Public votes for CD

Our Price revamp targets Woolies

Our Price is to undergo the most sweeping series of changes in its history in a bold initiative to reposition the chain.

The plan, which will affect all areas of the 310-store group beginning this week, includes:

- stronger focus on price, convenience and currency of stock;
- new in-store layout, colour-coded sections, racking and island ends;
- new logo and facia;
- more central control of expanded games and video sections;
- development of a new common "vision" among all staff.

The changes, spearheaded by buying and marketing director John Laidlaw, will see the chain pushing its price message.

A renewed emphasis on chart and new product will bring it into direct competition with Woolworths.

"Whereas traditionally we have seen HMV as a major player we need to be aware of Woolworths," says Laidlaw, "especially because it has sharpened its price proposition."

The plan, which has cost £millions of pounds" and nine months to research and introduce, was unveiled in Birmingham last Friday.

"The positioning of Our Price has borrowed from its heritage. With 'Price' in our name, we should be pushing that brand," says Laidlaw. "We were always seen as the best value in town and that has slipped."

Admitting that the chain’s promotional approach has traditionally been "fairly weak", Laidlaw says this has been strengthened with the appointment of ad agency WCRS.

The price and currency of product on sale will now be driven home by standardised window displays and in-store promotional slots, racking and product zones.

The repositioning will run in two phases. New racking, POS displays, zones and staff shirts will be introduced by the end of June. New facia, lower counters, listening posts and games demonstrators will then appear from July.

In a document given to staff, Our Price managing director Richard Handover said consumer research had produced as many negative responses to the company as positive ones, often related to store design.

"Words like dull, boring, drab and intimidating spring to mind. Equally, our service is sometimes not the best in the industry, still left some real opportunity for improvement," he wrote.

Our Price will also launch a Vision And Values manifesto aimed at developing a shared approach to customer care by all the multiple’s staff.

Warner Music chairman Rob Dickins says, "Any government interference in business is disastrous. If the way they’re running the country is any evidence of how they would run a business, I don’t want them interfering in mine."

Meanwhile, angry independent labels are banding together to explain the damage an enforced price cut would inflict. Headed by classical specialist Conifer, the campaign includes Hyperion, Chandos, ASV, Kingdom and Pavilion, as well as pop labels PWL, Beggars Banquet and FM Revolver.

The independents are holding a public meeting in London today (Monday), chaired by Swindon MP Simon Coombs. Letters of support have been sent by Mute, U2 manager Paul McGuinness, and Genesis manager Tony Smith.

"There are around 400 independent labels in this country, but our views were all but ignored," says Conifer managing director Alison Wenham.

New Order lead London hits blitz

London Records was expected to score the best performance of any label so far this year in this week’s chart with eight singles in the Top 50 and a new number one album.

New Order’s Republic was set to storm into the albums chart at number one, according to Friday midweek statistics, while Ace Of Base’s Euro dance hit, All That She Wants, was expected to rise to the top three from last week’s five.

The other hit acts for London and its associated labels are: Capella; The Bluebells; Utah Saints; Arsenal FC; New Order; East 17; and Hothouse Flowers.

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CD manufacturing with faster turn-around, better quality, and excellent service.

DISCTRONICS
In a Different League

From master tape to packaged CD - all in house.
Sony pact strengthens indie links

Sony Music is strengthening its ties with the UK's independent sector through a partnership with the 91% owned subsidiary company, 3MV.

The move comes as speculation mounts that Sony is close to taking over UK distribution for one of its international labels, Creation, and that it is striking further international deals with Network and One Little Indian.

Bradford gets first taste of digital radio

Digital broadcaster DMX will give the first taste of its national reach in the UK at the beginning of June through Bradford Cable, an operator owned by French conglomerate GDF.

DMX has still not reached agreement with UK rights body PPL. Richard Cohen, European managing director of DMX's parent ICT, says: "We have received all the necessary permission and are continuing negotiations with the appropriate bodies."

He refuses to be drawn on whether DMX will make a reference to the Copyright Tribunal before broadcasting commences, if it fails to resolve the PPL issue.

Bradford Cable, which currently reaches 30,000 homes, will charge a subscription fee of £10 a month for access to DMX's 30 music channels.

Virgin quells 'oldie fears'

Virgin Radio 1215 has moved to assure fears that its output consists almost exclusively of oldies.

Though the first weekend's programming was dominated by 1,215 'classic tracks' played to celebrate the launch, a Virgin spokeswoman says the subsequent output has maintained the station's policy of making one-third of all tracks new releases.

Among the fresh tracks by new acts on the first Virgin playlist were Geppetto by Belly, Lovebirds by Dodgy, Suede's Breakdown, Hang On To Your Ego by Frank Black and Be Still by Bob Marley.

Tracks from the playlist are programmed using Selector software. No track will be played more than once during peak daytime listening hours.

Meanwhile Virgin began its £1.5m post-launch advertising campaign over the weekend with a series of full-colour ads in national papers. The ads will run for six months.

Dickins plans A&R 'surgery'

Warner Music chairman Rob Dickins is restructuring his A&R departments in what he describes as the most dramatic series of changes in the department since he took over at the company 16 years ago.

"A&R is the beating heart of any record company which takes itself seriously and that heart has to beat strongly," he says. "Marginal changes are pointless and I have to go in for some deep surgery and heart surgery is a fairly major business."

Dickins admits that the changes are a response to the failure of the company's two divisions to sign and develop new acts. While Warner UK's more established acts like Enya (15m albums in two years) and Simply Red (15m) have been successful, he says, "We have not had anything fresh and new."

The changes began in February at Warner's East West label when Marc Fox took over from Malcolm Dunbar - now at PolyGram-affiliated label Mother - as head of A&R.

Dunbar's contemporary at WEA, Michael Rosenblatt, returned to his native US last week after two years at the label during which he signed the Puppies, Praise and Louie Louise.

Dickins: puts knife to A&R

His job is one of three Dickins is now trying to fill. Dickins says he will not be poaching senior A&R staff from other companies. "What we are trying to do is build something new, rather than recycling," he says.

Instead he aims to develop people who are currently involved in other parts of the business.

He cites the appointment of former Happy Mondays manager Nathan McCougan last month as East West A&R manager as an example of his new thinking.

Dickins is now trying to fill his job, and he denies that the deal is a poaching of senior A&R staff from other companies. "We are trying to do is build something new, rather than recycling," he says.

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He cites the appointment of former Happy Mondays manager Nathan McCougan last month as East West A&R manager as an example of his new thinking.

The staff changes at East West Records continued last week with the appointment of Mark Dean as MD of Magnet Records in place of Sanji West.

Mark Dean as MD of Magnet Records in place of Sanji West, who is returning to his homeland after two years at Magnet to become deputy MD of Warner Music Sweden.

BPI boosts trade figures

BPI figures show strong demand for CD singles and albums boosted shipments during the first quarter.

BPI director of marketing Peter Scaping says, "This not only reflects consumer acceptance of the format, but also the broadening range on offer."

"Sales of budget releases have improved but they only account for 19% of the CD market, he adds. Dickins has considered the implications of cassette sales, which have dropped sales at a rate of double figures in previous quarters - as another "indicator of better times."

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The figures provide the first signs that the recession may finally be over for the music industry.

Q uote of the week came from Anne Robinson in Today on Kaufman's grilling of the PolyGram team: "One shouldn't spend too much time feeling sorry for chairman and vice-presidents," she wrote.

"But no one deserves to be put down by an odious little exhibitionist like the member for Manchester Gorton," Heartbeats.

NEWS DESK: 071-921 5990

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Who’d be a band manager? These days you may end up in front of a Select Committee or enduring some tart of a columnist having a pop at you! Joking apart, a trend I have noticed for some time is the lack of young managers coming through who have a grasp of the fundamentals of the industry. That is managers who don’t just think it’s a way to get rich quickly - because that’s exactly what many believe and it couldn’t be further from the truth.

Raking in the readies often comes much later in an artist’s career than many would believe. Sure, the record company will often put up the initial substantial sums but by then the act will have forged a career elsewhere. The manager at this point is either the drummer’s brother or the guy who couldn’t learn even two chords and ended up humping the gear. If he has any initiative the band may end up on the path to success.

At this point in the fairy story the manager’s choice is crucial: mgmogul appears promising stardom, limos and the universe – exit one disillusioned, naive, would-be manager.

But why do they do it in the first place? Love? Faith? Loyalty? It’s probably a combination of all the above and every other human emotion, but you can bet that fame and riches are in there somewhere without the realisation that 95% of managers barely achieve either.

It’s a thankless task. To the record company, publisher, plugger, agent etc and finally the band YOU are the reason that the act never made it.

A manager of a mega-successful act was once asked what his job was like - “like standing in a bank vault with a shovel” he replied.

For most managers it’s just a dream.
Our Price leads music sales poll

Our Price is confirmed as the UK's biggest music-based retailer with combined music and video sales estimated at £220m last year in a new market survey.

The Retail Rankings Report 1993 puts sales per sq ft in the WH Smith-owned multiple's music outlets at £407.90, a slight fall on 1992's £473.90 figure. In contrast Our Price Video increased sales per sq ft from £372.10 to £426.70.

The report, compiled by research company Corporate Intelligence, estimates the individual performances of UK retailers based on information drawn from Companies House and annual reports. Its findings, which combine certified statistics with sales estimates where figures are unavailable, has drawn a mixed response from retailers.

One senior HMV executive says the study's depiction of the company's performance is "broadly correct". But an Our Price spokesperson complains, "It has underestimated our performance in every respect." The survey - which does not separate out the music activities of multiples such as Asda and Boots (listed as fourth and eighth-biggest UK-owned retailers respectively) - lists HMV in second place among music-based retailers, with estimated sales of £192m in 1991/92, followed by Virgin, with an estimated £83m.

Up-to-date sales figures were unavailable for the remaining two companies in the music chart - Tower Records, whose total was estimated at £221m in 1990/91, and Midlands-based independent Andy's Records, with turnover estimated at £59m for the same year.

Conifer spends £500,000 on opera

Conifer is to invest at least £500,000 in new recordings made in conjunction with the Royal Opera House following the renewal of its partnership with ROH Records, writes Phil Sommerich.

Under the terms of the new contract, signed by Conifer managing director Alison Wenham and ROH general director Jeremy Isaacs, Conifer will invest the money in at least nine recordings over the next three years, using the ROH orchestra and conductors closely associated with it.

Conifer is also planning to start releasing the ROH catalogue on MiniDisc later this year. To mark the signing of the production and distribution contract ROH Records has issued a recording of Coppelia, a follow-up to three albums of its best-selling Tchaikovsky ballets.

Bard outlines European union

Bard has come a step nearer to forming an international organisation for retailers around the world following a successful meeting with its German counterpart, GDM.

The session, held in Cologne and attended by Bard general secretary Bob Lewis, explored many of the areas of common concern discussed at Bard's meeting with US retail organisation Narm in January. Among the items on the agenda were packaging, security tagging and release schedules.

GDM, which represents 400 stores, will now make contact with its sister organisations in Austria and the Netherlands. A further meeting with Bard is likely at the PopKomm convention in August. Bard chairman Simon Burke says the organisation is considering forming a trade body with the largest retailers in France, where no such group currently exists. Bard is not ready to launch a full-blown international retail organisation, he says.
AOR tops radio bids

Adult contemporary music dominates the applications submitted last week for the new independent radio licence in the North-East of England.

Four of the five submissions received by the Radio Authority by the May 4 closing date are for AOR-based services.

Easy FM, backed by Allied Radio, promises "soft adult contemporary" music; Heritage Radio offers an adult contemporary, easy-listening and specialist music service; Radio North proposes easy listening and country combined with speech; and The Mix promises "adult quality" music.

The final application comes from prospective Christian broadcaster Sound FM.

The regional licence - the third of five to be awarded by the Radio Authority this year - will enable the successful applicant to broadcast to 1.9m adults in the Newcastle, Sunderland and Middleborough area.

The winner will have to come on air before September 1994.

A similar licence for the Severn Estuary region was awarded to Galaxy Radio for a dance-based station earlier in the year and bids for the North-West are currently being considered.

Others licences are also to be advertised for the West Midlands and Central Scotland.

Meanwhile the Radio Authority expects up to 40 applications for FM and four AM licences available in London.

Among the newcomers are as many as 16 applications by June 8 deadline are indie music station KXM Radio, a consortium headed by Jazz FM founder David Maker, London Rock Radio and country music station Eagle Radio.

Pubs boost MTV viewing figures

MTV Europe is claiming a 55% increase in its UK viewing figures by including hours viewed in pubs, clubs and hotels.

According to a new survey commissioned by the music channel and carried out by television research company RSMB, "out of home" viewing has increased as people are watching MTV while away from home, compared with 40% out of the home. According to the research, young adults watch satellite channels at home, compared with 40% out of the home.

The study, based on interviews with 800 people at the end of last year, calculates that 8.2m adults watch television out of the home in an average week, with satellite channels benefiting most.

MTV's target audience of 16 to 34-year-olds is more likely to watch a satellite channel outside the home. According to the research, 8% of this group watches satellite channels at home.

The Big Picture will offer other permanent post or consultant work.

Bower returns as consultant

Former MCA/Geffen head of marketing David Bower has formed his own consultancy to help US and European artists crack the UK market.

Bower, who left MCA last July, says overseas acts must promote themselves differently here because of the lack of formatted radio stations and the way the charts are compiled.

"American managers in particular find it hard to understand the speed at which our charts operate," he says.

The Big Picture will offer managers independent advice on one-off promotional projects, marketing and retail support throughout the life of an album or tour.
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AT IT'S FINEST

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MUSIC WEEK 15 MAY 1993

9
ARRESTED
on May 24. Eis advertising in Scotland and proceeds from which are being used to hook up in The Wets and The Wren. The Royal Albert Hall's burgeoning pop fan base will ensure it does better than this one as it documents a huge concert.

MARKET PREVIEW

MAINSTREAM - SINGLES

VINNIE JONES: Woody Bully (Cherry Red COVINE 1). Winblonde FC's astonishing midfielder aims to become only the second soccer star to have a solo album (after David Hasselhoff) with a new version of the Sam The Sham song. Jones's high profile and the novelty value of this release are likely to push it into the bottom half of the chart, possibly higher.

JETHRO TULL: Living In The Past (Chrysalis/CDCS 3970). One of the best loved songs on Capitol Gold, the 1972 track is out as a live version and a beefed up dance remix, though posters will have to buy both the CD and 12-inch to get them.

UB40: (I Can't Help) Falling In Love With You (DEP International DEPDG 40). Ub40 are the most successful reggae act in UK chart history and this prideful release through the Elva's Presley/Andy Williams/Styletics personnel should return them to the Top 20. That it's featured on the band's new US single Natural, Due to be released, this compilation which also boasts the band's biggest success, and there's a beefed up dance remix, though posters will have to buy both the CD and cassette to get them.

VARIOUS ARTISTS: Esoteric Club Class UK-US-Europe Evolution and Floor White Noise (Electra). Out May 24, this collection is certainly the sum of these parts and a valuable addition to the people who brought you the same exposure but Orbison's untimely death gave the band's career a boost.

LUK II: Love Sees No Colour (M&G). The German act that stunned us into submission with Das Boot return with another stomping commercial rave track, this time carrying an anti-fascist message. The single's dated sound is, however, unlikely to make an impact on the charts.

THE DRUM CLUB: I Really Feel (Butterfly/Big Life BFLT7). Having generated interest with a couple of singles on Guerrilla, The Drum Club have switched labels. Their first for Big Life is another inventive and atmospheric house track that will continue to attract specialist support.

VARIOUS: Over The Edge (Jumpin' & Pumpin' TOT9). This 13-track compilation brings together an eclectic range of house tracks, predominantly from the UK. The selection is fairly obscure and may only attract specialist sales.

KID ANDY: Baby Stop Spinning Me Around (Boogie Beat BobOg25). Another hard and fast rave track that will appeal to Boogie Beat's following.

JETHRO TULL: Befriended (Parlophone CORY 6346). A soulful shuffle co-produced by Lulu benefits from rich arrangements and one of Trawler's more restrained, though distinctive, vocals. Watch it go.

TINA TURNER: I Don't Wanna Fight (Periphone CD 16340). A soulful shuffle co-produced by Lulu benefits from rich arrangements and one of Trawler's more restrained, though distinctive, vocals. Watch it go.

ROK ORBITOR: In Concert (Start through Sony Music Operations "012182"). Orbitor's untimely death gave its only release of the last Big O video, a VCL live programme, in 1992. As the video itself is the same exposure but Orbiton still has a following and the inclusion of nine UK hits among the 13 tracks featured here won't harm its chances. Start has press ads lined up in magazines including Q, Replay and Select.

BANDS

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BABY JUNE: I Will Be Free (Solid Pleasure SPLIT101). This track comes close to scoring a hit with Hey What's Your Name on Arista last year, Baby June reappear on Yello's label with this poppy, uplifting track produced by Pete Lorimer. His mix is starting to pump up dance radio play, while the house mixes by Evolution and Floor Federation have been garnering a reasonable club reaction.

CONVERT: Rockin' To The Rhythm (A&M AMY253). The Belgian outfit, who scored a big hit with Nightbird, return with this pumping house track. It's been getting a good club reaction and may cross over.

METAL/GOTH

ANDY BEAVERS: Baby Stop Spinning Me Around (Boogie Beat BobOg25). Another hard and fast rave track that will appeal to Boogie Beat's following.

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ANTHRAX: Sound Of White Noise (Electra). Out May 17, Anthrax's much-heralded return since the departure of singer Joey Belladonna will be promoted with a teaser advertising campaign in Kerrang! which starts today. Next week, full-page answer ads follow with further advertising in NME. The campaign - clearly aimed at exploiting the New Yorkers' crossover potential - will also include street posters and in-store displays with Virgin and 200 independent retailers. The sum of these parts equates to a sizable hit.

KISS: Kiss Alive III (Mercury 5148727/4). Holy old rockers Kiss may be but they are still the masters of the live album and Alive III is a laudable addition to the Kiss canon of concert cuts. It will be advertised in the rock press from next Monday and promoted through a nationwide street poster campaign. The band have a sizable UK following so expect serious sales on the back of heaps of editorial.

MUSIC VIDEO

ARRESTED DEVELOPMENT: Eyes As Hard As A Million Tomstones (PMI MVP 4910980). The Grammy-winning title track for Tennessee is included on this clip compilation which also boasts documentary footage recorded on the tour, and the new US single Natural. Due out on May 24, it's backed by a music press and ROS campaign. Possible video for Tennessee is included and the，a very new version of the Sam The Sham song. Jones's high profile and the novelty value of this release are likely to push it into the bottom half of the chart, possibly higher.

WET WET WET: Live At The Royal Albert Hall (PolyGram Video 0573723). The Wet Wet Wet/Wynona Orchestra hooked up in November to record this concert from which the accompanying album, all proceeds from which are being donated to Nefro Robbins Music Therapy, is backed by a largely freebie advertising campaign which includes posters. The video, a TV advertising in Scotland and in-store displays, is due out on May 24.

A-HA: Live In South America (Warner Music Vision 7595938358-3). Possibly past its sell-by date this one as it documents a 1991 tour by an act which had its biggest success in the mid to late Eighties. That said, their fervent fans will now be suffering withdrawal symptoms and will doubtless snap up copies when it is released on May 24.

HARRY CONNICK JR: The New York Big Band Concert (Sony Music Video SMV 491682). Recorded at New York's Paramount Theatre, this live video was released on June 7 to tie in with Connick's 11-date UK tour, its accompanying round of TV and press exposure and a Greatest Hits album. Video- only advertising will include national press plus leafletting and posters at all his gigs and in-store displays. This opportunity to swoon at him can't fail.

2 UNLIMITED: No Limits - The Videos (PWL Video VHF 27). Anita and Roy's good looks have done much to speed their pop rave tracks to chart success, and there's pouting galore on this six-track (10 if you include the rap re-takes) promo compilation. David Betteridge's clips for the band have all been strong, this slightly surreal Magic Friend in particular standing out, and shoulders above the average dance video. PWL is used to selling videos by the bucketload thanks to Kylie's extra track, while the LP comes as a DJ-friendly double-pack.

UK66: Love Sees No Colour (M&G). The German act that stunned us into submission with Das Boot return with another stomping commercial rave track, this time carrying an anti-fascist message. The single's dated sound is, however, unlikely to make an impact on the charts.

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ALAN JONES

DANCE

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ANDY BEAVERS

ROCK

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BRAD: Shame (Epic 47352962). Steve Gossard - one part of the multi-platinum Pearl Jam - confounds those who expected a rehash of Ten with his side project, Brad. Shame may not be what the punters expected - with its ethereal vibes and deft touches of funk - but it is one of the coolest and enduring rock releases of the year. The track 20th Century has been winning airplay and should fire-up this slow burner. Play in-store and turn heads.

KISS: Kiss Alive III (Mercury 5148727/4). Holy old rockers Kiss may be but they are still the masters of the live album and Alive III is a laudable addition to the Kiss canon of concert cuts. It will be advertised in the rock press from next Monday and promoted through a nationwide street poster campaign. The band have a sizable UK following so expect serious sales on the back of heaps of editorial.

MUSIC WEEK 15 MAY 1993
JELLYFISH: Split Milk (Virgin CUS 20). Pervivors of Seventies rock kitch par excellence, San Franciscans Jellyfish display a fine touch when it comes to producing the finest pop rock songs since Cheap Trick's. Their forthcoming UK tour will generate demand.

ROBERT PLANT: Fate Of Nations (Fontana 5148672). Jimmy Page may be content to rehash Led Zeppelin's finest moments, but for the late, great band's singer there is clearly no going back. Fate Of Nations moves briskly on from the excellent and high scoring Now And Zen, and clocks the lemon squeezing in fine fettle. A Top 10 hit.

DARYL HALL/JOHN OATES: Abandoned Luncheonette (Atlantic 7567815372). Blue-eyed soul rarely sounds so good as it does when performed by Hall & Oates, and this brief (36 minute) 1973 outing is arguably their best album. They reached a majestic peak with the pent-up She's Gone, buttered for radio but here in its full five-minute glory.

GORDON LIGHTFOOT: If You Could Read My Mind (Reprise 75679746213). Easy-paced melodic folk from the Canadian troubadour who, sadly, never realised his full potential here, though he has enough of a cult following to justify a series of re-issues by BGO. If You Could Read My Mind was his first widely noticed album while Lightfoot's deep voice, quality material, some pleasing guitar picking and pretty string arrangements make this a relaxing delight.

RANDY CRAWFORD: Raw Silk (Warner Brothers 7559573862). The recent success of Dino's Randy Crawford compilation should generate some repeat business from fans. Although not one of her more successfull albums, Raw Silk has a justified reputation as one of her best.

SONNY & CHER: The Beat Goes On (Rhino/Atco 5175861796). One of a slew of albums issued in the wake of 'Warners' deal with Rhino, this 21-track compilation tells the Sonny & Cher story in a nutshell. Two-thirds of the songs were US hits due largely to Sonny's Spectoresque songs which suited the duo — and Cher's voice in particular. Songs like I Got You Babe and The Beat Goes On may sound dated but still retain their charm.
Aztec Camera's Dream Land will be advertised in Vox, Q, MS, Time Out and NME by WEA which is releasing the album next Monday. It will be promoted in-store by 200 independent retailers and by HMV.

The Best Of Tony Christie, out next week through MCA, will be advertised in the music press from its release. Energy Rush 4, Dino's compilation of current dance hits, will be TV advertised nationally for four weeks on its release next Monday. The album will also be supported with a nationwide street poster campaign, radio advertising in all regions, radio competitions and ads on the specialist dance radio stations. In-store, there will be displays with 250 independents.

Hits 80 Vol II, Telstar's compilation of current chart hits, will be TV advertised nationally from its release next week. It will also be promoted via radio advertising on Atlantic 252 and Capital FM, which is running a special Hits 83 weekend next Saturday and Sunday.

The Best Of John Lee Hooker will be advertised in the music press by MCA which releases the title next week.

Inner Circle's Bad To The Bone will be advertised in the national press by East West which is still finalising details of its campaign for the album, released next Monday. The company is providing POS materials to independent retailers and is negotiating display packs with the multiples.

Jade's Jade To The Max, out next Monday through Giant/BMG, will be press advertised in Sify and Time Out. The album will be promoted in-store by HMV, Our Price and Virgin, which is featuring it on its PRising points.

Ringmaker's Sleepwalking, out on May 17 through Chrysalis, will be advertised in NME, Melody Maker and Select in conjunction with HMV. A 12,000-shot mailout will be backed with a street poster campaign promoting the album and the band's tour scheduled for June. In-store displays will run with 150 independent retailers, HMV, Our Price and Virgin.

Over The Edge, a 13-track compilation of club hits due out next Monday through Jumpr & Pumpin' Records, will be press advertised in Music Week, DJ and Echoes. There will also be extensive radio competitions in conjunction with specialist dance stations and radio advertising on Kiss FM. The Posse, A&M's soundtrack from the film of the same name, will be promoted with a poster campaign which kicks off next Monday. The film is due to be released in the UK in September when the album will receive further promotion. Sonita's Best Of The Devil You Know will be the focus of an Arista campaign which gets underway next Monday with national TV advertising for one week in conjunction with WH Smith. The TV campaign will exploit any success Sonita's Eurovision song could generate through national press advertising and in-store displays with Mouses.

Strictly Rugga, Vitál Record's compilation of rugga hits, will be radio advertised on all urban regional stations from its release next Monday. Rage's Saviour will be promoted through press advertising in The Sun, Select, Smash Hits and Music Week as part of Pulse 8 Records campaign for the title, out on May 17. There will be a street poster campaign in London, Manchester and Glasgow which starts next Monday, plus a mailout to independent retailers and club venues and in-store displays with HMV and Woolworths.

Wet Wet Wet Live At The Royal Albert Hall - a charity record out next week through House Of Grams which aims to raise money for Nordoff-Robbins - will be TV advertised in Scotland and through the national and music press. All of the multiples have donated window display space for the release.

Winger's Pull, out next Monday through East West, will be advertised in the specialist metal press. Complied by Sue Sitton. (011-2285547)

MONDAY MAY 10

MTV Euro Video Song Contest, (Saturday May 15, MTV: 7.15am, 1-4pm and 8-11pm) Eurovision goes hip in this MTV alternative to the annual extravaganza. Hosted by resident VJs Paul King and Rebecca De Ruvo (pictored), videos from each participating country are judged by a jury of industry figures and viewers.

TUESDAY MAY 11

Mark Goodier's Evening Session featuring Even As We Speak and° Hole, One FM: 7-9pm

WEDNESDAY MAY 12

Hit The North featuring Various Vegetables, Radio Five: 10-10.50 midight

Live Party featuring Pop Staples and Larry McCray, C4: 10-10.60pm

THURSDAY MAY 13

Pobble Mill featuring Maria Mcke, BBC1: 12.15-1pm

Raw Soup featuring Radiohead and US rap outfit The Goats, ITV (London only) 11.05-12.05pm

FRIDAY MAY 14

Later With Joools Holland featuring Viva Cabaret featuring Pop Staples and Larry McCray, BBC2: 11.15pm-12.05am

SATURDAY MAY 15

In Concert Blues Special featuring Pop Staples, Terry Evans and Jumpin' The Gun, Radio One: 7.30-8.30pm

MTV's Euro Video Contest, MTV (see Pick of the Week)

BPM featuring Spiral Tribe and Freestyle Fellowship, ITV: 2.30-3.30am (regions vary)

SUNDAY MAY 16

The O Zone featuring Chorzy Hawkes, Roland Orzabal and Lathar Vondross, BBC2: 11.45-12 noon

Faith And Music featuring Ozzy Osbourne, ITV: midnight-12.30am (regions vary)

TXT featuring Ugly, Eskimos In Egypt, Gary Clail and Nicky Holland, LWT: 1.35-2.25am
**CHART FOCUS**

George Michael and Queen continue at the top of the singles chart, but are more or less certain to be overtaken next week by Swedish group Ace Of Base, whose All That She Wants is due to be pulled from her album So Close (16), So Close (20) and This Time (22). No Man, which peaked at number 16, Special Kind Of Love (16), So Close (20) and This Time (22). The others were Ain't No Man, which peaked at

To counter-balance the comparative calm of the singles chart, the album chart is showing some healthy action this week, with three newcomers amongst the top five. Claimed equal their previous best, by debuting at number five with Sanba; Terence Trent D'Arby stages a career-recovery with Symphony Or Damn debuting at number four after the disastrous Neither Fish Nor Flesh, which debuted at number 12 but spiralled out of sight in little more than a month; and New Order enter the chart at number one with Republic, their first album since 1989’s Technique, also a number one. At a time when the record industry is under pressure for its pricing, it’s interesting to note that the Dogs D’Amour album ...More Uncharted Heights Of Disgrace, which debuts at number 30, is selling largely (58%) in an edition which includes both a CD and a video. It’s the first time, a CD and video package has been allowed under chart regulations. Its dealer price is a mere 50p higher than the CD only edition of the album, and its success is sure to spawn a series of imitators, forcing record companies to spend more money on breaking albums.

When record and video packages were briefly allowed to contribute towards chart positions a decade ago, the only notable success at that time, when videos were a great deal more expensive than they are now, was Annabel Lamb’s Riders On The Storm, which reached number 27 in the singles chart.

Alan Jones

**CHART NEWCOMERS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPIN DOCTORS: Two</td>
<td>Hard To Wet, Easy To Love</td>
</tr>
<tr>
<td>Princes (Epic)</td>
<td></td>
</tr>
<tr>
<td>US debut.</td>
<td></td>
</tr>
<tr>
<td>Producer: Peter Denenberg/Spin Doctors/Prankie LaBecks</td>
<td></td>
</tr>
<tr>
<td>Publisher: Sony</td>
<td></td>
</tr>
<tr>
<td>Writer: Spin Doctors</td>
<td></td>
</tr>
<tr>
<td>Line-up: Chris Barron (V), Eric Schenkman (G), Aaron Coness (D), Mark White (B)</td>
<td></td>
</tr>
<tr>
<td>Notes: Formed at New York’s New School Of Jazz, the band’s debut album has sold more than 2m copies in the US. Their next album will be produced by Jim Johnson (Replacements, Big Star). They are due to start a major American tour supported by The Screaming Trees. Album: Pocket Full Of Kryptonite.</td>
<td></td>
</tr>
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**UPDATE**

<table>
<thead>
<tr>
<th>Albums</th>
<th>Singles</th>
<th>Music Video</th>
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<tbody>
<tr>
<td>Sales versus last week</td>
<td>79</td>
<td>90</td>
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<tr>
<td>Index of unit sales</td>
<td>100 = weekly average on 92</td>
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<tr>
<td>Versus some week last year</td>
<td>-5</td>
<td>-1</td>
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<th>LATEST SALES AWARD</th>
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<tr>
<td>Platinum</td>
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<tr>
<td>Eurythmics: Greatest Hits (x5)</td>
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<tr>
<td>Belinda Carlisle: Heaven On Earth (x6)</td>
</tr>
<tr>
<td>Cliff Richard: The Album Of Paradise (x6)</td>
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<table>
<thead>
<tr>
<th>NO. 1 BREAKER</th>
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<tbody>
<tr>
<td>MAD COBRA featuring RICHIE STEPHENS: Legacy (Columbia) US debut.</td>
</tr>
<tr>
<td>Producer: Clifton Dillon</td>
</tr>
<tr>
<td>Publisher: Zomba</td>
</tr>
<tr>
<td>Writer: Brown/Stephenson</td>
</tr>
<tr>
<td>Notes: Born in Kingston, Jamaica, in 1968, his real name is Ewart Everton Brown. Has had five number one reggae hits in the UK and one in Jamaica. Album: Hard To Wet, Easy To Dry (June 77).</td>
</tr>
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</table>

**FREEZE FRAME**

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<tr>
<td>MAD COBRA featuring RICHIE STEPHENS: Legacy (Columbia) US debut.</td>
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<tr>
<td>Producer: Clifton Dillon</td>
<td></td>
</tr>
<tr>
<td>Publisher: Zomba</td>
<td></td>
</tr>
<tr>
<td>Writer: Brown/Stephenson</td>
<td></td>
</tr>
<tr>
<td>Notes: Born in Kingston, Jamaica, in 1968, his real name is Ewart Everton Brown. Has had five number one reggae hits in the UK and one in Jamaica. Album: Hard To Wet, Easy To Dry (June 77).</td>
<td></td>
</tr>
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**NEXT WEEK’S HITS**

<table>
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<tr>
<td>Producer: Clifton Dillon</td>
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</tr>
<tr>
<td>Publisher: Zomba</td>
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</tr>
</tbody>
</table>

**HADDAWAY • WHAT IS LOVE**

HOLLAND No 1 • NORWAY No 1 • FINLAND No 1

GERMANY No 2 (FOR OVER 4 WEEKS!) • MTV Heavy Rotation

UK RELEASE 24 • 5 • 93

**OVER 500 MILLION COPIES SOLD IN EUROPE!**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>CAT. NO.</th>
<th>DEALER</th>
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<td>JOHN HOOKER</td>
<td>THE REST OF ...</td>
<td>MCA</td>
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<td>MM/DP</td>
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<td>JAZZ 4015</td>
<td>JAZ1</td>
<td>$0.49</td>
</tr>
</tbody>
</table>
The Stunning New Album From

**Wet Wet Wet**

LIVE AT THE
ROYAL ALBERT HALL
WITH THE WREN ORCHESTRA

Featuring
‘ANGEL EYES’, ‘BLUE FOR YOU’
& The Number 1 Smash
‘GOODNIGHT GIRL’

All Proceeds From This Recording Will Be Donated To
Nordoff Robbins Music Therapy
## TOP 75 SINGLES

### Music Week Chart 15 May 1993

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist/Producer/Label</th>
<th>UK Chart</th>
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<td>38</td>
<td>FOR TOMORROW</td>
<td>Coldplay/Interscope</td>
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<td>39</td>
<td>REGRET</td>
<td>The Cranberries</td>
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<td>41</td>
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<td>42</td>
<td>NEW</td>
<td>Packet of Peace</td>
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<td>43</td>
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<td>I Got a Man</td>
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<td>44</td>
<td>NEW</td>
<td>Power of a American Natives</td>
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<td>45</td>
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<td>One Tongue</td>
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<tr>
<td>46</td>
<td>NEW</td>
<td>Mr Loverman</td>
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<tr>
<td>47</td>
<td>NEW</td>
<td>Hot Hot Hot</td>
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<td>48</td>
<td>NEW</td>
<td>Another One Bites the Dust</td>
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<tr>
<td>49</td>
<td>NEW</td>
<td>Do You Love Me Like You Say?</td>
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<td>50</td>
<td>NEW</td>
<td>One Love in Your Eyes</td>
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<td>The Love of My Life</td>
<td>34</td>
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<td>74</td>
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<tr>
<td>75</td>
<td>HERO</td>
<td>The Love of My Life</td>
<td>37</td>
<td><a href="#">Listen</a></td>
</tr>
</tbody>
</table>

### Titles A-Z

#### A
- Always on My Mind (B) by Whitney Houston and P.M. Dawn
- Always on My Mind (Casady/Weston) by Elton John
- Always on My Mind (Casady/Weston) by John Denver
- All I Want Is You (McIntosh/Shepherd) by Shaggy
- All We Need (Murphy/DeBarge) by Stephanie Mills
- All You Need Is Love (Carr/Bailey) by The Bee Gees
- All You Need Is Love (Carr/Bailey) by The Rolling Stones
- All You Need Is Love (Carr/Bailey) by The Who
- All You Need Is Love (Carr/Bailey) by The Zombies
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- All You Need Is Love (Carr/Bailey) by The Rolling Stones
- All You Need Is Love (Carr/Bailey) by The Who
- All You Need Is Love (Carr/Bailey) by The Zombies

#### B
- Baby I Love You (Bynum) by The O'Jays
- Baby Love (Browne/McCabe) by Elton John
- Baby Love (Browne/McCabe) by The Rolling Stones
- Baby Love (Browne/McCabe) by The Who
- Baby Love (Browne/McCabe) by The Zombies
- Baby I Love You (Bynum) by The O'Jays
- Baby Love (Browne/McCabe) by Elton John
- Baby Love (Browne/McCabe) by The Rolling Stones
- Baby Love (Browne/McCabe) by The Who
- Baby Love (Browne/McCabe) by The Zombies

#### C
- Can't Help Myself (Sugar Pie/Don't You Mess With My2 by The Four Tops
- Can't Help Myself (Sugar Pie/Don't You Mess With My2 by The Four Tops
TOP 50 AIRPLAY CHART

**THE OFFICIAL Musicweek CHART**

**15 MAY 1993**

### TOP 50 SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHERE DOES MY HEART BEAT NOW</td>
<td>Celine Dion</td>
<td>MFM 1034 &amp; 971</td>
</tr>
<tr>
<td>2</td>
<td>SHAKES OF SUMMER</td>
<td>The Commitments</td>
<td>MFM 1033 &amp; 971</td>
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<tr>
<td>3</td>
<td>THREE LITTLE PIGS</td>
<td>Green-Jo &amp; Zoz</td>
<td>Deejay</td>
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<tr>
<td>4</td>
<td>WE'VE NEVER EVER LOSE MY FAITH... String Along</td>
<td>A&amp;M</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>OFF THE WALL, Bad News</td>
<td>Big Citi</td>
<td></td>
</tr>
<tr>
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<td>LOVING THROUGH, Paulowna &amp; Good Times</td>
<td>RCA</td>
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<td>7</td>
<td>DON'T WALK AWAY, Ted Turner</td>
<td>MFM 1034 &amp; 971</td>
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<td>Carole King</td>
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<td>WHY ISN'T IT TRUE</td>
<td>Wayne's World</td>
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<td>16</td>
<td>BACDAFUCUP</td>
<td>Onyx</td>
<td>Warner Bros</td>
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<td>JESUS LOVES ME (AINT NO USE)</td>
<td>Sylvezon</td>
<td>Polydor</td>
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<td>MY MIND'S ON YOU</td>
<td>Shaggy</td>
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<td>19</td>
<td>IT'S YOUR CALL</td>
<td>Brenda</td>
<td>Atlantic</td>
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### AIRPLAY PROFILE

**SELECTED TITLE:** SIMPLE LIFE

**Elton John (W&V)**

**REGIONAL CHOICE**

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<th>Title</th>
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<tr>
<td>1</td>
<td>WHERE DOES MY HEART BEAT NOW</td>
<td>Celine Dion</td>
<td>MFM 1034 &amp; 971</td>
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<tr>
<td>2</td>
<td>SHAKES OF SUMMER</td>
<td>The Commitments</td>
<td>MFM 1033 &amp; 971</td>
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<td>3</td>
<td>THREE LITTLE PIGS</td>
<td>Green-Jo &amp; Zoz</td>
<td>Deejay</td>
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<td>4</td>
<td>WE'VE NEVER EVER LOSE MY FAITH... String Along</td>
<td>A&amp;M</td>
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<td>5</td>
<td>OFF THE WALL, Bad News</td>
<td>Big Citi</td>
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<td>LOVING THROUGH, Paulowna &amp; Good Times</td>
<td>RCA</td>
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<td>DON'T WALK AWAY, Ted Turner</td>
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<td>19</td>
<td>IT'S YOUR CALL</td>
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**US TOP 50 ALBUMS**

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<tr>
<td>1</td>
<td>THE BODYGUARD (OST)</td>
<td>Whitney Houston</td>
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<tr>
<td>2</td>
<td>GET A GRIP, aerosmith</td>
<td>MCA</td>
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<tr>
<td>3</td>
<td>FIVE YEARS OFF THE MAP, Fleetwood Mac</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>4</td>
<td>REM, REM</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>5</td>
<td>ARE YOU GOING TO GIVE MY HEART AWAY?</td>
<td>Kenny G</td>
</tr>
<tr>
<td>6</td>
<td>CORINNE, Stone Temple Pilots</td>
<td>Geffen</td>
</tr>
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<td>7</td>
<td>SOME GAVE ALL, Billy Ray Cyrus</td>
<td>MCA</td>
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<td>8</td>
<td>TAKE THE PAIN AWAY</td>
<td>George Michael</td>
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<td>9</td>
<td>CHERISH, En Vogue</td>
<td>Geffen</td>
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<tr>
<td>10</td>
<td>THE RIGHT KIND OF LOVE, J滋味ary Jordan</td>
<td>JZoo</td>
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</table>
Government plans to give the police more powers to deal with illegal outdoor festivals and raves look unlikely to be put into action before the summer.
At the House of Commons last week, Prime Minister John Major was asked whether Gloucestershire police would soon be given more powers to deal with new age travellers.
Major replied: “We are examining what further legislative measures can be taken to give the police more powers, but I cannot promise that they will necessarily be introduced before the summer.”
Although the Prime Minister’s reply referred to the problems at Stonehenge and its surrounding area, any new legislation is likely to affect illegal raves throughout the country.

RUSH RELEASE IN CASTLE REMIX DEAL

Pluggers Rush Release is launching its own label of back catalogue remixes. But the label’s first release – a remix of Motörhead’s ‘Ace Of Spades’ – is already in jeopardy following singer Lemmy’s refusal to give permission.
WGAF (Who Gives A Fuck) is being run by Rush director Nick Titchener and its release schedule revolves around a deal he has struck with Castle Communications.
The ‘Ace Of Spades’ track now looks unlikely to be released but remixers CCN (Colin Peter and Carl Ward) are working on the next track, a version of Real Thing’s ‘Can You Feel The Force’.
Titchener says: “We have done a deal with Castle whereby we will be remixing tracks from their huge back catalogue. But they will be a lot more than just throwing a ‘Funky Drummer’ beat in.”
Distribution for WGAF is through Total/BMG.

BIG REGGAE NAMES LINE UP

General Levy and Chaka Demus & Pliers are among the acts confirmed for the Twelfth Annual Reggae Awards. Following last month’s trouble at Hammersmith Palais, the event has moved to another London venue – Brixton’s Academy – for the June 11 show.
Other artists confirmed to appear include: Tippa Irie, Peter Hunnингdale, SweeTie Irie, Janet Lee Davis, U-Roy and Bounty Killer. Snow has yet to confirm his appearance. Tony Williams, Ezeke and Patrick Walker are among the hosts.
Tickets are £15. Ring 081-673 3328 for more details.

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PERFECTO CROSSES INTO EURO SECTOR

Perfecto is launching a new offshoot label for mainstream Euro house singles. Other releases - including album artists such as Gary Clail - will continue to go through Perfecto/RCA. Perfecto London is being set up by DJ and A&R director Paul Oakenfold to differentiate between the different styles of Perfecto's artists. "It's very Euro with good songs and the potential to cross over into pop. "It's the sort of music that we play in our London clubs - happy and uplifting," says Oakenfold, who has just begun guest DJing for U2 on their Zoo-ropa European tour.

The first release is 'It's Not Over' by Grace Of Grace which is out on June 28, followed by 'Can't Take Your Love' by The Real and 'Run To Me' by New Direction. Distribution is yet to be decided.

MIXING THE OLD WITH THE NEW

The influence of jazz on today's dance music is evident in the roster of Talkin Loud, Acid Jazz and the music of chart artists such as Jamiroquai. But a new movement is underway to bring the original players into the spotlight with live recordings and gigs - mixing the old and the new.

Guru, of Gang Starr, has brought the two together on his new Jazzmatazz Volume 1 album - which features Donald Byrd and Roy Ayers among others - while US3 and Greg Osby on the Blue Note label have also been uniting the two genres.

EMI's European sector product manager Félix Otoni is uniting the two genres. "I thought people were always sampling and just letting them in," he says. Guru also sees the union as a way of paying musicians to improvise with the music. "There is a limit to how much you can use samples live. If you are going to use jazz in its purest sense then you have to allow those jazz musicians to improvise with the music," he says.

Guru believes the new meeting of minds will appeal to a wide audience too. "I now have something that I can play to my father that I don't have to explain. At the same time, the hornboys think it's cool," he says.

Meanwhile, the live scene is also embracing the new partnership. Not only is Guru bringing his Jazzmatazz project to the stage but the first London Jazz Dance takes place this Friday (May 14). Rappers Urban Species will appear alongside The Jazz Warriors and Brazilian musicians Fourth World at the event, which also features a live workshop the next day.

The result of all these collaborations, says Crome, is not only greater harmony in the music but also "the possibility that it might just turn people on to the originals too."

Record Mirror news edited by Nick Robinson. Tel:071-620 3636.

US TO EU

US hip hop kids and Roy's 18-year-old kid is into rap so they knew where it was at," says Guru. US3's classic cut 'Cant Take Your Love' and their upcoming album feature jazz musicians while Bone is working with rappers and Street Element. Guru believes the new meeting of minds will appeal to a wide audience too. "I now have something that I can play to my father that I don't have to explain. At the same time, the hornboys think it's cool," he says. Meanwhile, the live scene is also embracing the new partnership. Not only is Guru bringing his Jazzmatazz project to the stage but the first London Jazz Dance takes place this Friday (May 14). Rappers Urban Species will appear alongside The Jazz Warriors and Brazilian musicians Fourth World at the event, which also features a live workshop the next day.

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Record Mirror news edited by Nick Robinson. Tel:071-620 3636.
THE DRUM CLUB

1. (3) HARMONY (O) 1993
2. (2) CREATION Stereo MCs
3. THINKING OF YOU Sister Sledge
4. (9) CAN YOU FORGIVE HER Pet Shop Boys
5. RUSHING (Sheridan credit)
6. THINKING OF YOU Sister Sledge
7. (6) STARS (Tidell mix)
8. (1) TOP OF THE MORNING TO YA House Of Pain
9. LONDON X-PRESS-2 Junior Boy's Own
10. (5) THINGS ARE WORTH FIGHTING FOR Perfecto
11. LONDON X-PRESS-2 Junior Boy's Own
12. (3) CAN YOU FORGIVE HER Pet Shop Boys
13. SOMEDAY IN ALL THE RIGHT PLACES Out Again with new Def mixes
14. (11) RETURN TO THE VALLEY OF THE YEKE Mica Stansfield
15. (17) I'M NOT GONNA DO IT 1000
16. RAFTURE (Soul Odyssey)
17. (7) HOCUS POCUS
18. (10) LITTLE BIT OF MONEY Caro D'Angelo
19. HOLD ME NOW Go West
20. I REALLY FEEL The Drum Club

Shop: Ruby Red Records, Cleveland Street, Wolverhampton (two floors; 35ft x 14ft).

Specialist areas: Dance across the spectrum; newly-opened downstairs department specialises in imports. Big sellers are soul, swingbeat and acid jazz. Garage and housey rave are popular and hardcore is still selling reasonably well. Occasional club promoter and runs own labels Cleveland City and Funky Child.

Owner's view: "We've been here for 20 years and feel we've been at the forefront of many musical trends. We don't close our minds to any fad. Rap is fairly strong here and UK house is popular – it has a bit more life than American house. We like house and garage with a bit of life!" – Mike Evans.

Distributor's view: "First class. It's been going since 1972 - I bought an Urban Soul record there in 1972 and it cost 45p! Whatever leading trends are going, he's always there first. People come from miles around to get their records. I'd give it a nine out of 10." – Paul Tolley, Mo's Music Machine.

"Since they've opened the downstairs section it's been simpler to find what I want. They'll always try to get records for you." – DJ Scott (Pimp).

Good Enough 2 at The Gardening Club, 4 The Piazza, Covent Garden, London, Thursdays 10.30pm-3am.

Club: Good Enough 2


DJs: Regulars – Michael K, Jane G, Johnny Lipsey. Guests include Jeremy Healey (every other week); Howie Bernstein, Maura Millia. PAs include: McKoy and River.

"James Brown 'Papa Don't Take No Mess' (Full Version); Sugar Cubes 'Birthday'; Super Cat 'Donny My Baby'; Beatnuts 'Beatnuts' album; DJs Kudo Hiroshi and Millo 'The Original Artform'.

"There are lots of nice girls who are open minded about the wide range of music – from really new to really old stuff. I start bps in the 90s, build it up to 120bpm and back down to the 90s." – Michael K.

Promotions view: "Wicked club, we all love it here. Other clubs play all these styles of music but rarely do you hear them mixed so well. Dead friendly crowd too." – Gavin Wright, 4th & B'way.

Average ticket price: £5.00 £3.00 concessions.

Compiled by Sarah Davies. Tel: 061-948 2320.
1. Shout — Two Princes
2. Take Five — The Rascals
3. Love Is
4. I Don’t Want To Be
5. World
6. Long Time Running
7. I’m Gonna Go
8. Turn Off
9. Line Up
10. Improvisation

Records are used in this display.

TOP 10 BF
1. Shout
2. Take Five
3. Love Is
4. I Don’t Want To Be
5. World
6. Long Time Running
7. I’m Gonna Go
8. Turn Off
9. Line Up
10. Improvisation

Dance"
**US Top**

1. Shout
2. Two Princes
3. Who Do You Think
4. Don't Wanna
5. World
6. Long Train Run
7. I'm Gonna Go
8. Turn Off
9. Line Up
10. Improvisation

**UK Top**

1. That's The Way
2. Freak Me
3. Love
4. Informer
5. Have Nothing
6. Ruthin' But A
7. Knockin' Dab
8. FM Station
9. Lookin' Ti
10. Don't Walk
11. Ditty
12. Weak
13. Two Princes
14. Whosit Max
15. The Crying
16. Comforter
17. I'm Professor
18. I Told You

**6FM Dance Update**

1. I Told You
2. Angel
3. Cat In The Cradle
4. Livin On The Edge
5. Show Me Love
6. Come Uncon
7. Connected

**Bubbling**

**Sly & Lovechild**

- The World According To... (Remix) (City Beat)
- Yeah, it's yet another 'old tune given a new lease of life'. However, Eamon Downes' Aqueous Dub is effectively a new Liquid track, and a very fine one at that. It has a wonderfully deep and moody sound, with a resonant, slightly acidic bassline, spacey keyboard sounds and ethereal vocal snippets, all nicely driven along by a pounding bassdrum.

**Stereo MC's**

- Creation (4th & B'way)
- A doublepack promo that covers all angles. The Stereo's own mixes are funky with bursts of brass and flutes; their Ultimatum mixes are only slightly different but add more punch, while house DJs will head straight for the excellent Slam mixes that put the vocal over a driving wobbly bassline and fierce rhythm. Another superb release from the UK's hottest rap.

**Digger Barnes**

- Soweto (Slip 'n' Slide)
- The sub-techno feel and acid fills bely the fact that this Afican chant-sampled thumper is progressive house of the highest order. Digger Barnes is from Kenl and likes Level 42, apparently.

**Four Sure**

- Innocent Girl (US Ruff House)
- With Robert Brookins on the mix, four more guys get it together on a slamming new tune in five mixes. The Somethin 4 mix is the less cluttered, club-friendly mix with rolling bassline holding together the new jack rhythms.

**Snap**

- Do You See The Light (Logic)
- Introduced by a very pop vocal and launching into a throbbing Hi-NRG groove, this is more commercial than their normal material. The production is a little lightweight, with the emphasis more on the melody than the bass and rhythm. Sure to be a chart hit, but not so big in the clubs as 'Rhythm Is A Dancer'.

**Pet Shop Boys**

- Essential throbbing techno workout.

**Helicopter**

- Jamama (Helicopter)
- Like their debut single 'On Ya Way', this is an interesting and original fusion of disco/funk and house which is full of neat twists and turns. A deep winding bassline holds the track together as sounds and effects burst out from every angle. Uplifting and exciting from start to finish.

**Mahogany Blue**

- 'Affair' (US MCA)
- From the same school as Jade, SWV, En Vogue etc, these three young ladies get to grips with an urban contemporary r&b/swing groove, helped out in places by MC Smooth. With some sweet soul harmonies, a fat bassline and...
— wobbly acid sounds, bouncy beat, funky percussion and a great breakdown will have every punter rushing up to the DJ to find out what this is .

**CHROME SEDUCTION**

*Light The Way* (Mother Alpha Delta). Featuring the unique vocals of Propaganda vocalist Claudia and Suzanne, this first release on MAD is classy, breezy boose. It's catchy enough to have cross-pollinatory potential as well. It's also four mixes to the good .

**PET SHOP BOYS**

*Can You Forget Her* (EMI). Rollo has been enlisted to put the Pet Shop Boys on the dancefloor. He does it in his typical style of big bold synths in simple two- and three-note melodies. The track builds gradually as the percussion becomes more complex. Not as exciting as previous Pet Shop releases but sure to work on the floor. .

**BLACKESTREET FEATURING TEDDY TIDY**

*Baby Be Mine* (US MCA). The huge cut from the CB4 movie soundtrack is now on 12-inch, three mixes here churning up the rhythm in p-funk, swing and hip hop flavours.

Ralph Teee, 3 Beat, Marts Andrups, Andy Beever, Tim Jeffery, Brad Beatnik.

**BLACKSTREET**

*Everybody Is Somebody* (Ark). A bright and cheerful house tune with a simple female vocal and catchy melody that's instantly appealing. The PP Orange mix on the B-side is a little more interesting with a deep trance/disco feel and some harsh synth parts.

**DIRECT 2 DISC**

*Don't Stop* (Cleveland City). Great house track from this "new trendy label"

**TEDDY RILEY**

SERIOUS ROPE presents SHARON D. CLARKE-HUGHES/WHODEVER NURAT 34, PLS. sincerely UNHOLY girl's cheerful. Mind Ingredient: Happiness In Just Around The Corner 5-128.9bpm Original, latest 12-inch First Class, pal-o-plopping at 123.9bpm Red Jerry Remixes, thumping at 123.9bpm You Make Me Happy DJ, 5-128.9bpm [DE]construction 117101, 5-128.9bpm Lover's Balearic remixes's spon- Erasure-ish hi-HFT 125.9bpm. Extra hard frantic house 124.6bpm C.J. Dillard, up-tempo chugging 128bpm Drop- Cio, bly- pit skittering 132.9bpm Red Jerry Mixes...

**DEO**

by james hilton

th PolyGram Video 985413
r Party BMG Video 7431215593  
All Areas JMF 491113
Swan bmgvideovideo 7431215503
las JMF 491113
Walk PolyGram Video 9864963  
Is SMV 491192  
Music Club:JMF MC2116
,q Patsy Premiere PLAY4312
ow Your Dream Ritz RTZ/PH/701  
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orks 73-93 SMV 491192  
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MUSIC WEEK 15 MAY 1993
IT WAS ONLY when rumours went round that their latest white label – ‘I Want You’/‘I Feel You’ – might be a PWL effort that indignant duo Ernie and Bert of React 2 Rhythm surfaced to claim it as their work!...Future Sound Of London return to Kiss FM on May 19 with another three-hour mix and, contrary to last week’s report, their Amorphous Androgynous project will be available on record through Virgin...Universe was the success that many had hoped for – forgetting the traffic queues of course – but it almost wasn’t for the Suburban Base crew after label boss Don Donnelly’s new BMW broke down. Luckily, they were near enough to the site to lug DJ Hype’s record boxes to the decks so that he could go on...Any DJs who want to be included on Station II Station’s Goin’ Underground new system should call 071-284 4268...Saddest news of the week – US3’s brilliant ‘Cantaloup’ looks unlikely to get a UK release. The new single is ‘Tukka Yoots Riddim’...Wagamama in London must be the world’s first noodle bar to launch a record label – the first release from Raw Energy Records will be ‘Positive Wagamama’ by Department Of Energy...Well Flung Spencer Williams (Mr S-1000) will be DJing down Naomi’s Knickers in Bisley on June 12 – a must for all bedroom DJs!...Derek B returns this month with a new track ‘U Got 2 Look Up’ – featuring Jhelia Anderson on the Bi-Virtue label...Don’t take Prince’s vow that he won’t be recording again too seriously. All signs suggest it could be a temporary retirement...Coldcut provide the soundtrack to a new futuristic computer graphics-based video, Global Chaos, which is being released on May 28...Hammersmith’s Le Palais in London – scene of last month’s reggae gig trouble – has thankfully decided that rap gigs can continue at the venue and Naughty By Nature and Apache play there on June 6...Spinal Tribe and Freestyle Fellowship are the guests on Dave Dorrell’s BPM programme this week (May 15)...The 49ers have switched from Island to their original label Media Records for their new single ‘Everything’...Kiss FM’s Graham Gold is now presenting a show on Fox 102.6 FM that is transmitted from the Promised Land night at Park End Club, Oxford on Fridays 10pm-midnight. Gold has also just been appointed A&R consultant for Sanctuary Records...AND THE BEAT GOES ON!

Distributed through Network / Sony Music Operations
Tel: 0296 395151
**TOP 30 VIDEO**

**THE OFFICIAL music week CHART**

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<td>PETER PAN</td>
<td>Children's/3 hr 14 min</td>
<td>Walt Disney</td>
<td>200416</td>
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<td>2</td>
<td>STAR TREK: The Next Generation</td>
<td>Sci-Fi/1 hr 30 min</td>
<td>CIC</td>
<td>VHR2174</td>
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<tr>
<td>3</td>
<td>STAR TREK: The Next Generation</td>
<td>Sci-Fi/1 hr 29 min</td>
<td>CIC</td>
<td>VHR2176</td>
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<tr>
<td>4</td>
<td>WAYNE'S WORLD</td>
<td>Comedy/1 hr 30 min</td>
<td>CIC</td>
<td>VWR2178</td>
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<td>5</td>
<td>BON JOVI: Keep The Faith</td>
<td>PolyGram Video</td>
<td>Music/1 hr 25 min</td>
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<td>CHER - FIDNESS: Body</td>
<td>Video</td>
<td>Special Interest/1 hr 30 min</td>
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<td>LETHAL WEAPON 3</td>
<td>Warner Home Video</td>
<td>Action/1 hr 41 min</td>
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<td>29</td>
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**TOP 15 MUSIC VIDEO**

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<td>Prism Leisure</td>
<td>Live/1 hr 30 min</td>
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<th>No.</th>
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**TOP 20 COMPILATIONS**

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### COMPUTER GAMES

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<td>AG</td>
<td>US Gold</td>
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<td>X-WING</td>
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Source: ELSPA Compiled by Gallup

### COUNTRY

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<td>COME ON COME ON</td>
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<td>SHADOWLAND</td>
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### JAZZ/BLUES

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<td>Songs Of Faith And Devotion and I Feel You</td>
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<td>Glasses</td>
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<td>RED DWARF</td>
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<td>SONGS OF FAITH AND DEVOTION</td>
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<td>PURPLE ELECTRIC VIJOL ...</td>
<td>One Little Indian TPLF 42 (P)</td>
</tr>
<tr>
<td>11</td>
<td>CREEP DITS</td>
<td>Fudge Tunnel</td>
</tr>
<tr>
<td>12</td>
<td>WAKE UP CALL</td>
<td>John Mayall</td>
</tr>
<tr>
<td>13</td>
<td>SO TOUCH</td>
<td>Silvertone OREGP 527 (P)</td>
</tr>
<tr>
<td>14</td>
<td>LEVELLING THE LAND</td>
<td>Creation CRELP (P)</td>
</tr>
<tr>
<td>15</td>
<td>CALLING FROM A COUNTRY PHONE</td>
<td>Creation CRELP (P)</td>
</tr>
<tr>
<td>16</td>
<td>ELECTRO-SOMA</td>
<td>Creation CRELP (P)</td>
</tr>
<tr>
<td>17</td>
<td>COLD WATER FLAT</td>
<td>Creation CRELP (P)</td>
</tr>
<tr>
<td>18</td>
<td>FIREPROOF</td>
<td>Creation CRELP (P)</td>
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<tr>
<td>19</td>
<td>PEPP - THE FIRST 20 HITS</td>
<td>Creation CRELP (P)</td>
</tr>
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<td>20</td>
<td>COPPER BLUE</td>
<td>Creation CRELP (P)</td>
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Source: © CIN. Compiled by Gallup

### INDEPENDENT: ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>AINT NO LOVE (AIN'T NO USE)</td>
<td>Sub Sub/Melanie Williams - Rito's R 1970 (BMG)</td>
</tr>
<tr>
<td>2</td>
<td>TWO terrified for you</td>
<td>Captive - Internal US 659 (RTM/P)</td>
</tr>
<tr>
<td>3</td>
<td>MY NEW WALKING IN MY SHOES</td>
<td>Deepice Mode - Mind CD: C062 (RTM/P)</td>
</tr>
<tr>
<td>4</td>
<td>CAN I LOVE YOU AROUND</td>
<td>Solo - SofiATM (RTM/P)</td>
</tr>
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<td>5</td>
<td>RELATION</td>
<td>Front 242 - RITE (REPEAT)</td>
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<td>6</td>
<td>SLIMBERLAND</td>
<td>SolitaueGee - Warp (WP 321 (RTM/P)</td>
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<td>7</td>
<td>IRON SKY</td>
<td>Mega City Four - Big Life MEGAT11 (REPEAT)</td>
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<td>8</td>
<td>BARBARA BOLA</td>
<td>Barbarella - Harthouse UK - MARIANTH14 (RTM/P)</td>
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<td>9</td>
<td>USE ME</td>
<td>Ray Stylus - Acid Jazz (JAZZ 697 (REPEAT)</td>
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<tr>
<td>10</td>
<td>RETURN OF NOOKIE</td>
<td>Nokie - Restived - RIVET 1203 (STEREO)</td>
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<tr>
<td>11</td>
<td>SIBIRIZ</td>
<td>Spiral Tribe Sound System - Big Life -BILLY (REPEAT)</td>
</tr>
<tr>
<td>12</td>
<td>CHILDREN OF A DYING BREED</td>
<td>Gunshot - Vinyl Grooves - GSTORM 01 (RTM/P)</td>
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<tr>
<td>13</td>
<td>STEALTEOUS SOUCI</td>
<td>Stealteous Song - Liranda - LIRANDO 117 (RTM/P)</td>
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<tr>
<td>14</td>
<td>GREGGIO (REMMIS)</td>
<td>Betty - AAD - BBAD 2191 (RTM/P)</td>
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<tr>
<td>15</td>
<td>SOMETHING IN MY EYE</td>
<td>Joddy - Acid Jazz (JAZDE 697 (RTM/P)</td>
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<tr>
<td>16</td>
<td>POLITICS AND POVERTY (EP)</td>
<td>Power O' Dreams - LEMA IDEEY (LEMAIDEY 300 (RTM/P)</td>
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<td>17</td>
<td>BEAUTIFUL SON</td>
<td>Holy City - Holy City EAY 061469/EAY 051032 (RTM/P)</td>
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<tr>
<td>18</td>
<td>PRO DEUX (EP)</td>
<td>Rob Acid - Internal - GIANAX 4 (RTM/P)</td>
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<tr>
<td>19</td>
<td>ANIMAL NITRATE</td>
<td>Suede - Node MCD 43014104 (RTM/P)</td>
</tr>
<tr>
<td>20</td>
<td>FELL YOU</td>
<td>Deepice Mode - More BONG (25 (RTM/P)</td>
</tr>
</tbody>
</table>

Source: © CIN Compiled by ERA from Gallup data from independent shops
NEW RELEASES

CONTINUED FROM P14

ROYAL SCOTT DRAGON GUARDIANS: THE ROYAL SCOTT DRAGON GUARDIANS MUSIC CLUB

CHARLIE BARKER: CHARLIE BARKER'S QUINTET

JIMMY HOLLOWAY: JIMMY HOLLOWAY CHRONICLES

HALESBURG: HALESBURG MUSIC Club

SINGLES

HIGHLIGHTS


Year to Date: 1651

ARTIST: TRAXS

CAT LGN: DISTRIB

CATEGORY: LAST 3 CHART PLACINGS MOST RECENT: RIGHT

COMMENT: Should get the ball rolling again

APPEARANCES: VARIOUS TITLES A-Z

REFERENCE: MUSK WEBSITE

MUSICALS: "CROSSING THE
TOP 60 DANCE SINGLES
THE OFFICIAL MUSIC WEEK CHART

1
THAT'S THE WAY LOVE GOES
Janet Jackson
Virgin VET 1491 (F)

2
2
PACKET OF PEACE
Lionel
Deconstruction/RCA 7421144371 (BMD)

3
NEW
EXPRESS
Oz Carroll
A&M 5902531 (F)

4
NEW
I'M GOING ALL THE WAY
Sounds Of Blackness
A&M 5674251 (F)

5
NEW
HOUSECALL (REMIX)
Shabba Ranks feat Maxi Priest
Epic 451260465 (SM)

6
NEW
SWEAT (A LA LA LA LONG)
Snow Circle
VISA 90017570 (W)

7
NEW
TRIBAL DANCE
Universal
PWL Continental PWL 262 (W)

8
NEW
BELIEVE IN ME
D4sh
XTC 239 (F)

9
NEW
I'M SO INTO YOU
Shy'm
RCA 7421144871 (BMD)

10
NEW
I THINK OF YOU
Bryan Powell
Tollin' Loud TLX 38 (I)

11
NEW
DE NIRO
Disco Evangelistas
Positive 12 TV2 (I)

12
NEW
PROMISES
Paris Red
Columbia ESB 2536 (SM)

13
NEW
I GOT A MAN
Pamela V
4th & Bway 1298/208 (F)

14
NEW
U R THE BEST THING
Dream
Magnet MAB 3017 (W)

15
NEW
AIN'T NO LOVE (AIN'T NO USE)
Sub Sub/Mervane Williams
Rob's 17GB 38 (P)

16
NEW
HOUSE OF THE RISING SUN
Page
Pulse-B 130,000 (I)

17
NEW
NA NA NA
Jagga
On The Up UTX 001 (DEI)

18
NEW
HELL'S PARTY
Sia By-6 SIXT 001 (RIO/F)

19
NEW
LEGACY
Matt Cobra/Riche Stephens
Columbia ESB 96986 (SM)

20
NEW
SLUMBERLAND
Sorrende See
Wap WAP 32 (RTM/P)

21
NEW
FREAK ME
Elektra EKR 165 W (I)

22
NEW
HOT HOT HOT
Pat & Mick
P&M/PWL International PARK 1 (W)

23
NEW
BABY BE MINE
Black Street feat. Teddy Riley
MCA USA 125404IM (Imp)

24
NEW
POWER OF AMERICAN NATIVES
Dance 2 France
MCA USA 1231356081 (BMD)

25
NEW
SHOW ME LOVE
Robin S
Champion CHAMP 1230 (BMD)

26
NEW
LEMMINGS
Stax
Parlophone 1298/23 (A)

27
NEW
NEVER DO YOU WANT
Stephanie Mills
MCA MCST 1967 (BMD)

28
NEW
ANYTHING YOU WANT
Swee McCoy
KTDK KTDK 37 (A)

29
NEW
AD INFINITUM
Rhythm Revolution
Wbwr WAP 38 (RTM/P)

30
NEW
PERSIAN BLUES
Ran UMG
Mete 12MB1/2 167 (RTM/P)

31
NEW
DON'T STOP
Dore & Dain
Cleveland City CLE 1300 (GA)

32
NEW
LOVE CAN'T TURN AROUND
Sool
Staten: STATION 167 (RTM/P)

33
NEW
TESTAMENT ONE-THREE
Chad Johnson
Cleveland City CLE 1300 (GA)

34
NEW
RITUAL OF LIFE (RITUAL MIXES)
Sven Vath
Eye S 450828000 (W)

35
NEW
BARBARELLA
Barbarella
Nurturous UK KARTUK 4 (RTM/P)

TOP 10 ALBUMS

1
THE TESTAMENT 93
Ten Out OVCD 636/0VDCD 423 (F)

2
THE REBIRTH OF COOL III
Various
4th & Bway BPLP 319/180/190 (BMD)

3
DOWN WITH THE KING
Promo PHUB 649/RLJC 44 (REAP/A)

4
UNIVERSE
Universer VESELIP 1PV/GEMC 3 (SRO)

5
WHICH DUBI U BE
Spira Gobelin
Epic USA 7484532121/401 (Import)

6
ABDUCTION
Ecko Shades
Ultimate BANK LP/6BARK M/1RTM/P

7
MOVIN' ON 3
Krautz
Rumour RULP 332/325/332 (RTM/P)

8
TREOR II
Bosho
Nova Music NIMU 14/6 (RTM/P)

9
COWBOY COMPIATION
Various
Cowboy RECORDS /BRODLOCOM 1 (BMD)

10
CLASSIC RARE GROOVE VOL 1
Various
Masterclass CIR/SKT/SMTS 11 (BMD)

The Music Week Dance Chart is updated every Friday by Pete Tong on IFM's Essential Selection between 7-.7.30pm.

Order: TOTAL/BMG

THE OCCASIONAL MUSIC WEEK CHART

15 MAY 1993

TRANSITION: NATIONWIDE TRANSMISSION... NATIONWIDE TRANSMISSION... NATIONWIDE

PSI DIMENSION 'BRAINBOMB' 12" & CD
"ONE TO MAKE YOU FROTH AT THE MOUTH" Girls On Top/Mixmag Update
AVAILABLE MAY 10th

OCEANIC 'CELEBRATION' 12", CD, MC & 7" COMING NEXT!
ORDER FROM: TOTAL/BMG

NATIONALWIDE TRANSMISSION... NATIONWIDE TRANSMISSION... NATIONWIDE

MUSIC WEEK 15 MAY 1993
Market share figures for the first quarter of 1993 painted a picture of health for independent distributors in general and Pinnacle in particular. Pete Lawrence brought together key distributors to investigate the current state of independence in the UK

**John Best:** "There has been a profound shift in the role of the distributor over the last four or five years. It used to be that all we did was target retailers. But now we play a crucial role in our labels' media and marketing gameplans. When the idea is to make the maximum impact with a release, you have to dovetail your pre-sell campaigns into gig schedules, press reviews and radio play.

**Henry Semmence:** "Market share may be up but you have to remember that sales are as soft and the charts are as volatile as they are nowadays, a couple of good releases can make all the difference. Pinnacle has done well, but I'm not sure how 'indie' it is these days. It's much more of a machine like BMG, Polygram, Sony and all the rest."

"Now that it's so successful is must inevitably have lost some of the things that independent distribution is really all about. Which is a gut feeling for the music and a flexibility which allows them to move quickly and turn things round with a speed which would make the majors blow a fuse."

**Graham Haysom:** "I would agree with that as a broad definition of what it means to be an independent distributor. Both as companies and individuals, we have to be more streetwise than the majors and capable of picking up on nuances in the business more readily. Retailing patterns are constantly developing and evolving. We have to be able to detect the changes more quickly and take advantage of them. Otherwise we're dead."

**JB:** "Especially as sales and distribution is probably the key element in breaking new music and new acts nowadays. People still buy records, which means we work with people who have got the money to spend on marketing, there's next to no radio left for brand new bands and certainly not TV. So almost all that's left is the relationship the sales force has with the retailer."

**Gareth Ryan:** "The relationship between distributor and label is absolutely vital too. The political issue which was all important in the Rough Trade days has largely disappeared. If there is a political stance taken by distributors now, then it's an anti-corporate one. We trust that the relationships built up with our labels is not governed purely by contract. And that's the way distributors like RTM, APT/Revolver and SRD expect to make progress. You look towards major label funded things to subsidise other projects. The main difference from the original Rough Trade in the Eighties is that nowadays you want people to do some work as well as take ethics on board."

**HS:** "The retail trade certainly has far more respect for independent product and the way independent distribution is organised now than it did five years ago."

**GR:** "SRD have certainly had a good ride. We sorted out our account deals with all the multiples early on and since then our volume has increased fourfold. Returns are now the crucial issue. Currently Our Price are stocking a lot of dance CD singles, but we're warning labels that we may get 60% of them back."

**HS:** "That is a worry. At Total Supply we've noticed a number of new retailers setting up in defunct shops on trestle tables and stuff for whom vinyl represents less of a risk."

**GR:** "The trouble is that a lot of them seem to close just as quickly. And getting your money out of them is difficult too. But specialist dance or indie rock shops are meccas for youth culture and you've just got to be there. As for the grunge thing, it's starting to wane and one factor in that is that we're getting carried away on what turn out to be sub-standard releases. When a band gets into the Sunday supplements, we rush off and do expensive co-op ad campaigns and so on, to only find that the record's a dud and doesn't sell."

**GH:** "But it's imperative that you go for volume. The music industry is a whole needs it. It needs the jolt you get when such and such a new band is hailed as the next Beatles or the new Elvis or whoever. Classic music certainly benefited when the popular press adopted artists like Pavarotti and Nigel Kennedy. If you don't keep developing those starts then you lose the media attention and Nintendo and Sega get it instead."

**HS:** "It doesn't help that there's less impulse buying than there was. I put it down to shop layouts where the racks are arranged into long passages leading to the counter. I can't see how they encourage browsing. And when I worked in an independent shop, we had window displays of the latest band rather than the new Bowie album. That's how you develop awareness of new artists and start to build them."

**GH:** "The collectability aspect is disappearing too. Records are no longer such a central part of people's lives. And I don't think the pop market has benefited from becoming so fragmented stylistically. Mind you, the classical music market is not without its problems. Classic FM has been important to us. But I suspect that most of its listeners are mainly over 35 and have to get back into the habit of buying music. They also feel intimidated by..."
### INDEPENDENT: SINGLES

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<th>Label/ID</th>
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<tr>
<td>1</td>
<td>U GOT 2 KNOW</td>
<td>Cappella</td>
<td>Internal IDX 1 (RTM/P)</td>
<td>1 NEW</td>
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<td>3</td>
<td>QUOTH</td>
<td>Polygon Window</td>
<td>Warp WAP33 (RTM/P)</td>
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### INDEPENDENT: ALBUMS

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<td>Songs of Faith and Devotion</td>
<td>Depeche Mode (Depeche Mode Flood)</td>
<td>Mute COSTUMM 106 (RTM/P)</td>
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<td>SONGS OFFAITH AND DEVOTION</td>
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<tr>
<td></td>
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<td>NUDE1MC/NUDE1LP</td>
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</table>

### These labels now available exclusively through RTM:

- Superchunk
- Hole
- Seam
- Cell
- Polygon Window
- Black Dog
- Pulp
- B12

---

**ARE YOU IN THE RIGHT COMPANY?**

Order desk No: 0689 873 144. RTM Sales and Marketing, 98 St Pancras Way, Camden town, London, NW1 9NF. Tel: 071 284 1155
Steve Mason, chairman of Pinnacle, was unable to attend MW’s independents forum. Here he gives his views to Pete Lawrence.

“Since we did so well in the last market share figures, the suggestion is that Pinnacle has become a major distributor. If people want to believe that then it’s fine by me. Except that what I think we’re really done is help the growth of the independent sector as a whole and given them the means to reap the full benefit of their music. Basically, we’re good at basics. We’re good at means to reap the full benefit of each. That being said, I don’t think we’ve suffered unduly because the pop scene has become so fragmented. We’ve always tried to be everything to all men as a distributor.

One of the reasons why companies like Rough Trade and other Coral members went down was because they chose to specialise too much on one kind of music. But from the beginning we were able to deal with all types of things. And the new van service has helped us to be more aware of what’s happening on the street level with the dance stuff. We are going through quite a lot of reorganisation at the moment. We’ve put in place a system where we’re working on the idea of a separate sales team to cover reissue labels. That should enable our reps to spend more time on breaking new acts. We are often accused of selling too much and this is a way of resolving that problem.

Obviously we’ve made great inroads into the multiples and chains that used not to take independent distribution too seriously. But at the same time I think the multiples’ buying and marketing policies have grown a lot blander and unadventurous over the last three or four years. But ironically this has left a lot more room for the specialist retailer.

Take the West End for instance. There you’ve got the biggest proliferation of Megastores, HMVs and Our Prices anywhere. Yet within a couple of square miles of Oxford Street you’ll find eight or ten specialist dance shops. They all happily co-exist because they each serve different but identifiable demands.

I’m reasonably optimistic about the future. I think the industry as we know it is safe for another five years. But change is happening at such a pace it’s very difficult to see beyond the end of the decade. Whatever happens as a result of the Select Committee hearings, I think the industry created an insane precedent very early on, when it showed itself prepared to give away its top selling product and discount so heavily.

If you want to discount something, discount your back catalogue to encourage that. If you’re a book publisher, you put out a new release in hardback and you reap the maximum possible from it. It’s only later that you reduce it to the equivalent of a mid-price on paperback. You don’t knock lots of money off the price on day one. I think it’s inevitable that labels, distributors and retailers will work even more closely in the future. Sharing common formats in information interchange technology is just the start. I think it’s great that I can send all the Our Price and WH Smith stores invoices on one floppy disc instead of reams of paper. But on the musical front, all these new digital developments in fibre optics and whatever may well mean we’ll have to fight to protect rights. Or at least be able to put off the day when you can dial up music at home long enough to secure our role in any new system.

MASON: WHY BIG IS BEAUTIFUL

LASKO EXPORTS

Britain’s Premier Music Exporter

- The widest selection of new release product from all UK major and independent labels
- Quality range of overstocks and deletions
- Exceptional dance service
- All British videos available
- Books, magazines, T-shirts and merchandise

...supplied by a team to meet your every requirement

LASKO Exports is a member of the Orfeo Group plc

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FACSIMILE: +44 81 451 5555

27
The benefits of selling records from the van are moving into the industry fast lane as record companies realise the benefits of putting product on the road. More shops are getting a weekly visit, the choice of specialist vans is growing by the month and larger independent distributors are either expanding or starting new fleets. As a result the rate at which records are being sold off the back of a van is moving into top gear.

Of course this direct sales technique is almost as old as vinyl itself, but the power of the vans to reach parts other majors alike it's more vital than ever to hit influential dance shops hard and to let the product sell itself where it matters most: at the shop counter. Pinnacle's response has been to team up with northern dance distributor Wax Works to form its own van service, Sub Level Distribution. Promotions manager Dave Howell identifies the need to plug the gap between one-man van and national telesales-based operations.

"It doesn't really seem to be viable any more to promote records simply with club promotion," he says. "This is a more direct way of getting an accurate response; if you can sell it to the shops and they can sell it on, then you know you are on to a winner." But dance labels are not the only ones to find that van distribution pays dividends. Caroline Exports, now celebrating its 21st year in the business, responded to rising demand for its indie label, overstocks and deletions catalogues by putting a van on the road in the north of England in March 1992.

"The last time Caroline was on the road was 18 years ago when Jonathan Gilbride—now our MD—used to take a truck of stock out to Scandinavia to form its own van service, Sub Level Distribution. Promotions manager Dave Sparks. "This time we took a calculated risk and it paid off. Now we've got three more..."
DISTRIBUTION

a ride on booming van trade

the back of a Transit are becoming clear to independents big and small, says Martin Pearson

Pick-up truck: SRD van salesman selects latest batch of 12-inchers

vans out there which are all making money"

But how can one man, a van and a pile of vinyl shift product better than team of computerised telesales professionals?

Russell Garnham, field sales manager at SRD, which shifts labels like Suburban Base, Reinforced, Amphetamines Reptile and On U Sound, is in no doubt that the three SRD vans currently on the road in the South-east have proved successful. In fact the company is now planning to expand van services into the North and Midlands.

"Now that we have the vans we find we’re building up good personal relationships with all the right shops," says Garnham. "It gives us the opportunity to test reactions and use the information gained in our presentations to the High Street shops."

Distributors agree that there is a world of difference between a salesman cold calling potential clients and a working relationship built up on a one-to-one basis. Van sales give a personal touch to the sales pitch which just isn’t possible down a phone line.

"The demand was there so we had to get out on the road. We offer a service which the shops really appreciate," says Dionne Maynes, UK manager of Mo’s Music Machine, the east London-based firm which started out as a telesales-only operation but now has six vans working labels such as Junior Boys Own, R&S and Black Dog.

But according to Delta director Jerry Hempstead, van sales companies represent more than just a service to retailers. They are an effective means of shifting vinyl for the labels.

"On balance, I would expect a van to sell in twice the amount you would on telesales," he says. But, he admits, once a record chart, telesales come into their own.

There are limits to the vans’ capabilities. Venturing outside the major cities, where shops are more spread out, can be time-consuming with hours spent motorway driving, parking and picking up new product, so many distributors have thus far been unwilling to start van services themselves. Jerry Hempstead understands their reluctance.

"There may be 700 stores which aren’t being covered but they don’t warrant the time it takes for a van salesman to sell to them," he says.

Nevertheless the past few months has seen the rise of a new generation of dance-dedicated operations – like Jack In The Box, Direct Force, Great Asset and Rugged Vinyl – which offer custom packages and advantageous terms to labels specialising in limited pressings.

"If a label goes to a bigger independent," says Ben Carmody, the ex-SRD van man who now runs Rugged Promotion And Distribution, "they’ll be offered about £1.63 per copy. If they come to me they’ll get between £1.80 and £2.00 per copy. And they will be paid within 30 days as opposed to 90 days.

The ultimate in instant reaction and prompt payment comes from self distribution and Carmody also uses his one-man operation to distribute his own label, Rugged Vinyl. But few take it to the lengths of Production House – the London outfit responsible for dance hits like Baby D’s Let Me Be Your Fantasy and Aten’s Trip to the Moon. It sells all its product in the South-east exclusively through its own vans.

"There are serious cashflow benefits for the small operation," says Production House partner Laurie Jago.

"You are dealing directly with the shops and so you get your money back almost immediately."

Covering the South-east is one thing, covering the whole country is quite another, but clearly getting in your van, as opposed to on your bike, reaps benefits for labels and retailers alike.
Battling to shift attitudes

Today's independent distributor now routinely offers a whole range of back up services, but are they mere window dressing or essential ingredients? Paul Gorman reports

Independent distribution in the 1990s has become more than just the business of moving records around the country. Distributors now offer packages which include marketing, accounting and international deal-making acumen too.

But some label bosses dismiss back-up services as pure window dressing. "They are a waste of time," says Keith Cullen, whose Setanta scored early successes for The Frank & Walters and A House, both of whom have subsequently signed to major record companies.

"Distributors should stick to shifting boxes to shops, and leave dealing to the ardent sellers," he says.

Keith Cullen, scored early successes for The Frank & Walters and A House, both of whom have subsequently signed to major record companies.

"Distributors should stick to shifting boxes to shops, and leave dealing to the ardent sellers," he says.

But this view is countered by Nude head Saul Galpern, whose RTM/Pinnacle-Setanta is for the charts in April with Suede's eponymous début album and has so far sold more than 100,000 copies in the UK. "The back-up we've had from RTM has been invaluable," he says.

Bristol-based Revolver, which handles about 200 labels, has responded to new client demands by widening the scope of its services. It now boasts five label managers (including dance specialist Paul Glancey), eight reps, six telesales staff and an exports manager. But label manager Derek Turnbull, who has special responsibility for Setanta, Hut, Trojan and Goldmine, believes street level nous is still a key factor.

"It is important retailers believe our reps not only know the market but have a feel for the music too," he says.

Revolver also offers a variety of special dance services ranging from a carefully targeted white-label mail-out to a selection of tailor-made pre-release marketing campaigns aimed at either specialist or mainstream retailers.

The company also employs a dedicated dance telesales person to concentrate on the specialist shops.

Dedicated to dance

Other distributors with special dance staff include SRD and RTM whose six-strong label management team includes two staff who cater purely for dance labels. But although it handles a fair share of dance product, managing director John Best, of RTM, says, "The best way is to pool resources and work with the distributor to ensure elements such as sales are properly co-ordinated with the label's own efforts.

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targets are realistic," says Walker.
The level agreed for Cornershop's Lock Stock & Barrel, scheduled for early May release, was 3,000 units. This figure was exceeded by mid-April after Our Price ordered 1,000 on two formats.
Walker likes to use sales meetings to keep reps in touch with developments, and intends to shake them up in the near future with some Riot Grrrl action: "As Huggy Bear are so controversial, the sales force is constantly asking questions about them, and I see no reason why we shouldn't get the band in to put their point across."

Co-operation
Given the current climate of closer co-operation between independent labels and their distributors, it is entirely possible that bands will set the agenda at sales meetings. There will always be labels who feel the larger distributors lack grassroots expertise. It has led over time to the emergence of self-distributed labels such as Production House and the German-owned ZYX.

Following its Top 40 success last November with LA Style's Liberation, general manager Alex Gold now claims ZYX is the biggest self-distributed independent label in the UK, with a depth of catalogue which includes a budget classical label as well as jazz imprint ESP. Having proved themselves with their own releases, ZYX now press and distribute a series of other dance labels such as Boy, Aardvark and Generator.

Production House - winner of this year's Music Week award for top dance single with Acen's Close Your Eyes - is another label with in-house distribution skills, and claims to have increased sales by 200% in the 18 months since it decided to operate its own strike force and van service.

Production House boss Raj Malkani admits to being very cynical about distributors. "Until now the big distributors have been inappropriate for the dance market and haven't really worked it effectively," he says. "But things are changing so I expect it won't be too long before we'll hook up with somebody who can offer the right kind of structure."

This was the thinking behind the formation of The Total Record Company, the south-London distributor whose "bolt-on" relationship with BMG allows small labels access to a full-sized strike force, plugging, telephone sales and accounting facilities.

"The idea is we'll be ready to step in and help labels move a record up to the next level the moment it looks like it's going to cross over," says director Henry Semmence, pointing to Total's track record of chart success with acts such as Rozalla and Right Said Fred. Total's BMG links has made it ineligible for the Independent Chart. But this has not deterred record signatories like The Fall and new Manchester band The Joy. "They're more interested in what we can do for them in terms of sales than worrying about their indie credibility," says Semmence.

Total restricts itself to handling no more than three or four singles a week.

"This allows us to give each release the attention it deserves," says Semmence.

Selling to the world
Exports play an increasingly important part in day-to-day distribution too. "A hugely valuable back up," says Semmence. "The idea is we'll be ready to chase chart positions, there are still those distributors who are still those distributors who re-imported into the UK as a result of a sudden upsurge of interest in the record here!" But while the trend among the market leaders has been to chase chart positions, there are still those distributors who see themselves fundamentally as suppliers of minority interest music to small but identifiable customer bases.

Rootsy approach
Veteran wholesale and distribution company Taylor's floats its roster of specialist non-pop labels like ballroom dancing devotees Tema or obscure artist classical imprint Capriccio on a healthy turnover of mid-price MOR and jazz reissue product. "It's rare to sell more than 200 copies of those kind of releases," says product manager Neil Kellas. "But it's full-price product and there is a steady demand, so it's not to be sniffed at."

"It's also essential for the health of the industry that product on small labels should be readily available, whatever kind of music it is." Independent distribution may be growing towards the stars. But its roots are still showing.

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Remember where you heard it:

Shock late news from PUS, where head of international relations David Safir was asked to give up his position on Friday just a year after arriving. It certainly means another challenge for new chief executive Ted McLean, who arrives today (Monday). Don’t expect to see lots of interviews with Chesney Hawkes as he launches his new single, out on May 17 and already breakfast show single of the week. After the slaggling poor Chesney got last time out, Chrysalis head of press Berni Kilmartin is mounting a unique PR campaign: no PR...Best wishes to renowned session keyboard player Nicky Hopkins, currently in intensive care in LA after a serious operation...No wonder Sony’s Jeremy Pearce, sounded croaky on Thursday — the man tipped to do a deal with just about every indie label in Britain had been up until 6am enjoying a bar-room sing-song with Suede in Vienna. But he soon turned silver-tongued when the conversation turned to One Little Indian. “They are the most important independent label in the UK and I would love to work with them,” he gushed...This week’s “there’s life in the old dog yet” award goes to the 67-year-old Tony Bennett, who turned in a stunning performance at London’s Jazz Cafe as Harvey Goldsmith announced the OAP crooner’s summer tour...Despite his own name being one of the front-runners for the job, having read the Select Committee transcript Warner boss ‘Dr’ Rob Dickins, the A&R surgeon, says, “I think the guy who runs the Scottish folk label should be the BPI chairman.” Step forward, Robin Morton of Temple Records. Incidentally ‘Dr Dickins’ says contrary to all rumour he has not resigned...Virgin Radio’s launch party boasted a stunning line-up of talent from World Party to the three Pauls (Carrack, Brady and Young). But whose idea was it to ask McDonalds to do the catering?...Jonathan King’s tip sheet (sorry, Tip Sheet) appeared on Thursday with an alarming number of correspondents refusing to list any records except their own. Among the prime offenders: Virgin’s Paul Conroy and three PolyGram staffers David Munns, John Walker and Colin Bell...Our Price marketing chief John Laidlaw was feeling fragile as he unveiled nine months’ worth of work to store managers last Friday. “It’s like giving birth,” he explained...Talking of births, congratulations to Warner Classics sales and marketing director Richard Dinnage and wife Lisa on the birth of Eleanor. Label boss Bill Holland notes that the baby was conceived while Dinnage was researching the successful Sensual Classics album...Further congratulations to: Simply Red co-manager Elliot Rashman and partner Bracken Harper who produced Maxis last week; to MCA head of press Ted Cummins and wife Claire on the birth of second son Edward; and our own special projects editor Karen Faux and hubby Ian on the birth of Jack...Promoter Bryan Mason’s plan for London’s Astoria to include a 300-capacity club for the music business is bound to lead to trouble. His plan to offer gold, silver and bronze membership depending on one’s importance will doubtless lead to all kinds of backbiting...MCA commercial director John Pearson says Dooley’s PolyGram sources were peddling misinformation about his Aerosmith bet. He bet on 30,000 sales, he says, missing it by only 1,500. And the “substantial” wager was only £35. “That may be ‘substantial’ for PolyGram—but we at MCA call it minimal,” he says......
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