (P)	Silverstone OREL5 521 (P)
4	FLAN ON MASH HYSTERIA <td>Network TOP1 1 (P)</td> <td>Network TOP1 1 (P)</td>	Network TOP1 1 (P)	Network TOP1 1 (P)
5	SCREAM-LADKA	Creation OREL 078 (P)	Creation OREL 078 (P)
6	MACHINE SOUL	Nanna NUNMA 1009 (P)	Nanna NUNMA 1009 (P)
7	BLEACH	Tupelo TUPLE 6 (REP)	Tupelo TUPLE 6 (REP)
8	A WEAPON CALLED THE WORD	Mudrock 105971 21 (P)	Mudrock 105971 21 (P)
9	DELAWARE	Hui HUI/PLP 1 (RTM) (P)	Hui HUI/PLP 1 (RTM) (P)
10	ROCKING THE FOREST	2020 WIGL2 3 (P)	2020 WIGL2 3 (P)
11	CHORUS	Mute STUMM 95 (RTM) (P)	Mute STUMM 95 (RTM) (P)
12	ACCELERATOR	Jumpin' & Pumpin' LPT07 2 (P)	Jumpin' & Pumpin' LPT07 2 (P)
13	SLANTED AND ENCHANTED	Big Cat ABB 34 (RTM) (P)	Big Cat ABB 34 (RTM) (P)
14	THE DEATH OF COOL	One Little Indian TPL 38 (P)	One Little Indian TPL 38 (P)
15	THE WHITE ROOM	KLF Communications JAMSJ 009 (P)	KLF Communications JAMSJ 009 (P)
16	DRY	Tau Pure PURE 10 (APT) (P)	Tau Pure PURE 10 (APT) (P)
17	EVERYBODY'S FREE	Hulter & Blutes 1 (P)	Hulter & Blutes 1 (P)
18	GISH	Creation OREL 12 (RTM) (P)	Creation OREL 12 (RTM) (P)
19	101 DAMNATIONS	Big Cat ABB 101 (RTM) (P)	Big Cat ABB 101 (RTM) (P)
20	DOPEL GANGER	Anxious ANXP 37 (P)	Anxious ANXP 37 (P)
21	EN-TACT	One Little Indian TPL 22 (P)	One Little Indian TPL 22 (P)
22	FOXBASE ALPHA	Heavenly HYN 1 (P)	Heavenly HYN 1 (P)
23	THE STONE ROSES	Silverstone OREL 502 (P)	Silverstone OREL 502 (P)
24	THE CIRCUIS	Mute STUMM 35 (RTM) (P)	Mute STUMM 35 (RTM) (P)
25	THE BEST OF ELVIS COSTELLO...	Demon DEM 52 (P)	Demon DEM 52 (P)
26	FLYING IN A BLUE DREAM	Faze For Thought GRUB 14 (P)	Faze For Thought GRUB 14 (P)
27	HEY BABE	Mannheim MND 005 (P)	Mannheim MND 005 (P)
28	DEATH IS HOT	Shut Up And Dance SUAD1 005 (P)	Shut Up And Dance SUAD1 005 (P)
29	GOING BLANK AGAIN	Creation OREL 1 124 (P)	Creation OREL 1 124 (P)
30	LAZER GUIDED MELODIES	Dedicated DEDLP 004 (RTM) (P)	Dedicated DEDLP 004 (RTM) (P)

* © 2001 Compiled by ERM from Gallup data from independent sources.



the gig

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SOLD OUT

Table listing various music releases including Trinity College Choir, Various Speed Kills Volume 6, and other artists like The Crickets and The Beatles.

SINGLES

HIGHLIGHTS

Singles Released for 7 September 1992-11 September 1992: 98 New To Date: 31562

Table with columns: ARTIST, TITLE, LABEL, CAT NOS, DEALER PRICE, (DISTRIBUTORS), CATEGORY, LAST 3 CHART PLACINGS, COMMENT. Includes entries for Boy George and Garbage.

Table with columns: ARTIST, TRACKS, LABEL, CAT NOS, DISTRIBUTOR, CATEGORY. Includes entries for U2, Aerosmith, and Bruce Springsteen.

Main table listing hundreds of music releases with columns: ARTIST, TRACKS, LABEL, CAT NOS, DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT NOS, DISTRIBUTOR, CATEGORY.

SINGLES TITLES A-Z

Table listing various singles titles alphabetically from A to Z, including 'A Little More Love', 'A Little More Love', etc.

TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Weeks On Chart	Title Artist	Label (12") (Distributor)
1	NEW		EBENEZER GOODE The Shamen	One Little Indian 78 TP12 (P)
2	NEW		THE FUTURE MUSIC Liquid	XL XLT 33 (P)
3	NEW		YOUNG DISCIPLES (EP) Young Disciples	Talkin Loud TLUX 18 (F)
4	NEW		CRY FREEDOM Bombassa	Union City UCRT 1 (SRD)
5	2		HIGH Hijzer Go Go	Deconstruction/RCA 74321110491 (BMG)
6	2		REVIVAL Marlene Girault	ffr FX 195 (F)
7	3		DON'T YOU WANT ME Falix	Deconstruction/RCA 74321110501 (BMG)
8	NEW		CRAZY LOVE Ce Ce Persim	ABM AMY 0260 (F)
9	2		BEST THINGS IN LIFE ARE FREE Luther Vandross/Janel Jackson	Perspective PER1 7400 (F)
10	2		TRIP II THE MOON Acen	Production House PNT 042 (Self)
11	NEW		DANCING QUEEN Abacadabra	PWL International PWL1 246 (W)
12	NEW		YOU GOTTA BELIEVE Fierce Ruling Diva	React 12REACT 8 (BMG)
13	4		NOTHING IS FOREVER Ultrasonic	380 PEWT 2 (W)
14	NEW		IT'S MY LIFE Dr Alban	Arista 615330 (BMG)
15	NEW		FEEL THE FURY EP NRG	Chili TVU 25 (RTM/APT)
16	7		DON GARGON COMIN' Project One	Rising High RSN 35 (SRD)
17	2		INTOXICATION React 2 Rhythm	Guerrilla GRRR 32 (RE/P)
18	NEW		MAGIC TOUCH Loose Ends	Ten TENX 409 (F)
19	NEW		BELGIUM Megatonik	Kai Tonk MEGATONKTR 1 (SRD)
20	17		RHYTHM IS A DANCER Snap	Arista 74321102571 (BMG)
21	4		BAKER STREET Undercover	PWL Continental PWL1 239 (W)
22	11		SCHTOOM Havanna	Limbo LIMBO 001 (RE/P)
23	9		BULLETPROOF! Pop Will Eat Itself	RCA 74321110131 (BMG)
24	5		HOUSE OF LOVE East 17	London LONX 325 (F)

This Week	Last Week	Weeks On Chart	Title Artist	Label (12") (Distributor)
25	18		HOLD IT DOWN 2 Bad Mice	Moving Shadow SHADOW 14 (SRD)
26	9		DO WHAT YOU WANNA DO Cowboy	RODEO 4 (Self)
27	42		DJs ANTHEM VOL 1 DJ's Anthem	Formation FORM 12009 (MG)
28	24		YOU REMIND ME Mary J Blige	MCA MCST 1683 (BMG)
29	14		BREAK OF DAWN Rhythm On The Loose	Network NWKT 43 (P)
30	13		FEEL THE RHYTHM Terrorize	Hamster 12STER 2 (BMG)
31	NEW		KEEP IT COMING C&C Music Factory	Columbia (USA) 4474431 (Import)
32	NEW		CHANGING STYLES (EP) Ratpack	Big Giant BGT 03 (RTM/PPQ)
32	NEW		THE HUNTER Herbal Infusion	Zoom ZOOM 013 (P)
34	27		DAS FOOT U95	M&G MAGX 28 (F)
35	16		BURET OF LATIN/THE GUN Nino	Production House PNT 041 (Self)

TOP 10 ALBUMS

This Week	Last Week	Weeks On Chart	Title Artist	Label (12") (Distributor)
1	NEW		BOBBY Bobby Brown	MCA MCA 10695/MCAC 10695 (BMG)
2	NEW		HEAVY RHYME EXPERIENCE VOL 1 Brand New Heavies/Various Acid Jazz	828351/828354 (F)
3	2		PURE LOVERS VOL 5 Various	Charm CLP 105/CRG 105 (U/E)
4	NEW		RETURN OF THE PRODUCT MC Search	Def Jam (USA) 052961052964 (Import)
5	5		WHAT'S THE 411? Mary J Blige	Uptown UPT 10681 (F)
6	2		(GOOD 4 WE) D-Influence	East West WX 479/WX 479C (W)
7	15		DANGEROUS Michael Jackson	Epic 4658021/4658024 (SM)
8	4		BUSINESS NEVER PERSONAL EPMD	Columbia (USA) 052848- (SM)
9	NEW		REACTIVATE VOL 5: PURE TRANCE Various	React REACTLP 10/REACTMC 10 (BMG)
10	NEW		THE WHOLE NINE YARDS AND... Cavemen	Profile FLER 423/FLCET 429 (P)

THE MUSIC WEEK DANCE CHART is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-10 pm.

This Week	Last Week	Weeks On Chart	Title Artist	Label (12") (Distributor)
36	19		THE MESSAGE 4bers	4th + B'way 12BRW 257 (F)
37	72		HUMPIN' AROUND Bobby Brown	MCA MCST 1680 (BMG)
38	35		THE MAGIC FRIEND 2 Unlimited	PWL Continental PWL1 240 (W)
39	34		YOU LIED TO ME Cathy Dennis	Polydor CATXX 6 (F)
40	38		THEN CAME YOU Junior Giscombe	MCA MCST 1676 (BMG)
41	NEW		END OF THE ROAD Boy II Men	Motown TMGX 1411 (F)
41	NEW		WHAT THE CHILD NEEDS Terry Ronald	MCA MCST 1679 (BMG)
43	32		ROCK YOUR BABY KWS	Network NWKT 54 (P)
44	NEW		ME AND MRS JONES Freddie Jackson	Capitol 12CL 068 (E)
45	21		NUMBER ONE Kicks Like A Mule/Longsy D	Tribal Bass TRIBE 7 (SRD)
46	35		SPAM VOL 1 Nick OD	Reinforced RIVET 1218 (SRD)
47	33		MR. LOVERMAN Shabba Ranks	Epic 658215 (SM)
48	23		NASTY Sy-Kick	Hard & Fast 12QUICK 1 (BMG)
49	20		GOING HOME The Tyrrel Corporation	Volante TYRX 2 (E)
50	30		ON A HIGH O-Text	23rd Precinct PREC 003 (RE/P)
51	44		BABY-BABY-BABY TLC	LaFace 74321111281 (BMG)
52	NEW		YOUR LOVE MAKES ME HIGHER Congress feat Cinnamon	Omen OMENT 001 (P)
53	32		BREACH THE PEACE Spiral Tribe	Butterfly BLRT 79 (F)
54	40		RAINBOW PEOPLE (EP) Manix	Reinforced RIVET 1221 (SRD)
55	36		MOVIN' ON Bananarama	London NAX 25 (F)
55	32		LOVE TO THE LIMIT Bridgett Grace	Network NWKT 50 (P)
57	NEW		JUNGLE BILL Yello	Mercury MEXX 376 (F)
58	NEW		I WANT YOU BACK Sinclair	Kongo Dance GQUS 001 (PAN)
59	35		SUMMER BREEZE Geoffrey Williams	EMI 12EM 245 (E)
60	43		ON A CORNER CALLED JAZZ M-Fingers	MCA MCST 1668 (BMG)

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Are they changing?

In this, the last of five articles which have analysed the problems of the singles market, Paula McGinley examines what the future holds for this key product

The single has been good to Neil Rushton. A string of hits has fixed a permanent grin on the face of the Network Records boss.

"We've had a wonderful year and singles are what it's all about," he enthuses. "We're not turning our backs on albums, but the vast bulk of people who buy our singles don't care about albums."

Rushton neatly sums up the paradox currently facing the record industry. Not since the Seventies has there been such a wealth of successful singles acts. For small labels such as Network, the market is as healthy as it has ever been. The problem is that now bears little relation to the business of selling albums.

A fifth of the records in last week's Top 75 were dance singles by acts which have not yet made an appearance in the albums chart. Many of them never will. And the fear is that singles companies such as Network, which are concerned with getting acts away, may increasingly dominate the chart because they alone can make it pay.

The majors are worried that a prime promotional outlet is being lost to them. And many feel that breaking new acts will be increasingly difficult so long as the media allows those who buy singles, rather than albums, to dictate exposure.

"If album sales counted for anything we wouldn't face all the palaver of putting out a single," says WEA marketing director Tony McGuinness. "But having said that, singles are a fantastic way of generating publicity."

Certainly record companies are still prepared to spend vast amounts marketing those singles tied to priority albums projects — £50,000 a throw is commonplace.

So far, the majors have been prepared to swallow the inevitable losses. But as the law of diminishing returns takes over, the number of acts crossing over from the singles to the albums chart is dwindling fast (see breakout). Increasingly companies are considering approaches to the market far more adventurous than merely another multi-Digipak.

In theory, the simplest route would be to move the goal posts. In other words, change the singles chart so that potential albums acts get a better showing.

Although tampering with the singles chart is likely to be a controversial solution, the idea is already being road tested by Radio One which has been quietly broadcasting its own combined albums and singles chart for six months on Mondays at 1am.

Paul Robinson, editor of mainstream programmes at the

station, says the combined Top 30, compiled from Gallup data, is not too far removed from the singles chart, but its weighting system gives more exposure to album acts.

"Our chart knocks out the one-off dance singles and allows good radio-friendly songs to rise to the top," explains Robinson.

He is not the only one to consider a departure from the present singles chart. Despite the controversy caused by the indie chart, Mike Andrews, marketing director at Chrysalis, suggests introducing a whole range of genre charts from which to select an overall number one.

But so far the closest the industry has come to a viable alternative is the much mooted breakers chart — the idea being to include records outside the Top 40 which have increased sales by more than the week's market average — but the length of discussions about the topic between retailers and record companies shows just how problematic such a change can be.

The answer may lie in jettisoning the single as a promotional tool altogether and using the resources to market albums in other, perhaps more creative, ways. Although such a radical departure from tradition may not work in every case, Andrew Pryor, divisional managing director of Parlophone Capitol, says a substantial

live base, possibly boosted by channelling marketing spend into tour support, can achieve significant album sales. Other elements such as TV marketing, in-store album displays and magazine cover samplers can be equally effective, he adds.

There are bound to be failures — Pryor admits the results of his direct sell campaign for Tina Turner's Simply The Best album in February were disappointing, generating just 900 sales by direct response — but the future lies with exploring such methods. "In many cases there is a total alternative to singles-led albums success," he says.

Of course that premise is already accepted by most specialists. Few jazz albums are preceded by a single and, according to Richard Cook, head of jazz at PolyGram, album sales can be stimulated through press coverage coupled with carefully-targeted advertising.

So far there is little confidence that such methods could successfully reach the mass pop market. Indeed the most mainstream jazz albums such as those from Courtney Pine or Ronny Jordan are still marketed via single-oriented campaigns. But there is no reason why some of the specialists' techniques shouldn't be absorbed by the mainstream.

In fact it has been tried before with some success; Led Zeppelin never

released a single in the UK and it didn't stop them getting nine hit albums during the Seventies. Indeed rock music in particular, which struggles to get airplay and is usually supported only by the specialist media, is best placed to bypass the single altogether.

Dante Bonutto, head of rock music at East West, reckons word of mouth is most effective at promoting many rock albums. And he is confident that Bad Company's new album, Here Comes Trouble, will have no teething troubles despite the absence of a single to herald it.

But the single-less album campaign is still an alien concept for most of the pop industry. One major record company is so sure about its decision to release a greatest hits album without a single in October that it is shrouding the project in secrecy. It is keeping mum because it believes radio stations would boycott the promotional track it is bringing out as a promotional device if they discovered it wasn't for sale.

However, it needn't have worried. At Radio One, Paul Robinson says he would have no qualms about adding the track to the playlist.

"I would only have reservations about promotional singles if the track wasn't available on any format," he says. "On the whole, I think that's the way things will go eventually."

Despite the inevitable caution, there is clearly a growing belief that, in some cases, a single may not be the best way of marketing an album.

As yet it's too early to say which of the alternative routes will prove most viable. And when acts which would seem to be prime candidates for non-traditional methods, such as Enya who appeals to the older album-buying market, are still doing well out of singles — her third single from Shepherd Moons, Book Of Days, reached number 10 in the singles chart and triggered a 19-place leap up the chart for her album — it's clearly going to take a long time before the single becomes redundant as a marketing tool.

What is beginning to change is record companies' attitude. The last couple of years have seen the majors cross a significant mental barrier: they now expect to lose money on singles. The problem is that such a perception may make losses all the more likely.

Of course there's always an alternative. It's hard to imagine Neil Rushton releasing a single unless he thought he could make it pay. Today companies most focused on albums are preparing to follow his lead.

SINGLES BREAKERS MISS LP SUCCESS

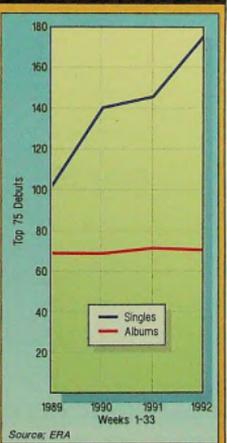
When it comes to breaking an act, few would disagree that a hit single takes some beating. "It is still the public's favourite route into new names and new sounds," says GfK Discs international director Alan Cowdery.

And, on the face of it, 1992 is shaping up as a bumper year for new talent. By August 16, 177 new acts had made their first appearance in the singles Top 75 — a 21% increase over the same period last year and 62% up on 1989.

But there is no indication that these extra singles acts are breaking into the albums chart. The number of albums newcomers has remained (roughly) static at 71, just 4% up on 1989 (see graph).

Closer inspection of the figures reveals the reason for the growing gap between singles and albums chart success: the dance boom. While 60% of all the singles newcomers are dance acts, just 16 — 24% — of 1992's new album acts emerged from dancefloor success. And of the 103 new dance acts in the singles chart, just six have so far translated their success to albums.

If ever the dance boom fades, the singles and albums markets may move together again. In the meantime, record companies with albums to get away must be resigned to competing in a chart dominated by quick hits by unknown dance acts.



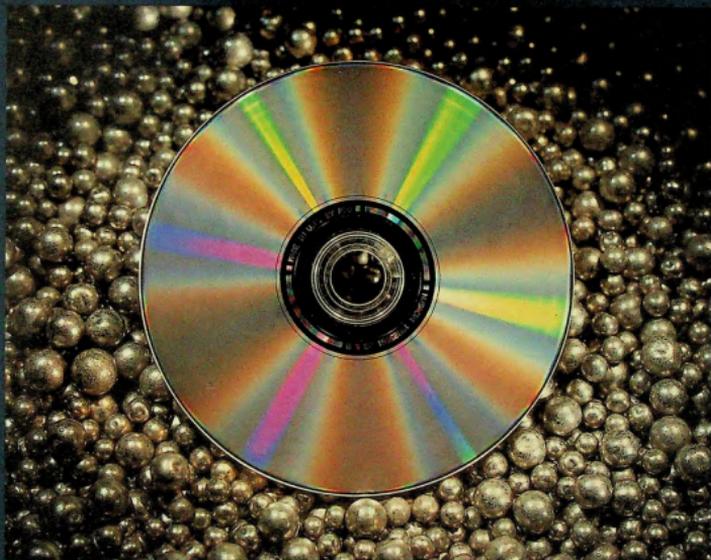


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FULL STEAM AHEAD FOR CHRISTMAS

As we enter the busy fourth quarter, it's the manufacturers who are preparing to bear the brunt of the last-minute rush. Caroline Moss reports

Vide took a bigger sales leap forward in last year's pre-Christmas period than any audio format.

While unprecedented demand for Fantasia and Queen videos (Freddie Mercury died in November) made the sales peak especially dramatic, the fact that video continues to organise its big marketing spends almost exclusively in the autumn suggests the same sales pattern will emerge this year.

With more than 50% of 1991's annual sales taking place in the final quarter and concentrated into December, the pressure on duplicators was enormous. Most had to increase shifts and staff.

Technicolor Videocassette, for example, doubled its staff to 500 last December to produce 4.5m videos — quadrupling the output of quieter months. Because many plants run at 25% of their full capacity for most of the year, it is a priority to secure autumn business early.

"At the moment we've got a special discount scheme for clients who place their orders before the end of August," says Rank Video Services new business and marketing manager Andrew Bourne. "This is geared towards our corporate video clients rather than major feature film companies who have contractual agreements with us whereby they place orders throughout the year," he says.

Comparatively speaking, audio formats sell more steadily during the year, but still double in the

final quarter (see table).

Roger Twynham sales manager of CD manufacturer PDO estimates that 50% of the company's annual output of 28m units is achieved in the last four months of the year. Meanwhile the Tape Duplicating company achieves 60% of its output in the last quarter by changing over to a 24 hour operation which doubles weekly cassette output to 500,000.

Vinyl is less affected by seasonal trends than other formats, largely due to year-round demand from the dance market. But even vinyl production peaks towards the end of August when record companies begin pressing new releases and step up back catalogue in time for Christmas.

Many independent UK vinyl plants handle overflow from the majors. "We tend to help people like EMI at Christmas, doing runs of 5,000-20,000 units at a time," says Clive Robins, sales manager of Mayking Records.

Sue Owlett, MD of independent vinyl manufacturer Adrenalin, says a new manufacturing pattern has emerged at her company in recent years. A quiet first quarter slowly builds throughout the second and early third, with a fast finish to the third and flat out trade in the fourth.

"Where we would have predicted peaks and troughs they just don't occur any more," she says.

Manufacturers of music formats are as keen as video



SAM Duo loop bin

duplicators to book in pre-Christmas business up front. "With any luck you can persuade people to start pressing their Christmas requirements for back catalogue earlier in the year, offering a good deal on the price or extended credit," says John Denton, commercial director at Nimbus.

Other companies have attracted business which is less seasonal than music. Conscious of the decline of the analogue music cassette sales, duplicator Isis has attracted non-musical product such as spoken word and language cassettes. "This now makes up two thirds of its business." Because they work in a different way to the music business we find it very steady all year round," says sales manager Glyn Ellis Evans.

Language tapes are in demand during the summer months and book publishers want spoken word cassettes in their warehouse by September for the Christmas boom.

Over the last two years manufacturers have noticed that, if anything, record companies are placing their Christmas orders later and later. "A few years ago

it would get busy towards the middle or end of August for new releases but then it crept into September and some are leaving it as late as October," says Mel Gale, general manager, vinyl division, Audio Services.

This can be attributed to the reluctance of record companies to stockpile product during a recession, instead ordering runs little and often. "You find that people don't want to take the risk of ordering 10,000 at a time," says Clive Robins. "Instead they'll order 3,000 or 5,000 and if it sells, reorder very quickly. The pressure is put on us and we have to be more flexible."

A drawback to working like this is downtime incurred with constant job changes according to Andy Kyle, sales manager at Damont. "However we have to remain flexible and be as responsive as possible to the changing demands of our clients and their market," he says.

Time is the all important factor and Sue Stephen, head of sales at CD plant Discronics, says the company's proximity to London means that orders can be delivered within 24 hours. "The majors often rely on us at this

Ian MacKay, sales manager of brokers A To Z Music Services, reckons the company is well placed to cope with Christmas demand. "As a service company we use a variety of suppliers whereas others negotiate on a contractual basis," he says. Clients include private customers to independent labels and overstretched majors and for the last two years the heat has been on until Christmas Eve. "There's been a change in stock control policies," says MacKay. "We're now reacting to direct sales in the market."

BUILDING UP TO THE CHRISTMAS RUSH

UK TRADE DELIVERIES 1987-1992 BY QUARTER (ALBUMS)	Units (m)					
	1987	1988	1989	1990	1991	1992
First quarter	8,629	10,467	8,848	6,384	3,590	1,792
Second quarter	10,212	8,614	8,025	4,861	2,946	1,854
Third quarter	11,429	10,177	7,007	4,376	2,257	
Fourth quarter	20,875	20,890	14,007	8,993	4,099	
Annual total	52,155	50,208	37,897	24,718	12,682	
Cassettes	12,381	13,849	16,830	14,673	13,531	10,528
Second quarter	14,408	14,061	15,197	15,336	12,551	10,538
Third quarter	17,228	18,533	17,808	16,885	13,223	
Fourth quarter	20,421	24,411	32,485	29,267	27,748	
Annual total	74,423	80,874	83,040	74,076	66,788	
CDs						
First quarter	3,498	5,295	8,022	10,391	12,789	14,101
Second quarter	3,502	5,157	8,665	10,522	12,811	14,423
Third quarter	4,129	6,472	8,261	10,122	13,448	
Fourth quarter	7,883	11,862	16,704	19,228	23,762	
Annual total	18,162	22,796	41,720	50,853	62,730	

The UK has the capacity to manufacture over 150m video cassettes per year, more than double the UK annual market for 70m. Because of the extremely seasonal nature of the video market, plants which work to perhaps a quarter of their capacity during the rest of the year are working flat out in the final quarter. "We just have to have the capacity all the year round," says Sandra Merriman at Rank Video Services.

► time of year because we can undertake all aspects of CD manufacture through mastering to packing, and respond to urgent deadlines," she says.

Adrenalin, dealing largely with independent dance labels, also prides itself on being flexible enough to turn around any size of runs in 24 hours. Initial runs to test the market start at 250 units going up to 40,000. The company's order book is never full for more than three weeks in advance. "We run on a three day cycle," says Sue Owlett.

Larger outfits employ teams of logisticians to work out production schedules for the year ahead. "We have very experienced people used to dealing with volatile order trends," says Roger Twynham. "Basically this just increases during the peak period."

At Technicolor weekly manufacturing forecasts are mapped out. "If we get to within plus or minus 7.5% of our projection we're pretty happy," says Andrew Gray, "but you can have a surge which throws it right out."

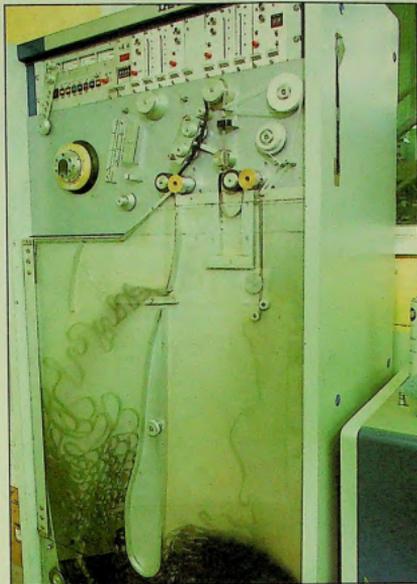
EMI's CD plant at Swindon deals mainly with EMI group product, including Virgin, although it has some independent contracts. A central unit co-ordinates all releases so production schedules can be planned and labels are encouraged to distribute back catalogue work throughout the

year. "We are in a luxurious position," says Tim Crouch. "We work to full capacity most of the year. During the rush, priorities are what change — we have to be more responsive and all labels want to be treated with their own degree of urgency."

Some manufacturers report a marked difference in dealing with major and independent labels. "Majors tend to be more organised because they have planned production schedules whereas most of the independents are thinking on their feet all the time," says Tony Wicking, Adrenalin's production director. But Roger Twynham disputes there is any difference. "An initial order of 1,000 is as important to a tiny independent company as an order of 100,000 for a potential number one for a major," he says.

Most manufacturers are predicting a busy final quarter but Andrew Gray doesn't think Technicolor will reach the chaotic heights it did last year. "It's a combination of the recession and the fact it seems quite unlikely there will be the strength of video there was last year," he says.

As usual audio manufacturers are pinning their hopes on new, big name albums to give the market a shot in the arm. With record companies beginning to unveil their release plans, November and December could prove to be very challenging months indeed.



Tape duplication bin master passes to pancake

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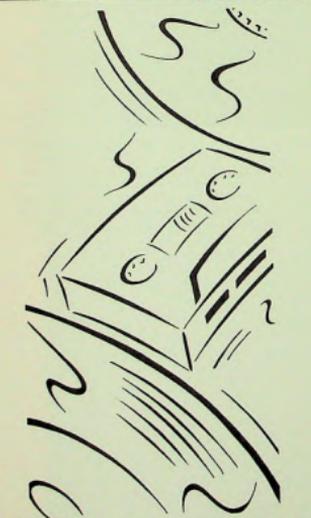
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Down to the nuts and bolts

Don't know your EQ from your PQ? Caroline Moss explains the jargon

CD Integration — the automatic machinery required to convert a raw disc into a finished, metalised, coated and printed CD. These days many manufacturers have the technology to print full colour pictures onto the disc. "Certainly as far as CD singles are concerned, marketing departments see picture print as being an important part of highlighting their product at the point of sale," says Roger Twynham, at PDO.

Tapcentre 4000 — Audio and Data Duplication says it boasts the first fully automatic winding facility of this type in the world. Loading and unloading of cassettes and pancakes is handled automatically making it suitable for long and short runs alike. AD+Dis four bank winder gives the company a capacity of 30,000 C-60 tapes per day.

D3 Mastering — A composite digital video and audio recorder which produces a digital D3 master cassette (the digital cassette which matches the machine) and can play out to VHS. "The machines are

self-correcting and cut out a lot of sparkle, drop out and noise reduction which might appear on the finished product," says Sandra Merriman at Rank Video Services. "Its state of the art technology as far as video duplication is concerned."

SAM — Solid state mastering machine for cassettes, effectively a digital loop bin. A loop bin provides the system whereby the master tape completes a loop to transfer the programme. Both Tape Duplicating and Ablex own the Italian Tapmatic systems, and Ablex has its own design digital loop bin which can be upgraded to work with DCC. "We can go directly on to audio tape digitally," says Keith Lloyd, MD of Tape Duplicating. "Obviously we don't have the problem of the master tape wearing every time it goes through a loop bin, as it does with analogue. The last copy is as good as the first."

CD backing card machine — Packing specialist N W Edwards has designed its own technology to fulfill exacting requirements when manufacturing the



Panasonic's D3 studio VTR

problematic CD backing card. The machine, installed in November 1991, perforates and trims the card in one operation to the exact size without straying from specifications as used to happen when cutting out on a cylinder.

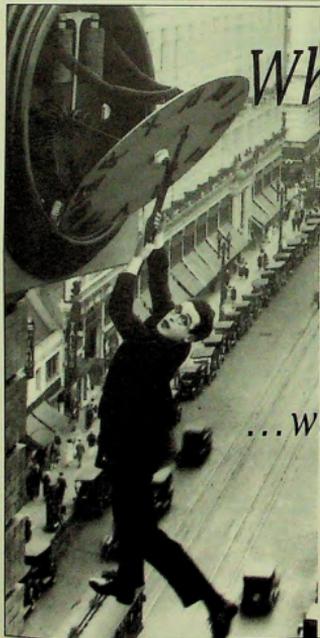
PQ encoder — technology for laying information on to a CD master designating the beginning and end of each track. Available at mastering facilities and CD manufacturing plants.

Double cassette loading machine — Affectionately

referred to by staff at Isiz as the "double stuffer", this machine was designed by the company's engineers and packs double cassette cases automatically.

Broadcast Standards Converter — used to convert broadcast TV signals from the NTSC 525 line standard used in the US, Japan and Canada, to 625 PAL, the European system so that videos can be played in different countries. Nick Maingay, MD at promo specialist Vanderquest says "With promos it is crucial to produce broadcast quality pictures at top speed." 

Telecine is the process by which film is transferred on to video tape. The Bosch CCD/Digital telecine can transfer any gauge film to any video tape format. John Rowland, MD of facilities house Tele-Cine, says: "It is equipped with 'Da Vinci' computer controller and secondary colour correction which is now considered the industry standard for grading music video material and can be used to great effect in manipulating colour."



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Production managers, at the sharp end when it comes to do

Melissa Kemp

Production manager, of dance label React.
"We're looking for good turnaround times and good product, with no last minute cock ups, like parts not getting to the plant on time."

"We're a small label so we don't expect to be a priority, but we do expect good service, whatever our size of orders."

"They aren't always exciting, especially with singles, which initially can be only 2,000 CDs, and promos, which can be as little as 100 on vinyl, but we do give steady work to our suppliers."

"Being a dance label, ordering can be last minute, so I rely on manufacturers to meet deadlines. Sometimes artwork needs turning round in three or four days, while pressing can usually be done in 48 hours or perhaps even less if the parts are already there."

"Last year, it got difficult at times. On one Reactivate sampler, the printers made a complete mess of the sleeve by printing a drop shadow across the track listing, which meant the release got put back by two weeks."

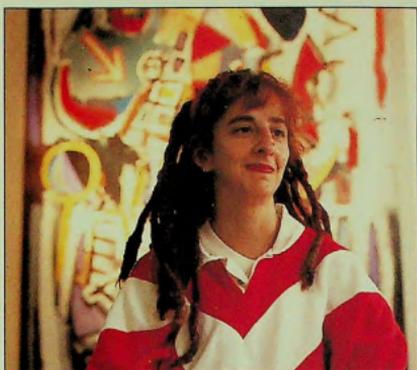
"When things have gone wrong, I've felt powerless because all I could do was scream down the phone. I'd try the nice approach, the nasty approach, or the inbetween one. I've found that it works best to start nice, get nasty and then be nice again."

"The good thing about last year's experience was that I managed to whittle it down to those suppliers I can happily work with."

"We mostly use Tinsley Robor for printing, Adrenalin for vinyl, Fraser Peacock for cassettes and Mayking and PDO for CDs. But again, being small, we spread our orders around so we don't run up large bills with one supplier, which means I still work with one or two companies that aren't as quick or their prices not as good."

"But our main suppliers are behind us. They don't deal with much dance product so they take notice of it, plus a lot of young people work there who're into it, so they'll always help us out with unpopular last minute things, like sticking the sleeves and so forth."

"I like to pick up the phone and hear someone who's keen and interested, and not sound like they're at death's door. If you're excited by a sleeve design, you want your suppliers to be too, to keep the buzz."



David Black

Managing director, Sony Music Operations.
"Cassette production is handled in Aylesbury, vinyl at our Dutch plant and CDs at our Austrian plant. All three are run separately, so we're in the position of being customer and supplier. I can't see any disadvantage in being both."
"It's easy to liaise because we're all computer-linked. Information on manufacturing orders and deliveries is shared and accessible, via the system which makes the whole thing more efficient."

"The only difference is that it takes lightly longer in trucking time from Europe, but we don't have trouble liaising between all three formats on product being simultaneously released. We leave enough time to get everything in. The main advantage is control, as we're able to integrate everything and know that our plans won't be disrupted by something outside that control. If you order from a third party supplier, that's a lot harder to achieve."

"We always take surprises into account when going into the autumn period. Last year, Michael Jackson's Dangerous had very short lead times, which meant we had to work and plan harder. There's always something. But it's true nowadays that it's harder to predict and manage the volume of orders because stores run a tighter inventory, but it's easier if there's better communication between customer and supplier,

which our set up allows. You can respond quicker to a volatile situation with a computerised link."

"We definitely don't give preferential treatment to our own label. Customers get the service they have a right to demand, or we find a way round any potential problem. Otherwise we wouldn't get third party business."

"If we don't have the capacity, we ensure we have back-up/overload capacity elsewhere. Especially with singles, we'll go outside if we need something done rapidly, but only when absolutely necessary — when the manufacturing operation acknowledges it can't meet our requirements."

Graham Mabbutt

Production manager, Island Records.
"This year, we are more controlled by PolyGram's set-up, so I can't go elsewhere for manufacturing. The majority of new cassette and vinyl releases come from TDC and COPS in France respectively. Large quantities of CDs and CDs requiring quick turnaround come from PDO in Blackburn, while back catalogue and small orders come from PolyGram in Hanover in Germany."

"I can't say we get special favours but let's say we make the most of the advantage of being part of an international company. I always look for good service and good quality product at the right price, which we achieve because of the group's buying power."



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Deciding who will be the suppliers, explain what they look for. By Martin Aston

Debbie Frazer

Production manager, Creation Records.
"Like everyone else, we look for cheap prices, quick turnaround and, most importantly, reliability. In quieter months, prices are pretty flexible because suppliers are desperate for business. Undoubtedly, it's between autumn and Christmas that you find out who your best suppliers are. They are the ones who maintain the good service of the summer months, or at least let you know what's happening when they can't. "Honesty and good communication are vital so that you know of any specific problems, rather than them just saying, 'yeah, we'll do it,' and not delivering because

there's a big order from WEA.

"One thing we've learned from past years is that you have to keep planning ahead and warn suppliers, who can put the capacity you need aside, or can tell you how much longer things will take. Then we can plan everything further ahead. If you're a good customer, they can pull out the stops when it's a rush job.

"It will be interesting to see what happens this autumn. I reckon there will be a lot more manufacturing space on offer, more flexibility and more manoeuvring on prices because of lower capacities. At the moment, Creation is large enough to have a fair amount of clout, which surprises me a bit, but maybe that's just the recession."

PolyGram has reserve capacity with all its suppliers so you can get orders turned round at any time of year. I always used to find something that gave us a quick turnaround and, so the current set-up hasn't altered the services that we have at all, except that PolyGram gets a better deal.

"I actually have very little need to speak to my suppliers these days. I chase my planning officer at PolyGram, who handles my product exclusively, and he'll chase my suppliers in turn. He's very efficient, so I don't ever feel I'm losing control. If anything, it gives me time to have an objective view of the situation and not get bogged down in minute details. I miss the personal relationships, but at the end of the day it doesn't affect the service. I still call up, for PR reasons, to let them know what's

coming.

"Our big autumn release is The Christian's album, and I'll be pre-warned when our sales and marketing campaign is ready, and I know how much we're pressing.

"At present, suppliers have plenty of capacity and are turning new releases round within a week, whereas one schedules for 10 days. Recently, we turned round U2's *Even Better Than The Real Thing* single exceedingly quickly, in five days in fact, because Orlake, who handle our vinyl promos, already had the vinyl lacquers so that was able to save some time.

"Whether I get that service when it's busier, depends on how the state of the market is. Are there any massive volume sellers out there that will be clogging up the factories? Not that I know of."

Fire Records production manager Martin Whitehead agrees that, while there will always be gremlins in the works, suppliers have managed to improve their standard of service. "You can get the occasional pressing or cutting fault but it's rare enough not to be a factor. Even on a quick turn-around the supplier generally knows how important it is to get things right first time."

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DOOLEY'S DIARY

Remember where you heard it: The one and only Sonia has been approached as the UK's representative for next year's Eurovision, confirms her IQ Records MD Simon Cowell... Retailers can only have been impressed by the incredible reaction of the 400-plus Take That-ites screaming their pubescent heads off at the band's PA at the Hippodrome last Monday... And which RCA executive admitted of the famous five, "It's not what most of us would listen to at home, but they love it"? Donington suffered from scheduling so close to this weekend's sold out Reading Fest, complete with rock headliners Nirvana. Attendance was down 10,000. With 62,000 turning up it was hardly a disaster, however... There was no such crowd at the Marie Celeste (aka the PRS), which was a quiet place last week with directors Michael Freegard, John Axon, Robert Abrahams and consultant Marshall Lees all on holiday. Freegard's back in the middle of next month... Good luck to Basca assistant general secretary, Vicky



Are you ready to dig the Big Gig? Hundreds are, and it's not hard to see why the tickets are flying out when the special guests are kings of Seventies style The Funking Basters. The stack-headed, bell-bottomed nine piece are on a mission to convert the Marquee into a Boogie Wonderland as they show each of the entrants what being a covers band is all about. Favourites sure to be revisited next Monday include Car Wash, Le Freak and Night Fever, so be sure to bring your boogie shoes. Tickets, priced £5, are available from Kate MacKenzie on 071 620 3636.

Hughes, who left on Friday. Unfortunately she's a little mixed up, marrying on Saturday and then eloping to Dublin with spouse Simon... Former Chrysalis video commissioner Danny Nissim, made redundant last month after eight years, is enjoying a short break from the music business to work on a programme about the fashion industry for BBC2. But he hasn't given up on us for good and can be contacted on 071 485 7154... Paul Ross, bwuvver of Jonathan, says he is well equipped for his new role as editor of The Word, coming as he does from A Stab In The Dark, which he describes as "a programme with similarly mixed reviews". But one aspect of the show that is new to him is music: "I've never had so many free T-shirts in my life," he says... Don't expect to see RCA A&R director Mike McCormack around this week; he's off training with the SAS. Don't ask... Bill Holland got more than he bargained for when he took the family to Florida on a fly-drive holiday last month. Trying to escape Hurricane Andrew, the hapless Warner Classics general manager couldn't get a flight out of Miami since the airport was closed. Luckily the Hollands managed to drive up to Orlando Airport and only lost two days of their three-week jaunt. "I was all for staying but my wife was in a state of

hysterics," says Holland chivalrously... Virgin Publishing would like to save would-be callers a few pennies by reminding them that their new telephone number is the same as EMI Music Publishing's: 071-431 2131... There can't be many pluggers with their own radio show; but fans of Howard Marks should tune into his new programme on London's Spectrum Radio early every Tuesday morning. "There's only one of my records in my first show," promises Marks, who is looking for guest presenters to keep him company... Island Music general manager Steve Lindsey is cock-a-hoop after the success of his protege John



Fiercely independent they may be, but Beechwood's newest label can outdo any major when it comes to wacky signing photos. Flute Records was conceived by Beechwood Music managing director Chet Selwood as a vehicle for fresh talent such as that featured on his EXPO album of unsigned acts. "We were sure some of the great bands on EXPO would get signed up," says Selwood. But they weren't and hence this picture of him welcoming one, Delicious Monster, to Flute. Behind the seated band are (l-r) Beechwood's Bee Seelwood and Tim Millington, DM's manager John Glennon and Chet Selwood. Their first single is Power Missy.

Shuttleworth (the former Jilted John) in picking up a Perrier Award nomination at the Edinburgh Festival fringe... Alternative distributor George Kimpton-Howe reports major interest in his first signing as a manager, Slamm... If you thought London was empty during August, wait until In The City... Shades of Blackburn Rovers: after taking a pasting in last Sunday's Sheridans' soccer match Warner Chappell's Robin Godfrey-Cass is threatening to get professionals in for the next match



Proof that a whole lot of rocking the night before need not harm a footballer's performance comes loud and clear from Sheridan's Charity Tournament champs Sanctuary (above). The management company had spent the early hours at Donington with iron Maiden before cruising down the M1 to clean up at the annual tournament. Beating Sony 3-2 after extra time in the final, they became the fourth winner of the annual event which has now raised over £12,000 for Nordoff-Robbins Music Therapy. And let's not forget the ever reliable Warner Chappell squad, who once more walked off with the wooden spoon. Pictured, l-r, are John Bryson, Nick Ferguson, Noel Shields, company director Aky Najeeb, David Hoare and Jim McDermott.

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Radical charts plan: quality not quantity

Quality OK by us — top publisher

The UK's charts will get their biggest-ever shake-up if a controversial German market research group is successful in challenging Gallup for the new chart contract next year.

The Munich-based company aims to turn conventional chart compilation on its head by having good taste as its main criterion for entry into both the singles and albums listings.

Dr Hans Strangetrousers, managing director of the Bavaria/Osterreich Liebling Landsgruppe Uder Xenografisch (BOLLOX), says, "I think it is an outrage that the world's most musically creative nation is still manacled to the past by the kind of out-



BOLLOX's team of dedicated researchers test the aesthetic standard of another chart candidate

dated thinking they use at Gallup.

"I am happy to concede that Gallup's sophisticated computer systems are the best in the world at what they do. But,

what good are millions of pounds worth of computers when they won't keep out even the worst records?"

"So long as it sells, Gallup will have anything in their

charts. We say it is time to put the quality back into music."

Dr Strangetrousers says the proposed BOLLOX system will involve teams of researchers listening to each record submitted for chart entry. "The one they like the most will be number one, and so on down to 100. We will be awarding extra chart-qualification points if any of our staff actually whistle any of the tunes on the way home or are found humming around the office.

"More than anything, we want to ensure that the British public is getting the quality of music it deserves."

A spokesman for Gallup said: "Never mind the BOLLOX".

The BOLLOX system has received a cautious welcome from Warner Chappell managing director Robin Godfrey-Cass.

While not being entirely comfortable with everything Dr Strangetrousers proposes, Godfrey-Cass says: "The one advantage of basing a chart on quality of songs is that it would be full of Warner Chappell-published material.

"We know we have the best writers in the world. I would be very happy to see our roster compete with any company's in terms of quality of work and all-round song-writing ability."

Godfrey-Cass paid tribute to Warner Chappell's writers by pointing out that it is through the calibre of their efforts that the company has been able to dominate world music publishing for more than a decade.

Stuart sales on and on...

Happiness has turned to heartbreak for Warner Chappell writers Roger and Thelma Catnip.

The husband-and-wife team that produced such standards as Only 24 Hours From Tulsa Hill and Go, Go Disco Beagle found their life turned upside-down after deciding to adopt Warner Chappell special projects manager, 43-year-old Stuart Newton.

"Stuart had done so much

for us and it seemed the least we could do to show him our appreciation," says a tearful Thelma Catnip. "But, no sooner had we welcomed him into our house than the problems began.

Thelma maintains that Stuart found it impossible to control his urge to sell things. "The first time we left him alone in the house, he organised a garage sale and sold all our belongings. He even sold

our lawnmower to her at number 38 — and she hasn't even got a lawn."

Thelma is, though, untroubled by losing all her worldly goods. "We showed a huge profit. We're planning a big holiday on it.

"No, the problem is that he was so good Spurs now want him to handle their season ticket sales. It's a hopeless task. How can they make my little boy suffer like that."

Tony Powell gets on his bike

With the Barcelona Olympic flame not yet cold, one man already has his sights firmly set on the games in Atlanta in 1996.

MCA Records managing director Tony Powell is in training to emulate Chris Boardman's feat in winning the 4,000 metres cycle pursuit on a technological superbike.

"The main difference," Pow-

ell explains, "is that Boardman and his team were working with rather old-fashioned carbon fibre. My technicians have discovered a material that can produce the same strength and rigidity at only a fraction of the weight.

"We have found that the plastic from recycled CDs, when specially treated, produces a frame material that is

lighter and stronger than aircraft-grade aluminium.

"I am about to begin an intensive four-year training programme and I plan to pilot our new superbike to success in Atlanta. I'm going for gold for MCA and Britain!"

Powell denies suggestions that he only cycles as a socially-acceptable excuse to shave his legs.

