

Multiplies step up cut-price offers to stimulate sales



Farringtons sets out to conquer classical sector

Madonna's Erotica campaign unveiled in Ad Focus



Lesley Garret leads all-new Market Preview



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Hopes rise as sales rally

Hopes for a Christmas trading boom have been lifted by an unexpectedly strong third-quarter sales revival, according to new Gallup figures.

Albums sales confounded expectations to rise 1% compared with the same period last year, while the figure for singles slipped by only 4%.

For the previous quarter the year-on-year slumps for albums and singles unit sales were 4% and 9% respectively.

The figures provide a tonic for the industry as it enters the most important selling

period of the year. They also confirm reports from retailers that business picked up in August and September after a poor June and July.

Gallup charts director John Pinder says, "The market has held up in marketing-driven. There have been strong campaigns both from retailers and record companies."

The effect of promotion is particularly noticeable on vinyl LP sales, which fell 35% in the period year-on-year compared with a 51% crash the previous quarter.

1992 SALES vs 1991		
	singles	albums
Jan-June	-9%	-6%
April-June	-6%	-4%
July-Sept	-4%	1%
Source: Gallup		

Pinder says the change is largely attributable to strong back catalogue and mid-price sales — the focus of many of the campaigns launched over the past three months.

Of the singles figures, Pinder says, "These results

nailed the lie that the singles market is dead. At a time of recession the 4% figure is quite an achievement."

Vinyl sales continued to fall — 36% for seven-inch and 27% for 12-inch — while CD rose 81% to take a 33% market share. Snap's Rhythm Is A Dancer, the top-selling single of the period, sold well across all formats.

Snap also pushed Arista into the top singles label slot with a 6.6% market share ahead of Columbia in second and A&M in third place, according to

CIN figures. Columbia remained the top albums label with a 6.9% share in front of Virgin and Epic.

PolyGram repeated its dominance of the company tables, scoring 25.3% of the singles and 26.4% of the albums market. Pinnacle continued to perform well in the distribution tables, boasting an 8% share of albums sales and 11.4% of the singles market. PolyGram remained in first place with albums and singles market shares of 31.7% and 29.3% respectively.

Webster retires at 38

Virgin International managing director Jon Webster has resigned in what amounts to his retirement at the age of 38. Webster — instigator of two of the industry's most successful campaigns, the Now! compilation series and the Mercury Music Prize — says he wants to spend more time with his five-month-old son.

"Having a kid changes your life," he says. "I thought about it and decided I just don't want to do this any more."

When he leaves at Christmas, Webster plans to work as a consultant with his partner



Webster: had enough

Debra Clancey, an international label manager at Virgin.

"I have a few irons in the fire," says Webster. "But I am

not interested in full-time job offers from anyone."

Webster's resignation ends a 17-year career with Virgin. He joined its retail operation in 1975 before moving to head office. In 1981 he switched to the record company as sales manager rising to deputy managing director in 1987 and MD in 1988. He has been managing director of Virgin International since February.

Virgin Music Group chief executive officer Ken Berry says "If he doesn't carry on being active in the industry, it is the industry's loss."

Island cleared of Don-E hype

Island Records is believed to have been cleared of hyping Don-E's Peace In The World.

The single was withdrawn from the chart in July after irregular sales patterns.

The BPI investigation into

the affair has found that there was an attempt to buy in the record, according to MW sources. But it has been unable to discover who was behind it. Neither Island nor the BPI were willing to comment.

Euro pact may threaten MCPS

European mechanical rights organisations Sacem, Gema and Sotemra announced their intent to form a central accounting society for Europe in a joint statement issued on Friday evening.

The organisations are urging the industry to move towards a joint body to keep running costs below 10%.

The move, just three months after MCPS revealed it had similar plans with the US Harry Fox Agency, raises fears of a split within the European rights societies.

MTV backs AIRC

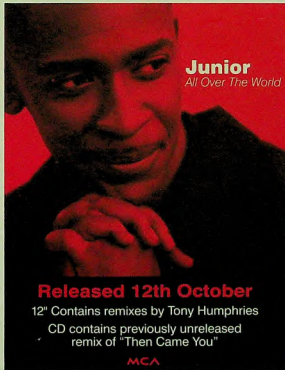
The UK record industry's system of collective licensing for airplay is facing a new two-pronged attack as MTV joins forces with the AIRC in the radio body's Copyright Tribunal battle with PPL.

Last week MTV sent a letter to the tribunal outlining its complaint to the European Commission, filed in June, over the practices of PPL's sister video rights company VPL. The action was clearly intended to link the two cases, adding weight to the AIRC's case.

MTV claims, "The existence of VPL... has eliminated practical and effective competition."

Neither PPL nor VPL were available for comment.

Last week the tribunal heard closing speeches from both sides in the case which ends today (Monday). Both sides have agreed to return to the tribunal to finalise operating terms in early November when an early indication of the tribunal's decision is expected.



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PolyGram aims for DCC deadline

PolyGram is in delicate negotiations with parent company Philips in an effort to reschedule the staggered launch of DCC hardware and tapes.

Although the software launch has been put back for the third time, players are still due to go on sale next week. But PolyGram spokesman Phil Callan says the record company "is still hoping for a simultaneous launch."

Philips confirms that its generic ad campaign will be held back until tapes are ready. "Exactly when that will be is still being discussed — it is changing every day," says a Philips spokesman.

PolyGram's Amersfoort manufacturing plant in Holland was forced to begin production of the entire launch stock again last week after the discovery of a fault. At full capacity it can produce 20,000



Swan: negotiating

units a day.

Sources suggest that a trickle of tapes may become available in stores from next week. PolyGram is still unable to reveal details of retailer commitment or its sales campaign. DCC UK co-ordinator Clive Swan is locked in discussions with retailers.

Our Price is understood to be unlikely to stock any titles on either DCC or Sony's rival MiniDisc before Christmas.



What with Dan Quayle getting tough with characters in soap operas and the furore over Warner's Body Count album it is clear that a tide of intolerance is sweeping the US.

So far the UK entertainment industry has got off relatively scot-free. But the danger of censorship is ever-present.

As a business which owes its very living to the freedom to communicate, the music business — just like the magazine publishing business — has not simply a moral but a commercial interest in maintaining its right to free speech.

It may be tempting at times to fall for the fool's gold of self-censorship. But it never ends there.

Watch out, there may be a censor about.

The third quarter figures from Gallup are very encouraging. Despite a recession that shows no signs of going away, record sales are remaining, if not buoyant, then at least resilient.

That 1% rise in album sales in particular is a testament to the many special offers and promotions retailers and record companies have been mounting.

Such promotions are expensive. And they are hurting profits.

But they show that at a time when many businesses — the building trade, for instance — can do nothing but despair, the record industry is taking recession by the scruff of the neck and making the best of it.

The loud-bested Jon Webster might look a unlikely player for the part of New Age Man, but his decision to jack it all in at the age of 38 for family, reading, cooking and, as he puts it, living, seems to mark him out as just that.

Despite his protestations, however, I get the distinct feeling that we haven't heard the last from Jon Webster yet.

Steve Redmond

Menzies offer gives singles extra profile

John Menzies has joined the ranks of retailers offering a singles-of-the-week package to record companies.

Under the Menzies scheme, which costs £1,000 per single per week, the retailer promotes four singles each week in its windows and in counter boxes in 120 stores.

The scheme was suggested to Menzies by promotions company 3mv. "It drives business for everyone and will hopefully increase impulse purchases," says 3mv managing director Mike Heneghan.

The first four record companies to try the scheme last week were Big Life with The Orb, Heavenly with St Etienne, Hits with Carol Kidd and Col Discs with Paul Weller. Others set for future weeks are Pulse 8 with Rage and London with Shakespeares Sister.

Other multiples also run single of the week schemes with Woolworth charging £4,000 for the service.

London bombs hit record sales

The IRA's bombing campaign disrupted trade at London's West End record stores last week.

The HMV shops and Virgin Megastores in Oxford Street — which together account for around 4% of total UK business — closed for up to three hours on Wednesday after a bomb alert forced police to close the area.

HMV marketing manager Alan MacDonald says HMV lost an estimated £50,000 in trade on Wednesday. Friday trade was also slow because of two bombs the previous evening, he adds.

"Without doubt if the campaign carries on through to Christmas it will affect trade. The people who make the one-off trip into town may well be encouraged to stay away," he says.

Woolworth chart penalises dance

Woolworth's first in-store singles charts have confirmed expectations by favouring mainstream artists and penalising dance acts.

In today's Woolies' chart EMI's Tashin Archer follows Dr Alban at number one with Daniel O'Donnell and Brian May among the biggest winners. And new singles by Madonna, Bon Jovi and Bjorn Again were among those inserted to appear on the day of release.

O'Donnell and May's singles have both held their positions for two weeks while dropping down the industry's official CIn/Gallup chart.

O'Donnell's I Just Want To Dance With You remained at number 20 for both weeks in the Woolies' chart while falling from 20 to 35 in the CIn/Gallup rundown last week. And May kept positions of eight and 14 while dropping to number 17 in the official

WOOLIES RUNDOWN			
Woolies' chart wk 12-10	Title — Artist	Woolies' chart wk 5-10	CIN chart wk 5-10
1	Shocking Blue — Tashin Archer	3	2
2	I'm A Man — Dr Alban	2	1
3	Emerson's Ghosts — The Shanes	4	2
4	End Of The Road — Boy II Men	5	4
5	Baker Street — Ultravox	6	5
6	Iron Lion Cub — Bob Marley	7	6
7	My Dream — Lionel Richie	8	7
8	Erica — Madonna	12	—
9	My Name Is Prince — Prince	1	8
10	Keep The Faith — Real McCoy	10	9
11	I'm Gonna Get You — Bizarre Inc	15	6
12	— Susan Rice	16	25
13	A Million Love Songs — Take That	18	23
14	Too Much Love — Brian May	8	13
15	Taste — Buster Poole	21	12
16	Rhythm Is A Dancer — Snap	11	14
17	Theme From MASH — Mavis St Preachers	16	16
18	Second — Mike Oldfield	26	13
19	Love Songs — Simple Minds	20	17
20	I Just Want To Dance — O'Donnell	20	25

Source: Woolworth.

chart last week.

The main loser last week was Bizarre Inc, whose I'm Gonna Get You single was at 15 in the Woolies chart, but moved up from 17 to six in CIn/Gallup's chart. This week it moves up slightly to 11 at Woolworth.

Woolworth Entertainment division trading controller Martin Davies says, "Bizarre Inc's position will reflect that particular product. We think it will peak very quickly and have a short chart life." Brian May however has continued to sell well, he adds.

Asda drops chart for EUK rundown

Supermarket chain Asda is turning its back on the official CIn/Gallup singles chart to launch its own rundown before the end of the year supplied by distributor Entertainment UK.

News of Asda's decision comes just a week after Woolworth launched its own singles chart in a move also developed with EUK. The distributor already supplies Asda's album chart.

Asda's new singles "chart" will combine new releases and existing chart material just like Woolworth's rundown. It

will be available in all the 190 stores where the supermarket chain sells music.

An Asda spokesman says the chain has a different profile to other music outlets such as Our Price. "We want a chart to make as much money as possible in the available space. We don't feel it is doing that," he says.

Asda is currently expanding the amount of space given to home entertainment, including music, in its stores. A new entertainment department was opened in its Tilbury outlet last week.

BSkyB revives Top 40 show

British Sky Broadcasting is reviving its UK Top 40 show on Saturday, two years after it was last broadcast.

The one-hour show will go out on Sky One at 7pm every week, straight after Knights & Warriors, the game show which Sky expects to be one of its biggest draws of the autumn.

BSkyB head of music Mo Darbyshire says the show has been revived as a result of record company pressure.

The new show's format includes video clips, competitions, news and new release data. The show uses MRIB's unofficial chart, just as it did before it became a victim of the Sky/BSB merger.



Pirates are parasites — leeches sucking at the very lifeline of the record industry by taking advantage of the talent and creativity of others.

Their overheads are negligible. They have neither A&R nor marketing costs. And, more significantly, unlike record companies which risk investment in albums which may not sell, pirates only produce Top 75 titles with guaranteed sales and profits.

Pirates erode the profitability of record companies and damage their reputation through substandard product. Musicians and songwriters lose royalties and fees; retailers and distributors lose sales; the public lose protection against inferior quality tapes; and the Government loses taxes.

Counterfeiting of Top 75 cassettes in the UK has tripled because of the recession. In addition to the BPI Anti Piracy Unit's own operations and legal actions, it is calculated around 800 actions involving the seizure of 145,000 counterfeit tapes will have been carried out by police and trading standards officers, supported by the APU, by the end of 1992.

Last year only 57,490 counterfeit cassettes were seized in 317 actions. This represents just a small percentage of what is sold annually.

Hopefully the same problems won't befall CD. Certainly technological costs place the format far out of the financial reach of domestic pirates.

But counterfeit CDs have been manufactured by plants in the Far East and we must ensure that legitimate products easily identifiable from pirated ones are produced.

Warner's introduction of anti-piracy devices for all compact discs manufactured at its plant in Alsdorf, Germany is a start.

But for an industry initiative to work effectively, all record companies should adopt similar measures.

Tim Dabin is the BPI's anti-piracy co-ordinator

Graphic foils CD pirates

Warner Music International is to brand all its CDs with a unique marking in a Europe-wide move to combat piracy.

The company's "W" logo will be embossed on to the front of all jewel cases and on the reverse of each disc. Warner hopes the cost of trying to duplicate the markings will be prohibitive for pirates.

In addition, every liner booklet will be marked using

a secret coding system which Warner says is invisible and "unscannable".

All releases coming out of Warner's Alsdorf plant in Germany will feature the markings. The project was launched with Mike Oldfield's *Tubular Bells II* and Eric Clapton's *Unplugged* release last month.

Manfred Zunkeller, Warner Music Europe's senior vice-president, says the innovation

will allow Warner to protect Warner Europe's products. The Alsdorf plant manufactures for Asia and Australia as well as Europe.

A year ago, Sony Music introduced a hologram sticker on product to protect against piracy. The first album to feature the mark, which appears on all formats of key Sony releases, was Michael Jackson's *Dangerous*.

Multiples step up price cutting blitz

Multiple retailers are launching an early assault on the Christmas market with an unprecedented programme of autumn sales.

Woolworths, HMV and Our Price are all mounting special promotions in an attempt to attract customers during the next month — a critical period for retailers because of the combination of the half-term school holidays and the seasonal release of key albums.

Woolworths unveils a three-week half-price sale of CDs, cassettes and videos today (Monday).

Meanwhile HMV launched its first October sale on Friday, offering "thousands" of music, video and games titles at reduced rates in what it claims is its largest-ever promotion.

Among the music titles are current chart albums from Extreme, Annie Lennox, The Police and Simply Red, available at £9.99 for CD, £6.99 for LP



Terrill: bucking flat market

and £7.99 for cassette.

HMV marketing director David Terrill says, "We have recognised that with the market being as flat as it has been for the past few months, we can't just expect people to come in the doors and buy product."

Our Price also launched a promotion last week marking its 21st anniversary this year. Customers are being offered 63 classic albums — three from each year — and when they buy two receive £5 off the combined price.

The CD-only sale of existing

stock covers full- and mid-price material including REM's *Green*, and Madonna's *Like A Prayer*.

Our Price brand marketing manager Neil Boote says, "We haven't purposefully gone out to represent specific music genres. These are some of the biggest-selling albums of the past 21 years."

The chain is also promoting its anniversary with a supplement prepared with the *Independent on Sunday*, due out with the October 25 issue.

The most recent promotions follow a string of other sales and offers presented by the multiples during the summer.

Virgin is currently mid-way through its *NME Sound Choice* offer, in which 50 albums are available priced £9.99 for CD and £6.99 for cassette. And WH Smith is still running its promotion featuring 120 PolyGram titles selling at £9.99 for CD and £6.99 for cassette.

Labels tune to classical radio hits

Classical music's growing exposure on radio has prompted a rash of autumn compilation releases tied in with classical stations, writes Phil Solomon.

Deca this week launches *Melody Classics*, featuring favourites from *Melody Radio*'s daily light classical programme, while Philips releases a disc of the 20 most popular works featured on *Garry Davis' Radio One* request show, *The Classical Bit In The Middle*.

Meanwhile sources suggest EMI Classics will next month launch a mid-price album linked with another classical station.

Deca's mid-price album, featuring excerpts from Vivaldi's *The Four Seasons*, Vaughan Williams's *Green-sleeves Fantasia*, Ravel's *Bolero* and Holst's *The Planets*, will be promoted jointly with *Melody*. The album follows the release of *Melody Favourites* by sister label Polydor in July.

The full-price Garry Davis album will be matched with *Radio One's* 25th birthday celebrations and the launch this week of *Davis's One To One* television programme.

Davis says, "I started off knowing very little about classical music but listener response has been enormous and I have learned a lot from the show."

Earlier this month the Hit label released a 24-track compilation *The Best Of Capital Gold* in association with the London station.

Ex-GDR label signs Ultravox

The former East German communist record company Deutsche Schallplatten (DSB) is planning to open a UK arm after signing up Eighties chart toppers Ultravox.

The mushrooming European operation, headed by former Sony Music Europe president Jurgen Larsen, is seeking a joint venture deal with a major distributor UK label.

Ultravox, now featuring only one of the original members, Bill Currie, is the first international signing to DSB, the former state-owned company.

The band's *Revelation* album — their first for six years — will be released at the start of next year, preceded by the single *I'm Alive*.

Ultravox's last album, *U-Vox*, reached number nine in 1986.

Pepe ponders chart show deal

Jeans manufacturer Pepe will decide whether to renew its sponsorship of the ITV Chart Show within a month.

Pepe UK marketing manager Chris Stephenson says the company is currently engaged in a "vociferous and active debate" over the deal as it is adopting a pan-European marketing strategy. The one-year deal for the programme is due to expire at the end of December.

Pepe is also in discussions with MTV Europe, but Chart Show executive producer Keith MacMillan says that the programme will continue regardless of Pepe's decision.



The Gramophone awards attracted a distinguished audience to London's Dorchester Hotel on October 2. Among those present to collect their awards were Dame Kiri Te Kanawa (left) and Sir Georg Solti, winners of the artist of the year and lifetime achievement prizes respectively. Record of the year winner Nikolaus Harnoncourt also attended the ceremony just hours before his concert performance in Switzerland. Gramophone managing editor Chris Pollard told 400 guests that this year's nominations were among the strongest ever.

Sony raises curtain on Branagh film

Sony Music is issuing the soundtrack to Kenneth Branagh's film *Peter's Friends* next month — the first release under its tie-in with Renaissance Films.

Sony, the biggest shareholder in Branagh's production company, has been involved in the film for a year.

Clive Farrell, Sony's manager of research and concept TV, selected songs for the soundtrack with Branagh, securing tracks from Bruce Springsteen, Tears For Fears, Queen and Elton John.

The film, starring Branagh, Tony Slattery, Stephen Fry, Hugh Laurie and Emma Thompson, opens the London Film Festival on November 5 before its nationwide release on November 13.

The album is released on November 9 and includes five bonus tracks from scenes cut from the film's final edit. A version of Let's Stay Together by The Pasadena 2 will be released as a single early next month to promote the album, followed by a track by Daryl Braithwaite, says Farrell.

Sony is working with Entertainment Film Distributors on a joint campaign: filmgoers will be entitled to money off the soundtrack, and radio and co-ops ads are planned.

WWF rivals to join battle in singles charts

Arista and Epic are to mount a battle of the heavyweights next month with the release of rival singles featuring World Wrestling Federation stars.

Epic is first into the ring with its release of *I'm Your Man* by Scots-born Rowdy Roddy Piper on November 16. But Arista will seek revenge with the release two weeks later of a record featuring a host of wrestlers.

The Arista release, likely to be a cover either of Thin Lizzy's *The Boys Are Back In Town* or Gary Glitter's *I'm The Leader Of The Gang (I Am)*, is being masterminded by pop supremo Simon Cowell, who flew to New York for recordings last week.

The launch of the rival acts, both of whom were signed by the UK arms of their respective record companies, reflects the growing popularity of WWF in the UK.

Tickets for the WWF Summerslam '92 event at Wembley in August sold out in a record 90 minutes.

PolyGram opens imports division

PolyGram UK is launching its own import operation to offer dealers easy access to product from its European, Japanese and American sister companies.

Import Music Services, headed by general manager Bob Nolan, will offer an initial list of 630 European pop, rock and jazz titles. Classical material will also be available from November.

On receipt of orders from dealers, IMS will order product from PolyGram's international supply offices.

Standard prices for vinyl and cassette are £5.40 (compared with £5.25 for domestic product) and £8 for CD (£7.59), while mid-price charges are £3.50 for LP and cassette (£3.07) and £5.40 or £5.50 for CD (£5.25).

Nolan says Japanese prod-



IMS: easy access

uct will be added to the list by December, with US product available from early next year. More than 1,000 titles, including video and laser disc releases, will be on the list by January.

The launch of IMS comes just seven months after Far, the import company backed by PolyGram, closed one month after being launched.

At the time Far's founder

Paul Hallett said PolyGram pulled the plug on the company because it wanted to launch its own import operation.

But Nolan denies there is a link. "Far was an independent company importing product from anywhere in the world on any label."

"All I'm doing is purely dealing with PolyGram-related product," he says.

BBC head of light entertainment Jim Moir was among 13 industry figures presented with a BASCA Gold Badge Award at the London Hilton on Thursday. Other awards went to Joe Brown, George Elrick, Adelaide Hall, George Farnie, Ray Ellis, Neil Richardson, Ruby Murray, Anthony Newley, Tony Blackburn, Chris Barber, Denis O'Keefe and Josef Locke.

US publishing company Bug Music has opened a London office headed by UK managing director Mark Anders at 75 Wilson Road, West Kensington, London W14 0LH. Tel. 071 602 0727.

EMI Records production co-ordinator Matthew Duffy has moved to fill the same post at FWL Records after five years at EMI.

The Mean Fiddler organisation has bought the Jazz Cafe out of receivership. Owner Vince Power says there will be no significant change in booking policy.

Forge FM, the Sheffield radio station broadcasting on a restricted service licence is to return in March 1993.

Best foot forward in Thunder pitch

EMI Records has turned to soccer legend George Best in a bid to push *Thunder's Laughing On Judgement Day* album platinum.

Best takes centre stage in a new TV soccer campaign for the rock act, starring in a 90-second ad to be launched on Wednesday during the England v Norway match on Sky Sports.

Produced by Peacock Marketing & Design, the ad will also be used during all Channel 4 and Sky TV live soccer coverage over the next month.

Label managing director

Jean Francois Cecillon says the band — his priority act for October — is being targeted at soccer viewers in the first leg of a campaign that will subsequently address other audiences. "Football fans like rock," he says. "They like Def Leppard and they like Thunder."

In six weeks, *Laughing On Judgement Day* has already sold 90,000 copies compared to 125,000 total sales of their debut album. The current single *Everybody Wants her* is expected to enter the top 40 today (Monday).

US labels boss slams low CD profit levels

The president of one of the largest US classical labels has declared UK classical CD prices to be "barely adequate" to ensure profitability, writes Phil Sommerich.

Rene Goiffon, president of Harmonia Mundi US, says the public worldwide is unaware of the real costs of recording classical music and the low sales of many titles.

And he condemns a "misguided" *Sunday Telegraph* report quoting leading musicians as saying they buy discs in the US because they are half the price of their UK equivalents.

Goiffon, visiting London for the *Gramophone* awards, has led the campaign in the US press against consumer demands for disc price cuts.

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Indie hits out at PolyGram

I read with interest Maurice Oberstein's castigation of the multiples, a stranglehold that is entirely self-inflicted (MW, Oct 3).

However, PolyGram's attitude towards the beleaguered independent may be of interest.

Like most record companies, PolyGram looks to the independent dealer to be supportive of the "new life blood" and other "important" releases.

Many of these titles are non-starters, but on enquiring about some assistance in these difficult times, PolyGram credit control advised that they will call in personal "guarantees" before considering accepting any stock return deals.

In other words they do not care about helping the small people in temporary difficulties and will merely accelerate their demise.

The companies, of course, live under the illusion that they assist the independents by giving them free stock. It only has benefit if you can sell it, most of the stock given away has little value except to the artist's family and his A&R man.

Unfortunately Rome is burning, but our record company executives have not yet seen the flames. Meanwhile the independent trader is being consumed by the conflagration.

One consolation for the companies: their strike force telephone bills will be reduced as there will be no one left to phone for "favours" on a Saturday. Try asking your Woolworth branch instead.

Roger Harris
Sound Store
56 Sydenham Road
Sydenham SE26

Not invited to R1 celebration

Having just finished looking at the Radio One 25th Birthday promotional supplement (MW Oct 3), I have to spoil the party, but it seems that some people were not invited. Notably The Black Music Industry Professionals associated with Radio One, whether musicians, DJs or just industry spokespersons.

I seem to remember a recent advertising campaign stating that "It's your BBC". I wonder who was included in that.

Alec Cuffy
Black Music Industry Association
London NW10

Only joking says Faure after ITC

You do me a disservice in your report of my comments at In The City (MW, Sept 26).

My comments at the seminar about our discussions with the AIRC were a humorous description of the attitude of others, and belie the fact that our relationship with licensees, including AIRC, is one of positive mutual benefit — even with me around.

Trevor Faure,
head of legal affairs,
PPL
14-22 Ganton Street,
London W1V 1LB

Nothing beats personal touch

Isn't it a shame that a small distribution company like ourselves not only has to battle recession but also is not given the chance to stock majors labels?

Surely these companies realise that playing music down the telephone on badly recorded cassettes does not sell their records.

We take the promo to the customer who then can make a real decision about buying.

After a total of 72 hours on the telephone and numerous amounts of "sorry they have sold distribution" I am contemplating ritual suicide.

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IS Distribution
34 Station Road
Crayford, Kent

Farringdons sees stock rise in City

The classical chain is bucking trends. By Martin Talbot

Classical music retailer Farringdons Records is bucking trends in the classical market by opening its biggest store just as sales are hitting a slump.

The 5,000 square foot Leadenhall Market store, in the City Of London, opens today (Monday), a month after BPI figures showed the sector's sales down 20% year-on-year.

Confidence in the market is not high. Former Waterstones managing director Tim Coates' classical superstore looks increasingly unlikely to open before Christmas, and a plan for a national classics chain is on the rocks because of lack of funding.

But Martin Longdon, general manager of the WH Smith subsidiary Farringdons, is not worried.

"This will be a busy shop," he says confidently. "I am sure we will do well."

Farringdons is certainly taking a bullish stance to recession: it is investing £500,000 in its new shoppiece store.

That investment in Leadenhall Market represents Smith's first step to establish Farringdons as an autonomous chain since it acquired the business in 1983.

When Longdon moved from Smith's Paperchase stationary chain to run Farringdons in February, the move to separate the company from Our Price was almost complete.

His task was to finally bring its business strategy into sharp focus.

"We haven't had a strong identity," he explains. "The business needed focusing and marketing more strongly as a classical business in its own right."

As well as establishing a new corporate look — designed by Design Solution in clay red, charcoal grey and bare wood — it needed to target more effectively its core market of classical specialists and collectors.

At Leadenhall Market, although some features are aimed at the casual buyer — including new release racking and a labelling system to highlight Farringdons' recommended versions of famous works — the store is designed primarily for the specialist.



London: 'I want shopping to be fun'

The starting point is a broad stocking policy; the new store will hold 20,000 CDs, cassettes and videos in stock — a £400,000 commitment.

And, because of its emphasis on classical buffs, Farringdons expects to sell proportionally less budget titles than other classical stores; BPI figures show budget ranges take up 50% of the total UK market in unit terms.

"The more serious music buyers tend to buy more full-price," says Longdon, who estimates budget ranges make up only one-fifth of Leadenhall Market's total stock.

Many of the innovations in the new store have been prompted by three separate surveys of 1,500 regular classical buyers by market research consultants MWR.

A reference post will provide magazines and books for customers to refer to, while a magazine section will highlight publications such as *Gramophone* and *Classic CD* racked alongside the publications' "pick of the month".

Rather than a traditional record dealer's chart display, a "Best Sellers" list will highlight 200 of the latest top-selling titles.

Longdon has ruled out a sales chart because he says, "The distinction between which is number one and which is number three is not so important. A display is important simply to show what is available."

Picking up on the growth of in-store listening posts, 12

have been installed at Leadenhall Market — including six available for customers to request a specific recording.

Longdon says the store, fitted with plenty of seats and open spaces, is not a hard-sell environment.

"I don't care if people want to sit down and listen to the music. If they are comfortable in the store they will come back again," he says.

Indeed, Longdon is keen to promote the Leadenhall Market store as a place of entertainment.

Just as WH Smith's book store chain Waterstones offers in-store book readings and signings, Farringdons is planning a programme of in-store discussions and performances. It is even sponsoring performances at a nearby church.

Such events have already proved a success at the chain's Royal Festival Hall outlet: an open discussion with composer Philip Glass attracted over 500 people earlier this year.

"They are good because they appeal to the serious customer and also attract the casual buyer who may be walking by," says Longdon. "I want shopping to be fun."

Farringdons could barely be described as a chain just yet — it currently consists of just two stores — but the company is planning to expand next year.

Sales may be down in the classical business, but in a market worth £100m a year, says Longdon, there is still plenty of scope for the creative retailer.

8 Erotic
Madonna, clean and dirty in new releases



Named
His name is Prince and it's a singles hit

16 Pleased
Happy Mondays hit the indie chart



18 Moondance
Acen take top spot for dancers

music week

datafile

The Information Source for the Music Industry

17 OCTOBER 1992

CHART FOCUS

Of all Britain's major cities, Bradford is one of the least prolific sources of hitmakers. Among its few successes, **Smokie** registered a dozen hits, and **Kiki Dee**, while never having a Top 10 hit in her own right, hitched a lift to the singles summit with Elton John on Don't Go Breaking My Heart. But this week **Bradford** has a whole number one to itself for the first time, as 25-year-old **Tasmin Archer** reaches pole position with *Sleeping Satellite*, bringing to an end the four-week reign of **The Shamen's** *Ebenezer Goode*. Archer is chased all the way by **Boyz II Men**, whose *End Of The Road* single improves from number four to number two—but it probably has little chance of catching Archer. Her sales grow this week, while **Boyz II Men's** shrink. Nevertheless, it's a highly satisfactory UK baptism for the group. In America, incidentally, their single is number one for the tenth week in a row, making



it the longest-running number one in the past decade.

The singles chart continues to have a high turnover, a further 22 entries this week bringing the total for the last fortnight to 49. Among the latest intake, **The Cure** make their 22nd incursion into the chart since 1980 with *A Letter To Elise*, the third single from their number one album *Wish*. It debuts at number 28. The previous singles from *Wish*—*High and Dry* and *I'm in Love*—reached number eight and number six, respectively, to give the group its first ever consecutive Top 10 hits. A

high placing for *A Letter To Elise* will underline the fact that they've never been hotter.

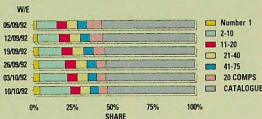
Album-wise **Prince** is king, his untitled album (*Symbol*) becoming the fourth to debut at number one in consecutive weeks. Though none of his more critically and artistically acclaimed earlier albums reached number one, *Symbol* is his fourth number one in five outings, though, oddly enough, the odd one out—*Diamonds And Pearls*, which was released exactly a year ago, and peaked at number two—is the biggest seller.

Finally, the alliance between axe heroes **Hank Marvin** and **Roger Taylor** equals the record for oldest instrumental duo in chart history. 51-year-old **Hank** and 45-year-old **Roger's** version of *Queen's We Are The Champions* debuts this week at number 66. Their combined age (96) equals that of 1967 hitmakers **Earl Flatt** and **Lester Scruggs**, who charted *Foggy Mountain Breakdown*. **Alan Jones**

UPDATE

SALES				
Index of unit sales. 100=weekly average in 1991	Last week	This week	% diff	This week last year % diff
Albums	90	85	-5	-5
Singles	94	89	-6	-15
Music Video	59	56	-5	-15

ALBUMS MARKET SHARE BY CHART POSITION



Four week rolling average © CIN

TOP 10 DISTRIBUTORS

- | | |
|----------------|---------------|
| 1 PolyGram | 6 Pinnacle |
| 2 Warner Music | 7 Terry Blood |
| 3 EMI | 8 Centaur |
| 4 BMG | 9 APT |
| 5 Sony Music | 10 Southern |

Compiled by Gallup for CIN. Based on full and mid-price albums sales by unit, Aug 23 to Sept 28.

CHART NEWCOMERS

11 MADONNA: *Erotica* (*Maverick*). She's back with her 28th hit, and, as happens more often than not, it debuts inside the Top 20. No surprise there, but in the US admittedly, partly due to changes in the method of chart compilation—*Erotica* debuts at number 13 this week, thus equalling the debut of Mariah Carey's *Ti* Be There in May, and earning the two women the honour of having the highest debuting single in the US since 1970, when the Beatles' *Let It Be* kicked off at number six to become the highest new entry of all-time.



other tracks support it, but all are to be included on the album with the exception of *Hell Ain't A Bad Place To Be*, which appears exclusively on the second CD (B8479CDX), which contributes the lion's share of sales this week.

19 AC/DC: *Highway To Hell* (Atco). A lot of water has flowed under the bridge since AC/DC's original recording of *Highway To Hell* struggled to number 56 in 1979. This live update—recorded during their 1990/91 world tour—is lifted from the upcoming AC/DC Live album, which is out in a fortnight. Various

24 THE FARM: *Don't You Want Me* (End Product). The third single from the forthcoming *NME* 40th birthday album *Ruby Trax* (following Danni Minogue's *Show You The Way To Go* and the Manic Street

Preachers' *Theme From MASH*), this is also the introductory single from The Farm's upcoming album *Love See No Colour*, which is scheduled for release on October 26. A cover of the Human League's 1980 chart-topper, it's already their biggest hit since Christmas 1990, when *All Together Now* peaked at number four. Since then they have released three singles—*Don't Let Me Down*, *Mind and Love See No Colour*—but none of them reached the Top 30.

53 THE BEATLES: *Love Me Do* (Parlophone). The first flowering of the Fab's enters the chart for the third time, exactly 30 years after it made its first appearance. It reached number 17 at the time, but climbed to number four when reissued 10 years ago. It was then the first of the highly successful series of 20th anniversary reissues, most of which re-entered the chart.

Alan Jones

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ALBUMS

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245 Blackfriars Road, London SE1 9UR.
Tel: 071-620 3636. Fax: 071-928 2881

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT RIGHT	COMMENT
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COPE, Julian (HÖVÅKELISLAND 'CD' CO 9997 'MC' TC 9997 'LP' LPSO 9997) (F)	Rock	42	23	22	A double follow-up to warmly greeted Best Of
MAONINA EROTICA (CLEAN VERSION; MAYBECK 'CD' 9302461542 'LP' 9302461541) (W)	Pop	1	2	4	Clean but still to hit paydirt
NED'S ATOMIC DREAMS ARE YOU NORMAL FURTIVE 'CD' 9246332 'LP' 9246334 'LP' 9246331 (SM)	Rock	—	12	4	Indie favourite and beyond
SUNDAYS, THE BLIND PARLOPHONE 'CD' CDCD50 121 'MC' TCPCD 121 'LP' PCSO 121 (E)	Pop	—	—	4	Crisp, but with strong press coverage
VARIOUS CAPITAL GOLD — 'HIGARAT CLASSIC HIT THE HIT LABEL 'CD' AHCID 2 'MC' MAHMLMCD 2	Pop	—	—	—	Classic label, classic hits, classic formula

TRACK	ARTIST	TITLE	LABEL	CAT NO	DEALER PRICE	DISTRIBUTION	CATEGORY	ARTIST	TITLE	LABEL	CAT NO	DEALER PRICE	DISTRIBUTION	CATEGORY				
37	STREET KAT QUARTET	W/ HORN ANTHELS CD	5123522	74.1		RC/J	Jazz	MANDINKA	GUZMAN ANDER HART	AXX CD	5014462	75.95	15.1	RC/J	World			
38	ALEXANDER, MARY	CHERRY CREEK	CD	5123523	74.1		RC/J	CHERRY CREEK	CHERRY CREEK	CD	5123523	74.1	15.1	RC/J	Jazz			
39	ALPERT	HEAVY GREATEST HITS	AA CD	5123524	74.1		RC/J	MORAN	PAUL WARRN SOUND IN A GRAY	FLM CD	4738381	74.1	15.1	RC/J	New Age			
40	ARNDTSTEDT	FRANCIS CD	5123525	74.1		RC/J	Jazz	ARNDTSTEDT	FRANCIS CD	5123525	74.1	15.1	RC/J	Jazz				
41	ARUFFALBA, PETER	THE HENRIKSSONS ENSEMBLE	JOJOJI	5123526	74.1		RC/J	MELANIE GARNER	HE CD	5123527	74.1	15.1	RC/J	Folk				
42	ARCHER	TEAMIE GREAT EXPECTATIONS	MC CD	5123528	74.1		RC/J	MORGAN	FRANK YOU MUST BELIEVE IN SPRING	ANTHONY CD	5123527	74.1	15.1	RC/J	Jazz			
43	ARNDTSTEDT	DAVE LUTHER	CD	5123529	74.1		New Age	MOTIL	PAUL D. BROADWAY	WILLIE CD	5123528	74.1	15.1	RC/J	Jazz			
44	ARNDTSTEDT	DAVE LUTHER	CD	5123530	74.1		RC/J	MCCORMACK	Kate & Anne	CD	5123531	74.1	15.1	RC/J	Jazz			
45	AYERS	RAY NOT RONNIE	SONS JAZZ	CD	5123531	74.1	RC/J	MCCORMACK	RAY NOT RONNIE	SONS JAZZ	CD	5123531	74.1	15.1	RC/J	Jazz		
46	BAID	LOVERS DELIGHTS OF BAYLER	QUARTER	CD	5123532	74.1	RC/J	BAID	LOVERS DELIGHTS OF BAYLER	QUARTER	CD	5123532	74.1	15.1	RC/J	Jazz		
47	BALLOU	THE GUY	CD	5123533	74.1		S&C	BALLOU	THE GUY	CD	5123533	74.1	15.1	RC/J	Jazz			
48	BAKER	CHAMBERNOISE	THE HEART OF THE BALLAD	PHYSIOLOGY	CD	5123534	74.1	RC/J	BAKER	CHAMBERNOISE	THE HEART OF THE BALLAD	PHYSIOLOGY	CD	5123534	74.1	15.1	RC/J	Jazz
49	BALLOU	THE GUY	CD	5123535	74.1		RC/J	BALLOU	THE GUY	CD	5123535	74.1	15.1	RC/J	Jazz			
50	BALLOU	THE GUY	CD	5123536	74.1		RC/J	BALLOU	THE GUY	CD	5123536	74.1	15.1	RC/J	Jazz			
51	BALLOU	THE GUY	CD	5123537	74.1		RC/J	BALLOU	THE GUY	CD	5123537	74.1	15.1	RC/J	Jazz			
52	BALLOU	THE GUY	CD	5123538	74.1		RC/J	BALLOU	THE GUY	CD	5123538	74.1	15.1	RC/J	Jazz			
53	BALLOU	THE GUY	CD	5123539	74.1		RC/J	BALLOU	THE GUY	CD	5123539	74.1	15.1	RC/J	Jazz			
54	BALLOU	THE GUY	CD	5123540	74.1		RC/J	BALLOU	THE GUY	CD	5123540	74.1	15.1	RC/J	Jazz			
55	BALLOU	THE GUY	CD	5123541	74.1		RC/J	BALLOU	THE GUY	CD	5123541	74.1	15.1	RC/J	Jazz			
56	BALLOU	THE GUY	CD	5123542	74.1		RC/J	BALLOU	THE GUY	CD	5123542	74.1	15.1	RC/J	Jazz			
57	BALLOU	THE GUY	CD	5123543	74.1		RC/J	BALLOU	THE GUY	CD	5123543	74.1	15.1	RC/J	Jazz			
58	BALLOU	THE GUY	CD	5123544	74.1		RC/J	BALLOU	THE GUY	CD	5123544	74.1	15.1	RC/J	Jazz			
59	BALLOU	THE GUY	CD	5123545	74.1		RC/J	BALLOU	THE GUY	CD	5123545	74.1	15.1	RC/J	Jazz			
60	BALLOU	THE GUY	CD	5123546	74.1		RC/J	BALLOU	THE GUY	CD	5123546	74.1	15.1	RC/J	Jazz			
61	BALLOU	THE GUY	CD	5123547	74.1		RC/J	BALLOU	THE GUY	CD	5123547	74.1	15.1	RC/J	Jazz			
62	BALLOU	THE GUY	CD	5123548	74.1		RC/J	BALLOU	THE GUY	CD	5123548	74.1	15.1	RC/J	Jazz			
63	BALLOU	THE GUY	CD	5123549	74.1		RC/J	BALLOU	THE GUY	CD	5123549	74.1	15.1	RC/J	Jazz			
64	BALLOU	THE GUY	CD	5123550	74.1		RC/J	BALLOU	THE GUY	CD	5123550	74.1	15.1	RC/J	Jazz			
65	BALLOU	THE GUY	CD	5123551	74.1		RC/J	BALLOU	THE GUY	CD	5123551	74.1	15.1	RC/J	Jazz			
66	BALLOU	THE GUY	CD	5123552	74.1		RC/J	BALLOU	THE GUY	CD	5123552	74.1	15.1	RC/J	Jazz			
67	BALLOU	THE GUY	CD	5123553	74.1		RC/J	BALLOU	THE GUY	CD	5123553	74.1	15.1	RC/J	Jazz			
68	BALLOU	THE GUY	CD	5123554	74.1		RC/J	BALLOU	THE GUY	CD	5123554	74.1	15.1	RC/J	Jazz			
69	BALLOU	THE GUY	CD	5123555	74.1		RC/J	BALLOU	THE GUY	CD	5123555	74.1	15.1	RC/J	Jazz			
70	BALLOU	THE GUY	CD	5123556	74.1		RC/J	BALLOU	THE GUY	CD	5123556	74.1	15.1	RC/J	Jazz			
71	BALLOU	THE GUY	CD	5123557	74.1		RC/J	BALLOU	THE GUY	CD	5123557	74.1	15.1	RC/J	Jazz			
72	BALLOU	THE GUY	CD	5123558	74.1		RC/J	BALLOU	THE GUY	CD	5123558	74.1	15.1	RC/J	Jazz			
73	BALLOU	THE GUY	CD	5123559	74.1		RC/J	BALLOU	THE GUY	CD	5123559	74.1	15.1	RC/J	Jazz			
74	BALLOU	THE GUY	CD	5123560	74.1		RC/J	BALLOU	THE GUY	CD	5123560	74.1	15.1	RC/J	Jazz			
75	BALLOU	THE GUY	CD	5123561	74.1		RC/J	BALLOU	THE GUY	CD	5123561	74.1	15.1	RC/J	Jazz			
76	BALLOU	THE GUY	CD	5123562	74.1		RC/J	BALLOU	THE GUY	CD	5123562	74.1	15.1	RC/J	Jazz			
77	BALLOU	THE GUY	CD	5123563	74.1		RC/J	BALLOU	THE GUY	CD	5123563	74.1	15.1	RC/J	Jazz			
78	BALLOU	THE GUY	CD	5123564	74.1		RC/J	BALLOU	THE GUY	CD	5123564	74.1	15.1	RC/J	Jazz			
79	BALLOU	THE GUY	CD	5123565	74.1		RC/J	BALLOU	THE GUY	CD	5123565	74.1	15.1	RC/J	Jazz			
80	BALLOU	THE GUY	CD	5123566	74.1		RC/J	BALLOU	THE GUY	CD	5123566	74.1	15.1	RC/J	Jazz			
81	BALLOU	THE GUY	CD	5123567	74.1		RC/J	BALLOU	THE GUY	CD	5123567	74.1	15.1	RC/J	Jazz			
82	BALLOU	THE GUY	CD	5123568	74.1		RC/J	BALLOU	THE GUY	CD	5123568	74.1	15.1	RC/J	Jazz			
83	BALLOU	THE GUY	CD	5123569	74.1		RC/J	BALLOU	THE GUY	CD	5123569	74.1	15.1	RC/J	Jazz			
84	BALLOU	THE GUY	CD	5123570	74.1		RC/J	BALLOU	THE GUY	CD	5123570	74.1	15.1	RC/J	Jazz			
85	BALLOU	THE GUY	CD	5123571	74.1		RC/J	BALLOU	THE GUY	CD	5123571	74.1	15.1	RC/J	Jazz			
86	BALLOU	THE GUY	CD	5123572	74.1		RC/J	BALLOU	THE GUY	CD	5123572	74.1	15.1	RC/J	Jazz			
87	BALLOU	THE GUY	CD	5123573	74.1		RC/J	BALLOU	THE GUY	CD	5123573	74.1	15.1	RC/J	Jazz			
88	BALLOU	THE GUY	CD	5123574	74.1		RC/J	BALLOU	THE GUY	CD	5123574	74.1	15.1	RC/J	Jazz			
89	BALLOU	THE GUY	CD	5123575	74.1		RC/J	BALLOU	THE GUY	CD	5123575	74.1	15.1	RC/J	Jazz			
90	BALLOU	THE GUY	CD	5123576	74.1		RC/J	BALLOU	THE GUY	CD	5123576	74.1	15.1	RC/J	Jazz			
91	BALLOU	THE GUY	CD	5123577	74.1		RC/J	BALLOU	THE GUY	CD	5123577	74.1	15.1	RC/J	Jazz			
92	BALLOU	THE GUY	CD	5123578	74.1		RC/J	BALLOU	THE GUY	CD	5123578	74.1	15.1	RC/J	Jazz			
93	BALLOU	THE GUY	CD	5123579	74.1		RC/J	BALLOU	THE GUY	CD	5123579	74.1	15.1	RC/J	Jazz			
94	BALLOU	THE GUY	CD	5123580	74.1		RC/J	BALLOU	THE GUY	CD	5123580	74.1	15.1	RC/J	Jazz			
95	BALLOU	THE GUY	CD	5123581	74.1		RC/J	BALLOU	THE GUY	CD	5123581	74.1	15.1	RC/J	Jazz			
96	BALLOU	THE GUY	CD	5123582	74.1		RC/J	BALLOU	THE GUY	CD	5123582	74.1	15.1	RC/J	Jazz			
97	BALLOU	THE GUY	CD	5123583	74.1		RC/J	BALLOU	THE GUY	CD	5123583	74.1	15.1	RC/J	Jazz			
98	BALLOU	THE GUY	CD	5123584	74.1		RC/J	BALLOU	THE GUY	CD	5123584	74.1	15.1	RC/J	Jazz			
99	BALLOU	THE GUY	CD	5123585	74.1		RC/J	BALLOU	THE GUY	CD	5123585	74.1	15.1	RC/J	Jazz			
100	BALLOU	THE GUY	CD	5123586	74.1		RC/J	BALLOU	THE GUY	CD	5123586	74.1	15.1	RC/J	Jazz			

Continued on p17

AL - 4-23 01 74 (10)	CS-Copied 025 577300	I-Independent Music Inc	MQ-Music Collection International	OR-Orion 081 881 8979	RS-Rainbow 027 441 190	SD-Sony Selects CD's
AM - 4-23 01 74 (10)	CS-Complete Records Inc	FAB-061 963 821	OT-073 82723	P-Panorama 068 981 741	RE-Reverend 027 441 8374	SO-Sony Selects CD's
AN - 4-23 01 74 (10)	CA-4-23 01 74 (10)	MG-Magnet Music 027 532335	MG-MCA 061 86 476	PAT-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AR-Arbitron 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AS-Asylum 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AT-Atlantic 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AV-AVCO 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AW-AW 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AX-AX 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
AY-AY 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BA-Bach 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BB-BB 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BC-BC 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BD-BD 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BE-BE 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BF-BF 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BG-BG 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BH-BH 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BI-BI 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BJ-BJ 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BK-BK 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BL-BL 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BM-BM 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BN-BN 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BO-BO 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BP-BP 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BQ-BQ 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BR-BR 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BS-BS 027 441 8374	CA-4-23 01 74 (10)	MG-MCA 061 86 476	MG-MCA 061 86 476	PA-Panorama 081 491 1512	RI-Records International 027 441 8374	SI-Sony Selects CD's
BT-BT 027 441 8374	CA-4-23					

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RECORD MIRROR

DANCE UPDATE

17 OCTOBER 1992
FREE WITH **music week**



YMO GETS THE REMIX MAGIC

First it was Art Of Noise remixes, then Kraftwerk reissues. Now the next technopop innovators to be reworked for the new age are Yellow Magic Orchestra. Internal Records has recruited mixers including The Shamen, Altern 8, The Orb

and LFO to reinterpret their fave YMO tunes — however obscure — for an album 'Hi Tech/No Crime' due on November 16. A promo EP 'Reconstructions', featuring Altern's 'Firecracker' is out on November 2.

TEMPERS ARE RISING HIGH

The self-styled dark forces of Rising High have appealed to the law of the land to settle a split between the label's owners.

Caspar Pound and Rob McLuhan agreed to end the partnership that launched the groundbreaking techno label. But they disagree over ownership of the Rising High name and its profits.

In the meantime Pound is using the new name Rising High Productions for the next batch of releases which include the album 'Techno Classics Vol. II'.

The label has also moved premises and switched distribution from SRD to RTM.

McLuhan won an injunction last month ordering Pound to keep him informed of all new business. And all proceeds from sales must be frozen until a final settlement is reached.

But last week Pound was due to appear in the High Court to challenge the order. Solicitors for each side say a receiver may be appointed to oversee the final split.

● Hot New York label Instinct is to issue a Rising High compilation for the United States. Earlier this year Instinct's Pulse 8 collection helped set up a lucrative Stateside deal for the UK indie.

UNION CITY DODGES THE WHITE LABEL BLUES

Union City's rush release of two new club monsters show that it is not always the Italian imports and bootlegs that are first with the hottest tunes.

TC 1992's Cool Cuts number one 'Funky Guitar' is ripping it up on a one-sided

white label, some flying in from Italy and others looking suspiciously like bootlegs.

But UCR has got out there too with 50 promos turned around at double speed, with Justin Robertson remixes out next week.

The same label was just as speedy when it fell out with UFI over its reworked 'Understand This Groove', originally out on Virgin in 1990. A new version was cut after Logic built a buzz with its Stonebridge-produced version which samples UFI.

When UFI took the new one elsewhere UCR dug out the old masters and rushed out a Greed remixed promo to cash in on the interest. The new version, credited to Frankie, is now expected to appear on China Records.

JUMP! by THE MOVEMENT

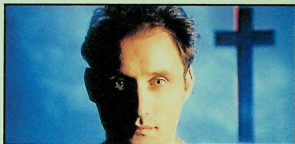
former U.S. No. 1 Dance cut

released in the U.K. on Oct. 12th

accept no substitutes

BMG
BERLIN, MÜNCHEN, NEW YORK

ARISTA
RECORDS



NATION CURRIES FAVOUR WITH LP

Spicy world dance label Nation Records has a real garam masala of remix talent on the menu for autumn.

'All Around The Nation' is a mini album of tracks from the label's two-year history retouched by the most fashionable of hands — Fabi Paras, Well Hung Parliament and

Andrew Weatherall among them — while Jah Wobble's 'The Unspoken Word' gets the Charlie Hall treatment. All in all it's sure to appeal to fans of that dreaded P-word. The six-track taster of multicultural deep dance, due in November, will be followed in the New Year by 'Fuse III' featuring Transglobal and Fun-Da-Mental.

CD SIDE OF LIFE

As music's all powerful multinationals plan the launch of two new formats it's time to reflect on CD. Despite the hatred it can still inspire in some, the digital disc has been a huge success — in all markets but one.

Vinyl looks set to carry on being the favoured format for dance music. But it wasn't meant to be that way. In 1987 DMC remixer Paul Dakeyne gave a CD mixing demo. "We thought CD was going to be great," he says. But it wasn't.

Companies like Sony, Technics and Denon have offered DJs a steady stream of variable speed CD players. But none has overcome the basic problem of a lack of immediate contact with the disc that makes CD mixing less fun, less inspired and far harder. "You can't just touch the disc to make little changes and that leaves you totally at the mercy of the pitch control — it's a nightmare," says Dakeyne.

At London's Ministry of Sound where guest DJs include New York's biggest names, the DJ booth has never had a CD player. Old school formats — vinyl and

SOUL-ED OUT London dance station Kiss FM has introduced week-long playlisting at the expense of Sunday's more soulful specialist slots. But MD Gordon Mac insists the ex-pirate, now controlled by media giant EMAP, will stay loyal to its roots and is not "selling out". Sunday smoothies Tony Monson, Gilles Peterson and Norman Jay have been moved to evening shows to make way for the new playlist slots between 6am and 4pm with head of music Lindsay Wesker taking over on Sunday morning. A hardcore show was introduced to Sunday afternoon earlier this year. Mac says, "It is just five playlist records an hour. You wouldn't know the difference."



COMPETITION Deep grooves from the underground or dark techno from the underworld? Whichever you fancy there's something for you in the latest RM roundup: Nervous,

the New York label with the world famous logo, has compiled a set of its finest moments on 'Nervous New York'. Meanwhile the dark forces at Rising High unleash a brew of heady hardcore in Techno Classics Vol III. To win one of the double sets, just put down on a postcard the distance in miles from London to New York and state your preference. Nervous or Rising High. Answers to: RM competition, Music Week, Ludgate House, 245 Blackfriars Rd, London SE1 9UR. Closing date November 8.

TECHNO CLASSICS VOLUME 2

BUJU BOOED Jet Star is under mounting pressure from gay rights activists to withdraw its Biju Banton single 'Boom By By'. The label has been inundated with hostile calls and a complaint alleging that the single celebrates the murder of homosexuals is now being investigated by Scotland Yard.



● SONY'S NEW MINIDISC FORMAT (ABOVE)



quarter-inch tape — rule.

But for those who don't want to mix tunes, CD is increasingly attractive. This month DMC introduced CD to its subscription service. "It's mostly for the mobile DJs," says Christine Prince of DMC. And even hardened house-head accept that they prefer CD for slower grooves like Bassomati (pictured) and ambient chill out sounds.

The fastest growth for CD comes outside the UK house fraternity. British soul fans find it increasingly difficult to track down US product on any other format — something which has forced many clubs to install CD players. Soho's Black Market is just one of the stores leaving less space for soul, swing and hip hop where vinyl stocks are so thin.

But as every train spotter knows, the rarer the item the harder it's hunted down, and besides, how else would DJs keep fit if not for lugging round their bodyweight in records every night?

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



"Francisca"

Espiritu

7. 12. CD.

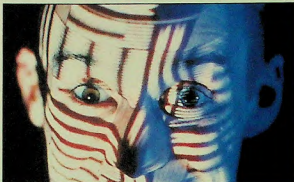
PLUS TERRY FARLEY & PETE HELLER JUNIOR STYLE HOUSE DUB REMIX 12"



ool

focus

cuts



MOBY

- | | | |
|----|--|--------------------|
| 1 | (3) PEOPLE LIVIN' TODAY Semi Real | Jumpin' & Pumpin' |
| 2 | (6) ULTIMATE GO Moby | Roughmix/D-vision |
| 3 | (1) FUNKY GUITAR TC 1992 | Union City |
| 4 | (5) AIN'T NO MOUNTAIN HIGH ENOUGH KOP | Siam Jam |
| 5 | (8) WHO PAYS THE PIPER Gary Clail | Perfecto |
| 6 | NEW UNDERSTAND THIS GROOVE Frankie | China |
| | Version number one of this track which will be battling it out with UFI — can you choose between them? | |
| 7 | NEW UNDERSTAND THIS GROOVE UFI | Union City |
| | Version number two with the same vocalist but marginally different production — the race is on | |
| 8 | NEW ANTHEM Paul Reid | Sony |
| | Chunky progressive mixes from Well Hung Parliament | |
| 9 | (4) BOSS DRUM The Shamen | One Little Indian |
| 10 | NEW JUMP Funkatarium | White label |
| | Funk house groove with big bells | |
| 11 | NEW HOW DOES IT FEEL Electroset | ffrr |
| | Liberal use of 'Blue Monday' makes this tough tune a hot one | |
| 12 | (14) YOU CAN MAKE IT BALL OF CONFUSION LOGIC | Permanent |
| 13 | NEW OOH BABY Secret Knowledge featuring Wonder | Sabres Of Paradise |
| | Deep dubby trance groove with the Wobble touch | |
| 14 | (11) I ADORE YOU Caron Wheeler | A&M |
| 15 | NEW MAMA Nairo | 3 Beat |
| | Fast and furious techno trance | |
| 16 | (13) ONE HIGH Sound Source | Om |
| 17 | NEW EASY WAY OUT Praise | Giant |
| | Unusual jazz tinged excursion with Sanchez mixes | |
| 18 | NEW WORK IN PROGRESS EP Rejuvenation | Soma |
| | Another excellent production from the Soma stable | |
| 19 | NEW MIND ODYSSEY Eternal | WARP |
| | Hypnotic and melodic house groove | |
| 20 | NEW LOVE IS THE MOST Lee Rogers | Pulse 8 |
| | A strong male vocal makes this track | |



A guide to the most essential new club tunes as featured on 1FM's 'Essential Selection', with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by 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).



shop



Shop: Bomba Records, The Indie Institute, 99 West George Street, Glasgow (9m x 9m) and Dalblair Bazaar, 19-21 Dalblair Arcade, Ayr (20ft x 10ft).

Specialist areas: Mostly underground house, lots of white labels, US and Euro

imports. Good underground club tracks — no hardcore.

Ticket agent, large UK and overseas mail order service, sells clothing and accessories. Launched trancey house label Company Records at the end of September.

Manager's view: "The mail order service has really taken off and white labels are selling well — particularly the trancey, European stuff. UK product selling well is heavy on drum and bass." — Kevin Wilson, owner.

Distributor's view: "They're very professional, which is probably why they've lasted so long and opened a second shop. They've stuck it out where other shops would have given up under the pressure. They deal a lot in US and Italian product and they really plug UK product hard when they like it." — Hamish Brown, Delta Distribution.

DJ's view: "Kevin and Scott are clued up. I use other shops but they get exclusives. They carry a very good range of US house." — Harry (Sub Club, Baseball).



club



Club: CoCo Club at the Zap, 191 Seafont Arches, Brighton. Saturdays 10pm-3am.

Capacity/PA/Special features: 400/6K recently upgraded PA/new balcony; beachside with seaviews.

Door policy: "Friendly people with good vibes and not too much attitude. We have

a regular crowd but try to let in new people as they often have more energy." — Lene Stokes, co-promoter.

Music policy: "Deep and dubby, happy house and anthems. Anything uplifting, inspirational and strange. Disco in the chill out room." — Chris CoCo.

DJs: Regular DJs — Chris CoCo, Vincent. Only occasional guest DJs.

Spinning: Espiritu 'Francisca'; Happyhead 'Digital Love Thang'; Candido 'Jingo Remix'; CoCo Steel & Lovebomb 'You Can't Stop The Groove'; Alfredo 'Inspiration'.

DJ's view: "It's Saturday so it's a real party night. The crowd like it more when you play lots of new tracks. They're really appreciative. If you work hard they give you a lot back in terms of energy. It's better now they've got the bigger sound system. It's loud without being deafening and it doesn't distort. It's just right for the venue." — Chris CoCo.

Promotions view: "It's hot and sweaty with an excellent vibe. The music is really happening — they play the sort of house stuff we're doing more of." — Dean Gillard, MCA.

Average ticket price: £6 members/£7 non-members.

Compiled by Sarah Davis. Tel: 061-948 2320.

cd directory

out on monday

James Hamilton reviews the week's releases

FELIX
'It Will Make Me Crazy'
(de/Construction 74321 11413-1)
Following on the techno romantic precedent ('Don't You Want Me' hit, the album never crept in as suggestively evocative female whisperers and charming to Steeles, in Felix's bleating techno, 0-127.6-127.1bpm Big and synth nudged chugging 127-127.3-0bpm Minn Mixes, Red Jelly's squeaky droning 0-127.6-127.5-0bpm Red Jelly Mix, and the jaunty plorked (with a 'You Make Me Feel (Mighty Real!)' bass break) leaping bright 127.7bpm Felix's Piano Mix.

REJUVINATION
'Work In Progress EP'
(Soma Recordings SOMA 4, via 041-334 5796)
Misspelling "Rejuvenation", Glasgow's expanded Stam now has a jazz-funkier house groove with "Work In" "we got to make it work" gay charmed and scatted bounding 123.9-0bpm The Second Coming, and his, its only vocal, snarked planked and swirled 0-125.1bpm The Double Back Backer, percussively throbed 124.1-0bpm The Balcony Dub, and piano plorked surging 124.2-124-0bpm Pushing Out The Troley versions (pressuring the North Side is meant to be the A-side).

VARIOUS
'Media EP — Public Demand'
(PWL Continental PWLT 248)
Runadette, Brexco, based Media Records' four most genuinely in demand Italo techno odes (all buzzed by slithery 'Mentasm' ish synth) are here collected together, with — top of the list — D.J. PROFESSOR's Vangelis 'Pulsar' inspired surging shrill 'Rock Me Steady' in its 0-122.5-122.7-0bpm Remix Horizons, plus apparently new remixes of FRANCESCO ZAPPALA's brightly galloping 126-126.8bpm 'No Way Out' (closest in this form to its Egoist Side), FORRESTAL's bippily comped 0-126.8-0bpm 'Forestal' and ENTERPRISE's chants prodded donning 126.8bpm 'Enterprise'.

HAVANNA
'Shift'
(Lumbo Records/23rd Precinct LIMBO 002, via Revolver/Pinnacle)
Glasgow DJ's Andy Scott, Richie Miller and programmer Graham 'Gipsy' Dinnan follow 'Schroom' with more "Sch..." (you know what) a choirboys and kettledrums intro-outroed, surging squeaky synth chords chugged — 0-123.3-123.5-123.7-0bpm rattling throbber that builds a better groove than at first you might think, coupled by the dubby boom boom but more bleedly swirling 123.6bpm 'High & Dry'.

GIPSY
'Trance You'
(Lumbo Records/23rd Precinct LIMBO 003, via Revolver/Pinnacle)
A solo project by Havananna's programmer Graham Dinnan and already far hotter than 'Shift', this is in fact ever shifting by turns throbbed, bubbled and landed (0-)124.5bpm breezy progressive house carter that has a gritty moaned sluttery title line or more tortuously started to totally instrumental 0-124.7bpm Rip with a Spanish guitar scribbled second half.

US3 featuring Rahsaan & Gerrard
'Cantaloup'
(Blue Note/Capitol 12CL 672)
Having had its catalogue plundered for break beats, the 1999 founded jazz label Blue Note now hits back with its own first ever hip hop single, a pleasant jaunty old fashioned jazz 115.8bpm mild jigger featuring horn blowing Gerrard and huskily chanting Rahsaan over a tapestry of samples woven in London by Jazz Café DJ Geoff Wilkinson & Mel Simpson, out of Herbie Hancock's 'Cantaloupe Island', Lou Donaldson's 'Everything I Do Gosh Be Funky', Donald Byrd's 'The Cat Walk' and 'Places And Spaces', plus vocal interjections from Birdland compere Pee Wee Marquette and The Three Sounds' Gene Harris, in Flip Fantasia, instrumental, Radio Edit and Remix versions.

DISCO UNIVERSE
'Sing It (In A Silent Way Mix)'
(Better Days 12BET 107, via Pinnacle)
Manchester DJ Don DaSilva follows his superb 'Soul On Ice' with another modern pure disco gem, this delicate ocean starfaced and washed but also sometimes blips twiddled gradually glowing 0-125.8-125.9-0bpm percussive carter being wailed by Ralsche Yonuba and Tracy Graham before it bridges into Gerald Eds' jangled ramping instrumental climax, while Tracy also chants "sing it" through the flip's 'Theme', a syndrome poo-pooed pasted Nutty spinner in 126.1-126-0bpm Vocal Mix and more bleepy leaping instrumental 125.5-125.6bpm Incessant Strings Demo.



THE MOVEMENT 'Jump!'

(Arista 74321-116 671)
Having recently chased Kris Cross and House Of Pain up the US pop chart, Los Angeles based 'bleeping keyboardist' A.J. Mox, DJ Richard 'Humpty' Vision, rapper Hazza and co-producer Walter 'Kendo' Kahn's raving "jump jump jump" smash — closely covered in Germany by Rotation — is out here at last with just Jim El Mar's in fact German 134.8-67.4-134.8-0

bpm Holographic and instrumental Second Dimension Mixes (both dropping briefly to half tempo two thirds through before accelerating gradually back up to speed), plus the group's own 'mushtacka' punctuated 134.8-0-99.9-134.8bpm Mutha and seven-inch clean Everybody Mixes (pausing in slightly different style), the UK promo having additionally Jim Robinson & Pete Warner's king raga pausing 134.7-0-99.8-134.7-0bpm Hot Tracks Extended Mix and Jim El Mar's pauseless 134.7bpm Techno Remix.

MALAIKA 'So Much Love'

(A&M-PM AMY 0084)
Produced by Rodney K. Jackson, co-writer of 'Finally', this croakingly guttural roaring, wailing and chucking soulful 20-year-old is not surprisingly quite like Ce Ce Peniston, emitting in amazingly mature garage diva style through David Morales's throbbing strutting 119.9-0bpm 121' Remix and storming 120.1-0bpm Dub Mix, triller lush 0-120-119-0bpm Choice 121' and instrumental 0-1120bpm Classic Dub.

tootled sinuous lapping 121.8bpm progressive house chugger is panningly punctuated before Amazonia's snuff Grace Jones-ish lady repeatedly intones "what we're feeling" through its Media's Progress and starker disjointedly jolting On Dub Mixes. Disgusted on other UK outlets, in addition to the obvious 'Media EP', current, dub by the Biscan From The Ranks, Farogata, East Side Beat and The 49ers are all from Media, too — so no wonder the label wants its own identity here!

Tomato Records presents THE INFINITE WHEEL 'Lake Of Dreams'

(Tomato Records TOMATO 7, via Great Assemblé)
Former Pygmy percussionist James Johnstone and Mark Smith have created an instrumental EP that — whether on purpose or not — will play well at either 33bpm (based on the label) or 45bpm, with the monotonous moodily undulating ambient 98.1-0-97.9bpm or hypnotic jittery patterning 123.5-0-122.2-0bpm Big Blue Mix/Boyz Of Futurebass who began second part is more percussive, and really quite tricky at 45!, murlily jiggling drums rumbled 0-98.1-0bpm or almost Burundi Black-like rattling 0-122.5-0bpm Hip Hop Mix, and (already fast enough at 33rpm) blipped dreamily bouncily halsteppin' 0-120.1bpm Dream Of Drums.

AMAZONIA 'Everyone'

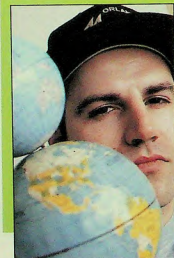
(Media Records MR UK 001, via Great Assemblé)
Created by Peter Pritchard to launch the Italian label's own UK division this snake charmer

SEROTONIN

'Pleasure Boy'
(Cowboy Records RODEO 8)
Gaspily moaned and muffled by Torx (the wants you to "fill me with your love"), this Paul Crow co-created jittering jaunty 124.4bpm throbber builds up into a 'by turns rapidly applied, lush petal petals-ed and twinkly Biscan thunderbombed galloping groove, ripped with Phil Faith Department's Perry's only rumbed swirling, much less vocal 124.6-124.7-0bpm Full Circle Remix.

JONNY L 'Hurt You So (Alright)'

(Yo! Yo!/Tuch Wood Records YOYO 3, via Total/BMG)
Not that his slide is in evidence here, young classically trained violinist Jonny L's first released this funky drummer Butters first reissued this funky violinist Butters' singing by Jungs frantic, French Kiss 7/Paw General's ish galloper and gentle boppy ambient drifter as a limited pressing on Tuch Wood four months ago, at that time in 139.75-139.6bpm The 'Full' and more urgently raving Belgo-Italian style The 'L' Mixes, but it's now out fully on Yo! Yo! in 139.8bpm S & M and 139.5bpm Deep Pain Mixes.



DEEE-LITE

presents 'Thank You Everyday'

(Elektra EKR 1577)
'Grown Is In The Heart' has proved to be a hard act to follow, this reedily piping gospel organ wheezed new breezy jiggling 125.8bpm bouncer being nowhere near as epic despite Satoshi Tomie's interestingly developed marathon episodic scamparing The Spirit Mix Part I & II and Boom! Bonus Grooves, their own infinity Mix and Transcendental Dub.

CATHY DENNIS 'Irresistible'

(Polydor CATHX 7)
Co-created by Cathy with Shep Pettibone, this plaintively gurgled and squeaked mid-Eighties Madonna-style pop skipper is in Dave Shaw & Winston Jones's perky 121.9 bpm Xtended, cooler chunkily loping 121.7-122bpm Shadowzone Club and 121.6-121.9 bpm Dub Mixes, plus Dancin' Danny D's piano plonked chugging then trickily jittering 119.1bpm Dan's Monstrous Club and even jerkier Dub Mixes.



MR. FINGERS 'What About This Love?'

(US MCA MCA12-54485)
Larry Heard's original was out here in early 1990 but is now revived by 'Little' Louie Vega & Kenny 'Dope' Gonzales as a still softly crooned lovely lush 123bpm toper with a firmly strutting backbeat in Kenlou, Gove, Luv Dub, Masters At Work Dub and Instrumental Mixes, all subtly different.

THE LONELY PEOPLE 'Eleanor Rigby'

(Rave International RINTW 1002, via Pin-nacle)
Produced by Waking biased brothers Tim & Chris Laws, this 140bpm Beatles revival copies the 1966 original with Paul Curran recreating Paul McCartney's vocal over sawing baroque strings, but then suddenly explodes into thunderously raving techno beats which surge in and out of the original sound, designed perhaps more for pop than hardcore gigs (make-weight sluttily stamping 124.9bpm 'Wots The Difference' and spurring 125.9-126bpm 'You Move Me' flps).

ARRESTED DEVELOPMENT 'People Everyday'

(Columbia 12C00L 265)
A notably steady sales on import (and huge in the States), the adaptation of Sly & The Family Stone's 1969 US chart-topper 'Everyday People' - note the way round it was written - now packs a powerful black consciousness rap reflectively chatted by Speech as a ragga, chants and comments punctuated jolting jogger in 91.1-93bpm 'Metamorphosis', 80.2bpm Maroon and sultry 9-80.1bpm Album Mixes, here coupled by a James Brown and other samples prodded 'Nasty' 9-100-9bpm Dred And Funk



Remix of the Georgia based family's previous 'Tennessee' smash.

EGYPTIAN EMPIRE 'The Horn' Track'

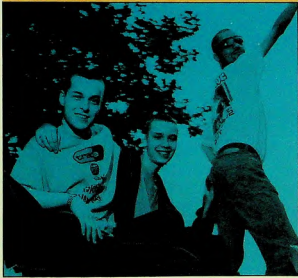
(freedom TABX 115, via London/ftr)
Promoted on Focus, Tim Taylor's Near Eastern favoured wailing horn noises, some robotic muttering and Human League's 'Love Action' (Believe in Love) synth are all subordinated

by the violently thrashing frantic rhythm that suddenly crashes in to race and spurt through the Original Mix of this 9-144.6bpm hardcore raver, flopped by an "only in it one time, one time for the fog horn" repeating jerkily striped down fluttery less raw Micky Finn Fog Horn Mix.

DISS-CUSS 'Plased Apache'

(Hooj Choons HOOJ 016, via Great Asset)
DJs Malcolm Duffy, Kenny Clarke and Johnny 'Andronicus' Banks return to the pinky plonking early electro sound of 20

years ago for this pounding bass throbbled, jaunty rattled and wheezingly scratched chugging sturdy strider in its 124.7bpm Josh On The Jest List Mix, with a sun gun twittered somehow less frivolous starkie 9-127.6bpm Apache Plased Mixed version.



Felix: It will make me crazy.

More madness from *deconstruction* available now.

October Live
Tuesday 6 Ciao Baby, The Fridge, Brixton
Thursday 8 The Dome, Birmingham
Friday 9 Brixton Academy
Gallactica, Ripon Racecourse, York
Saturday 10 Vibes Alive, Bristol
Wednesday 14 Dance Energy, Manchester

Saturday 24 Soak, Corn Exchange, Leeds
Friday 30 Breathless, Birmingham (tbc)
Saturday 31 Streetwork, Livingstone
November Live
Saturday 7 Life, Trafford Park, Manchester
Thursday 19 Resurrection, Newcastle



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

TW LW

1 LIBERATION

Liberation

- 2 THE POWERFALL IN DOWN No. Colours
- 3 PERFECT MOTION (BOYS OWN MIX) Sunscreen
- 4 PUNCH THE FEELING ON (MIXES) Nightcrawlers
- 5 24 HOURS A DAY (SURE IS PURE) THE ZOO EXPERIENCE CLASSIC DISCO MIXES Nomad

- 6 AIN'T NO MOUNTAIN HIGH ENOUGH KXIP featuring Cowboybellies
- 7 RUN TO YOU (MIXES) Rage
- 8 I'M THE ONE FOR YOU (ROGER'S REMIXES) Adava
- 9 NO ILLUSIONS (MIXES) Dancetive
- 10 KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE) East West America promo

- 11 SO MUCH LOVE (DAVID MORALES MIXES) Malizia
- 12 LAND OF OZ (POPPYFIELD/EMERALD CITY/ERNIE & BERT MIXES) Columbia
- 13 I'M GONNA GET YOU (MIXES) Bizarre featuring Angie Brown
- 14 JUMP (HOT TRACKS EXTENDED MIX) The Movement
- 15 IT WILL MAKE ME CRAZY (BIG MIX) deConstruction promo

- 16 PEOPLE EVERYDAY Arrested Development
- 17 X-PAND YA MIND Wag Ya Tails come listen Smith
- 18 SPECIAL KIND OF LOVE (CLIVILLES & COLE MIXES)/(DANNY D MIXES) A&M
- 19 DON'T STOP (K-KLASS/FARLEY & HELLER VOCAL MIX) K-Klass

- 20 FRANSISCA (MIXES) Espritu
- 21 ONE DAY (ROGER'S MIXES) Heavenly promo
- 22 SAVED MY LIFE (MIXES) Tyrrell Corporation
- 23 MUSIC IS MOVIN' (MIXES) Ultra-Low & The World
- 24 THE M-SERIES EP: ULTIMATE HIGH (UPTOWN MIX)/(DOWNTOWN MIX) Synthetic Software Phonography

- 25 (ALIEN)S/FUNKY NUMBER (CLUB MIX) Miquel
- 26 THE FEELING (ORIGINAL MIX)/(HOOJ CHOONS MIX) Urban Type
- 27 PLEASURE BOY Surrealton
- 28 DON'T GO (MIXES) Awesome 3
- 29 LOVE VIBRATION (PERFECTO MIX) Ella
- 30 FRANCE THIK
- 31 WHO PAYS THE PIPER (MIXES) Gary Gail
- 32 EXCITED

ZYX promo

- Wild Card
- Sony Sono Square
- 4th & B'way promo
- CELEBRATE CLASSIC DISCO
- Rumour promo

- Slam Jam promo
- Pulse 8 promo
- Cooltempo
- East West America promo
- DANCE NO MORE

- Columbia
- A&M promo
- Guerrilla promo
- Vinyl Solution
- deConstruction promo

- Cooltempo
- PWL Sanctuary
- (DANNY D MIXES)

- deConstruction promo
- Heavenly promo
- Volante/Cooltempo
- ffrr
- Synthetic Software Phonography

- Better Days promo
- Faze 2
- Cowboy promo
- Citybeat
- WARP
- Perfecto promo

TW LW

- 45 WE GOT THE LOVE (ESSENTIAL MIX) Lady Layton
- 46 COOL BILU WAVE Kyra
- 47 YOUR TOUCH 9.2001
- 48 WALKING ON SUNSHINE Kroy
- 49 IT'S JUST A FEELING (MIXES) Terrorize
- 50 PEACE & LOVE/FREEDOMISM
- 51 Sams Of A Local La Local Part 1 The Scandalous Experience
- 52 DECADENCE (EP): JUMP TO IT/LOST IN SPACE/VELVET VOYAGE
- 53 DANCE WITH ME (MIXES) Inhibition
- 54 DIGITAL LOVE THING (UNDERGROUND MK MIX)

- 55 UNDERSTAND THIS GROOVE U&I
- 56 HEART (MIXES) Kathy Sledge
- 57 LAKE OF DREAMS (MIXES) The Infinite Wheel
- 58 CAN'T STOP Tremby
- 59 MUSIC FOR THE MASSES PART 1 The Boon Federation
- 60 I'VE BEEN WAITING (EAST SIDE 12 REMIX) The Public
- 61 ROCK ME STEADY O! Professional Enterprise
- 62 FORESTAL FORECAST
- 63 I WANNA BE SOMEONE (12 VOCAL MIX) Club Z
- 64 THE NEW ANTHEM Real Effect
- 65 LUCK OF LUCIAN (MIXES)/BUTTER (MIXES) A Tribe Called Quest
- 66 YOUNG HEARTS (MIXES) Control
- 67 LOVE REVOLUTION (ANTHEM) Love Revolution
- 68 I WOULD GIVE ANYTHING (MIXES) World Series Of Life featuring Candace Nelson
- 69 HUNGRY LIKE A BABY/JUS' REACH (MIXES) Galliano
- 70 MERCURIAL (ERNIE & BERT MIXES) Eschova
- 71 GIVE YOU (MIXES) Damin
- 72 ALL OVER OF LOVE SUITE (MIXES) Limbo 3
- 73 SCARLET RED & BLUE 70s
- 74 I GOT THAT FEELIN' (DEEP MIX) Dreamer O
- 75 DUB WAR (CHAPTERS 1-5) Laredo Concha
- 76 HEARTBEAT (BACK TO THE FUTURE MIX)/(PURPLE HEART MIX) Virgin
- 77 BOOM!(DEEP SPACE MIX) The Lord
- 78 MUSIC IN MY BRAIN (MAGGARAVE MIX) Dillinger
- 79 PISSED APACHE Dancetive
- 80 THE JACKIE HUSTLE (MIXES) Jaxx 90
- 81 WESTERN PROMISE
- 82 ARTISTA promo

- Black Diamond promo
- Positive Music
- Fruit Tree promo
- Network promo
- Hard + Fast/Hamster
- Suburban Base
- SPACELVET VOYAGE
- All Around The World
- Faze 2
- East West America promo
- Union City promo
- US Epic
- Tomato promo
- Walking Man promo
- One Off promo
- Columbia promo
- NO WAY OUT
- PWL Continental
- PWL Sanctuary promo
- US Strictly Rhythim
- live
- All Around The World
- Network promo
- A&M promo
- Talkin Loud
- Guerrilla
- Cooltempo
- Nova Mute
- MCA promo
- M&G promo
- Madhouse promo
- XL
- Purple Heart Mix
- Virgin
- Black Swan promo
- Hooj Choons promo
- ADP2/Artista promo

hot vinyl

buzzing
on promo & import

ONGAKU 'Myhon' (Pod, Germany). Frankfurt's finest prove that there is life beyond Detroit with this classic three tracker. 'Myhon 3' is the one for the dancefloor, 'Myhon 2' is the ambient track that seems to be obligatory with all German techno right now and 'Myhon 1' is for the mature London underground. **CP**

DEAR BOY 'Greyclouds' (Dream promo). Originally a Call Of The Wild track, bursting with the real sounds of the African wild reworked into two mixes. One slams along at 150bpm but sounds excellent with the brakes on, and the other longer ambient mix is the ultimate chill out. An excellent tribal thumper. **CH**

DEGREES OF MOTION 'Soul Freedom' (frrr promo). The disco theme continues to filter through into Nineties dance, this time in the shape of War's classic 'Galaxy' bassline and some deep funky "gotta keep your body

movin'" chants. Comes with a more than competent Degrees vocal, a ragga version for the harder headed, and a Humphries style groove for the late nighters. **DP**

SECRET KNOWLEDGE **FEATURING WONDER** 'Ooh Baby' (Sabres Of Paradise promo). Featuring Kris Needs and Ben Watkins with bass by Jah Wobble, this quietly sidesteps the progressive style to deliver two crunching dub, a sexy extended vocal mix and, my favourite, the drum mix with a slow throbbing rumble. Oooh baby. **CH**

RUDE BOYS 'My Kinda Girl' (US Atlantic). Just about the most catchy swing tune around. This Gerald Levert co-written and produced dancer presents all the best elements of swing. Five mixes but stick with the original for ultimate satisfaction. Now all it needs is a UK release. **RT**



● DEGREES OF MOTION: NINETIES DISCO

FREQUENCY VS ATKINS 'Kiss The Sky' (Lower East Side). This is what happens when people like Detroit's Juan Atkins start working with European hardcore producers. In this case it is Vroom from Amsterdam. One side has a typically Dutch anthemic foot stomper, the other has a remix of Atkins' wicked 'Kiss The Sky'. A little slow but brilliant nonetheless. **CP**

BOBBY KONDRS 'Bad Boy Dance' — Joey Negro mixes (Mercury promo). Dave Lee really goes to town with six wild disco mixes of this track boasting a catchy 'Rock Creek Park' style chorus. For pure disco madness there's the In The Dance mix — a real party cut with clichéd lyrics

and OTT synths. The Bad Boy On Mars mix is more funky with some great guitar. The other choice mix is the deep, dubby and acidic Xrolls Groove. **AB**

CLUB 69 'Let Me Be Your Underwear' (Gig promo). Austrian imports have already dried up since the UK signing of this track. Polished production of a NY-style tune that retains the Euro energy of their other hit, Unique's 'Danube Dance'. Available in raw disco and softer versions — plenty here for everyone. **DP**

Hot to trot: Andy Beevers, Charlie Hall, Dave Piccioni, Ralph Tee, Caspar Pound.

● BOBBY KONDRS: SIX WILD DISCO MIXES



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People

ESPIRITU

Tenerife's Mount Teide is Spain's highest mountain and the volcano's snow-capped peak dominates the island landscape. It's a heavenly sight, but the unparalleled view is not the only reason that those chaps at Heavenly Records chose the spot to film the video for Espiritu's debut single 'Francisca'.

Vocalist Vanessa Quinones, who had spent most of her life there until she moved to Paris, picked Mount Teide for the video shoot. "The light is wonderful," she says. "It will be perfect for the video."

Espiritu comprise Quinones and Chris Taplin, a former member of Frazier Chorus. Taplin was looking for a singer to work with and Quinones, who had been making music on the Parisian scene for nearly four years, was looking for a musical partner. Both were signed to Island Music and last January were introduced by managing director Steve Lindsey, who correctly thought they'd work well together.

"Steve thought what I'd been working on with Frazier Chorus combined with what Vanessa had been up to would work," says Taplin. "We met up in Paris, recorded four tracks together and really got on."

Quinones' ambitions were to combine Latin music with hip hop and rave. "This is not possible in France," she says. "They won't go for it." Music making with Taplin has fulfilled her wishes.

'Francisca' is a hot 'n' happy Latino-flavoured

track which is given a harder edge with hip hop drums. The frosting on the Marguerita glass is Terry Farley's remix on the A-side. Sarah Davis

'Francisca' is released by Heavenly Records this week.



People

Horsepower

Galloping hard on the heels of 'Sesame's Treet' and 'Trip To Trumpton'

comes the latest contender in the kiddy-rave stakes, 'Bolt', based on the theme of the children's series Black Beauty. The raucous electro tune is the brainchild of a mystery figure whose mum calls him Dominic.

That's where reality recedes into the far distance as he reveals that his true name is "Future Horse" (aka Horsepower), and that he is a part horse, part human super-being who has beamed in from the 21st century. His task? To collect energy-rich horse manure, the saviour of an age where oil has run out.

Is he taking the piss or just a victim of severe comic book overdose? Whatever, the number's so outlandishly bonkers, he's allowed to be a little eccentric. Struggling hard not to grin, he reveals his reasons for cutting the tune: "To finance a time machine for the transportation of waste products into the future. But it's also a tribute to Black Beauty, who's a symbol of high moral standards to us all — wholesome, dignified and brave."

If his mission is successful he plans to settle down into family life and open a stud farm. Odds-on this nutty novelty will romp straight into the winners' enclosure.

Sandra Dunkley



'Bolt' is released by SEP on October 19.

Francesco Zappala

Francesco Zappala is something of a hero in his native Italy. A TV presenter on the national network Rai, as well as being arguably his country's top turntable technician,



Francesco enjoys a profile higher than 'Buzz' Aldrin on Ecstasy.

The release of PWL's 'Public Demand EP' gives the Rome-based DJ's recent hardcore blazer 'No Way Out' a re-airing, and it sounds as fresh as ever.

The tune — a collaboration with Italian production ace G. Bortolotti — originally appeared via Italy's home of the hits, Media Records, before being snapped up by Pete Waterman. Its still sought-after status has earned it a place on the aptly-named EP, which also

Alfredo, Ibiza's number one export and one of Europe's most influential DJs, has finally got round to releasing a record. The good news is that it has been worth the wait.

Recorded with Chester's Sound Foundation, Inspiration boasts a seductive jazzy vocal from Juliet Russell in both the cool and breezy Pacha mix and the slamming 0244 version. The excellent Pacha dub is a sample spotter's delight.

It is almost 10 years since Alfredo started DJing and five years since he helped inspire the UK's acid house and balearic beat explosions. So how come it

ALFREDO



music week

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☐ Video production Facilities/Producer/
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☐ The audio equipment manufacturing/
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The 'Public Demand EP' is released by PWL this week.

includes DJ Professor's 'Rock Me Steady', and one track each by Enterprise and Forrester.

Seeing DJing as his destiny — "One is born a winner" — Francesco first thought of taking the craft seriously in the summer of 1985, but it was his grandmother who really pushed him on to the escalator of success. That Christmas, rather than the customary lurid heavy-knit sweater, dear old gran bought him a DJ set-up, decks and all. A few months later, he entered his first DJ competition and walked it.

While 'I Need You', 'Soulphoric Thought' and 'We Gotta Do It' — his first three releases — all received clubland acclaim, 'No Way Out' is one of the treats of young Francesco most worth reviving.

Davydd Chong

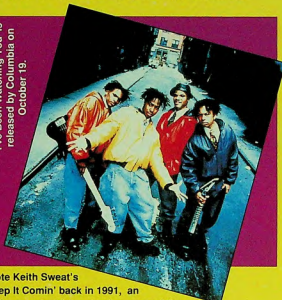


JOE PUBLIC

Upstate New York swingsters Joe Public might have the common touch, but their sound is very much a private affair. Their self written, self produced debut 'Live And Learn' — which hit the top five Stateside — was a rarity in the sometimes insular world of producer-dominated swingbeat. And the equally instantaneous follow-up, the fat 'n funky 'I've Been Watching You', confirms that there's more to the new jack style than Teddy Riley. "Ever since we've wanted to be in music we've wanted to write our own songs and produce ourselves," says 21-year-old Kev, one of the Buffalo based foursome. "It never crossed our minds to look for Teddy Riley or LA and Babyface to do the works on us."

After all it was as the boys behind the mixing desks that Joe Public first emerged, after years of low key club dates as a cover band, into the limelight. They produced and

'I've Been Watching You' is released by Columbia on October 19.



wrote Keith Sweat's 'Keep It Comin' back in 1991, an achievement which not only prepared them for their own success, but attracted other artists to their knob-twiddling knack. "There's a whole lot more to it than making a record and filming a video," stresses Kev. "The music business is a lot of fun but hard work."

Label mates New Kids On The Block are the latest recruits to the industrious Joe Public approach. A sign, says Kev, of the unstoppable rise of swing as the sound of young America.

Martin Pearson

is only now that he is releasing a record? He explains that he has tried recording before with Nicky Holloway, Paul Oakenfold and Glasgow's Slam team. However these sessions failed to produce the right results. "I am always travelling, so it's difficult for me to spend enough time in studios," he explains.

His wild "anything goes" DJing style sees him trying thrilling, complex mixes that are sometimes a bit too ambitious.

"Many times it goes wrong," he admits, "but this job gets boring if you don't try to change things." We would not want it any other way.

Andy Beevers

'Inspiration' is released by Olympic Records this week.



panic in detroit

out now - cd, vinyl, cassette - enter 001 - all new and unreleased tracks from - eddie "Flashin" Fowlkes - kenney larkin - juan atkins - dan curtin - open house (john beltran and mark wilson) - voyager times two - compiled by damon booker for 33rpm records detroit

LYNNIEK aka KENNY LARKIN serena X out now 12" - intox 101 taken from the album "panic in detroit" - remixed by CARL CRAIG includes bonus track "emperial reality" distributed by pinnacle recuts

INDISC

beats & pieces

VANILLA ICE is in the past, hopefully, **House Of Pain** are here and now, thankfully, and A&M Records is hoping that the future of white rap lies with rebel German rhymer **J. The East**. German born 21-year-old certainly takes himself seriously, planning a lecture tour to coincide with live jams in UK colleges during November, all backing his **Dave Dorrell** remixed debut 'Born On The Wrong Side Of Town'. Politically correct, but does it make you jump? ... Preaching a different message, 'The Night Before Christmas' is the new album from Jam & Lewis's gospel choir **Sounds Of Blackness**. Tunes to help you swing around the tree include 'Away In A Manger' and 'Santa's Comin' To Town'. ... A further sign that the year's drawing to a close is the crop of first year compilations from specialist labels. Azuli Records, the home of the splendid **KCC** and the **Sensory/Disco Elements** posse, has a 'story so far' style compilation to remind us all how many gems it has already put out, while Virgin offshoot Union City Recordings plans to mark its first birthday in the same way ... Well done, **Richie Rich**. No sooner shown the door at Kiss FM then he returns with his own soul show on MTV, on Saturdays between 10pm and 11pm ...



● SENSORY ELEMENTS

DMC has added the names of **Moby**, **Dina Carroll**, **Alison Limerick** and **Shades Of Rhythm** to the galaxy of stars due to appear at its November awards show ... Future Sound Of London's Virgin deal will see their Earthbeat label also go through the major ... Just A Feeling! — the tune by Shaun Imrei's **Terrorize** that won't go away — is back in Reese Project remixes ... Jive is celebrating more success Stateside where **R Kelly** and **Hi Five** have taken it to numbers one and two in *Billboard's* R&B chart ... This Wednesday (October 14) Quality Records has **Carl Cox**, **Slipmatt & Lime** and **Megabass** among the PAs at London's Hippodrome to launch its 'Hit The Decks III' — out next Monday. The roadshow rolls on to Stockton's The Mail on October 21 and Tokyo Joe's in Grimsby on October 23 ... Solid gold funksters **Ashley & Jackson** are at Bristol's 98% Proof on October 17 ... **Nu Colours** play London's Fridge on Friday October 16 ... On the same night London's Ministry Of Sound has **Bump PAing** alongside DJs **Paul Daley** and **Pete Heller**, and on Saturday more Italian madness with **Raif** on Rimini's Da Da Da ... **AND THE BEAT GOES ON!**

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TOP 75 SINGLE

THE OFFICIAL musicweek CHART

Label 7 (12) (Distributor) Cassette/CD				Label 7 (12) (Distributor) Cassette/CD				TITLES & CD (WRITERS)	
Week	Label	Artist (Producer) Publisher	Label 7 (12) (Distributor) Cassette/CD	Week	Label	Artist (Producer) Publisher	Label 7 (12) (Distributor) Cassette/CD	TITLES & CD (WRITERS)	
1	NEW	SLEEPING SATELLITE Tasmin Archer (Melendone/Wickens) EMI	EMI 172EM 231 (E) 12CM 1332EM 223	38	2	HOUSE OF LOVE East 17 (Goddell)/no credit	London (DNO) 325 (E) LONCS 254DNO 325	This is a Little Piece of My Heart Adrian Belew	

As used by Top Of The Pops and Radio One

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MUSIC WEEK 17 OCTOBER 1992

TOP 40 CLASSICAL ALBUMS

	Title, Composer Artist(s), Orch.	Cassette/CD/LP (D) (R) (S) (T) (U) (V) (W) (X) (Y) (Z)	Label
1	ESSENTIAL BALLET Various	CD-4369329M/C-4369340 (F)	Decca
2	ESSENTIAL OPERA Various	CD-432822M/C-4328224 (F)	Decca
3	PAVARTI IN HYDE PARK Pavarotti	CD-4363232M/C-4363238 (F)	Decca
4	THE ESSENTIAL MOZART Various	CD-4333222M/C-4333224 (F)	Decca
5	VIVALDI: FOUR SEASONS Kennedy/ECO	CD-433222M/C-4332224 (F)	Decca
6	THE ULTIMATE OPERA COLLECTION Various	CD-43294572M/C-43294574 (F)	Euro
7	TAVERNER: THE PROTECTING VEIL London/Rochester/EMI	CD-433222M/C-4332224 (F)	Virgin Classics
8	FROM THE BARCELONA GAMES CEREMONY Domingo/Carras/Caballero	CD-433222M/C-4332224 (F)	Decca
9	BRAMMS: VIOLIN CONCERTO Kennedy/Farrington	CD-433222M/C-4332224 (F)	Decca
10	GORECKI: SYMPHONY 3 Zemlin/Orchestra Sinfonica	CD-433222M/C-4332224 (F)	Decca
11	SIBELIUS/CHAIKOVSKY: VIOLIN CONCERTOS Kubicki/Rattle/Kameli	CD-433222M/C-4332224 (F)	Decca
12	MAHLER: SYMPHONY 7 Baltusis	CD-433222M/C-4332224 (F)	Decca
13	THE TALL SHIPS SUITE Contra/RPO	CD-433222M/C-4332224 (F)	Decca
14	HOLST: THE PLANETS Karajan/BPO	CD-433222M/C-4332224 (F)	Decca
15	ELGAR: CELLO CONCERTO/SEA PICTURES Lloyd Webber/Britten/RPO	CD-433222M/C-4332224 (F)	Decca
16	DOMINGO Dominguez	CD-433222M/C-4332224 (F)	Decca
17	ALBINO: ADAGIO/PACHELBEL: CANON Karajan/BPO	CD-433222M/C-4332224 (F)	Decca
18	MEINELSON/BRUCH/SCHUBERT Karajan/BPO	CD-433222M/C-4332224 (F)	Decca
19	BRUNEL: "EARTHQUAKE" MASS Tallis/Scholaris/Philips	CD-433222M/C-4332224 (F)	Philips
20	ELGAR: CELLO CONCERTO Lloyd Webber/Britten/RPO	CD-433222M/C-4332224 (F)	Decca
21	IBERIA Williams/Johannes	CD-433222M/C-4332224 (F)	Decca
22	HEAVY CLASSIC Various	CD-433222M/C-4332224 (F)	Decca
23	ABBESS LILDEGARD OF BINGEN: HYMNS, ETC. Kubicki/Scholaris/Philips	CD-433222M/C-4332224 (F)	Philips
24	ROSSINI HEROINES Bartoli/Martin/Torres La Ferica	CD-433222M/C-4332224 (F)	Decca
25	BETHOVEN: MISSA SOLEMNIS Gardner/Motown/Decca	CD-433222M/C-4332224 (F)	Decca
26	ELGAR: CELLO CONCERTO/ENIGMA VARS Colburna/Motown/Decca	CD-433222M/C-4332224 (F)	Decca
27	BAROQUE DIET Bartoli/Martin/Torres La Ferica	CD-433222M/C-4332224 (F)	Decca
28	BETHOVEN: MASS IN C Lloyd Webber/Britten/RPO	CD-433222M/C-4332224 (F)	Decca
29	MASSNET: CHERUBIN Sternberg/Wolfgang	CD-433222M/C-4332224 (F)	Decca
30	HANDEL: JUDAS MACCABEUS King's/King's Consort	CD-433222M/C-4332224 (F)	Decca
31	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS) Karajan/Farrington	CD-433222M/C-4332224 (F)	Decca
32	DUVAL: A SOPRANO AT THE MOVIES Garrett	CD-433222M/C-4332224 (F)	Decca
33	VERDI: LA TRAVIATA Bartoli/Martin/Torres La Ferica	CD-433222M/C-4332224 (F)	Decca
34	VAUGHAN WILLIAMS: SYMPHONY 6/LARK TALLIS Davies, A. L. Williams/BBC SO	CD-433222M/C-4332224 (F)	Decca
35	VAUGHAN WILLIAMS CONCERT Marriner/ASMF	CD-433222M/C-4332224 (F)	Decca
36	VIVALDI: FOUR SEASONS Hogwood/Kidson/Decca	CD-433222M/C-4332224 (F)	Decca
37	FAURE: REQUIEM Davies, A. L. Williams/Motown	CD-433222M/C-4332224 (F)	Decca
38	MEYER: PIANO CONCERTOS 2 & 3 Dimitris/Motown/BBC SO	CD-433222M/C-4332224 (F)	Decca
39	PUCINI: TOSCA Pavarotti/Farrington/Philips	CD-433222M/C-4332224 (F)	Philips
40	SHOSTAKOVICH: 24 PRELUDES Op.34, ETC. Nikolaeva	CD-433222M/C-4332224 (F)	Decca

* © CIN. Compiled by Gallup

COUNTRY ALBUMS

1	SOME GAVE ALL Billy Ray Cyrus	Mercury 5106394 (F) 5106392
2	THE PHASE Garth Brooks	Liberty TCE5701 21 (F) TCE5701 21 (F)
3	COME ON COME ON Marty Stuart/Donnell	Columbia 4718944 (F) 4718942
4	SHADOWLAND Koe Ling	Warner Bros WX 171C (W) WX 171C/DW 171
5	A CRON D'AMOUR Dwight Yoakam	Reprise 9382451 364 (W) 9382451 362
6	ABSOLUTE TORCH AND TWANG Loretta Lynn & The Reddies	Sire WX 259C (W) WX 259C/DW 259
7	FAVOURITES Donnell O'Donnell	Ritz RTZL 1 C062 (F) RTZL 1 C062 (F)
8	I NEED YOU Donnell O'Donnell	Ritz RTZL 1 C062 (F) RTZL 1 C062 (F)
9	THE LAST WALTZ Donnell O'Donnell	Ritz RTZL 1 C062 (F) RTZL 1 C062 (F)
10	NICK AND NICK Chick Arling/Mark Knopfler	Columbia 4674354 (F) 4674354 (F)

11	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RTZL 1 C062 (F) RTZL 1 C062 (F)
12	ROPIN THE WIND Cannon TCE571 7162 (F) TCE571 7162 (F)	Liberty TCE571 7162 (F) TCE571 7162 (F)
13	I STILL BELIEVE IN YOU Marty Stuart	MCA MCAC 1062 (F) MCAC 1062 (F)
14	HEARTS IN ARMOR Travis Wampound	MCA MCAC 1061 (F) MCAC 1061 (F)
15	NO FENCES Cannon TCE571 7162 (F) TCE571 7162 (F)	Liberty TCE571 7162 (F) TCE571 7162 (F)
16	SHOOTING STRAIGHT IN THE DARK Marty Stuart	Columbia 4674354 (F) 4674354 (F)
17	LOVE AND DANGER Joy Ely	MCA MCAC 1058 (F) MCAC 1058 (F)
18	HIGHWAYMAN Jimmie Dale Gilchrist/Cash/Kristofferson	Columbia 4674354 (F) 4674354 (F)
19	CURRENTS Cory Williams	RCA RP 3065 (F) RP 3065 (F)
20	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCAC 1058 (F) MCAC 1058 (F)

THE WEEKEND CHARTS

SINGLES

1	EBENEZER GOODE The Shantels	One Little Indian 78 TPT (RT) 12 (P)
2	I'M GONNA GET YOU Vinyal Solution Storm 465 (STORM 46) (RTMP)	
3	I FEEL LOVE Kiki Dee 225 (KICK 22) (P)	
4	METAL MICKY Nude NUD 515 (NUD 51) (RTMP)	
5	VERONICA Selena 411 (SEL 41) (P)	
6	THE 12TH MOON (REMIX) Ace	Production House - INTA 2 (P) (RTMP)
7	NUSH X-Treme - XNT 21 (P) (RTMP)	
8	SHAME Alton B. & Evelyn King	Network - INWKTEN 56 (P)
9	BIRTHDAY (REMIXES) The Supremes	One Little Indian - 1104 TPT 12 (P)
10	RADIOCIC Orbital	Interscope - 1104 TPT 12 (P)
11	STINKIN' THINKIN Happy Mondays	Factory FAC 362 (FAC 362) (P)
12	GENERATIONS Imperial	Mute - IDUNG 161 (P)
13	N.H.S. EP VOL II D. Lee Scott	Absolute 2 - (ABS 000) (S) (D)
14	SHIFT Havana	Limbo - LIMBO 001 (P)
15	DANCE WITH ME Insulation	Faze 2 - (F2F 2F 2) (P)
16	ONLY IN AMERICA Music For Nations	2 - (2F 2F 2) (P)
17	WE CAN BE Wah Wah Pediment	Cowboy - IHODE 11 (P)
18	ROCK YOUR BABY KWS	Network NWK 11 (P)
19	ON A MISSION Ace	Cowboy - IHODE 11 (P)
20	DANCING IN THE CITY (REMIX) The Real Real	Better Days 1108ET 106 (P)
21	TRUE LOVE WILL FIND YOU IN... Spectator	Silverstone ORETT 44 (P)
22	THE DROWNS/TO THE BIRDS Nude NUD 515 (NUD 51) (RTMP)	
23	TRIP 11 THE MOON Ace	Production House - INTA 2 (P) (RTMP)
24	UNIQUE Deane/Denise/Kim Cooper	Germ - GERM 206 (P)
25	WORK IN PROGRESS EP Regeneration	Soma - SOMA 4 (P)
26	M.A.D. Kicks - KICK 21 (P)	
27	ABRA-ESQUE EP Etrusca	Mute 121MUT 144 (RTMP)
28	BLACK COUNTRY GIRL The Shantels	One Little Indian 78 TPT (RT) 12 (P)
29	INITIATION Fair Department	Burning Room - (BRR 047) (P)

ALBUMS

1	ROSS DRUM One Little Indian TPL 42 (P)	
2	YES PLEASE Happy Mondays	Factory FAC 420 (P)
3	ABBA-ESQUE (THE REMIXES) Mute 121MUT 144 (RTMP)	
4	COPPER BLUE Creation CRELP 129 (P)	
5	ELEVENTEEN Davey TPLP 100 (P)	
6	COMING BACK Any	Any APPLP 02 (P)
7	SATYRONIC Penny Slinger	Play It Again Sam BIAS 202 (P)
8	LEVELLING THE LAND The Levellers	Chaos World 1022 (P)
9	SCREAMADELICA Creation CRELP 076 (P)	
10	PLAY MORE MUSIC Consolidated	Network Europe NET 045 (P)
11	NUMBER 10 Svensone CRELP 522 (P)	
12	WHAT STARTS, ENDS Beggans Benquet BQUL 128 (RTMP)	
13	SLIDE ON THIS Ronnie Wood	Continuum Group 391212 (P)
14	FANTASIE Bates in Toyland	Southern 165019 (S)
15	A WEAPON CALLED THE WORD Musicdisc 105571 (P)	
16	STRANGERS IN THE NIGHT The Strategists	Psycho WCL 1030 (P)
17	UNTIDY SUICIDES... Mopie	Alternative Terrace VIRUS 115 (RTMP)
18	XYZ Hut HUL 101 (P)	
19	RED HEAVEN Throwing Muses	4AD CAD 2912 (RTMP)
20	THE MUTILATED The Stone Roses	Metal Blade ZORRO 49 (P)
21	URNS INTO STONE The Stone Roses	Svensone CRELP 522 (P)
22	TRAXES FROM THE WILDERNESS Alton B.	Noise International NO 1843 (P)
23	THE HEAVY Too Pure PURE 10 (P)	
24	SLANTED AND ENCHANTED Parment	Big Cat CABS (RTMP)
25	STUPID PEOPLE SHOULDN'T BREED Alternative Terrace VIRUS 115 (RTMP)	
26	SKIN & BONE Cathy Noddy	Special Delivery SPOCD 1046 (P)
27	RETURN OF THE FABULOUS... Lawnmower	Earache MCD 72 (P)
28	EN-TACT The Shantels	One Little Indian TPL 22 (P)
29	POMALAMA Luggins	Paperhouse PAPLP 11 (RTMP)
30	ONE LUN. MASK HYSTERIA Network TOPP 1 (P)	

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Indie labels and Umbrella Members.

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VARIOUS LET'S ROCK RMI CD CDENVY 67 MC TCMY 67 LP EMTV 67	E
VARIOUS MOVIN ON 4 RUMOUR CD RUCLD 301 MC RUMIC 301 (LP) RLP 301 C7 25.25.25.25	P
VARIOUS SINGAPORE THE COMPILATION SONGBOOK RECORDS CD C139282 £10.95	P
VARIOUS THE COMPILATION COLLECTION RMI CD CDVCD 15 MC VCMC 15	P
VARIOUS THE STORY OF GOLDBAND RECORDS ACE CD CDVCD 15 MC VCMC 15	P
WATTE, JOHN THE ESSENTIAL JOHN WATTE CHRYSALIS CD CDCHC 1664 MC TOCHR 1664	H
WALTON, CECIL AMONG FRIENDS EVIDENCE CD ECD 220322 C7.29	
WEBSTER, Ben COMPACT JAZZ. BEN WEBSTER VERVE CD C136333 MC C136334	

Rock	White, Barry Let The Music Play Pickwick CD-PW44K 4128P MC-PW44K 4128P	PK	Dance
Soul	Willetts, Dave STAGES OF LOVE Pickwick CD-PW41P MC-PW41P 4130P	PK	MOR
Jazz	Wilson, Cassandra DANCE TO THE DRUMS AGAIN CD-DAW 1013 10132 (74)	HM	Jazz
Blues	Wilson, Gerald & RORY STUART BITTER SWEET SUNNYSIDE CD-SSC 10670 10772	HM	Blues
	WOODLAND, Nick & THE MAGNETS BIG HEART BEATS BEACON CD-BW 10132 (74)	PK	Blues
AOR	WOODS, Phil & SPACE JAZZ TWO LIVE AT THE GORRIONIA JAZZ FESTIVAL PHLOLOGY CD-W 2132 (75)	HM	Jazz
Jazz	WOLFE, JIM THE PRESIDENT VOL. 6 & 1370 1470 60 600 600 600		

SINGLE

HIGHLIGHTS

Single Releases for 12 October 1992-16 October 1992: 122
Years to Date: 3871

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	HURT YOU SO	Jonny L	Yoyo 12YOVO 2 (BMG)
2	NEW	PERFECT MOTION	Sunscreen	Sony SZ 6584056 (SM)
3	NEW	PEACE + LOVEISM	Sone Of A Loop Da Loop Era	Suburbanbase SUBBASE 14 (SRD)
4	NEW	JUMP AROUND	House Of Pain	Ruffness XLT 32 (W)
5	NEW	I'M GONNA GET YOU	Bizarre Inc/Angle Brown Vinyl Solution	STORM 46 (RTMP)
6	NEW	EXCITED	M-People	Deconstruction 74321116331 (BMG)
7	NEW	FRANCE	THK	Warp WAP 26 (P)
8	NEW	TRIP II THE MOON (KALEIDO...)	Acen	Production House PNT 042RX (Self)
9	NEW	SPECIAL KIND OF LOVE	Dina Carroll	A&M AMY 0088 (F)
10	NEW	I'M THE ONE FOR YOU	Adeva	Cooltempo 12COOL 264 (E)
11	NEW	MURK (EP)	Various	Network NWKT 57 (P)
12	NEW	ASSASSIN	The Orb	Big Life BLRT 81 (F)
13	NEW	THE FEELING	Urban Hype	Face 2 12FAZE 10 (P)
14	NEW	I WANNA BE SOMEONE	Club Z	PWL Sanctuary PWLT 249 (W)
15	NEW	MY NAME IS PRINCE	Prince & NPG	Paisley Park W 0132TP (W)
16	NEW	NUSH	Nush	X-treme XTR 2T (RE/P)
17	NEW	NO ILLUSIONS	D-Influence	East West America A 7422T (W)
18	NEW	POWER	Nu Colours	Wild Card CARDX 3 (F)
19	NEW	LAND OF OZ	Spooky	Guerilla GRRR 35 (RE/P)
20	NEW	DUB WAR	Dance Conspiracy	XL Recordings XLT 34 (W)
21	NEW	THE MASTERPLAN	Diana Brown/Barrie K Sharpe	Acid Jazz JAZZ 56T (F)
22	NEW	SHIFT	Havana	Limbo LIMBO 002 (RE/P)
23	NEW	WE CAN BE...	Hung Wang Parliament	Cowboy RODEO 7 (RE/P)
24	NEW	KEEP IT COMIN'	C&C Music Factory	Columbia 6584306 (SM)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	17	DANCE WITH ME	Intuition	Face 2 12FAZE 9 (P)
26	NEW	GOOD ENOUGH	Bobby Brown	MCA MCST 1704 (BMG)
27	NEW	AVENUE	Saint Etienne	Heavenly HVN 2312 (RE/P)
28	NEW	LEFT CONVERSION EP	Cayless	Formation FORM 12012 (MO)
29	25	END OF THE ROAD	Boyz II Men	Motown TMGX 1411 (F)
30	12	FIRE/JERICO	The Prodigy	XL Recordings XLT 30 (W)
31	NEW	DON'T YOU WANT ME	The Farm	End Product 6584686 (SM)
32	18	WAKING UP WITH A STRANGER/ONE DAY	The Tyrrel Corporation	Volante 12VRS 3 (E)
33	4	CONNECTED	Stereo MCs	Gee Street 12BRW 262 (F)
34	NEW	UNDERGROUND SOFTWARE	Underground Software	Reinforced RIVET 1226 (SRD)
35	34	RE-BAPTISED BY DUB	Criminal Minds	White House 12WYHS 008 (RIO/F)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
36	NEW	BROTHERS GONNA WORK IT OUT	Blaise Baxter	Logic LUK 005 (I)
37	19	JUS' REACH	Galliano	Talkin Loud TLXK 29 (F)
38	13	LOVE IS ENERGY	Joe Roberts	ffrr FX 133 (F)
39	NEW	SUMMER OF DUB	Grave Corporation	Network NWKT 53 (P)
40	28	TOTAL CHAOS EP	Jungle House Crew	Formation FORM 12011 (MO)
41	NEW	SHADES OF GREEN	Mission	Vertigo MYPH 1412
42	21	TETRIS	Doctor Spin	Carpet CRPTX 4 (F)
43	15	XPAND YA MIND (EXPANSIONS)	Wag Ya Tail	PWL Sanctuary PWLT 238 (W)
44	NEW	CARRY ON	Martina Wash	RCA (USA) 7853623671
45	22	NO ORDINARY LOVE	Sade	Epic 6583566 (SM)
46	20	SHAME (HARDCORE MIX)	Altern 8 vs Evelyn King	Network MWKTN 56 (P)
47	NEW	GOOD FEELING	Mello Core	PWL International PWLT 247 (W)
48	30	I FEEL LOVE	Messiah/Precious Wilson	Kickin KICK 22 (P)
49	9	DON'T GO	Awesome 3	Citybeat CBE 1271 (W)
50	NEW	YOU GOT A HOLD ON ME	Closer Than Close/9 Skeets	Stam Jam SLAM 9T (W)
51	43	THE FUTURE MUSIC	Liquid	XL Recordings XLT 33 (P)
52	30	GIVE YOU	Djaimin	Cooltempo COOLX 262 (E)
53	24	GYPSY WOMAN/PEACE (REMIXES)	Crystal Waters/Sabrina Johnston	Epic 6584376 (SM)
54	27	WORK IN PROGRESS EP	Rejuvenation	Soma SOMA 4 (RE/P)
55	11	TRIP II THE MOON	Acen	Production House PNT 042 (Self)
56	41	IT'S MY LIFE	Dr Alban	Arista 615330 (BMG)
57	22	N.H.S. EP VOL II	DJ Doc Scott	Absolute 2 ABS 006JD (SRD)
58	26	SAVED MY LIFE	Lil' Louis & The World	ffrr FX 197 (F)
59	32	MOONEY LOVE	Neneh Cherry	Circa YRT 83 (F)
60	44	EBENEZEER GOODE	The Shamen	One Little Lindo 78.TP12 (P)

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/Piccasette (Distributor)
1	NEW	SYMBOL	Prince & The NPG	Paisley Park WX 490/WX 490C (W)
2	1	COMING BACK	The Jones Girls	Air ARPLP 02/ARPMC 02 (PAN)
3	2	EXPERIENCE	The Prodigy	XL Recordings XLLP 110/XL/MC 110 (W)
4	NEW	CONNECTED	The Stereo MCs	Gee Street BRLP 589/BRCA 589 (F)
5	3	PRECIOUS	Chante Moore	MCA (USA) MCA 10605/- (Import)
6	5	GREATEST MISSES	Public Enemy	Def Jam 472031/4720314 (SM)
7	RE	PEOPLE EVERYDAY	Arrested Development	Chrysalis (USA) Y 19756/- (Import)
8	NEW	EXTRA NAKED	Shabba Ranks	Columbia (Holland) 4524641/- (Import)
9	4	BOSS DRUM	The Shamen	One Little Lindo TPLP 42/TPLP 42C (P)
10	10	BOOMERANG (OST)	Various	LaFace 7300826006/1/73008260064 (BMG)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7.30 pm.

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

**Let me
be...**

**PNT 043L
b/w
DAY DREAMING**

Our sound here begins
PRODUCTION

081-968 8870



**...your
fantasy**

**PNT 043R
b/w
ACAPPELLA**

Our sound here begins
PRODUCTION

081-968 8870

AD FOCUS

BB King's *King Of The Blues* is the subject of a MCA national and music press campaign this week. **Energy Rush** is a Dingo dance compilation and the subject of a £250,000 TV push. Dingo is also continuing to run TV campaigns for **The Greatest Voices** compilation, which features such artists as Whitney Houston, Michael Bolton and Joe Cocker. **The Farm's** *Love See No Colour* will be the subject of a nationwide poster campaign with ads in the music and style press.

Foster And Allen's *Heartstrings* on Telstar boasts TV support in the TV push lined up in the STV, HTV, Tyne Tees, Border, Grampian and Yorkshire regions. **The Gipsy King's** *Liberté* is Columbia's main marketing priority this week. TV ads are being backed with press.

Hank Marvin's *Into The Light* is receiving wide TV support with *Polygram* TV's push, commercials appearing in the Central, Yorkshire, Granada and HTV regions with a second wave breaking in other TV areas from October 26. Music and national press ads and a radio campaign on LBC, Melody and Capital FM should make it a strong performer.

Innocence's *Build* is the subject of Chrysalis's latest campaign and aims to lure the sophisticated soul audience, with ads in *The Independent*, *The Guardian*, *The Daily Star*, *Six*, *Blues & Soul*, *Music Week*, *Echoes*, *Today*, *The Face*. For the record and *Time Out*. Our Price, and *Tower* will run in-store displays while Virgin will feature the album at its listening posts in the week prior to release. **Julien Pope's** *deJohavitch* will be given the true blue treatment by Island. Blue CDs and



Madonna's £250,000 campaign for her new album *Erotica* kicks off on October 15 with a series of massive posters. The 96-sheet spreads — described by Warner as "suggestive but not nude" — are being backed with in-store and window displays. The TV push, however, does not begin until November 16 such as Madonna's high profile. Instead Warner is relying on a media blitz when the star visits these shores later this month.

Record Label: Maverick/Sire

Media Agency: DM CDB

Account Executive: Mike Wilson

Product Manager: Roma Marynuk

TV Advertising: Two-week campaign commencing November 16. All areas — 100 TV's. Further advertising in December.

Press: Full scale editorial coverage in national press including *Sunday Times* magazine special (to be TV advertised). **TV/Radio:** Jonathan Ross TV interview, numerous radio specials.

In-Store: Window and in-store display in key major multiples and major independents. **Target audience:** Red blooded, broad-minded adults.

cassettes mirror the album's all-blue packaging. Press ads targeting indie music buyers will appear in *NME*, *Melody Maker*, *Vox*, *Select*, *Line*, *Lizard*, *The Guardian*, *The Independent*, *Time Out* and *Siren*. In-store displays in specialist stores are also lined up. **More Than Love and Rave Nation** are two Telstar releases set for a national TV push next week, the former also boasting Scottish radio and Capital FM and Gold exposure, while Rave Nation also receives radio support with the bonus of ads on London's dance station, Kiss FM.

Robert Palmer's *Ridin' High* is an album of Forties and Fifties covers, targeted at older buyers as well as Palmer's considerable fan base. EMI is mounting a campaign that spans window and in-store displays as well as ads in *Q*, *Time Out*, *The Evening Standard*, *The Guardian*, *The Independent*, *Daily Mail*, *Daily Express* and *Today*. **Shakin' Stevens' Shaky** — The Epic Years will be TV advertised in all regions. Epic's campaign also runs to music press ads, in-store displays and fly posters highlighting both the album and Shaky's November and December tour.

The Sundays' Blind is being extensively promoted by Parlophone via press ads in the leading music titles.

Tasmin Archer's *Great Expectations*, is aptly titled as EMI has high hopes for the artist's debut album. The TV-led campaign rolls out in the London, Yorkshire and Granada regions from October 19. EMI expects Archer's appeal to broaden, covering the 18-35 age group. In-store and window displays will be augmented by ads in the style and music press.

EXPOSURE



PICK OF THE WEEK

London Underground, Monday Oct 12, BBC2: 11.55pm-12.35am. **London Underground** is actually billed as an alternative comedy show, but does offer the stage to one musical item a week. Tonight Cathy Dennis struts her stuff and in future weeks Cher and Seal offer a break from the jokes. Juliet Blake, co-director of *The English Channel*, which made the programme for the BBC, says a musical interlude complements the comedy. Hosted by American comic Denis Leary, **London Underground** is the US version of last year's series, *Paramount City*, also made by *The English Channel*. Blake comments, "The record industry has been fantastic about giving us big name acts because they know television can sell records. But unfortunately TV companies aren't really interested in music."

MONDAY OCTOBER 12

The Mix featuring Jamiroquay, Radio Five: 10.10-midnight



MTV's Clash Rockumentary, MTV traces the career of punk stalwarts



The Clash through archive footage, interviews and videos,



MTV: 7-7.30pm

London Underground featuring Cathy Dennis, BBC2:



11.55pm-12.35am (see Pick of the Week)

TUESDAY OCTOBER 13

Neal James' Evening Session featuring That Uncertain Feeling in



session, Radio One 7-9pm



Live At Brecon featuring jazz pianist Michel Petruccianni, BBC2:



11.55pm-12.35am

WEDNESDAY OCTOBER 14

What's That Noise? A Scottish flavour to this week's show which comes



from Glasgow and features Hue And Cry BBC1: 4.30-4.55pm



The Oprah Winfrey Show featuring Barry Manilow, who talks about



his career and sings, Channel Four: 5-5.55pm



Des O'Connor Tonight featuring Gloria Estefan, ITV:



8-9pm

THURSDAY OCTOBER 15

In Concert featuring Marillion, Radio One: 9-10pm



The Late Show: Later at 11.55pm featuring kd lang, Dwight Yoakam



and *The Rocking Birds*, BBC2: 11.15pm-12.30am



FRIDAY OCTOBER 16

Sounds Of The Sixties 1968-69 — The Swinging Sixties featuring



Manfred Mann, The Hollies and The Rolling Stones, BBC2:



7.15-7.45

The MTV Video Music Awards, an edited version of last month's



ceremony from Los Angeles featuring The Cure, Def Leppard



and Pearl Jam, Channel Four: 11.30pm-12.30am



SATURDAY OCTOBER 17

Birdland, the last programme in the jazz music series features



saxophonists Steve Coleman, Steve Williamson and Ornette



Coleman, BBC2: 11.45pm-12.15am



The Record Producers featuring Quincy Jones, Radio One: 2-3pm



RECENT SIGNINGS

ETERNAL
Progressive, trance house trio from Australia.
Signed to: Warp.
Management: none.
Type of deal: one single.
Signed by: Sara Quinter — "It elements of the most melodic tracks I've heard in ages — really brilliant product."

GUMBALL
Alternative rock trio from Manhattan.
Signed to: Big Cat UK.
Management: Andrew Stephanopoulis.
Type of deal: two albums for the UK and Europe.
Signed by: Abbo — "Linda (Obadias) and I have been watching them play for 18 months. They were the first time we were in New York and told them we wanted them to sign us."

PAN
Five-piece rock band from Brighton, with Latin and dub elements and female vocals.
Signed to: Big Cat UK.
Management: none.
Type of deal: album.
Signed by: Abbo — "It was a really rough demo — it was ropey but I thought there was something. I went to see them and they're great live."

PHIL PARFITT
London-based rock to dance artist.
Signed to: Demigod Records.
Management: Speedvision.
Type of deal: album.
Signed by: Simon Goffe — "I discovered Phil was working with various members of Levitation and other weird and wonderful people. So I camped outside his house until he signed a contract."

CASPAR POWND
Founder of record label Rising High and member of A Homeboy, A Hippie And A Funki Dred.
Signed to: Polygram Music.
Management: none.
Type of deal: long-term album.
Signed by: Kate Thompson — "He really is a writer/producer/performer in the true sense of the word and he won't want to expand into areas other than dance."

REBORN
New generation soul trio from Bristol.
Signed to: Island Records.
Management: Keith Bourton.
Type of deal: album.
Signed by: Nigel Coxon — "A friend at Cici Publishing liked their demo and gave it to me. I really liked them — they have something to say — they have something to say, an attitude and an angle."

SHAUN IMRIE
Rave writer, now moving into pop tunes, from Halifax.
Signed to: Polygram Music.
Management: none.
Type of deal: long-term album.
Signed by: Kate Thompson — "Shaun's name kept cropping up and I thought 'I've got to meet this guy. Shaun wants to make money and be successful — to learn, broaden and diversify — and that's what we wanted him to do.'"

SUBTERFUGE
Techno-pop solo artist, real name Thomas Barnett, from Detroit.
Signed to: Infinity.
Management: c/o Chris Abbott.
Type of deal: album.
Signed by: Chris Abbott — "Eddie Foulkes, who was recording a track for our 313 compilation album, sent me an eight-track cassette of Thomas's material. Each one was brilliant."

SUDEE
A Nineties rock band with Seventies influences.
Signed to: Polygram Music.
Management: John Eydmann.
Type of deal: long-term album.
Signed by: Paul Adam — "I saw them supporting Pulp and really enjoyed it. I had them in for a chat and their demo was great. The singer and guitarist are a classic songwriting partnership."

FUTURE HITS

The essential MW stocking guide

SHIRLEY BASSEY — Greatest Hits. Dino. Nov. 30.
NICK BERRY — Nick Berry. Epic. Nov. 9.
SON JOWI — Keep The Faith. Mercury. Nov. 2.
CHER — Greatest Hits 1971-1992. Geffen. Nov. 9.
NEIL DIAMOND — Christmas Album. Columbia. Nov. 16.
ERASURE — Pop. The First 20 Hits. Mute. Nov. 16.
GENESIS — Genesis Live — The Way We Walk Vol. 1. The Shorts. Virgin. Nov. 16.
GLORIA ESTEFAN — Greatest Hits. Epic. Nov. 2.
PINK FLOYD — Shine On. 8 CD box set. EMI. Nov. 2.
FREDDIE MERCURY — The Great Pretender. Parlophone. Nov. 9.
SALT 'N' PEPA — Very Necessary. Mr. N. 2.
SMOKEY ROBINSON — The Very Best Of. EMI. Nov. 2.
RDD STEWART — tba. WEA. Nov. 9.
THE GLADIATORS — Various. PolyGram. TV. Nov. 9.
THE GREATEST PARTY ALBUM IN THE WORLD. — Various. Dino. Nov. 23.

Key UK releases for the next four weeks. For inclusion call Graham Walker on 011-620 3636. For next week's list see Dateline.

LESLEY GARRETT PRIMA DONNA

CONDUCTED BY LOR BOUTON



Lesley Garrett: Diva in bloom

CLASSICAL

Lesley Garrett's *Prima Donna* (SONG CD/C907) is set to receive the biggest promotional campaign ever launched by Silva Screen and Conifer. This will follow the soprano's smash hit *Divina complicité* disc of a year ago which has now sold more than 50,000 units worldwide. And *Prima Donna* repeats its track formula, blending favourite classic arias and classical songs. Garrett is making radio and TV appearances throughout October and November, including BBC1's *Going Live* on October 31, she is on the front cover of *CD Review*, is the subject of features in *Hello* and the *Sunday Times* and a one-hour special on Melody FM, and further spin-offs will come when BBC1 one televisions English National Opera's staging of *Street Scenes*, in which Garrett appears, in November. Silva Screen is issuing 4,000 promo cassettes and CDs and special T-shirts which are available to dealers. Another Garrett disc, of 20th Century songs, is planned for next year.

££££

The Art Of The Prima Ballerina (Decca 433 861-2/4), **Pas De Deux** (433 862-2/4), **Homage To Pavlova** (433 863-2/4) and **Invitation To The Dance** (433 864-2/4) are the first four releases in Decca's Ballet Gala series. Ballet is rarely a good record seller, but Decca have taken a gamble with its *Essential Ballet* album, now feels confident about this mid-price series, which follows the formula set by its *Opera Gala* series of quality performances at low prices. Three of the four win three star ratings in the Penguin CD guide.

The World Of range is another Decca mid-price series which has made a successful transition from vinyl to CD and now gets five new titles. Three are devoted to composers — **The World Of Puccini** (433 865-2/4DWO), **Vivaldi** (433 866-2/4 DWO) and **Beethoven** (433 867-2/4DWO) — there is a second volume of **The World Of Gilbert And Sullivan** (433 868-2/4) and **The World Of The Haydn** (433 869-2/4), showcasing Marisa Robles. **Phil Sommerich** £££

MAINSTREAM

Albums

MADONNA: Erotica (Maverick WX 491). A maverick is precisely what she is, and Madonna's first album for her own label of that name is further proof of her flair for self-promotion. The flames of controversy surrounding her upcoming book of art/portraiture are sure to be fanned by the track *Do You Do It*, which is considered so risqué that it doesn't appear at all on the cassette and is also excluded from a "clean" CDLP (9362451542/1). With collaborators Andre Betts and Shep Pettibone, Madonna co-wrote and produced all but one of the tracks on this album, which takes up where *Justify My Love* left off. The exception — a cover of *Fever*, which recently revisited the chart for Peggy Lee. Multi-media exposure and multi-platinum awards seem assured for this one. ££££

MAINSTREAM

Albums

Al Green's Al (Beechwood AGREE 1), represents a quantum jump for Beechwood. After making its name initially via multi-artist indie and dance compilations, Beechwood is now committing a considerable amount of money to TV advertising its first individual artist compilation — and it has chosen well, issuing a well-chosen selection of material by the Seventies legend. As subtle as Barry White was direct, Green's warm, soulful style and his soothing, largely self-penned repertoire brought him a mere six hits, but he deserved far more, and the growing trend towards melodic soul should see this home comfortably. £££

Movin' On 2 (Rumour RULP 301), celebrates the UK soul movement of the Nineties. Comprising 13 full length mixes with a playing time of more than an hour, it includes Martine Girault's recent hit *Revival*, as well as highly rated tracks by Joanna Law (a novel interpretation of Van Morrison's *Warm Love*) and Sinclair's *I Want You Back*, as well as several equally worthy tracks previously available only on obscure 12-inchers. Extensive specialist press and radio ads (30 second slots on Kiss, Choice and eight regional stations) will lift this into the compilation chart. £££

Betty Boo's expensive transition from Rhythm King to

Singles

THE SMITHS: There Is A Light That Never Goes Out (WEA YZ 0003). After consecutive smashes with the first two re-activated Smiths singles, Warner's sympathetic exploitation of the group's catalogue takes another twist with the release as a single for the first time of this 1986 track which is highly revered by their fans, and contains Morrissey's oft-quoted lyric, "And if 10 ton trucks kills the both off us, to die by your side, the pleasure and privilege is mine". **AJ** ££££

DANCE

INNOCENCE: Build (Cooltempo). This second LP from Innocence is another collection of classy soul songs featuring the lovely voice of Gee Morris and solid productions from the Reproduction team who seem equally at home with ballads or upfront dance. Two singles have already been released

from the LP: *I'll Be There*, which was a club hit largely thanks to its Masters At Work dubs and made 26 in the charts back in June; and the more recent *One Love In My Lifetime* which spent one week at number 40. Cooltempo Chrysalis has secured the support of the major retailers on this one: Woolworths is putting it in its charts; Our Price is making it a recommended release; HMV is backing a full-page co-op ad in November's *Sky* magazine; and Virgin is putting it on its listening posts a week before its release date (which is October 19). Displays are going to 100 independents, primarily dance specialists. The star campaign includes *The Ad* (Oct 15), *Today* (Oct 24), *The Face*, *Echoes*.

££££	Guaranteed banker
££££	Should do well
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££	Only for the brave
£	SOR only

Singles

Biorn Again's recording of *Erasure-ish* (M&M MAG 32) — a single pairing remakes of Erasure's *Stop* and *A Little Respect* — is a better idea in theory than it turned out in practice. However it is attracting considerable airplay, and will probably sell moderately well, even though it's a pretty poor facsimile of the Swedish group with few of their trademarks. £££

Erasure's 1985 debut single *Who Needs Love Like That* (Mute MUTE 150), has been remixed as a precursor to their upcoming hits retrospective. It was a brilliant introductory single, and its lack of success first time out — it peaked at number 55 — is baffling. A straightforward reissue would have been preferable, as the song has very strong melodic verses, which are exorcised completely from the remix, but its dancefloor sensibilities are more than sufficient to ensure it becomes a major success. ££££

Barry White's *I'm Gonna Love You Just A Little More Baby* (Mercury BAW1) was his introductory hit from 1973 and is back to sell Foster's lager. With his gruff growl set in an exceptional string arrangement from the admirable Gene Page, in a luxurious, its expensive swirl of sound, its chances of success are high. ££££

Saw Doctors are establishing a large fan base here, and their promise is likely to be fulfilled by a strong showing for their first WEA album *All The Way From Tuam* (WEA 4509911461). ££££

Tasmin Archer's stylish debut single *Sleeping Satellite* is both commercial and credible and should prompt a higher than average take-up for her aptly-named debut album, *Great Expectations* (EMI EMC3624). ££££

Robert Palmer's album of jazz standards *Ridin' High* (EMD 1038) is set to become a solid seller, appealing way beyond his usual fan base, with strategically placed newspaper ads, interviews, a couple of dates at the Royal Albert Hall, and the current single *Witchcraft* all likely to spread the gospel. ££££

THE WEEK

Blues And Soul, and Music Week AB **★★★★**

JAZZ

JOHN SURMAN: *Adventure Playground* (ECM 511981-2). John Surman's level of consistency as a recording artist has never been higher than it is in the early-Nineties. *Adventure Playground* is yet one further step in the continuous reaffirmation of Surman's omnipotence as the most creative, and compelling baritone-saxist in jazz. This is a set that has no apparent weaknesses or failures, and one that could well rival his equally superb — and astonishingly popular — *Road To St Ives* (also on ECM). **SB** **★★★★**

ALTERNATIVE

THE DROP NINETEENS. *Your Aquarium EP* (Hat). Given the ultra-catchy lead

track, reworked from their debut album which made the indie Top Three without putting a foot in the UK, a cheeky version of Barry Manilow's *Mandy*, two bonus tracks on the limited 10 inch (one on the 12 inch), the fact the Chart Show appear to love their young, fresh faces and that they are embarking on a 22-date UK tour, don't be surprised if *The Drop Nineteens* make a serious *Ride*-like impression. **MA** **★★★★**

CLASSICAL

BACH: *Mass In B Minor*. Collegium Musicum 90/Hickox. Chandos CHAN05334. An excellent middle-of-the-road performance that combines the "authenticity" of period instruments with rich, solid colour and an outstanding line up of soloists. **PS** **★★**

DANCE

The Tyrrel Corporation

have been gradually building a significant following with a string of four excellent singles. Signed to Cooltempo via Charlie Chester's cred Flying/Volante operation, the duo from Redcar have a strong club appeal which has been enhanced by their recent Roger S collaborations. However, their intelligent cutting-edge lyrics and pop sensibilities have also won them a wider audience and gained them plenty of coverage in the likes of the *NME*. Their debut LP, *North East Of Eden*, is released on October 26. It features the four singles plus six new tracks which maintain their high standards. Sales won't be helped by the fact the duo have yet to crack the Top 40, although they have come close several times. It is being backed with half page ads in the *NME* and *Melody Maker*, and a full-page co-op ad with *Our Price* in December's *Sky* magazine. It will also be featured as one of four titles in HMV's dance selection ad in December's *Select*. **EE**

The E-Zee Possee's debut LP, *The Bone Dance* (More Protein



Tyrrel Corporation: encouraging

CUMULP2, features an eclectic mix of 16 dance tunes created by Jeremy Healy and a whole host of collaborators, having left Haysi Fantazaye behind him, Healy has established himself as one of London's better DJs, and he has

constructed all 71 minutes of the LP like one of his live mixes. The project's big hit, *Everything Starts With An E*, is included along with club favourites like *Love On Love*, *And Breathe* — *E-Zee*. **Andy Beever** **★★**

JAZZ

Antonio Hart is going to be a monster alto-saxist even sooner than many predicted. Hart's own second *Notus* recording under his own name — *Don't You Know I Care* (01241 63142 2) — reaffirms that early promise and is a fascinating extension of *For The First Time*, its predecessor. With Hart appearing in the UK next month as a member of label-mate Roy Hargrove's uniformly splendid combo, no doubt attention will be focused, via press and radio on this timely release. **EEEE**

Jelly Roll Morton's *Mr Jelly Lord* (CD 56017) is a shrewdly compiled 18-track selection from his classic discography. It concentrates, not surprisingly,

on Morton's Red Hot Peppers, but also includes, wisely, three Morton Trio numbers and three items from the great man's penultimate Bluebird/Victor date. Recordings like the title tune are indispensable to any serious collector, and anyone interested in jazz history. Its release — celebrating the 102nd anniversary of Morton's birth — comes as part of *Jazz Roots*, a new series of jazz-on-CD, made available this month by Old Gold. The first batch, Morton apart, includes equally fine selections featuring other giants, such as **Louis Armstrong**, **Count Basie**, **Billie Holiday**, **Lester Young**, **Duke Ellington**, **Django Reinhardt**, and **Benny Goodman**. More *Jazz Roots* are promised for the New Year. An appealing retail price of £5.99 (dealer: £3.57)

will no doubt match the Morton and its companions a tempting prospect. **EEEE**

Emily Remler's death last year was a cruel blow for jazz guitar in particular. This *Is Me* (Justice JR-0501-2) is an important release, as it was her last, and demonstrates how she was beginning to stretch out in new directions. **EEEE**

Paquito D'Rivera's *Who's Smoking?* (Candid CDC 79523) finds the Cuban saxist-clarinetist in predictably creative, exciting form, in the company of such international jazz luminaries as **James Moody**, **Claudio Roditi** and **Mark Morganelli**. Wide in its overall appeal, both for Latin and jazz fans. **Stan Britt** **★★★★**

ALTERNATIVE

The Sundays' second album, *Blind* (Parlophone) arrives three years after their debut. In truth, its embroidered, pastoral pop is close to the first, but will succeed for the same reasons. **EEEE**

Neds Atomic Dustbin's second album *Are You Normal?* (Rustie/Sony) Soho Square 472633, equally doesn't tamper with its proven pop raucousness and will do accordingly well. **EEEE**

Moonslake's debut album, *Eva Luna* (TooPure PURE16) is from the label responsible for DJ Harvey and Suede. Their reputation is growing, which this fascinating, inno-

vative blend of agit-funk dream-rock will only enhance. **EEEE**

New Fast Automatic Daffodil's second album *Body Exit Mind* (Play It Again Sam BIAS 205) stays in the guitar/dance field but might need a single to get it away. It should score respectable sales nevertheless. **EEEE**

Julian Cope releases his second double album, *Jehovahhik* (Island ILPSD 9997). Controversy surrounding the album title and some already censored press ads is all grist to the commercial mill, and news that he's added a third indication at London's T&C is a good indication of his popularity. **EEEE**

Ultra Vivid Scene's *Rev* (4AD CAD 2017) should do as well on alternative charts as their first two, while Melbourne quintet *Underground Lovers* appear on 4AD's offshoot label *Guernica* (GUZLP) with the eclectic *Leaves Me Blind*, which partly recalls a poppier *Sonic Youth*. **EEEE**

Balloon's single *Tightrope Walker* (Dedicated HENRY 0027) could be a surprise hit if it gets the airplay it deserves. **EEEE**

Sugar's much acclaimed debut album has spawned second single in *A Good Idea* (Creation) which will continue Bob Mould's renewed popularity. **Martin Aston** **★★★★**

ROD STEWART

you wear it well



Rod Stewart's *You Wear It Well* (Mercury WMER 379) underlines the link between music and merchandising, very much in the manner of Erna Franklin's presence in the Top 40 and the success of *Levi's 501s*. Stewart's 1972 chart-topper, something of a ground-breaker with its unusual use, both violin and mandolin, is released just ahead of his own *Wardens* single, both vinyl and mandolin, is released just ahead of his own *Wardens* single, and has been on TV a great deal publicising *Boots'* cosmetics. Twenty one years old now, it has worn well and will prove an ideal curtain raiser for PolyGram's upcoming *The Best Of Rod Stewart*.

Jon Secada's debut single, *Just Another Day* struck precious metal here and in the States. His follow-up *Do You Believe In Us* (SBK 37) has the same shuffle, at a faster tempo, and he acquires himself well, but there's no disguising the melodic weakness of the song, which seems set for a short and disappointing chart life. **EEEE**

Gloria Estefan (Secada's former boss — he was her backup singer) releases her first single of the year in *Always Tomorrow* (Epic 6583977), and it too sounds like a bit of an also-ran. One of four new tracks on her *Greatest Hits* album, due in November, it's a fairly drawn-out ballad, nicely sung but grossly inferior to her best work. **Alan Jones** **★★★★**

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DOOLEY'S DIARY

Remember where you heard it: The speculation that **Webbo** is leaving to open a **restaurant** is wide of the mark, he says. "I would like to do it, but it is not exactly a **lucrative** option at the moment" . . . Instead he expects to give **Lisa Anderson** some competition for the title of the industry's **highest-paid temp** . . . **Panic** broke out this week in the **MiniDisc** camp when confidential details of a launch presentation were **leaked**. Was this the start of a **dirty tricks** campaign or just a **cock-up**? And what does **George Michael** have to do with it? . . . One person on **tenterhooks** for yesterday's chart was EMI's newest product manager **Tracey Connolly** who was within an ace of scoring a number one hit with her first major project, **Tasmin Archer** . . . Meanwhile former EMI marketing man **Mike Andrews**, now ensconced at **Chrysalis**, is pulling out all the stops for the current **Arrested Development** single with ads in every spot in the **Chart Show** in the five biggest ITV regions. Could this be a record? . . . Senior staff at **London** pronounce themselves amused at the sudden rash of senior industry figures trooping over to **pay court** to the soon-to-be-elevated **Roger Ames** . . . New MCA head of press **Ted Cummings** certainly had a baptism of fire on his first day, marked by the visit of **Bobby Brown** last Monday. Cummings

Bobby Brown may have left new spouse **Whitney Houston** back in the US of A when he visited London last week, but he insisted on hiring a limo big enough to seat a harem. The stripey superstar was in town to promote his latest album and managed to pack in a Brown party, an adulatory PA at HMV Oxford Street as well as a press conference. Fortunately, he'd gained a sense of humour since infamously storming out on the MTV Awards hacks after being grilled on his relationship with Whitney last month. Faced with a waggish Granada TV journalist baldly asking what his favourite brand of toothpaste, he replied ever so politely, "Crest".



Whatever it was that the photographer said at last week's **Beatles Bash**, it certainly wasn't "cheese" judging from the "I looks could kill" expression on the face of **Apple Corps** mainman **Neil Aspinall** (far right). Aspinall put in a rare public appearance at the do held at **Abbey Road's Studio 2** to launch a touring exhibition celebrating 30 years of the **Fab Four** and **Mark Lewisohn's** exhaustively exhaustive **The Complete Beatles Chronicle**. The other more cheerful cake-cutters are (left to right): **Thorn EMI** chairman **Sir Colin Couthgate**; **EMI Records** managing director **Rupert Perry**; **Abbey Road Studios** director of operations **Ken Townsend**; and **British Council** director general **John Hanson**.

managed valiantly, however, even putting his body on the line to protect boss **Tony Powell** from being trampled by hundreds of **Brown** fans at the **HMV PA** . . . **Brown's** rooftop party was a lively affair, with **Bob George**, **Dannii Minogue** and **Soul II Soul** just some of those caught boggling the night away . . . Despite the invitation's stipulations, no one was wearing **brown** . . . **Lucky** Bard secretary general **Bob Lewis** off to **Colorado Springs** to attend the annual convention of US retailer's organisation **Narm** . . . Expect him to finalise plans of a **Bard/Narm summit meeting** in **London** this January while he's there . . . After a packed year working as "music consultant" on **Peter's Friends** — check out the credits — and the **Ultimate Country Collection**, **Sony's Clive Farrell** has **banned** all western music from his two-week holiday in **India** and **Nepal** starting this week . . . **Congratulations** to former **RCA** head of **A&R** **Korda Marshall** and partner **Vanda Peterson** — formerly **BMG** professional manager — who had their second child on **Wednesday** . . . This summer's music industry **Olympian** **Johnny Davis** is back to

work again after his fencing jaunt in **Barcelona**, rejoining his old friends at **Anglo Promotions** . . . Former **Teledisc A&R** director **Kathy Doherty** is keen for calls on **071-381 2322** . . . The redoubtable **Eric Wordsworth** formerly of **PolyGram** and, for rather less time, at the **4-Play** chain, has moved again, this time to **Hendricks Records** along with former **PolyGram** colleague **John Mair** . . . What a trooper: within 24 hours of **Giant Merchandise's Paul Cole** having his personal documents stolen in Thursday's **£9,000 raid** on **Megadeth**



Never before has the design of a **Radio 1 FM** car sticker provoked such intense debate as when **John Peel** (left) and his producers **Mike Hawkes** and **Hannah Jones** set off for a jaunt around Europe in the trusty **1 FM Range Rover** last week. Just where do you put it? **Window?** **Windscreen?** **Bumper?** Finally the trio settled on the rather less subtle bonnet logo option before heading off in search of **Atwater**, the noted Viennese "Alpine punk folk" combo to record them in session as part of the station's **Euro Action 92** campaign.

and **Pantera's** tour truck, he had secured a new passport ready to move on to the next leg of the **European** tour in **Germany** . . . Great **Rock** corrections of our time part 237: **Monnow Valley Studios** are keen to point out that two tracks on **Brian May's** current album are incorrectly credited on the sleeve as having been recorded at **Mono studios** . . . A veteran of **CD** and countless other new tech innovations **Philips' PR** agent **Nick Thomas** of **Mathieu Thomas** earned every penny of his fee last week with this comment on the launch of **DCC**: "This is the **best-coordinated** launch effort between a hardware and software company I have ever seen." . . .

music week

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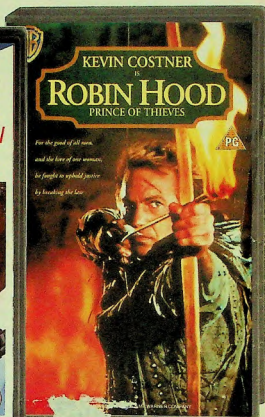
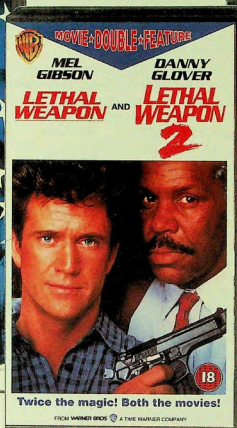
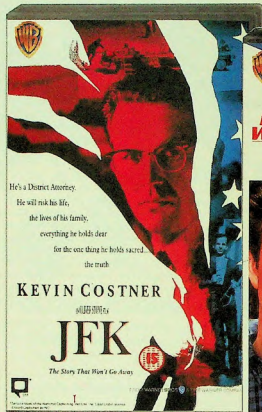
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