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# music week

For Everyone in the Business of Music

14 NOVEMBER 1992 £2.65

## This man is a crook

### A SPECIAL MUSIC WEEK INVESTIGATION

With his jeans and T-shirt and ready patter, this could be any market-trader working along London's Camden High Street. But as our picture reveals, this man is a crook, selling illegally pirated copies of chart hits.

His is the ugly face of a pirate menace that is swamping the streets of Britain. As the industry grapples with the worst recession for a decade, piracy threatens to hit the industry harder than ever before in the run up to Christmas.

During six hours of surveillance last Sunday, *Music Week* reporters observed Top 20 tapes with a regular retail price of £8.99 changing hands for as little as £2 each or £5 for three. Two weekends ago five groups of dealers were selling identical selections unchanged within one hundred yards of each other.

Among the titles *MW* was able to buy were copies of the latest albums by Madonna, the Brand New Heavies, Madness, Sade and REM.

It is a scene repeated in markets and on streets not just in London, but the length and breadth of the country.

The sellers in Camden were highly organised, working in groups of two or three. Each salesman had his back to the street and was supported by at least one scout watching out for police or trading standards officers and usually another assistant feeding him tapes out of a hoddal bag.

The illegal tapes themselves were sold out of wooden boxes — or in one instance a guitar case — propped on milk crates or litter bins allowing the pirates to move off within seconds if a policeman appeared.

One group was clearly aware of *MW's* photographer's presence, trying to block his view, though stopping short of physically threatening him.



London, November 1992: a pirate freely plys his trade. His face has been obscured for legal reasons

"I don't like the look of him — he's been here ages," hissed one. "Pull the hood down if he gets too close," responded the lead salesman.

When questioned, the criminals admitted that the tapes — which had badly photocopied sleeves and "see inlay card for details" stamped on them — were copies.

But their sales patter pushed them as the latest releases. "It's the newest one," said one seller about a copy of Divine Madness, "just like in the shops."

As if to add insult to the industry's injury, one group of pirates plyed their trade a few yards outside independent retailer Rhythm Records.

Their sales-talk revealed they clearly regard their occupation as a regular job.

"I work here every Saturday and Sunday so if there's any problem (with the tape) bring it back," one told *MW*. At least two of the teams had been present at the same pitches two weeks before.

Legitimate shop owners and traders in Camden have voiced their concern about such illegal trade and the effect it has on their own businesses.

One trader, who does not want to be named for fear of reprisals, says, "This year piracy has become a lot more noticeable. And because we're running into Christmas it's going to get much worse."

Traditionally restricted to the north end of the High Street, the menace of piracy is spreading, say retailers.

Robin Holmes-Smith, manager of the local Woolworths store, says a pirate appeared directly outside his store for the first time last week.

With the resources of the BPI's Anti-Piracy Unit sorely stretched, the bad news is that the industry cannot even rely on the police.

Chief Inspector Jim McNeill, head of Kentish Town police, says 12 officers are usually patrolling the market every Sunday. But he admits piracy is a "very low priority".



Piracy is a cancer attacking the lifeblood of the music industry. As part of *MW's* campaign against piracy, we ask all our readers to report it to the authorities whenever and wherever you see it by ringing any of these numbers:

- *Music Week*: 071-921 5990
- *Bard*: 0202 896395
- *BPI Anti-Piracy Unit*: 071-453 7386
- *Your Trading Standards office*
- *Your Local Police*

All information received will be treated in the strictest confidence.

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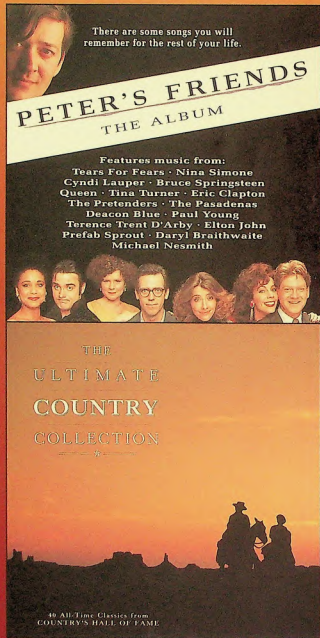
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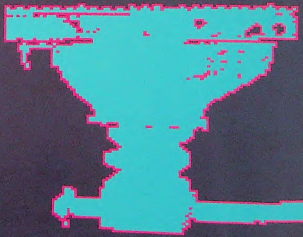
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Christmas may bring sales cheer to stores but pirates are also busy – creaming off millions of pounds in illicit trade

# Bootleggers sap the cash-strapped trade

Counterfeiting of Top 75 tapes has tripled because of the recession, says the BPI's anti-piracy co-ordinator Tim Dabin.

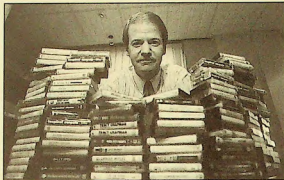
The total number of tapes seized so far this year has already easily overtaken the total for 1991 (see panel below) and the pirates – just like law-abiding retailers – are only now entering their busiest period of the year.

Thankfully, the poor quality of many pirate tapes is enough to deter many regular music buyers. But piracy still represents a huge loss in revenue to all sectors of the industry, from publishers to artists. And the problem is most keenly felt by retailers.

In Barrow-in-Furness, six stores have stopped selling music in the last two years. According to Dave Ralph, of Cumbria Audio Visual and Electrical, it was piracy which forced them to stop.

"Piracy is absolutely rife up here and no-one's doing a thing about it," he says. "I watched one of the sellers for 20 minutes in Morecombe. I bet he made more profit on that stall on the Sunday than a record shop makes in a week. People were just buying and buying."

The branch manager for one multiple in Sheffield says fly pitchers outside his store expanded from having one small container to three large racks and two cardboard boxes before police finally seized



Crime-fighter: the APU's Tim Dabin leads the fight against piracy

their stock. Like many retailers, he complains of members of the public trying to swap pirate tapes for the real thing in his shop.

It's not just Top 20 product either. Teesbats boss Damian Blackwell says the North-east is flooded with pirate copies of his label's seven albums made by local comedian Roy Chubby Brown.

"For every cassette that we sell it's bootlegged about 10 times," he says. "In the North-east everyone I know has a Chubby Brown tape, but very few are legitimate."

The BPI's Anti-Piracy Unit can only scratch the surface of the problem. By Tim Dabin's reckoning, the APU may seize as little as 5% of the tapes produced each year – which means the numbers in circula-

tion must run into millions.

Fly pitchers lurk on street corners, in underground stations, markets, pubs, factories and, most commonly, at car boot sales. Some of them work regular pitches; others – especially in central London – will be dropped off at a location for an hour before being picked up again and moved on; a third highly-profitable method of selling is circulating lists in factories and workplaces. Dabin recalls how in one instance at the Greenock shipyards the culprit was a shop steward.

The industry's real enemies, however, are the men behind this illicit trade. When the business first took off in the early Eighties, the culprits were mainly market entrepreneurs from the London/Essex

fringe. But since the middle of the decade it has become a nationwide problem and the domain of more serious criminals, some of whom have convinced for armed robbery, drugs and prostitution.

One raid in Kings Cross in 1985 netted as many porn videos as it did pirate cassettes, not to mention £250,000 in forged banknotes. This week trading standards officers in Cumbria are to stage a giant bonfire of seized tapes, videos, perfume, and watches, many of them sold by the same operators. As Dabin says, "Once you have established a distribution network it's not just tapes that are going to go through it."

The pirates' factories consist of up to six professional duplicating machines, each costing around £4,000, taping at nine times the normal speed, sometimes 24-hours-a-day. Under such a system five of the machines will produce four copies simultaneously, while the master will copy three; 23 copies can be churned out at a cost of 50p every five minutes.

Around six factories are thought to be in operation at any one time. So far seven have already been raided this year.

But increasingly the pirates are dividing up their machines with no more than a couple at one location, making detection near impossible.



We make no apologies for leading this week's issue with two pages describing the menace of piracy.

As we approach the toughest Christmas this industry has faced for a decade, the pirates are opportunistically exploiting the cash-strapped public as never before.

Exploitation is indeed the word. For these are products without a guarantee, shoddily produced and, as the BPI's Anti-Piracy Unit can testify, inextricably linked with organised crime, drugs and even terrorism.

Pirates are thieves, stealing a record from companies, from music publishers, from artists and managers and, ultimately, in terms of lost sales, from retailers.

Apologists for the pirates may claim that the music industry as a series of faceless, multi-national corporations who could well afford to lose some "excess profits".

The sad reality is that the real fat cats are the stores. How many of the hundreds of workers in this industry cast on to the dole queue by recession would still be in work were the pirates not creaming off their cash?

How many more acts would still find themselves with deals?

Piracy is nothing new. It has been with us for a long time and will doubtless be with us for longer.

But that's no reason to become apathetic. It's all the more reason why we should all be vigilant.

It's too easy to pass it by with a shrug of the shoulders. But everyone in the industry were to call the police or trading standards officers whenever and wherever we see it, the authorities would soon get the message that this is something which we cannot tolerate.

The fight against piracy is one that must be fought. For all our sakes. Let's stamp it out.

Steve Redmond

## APU FACES UPHILL STRUGGLE AGAINST PIRATES

When it comes to bringing the villains behind tape piracy to justice, the BR itself has no legal powers. But, by working with the police and trading standards authorities, its Anti-Piracy Unit can make use of a key area of legislation.

Most important is the Copyright Designs and Patents Act 1988. This opens up penalties of six months in prison or fines of up to £2,000 in magistrates court and two years in prison or unlimited fines if the case goes to crown court. Other important legislation includes the Trade Descriptions Act 1988, allowing trading standards officers to seize goods, the Trade Marks Act 1938, and the Forgery and Counterfeiting Act 1981.

Tim Dabin, head of the BPI Anti-Piracy Unit, estimates that in the 12 months to the end of December, police and trading standards officers, supported by the APU, will have mounted around 800 actions against tape

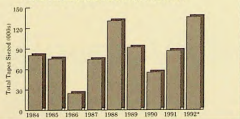
pirates – more than twice the total for 1991.

Such actions have already netted 136,156 counterfeit tapes this year – the largest total since the APU's inception in 1972 (see graph). There have also been many convictions, the most significant of which resulted in ten men being jailed for a total of 12 months for counterfeit tape production on the South Coast. The convictions came after two years' investigation culminating in a series of raids in Brighton and Newhaven and the discovery of a tape factory in a lock-up garage in Whitehawk.

But winning such victories is becoming more difficult. "Some music security adviser Bill Floyd says pirates are increasingly using legal aid or even private means to pay away lawyers schooled in the rough and tumble of criminal rather than civil law.

Most sad: destroying of all for those charged with protecting the industry's

### THE RISE AND RISE OF PIRACY



Total pirate tapes seized annually since 1984 as the result of APU trading standards officers and police investigations (\* year to Nov 3). Source: APU

copyright, most traders return to the streets as soon as they have paid their fines. Roger McCartney, assistant county trading standards officer for Cumbria, recounts one recent case in which a woman prosecuted for trading in an area had similar convictions in North Yorkshire,

\* Cleveland and the Midlands.

"There is little value in just knocking off the end retailer if we can't make progress back to the source of the supply," he says. "We're operating on a county basis but they know no boundaries."



I have now been involved in this industry of human happiness for 17 years, from a somewhat naive shop assistant to a cynical ex-UK managing director.

My first exposure to the world of chart manipulation was when I was promoted to a new store that received a weekly chart book to fill in from BMRB - how my view changed overnight! Those days are long gone but the buying-in of singles is still with us, as evidenced by the recent Don-E affair.

Yet no-one was brought to book for the obvious manipulation of that single. Why not?

We now have a new code of conduct that is, strangely, both draconian yet toothless. A BPI member company is basically guilty until proven innocent, but if the chart manipulators (plainly independent of any potentially guilty party) don't want to play ball with the investigators then the trail stops dead.

So what is the solution? I served for a number of years on the BPI council and was involved in the process that led to the new code - and was vocal in saying it wouldn't work.

Firstly, as Marc Marot said recently, 100% compliance with the provision that everyone involved in the marketing of a record must abide by the code is impossible. The penalty is severe censure (Wow!) or presumably a fine - in which case every BPI member is going to be fined.

Secondly, with the intense pressures on record company staff to deliver hits someone somewhere is going to take the easy option and sanction buying-in without their superiors' knowledge thinking they are doing the right thing.

The only option is a consensus that we have to remove this cancer from the industry - which means all of us. Unfortunately the cynical me of today believes that my naive hopes for change will never happen - is there any other way?

# IMP emerges as giant

Warner Chappell has dissolved its sheet music joint venture with EMI Music to establish the company as a stand-alone operation.

International Music Publications (IMP), formed by EMI and Chappell Publishing in 1982 in a merger of their two individual printed music arms, has been revived as IMP Ltd,

taking over all the business of the previous company.

The two rival publishers' former partnership was due to come up for renewal at the end of this year, but EMI wanted to end the association.

Warner Chappell is understood to have compensated EMI for bringing the date forward to the end of 1991.

Managing director Ron Fry says IMP is now the UK's biggest print music company, handling around 60% of all repertoire. The company licenses US works from Warner Chappell representatives overseas and is the licensee for top US print music firms Hal Leonard in the UK and CPP Belwin for Europe.

## Spotlight buys top US radio title

Spotlight Publications, the company which owns *Music Week*, has bought the highly-rated US music radio magazine, *The Gavin Report*.

The San Francisco-based weekly focuses on airplay information and analysis and is aimed at executives in the radio and music industries. The company is also involved in record mailing, on-line database and video showcase services and a successful annual radio and music seminar.

The acquisition brings Spotlight's roster of magazines serving the international audio-visual and entertainment industries to 12.

Former *MW* editor David Dalton, currently group publishing editor of Spotlight Publications, has been named ceo of *The Gavin Report* and will be moving to San Francisco.

Spotlight managing director Doug Shuard says, "This acquisition underlines our intention to build on our position as the major player serving the global music market."

# Eton catalogue nets £26m deal

Elton John and Bernie Taupin are expected to earn double the £26m (\$39m) advance paid out under their new publishing administration deal with Warner Chappell.

The agreement, completed last week, covers 14 albums and around 200 songs dating back to the 1974 album *Caribou* as well as John's next four releases.

Andrew Haydon, general manager at management company John Reid Enterprises, says the advance is expected to be fully recouped by halfway through the 10 to 12-year deal, which exceeds publishing advances reportedly paid out to Prince (\$19m), U2 (\$20m) and Madonna (\$10m) this year.



Elton John: record sum

Warner Chappell was in negotiation with John and Taupin for six months.

Comparing the pair to the Gershwin and Rodgers & Hammerstein, Warner Chappell ceo Les Bider says, "This is no pie-in-the-sky deal. Many writers don't give publishers

any latitude to exploit their songs - we have that freedom."

The deal gives Warner Chappell direct licensing and administration rights to John and Taupin's Big Pig catalogue, which the major publisher previously handled through Intersong/Artemes.

Although many classic songs such as *Candle In The Wind*, *Daniel*, *Your Song* and *Goodbye Yellow Brick Road* are not included in the deal, it does cover *Don't Let The Sun Go Down On Me*, *Im Still Standing*, *Sad Songs* and *Saturday Night's Alright For Fighting*.

Songs written before 1974 are owned by PolyGram Music, which bought the copyrights from former Elton John man-

# Which? rekindles CD row

*Which?* magazine has resumed its campaign against the industry's CD price structure with a report advising consumers to order music from overseas suppliers.

The report, entitled *Buying Recorded Music*, signals a new round in the Consumer Association's battle with suppliers and retailers.

Now *Which?* magazine suggests that the public should order CDs from US retailers by telephone, and it calls for the lifting of restrictions on bulk imports.

The report also criticises the specialist knowledge of indie retailers, claiming, "If you are looking for staff helpfulness and a good knowledge of music

you are best shopping at HMV, Virgin, Our Price or WH Smith." And, it adds, research found music department staff in Menzies, Boots and Woolworths stores were unable to answer basic questions.

A BPI spokesman says the organisation is examining the report and assessing its legal implications.



A charity dinner to honour the first British Music Industry Award winner John Deacon has raised more than £250,000 for Nordoff Robbins Music Therapy and the Brit school. The BPI director general told the 650 guests at the £500-a-head dinner that he was "greatly honoured" to receive the award. Supermodel Cindy Crawford presented the prize after China Records managing director Derek Green (right) had paid tribute to Deacon at London's Grosvenor House Hotel on November 1.

# HMV unveils new superstore

HMV held its biggest store opening of the year in Liverpool last week, unveiling a shop which includes the chain's largest games department outside London.

The 17,000sq ft outlet, opened by The Chippendales last Thursday, features a 1,000sq ft games area.

HMV expanded its Oxford Circus games department to 1,200sq ft last month and

around a dozen stores in the chain now stock games.

HMV chairman Brian McLaughlin says, "Games are still a very small proportion of our business because we have only actually been in the market for the last few months. What we are doing is more of an experiment than anything."

The new Liverpool store is an expansion of the previous 7,000sq ft shop and more than



Gary Glitter and Nipper the dog, pictured with Thunderbirds Virgil and Brains and store manager Steve West, attend the opening of HMV's Kingston upon Thames store last Monday.

doubles HMV's presence in the city, where two branches made up 9,000 square feet.

Designed by Red Jacket, the store holds 50,000 titles and features eight reinforced listening posts, a wide-screen television, a 25-screen video wall and a DJ booth.

HMV also opened a store in Kingston upon Thames last week and plans to have 88 outlets by the end of the year.

# Michael sues Sony to end 'unfair' deal

George Michael is seeking to end his recording contract with Sony Music in one of the most significant legal cases ever to hit the UK music industry.

In a High Court writ issued on October 30, Michael claims that his deal is weighted heavily in favour of Sony and effectively amounts to restraint of trade.

The action follows other cases in which artists such as the Stone Roses and Holly Johnson have successfully ended their contracts claiming restraint of trade. But uncertainties have remained and the Michael case looks set to have further reaching implications because of his status and the possibility of the case reaching the House of Lords.

Signed in January 1988, Michael's deal ties him to Sony Music Entertainment UK for eight albums with a potential cut off date in 2003 if the major takes up all its options, according to the writ.

The writ claims that under the deal Sony has the right to

"Sony owns all Michael recordings, released and unreleased, although Michael has always paid for recording costs.

"Sony has no obligation to release any album anywhere in the world except, in certain circumstances, the UK and some other territories.

"Sony has the right to reject Michael's material, potentially holding back his 'natural development ... as a recording artist' and resulting in the 'sterilisation' of his career.

"Michael has no right of audit over Sony.

"Michael is prevented from appearing in any film to be produced by a third party.

The writ also claims that proceeds from the Faith and Listen Without Prejudice albums were shared "inequitably", with Sony earning a total £1.83 per unit and Michael 57p. A 25% royalty



Michael: ground breaking

break exists on all CD copies of Faith and 20% on Listen Without Prejudice and, according to the writ, 9% of album sales have earned no royalties for Michael because of the high level of "free" units given to retailers and wholesalers.

Michael has not released an album since 1990's Listen Without Prejudice. The follow-up was originally to have been released in time for this Christmas but was delayed until next year.

Michael's Los Angeles-based

manager Rob Kahane and lawyer Tony Russell, of top law firm Russells, would not comment.

Stone Roses lawyer John Kennedy estimates the new case could last at least five years, with Michael unlikely to record again until it has been resolved. "It's probably the case the industry has been waiting for to resolve the ambiguities that remain," he says.

Dire Straits manager Ed Bicknell says the case will have an "unbelievable" effect on the UK industry if Michael wins, rendering most contracts potentially "unenforceable".

Sony Music UK chairman Paul Russell was unavailable for comment. But at a session on contracts at the In The City music convention in September he said, "Once a writ has been issued it all becomes incredibly emotional. What we need to do at all costs is to avoid getting into court or the industry will self-

Indice UK general manager Carol Wilson has left after a year at the label. The departure was "mutually agreed" says the label.

Emap Metro has bought a 50% stake in Hachette's young adults lifestyle magazine, Sky, which the companies will publish as a joint venture. Kevin Hand, chief executive of Emap consumer division, says the company has no plans to alter editorial content.

Violinist Nigel Kennedy has launched a strong attack on the music industry in the sleeve notes of his latest Beethoven recording for EMI Classics, released this week. Among his targets are "desperate bosses of Radio Three trying to call attention to themselves" and people "making a living as they do out of bullshitting about music".

SOS Management has moved to 81 Harley House, Marylebone Road, London NW1, tel: 071-486 8794; fax 071-486 5722.

Marion Friend is joining BBC Television's music and arts department as administrator for the Young Musician of the Year competition from December 1.

John Knox has been appointed manager, finance and administration, at Sony's Columbia and Sony Soho Square labels. Previously he was assistant controller financial analysis and planning.

The fifth International Live Music Conference is to be held at London's SAS Portman Hotel on March 5-7 next year. Contact 071-359 9000.

Richard Cohen is to join International Cablecasting Technologies Europe as London-based president and chief executive from November 23.

# TOTP guaranteed 'until 1994'

BBC entertainment chief Jim Moir has stepped in to crush continuing rumours that Top Of The Pops is to be axed.

Moir has given a personal assurance that the show will stay at least until April 1994 - the longest guarantee available for any annually reviewed programme.

Moir, head of light entertainment at the BBC, says he was drawn out of his usual reluctance to comment by a

report in *The Sun* headed "Chop Of The Pops - chart show axed".

"The show is absolutely not being axed. It is television's most popular chart music show by far," he says. And he denies that the programme is to be relaunched or put out to tender: "We will keep it in-house for the foreseeable future," he stresses.

Moir says Barb viewing figures for the show over the past



Moir: TOTP safe

month have grown steadily from 7m to 8m in a period when ITV's Chart Show peaked at 2.3m.

Top Of The Pops' future has been the subject of speculation since it was relaunched 13 months ago with new presenters, ditching its DJ format.

One top level BBC source says new research has shown the new presenters are equally unpopular with viewers and another change is planned.

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# HMV cuts classics for new EMI series

*Business Age* magazine is standing by a report claiming **Richard Branson** used offshore trusts to avoid paying tax on his earnings from the sale of Virgin Music to Thorn EMI. Branson has admitted using offshore trusts but says the report was "riddled with inaccuracies".

Scottish producer **Chris Harley** has launched a record label based on the Isle of Skye. Vital Records' first release will be an album by former Warner act *The River Detectives* titled *Elvis Has Left The Building* out on November 16.

**Telstar Records** is to mount a television advertising campaign to support the debut album from Amanda Normansell, who was the winner of the Stars In Their Eyes television programme competition. Crazy is released on November 23.

**Mitch Mitchell**, drummer in Jimi Hendrix's Sixties group, lost his High Court libel action over a biography of the guitarist in which Mitchell claimed he was portrayed as racist. Mitchell was ordered to pay costs of around £50,000. The biography had been in print for 13 years and 16 months in the UK before Mitchell made his complaint.

HMV has removed classical catalogue product from 57 of its 85 stores in favour of a new mid-price own-label range devised with EMI Classics.

The initial 50 titles in the CD-only HMV Classics collection will be raked in all the chain's outlets from next Monday (November 16), selling at £7.99. The total initial pressing is of 35,000 units, but the chain expects to sell around 100,000 by April.

The range marks the return of *Nipper The Dog* — who features on the HMV logo — to the classical market. EMI



*Nipper returns*

Classics' decision to drop the device two-and-a-half years ago caused much controversy.

HMV marketing director David Terrill says, "Through EMI Classics we have access to some superb repertoire. This raises own-label to another level. These are acclaimed performances by artists everybody knows. I really don't rate these East European orchestras nobody has ever heard of."

The range features such artists as Sir Yehudi Menuhin, Sir Adrian Boult and Klaus Tennstedt.

EMI classics director Roger Lewis says, "The selection is based on detailed research. There are no turkeys in it."

## Music lobby grows as MPs meet industry

MPs from all parties have joined the Friends of Music parliamentary group established to give the music industry better representation in the House of Commons.

Interested MPs met key industry figures including BPI director general John Deacon, IFPI president Sir John Morgan and Bard secretary general Bob Lewis at the inaugural meeting organised by Labour MP Jeff Hoon last week.

Hoon says the group fulfils a long neglected need and has had an enthusiastic response from MPs. As an MEP he has kept a close watch on copyright issues, he says, and is in favour of closer harmonisation with other EC countries.

# DCC finally hits home

Phillips' multi-million pound Digital Compact Cassette media campaign launches today (Monday) as tapes go on sale in 162 UK stores.

The TV campaign begins with a 60-second commercial followed by a series of shorter

versions through the week. Teaser ads and spreads will appear in the national press as part of the campaign aimed at the male AB social group.

The cost of launching DCC to Philips has been confirmed in third quarter trading fig-

ures released by the Dutch group last week. Operating income in the consumer products division slumped 76.6% to £52.9m. Overall losses were £56.2m compared with a profit of £68.6m for the same period the previous year.

EMI classics director Roger Lewis says, "The selection is based on detailed research. There are no turkeys in it."

## Dance Aid looks to bumper night

Organisers say the fifth Sol Dance Aid Trust Awards taking place this Wednesday (Nov 11) will be the biggest yet.

The organisers of the event, at London's Royal Lancaster Hotel, hope to raise up to £50,000 from ticket sales and a raffle.

Following the success of VR *Dance In Cyberspace*, *Dr Devious & The Wisemen* present *More Dance In Cyberspace* another hypnotic journey into the fascinating world of fractals and computer animations blended with a specially written soundtrack.

Backed by extensive promotion on national and satellite TV, radio, posters, and flyers, this video will be adding a sparkle to thousands of Christmas parties and will go on selling well into '93.

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# WWF single is tip for top

Liverpool's City FM has suspended DJ Tony Snell on full pay until tomorrow (Tuesday) for telling a phone-in caller to 'shut her face' on air. Snell was escorted out of the studio by a security guard during Thursday's breakfast show. Brian Moore has been standing in.

The BBC Radio Collection expects its Black Alder The Third release to become its biggest-selling spoken word title. The title, released last Monday, shipped a label record of 6,594 copies.

HMV is launching a Best Of The Best promotion in all its stores nationwide this week offering 200 different artist compilations at reduced prices. Titles in the promotion, which will run until Christmas, include The Cure's Staring At The Sea and the Roxxy Music Street Life album priced at £10.99 on CD.

Due to a printing error, the captions were omitted from the graphs in last week's Music Week feature Putting The Export Drive Back On The Road. The top graph showed the presence of UK singles in the *Billboard* year-end chart, while the lower graph outlined UK albums performance in the US.

Arista's WWF Superstars are leading the field of contenders for the Christmas number one single slot, according to latest odds from bookmaker William Hill.

Their song, Slam Jam, written and produced by Mike Stock and Pete Waterman and released on November 30, heads the list with odds of 9-2.

In hot pursuit are the late Freddie Mercury's In My Defence at 6-1, followed by

songs from Cliff Richard, Madonna and Abba all at 12-1.

Other contenders include Jason Donovan's As Time Goes By, tied into the 50th anniversary of the film Casablanca, Phillip Schofield's version of Close Every Door from the musical Joseph, Michael Jackson's Heal The World, Sinead O'Connor's Don't Cry For Me Argentina, The Harder They Come by Madness and Lionel Richie's Love Oh Love.

This year's leading novelty records are It's Really Hard Being A Baby by French toddler Jordy Lemoine, to be released by Columbia, a new version of The Troggs' Wild Thing featuring snooker player Alex Higgins and actor Oliver Reed and I'm Your Man, a rival WWF-related song by wrestler Rowdy Roddy Piper.

Among the single releases with a Christmas theme are Alexander O'Neal's Sleigh

Ride and a version of Santa Claus Is Coming To Town by Australian Abba revivalists Bjorn Again.

Arista A&R consultant Simon Cowell says the WWF single was conceived with Christmas in mind. "You could get away with a record like this at any time of the year but we want to sell as many records as possible and Christmas is the time to do it," he says.

## 'Sexy' classics rivals join fray

The race for the "sexiest" classical title of the year is hotting up with the launch of two compilations to rival Warner Classics' Sensual Classics, writes Phil Sommerich.

Quality Television is releasing Classics For Lovers on November 16, while Impressions' Sounds For Seduction compilation was out last week.

Quality is running TV commercials nationwide for its 16-track compilation showing a semi-clad couple canoeing on a piano, while Impressions is marketing its 23-track release on Classic FM.

## Sales rise boosts indie radio hopes

A small upturn in independent radio's gross revenue has been greeted with cautious optimism by the industry.

The Association of Independent Radio Companies' figures for the first half of the financial year show a 5.1% growth in sales income over the previous year with an October to March gross of £64.1m.

But the comparison is with commercial radio's worst trading period. "The movement is in the right direction but we

are still down on 1990," says AIRC spokesman James Galpin.

And Radio Clyde chief executive James Gordon adds. "It is a tough market but at least things are not getting worse."

● PPL and AIRC have agreed new operating terms for revenue collection as the final stage in their Copyright Tribunal battle. The two sides expect the new airtime royalty rates to be set before Christmas.



MTV Europe celebrated its fifth anniversary on November 5 with a party at the House Of Commons. (From left) Jon Bon Jovi, Health Secretary Virginia Bottomley, MTV Europe chief executive Bill Roedy and guitarist Ritchie Sambora cut the birthday cake. More than 200 guests attended the event, including 30 MPs and a number of leading industry figures.

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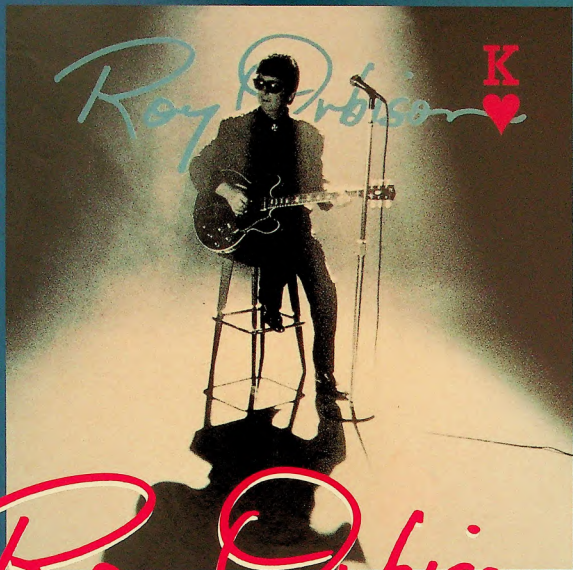
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# Only rock radio can save music

Dealers are compiling their own charts and making space for computer games; radio and Top Of The Pops audience figures are dwindling; unit sales are down; and we now learn that fewer UK acts are breaking through in the US.

We are witnessing the death of pop by fragmentation and much of the blame can be laid at the door of radio.

There we exist in Britain a massive audience for song-based music. This audience is broadly the 25-35 year age group that variously grew up with classic rock and roll, the golden age of Sixties pop and all of its subsequent offshoots.

The two national "pop" radio stations, BBC Radio One and Two, are failing to address this audience.

On the one hand Radio One's often hysterical day-time presentation panders to the teenage market and the current craze for dance music, alienating the discerning listener, while Radio Two seems to be catering for the declining middle of the road market.

Further evidence of pop's decline is reflected in the current unit sales of recorded music. With no national broadcasting media to satisfy the audience, it may have

become more difficult for record companies to justify signing and developing long term talent, of which there is no shortage; only the lack of a platform for that talent to flourish.

The industry has to sustain its profits by raising dealer prices, repackaging catalogue, and promoting flash-in-the-pan artists.

Without a rock radio station it has become harder to launch and sustain the careers of artists of substance that might otherwise go on to achieve high sales and break into the international market.

The only hope for reversing this trend is for the BBC to fulfil its obligations to its license payers (and the UK music industry) by creating a national rock music radio station.

Only when there is a rock music station capable of satisfying the audience and unifying the market will the music industry be in a position to build the careers of artists that can sell albums, fill concert halls, create worthwhile music copyrights and make an impression in the international market.

**Will Birch**  
11 Somerton Avenue  
Westcliff-on-Sea  
Essex SS0 0ED.

# Singles obsession leads to stagnation of talent

Chas de Whalley's November 7 feature on the drastic decline in export potential of UK acts has hit the nail squarely on the head.

It highlighted perhaps the single most important factor inhibiting the successful promotion of British talent to the world-wide marketplace; the make-up of the singles chart.

Discussions I have had with artist managers, record pluggers and the international and marketing departments of major labels have made it plain that the chart's high speed turnover has substantially reduced the "international" value of a UK chart placing. "The marketing window" is no longer there and as Stuart Watson said "where's the story?". In the US, singles rarely chart high in the Top 100 and often stay in the chart for months building a profile. No wonder European companies are perceiving in American artists and their own local acts a longer "shelf life", and therefore the real sales potential which will sustain their market.

International departments become increasingly frustrated at their lack of success and attribute responsibility to A&R men and their "short-termism".

A&R men in turn say that they are under pressure from above for immediate chart success. As we've seen in recent weeks, retailers have had enough, and are creating their own charts which in turn undermines the value of the current CIN chart. The whole machine is breeding it's own set of diminishing returns.

What is sure is that action needs to be taken now to shore up the chart's relevance to the real world before we lose our international marketshare further and become a musical backwater. Britain still has the talent, in bucket loads, what we lack is a real and effective marketing "shop window" to the world.

**Stephen Budd**  
**Stephen Budd**  
Management  
67 Gloucester Ave  
London  
NW1 8LD.

# Who is paying the price for free CDs?

Anyone walking into WH Smith this month could be forgiven for mistaking the magazine racks for its record department, writes Martin Tubot.

At least 16 cover mounted CD and tape magazines—costing an average of just £3 apiece—are giving away an hour of free music to in excess of 1.1m readers, says its record department, writes Martin Tubot.

If the high quality samplers being handed out were sold for just a typical £12.49 in record shops, that's a potential £13.7m worth of revenue which the record industry is missing out on.

One independent label chief—who insisted on remaining anonymous—says, "There is a very real danger that we are devaluing our music."

In the forefront of this new publishing trend are Northern & Shell and Brackland Publishing who, in the past 12 months, have between them launched nine "cover mount" titles.

Unlike the part-worries pioneered by Orbis and Marshall Cavendish in the mid Eighties, which pay in full for their music—the new titles rely on securing music free or on reduced royalties.

At Northern & Shell, the company first decides on a track listing and then approaches labels and asks them to reduce or even waive both their own and their artists' royalties leaving the company to pay only a 22p MCPS rate and 46p CD production costs.

Northern & Shell editorial director Paul Ashford rejects the charge that such magazines are parasitical on the industry. On the contrary, he claims that record companies gain high profile promotion from the publications.

But Charly managing director Tony Heneberry says there are inherent risks. His label had a 16-track sampler featuring Chuck Berry's Johnny B Goode, and Little Richard's Good Golly Miss Molly given away in Brackland's *Gold* magazine this month.

But Heneberry says, "It is possible that for every CD we have given away free, we've lost a sale. It is a gamble."

Sue Hawken, publisher of EMAP Metro's *Q*, which gave away a free 11 track Sony sampler with last month's issue argues that those labels who have become involved with the new rash of cover mounts are



The range of CD offers available

## MUSIC MEETS NEWSAGENTS

Publisher	Title	Price	Circulation	Tracks (time)
Northern And Shell	Rock CD	£3.95	50,000*	10 (43:36)
CD Classics	Hit CD	£2.95	100,000**	10 (69:12)
Hit CD	Hit CD	£3.95	150,000**	10 (35:44)
Metal CD	Metal CD	£2.95	100,000**	10 (32:00)
Soul CD	Soul CD	£3.95	100,000**	10 (44:32)
CD Review	CD Review	£2.95	45,000*	13 (66:37)
Future Pop	Classic CD	£3.25	61,150	14 (74:18)
Gramophone Publications	Gramophone	£2.40	44,545	17 (69:04)
IPC Magazines	Vox	£1.90	114,000	16(N/A)
Marshall Cavendish	Great Composers	£4.99	60,000*	4 (55:32)
Fabrit	Discovering Opera	£6.99	50,000*	14 (60:00)
Orbis Publications	Classical Collection	£2.99	100,000*	6 (62:36)
BBC Magazines	BBC Music Magazine	£3.25	100,000*	7 (63:01)
Brackland Publications	Gold	£3.50	N/A	16 (56:10)
Soul & Blues CD	Soul & Blues CD	£3.50	N/A	13 (54:08)
Van Owen Publishing	Jazz CD/Cassette	£3.50	N/A	23 (70:17)

All circulation figures are ABCs except \*\*print run figure. \*Circulation estimates.

backing a lame horse. "They don't make much out of it, and are being associated with crappy magazines," she says.

"Privately many record companies have similar reservations. One marketing director says, "Frankly, I'm not convinced by them. I wouldn't use them." And a press officer adds, "We are always looking for new areas of exposure, but many of these magazines are not very good."

Established titles such as *Q*, *Vox*, *Select*, *Esquire* and *Gramophone* which make occasional offers, are naturally a more attractive proposition for such target marketing.

Eleven Sony cassettes were showcased to *Q*'s 100,000 readers with last month's sampler and Columbia marketing manager Terry Felgate was perfectly

happy with the deal.

"Because it has a consistent readership, we knew exactly what kind of audience we were reaching," he says.

And, like Parlophone's Phone Box tapes—free with this month's issue of *IPC*'s 114,000-circulation *Vox*—and *Gramophone*'s Extracts From The Gramophone Awards, the music itself earns kudos from association with the titles.

But the history of the industry's relationship with radio shows that record companies will be watching carefully to see who really does benefit most from cover-mounting. Magazine's may be called on to justify the promotional benefits of labels reducing or waiving royalties. If they cannot, they may well face a rise in the rates they must pay.

# New from MCI...

**Music Club** The highly acclaimed low price label encompassing many musical genres, over 90 titles now available.

**MCI Spoken Word** A unique and exciting approach to spoken word, original TV episodes with specially recorded narration, first six episodes now available.

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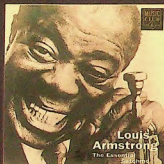
## Music Club



### Rejoice

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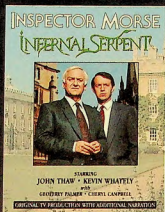
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## MCI Spoken Word



### Inspector Morse Infernal Serpent

TALK MC006



### Inspector Morse The Secret Of Bay 5B

TALK MC003

Dealer: Double MC £4.16

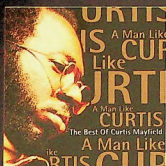
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### Moments In Love

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## ALTERNATIVE

**DENIM:** Back In Denim (Boy's Own \$28.99). Lawrence of Fell has always been a canny pop alchemist, as his new venture demonstrates. Real bubblegum-cheesy glam pop nuggets are spread through this album, which not only features his usual dry wit and melancholy but the Gitter Band drummers too. Substitute pastiche with sheer celebrative zest, and you have Back In Denim. **★★★**

**THE BOO RADLEYS:** Lazarus (Creation CRE 137). Will radio play this single, with its lengthy intro that even takes in snatches of reggae rhythm and its gorgeous, poppy second half with matching brass cadences? If there is any justice in this world. **★★★**

**HAPPY MONDAYS:** Sunshine & Love (Factory FAC 372). The Mondays have come under fire for the relatively poor showing of the Yes Please

album and the failure of the Stinkin' Thinkin' single to crack the Top 30, but this is far more than a crowd-pleasing. The EP includes their version of the Bee Gees' Staying Alive (from the Ghosts of Oxford Street soundtrack) with new mixes. **★★★**

**PAVEMENT:** Watery Domestic EP (Big Cat ABB 028). One of the year's most notable surprise hits, Pavement have maintained their reputation by touring through the autumn, so this new EP is likely to garner strong sales. **★★★**

**SHONEN KNIFE:** Let's Knife. (Creation RUST 1). This Japanese, all-girl trio finally get a UK release with probably the most irresistible slice of pure punky pop of the year. Already a cult favourite, and enlivened by Nirvana, no less. **★★★**

Martin Aston



Shonen Knife: irresistible

## REISSUES

**HUSKER DU:** Candy Apple Grey (Warner Bros. 7599253852). His latherday success with Sugar has prompted Bob Mould's old record label to give another airing to this 1986 gem, and the following year's Warehouse: Songs And Stories (7599255442). This is a useful reissue and will have a ready audience. **★★★**

**JIMMY ROSELLI:** When Your Old Wedding Ring Was New (M&R JRCDD 106). Veteran crooner from the Tony Bennett/Perry Como school has made a solitary appearance in the UK singles chart, courtesy of the title track of this album, which charted first in 1982, and again in 1987, thanks to stalwart support from Radio Two. Here it keeps company with a further 19 examples of Jimmy's easy-going style. More likely to find a home on the airwaves of Melody than Radio Two these days, but a sure and steady seller. **★★★**

**THE STANDELLS:** Dirty Water/Why Pick On Me... (Big Bear CDWIKD 110). Two releases of the Standells 1965 mono debut album and its 1966 stereo successor make for a VFM package from the band best known for its sweaty Dirty Water. Herewith proof that they had more to offer, not least the patronage of songwriter Ed Cobb, who was to pen Tainted Love and Every Little Bit Hurts. **★★★**

**VARIOUS:** Randall Lee Rose's Doo Wop Shop (Ace CDCHD 392). Many of the 30 tracks crammed on to this disc have never been issued on CD before, and some are obscure in the extreme, but slotting them in alongside familiar tracks like Earth Angel (The Penguins) and Pretty Little Angel Eyes (Curtis Lee) is a clever play which will win over waverers. Digital remastering renders most tracks pristine despite their vintage. **★★★**

Alan Jones

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

### MAINSTREAM

#### Albums

**ERASURE:** Pop — First 20 Hits (Mute CDMUTL 2). After a slightly wobbly start, Erasure have blossomed into one of Britain's most reliable and enjoyable singles bands, and this album, which collects together all their hits thus far, is the biggest banker of the Christmas season. It will be impossible to avoid on TV, radio and in record shops, thanks to Mute's £500,000 campaign. The dividends are likely to be huge however, with the probability that the album will have sold a million copies by Christmas. Like the Erasure album which came out at a similar time two years ago, it should then continue to mine platinum for some time. **★★★**

#### Singles

**JASON DONOVAN:** As Time Goes By (Polydor PO 245). Jason Donovan, teen idol, continues his transition to Jason Donovan, family entertainer with an appallingly lacklustre rendition of the Casablanca favourite that will have Dooley Wilson (who recorded the original), Bogie and friends turning in their graves. Wet and insipid, but easy and cute, with potentially wide appeal, from grannies to kids. **★★★**

### MAINSTREAM

#### Albums

**M PEOPLE:** Northern Soul (deConstruction 7432111 7771). Revamped reissue boasts extra mixes, and is released to coincide with the upcoming second chance for their best single How Can I Love You More? A classy dance act, with a knack for making tuneful, intelligent records. Awareness of this excellent debut album should be helped by strategically placed advertisements in the specialist press, generating useful new sales. **★★★**

**VARIOUS:** Now That's What I Call Music 23 (EMI/Virgin/PolyGram NOW 23). Using massive multi-media campaign and major in-store promotion accompanied by the release of the latest Now album. Always a winner, and never more so than at Christmas. The usual triple platinum award is practically guaranteed here, thanks to an historically strong selection, including numerous current hits, among them Erasure, Charles & Eddie, Vanessa Paradis and Undercover. **★★★**

### Computer Games

**Sonic The Hedgehog 2** (Sega, Megabyte 1051 £24.99, Name Gear 2424 £27.99, Master System 9015 £29.99). Sonic will make his second appearance across all Sega formats in a simultaneous worldwide launch on November 24 (cutely dubbed 'Sonic 2-day'). The original Sonic game was easily the biggest Sega cart of its time, and the rave reviews dished out by the parts of the press which have seen pre-production copies of this latest effort can only add fuel to the market's already heightened expectations. Although no expense has been wasted on coming up with a title (Sonic 2, anyone?), this should in no way affect what's bound to be the biggest-selling Sega cartridge ever: to put things in perspective, four Boeing 747s have been chartered to bring the first shipment into Europe, so expect an equal effort from Sega in bringing the game to market. As close as you're likely to see to being a sure-fire success. **★★★**

### Dance

**NEW JACK SWING VOLUME 2** (Beechwood Music CUTS 9). This is the latest in the excellent and highly successful Mastercuts series of double LP compilations. Catering for a largely ignored sec-



### Classical

**VARIOUS:** Sensual Classics (Teldec 4509 90055-2/4). Warner's campaign reaches a climax this week with national press and magazine ads, national window displays and the roll out of its TV and radio push which runs in the same week as EMI's Nigel Kennedy TV campaign. Emphasis is on the erotic Tom McFee sleeve illustration and the movie links of some of the 16 tracks, such as Ravel's Bolero. **★★★**

tion of the dance market, New Jack Swing Volume 1 turned out to be the fastest selling. Mastercuts LP to date, spending a couple of weeks at the top of the CIN dance albums chart and reaching number eight in the main compilation chart. With a strong line-up, including tracks by Bobby Brown, Guy, and Aaron Hall, there is no reason why Volume 2 should not emulate that success. **★★★**

**YELLO:** Essential Yello (Mercury 5123901). The one-of-a-kind Swiss duo's innovative approach has won them many fans, and this handy distillation of their previous eight albums should introduce still more to their wacky world. Oh Yeah, I Love You, The Race... they're all here, and with their more eccentric excesses trimmed off this is to be their finest seller yet. Appropriate advertising in the inbies and an MTV campaign should bring them flocking in. **★★★**

**VARIOUS:** Rock 'n' Roll Is Here To Stay (Dino DINDC 48). More up tempo rejoinder follows the label's earlier and highly successful Rock 'n' Roll Lovesongs compilations. Local radio and national TV campaign will stimulate robust response to a canny compilation. Forty tracks, including obvious choices from Jackie Wilson, Fats Domino, Little Richard and Chris Montez. Equally welcome to geriatric guitarers and retro-rockers. **★★★**

#### Singles

**LIONEL RICHIE:** Love, Oh Love (Motown TMG 1413). A

five-year break from recording didn't stop Richie from taking up residency in the Top 10 with his recent single My Destiny. Love, Oh Love has similar smash hit potential. From a subdued, almost hymnal opening, what is, frankly, a slightly drippy ballad builds inexorably with Richie's inspirational vocals strong and proud. Lyrics about peace on earth, and an attractive, subversive chorus should steer this to within an ace of the top of the Christmas chart tree. **★★★**

**OTIS REDDING:** (Sittin' On The Dock Of The Bay (Atlantic A 4432). The late soul legend's poignant classic is welcome any time, but is reissued specifically because he perished in a plane crash 25 years ago. The anniversary is likely to generate much radio coverage, most of which will centre on this song. **★★★**

**BILLY RAY CYRUS:** These Boots Are Made For Walkin' (Mercury MER 384). On-recorded camp classic gets the Billy Ray treatment. More of a novelty record than a country record, but it's

## PICKS OF THE WEEK

### Alternative

**SENSELESS THINGS:** Homophobic Asshole (Epic EPC558 833). Epic is reported to be uncomfortable about this single which is based on an experience in an American bar. The band are sticking to their guns, and also have the fan base to get this brave track into the chart. **★★★★**

### Reissues

**MINISTRY:** The Land Of Rape And Honey (Sire). Labelling themselves techno/noise terrorists, Ministry attained a respectable chart position with their recent Psalm 69 album. In its wake comes the reissue of this four-year-old album, which saw them first putting flesh on the bare bones that they had previously offered up for consumption. Not nearly as accomplished as Psalm 69, but recognisable hallmarks, to the fore on You Know Who You Are and Stigma, mark this down as an album that recent converts will be seeking out in some numbers. **★★★★**

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

exactly the sort of thing that catches fire this time of the year. **★★★★**

### Alan Jones



**SIMPLY RED:** Montreux EP (East West YZ 716). An artistically superior selection of four songs, recorded with minimal electronic aid (a la Unplugged) at Switzerland's famous jazz festival, is the group's first all-new release since their Stars album. Mick Hucknall's performance, particularly on Drowning In My Own Tears (a Ray Charles hit) and Bill Withers' Grandma's Hands, is impassioned and rousing. With an upcoming 23 night residency at Wembley Arena showcasing their live prowess, there can be no doubt that this latest outing will go the extra mile or two. **★★★★**

## DANCE



*Kinky Trax: underground compilation*

**KINKY TRAX:** New York Attitude (REACT 13). This is the second compilation of US underground tracks from React Music, which is better known for its Reactivate collections of European techno. Kinky Trax follows hot on the heels of the successful Nervous New York set. The double LP brings together 12 well-chosen garage and house tracks from America's hottest independent labels, such as Strictly Rhythm and Murk. Only two tracks have previously been released in the UK, making this a great value for money. **★★★★**

**CLUB 69:** Let Me Be Your Underwear (frr FX204). This has been one of the most sought-after imports of recent weeks. The acaun Austrian track, which features a suggestive female monologue over a well-produced house groove, should now sell well. **★★★★**

**SMART ES:** Loo's Control (Suburban Base SUB-BASE15). Smart Es set out to

prove they are more than one-hit wonders with this track, a more credible happy rave tune that should do the trick. **★★★★**

**METROPOLIS:** Metropolis (Union City Recordings UCR11). This is the sort of experimental tribal house tune that we have come to expect from the Future Sound Of London, here operating under their first alias since signing to Union City. It is already getting a deservedly good club reaction. **★★★★**

**SUPERREAL:** Elixir (Guerilla GRLP005). This debut album features eight tracks ranging from the pretty ambient to the totally slamming. Despite kicking off with two very fine singles, the London-based duo have yet to achieve the same profile as labelmates DOP and React To Rhythm. But at least Guerilla has a truly formidable reputation and a guaranteed club audience to aim at. **★★★★**

*Andy Beavers*

## COMPUTER GAMES

**SUPER MARIO LAND 2** (Nintendo Game Boy 73025 £29.99). In terms of hype, this may suffer from being released at the same time as Sega's spiky blue hedgehog, but as the two games are addressing two different user bases, this should have very little (if any) effect on sales. After Tetris, the most popular Game Boy game is undoubtedly the original Super Mario Land - and with Nintendo promising to throw the full strength of its proven marketing muscle behind its launch, this sequel should easily emulate its predecessor's sales performance. **★★★★**

**ROBOCOP 3** (Ocean. Super Nintendo 61017 £49.99). This will have the consumer awareness of Orion Picture's futuristic half-man, half-robot cop behind it, but that's about all that it can summon up in its favour. The marketing average it has received has been almost universally dismissive - and, in some cases, nearly poisonous. The lack of games available for the Super Nintendo player may work to its advantage, but don't expect avid game fans to be fooled by the impressive package artwork. **★★★**

**PRINCE OF PERSIA** (Mindscape. Game Boy 18077 £24.99). This bugs, cinematic epic of a game that the Game Boy player deeper into the world of adventure

gaming than any other game to date. Prince Of Persia's staggering animation is bettered only by the game's compulsive action. The high awareness of this game's previous appearances on other platforms, coupled with this version's strong showing in *Go!* (the only consumer magazine dedicated to handheld games) can only help it to reach the audience it deserves. **★★★★**

**LHX ATTACK CHOPPER** (Electronic Arts. Mega Drive 0039 £39.99). A helicopter-based flight and fight simulator would be nothing new if introduced on one of the more powerful home or office computer systems, but this one's novelty value and obvious quality make it a guaranteed winner - even if it is a one-horse race. **★★★★**

**WHERE IN THE WORLD IS CARMEN SANDIEGO?** (Electronic Arts. Mega Drive 0036 £39.99). This is hardly the type of title which will arouse the interest of the average teen, but it may well prove a steady seller if pushed in their parents' direction. The game's suitably uncomplicated mysteries are solved by the user learning a number of geographic and demographic facts in a round the world fashion - which adds a genuine element of learning to an already enjoyable task. **★★★**

*Ciaran Brennan*



*Mario: impressive sales*

## CLASSICAL

**LIZST. Sonata In B Minor.** Nikolai Demidenko. (Hyperion. CDAG66616). Unusual for Hyperion to stray into mainstream repertoire but justified with this Russian pianist's stormy, dazzling but thoughtful performance. Superb recording quality. **★★★★**

**UTE LEMPER:** Illusions (Decca 436 720-2/4DH). Lemper's new album, which covers the songs of Piaf and Dietrich, will be featured in a Tower window display and advertised in the music press. It is due to be reprinted at the time of her UK tour in March. **★★★★**



*Lemper: touring*

**CECILIA BARTOLI:** Arie Antiche (Decca 436 267-2DH). The latest from Decca's mezzo is backed by national display packs, music press advertising plus national press coverage in the run-up to her concert appearances at London's Wigmore Hall on November 29 and Birmingham on December 18. **★★★★**

**THE ESSENTIAL MICHAEL NYMAN BAND** (Arco 436 820-2/4ZH). This has also been backed by Decca's pop sales force following 10,000-unit sales of previous Nyman albums. It is being advertised in *Time Out*, *The Wire* and *The Guardian* to catch the

composer's crossover following. **★★★★**

**THE SOUND OF CLASSIC FM** (EMI CDM 7646812). This compilation will get heavy airplay on Classic FM in the run-up to Christmas, and should therefore be stocked with confidence. **★★★★**

**PETER AND THE WOLF** (EMI 0777 54730 2 5/4 9). This Phillip Schofield-narrated album is another Christmas banker, and is being backed with press advertising in a broad range of titles from *Woman's Own* to *The Oldie*. **★★★★**

*Phil Sommerich*

## AD FOCUS

**Big Dance Hits Of '92**, a release from The Hit Label in conjunction with *Big* magazine, will be TV advertised from next week in the Central, Yorkshire, Granada, STV and Tyne Tees regions. The two-week campaign will also run on Channel 4's *Big Breakfast*.

**The Bodyguards**, the Arista soundtrack album, will be backed by a high-profile marketing push from its release next week. The campaign will include press ads. A national TV campaign will run from November 23, with window and in-store displays. Arista has also joined forces with supermarket chain *Kwik Save* for a competition that runs until January 14.

**Enya's The Celts** will be re-promoted by Warner from next week. The two-week TV campaign will be backed by national press ads and window displays.

**Erasure's Pop - The First 20 Hits** will benefit from Mute's national TV campaign plus ads in the national and music press from next week. Mute has organised a national fly poster campaign, in-store displays and competitions to run on MTV, Capital Radio and Radio One.

**The Gladiators**, an album featuring music from the popular TV series, will be TV advertised by PolyGram TV from next week in the Yorkshire and Tyne Tees regions. This will be followed by a national TV roll out, supported by national press advertising. The campaign includes radio advertising on Atlantic 252 and in-store displays. **Greatest Hits Of Decca**, a three-CD collection of classic hits from Telstar, will be the focus of a national TV campaign from next week.

**Jeff Buckley's Full Time** will be advertised in *The Guardian*, *10x* and *Q* as part of Arista's push for the



Virgin is putting its full marketing weight behind next week's **Genesis** release — *Genesis Live: The Way We Walk Volume 1: The Shows* — with a TV led campaign running until Christmas. The live album ties in with the band's current UK tour, which includes *The Prince's Trust* concert on the day of release. The tracks were recorded during the *We Can't Dance* tour. Virgin is anticipating heavy demand for the album. Genesis's only live "compilation" of his singles.

**RECORD LABEL** Virgin.  
**MEDIA AGENCY** MCS  
**ACCOUNT EXECUTIVE** Belinda Hanton  
**PRODUCT MANAGER** Libby Griffin  
**TV ADVERTISING** solus TV ads in the Central, Border and Ulster regions (200 TVs per region) running for two weeks from release, with *HMV TV* co-ops. National TV campaign with *Weekends* will run for two weeks from December 14.

**RADIO** ads and competitions on Capital FM.  
**PRESS** national and music press ads and the band will be featured on the cover of *10x*.  
**POSTERS** the album will be included in *HMV's Christmas* poster campaign. A London-based poster campaign will run full street sites.  
**IN-STORE** in-store and window display.  
**TARGET AUDIENCE** established Genesis fans and mass market audiences.

title which is released next week.

Press ads will be supported with a national fly poster campaign. **Memories Are Made Of This**, a compilation of classic ballads, will be TV advertised by Dino nationally from next week until Christmas. **The Freddie Mercury Album** will be TV advertised in all regions from next week as part of a Parlophone campaign. Press ads, in-store and window displays plus a poster campaign on British Rail sites follow **Des O'Connor's Portrait** will be TV advertised nationally from next week as part of Columbia's push. National press ads support the campaign, timed to appear the day before O'Connor's own TV shows.

**Ray Orbison's King Of Hearts** is the focus of a Virgin push, which kicks off next week with TV ads in the London, Central, Harlech, TV8, Anglia, TSW, Grampian and Border regions.

**The Very Best Of Elaine Page & Barbara Dickson**, a Telstar release, will be TV advertised nationally from next week. **Remember When**, a compilation of classic ballads from The Hit Label, will be TV advertised from next week in the Anglia region and on the new UK Gold satellite channel. On November 23 the TV campaign goes national for one week, with further ads in the Granada and Central regions for two weeks. Radio ads in the Anglia region begin next week. **Rock & Roll Is Here To Stay**, Dino's compilation of up-tempo Rock & Roll favourites, will be getting a £300,000 national TV push from next week, running until Christmas.

**When Irish Eyes Are Smiling** will be TV advertised nationally by Telstar from next week.

Compiled by Sue Sillitoe 071-728 6547

## EXPOSURE



## PICK OF THE WEEK

**Queen: Days Of Our Lives, Monday November 9, MTV: 8pm-9pm**  
A year after Freddie Mercury's death the theatrics and flamboyance live on in MTV's Queen special. Produced by MTV USA, *Days Of Our Lives* was completed shortly before Mercury died last November and features interviews with the band plus tributes from a star line-up of artists including Paul McCartney, Elton John, Mick Jagger, Phil Collins and Michael Hutchence. Hosted by Axl Rose, who reveals that *A Night At The Opera* was the first record he bought, the one-hour show also includes rare concert footage, early interviews and delves behind-the-scenes at video shoots. Although the programme was first broadcast on MTV Europe last year, Richard Godfrey, MTV's manager of programming, believes the popularity of Queen justifies another airing. "Queen are one of the top five bands for our viewers and they are becoming more fashionable as people discover that it's OK to like them," he says. MTV regularly profiles artists in its *Rockumentary* slot and other acts which have enjoyed such heavy weight exposure include *The Clash*, *Led Zeppelin* and Bryan Adams. According to Godfrey, it's those with the best stories to tell which make the best programmes. "Some bands are better at talking about themselves," he says. Tony Harlow, EMI's international manager for Continental Europe, reckons the exposure is useful. "Queen don't exactly need their profile building, but this type of programme certainly doesn't do them any harm, especially on a pan-European basis," he says.

## MONDAY NOVEMBER 9

**Dance Energy House Party** featuring M-People, Gary Clail and Urban  
Hype, BBC2: 6.50-7.30pm

**Queen: Days Of Our Lives**, MTV: 8-9pm (see Pick of the Week)

**The Mix** featuring Coldcut, Radio Five: 10.10-midnight

## WEDNESDAY NOVEMBER 11

**Midweek**, featuring Julian Cope who is this morning's birthday guest,  
Radio Four: 9.05-10am

## THURSDAY NOVEMBER 12

**The Big Breakfast** featuring Craig McLaughan at 8.20am,  
Channel Four: 7-9am

**In Concert**, Radio One's Erasure Day continues with a special *In Concert* recorded at the Hammersmith Odeon earlier this year.

**Later** featuring Nick Cave, Shane MacGowan and En Vogue,  
BBC2: 11.55pm-12.30am

## FRIDAY NOVEMBER 13

**The Word** featuring Faith No More, Channel Four: 11.10-12.10am

## SATURDAY NOVEMBER 14

**Going Live** featuring Marky Mark, BBC1: 9am-10.30pm

**Night Ride** featuring Joan Armatrading in concert at the Birmingham  
Symphony Hall, Radio Two: 1-4am

## SUNDAY NOVEMBER 15

**The O Zone** featuring INXS and Craig McLaughan,  
BBC2: 11.45-12 noon

## STUDIO UPDATE

ARTIST	PROJECT	COMPANY	A&R EXECUTIVE	STUDIO	PRODUCER
2AM JAM	tracks	EMI	Clive Black	METROPOLIS (London)	Gary Langan
BIZARE INC	mixing	VINYL SOLUTION	Anthony Jackson	MAISON ROUGE	artist
BOY GEORGE	single	VRGIN	Ashley Newton	MATRIX (London)	lous
CHAPTERHOUSE	tracks	DEDICATED	Doug D'Acry	IMPACT (Kent)	Mike Digham
CHILL FACTOR	tracks	MAUSHOOD	Gary Ashley	ROOSTER (London)	Bob Krasahar
DEAN COLINSON	mix	ARISTA	Chris Cooke	SARM WEST (London)	Julian Mendelsohn
HUGH CORNWELL	album mix	PHOENIX	David Berridge	METROPOLIS (London)	Gary Langan
DODGY	album	ABM	David Rose	AMAZON (Liverpool)	Ian Brauffe
DR PHIBES	album	VRGIN	Jeremy Laxellies	AMAZON (Liverpool)	Barry Clomson
HAZEL DEAN	album	O'REILLY PRODUCTIONS	Jimmy O'Reilly	SOUTHLANDS (London)	Ian Levine
JASON DONOVAN	tracks	POLYDOR	George Carpenter	MAVFAIR (London)	Paul O'Duffy
PAUL FERRY	album	VRGIN	Ashley Newton	MATRIX (London)	Fenny/Robin Traver
BRYAN MCCARTNEY	single mix	MPL	MPL	HOME STUDIO	Bob Krasahar
MAGIC	album mix	MSG	Steve Kutter	TOWNHOUSE (London)	Mick Girosio
NEW MODEL ARMY	album	EPIC	Gordon Charlton	AMAZON (Liverpool)	Nick Bulis
NEW ORDER	album mix	FACTORY	Philip Savar	RAK (London)	Stephen Hague
POWER OF THREE	mixing	MCA	Jeff Young	NOIMS (London)	Adam Mosley
REGGIE	album	ARS/SONY	Patrick Bushnets	SOUTHLANDS (London)	Ian Levine
REVOLVER	album	VRGIN	Harvey Leonard	GREENHOUSE (London)	Nigel Giny
JOE ROBERTS	mixing	LONDON	Ian Sany	SARM WEST (London)	Julian Mendelsohn
THE SHAMEN	single	ONE LITTLE INDIAN	Derek Bicket	MATRIX (London)	Beaimsters
SHIMMER	singles	ONE	Peter Robinson	SARM WEST (London)	Andy Richards
SHINITA	single	ARISTA	Simon Cowell	SOUTHLANDS (London)	Ian Levine
TEARS FOR FEARS	album	FONTANA	David Bates	HOME STUDIO	Tim Palmer/Jarvis

Erasure's hits in new releases

Hello again  
Shakespeare  
Sister are back

Shamen hit home in indies

Never too  
K-Klass show again in dance

## music week

## datafile

The Information Source for the Music Industry

14 NOVEMBER 1992

## CHART FOCUS

American R&B-based acts without prior Top 40 experience take all of the top three places on the singles chart this week. Boyz II Men's End Of The Road still leads the pack as new challengers Charles & Eddie make a strong climb to number two with Would I Lie To You?, forcing Arrested Development's People Everyday down a notch to number three. It's all part of an impressive resurgence of American acts in the UK in recent months, as they regain much of the ground they lost in 1991, when they took a mere 34% of the UK singles market, compared to a 59% share for indigenous product. With current Top 40 hits by French, Dutch, Nigerian, Italian, Australian and Swedish acts as well, local talent is suffering a bit of a squeeze at the moment.

One British act that is flourishing is Undercover, who register the highest new entry of the week with Never Let Her Slip Away. In its original version by Andrew



**Gold** (1978) the song shared a place in the Top 10 for three weeks with **Geffy Rafferty's Baker Street** — which was itself Undercover's debut hit a few weeks ago.

Recent spectacular successes for **Tasmin Archer** and **Arrested Development** singles were aided and abetted by TV campaigns with budgets more usual for albums — but it's a gamble that doesn't guarantee success, as Sony has found out with its **Nick Berry** single. In the wake of his major hit Heartbeat, the company put a lot of faith and money into promoting Long Live Love, a song with a

proven track record (it was a number one hit for **Sandie Shaw** in 1965), but Berry's recording has gone down like a lead balloon, and dips from its peak of number 47 to number 56 this week.

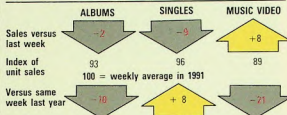
But just to show that Sony can also make good TV investments, its **Ultimate Country Collection** climbs to the top of the compilation chart this week. It's an historic achievement, as it's the first country compilation among the 60 or so albums to top the chart since it was established nearly four years ago.

At the top of the regular album chart, **Simple Minds** lose their grip after three weeks, drifting to second place as **Bon Jovi's** (pictured) fans prove they did indeed **Keep The Faith**, enabling the group's album of that name to debut in pole position. The week's other major release, **God's Great Banana Skin** by **Chris Rea**, achieves a slightly disappointing entry at number four. Each of Chris's last two albums debuted at one.

Alan Jones

## UPDATE

## SALES



Source: Gallup \*GfK

## LATEST SALES AWARDS

## Platinum

**Lionel Richie:** Back To Front (single plat)  
**Belinda Carlisle:** Best of Vol. 1

## Gold

**Chris Rea:** God's Great Banana Skin  
**INXS:** Welcome To Wherever You Are  
**Bon Jovi:** Keep The Faith

## Silver

**Smokey Robinson:** Greatest Hits  
**Hank Marvin:** In To The Light  
**Four Tops:** Singles Collection

## NEXT WEEK'S HITS

## Singles

**EMF:** It's You (Parlophone)  
**FAITH NO MORE:** Everything's Ruined (Sizch)  
**GUNS N' ROSES:** Yesterday's Gonna Get My Back (Geffen)  
**HAPPY MONDAYS:** Sunshine & Love (Epic Factory)  
**HEAVEN 17:** Temptation (Remix) (Virgin)  
**MANIC STREET PREACHERS:** Little People (Nonesuch/Columbia)  
**REM:** Man In The Moon (Warner Bros)  
**SOUNDGARDEN:** Outshined (A&M)

Predictions compiled by ERA. Last week's score 15 out of 15

## Albums

**CHER:** Greatest Hits 1965-1992 (Geffen)  
**BUB DYLAN:** Good As I've Been To You (Columbia)  
**DANIEL DONNELL:** Follow The Dream (Ritz)  
**VARIOUS:** Sensual Classics (Epic)  
**VARIOUS:** Musical Freedom — Classic Garage II (Columbia)  
**YELLO:** Essential (Mercury)

## CHART NEWCOMERS

**31** **GARY CLAIL:** Who Pays The Piper (Perfecto). UK 4th hit.  
Producer: Adrian Sherwood/David Harrow  
Publisher: Perfecto/EMI  
Writer: Clail/Harrow  
Notes: Reggae band Akabu guest on the single. Clail will tour the UK early next year.  
First Hit: Beef, 64 (1990)  
Biggest Hit: Human Nature, 10 (1991)

Last Hit: Escape, 44 (1991)  
Album: Dream Stealers (Decca)  
Mgr: N. Thomas (071 287 9169)  
Agt: M. Hink (071 287 2376)

**44** **DINOSAUR JR.:** Get Me (Blanco Y Negro) US 2nd hit.  
Producer: J. Mascia  
Publisher: Spam As The Bread  
Writer: Mascia

Line-up: J. Mascia (V/G), M. Johnson (B)  
Notes: B side is a cover of Gram Parsons' Hot Burrito 2 which features backing vocals



by actor **Matt Dillon** who also directed the video for the single. **J. Mascia** appears in the film **Gas, Food, Lodging**.  
First, biggest and last hit: The Wagon, 49 (1991)  
Mgr: Steve Jenson 0101 213 854 3535

**47** **TERRORIZE:** It's Just A Feeling (Hamster) UK 3rd hit (re-release).  
Producer: Shaun Imrei  
Publisher: PolyGram  
Writer: Imrei  
Line-up: Shaun Imrei (K), Araba (V), The Freeze (MC)

Notes: The band are currently mixing their debut album in London and will be on tour in the UK throughout November. First and biggest hit: It's Just A Feeling, 52, 1992  
Last Hit: Feel The Rhythm, 69, 1992  
Mgr: John Freeze (081 743 9423)

**55** **THE CHRISTIANS:** Father (Island) UK 11th hit  
Producer: The Christians/Laurie Latham  
Publisher: EMI  
Writer: Christian  
Line-up: Gary Christian (V), Russell Christian (K/V), Henry Priestman (K)  
Notes: Currently in Europe on a promotional tour.  
First Hit: Forgotten Town, 22 (1987)  
Biggest Hit: Harvest For The World, 8 (1988)  
Last Hit: What's In A Word, 33 (1992)  
Album: Happy In Hell  
Mgr: P. Fuller (051 728 8400)

VAYA CON DIOS

HEADING FOR A FALL  
THE EUROPEAN SMASH HIT  
CURRENTLY ON MTV ACTIVE ROTATION  
TAKEN FROM THEIR FORTHCOMING ALBUM  
'TIME FLIES'

ARISTA  
EMI

NEW RELEASES

Album Releases for 16 November 1992-November 1992-1994  
Year to Date: 6198

Send new release details to general manager  
Graham Walker, ERA, Eighth Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
Tel: 071-626 3636. Fax: 071-921 2881

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 5 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
DIAMOND	THE CHRISTMAS ALBUM	COLUMBIA	CD 472812 MC 472610 LP 472611 (SM)			MR	62 29 28 28 28	This was at Xmas hits, but Diamond scored well early in the year
ERASURE	POP - FIRST 20 HITS RE-CD	COG	COMUML 2 MC 10016 LP 10016 (ITM)			Pop	66 11 11 11 11	Pop sensations looking strong
VARIOUS	NEW JACK SWING MASTERS	VOLUME 2	BEECHWOOD	CD OUTSID 3 MC OUTSID 3 MC OUTSID 3 MC OUTSID 3 MC		Dance	66 66 66 66 66	Beachwood success story continues
VARIOUS	THE GREATEST HITS OF DANCE TELSTAR CD	CD 2018 MC 2018	STAG 2616 LP3 LP1	STAR 2616	Dance			Dance at its most compiled

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	DISTRIBUTOR	CATEGORY	
ABC JAC	POWERS	CD PWMS 432 MC PWMS 4132P			FC	Pop	Makino	Valencia	VENUS	MC 828392 MC 828374 LP 828371			F Dance	
ABC REALITY	STAR NEUTRON	CD 184661 15 25			FC	Pop	NEWLEATS	THE BEST OF THE NEWLEATS	RECORDS CD MEX31 31			BAG	MC	
ALEXANDRIA	LINEAS	THE BAND VOICES	LORES 2 SINGS KING	CD KCO 687	FC	Pop	OKONOR	THE PORTFOLIO	COLUMBIA	CD 477230 MC 477234 LP 477231			Pop	
AMON DUAL	BBC RADIO 1	LIVE IN CONCERT	PLUGS RECORDS	CD WHND 07	FC	Pop	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
ANDREW	ADAMSON KING	OF THE BOTTLENECK	GUNGS KING & BLUE	CD IRL 39252	BAG	Pop	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
ARNEY	HOLD ME	IN YOUR ARMS	RCA MC 01865869892		BAG	Pop	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
BALL	HERE IN STRUT	THE NEIGHBOURHOOD	CD 1418138 CD 152307		BAG	Pop	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
BALLARD	HARK	& THE MIDNIGHTERS	SPOTLIGHT ON HANK BALLARD & THE MIDNIGHTERS	KING	CD 152 160	FC	Pop	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop
BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
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BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
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BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS	CD PWMS 4132 MC PWMS 4132			Pop	
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BAND	Richard Graham & Burnin	ORIGINAL SOUNDTRACK	INTRADA CD 3MFF 703		FC	Film	OSBORN	ROCKS	POWERS					



# TOP 10 SINGLES CHART

*W/E 7th November 1992*

- # 3 RAGE — RUN TO YOU
- # 5 BIZARRE INC — I'M GONNA GET YOU
- # 6 SHAMEN — BOSS DRUM (new entry)
- # 9 AMB OF FUNK — SUPERMARIOLAND
- # 10 ERASURE — WHO NEEDS LOVE (new entry)

# COMPILATION CHART

*W/E 7th November 1992*

- # 3 HIT THE DECKS VOL 3
- # 4 THE POWER OF LOVE
- # 5 ENERGY RUSH

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## TOP 75 SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist (Producer/Publisher)	Label CD/Cass (Distributor) 7/12	This Week	Last Week	Title Artist (Producer/Publisher)	Label CD/Cass (Distributor) 7/12	TITLES AT (WRITERS)	
								1	2
1	1	<b>END OF THE ROAD</b> Boyz II Men (Babyface/Simmons) W	Mercury TMGDC 1411 74025 (1411) 74025 1411	38	38	<b>DO YOU BELIEVE IN US</b> Sade (Sade/Janet Jackson/Casals) EM	SBK COSK 2107CSK 91 CD 287 2	10	10
2	14	<b>WOULD I LOVE TO YOU?</b> Charles & Eddie (Deutsche) EM	Capezio/CDC 4797CTL 473 (E) 473 (E)	39	NEW	<b>GOLD</b> East 17 (Crownroad/Hawling) PolyGram	London LOND 3110CS (311) LOND 311	11	11
3	2	<b>PEOPLE EVERYDAY</b> Ariston Development (Speech) EMI/WC	Coltrane CDCOL 2857 CD (285) 285 (E)	43	2	<b>I'DIE DOWN WITH YOU</b> PM Dawn (P.M. Dawn) MCA	Geffen STRES 383EEC 38 (E) GEEF 39	12	12
4	6	<b>BOSS DRUM</b> The Shamans (The Shamans) WC	One Little Indian 8974 CD (897) 897 (E)	41	24	<b>BOOM BOOM</b> John Lee Hooker (Rogers) Tristan	Pantheon/Virgin P083 3 P083 (3) P083 3	13	13
5	3	<b>RUN TO YOU</b> Rage (Leng/Hannigan) Rondor	Capitol CD 5056 397C (505) 123 (E)	42	2	<b>THE FRED EP</b> Various (Lange) Z2 (Sienna) (11) Hit & Run	Hollywood/Columbia HRV 123 DVN 19 (12) HRV 19 (12)	14	14
6	13	<b>BE MY BABY</b> Kenny Rogers (Kerzner) EMI/Bahama Rhythmic/WC	Remark PZCD 235 PZCD (235) 70 (235)	43	4	<b>SWEAT (LA LA LA LA LONG)</b> Inner Circle (Lewis/Harvey/Lewis) Madhouse/WC	Magnet 90317 90317 (903) 903 (E)	15	15
7	NEW	<b>NEVER LET HER SLIP AWAY</b> Undercover (MacI Island)	PHIL INC PKCD 269 PKCD (269) PWL11 265	44	NEW	<b>GET ME</b> Dimitrios J (Mazzoli) Spam As The Bread	Bianca Y Nago NEG 602 NAG (60) NEG 60	16	16
8	9	<b>SUPERMARIOLAND</b> Living Beat SMASH 23CD SMASH 23 (75) SMASH 23 (P) Ambassadors Of Funk/MC Mano (Harrel) Music Of Life (Leesonag)	Living Beat SMASH 23CD SMASH 23 (75) SMASH 23 (P) 75MASH	45	NEW	<b>ONE LOVE</b> Dr. Alban (Popi) Swemix	Arava 74321100237423110074 (045) 7432110074 (045) 219 (21)	17	17
9	5	<b>I'M GONNA GET YOU</b> Blasie Inc. (Scott/Bassett) WDC/Schizoo	Vinyl Solution STORM 46CD STORM 46 (47) P STORM 46 (50) STORM 46 (50) STORM 46	46	NEW	<b>LOVE CAN MOVE MOUNTAINS</b> Celine Dion (Wakel) EMI	Epic 6587782 6587784 (78) 6587784 78	18	18
10	10	<b>WHO NEEDS LOVE LIKE THAT (REMIX)</b> Enrique (Blood) Music Moments/Arbitry/BSI/Sony	MCNUTE 1056 MCNUTE 105 (6) 105 (E)	47	NEW	<b>IT'S JUST A FEELING</b> The Christians (The Christians) PolyGram	Hammer CDSTER 8 (8) BGMG 8 (8) BGMG	19	19
11	12	<b>TAKE A LITTLE PIECE OF MY HEART</b> Erma Franklin (Bernas) WC	MCNUTE 1056 MCNUTE 105 (6) 105 (E)	48	NEW	<b>THE CELTS</b> Enya (Lanier) EMI	WEA Y2 785CZ2 785C (2) Y2 785C	20	20
12	NEW	<b>I WILL ALWAYS LOVE YOU</b> John Paul Young (Vanda/Young/Hirschfelder) J Albert & Son	Arava 74321100237423110074 (045) 7432110074 (045) 219 (21)	49	NEW	<b>LOVE IS IN THE AIR (BALLROOM MIX)</b> John Paul Young (Vanda/Young/Hirschfelder) J Albert & Son	Columbia 6587964 6587964 (50) 6587964	21	21
13	4	<b>SLEEPING SATELLITE</b> Liamin Archer (Mendelsohn/Wickless) EMI	EMI/CDC 2307CD 230 (E) 12 (230) 231	50	2	<b>GIVE ME YOUR BODY</b> The Christians (The Christians) PolyGram	XS Vision CDVSR 3 (3) XSR 3 CDVSR 3	22	22
14	22	<b>HELLO (TURN YOUR RADIO ON)</b> Shakespeare Storm (Shakespeare Storm/Moulder) EMI/Brandenburg LON 3	London LONCP 330 LONCP 330 (3) LON 3	51	NEW	<b>MY NAME IS PRINCE (REMIX)</b> Prince & New Power Generation (Prince & NPG) WC	Paisley Park 1 (W) W 0427	23	23
15	1	<b>A MILLION LOVE SONGS (EP)</b> Lase (The Lemonheads) EMI	RCR 7423116007423116004 (804) 7423116004 (80)	52	1	<b>ALWAYS TOMORROW</b> Gloria Estefan (Estefan/John Casals/Ocasio) EMI	Epic 6587974 6587974 (78) 6587974	24	24
16	12	<b>TO LOVE SOMEBODY</b> Michael Bolton (Almanoff/Bolton/Horner) Gabb Bros/BMG	Columbia 658626 658626 (54) 658626 (5)	53	13	<b>MY DESTINY</b> Lionel Richie (Linnell) Rondor	Mercury TMGDC 1408 TMGDC 1408 (P) TMGDC 1408	25	25
17	7	<b>EROTICA</b> Madonna (Madonna/Peterson) WGMCA	Maverick/WEA 0130CD 0130 (0) 0130 (0) 0130 (0)	54	NEW	<b>LOVIN' YOU</b> Shanice (Walcott) Bird	Mercury 1409 1409 (54) 54 (54)	26	26
18	11	<b>KEEP THE FAITH</b> Bun B (Live) (Ruff) PolyGram/EMI	Jamba JZCD 8020 JZCD 80 (2) 80 (E)	55	NEW	<b>FATHER</b> The Christians (Christians/Lahmi) EMI	Mercury 1409 1409 (54) 54 (54)	27	27
19	15	<b>IT WILL MAKE ME CRAZY</b> Felix (Felix) CC	Deconstruct/CCA 7423116132 (804) 7423116132 (80) 7423116132 (80)	56	7	<b>LONG LIVE LOVE</b> Nick Stryker (Marsden/Jeff Glusacand) EMI	Columbia 6587956 6587956 (34) 6587956	28	28
20	24	<b>FREE YOUR MIND/GIVING...</b> En Vogue (McEwen/Ferrari) Rondor	East West America A486CD A486 (6) A486 (6)	57	14	<b>BAKER STREET</b> Undercover (MacI Island)	PWL International PVCD 239 PVCD 239 (9) PWL11 239	29	29
21	27	<b>THE LAST SONG</b> Ethan James (Thomas) Big Pig	Rockit 230C 230C (8) (E) 230 (E)	58	39	<b>COLD</b> Annie Lennox (Lipson) La Lennox/BMG	RCA 74321160237423116084 (804) 7432116084 (80)	30	30
22	NEW	<b>STOP THE WORLD</b> Extreme (Nuno Bettencourt) Funky Metal/Atco	Atlantic AMCC 8096 AMCC 8096 (6) AM110 8096	59	NEW	<b>ON MY OWN</b> Crem (McCullough/Sony/WC)	Columbia 658677 658677 (34) 658677	31	31
23	NEW	<b>THE QUEEN OF OUTER SPACE</b> The Firm (Present) Paulson/Hall/EMI	RCR A (8) (E) 7423116023	60	25	<b>DON'T YOU WANT ME</b> The Firm (Saunders) Sound Diagrams/WMC	Epic/Procter 658680 658680 (54) 658680 (54) 658680	32	32
24	19	<b>FAITHFUL</b> Cheryl Crow (Clydesdale) SPT/Concord EMI	Chrysalis CDYD 605 SPT (6) (E) 605 (E)	61	NEW	<b>CAN I GET OVER</b> Definition Of Sound (Clark/Wickless) EMI/Cap	Circ 7400C 919RC (9) 919 (E)	33	33
25	22	<b>TOO MUCH TOO YOUNG</b> Little Angels (Paul/Lomas) PolyGram	Polygram TLCD 110 (1) TL10 (1)	62	7	<b>THE WAY I FEEL</b> The Lemon Trees (Lemon Trees) EMI/WC	Virgin GASPD 2 (2) GASPD 2 (8) (E) GASPD 2	34	34
26	16	<b>TETRIS</b> Doctor Snow (loyd Webber/Wright) Really Useful/Salsoul	Capitol CPDCC 4 (4) CPD 4 (4)	63	NEW	<b>'92 OUR EP</b> Motorhead (Shepherd/Solley/Stasiemus) EMI/WCC	Epic 6588092 (5) 6588092	35	35
27	35	<b>POING</b> Rotterdam Termination Source (Steenbergen/Schotman) Rattle/Sony	SEP EDCDC 4E50E4 (4) 4 (50)	64	2	<b>UNDERSTAND THIS GROOVE</b> Frankie Rooker (EMWC)	China WOKCD 200 WOKCD 200 (P) WOKCD 200	36	36
28	3	<b>QUEEN OF RAIN</b> Roxette (Gjermani) EMI	EMI CDEMS 257CD (5) 257 (E)	65	4	<b>NOTHING TO FEAR</b> China Rock (RWC)	East West YK 689C YK7 69C (N) YK 69C	37	37
29	18	<b>MISERERE</b> Zucchero (Vandani Luciani Pavarotti) PolyGram/Intand	London LOND 390 LOND 390 (3) LON 390	66	NEW	<b>THE RAVE DIGGER</b> MC Leath (Mell) Lethal) WC	Network NWK 60NWK 60 (P) NWK 60	38	38
30	NEW	<b>TASTE IT</b> INXS (Oxley/MKS) PolyGram	Mercury NIKCD 239 NIKCD (3) NKS 29	67	6	<b>LOVE SONG/ALIVE AND KICKING</b> Simple Minds (Haggard/Claremountain/Morley) EMI	Virgin VSCDQ 144VSCD (1) VSC 144C	39	39
31	NEW	<b>WHO PAYS THE PIPER?</b> Gary Clail (On-U) Sound System (Shewhorn/Harrell) Perfecto/EMI	Parlophone 7421110107342110104 (804) 7421110104 (80)	68	2	<b>YOUTH AGAINST FASCISM</b> Sonic Youth (Haggard/Sony) Columbia	Geffen GF57D 26 (E) GF57 (E)	40	40
32	11	<b>IT'S MY LIFE</b> Alan (Popi) Swemix/WC	Logik/Arava 6633740742110434 (804) 153 (80) 153 (3)	69	5	<b>IRON LION ZION</b> Bob Marley/Wailers (The Wailers) Bob Marley/Wailers	Tel Meg TDKCD 373CAT 2 (P) 12 (2) X 2	41	41
33	NEW	<b>OH NO NOT MY BABY</b> Acheri (Acheri) Screen Gems/EMI	Geffen GF57D 26 (E) GF57 (E)	70	NEW	<b>PLAYING WITH THE BOY</b> Technique (Technique) W. Massaco	MCA/MCS10 171MCS10 (1) MCS11 1710	42	42
34	32	<b>DON'T STOP</b> K. Glass (K. Glass) EMI	Decca/one/EMI CD 6329 FOR 629 (E) 12 (6) 625	71	NEW	<b>WALKING ON SUNSHINE</b> Krush (Krush Two Guys) WC	Network NWKCD 56NWK 56 (P) NWK 56	43	43
35	29	<b>WHEREVER I MAY ROAM</b> Metallica (Hoffa/Hoffa/Lynch) PolyGram	Vertigo METCD 35 (E) MET 35 (E)	72	NEW	<b>IGNORANCE</b> Oceanic (Lea/Siabhan/Maher) Harrell) CC	Deaf Dead Good GOOD 20CD GOOD 2 (E) GOOD 2 (E)	44	44
36	NEW	<b>BITCHES BREW</b> Inspiral Carpes (Gibson) Chrysalis	Cow DUNG 20CD DUNG 20 (47) P DUNG 20	73	5	<b>ASSASSIN</b> The On (The On/King) The On/Big Life	Big Life BFLRDA 81BFLR 81 (E) 81 (E)	45	45
37	3	<b>HEARTBEAT RHYTHM</b> Joy Division (Lynne) WDC/Chrysalis	Virgin America USVCD 65USV (8) US 68	74	2	<b>PERFECT MOTION</b> Sunscorner (Sunscorner) BMG	Sony S2 6584720 (5) 6584720 (5) 6584720	46	46
				75	2	<b>I ADORE YOU</b> Caron Wheeler (Lam/Lewis) EMI	AMP/PERF 7407 PERFC 7407 (P) PERF 7407	47	47

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# TOP 75 SINGLES

THE OFFICIAL **Music** week

CHART



<b>1</b>	<b>END OF THE ROAD</b> Boyz n the Men	Motown
<b>2</b>	<b>WOULD I LIE TO YOU?</b> Cherise & Eddie	Capitol
<b>3</b>	<b>PEOPLE EVERYBODY</b> Arrested Development	Columbia
<b>4</b>	<b>BOSS DRUM</b> The Shamen	One Little Indian
<b>5</b>	<b>RUN TO YOU</b> Rage	Pulse 8
<b>6</b>	<b>BE MY BABY</b> Vanessa Paradis	Reprise
<b>7</b>	<b>NEW NEVER LET MEN SLIP AWAY</b> DanceCover	Philly Int
<b>8</b>	<b>SUPERMARIOLAND</b> Ambassadors Of Funk/MC Mario	Living Beat
<b>9</b>	<b>I'M GONNA GET YOU</b> Bobby McFerrin/Angie Stone	Vony Solisten
<b>10</b>	<b>WHO NEEDS LOVE (LIKE THAT) (REMIX)</b> Erasme	Mute
<b>11</b>	<b>(TAKE A LITTLE) PIECE OF MY HEART</b> Ema Franklin	Epic
<b>12</b>	<b>NEW I WILL ALWAYS LOVE YOU</b> Whitney Houston	Arista
<b>13</b>	<b>SLEEPING SATTELITE</b> Tarrin Archer	EMI
<b>14</b>	<b>HELLO (TURN YOUR RADIO ON)</b> Shakespeare's Sister	London
<b>15</b>	<b>A MILLION LOVE SONGS (EP)</b> Take That	RCA
<b>16</b>	<b>TO LOVE SOMEBODY</b> Michael Bolton	Columbia
<b>17</b>	<b>EROTICA</b> Madonna	Maverick/Sire
<b>18</b>	<b>KEEP THE FAITH</b> Bon Jovi	Jumbo
<b>19</b>	<b>IT WILL MAKE ME CRAZY</b> Felix	Deconstructio/RCA
<b>20</b>	<b>FREE YOUR MIND/GIVING ...</b> En Vogue	East West America
<b>21</b>	<b>THE LAST SONG</b> Elton John	Recker
<b>22</b>	<b>NEW STOP THE WORLD</b> Extreme	A&M
<b>23</b>	<b>NEW THE QUEEN OF OUTER SPACE</b> The Wedding Present	RCA
<b>24</b>	<b>FAITHFUL</b>	RCA

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12" includes Tommy Musto mixes

<b>38</b>	<b>DO YOU BELIEVE IN US</b> Jon Secada	SBK
<b>39</b>	<b>NEW GOLD</b> Eshé 17	London
<b>40</b>	<b>IID DIE WITHTOUT YOU</b> Phy Dwan	Gas Street
<b>41</b>	<b>BOOM BOOM</b> Soni Lee/Dobson	Pennibank/Wyrgin
<b>42</b>	<b>THE FRED EP</b> Various	Heavenly/Columbia
<b>43</b>	<b>SWEAT LA LA LA LA LONGI</b> Inner Circle	Magnet
<b>44</b>	<b>NEW GET ME</b> Dinosaur Jr	Bimco Y Negro
<b>45</b>	<b>NEW ONE LOVE</b> Dr Alban	Arista
<b>46</b>	<b>NEW LOVE CAN MOVE MOUNTAINS</b> Celine Dion	Epic
<b>47</b>	<b>NEW IT'S JUST A FEELING</b> Terrorize	Hemlar
<b>48</b>	<b>NEW THE CELTS</b> Enya	WEA
<b>49</b>	<b>NEW LOVE IS IN THE AIR (BALLROOM MIX)</b> John Paul Young	Columbia
<b>50</b>	<b>GIVE ME YOUR BODY</b> The Chippendales	XS Intym
<b>51</b>	<b>NEW MY NAME IS PRINCE (REMIXES)</b> Prince & New Power Generation	Paisley Park
<b>52</b>	<b>ALWAYS TOMORROW</b> Gloria Estefan	Epic
<b>53</b>	<b>MY DESTINY</b> Lionel Richie	Motown
<b>54</b>	<b>NEW LOVIN' YOU</b> Santitas	Motown
<b>55</b>	<b>NEW FATHER</b> The Christians	Island
<b>56</b>	<b>LONG LIVE LOVE</b> Nick Berry	Columbia
<b>57</b>	<b>BAKER STREET</b> Undercover	PWL International
<b>58</b>	<b>COLD</b> Annie Lennox	RCA
<b>59</b>	<b>NEW ON MY OWN</b> Cariac McChachan	Columbia
<b>60</b>	<b>DON'T YOU WANT ME</b> The Farm	End Product
<b>61</b>	<b>NEW CAN I GET OVER</b> Definition Of Sound	Circa
<b>62</b>	<b>THE WAY I FEEL</b>	Circa

# TOP 50 AIRPLAY CHART

THE OFFICIAL **Music** week CHART

14 NOVEMBER 1992

Pos	Title	Artist	Last week's #1 single	Label	Station with Most Plays	Pos	Title	Artist	Last week's #1 single	Label	Station with Most Plays
1	END OF THE ROAD	Boyz II Men	A	Motown	Capital FM	26	BEWARE	Vivienne McKenna	A	Huff	Children Network
2	SLEEPING SATELLITE	Tarmin Archer	A	EMI	Clyde One FM	27	IRON LION ZION	Bea Malley & The Waiters	A	Tuff Gong	Power FM
3	A MILLION LOVE SONGS TAKE 4	A	A	RCA	Capital FM	28	DONT YOU WANT ME	The Firm	B	End Product	Cool FM
4	EROTICA	Madonna	A	Sire	Power FM	29	ALWAYS TOMORROW	Gloria Estefan	A	Pascal	Capital FM
5	MY BABY	Vanessa Paradis	A	Remark	Capital FM	30	MY NAME IS PRINCE	Prince & The New Power Generation	B	Parley Park	Trent
6	KEEP THE FAITH	Ben Jonn	A	Vertigo	Cool FM	31	FREE YOUR MIND	En Vogue	B	Atlantic	BBC Radio 1
7	FAITHFUL	Go West	A	Chrysalis	Cool FM	32	THE LAST SONG	Ethan John	B	Rocket	2CR FM
8	DO YOU BELIEVE IN US	Jon Secada	B	SBK	Signal	33	99.9 F DEGREES	Suzanne Vega	B	A&M	Signal
9	WILLIE LIE TO YOU	Charles & Eddie	A	Capitol	Piccadilly Key 103 FM	34	LET YOUR HAIR DOWN	Starclub	A	Island	BBC Radio 1
10	WHO NEEDS LOVE LIKE THAT	Erasure	A	Male	Capital FM	35	OH NO! NOT MY BABY	CH	B	Geffen	Cool FM
11	I'M GONNA GET YOU	Buena Vista	A	Vinyl Solution	Piccadilly Key 103 FM	36	BITCHES BREW	Inspiral Carpets	B	Cow	BBC Radio 1
12	RUN TO YOU	Rage	A	Pulse 8	Clyde One FM	37	SUPERMARIANDLAND	Ambassadors Of Funk	B	Living Beat	BBC Radio 1
13	SPECIAL KIND OF LOVE	Dina Carroll	A	A&M	Piccadilly Key 103 FM	38	THE CELTS	Enya	B	WEA	BBC Radio 1
14	COLD	Annie Lennox	B	RCA	Capital FM	39	NEVER SAW A MIRACLE	Curse Stagers	B	Arista	Capital FM
15	PEOPLE EVERYDAY	Arrested Development	A	Cooltempa	BBC Radio 1	40	BOOM BOOM	John Lee Hooker	B	Planet Blank	NorthSound
16	TASTE IT	INXS	A	Mercury	BBC Radio 1	41	YOUR TOWN	Deacon Blue	B	Columbia	NorthSound
17	HELLO (TURN YOUR BRUCE ON)	Shakespears Sister	A	London	Cool FM	42	BAKER STREET	Undercover	B	PWL International	Power FM
18	LEAF OF FAITH	Bruce Springsteen	B	Columbia	Signal	43	HOW DOES IT FEEL?	Electrosix	B	Triff	BBC Radio 1
19	IT'S MY LIFE	Dr Alban	A	Arista	Cool FM	44	TO DIE WITHOUT YOU	PM Dawn	B	Gez Street	Children Network
20	SOMETHES LOVE JUST AINT ENOUGH	Patty Smyth/Dan Hester	A	RCA	Piccadilly Key 103 FM	45	24 HOURS A DAY	Nomad	B	Rumour	Galaxy
21	THE BEST THINGS IN	Luther Vandross & Janet Jackson/Red Hot Chili Peppers	A	Perspective	Power FM	46	ALL OVER THE WORLD	Junior	B	MCA	Cool FM
22	MY DESTINY	Lionel Richie	B	Motown	Power FM	47	CONNECTED	Steeve Nicks	B	4th & W	Red Dragon
23	PIECE OF MY HEART	Irma Frankin	B	Epic	Cool FM	48	ONE LOVE	Dr Alban	B	Logic	Cool FM
24	WHAT ABOUT YOU	Michael Bolton	A	Columbia	Red Dragon	49	A LITTLE RESPECT	Bjorn Again	B	M&G	Children Network
25	BOSS DRUM	The Shamen	A	One Little Indian	BBC Radio 1	50	TOO MUCH TOO YOUNG	Little Angels	B	Polydor	Red Dragon

© Copyright EMI Compiled using BBC Radio and RCS Selection software. Based on the plays of current titles on Radio 1 and contributing AM stations. Station weighings are based on latest listening hours as calculated by JICMAR.

## TOP 10 BREAKERS

Pos	Title	Artist	Label
1	LOVE CAN MOVE MOUNTAINS	Celine Dion	Epic
2	MAN ON THE MOON	REM	Warner Bros
3	NEVER LET HER SLIP AWAY	Undercover	PWL International
4	EVERYTHINGS RUINED	Fath No More	Geffen
5	YESTERDAYS	Quin & Meares	Stash
6	GOLD	East 17	London
7	AS TIME GOES BY	Jason Donovan	Polydor
8	WHEN THE NIGHT COMES	Joe Cocker	Capitol
9	WHO PAYS THE PIPER	Gary Clail	Perfecto
10	7	Prince & The NPG	Parley Park

Records are outside the Airplay Chart but not on last week's CHN Top 200 singles chart.

## REGIONAL CHOICE

Pos	Title	Artist	Station
1	WAITING FOR THE WHEEL TO TURN	Capercaillie	Tay
2	SHATTERED GLASS	D Tex	MMF 1034 & 971
3	SUGAR BULLETS	The Stranglers	MMF 1034 & 971
4	BACK TO THE LIGHT	Brian May	Fox FM
5	SUMMER KISSES, WINTER TEARS	Julian Cusack	Fox FM
6	WALKING ON SUNSHINE	Knash	Tay
7	90TH BRIDGE STREET SONG (REELIN')	J Woodcock	MMF 1034 & 971
8	LET'S GET HAPPY	Mass Order	Power FM
9	LIVE FOR TODAY	Cicero	Tay
10	FLY LIKE AN EAGLE	The Neville Brothers	Hereward

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: OH NO NOT MY BABY CHN (MCA)

1	Cool FM	6	Forth RFM
2	Capital FM	7	Downtown
3	BRMB FM	8	Fox FM
4	NorthSound	9	Signal
5	BBC Radio 1	10	Tay

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTORS

2CR FM, ABC FM, BBC Radio 1, BRMB FM, Capital FM, Children Network, Clyde One FM, Cool FM, County Down Network, Downtown, Essex, Forth RFM, Fox FM, Galaxy, Hereward, MMF 1034 & 971, Mercury, NorthSound, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay, Trent. This represents 80% of total play radio listening in the UK.

## US TOP 50 SINGLES

Pos	Title	Artist	Label
1	HOW DO YOU TALK TO AN ANGEL	The Heights/Capitol	Capitol
2	END OF THE ROAD	Boyz II Men	Motown
3	IF I DIED WITHOUT YOU, I'M DEAD	Gez Street	Gez Street
4	IF I NEVER FALL IN LOVE	Shan	Gasoline Alley
5	SOMETHES LOVE	Patty Smyth/Dan Hester	MCA
6	RUMPS SHAKES	Wreckx-N-Effect	MCA
7	RHYTHM IS A DANCER, SLP	Anita	Anita
8	WHAT ABOUT YOUR FRIENDS, TIG	Lafayette	Lafayette
9	EROTICA	Madonna	Maverick
10	JUMP AROUND	House Of Pain	Tommy Boy
11	REAL LOVE	Hany B Jilge	Upstown
12	GOOD ENOUGH	Boyz II Men	MCA
13	FREE YOUR MIND	Village	Alco
14	WALKING ON BROKEN GLASS	Annie Lennox	Arista
15	WILLIE LIE TO YOU?	Charles & Eddie	Capitol
16	LAYLA (ACOUSTIC)	Eric Clapton	Duck
17	LOVE IS ON THE WAY	Silicon Kick	Third Stone
18	HAVE YOU EVER NEEDED...	Del Lppard	MCA
19	PEOPLE EVERYDAY	Arrested Development	Chrysalis
20	SHES PLAYING HARD TO GET	Hi Five	Jive
21	FOREVER LOVE	Color Me Badd	Giant
22	SOMEONE TO LOVE	Tracy Lawrence	Epic
23	DO YOU BELIEVE IN US	Jon Secada	SBK
24	WHAT ABOUT YOU	Michael Bolton	Columbia
25	BACK TO THE HOTEL	N2Deep	Pacific
26	WHEN I LOOK INTO YOUR EYES	Finchouse	Epic
27	PLEASE DONT GO	KWS	Next Plancast
28	HUMPHIN' AROUND	Bobby Brown	MCA
29	WILL I BE HERE FOR YOU	Michael W Smith	Revue
30	JUST ANOTHER DAY	Jon Secada	SBK
31	BABY-BABY	DJC	LaFace
32	KEEP THE FAITH	Ben Jonn	Jambao
33	ALL I WANT	Teod The Wet Sprocket	Columbia
34	DO I HAVE TO SAY THE WORDS	Bryan Adams	Giant
35	SAVING FOREVER FOR YOU	Shanice	A&T
36	WHERE YOU GOIN' NOW	Damon Yankins	Warner Bros
37	I WANNA LOVE YOU	Jade	Giant
38	FLEX	Mud Cobra	Columbia
39	LITTLE MISS CAN'T BE WRONG	The Spin Doctors	Arista
40	WILL ALWAYS LOVE YOU	Whiskey Houston	Epic
41	ISN'T THE PHONE WOULD RING	Expose	Arista
42	THE ONE	Ethan John	MCA
43	SHAW AND SEXY	Shabazz Ranks	Epic
44	CLOMS ABOUT MY HEART	Richard Marx	Capitol
45	GIVING HIM SOMETHING HE CAN FEEL	En Vogue	Alco
46	DRIVE	Eric Burdon	Alco
47	RIGHT NOW	Al S Searl	Warner Bros
48	RESTLESS HEART	Peter Cetera	Warner Bros
49	MOVE THIS	Technoburn Feat Ya Kid K	SBK
50	THE LAST SONG	Ethan John	MCA

Charts courtesy Billboard, 14 November 1992. Arrows are awarded to those products demonstrating the greatest play and sales gain.

## US TOP 50 ALBUMS

Pos	Title	Artist	Label
1	THE CHASE	Garth Brooks	Liberty
2	TIMELESS (THE CLASSICS)	Michael Bolton/Columbia	Columbia
3	UNPLUGGED	Eric Clapton	Duck
4	EROTICA	Madonna	Maverick
5	SOME GAVE ALL	Billy Ray Cyrus	Mercury
6	AUTOMATIC FOR THE PEOPLE	Renee Marber-Lopez	Warner Bros
7	PURE COUNTRY (OST)	George Strait	MCA
8	TEN	Paul Simon	Epic
9	WHAT'S THE 411?	Mary J Blige	Upstown
10	SYMBOL	Prince & The NPG	Parley Park
11	BOOMERANG (OST)	Various	LaFace
12	BEYOND THE SEASON	Garth Brooks	Liberty
13	IF U, US	Peter Gabriel	Geffen
14	BRAND NEW MAN	Brooks & Dunn	Arista
15	DIRT	Alice In Chains	Columbia
16	HARVEST MOON	Neil Young	Reprise
17	BOBBY	Boyz II Men	MCA
18	WYNNONA	Wyonna	Curb
19	I STILL BELIEVE IN YOU	Vince Gill	MCA
20	3 YEARS MONTHS & 2 DAYS	Arrested Dev	Chevy Chase
21	THE ONE	Ethan John	MCA
22	A LOT OF LIVIN' (AND A...)	Alan Jackson	Arista
23	TOTALLY KROSSED OUT	Kris Kross	Buffhouse
24	FUNKY DIVAS	En Vogue	Alco
25	ROPIN' THE WIND	Garth Brooks	Capitol
26	LIVE, ACOG	Garth Brooks	Capitol
27	NO FEELINGS	Garth Brooks	Alco
28	POCKET FULL OF... Spin Doctors	Epic Associated	Epic
29	0000000000... ON THE TLC	LaFace	LaFace
30	TITLE, LOVE &...	Michael Bolton	Columbia
31	METALLICA	Merissa	Elektra
32	HOUSE OF PAIN	House Of Pain	Tommy Boy
33	DIVA	Annie Lennox	Arista
34	LIVE: SELECTED HITS	Eric Clapton	Alco
35	GREATEST HITS	Queen	Hollywood
36	WHAT HIT?	Red Hot Chili Peppers	EMI
37	SEMINOLE WIND	John Anderson	BNA
38	REEL TO REEL	Grand Public	Elektra
39	SINGLES (OST)	Various	Alco
40	ADRENALINE	Del Lppard	Mercury
41	GUERILLAS IN THE MOUNTAINS	Del Lppard	Mercury
42	THE LAST THING YOU SAID	Various	MCA
43	BEAUTY & THE BEAST (OST)	Various	Walt Disney
44	ACHTUNG BABY	U2	Island
45	T-R-O-U-B-L-E	Travis Tritt	Warner Bros
46	HEARTS IN ARMOR	Triana	Capitol
47	COME ON COME ON	Mary Chaz Casperson	MCA
48	AMERICAN PRIDE	Alan Jackson	Alco
49	JON SECADA	Jon Secada	SBK
50	III SIDES TO EVERY STORY	Extreme	AMM

UK acts: US UK-signed acts.

# RECORD MIRROR

## DANCE UPDATE

14 NOVEMBER 1992  
FREE WITH MUSIC WEEK



## PERFECTO IS PUSHED OUT

Paul Oakenfold's Perfecto label has been cut adrift by RCA as the major focuses on its new deal with deConstruction. In its two-year partnership with RCA, Perfecto's hits with Gary Clail (pictured) and Carl Cox have been overshadowed by the singles success of deConstruction, bought out by RCA in July. DeConstruction partners Pete Hadfield and Keith Blackhurst are now employed as dance A&R consultants by RCA. RCA managing director Jeremy Marsh says the deConstruction deal has proved "very satisfactory" for both sides but adds: "Perfecto had a very different agenda that didn't line up with what we wanted." He says RCA will retain its options on Gary Clail, whose single 'Who Pays The Piper' is due to chart today, and may also retain Jimi Polo and Carl Cox. Perfecto managing director Brian Reza says, "Right now we're happy to keep our options open."

## LONDON BEEFS UP US INDIE NEXT PLATEAU

London Records has firmed its link with American rap and dance indie Next Plateau to give it the distribution clout of a major. Next Plateau, which has handled KWS' 'Please Don't Go' and 'Rock Your Baby', will now be distributed through the PolyGram network in the US, putting it on a level footing with giants like Tommy Boy and Jive. London's link with Next Plateau dates back two years when subsidiary ffr signed its rap duo Salt-N-Pepa for Europe. London Records international director John Reid says, "Next Plateau has always had a great track record for A&R but has not been able to develop from there. Now it has the set up to do that." Although London takes over marketing and distribution, Next Plateau retains seven staff and its independent office.

## MAYDAY SIGNALS A TECHNO TREAT

The continent's technoheads converge on Berlin next month for the third monster Mayday festival. A year after it all began, Mayday returns for a meeting of minds and robot suits in its original 7,000-capacity warehouse venue. The programme for 30 hours of hardcore heaven on December 12 and 13 features DJs Richie Hawtin of Detroit's Plus 8 label, Mark Spoon, and Germany's number one Westbar. Live PAs include an appearance by what is possibly the world's first hardcore supergroup — Sound Of Rotterdam from the 'Poing' stable. Coaches from 25 European cities are already booked. Further information from Vanja Balogh on 071-272 7004.

Label	Columbia TriStar
Cover	CVR13187
IENT DAY	Guid GLD 51162
NFOREST	Foxvideo 5694
IE ...	Walt Disney D 213602
	Guid GLD 51152
JF 25 Years	VVL VVD 1118
	FoxVideo 1853
n	WMV 8536503463
	CIC VHR 1514
ITY TAIL	BBC BBCV 4850
	Silver Vision WF 168
	PolyGram Video 085563
ght With...	WMV 4509909043
arner Home Video	PES 12306
ts PolyGram Video	0855483

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## INXS Dance Mixes

"TASTE IT" - Youth Acapella mix.

"SUICIDE BLONDE" - Milk mix

"DISAPPEAR" - Morales mix

"BITTER TEARS" - Lorimer 12" mix

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**Shop:** Manic Hedgehog Records, 174C Cowley Road, Oxford (13ft x 25ft).  
**Specialist areas:** Ticket agent. Stocks mainly 12-inches — garage, techno, progressive house, roots reggae. White labels are now less popular. "People used to buy any techno white label — now they're more fussy." — Martin Toll, owner.

**Manager's view:** "House is growing: six months ago Guerilla would have sold half a dozen in a week — now they'll shift four times that. Garage always sells really well and there's a growing market for acid jazz, hip hop and soul which we've just started selling. We can't get Kiss FM out here so people rely more on the shop to hear tracks." — Martin Toll.

**Distributor's view:** "They're always on the ball with new tunes and the shop has a relaxed atmosphere — the staff make people feel at ease. Our van drivers always feel very welcome and they're good payers, for which I like them!" — Steve Holmes, Jack In The Box.

**DJ's view:** "I buy house but you get good service at Manic Hedgehog whatever you buy. If I bought something I really didn't like I know I could swap it because we've built up a strong relationship. That's important when competing with large record shops who just work in units." — Kieran (also known as Herbalist), DJ at Spectrum.

## THUNDERGROUND

**Club:** Thunderground, The Bass Clef, 35 Coronet Street, London N1. Thursdays 10pm-2.30am.

**Capacity/PA/Special features:** 300/1.5K/Infonet banners and groovy lighting system.

**Door policy:** None. "Anyone who likes the music is welcome," — Lucien Thompson, co-promoter.

**Music policy:** "We play much purer techno than other clubs. You won't hear any commercial tunes." — Lucien Thompson.

**DJs:** Regular DJs — Jamie Bissmire, John O'Connell, Lucien Thompson, Lewis. Guests include Insync, Eddie "Flashin" Fowkes, Juan Atkins and Carl Craig.

**Spinning:** Various 'The Philosophy Of A Sound Machine EP Vols 1 & 2'; artist uncredited 'Reload No 4'; 'Open House' featuring Joey Beltram; Black Dog 'Van Tool'.

**DJ's view:** "The Bass Clef is getting more and more crowded on the Thunderground night — last week was full. There isn't another club like this: we're not heavy techno, we're more industrial — more like the original Detroit sound. It's totally up to me what I play — and I usually cover everything right across the board from disco to Kraftwerk — it's not just techno music." — Insync.

**Promotions view:** "It's very underground, very exclusive. It's for more sophisticated, adult-minded people — people like The Orb, 808 State, New Order and Andy Weatherall drop in. Around 5% to 10% of the crowd are addicted techno buyers." — Wayne Archbold, General Productions.

**Average ticket price:** £3 before 11pm, £5 after.

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

## ATTENTION

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RM DANCE UPDATE 3

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# TO COOL ▶

## cuts



●HAPPY MONDAYS

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



- 1 (2) WHO'S THE BADMAN Dee Patten **Hard Hands**
- 2 (12) IT'S YOU/THEY'RE HERE EMF **EM**
- 3 (1) AS ALWAYS Secret Life **Cowboy**
- 4 **NEW** STEP IT UP Stereo MCs  
Funky, catchy and destined to be massive. **4th & B'way**
- 5 (5) SUNSHINE AND LOVE Happy Mondays **Factory**
- 6 (8) SONG OF LIFE Leftfield **Hard Hands**
- 7 (6) WILDTRAX VOL 1 The Wildchild Experience **Loaded**
- 8 **NEW** SHOW SOME LOVE Jaco  
Deep, bassy and soulful UK garage. **WARP**
- 9 (3) METROPOLIS Metropolis **Union City**
- 10 **NEW** GANDHARIYA/VERTIGO Oval Five Project  
Tippy and tribal doublepack of hot tracks. **Geezone**
- 11 **NEW** LEASH CALLED LOVE Sugarcube  
Tony Humphries on the mix for the latest in the Sugarcube remixes. **One Little Indian**
- 12 (15) GROOVER'S DELIGHT EP Hustlers Convention **Stress**
- 13 **NEW** SOMEDAY Lisa Stansfield  
Smooth and stylish as ever, this is taken from the 'Bodyguard' soundtrack. **Big Life**
- 14 (19) THE FALL FROM GRACE TOUR EP Eskimos & Egypt **D.E.F.**
- 15 **NEW** DAYZED (no artist credit)  
Excellent chugging instrumental groove. **White label**
- 16 **NEW** SUBLIME THEME Sublime  
Another hot one from north of the border. **Limbo**
- 17 **NEW** EVENING SHADES EP Evening Shades  
Good break-beat based four-track EP. **Living Dream**
- 18 (11) FORWARD MOTION L.M.N.O. **Vivotal**
- 19 **NEW** DJAPANA Yohu Yndi  
Hot on the heels of 'Treaty' from this (Ab)original outfit. **US Hollywood**
- 20 **NEW** MY SUN WILL GET YOU Raul Orellana featuring Jocelyn Brown  
Barcelona's top DJ returns to form. **EM**

- 1 (1) END OF THE ROAD
  - 2 (1) SLEEPING SATELLITE
  - 3 (1) A MILLION LOVE
  - 4 (1) EROTICA Madonna
  - 5 (1) BE MY BABY Van Halen
  - 6 (1) KEEP THE FAITH E
  - 7 (1) FAITHFUL Go West
  - 8 (1) DO YOU BELIEVE
  - 9 (1) WOULD I LIE TO YOU
  - 10 (1) WHO NEEDS LOVE
  - 11 (1) I'M GONNA GET YOU
  - 12 (1) RUN TO YOU Rage
  - 13 (1) SPECIAL KIND OF
  - 14 (1) COLD Annie Lennox
  - 15 (1) PEOPLE EVERYDAY
  - 16 (1) TASTE IT INKAS
  - 17 (1) HELLO (TURN YOU)
  - 18 (1) LEAP OF FAITH B
  - 19 (1) IT'S MY LIFE Dr Al
  - 20 (1) SOMETIMES LOVE
  - 21 (1) THE BEST THINGS IN
  - 22 (1) MY DESTINY Liza
  - 23 (1) PIECE OF MY HEA
  - 24 (1) TO LOVE SOMEBODY
  - 25 (1) BOSS DRUM The
- © Copyright ERA. Compiled using

## TOP 10 BF

- 1 (1) LOVE CAN MOVE M
- 2 (1) MAN ON THE MOON
- 3 (1) NEVER LET HER SLIP
- 4 (1) EVERYTHING'S RUIN
- 5 (1) YESTERDAYS
- 6 (1) GOLD
- 7 (1) AS TIME GOES BY
- 8 (1) WHEN THE NIGHT
- 9 (1) WHO PAYS THE PIP
- 10 (1) ?

## US TO

- 1 (1) HOWDO YOU TALK
- 2 (1) END OF THE ROAD
- 3 (1) I'D DIE WITHOUT
- 4 (1) IF I EVER FALL IN
- 5 (1) SOMETIMES LOVE
- 6 (1) RUMP SHAKER
- 7 (1) RHYTHM IS A DA
- 8 (1) WHAT ABOUT YOU
- 9 (1) EROTICA, Madonna
- 10 (1) JUMP AROUND
- 11 (1) REAL LOVE, Marv
- 12 (1) GOOD ENOUGH
- 13 (1) FREE YOUR MIND
- 14 (1) WALKING ON BR
- 15 (1) WOULD I LIE TO
- 16 (1) LAYLA (ACOL)
- 17 (1) LOVE IS ON THE

- 18 (1) HAVE YOU EVER RECEIVED... Uri Leppard Mercury
- 19 (1) PEOPLE EVERYDAY, Arrested Development Chrysalis
- 20 (1) SHE'S PLAYING HARD TO GET, Hi Five Jive
- 21 (1) FOREVER LOVE, Color Me Badd Giant
- 22 (1) SOMEBODY TO HOLD, Trey Lorenz Epic
- 23 (1) DO YOU BELIEVE IN US, Jon Secada SBK
- 24 (1) TO LOVE SOMEBODY, Michael Bolton Columbia
- 25 (1) BACK TO THE HOTEL, N2D2P Public

## NEW TELEPHONE SERVICES AVAILABLE THROUGH

# music week

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- new entries 6 days ahead of publication
- from 12.30pm every Wednesday

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- this week's new releases most likely to hit the Top 75 next week
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- Top 75 Singles, Artist Albums and Compilation Albums
- new entries and this week's Top Of The Pops performances

0898 5052 90

- Top 75 Singles — new positions

0898 5052 91

- Artists and Compilation Albums — new positions

Calls charged at 34p per minute off-peak, 45p per minute peak times

Information services prepared by Entertainment Research and Analysis (ERA)

## 4 RM DANCE UPDATE

- |    |   |             |    |  |     |   |
|----|---|-------------|----|--|-----|---|
| 43 | OLUVY ANU DEAT, 20000 HATES                     | EPIC        | 18 | WY WYNUNA, Wynonna                               | U2P |   |
| 44 | CHAINS AROUND MY HEART, Richard Marx Capital    |             | 19 | I STILL BELIEVE IN YOU, Vince Gill MCA           |     |   |
| 45 | GIVING HIM SOMETHING HE CAN FEEL, En Vogue Atco |             | 20 | 3 YEARS MONTHS & 2 DAYS, Arrested Dev. Chrysalis |     |   |
| 46 | DRIVE, REM                                      | Warner Bros | 21 | THE ONE, Elton John MCA                          | 44  | ACHTUNG BABY, U2 Island                         |
| 47 | RIGHT NOW, Al B Sure!                           | Warner Bros | 22 | A LOT OF LIVIN' (AND A L), Alan Jackson Arista   | 45  | T.R.O.-U-B-L-E, Travis Tritt Warner Bros        |
| 48 | RESTLESS HEART, Peter Onyiah Warner Bros        |             | 23 | TOTALLY KROSSED OUT, Kris Kross Ruffhouse        | 46  | HEARTS IN ARMOR, Trisha Yearwood MCA            |
| 49 | MOVE THIS, Technronic feat Ya Kid K SBK         |             | 24 | FUNKY DIVAS, En Vogue Atco                       | 47  | COME ON COME ON, Mary Chapin Carpenter Columbia |
| 50 | THE LAST SONG, Elton John MCA                   |             | 25 | ROBIN' THE WIND, Garth Brooks Capital            | 48  | AMERICAN PRIDE, Alabama Columbia                |
|    |   |             |    |  | 49  | JON SECADA, Jon Secada SBK                      |
|    |   |             |    |  | 50  | III SIDES TO EVERY STORY, Extreme A&M           |



# directory

## out on monday

James Hamilton reviews the week's releases

### ALY-X 'Follow Me'

(Cooltempo/Strictly Rhythm 12COOL 266)  
A steady import seller throughout the summer, this mawkish message of back hope hairstyle crowned by soulful early Sixties style Super & Kaylin-X here has producer Kylie Smith's superb 'Stone By Me' with bass notes and piano plinked calmly striding original 120.18pm Club Mix plus, just in the UK, Roger Sanchez's new less descriptive organ, scats and vibes punctuated 1108pm The Roger & Remix, largely instrumental New Solution For The Underground and 0-1208pm Can You Feel The Dub, which may be trendy but are not necessarily better.

### B.F.I. 'Why Not Jazz?'

(Peace Of The Action ACTION 001, via Revolver)  
Picked up from Italy's Projecto 1 to launch Bristol DJs Nick Warren & Grant Marshall of Massive Attack's own label, this maverickishly happy funkily jiggling leaper is swayed by a Lofatecally augmented diva in its 0-125-125.36pm Jazz Extended Vocal and similarly joyful jangly wailing 125.1-125.36pm Summer Version, with McFerrin-ish scatted ranting 125.26pm Tribal Fred, Kraftwerk-ish chords punctuated funkily plinking 123.36pm 'Taster', organically groaned wiggly loomings 0-130.36pm Organic and literally dripping water and rippling hair punctuated smoothly speeding 0-123.36pm Water Warp mass.



### THE PRODIGY 'Out Of Space'

(XL-Recordings XLT 35, via Warner Music)  
Justsupping aunts beads and abrupt slow reggae breaks, Liam Howlett's ultra-tronic slippery rumbling hardcore scouter has his album's 0-146.18pm Original Mix plus a ten-minute fiasco 72.6-145.2-145.08pm Techno Underworld Remix, coupled with the 'uff' rapping fiascoy frenetic 146.18pm 'Ruff In The Jungle Business (Catching Vibe Remix)' and leggy recorded gruffly rollicked 144.6pm 'Music Reach (1, 2, 3, 4)'. Phen!

freetown inc. presents  
the new official release

Robert Owens

from the forthcoming e.p. Musical Directions Chapter 1

available, 23rd November  
format. CD | 12" | 7" |  
fti 10

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RM DANCE UPDATE 5

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### BASSHEADS 'Who Can Make Me Feel Good?'

(deConstruction/Parlophone 12R 6326)  
Returning to their 'Mr Right' inspiration, this is an excellent Eleanor Miles-like 'now, I'm looking for a good man' prototyped plinking

plunker Jessi & Nick Murphy's 123.36pm Original Mix, well, void a proglet trouncing 127.9-127.7-08pm Manchester Underground Club and synth swivel singing stipulated electro thugaged 0-127-6-0-127.7-08pm Manchester Underground Balaic Mixes, plus the trinky probing 0-135.26pm 'Coo Baby '77' Edit!

black power preaching — jolly ragging 97.26pm lurcher waggling together a mouthful background vocal drone, naggling ite line chairs and the usual mixture of ragga, soul and serious wassy rap, with its instrumental plus additional 08pm Another perspective, The Revolution Broadcast On Dr. Amavay's vocals, percussive The Drums Of Change club (these are established in the words 'order... so listen)

### JUMP

'Funkatarium' (Dark DRK 001) via M3's Music Machine)  
Also labelled as '1st Uptown Funkatarium' by Jump Me 'Hot Jump, this strange 116.118-118.36pm chugging starts out as a clanking rinky tapping bassy burble before a clanging scold bell bridges into a jiggler deceptively 'lax' 'seeing honking groove, flippid by the much progressively bounding, twanging, waddling, heering and creaking 123.1-08pm 'Groovalover', both having much notable drum for the progressively ratchid.

### TC 1982

'Funky Guitar' (Union City Recordings UCRT 13, via SRD)  
Having started out with '1991' last autumn on Italy's Paradise Project Records, before it then

became known here as '1991 - Berry' (The Remixes), TC now gets rationally up to date at least with this otherwise early Seventies like wukka-wukka Noman Whitefield-style wah-wah and 'ain't no words to this song, you just gotta groove' driven percussive throbber, but, initially single-sided 125.88pm Original Funky Guitar now being joined commercially by new Justin Robertson remixed bristly overmid 125.36pm Julia's Mianese Style, 125.36pm J.R. Instrumental, Numismatic tracks 125.48pm J.R. Dup Eschelle, and swirling surging semi-uptown 118-125.36pm Dimes Mixes.

### PRINCE & THE NEW POWER GENERATION

#### 'My Name Is Prince (Remixes)'

(Paisley Park Records/WB W01427)  
Its quota of draft qualifying formats having been used up earlier, the actual disc mixes are only now triple on 12 inch with a new catalogue number just ahead of his next single (the catalogue listed '7'). The pupa pink's self published 'remixes' 'Funky Prince changed and noised jolting shiver 349.2, Ft. Keith 'KC' Cohen's 117.18pm Original Mix Edit, 116.7-08pm Hard Core 12" Mix and 'Mentation' ish bleeps punctuated 116.88pm 12" Club Mix (all around the eight-minute mark), plus Greg Royalty's bassily jiggling 116.88pm House Mix Beware the odd 'multitask!

	Columbia Tristar CVR 13187
MENT DAY	Guid GLD 51162
INFOREST	FoxVideo 5594
SE ...	Walt Disney D 21362
	Guid GLD 51152
Of 25 Years	VWL VVD 1118
	FoxVideo 1853
	WMV 8536033463
	CIC VHR 1514
HTY TAIL	BBC BBCV 4850
	Silver Vision WF 108
	PolyGram Video 0855663
ght With...	WMV 4509909043
	Varnor Home Video PES 12306
its PolyGram Video	0855483

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ISTRATION •



BRITAIN'S NEAREST BEATS TILL NOV. 16

Pos	Title	Artist
1	END OF THE ROAD	
2	SLEEPING SATELLITE	
3	A MILLION LOVE	
4	EROTICA	Madonna
5	BE MY BABY	Vano
6	KEEP THE FAITH	
7	FAITHFUL	Go West
8	DO YOU BELIEVE	
9	WOULD I LIE TO YOU	
10	WHO NEEDS LOVE	
11	I'M GONNA GET 'EM	
12	RUN TO YOU	Rage
13	SPECIAL KIND OF	
14	COLD	Annie Lennox
15	PEOPLE EVERYDAY	
16	TASTE IT	INXS
17	HELLLO (TURN YOU)	
18	LEAP OF FAITH	
19	LIT'S MY LIFE	Dr. A
20	SOMETIMES LOVE	
21	THE BEST THINGS	
22	MY DESTINY	Leon
23	PIECE OF MY HEART	
24	LOVE SOMEBODY	
25	BOSS DRUM	The

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TOP 10 BI

Pos	Title	Artist
1	LOVE CAN MOVE	M
2	MAN ON THE MOOD	
3	NEVER LET HER SLIP	
4	EVERYTHING'S RUIN	
5	YESTERDAYS	
6	GOLD	
7	AS TIME GOES BY	
8	WHEN THE NIGHT	
9	WHO PAYS THE PI	
10		

Records are inside the Anglia 20

US TO

Pos	Title	Artist
1	HOW DO YOU TALK	
2	END OF THE ROAD	
3	TD DIE WITHOUT	
4	IF I EVER FALL IN	
5	SOMETIMES LOVE	
6	RUMP SHAKER	
7	RHYTHM IS A DANCE	
8	WHAT ABOUT YOU	
9	EROTICA	Madonna
10	JUMP AROUND	
11	REAL LOVE	Mary
12	GOOD ENOUGH	
13	FREE YOUR MIND	
14	WALKING ON BR	
15	WOULD I LIE TO	
16	LAYLA	IAO ANI
17	LOVE IS ON THE	

18	HAVE YOU EVER	RENEE	Letta	Mercury
19	PEOPLE EVERYDAY	Amsted	Dawn	Mercury
20	SH'S PLAYING HARD	TO GET	IN	Fine
21	FOREVER LOVE	Color	Me	Best
22	SOMEONE TO HOLD	Trey	Lorene	Giant
23	DO YOU BELIEVE	In	US	Jon Secada
24	TO LOVE SOMEBODY	Michael	Boston	Columbia
25	BACK TO THE HOTEL	N2Deep		Prefite

# The Club Chart

RECORD MIRROR

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

Pos	Title	Artist
48	WHY DID I LET YOU GO	SLOSO CLOSE
49	FUNKATARIUM	Jump
50	MOONRAKER	(DEEP-AFFINITY-REMIX) London Boys
51	FRAUSCA	(MIXES) Espiritu
52	LOVING YOU	(EXTENDED CLUB MIX) Trilogy featuring Maja, Lake
53	DON'T STOP	(K-KLASSIFARER & HELLER VOCAL MIX) K-Klass
54	SLOW AND SEXY	(MIXES) Shabby Ranks (featuring Johnny Gill)
55	WHO PAYS THE PI	(MIXES) Shabby Ranks
56	BAD BOY DANCE	(MIXES) Gary/Cliff/On-U Sound System
57	MOTORCASH	(JUSTIN ROBERTSON REMIXES) The Sugarloaves
58	FEEL ALLEN	The Chameleon Project
59	MY NAME IS PRINCE	Prince
60	TASTE IT	(YOU'UTH MIXES) NOT ENOUGH TIME (RALPHI ROSARIO MIXES) INXS
61	IT WILL MAKE ME CRAZY	(BIG MIX) Fabek
62	BRUTAL-8-E	Alchem 8
63	THE BEATED KAOS	SHAKE YA BODY DJ Robbins
64	THE RAINBOW	EP
65	THAT PLANO TRACK	COOL SWAGG
66	WORK IT	(SATURDAY NIGHT) (CAPRICORN GROOVE) Deep Freeze Productions featuring Janet Kay
67	JO'S THEME	(DREEMIX) DJ's Dreamer
68	TEMPLE OF LOVE	(MIXES) A Homeboy A Happy & A Funky
69	LOVE IS THE MOST	(VOCAL CLUB MIX) Lee Rogers
70	THE KNOWLEDGE EP	TAKE A LOOK/MUSIC IN THE HOUSE/HARMONIZER 5y-Kick
71	ROCK (MIXES)	The Source
72	ONE LOVE	(EXTENDED MIX) NO COKE (AFTER USE MIX) Dr. Alban
73	SPECIAL KIND OF LOVE	(CLIVILLES & COLE MIXES)/(DANNY D MIXES) Logic/Arista promo
74	HELLLO (TURN YOU)	(FULL LENGTH MIX)/(FRANKIE KNUCKLES MIX)/NATURAL THING (ELEVATION MIX) A&M
75	THE POWER	FALL IN DOWN THE COLOUR
76	HOW DOES IT FEEL	(THEME FROM TECHNO BLUES) (MIXES) Wild Card
77	WHY NOT JAZZ	BE

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76	HOW DOES IT FEEL	(THEME FROM TECHNO BLUES) (MIXES) Wild Card
77	WHY NOT JAZZ	BE

Charts courtesy Billboard. 14 November, 1992. A: Artists are awarded to those products demonstrating the greatest array and sales gain. UK: UK titles. US: US signed acts.





# hot vinyl

on promo & import

**SPIRAL TRIBE** 'Forward The Revolution' (Butterfly promo). The misfit millionaires take a step towards musical excellence with a deep trance track remixed by Youth.

Simmering with messages and bubbling seductive sequencers, this one might even have ravers turning to politics..... **CH**

**ZIGZAG** 'Gummed' (white label). A delight for all the jazzers who can't resist house music. Thumping four-to-the-floor bass drum, be bop horn samples, scat vocals and the craziest breakdowns. Whatever this lot are aiming at it's well worth a discussion over tea and biscuits..... **RR**

**GROOVE CORPORATION & BIM SHERMAN** 'Need More Love' (Cake promo). Another dub dance corker from Birmingham sees the man from On-U Sound laying down a mesmerising reggae tune that is cheeky and cheerful. A label to watch..... **CH**

**CASSIO WARE** 'My Baby Love' (Street Soul US). Blaze shout that they are still around with this production of Cassio's handy moaning vocal track. There are elements of their early soulful garage material but this is sufficiently upbeat to command respect..... **DP**

**KOMAKINO** 'Dark Zone' (Suck Me Plasma, Germany). If it's trance you're after, look to

where it all started. A deep track to get lost in with rich, clear sounds borrowed from the Lettfield school of dance. This makes Frankfurt more attractive than ever..... **CH**

**LIFEFORCE** 'Feel Your Body' (Centrestage promo). This US-influenced English duo have come up with a clean, well produced slice of homegrown, bumping house with mixes courtesy of Lifeforce and Joey Negro. Try the Extended remix — eight minutes of fat bass, prominent finger snaps and more disco riffs than a Salsoul reunion party..... **RR**

**LOONEY TOONEY** 'The Right Size' (Absolute Joy). A hard-hitting, ass-grinding instrumental produced by Ricky Montanari. The repetitive groove is periodically interrupted by a telephone operator. Sexy, seductive and very cute..... **DP**

**VARIOUS GROOVY FUCKERS** 'Absolute Om Vol 1' (Om promo). The new Om label already kicking it up with 'Alhambra' releases a laid-back, pumping four-tracker of p-house. Charming and excellent..... **CH**

**CYNTHIA MI** 'Everything I Do' (Strictly Rhythm US). A safe outing from the soulful side of Strictly — on its blue label. This vocal track is more reminiscent of Ronnie Laws' 'Always There' than was necessary but retains all the



● GROOVE CORPORATION



● CYNTHIA MI

elements that is making this label one of New York's biggest dance exports..... **RR**

**THE HUSTLERS CONVENTION** 'The Groovers Delight EP' (Stress promo). Disco loops and samples abound on this four-

tracker. Plenty of upbeat Seventies bits and Todd-style percussion loops. Simple but effective..... **DP**

Handing out the gongs: Dave Piccioni (Black Market), Roy The Roach (Quaff), Charlie Hall.

	Label	
	Columbia Tristar	
	CVR 13187	
MENT DAY	Guid	GLD 51162
INFORMEST	Foxvideo	5594
SE ...	Walt Disney	D 273602
	Guid	GLD 51152
Of 25 Years	VVL	VVD 1118
	FoxVideo	1853
on	WMV	8530503463
	CIC	VHR 1514
IGHTY TAIL	BBC	BBCV 4850
	Silver Vision	WF 108
	PolyGram Video	085563
ight With...	WMV	4509929043
Warner Home Video	PES	12306
its PolyGram Video	085483	

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# TO People

## DEEP PIECE

It's taken a while, but finally Glasgow's DJs, mixers and dance music makers are establishing the future sound of their hometown. Deep Piece's Michael Kilkie reckons the city has fellow dance act Havana to thank for the sudden activity. "We were all too lazy, too busy going out and having a good time. But when that record broke through, we saw what could really be achieved," he says.

Still only 19, Kilkie has already guested as a DJ at Back To Basics, Shave Yer Tongue and Venus, as well as remixing Paris Red and Coloursound. However, none of this helped to ease his nerves when making his debut record. "I'd booked the studio months ahead but I couldn't get my ideas together until the night before," he says. The only answer was a night of extreme intoxication in classic Glaswegian style. The result? The excellent piano-driving tribal trance of 'Bup Bup Birri Birri' and a splitting headache, of course. "I hope I don't have to use the same trick next time round," says Kilkie. Calvin Bush



Bup Bup Birri Birri is released by 23rd Precinct/Limbo on November 16.



## FRESHTRAX

Prolific should be DJ Freshtrax's middle name. Since Christmas 1990 he's been involved in 24 releases, including current hardcore techno offering 'Euphoria', a blinder of a tune he whipped up with DJ Hites and his engineer Dave Ahern, with sampled vocals from Eve Sannz. "It's only 140bpm," he says, "but everyone thinks it's faster." He also has residencies at three clubs and is constantly whizzing around the country as a guest DJ.

"Kiss FM's Gordon Mac gave me a break," he says. "I used to club it at Kisses in Peckham and Gordon showed me how to mix and gave me a DJ set. Before that I didn't even know what bpm meant!" Mac must have given Freshtrax a taste for radio too: he's shortly to start a new show on Green Apple Hardcore, a European satellite radio show.

Since ditching a lucrative but "boring" career in the City, Freshtrax has had records out on a variety of labels. In March he entered the Gallup Dance Top 20 with '10 R&H'. When he's not working with DJ Hites he's writing fast and furiously with DJ HMS. He has two other releases coming out under different names on his own Jolly label: one is a progressive house track, the other is a slower, 120bpm disco track. He also works with HMS on the Nightbreed project; Nightbreed's three records have all sold around 3,000 copies. Not content with that, Freshtrax has plans for transforming Holst's 'Planets' into house, garage and techno movements. Phew!

Sarah Davis

- 1 **END OF THE ROAD**  
2 **SLEEPING SATELLITE**  
3 **A MILLION LOVE**  
4 **EROTICA** Madonna  
5 **BE MY BABY** Van  
6 **KEEP THE FAITH**  
7 **FAITHFUL** Ge West  
8 **DD YOU BELIEVE**  
9 **WOULD I LIE TO**  
10 **WHO NEEDS LOVE**  
11 **I'M GONNA GET**  
12 **RUN TO YOU** Rag  
13 **SPECIAL KIND OF**  
14 **COLD** Annie Lennox  
15 **PEOPLE EVERYDAY**  
16 **TASTE IT** INKS  
17 **HELLO (TURN YO)**  
18 **LEAP OF FAITH** B  
19 **IT'S MY LIFE** Dr J  
20 **SOMETIMES LOVE**  
21 **THE BEST THINGS** B  
22 **MY DESTINY** Line  
23 **PIECE OF MY HE**  
24 **TO LOVE SOME**  
25 **BOSS DRUM** The

## TOP 10 BI

- 1 **LOVE CAN MOVE** N  
2 **MAN ON THE MOO**  
3 **NEVER LET HER SLI**  
4 **EVERYTHING'S RUI**  
5 **YESTERDAYS**  
6 **GOLD**  
7 **AS TIME GOES BI**  
8 **WHEN THE NIGHT**  
9 **WHO PAYS THE PI**  
10 **?**

## US TO

- 1 **HOW DO YOU TALK**  
2 **END OF THE ROAD**  
3 **TO DIE WITHOUT**  
4 **IF I EVER FALL IN**  
5 **SOMETIMES LOVE**  
6 **RUMP SHAKER**  
7 **RHYTHM IS A DJ**  
8 **WHAT ABOUT Y**  
9 **EROTICA** Madonna  
10 **JUMP AROUND**  
11 **REAL LOVE** Mary  
12 **GOOD ENOUGH**  
13 **FREE YOUR MIND**  
14 **WALKING ON B**  
15 **WOULD I LIE TO**  
16 **LAYLA (ACCI)**  
17 **LOVE IS ON THE**  
18 **HAVE YOU EVER** NEEDLES  
19 **PEOPLE EVERYDAY** Arrested Development  
20 **SHE'S PLAYING HARD TO GET** Hi-Five  
21 **FOREVER LOVE** Color Me Badd  
22 **SOMEBODY TO HOLD** Troy Love  
23 **DO YOU BELIEVE IN US** Jon Secada  
24 **TO LOVE SOME** BODY  
25 **BACK TO THE HOTEL** N2Deep

Euphoria is out next week on Jolly.



# music week

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 Radio Station  
 TV Station  
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 Live Music Venue/University College  
 Record Promotions/Manager  
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## 10 RM DANCE UPDATE

- 44 **CHAINS AROUND MY HEART** Richard Marx Capital  
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- 51 **WHY HOLD ME** Lulu  
52 **STILL BELIEVE IN YOU** Vince Gill MCA  
53 **3 YEARS & MONTHS & DAYS** Arrested Dev. Chrysalis  
54 **THE ONE** Eton John MCA  
55 **A LOT OF LIVIN' (I AND A)** Alan Jackson Arista  
56 **TOTALLY KROSSED OUT** Ozia Ross Ruffhouse  
57 **FUNKY DIVAS** Er Vogue Aco  
58 **ROVIN' THE WIND** Garth Brooks Capitol  
59 **BEHOLD I WILL BRING THE RAIN** MCA  
60 **ACHTUNG BABY** U2 Island  
61 **T-R-O-U-B-L-E** Travis Tritt Warner Bros  
62 **HEARTS IN ARMOR** Trisha Yearwood MCA  
63 **COME ON COME ON** Mary-Chapin Carpenter Columbia  
64 **AMERICAN PRIDE** Alabama Columbia  
65 **JON SECADA** Jon Secada SBK  
66 **HIS SIDES TO EVERY STORY** Extreme A&M

A tough, eponymously-titled EP of hardcore tunes is the first outing for Bass Selective, a London-based team comprising Marc Royal, Richard Hayes, Paul Clarke and Nigel Samuels. The EP's combination of trancey elements and hip hop beats is the result of a crossbreeding of the various members' backgrounds — Royal and Samuels' in hip hop, Hayes and Clarke's as Hawkwind-influenced "techno grebs". Like Rebel MC and The Demon Boyz — recent techno crossover converts — Royal once campaigned for British hip hop. But, he says, "It was like banging

### Bass Selective



Bass Selective EP is out next week on Trinity.

ing your head against a brick wall. The hardcore end of hip hop just won't accept British groups."

Currently working on a trance album with St Pleasure, Royal is pleased now to be in a field where his music is becoming accepted.

Davydd Chong

From a corner of the techno world best known for spawning Shades Of Rhythm comes **Mysticism**. Having stormed the rave PA scene for the past 18 months, the Peterborough five piece — music man Ted Nichols, verbaliser MC Screechy and dancers Irene, Janice and Otis — have selected four of the punters' favourite tunes and put them on wax, in the form of the 'World Of Mysticism' EP. Their debut is also the first release for the Uppla-Darta label.

Nichols, the musical linchpin of Mysticism, describes the EP as "not too underground as to restrict the possibility of charting". A man whose life was changed by the advent of the sampler in the Eighties, the then DJ Nichols made the transition from hip hop/electro to rave on discovering the similarity between his own creations and those of the nascent rave scene.

The Mysticism logo contains the motto "World peace and harmony", an attitude reflected in their track, 'Racial Harmony'. However, it's not all serious right-on idealism for this bunch. Nichols says, "We did a rave version of the 'Hokey Cokey' just for a laugh."

Davydd Chong

The World Of Mysticism EP is out next week on Uppla-Darta.



### ♦ Metal Heads ♦

As one of the prime movers in UK hip hop street culture, Metal Heads' Goldie originally gained notoriety for his graffiti skills. Work on the huge but now demolished "Change The World" mural at QPR's football ground was followed by commissions from Swatch and Nellee Hooper. When the London-based artist was invited to pal Neneh Cherry's wedding, his present to the couple was one of his canvases. His nickname, however, came from another skill: Goldie spent time in Miami learning the art of creating gold tooth caps. He's now got a whole mouthful.

With encouragement from girlfriend DJ Kemistry, he's since got together with musical partner Linford to release 'The Terminator EP'. It's an innovative piece of 150bpm hardcore, and was developed via his close friendship with Grooverider and Fabio. "I got to meet Grooverider and Fabio when I was a punter — now I give them the plates to drop," he says.

Calvin Bush

♦ 'The Terminator EP' by Metal Heads is ♦  
♦ out now on Synthetic. ♦



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# beats & pieces

- 1 **END OF THE ROAD**  
 2 **SLEEPING SATELI**  
 3 **A MILLION LOVE**  
 4 **EROTICA** Madonna  
 5 **BE MY BABY** Van  
 6 **KEEP THE FAITH**  
 7 **FAITHFUL** Ge Hiss  
 8 **DO YOU BELIEVE**  
 9 **WOULD I LIE TO**  
 10 **WHO NEEDS LOVE**  
 11 **I'M GONNA GET**  
 12 **RUN TO YOU** Rag  
 13 **SPECIAL KIND OF**  
 14 **COLD** Annie Lennox  
 15 **PEOPLE EVERYDAY**  
 16 **TASTE IT** INXS  
 17 **HELLO (TURN UP)**  
 18 **LEAP OF FAITH**  
 19 **IT'S MY LIFE** Dr J  
 20 **SOMETIMES LOVE**  
 21 **THE BEST THINGS I**  
 22 **MY DESTINY** Liza  
 23 **PIECE OF MY HE**  
 24 **TO LOVE SOME**  
 25 **BOSS DRUM** The

IT'S WORTH remembering in awards week that there's more to life than picking up gongs...and more to music than dance. Instead of going down the house remix route, **House Of Pain's** new single 'Shamrocks And Shenanigans' comes with a blazing **Butch Vig** (Nirvana/Pearl Jam) rock mix...The same hand has retouched the EMF tune 'It's You', now promoted in Orbital mixes...And rock **Paul Oakenfold** has produced a **Deacon Blue** album...**Skatch/Passion's** talent contest in the *Daily Mirror* inviting ravers to make some noise has turned up a track sure to appear on the forthcoming 'Noise 3' album after getting a glowing 10 out of 10 review from Altern 8's **Mark Archer**. And Network may license the tune — 'Space' by **Dionysy** — for a single release...Album releases are speeding up as Christmas draws in — for the breakfast pose there's **Suburban Base's** 'Bass For Your Face' out today (November 9) and next week **Cookie Jar** unleashes a 32-tracker, 'Rave 92' with more upfront cuts than ever including **Rage's** 'Run To You'...For the underground crowd the green-fingered **Tomato Records** crew are cultivating an album for December release and **UCR** has 'Colours' out next



● THE GRID

week... **SOS Management** which reps producers **Bert Bevans, Dave Burnham, Butch Vig** and more has moved to 81 Harley House, London NW1 (Tel 071-466 8794)...**Oil** Wake up ambient DJs, **Harmony Records** is compiling an ambient list — contact Nick on 081-808 9283...**Positive Vinyl** ('Mendel's Discoveries') is also expanding its list — write to Kim Vernon, 3b Westdown Road, London SE6 4RL...**MCA** will be showcasing its acts to the in-crowd this week — on Monday it's hosting DMC's after-show party and on Wednesday it has soul chanteuse **Chante Moore** at the Sol DAT dinner... Newcastle sees the return of **Club Mango** at the Mayfair (12) with **Jeremy Healy** and **Christian Wooddyatt** getting fruity...The **Reese Project** are at London's DMC Awards and Heaven (9), Birmingham (11), and London Gardening Club (13)...**The Grid's** Interactive show sparks into life at Liverpool's Academy (12), Glasgow Arches (13) and Manchester Jabez Clegg (14)...Hash 11 in London's West End is host to **Girls On Top DJ Sonia** and **Jill Persuader**... And on Friday (13), a soul double-header at Fulham's The Orange has **Al Johnson** and **Martine Girault**...**AND THE BEAT GOES ON!**

## TOP 10 BI

- 1 **LOVE CAN MOVE** N  
 2 **MAN ON THE MOO**  
 3 **NEVER LET HER SL**  
 4 **EVERYTHING'S BUI**  
 5 **YESTERDAYS**  
 6 **GOLD**  
 7 **AS TIME GOES BI**  
 8 **WHEN THE NIGHT**  
 9 **WHO PAYS THE PI**  
 10 **H?**

Records are outside the *Magpie* Ch

## US TO

- 1 **HOW DO YOU TALK**  
 2 **END OF THE ROAD**  
 3 **I'D DIE WITHOUT**  
 4 **IF I EVER FALL IN**  
 5 **SOMETIMES LOVE**  
 6 **RUMP SHAKER**  
 7 **RHYTHM IS A DJ**  
 8 **WHAT ABOUT Y**  
 9 **EROTICA** Madon  
 10 **JUMP AROUND**  
 11 **REAL LOVE** Man  
 12 **GOOD ENOUGH**  
 13 **FREE YOUR MIN**  
 14 **WALKING ON BI**  
 15 **WOULD I LIE TO**  
 16 **LAYLA (ACD)**  
 17 **LOVE IS ON THE**  
 18 **HAVE YOU EVER** **WALKAWAY**...Moi L'Espresso **HEAVENLY**  
 19 **PEOPLE EVERYDAY** **Animated Development** **Christina**  
 20 **SH'S PLAYING HARD TO GET** **Hi-Five** **Jive**  
 21 **FOREVER LOVE** **Color Me Badd** **Giant**  
 22 **SOMEONE TO HOLD** **Tiny Tim** **Epic**  
 23 **DO YOU BELIEVE IN US** **Jon Secada** **SBK**  
 24 **TO LOVE SOMEBODY** **Michael Bolton** **Columbia**  
 25 **BACK TO THE HOTEL** **N2SPD** **Phonic**

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## 12 RM DANCE UPDATE

- 44 **CHAINS AROUND MY HEART**, Richard Marx **Capitol**  
 45 **GIVING HIM SOMETHING HE CAN FEEL**, En Vogue **Atco**  
 46 **DRIVE**, REM **Warner Bros**  
 47 **RIGHT NOW, I'M SURE!** **Warner Bros**  
 48 **RESTLESS HEART**, Peter Cetera **Warner Bros**  
 49 **MOVE THIS**, Technonotic feat Ya Kid **K** **SBK**  
 50 **THE LAST SONG**, Elton John **MCA**

- 10 **MY FAVORITE MEMORY** **Capitol**  
 11 **I STILL BELIEVE IN YOU**, Vince Gill **MCA**  
 12 **3 YEARS MONTHS & DAYS**, Arrested Dev. **Capitol**  
 21 **THE ONE**, Eton John **MCA**  
 22 **A LOT OF LIVIN' (AND A LITTLE)**, Alan Jackson **Arista**  
 23 **TOTALLY KROSSED OUT**, Kris Kross **Ruffhouse**  
 24 **FUNKY DIVAS**, En Vogue **Atco**  
 25 **ROVIN' THE WIND**, Garth Brooks **Capitol**  
 44 **ACHTING BABY**, U2 **Island**  
 45 **T-R-O-U-B-L-E**, Travis **Travis** **Warner Bros**  
 46 **HEARTS IN ARMOR**, Trisha Yearwood **MCA**  
 47 **COME ON COME ON**, My Chemical Romance **Columbia**  
 48 **AMERICAN PRIDE**, Alabama **Columbia**  
 49 **JON SECADA**, Jon Secada **SBK**  
 50 **III SIDES TO EVERY STORY**, Extreme **BMG**



# TOP 30 MUSIC VIDEO

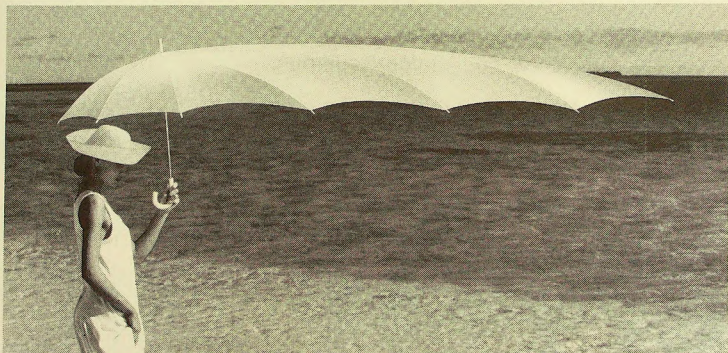
THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
<b>1</b> NEW	AC/DC: Live At Donington Live/1hr 55min	WMV 8536503463	<b>16</b>	ERIC CLAPTON: Unplugged Live/1hr 13min	WMV 7599383113
<b>2</b>	UZ: Achtung Baby Compilation/1hr 19min	PolyGram/Video 0895943	<b>17</b>	KYLIE MINOGUE: Kylie's Greatest... Compilation/1hr 30min	PWL Int. VHF 25
<b>3</b>	SIMPLY RED: A Starry Night With... Live/1hr 30min	WMV 4502909043	<b>17</b> 13	ROXETTE: Live-ism Live/1hr 17min	PMI MVN 9912043
<b>4</b>	ABBA: Gold - Greatest Hits Compilation/1hr 30min	PolyGram Video 0895483	<b>19</b> 12	JOHN LENNON: Video Collection Compilation/1hr 20min	PMI AVNC 4910343
<b>5</b>	PRINCE & THE NPG: Diamonds & Pearls Compilation/1hr	WMV 7599382913	<b>20</b> NEW	JIMI HENDRIX: At Woodstock Live/55min	BMG Video 74321110203
<b>6</b> NEW	DIRE STRAITS: The Videos Compilation/1hr 30min	PolyGram Video 0895443	<b>21</b> 14	QUEEN: At Wembley Live/1hr 15min	PMI MVP 9912593
<b>7</b> 5	SIMPLE MINDS: Glittering Prize Compilation/1hr 20min	VVL VVD 1103	<b>22</b> RE	QUEEN: Greatest Flix II Compilation/1hr 20min	PMI VQ4112
<b>8</b> 6	FOSTER & ALLEN: Heart Strings Compilation/1hr	Telstar TVE 1048	<b>23</b> 15	CLIFF RICHARD: Video Connection Compilation/1hr	Music Club/PMI MC 2081
<b>9</b> 9	RIGHT SAID FRED: Up - The Video Compilation/1hr	VVD 1104	<b>24</b> RE	JAMES LAST: Berlin Concert Live/1hr 30min	4 Front/PolyGram 6848903
<b>10</b> NEW	LISA STANSFIELD: Live at Wembley Live/1hr 20min	VVL M/VN 4910403	<b>24</b> 17	DANIEL O'DONNELL: An Evening With RITV 0028	RITV 0028
<b>11</b> 17	MADNESS: Divine Madness Compilation/1hr 30min	Virgin VVD 1003	<b>26</b> RE	ZZ TOP: Greatest Hits Compilation/53min	WMV 7599382993
<b>12</b> 7	ROD STEWART: Vagabond Heart Tour Live/1hr 50min	WMV 7599383003	<b>27</b> RE	CARRERAS/DOMINGO/... Concert Compilation/1hr	PolyGram Video CFV 11122
<b>13</b> 10	QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032	<b>28</b> RE	DANIEL O'DONNELL: Thoughts of Home Compilation/52min	Telstar TVE 1007
<b>14</b> NEW	SHAKY: The Epic Videos Compilation/1hr	SMV 2004602	<b>29</b> 25	RUNRIG: Wheel In Motion Live/1hr 29min	PMI MVD 4910223
<b>15</b> 18	MIKE OLDFIELD: Tubular Bells II Live/1hr	WMV 450990663	<b>30</b> RE	MADNESS: Complete Madness Compilation/1hr 30min	4 Front/PolyGram 0837863

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# TOP 15 VIDEO

Rank	Artist Title	Label
1	2	3
<b>1</b> NEW	HOOK Children's/2 hr 15 min	Columbia TriStar S/VR 13187
<b>2</b> 1	TERMINATOR 2 - JUDGMENT DAY Sci-Fi/2 hr 10 min	Guild GLD 51142
<b>3</b> NEW	FERNGULLY...THE LAST RAINFOREST Children's/1 hr 15 min	Foxvideo 5594
<b>4</b> 2	BASIL THE GREAT MOUSE ... Children's/1 hr 30 min	Walt Disney D/VR 13602
<b>5</b> 5	DANCES WITH WOLVES Drama/2 hr 53 min	Guild GLD 51152
<b>6</b> 5	BILLY CONNOLLY: Best Of 25 Years Comedy/1 hr 34 min	VVL VVD 1118
<b>7</b> 4	PREDATOR 2 Sci-Fi/2 hr 10 min	FoxVideo 1853
<b>8</b> NEW	AC/DC: Live At Donington Live/1hr 55 min	WMV 8536503463
<b>9</b> 7	BACKDRAFT Action/2 hr 11 min	CIC VHR 1514
<b>10</b> 10	NODDY AND THE NAUGHTY TAIL Children's/1 hr 10 min	BBV BBV 4850
<b>11</b> 11	WWF SUMMERSLAM 92 Sport/2 hr	Silver Vision VF 108
<b>12</b> 3	UZ: Achtung Baby Music/1 hr 10 min	PolyGram Video 0895563
<b>13</b> 3	SIMPLY RED: A Starry Night With... Live/1hr 30min	WMV 4509909043
<b>14</b> 12	JFK Drama/3 hr 2 min	Warner Home Video PES 12396
<b>15</b> 4	ABBA: Gold - Greatest Hits Compilation/1hr 30 min	PolyGram Video 0895483



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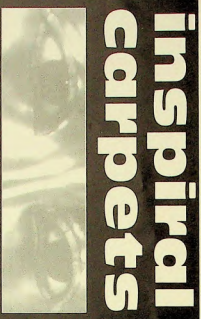
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25	TOO MUCH TOO YOUNG	22 Little Angels	Virgin
26	TETRIS	16 DoCo Spin	Capti
27	POING	35 Rotterdam Termination Source	SEP
28	QUEEN OF RAIN	38 Roquete	EMI
29	MISERERE	11 Zucchero with Luciano Pavarotti	London
30	NEW TASTE IT	10 INXS	Mercury
31	NEW WHO PAYS THE PIPER?	21 Gary Clail/DJ-U Sound System	Perfance
32	ITS MY LIFE	21 DJ Albin	Logos/dnsa
33	NEW OH NO NOT MY BABY	10 Girls	Griffin
34	DONT STOP	32 K-Klass	Deconstruction/EMI
35	WHEREVER I MAY ROAM	25 Metallica	Virgin
36	NEW BITCHES BREW	10 Inspiral Carpets	Cow
37	HEARTBREAK RADIO	37 Roy Orbison	Virgin America



# inspiral carpets

## bitches brew

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2	STOP THE WORLD	10 Extreme	22	WHEREVER I MAY ROAM	22 Metallica
3	NEW NEVER LET HER SLIP AWAY	10 Undercover	23	NEW GOLD	17 East 17
4	NEW IT'S JUST A FEELING	10 Terence	24	NEW WALKING ON SUNSHINE	10 Crush
5	NEW WHO PAYS THE PIPER?	10 Gary Clail/DJ-U Sound System	25	NEW YOUTH AGAINST FASCISM	11 Some Youth
6	WOULD I LIE TO YOU?	10 Charles & Eddie	26	NEW BITCHES BREW	10 Inspiral Carpets
7	POING	10 Rotterdam Termination Source	27	NEW LOVE CAN MOVE...	10 Celtic Dion
8	DONT STOP	8 K-Klass	28	NEW WHEN YOU GONNA LEARN	15 Jammeaux
9	RUN TO YOU	9 Rage	29	NEW ONE LOVE	10 Dr. Alban
10	NEW THE RAVE DIGGER	10 Vic Leatal	30	NEW SOUL FREEDOM - FREE...	11 Degrees Of Motion real Bill
11	END OF THE ROAD	10 Boy II Men	31	NEW SO MUCH LOVE	10 Malika
12	UNDERSTAND THIS GROOVE	12 Frankie	32	TOO MUCH TOO YOUNG	10 Little Angels
13	NEW MY NAME IS PRINCE (L)	10 Prince	33	NEW '92 TOUR EP	10 Motenoid
14	NEW GET ME	10 Dinosaur Jr	34	NEW CAN I GET OVER	10 Definition Of Sound
15	IT WILL MAKE ME CRAZY	15 Felix	35	LIBERATION	15 Liberation
16	LET ME BE YOUR FANTASY	16 Baby D	36	PERFECT MOTION	10 Sunscreen
17	BOSS DRUM (REMIXES)	17 The Shyamen	37	I ADORE YOU	10 Caron Wheeler
18	EROTICA	18 Madonna	38	TEETHGRINDER	10 Therapy?
19	NEW SWEET (LA LA LA LA LONG)	19 Inner Circle	39	NEW I'D DIE WITHOUT YOU	10 DJ M. Dawn
20	FM GONNA GET YOU	10 Barbra Inc feat Angie Brown	40	THE FRED EP	10 Various

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63	NEW '92 TOUR EP	10 Moterhead	69	IRON LION ZION	10 Bob Marley/Wailers
64	UNDERSTAND THIS GROOVE	10 Fatime	70	NEW PLAYING WITH THE BOY	10 Technican 2
65	NOTHING TO FEAR	40 Chris Rea	71	NEW WALKING ON SUNSHINE	10 Kudu
66	NEW THE RAVE DIGGER	10 MC Lettali	72	NEW IGNORANCE	10 David Good
67	LOVE SONGS/ALIVE AND KICKING	37 Simple Minds	73	ASSASSIN	40 Big Life
68	YOUTH AGAINST FASCISM	10 Some Youth	74	PERFECT MOTION	10 Sunscreen
69	IRON LION ZION	10 Bob Marley/Wailers	75	I ADORE YOU	10 Caron Wheeler
70	NEW PLAYING WITH THE BOY	10 Technican 2			10 A&M
71	NEW WALKING ON SUNSHINE	10 Kudu			
72	NEW IGNORANCE	10 David Good			
73	ASSASSIN	40 Big Life			
74	PERFECT MOTION	10 Sunscreen			
75	I ADORE YOU	10 Caron Wheeler			

# CREATING

# Jesus



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# SPECIALIST CHARTS

## COMPUTER CONSOLES

This	Last			This	Last		
1	4	NHLPA HOCKEY 1993	SM	12	RE	WORLD GRAND PRIX	SG
2	1	EUROPEAN CLUB SOCCER	SM	13	NE	JOE AND MAC CAVEMAN NINJA	SG
3	9	STREETFIGHTER 2	SN	14	14	TERMINATOR 2	NC
4	NE	SPEEDBALL 2	SM	15	10	SONIC THE HEDGEHOG	SM
5	5	SUPER MARIO LAND	NG	16	12	DESERT STRIKE	SM
6	6	CHUCK ROCK	SG	17	RE	ALEX KIDD ENCHANTED CAST.	SM
7	2	TAZMANIA	SM	18	RE	DR FRANKEN	NG
8	3	ALIENS	SM	19	15	ENDURO RACER	SM
9	7	SENNA SUPER MONACO	SM	20	NE	ALIEN 3	SM
10	11	ZELDA 3 - LINK TO THE PAST	SN				ARENA ENTERTAINMENT
11	13	SUPER WWF WRESTLEMANIA	SN				

Key: SM, Sega Master-System; SG, Sega Saturn; SN, Super Nintendo; NC, Nintendo Console; NG, Nintendo Gameboy.  
 SG, Sega Gamegear; AL, Atari Lynx; CB, Commodore 64

Source: ELSA

## COUNTRY

This	Last			This	Last				
1	1	SOME GAVE ALL	Billy Ray Cyrus	(F) 61063529-	12	11	I NEED YOU	Daniel O'Donnell	RITZCD 104/RITZLP 0038
2	2	THE CHASE	Garth Brooks	CDESTU 2184/STU 2184	13	7	LOVE AND DANGER	Joey Ely	MCD 10584-
3	3	COME ON COME ON	Mary Chapin Carpenter	4718992Z	14	NEW	LONESOME STANDARD TIME	Kathy Mattea	5125672Z
4	4	SHADOWLAND	kd lang	WX 171CD/WX 171	15	15	NO FENCES	Garth Brooks	CDEST 2136/EST 2136
5	5	ABSOLUTE TORCH & TWANG	kd lang and the Reelins	WX 259CD/WX 259	16	16	SHOOTING STRAIGHT IN DARKM	Garth Brooks	4674682/467468
6	6	LA CROIX D'AMOUR	Dwight Yoakam	936245136Z-	17	17	HIGHWAYMAN	Jennings/Nelson/Cash/Kris	/CBS 26466
7	8	NECK AND NECK	Chet Atkins/Mark Knopfler	4674352/4674351	18	RE	HEARTS IN ARMOR	Trisha Yearwood	MCD 10641/MCA 10641
8	10	THE LAST WALTZ	Daniel O'Donnell	RITZLD 0058/RITZLP 0058	19	19	CURRENTS	Don Williams	PD 90645/PL 90645
9	9	ROPIN THE WIND	Garth Brooks	CDESTU 2162/STU 2162	20	12	I STILL BELIEVE IN YOU	Vince Gill	MCD 10630/MCA 10630
10	13	DON'T FORGET TO REMEMBER	Daniel O'Donnell	RITZCD 105/RITZLP 0043					
11	14	FAVOURITES	Daniel O'Donnell	TCD 0052/RITZLP 0052					

Source: CCIN

## SPOKEN WORD

This	Last			This	Last				
1		THE QUEEN AND I	Original Cast	BBC ZBBC1410 (P)	12		WOMAN'S HOUR SHORT STORIES	Original Cast	BBC ZBBC1335 (P)
2		HANCOCK'S HALF HOUR	Tony Hancock	BBC ZBBC1128 (P)	13		GOON SHOW CLASSICS 8	Goon	BBC ZBBC1334 (P)
3		WHAT TIME IS IT ECCLES?	Goons	BBC ZBBC1406 (P)	14		MURDER ON THE BLUE TRAIN	Original Radio Cast	BBC ZBBC1322 (P)
4		JUST WILLIAM 3	Martin Jarvis	BBC ZBBC1387 (P)	15		ROUND THE HORNE	Original Radio Cast	BBC ZBBC1010 (P)
5		JULIAN AND SANDY	Original Cast	BBC ZBBC1415 (P)	16		JUST WILLIAM	Martin Jarvis	BBC ZBBC1165 (P)
6		ROUND THE HORNE VOL 5	Original Radio Cast	BBC ZBBC1326 (P)	17		THE COLLECTION	Roy Chubby Brown	CCSMC330 (BMG)
7		TALKING HEADS	Original Cast	BBC ZBBC1097 (P)	18		TOUJOURS PROVENCE	Peter May	BBC ZBBC1295 (P)
8		VICTORIA WOOD	Victoria Wood	BBC ZBBC1283 (P)	19		THE LADY IN THE VAN	Alan Bennett	BBC ZBBC1320 (P)
9		WHAT'S IT ALL ABOUT	Frankie Caine	Random Century RC111 (CON)	20		THE NAVY LARK	Original Radio Cast	BBC ZBBC1096 (P)
10		THE FRANKIE HOWARD SHOW	Frankie Howard	BBC ZBBC1398 (P)					
11		THE JEWEL THAT WAS OURS	Kevin Whately	LFP LFF7598 (E)					

Source: CCIN. Compiled by ERA from Gallup figures

## INDEPENDENT: SINGLES

This	Last	Wks			
1	2	2	RUN TO YOU	Rage	Pulse 8 (12)LOSE 33(P)
2	NEW		BOSS DRUM	The Shamen	One Little Indian 8PT11 (P)
3	1	6	IM GONNA GET YOU	Bizarre Inc	Vinyl Solution STORM 468 (STO/RTM/P)
4	NEW		WHO NEEDS LOVE (LIKE THAT)	Erasure	Mute MUTE 1501 (RTM/P)
5	3	2	SUPERMARIOLAND	Ambassadors Of Funk/Living Best	7SMASH 23 (SMASH/P)
6	NEW		24 HOURS A DAY	Nomad	Ramour RUMAT/60 (P)
7	NEW		UNDERSTAND THIS GROOVE	Frankie	Cham WOK/7 (2028/P)
8	NEW		BOSS DRUM (7TH FORMAT)	The Shamen	One Little Indian 88 TP12 (P)
9	4	10	EEENEZEER GOODE	The Shamen	One Little Indian 78 TP1 (87/P)
10	5	2	WHEN YOU GONNA LEARN?	Jamiroquai	Add Jazz - (JAZZ) 467 (RE/P)
11	NEW		LET ME BE YOUR FANTASY	Baby D	Production House - (PNT) 3 (L) /Sci
12	6	2	A GOOD IDEA	Sugar	Croatica CRE 1487 (P)
13	NEW		THE WATCH	Roetta Stone	Exposure EXPRT 141 (P)
14	9	4	AVENUE	Saint Etienne	Bumble - (BVM) 2312 (P)
15	NEW		THAT PIANO TRACK	Outrage	Junior Boys Own - (JBO) 612 (GAM/DM)
16	11	2	FEEL THE FURY EP	NRG	Chill - (TUN) 25 (RTM/P)
17	NEW		YOU CAN'T STOP THE GROOVE	Co Steel And Lovemob	Wap - (WAP) 50 (P)
18	NEW		WEST B MOTION	Bumble	Mother - (12)MUM/7 (RTM/P)
19	15	7	METAL MICKY	Suede	Nude NUD 35 (NUD 37) (RTM/P)
20	10	4	PEACE & LOVEISM	Strafe Of A Loop	Suburban Base - (SUB)BASE 14

Source: CCIN. Compiled by ERA from Gallup data from independent shops

## INDEPENDENT: ALBUMS

This	Last	Wks			
1	1	7	BOSS DRUM	The Shamen	One Little Indian TPLP 42 (P)
2	NEW		ENERGIQUE	Bizarre Inc	Vinyl Solution STEAM 47 (RTM/P)
3	2	4	REVENGE OF THE GOLDFISH	Inspiral Carpets	Mute DUNG 19 (RTM/P)
4	4	8	COPPER BLUE	Sugar	Creation CRELP 129 (P)
5	NEW		TRANSITION	Walter Trout Band	Provogue PRL 1041 (P)
6	8	17	LEVELLING THE LAND	The Levellers	China Wool 1022 (P)
7	3	3	SLEEPWALKING	Magnum	Music For Nations MFN 143 (P)
8	6	5	BYES PLEASE	Happy Mondays	Factory FACT 420 (P)
9	5	3	BODY EXIT MIND	New Fads	Play It Again Sam BIAS 205 (APT)
10	12	2	SCREAMADELICA	Primal Scream	Creation CRELP 075 (P)
11	9	6	ABBA-ESQUE (REMIXES)	Erasure	Mute L12MUTE 144 (RTM/P)
12	22	17	A WEAPON CALLED THE WORD	The Levellers	Musidisc 105571 (APT)
13	7	2	REV	Ultra Vivid Scene	4AD CAD 2017 (RTM/P)
14	11	4	IT'S-IT	The Sugarcubes	One Little Indian TPLP 40 (P)
15	13	3	BEST OF	John Lee Hooker/Music Club	MCCD 020 (TRVCI)
16	14	5	ELEVENTEEN	Daisy Chainsaw	Deva TPLP 100 (P)
17	16	3	HITS	Birthday Party	4AD DAD 2016 (RTM/P)
18	RE	1	FULL ON MASH HYSTERIA	Alters 8	Network TOPLP 1 (P)
19	26	2	FOXBASE ALBUM	Saint Etienne	Heavenly HUNLP 1 (P)
20	21	4	BLEACH	Nirvana	Tupelo TPLP 6 (RE/P)

Source: CCIN. Compiled by ERA from Gallup data from independent shops

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# TOP 60 DANCE SINGLES

## THE OFFICIAL **music week** CHART

This Week's 1	Last Week's	Title Artist	Label (12) (Distributor)
1	2	<b>LET ME BE YOUR FANTASY</b> Baby D	Production House PWT 043L (Self)
2	NEW	<b>WHO PAYS THE PIPER</b> Gary Clail/On-U Sound	Perfecto 7432111701 (BMG)
3	3	<b>PEOPLE EVERYDAY</b> Arrested Development	Cooltempo 12COOL 265 (E)
4	NEW	<b>NEVER LET HER SLIP AWAY</b> Undercover	PWL Int PWT 255 (W)
5	NEW	<b>IT'S JUST A FEELING</b> Terrorize	Hamster 12STER 8 (BMG)
6	NEW	<b>THE RAVE DIGGER</b> MC Lethal	Network NWKT 60 (P)
7	4	<b>DON'T STOP</b> K-lass	Deconstruction/EMI 12R 6325 (E)
8	7	<b>POING</b> Rottenflem Termination Source	Sep EDGE 124 (SM)
9	5	<b>UNDERSTAND THIS GROOVE</b> Frankie	China WOKT 202B (P)
10	2	<b>SOUL FREEDOM - FREE YOUR SOUL</b> Degrees Of Monon	Esquire 71771743261 (Impart)
11	4	<b>WHEN YOU GONNA LEARN?</b> Jamroque	Acid Jazz JAZZ 46T (P)
12	NEW	<b>SO MUCH LOVE</b> Malaka	ABM AMY 0084 (F)
13	NEW	<b>I STILL WANT YOU</b> Duter Mind	Guerrilla GRRR 38 (RE/P)
14	3	<b>RUN TO YOU</b> Rage	Pulse 8 12LOSE 33 (P)
15	NEW	<b>WALKING ON SUNSHINE</b> Krush	Network NWKT 55 (P)
16	4	<b>THAT PIANO TRACK</b> Outrage	Junior Boys Own JBO 612 (GA/MO)
17	NEW	<b>MUSIC IS MOVING</b> Forgetta	Synthetic Software SYNTH 001 (Self)
18	16	<b>I ADDRE YOU</b> Caron Wheeler	Perspective PERT 7407 (F)
19	27	<b>SWEAT (A LA LA LA LONG)</b> Inner Circle	WEA 9031776790 (W)
20	10	<b>LIBERATION</b> Liberation	ZYX ZYX 686512 (BMG)
21	12	<b>IT WILL MAKE ME CRAZY</b> Felix	Deconstruction 74321118131 (BMG)
22	25	<b>WOULD I LIE TO YOU?</b> Charles & Eddie	Capitol 12CL 673 (E)
23	24	<b>FREE YOUR MIND/GIVING HIM ...</b> En Vogue	East West America A 8468T (W)
24	31	<b>END OF THE ROAD</b> Boyz II Men	Motown TMGX 1411 (F)

This Week's 1	Last Week's	Title Artist	Label (12) (Distributor)
25	NEW	<b>LOVE CAN MOVE MOUNTAINS</b> Celine Dion	Epic 6587786 (SM)
26	NEW	<b>MY NAME IS PRINCE (REMIX)</b> Prince & NPG	Paisley Park W 0142T (W)
27	22	<b>DON'T GO AWESOME 3</b> Awesome 3	Citybeat CBE 121 (W)
28	11	<b>L.S.D. (EP)</b> Kaotic Chemistry	Moving Shadow SHADOW 20 (I)
29	NEW	<b>GOLD</b> East 17	London LONX 331 (F)
30	NEW	<b>FUNKATARUM</b> Jump	Dark DRK 001 (MO)
31	29	<b>FEEL THE FURY EP</b> NRG	Chill TUV 25 (RTM/P)
32	23	<b>UNDERSTAND THIS GROOVE</b> Luff	Union City UCR1 12 (RTM/WAPT)
33	21	<b>HURT YOU SO</b> Jurny L	Yoyo/Tuchwood 12YOYO 2 (BMG)
34	NEW	<b>ONE LOVE</b> Dr Alban	Arista 74321108721 (BMG)
35	NEW	<b>GROOVER'S DELIGHT</b> Hustlers Conventions	FBI 12STR 9 (BMG)

This Week's 1	Last Week's	Title Artist	Label (12) (Distributor)
36	18	<b>LAND OF OZ</b> Spooky	Guerrilla GRRR 38 (RE/P)
37	25	<b>PERFECT MOTION</b> Sunremee	Sony S2 6584056 (SM)
38	25	<b>I'M GONNA GET YOU</b> Bizarre Inc/Angie Brown Vinyl Solution	STORM 46 (RTM/P)
39	15	<b>THE HORN TRACK</b> Egyptian Empire	Firredom TABX 115 (P)
40	28	<b>WEST IN MOTION</b> Bumble	Mother 12MUM 37 (RTM/P)
41	NEW	<b>THE BIG IDEA</b> Bizarre Brothers	MCA MCAST 1720 (BMG)
42	NEW	<b>I'D DIE WITHOUT YOU</b> PM Dawn	See Street GEE 39 (F)
43	13	<b>24 HOURS A DAY</b> Nomad	Rumour RUMAT 67 (E)
44	NEW	<b>PLAYING WITH THE BOY</b> Technician 2	MCA MCAST 1710 (BMG)
45	28	<b>CANTALOOP</b> US3	Capitol 12CL 672 (E)
46	NEW	<b>IGNORANCE</b> Oceanic/Siabhan Maher	Dead Dead Good GOOD 22T (W)
47	NEW	<b>THE REMIXES EP</b> Jungle Boys Crew	Formation FORM12 015 (MO)
48	20	<b>DECADANCE (EP)</b> Decadance	All Around The World 12GLOBE 111 (BMG)
49	NEW	<b>EVERYBODY FEEL IT</b> DJ Miasme	Black Market BMT 002 (BMG)
50	13	<b>I TRANCE YOU</b> Gypsy	Limbo LIMBO 003 (RE/P)
51	17	<b>EROTICA</b> Madonna	Maverick/Sire W 0138T (W)
52	37	<b>NOTHING</b> The Sandals	frr FX 199 (F)
53	42	<b>SUPERMARIOLAND</b> Ambassadors Of Funk	Living Beat SMASH 23 (P)
54	NEW	<b>MORE'S GROOVES PART 2</b> George Morel	Strictly Rhythm SR12 112 (Import)
55	35	<b>FOLLOW ME</b> Aly-U	Strictly Rhythm SR12 88 (Import)
56	41	<b>JUST A DREAM</b> Tek 9	Reinforced RIVET 1229 (ISR/D)
57	30	<b>THE FRED EP</b> Vanous	Heavenly HVN 1912 (SM)
58	14	<b>YOU CAN'T STOP THE GROOVE</b> Coco Steel And Lovelomb	Warp WAP 25 (P)
59	32	<b>WORK IN PROGRESS EP</b> Rejuvenation	Soma SOMA 4 (RE/P)
60	NEW	<b>TOUCH SOMEBODY</b> Spectral	Cue TCUE 014 (BMG)

## TOP 10 ALBUMS

This Week's 1	Last Week's	Title Artist	Label/Picassette (Distributor)
1	3	<b>COOLEYHIGHARMONY</b> Boyz II Men	Motown -530894 (F)
2	NEW	<b>FE REAL</b> Maxi Priest	Ten DIX 113/CDX 113 (F)
3	5	<b>3 YEARS, 5 MONTHS AND 2 DAYS...</b> Arrested Development	Cooltempo CTLP 28/2CTLP 28 (E)
4	RE	<b>BOSS DRUM</b> The Shamen	One Little Indian TLP 42/TLP 42C (P)
5	NEW	<b>HOUSE OF PAIN</b> House Of Pain	XL XLMC 110X/LLP 111 (W)
6	NEW	<b>KEEP IT GOIN' ON</b> Hi-Five	Jive HIP 131/CHP 131 (BMG)
7	4	<b>EROTICA</b> Madonna	Maverick/Sire WX 491/WX 491C (W)
8	RE	<b>EXPERIENCE</b> The Prodigy	XL Recordings XLLP 110/XLMC 110 (W)
9	RE	<b>PRECIOUS</b> Chante Moore	MCA MCA 10605 - (BMG)
10	RE	<b>COMING BACK</b> The Jones Girls	Arp ARPLP 02/ARPMC 02 (PAN)

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

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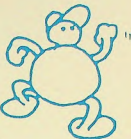
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# DANCE STEPS OUT INTO THE BIG TIME



Dance's high profile in the Top 75 in '92 proves the genre has come of age. The underground has now become 'the overground', reports Stu Lambert

Dance is bigger UK chart news than ever. Its share of the official C1N singles chart for the first three quarters of this year was 40.7% — the highest for five years and a five point increase on the half-year figure.

While the total number of chart entries so far in 1992 has just passed the 1991 total for the whole year, dance chart entries were already 7.5% up on the 1991 total by mid-October.

For such a diverse, volatile and fashion-led area, the chart penetration of dance records is surprisingly balanced, indicating the maturity of the scene. There has been a mix of established, consolidating and new acts; a healthy variety of styles and a spread of chart debuts in '92. Soul II Soul, C&C Music Factory, and Ce Ce Peniston rub shoulders with Bizarre Inc, Acen, Felix or Senz Of A Loop, Da Loop Era, who are all new on their second or third hits, while Rofa, Phuture Assassins, Jam & Spoon and Terrorize typify the new names.

Most sub-genres are represented by a chart single or two most of the time; soul, funk, rap, rave, techno, progressive, indie-based dance, Euro, novelty dance, danced-up cover versions, can all be heard in this year's charts. The biggest dance single of the year — and indeed the biggest single in any genre — has been Snap's Rhythm Is A Dancer, which topped the chart for seven weeks in a chart run of 20 weeks.

The profile of crossover dance was generally high. Snap were succeeded at number one by The Shamen's Ebenezer Goode, while KWS topped the chart for five weeks in May and June. Runners-up include Smart E's and 2 Unlimited with number two placings, with Opus III's It's A Fine Day and Rozz's Are You Ready To Fly among the contenders for "future pop classic" status.

Another modern classic, SL2's On A Ragga Tip, also reached number two, signalling the general popularity of rave in the social chart.

The dance scene as a whole is clearly very healthy. But the sheer number of labels and records vying for position indicates that dance is still too fragmented to show its Top 75 chart strength. By the end of the year, more than 1,000 records

will have entered the Dance Chart, with 35 number ones so far this year illustrating the string of artists and labels trying to make their mark with dance.

Detractors of dance will point out that the album chart is still a desert for the genre: albums which succeeded, like The Orb's number one U.F. Orb, The Shamen's Boss Drum and The Prodigy's Experience, are still the exception. Only 40 album chart entries so far this year have come from artists which qualify as dance acts — and many of these are from mainstream acts such as Alison Limerick, Sharnice, Dee Lite, Prince and The Passendens.

Less pop-oriented acts with known popularity also figure: Eric B and Rakim, Inner City, Public Enemy and Galliano had mid-chart success this year — dance by an Eighties definition, one might say. But the small labels like Reinforced, Production House, Cowboy, 23rd Precinct and Guerrilla which have invigorated the singles scene are absent. It is an accepted wisdom that dance doesn't sell albums. Faceless acts and ever-shifting



Bizarre Inc:

trends are blamed.

Network is one of the few labels that has successfully straddled the pop and underground scenes.

Producer Neil Rushton is expecting a Top Five spot for BWS's forthcoming album and predicts Altern 8's LP will go silver by the end of the year. However, Rushton says: "We've become a hit factory by default, but we don't care about crossover — we don't do it deliberately." Over to his heart are Tronic House's single, the Underground Resistance album and the Reese Project LP released next year.

Nineties dance acts don't really make albums in any significant

quantity yet. Most companies will expect to release at least three successful singles before chancing an album; few acts qualify as yet. Many independent dance labels are looking forward to album projects but lack the resources or are diversifying into clubs or shops or remix action rather than putting out flagship albums.

Laurie Jago, label manager of Production House, is aware that the planned Acen album is early, following two strong dance hits but only one entry, at 38 with Trip To The Moon, in the Top 75. "I think we have interested sufficient people to go for an album, though not a mainstream sale," Jago says.

Dick O'Dell, managing director of Guerrilla Records, doesn't care about albums. "We have a totally different constituency to the album market; we don't look for album potential and don't care about it," he says. "As part of an artist's career, it's irrelevant to us: our artists are more likely to DJ and do remixes to develop their profile."

XL's all-conquering four Dance Chart number ones have been reflected by main chart success with Top 75 entries by its artists. As Nick Halkes, head of A&R and label manager at XL, says: "The underground has become the overground."

The success of dance in the singles chart will not translate into the album market to any significant extent next year. There may be isolated hit albums from crossover acts on mainstream labels, but the approach of small independents is still geared towards singles.

However, dance is still rising in the singles market: the buying public has embraced underground dance idioms and lifted them into the chart. To stay on top, dance labels just need to keep on doing what they're doing but always with an open mind.

## DANCE BLASTS INTO THE SINGLES TOP 75

	Total new entries	Weekly average entries	Total dance entries	Dance % of total	Total to then enter LP Top 75	Total entries to LP Top 75
1988	672	13.0	218	32.4	45	—
1989	711	14.2	222	31.2	40	319
1990	815	16.0	304	37.3	52	351
1991	893	17.4	323	36.3	65	371
1992*	853	20.3	347	40.7	40	264

\* In 1988 the album chart was a Top 100 containing both artist and compilation albums  
† 1992 figure includes data up to w/e 17 October 1992. Compiled by EMI. © CN.

Bizarre Inc's recent hit I'm Gonna Get You was promoted in a limited edition triplepack with mixes by Todd Terry and Sure Is Pure. It was "Incredibly well received," says Vinyl Solution A&R Yves Guillemot. But, he adds, "The most important thing is a radio-friendly seven-inch mix — even for a band which is anchored in dance, that does 75% of the job of making a hit."

xmo-or-marks-III east-first choice-e-legal-happy labelled with (USA) love

YOLANDA REYNOLDS Unite

# Re-mixing and matching

The choice of remixer can make or break a 12-inch single, says Sarah Davis

New Yorker David Morales is one of the most sought-after remixers and DJs on the dance scene. Most remixers, Morales included, handle a startling range of projects. However, Morales also has focus: he provided no fewer than six remixes of Finally for Ce Ce Peniston.

Whether it's U2 or Sunscreen, acts on major labels or on hot independents, the remix is universally seen as a necessary, if not always welcome, tool to reach audiences or markets that the artists' original versions couldn't hope to penetrate.

Diane Young, who A&Rs for Sony Soho Square, says all the different mixes for Sunscreen's singles were essential to ensure the band reach the fragmented club scene.

Top remixer Terry Farley, who, with partner Pete Heller, has recently completed remixes for U2 and was responsible for the most successful club version of Sunscreen's Perfect Motion, explains, "Sunscreen are a very good Essex rave band, but they've got good songs and we changed the backing, remixing them in a more melodic style."

Age Of Love's debut single Age of Love was remixed by Jam and Spoon. Their label React felt that by taking advantage of the bigger name the track would be far more likely to get noticed.

Paul Oakenfold, owner of



Sunscreen: remixes helped the Sony act reach a new audience

Perfecto, is pro remixes, but he says the remixer must suit the artist. He is critical of records commissioned by some record companies that virtually exclude the original artist.

Oakenfold, Black Market's Dave Piccioni and Tarik Nash from Pure Groove, all cite the remix of Sugar Cube's Birthday as an example of trashing most of the original track to cash in on the club market.

Dick O'Dell, from Guerilla

says, "What tends to happen is a major will go for a big name like Morales, whereas we try to be more specific using Jam and Spoon for a Supereal mix for example or Darren Emerson for Spooky mixes."

Expensive as some remixers can be, with figures between \$10,000-\$20,000 banded about for some big US names, many find ways around coughing up too much cash.

Suburban Base, for instance, trades its services with labels

such as Reinforced or Moving Shadow, while Hamster has signed a deal with Kevin Saunderson's label in the US and so benefited from a relatively cheap Saunderson mix on the re-release of Terrorizer's It's Just A Feeling. Hamster owner John Freese says, "We've done favours and others will do remixes for free in return."

Hamster acts also remix for label mates as do acts on most other dance labels. XL head of A&R Nick Halkes says, "We remix on a limited basis. Our artists tend to be happier doing the work themselves."

Many criticise those who cash in on the remixing trend without considering the style of the original song. Suburban Base's Danny Donnelly says, "Remixing from one extreme to another doesn't work. We've been commissioned to do rave mixes for swingbeat tracks — you end up with nothing but the vocal sample to work with."

The fact remains that while remixes are big in the clubs they are not necessarily a route to commercial success.

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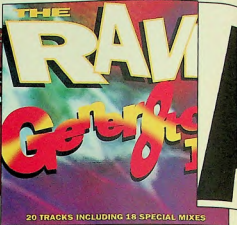
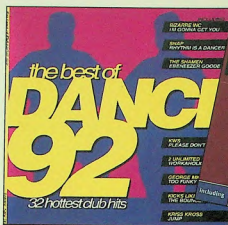
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Ravers' delight: the sheer volume of material combined with the high cost of 12-inch singles and the constantly changing dance scene make compilations

# Who says we can't see

Dance's domination of the compilations chart is the result of shrewd marketing

Dance compilations are the most fiercely competitive area of the music industry with the large TV-advertised collections competing head on with smaller independents for a share of the market. "It's an A&R battle; we're all chasing the same product and it's largely a case of who can get their compilation on to the street first," says Rupert Lord, A&R manager at Telstar.

Dance music compilations have been steadily outstripping their pop counterparts ever since 1988 when club tracks first began making in-roads into the Top 40.

The sheer volume of material available both domestically and on import; the high cost of 12-inch singles; the many different factions and scenes within dance and the speed with which they change, these are all factors that have made such collections good value purchases.

It's no surprise then that both majors and independents have invested heavily in dance compilations over the past few years, developing distinctive branding and seizing the right moment for release.

A glance at the compilations chart highlights the extent to which dance albums are sustaining their appeal. According to industry estimates, dance now accounts for 40% of the total compilations market.

Series such as Kaos Theory from Telstar, hardcore collections from Dino and Cookie Jar, and Beechwood's Mastercuts series — as well as similar projects from the major labels — have proved the most powerful contenders. Other independents such as Rumour and React also regularly notch up chart hits with their Warehouse Raves series and Reactivate volumes.

Compilation labels sell neatly into two camps in terms of marketing. The majors along with established independents Cookie Jar, Telstar and Dino rely heavily on television advertising, which has proved a reasonable guarantee of healthy sales. Telstar's TV-advertised Kaos Theory albums, for instance, have sustained sales of around the 100,000 mark.

Labels such as Beechwood, Rumour, React and others rely on less costly, but often innovative,

methods of promotion. For example, React Music employed an office junior to distribute leaflets at raves, in shops and in clubs for its Reactivate series, kicking it off to a flying start.

Whatever the scope of the budget, all labels agree that cheap packaging is a false economy. "When you're competing directly with other albums," says Rupert Lord, A&R manager at Telstar, "you've got to balance the need to stand out from your rivals on the shelf with tasteful design and street credibility. The ideal formula is to be striking but

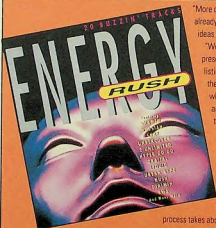
without being tacky. "It's become especially important this year since there are a lot of companies chasing the same music. Often on our compilations 70% to 80% of tracks also feature on our competitors' albums."

Quick maneuvering is essential when companies are competing for the same product. "We aim to react to trends faster than the majors, but inevitably there's always the danger that they will steal our ideas," says Mario Warner, sales and marketing manager at Dino. "But we have

an advantage in that we are distributed by Pinnacle and have a very good relationship with all the independent dance labels they handle. This puts us in a strong position to get in quickly and access a wide variety of hot product. Majors are sometimes restricted by the need to use their own labels' material."

Fierce competition in the dance compilation field has also had other effects. "It used to be the case that we'd be compiling an album of dance tracks that had already hit the charts," says Telstar's Lord. "These days we

## THE TALE OF TWO COMPILATIONS



**ENERGY RUSH — DINO**  
Mario Warner  
sales and marketing manager

"The process happens very quickly. First, we'll decide there's enough material around to put together a good compilation. Then we listen to a lot of it, decide on the tracks we're going to use and call the record companies to check availability, agree agencies and royalties, decide on a title and design — all this has to be done in the first week or 10 days.

"More often than not the compilation is already completely different from the ideas you started with.

"We then take it to the trade and present a virtually complete track listing to get targets. We plan out the advertising campaign as to where we think it should be going and make adjustments according to which retailers have supported us best.

"Displays, promotion in clubs and on radio are organised and we aim to have everything lined up by the call-off date, about a week before release. The whole

process takes about four weeks from start to finish, but the work doesn't stop there. Because these albums have such a short shelf life, once the product is out it's important to monitor sales all the time.

"We'll use Gallup reports to see where the album is performing best, or where the advertising needs to be beefed up.

"It's a hectic schedule but this is where we score where majors can't — because we're more flexible. We also rarely have more than one or two of this type of album out in a month so we can give total commitment to each one."

**MASTERCUTS — BEECHWOOD MUSIC**  
Ian Dewhurst  
Mastercuts series head

"I have a huge record library at home, about 40,000 records. So once we've decided on a theme like Classic Mellow I simply sit down with a few beers and sift through albums — 12-inch, seven-inch, imports and the like. I'll sort out possible inclusions and then actually listen to tracks to see how they would fit together on a compilation.

"I'll usually end up with about 40 or 50 prime tracks. That's when I'll decide which particular songs to include on this volume and which I may want to save for volumes two, three and so on.

"Once I've decided on a track listing I'll try to make sure that I stick to it, because making changes can upset the balance of the collection. Licensing the tracks is the lengthy part of the operation. My single biggest problem is clearing and waiting for performances — it can take months sometimes. The artists are often no longer with record companies and their permission has to be sought.

"Finding the original masters is another problem. We try to schedule as much as six months



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excellent value

# ell albums?

by labels big and small. By Tim Jeffery

have to license tracks on the basis of pre-sale and how well it is doing in the club charts. It's an A&R battle - we won last time with Rave Alert because although we had much the same material as our competitors we'd done the licensing a week earlier. Of course this does put us in a potential trap - independents make a lot of money licensing tracks to us and they could sell us a line about a track that turns out not to reach the Top 75."

For the smaller companies such as React, Rumour and Beechwood this cut and thrust is not so

harsh. Their compilations tend to feature fewer hits and more specialist material that appeals to a niche market. The Reactivate series pioneered the European trance sound and React has just released a compilation of tracks from New York's Nervous label.

Beechwood, meanwhile, has cornered the market in quality compilations of older material, scoring seven number ones out of eight releases with the Mastercuts series. "If you treat the music with respect, include the proper sought-after mixes and put out compilations that are well thought out, not only do the albums have a longer shelf life but people feel they are buying something special," says Chet Selwood, owner of Beechwood.

"We have considered TV advertising the Mastercuts series but we honestly believe it would damage the product more than it would help it, because it would associate it with typical TV-advertised packages. Instead we've decided to try the TV route with a single artist compilation - Al Green - to test the water with the big boys, so to speak."

The future will undoubtedly see the companies which TV-advertise product competing even more aggressively - sales have been falling this year, partly due to the recession but also because of the decline in hardcore music, currently the staple diet of compilations. Telstar is already picking up on the progressive tag and will be launching a new series in the Kaos mould.

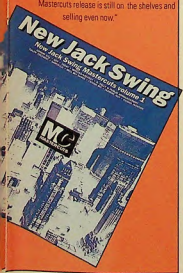
At the other end of the market there are more and more companies entering the fray. Creation, Suburban Base, Reinforced, Jumpin' & Pumpin' and Strictly Hardcore are just a few of the independents now fighting for market share.

The combination of all this activity suggests steady growth in compilations is assured.

S

in advance. That also gives us time to build a buzz with the album, by giving preview cassettes to the sales force and dealers, and sorting out our marketing, doing co-promotions with KIS FM and so on.

"The process takes a lot longer than with current dance compilations, but then the shelf life of our product is also a lot longer - the first Mastercuts release is still on the shelves and selling even now."



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# Majors and indies e

The small labels have led the way in dance's diverse and fast-moving market. N

Kickin' Records' strong label identity was commissioned from Junior Tomalin. "The Salvador Dali of rave," according to Kickin's chief Peter Harris. "It's a Fifties-style logo, plain but progressive, classic but innovative." It won approval from Rick Rubin, who has licensed Kickin' act Messiah to Def American

For all the rhetoric which suggests majors and independents are sworn enemies, the past year has been characterised by their aping each other's strategies and techniques.

Majors are streamlining operations: bringing dance activities back in-house, going for singles sales, paying closer attention to clubs and shops. Meanwhile many independents are striving for broader rosters, often with more labels, and seeking the creative freedom of album-making.

Most majors happily concede the territory of the two-week turnaround to small independents, but A&R executives are now more content to work singles and are cultivating a roster and a label identity designed to attract and retain a specialist audience.

EMI, for one, is set to launch a new dance label next January, hiring in two people to run it. Clive Black, EMI's head of A&R since June, says his model for the new outfit's relationship to EMI is London Records' *ffrr*. The new label will be "contemporary" and,

Black claims, have a fairly hard sound.

"This is not a fake. A mistake that majors have often made before is to have a dance label that is a halfway house," he says. "They sit midway between street and pop and fall down between. That's where Synopate (EMI's previous in-house dance label) went wrong."

Why go for another in-house label? "The old way: 'If you can't do it, buy it, and just change the distribution set-up' is gone," says Black. "A broad-based company should have dance acts - it's a lifeline to the superstars of tomorrow."

For club promotion, however, Black plans to enlist specialist independent help. But simply buying into the creative abilities and street-level expertise of indies has proved as unsatisfactory as the previous strategy of running half-baked dance labels internally. And Black's strategy reflects the current trend of growing dance skills within the company structure - in marketing, promotions and sales as well as in

A&R. Virgin/Circa, too, for example, has condensed its operations and deConstruction's new deal with RCA moves it nearer to the parent company.

Polydor is also renewing faith in the in-house approach. Clare Scriver, A&R and marketing executive, says she has "re-jigged" the approach to clubs and mail outs. Acetates go out to key DJs for instant reaction in case another quick mix is needed and regional testing grounds are more closely examined - classic dance indie techniques. But she favours a hands-on setup.

"The Urban, Raiders and Love labels had good material, but they didn't deliver the hits because they were too detached from the company," she says.

MCA's traditional artist and album-orientated approach, currently successful with Mary J Blige, is now augmented by a long-term collaboration with Black Market Records aimed at getting to the street. MCA's head of dance Adrian Sykes hopes Black Market will be a nursery for MCA, while Rene Gelston, director of the Black Market



Head of the pack: XL Recording's Hou

group, says, "We act as an independent within a major: keeping costs down, mounting cheap, tight promotions. We just have to be aware that they can't turn a record around in two weeks." Major help means that album



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# Exchange strategies

Now the majors are adapting indie's methods to in-house labels. By Stu Lambert



...s Of Pain are the latest bright indie

can play live has been relaxed. No-one's going to turn down those assets in the right package, but there is a recognition that an underground track which may have none of those elements can create useful revenue from licensing both to compilations and to other territories.

Polydor's Scivier says, "We are now attracted to records rather than acts." And EMI's Black promises, "We will not need album sales, Radio One, or the Chart Show to stay with the acts on the label."

Independents, conversely, are now finding the dictates of one scene too claustrophobic and are gaining confidence in their own long-term judgement. By widening the scope of their rosters, indies are hedging their bets against the wild swings of fashion among tastemakers. As categories become too limiting, new labels are started. Talent is trawled from shops or demos and a separate DJ list is compiled.

The promise of the new label identity in itself is now

sometimes enough to stimulate consumer interest projects, which would be a large and risky commitment for a small indie, can be contemplated. The majors' drive for real credibility means the traditional focus on strong songs, recognisable stars and acts that

With such a plethora of new and emerging labels vying for attention, identity is crucial for audience awareness. Suburban Base's Fruit Tree label, charged with the move from hardcore to progressive, has a radically different identity to its parent label. The highly-regarded 23rd Precinct shop in Glasgow has spawned three labels: the 23rd Precinct label is most commercial; Limbo had a recent Coolcuts chart-topper with Gipsy's 'I'm Going To Dance You; while Kore handles hardcore.

Infonet, the Creation-backed dance label set up by Chris Abbott, was given a strong profile from the outset. "As a record buyer, I was attracted by labels rather than artists, at first the Sheffield labels like Fon and Chakk, then New York and Italian labels like DFC which had a strong identity."

Flushed with success, independents have grand designs. But the road to expansion gets tough. Jon Baker, MD of Gee St, was propelled into Island's buyout because "without substantial funding, independent

labels often don't survive above 15,000 sales per release. Things get to a certain size and may appear successful, but they aren't on solid ground."

Baker feels he has gained creative freedom from the arrangement by handing over the administrative chores. Independent labels have so far sustained dance by being responsive to what is happening on the streets. But trying to cover all the bases simultaneously may prove costly and unwieldy over a long period. And a bewildering logjam of labels, however distinctive, will not benefit the scene any more than the clogging tide of promos which is only now starting to abate.

Taking up the independent sector's "hip new label" habit and specialising musically, the majors hope to lay to rest the accusation that they are dillettantes with no commitment to the music they are selling.

But with the preference for indie product among dance tastemakers still strong, the big companies know they have their work cut out.

A three-tiered deal links Sony with dance product from SEP set up by React's co-founder Steve Edgeley. One agreement is with SEP company SETV for TV-marketed albums like Hard Faxx 11, released today. Sony also finances non-TV dance and left field compilations. But SEP's release of Euro smash *Point!* is not directly funded; it goes through Sony only for manufacturing and distribution.



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# Players in the vanguard

The increasing effectiveness of van distribution services is keeping the wheels of

Fragmentation in the dance market has ensured that there have been lots of new openings for distributors in the past 12 months. While a specialist like Amato Disco can afford to concentrate on Italian house music alone, most wholesalers handle product across the board. Mo's Music Machine and Great Asset are currently competing for top slot — after both have been a mere two years in business.



Wesson: 'increase turnover'

**O**ddball, Rhythm For Reason, Part E, Syko And Mak, 4 Mega — hardly household names but they form a typical selection of releases on a typical order form for Bolton dance retailer Beat Records. All of them are on pre-release white labels from a variety of mostly unrecognised sources, and all bought off a van that starts its day from the London depot of

dance wholesaler Mo's Music Machine.

Van services have increasingly made ground over the majors' combined rep, warehouse and teleshops method of distribution because such a system ideally suits the fast-moving dance market. This way retailers can hear product properly instead of down a phone, they can buy on the spot and even for cash.

The set-up suits the artist too. RTM dance teleshopsman Dave Newton says, "When everything went overground, the serious dance fans wanted to get away from the hype, from the Top Of The Pops-type of rave record, and to start releasing their own stuff. They had virtually no money, which is why they appeared on white label, with no expenses.

"The van system suits them because it's so much simpler," he adds. "There's less administration, and less hassle. You can have 500 white labels in your front room and the wholesaler can just take them off your hands there and then. It suits the artist just starting out, which is where a lot of the best

stuff comes from."

Beat Street co-owner Pru Jones confirms the change in the market. "Since the advent of rave culture, the everyday kids don't want Kylie and Jason, they want groups like Bizarre Inc or DJ Seduction," she says. "White labels are the bulk of our business now, and since the majors don't have them, we rely on independent wholesalers like Mo's or Great Asset. Without them, we wouldn't be paying our rent right now."

Van services started making the rounds when the underground dance explosion demanded more and more product, and fast. Originally, US imports and deletions got a company like Soul Trader on its feet, but in the past two years the rise in UK and European dance, and fragmentation of styles, has created openings for an increasing number of wholesalers.

Dave Wesson, director of London retailer Zoom, is a great advocate of vans. "They definitely increase turnover," he says.

From the other side of the

fence, distributor SRD, with four vehicles, also sees virtues in the system. "We reach 180 shops within a square bordered by Coventry, Ipswich and Southampton, in a cost-effective way," reports managing director John Knight. "We can sell white labels which build up the buzz, and cash sales are good for credit control. It's a way of maximising all possible sales."

Speed, however, is crucial. "A record received on a Monday isn't wanted anymore by Friday," says Chris Wood, singles buyer for London retailer Barry Paul Music. "There are 200 to 300 tracks out each week, every week, so to achieve good sales, you have to have the records right away."

"Demand is usually highest a week or two before official release, and then drops off because it's a new track they're after," he says.

Both major labels and indie distributors recognise the effectiveness of van services, and now supply wholesalers with white labels and also finished product on the day of release. That way, retailers who can't get

Don't you wish you were on deconstruction?



deconstruction

# of distribution

the dance industry turning, says Martin Aston

account facilities with distributors can still get product. SRD and Pinnacle appear to be the only distributors with van services operating a system of exclusivity, handling their own lines without supplying the wholesalers.

"We're different to wholesalers whose job it is to sell records in large quantities, and as quickly as possible," says Knight.

"If a retailer knows they can only get the track from SRD, then a pattern of delivery is established. When we stopped using G&M after it went under, we found that instead of selling 6,000 and going in the Top 100 at 85, we sold 4,500 and went in at 46."

More wholesalers are, in fact, now demanding exclusive deals. Mo's Music Machine, for example, handles labels like Formation, ADR and Parliament, plus its own White House and Dark labels.

But there are those labels and artists who avoid the wholesalers, preferring to drive their own cars. "They might want to cut out the middleman in order to earn more

money, or feel wholesalers don't do the job required, or simply worry that certain shops aren't being supplied by that wholesaler," suggests Soul Trader managing director Marc Lessner.

For whichever reason, Great Asset managing director Raz Gold dislikes the self-run set-up. "DJs running around in cars with a few records—anyone can do that. But are they selling a quantity of records, and covering the country, which is what distribution is about?"

But even potential "cowboy" outfits can turn respectable, like Jack In The Box, which Steve Holmes admits he launched by telling northern labels he was operating before he even had an office. Today, the company is trusted, and prospering.

There seems to be no signs of the competition slowing. RTM has just started its own van service in London, with another planned to cover the North, the next area of rivalry. Beat Street reports that Prism handles imports and Delta handles white



SRD wholesale dealers (clockwise from left): reps 'Manuel', 'Cookie' and 'Ben' (l-r); hectic sales office; and 'Jacko', the picker in the warehouse

labels, as does the brand new Sheffield-based van service Ozone. A Mo's van has hit the North for three months while SRD is planning on two vans to cover the region.


But with the often prohibitive cost of vans, from garage repairs to petrol to parking tickets, and given the thinner density of retailers outside London, telesales is still a heavily used alternative.

A major problem is that vans can service shops too quickly, and flood them with product. "That

way, you don't get that surge of demand for the first week's sales to chart a record," says Total managing director Henry Semmence, who uses Great Asset and Soul Trader.

That may be a problem for labels, but not necessarily for the stores.

In a sense, the rise of the vans means shops have never had it so good in terms of service.

Lots of other trends have started in the dance market. How much longer before the vans catch on elsewhere? 

"Our initial white label mail-out combined with the van service hits more than 200 specialist shops," says SRD van sales manager Russell Ganham. "We then use that as a lever to sell into the High Street."



## THE LABEL THATS ALL THE



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# Shopping for grooves

Specialist stores peddle much more than white labels, writes Sarah Davis

Hardcore label Reinforced is the owner of specialist dance shop Test Press in Marlow. The label believes the shop is vital in creating a buzz for all its white labels — a buzz which then takes off in other shops. The React label is currently trying to acquire a shop for its Euro dance and techno product — it also believes owning a shop is crucial for breaking records.

Specialist dance shops and labels are becoming increasingly symbiotic. While dance shops spawn labels, labels are starting dance shops and both see the partnership as vital for discovering — and marketing — new talent. It's a successful relationship which even the major record companies may well find profitable to study.

Keeping close tabs on specialist dance shops is part of the two-way process of discovering new talent and monitoring punters' reaction to your own product.

Jeremy Dickens, co-owner of Hooj Choons which has had singles chart success this year with Felix and Hyper Go Go, says, "I'm always going to Zoom in Camden and talking to staff. Shops are a vital part of the way Hooj works. I go around with the first copies and give shops a couple and have a chat."

He thinks the effort is essential for ensuring that shops get behind his product, and the feedback provides helpful information even before distribution begins and ensures a buzz is generated about a record.

XL A&R men Nick Halkes and Richard Russell also constantly visit or phone London shops like Pure Groove and Zoom to check out new white labels. This is augmented by a network of DJs around the country who check out local shops and radio stations for the label.

Halkes says, "More than ever



Vibe emporium: Pure Groove is one of the capital's hottest specialists

shops are the front line, they're vitally important; it's essential for everyone, big or small, to have rapport with them."

Hamster managing director John Freeze reckons he wouldn't have heard about his successful chart act Terrorize or new act Sykkie if he hadn't picked them up on white label at a specialist shop.

"Dance shops bend over backwards to be helpful," he says. "Phone up HMV and they'll tell you it's not in stock."

Rising High founder Caspar Pound is a shopjunkie. He spends hours checking out new tunes and relies on the shops supporting such new Rising High product as Dominatrix and Guerilla's Dick O'Dell, whose label along with Cowboy and Tomato is currently one of the most popular with customers at specialist shops. He says dance shops can benefit

labels through their musically aware staff.

He says, "In Flying for example, everyone is a DJ. Visiting the shops is a good way of gauging response to records because they know where your label stands and they pick out what's going to have a buzz and play you stuff if you haven't heard it."

Danny Donnelly, owner of Romford shop Boogie Times, initially launched successful hardcore label Suburban Base to promote the shop. The label's success has spawned sister label Fruit Tree. He says, "Majors could learn from labels like Moving Shadow and XL who always phone up to ask what's happening. That's why they do so well. Bigger companies don't phone up to see how their own product is doing, let alone come in to ask what else is

doing well."

Shops like Eastern Bloc, Pure Groove and Black Market say they do communicate with major labels — labels like London offshoot flrr receiving particular praise — but their attention falls far short of the indie labels.

Tarik Nash, owner of Pure Groove, says, "It's people from smaller labels who keep coming in and it's indies such as Hooj Choons who take risks on acts like Felix while the big guys like deConstruction come in and sign it."

EMI has lagged behind other majors in the dance market for years. A&R director Clive Black says it needs to catch up and is soon to launch a new dance label which concentrating on hardcore underground acts. "Majors are open to criticism, we're often slow in picking up on trends and in dance EMI has missed out," he concedes.

Establishing a close relationship with specialist dance shops is vital to his new label's success, he adds. "We need to take a chance. The downside in dealing with small shops is they might go under and we would not get paid. But we have ability and intelligence — we need to be educated."

Once the new label's identity and credibility has been established, Black expects to be able to branch into other, more commercial areas of dance. But it's the expertise of the specialist shops and the credibility they can bestow on a new label that will prove crucial to its success.



Label announcement

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FRUIT TREE

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# DOOLEY'S DIARY

Remember where you heard it: Jonathan Ross stuck to all the rules of after dinner speaking at the British Music Industry Award bash by being as brief and as close to the bone as possible. He told assembled record bosses to look out for his new album entitled 'Jonathan King Is A Wanker?' and suggested that Madonna's next video will go further than her last — "it's being shot internally"...But most titters were raised by his description of how Ms Ciccone had eyed **Rob Dickens** when he stood by during the Ross interview — "It was like she was looking at her first vibrator — asking herself, 'where do I put the batteries in this one?'"...The other outstanding performances of the night were on the dancefloor, where Bard's **Bob "bopper" Lewis**, Radio One's **Johnny Beerling** and BPI's John "crazy legs" Deacon scuffed but were all outclassed by **Tony Powell's** cheek-to-cheek smooch with Transvision Vamp ex-star **Wendy James**...Some of those present were saddened that Powell didn't demonstrate the art of **rump shaking**, the dance being pioneered by hot MCA US act **Wreckx-N-Effect**, who were in town last week...**HMV** was delighted with the turnout at the opening of its Liverpool store; alongside assorted marketing and sales directors were the industry's very own **Bush & Clinton** — PolyGram's **Maurice**



As if the accolades and awards haven't been enough, just lately John Deacon has been showered with kisses. First was the dress rehearsal back at the Music Week awards in March when he received a peck from Michael Levy as he launched the British Music Industry Award. Then last week came the real thing. Not only did he collect his prize but he got a smacker from ex-page three model Sam Fox that drew an even broader grin. But maybe it was the congratulatory embrace from model Cindy Crawford moments earlier that gave the BPI director general that healthy glow.

**Oberstein and Roger Ames** — as well as EMI's **Rupert Perry**, MCA's **Tony Powell** and Virgin's **Paul Conroy**...It's good to hear the industry's top executives retain their sense of value — **Perry and Ames** scrapping over a sole copy of *MW* on the Intercity to Merseyside...**Obie** was unofficial guest of honour, presented with his very own "Nipper and horn" trophy in recognition of 40 years' service to the business...The only hitch in an otherwise smooth opening was the decision by the new store's down escalator to break down less than an hour after the ribbon was cut...There's a simple explanation for Warner chairman **Rob Dickens'** appearance at Sony's preview of the film Peter's Friends with manager **Gail Colson** on Monday. "We've **gaitcrashed**," explained **Colson**. Of course, it had nothing to do with the fact that her Warner-signed band **The Pretenders** had supplied Don't Get Me Wrong for the soundtrack...**Good news** coming up to Christmas, with MCA shipping **320,000** of its new **Cher** compilation, out today, the label's biggest ship-out since Guns N'Roses' two Use Your Illusion albums accounted for 160,000 each last year...Former Capital Radio press officer **Norman Divall** awaits calls on 071-821 7473...And while on

the subject of radio, **Atlantic 252** is trumpeting the fact that it is employing the services of one **Johnny Beerling**. Yes, that one. But no, not as a new chief executive, rather as a **DJ**...Warner Chappell ceo **Les Bider**'s phone has been red hot since news of his **\$39m advance** to Elton John and Bernie Taupin. "I've had all the lawyers in America saying, 'I want a deal like that,'" he says. And who's surprised? ... It's sick city down at **Island's HQ**, with six staff (and rising) going down with a particularly unpleasant **mystery virus**...Despite reports to the contrary in **Billboard**, it seems that Virgin veteran **Simon Draper** has no plans to join the growing list of senior executives who have left the label...Music Of Life's **Chris France** was outraged when Top Of The Pops' 50-plus producer **Stan Appel** turned away the smash hit Supermarionand crying: "this is not a kids' show." And we thought "the kids" were all that mattered. Appel explained later that he had to cater for all age groups but bosted his cred with the afterthought "It's a great record to dance to".....



Phonomag managing director David Cliphams seemed strangely happy as the boys from new signing Let Loose tore his office apart. Def Leppard discs and all. The reason? Phonomag's Vertigo and Fontana were completing their division into separate units by moving to separate floors within Phonomag Towers. No wonder the ever resourceful Cliphams was so keen to get his hands on some free labour. And no doubt he was hoping to inspire (left to right) **Richie Wermerling**, **Lee Murray** and **Rob Jeffrey** with the success of their heavier label mates.

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Telephone: 071-420 3636. Fax: 071-401 8055. **UK** A United Newspapers publication

Editor: Steve Redmond. Deputy editor: Selma Wells. News editor: Alan Scott. Deputy news editor: Martin Tubber. Contributing editor: Matthew Cole. Production editor: Duncan Holland. Senior sub-editor: Andrew Martin. Deputy ad manager: Judith Rivers. Ad executives: Steve Masters, Hedi Greenwood, Sam Lewis. Ad production assistant: Kate Mackenzie. Publisher: Tony Evans. Secretary: Linda van de Wall. For Spotlight Publications — Group production editor: Roy Sinclair. Group special projects editor: Karen Fox. Group ad production manager: Robert Clarke. Group publishing editor: David Dalton. Executive Publisher: Andrew Brown. Registered at the Post Office as a newspaper. Member of the Periodical Publishers' Association. Printed by Penfold Press — UK subscriptions, including free Music Week Directory every January: £165 from Computer Postings, 120-126 Lavender Avenue, Mitcham, Surrey CR8 3HP. Tel: 081-640-8142. Fax: 081-648-1873. UK £105. Europe £200/US\$215. The Americas, Middle East, Africa and the Indian Sub Continent £205/US\$449. Australasia and the Far East £200/US\$200.

ISSN 0265-1548  
**ABC**  
Average weekly circulation: Jan 10 June 1992: 11,921

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