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Walk out
NME staff quit
as *Maker* man
takes hot seat



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Welsh 'Stevens'
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for chart success

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Shipshape
Wholesales and
Distribution special
looks at indies



4.3

music week

For Everyone in the Business of Music

24 OCTOBER 1992 £2.65

Stores ready for DCC as PolyGram sets date

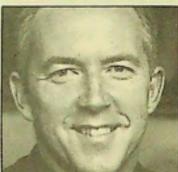
WHERE TO FIND DCC



The long wait for Digital Compact Cassette ends on November 9 when retailers begin stocking the most important new music format since compact disc 10 years ago.

The new software launch date — just three weeks away — follows an embarrassing series of postponements due to technical glitches. But PolyGram's launch team says it is now confident that it will have up to 350 titles ready to ship early next month.

The UK launch co-ordinator Clive Swan has struck deals with 138 retail outlets to give DCC a wide coverage across the UK (see map), with tapes available near hardware outlets. DCC players are available from today (Monday).



Swan: all set for Nov 9

HMV and Woolworths will spearhead the launch. Our Price has not yet committed to the format, though Swan says he hopes the chain will be involved at a later stage and is still negotiating terms.

The Dixons Group will also stock software alongside

players in 20 stores, though it will only carry a limited range of titles. "We plan to have software in all stores where we have the players," says Dixons Group merchandise director Danny Churchill.

PolyGram's Amersfoort plant has now begun to produce titles two weeks after all stock was recalled for the entire manufacturing process to be repeated.

Classical is expected to account for 35% of the launch titles, which will be priced at around £13.99. Key new pop releases due to be available from day one include Mike Oldfield's *Tubular Bells II* and the latest albums from Prince and Madonna.

PolyGram has made cut-

price players available to retailers and around 250 electrical shops are already stocking demonstration machines.

The delayed announcement of multiple retailers' involvement follows months of delicate talks over pricing and terms. HMV marketing director David Terrill says: "It is fair to say we have always voiced our concerns about DCC and more obviously about pricing, but that debate is now closed. It would be a great shame if all the investment didn't get support."

It is understood that multiple retailers have negotiated terms for DCC broadly similar to analogue tape, which are slightly better than those of CD.

Woolworths, HMV and Tower are the first multiples to confirm public support for DCC. Tapes will be stocked in 21 HMV stores, 15 Woolworths outlets and all four Tower shops. More than half the 138 outlets participating in the launch are independents such as the *Andy's Records* chain, *Ainleys of Leicester* and *Windows*. 25 of the stores are classical specialists. Point-of-sale material is due to be shipped with the PolyGram titles over the weekend before launch. Press, TV and cinema ads will roll out from November 8. *Ainley's* owner Richard Wootton says he is backing the format as PolyGram is a crucial supplier. "It is all part of the interaction between suppliers and retailers," he says.

Abrahams out two years early

Performing Right Society deputy chief executive and director of external affairs Robert Abrahams quit suddenly last week after disagreements with the society's general council and chief executive Michael Freegard.

Abrahams announced in April that he would not be renewing his contract but would continue in the post until it expired in March 1994. Difficulties are understood to have arisen when he sought to leave before then.

A PRS statement confirmed that Abrahams had intended to continue until 1994 but had left due to "differences" with the general council and Freegard.

Abrahams and Freegard were unavailable for comment.

Lawyer Abrahams joined PRS 12 years ago and has held the post of deputy chief executive since 1986.

Warner Chappell sees share soar

Warner Chappell has surged ahead in the individual publishing market share figures for the third quarter on the back of hits from acts such as Snap, the Shamen, Jimmy Nail and Michael Jackson.

The company has taken a 24.4% share, ahead of arch-rival EMI Music at 20.7% and PolyGram Music with 5.7%. Warner Chappell's figure marks a strong improvement on the first two quarters, where it scored 8.1% and 7.5% respectively, and is a 68.3% increase on its performance over the same period last year.

The new figures also mean that Warner Chappell and EMI between them held nearly half the total market of chart music for the period July to September.

Warner Chappell managing

director Robin Godfrey-Cass says he expects to do even better from last quarter releases from Madonna, Prince and REM.

EMI, which absorbed Virgin Music in June, and found success during the quarter with acts including Undercover, Jon Secada and Smart E's, increased its lead at the top of the corporate market share table with a figure of 30.3% — an increase of 185.8% on the same period last year.

Warner also performed well with 25.4%, and PolyGram improved its year-on-year total 166.7% to score 8.8%.

Abba publisher Bocu repeated its 2.7% share won in the previous quarter following the success of Erasure's *Abba-esque* EP.

Full details next week.

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Londonbeat scoop top BMI gong

I've Been Thinking About You, written by the members of Londonbeat, won the 1992 song of the year award at US performance rights organisation BMI's awards ceremony last week.

Warner Chappell Music scooped five awards in the most performed pop song category at the dinner, honouring members of the PRS, held at London's Dorchester Hotel. EMI Music Publishing and BMG Music Publishing scored two wins each in the same section.

The award for the PRS/BMI song performed most on college radio award went to Michael Edwards' Right Here, Right Now, published by EMI Music Publishing.

Northern Songs' And I Love



Londonbeat collecting their award with (l-r) Warner Chappell MD Robin Godfrey-Cass, BMI up European writer/publisher relations Philip Graham and BMI ceo Frances Preston.

Her, written by John Lennon and Paul McCartney, and PolyGram Music Publishing's Your Song, written by Elton John and Bernie Taupin, won special awards for reaching 3m performances.

BMI also honoured PRS members responsible for 21

songs which have now registered in US performances.

The winners of the awards for most performed pop song, measured between November 1, 1990 and October 1, 1991, were: I've Been Thinking About You — Jimmy Chambers, George Chan-

dlar, Jimmy Helms, Wally M (Warner Chappell); Close To You — Gary Benson, Winston Sale, (EG Music, Warner Chappell, Forever Music, WS Music); Cry For Help — Rick Astley (BMG Music International); I'll Be There — John Christoforou, John Holliday, Trevor Steel, Milan Zekavica (Warner Chappell); I'm Not In Love — Graham Gouldman, Eric Stewart; Ice Ice Baby (Under Pressure) — David Bowie, John Deacon, Freddie Mercury, Roger Taylor, Floyd Brown, Brian May, Mario Johnson, Vanilla Ice (EMI Music Publishing); Lily Was Here — David Stewart (BMG Music Publishing); No Son Of Mine — Phil Collins, Mike Rutherford, Tony Banks (Hit & Run); One And Only Man — Jim Capaldi, Steve Winwood (Warner Chappell, Freedom Songs, FS); Unbelievable — Ian Dunch, James Atkin, Zachary Foley, Mark DeLoe and Deran Brownson (Warner Chappell).



A last it's here. Barring a last-minute hitch, DCC will be in 140 shops within three weeks. And not a moment too soon.

The way sales of old-fashioned cassettes are plummeting we need a replacement now.

The launch of DCC has not been without its hitches. The delays haven't helped anyone. To be fair, Philips says those delays are a sign of its commitment not to launch until the product was right. Thankfully they now appear to have reached that point.

Undoubtedly there are still matters to be resolved. The mechanical rights row is far from over. Retailers are still unconvinced about the deals they are being offered. And it is still unclear how the launch of MiniDisc will affect DCC.

Those issues are all important, but the most important thing is to get the product out there and give it the most support possible. The haggling can wait until later.

There's a whole lot of nonsense talked in this business about what's "fair". Record labels are at it at the moment over the new determination of retailers to get them to pay hard cash for various promotional opportunities.

Labels say they are sick of being asked to pay for singles of the week, for window displays, listening posts and the like. It's just not cricket, they say.

Likewise, the BF chairman has slammed so-called co-op ads for doing more to build retailers' brands rather than to sell music.

In many cases he's right. But just as one would advise people who think CDs are too expensive, there really can be only one response to all this — if you don't want it, don't buy it. The increasing power of retailers is no more fair or unfair than the power historically wielded by record companies — It's a fact of life.

And life ain't fair.

Steve Remond

Philips backs U2's Zoo with DCC branding

Philips is sponsoring the international broadcast of U2's Zoo TV multi-media show to promote its new Digital Compact Cassette format.

The programme, to be broadcast on Channel Four on November 28, takes the form of a 90-minute documentary, predominantly featuring documentary footage shot over the last three months of the group's world tour. The remainder will consist of live performance in the style of the expanded Zoo-TV tour which has played open air venues in the US this autumn.

Philips has contributed part of the budget for the programme and the DCC logo will be used in the credits.

BMG divides international

BMG has restructured its UK international department to give responsibility for international back to its two labels.

The move is the final part of the decentralisation of group functions introduced by chairman John Preston.

The former BMG UK International department, headed by Chrissie Harwood, has been replaced by separate international departments at the two labels. Harwood has become director of international for RCA. Two other label managers, Yvonne Fletcher and Miller Williams, have left the company.

BMG singles share hits five year high. See p6

Conroy plan plays on value of music

Virgin Records is adding a generic message to product advertising in the run up to Christmas emphasising the value of music.

The campaign, centred around the slogan "Nothing compares to the value of music," is the brainchild of Virgin managing director Paul Conroy.

Conroy suggested to the BPI's marketing sub-committee that the idea could be taken up as an industry initiative while he was still at Chrysalis Records. The BPI decided that the scheme was better organised by individual companies rather than by the trade body centrally.

Conroy says, "It's about time that consumers are reminded that recorded music represents unrivalled value for money."



Conroy, campaigner

He says he hopes other companies will adopt the same approach.

The scheme, developed by John Carver, creative director of The Leisure Process advertising agency, made its debut in the *Independent on Sunday's* supplement celebrating the 21st anniversary of Our Price last weekend. Conroy says its central slogan

may also be used for future ad campaigns as well as on inlay cards for individual releases.

Virgin's initiative is likely to revive debate within the industry about the benefits of launching a campaign to emphasise the value of music compared with other consumer products and to counter popular criticism — led by the *Independent on Sunday* — of CD prices.

The first Virgin ad, which also contains the copyside "What else lasts so long, costs so little and means so much", combines a generic approach with pictures of specific product. A huge generic campaign launched last year by the video industry collapsed after only a few months amidst criticism that it was not sufficiently product-led.

King stirs new Jason row

Artist and entrepreneur Jonathan King looks set to stir new controversy with the release this week of a new album containing a track about Jason Donovan's sexuality.

The song, entitled Jason Donovan's A Pool?, appears on the limited edition album, *Anticloning*, released today (Monday) on King's own Sounds Of Revolution label. Earlier this year Donovan won a £200,000 lawsuit against *The Face* magazine over allegations of homosexuality. But King denies the

song is a deliberate attempt to stir publicity.

"Eyes were bound to be attracted to it, you could say. But the song is not about his sexuality. It is about invasion of privacy by the media," he says.

King says he sent a copy of the album to Donovan's representatives before its release. "I would have changed it if they had been offended," he says. Donovan's manager Richard East declined to comment on the song or the possibility of legal action.

The initial pressing of the CD-only album, distributed by Rie, will be sold exclusively through Our Price priced at £13.49.

An Our Price spokeswoman says, "We're not doing any marketing because Jonathan King is doing quite a lot of press himself."

Recorded on a shoestring in King's bedroom studio, the LP also has some backing track for each of the 15 songs to point out the lack of imagination in much contemporary chart music.



English footballers are not the only ones who have lost touch with Europe over the past few years: some of the main players in UK record companies are equally guilty.

In music, even more than football, the UK is considered to be the key territory in Europe. But despite the wealth of talent at their disposal they are allowing England's traditional top billing to slip away.

Logic Records has had a base in London for six months. It took some time to adjust, but I feel we have finally come to grips with the "uniqueness" of this market.

Snapp's Rhythm Is A Dancer is now the country's biggest selling single of the year, and Dr Alban is not far behind. So why do UK companies go on turning their back on similar opportunities in continental Europe?

At Manchester's recent In The City convention I witnessed a panel of top A&R executives lamenting the erosion of the UK's influence over the US chart.

The European market, soon to be a short tunnel ride away, easily outwings the US for sheer size yet no one gives its sales potential serious consideration.

The success of "Euro" records such as Polydor's *Das Boot* by UB40 or our own Dr Alban's *It's My Life* must kill off the myth that UK tastes are different from the rest of Europe; "Euro" records, if they are good, can do as well here as Germany, France, Italy or Spain.

Such success is largely due to exposure on MTV. The more impact the station gains here, the more UK companies will have to react to their sister labels in Europe.

Marketing huffins at the UK labels should give it a shot instead of spending their time devising special UK-only strategies. This is an opportunity to beam their product into a pan-European market. Why still look to the US?

Konrad van Loonhoven is managing director of Logic Records UK.

Freddie label launches tribute

Parlophone is aiming to reach the number one double it achieved with Queen last Christmas with the release of a posthumous single and album by Freddie Mercury.

The single, a version of *In My Defence*, is released on November 23 — a year to the week after the former Queen singer's death.

The recording also features on Freddie Mercury — The Al-



bum, a collection of solo tracks recorded by Mercury during the Eighties and remixed after a move by Queen's US label, Hollywood Records.

Bohemian Rhapsody re-entered the charts at number one last December, holding the top slot for five weeks, while the band's Greatest Hits II also returned to the top of the charts for Christmas. Mercury's duet with Montserrat Caballe, re-

sued for the Olympics, reached number one in August.

The new Mercury album, released on November 16, features 11 tracks such as *Time*, *The Great Pretender* and *Barcelona* remixed by eight remasters including Nile Rodgers, Roger Sanchez and Ron Nevison.

The release of Freddie Mercury — The Video has been delayed until March.

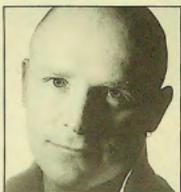
NME staff walk as MM makes steps in

Melody Maker assistant editor Steve Sutherland has been appointed as editor of rival sister title *New Musical Express*.

The move surprised staff on both IPC weeklies and sparked the immediate resignation of three senior NME staff. One of the three subsequently withdrew but new music editor Steve Lamacz and assistant news editor Mary Ann Hobbs are working out their notice.

Sutherland, who starts in his new post today (Monday), says, "I didn't expect an easy ride and I can see how the appointment is viewed as an invasion. Most of the staff are quite pleased. As for the rest, I don't want anybody to leave — some of them are crucial to the paper."

One senior NME insider says of the new editor, "We're all stunned. This is the man who described NME as



Sutherland: no easy ride

'dogshit' in MM just a few months ago. We all accept that somebody new was needed but there is too much professional antipathy between the two titles for this to work."

Hailing NME as "the best music title around", Sutherland, 36, dismisses the "dogshit" quote as "nothing personal, just business — I think

that NME and MM can be too similar sometimes, and was just trying to set up barricades between the two to emphasise the differences."

Sutherland says he will continue to emphasise the titles' separate identities by increasing NME's dance music coverage, adding that the paper's "strong points" — news, reviews and in-depth interviews — will be "sharpened-up".

Sutherland, previously tipped for promotion on MM, for which he has written since 1981, replaces Danny Kelly, now editor of Emap Metro's monthly Q.

NME's circulation rose under Kelly's two-year editorship, increasing 4.4% year on year to 116,415 in the first six months of the year. *Melody Maker* scored a 1.5% increase to 68,596 during the same period.

UK wins classical 'Oscar'

CANNES: A UK entry has won the best recording section of the first International Classical Music Awards contest, writes Phil Sommerich.

Winners of the inaugural awards, to be presented in Birmingham on January 8,

were chosen last week by an international jury including opera director Gotz Friederich, record producer Christopher Raeburn and Dr Cesare Mazzonis, former head of La Scala.

The identity of the winners

will be kept secret until the ceremony, which is being recorded for international broadcast. The awards, billed as classical music's equivalent to the Oscars, will be televised by BBC2 and hosted by an "international film personality."

Small publishers set up think tank

Independent publishers are unveiling their own organisation with the first of series of bi-monthly "brainstorming" sessions in London on October 29.

Among the 15 companies due to be represented at the inaugural meeting are Rhythm King Music, Big Life Music, Hit And Run Music and Miles

Copeland's Bugle Songs. The group is the brainchild of former BMG International executive Nigel Rush, who now heads new company Odds On Music. Rush says the group intends to become a formal association eventually.

"We don't have the financial clout of the majors, but we can help each other by discussing

relevant issues and sharing ideas," he says.

"Our strength lies in the individual attention we can pay to the people we represent. If writers from two independents get together, both publishers benefit."

● Bugle Songs last week held a songwriters' workshop in France to develop co-writer

partnerships. Among those attending were Squeeze's Glenn Tilburn and Nashville-based Kennedy-Rose. EMI writers Annika Askman, Nikolaj Barn Christensen and Bob Avenberg and the independently represented Liam Sternberg, author of Bangles hit *Walk Like An Egyptian*, and Bonnie Hayes.

Stations seek Pavarotti cash over 'live' gig

Opera star Luciano Pavarotti is being advised by UK representatives to refund radio stations which broadcast a "live" concert at which he mimed.

BBC Radio 20 lawyers are pursuing an undisclosed amount from Pavarotti through Rock Over London, the company which negotiated radio rights on behalf of Pavarotti International, for the September 27 show.

Pavarotti was paid a reported £20,000 for the concert held in his home town of Modena. Rock Over London managing director Stephen Saltzman says the BBC was told that playback would be used the day before the performance. He says he has advised Pavarotti International to refund the BBC and other broadcasters.

"The event became non-sensical — there was a 48-track mobile there to facilitate the lip-synching," he says.

Board regains Nimbus label

The Nimbus classical label is back in the ownership of its founders just two weeks after US merchant bank DLJ bought a majority stake from the liquidators of Robert Maxwell's business empire, writes Phil Somerville.

In a complex reshuffle, DLJ has set up Nimbus Manufacturing to run the firm's CD pressing plants and CD-Rom divisions in Cwmbran, Wales and Charlottesville, Virginia.

Nimbus Records will remain under the ownership of the company's original board, who swapped their stake in the CD operations for full ownership of the record company.

The board will also have an 80% stake in hi-tech company Nimbus Technology.

UK music buyers defy global slump

UK music buyers have bucked recession to climb to second place in a league of the world music market's big spenders.

The average per capita spend on music in the UK last year was £22.85. This puts the UK behind Switzerland, where the population spent an average of £31.23 during the same period. But it climbs above the Netherlands, 1990's top spender, where the average total dropped to £22.79.

In 1990 the UK had the third highest per capita music spend in the world, behind the Netherlands and Switzerland, though the previous year it was number one.

The US comes ninth in the table, with a per capita spend of £17.77.

The figures are based on

MUSIC'S BIG SPENDERS			
	1989	1990	1991
Switzerland	18.14	24.32	31.23
UK	19.61	20.92	22.85
Netherlands	15.59	24.38	22.79
Sweden	17.52	19.0	22.56
Austria	10.04	12.31	21.76

Source: MBI report based on IFPI sales data. Conversion from \$US at 1991 average of 1.74 (GBP).

statistics released last week by the international record company trade body the IFPI, showing that the value of the world market grew 5.5% to £14.4bn during 1991. CD is continuing to close in on cassette as the leading format.

According to the report, the EC market has grown by 7% to £5.16bn, accounting for 36%

of the world market. Sales in the US grew just 4% while Japanese sales leapt a massive 31%.

While cassette remains the leading format with unit sales of 1.1bn, CD looks certain to take the lead this year with a 1991 figure of 1bn. The survey puts vinyl album sales at 150m.

APT cuts minimum order

APT Distribution is cutting its minimum order requirement in an effort to increase sales before Christmas.

From this week retailers will have only to order £20 of stock from the indie distributor — £15 less than the usual

figure. The offer extends until December 31.

APT operations manager Andy Stephenson says the reduction, the first since the company introduced the minimum order a year ago, is intended to encourage multiples

to keep ordering product from smaller labels.

"The independent stores who probably value our product more are placing regular orders. It's more the multiples who order less in the busy Christmas period," he says.



Madness are returning with a series of Christmas concerts and the release of a video, album and single from their Madstock Finsbury Park gigs earlier this summer. The single, a version of Jimmy Cliff's *The Harder They Come*, is released on November 16, preceded by the album on November 2. A spokesman for their label Go! Discs says the band have been in the studio adding vocals to some of the live recordings but denies they are writing and recording new material.

Sony Music Entertainment has raised the dealer price of standard albums and cassettes 6.4% to £5.17 from November 1. Sony increased its CD dealer price by 6.8% to £7.59 in June.

The PRS has appointed Ewen Fletcher of Context Systems to head the working group assessing its delayed Performing Right On-Line Membership Services system. An interim report is expected in the next few weeks.

A plan to open a national chain of Beethoven classical music stores has failed to attract sufficient investment under the Government's Business Expansion Scheme.

Beatwax College Promotion is aiming to raise thousands of pounds from a Save The Children raffle of signed records in aid of students and children in Somalia. Artists and companies interested in providing records should contact Chris Ward on 081-964 4347 before October 30.

Movie Acquisition Corporation is to launch a UK video label next year to release films from the Thorn-EMI library which it bought earlier this year. Among the releases planned are *Brighton Rock* and *Dracula*, Prince Of Darkness.

Pioneer LDCE has struck its first pan-European deal to release titles on laser disc with music video distributor PMI. The first titles to be released under the deal will be *Roxette's Live-ism* and the *John Lennon Video Collection*, out in December.

Business affairs consultancy Entertainment Law Associates has formed a litigation arm in a joint venture with solicitors McCann & Co. The two companies have not merged and will retain their independent services.

PREC 'BREAKTHROUGH' STICKER WITH INITIAL CD-QUANTITIES ONLY



PREVIOUS ALBUMS:
'LIFE IN THE JUNGLE' AND
'PRISONER OF A DREAM'

UK TOUR FROM 19TH TO 23RD NOVEMBER

WALTER TROUT

B A N D

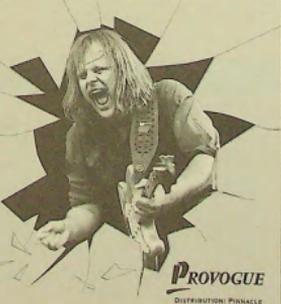
NEW ALBUM

TRANSITION

RELEASE 26TH OCTOBER

ON CD (PRD 70442), MC (PRC 70444), LP (PRL 70441)

"TRANSITION" THE LONG AWAITED NEW ALBUM THAT SHOULD NOW FINALLY ESTABLISH THE MAJOR BREAKTHROUGH FOR THE BAND, THAT MANY PEOPLE HAVE BEEN PREDICTING.
AN ALBUM WITH MAINSTREAM APPEAL...
WHILE STILL RETAINING THE BLUES EDGE



PROVOGUE
DISTRIBUTION: PINNACLE

Singles stable, but US

There must be some celebrations going on at BMG this week, as the company gets to grips with its achievement in the third quarter.

Not only did Arista emerge as top label with a share of 6.6%, more than three times its share of a year ago, with RCA posting a creditable 2.7% share. But BMG as a company scored its highest share of the singles market for exactly five years - 11.9%.

That figure was nearly 150% up on the company's share for the same period last year and propelled it from fifth to second in the company rankings.

The extent of BMG's success can be clearly seen from a comparison of the company and distribution figures. In the previous quarter slightly more than half of the 12% of the singles market distributed by BMG was product on non-BMG labels, much through its deal with Total; this time out BMG labels accounted for more than two thirds of its near 17% share.

Much of the credit for this extraordinary performance must, of course, go to Snap, the product of BMG's German label Logic. Snap's Rhythm Is A Dancer spent six weeks at number one, repeating the success it had already enjoyed throughout Europe.

Elsewhere in the company rankings others performing well included the inevitably market-leading PolyGram whose 25.3% share was up around 8% on the previous quarter and Warner Music whose share has been growing throughout the year.

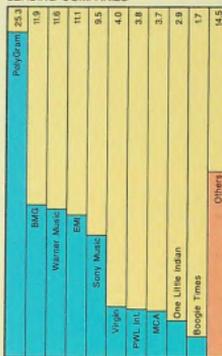
Others warranting honourable mentions this quarter include: in the distribution rankings, Pinnacle whose 11.4% share continued to put it ahead of EMI and Sony Music; among the companies, PWL International, which has more than doubled its share over the year; and, in the label rankings, One Little Indian, the label which has just trounced all-comers for four weeks with its controversial number one from the Shamen, Ebenezer Goode.

The singles market declined 4% in unit terms in the third quarter compared with the same period last year, but compared with a first half decline of 9%, that was relatively buoyant.

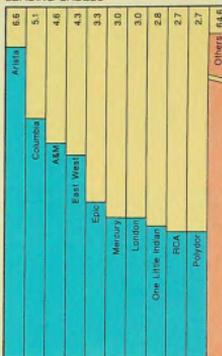
There's clearly still life left in the old dog yet.

SINGLES: QUARTERLY SNAPSHOT

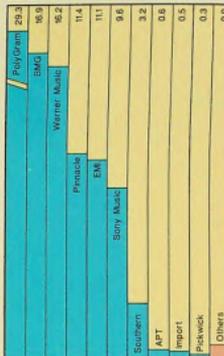
LEADING COMPANIES



LEADING LABELS

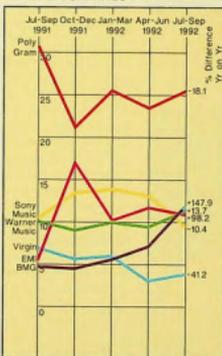


LEADING DISTRIBUTORS

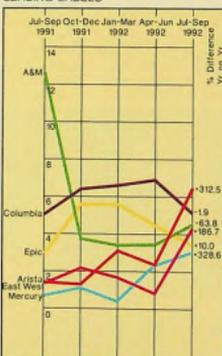


SINGLES: 12 MONTH TREND

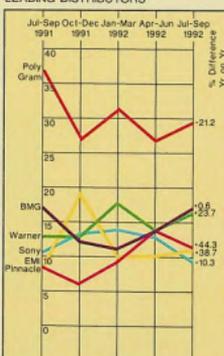
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Snap
- 2 Jimmy Nail
- 3 The Shamen
- 4 Billy Ray Cyrus
- 5 Undercover
- 6 Jon Secada
- 7 Luther Vandross/Janet Jackson
- 8 Smart E's
- 9 Roy Orbison
- 10 Freddie Mercury/Montserrat Caballe

PRODUCERS

- 1 Snap
- 2 Danny Schogger/Guy Pratt/Jimmy Nail
- 3 The Shamen
- 4 Joe Scaife/Jim Cotton
- 5 Mac
- 6 Emilio Estefan Jr/Jorge Casas/Clay Oswald
- 7 Jimmy Jam/Terry Lewis
- 8 Nick Arnold/Lana-C/Mr Tom
- 9 Freddie Mercury/David Richards/Mike Moran
- 10 Felix

TOP 10 SINGLES

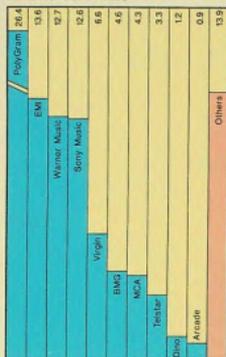
- 1 RHYTHM IS A DANCER Snap (Arista)
- 2 AIN'T NO DOUBT Jimmy Nail (East West)
- 3 ACHY BREAKY HEART Billy Ray Cyrus (Mercury)
- 4 BAKER STREET Undercover (PWL Int.)
- 5 JUST ANOTHER DAY Jon Secada (SBK)
- 6 THE BEST THINGS IN LIFE ARE FREE Luther Vandross/Janet Jackson (Perspective)
- 7 EBENEZER GOODE The Shamen (One Little Indian)
- 8 SESAME'S TREET Smart E's (Suburban Base)
- 9 BARCELONA Freddie Mercury/Montserrat Caballe (Polydor)
- 10 DON'T YOU WANT ME Felix (Deconstruction)



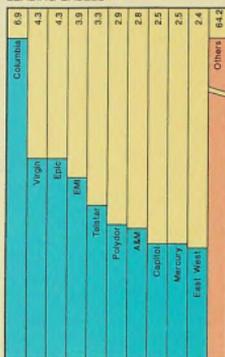
acts prosper in albums

ALBUMS: QUARTERLY SNAPSHOT

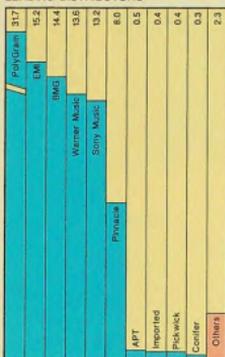
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



Everybody assumed that as soon as the EMI takeover of Virgin went through that the company would quickly claim Virgin's market share for its own. The addition of the two would put the company within striking distance of arch-rival PolyGram.

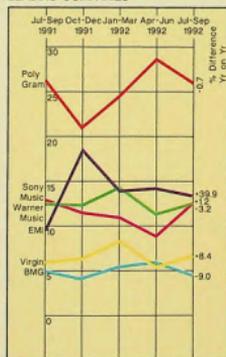
And so it happened in publishing, with the Virgin name now mere history. But with the Virgin record company reporting through worldwide CEO Ken Berry direct to the Thorn EMI board, the word from EMI is that the two companies should be considered separately. In the third quarter that meant that instead of pulling away from the pack in the company rankings with a combined share of 20.2% of the albums market against PolyGram's 26.4%, EMI appears a rather more distant second at 13.6%. Still it was a good quarter for both EMI and Virgin, their fortunes up both on the previous quarter and on the same period last year.

But overall, this time out, the company rankings are notable for their stability, rather than for any great surprises.

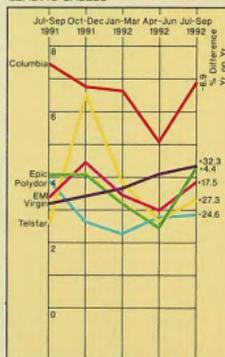
Few surprises as well in the label rankings where the market-leading position of Columbia — now under the direct control of Paul Russell — looks as unassailable as ever. Still, there are signs that the seasonal Christmas transformation of the rankings is under way with Telstar beginning to climb the rankings up from ninth position in the second quarter to fifth. In product terms, the outlook is not wholly positive. At a time when UK artists are failing to achieve US success, half of the quarter's Top 10 albums came from US acts. And with a ranking dominated by such venerable names as Lionel Richie, Neil Diamond and the revived Mike Oldfield, the oft-heard complaint that new albums artists are failing to emerge looks all too true.

ALBUMS: 12 MONTH TREND

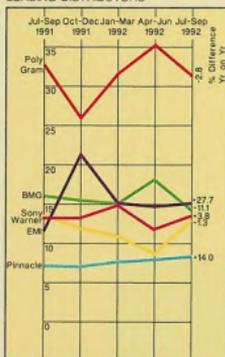
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



Compiled by ERA from statistics supplied by Gallup based on a weekly sample of singles sales and full price and mid-price album sales through 1,000 retail outlets in the UK July-September inclusive. Minimum dealer prices for albums, LPs and cassettes £2.00 or over. CDs £4.00 or over. © CITN 1992

ALBUMS CHART PERFORMANCE

ARTISTS

- Lionel Richie
- Michael Jackson
- Simply Red
- Neil Diamond
- Mike Oldfield
- Guns N' Roses
- Genesis
- Queen
- Annie Lennox
- Nirvana

PRODUCERS

- Stewart Levine/James Carmichael/Lionel Richie
- Diamond/Barry/Greenwich/Gaudio
- Stewart Levine
- Trevor Horn/Mike Oldfield/Tom Newman
- Teddy Riley/Michael Jackson/Bob Swenden/Bill Bottrell
- Steve Lipson
- Genesis/Nick Davis
- Butch Vig/Nirvana
- Denny Cordell/Dan Hartman/Charlie Midnight
- Rick Nowels/Richard Feldman/David Munday

TOP 10 COMPILATIONS

- NOW THAT'S WHAT I CALL MUSIC! 22 (EMI/Virgin/PolyGram)
- RAVE ALERT (Telstar)
- HEARTBEAT (OST) (Columbia)
- MODERN LOVE (PolyGram TV)
- MAXIMUM RAVE (EMI)
- THE GREATEST DANCE ALBUM IN THE WORLD (Virgin)
- K13 — KAOS THEORY 3 (Telstar)
- DANCING ON SUNSHINE (PolyGram TV/Virgin)
- THE RAVE GENERATOR II (Cookie Jar)
- BEST OF JAMES BOND — 30TH ANNIVERSARY (EMI)

TOP 10 ARTIST ALBUMS

- BACK TO FRONT Lionel Richie (Motown)
- THE GREATEST HITS 1966-1992 Neil Diamond (Columbia)
- STARS Simply Red (East West)
- TUBULAR BELLS II Mike Oldfield (WEA)
- DAVIDAROUS Michael Jackson (Epic)
- DIVA Annie Lennox (Epic)
- WE CAN'T DANCE Genesis (Virgin)
- NEVERMIND Nirvana (DGC)
- THE LEGEND — ESSENTIAL COLLECTION Joe Cocker (PolyGram TV)
- THE BEST OF BELINDA VOL 1 Belinda Carlisle (Virgin)

DANCE



House Of Pain: new album

House Of Pain, California's American-Irish rap trio, follow up their Jump Around hit with an eponymous LP out next week on Ruffness XL. On-the-ball hip hop fans picked up Tommy Boy imports a few months ago, temporarily taking the LP to the top of the *Music Week* dance album charts. The single's recent success and the outfit's extensive press coverage (including in the rock-orientated papers and magazines) should create reasonable sales for the official UK release. **EEF**

Adeva has been dropped by Coltempo/Chrysalis but the company is still making the most of the New Jersey diva's back catalogue with a compilation LP simply entitled *Hits* (CCTC30). Although she has notched up more Top 40 singles than most dance acts, Adeva has never really established herself as a mainstream star so don't expect large volume sales. The fact that her new single, *I'm The One For You*, does not look like

crossing over will not help matters. **EEF**

Caron Wheeler's new single, *I Adore You* (Perspective/A&M PER7407), is a Jam and Lewis produced funky soul track taken from the Mo Money soundtrack that has already spawned the huge Janet and Luther hit. While it lacks the pop and star appeal of *The Best Things In Life*, the single stands a reasonable chance of crossing over. It will be helped by its Danny Tenaglia house mixes. **EEF**

Spooky's excellent scat-based house track *Land Of Oz* has been getting a great club reaction and should turn out to be one of Guerrilla's best selling singles (GRRR36). **EEF**

Nomad's new single *24 Hours A Day* has been getting plenty of club action thanks to a great disco mix from Sure Is Pure (Rumour RUMAT60). Only an outside chance of crossing over, but expect strong specialist sales. **EEF**

Andy Bevers

FUTURE HITS

The essential MW stocking guide

- SHIRLEY BASSEY — Greatest Hits. Dino. Nov 30.
- NICK BERRY — Nick Berry. Epic. Nov 9.
- CHER — Greatest Hits 1971-1992. Geffen. Nov 9.
- NEIL DIAMOND — Christmas Album. Columbia. Nov 16.
- ERASURE — Pop. The First 20 hits. Mute. Nov 16.
- GENESIS — Genesis Live — The Way We Walk Vol 1. The Shorts. Virgin. Nov 16.
- FREDDIE MERCURY — The Great Pretender. Parlophone. Nov 9.
- ROD STEWART — Various. WEA. Nov 9.
- THE GLADIATORS — Various. PolyGram TV. Nov 9.
- THE GREATEST PARTY ALBUM IN THE WORLD — Various. Dino. Nov 23.
- QUEEN — Greatest Hits 1 and II. Parlophone. Nov 30.
- VARIOUS — Heartbreakers. Dino. Nov 16.
- OTIS REDDING — The Best Of. Atlantic. Nov 23.
- VOLUME FIVE — Volume CD magazine. Nov 23.
- VARIOUS — Rock And Roll Is Here To Stay. Dino. Nov 16.
- VARIOUS — When Irish Eyes Are Smiling. Telstar. Nov 16.

Key UK releases for the next four weeks. For inclusion call Graham Walker on 011-420 3630. For next week's list see *Dateline*.

PICKS OF THE WEEK PICKS OF THE WEEK PICKS OF THE WEEK

MAINSTREAM

Albums

BOYZ II MEN: *Coleony* highharmony (Motown 5300892). Originally released well over a year ago, this is its third time out, and this time it's going to click. An enjoyable, largely retro album, majoring on the youthful group's considerable — vocal skills, which are shown to full advantage on a largely down tempo collection, though there's also some jacking tracks, of which the best is *Symphy*. The album has been fleshed out considerably since its initial release, with a plethora of bonus mixes, and the killer addition of the group's current megahit *End Of The Road*. Specialist press advertising and interviews, and the group's current high profile will bring it home. **EEF**

Singles

ANNIE LENNOX: *Cold* (RCA 743216882). In 1980, *Boy Wow* had a small hit with *Your Cassette Pet*. Until now, it's the only hit single not

to be issued on vinyl. The new Annie Lennox single will be the second. Released only on cassette and on three CDs — another first — *Cold* is a torchy and simple ballad, offering further evidence of the quality of Annie's album *Diva*. But the main selling point here is that the three CDs, dubbed *Cold*, *Colder* and *Coldest* each include exclusive acoustic tracks recorded in a considerable — vocal skills, which are shown to full advantage on a largely down tempo collection, though there's also some jacking tracks, of which the best is *Symphy*. The album has been fleshed out considerably since its initial release, with a plethora of bonus mixes, and the killer addition of the group's current megahit *End Of The Road*. Specialist press advertising and interviews, and the group's current high profile will bring it home. **EEF**

Dance

UPI and Franke Pharoah are destined for a head to head battle with two versions of the same song, sung by the same vocalist. Understand This Groove was first released by UPI on Virgin Records a year and two ago. At that time it achieved club success and nothing else. Interest in the track has been rekindled after

it was sampled by several different acts. Virgin's dance offshoot Union City Recordings has therefore had it remixed by the Greed promotion team for re-issue (UCR12). Meanwhile, the guest singer on the original track, Franke Pharoah, has re-recorded his uplifting vocals with Rollo of Felix fame) at the controls. This cover version is being released by China Records (CHEEKY01). There is very little to choose between the two interpretations (UCR's is slightly more garagey, while China's is slightly more ravey) and both have been getting a good club and radio reaction. Their cumulative sales will be large, but it remains to be seen whether enough people will buy two copies in order for either or both of them to have a significant chart impact. **EEF**

Classical

HAYDN: *Symphonies 44, 51 and 52*. (Tatsumi/Bruno Weil. Sony Vivarte SK 48371. This runs straight up against excellent period-instrument Haydn symphony cycles from the Hanover Band

MAINSTREAM

Albums

The Best Of Dance '92 (Telstar TCD 2610) rounds up all the usual suspects in a 29 track overview of the year. Some have appeared on nearly a dozen compilations already, but the same was true of the company's 1991 retrospective, and that reached number two in the chart. With national TV advertising starting next week, and continuing through to 30 December, *The Best Of Dance '92* can't, and won't, fail. One or two shaky choices

Curiosity's *Hang On In There Baby* was neither a Top 40 dance or pop hit, for instance — but Trip To Trumpton, Rhythm Is A Dancer, Ebenezer Goode et al forge a powerful alliance. **EEF**

Sade's Love Deluxe (Epic 4726262) is her first album in four years. Three previous albums have all made their way into the top three, but this may struggle to quite match those achievements. It's not that there's anything wrong with it — Sade turns in her usual exemplary performance on a collection of melodic songs (mainly ballads), but there's nothing here that wouldn't have sounded equally at home in her 1984 debut album *Diamond Life*, and no sign of artistic growth of any kind. Conversely, there's nothing to match the majestic sweep of *Your Love Is King* or *Smooth*

Operator. The introductory single, *No Ordinary Love* — stretched here to more than seven minutes — is the most commercial of the nine songs on offer, but even so it peaked at number 26. On the positive side, awareness will be high, as the album will be extensively advertised on TV, with up-market press advertising, in-store displays and a prime site poster campaign tempting casual purchasers. Simultaneous re-issue of *Stronger Than Pride* at mid-price (Epic 4604972) is a good marketing move. **EEF**

Rod Stewart's lengthy and hit-laden career has spawned more greatest hits packages than most, and Mercury up-coming *The Best Of Rod Stewart* (Mercury 5141802) is his third to bear that title, following an earlier (1977) Mercury collection and a much more recent (1989) Warner Brothers compilation. The latest concentrates on Rod's work between 1971 and 1975, both solo and with *The Faces* — and, indeed, also includes *Python* Les Jackson's *In A Broken Dream*, a Youngblood label release on which he guested. A good selection spanning blues, folk, pop and rock, with *Margie*, *May, Angel, You Wear It Well*, but not definitive, preferring live takes of a couple of tracks to the hit studio versions, and missing *Farewell* completely, despite its Top 10 status. A high profile release, with na-

tional advertising kicking off in a few weeks after tins in Yorkshire and STV. **EEF**

Singles

Nick Berry has had a curious recording career to date, both of his first two singles (*Every Loser Wins* and *Heartbeat*) proving to be smash hits despite a hiatus of nearly six years between their release. Berry's third single — a cover of Sandie Shaw's *Long Live Love* (Columbia 6587597) is a one-dimensional and charisma-free rendition of the song, and extremely unlikely to approach the lofty chart peaks of his previous hits. **EEF**

Abba's follow-up to *Dancing Queen* is *Voulez Vous*. But while *Dancing Queen* was classic Abba, undimmed by the passage of the years, *Voulez Vous* is only competent Abba. The last concert single Abba issued was *Double Aside* with *Angeleyes*, and was a fairly primitive attempt to "go disco". It still has a certain charm, but if Polydor expect this to sell as many copies as *Dancing Queen*, I fear they are going to be disappointed. **EEF**

Michael Bolton's album *Timeless* (*The Classics*) went gold in less than a fortnight, and hot on its heels comes the first — and apparently in America at least only —

PICKS OF THE WEEK PICKS OF THE WEEK

on Hyperion and Academy of Ancient Music (L'Oiseau Lyre), but the Canadians, under the supervision of Haydn expert HC Robbins Landon, stand their ground with fast movements that live dangerously and slow ones with gorgeous wind playing - this disc just wins out over that of Symphonies 41-43 (SK 48370) because of Ab Koster's great horn solos. Tafelmusik's cycle will also include some of what Haydn's Masses and chamber music.

Heavy Metal

Soul Asylum. Grave Dancers Union (472253-1) is the band's first album for Columbia having departed from A&M, which made several unsuccessful attempts to break the band in the UK. However, in the post-Nirvana market, Soul Asylum may yet find a much-deserved niche. Flyposting and ads in the *NME*, *Melody Maker*, *Time Out* and the rock press highlight the album and will encourage fans to attend the band's London gig at the Marquee on October 23. Grave Diggers Union has already won rave reviews in the

band's native US and features are planned for the rock press here, with some crossover appeal anticipated.

Sell Through

Fatal Attraction - The Directors. Cut, CIC Video (VHR 2685). This box office rental and sell through smash is now set for a new lease of life with the revelation of its original, even more shocking, ending. Don't underestimate the level of consumer awareness that was fuelled last week by a prominent spot on Barry Norman's *Film 92* and will be followed up with further TV coverage over the next couple of weeks. The package includes both a prologue and epilogue from director Adrian Lyne.

★★★★	Guaranteed banker
★★★★	Should do well
★★★	Worth a punt
★★	Only for the brave
★	SOR only

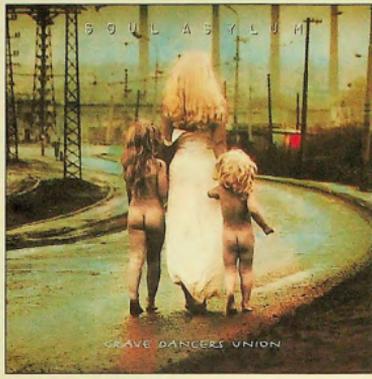
HEAVY METAL

NAIVE is the title of a low-price sampler from the Earache label, a collection of 17 tracks by seven acts in industrial grunge-core mould, such as Fudge Tunnel and Sleep. And Earache expects the album to cross over, placing ads in *NME* and *Line Lizard*. Naive is being released on CD and cassette only with a dealer price of £1.98 and retailing at £2.99.

Starclub's Let Your Hair Down (CID 532/854205-2) is the new Island signposts' debut single and is a Radio One record of the week. Teaser ads in the *NME* in the week before and after its October 19 release and box ads in *Melody Maker* flag the single, with window and crayon stickers and in-store counter boxes available for retailers.

Ugly Kid Joe So Damn Cool (MERCX 383) is the upstart rockers' third single. The band are currently on tour in the UK. Backed with a live version of the band's previous hit Neighbor, the various formats include a picture CD.

Metallica begin a lengthy UK tour on October 24 culminating with two shows in Bir-



Soul Asylum: post Nirvana

ingham on Guy Fawkes night. And with the band's profile high in the specialist press, Vertigo is expecting the single Wherever I May Roam (MERCX 01) to light up the charts. The CD also features a demo version of the single and completes a four-CD collection box.

Little Angels flag their forth-

coming album, Jam, with the single Too Much Too Young (LTL 12) on October 26. The young British band posted four Top 40 singles from their last outing, Young Gods. Teaser ads will appear in the week before release as well as a co-op ad with HMV in *Melody Maker*. There is POS material for retailers.

Andrew Martin

THE EPIC YEARS



Shakey's The Epic Years (Epic 472222) is a title that tentatively raises the suspicion that his near-13-year stint at the label could be about to come to an end. If it does, no one can accuse it of not pulling out all the stops with this 25 track review of his career to date. His last number one - Merry Christmas Everyone - is absent, but all his other major successes are present and correct. An extensive tour (21 dates, starting November 15), heavy TV advertising and a series of in-store PAs at Woolworths will certainly ensure this is Shakey's biggest album in years.

single. Bolton's battle-scarred pop/soul pipes are wrapped around the Bee Gees' classic To Love Somebody (Columbia 6584557), which has also been a hit for Nina Simone and Jimmy Somerville. Jimmy's lightly lilting reggaefication of

the track was a Top 10 hit less than two years ago, and, although very different, it may cause radio to hesitate to add what is, in any case, one of Bolton's lesser interpretations.

Alan Jones

SELL THROUGH

Fern Gully (FoxVideo 5594). Is set to receive a wealth of in-store incentives to help dealers capitalise on the appeal of an animated feature. There's a free sticker book featuring all the film's characters which will be displayed as part of a special 36 unit counter stand, complemented by colourful A1 posters. A national TV and press campaign rolls out next week.

Hook (RCA Columbia CVR 1387) may have been a disappointing performer at the box office this summer but innovative marketing for its video debut could redress the balance. In addition to both floor

CLASSICAL

Peter And The Wolf (CDC 7547302) sees EMI acting squarely at thirtysomething parents who are gift-buying for Christmas - not surprisingly given that the narrator is Philip Schofield, at the box office this summer but innovative marketing for its video debut could redress the balance. In addition to both floor

and counter standing units there's a 5% package holiday discount when the booking is made via the Thomas Cook affiliated hotline inside the pack. A tie in with Great Ormond Street hospital provides a festive charity splash whereby RCA/Columbia is donating a lump sum of £50,000 and an additional 1% of every 5% travel discount.

The Paperback Video is a new concept launching this week by CIC with strong potential as stocking fillers. The idea is that once a title has had a full price shelf life it will then transfer into a cardboard slip case and retail at a budget price point of £5.99. Sea Of Love (VHR 1614) stands out as one of the most enticing titles

on offer and others include Shirley Valentine, Internal Affairs, Cry Freedom and The Naked Gun.

Beauty And The Beast is riding high on the back of the current Disney theatrical release and this could provide a shot in the arm for Braveworld's re-release of the UK animated version made by Bavian Field Films (STV 2179), featuring the voices of British stalwarts such as Penelope Keith and Christopher Lee. Colourful press advertising campaigns in consumer titles such as *Woman*, *Chat*, *TV Times* and *The Sun* will complement full dealer back-up that includes counter dispensers and posters.

Karen Faux

classical press, but *Woman's Own*, *Woman's Realm*, *TV* and *Radio Times* and parenting magazines, many of which will carry associated features or competitions emphasising Schofield's "boy next door" image.

Count John McCormack's Songs Of My Heart (CDM 7646542) is being rush-released and is aiming for extensive airplay on Radio Two and other good stations. EMI anticipates this release to follow the successful path forged by Josef Locke, whose Song album has now sold more than 100,000 copies, mainly after

airplay of Locke's signature tune, Hear My Song. The theme tune for McCormack is Jeanie With The Light Brown Hair.

Prima Voce, the Nimbus series which has taken historic vocal recordings into the mass market, has a new album devoted to Conchita Supervia. This one takes the series a step further in offering two discs for the price of one, 74 minutes of songs and arias plus a bonus of 89 minutes of Carmen excerpts which the sultry Spanish mezzo recorded back in the Thirties.

Phil Sommerich

Image-conscious retailers put brands before bands

Matthew Cole probes the way retailers are exploiting their assets

The biggest stink in the perfume business for years was raised recently when discount Superdrug advertised prestige perfumes at knock-down prices. "It cheapens our brands," complained the fragrance manufacturers.

Needless to say, Superdrug saw its campaign as no more than simple commercial sense. Though both in the business of maximising sales, retailers and their suppliers were at loggerheads, with the manufacturers uttering the familiar cry that the retailers have too much power.

Increasingly the same complaint is being voiced in the music business. BPI chairman Maurice Oberstein used the platform of last month's In The City convention to slate retail chains for elevating their own brands above the music.

He is not the only one saying it. "The costs of discounts and the marketing support multiples now demand means the costs of our sales are rising all the time," bemoans one managing director.

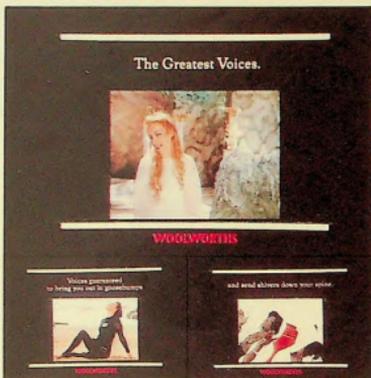
Co-operative advertising has attracted particular criticism. The Woolworths "letter-box" style of TV ad has left some record company executives complaining that the multiple's message drowns out their artists. And WH Smiths' "We Don't Sell..." campaign has struck others as plain offensive. "Using the line "We Don't Sell Kiwi Fruit" on an ad for Kiri Te Kanawa is pretty close to sacrilege," says one marketing director.

Yet the balance of power in the music business has still some way to shift, before it reaches the same state as the grocery trade, where "listing discounts" is a common euphemism for stocking fees. If a supplier wants a chain to take its new brand it is expected to cough up.

Nevertheless, record companies accustomed to having the whip-hand in their relationship with retailers, are finding that retail support has its price.

Single of the week racking window displays, listening post placement, inclusion in Christmas catalogues — it all comes at a price.

John Menzies' recent adoption of a single of the week



Woolworths' 'letterbox' TV ad has left some labels fuming

spot at £1,000 a time is the latest in a line of new moneyspinners devised by retailers.

And inevitably the poor economic outlook is accelerating the process. "In a recession to such an extent to which retailers squeeze suppliers is bound to pick up," says Hilary Monk, of leading retail research company Verdict.

Oberstein attacked co-op ads for promoting store brands. Yet with no effective control of the flow of product into their stores and ranges of almost identical product, the multiples have no option but to develop their branding.

This thinking was behind the recent renaming of Our Price marketing manager Neil Boote as brand marketing manager. The brand he will be marketing is, of course, Our Price.

That leaves suppliers to battle for prominence on the racks. And at a time when the record industry is producing an ever-expanding list of titles, in-store profile has become more valuable than ever.

"There is only a demand among retailers for about one per cent of what suppliers dish out," says Philip Ames of the burgeoning 20-store 4-Play chain.

"It is up to the record company to convince them to

take whatever they want to push."

Ames' view reflects retailers' frustration with suppliers which, they say, seem to churn out titles by the thousand rather than giving fewer the concerted marketing push they deserve. Retailers naturally begin to wonder why they should give over metres of their racks to titles they can't trust to sell.

The growth of buy-in deals and payments for end of rack space and window displays has certainly helped to concentrate record company minds on the issue. "It puts an end to the mud-at-the-wall approach," says Mike Andrews, marketing director at Chrysalis.

He sees the new constraints on store space as a positive addition to the increasingly complex mix of marketing options available. Viewed as such, the deals being offered look fair enough. A shop window in a High Street is a retailer's asset. "Why should it be given away free?" asks Ames.

An Our Price window can be had for little more than £10 a week. At £1,000, Menzies' single of the week deal sees a single displayed on the counter of 120 stores for one week. The cost boils down to £1.45 per store per day. "Surely that is value for money,"

WHAT PRICE RETAIL SUPPORT

No one with a sweet tooth can have missed Cadbury's campaign to launch its new chocolate bar, Secret. TV ads coupled with point-of-sale and prominent racking have made it the chocooholic number one for October.

For Chrysalis marketing director Mike Andrews successfully breaking a new act is no different: "What it is really about is branding," he says.

To give music brands that crucial prominence in-store there are a variety of deals, based as much on suppliers' discounts as a flat fee.

Feature displays, singles of the week and end racking all fall into the weekly packages offered by the multiples. A single of the week spot can range from £4,000 in Woolworths to £1,000 in Menzies. In HMV and Our Price such support tends to come as part of a larger package.

But both of those specialists operate fairly fixed tariffs for a national window

campaign. At around £3,000 a company can place its product in all Our Price or HMV windows, with an extra fee to cover West End stores.

Listening posts provide a valuable marketing opportunity which Virgin, for instance, chooses to market as part of a co-operative press advertising deal.

Independent store listening posts, devised by Mekon (see News p4) come at around £2,000 for a month in 100 stores.

And with Christmas approaching valuable space in each retailer's catalogue is also on offer. Since the retailer always has his own brand to protect such deals are not, however, open to everybody.

Though Our Price feature rack space can be bought, the chain will refuse product it deems unsuitable. As one disgruntled salesforce manager put it: "You can buy into these spots, but only if you are selling what they want."

says Mike Heneghan, managing director of sales force 3MV, who drew up the Menzies deal.

That sales teams are devising marketing plans shows how close the two disciplines now are; commonsense deals for store space link the retailers' sales expertise directly to the marketing department's budget.

"If power is shifting at all it is because these ideas are generated by retailers," says Virgin Retail managing director Simon Burke. "They know how to display product to sell it."

Some record executives counter that these schemes can amount to "extortion", with ordering levels tied all too closely to co-operation.

The size of the chains means they cannot be ignored. Verdict's Hilary Monk says, "A WH Smith or Woolworths has a huge chunk of the market. They must be able to dictate terms though they would always deny it."

But intriguingly some argue the new emphasis on sales expertise could ultimately work in favour of independents and smaller chains.

"It is the middle league independent who can be most effective with new ideas like listening posts and records of the week," says Virgin's Simon Burke.

As the crucial Christmas sales period approaches, record company marketers have a greater choice of in-store marketing methods than ever before.

Mike Andrews argues it is those companies which have adapted most effectively to the new environment that will win out. "What will be highlighted by the shift is the weaker marketing of some companies," he says.

And refreshingly for retailers, this time out they won't be the ones to carry the cost of that weakness.

More Analysis, p30

music week

datafile

The Information Source for the Music Industry

24 OCTOBER 1992

CHART FOCUS

Tasmin Archer holds on to music top position in the singles chart again this week, but is under renewed pressure from **Boyz II Men**, whose *End Of The Road* is gaining again after their Top Of The Pops appearance last Thursday.

The release of Tasmin's album on Monday may just tip the balance in favour of the Boyz. In America, *End Of The Road* creates chart history by taking a 11th week at number one this week — the longest reign of any single since the Hot 100 was established in 1958.

Back in blighty, an extensive and expensive TV campaign has paid rich dividends for *Arrested Development*, with *People Everyday* debuting at number 10, but even that can't match **Bon Jovi's** *Keep The Faith*. Their first single in three years, it's already their second biggest hit, debuting at no. 5.

People Everyday easily eclipses both the number 36 peak of **Sly & The Family Stone's** *Everyday People*, on



which it is based, and Tennessee, *Arrested Development's* only previous hit, which reached number 46. Nothing To Fear is **Chris Rea's** 25th hit single — and by entering at number 16 this week, it becomes his highest debuting single to date.

Lifted from Rea's upcoming album *God's Great Banana Skin*, *Nothing To Fear* is an extremely lengthy track.

At an unedited 9 minutes and 10 seconds, it's the second longest 7-inch hit of all time, immediately ahead of **Lynyrd Skynyrd's** *Free Bird* (9 minutes) but some way behind **Grank Funk Railroad's**

Inside Looking Out, a 9 minute 27 second hit from 1971.

Warner Music had a chance to become the first record company to have a trio of albums debut at number one in consecutive weeks this week, but after **REM's** *Automatic For The People* and **Prince's** *Symbol* made the feat theoretically possible, Madonna's *Erotica* failed to complete the treble, chart honours going instead to the **Simple Mind's** compilation *Glittering Prize* \$192.

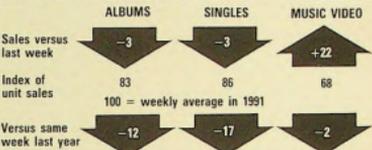
It's the group's fifth number one album, and prevents Madonna from having her fifth, all of which must be a source of quiet satisfaction to **Virgin MD Paul Conroy**, who enjoyed a lengthy and successful career at Warners.

Alan Jones **NOTE:** My brain said **Brian May**, but my pen said **Roger Taylor**, when I wrote last week about **Hank Marvin's** new single. Apart from the name, the remainder of the story was correct.

Apologies to all concerned.

UPDATE

SALES



LATEST SALES AWARDS

- Platinum** **Madonna: Erotica** (album)
- Gold** **Talking Heads: Once In A Life Time** (Best Of album)
- Silver** **Brian May: Too Much Love Will Kill You** (Single)
- Simple Minds: Glittering Prize** (album)

NEXT WEEK'S HITS

- Singles** **NICK BERRY: Long Live Love** (Columbia)
- MICHAEL BOLTON: To Love Somebody** (Columbia)
- THE CHIPPYDALES: Love Me Your Body** (XS)
- Hyundai**
- HW STATE vs UB40: One in Ten** (ZTT)
- ANNIE LENNOX: Cold** (RCA)
- METALLICA: Wherever I May Roam** (Warner)
- ROY ORBISON: Heartbreak Radio** (Virgin America)
- ROXETTE: Queen Of Rain** (EMI)
- JON SECADA: Do You Believe In Us** (SBK)
- SHAKESPEARE SISTER: Hello (Fun Your Radio)** (London)
- Albums** **TASMIN ARCHER: Great Expectations** (EMI)
- BIZARRI INC: European Vinyl Selection**
- JULIAN COPE: Jethuskill Island**
- ANNOUNCE: Build** (Christy)
- NEE'S ATOMIC DISTURB: Are You Normal** (Parlophone)
- ROBERT PALMER: Risen** (High) (EMI)
- THE SUNDAYS: Blind** (Parlophone)

CHART NEWCOMERS

10 **ARRESTED DEVELOPMENT:** *People Everyday* (Cooltempo). US 2nd hit
Producer: Speech
Publisher: EMI
Blackwood/Arrested Development
Writer: Speech
Line up: Speech (Rap), Headliner (DM), Aerle Tarse (V), Montsho Eshee (dance), Rasa Don (dancer), Baba Oje (spiritual adviser)
Notes: Based on Sly And The Family Stone track with new lyrics. Won MTV rap award last month. US chart position: nine with a bullet
Album: Three Years, Two Days, Five Months In The Life Of...
First Hit: Tennessee 1992
Cooltempo: 071 221 2213



Writer: Chris Rea
Notes: First track from new album. Rea has recorded soundtrack for US film *Soft Top, Hard Shoulder*, out in January.
Album: *God's Great Banana Skin* (Released Nov 2)
First Hit: Fool (If You Think It's Over) 1978
Biggest Hit: The Road To Hell (Part Two) 1989
Last Hit: Winter Song 1991
East West: 071 938 2181

28 **LIBERATION:** *Liberation* (ZYX). UK Debut
Producer: Liberation
Publisher: Bernard Mikulski
Writer: Liberation
Notes: Number one in RM Club Chart. Two producers from London who wish to remain nameless
Album: None planned
ZYX: 081 902 6398

16 **CHRIS REA: Nothing To Fear** (East West). UK 25th hit
Producer: Chris Rea
Publisher: Warner Chappell

25 **BJORN AGAIN:** *Erasure-ish* (A Little



Ronin are happy to announce that an amicable settlement has been reached with Circa/Virgin Records with regard to the release of Ronin and Force 'N' K-Zee from their contractual obligations.

We would like to thank all the people in the company who supported us during our time at Circa.

F.A.T. Management continues to represent our organisation and to handle all catalogue, which includes:

Ronin Inc.
Force 'N' K-Zee
23 Skidoo

For information contact F.A.T.
Tel. 071 253 1366 Fax. 071 253 1330

WE DON'T STOP !

mary black

the tour

november

12th sheffield octagon centre 0742-753300

13th warwick arts centre 0203-524524

14th newcastle city hall 091-2612606

15th liverpool philharmonic hall 051-7093789

17th birmingham town hall 021-2362392

18th bournemouth pavilion 0202-297297

19th brighton dome 0273-674357

20th bristol colston hall 0272-223683/223686

22nd york barbican 0904-656688

23rd glasgow royal concert hall 041-2275511

24th aberdeen music hall 0224-541122

25th edinburgh usher hall 031-2281155

30th reading hexagon 0734-591591

december

1st cambridge corn exchange 0223-357851

3rd london royal albert hall 071-589-8212

4th london royal albert hall 071-589-8212

5th manchester apollo 061-2369922

6th oxford apollo 0895-244544

new album the collection

out october 19th
includes the new single

the moon and st christopher

the new video out now
the collection live

the
Grapevine
label

in
association with
PENTAX

OCT
24
1992



TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	SLEEPING SATELLITE Tasmin Archer	EMI
2	END OF THE ROAD Boyz II Men	Motown
3	I'M GONNA GET YOU Bizarre Inc feat Angie Brown	Viva! Solutions
4	EROTICA Madonna	Mercury/Sire
5 NEW	KEEP THE FAITH Bon Jovi	Janitor
6	TETRIS Doctor Spin	Capitol
7	IT'S MY LIFE Dr. Alban	Logic/Arava
8	EBENEZER GOODE The Shamen	One Little Indian
9	A MILLION LOVE SONGS (EP) Take That	RCA
10 NEW	PEOPLE EVERYDAY Arrested Development	Cooltempo
11	LOVE SONG/ALIVE AND KICKING Simple Minds	Virgin
12	ASSASSIN The Orb	Big Life
13 NEW	SKIN O' MY TEETH Megadeth	Capitol
14	HIGHWAY TO HELI (LIVE) AC/DC	A&O
15	BAKER STREET Undercover	PMI International
16 NEW	NOTHING TO FEAR Chris Rea	Fat Waver
17	MY NAME IS PRINCE Prince & New Power Generation	Paisley Park
18	PERFECT MOTION Sunrise	Sony S2
19	DON'T YOU WANT ME The Firm	Eurofrank
20	MY DESTINY Lionel Richie	Motown
21	[TAKE A LITTLE] PIECE OF MY HEART Ernie Franklin	Epic
22	SPECIAL KIND OF LOVE Dina Carroll	A&M
23 NEW	IT WILL MAKE ME CRAZY Full	Demonstration/RCA
24	IRON LION ZION	



**LONG
LIVE
LOVE**

38	CONNECTED Stereos MCA	A&M/Bway
39	COULDN'T BEEN ME Silly Party/Cyros	Mercury
40 NEW	THERE IS A LIGHT THAT NEVER GOES OUT The Smiths	WEA
41	GOOD ENOUGH Bobby Brown	MCA
42	FEAR LOVES THIS PLACE Julian Cope	Island
43	TOO MUCH LOVE WILL KILL YOU Brian May	Parlophone
44	JUST ANOTHER DAY Jon Secada	S&K
45	DRIVE REM	Warner Bros
46 NEW	99.9 DEGREES F Suzanne Vega	A&M
47	ROADHOUSE MEDLEY (ANNIVERSARY WALTZ PART 2) Status Quo	Polydor
48 NEW	LEAP OF FAITH Bruce Springsteen	Columbia
49 NEW	BOOM BOOM John Lee Hooker	Pandisc
50	WITCHORFAT Robert Palmer	EMI
51 NEW	HUNGER STRIKE Temple Of The Dog	A&M
52	EVERYBODY WANTS HER Thunder	EMI
53	THEME FROM M.A.S.H. (EVERYTHING I DO) Mancie Street/Preadsters/Fatima Mansions	Columbia
54	NO ORDINARY LOVE Slide	Epic
55 NEW	SHE'S PLAYING HARD TO GET Bibi Stenmark	Jive
56	A LETTER TO ELISE The Cure	Fiction
57 NEW	JUMP! The Movement	Anika
58	RADIO Slinky (featuring Roger Taylor)	Epic
59 NEW	SEPARATE WAYS Gary Moore	Virgin
60	SHADES OF GREEN The Mission	Vertigo
61 NEW	THE HORNY TRACK Egyptian Empire	Freedom
62 NEW	WHAT ABOUT YOUR FRIENDS The 4	

RECORD MIRROR

DANCE UPDATE

24 OCTOBER 1992
FREE WITH music week

DEO

ICE CUBE RAP MELTS EAST WEST HEARTS

Ice Cube has clinched an international deal with East West for his Street Knowledge label. But his own British deal with Island is at an end.

The ex-NWA man's forthcoming album may not get a British release.

However, he will initially produce four acts for his new East West offshoot, kicking off with his long-time partners Da Lench Mob and their debut 'Guerillas In The Mist' album.

Despite the generally disappointing level of sales for UK rap material, all Street Knowledge product will be released here.

The deal puts Ice Cube's relationship with the label —

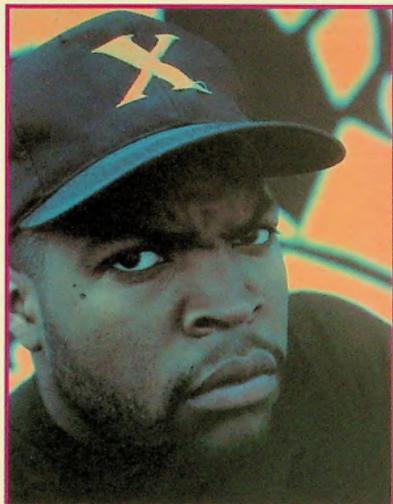
which began in 1991 with his work on Yo Yo's 'Make Way For The Motherfode' album — on a long-term footing.

"East West wants to share in Ice Cube's vision," says the company's chairperson Sylvia Rhone. "I have tremendous respect for him as an artist, producer and human being."

The rapper says that Street Knowledge will be the "roughest label out."

"We'll have a lot of political crews and we won't be afraid to put out anything."

A single from West Coast "thinker" Kam will be the label's second act, with two more as yet unannounced new signings to follow.



GTO MAKES 'LOVE' WITH NOVAMUTE

The multi-faceted GTO have ditched their old React label and signed to Mute's dance subsidiary NovaMute. The deal was sealed after the techno twosome's rave-tastic performance at Berlin's Love Parade convinced the label of their European potential. Meanwhile Mute is cementing its relationship with US rap indie Tommy Boy after securing a Stateside release for its 'Tresor' techno compilation. A NovaMute spokesman says GTO, "are looking for greater impact in the US market". Their first single for NovaMute, 'Love Is In The Air', will be out next month.

CLUB DJs SPIN A WHILE AT 1FM

Radio One FM takes a bite out of the Big Apple with a new series of special Essential Collections. David Morales and Tony Humphries are among the big names to team up with Pete Tong and Mark Goodier to present their Hot Mix of happening tunes. "It's good to get other professional views on what we should be listening to," says Tong, who will hook up with Frankie Knuckles and Morales on October 24 and 25. Goodier explores the UK connection with Sasha on October 30, and it's Tony Humphries' turn on November 8 and 9.

US3 FEATURING RAHSAAN & GERARD PRESCENCER

CANTALOOPE

BLUE NOTE

THE DEFINITIVE BLUE BEATS

12 + CD WITH FLIP FANTASIA & INSTRUMENTAL MIXES / ALSO OUT ON 7 & TAPE

KICKBACK ROBBY	5	DEVERANCE	5	CLIMBY CLIMBY	5	IN SEARCH OF A COOL PLACE	5	BILLION DOLLAR	5	PLEASE BE YOUR	5	SLACK	5	WHAT'S SHOVING WITH ME	5
A GOOD IDEA	5	SHOCK	5	GOO & GUM	5	IT'S A MAD WORLD	5	MELODY	5	POULI MEXICO	5	SO MANY COOL	5	WHY NOT JAZZ	5
ALWAYS HERE	5	MORAL EP	5	GOING TO ALL THAT	5	IT'S JUST A FEELING	5	ROCKIN' GLOW	5	PROULET FLOWER	5	SEDUCT	5	WIND OF THE WIND	5
ALWAYS SOMEBODY	5	EMOTION EP	5	KEEP THE FAITH	5	KEEP THE FAITH	5	MURIN IS	5	PUSH THE FEELING ON	5	SUGAR BULLETS	5	YOU GOT TO STAND FOR	5
BE MY LADY	5	EVERYBODY'S DREAMS	5	KEEP THE FAITH	5	KEEP THE FAITH	5	MY FEELS ARE BEAUTIFUL	5	QUEEN OF JAZZ	5	TREASURE	5	YOU GOT TO STAND FOR	5
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BEHOLD AN EP	5	EVIL CIRCUS EP	5	KEEP THE FAITH	5	KEEP THE FAITH	5	NO GREATER LOVE	5	RAVING OUT	5	TREASURE	5	YOU GOT TO STAND FOR	5
BEHOLD AN EP	5	EVIL CIRCUS EP	5	KEEP THE FAITH	5	KEEP THE FAITH	5	NO GREATER LOVE	5	RAVING OUT	5	TREASURE	5	YOU GOT TO STAND FOR	5
BEHOLD AN EP	5	EVIL CIRCUS EP	5	KEEP THE FAITH	5	KEEP THE FAITH	5	NO GREATER LOVE	5	RAVING OUT	5	TREASURE	5	YOU GOT TO STAND FOR	5
BEHOLD AN EP	5	EVIL CIRCUS EP	5	KEEP THE FAITH	5	KEEP THE FAITH	5	NO GREATER LOVE	5	RAVING OUT	5	TREASURE	5	YOU GOT TO STAND FOR	5
BEHOLD AN EP	5	EVIL CIRCUS EP	5	KEEP THE FAITH	5	KEEP THE FAITH	5	NO GREATER LOVE	5</						



RAVE WRITERS INK SONG DEAL

ARTY PARTY Abstract art meets ambient dance thanks to the self-contained Shimmer duo and their four-track 'Dark Star EP'. Striking a blow against elitist arty types, former St Martin's artist Dominic Dyoan and his partner Darren Pearson are using music to introduce their artistic vision to a mass audience. Taking control of



all creative aspects — from packaging to video shoots — the Shimmer pair are also teaming up with computer artist Phil Weinstein who has previously worked with 808 State, The Orb and LFO. "Our interest is in relating images to music," says Dyoan. "It's like a mantra of sound and vision." Music to meditate to.

SWANG THANG What with long-awaited UK releases for US sensations Jay B Jilge and Chante Moore and the singles success of swingbeat inspired acts like BoyzIImen, the sound of "swang" seems to be doing its thing on this side of the Atlantic at last. And a new jack nigt out at Brixton's Vox is the latest sign that swing is gaining momentum. Run by DJ Ralph Tee on November 18 — with the likes of Steve Jovlier and George Kay in support — the weekly happening kicks off with a launch party for Mastercuts 'New Jack Swing Vol. II' "It's the right club," says Tee, "in the right place, at the right time." In short, as R Kelly puts it, it's got that vibe!

Rising High's Caspar Pound and Terrorize's Shaun Imrei are the latest in a growing roster of underground innovators to make the move to mainstream publishing territory. PolyGram Music's Publishing has signed both artists to long-term songwriting deals. Kate Thompson, general manager responsible for the deals, says that far from being the creative black hole many critics claim, rave may end up being the source of tomorrow's songwriters — Marc Cohn take note! "I see rave as the Nineties equivalent of punk," adds Thompson. "Long-term acts will come out of it, you just have to sort through a lot of rubbish before you find them." But Dave Wiberley of Momentum, which has signed CityBeat/XL acts like Liquid and SL2, warns against the temptation of treating rave in the same way as rock or pop. "To sign rave acts expecting the next George Michael is wrong. The music is still in its infancy and what rave acts need is support, not necessarily huge cheques," he says.



MULTIPLES CHOICE

There's no doubt that breaking into chartland still relies on getting your record into the Woolworths of this world. But Woolies' decision to downgrade dance in its in-store singles charts leaves some specialist distributors asking whether dance music needs the High Street chain stores and vice-versa?

Raz Gold of independent distributor Great Asset — which handled Felix and Andronicus in their early stages — says interest from the multiple stores exists, but the terms they demand make it virtually impossible to satisfy their needs.

"They need my product, otherwise they wouldn't be ringing me up every single day," he says. "But they want us to wait 90 days for payment and only take records on a sale or return basis. That makes it impossible for small labels who only press a few thousand copies."

Even certified crossovers sometimes get a suspicious reception initially, with the High Street chains holding fire until they are sure it is going to be a hit.

"You have to deal with head offices and



● KWS (ABOVE) AND ANDRONICUS



they can take a long time to make a decision," says Jon Sharp, head of Pinnacle's dance division Recut. "With KWS for instance, Woolworths and Smiths didn't go for it until it was in the Top 20."

The quest for album sales — and the larger profits that go with them — also discriminates against dance, says Sharp. "It's been a tradition that dance albums don't sell. But The Orb proved that wrong, so maybe things are changing."

However Great Asset is not so optimistic, pointing out that many dance indie, by-pass the High Street in favour of the more flexible and profitable independent networks.

"And because a lot of regions don't have specialist stores," says Raz, "the chains can virtually dictate what their customers can and can't buy. If it continues it's going to be very sad for dance music."

The sting in the tail, is that multiples would be much happier with dance if the industry did not generate so much product with such a short shelf life. Records that go out of fashion before the retailer can sell them don't do as well for his profits at all.

- 1 2 SLEEPING SATELLITE
2 4 END OF THE ROAD
3 11 LION LION ZION B
4 3 THE BEST THINGS II
5 4 IT'S MY LIFE Dr. AlZ
6 5 MY DESTINY Lionel
7 8 DRIVE REM
8 9 JUST ANOTHER DAY
9 11 EROTICA Madonna
10 10 EBENEZER GODDE
11 11 MY NAME IS PRIN
12 11 SOMETIMES LOVE
13 14 A MILLION LOVE S
14 14 BAKER STREET Lind
15 14 SPECIAL KIND OF I
16 11 IT'S ONLY NATURA
17 16 BE MY BABY Vance
18 15 RHYTHM IS A DAN
19 17 I'M GONNA GET U
20 16 I'M ON MY WAY B
21 22 MONEY LOVE Nene
22 12 TOO MUCH LOVE V
23 14 GOOD ENOUGH Rat
24 11 WALKING ON BROD
25 10 KEEP THE FAITH B
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TOP 10 BR

- 1 11 ALL OVER THE WORL
2 2 LET YOUR HAIR DOW
3 11 NOTHING TO FEAR
4 4 CANTALOOOP
5 5 STEAM
6 6 BOOM BOOM
7 7 SWEET LITTLE MYSTE
8 8 SUPERMARIOLAND
9 9 HELLO I TURN YOUR R
10 10 BOSS DRUM
Records not outside the Arpy, Drat

US TO

- 1 1 END OF THE ROAD
2 2 SOMETIMES LOVE JU
3 3 EROTICA, Madonna
4 4 I'D DIE WITHOUT Y
5 5 JUMP AROUND, Ho
6 6 HOW DO YOU TALK T
7 7 SHE'S PLAYING HA
8 8 WHEN I LOOK INTO Y
9 9 PEOPLE EVERYDAY, A
10 10 DO I HAVE TO SAY WORDS, Bryan Adams ADM
11 11 PLEASE DON'T
12 12 HUMPIN' AROUND
13 13 FREE YOUR MIND,
14 14 HAVE YOU EVER N
15 15 REAL LOVE, Mar J
16 16 FOREVER LOVE, C
17 17 RHYTHM IS A DAN
18 18 WHAT ABOUT YOU

- 19 19 BABY-BABY, ILL
20 20 WOULD LIE TO YOU?, Charles & Eddie Capitol
21 21 JUST ANOTHER DAY, Jon Secada SBK
22 22 DO I HAVE TO SAY WORDS, Bryan Adams ADM
23 23 WALKING ON BROKEN GLASS, Jena LorenzAKA
24 24 BACK TO THE HOTEL, N2Deep Profile
25 25 I WANNA LOVE YOU, Jade Giant
26 26 NOVEMBER RAIN, Guns N' Roses Geffen

innocence includes the hit singles I'll be there & one love in my lifetime

new album out now

lp ctp26
cd ctcc26
cd ctcd26

- 2 RM DANCE UPDATE
- 18 18 BOOMERANG (OST), Various Lafface
19 19 NO FENCES, Garth Brooks Capitol
20 20 1 YEAR'S MONTHS, Arrested Development Oryzals
21 21 FUNNY DIVAS, En Vogue Alco
22 22 WHAT HITS?!, Red Hot Chili Peppers EM
23 23 PURE COUNTRY, George Strait MCA
24 24 BROKEN, Nite Inj Nails Nothing
25 25 METALLICA, Metallica Elektra
- 43 43 T-R-O-U-B-L-E, Travis Trii Warner Bros
44 44 POCKET FULL OF... Spn Doctors Epic Associated
45 45 GREATEST MISSES, Public Enemy Def Jam
46 46 GARTH BROOKS, Garth Brooks Liberty
47 47 I AM I NOT YOUR GIRL? Small 21 Warner Oryzals
48 48 JON SECADA, Jon Secada SBK
49 49 HERE COMES TROUBLE, Bad CompanyAlco
50 50 GREATEST HITS VOL 1, Randy Travis Warner/Bros

TO COOL ▶

cuts



● PAUL REID



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



- | | | | | |
|----|------------|--|--|--------------------|
| 1 | NEW | AS ALWAYS Secret Life | Superb cover of the Stevie Wonder classic and already massive. | Cowboy |
| 2 | (1) | PEOPLE LIVIN' TODAY Semi Real | | Jumpin' & Pumpin' |
| 3 | (8) | UNDERSTAND THIS GROOVE Frankie Pharoah | | Cheeky/China |
| 4 | NEW | CARRY ON Martha Wash | Big vocals from a big singer make this a huge one | US RCA |
| 5 | (8) | ANTHEM Paul Reid | | Sony |
| 6 | (7) | UNDERSTAND THIS GROOVE UFI | | Union City |
| 7 | NEW | BAD MAN Urban Jungle | A club bass groove that's definitely ahead of its time | Union City |
| 8 | (10) | JUMP Funkatarium | | White label |
| 9 | (13) | OOH BABY Secret Knowledge | | Sabres Of Paradise |
| 10 | NEW | HAPPINESS Nightmares On Wax | Unusual house groove with emphasis on the back beat | Warp |
| 11 | NEW | FEEL IT JJ | Deep trancey dub house | Zoom |
| 12 | (11) | HOW DOES IT FEEL Electroset | | frrr |
| 13 | NEW | LOVE MUSIC Charm | Bright, happy uplifting garage and a possible crossover smash | Big Beat |
| 14 | NEW | ICE + ACID Sonia Lakota | A long inspiring house trip with a distinctly British flavour | Cowboy |
| 15 | (20) | LOVE IS THE MOST Lee Rogers | | Pulse 8 |
| 16 | NEW | LOST IN HOUSE Dub Commission | Deep funky house groove | HubbaHubba |
| 17 | NEW | EVERYTIME IT RAINS Most Bass | Hard and heavy progressive funk excursion | Archangel |
| 18 | NEW | GET UP Mr Peach | Follow-up to the excellent 'I Really Love You' | Olympic |
| 19 | (18) | WORK IN PROGRESS EP Rejuvenation | | Soma |
| 20 | NEW | DO YOU FEEL Effective | Piano and bass combine to make this a hot track | SER |

- | Rank | Title | Artist |
|------|------------|---------------------|
| 1 | 7 | SLEEPING SATELLITE |
| 2 | 4 | END OF THE ROAD |
| 3 | 1 | IRON LION ZION B |
| 4 | 3 | THE BEST THINGS B |
| 5 | 4 | IT'S MY LIFE Di Aré |
| 6 | 3 | MY DESTINY Lionel |
| 7 | 4 | DRIVE REM |
| 8 | 4 | JUST ANOTHER DJ |
| 9 | NEW | EROTICA Madonna |
| 10 | 1 | Ebenezer GOODI |
| 11 | 2 | MY NAME IS PRIN |
| 12 | 1 | SOMETIMES LOVE |
| 13 | 4 | A MILLION LOVE S |
| 14 | 2 | SPECIAL KIND OF I |
| 15 | 4 | BAKER STREET Uic |
| 16 | 17 | IT'S ONLY NATURA |
| 17 | 2 | BE MY BABY Vancé |
| 18 | 1 | RHYTHM IS A DAN |
| 19 | 2 | I'M GONNA GET YI |
| 20 | 4 | I'M ON MY WAY E |
| 21 | 2 | MONEY LOVE Nene |
| 22 | 1 | TOO MUCH LOVE V |
| 23 | 4 | GOOD ENOUGH B& |
| 24 | 1 | WALKING ON BRD |
| 25 | NEW | KEEP THE FAITH B |
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TOP 10 BR

- | Rank | Title | Artist |
|------|-------|--------------------|
| 1 | 1 | ALL OVER THE WORLD |
| 2 | 1 | LET YOUR HAIR DOW |
| 3 | 1 | NOTHING TO FEAR |
| 4 | 1 | CANTALOOOP |
| 5 | 1 | STEAM |
| 6 | 1 | BOOM BOOM |
| 7 | 1 | SWEET LITTLE MYSTI |
| 8 | 1 | SUPERMARIOLAND |
| 9 | 1 | HELLO (TURN YOUR F |
| 10 | 1 | BOSS DRUM |

Records are outside the Airplay Chart

US TO

- | Rank | Title | Artist |
|------|-------|---|
| 1 | 1 | END OF THE ROAD |
| 2 | 1 | SOMETIMES LOVE JO |
| 3 | 1 | EROTICA, Madonna |
| 4 | 1 | I'D DIE WITHOUT Y |
| 5 | 1 | JUMP AROUND, Hic |
| 6 | 1 | HOW DO YOU TALK T |
| 7 | 1 | SHE'S PLAYING HF |
| 8 | 1 | WHEN I LOOK INTO YI |
| 9 | 1 | PEOPLE EVERYDAY, A |
| 10 | 1 | I DO HAVE TO SAY THE WORDS, Bryan Adams A&M |
| 11 | 1 | PLEASE DON'T |
| 12 | 1 | HUMPIN' AROUND |
| 13 | 1 | FREE YOUR MIND, |
| 14 | 1 | HAVE YOU EVER N |
| 15 | 1 | REAL LOVE, Mary J |
| 16 | 1 | FOREVER LOVE, Co |
| 17 | 1 | RHYTHM IS A DAN |
| 18 | 1 | WHAT ABOUT YOU, |

- | | | |
|----|---|---|
| 19 | 1 | BABY-BABY, BIL |
| 20 | 1 | WOULD LIE TO YOU?, Charles & Eddie Capitol |
| 21 | 1 | JUST ANOTHER DAY, Jon Secada S&P |
| 22 | 1 | I DO HAVE TO SAY THE WORDS, Bryan Adams A&M |
| 23 | 1 | WALKING ON BROKEN GLASS, Seno Leontakista Profile |
| 24 | 1 | BACK TO THE HOTEL, N2Deep Profile |
| 25 | 1 | I WANNA LOVE YOU, Jade Giffen |
| 26 | 1 | NOVEMBER RAIN, Guns N' Roses Capitol |

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- from 12.30pm every Monday

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0898 5052 89

- Top 75 Singles, Artist Albums and Compilation Albums
- new entries and this week's Top Of The Pops performances

0898 5052 90

- Top 75 Singles — new positions

0898 5052 91

- Artists and Compilation Albums — new positions

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

TO

BRITAIN'S NEAREST BEATS TILL

OCT. 26

Pos	Weeks	Title
1	1	SLEEPING SATURDAY
2	1	END OF THE ROAD
3	1	IRON LION ZION
4	1	THE BEST THINGS
5	1	ITS MY LIFE Dr Ab
6	1	MY DESTINY Lovel
7	1	DRIVE REM
8	1	JUST ANOTHER DAY
9	1	EROTICA Madonna
10	1	EBENEZER GOOD
11	1	MY NAME IS PRIN
12	1	SOMETIMES LOVE
13	1	A MILLION LOVE S
14	1	SPECIAL KIND OF
15	1	BAKER STREET Lov
16	1	ITS ONLY NATURA
17	1	BE MY BABY Vanc
18	1	RHYTHM IS A DAN
19	1	IM GONNA GET Y
20	1	IM ON MY WAY I
21	1	MONEY LOVE Her
22	1	GOOD MUCH LOVE
23	1	GOOD ENOUGH B
24	1	WALKING ON BRO
25	1	KEEP THE FAITH U

TOP 10 BR

Pos	Weeks	Title
1	1	ALL OVER THE WORL
2	1	LET YOUR HAIR DOW
3	1	NOTHING TO FEAR
4	1	CANTALOOOP
5	1	STEAM
6	1	BOOM BOOM
7	1	SWEET LITTLE MYSTI
8	1	SUPERMARIOLAND
9	1	HELLO (TURN YOUR F
10	1	BOSS DRUM

US TO

Pos	Weeks	Title	Artist
1	1	END OF THE ROAD	U2
2	1	SOMETIMES LOVE	U2
3	1	EROTICA, Madonna	Madonna
4	1	I'D DIE WITHOUT Y	U2
5	1	JUMP AROUND	U2
6	1	HOW DO YOU TALK T	U2
7	1	SHE'S PLAYING H	U2
8	1	WHEN I LOOK INTO Y	U2
9	1	PEOPLE EVERYDAY	U2
10	1	PLEASE DONT	U2
11	1	HUMPIN' AROUND	U2
12	1	FREE YOUR MIND	U2
13	1	HAVE YOU EVER	U2
14	1	REAL LOVE, Mary J	Mary J Blige
15	1	FOREVER LOVE, Co	Cooperation
16	1	RHYTHM IS A DAN	U2
17	1	WHAT ABOUT YOU	U2

18	1	BABY-BABY-BABY, Ch	Lafayette
19	1	WOULD I LIE TO YOU?, Charles & Eddie	Capital
20	1	JUST ANOTHER DAY, Jon Secada	SBK
21	1	DO I HAVE TO SAY THE WORDS, Bryan Adams	ARM
22	1	WALKING ON BROKEN GELS, Arca	Larocca/Asaka
23	1	BACK TO THE HOTEL, NoDDeep	Profile
24	1	Wanna Love You, Jade	Giant
25	1	NOVEMBER RAIN, Gurus	Roses

The RECORD MIRROR

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

TW LW

46	47	PLEASURE BOY	Sandstrom
47	54	DIGITAL LOVE THING (UNDERGROUND MK MIX)	Happhead
48	34	BROTHERS GONNA WORK IT OUT	Blake Baxter
49	48	YOUR TOUCH R.1001	
50	31	EXCITED	
51	32	(M-PEOPLE) JUDGE JULES MIXES	M-People
52	40	I'VE BEEN WAITING (EAST SIDE 12" REMIX)	Joe Public
53	32	SAVED MY LIFE (MIXES)	France Therman
54	32	EVERYBODY DOWN	Jill Louie & The World
55	33	LSD (EP) Santic Mixes	
56	33	FOLLOW ME (CLUB MIX) Alys	
57	33	ONE IN TEN (MIXES) 808 State Vs UB40	
58	33	EUPHORIA (EUPHORIA) Freshtrax And The Emphas	
59	33	ICE AND ACID	Sona Lakota
60	33	DON'T BEG FOR LOVE (MIXES)	Rosen From The Banks featuring J.D. Wilson
61	33	CANT STOP	Francis
62	33	HOW DOES IT FEEL? (THEME FROM TECHNO BLUES) (MIXES)	Walking Man
63	33	ALL JOIN HANDS (MIXES) BROTHERS AND SISTERS (MIXES)	Mercury Promo
64	33	COOL BLU WAVE	Kyva
65	33	MUSIC IN MY BRAIN (RAGGABORE MIX) Dillinger	
66	33	I WANNA BE SOMEONE (12" VOCAL MIX) Club Z	
67	33	LET ME BE YOUR UNDERWEAR Club 69	
68	33	ONE DAY (JAZZ TIP MIX) (SHINING PATH MIX) (NEW YORK MIX)	Ultrasonic Promo
69	33	LOVE REVOLUTION (ANTHEM) Love Revolution	
70	33	SING IT (MIXES) Jody Universe Orchestra	
71	33	LAKE OF DREAMS (MIXES) The Whool	
72	33	WHEN YOU GONNA LEAVE (L.K. MIX) Jamaroqui	
73	33	PEACE & LOVISMIFREEDOMISM	
74	33	SONZ OF A LOOP Da Loop Era & The Scratchback Experience	
75	33	ALL OR NOTHING (MIXES) Rest 2 Rhythm	
76	33	DUB WAR (CHAPTERS 1-5) Dance Conspiracy	
77	33	THE PLEASURE AND THE PAIN Deep	
78	33	WALKING ON BROKEN GELS	
79	33	THE FEELING (ORIGINAL MIX) (HOOJ CHOONS MIX) Urban High	

TW LW

55	55	UNDERSTAND THIS GROOVE UFL	
56	55	AIMT NO MOUNTAIN HIGH ENOUGH	
57	55	BOOMERANG (JUST), Various	
58	55	NO FENCES, Garm Burns	
59	55	3 YEARS MONTHS... Annsed Development	
60	55	FUNKY DIVISION, En Vogue	
61	55	WHAT HITS?, Red Hot Chili Peppers	
62	55	PURE COUNTRY, George Strait	
63	55	BROKEN, Arca, Niska	
64	55	METALLICA, Metallica	
65	55	TR-O-U-L-I-E, Travis Trix	
66	55	POCKET FULL OF... Sign Electrics	
67	55	GREATEST MISSES, Public Enemy	
68	55	GARTH BROOKS, Garth Brooks	
69	55	AM I IN IT YOUR GIRL? Sreat & O'Carroll	
70	55	JOIN SAM, Jon Secada	
71	55	HERE COMES TROUBLE, Bad Company	
72	55	GREATEST HITS VOL 1, Randy Travis	

TW LW

41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
43	41	AIMT NO MOUNTAIN HIGH ENOUGH	
44	41	BOOMERANG (JUST), Various	
45	41	NO FENCES, Garm Burns	
46	41	3 YEARS MONTHS... Annsed Development	
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48	41	WHAT HITS?, Red Hot Chili Peppers	
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54	41	GREATEST MISSES, Public Enemy	
55	41	GARTH BROOKS, Garth Brooks	
56	41	AM I IN IT YOUR GIRL? Sreat & O'Carroll	
57	41	JOIN SAM, Jon Secada	
58	41	HERE COMES TROUBLE, Bad Company	
59	41	GREATEST HITS VOL 1, Randy Travis	

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41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
43	41	AIMT NO MOUNTAIN HIGH ENOUGH	
44	41	BOOMERANG (JUST), Various	
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57	41	JOIN SAM, Jon Secada	
58	41	HERE COMES TROUBLE, Bad Company	
59	41	GREATEST HITS VOL 1, Randy Travis	

Union City promo

41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
43	41	AIMT NO MOUNTAIN HIGH ENOUGH	
44	41	BOOMERANG (JUST), Various	
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56	41	AM I IN IT YOUR GIRL? Sreat & O'Carroll	
57	41	JOIN SAM, Jon Secada	
58	41	HERE COMES TROUBLE, Bad Company	
59	41	GREATEST HITS VOL 1, Randy Travis	

Union City promo

41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
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46	41	3 YEARS MONTHS... Annsed Development	
47	41	FUNKY DIVISION, En Vogue	
48	41	WHAT HITS?, Red Hot Chili Peppers	
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51	41	METALLICA, Metallica	
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57	41	JOIN SAM, Jon Secada	
58	41	HERE COMES TROUBLE, Bad Company	
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Stam Jam promo

41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
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44	41	BOOMERANG (JUST), Various	
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57	41	JOIN SAM, Jon Secada	
58	41	HERE COMES TROUBLE, Bad Company	
59	41	GREATEST HITS VOL 1, Randy Travis	

4th & B'way Wild Card

41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
43	41	AIMT NO MOUNTAIN HIGH ENOUGH	
44	41	BOOMERANG (JUST), Various	
45	41	NO FENCES, Garm Burns	
46	41	3 YEARS MONTHS... Annsed Development	
47	41	FUNKY DIVISION, En Vogue	
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56	41	AM I IN IT YOUR GIRL? Sreat & O'Carroll	
57	41	JOIN SAM, Jon Secada	
58	41	HERE COMES TROUBLE, Bad Company	
59	41	GREATEST HITS VOL 1, Randy Travis	

4th & B'way Wild Card

41	41	LIBERATION	Liberation
42	41	UNDERSTAND THIS GROOVE UFL	
43	41	AIMT NO MOUNTAIN HIGH ENOUGH	
44	41	BOOMERANG (JUST), Various	
45	41	NO FENCES, Garm Burns	
46	41	3 YEARS MONTHS... Annsed Development	
47	41	FUNKY DIVISION, En Vogue	
48	41	WHAT HITS?, Red Hot Chili Peppers	
49	41	PURE COUNTRY, George Strait	
50	41	BROKEN, Arca, Niska	
51	41	METALLICA, Metallica	
52	41	TR-O-U-L-I-E, Travis Trix	
53	41	POCKET FULL OF... Sign Electrics	
54	41	GREATEST MISSES, Public Enemy	
55	41	GARTH BROOKS, Garth Brooks	
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Perfecto promo

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Heavenly

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50	41	BROKEN, Arca, Niska	
51	41	METALLICA, Metallica	
52</			

TiFi

directory

out on monday

James Hamilton reviews the week's releases

- 1 **SLEEPING SATELLITE**
- 2 **END OF THE ROAD**
- 3 **IRON LION ZION B**
- 4 **THE BEST THINGS I**
- 5 **IT'S MY LIFE** Dr Al
- 6 **MY DESTINY** Lionel
- 7 **DRIVE REAM**
- 8 **JUST ANOTHER DJ**
- 9 **EROTICA** Madonna
- 10 **EENEZEER GOOD**
- 11 **MY NAME IS PRIN**
- 12 **SOMETIMES LOVE**
- 13 **A MILLION LOVE S**
- 14 **SPECIAL KIND O**
- 15 **BAKER STREET** The
- 16 **IT'S ONLY NATU**
- 17 **BE MY BABY** Vane
- 18 **RHYTHM IS A DA**
- 19 **IT'S GONNA GET Y**
- 20 **IT'M ON MY WAY I**
- 21 **AS MONEY** Love, N
- 22 **TOO MUCH LOVE** N
- 23 **GOOD ENOUGH** Bo
- 24 **WALKING ON BR**
- 25 **KEEP THE FAITH** B

TOP 10 BR

- 1 **ALL OVER THE WORLD**
- 2 **LET YOUR HAIR D**
- 3 **NOTHING TO FEAR**
- 4 **CANTALOOP**
- 5 **STEAM**
- 6 **BOOM BOOM**
- 7 **SWEET LITTLE MYST**
- 8 **INFERNO**
- 9 **HELLO (TURN YOUR I**
- 10 **BOSS DRUM**

Records are taken to the Apollo 14

US TO

- 1 **END OF THE ROAD**
- 2 **SOMETIMES LOVE**
- 3 **EROTICA** Madonna
- 4 **I'D DIE WITHOUT Y**
- 5 **JUMP AROUND** H
- 6 **HOW DO YOU TALK**
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- 8 **WHEN I LOOK INTO A**
- 9 **PEOPLE EVERYBODY**
- 10 **PLEASE DON'T**
- 11 **HUMPIN' AROUND**
- 12 **FREE YOUR MIND**
- 13 **WHAT YOU EVER I**
- 14 **REAL LOVE** Mary J
- 15 **FOREVER LOVE** C
- 16 **RHYTHM IS A DAN**
- 17 **WHAT ABOUT YOU**
- 18 **BABY-BABY** Lili
- 19 **WOULD YOU LIKE Y** Charlene & Eddie
- 20 **JUST ANOTHER DAY** Jon Secombe
- 21 **DO I HAVE TO SAY THE WORDS** SRS
- 22 **WALKING ON BROKEN GLASS** Anna Lesonska
- 23 **BACK TO THE HOTEL** NiDepp
- 24 **WANNNA LOVE YOU** Jade
- 25 **NOVEMBER RAIN** Gloria N. Rojas



SPOOKY
'Land Of Oz'
(Guenita Records 09RR 36, via Revolver/Pinnacle)
Out ahead of schedule, this hi-hat bustled bristly jiggly chugging bouncer has staircase "you made another leader out of me" chant and flutery scall driven bawdy mopping. **124-00pm** Poppyley, **July 123-40pm** Emerald City, and cheerful **123-9-00pm** Ernie & Bert Mixes.

FRIENDS, LOVERS AND FAMILY
'In Search Of A Cool Place EP'
(Rising High RSN 38, via RTM/Pinnacle)
From the same crew that recently gave us "House Of Usher" by Aqua Fortis on Saphro Records, this more urgent Futury four-track has the bleeping arcade games twinned, mate mauling and Loleatta yipin produced jiggly **0-134-80pm** "Ordinary People" and its spencer bristly **0-141-80pm** "London People" version, frantically skimming **0-160-80pm** "The Whier" and assault **0-1155-10pm** "EARTH Cal-

AUDIO ASSAULT
'Planet 303 EP'
(Rising High RSN 37, via RTM/Pinnacle)
Recorded at Mike Ash's home studio, this un-funeral future twinty "assault" inspired hardcore four-track has his **0-152-10pm** "Acid Mu- sic", **0-150-20pm** "Burnush The Sound", **0-150-20pm** "The Acid Hour", and Interlax & Manic's **0-80-160pm** "The Heavy House (Fucking Fast Mix)". They said it — one of the fastest yet!

BABY D
'Let Me Be Your Fantasy'
(Production House PNT 0433/043R, via 081-989-8870)
Following the label's initial two part release of Acen's single, this plaintive get waked surging about-asit sporadic plonking raves to slow ambient to blipping techno (and back), **0-134-75-0** bpm regally unretouched shuffler is out with its Instrumental and the dal rones like twinted flutery gently **0-126-80pm** "Day Dreaming (Can You Handle It Mix)" on one "Let Me Be..." 12-inch, or separately on another "... Your Fantasy" continuation as a wimpler more hardcore **0-134-80pm** Ruffler Remix, with its respective Instrumental and an Acapella. That's a proper song in among them all, part of a trend back to more radio friendly dance product that will become increasingly apparent as winter draws on.

NIGHTCRAWLERS
'Push The Feeling On'
(4th + B'way 12 BRW 250)
The soulful Jon Reeves led Glasweggers get really classy with this Seventies style charmingly harmonized joyful soaring and soaring bawdy jiggler in piano plonked chunky lurching **0-107-20pm** Extended and more immediately jacking-sourter **108-20pm** Ruble Mixes. Not to be confused by the linking stey releases into thinking your phone is smirgling, flipped by Marc Kimchen's totally remade stately massive **121-70pm** MCK's Nacmual Dub and Deep Dawn Mix in jaunily honed jumping Detroit techno style, line for lines of a different sort but it's the A-side that's record of the month.

THE GROOVE CORPORATION
'Summer Of Dub EP'
(Network NWK 53, via Pinnacle)
Known as Electrie 101 when Billy Ray Martin was their singer, Birmingham's Brian Nordhill, Joe Stevens, Leslie Fleming & Roy Campbell play in reggae infused trancey genre style the logging almost pure reggae **125-10pm** "Dub Call And Reprior", smoother flutery **0-122-0** bpm "Error Bars Dub", reggae produced sleekly lurching **120-10pm** "Phyc-Dax", and attractively swaying **109-8-00pm** "Hypnoticor".



BOOMRANGER (OST), Various **Capitol**
NO FENCES, Garth Brooks **Capitol**
2 YEARS MONTHS, Arsenio Doolittle **Chrysalis**
FUNKY ADRENALINE, Eve **Also**
WHAT HITS?, Red Hot Chili Peppers **EMI**
PURE COUNTRY, George Strait **MCA**
BROKEN, New York Nets **Nothing**
METALLICA, Metallica **Elektra**



VIVienne McKONE
'Beware'
(Inr FX 202)
More easily danceable than the really classy than her debut hit, the itchy 144bpm samba "Sing", this is a sophisticated soulful surging drum and strings driven sultry swayer in pro-

K.X.P. featuring CEYBIL
'Ain't No Mountain High Enough'
("Slam Jam" Records SLAM 111, via Warner Music)
Produced by Todd Terry, land earlier bootlegged version of Ashford & Simpson's Marvin Gaye & Tammi Terrell/Diana Ross classic has simple elements of old school scamporing **127-80pm** Terry's Pop Extension, **128bpm** Todd's Clear Cut Mix, Atlanta, Tee's Freerze Mix, Todd's Rubber Dub and **127-80pm** Terry's New Tox Mix on the initially produced 12-inch, apparently not due out now at all, having been superseded for release in a fortnight by its more recently promoted separate exciting D.O.P. Remixed, completely rebuilt here with the strong song emphasizing charlie cymbal hested bassily bounding **128bpm** D.O.P.'s Vocal Dub and jarkily inspiring Baby's Utopia Mix, plus the D.O.P. Instrumental and forcefully chugging **0-128bpm** D.O.P. Bone It For The Dub Mix.

SECRET KNOWLEDGE feat WONDER
'Ooh Baby'
(Sisters Of Paradise PT 002)
On Andy Weatherall's own label, but created by Nick Needs with Ben Watkins and bassist Jan Wobbe among others, this ominously ransacking and thumping 121bpm bewily chugger has severely whirling girls' crowd Vocals, moody synth blasts prodded patterning Drums and bass pumped Drames. Mises, good old fashioned in its reality although you could call it progressive house/raige to be trendy.

JOE PUBLIC
'I've Been Watchin'
(Columbia 658765 E)
The Buffalo songsters' "Live And Learn" was introduced up in the US by a sleeve, but here we go straight to this rascal "I've been watchin' you" charter — latest from a long line of songs about "girl watchin'" — in samples waver quite P. lunkily rolling bump tempo **108-8-00pm** East Side 12" Remix and **109-00pm** East Side Dub, strings added jiggler jiggler **0-109-70pm** Dance 12" and **108-8-00pm** '7 Mixes. Remember how to do the bump? It's a lot easier than raving on your own to hardcore!

MOBY
'The Ultimate Go (The '92 Mixes)'
(German Rough Mix RTD 150, 1441.0-16)
Richard Melville Hall's already much remixed "Go" is now getting renewed attention in Jam & Spoon's sleeking "Go!" started then frequency oscillations throbbed, thinking sleep interrupted, snail Twin Peaks "silly washin' ed" **128-8-00pm** Delirium (the end is stunning) and ambitiously glowing mainly tempos but at times reggae-style slowed down quarter/half tempo **32-4564-80pm** in Dub Mixes, plus Moby's own Twin Peaks "I saved wiggly locomotoring **125-75bpm** Apapishaki Mix and including **148-8-00pm** Amphitaxim (an admirable rush for reality. Probably the most exciting rave EP ever, event and essential.

dancer Stewart Levine's **90-2bpm** Full Length original, remixed by Ray (Opa) Hayden in more subtly jiggling **89-80pm** Passion Fruit, chunkily lurching instrumental Hero and stripped down Retro "Aca-Peña" Mixes, coupled with Vivienne's own sinuous **77-3-0** "You And I".

WOODSWINGS
'Rainsong EP'
(Arista 74321-118 571)
Former The Fall/Simply Deep Bragg producer Grant Showack and Peter Dinklage of J.F.T. Hood's mainly instrumental EP for some reason has had most emphasis placed on "100% Total Success" previously, a "Power" rhythm jiggled **112-20pm** bassy lurcher when cooling Problem, provoked about a year ago but now slightly less monotonous in the International Peoples Gang's scall produced bassily jiggling **0-121-80pm** Masters At Work and luteyly jiggling **0-121-80pm** Do What You Want Mixes, with the ambient tempos then sometime throbbing **0-115-00pm** "Wombtones (12" Edit)" and ex-Brand New Heroes Linda Marcell sultry much more interesting soulful attracted singly lush reworked **0-9-0-00pm** "Rainsong (Woodflood Version)". However, the really blazing track that's best of all has been flatly promoted and will join the others commercially just on CD, the highwiredly exciting "Skintreble", a remarkably pounding roller in brilliantly building **0-118-2-116-80pm** Deluge, **0-121-80pm** Murder and remaining promo-only **0-129-0-00pm** Murder 5 Hours Later Mixes.

ONE II ONE
'Legend'
(Reinforced RWET 1228, via SRC)
The "I Want You" duo's latest scamporing sub-bass nudled **147-70pm** hardcore bleeper has the reedited synth stabbed **smiley 131-20pm** "Sound In Fine" and "let's baby I know just what to do!" produced frantic, bright bleepy **147-70pm** "What U Need" as flip.

TR-O-U-B-L-E, Travis Travi **Warner Bros**
POCKET FULL O', Jon Secombe **ABC Associated**
GREATEST MISSES, Public Enemy **DJ**
GARTH BROOKS, Garth Brooks **Liberty**
DO I AM NOT YOUR GIRL? Sweet E'cher **Chrysalis**
JON SECADA, Jon Secada **SBSK**
HERE COMES TROUBLE, Bud Company/Also **Elektra**
GREATEST HITS VOL I, Randy Travis **Warner Bros**

TOP People

- THE LIST
- 1 2 SLEEPING SATELLITE
 - 2 15 END OF THE ROAD
 - 3 1 IRON LION ZION B
 - 4 3 THE BEST THINGS I
 - 5 4 IT'S MY LIFE DR. AL
 - 6 5 MY DESTINY LIVED
 - 7 24 DRIVE REM
 - 8 4 JUST ANOTHER D
 - 9 5 EROTICA Madonna
 - 10 11 EBENEZER GOOD
 - 11 21 MY NAME IS PRIN
 - 12 11 14 SOMETIMES LOVE
 - 13 28 42 A MILLION LOVE S
 - 14 26 30 SPECIAL KIND OF
 - 15 18 4 BAKER STREET UN
 - 16 11 11 IT'S ONLY NATURA
 - 17 18 26 BE MY BABY Vane
 - 18 15 4 RHYTHM IS A D
 - 19 17 30 I'M GONNA GET Y
 - 20 25 41 ON MY WAY I
 - 21 25 41 MONEY LOVE Nene
 - 22 12 12 TOO MUCH LOVE I
 - 23 41 GOOD ENOUGH Be
 - 24 21 11 WALKING ON BRO
 - 25 21 11 KEEP THE FAITH B
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TOP 10 BR

- THE LIST
- 1 11 ALL OVER THE WORLD
 - 2 12 LET YOUR HAIR DOWN
 - 3 10 NOTHING TO FEAR
 - 4 10 CANTALOOP
 - 5 5 STEAM
 - 6 10 BODM BODM
 - 7 18 SWEET LITTLE MYST
 - 8 9 SUPERMARIOLAND
 - 9 18 HELLO (TURN YOUR I
 - 10 10 BOSS DRUM
- Records are outside the Airplay Chart

US TO

- THE LIST
- 1 1 END OF THE ROAD
 - 2 3 SOMETIMES LOVE JU
 - 3 12 EROTICA, Madonna
 - 4 7 TD DIE WITHOUT Y
 - 5 3 JUMP AROUND, H
 - 6 10 HOW DO YOU TALKT
 - 7 5 SHE'S PLAYING H
 - 8 18 WHEN I LOOK INTO Y
 - 9 18 PEOPLE EVERYDAY, J
 - 10 10 PLEASE DON'T
 - 11 4 HUMPIN' AROUND
 - 12 12 FREE YOUR MIND
 - 13 18 HAVE YOU EVER I
 - 14 14 REAL LOVE, Mary J
 - 15 18 FOREVER LOVE, C
 - 16 18 RHYTHM IS A DAN
 - 17 10 WHAT ABOUT YOU
 - 18 3 BABY-BABY-BABY, TLC
 - 19 10 WOULD LIE TO YOU?, Charles & Eddie
 - 20 18 JUST ANOTHER DAY, Jon Secada
 - 21 10 DO I HAVE TO SAY THE WORDS, Bryan Adams
 - 22 12 WALKING ON BROKEN GLASS, Sine
 - 23 12 BACK TO THE HOTEL, N'Deep
 - 24 11 I WANNA LOVE YOU, Jade
 - 25 18 NOVEMBER RAIN, Gloria W

US

3

You could say it was inevitable really. After years of wholesale looting of its vaults, premier jazz label Blue Note has decided to play the buggers at their own game and release its very own rap track. 'Cantalooop (Flip Fantasia)' by US is a mean brew of old jazz breaks and Nineties verbalising, courtesy of 18-year-old Brooklyn boy Rahsaan.

The tune is based around Herbie Hancock's 1964 classic 'Cantalooop Island' and its creators are the same bods behind NW1's club stomer 'The Band Played Boogie', namely ex-gig organiser/ex-journalist/ex-Ninja Tune press officer/Jazz Cafe DJ Geoff Wilkinson and Mel Simpson.

It was the NW1 tune that first got Blue Note label heads interested, and one day Wilkinson was ominously summoned into Capitol's London offices. "I was convinced at the time they were going to sue me," says Wilkinson, "but apparently Blue Note in New York loved it."

The London-based duo now have access to the entire Blue Note back catalogue and have an album — 'Hand On The Torch' — planned for next spring.

'Cantalooop' itself features snippets of Donald Byrd, Gene Harris and Lou Donaldson, as well as Herbie Hancock. Wilkinson says: "One of the great things is that all the artists who are sampled will actually get paid."

Davydd Chong

US TO

18

'Cantalooop (Flip Fantasia)' is released by Blue Note on October 19.

10 RM DANCE UPDATE

- | | | |
|----|--|-------------|
| 43 | 16 LIFE IS A RHYTHM, I am Clichane | Capitol |
| 44 | 16 ACHY BREAKY HEART, Billy Ray Cyrus | Mercury |
| 45 | 16 I'M THE SAME GIRL, Saving Our Sister | Fantasia |
| 46 | 16 HOW ABOUT THAT, Rod Company | Atco |
| 47 | 16 SLOW DANCE L, J Kelly & Public Announcement | Jive |
| 48 | 16 CONSTANT CRAVING, Jd Lang | Sire |
| 49 | 16 NOTHING BROKEN BUT MY HEART, Ceina Don Eric | Capitol |
| 50 | 16 RESTLESS HEART, Pear Center | Warner Bros |



Friends, Lovers And Family talk speed, the conversation is less likely to be littered with references to bpm's and amphetamines than interstellar travel and the works of Stephen Hawking. Far removed from

Friends, Lovers And Family talk speed, the conversation is less likely to be littered with references to bpm's and amphetamines than interstellar travel and the works of Stephen Hawking. Far removed from

their average breakbeat freak, the thoughtful Crystal Palace-based trio offer a more cerebral experience, through the medium of techno. "You can't move your legs without first using your brain," explains Family member Nick — with fellow Friends Wilf and Lawrence — of the music which is simultaneously perplexing and winning over clubbers.

Their latest offering is the 'In Search Of A Cool Place EP', a four-track congregation of some of the strangest, most atmospheric techno tunes put to vinyl. The approach is a spontaneous one: as with all their work, every sample and component was destroyed and deleted after the creation of each final track.

The "pieces of the same puzzle", as Lawrence describes the group, came together a couple of years ago at a club in New Cross. Taking their name from a magazine's list of the "20 best things in life", recording commenced in



- | | | |
|----|---|-----------------|
| 18 | 16 BOOMERANG (OST), Various | LaFace |
| 19 | 16 NO FENCES, Garth Brooks | Capitol |
| 20 | 16 3 YEARS 5 MONTHS, Arrested Development | Chryslis |
| 21 | 16 FUNKY DIVAS, In Vogue | Atco |
| 22 | 16 WHAT HIT?, Red Hot Chili Peppers | EMI |
| 23 | 16 PURE COUNTRY, George Strait | MCA |
| 24 | 16 BROKEN, Nine Inch Nails | Nothing |
| 25 | 16 METALLICA, Metallica | Eterna |
| 43 | 16 T-R-O-U-B-L-E, Travis Tritt | Warner Bros |
| 44 | 16 POCKET FULL OF, Son Decors | Epic Associated |
| 45 | 16 GREATEST MISSES, Public Enemy | Def Jam |
| 46 | 16 GARTH BROOKS, Garth Brooks | Liberty |
| 47 | 16 I AM I NOT YOUR GIRL, Sinead O'Connor | Capitol |
| 48 | 16 JON SECADA, Jon Secada | SBK |
| 49 | 16 HERE COMES TROUBLE, E, Box Company | Alco |
| 50 | 16 GREATEST HITS VOL 1, Randy Travis | Warner Bros |

Love Revolution's connections are

enough to turn Britain's Detroit-influenced techno purveyors green with envy. For their latest release, the 'Love Evolution EP', the Wolverhampton lads — DJ Simon Storer and studio bod Richard Lane — were able to enlist the services of a certain Mrs Ann Sanderson (no prizes for guessing her other half), Pandella and Rachel Kapp.

A Birmingham lass herself, Sanderson took time off from writing for the Reese Project and Inner City to co-write the duo's premium grade anthem 'Love Revolution' and 'Free My Body'. The Kevin connection is obvious, the two tracks sounding dead ringers for Stateside tunes and kicking harder than their debut near-hit, 'Give It To Me'.

Love Revolution's label, Network, stepped in when it came to adding vocals to 'Free My Body', snatching Pandella from the studios of her regular collaborators, Andrew Komod and First Choice. Armed with some of the meanest tuneful techno tunes in the country, it can't be long before these two Revolutionaries seize power. **Davydd Chong**

The Love Evolution EP is released by Network on October 19.

R A G E



History is about to repeat itself. Back in 1979, Barry Leng took a well-known rock song, re-recorded it as an unlikely but uplifting dance track and promptly stormed the charts. That track was Amii Stewart's version of The Doors' 'Light My Fire'. Now he is doing exactly the same with Rage's version of Bryan Adams' 1985 hit, 'Run To You'.

His partners in Rage are Duncan Hannant, who has worked with the likes of Bomb The Bass and Betty Boo, and vocalist Tony Jackson, who has spent many years as a backing singer for Paul Young and Billy Ocean among others. The trio's abundance of ability more than makes up for their lack of credibility.

Their version of 'Run To You' combines trancey keyboards, slaming rhythms and epic vocals to make a guaranteed

'Run To You' is released by Pulse 8 this week.

floorfiller and a certain Top 10 hit. "I wanted the track to be commercial," says Leng, "but I also wanted to have beats and basslines that would appeal in the 'cooler' record stores."

After a few years away from the music industry in the late Eighties, Leng built a Midi-based studio at his Loughton, Essex home and has recently recorded as Creation (where he was picked up by deConstruction) and Energenic.

Leng says people describe him as "40 going on 17" — "I know more about current music than my kids, who are 11 and 14," he says, before proving the fact by nattering for hours about such things as the relative merits of the two versions of 'Understand This Groove'. Make way for the oldest swinger in town. **Andy Beever**

Coco Steel And Lovebomb

The flamboyant sound of Coco Steel And Lovebomb was spawned during their euphoric Saturday night invasions of Brighton's Zap Club where the two jocks clocked the mellow house beats and sunny Latin rhythms that were driving their audience bananas.

The freestyle improvised club atmosphere they evolved was well suited to the introduction of their own music, which they describe as, "a jigsaw puzzle of musical styles". Don't call them musicians, they prefer the tag "aural experimentalists". Chris Coco reveals that their creative flow is fuelled by the



quest for "it" — "When dealing with creative things there's a point when you think, 'this is it'...you have this wonderful flash of inspiration. That's what we're trying to achieve. But I don't think you can make the perfect record, your speakers would just explode."

"Feel It", their debut EP, led to remix work for Wild Planet and Ultramarine. And once again they're firing on all cylinders with EP number two, 'You Can't Stop The Groove', a spectacular sound sculpture of tribal, soul and Latin influences.

Their stage shows promise to be sizzling in more ways than one, explains Lovebomb (Craig Woodrow). "We have two percussionists called Xi-Xi who jam over the records, and a friend who operates a hideous sounding angle grinder which showers red sparks over everyone. The idea's not original — the industrial bands in the early Eighties used to smash bits of metal on stage."

Next in the pipeline is a project with a talented Chilean MC, so you'd better sharpen up on your Spanish, amigos.

Sandra Dunkley

'You Can't Stop The Groove' is released by Warp on October 19.

DEO

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Cat No.

its PolyGram Video 895663

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15 October 1992: 101

F Dance
G Music
I Metal

S&D
R&B
F Dance

beats & pieces

THEY MAY be everyday people but for how much longer? **Arrested Development** are to record the lead track for Spike Lee's hugely hyped Malcolm X movie — a tune called 'Revolution'... More right-on rap crops up on a mysterious white label 'Reverse The Hearse' by **Sound Inc.**, which turns out to be the club friendly alter ego of Definition Of Sound... Flying from Italy has a new little sister in the UK called **Big Brother**, set up to deal in UK choons. The first release is 'Waiting For You' by **Free Spirit**... Manc DJ Dave Haslam has signed **Hypnotone** to his new label First Love. 'Be Good To Me', by the former Creation group, is due on November 9... Hotly-tipped funksters **Pressure Drop** are no longer waiting around for a deal after being picked up by Logic. The new single will come with Leftfield mixes, we hear... Latest in the debate over whether progressive is the new rave is the news that **Altern 8's** new single includes prog mixes... But that ain't half as weird as news that **Roger Sanchez** is to remix for a **Freddie Mercury** album — that's what I call underdog... Beechwood's **AI Green** collection looks a winner — if only the label could track down the Rev himself, apparently without a recording deal



● BOBBY BROWN

and, for now, without his royalty cheque... New house/garage label **Vice Versa** is looking for club DJs for its mailing list (fax: 081-948 8948) ... The good ship Cowboy Records sets sail on its **UFI Tour 92** through to Christmas. Maming the decks will be able seamen **Paras, Lofty, Farley, Thatcher, Oakenfold** and all the crew... **Bobby Brown** called in at London's V&A museum (see pic) on his recent UK visit — a wise choice for someone out to show he ain't no relic?... **Frankie Pharaoh's** Rollo-produced 'Understand This Groove' is out via China Records next week... **Rick Rubin** has signed **Praga Khan** to his US label Def American and will produce the Belgian raver's new album... **Somethin'** Else has shifted its jazz-vibed Monday nighter from the Jazz Cafe to Camden's HO... **K-Klass** are out on tour, hitting Manchester (on October 21) and Liverpool (24)... For London's late night groovers, Release The Pressure has **CJ Mackintosh, Dean Savonne** and more on October 24. And that's when **Club Together** launches a new Saturday spot at Hush II (formerly The Brain) with Azuli's **Deep Collective** guesting alongside Mark Ainsworth... AND THE BEAT GOES ON!

- TOP 10 BR
- 1 **SLEEPING SATELL**
 - 2 **END OF THE ROAD**
 - 3 **IRON LION ZION E**
 - 4 **THE BEST THINGS**
 - 5 **IT'S MY LIFE** Dr Al
 - 6 **MY DESTINY** Loose
 - 7 **DRIVE** Real
 - 8 **JUST ANOTHER D**
 - 9 **EROTICA** Madonna
 - 10 **EENEZEER GOOD**
 - 11 **MY NAME IS PRIM**
 - 12 **SOMETIMES LOVE**
 - 13 **A MILLION LOVE**
 - 14 **SPECIAL KIND O**
 - 15 **BAKER STREET J**
 - 16 **IT'S ONLY NATUR**
 - 17 **BE MY BABY** Vanc
 - 18 **RHYTHM IS A DA**
 - 19 **I'M GONNA GET Y**
 - 20 **I'M ON MY WAY**
 - 21 **MONEY LOVE** New
 - 22 **TOD MUCH LOVE**
 - 23 **GOOD ENOUGH** B
 - 24 **WALKING ON BR**
 - 25 **KEEP THE FAITH** B
- © Copyright ERA. Compiled using

TOP 10 BR

- TOP 10 BR
- 1 **ALL OVER THE WORL**
 - 2 **LET YOUR HAIR DOWN**
 - 3 **NOTHING TO FEAR**
 - 4 **CANTALOOP**
 - 5 **STEAM**
 - 6 **BOOM BOOM**
 - 7 **SWEET LITTLE MYST**
 - 8 **SUPERMARIOLAND**
 - 9 **HELLD TURN YOUR I**
 - 10 **BOSS DRUM**
- Records are outside the Airplay Chart

US TO

- US TO
- 1 **END OF THE ROAD**
 - 2 **SOMETIMES LOVE** J
 - 3 **EROTICA** Madonna
 - 4 **FO DIE WITHOUT**
 - 5 **JUMP AROUND** H
 - 6 **HOW DO YOU TALK**
 - 7 **SHE'S PLAYING H**
 - 8 **WHEN I LOOK INTO Y**
 - 9 **PEOPLE EVERYDAY** A
 - 10 **PLEASE DON'T**
 - 11 **HUMPIN' AROUND**
 - 12 **FREE YOUR MIND**
 - 13 **HAVE YOU EVER** I
 - 14 **REAL LOVE** Mary J
 - 15 **FOREVER LOVE** C
 - 16 **RHYTHM IS A DAN**
 - 17 **WHAT ABOUT YOU**
 - 18 **BABY BABY** Baby
 - 19 **WOULD LIKE TO YOU?** Charles & Eddie
 - 20 **JUST ANOTHER DAY** Jon Secada
 - 21 **DO I HAVE TO SAY THE WORDS** Bryan Adams
 - 22 **WALKING ON BROKEN GLASS** Anita Lombardo
 - 23 **BACK TO THE HOTEL** NoDeep
 - 24 **I WANNA LOVE YOU** Jay
 - 25 **NOVEMBER RAIN** Guns N' Roses

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STEAM 45/ CD

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12 RM DANCE UPDATE

Rank	Artist	Label	Rank	Artist	Label	Rank	Artist	Label
18	WOULD LIKE TO YOU?	Capitol	44	ACHY BREAKY HEART	Mercury	33	T-R-O-U-B-L-E	Warner Bros
19	JUST ANOTHER DAY	SBE	45	AM I THE SAME GIRL	Fortuna	34	POCKET FULL O'	Epic Associated
20	DO I HAVE TO SAY THE WORDS	Adams	46	HOW ABOUT THAT	Atco	35	GREATEST MISSES	Def Jam
21	WALKING ON BROKEN GLASS	Lombardo	47	SLOW DANCE	Live	36	GARTH BROOKS	Liberty
22	BACK TO THE HOTEL	Phobias	48	CONSTANT CRAVING	Sire	37	I AM I NOT YOUR GIRL?	Shy
23	I WANNA LOVE YOU	Giant	49	NOTHING BROKEN BUT MY HEART	Epic	38	JON SECADA	Capitol
24	NOVEMBER RAIN	Guns N' Roses	50	RESTLESS HEART	Warner Bros	39	HERE COMES TROUBLE	Atco
						40	GREATEST HITS VOL 1	Warner Bros

MID-PRICE/BUDGET CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	OPERA GALA SAMPLER Artistic, Czech	Decca
2	THE WORLD OF GILBERT & SULLIVAN D'Ylla Cello	CD 4303202/MC 4303204 (F)
3	ALBINO/PACHELBEL/ETC Luzon/WP/DO	CD 4195642/MC 4195644 (F)
4	VIVALDI: FOUR SEASONS Venus Of England	CD CFP 9001/MC TCCP 40016 (F)
5	CHOPIN FAVORITES Alicia Keys	Decca
6	YOUR HUNDRED BEST TUNES I Various	CD 4259472/MC 4258724 (F)
7	SHOSTAKOVICH: PIANO CONCERTOS Alexander Mlakovic	Decca
8	RICHARD WAGNER EDITION - SAMPLER Various	Philips
9	BEEHIVEN: SYMPHONY No. 9 Beehven/Venus	DC
10	YOUR HUNDRED BEST TUNES II Various	Decca
11	BEST OF BACH Various	EMI Laser
12	TCHAIKOVSKY: 1812 OVERTURE/ETC Mackerras/DO	CD CFP 8000/MC TCCP 161 (F)
13	HOLST: THE PLANETS Loughran/Maria Orchestra	CD CFP 4243/MC TCCP 4024 (F)
14	DYRKAK: SYMPHONY 9 Musical/PO	CD CFP 482/MC TCCP 4382 (F)
15	MUSIC FOR THE LAST NIGHT OF THE PROMS Various	Classics
16	ORFF: CARMINA BURANA Hickox/SD	CD CIMP 855/MC CIMP 855 (F)
17	BIZZI: CARMEN-SCENES AND ARIAS Various	Decca
18	VIVALDI: FOUR SEASONS Pardis/Veris	ASPC 9004/MC ASPC 3004 (LON)
19	EDITIONS DE L'OISEAU-LYRE - SAMPLER Various	CD 4364452 (F)
20	VERDI: LA TRAVIATA (HIGHLIGHTS) Barnard/Sutherland/Pavarotti	Masterline
21	HOLST: THE PLANETS Hickox/SD	CD CIMP 859/MC CIMP 859 (F)
22	YOUR HUNDRED BEST TUNES III Various	Decca
23	THE WORLD OF HANDEL Various	Decca
24	MAHLER: SYMPHONY 9 Barbieri/Berlin/PO	EM
25	MAHLER: SYMPHONY 5 Barnard/Sutherland/PO	DG
26	YOUR HUNDRED BEST OPERA TUNES III Various	Decca
27	ORFF: CARMINA BURANA Hickox/SD	ASPC 9020/MC ASPC 3000 (LON)
28	DISCOVER THE CLASSICS VOL. II Various	CD BOX2 23/MC BOX2 22 (F)
29	HANDEL: MESSIAH (HIGHLIGHTS) Leppard/Veris	ASPC 9006/MC ASPC 3006 (LON)
30	DUETS FROM FURANO OPERAS Various	CD CFP 4488/MC TCCP 4488 (F)
31	PUCCHINI: TURANDOT (HIGHLIGHTS) Melloni/Sutherland/Pavarotti	CD 4212032/MC 4212034 (F)
32	ORFF: CARMINA BURANA Hickox/SD	CD 4238862/MC 4238864 (F)
33	MOZART AT THE MOVIES Various	ASPC 9295/MC ASPC 3295 (LON)
34	VAUGHAN WILLIAMS: SYMPHONIES 3 & 4 Handley/PO	EM
35	STRAUSS, J.: WALTZES Fink/Wallington Opera Chorus	ASPC 9091/MC ASPC 3091 (LON)
36	WARSAW CONCERTO ETC Adrian/Burns/Bournemouth SO	CD CFP 9203/MC TCCP 4493 (F)
37	CHOPIN PIANO FAVORITES Carnegie	ASPC 9048/MC ASPC 3048 (LON)
38	TCHAIKOVSKY: 1812 OVERTURE/ETC Various	ASPC 9079/MC ASPC 3079 (LON)
39	BIZZI/PUCCHINI/VERDI: DUETS Merrill/Wallington/Tebaldi	ASPC 9079/MC ASPC 3079 (LON)
40	PUCCHINI: ARIAS Various	CCP 45697/CCP 4569 (F)

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METAL CHART

1	BACK TO THE LIGHT Rush/My	Parlophone/CPSCD 123 (E)
2	IN SIDES EVERY STORY Extreme	CPSCD 123/CPSCD 123
3	BROKEN New York Dolls	AMM 540004 (F)
4	NEVERMIND Nirvana	5400025/5400051
5	FRANK Frank	IMCO 80064/PM 8004
6	GENERATION TERRORISTS The Screamers	DGC DGC 2445 (BMG)
7	WHAT HITS The Screamers	DGC 24429/505 (BMG)
8	LAUGHING ON JUDGEMENT DAY The Screamers	EMI USA TCM1 1071 (E)
9	BLOND SUGAR SEX MAGIK Rage Against The Machine	Warner Bros WM 4411 (W)
10	ANGEL DUST Rage No More	7095968/2294 441

11	USE YOUR ILLUSION I Guns N' Roses	Geffen/GEPF 24415 (BMG)
12	USE YOUR ILLUSION II Guns N' Roses	Geffen/GEPF 24403 (BMG)
13	AMERICA'S LEAST WANTED Ugly Kid Joe	ABM 807144 (F)
14	APPETITE FOR DESTRUCTION Mötley Crüe	Capitol 47822/41821 (E)
15	METALLICA Metallica	Geffen/GEPF 24148 (BMG)
16	WAKING UP THE NEIGHBOURS Marilyn Manson	GEPF 24148/GEPF 24148
17	DELIZIA Marilyn Manson	510023/510021
18	THE THERMIST Jaysu	Bludgeon RR 1160194 (F)
19	COUNTDOWN TO EXTINCTION Santana	510023/510021
20	BAT OUT OF HELL Mötley Crüe	Capitol 47822/41821 (E)

THE INDEPENDENT CHARTS

SINGLES

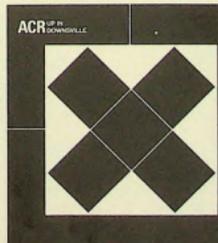
1	I'M GONNA GET YOU Benekezer	Vinyl Solution STORM 465 (STORM 46)
2	BEERENZIG GOODE Various	One Little Indian 78 TP (28 TP 52) (F)
3	AVEUE Various	Heavenly (P/W 232) (F)
4	PEACE & LOVEISM Various	Suburban Base (SUBBASE 14)
5	FEEL LOVE Various	CKEAD 1035/545 1035
6	THE FEELING Urban High	Kickin KIX 225 (KIX 22) (F)
7	GRAVITY GRAVE Various	Face 2 (12FAZE 18) (F)
8	TRIP II THE MOON (REMIX) Various	Hut Hut 21 (HUTEN 21) (BTMAPT)
9	METAL MICKY Various	Production House (P/HY 042) (Self)
10	VERGONIC Various	Nude NUD 35 (NUD 35) (BTM/F)
11	REACH FOR ME/SOME LOVIN' Various	Dive Avire (AV 031) (F)
12	FRANCE Various	Network (NWK 7) (F)
13	NUSH Various	Warp (WAP 26) (F)
14	THE MASTERPLAN Various	X-Items (XTR 21) (REP)
15	SHAME Various	Acid Jazz JAZZ0 54/1 (REP)
16	BIRTHDAY (REMIXES) Various	Network (NWK1 56) (F)
17	RIVER OF DIAMONDS Various	One Little Indian (104 TP12) (F)
18	STINKIN THINKIN Various	Dedicated (DFUCK 0027) (BTM/F)
19	STOCKHOLM Various	Factory FAC 3627 (FAC 362) (F)
20	LOW FI Various	P.J.A.S. BIAS 229 (BIAS 229)
21	RADICIO (EP) Various	Top Pure PURE 014 (1) (APT)
22	N.S.F. EP VOL II Various	Internal (ILARK 1) (BTM/F)
23	ONLY IN AMERICA Various	Absolute 2 (ABS 0060) (SRD)
24	LAND OF OZ Various	Music For Nations (12KUL1 14) (F)
25	2 SHI Various	Guarida (GDRR 35) (Imp)
26	TRIP II THE MOON Various	Limb (LIMB02 002) (REP)
27	WACK YOUR BABY Various	Guarida (GDRR 35) (Imp)
28	WE CAN BE Various	Production House (P/HY 042) (Self)
29	DANCE WITH ME Various	Network (NWK1 54) (F)
30	SUMMER OF DUB Various	Network (NWK1 53) (F)

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ALBUMS

1	REVENGE OF THE GOLDISH Various	Mute DUNG 18 (BTM/F)
2	BOSS DRUM The Shaman	One Little Indian TFLX 42 (F)
3	YES PLEASE Various	Factory FACT 42 (F)
4	IT'S IT Various	One Little Indian TFLX 42 (F)
5	COPPER BLUE Various	Creation CREP 129 (F)
6	ABBA-EQUE (THE REMIXES) Various	Mute LT/MUTE 144 (BTM/F)
7	FMOSIS Various	Music For Nations MFM 141 (F)
8	COMING BACK Various	Arg APRIL 02 (PAN)
9	ELEVENTEN Various	Deza TULP 100 (F)
10	LEVELLING THE LAND Various	Chisa WDC 102 (F)
11	THE FACE (EP) Various	One Little Indian FACE 112 (F)
12	SUPERFLUZZ BIGMUFF Various	Giteshouse GR 0034 (SRD)
13	SCREAMALIVE Various	Creation CREP 026 (F)
14	BBC RADIO ONE IN CONCERT Various	Windup Int WINDLP 024 (F)
15	SATYRICON Various	Play It Again Sam BIAS 202 (APT)
16	NUMBER 10 Various	Network (NWK1 52) (F)
17	PLAY MORE MUSIC Various	Network (NWK1 52) (F)
18	A WEAPON CALLED THE WORD Various	Musique 10515 (APT)
19	BLEACH Various	Tupelo TULP 6 (REP)
20	SHOT FORTH SELF LINING Various	Creation CREP 142 (F)
21	FONTANELLE Various	Southern 195019 (SRD)
22	STRANGLERS IN THE NIGHT Various	Psycho MUC 1039 (F)
23	WHAT STARTS ENDS Various	Beggans Banquet BBLX 128 (BTM/F)
24	RED HEAVEN Various	4AD CAD 2013 (BTM/F)
25	EN-TACT Various	One Little Indian TFLX 22 (F)
26	FULL ON MASK HYSTERIA Various	Network TOLP 1 (F)
27	TURNS INTO STONE Various	Silvertone CREP 521 (F)
28	LITTLIE SUICIDES Various	Alternative TRENDS VRLS 115 (BTM/F)
29	SLIDE ON THIS Various	Continuum Group 192102 (APT)
30	HAZ Various	Hut HUTLP 55 (BTM/APT)

A Certain Ratio →
Up In Downsville
Released October 26th
Distributed by Pinnacle
LPBRO2
CDBRO2
CRO20



TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

HIGHEST POSITION

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	LIBERATION	ZYX ZYX 686512 (BMG)	
2	NEW	PEOPLE EVERYDAY	Arasid/Development Cooltempo 12COOL 265 (E)	
3	NEW	IT WILL MAKE ME CRAZY	Fave Deconstruction 74321118131 (BMG)	
4	NEW	I TRANCE YOU	Gypsy Limbo LIMBO 903 (RE-IP)	
5	1	HURT YOU SO	Jonny L Yoyo Tuchwood 12YOYO 2 (BMG)	
6	NEW	THE HORN TRACK	Egyptian Empire Ffreedom TABX 115 (F)	
7	2	PERFECT MOTION	Sunscreen Sony SZ 6584056 (SM)	
8	5	I'M GONNA GET YOU	Bizarre Inc/Angie Brown Vinyl Solution STORM 46 (RTM-F)	
9	3	PEACE + LOVEISM	Sonr of A Loop De Loop Era SuburbanBase SUBBASE 14 (SRD)	
10	4	JUMP AROUND	House Of Pain Ruffness XLT 32 (W)	
11	NEW	JUMPI	Movement Arista 74321116671 (BMG)	
12	NEW	I GOT YOU (I FEEL GOOD)	James Brown v Dekeyne FBI 12FB1 (BMG)	
13	6	EXCITED	M-People Deconstruction 74321116331 (BMG)	
14	NEW	SHE'S PLAYING HARD TO GET	Hi-Five Jive JIVET 316 (BMG)	
15	NEW	GLIMTY GLAMITY/JUNGLIST	Demion Boyz Tribal Bass TRIBE 9 (SRD)	
16	12	ASSASSIN	The Orb Big Life BLRT 81 (F)	
17	16	I'M THE ONE FOR YOU	Adeva Cooltempo 12COOL 264 (E)	
18	6	TRIP II THE MOON (KALEDO...)	Acen Production House PNT 042RX (Self)	
19	11	MURK (EP)	Various Network NWKT 57 (P)	
20	9	SPECIAL KIND OF LOVE	Dina Carroll A&M AMY 0088 (F)	
21	7	FRANCE	TheK Warp WAP 26 (P)	
22	NEW	SOUL FREEDOM - FREE YOUR SOUL	Degrees Of Motion Esquire 71771743361 (Import)	
23	26	END OF THE ROAD	Boyz II Men Motown TMGX 1411 (F)	
24	44	CARRY ON	Martha Wash RCA (USA) 7863623671	

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	26	GOOD ENOUGH	Bobby Brown MCA MCST 1704 (BMG)	
26	NEW	MERCURIAL	Euphoria Guenilla GRRR 34 (RE-IP)	
27	25	DANCE WITH ME	Intuition Faze 212FAZE 9 (P)	
28	20	DUB WAR	Dance Conspiracy XL Recordings XLT 34 (W)	
29	43	DON'T GO AWESOME 3	Citybeat CBE 1271 (W)	
30	31	DON'T YOU WANT ME	The Farm End Product 6584666 (SM)	
31	15	MY NAME IS PRINCE	Prince & NPG Paisley Park W01327P (W)	
32	13	THE FEELING	Urban Hyge Faze 212FAZE 10 (P)	
33	NEW	WHAT ABOUT YOUR FRIENDS	FLC Fave 74321118171 (BMG)	
34	42	TETRIS	Doctor Spin Carpet CRPTX 4 (F)	
35	25	RE-BAPTISED BY DUB	Criminal Minds White House 12WYHS 008 (RIO-F)	

This Week	Last Week	Title	Artist	Label (12") (Distributor)
36	16	NUSH	Nush X.treme XTR 2T (RE-IP)	
37	17	NO ILLUSIONS	D-Influence East West America A 742T (W)	
38	21	THE MASTERPLAN	Diana Brown/Barnie K Sharpe Acid Jazz JAZZO 56T (W)	
39	14	I WANNA BE SOMEONE	Club Z PWL Sanctuary PWLT 249 (W)	
40	27	AVENUE	Saint Etienne Heavenly HVN 2312 (RE-IP)	
41	NEW	ALL OVER THE WORLD	Junior MCA MCST 1691 (BMG)	
42	NEW	FRANCISCA	Espirita Heavenly/Columbia HVN 2012 (SM)	
43	24	KEEP IT COMIN'	C&C Music Factory Columbia 6584306 (SM)	
44	NEW	COKANE IN MY BRAIN	Dillinger Black Swan BSX 9 (F)	
45	22	SHIFT	Lavane Limbo LIMBO 802 (RE-IP)	
46	NEW	PUBLIC DEMAND (EP)	Various PWL Continental PWLT 248 (W)	
47	28	LEFT CONVERSION EP	Clavis Formation FORM 12012 (MO)	
48	33	CONNECTED	Sirena M/C Gee Street 12BRW 262 (F)	
49	30	FIRE/JERICO	The Prodigy XL Recordings XLT 30 (W)	
50	19	LAND OF OZ	Spoonys Guenilla GRRR 35 (RE-IP)	
51	18	POWER	Ny Colours Wild Card CARDX 3 (F)	
52	23	WE CAN BE...	Well Hung Parliament Cowboy RODEO 7 (RE-IP)	
53	43	XPAND YA MIND (EXPANSIONS)	Wag Ya Tail PWL Sanctuary PWLT 238 (W)	
54	40	TOTAL CHAOS EP	Jungle House Crew Formation FORM 12011 (MO)	
55	NEW	SHIP AHOY	Marzman Talkin Ludo TLKX 30 (F)	
56	NEW	UNDERGROUND CONFUSION	Sly T And Dillie Z Black Marker BMIT 003 (BMG)	
57	NEW	FOLLOW ME	Aly Us Stincoy Rhythm SR12 88 (Import)	
58	55	TRIP II THE MOON	Acen Production House PNT 042 (Self)	
59	37	JUS' REACH	Galiano Talkin Ludo TLKX 31 (W)	
60	NEW	RUMP SHAKER	Wreckix 'n Effect MCA (USA) MCA 1254389 (Import)	

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/Phonogram (Distributor)
1	NEW	EROTICA	Madonna Maverick/Sire WX 491/WX 491C (W)	
2	1	SYMBOL	Prince & The NPG Paisley Park WX 490/WX 490C (W)	
3	NEW	MUSIC	Insane Talkin Ludo 5124011/5124014 (F)	
4	NEW	WHUT? THEE ALBUM	Various Chaos/Columbia 052967 (SM)	
5	NEW	MOVIN' ON 2	Various Rumour RULP 301/RUMC 301 (P)	
6	2	COMING BACK	The Jones Girls Arg. ARPLP 02/ARPMC 02 (PANI)	
7	NEW	NERVOUS RECORDS: NEW YORK	React REACTLP 11/REACTMC 11 (Imp)	
8	1	PRECIOUS	Chante Moore MCA (USA) MCA 10695 (Import)	
9	1	EXPERIENCE	The Prodigy XL Recordings XLT 110/XLMC 110 (W)	
10	NEW	SALSOUL NEW GENERATION	Various Salsoul (USA) 55011 (Import)	

 The Music Week Dance Chart is updated every Friday by Pete Tong on *FM's Essential Selection* between 7-8 pm.

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inner circle sweat (a la la a la long)

NO. 1 IN GERMANY NO. 1 IN HOLLAND
NO. 1 IN SWITZERLAND NO. 1 IN DENMARK NO. 1 IN SWEDEN ...
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AD FOCUS

All About Eve's Ultraviolet is the subject of a MCA campaign in *NME*, *Melody Maker*, *Line* and *Lizard* and the student issue of *Quillbot* which is designed to re-establish the band's extensive fan base.

Best Of Dance, an Telstar, will be TV advertised nationally through to December from next week.

Telstar is TV advertising Julia McKenzie's *The Magic Of The Music* and Paul Anka's *Greatest Hits* in selected TV regions and will continue its national TV campaign for *Rave Nation* and *More Than Love*. *Capacallie's* *Get Out*, which features live and re-mixed tracks is the subject of Arista's music and Scottish press campaign, backed up with in-store displays. The campaign aims to recruit new fans, particularly those south of the border.

Joe Cocker's Very Best Of compilation will be the subject of Capitol's national press campaign which kicks off next week, backed up with in-store displays.

Kurtis Stiger's self-titled album will be the subject of a re-promotion by Arista next week with TV advertising kicking off in the Granada, STV, Border and Grampian regions. This will be followed by further TV exposure in all other regions over the next two weeks, backed up by Adahel posters. There will also be ads in *The Daily Mail*, *Today*, *The Observer*, *The Evening Standard* and *The Independent* and in various women's magazines.

Neneh Cherry's Home Brew, out next week on Circa, will be TV advertised in the London, TVS and Central regions as part of a campaign which also takes in the national, music and style press.

Backing this is a national Adshel print push and in-store displays. **Jim Hendrix's** *Ultimate Experience* compilation starts with a two-week PolyGram TV campaign in the Central, Tyne Tees and ITV regions and is followed by a national roll-out from week three. **BSKYB** and **Radio Atlantic 252** will feature the release and there will be national



Sade's first album for four years — **Love Deluxe** — will be getting plenty of upfront marketing from Epic, which is planning a campaign aimed at attracting her established fans in the 30-40 year age group as well as appealing to new, younger buyers. Sade will feature in the 150th anniversary issue of *The Face*. Epic's campaign will include 48-sheet posters in prime sites and backlit posters on the London Underground. The marketing push will run until Christmas.

Record label: Epic
Media Agency: DPA
Account Executive: John Duncombe
Product Manager: Catherine Davies
TV Advertising: Kicking off with a one-week co-op campaign with *Our Price* in the London, TVS, Central, HTV, Anglia and Granada regions with further spots TV ads in the lead-up to Christmas.

Press: Full-page ad in *Q* plus ads in *The Face* and *NME* magazine.
Editorial coverage in various publications including the front covers of *Arena*, *Vox* and *The Independent* on Sunday review section.

Radio: Advertising on Capital FM, Kiss FM and Choice plus a special Capital Radio weekend in November.
Posters: National fly poster campaign including 48-sheet posters in London and Super Light posters on the London Underground.

Scott Meade: Window and in-store displays with major multiples. **HMV** album of the week.
Target Audience: Established fans in the 30-plus age group and new, younger listeners.

press ads and in-store displays to support the TV campaign.

John Lee Hooker's *Boogie Blues* will be the subject of a Virgin press campaign which kicks off next week in the national and music press. In-store displays and a poster campaign in key cities will capitalise on the Lee Jeans commercial, now running on TV and in cinemas, which features Hooker's single.

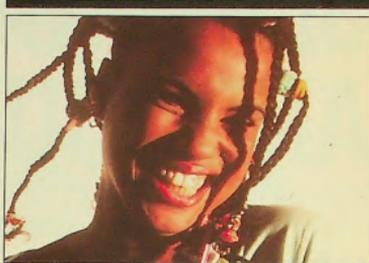
Neil Sedaka's *Love Will Keep Us Together* will be the subject of a PolyGram TV push with TV advertising appearing in the Central and Yorkshire areas from next week, followed by a national roll-out including advertising on TVam from November 9. The campaign will include national press advertising and in-store displays. **Woolworths** will feature the release in its window displays. **Rod Stewart & The Faces** Best Of album will be TV advertised in the Yorkshire and STV regions from next week as part of Phonogram's push for the title.

Other TV areas will be targeted in the third week of the campaign and Phonogram is relying on editorial coverage in the national and music press to support the campaign. The first single from the album, *You Wear It Well*, is being used by Boots as the soundtrack for its current TV commercial.

Toad The Wet Sprocket's *Next* will be advertised in *Melody Maker* and *NME* for next week with the intention of appealing to soft rock fans. **Time Out Of Us** release *Man Alive* is advertised in *Time Out*, *NME*, *Melody Maker*, *Vox*, *Q*, *The Irish News* and on student radio. This will be supported with in-store displays and the release will feature on Virgin's listening posts.

The Tyrrel Corporation's *North East Of Eden* — a debut album out through Chrysalis — will be advertised in *NME* and *Melody Maker* from next week. A full-page co-op ad with *Our Price* will appear in December's *Sky* magazine and the album will be featured as one of four titles in *December's Select*.

EXPOSURE



PICK OF THE WEEK

Dance Energy House Party, Monday October 19, BBC2: 6.50-7.25pm

Those who thought dance was destined to be just a flash in the pan take note: Dance Energy House Party returns for a fifth series tonight. "Dance is bigger than ever," asserts the programme's music producer, Tim Byrne. Hosted by Normski, the series of 10 Dance Energy shows follows the previous pattern of studio performances, video clips and music from tonight's guests include The Shamen, Felix and American all-girl combo TLC, while Neneh Cherry talks about her new album, *Home Brew*. Next week's show explores Souths US rap with Arrested Development and Mc Phi Me and others will feature a wide breadth of artists including Boyz II Men, PM Dawn, Happy Mondays and M People. "Our ultimate responsibility is to reflect the current dance scene," says Byrne. And each week Normski will invite viewers to enter a new talent competition, Dance Energy Lift Off, which offers a Parlophone singles deal to the ultimate winner. As far as pluggers are concerned, the new series of Dance Energy couldn't come soon enough. "Dance music comprises a huge chunk of the record-buying marketplace and yet so few programmes cover it," says Myra MacPhail, radio and TV promotions director for Arista adds: "I wish Dance Energy was on all year round."

MONDAY OCTOBER 19

Dance Energy House Party, BBC2: 6.50-7.25pm

(See Pick of the Week)

MTV's Paula Abdul Rockumentary explores the career of the all-singing all-dancing star. MTV: 7-7.30pm

The Mix featuring Right Said Fred, Radio Five: 10.10-midnight

London Underground featuring Cher, BBC2: 11.55pm-12.35am



TUESDAY OCTOBER 20

Mark Goodier's Evening Session, continues its Nirvana week with the band in conversation, Radio One: 7-9pm

Live At Brecon: Special Vintage '92, a one-off collaboration between six jazz greats including trumpeter Clark Terry and guitarist Kenny Burrell, BBC2: 11.55pm-12.35

WEDNESDAY OCTOBER 21

What's That Noise? features Om, Happy Mondays and Flying Pickets, BBC1: 4.30-4.55pm

Rose Meets Madonna, in her only UK TV interview this year, Madonna takes the sofa test to plug her new album, *Erotica* and steamy book, *Sex*, Channel Four: 10.30-11.35pm

THURSDAY OCTOBER 22

Pebble Mill featuring Smokey Robinson, BBC1: 12.15-1pm



In Concert featuring The Shamen and Ned's Atomic Dustbin, Radio One: 9-10pm

The Late Show: Later at 11.55pm featuring Was (Not Was) and African singers Oumou Sangare and Baaba Maal, BBC2: 11.15-12.30am

FRIDAY OCTOBER 23

Seal In Concert, Point concert in Dublin recorded last year, Channel Four: 11.10pm-2.10am

SATURDAY OCTOBER 24

The Record Producers featuring Jimmy Iovine Radio One: 2-3pm



STUDIO UPDATE

ARTIST/PROJECT

AN EMOTIONAL FISH album

THE BELOVED album

THE CRANES album

CURIOUSITY single

DIARY album

FAMILYGROWN album

THE FAT LADY SINGS album

JENNY JONES album

JULIAN JOSEPH album

THE KILLJOYS album

KWS single

MIDNIGHT OIL album

N-30 tracks

JOE ROBERTS album

TERRY RONALD album

SNEEP ON DRUGS album

SWISA single

SUELA album

TAKE THAT single

THOUSAND YARD STARE album

COMPANY/AA EXECUTIVE

EAST WEST Malcolm Dunbar

EAST WEST Marc Fox

DEDICATED Doug D'Arcy

ARISTA Simon Cowell

AS&M David Rose

PHONOGRAM Simon Abbott

EAST WEST Max Hale

GO! DISCS Jona Cox

EAST WEST Malcolm Dunbar

MUSHROOM (AUSTRALIA)

Scott Meade

NETWORK Neil Rushton

SONY (AUSTRALIA)

DECONSTRUCTION Keith Blackhurst

LONDON Ian Surry

MCA Paul Roberts

RHYTHM KING Paul Glancy

ARISTA Simon Cowell

NUDE Saul Gampner

RCA Nick Raymond

POLYDOR Simon Harris

RCA Korda Marshall

FOOD Andy Ross

STUDIO/PRODUCER

THE CHURCH (London)

Alan Moulder/Dave Stewart

SARNA WEST (London) Jon Marsh

PROTOCOL (London) The Cranesh

STRONGROOM (London) Terry Adams

AMAZON (Liverpool) Ian Brodie

THE CIVIL (Lincolnshire) Dave Morris

TOWNHOUSE (London) Steve Osborne

METROPOLIS (London) Jon Kelly

CTS (London) Julian Joseph

CHIPPING NORTON (Oxfordshire)

Craig Leon

SOUTHLANDS (London) Ian Levine

MEGAPHON (Sydney) Nick Launay

PRIVATE STUDIO (London) N. Jai

MARCUS (London) Robin Goodfellow

SQUARE ONE (Bury) Terry Brennan

MILQ MUSIC (London) Gareth Jones

SOUTHLANDS (London) Ian Levine

ANGEL (London) Ed Buller

SOUTHLANDS (London) Ian Levine

SURREY SOUND (Leatherland)

Stephen Street

ROCKFIELD (Went) Brian Paulson

BUNK, JUNK & GENIUS (London)

Warne Livesy

Confirmed bookings week ending Oct 10. Source: ERA

SEASONAL SWINGS AND PONDABOTS

While majors celebrate the Christmas boom, indies have to work hard to ensure their message is not drowned. Distributors are their to help. By Martin Aston

When the majors habitually fire their big gun releases in the run up to Christmas, the independent sector usually finds it hard to respond with similarly explosive releases. There are still too few Erasures in the indie arsenal, which means a fight to maintain market share.

"The majors spend an awful lot of money, aimed at the Christmas gift market, which isn't necessarily our customer," says RTM sales and marketing director Bob Fisher. "For the independent sector, as the volume of sales goes up in the autumn period, fan base sales achieve a lower chart position, so it's harder to bring what we have to peoples' attention. It slows down the process of introducing new artists, which is integral to our sector."

But after a lean summer independent distributors are pulling out the stops to maximise sales prospects for their labels. The first obstacle they face is belt-tightening by both chains and independents. Some of the multiples' head offices now produce exclusion lists detailing products which buyers must not stock, while APT general manager Peter Thompson reports that Our Price has cut back on indie product, and is destocking quicker than ever, reordering less and in particular less vinyl, at a time when indie buyers still report that vinyl is in demand. "They're not allowing the records the chance to sell through," Thompson complains. "It can sometimes take two months to generate interest on indie releases."

RTM sales and marketing director Bob Fisher reckons that chains have cut back on all fronts. "They're more scientific in their approach nowadays, and precise about what their target market is," he says.

Steve Mason, chairman of Pinnacle — far and away the most leader in indie distribution, says the key to meeting retailers' new demands is to have good national accounts people who can present product well and get results.

Certainly that is a priority for APT, especially at a time when its strongest chart performers, The KLF, have put their career

on hold.

APT national accounts manager Nick Hindle says the chief buyers at the chains inevitably tend to be very clued up and do take into account a band and a label's popularity, its credibility at music press level, whether live dates coincide with release and of course the marketing spend. Yet he notes Our Price still didn't pre-order the debut single from 3½ Minutes, one of NME's most championed new bands of 1992.

"We used to be able to canvas Our Price shops separately but even singles are now bought centrally," Hindle laments. "Still, buyers at store level can order after release. Kids read the music press and can request the single, which is where we'll hopefully score brownie points."

What distributors tempted to sell hard always realise they must avoid alienating retailers by pushing stock and raking high overstocks. Instead the emphasis is on cooperation either in jointly funding ad campaigns or by utilising umbrella concepts like The Chain With No Name.

The CWNN campaign was conceived by Rough Trade Distribution to promote product through independent stores. "It offered the retailer and the buyer something extra or something special," says Fisher, who has inherited the campaign. A recent example is the free poster for the first 10 purchasers of 4AD Records' Throwing Muses album Red Heaven at each retailer listed. "But it only runs when something is appropriate, which isn't always the case," Fisher adds.

RTM is about to revamp the CWNN idea, which Fisher acknowledges has been a little ad-hoc in the past. "We're going to talk to stores to see what they want to do with it," he says, "such as how display activities will be handled, or the possibility of featuring albums on in-store play."

A campaign along these lines was recently run for Daisy Chainsaw's Eleventeen album although the impetus came from the label — One Little Indian — rather than distributor Pinnacle. One Little Indian distribution manager Kenny Addison says



High profile: Daisy Chainsaw and Throwing Muses



"We did a co-operative ad in Vox with HMV, the album was a recommended release in Our Price shops and we're part of Virgin's indie music campaign, but we also wanted to support indie shops that have supported us in breaking the act. I didn't want to alienate people who shop in indie stores."

Dealing with niche markets demands a different approach. Total's Classical offshoot The Complete Record Company is increasingly sharing the cost of ad space with labels and mounting ads which feature the names of certain retailers stocking the product. So far retailers have welcomed this exposure.

"You can get display space in shops which obviously helps focus attention on your product," says MD Jeremy Elliott. As for getting non-specialists to take Complete's range he says: "You have to have quality product at the right time and promote it as much as possible. The classical industry is all about information."

While distributors can co-ordinate campaigns, put together the co-op deals with chains, advise on budgets allocation and what formats to produce, they say it's important not to attempt to take over. "It's the label's product, it's close to their heart, and they know how they want to express that product," says Mason.

"We just make sure we react to their decision." With mainstream releases, Total Records MD Henry Semmence reckons labels

probably need more advice than those in the alternative area who tend to know their market very well. "There are so many different ways to go with the mainstream," he says.

Not bound by musical type, Arabesque Distribution can maximise sales by introducing new lines, like a new range of CD picture clocks on its own Back To Back label. "We also try to find product from overseas that is packaged differently, which gives us an advantage," says MD Terry Windsor.

Every distributor has, of course, its own Christmas catalogue campaign, offering a variety of discounts across the board to get volume units into the stores. Rio, however, has taken a slightly different tack.

"This year we have individual campaigns for each label with their own discount deals. Hopefully this will give everyone a fair crack of the whip," says managing director George Kimpington-Howe.

All distributors maintain that the key to beating the recession is winning retail support. "We must be careful that indie music isn't driven underground again," says Nick Hindle.

"It's a case of dealer awareness and making the best of your resources. There's a lot of ignorance in the marketplace, where there should be mutual appreciation on both dealer and labels sides," he adds.

Distributors maintain they are doing their bit to ensure there is precisely that kind of cooperation available.

Distributors confirm that there has been a solid shift away from traditional methods of distribution in the dance field, toward using van sales and even the backs of cars. "Dance shops want their music upfront, way before release date, and a van service gets it there," says Dave Newton of RTM's dance operation Demix. "It also shifts more product because a shop can listen and buy immediately."

Van service can also enable shops to buy without accounts, which majors are unwilling to grant. For instance, Total uses companies such as Great Assets, Soul Trader and Panther, but the bulk of business reverts to BMG once the single charts.



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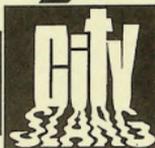
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Distributors on

Having problems with your distributor? Want to hear what up eight distributors to answer questions canvassed from

Indies may have smaller budgets than the major players, but with good targeting, they can be just as effective, says Total MD Henry Semmence. "The Mastercuts series have been targeted direct to Kiss FM, Sunset and specialist dance radio shows, and to Capital, where it has the widest appeal, but we don't blast the record everywhere because it might detract from the product if it got too big. Never compromise quality."

Q "Apart from being informed by Music Week each week of a number of new jazz releases that we ought to be stocking, we receive very little information from the labels' themselves'. I'd like to know why we haven't seen a sales rep from PolyGram in at least a year."

Peter Fincham, Manager of Moles Records, London

A Dave Tweed, head of classical sales force, PolyGram Distribution says, "Jazz used to be handled by PolyGram's pop division, who started doing viability checks on accounts, working with a cut-off point of any retailer ordering under 50 units, and replaced visits with mail-outs. Moles was one of those, and I am certain they were on the mailing list when I left the pop side to head the classical sales division in January. We have no excuse but maybe there were no jazz releases in those early months that warranted a mail out."

Now the classical division has jazz on board, we're reshuffling, and Moles will have just received a letter from us about a visit. Jazz specialist retailers might not have been buying much from the mainstream companies because there was no dedicated jazz section at the label, but we are much more committed now. Richard Cook, ex-editor of Wire,

is our new head of jazz, and we have new releases planned. This month there is a dealer incentive to stock our best selling top 50 back catalogue across mid and full price."

Q "Why are we totally forbidden to import from abroad when UK distributors are out of stock?"

Andy Smith, indie new release buyer, Tower Records

A Harry Harris, sales director of SRD says, "As far as SRD is concerned, if a priority title runs out of stock, then it may highlight a communication problem between label manager and label, bearing in mind, of course inevitable manufacturing gremlins. If the item does go out of stock and is in demand, people will always find a way to bring in imports, some of which are packaged differently, or, even at the moment, are cheaper than the



O'Brien: classical query

regular UK release. "As a distributor of predominantly 'underground' bands, our main problem with imports is that they flood the market prior to UK release, destroy a lot of peoples' hard work in raising a band's profile and getting a good indie chart place."

Q "I understand distributors not handling back catalogue on vinyl, but why is it that when we order the big titles like Top 40 albums, they don't carry them, not even for a short term?"

Andy Skingle, Manager of Hummingbird Records, Folkestone



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the spot

What problems vex other retailers? *MW* lined up retailers nationwide. By Martin Aston

A Alasdair Ogilvie, buying director of Terry Blood Distribution says, "We've been running down vinyl stock to reflect sales, which has declined fairly substantially, but we do carry vinyl within that particular section. But not all releases that enter the Top 40 are on vinyl, this year's number one Neil Diamond compilation is an example.

"Frankly, we're in the hands of the record companies, and vinyl supplies aren't that good, to say the least. But we're doing our best to stock vinyl in the run up to Christmas, especially given the upsurge on vinyl in this period, as we found last year, when Grandma isn't up to date on formats and makes her once-yearly purchase on vinyl.

"However, I'm afraid we're only carrying the Top 30 titles over Christmas because vinyl sales have declined. The Gallup average is between 5% and 8% but we're actually a little below that figure."

Q "Why do some distributors claim that they have stock, because it's in their catalogue, but you end up having to reorder it four or five times? Being a classical specialist, we have a quick turnover so it isn't good for our business, especially at this time of year." *Emma O'Brien, Covent Garden Records, London*

A Jeremy Elliott, MD of The Complete Record Company says, "I fully sympathise with dealers' problems, and we pride ourselves on providing a 24 hour turnaround, but we are beholden to world market forces. A classical distributor deals with a multifarious amount of catalogue from around the world, and we're dependent on supply. We're also the frontline for any manufacturing problems labels have, so while certain items may be on the catalogue, the distributor is the barrier between maybe 45 labels and the dealer,

and we cannot guarantee that all those record companies will have stock at any given time. In the classical field, product is in relatively limited quantities, so if there is any upsurge in demand, labels are often not geared for it.

Q "Although distributors tend to get the major video chart titles right, why isn't there such a good depth of stock to satisfy the demand on back catalogue at Xmas?" *Steve West, Regional Manager, HMV*

A Garry Le Count, group sales and marketing director, Pickwick says, "The real fact of the matter is retailers don't order back catalogue at Christmas time. It's an area we'd like to supply them with more! What happens is that retailers start to see movement on back catalogue very late, say late November, and suddenly demand outstrips what stock we hold. There are a thousand titles in the BBC catalogue alone, so it's an impossible task to carry more stock than what we expect demand to be. There isn't the warehouse space to cover all risks, and we already have one of the largest warehouses in Europe.

"The chances are, the top 15 titles will account for a large share of business, so the pressure is to keep those titles in stock. ▶

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To press vinyl or not to press, that is the question. "Vinyl is the most expensive format to originate. I can't see the point any more," says Pinnacle MD Steve Mason, who reports he only shipped 1400 vinyl copies of the 32 Ones On One album (Connoisseur Collection). "That's just 6% of the total order.

Meanwhile, the cassette and CD are shipping 600 copies a week." But even though Right Said Fred's Up has sold 20,000 vinyl copies out of 750,000, can 20,000 sales be discounted?

► But what we do is have systems that profile stores, where we can see a trend starting to happen, and adjust the production accordingly. I reckon our replenishment last year was probably the best in the market."

Q "Why do dance wholesalers carry so many records and titles when probably a tenth of the amount carried would be sufficient? Then shops could get behind certain records and sell them in quantity as opposed to selling small amounts of everything."
Dave Silby, Manager of City Sounds, London

A Raz Gold, MD of Great Assets, dance distributor and wholesaler says, "The dance market is such easy, quick turnover that you're never sure whether a record is going to sell 30,000 records. For instance, Felix's Don't You Want Me on Hoj Chooms was a huge surprise. So you have to test the market to know what is a stronger track. I draw the line when I see that my service is suffering, but if I don't take a record, someone else will, and since our reputation is to have good underground dance product, why should I turn it down? Shops aren't forced to take everything on offer.

"I couldn't survive by picking out 10 records and hoping they'd all be smashes. If we were to take



Ronnie Wood's new album Slide On This on the Continuum label was part of a co-operative campaign with Tower Records that included a No Risk Disc rating in *Top*, its in-house magazine, and an inside front cover in *Vox*.

the 10 top best selling titles that were chart bound rather than obscure tracks, we'd have to work in a different way, by targeting all shops at the same time, and work with labels much more closely. We are in fact dividing into a one stop and a company that goes for these kind of chartbound records."

Q "We only do a certain amount of business with the major distributors, but don't get anywhere near enough pre-sales for what we do. For starters, the Morrissey album *Your Arsenal*, didn't arrive on the day of release. When we do find out about releases, it can mean we miss

out on the first, and most important, week's sales. Don't the majors care about independent shops?"

Richard Hector-Jones, Independent Buyer, Eastern Bloc Records, Manchester

A Alan Williams, distribution services manager, EMI says, "It makes no difference if you are a multiple or an independent, you get your order. The problem is, some shops will sit on the fence and place their orders late and miss what we call 'call-off', when all orders are taken off the computer. Then they'll have to wait until the next week.

"We produce a magazine, EMI

Records UK Monthly Releases, that lists the title, format, price and bar code of all new releases with a check on singles already released that month. The magazine goes with the order in the product box, but if retailers only order once or twice a month, the magazine will wait on file until they get an order, so there is a likelihood they'd miss out on the information."

Q "How can distributors guarantee that out-of-stocks won't increase at Christmas? How can we become aware of the problem in advance, as it can adversely affect our sales?"

Derry Watkins, Sales Controller at the Virgin Megastore, London

A Sean Sullivan, director of Pinnacle says, "Our standard procedure is to inform stores over the phone but it's not impossible for telesales to miss running through the out of stocks. The difference between Pinnacle and the majors is that we don't own or control the vast majority of our lines, so there is a greater chance of out-of-stocks. We run reports to give labels that information, both on quantities during the sell in and on catalogue, so that they can estimate what future sales will be. But the smaller labels in particular may be restricted by pressing plants, credit controls."

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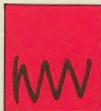
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MCPS ponders Eurorights challenge

Can mechanical rights bodies create a united licensing system? Ajax Scott reports

While the Maastricht Treaty founders, European unity of a different order will be the talk of the music publishers gathering this week in the sleepy Dutch town which gave the treaty its name.

The occasion is the 38th Congress organised by performing rights body Sesac. But mechanical rights are set to dominate the unofficial bar-room agenda.

The reason is the communication on central licensing issued 10 days ago by the three leading European mechanical rights bodies, Gema, Stema and Sacem.

The document, signed by Stema ceo Ger Willemsen, Sacem president Jean-Loup Tourneur and Gema president Reinhold Kreile, states their desire to create a "European mechanism" for collecting mechanical royalties "within a reasonable time" and appeals for support from all other European societies.

The suggested system would operate as quickly and with as few costs as possible, charging a maximum 10% commission in operating costs.

Preventing rival societies from outbidding each other for contracts with record companies, its purpose would be "to defeat any attempt of disintegration or division likely to jeop-



Talking heads: MCPS's de Wit and Stema ceo Willemsen

ardize the European national authors' societies' viability".

The document is long on intentions but short on detail. It contains no timescale, although the matter is due to be discussed at the next Biem management meeting in Paris on November 23, and there is no explanation at all of the central "mechanism".

The announcement seems to have two aims. In part it is an attempt to bring the increasingly intense debate over central licensing among publishers and rights societies in the US, UK and continental Europe into the open.

But its other, more important purpose, is reflected in its reference to defeating "disintegration or division": to protect the existing structure of European networks from internal

and external attack and the threat of losing valuable Anglo-American repertoire.

In recent months the UK's Mechanical Copyright Protection Society — concerned about perceived abuses, excessive commissions, delays and double accounting costs by European local societies — has itself been openly considering creating its own central accounting system.

The US mechanical rights body the Harry Fox Agency, motivated by similar concerns, has been examining its options too, as well as the possibility of working together with the MCPS, though nothing has been agreed despite a year of talks.

Meanwhile the leading European societies, concerned about escalating competition

between themselves for central licensing deals — resulting in unannounced offers of kickbacks and concessions — have also been talking to each other as well as the British and Americans.

Gema spokesman Gabriel Steinschulte insists that the three societies who signed the communication aim to win the support of the other organisations, including MCPS, rather than exclude them.

But Stema's Willemsen adds that any proposal for UK or US societies to grant licences directly to the major record companies would be "extremely dangerous". He insists the European societies bring in important income for Anglo-American repertoire. "You shouldn't throw away the baby with the bathwater," he says.

The communication has been recognised as a small step in the right direction. MCPS chief executive Frans de Wit, set to unveil his own proposals soon, says, "It put a smile on my face. It's in response to what we have been trying to achieve ourselves."

Ed Murphy, president and ceo of the Harry Fox Agency and the National Music Publishers Association in the US, says, "It is a beginning, though it raises more ques-

tions than it answers."

Much work is still to be done, not least because the statement contains so few details. De Wit and Murphy say the proposed 10% charge is too high even as a starting point, with Murphy pressing for 8%.

There is no shortage of scepticism about whether the announcement means anything at all. As one leading UK publisher and former MCPS board member notes, "In the past there have been statements that have not resulted in any action."

Murphy says he is an optimist. "I hope we can do this within the framework of the organisations that are there," he says. But, he adds ominously, if nothing is resolved by the start of next year he will have to review the situation closely, possibly with serious consequences for the continental societies.

"If things don't work out, once you let the genie out of the bottle you can never get it back in again," he says.

Clearly much talking will be done at Maastricht this week. No doubt the three signatories to the recent communication are hoping that their plan faces a smoother passage than the other treaty for which the town's name has become synonymous.

Des O'Connor — the face of '92

It may be eight years since he had his last hit album — peaking at 24 — but don't be surprised to see Des O'Connor riding high again in the album charts this autumn.

For O'Connor and a raft of other mainstream acts are the focus of a renewed interest from the industry in middle of the road (MOR) music.

MOR and its descendant, adult-orientated-rock (AOR), may be universally despised by trendsetters, but in a recession in particular, they can be the closest the industry can get to sure-fire winners.

Sony Music's Christmas release schedule, in particular, contains a string of MOR acts including albums from Shakin' Stevens, former



O'Connor: chart-bound?

EastEnders star Nick Berry, and O'Connor.

Columbia marketing director Brian Yates says the marketing of MOR comes with its own inherent advantages and disadvantages. Television is of prime importance in reaching the older audience and O'Connor's weekly show, with a viewing figure of 13m, will

provide an ideal showcase for his new release.

However, counter-balancing that, the traditional avenues of Radio One and the weekly music press are often closed to MOR, due to its perceived unfashionability. For Stevens' *The Epic Years* particular attention will be paid to regional radio, TV and press, as he receives more plays on ILR than on national radio.

The recognition that mass market sales demand main stream appeal is increasingly colouring A&R policies.

Since Jean-Francois Ceccillon became divisional managing director at EMI, he and A&R director Clive Black have concentrated their energies on breaking mainstream

singer-songwriters Tasmin Archer and Jon Secada, who they believe could well become the internationally successful MOR acts of the future. Ceccillon believes the development of artists like these is essential for the future health of the music business.

"I think the industry in general is playing short term, because of the recession," he says. "But if we could develop two or three acts a year for each major company, we'd export 20 acts. We desperately need the money we'd get back from them to reinvest in other new artists."

When Paul Russell took control of the Columbia label last summer, he indicated that one of the main challenges cur-

rently facing the industry is the ageing of the record buying population, and this is clearly a key contributor to the renewed interest in MOR and mainstream music.

Epic marketing director Buckler points out that the broad-based appeal of artists like Estefan and Stevens means that long-term fans often introduce their children to the act. Their audience in effect becomes self-generating.

Inevitably the recession too has had a part to play. Says Buckley, "It means people want value for money and a safer purchase."

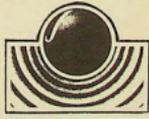
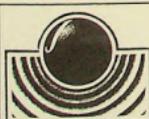
In the field of MOR at least, familiarity breeds not contempt but content.

Valerie Potter

JACOBS STUDIOS congratulate Tasmin Archer on her No.1 UK Chart single "Sleeping Satellite"

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Remember where you heard it: Barring last minute hitches, Virgin's top secret commemorative Sex Pistols boat trip was due to take place this morning (Monday) to coincide with the opening of Parliament. It was unclear at presstime whether Paul Conroy was planning to wear bondage trousers... As flu sweeps the rest of the industry, staff at HMV seem to be damaging their backs at an alarming rate, with both press officer Gennaro Castaldo and MD Brian McLaughlin both laid up at the moment... George Michael would like it known that he has nothing, repeat nothing, to do with any dirty tricks campaign against MiniDisc or any cock-ups for that matter... Ryder in *compos mentis* shock: Happy Mondays accountant Eric Longley reports that the band performed their first chemically-free gig for 16 months in Leicester last week... Gordon Campbell, the man behind the West Lothian course in Music Business Administration, is showing he has other strings to his bow on the current Shaky single, Radio. Not only did Campbell co-write the track and publish his half himself, he played



So this is what they mean when those cheeky chappies at EMI invite you round for a "quiet" celebration to Manchester Square. But isn't it rather a waste of bubbly? And why do they always have to do this sort of thing on the roof? No doubt EMI UK divisional MD Francois Ceillon (left) and director of A&R Clive Black, both celebrating their first number one since taking over their respective jobs, have all the answers. Bradford chanteuse Tasmia Archer, who brought them the top spot, certainly entered into the spirit of things. Unfortunately the reaction of all the fans left drenched on the pavement below was not recorded.

guitar, contributed harmonies and appeared in the video... Just three tables remain for the annual Nordoff Robbins Pop Quiz taking place in Swiss Cottage on November 19. Trivia addicts should call Richard Shipman on 071 794 2677... Which MD has pleaded with Dooley not to mention him because he fears he is getting too famous?... Hyper Hyper: Who was the person who wrote to *MW* this week claiming to have mounted a buy-in on behalf of a company based near a well-known London fashion market?... Down to the BMI awards at the splendour of the Dorchester... We all know about the highly popular PolyGram pay freeze, but Island Music's Richard Manners is really going to have to pay Steve Lindsey a bit more. The unfortunate Lindsey was reduced to borrowing a dickie bow from the Dorchester in order to gain entrance to the shindig... There was one interesting omission in the rounds of thanks meted out at the dinner. All the senior PRS staff present were individually asked to stand up and take a bow — except one that is. No prizes for guessing who... Other highlights at

the excellent dinner included the harmonious Londonbeat not only bursting into song, but also giving full credit to a bashful Robin Godfrey-Cass and Donovan launching into a version of *Mellow Yellow*... Watch out for the Chippendales performing their long-awaited single Give Me Your Body on TOTP this week... Opera giant Luciano Pavarotti had good reason not to overstretch his vocal talents during the "live" radio broadcast from Italy last month: seems Luciano was set to fly to Israel the very next day for another performance and was intent on resting his voice... So who was the *NME* journalist who resigned in protest at the appointment of new editor Steve "Skinhead" Sutherland, but withdrew his notice at the last minute? Step forward features ed



It was certainly smiles all round at Polydor last week. And for once with some justification — Motown act Boyz II Men were in town celebrating a UK hit and their tenth successive bid at number one in the US, the first time for 15 years that anyone has achieved such a run. Just two questions. Does anyone remember the song that shares the US record? (Transpotters see below). And who will remember these boys — (It with the group) PolyGram International marketing director Mike Allen, PolyGram International pop marketing David Munns, Polydor MD Jimmy Devlin and Polydor marketing director John Waller — in 2003.

(Singer: Debbie Gibson's You Light Up My Life)

Andrew Collins... The Grapevine listening post system is impressive, but does it sell records? Bob Barnes of Music Junction couldn't help being reminded of some research of his own where for a month customers were played whatever they wanted to hear, then for a month they were refused. Who bought most records? Of those who heard it first — 40% Of those who didn't — 80%.....



Robert Earl, the man responsible for inflicting the Hard Rock logo on tourists the world over, is never one to miss a good publicity opportunity. And, just to prove it, he booked a room at London's Dorchester Hotel last week to present a special cheque to the members of Queen to be paid into the Mercury Phoenix Trust for AIDS charities. Clever that — as luck would have it BMI just happened to be holding its annual shindig, attended by the music industry's great and good, in the same hotel at the time. What a coincidence. At least it's all money for a good cause — in this case \$450,000 raised from sales of a special edition of the Hard Rock T-shirt series featuring artwork from Queen's *Innuendo* album. Pictured (l-r) are Brian May, Carl Roger Taylor and John Deacon. And yes, May was wearing his white clogs.

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