



music week

For Everyone in the Business of Music

5 DECEMBER 1992 £2.65

Mondays seek deal as Factory crashes

George case set for 1993 court sitting

The Happy Mondays are seeking a new UK record deal after Manchester label Factory went into administrative receivership last week with debts estimated at more than £2.5m.

Manager Nathan McGough served notice on the company ahead of the administration order after it failed to make royalty payments.

"I have to protect the band's best interests," he says. "The last thing I wanted was for them to go under with the band still under contract."

McGough is already talking to other labels about the band's future and was meeting London Records managing director Roger Ames on Friday.

The decision by the Factory directors to ask their bank, the National Westminster, to call in administrators Leonard Curtis follows the failure of year-long negotiations with London, which had considered buying a majority stake.

London paid a substantial advance to Factory last year for licensing rights for all territories in which it was not already tied up. As publisher of the Mondays, it is also a creditor through the MCPS.

Ames says, "I still believe (Factory co-founder) Tony Wilson can run a successful company, but we just couldn't make a deal. The numbers just didn't add up."



Mondays: owed royalties

Wilson acknowledges the company was over-ambitious. It also suffered from investing in an expensive office building just before the property crash and from a dearth of hit product. But he says, "The creditors and staff are the real victims."

The administrators Dermot Power and David Swaden have

so far refused to comment on the extent of Factory's debts. A spokeswoman said, "It's fair to say the company's affairs are in a fairly disordered state."

There is still confusion about the position of Factory's biggest act, New Order. Manager Rob Gretton, also one of the biggest shareholders in the company, was said to be unavailable. The band have recently completed their first album for three years.

Under their contract New Order are understood to own all masters of their music. The extent of the company's ownership of other masters remains unclear.

See feature: p10

George Michael's attempt to break his contract with Sony Music will come to court next autumn following the High Court's decision last Friday to grant a speedy trial.

The case, expected to last six weeks, is now likely to start in October. In court, Michael's lawyer sought a June hearing, arguing that the singer would otherwise face the "unpalatable choice" of either releasing his next album in early 1994 at a bad time for sales or waiting for Christmas that year.

Neither party would comment on the case. But in a statement issued earlier this month Sony Music's international holding company said: "We are saddened and surprised by the action George has taken... There is a serious moral as well as legal commitment to any contract and we will not only honour it, but vigorously defend it."

Dealers split over Sunday hours debate

Home secretary Kenneth Clarke's decision to call a full parliamentary debate on Sunday trading next year has received a mixed reception from record retailers.

Clarke is offering three options for a free vote in the new year: total deregulation; allowing small shops unlimited opening, with larger shops limited to six hours; or prohibiting Sunday opening, apart from a limited range of shops.

Bard chairman Simon Burke says a free vote is a negative step: "It is really leaving it again to God know's what."

HMV operations controller David Roche says any move is welcomed. "We are all in favour of anything that clarifies the situation - it definitely needs it."

Levi's puts extra zip into Brits '93

Jeans manufacturer Levi's has signed a six figure sponsorship deal with the BPI to back an unprecedented promotional push for the Brit Awards.

Under the deal, the awards will be promoted in 500 Top Shop and Top Man outlets during February with p-o-s and window displays. The stores will also hand out copies of the Brits magazine.

The Levi Strauss logo will also appear on p-o-s and 600 window displays in Bard stores and 2,000 Bard member shops will give away copies of the 70-page official magazine.

Lisa Anderson, executive producer of the Brit Awards 1992, says the addition of Levi's to its traditional sponsor Britannia Music is an important move.

"I am thrilled about this deal. The support of non traditional outlets will make the awareness of the awards so much higher," she says.

Levi Strauss (UK) marketing manager Roy Edmondson says the tie-up marks the first time a big-name retailer and clothing manufacturer have combined with the music industry in such a way.

The Brit Awards Committee has approved a new model for the actual award, which is designed for JM Entertainment by John Marshall and Robert Glover.

The Brits, which will be broadcast on ITV for the first time on Wednesday February 17, will take place at North London's Alexandra Palace on Tuesday February 16.

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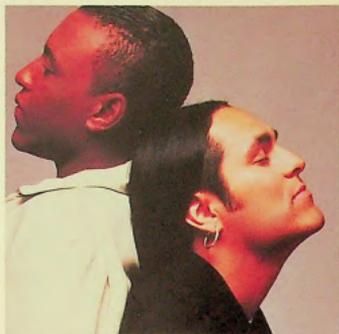
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EC gives writers rental rights

Songwriters and publishers have won equal rights with record companies and film and computer game producers to control the rental of products featuring their compositions.

The European Community's council of ministers has issued a directive giving songwriters a rental right allowing them to control and be paid for the

rental of videos, CDs and records using their songs.

Adoption of the directive is mandatory in EC countries, which have until July 1, 1994 to amend legislation.

The Music Copyright Reform Group – a body representing organisations such as PRS, MCPS, Basca and MPA – has been lobbying for a change to

rental law since the 1988 Copyright Designs & Patents Act failed to recognise a rental right for composers.

Once the right is adopted in this country, a means of distributing the extra income for songwriters will have to be developed.

The directive says that songwriters' royalties could be col-

lected centrally, and it is understood that MCPS is a possible front runner.

PRS council member Pete Waterman says: "The ruling is excellent news. We have been working very hard for this."

"Home taping has to be the next major problem for us to tackle."

Rough Trade Records to be liquidated

Rough Trade Records and its old holding company are set to go into liquidation today (Monday), almost two years after the group's collapse in February 1991.

The two companies' creditors will consider the proposal put forward by the Rough Trade Trust, represented by chairman Tom Keir and BTM managing director John Best.

The move may prompt a row over ownership of the name "Rough Trade", since it is unclear whether group founder Geoff Travis can legally use the name for his new label Rough Trade Recordings.

John Best says there are several matters among the assets of the two companies, which have been run by the Rough Trade Trust for the last 18 months. But the liquidation is unlikely to raise much cash, Best says. "A few people might get some money out of it, but there won't be much."

The final liquidation of Rough Trade Distribution, which was in receivership for more than a year before liquidators were appointed in July, should be completed early next year.

Birt: let's leave Top 40 hits to IR

BBC bosses have officially proposed banning "non-stop Top 40 music" from Radio 1 FM as part of a new vision for the network that will see music output reduced in favour of original programming.

Unveiling a blueprint for the BBC's future last week, incoming director general John Birt expanded speculation that One FM and Radio Two will be axed, but he fell short of guaranteeing their place in his vision of public service broadcasting.

Most importantly, he said BBC Radio should never provide the same service as commercial competitors.

Having outlined its music strategy, the BBC document declares it will leave "little or no room for radio programmes which consist of non-stop Top 40 music."

Insiders at One FM say they were relieved that Birt had



Beering: public service role

lifted the pressure to compete with commercial stations, implicitly accepting that audiences will inevitably fall in an era of vastly expanded radio choice. Under station controller Johnny Beering, One FM has increasingly emphasised its public service role providing exposure for new music as well as offering "social action"-style programmes.

But there was disappoint-

ment that pop music was not given a clear role as part of the BBC's commitment to culture.

Instead, Birt said only: "I would be very disappointed if the BBC doesn't continue to provide services for young people. At Radio One we must continually ask how we can serve and entertain young listeners more effectively."

Birt also highlighted Radio Three and its orchestras as part of the BBC's continuing commitment to culture. But he stressed that it must be made more accessible to a wider range of listeners.

The BBC's blueprint for its future, *Extending Choice*, was published two days after the government's green paper on the future of the BBC. The consultation document suggests a similar course, raising the issue of the BBC's need to offer services ignored by the commercial sector.

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MUSIC INDUSTRY NEWS ON MONDAYS

MUSIC WEEK's top news stories are now available to more than 13.8m homes across Europe on MTV Europe's MTVText service. Updated every Monday morning, the stories can be found on page 340 of MTVText. MTV Europe is now available in 41.5m homes, 2.6m of them in the UK. Meanwhile MTV Asia is to broadcast the Hit List UK show based on the official CIN charts from January.

Distributors merge

Independent distributors APT and Revolver are to merge to create a new company provisionally called Revolver-APT.

Shipping for the new company will be handled from Revolver's Bristol depot, causing eight lay-offs at APT's York headquarters and warehouse, which is to be closed. Many of APT's staff will move with the company. Four redundancies will also come from Revolver. An office in West London will be opened early in the new year.

Revolver managing director Mike Chadwick says the 7,000 sq ft Bristol warehouse is bigger, better equipped and better placed than APT's site.

The two partners, who each have 50% shares in the new company, insist the merger

was not "a life or death decision". Both labels have had a good year: APT will finish 1992 on record turnover and profit, while Revolver is also in profit, they say.

APT's biggest successes of the year include The KLF, who have subsequently quit the business, and Too Pure's PJ Harvey, who are now signed to Island. Revolver's biggest seller has been Nirvana's Bleach, over the Topolo label.

APT founder Peter Thompson says the new company will have a tighter focus with about 4,000 lines – 1,500 less than their current combined total. Revolver's labels will not go through the new company until its physical distribution deal with Pinnacle expires in a year's time.



Having known Factory and Tony Wilson since 1979, it was a matter of personal sadness for me when the label suffered its final unhappy Monday last week. Factory was a label that was funny and smart and independently-minded – and also produced some great music.

It proved an inspiration to a generation of other labels, helped create an alternative music business centre in Manchester – and also had some hits.

What it was not, as our feature on page 10 shows, was a sound business.

And that's why the company's failure should not be taken as the excuse for more hand-wringing about the future of indies.

Independent labels are just carried and probably more so – than the majors. And, as long as they are run on the basis that money in exceeds money out, they are no more likely to go out of business.

So should we feel sorry for Factory? Probably not. The reason they were unbusinesslike was because they liked it that way. It is a shame for the creditors and staff, but if you're a business, bunch of merry pranksters, there's always a downside.

The Factory epitaph? – It was a good crack while it lasted.

The Factory news was so alarming enough, but probably the worst thing for someone whose first allegiance is the music business was asking a well-known record retailer how's business, and his replying: "Sonic 2's doing really well."

Computer games are an important and exciting part of the youth market and they're here to stay.

But call me old-fashioned – I can't help wishing he'd said that some great new band was selling bucketloads of albums.

Wouldn't you? A&R departments: over to you.

Steve Redmond

HMV to hold charity auction

HMV's flagship Oxford Street store is to host a six-hour charity auction marathon in aid of Nordoff-Robbins Music Therapy on Sunday, January 31.

The organisers hope to raise more than £100,000 from the event, which will include two auctions, a VIP brunch and live band performances. Some

1,000 people — half of them from the industry — are expected to turn up.

Among the lots already confirmed for the pop and rock memorabilia auction are the Hammersmith Odeon visitor book, which has 300 signatures ranging from Bon Jovi to Bob Dylan, one of Gary Gilt-

er's costumes and the Knebworth '90 Fender Custom Guitar signed by luminaries such as Mark Knopfer and Eric Clapton. A total of 40 lots will be auctioned by Christie's during the afternoon.

Admission to the event will be by catalogue only. All those who pay the £30 pre-registra-

tion fee will be entitled to attend the champagne brunch.

HMV marketing director David Terrill says space will be cleared for the event near the front of the store, after the close of business on Saturday. "The event is Nordoff-Robbins' idea. We like to help out wherever we can," he says.

I've always supported labels when stars find success and conveniently forget the years of effort and cash invested, dump their backers and demand more money.

But I must admit to sympathy with George Michael. The industry has changed beyond recognition. It used to be vital to be good. Now it seems the last thing to matter.

If the music conglomerates spent less time on devising new formats to sell old catalogue and more on developing fresh talent, they'd have something to sell in 20 years.

Congratulations to Rob Dickens on his protégée Tori Amos winning the Q Best New Act award. He's either an expert talent spotter or his promotion machine is very well oiled. Expect Tori to crop up at the Brits '93. Dickens, incidentally, is chairman for the event. Another JK prediction: we'll see a lot of another Warner artist, Rod Stewart, over the next few months.

Current product? Play Jesus Loves You's Sweet Toxic Love next to Games People Play by Joe South; Chris Rea's new LP track I'm Ready next to Lonely Boy by Andrew Gold; Lionel Richie's Love, Oh Love next to Help Me Make It Through The Night and Be My Baby by Vanessa Paradis next to I Will Follow Him (featured in the film Sister Act). Then draw your own conclusions.

Dear old Radio One had egg on its face by not A listing the year's best single, End Of The Road, until it was Top Five. Now more blushes ditto Whitney Houston. Someone there doesn't know what soul is. Jason's As Time Goes By is the worst record ever, so why playlist it before Whitney?

Ed: Jonathan King's forthrightly column represents his own views and not necessarily those of this magazine — or indeed anybody else!

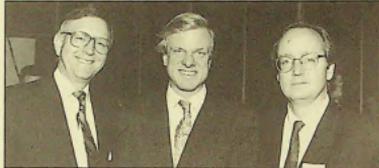
Minister vows to back music

Trade and Technology minister Edward Leigh has pledged government support for the music industry.

At a presentation staged by the BPI last week, Leigh said he was impressed by the music industry — "an absolute world beater" — and the fact that it was not seeking "hand outs or favours" from the government.

"[Its success] is based on the high level of investment and the sheer creative talent in this country. We have to ensure that that success story, which is of enormous value to our culture and UK industry, is maintained," he said.

But Leigh, the minister with special responsibility for the music industry, declined to give any commitment to supporting a blank tape levy, although he pointed out that the European Commission had



BPI director general John Deacon, Leigh and Preston

decided to re-examine the issue at a recent meeting.

His speech followed a presentation by BPI PR committee chairman John Preston highlighting issues including new technologies, the current Gatt trade talks and international copyright protection and harmonisation.

Preston repeated the industry's call for a "crucial" home taping levy. "In the area of

home copying, British law is non-existent while in other copyright areas, UK law is the benchmark," he said.

After the meeting Preston said, "I'm encouraged by the noises coming out of the DTI. This is the closest and most positive contact we have had."

The session was attended by officials from the BPI and the DTI as well as the managing directors of most of the majors.

Nimbus pledges quality with refund

Nimbus Records is mounting a money-back offer on selected titles to underline the quality of its classical and world music catalogue, writes Phil Sommerich.

Each month Nimbus will offer one album chosen by its local reps which customers can

return if they do not like it. The label will promote the scheme with counter displays.

Nimbus sales and distribution manager Antony Smith says the scheme is intended to highlight the quality of the label's product such as its Prima Voce historical series

and Rachmaninov symphony cycle.

"Advertising is no substitute for customers actually having the product in their hands," he says, adding that the label's detailed sleeve notes and the quality of its packaging will deter piracy.

Chrysalis in Sayer deal

Chrysalis Records will release a Leo Sayer greatest hits album next March following its settlement of a long dispute with the singer.

Under the deal, Sayer takes possession of all his Chrysalis masters and receives a royalty settlement and increased royalty rate. Chrysalis is also committed to a six-figure ad spend on the new compilation.



Sayer: resolved dispute

The original dispute, dating back to 1985, related to the conditions of Sayer's former

Chrysalis recording contract and ownership rights to his material. Under the new deal, Sayer's company Silverbird will take possession of the masters and he will be freed from his contract once the compilation is released.

Sayer's manager Mike Lynch says he is fielding offers from publishers looking to handle rights to 150 songs.

Music titles boost Emap

Consumer magazines including music titles *Smash Hits*, *Q* and *Select* helped boost Emap's pre-tax profits by 50% to a record £14.8m, according to the latest interim results.

Figures for the six months to October 3 show the group's turnover rose 18.2% to £146.9m, with the consumer magazines division — which also includes *Kerrang!* and *Raw* among around 80 titles — continuing its expansion.

"Consumer magazines have doubled in size and profitability in five years," says group chief executive Robin Miller.

In radio, Emap's increased stake in Kiss 100 FM in London and Liverpool's Radio City helped boost turn-over by more than 280% to £3.6m and profits by 670% to £294,000.

Bard unveils new code

Bard issued its new code of conduct — the first in the body's history — to members on Friday.

Bard secretary general Bob Lewis says the code will complement the BPI's own code and further regulate the record business.

Along with the disciplinary procedure, the main seven points are that Bard members must:

- Trade legally, honestly and truthfully and not knowingly trade in illegal products;
 - Comply with the Video Recordings Act 1981;
 - If required, supply sales information for research honestly and accurately and report to Bard any suspicious activity which could lead to the corruption of any charts;
 - Abide by any agreement entered into by Bard or its council;
 - Comply with the rules, regulations, amendments, memorandum and articles of association of Bard;
 - Actively promote Bard to other retailers;
 - Ensure all staff are familiar with the code of conduct.
- For full details contact Bob Lewis on 0202 896395.



McMorrie: peace plan

Stars line up for N Ireland peace show

Peace Together, the project set up to highlight the problems in Northern Ireland through music, has secured the support of Island Records to release its forthcoming single and album.

The single, titled *Be Still* and featuring artists including Sinéad O'Connor, Nancy Griffith and Feargal Sharkey and the London Chamber Orchestra, will be released in January.

It will be followed by a compilation album to be released in June containing songs performed by artists such as House of Pain, The Orb, The Shamen and Therapy.

Allie McMorrie, the former Stiff Little Fingers member who has co-founded the non-political project, says that details are also being finalised for the three concerts to be held in England, Northern Ireland and Eire on May 2.

Wilson joins Mason launch

Steve Mason is setting up his fourteenth record label, Equator Records, headed by former InDisc general manager Carol Wilson.

The label will be devoted to "indie and dance" music, says Mason, although no acts have yet been signed. It will initially be based at Pinnacle's Orpington HQ before moving into a permanent home in London.

Music propels Thorn's profits

Record profits at EMI Music helped Thorn EMI report a surprise 11% increase in pre-tax profits for the six months to the end of September.

EMI Music's profits climbed 15.8% to £60.6m on turnover of £614m — a 24.6% increase year on year — while overall group profits rose 10.9% to £105.2m on turnover of £1,945.3m, up 10.5%. HMV worldwide slightly increased its seasonal loss to £6.3m despite raising turnover 15.8% to £120.8m.

The figures contain the first contribution by Virgin Music since its acquisition in June. EMI Music president and ceo Jim Fifield rejects recent criticism that the £560m price the group paid for Virgin was too high, noting that the label made a £5m contribution in its first four months.

He further describes Virgin's performance as "right on target". At the time of the acquisition he said he expected Virgin to make more than £50m profit in its first full year of ownership.

THORN EMI'S RECORD RESULTS			
	Six months to Sept 30 1991	Six months to Sept 30 92	% change
Thorn EMI			
Turnover	£1,760.5m	£1,945.3m	+10.5
Pre-tax profit	£94.9m	£105.2m	+10.9
EMI Music			
Turnover	£492.6m	£614.0m	+24.6
Pre-tax profit	£52.3m	£60.6m	+15.8

Overall, however, Fifield admits the cost of rationalising the Virgin operation will total £90m by the end of the first year, half of this being cash costs caused mostly by staff redundancies and artist provisions.

He also rejects concern over the recent senior departures from Virgin's management team and adds that all the personnel changes were as group ceo Ken Berry and managing director Paul Conroy had planned. "Virgin is still a people company. They just have fewer of them," he says.

Publishing is one of EMI Music's "standout divisions", he says, though the group's

results do not provide separate figures for its publishing and record company subsidiaries. Among the top selling albums released by EMI labels were those by Garth Brooks, Roxette, Megadeth and Peter Gabriel, with much expected from the recent releases by artists including Charles and Eddie, Tassim Archer and UB40.

Overall Fifield predicts full-year profits to show further growth, helped by increasing CD penetration and a slight increase in US sales over the next six months, though he expects that sales in Europe may well decline over the same period.

TV break for indie songs

New multi-media consultancy Fine Tunes is offering independent publishers a chance to plug their songs to television, film and advertising producers through a series of monthly promotional CDs.

The first 20-track disc, featuring songs by publishers Gol Discs, Hit & Run, Momentum and NTV Music, will be produced next week and sent out to 550 senior production execu-

tives. Among the compositions featured are Right Said Fred's Deeply Dippy, Gary Numan's Are Friends Electric and George Fame's Getaway.

Fine Tunes founder Laurence Kaye says, "Unlike the likes of EMI and Warner Chappell, these companies don't have their own synchronisation departments. But they would be plenty of songs which would be of interest to

film, television and ad production companies."

He adds that executives with film, TV and commercial companies said such a CD would be useful to secure music for their productions.

Over the last seven years Kaye has worked at SBK Songs, Warner Chappell and Virgin Music (Publishers), where he was made redundant following the EMI takeover.

Warner Music and Entertainment UK launch a price slashing promotion this week offering front line catalogue titles understood to include REM's *Out Of Time* and Sinead O'Connor's *Staring At The Sea* at £8.99 in Woolworths, Asda and selected Chart Stop outlets.

MCA Records president Al Teller has scotched rumours that Sony Music chairman Paul Russell is to move to head MCA. "Paul Russell and I have never had any discussions about this. There are no changes planned," he says, adding that MCA UK managing director Tony Povey recently renewed his contract.

The International Managers' Forum is to be formally incorporated as a legal company by the end of the year. The body will hold its next meeting for all those managers who attended the launch gathering at In The City in early 1993.

PolyGram Records is to sponsor the inaugural best of music category at the BAFTA Advertising Awards on November 29.

Music Travel Ltd has moved address to 111-113 Great Portland Street, 2nd Floor, London W1N 4FA; Tel: 01-255 2636; fax 071-255 2633.

Kris Rigby, 24, formerly media buyer at the Leisure Process Media, is to join Island Records as media consultant. Also UK A&R manager James Dowdall, 26, is to join Island's US operation in the same role.

Take That, Kris Kross, Marky Mark And The Funky Bunch, Extreme, Right Said Fred, The Farm, East 17, The Shamen, Arrested Development and Shakespears Sister have all been confirmed for the **Smash Hits Poll Winners' Party** at Olympia next Sunday (Dec 6).

2000

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Retailers give pirates the boot

The industry has responded heartily to *MW's* call to stamp out piracy, says Martin Talbot



The pirates are on the run just a month after the launch of *Music Week's* Let's Stamp Out Piracy campaign.

More than 70 illegal tape traders have been reported to police and trading standards officers as a direct result of reports from retailers, record companies and market traders across the country.

Among the quickest to report the pirates have been record dealers, accounting for twice as many responses as record companies.

One indie retailer calling from the only music outlet in a small Yorkshire town phoned the *MW* news desk complaining that a pirate trader had just turned up for the first time in her area.

"Trade is bad enough as it is and now this guy has set up just yards from my shop," she complained. "It's disgraceful."

In Blackpool, three teams have been regularly working the sea-front just 30 yards from the local branch of Our Price. And in London just some

of the pitches regularly occupied by pirate operators include spots 20 metres from HMV at London's Piccadilly Circus, opposite Our Price in Wood Green high street and directly opposite the Virgin Megastore in Tottenham Court Road.

As well as taking action through the industry's organisations, individuals can take their own initiatives to tackle the problem.

The branch manager of one multiple store in Sheffield took action into his own hands when a team of pirates began occupying an ever larger piece of pavement near his store.

Although local police did not initially think it worth using valuable manpower to tackling the problem, persistence proved to be the key, he says.

After establishing a point of contact at the police station, his complaints began to hit home.

The police responded the next time the pirates appeared, their stock was seized and the criminals fled, not to be seen again.

Indie retailer Brian Mack, of Replay Records, in Stoke On



Cumbria's assistant county trading standards officer Roger McCartney watches as thousands of counterfeit tapes are crushed by steamroller as the council launches its pre-Christmas anti-piracy campaign. The 10,000-plus tapes have been collected in their raids on pirate stalls operating in Kendal, Barrow and Carlisle over what has been a bumper year for the crooked tape peddlers.

Trent, suggests that unofficial groups of pirates in local factories have become an increasing problem over the past year, evidenced by increased sales of blank cassettes over the summer while pre-recorded tape

sales slumped. "We have several big factories in Stoke where a list of around 20 titles is circulated selling for about £2.99 or £3.99," he says. "Most things can be delivered to order with-

in two or three days."

In recognition of the growing concern at street level, Bard is upping its campaign against the menace by alerting its members with a letter from the International Federation of Phonographic Industries in its next newsletter.

Lacking the resources to launch a co-ordinated campaign against piracy like the BPI, Bard also encourages all its members to phone directly the record industry body's anti-piracy unit. After all, says Bard chairman Simon Burke, speed is of the essence.

"The anti-piracy unit is geared up to deal with reports straight away and the important thing with piracy is to react to it quickly before the traders can move on," he says.

If you spot a pirate, phone any of these numbers:
Music Week: 071 921 5990;
BPI Anti-Piracy Unit: 071 493 7366;
Bard: 0202 896 395;
or your local police or trading standards office.



At Last!

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me MC066

Andy Prior



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a shot in the dark

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helpline: Portland Productions: 0933 460628



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AND THE BEAT GOES ON

HOLD BACK THE NIGHT - KWS

Features THE TRAMMPS reviving their own Philly sound. 7" & MC contains exclusive new
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NIGHT" and new versions of "YOUNG HEARTS RUN FREE", and "PLEASE DON'T GO".
CD features all the Joey Negro mixes
7", 12", MC, CD

OUT NOW



"If Network says so
it must be true"

The Hall of Fame game

While I am honoured to find myself in such exalted company as an "executive" nominee for the Hall of Fame (MW, last week), I cannot help but wonder as to whether nominating businessmen and lawyers does not undermine the whole idea of the Academy.

Surely, if the Academy is to catch the imagination of the public and is not to be merely an industry device for patting itself on the back, the only people who should be honoured are the artists, songwriters and producers who create the music that is the lifeblood of the industry.

While executives and lawyers undoubtedly have an important role to play in the industry, it should never be forgotten that they are merely the support troops.

It is only the creators of the music who are the stars and in whom the public has an interest.

Would it not be better, therefore, if the Hall of Fame were used solely to celebrate their success, especially in these corporate times when it is clear that the industry needs to give the greatest possible emphasis to the creative process.

Tony Russell,
Russells Solicitors,
Regency House,
1/4 Warwick Street,
London W1

Execs are no oil pictures

I can picture the scene now, hordes of confused Japanese tourists wandering round the Trocadero, staring at art shows of "Hall of Famers" Clive Calder, Jim Sinclair, John Waller et al., uttering the Japanese equivalent of "who the hell are these people?"

I mean, I'm sure they're all really nice people, but they mean zip out here in the real world! What's next, great music biz moments captured in oils... Like Brian McGlaughlin caught that very moment he decided to turn the April sale that became the July sale into the September sale...

Or alternatively that cold grey dawn when the first truckload of freebies turned up at Woolies warehouse... or perhaps not.

**Mick and John,
Mix Music,
3 Newarket
Street, Skipton,
North Yorkshire BD23 2HX**

Forget lip service, fight piracy now



Record piracy

is a way of life on the Continent and most shops sell pirate products alongside regular releases.

I know one territory where the local copyright society issues mechanical licences freely to pirates. It doesn't matter whether or not a person owns rights to the masters involved, only that the individual or company is prepared to pay the appropriate licence fee.

Many of the local distributors are also prepared to handle pirate product as long as nobody mentions that the masters are stolen.

It's the same story at the pressing plant. Despite the fact that it's against the law to manufacture and knowingly supply products to a pirate, the owners of the plants never bother to check.

And the retailer? Well how can the poor old dealer be expected to figure out complicated things like whether a record or CD is a pirate, especially if it comes from one of his regular suppliers.

"And where," I hear you ask, "is all this illegal type activity going on?... Taiwan?... Denmark?... Malta?" Well not exactly, it's all happening right here in England.

Just take a stroll down Oxford Street where, within a stone's throw of the headquarters of the BPI and the IFPI, you can buy pirate albums and CDs in the comfort of any of the major record stores.

I happen to know that Tim Dabin and his colleagues at the BPI worked on a case a couple of years ago that involved pirated product which was being sold in almost every major record store in the UK.

The masters being pirated belonged to EMI, CBS, PolyGram, BMG, MCA and

WEA. Not one of those BPI member companies bothered to co-operate with the BPI anti-piracy officers and, as a direct consequence of their apathy, the case collapsed and the guilty party, a south London company, got off scot-free.

So where does the buck stop? As far as I'm concerned it stops in the boardroom of every UK record company that pays lip service to the idea of anti-piracy by funding the BPI to do a job and then denies the BPI the necessary ammunition needed to accomplish that job.

Publishers' collection societies, distributors, pressing plant and record retailers who chorus "We didn't know it was a pirate!" are shooting themselves in the foot by conspiring to rob the record industry of the seed money it should be investing in the future.

Ted Carroll,
Acc Records,
46-50 Steele Road,
London NW10 7AS

Tell them it's a crime

I would like to point out that it is not only titles in the Top 75 that are in danger of being pirated, but any title that is remotely successful.

Our company specialises in budget and mid-priced product, and is by no means safe from the pirates.

Artists like Patsy Cline and Daniel O'Donnell, who sell in large quantities, are being copied in increasing numbers.

You suggest that we should contact trading standard officers whenever we hear of this menace turning up. I recently contacted a council office after a customer of ours told me a pirate dealer was operating on a weekly basis at the same market as he was.

After being put through I was told to contact the Environmental Health Services



Daniel O'Donnell - big-seller

Department, and they in turn told me to contact the borough solicitors in writing. When I eventually received a reply, it was short and to the point, this is not our department! A classic case of pass the buck.

I have always told my customers to contact their local trading standards office when they inform me of pirates in their area, but if this is the

type of response they get, it is no surprise that piracy is on the increase.

Everyone in the trade knows about piracy and the harm it is doing to the industry.

What we need to do now is alert the public that, whenever they buy a pirate tape, their money is going towards drugs and organised crime, etc. not just some enterprising young businessman earning a living.

Maybe we could get *Which?* to do an investigation into this so that, rather than just attacking the industry, they could do something of use.

This is a personal opinion, and not that of the company.

**Richard Lewis,
Prism Leisure,
Unit 1, Baird Road,
Enfield,
Middlesex EN1 1SJ**

Where all the Proms money went

Your report on the PRS Proms project (MW, Nov 21) mentions a figure of £12m, but does not say what that means.

For the benefit of our members, I should point out that the budget approved in 1989 was, from the outset, a comprehensive figure embracing modernised accommodation, new under-floor networks for PC terminals and telephones,

redundancies, training, restructuring of the Mem-Brother Services division - as well as hardware purchases and system development.

Much of what is listed here represents permanent benefit to the PRS operation, and is already in use. The PROMS project has put in place office automation and a sub-system of PROMS - for recording all

the information on publisher agreements - is running.

While the project is on hold, pending a full independent report, data clean-up and other important housekeeping tasks are continuing.

**Melvin Coleman,
Director of Resources,
PRS,
29/33 Berners Street,
London W1P 4AA**



The Shamen - over-exposed!

Show was a let down

The Chart Show is one of the best music programmes on TV, so it was a disappointment when it played videos from Erasure and The Shamen in the Indie Chart slot (Nov 7).

Since both bands have made the national charts, I think the exposure would be more appropriate for indie bands that have made it into the Indie Chart but aren't in the Top 40.

There are also rumours that the NME is to become predominantly mainstream. We need the NME the way it is: the NME is usually the first media exposure for a new band.

If the media adopts a short sighted approach to new bands and developing artists then who will we be listening to in five years?

**Danny Macintosh
Entertainment Service
& Management
380 Chester Road
Manchester M16 9EA**

Black marks for EMI's Clive

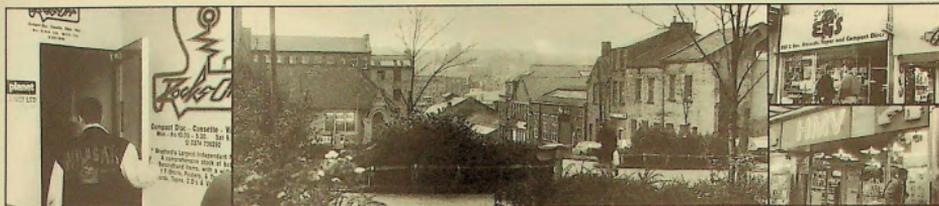
I would like to extend the hand of friendship to Mr Clive Black, A&R director of EMI.

Mr Black says he would love to set up a specialist dance department (MW Nov 14). But he has one worry. He scrambles frantically on to the tail-piece of a fast disappearing bandwagon, cajoles the passengers and navigators into giving him their knowledge, then watches incredulously as his gleaming new chariot drops a wheel, or some of the crew go over the side. He can't survive on his own!

Mr Black can't wait to leap into bed with dance specialists but worries that his beloved "small shops may go under and we might not get paid". Can you believe his arrogance?

I'll start worrying about Mr Black & Co not getting paid when all the endless, unending, inable release campaigns stop and EMI tries to use its own initiative for a change.

**Rob Fitzpatrick,
Beggars Banquet,
20 Putney High Street,
London SW15 3SL**



Take this town

Tasmin Archer's chart success was a boost to retailers in her home town, Bradford. In the first of a series of retail features, Paula McGinley went to speak to them

When Tasmin Archer topped the chart with her debut single in October, she became the first solo artist to get to number one with her own song since Maria McKee in 1990. But that wasn't all: she gave Bradford, her home town, a music business profile.

Bradford retailers have certainly been boosted by the achievements of local girl Archer. Our Price's Kirkgate centre store sold 50% of its initial stock order for her debut album *Great Expectations* in the first week of release; something manager Vicky Negri says is unheard of for a new artist with only one successful single.

"All northerners are very proud of where they come from and they're proud of their hometown talent," she says. "People are really pleased with Tasmin's success."

Otherwise Bradford is not a location that immediately springs to mind as a haven for record retailers, but local shops are dispelling the myth that it's all doom and gloom and derelict dark satanic mills in west Yorkshire.

And while the south east is experiencing a downturn in trade, up here retailers are bullish. Alan Parkin, owner of independent chain EGS & Sons, says takings are improving all the time, while Dave Beaumont, partner at fellow indie Rocks Off, is expecting to sell six times more product this Christmas than he did last year. David Wormald, Our Price Music's regional manager for the north, says sales are also up on 1991 in both his Our Price sites.

Such positive results are all the more impressive considering Bradford lacks a definable city centre while Leeds, only eight miles away, has a bustling centre, a thriving live music and club scene and a fashionable, vibrant image.

Philp Ames, managing director of independent chain 4-Play, dismisses Bradford as "dead" compared with Leeds – one reason why he has no plans to open up there, despite having shops in nearby York and Harrogate. "As a trading opportunity Bradford is overshadowed by Leeds and it will never catch up," he says.

But many record retailers have risen to the challenge and Bradford is

well served by multiples and independents (see box) in addition to sizeable music departments in WH Smiths and Boots.

Not surprisingly, the financial clout of the multiples has enabled them to snap up the prime sites. One Our Price outlet operates from the tacky but lively Kirkgate shopping Centre while the second is directly opposite HMV, close to M1 motorway, on the pedestrian walkway, Broadway. For about three years EGS has carried the flag for independents on the same pitch, but it now faces an uncertain future because personal problems have forced Alan Parkin to put the shop up for sale.

The remaining independents are relatively isolated in cheaper sites on the fringes of the city; up hills which are strong enough to deter even the most ardent shopper. J Wood & Sons' on site car parking facilities compensate for its position on one of the main roads leading out of the city.

A prominent position, however, is no guarantee of success and even Our Price Music finds Bradford hard work. The key, says David Wormald, is targeting the two stores at different markets. About 35% of stock in the Kirkgate shop is chart product, while the Broadway shop concentrates on more expensive back catalogue titles.

And it's not only the multiples

which are scrutinising their niches in the market. Although EGS competes head on with Our Price and HMV and over 50% of its stock is chart material, Alan Parkin reckons his low prices entice those customers who are unwilling or unable to buy the mostly full price items stocked by the multiples. At EGS sale racks are on display all year round where shoppers can buy a record for as little as 50p.

Rocks Off, where 90% of stock is back catalogue, also operates on a 'cheaper the better' philosophy. About 40% of the shop's stock is second hand and about 3,000 items are on sale at any one time. "People can buy an evening's entertainment for 49p," says Beaumont. "Our customers may not spend a lot of money, but the prices get them in here."

Bradford's multiple retailers are predictably less committed to vinyl than some of their independent counterparts. Apart from 12-inch singles, vinyl does not feature strongly in either Our Price store. David Wormald estimates that, of the £13,000 taken at the Broadway store during one week in November, approximately £11,000 came from CD and cassette sales.

Apart from classical shop J Wood & Sons, where CD accounts for 80% and cassette 20% of total sales, the independent specialists are still

supporting three formats with a healthy mix of vinyl albums and 12-inch singles.

And even though EGS – where less than one quarter of sales are on vinyl – displays a DCC sticker in its front window, Alan Parkin is not convinced that new formats will receive a rapturous welcome from Bradford record buyers.

"DCC is a joke," he says. "Our customers can't even pay their mortgages, let alone invest in a new music system."

Although still a heavy metal stronghold, Bradford's sizeable Asian population – one in seven residents are of ethnic minorities – has fostered a diverse musical spread and David Wormald reckons that 20% of Our Price sales are soul and reggae.

But despite the large Asian community, Bradford record retailers don't appear to be exploiting bhangra even though audiences of 3,000 regularly turn out to see bands such as Achanak perform at local club The Maestro and the annual bhangra event at Manningham Park attracts some 30,000 people every year.

It's a tendency that clearly pays dividends for Bradford's two main outlets for Asian film and classical music, Bombay Stores and the peculiarly named Roles Trading Company. Surrounded by exotic carpets and Islamic religious

cassettes, Amir Durr of the Roles Trading Company – who describes his shop as an "Asian WH Smiths" – says bhangra accounts for 20% of CD and cassette sales.

Although Bradford has its idiosyncrasies, the city is not unique in that many of the issues affecting retailers are perennial concerns. Parkin, for example, laments the lack of long term acts being signed to record companies, while Beaumont complains that margins on records don't compare well with T-shirts. Glamorous Bradford isn't. It lacks the bright lights of London and the verve of its rival Leeds and its music takings are unlikely to set the music industry alight. But dismissing it as a backwater doesn't do justice to the efforts of its retailers to sell records.

BRADFORD – THE VITAL STATISTICS

Location: Almost mid-way between London and Edinburgh, Bradford is the second largest city in the West Yorkshire conurbation after Leeds (eight miles to the east).

Description: Victorian textile mills dominate the skyline; a legacy of its Industrial Revolution days as a textile centre.

Population: 473,000 in the district. About 291,000 live in the city itself.

Demographic breakdown: under 16s 24%, 16-24 14%, 25-44 28%, 45-69 24%, 70 and over 10%.

Unemployment rate: 10%.

Record Shops: EGS & Sons (mainstream), Global Beat (dance), HMV, Our Price Broadway, Our Price Kirkgate, Rocks Off (indie/rock), J Wood & Sons (classical/easy listening).

Total retail space: 10,200 sq ft approx.

Population per 1,000 sq ft: 28.52.

The rise and

From pleasures unknown to the Ecstasy hedonism of acid house, Factory Records was one of the most influential UK labels of the past decade. Last Monday it called in the receivers. *MW* investigates the background to a "cultural experiment" that ending up around £2.5m in debt. Was it Madchester? Or were they just plain mad?

Tony Wilson savoured the irony. He'd just spent 10 minutes faxing out the official statement that Factory Records

was in administrative receivership, and only a couple of hours later he was due back at his day-job at the studios of Granada Television presenting *Flying Start* – a show all about innovative local businesses. Factory may have been innovative – it was by general agreement one of the most innovative UK labels of the past two decades – but it was no kind of business.

Wilson admits as much. "We tried to do too much," he admits. "There's about 37 reasons why it happened." There may not be precisely 37 – Wilson is never precise about numbers – but the problems which led Factory last week to call in administrators Leonard Curtis are fast becoming the stuff of industry legend.

Like the lavishly minimalist building in Manchester for which the company paid £100,000. After spending up to £600,000 on a refurbishment by Hacienda designer Ben Kelly it has ended up with a property which is now worth as little as £250,000.

The building's centrepiece was a boardroom table which hung from the ceiling on chains.

"It was a brilliant design statement," says one who had the pleasure of negotiating at it, "but it was a completely useless table. Every time anybody moved it would start swinging all over the place."

And then there was the famous New Order contract. During the long negotiations with London Records over the past nine months, the London team headed by chairman Roger Ames and lawyer John Kennedy worked hard to get behind the Factory mystique to find out what assets the business actually had.

The prime asset was New Order. But Factory being Factory there was no such thing as a contract. But then somebody remembered that there was a piece of paper spelling out what the non-contract actually meant. They dug it out.

"You've never seen people's faces drop as quickly as the London side's did," admits Wilson. "The piece of paper effectively said 'New Order own all their music'." The London team explained patiently that, if the piece of paper hadn't existed, at least the label would have owned the back catalogue. As it is they own nothing.

Says one insider: "This was the first time that having a piece of paper was worse than not having one."

The "37" reasons for Factory's collapse are a mixture of the farcical, the tragic and – at times – the plain incompetent. Take the Palatine 4 CD retrospective the company launched

last year as a move to boost its flagging cash-flow. The project was beset by delays, but then finally, when the CDs were eventually pressed, the box to hold them wasn't ready. To cap it all, the company struck an exclusive deal with HMV, offering a free video with the box, in the process alienating every other retailer in the UK.

But as the label's distributor Steve Mason points out, it would be wrong now suddenly to criticise Factory for being unbusinesslike, when that was the very quality which so often made the label special. "They were never commercial in any way, shape or form – and people loved them for it," says Mason. "They were the epitome of the independent ethos."

Right from the beginning Factory was always quixotic, always preferring the bravura gesture to the comfort of convention. And reflecting the lit-crit academic background of Wilson, Factory always affected to be a commentator on the music business as much as a player.

"Tony's always seen it as a cultural experiment," says Happy Mondays manager Nathan McGough. Factory, the cultural experiment, began in 1978, a full 12 months before Factory the label when Wilson, the local TV personality, first got together with actor Alan Erasmus to manage the Durutti Column.

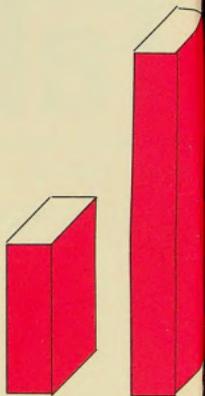
As the concept took shape, designer Peter Saville, a shareholder in the label to this day, came up with Fac 1, a poster for The Factory Club. Fac 2, their first record release, A Factory Sample,

featuring tracks from Joy Division, John Dowie, the Durutti Column and Cabaret Voltaire, followed in January 1979.

Much of the following 13 years of Factory's existence now has the status of pop legend: the rise of Joy Division; Martin Hannett's drum sound; the Ian Curtis suicide; the successful mutation of Joy Division into New Order; the triumphant pioneering of house at the Hacienda, arguably the most influential UK club of the past decade; and finally the discovery of the second group the label always needed, the Happy Mondays.

In retrospect, the zenith of the Factory "experiment" came in summer 1990 when Englandneworder topped the singles charts for a fortnight and a Factory contingent travelled to the New Music Seminar to spread the word about house and declare "Wake Up America, You're Dead", almost sparking a riot in the convention hall.

Back in England, things started turning sour going into 1991 as the company suffered a number of financial body blows. First, Fac 51, the Hacienda club, was dogged by licensing problems and violence as Manchester gangs tried to turn it into



THE PRODUCTS THAT

Number	Product
Fac 1	Factory Club No. 1
Fac 2	A Factory Sample
Fac 8	Menstrual egg timer
Fac 10	Joy Division - Unknown Pleasures
Fac 23	Joy Division - Love Will Tear Us Apart
Fac 51	The Hacienda
Fac 61	Factory vs Hannett
Fac 73	New Order - Blue Monday
Fac 136	Factory gaffer tape
Fac 201	Dry
Fac 215	Vin D'Usine Blanc
Fac 229	Factory advertorial
Fac 241	'Just Say No To London'
Fac 272	Happy Mondays - Step On
Fac 290	Electronic
Fac 293	Englandneworder - World In Motion
Fac 320	Happy Mondays - Pills n' Thrills And BellyAches

a market-place for drug-dealing and it was forced to close. The cost of the closure and new security measures was put at £200,000.

Meanwhile the company hit a dearth of new product. The members of New Order, the label's biggest money-spinner, began to concentrate on solo projects.

Accountant Eric Longley was hired in January 1991 to get a grip of the company's finances, but by September he and five others were out in a round of cost-cutting.

It was then that the debts that

Factory

As winter turned to spring it became clear that Factory would be forced to sell some equity to raise cash. Wilson, who was already doing the rounds of major companies preparing the ground for the In The City music convention, canvassed several companies. BMG was approached, as was EMI and Pinnacle chairman Steve Mason. Mason



considered it, but balked at the company's debts and offered a loan instead. If prospective bidders were not put off by the debts, there was

always the problem that there wasn't much left to sell. Electronic – only ever signed to the company in the UK – had left. The Mondays and New Order were signed elsewhere for the US, and London's five year international deal included a seven-year run-off period on catalogue.

It became increasingly apparent that London was the only serious candidate. First there was talk of a 20% stake, but as London chief Roger Ames and his lawyer John Kennedy ploughed through endless negotiations in Manchester and London with Wilson and his lawyer Tony Russell, Factory's days of independence were at an end.

"There was goodwill on both sides and a desire to do a deal," says one of the negotiating team. "But all kinds of things kept emerging. Tony Russell was trying to make the best of things. Like any salesman he was trying to make the best of the suitcase, but the suitcase had holes in it, and things kept falling out the bottom."

By the summer the offer of a 20% deal had become a 75% deal with a demand from London that Factory switch distribution from Pinnacle to PolyGram.

Meanwhile, the acts were beginning to feel the pain. The Adventure Babies, who had agreed to their advance being paid monthly to help the company's cash-flow, found the money suddenly dried up in June and plans for a second single from their debut album were shelved.

Staff began to get cuts. And, as the Happy Mondays prepared for the September release of their follow-up album to the platinum-selling Pills 'n' Thrills And Bellyaches, the company was already in arrears with royalties.

The second single from the album, planned to tie in with the end of the band's tour in mid-October, was delayed until November 9 when pressing plants and printers refused to go ahead without payment. It peaked at 62, the band's worst chart position since WFL three years ago.

Factory found itself in the Cat 22 that it desperately needed sales to stave off disaster, yet it was starved of the cash or the quality of product which could make that success possible. Meanwhile the talks with

London dragged on as London's advisers Harbottle and Lewis moved in to examine the books. At times a take over seemed a fait accompli, with the London strike force working the Mondays' singles and general manager Colin Hill meeting the Adventure Babies' managers to plan a February re-promotion of their album.

But as Factory moved towards its crunch meeting with its bank, the NatWest, a week last Friday, London found itself unable to buy into a company the extent of whose assets and liabilities was still obscure.

Wilson's proud boast about Factory was that it was always a label run for the benefit of the musicians. That may have been what made the music great at times, but it was also the company's Achilles heel.

One critic of Factory's business methods says, "Tony could never see it. The bands were taking him for a ride. They are all richer than he is, yet he's the one who's taken the risk."

The Mondays deal offered a royalty of 20% of retail with no packaging deductions, 30% of overseas advances in cash and a share of PPL and VPL money. A typical deal from a major might have offered 16% of dealer price, with a typical 25% packaging deduction for CD.

McGough says, "At Factory it was always the artist first and the company second and I love them for it. But I don't think I will ever see another deal like ours."

Such generosity with its artists extended to major-style advances. "Revenge – the act formed by New Order bass player Peter Hook – is still uncoupled to the tune of around £250,000 despite being recorded in Hookie's own studio," says one former associate of the company.

Likewise, he says, the budget for unknown Cath Carroll's album, England Made Me, reached more than £200,000 and stretched to sessions in

Brazil and photographs by Robert Mapplethorpe.

That's the kind of thing you do with Whitney Houston, not Cath Carroll," he says. "It wasn't a case of the acts ripping off the label, but the record company saying 'Take me.'"

Wilson is adamant that the die was cast for last Monday's announcement over a year ago. "The recession made it unavoidable," he says.

In a sense it was unavoidable, but only if you believe a record label needs a loss-making club, an expensive HQ and unfair contracts with its artists.

Like the label's second most famous name, Ian Curtis, Factory will no doubt become more famous and more influential in death than it was in life. But in business terms it was just as much a case of suicide. And suicides are never really heroic.

THE MANAGER'S FEAR: WHO'S NEXT?

The prevailing mood of other independent labels when the news of Factory's downfall emerged last week was sadness at the loss of a company which was not just an ally, but an inspiration for many of them.

But coming as it did, days before the final liquidation of Rough Trade, it inevitably raised the question of whether others will follow.

Many predicted a period of uncertainty among acts and managers. Danny MacIntosh, co-manager of Factory act The Adventure Babies, says the experience certainly weighs heavy on his mind as he considers the future of his latest act, Robinson: "My dilemma is, do you take the big cash advance from the major with the risk that you will be dropped after one album or do you sign with an indie and run the risk of it going bust?"

Undoubtedly some indies will have difficulties over the next few months, says Beggars Banquet managing director Martin Mills, but that is a factor of the recessionary market. "And that applies to majors as much as it applies to indies."

Mills, like most sources MW contacted last week, stressed the very specific nature of the problems of over-expansion and poor cashflow which affected Factory – "Factory has been a shining light in the indie sector, but to survive these days you have to run as a business. Factory never made the transition from running as a hobby to running as a business."

One leading industry accountant says the Factory collapse should be a salutary lesson to its peers.

Factory tried to have its cake and eat it, he says, offering acts the kind of terms that only an ideologically motivated indie could offer, while also trying to spend at major levels.

It is just as difficult for a company to manage success as it is to deal with years of grind, he says. "Too many indie labels seem to believe that because they won the football pools last week, they will win them again next week," he says.

But Osman Erlap, general manager of Mute – which with Beggars is the last of the first wave of post-punk indies to survive – says the sector remains buoyant. "This is a year in which more than 1,000 new labels have opened, according to BPI figures," he says.

Far from marking the start of a new wave of indie closures, he argues that the fall of Factory actually marks the end of the period of uncertainty which followed the Rough Trade collapse.

"Most indie labels have had to get their houses in order already," he says, "and without the benefit of a New Order or Happy Mondays or the possibility of a deal with London."

MADE THE FACTORY MYTH

Description	Date
poster	May 1978
ep	January 1979
concept album	July 1979
album	May 1979
single	April 1980
club	May 1982
lawsuit	April 1982
single	March 1983
stationery bar	July 1989
Hacienda house wine	
Music Week	July 1989
t-shirt	
album	March 1990
album	May 1991
single	June 1990
album	November 1990

Factory had accumulated become apparent. Wilson was forced to deny that the company was in financial difficulties, but clearly needed the advance that London Records paid for an international licensing deal covering those territories in which Factory was not already committed.

London had first got involved with Factory through a 1989 publishing deal with the Happy Mondays, and the company made no secret of the fact that this latest deal was preparing the ground for the day when Factory might be on the market.

MARKET PREVIEW



On a hit tip: SL2

DANCE

UNCANNY ALLIANCE: I Got My Education (A&M AMY0128). This is a very original mating of pumping, Gypsy Woman style, garage rhythms and a forthright and vicious female rap aimed directly at someone (Gypsy Woman?) who has failed to get an education and is now suffering the consequences. Currently huge in the clubs, this NY track is different enough to stand a chance of crossing over. **★★★**

VARIOUS ARTISTS: Colours (Union City Recordings UCRLP1). In its short life, Virgin's new dance offshoot has picked up some cracking club tunes. This compilation (which is a double LP on vinyl) brings them together, including: UFF's Understand This Groove, Metropolis by Metropolis, TC1992's Funky Guitar and Mombase's Cry Freedom. In addition, the first 2000 copies come shrink-wrapped in a 12-inch promo of Always by MK. **★★★**

EUROMASTERS: Alles Naar De Kl-te (Rising High RSN44). This pounding Dutch hardcore track is the next step on from Peing and is already residing in its native Top 10. Suffice to say that it makes a pneumatic drill seem like easy listening. If you're wondering about the title, it means 'everything is bollocks'. **★★★**

TWO SHINY HEADS: Dub House Disco (Guerrilla GRRR41). Originally the descriptive title of Guerrilla's excellent in-house compilation, Dub House Disco has now been parodied as the name for Two Shiny Heads' follow-up single to Let Go. It is another slice of quality underground house music, with a nice unexpected retro disco break down. The outfit exhibit more of an obvious NY influence than their labelmates. **★★**

NETWORK: Broken Wings (Chrysalis 12CHS923). This version of Mister Mister's hit is yet another pop/dance cover in an Undercover/KWS

style. Punters are bound to get sick of these soon, but this one should make the charts. **★★★**

D-CODE: Take The Feeling (Boogie Beat via SRD). The A-side is a lightweight rave track, while the B-side contains the more trancey Inner Zone and the heavier Lovism. **★★**

PICK OF THE WEEK

SL2: Way In My Brain (remix) (WL WL336). This track originally appeared as the hugely popular B-side of SL2's first hit, DJs Take Control. Now the tune, which is based on Wayne Smith's reggae favourite Under Me Sleng Teng, has been updated in a commercial ragga-rave style similar to On A Ragga Tip. The inclusion of three new tracks will help guarantee another big hit. **★★★**

Andy Beevers

SELL THROUGH

GLADIATORS - THE ULTIMATE CHALLENGE (Video Collection GL005). VCI is proving that synergy

between TV and sell through can really work. Out next week this is the final - and most exciting - release in the Gladiators video series that ties in with the current LWT television programmes. With a running time of over 70 minutes, it includes footage not shown on TV and a sleeve that folds out into a glossy poster. TV advertising and high profile merchandising including sticker albums, a board game and T-shirts are guaranteed to enhance the collectability factor. **★★★**

POLE TO POLE (BBC Video V4880). Following on from the success last year of Around The World In 80 Days, British stalwart Michael Palin looks set to be a video winner once again. Audiences have lapped up the current BBC One television series and over 350,000 of them have bought the book since its release at the beginning of October. Now a co-operative TV ad campaign with Smith's is poised to boost the sell through release - rolling out on December 10 after the final episode of the series. **★★**

NAKED GUN 2 1/2 - THE SMELL OF FEAR (CIC Video VHR 2547). Due out just after Christmas on December 28 when the shelves are traditionally bare, this theatrical and rental smash hit looks set to do equally well on sell through. Guaranteed to get noticed in a bright pink box, there will also be a special booklet about the making of the film which stars the side-splitting Leslie Nielsen to provide added value to the £12.99 retail price. **★★★**

PICK OF THE WEEK

BATMAN RETURNS (Warner Home Video PES 15000). Grossing over £11m at the UK box office last year, this proved to be one sequel that was not a disappointment and CIC is maximising the video potential with its biggest campaign to date. A three week TV and press advertising campaign has just rolled out accompanied by a nationwide fly poster campaign, while retail chains such as HMV, Tower and Ritz are committed to extensive window displays. Additional TV and press coverage will ensure that Batman really performs in the run-up to Christmas. **★★★**

Karen Faux

CLASSICAL

PRIMA VOCE PARTY: Various (Nimbus NI 7839). The Prima Voce series has drawn a wide audience to historical vocal recording and this album is aimed squarely at the Christmas market with window displays of champagne bottles and streamers echoing the poster message that this selection of popular songs by great voices from the past - including Gigli, Paul Robeson and Rosa Ponselle - will give a different twist to party playtime. Advertising in *The Oldie*, *Gramophone*, *Classic CD* and *Opera Now*. **★★**

VARIOUS: A Carnegie Hall Christmas Concert (Sony CD/MC48325, SLV/VHS48361). Star-studded line-up from last year's televised gala with Kathleen Battle, Frederica Von Stade, Wynton Marsalis,

choir and orchestra under Aram Previn doing their party pieces. The video lasts 90 minutes, while the album was number one in the *Billboard US* classical chart for 17 weeks. The release is backed by a national display campaign. **★★★**

JESSY NORMAN AT NOTRE DAME (Philips CD/MC 432 731-2/4). A video is also due out soon of the charismatic soprano singing carols and gospel numbers against an evocative Parisian backdrop. Classical music magazine ads, slots in the multiples' Christmas catalogues, co-op campaigns with Tower and HMV, national in-store display, a competition in *BBC Music Magazine* and a Classic FM promotion back the release. **★★★**

PICK OF THE WEEK

TAVERNER: We Shall See Him As He Is (Chandos CHAN 9128). With Taverner's *The Protecting Veil* (Virgin Classics) still riding high in the classical chart after being shortlisted for the inaugural Mercury Music Prize, this new work, recorded at the Proms performance in July given by the BBC Welsh Symphony Orchestra and Chorus, The Britten Singers, Chester Festival Chorus and soloists conducted by gramophone award winner Richard Hickox, will garner great interest. **★★★**

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

MAINSTREAM — ALBUMS

VARIOUS: New Jack Swing 2 (Mastercuts CUTS CD 9). Of the eight Mastercuts albums to date, New Jack Swing 1 is the second biggest seller, selling over 80,000 copies and reaching number eight in the compilation chart. If anything, Volume 2 is an even stronger collection. It's short on crossover hits but high on quality, with many sought after tracks including a triumvirate of tracks produced and written by Jack Swing's Godfather, Teddy Riley, most notably I Like Your Style by Bubba. The usual media blitz, including ads in specialist press and on Kiss, Choice and other dance stations make it a safe bet. **★★★**

ORIGINAL SOUNDTRACK: Home Alone 2 (Arista 07822110002). This reworking of an already implausible plot should ensure that the movie is less successful than the original Home Alone, but the OST album is a varied and pleasing feast of seasonal songs, both old and new, prime among them being Lisa Fischer's strong, God

featuring version of O Come All Ye Faithful, TLC's Sleigh Ride - a stonking rap/jack-house track only distantly related to the oldie - and Atlantic Star's smoothly soulful and intimate reading of Silver Bells. Best of the lot, however, is Darlene Love's All Alone On Christmas which is also a single (Fox/Arista 74321124767). **★★**

THE MANHATTAN TRANSFER: The Christmas Album (Columbia 4724122). Slick, ultra-cool reworkings of Christmas standards lean less towards jazz than normal MT fare, with intelligent and tuneful use of street bands, boy sopranos and airy Johnny Mandel arrangements. The group's strongest suite however, is its distinctive and formidable vocal ability, which is supplemented on The Christmas Song by veteran Tony Bennett. The only jarring note is sounded on the Beatles' already schmaltzy Goodnight, which delivers a syrup overdose when the band's brats join in. **★★**



Overview: Fleetwood Mac

HOWARD HEWETT: Allegiance (Elektra 755913822). Former Shalamar vocalist Hewett is something of an enigma. Clearly possessing enough vocal talent to become a solo star of some magnitude, he has struggled, recording album after album of largely inferior material. This is his best yet, with the Prince penned title track, the beautiful three part inspirational To Be 1 (Pray) and a couple of others worth investigating. Not the break-

through one might have hoped for, but promising. **★★**

PICK OF THE WEEK

FLEETWOOD MAC: 25 Years - The Chain (Reprise 9362451802). Four CD (OP: E31.45) career overview of Mac, also available in stripped down two cassette/two CD version, spans their entire career from Albatross through to In The Back Of My Mind, including all of their 23 hits among its 72 tracks, as well as four brand new songs and alternate mixes of 10 titles. It's backed initially by a low key campaign, with full page advertising on Q, followed by national press, and in-store posters, though an upcoming UK visit by Mick Fleetwood and Christine McVie should generate radio and TV coverage. McVie's Love Shine (previously unreleased) will be issued as a single in the new year, when TV support is likely in the form either advertising or a re-screening of an update of the Fleetwood Mac Story. **★★★**

Alan Jones

Critics called the Proms performance "dramatic and intensely powerful" and "mesmerising". Chandos is supporting the release with a national in-store display campaign.

Phil Sommerich

MUSIC VIDEO

MORRISSEY: The Malady Lingers On (PMI MVR 490068). Hiding behind PMI's last Morrissey compilation, went Top 10 in 1990 and this music video – just out – should fare equally well. There are eight recent promos here, including those for this year's Top 20 hits We Hate It When Our Friends Become Successful and You're The One For Me, Fatty. Awareness of the moody one will remain high during his UK tour this month.

TAKE THAT: Take That And Party (BMG Video 74321120863). Behind the scenes footage is included to spice up this promo compilation, and the promise of Gary Howard, Mark, Jason and Robbie answering "intimate" questions will doubtless be enough to entice the band's legions of young fans. The lads' popularity is based on their visual appeal, so expect this to do well, particularly as BMG is advertising it alongside its seasonal re-promotion of the album.

MEGADEATH: Exposure Of A Dream (PMI MVR 4900053). The gruesome sleeve will catch the eye of Megadeth fans, as will the 15 certificate – a rarity for a music release. Though the



Marathon: Metallica vide

length of this just-released video may disappoint (it runs at just 30 minutes, but has a £6.12 dealer price to match), the six fearsome promos it contains will not go for it if metal's big in your store.

FRONT 242: 'Integration Eight X Ten' (RRE 14). The visual history of these techno innovators is collected here in readiness for a new studio album due out in March. Of little crossover appeal, but should shift steadily as it is backed with rock press ads and a competition on MTV's 120 Minutes. In-store posters are available from APT. Worth it for a glimpse of the two, highly effective, discs directed by Anton Corbijn, who is better known for his work with U2 and Depeche Mode.

VARIOUS: The Freddie Mercury Tribute (PMI MVB 4910623). Technically, this is more impressive than the

version originally broadcast live from Wembley Stadium on Easter Monday. David Mallet – long-time director of Queen's videos – was brought in to re-edit the reams of footage while David Richards, Queen's co-producer on several albums, has supervised the audio remixing. Still not everyone's cup of tea – particularly seven months after the event – but, as the success of the Freddie Mercury Album has proved, there's still tremendous demand for all things Queen. Dealer price is £17.01 for the pair and proceeds go to AIDS charities.

PICK OF THE WEEK

METALLICA: A Year And A Half In The Life Of..... (PolyGram Video 085 550-3; 086 068-3). Two tapes here, both with a £14.99 retail price, which is between them offer nearly four hours of Metallica mayhem – a feast for the band's devoted fans. Part 1 covers the making of their 5m-selling fifth album while Part 2 goes behind the scenes on the band's two-year world tour. Having distributed leaflets at their concerts, PolyGram is backing the release with an ad in *NME* and an in-store retail promotion with Our Price which offers a free poster with every video bought.

Selina Webb

FULL-PRICE REISSUES

DR FEELGOOD: As It Happens (Grand 15). *15 in a Revolver*. How many albums did Dr Feelgood make? Five, or six? No, the impressive answer is 17, and with the release of this and

The Job (GRAND 16), all 17 are available again, 16 of them on Grand. Both are albums which capture the band at its best in powerful live performances. As it happens, from 1979, is the rarer of the two, with high octane performances of Milk & Alcohol, She's A Wind-Up and other early favourites. On The Job, recorded two years later, is more mature and includes Shotgun Blues and No Mo Do Yakomo. As it happens is the better by a short head, but both make for refreshing and entertaining listening.

VARIOUS: Uncut Volume 2 – Let's Start The Dance (Mercury 5158712). As the title suggests, herein lie the full-length versions of dance classics from the PolyGram archives. Starting with The Equals' Funky Lane, Train from 1976, and finishing with Confunkshun's Burning Love from a decade later, it includes some readily available tracks like Don't Stop The Music (Barborough & Peoples) as well as rare funk classics like Parliament's finest, Flashlight, here in its full glory, sprawling out to fill nearly 11 minutes. It's one of several cuts here to appear in these versions on CD for the first time. One can only hope it sells well, in order to allow compiler Bob Nolan to mine the catalogue still deeper.

THE NEWBEATS: The Best Of The Newbeats (Sequel NEXCD 211). Have you ever wondered what record it is that the intro to Vanessa Paradis' *Be My Baby* reminds you of? Wonder no more: it's a dead ringer for

Run Baby Run, the 1971 Top 10 hit by the Newbeats, an unlikely and rather drippy looking trio who nevertheless made a series of fine records from 1964 onwards. Vocally they were somewhere between The Four Seasons and the Stylistics, with Larry Henley's falsetto sitting on top of the mix. The songs they chose to record were extraordinarily disjunct, but however obscure, evidence of this CD, covering soul, pop, psychedelia and even country. The 29 tracks here, and a splendidly annotated booklet, tell you almost everything you could wish to know about them, although I personally rue the absence of *Am I Not My Brother's Keeper*, one of their best songs, which was mysteriously "unavailable" for this compilation.

VARIOUS: The Psychedelic Years Revisited 1966-1969 (Sequel NXCED 222). The Psycho Years The Psychedelic Years on the companion Knight label was a brilliant attempt to evoke the spirit of the late Sixties via the more familiar artists associated with the era. This belated follow-up (three CDs, 50 tracks), while including much that is familiar, digs a little deeper, giving first time CD access to such rarities as Complex, Ultimate Spinach and others of that ilk, sprinkling their obscure gems among more familiar items, prime among which must rate The Byrds' sublime Change Is Now. The soul bombastic treatment of Bernstein's America and Rainbow Chaser, a brilliant pop vignette, and minor chart hit, by the original Nirvana, an unlikely Greek/Irish alliance who recently had a whole album devoted to their work by Island. Wonderful stuff.

PICK OF THE WEEK

VARIOUS: The Sugar Hill Story – Old School Rap – To The Beat Y'all (Sequel NXCED 211). A return trip to the pioneering days of rap, via the output of Joe & Sylvia Robinson's Sugarhill imprint, during the intensively creative years of 1979-1984. A triple CD with 34 tracks, including the very first, and one of the best, rap hits, the Sugarhill Gang's Rapper's Delight. Over 14 minutes long, it broke new ground, running The Gang's boastful and highly syncopated raps over the backing track to their Good Times. Many other milestones are here too: The Adventures Of Grandmaster Flash On The Wheels Of Steel, Spoonie Gee's Spoonie Rap, Trouble Funk's Drop The Bomb and the Funky Four's King Of The Hill. Accompanied by a scholarly lecture by David Toop, it's both educative and great listening.

Alan Jones

MAINSTREAM — SINGLES

BOYZ II MEN: Motownphilly (Motown 8600092). Motown tries again with a remix of a song that completely failed to chart here when first released. The remix is a lot smoother than the jacking-up original, and brings out its tonal qualities, particularly the Boyz' harmonies, rather more. A mid-diff hit this time, with only a fraction of the sales of End Of The Road.

WWF SUPERSTARS: Slam Jam (Arista 74321124881). Advance sales approaching 80,000 indicate a very big hit indeed for the wrestlers, whose recording debut is a surprisingly competent and authentic rap/jacking-sung track penned and produced by Mike Stock and Pete Waterman, high on rhythm, and thankfully low on novelty value. With two dozen TV dates already confirmed, it's going to be difficult to avoid.

MADONNA: Deeper And Deeper (Maverick W 0146). Second single from *Erotica* has already established



Uplifting: Lisa's Bodyguard offering itself as a solid radio favourite, and is clearly heading for the Top 10, with much additional impetus from a selection of remixes, one or two of which are perhaps a little too similar to Vogue. Not even her excesses seem to affect Madonna's popularity so it has to be:

TAKE THAT: Could Be Magic (RCA 7432123137). The old Barry Manilow/Donna Summer fave is cer-

tain to become the teen sensations' fourth straight Top 10 hit. Appearing only on the CD version of their album *Take That And Party*, it is, in any case, substantially different to that mix. The Rapino Brothers' subsequent work – especially on the 12-inch, drags it onto the dancefloor. Indeed the 12-inch contains few and barely recognizable vocal contributions from Take That, and is already turning up in credible club chart returns. The CD consists

of no fewer than eight mixes of the song, while the seven-inch and cassette contain a Take That megamix.

PAUL PARKER: Wicked Game (Klone KLONE 6). Parker does the same for Chris Isaak's haunting hit as Rage, East Side Beat and Undercover have for other oldies – that is, he has turned it into a throbbing house anthem. The song itself is highly regarded, and dance fans would probably welcome its return, though lack of club promotion may conspire against it becoming a big hit.

PICK OF THE WEEK

LISA STANSFIELD: Someday (I'm Coming Back) (Arista 74321123651). Lisa's contribution to the Bodyguard soundtrack is more up-tempo than we've had from her of late, a cheerful uplifting and very commercial cut which draws a polished and soulful vocal performance from her, punctuated by a wailing sax.

Alan Jones

AD FOCUS

Christmas Love Songs, Arcade's compilation for the festive season which was initially released last year, is re-issued next week at a lower dealer price of £9.57 for CD. The album is being nationally advertised on TV until Christmas. **Energy Rush 2**, a compilation of dance hits, is the focus of a national TV campaign from Dino which begins today and will run until the end of December. The album, including tracks from The Shamen, Undercover and KWS, is targeted at mass market audiences who like Dino more commercial side of dance. Dino expects it to sell more than 200,000.

Lemonheads' It's A Shame About Ray is being press advertised by EastWest from next week as part of its marketing campaign to push the re-released album, which contains one extra track — the current single Mrs Robinson.

Huey Lewis & The News' Chrysalis compilation, Heart Of Rock And Roll, continues its national TV campaign until Christmas.

Marked X, the soundtrack album from the film, will be advertised in the music and national press from next week as part of WEA's marketing campaign for the title. **Memories Are Made Of This**, Dino's compilation of classic songs from artists such as Billie Holiday, Ella Fitzgerald and Nat King Cole, enters the second week of a national TV ad campaign next week. This will be followed by a regional roll-out.

Nine Inch Nails' Fixed, a re-mixed version of their recent mini album Broken, will be advertised in *Vox*, *Select*, *Rock Power*, *Koranga* and *NME* as part of Island's marketing campaign for the title. The six-track album, out next week, carries a reduced dealer price of £2.49 for



Capitalising on the success of the first two soundtrack albums, Virgin is backing next week's release of **Inspector Morse Volume 3** with a radio-led marketing campaign aimed at older listeners. The album, featuring music from the TV series by Barrington Flatley, is being launched now in order to catch pre-Christmas trade and to ensure dealers are stocked up in time for the screening of the last *Inspector Morse* series, which begins on January 4. The first *Morse* album sold more than 750,000 copies and Virgin anticipates that this volume will achieve silver status.

Record label: Virgin
Media agency: MCS
Account executives: Simeon Atkins/Irabit, Belinda Hanton (press)

Product manager: Steve Prichard
Radio: An initial two-week pre-Christmas campaign on Classic FM. There will be regional BBC Radio 2 spots and special promotions TV. Trailers will follow two episodes.

Press: A two-pronged campaign in December/January in the national press. In-store, in-venue and window displays with multiple and rds will begin in January.

Target audience: 35-plus. Morse attracts 15m viewers and the album will appeal to buyers of easy-listening and light classical music.

cassette and vinyl) and £2.59 for CD. **Paul Jam's Ten**, re-issued as a limited edition with three extra tracks, is the subject of an Epic campaign starting next week in the music press.

Otis Redding's East West compilation *The Dock Of The Bay* will be advertised in *Blues & Soul*, *Ethos*, *Vox* and other music titles from next week to tie in with the 25th anniversary of Redding's death. East West will also be advertising his entire back catalogue.

Jim Reeves' The Christmas Collection is the focus of an Arcade marketing drive which kicks off today with TV ads in all regions. **The Saw Doctors'** first album, *If This Is Rock And Roll I Want My Old Job Back*, will be advertised in the music and Irish press. WEA is re-issuing the title following the success of the band's current release *All The Way From Tulsa*.

Sonic Systems, Telstar's compilation of current chart and dance hits including tracks from Shabba Ranks, Secret Life, The Shamen and Undercover, will be nationally TV advertised from its release next week.

Stompin' Party, a selection of favourite party songs out through Dino, continues its national TV campaign aimed at a mass market. **The Twin Set Series** — two newly packaged classic albums for the price of one — will be advertised in the December issue of *Q*. Island will continue its push for the albums — artists include John Martin, B2B, Grace Jones, Fred, Tom Waits, Julian Cope, Anthrax, Kid Creole and Miles Paris — in the New Year with sales incentives and in-store displays with the multiples.

Completed by Sue Sillito 071 228 5741

EXPOSURE



PICK OF THE WEEK

The Jackki Brambles Show, Friday December 4, Radio One: 12.45-3pm. Jackki Brambles, known to her colleagues as the "Grunge Queen of old Wireless One", lives up to her nickname with a rousing live session from Faith No More (above) on Friday. The band are performing four numbers at the BBC's Maida Vale studios in front of an invited audience of 27 fans. Brambles' show frequently features acoustic sessions but producer Jonathan Ruffe trumpets the Faith No More set as the "first full playing session on daytime radio". He adds, "We didn't want an acoustic set this time. We wanted the band to be extraordinarily loud." Ruffe believes there is a place for hard rock on daytime radio because the genre benefits from an enthusiastic and enduring fanbase. "Everyone likes rock," he asserts. Ruffe is already working on other ambitious ideas such as getting a band to play in his office and on top of the Radio One building.

MONDAY NOVEMBER 30

Dance Energy House Party featuring The Brand New Heavies, 2-Unlimited and Dina Carroll, BBC2: 6.50-7.30pm
Mark Goodier's Evening Session featuring Therapy? and Stereo MCs, Radio One: 7-9pm

TUESDAY DECEMBER 1

Earshot featuring Gerry Rafferty live in the studio, Radio Five: 10.10pm-midnight

WEDNESDAY DECEMBER 2

Stage Two featuring Gary Clail, Central: 3.15-4.15pm
Folk On 2 featuring Fairport Convention recorded at the Cropredy Folk Festival last August, Radio Two: 7.02-7.30pm

THURSDAY DECEMBER 3

Later, Maxi Priest and Shabba Ranks perform an unusual duet, while Sonic Youth and Apache Indian complete the line-up, BBC2: 11.15pm-12.30am

FRIDAY DECEMBER 4

Terry Wogan's Friday Night featuring Cliff Richard with an exclusive performance of his new Christmas single BBC1: 10.20-11pm
The Word featuring Marky Mark and Danni Minogue, Channel Four: 11.10pm-12.10am

SATURDAY DECEMBER 5

Tribute To A King, a profile of soul singer Otis Redding who died in a plane crash 25 years ago on December 10, Radio One: 2-3pm
The Happening, Joell Holt and his band are joined by Courtney Pine, Channel Four: 12.45-1.45am

SUNDAY DECEMBER 6

The O Zone featuring Erasure in a behind-the-scenes report from their current US tour, BBC2: 11.15-11.30am

The Smash Hits Poll Winners Party, Radio One DJ Simon Mayo controls the hysteria at the teen magazine's annual awards ceremony featuring Right Said Fred, Gloria Estefan and Shakespears Sister, BBC1: 3.30-5pm

NEW SIGNINGS

THE AUTERS

London-based, three-piece guitar band with female bass player

SIGNED TO: Hut Records

MANAGEMENT: Tony Beard

TYPE OF DEAL: album

SIGNED BY: David Boyd — "They brought me to me and I saw them play live — they're just good, strong songs and they played very well."

CHICK BULLIN

Males vocalists from London

SIGNED TO: Expansion

MANAGEMENT: Russell Fraser

TYPE OF DEAL: singles

SIGNED BY: Ralph Ton — "Chris is a featured artist on a few of our tracks. His voice really stood out. We tracked him down and it turned out we knew his manager."

KERBOGG

Four-piece, hard-edged Northern rock band from Kilkenny

SIGNED TO: Vertigo

MANAGEMENT: pending

TYPE OF DEAL: album

SIGNED BY: Paul Hanagan — "I heard a tape

and went to a local gig in Kilkenny and that was it — they blew me away."

KEROSENE

Fence, guitar pop five-piece from Manchester

SIGNED TO: Dead Dead Good (UK) and Euplast

Sire (US)

MANAGEMENT: Dave Roberts and Dave Britt, Wild Management

TYPE OF DEAL: two albums

SIGNED BY: Andy Wood — "I saw them at a tiny venue — great songs, great looks, great attitude. It's nice to be so impressed with the band the first time you see them."

POSITIVE FORCE

Milton Keynes/London-based progressive disco trio

SIGNED TO: Dead Dead Good

MANAGEMENT: none

TYPE OF DEAL: singles

SIGNED BY: Andy Wood — "We came across their progressively perfect demo."

ROBINSON

Four-piece quirky pop band from West Derby, Manchester

SIGNED TO: BMG Music Publishing

MANAGEMENT: Danny Macintosh and Reg Heskall, ESM

TYPE OF DEAL: publishing

SIGNED BY: Dominic Walker — "I went to see them at the Boardwalk and it was packed."

SUNSHOT

Intelligent, exuberant pop trio from Huddersfield

SIGNED TO: Marmalade Music

MANAGEMENT: Jason Byles

TYPE OF DEAL: publishing

SIGNED BY: Andy Heath — "Jason sent us a tape and we thought it was OK but not great. Then I saw them play at the Boardwalk and they were brilliant — it made sense of the tape."

THE TOLLING MIDGETS

Five-piece, West Coast American guitar band from San Francisco

SIGNED TO: Hut Records

MANAGEMENT: Wally Brill

TYPE OF DEAL: album

SIGNED BY: David Boyd — "We stole a tape of their album from a friend of the band. We fell in love with the songs and we're big fans of the singer/guitarist."

music week

datafile

The Information Source for the Music Industry

5 DECEMBER 1992

CHART FOCUS

Charles and Eddie's reign at the top of the singles chart is over, as Whitney Houston registers her fourth number one with *I Will Always Love You*. The single is also number one — her 10th — in the US.

Two other artists who are no strangers to the number one spot — Cliff Richard and Michael Jackson — pose an imminent threat to Whitney, and make impressive debuts with their latest singles, *I Still Believe In You* and *Heal The World*, at numbers nine and three respectively.

Cliff is aiming for his fourth Christmas number one in five years, having topped the chart in 1988 with *Mistletoe & Wine*, in 1989 with *Do They Know It's Christmas* as part of *Band Aid II*, and in 1990 with *Saviour's Day*. It's interesting to note that, despite his protestations that he was fed up with Christmas songs, Cliff's latest destination *Santa Claus*.

If Cliff's debut is impressive, Michael's is even more so: *I Still Believe In You* is the first single from Cliff's yet to be released album *Access All*



Areas (a silly title, incidentally, given that it will consist of studio recordings, not live tracks), but *Heal The World* is the SIXTH hit lifted from Jackson's *Dangerous* album in a little over a year. The album makes a more than healthy move as a result of the latest hit, leaping from number 38 to number 25.

Jacko has now had at least six hits off each of his last three albums — no one else has had three albums that have yielded so many hits in a *whole* career, let alone consecutively.

The week's other impressive chart debut comes from Rod Stewart, whose *Tom*

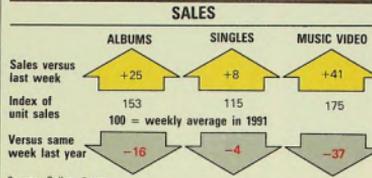
Traubert's Blues (Waltzing Matilda) debuts at number eight.

The first single from Rod's upcoming album, it marks a return to form after his last single, *Broken Arrow*, peaked at number 54, and is already more successful than the first. *Downtown Train*, which reached number 10 nearly three years ago. That too followed a single that failed to make the Top 50.

The irony is that none of Wait's own singles, of which there have been many in the past 20 years, has ever reached even the Top 75. Still, Rod's hit is a nice pre-birthday present for Wait, who will be 43 next Monday.

Albumwise, it's the quietest week of the year, with *Undercover's Check Out The Groove* the highest new entry at number 26. Sales bounded forward by a further 25 per cent over-on-week, as the Christmas shopping season gets into full swing, though the level of sales 16 per cent behind the same week last year is disappointing. *Alan Jones*

UPDATE



LATEST SALES AWARDS

- Platinum** Gloria Estefan: *Greatest Hits*
- Gold** Pearl Jam: *Ten*
Andrew Lloyd Webber: *The Phantom of the Opera*
- Silver** Sade: *Lovers Deluxe*
Mary Lewis & The News: *Best Of...*
BS2: *Good Stuff*

NEXT WEEK'S HITS

- Singles**
- MICHAEL BALL: *If I Can Dream* (Polydor)
 - BRAND NEW HEAVIES: *Stay This Way* (A&M)
 - MADONNA: *Deeper And Deeper* (Maverick/Sire)
 - FREDDIE MERCURY: *In My Defence* (EMI)
 - DANNI MORGUE: *Love's On Every Corner* (MCA)
 - NETWORK: *Broken Wings* (Chryslis)
 - NIKVANA: *In Bizarre* (Geffen)
 - DANIEL O'DONNELL: *Three Balls (Riz)*
 - MIKE OLDFIELD: *Tattoo* (WEA)
- Albums**
- RASE: *Be Yourself* (Palto B)
 - SECRET LIFE: *As Always* (Covey)
 - TAKE THAT: *Could It Be Magic* (HCA)
 - ENGELBERT HUMPERDINCK: *Close To You (Hit Lab)*
 - SARIBRA STREISSAND: *Christmas Album* (Columbia)
 - VARIOUS: *The Spirit Of The Opera* — Highlights (Really Useful)
 - VARIOUS: *Smash Hits '92* (EMI)
- Predictions compiled by ERA. Last week's score 11 out of 14

CHART NEWCOMERS

24 WRECKX-N-EFFECT: *Rump Shaker* (MCA) US debut hit.

Producer: Teddy Riley/David Wynne/Aquill Davidson
Publisher: EMI/Zomba
Writer: Davidson/Wynne/Riley/Williams/Riley/Hollins

Line-up: Markell Riley (V), Aquill Davidson (V)

Notes: With producer Teddy Riley (Markell's brother), they created hip-hop genre New Jack Swing. Single is No. three in *Billboard's* Hot 100.
Album: *Hard Or Smooth* (Nov 30).



single release.
Album: *The Premier Collection Encore*
Mngt: Peter Powell/Russ Lindsay (081 741 4484).

27 PHILLIP SCHOFIELD: *Close Every Door* (Really Useful) UK debut hit.

Producer: Andrew Lloyd Webber/Nigel Wright
Publisher: Really Useful
Writer: Rice/Lloyd Webber
Notes: Asked to record *Close Every Door* for the musical album to successful Premier Collection. Session went so well, Sir Andrew wanted it for

28 LEMONHEADS: *Mrs Robinson/Being Around* (Atlantic) US 2nd hit.

(Producer: A) Julian Standen
AA) Evan Dando
Publisher: A) Pattern AA)
Dave & Darlene
Writer: A) Simon AA)
Dando/Morgan
Line-up: Evan Dando (V/G),

Nic Dalton (B), David Ryan (D).
Notes: Were asked by video company to record song to tie-in with re-release of *The Graduate*.

First, biggest and last hit: It's A Shame About Ray, 70, 1992.
Album: It's A Shame About Ray, (re-released Dec 7 and will include Mrs Robinson).
Mngt: Gold Mountain (0101 213 850 5660).

33 CLUB 69: *Let Me Be Your Underwear* (ITR) Austria/US debut hit.

Producer: Peter Rauhofer
Publisher: PolyGram/London
Writer: Rauhofer/Loxo/Lucksch
Line-up: Kim Cooper (V), Michael Gruschka (V), Peter Hauhofer (K)

Notes: Cooper is from Long Island, New York and Rauhofer and Gruschka are from Vienna, Austria. The band are currently finishing their debut album.
Album: *Take A Ride* (early '93).
Mngt: Peter Rauhofer (01043 1 512 2491).

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TOP 75 SINGLES

THE OFFICIAL music week CHART

Chart	Weeks	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12	Title	Weeks	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
NEW	1	I WILL ALWAYS LOVE YOU	Whitney Houston (Foster) Carlin	Arista 7420170562/742112054 (BMG)	7/12	NEW	7	Prince & New Power Generation (Prince & The NPG) Inc.	Patley Park W 0147D 0147C (W)	W 0147C			
			Charles & Foster (Archi) EMI	Capitol CDCD 41377 CD 473 (E)	12/12				38	21	IRRESISTIBLE	Capitol/Columbia (Parlophone) EMI/MCA	Polygram CD/CAT 747C 7 F1
NEW	2	WOULD I LIE TO YOU?	Whitney Houston (Foster) Carlin	Arista 7420170562/742112054 (BMG)	7/12	NEW	40	THE ESSENTIAL DREAM	Chrislay O'Donnell (EMI)	Capitol CDCD 41377 CD 473 (E)	12/12		
			Charles & Foster (Archi) EMI	Capitol CDCD 41377 CD 473 (E)	12/12				41	21	GOD'S GREAT BANANA SKIN	Chris Real (Real) WC	EastWest VZ 706C/2706 V
NEW	3	HEAL THE WORLD	Michael Jackson (Lackus/Swedien) EMI	Epic 65849859/658498 (E)	6/58/87	NEW	42	I'M GONNA GET	Vinyl Solution (Scott/Bearne) Inc. WGSchroza	Force 7432114465/743211464 (BMG)	7/12		
			Temptation (Brothers In Rhythm) (Remix) (Haven 17) BEB+Whitney/EMI/Sound/Diagrama/WC	Virgin VSCD 1146 F1	14/15				43	21	THE HARDER THEY COME	Go/Doves (The Presidents) (Phonix) Island	Mercury 742112480/742112481
NEW	4	OUT OF SPACE	The Prodigy (Robinson/Reeds) EMI PolyGram	RL Recordings 141 RMS/CS 16 (W)	14/15	NEW	44	LET'S STAY TOGETHER	Columbia 6507470368/7474 (SM)	6507470368 (E)	7/12		
			End of the Road (The Revlon) EMI PolyGram	Motown TMGSD 141 TMSC/CS 1411 9	TMG141 3				45	21	LET'S STAY TOGETHER	Columbia 6507470368/7474 (SM)	6507470368 (E)
NEW	5	NEVER LET HER SLIP AWAY	Richard Marx (Marx) Warner Bros.	PWL Inc PWCD 254/PW 694 (M)	14/15	NEW	46	BACK TO THE LIGHT	Brian May (May/Shirley Smith) Queen/EMI	Parlophone CORX 83792/8379 (E)	8/32/87		
			Tom Traubert's Blues (Waltzing Matilda) (Red Stewart) (Horn) WC	World Circuit W 0140D 0140C	7/12				47	21	HOTELLILLNESS	Del Amerec DEFOR 23-DEF 23 (E)	DEF 23074 3
NEW	6	I STILL BELIEVE IN YOU	Cill Richardson (Richard/Moesti) WC/Upward/Sparak/Macaron	EMI CDMS 255/TCM 255 (E)	14/15	NEW	48	SLEEPING SATELLITE	Amerson (Amerson) (Everyday) EMI/Carluk	Capitol CDCD 41377 CD 473 (E)	12/12		
			Montreux EP (Sperdy) EMI/Carluk	Capitol CDCD 41377 CD 473 (E)	12/12				49	21	OH NO NOT MY BABY	Cher (A&E) EMI	GFS 28
NEW	7	YESTERDAYS/NOVEMBER RAIN	Guns N' Roses (Cin/Guns N' Roses) EMI/WC/MCA/Clout	Geffen GYD 71 GYF 27 (BMG)	6/58/71	NEW	50	PRETEND WE'RE DEAD	Shane Ladd (Ladd) Atlantic	Shane Ladd 404/ASCS 42 (F)	14/15		
			Boss Drum (The Shamans) WC	Intand CD 955/CS 55 (F)	14/15				51	21	FD I'D HATE WITHOUT YOU	Geese Street GESC 29/GESC 29 (F)	6/58/71
NEW	8	WHO'S GONNA RIDE YOUR WILD HORSES	Liz (Barrett) Blue Mt	Intand CD 955/CS 55 (F)	6/59	NEW	52	SEMPROPHIC ASSHOLE	Senapephatics (Lazarus/Senseless) Thingsyl WC	Epic 6583319/658331 (SM)	658331 (E)		
			Deacon Blue (Osborn/Hold/Osborn) Sony	Columbia 658786/658786 (SM)	658786				53	21	WHY SHOUL'D I EXODUS	Tuff Gang TONG 37/GONG 37 (E)	7/12
NEW	9	STEP IT UP	Stevie Nicks (Stevie/MCA) Epic	4th+Byway BWD 268/82CA 26 (F)	12/80/81	NEW	54	LITTLE BABY NOTHING	Michael Sweet (Sweet) Brown/SONY	Columbia 6587963/658796 (SM)	658796		
			Be My Baby (Vanessa Paradis (Kraivit) EMI/Bahama) Warner Bros.	Warner Bros W 0142D 0142C (W)	W 0142				55	21	FEEL NO PAIN	Sade (Sade/Fair) Angel/Sony	Epic 6588759/658874 (SM)
NEW	10	MAN ON THE LOOSE	REMI (Lure/EMI) Warner Bros.	Warner Bros W 0142D 0142C (W)	W 0142	NEW	56	EVERYTHING'S RUINED	Shane Ladd (Ladd) Atlantic	Shane Ladd 404/ASCS 42 (F)	14/15		
			If We Hold On Together (Diana Ross) (Bass) MCA	EMI CDMS 255/TCM 255 (E)	14/15				57	21	HALLO (THURS YOUR RADIO ON)	London/LCCP388/CCS388/CC388 (F)	EMIS/84MG
NEW	11	CELEBRATION	Kyle Minogue (Harding/Currow) WC	POL International PWCD 25/PW 694 (M)	14/15	NEW	58	TASTE IT	MKS (Gonzalez) PolyGram	Mercury WACD 23/MAC 23 (F)	14/15		
			SLOW AND SNEAKY	Shakila Patrick feat Johnny Gill/Liam/Lewis/Dillon/Sony/Zomba	Epic 6587723/658772 (SM)				658772	59	21	TO LOVE SOMEBODY	Michael Bolton (Michael/Bolton/Foster) Globe/Brown/EMI
NEW	12	CLOSE TO YOU	Diana Carroll (Lewski) PolyGram/MCA	ASIA WACD 231/ANMC 231 (F)	14/15	NEW	60	WHEN THE NIGHT COMES	Jack Cocker (Midnight) London	Capitol CD/CS 147 (E)	CL 074		
			BONEY M MEGAMIX	Boney M (Banan) Various	Arista 7420170562/742112054 (BMG)				7/12	61	21	WHO CAN MAKE ME FEEL GOOD?	Deconstruction (Deconstruction) EMI
NEW	13	PUNK SHAKER	MCA/MCA 1275/MCA 1275 (M)	14/15	NEW	62	LIONROCK	Lionrock (Robertson) Sony	Deconstruction/RA 742112482C- (BMG)	742112482C (E)			
			Run to You (Rage (Leng/Hammill) Road)	Pulse 8 CD/058 33 CD/058 33 (E)				14/15	63	21	LOVE, OH LOVE	Lionel Richie (Levine/Richie) Rondor	Motown TMGSD 141 TMSC/CS 1411 9
NEW	14	INVISIBLE TOUCH (LIVE)	Genesi (Davis/Colby/Genesi) Hi & Run	Virgin GENDX 103/CS 103 (F)	6/15/10	NEW	64	HOW DOES IT FEEL?	Electronix (Electronix) PolyGram/WC	Hy/Def 20/CS 20 (F)	FEI 203		
			Close Every Door (Philip Schofield (Lewski) (Wright) Really Useful)	Really Useful/RCA 11/RUCS 11 (F)	14/15				65	21	SYMPHONY	Dorell Spill (Hurley) Sony	Epic 658797/658794 (SM)
NEW	15	MRS. ROBINSON/BEING AROUND	Lemonheads (Stander/Dando/Patterson) EMI	Atlantic A 147D/CS 147 (E)	14/15	NEW	66	CRUSH ME	House Of Love (Lovesley) EMI	Fortina HCL CS 2 (F)	HCL 810		
			Chains Around My Heart (Richard Marx) (Marx) Epic	Capitol CDCD 41377 CD 473 (E)	12/12				67	21	REAL LOVE	Mary J. Blige (Marshall/Rodney) MCA	MCA MCA 1271/MCA 1271 (BMG)
NEW	16	FREE YOUR MIND/GIVING	East West America A 848D/CS 84 (E)	14/15	NEW	68	A MILLION LOVE SONGS (EP)	Take That (Levine/Giffin) EMI	RCA 743211480/743211480A (BMG)	743211480A (E)			
			As Time Goes By (Jason Donovan (O'Duffy) (Riviera)	Polygram PZCD 24/CS 24 (F)				PZ 245 3	69	21	EROTICA	Madonna (Madonna/Parlophone) WCMCA	Maverick/Sire W 0138D 0138C (W)
NEW	17	LET ME BE YOUR UNDERWEAR	Cher (A&E) EMI	Hy/Def 20/CS 20 (F)	14/15	NEW	70	THE CELTS	Gary Glitter (Glitter) EMI	WEA VZ 706C/2706 V (W)	W 706		
			(Take A Little) Piece of My Heart (Erna Frankin (Ibemi) WC)	Epic 6583319/658331 (SM)	658331				71	21	THROUGH THE YEARS	Gary Glitter (Glitter) J. Machinam	EMI CDMS 254/TCM 254 (E)
NEW	18	SUPERSONIC	NWA (Kane) (The Hedgehog (Healey/Clark) Benz/MCA)	Internal Affairs G800/WG/MCA 008 (BMG)	KGB 078	NEW	72	GOLD	London/LCCP 388/CCS 388 (F)	EMIS/84MG			
			Intact (Ned's Atomic Dustbin (Wallace) PolyGram)	Futura 658818/658818 (SM)	658818				73	21	LAST THING THING ON MY MIND	London/NANC 20/NANC 20 (F)	NANA 20
NEW	19	JUST WANT A KNOW/FEE REAL	Musi Presti/Agache (Inani) (Various) Various	Ten/TEND 447/TC 44 (F)	TEN 44	NEW	74	PRETTY VACANT	The Sex Pistols (Thomas) Stephen Philip Jones/W.Rotzen	Virgin VSCD 1448 (V)	1448		

TITLES AS (WRITERS)

- How I Love You (H. Krumpholtz)
- Prince & New Power Generation (Prince & The NPG) Inc.
- Prince & New Power Generation (Prince & The NPG) Inc.
- Chrislay O'Donnell (EMI)
- Michael Jackson (Lackus/Swedien) EMI
- Temptation (Brothers In Rhythm) (Remix) (Haven 17) BEB+Whitney/EMI/Sound/Diagrama/WC
- The Prodigy (Robinson/Reeds) EMI PolyGram
- End of the Road (The Revlon) EMI PolyGram
- Richard Marx (Marx) Warner Bros.
- Tom Traubert's Blues (Waltzing Matilda) (Red Stewart) (Horn) WC
- Cill Richardson (Richard/Moesti) WC/Upward/Sparak/Macaron
- Amerson (Amerson) (Everyday) EMI/Carluk
- Montreux EP (Sperdy) EMI/Carluk
- Guns N' Roses (Cin/Guns N' Roses) EMI/WC/MCA/Clout
- Boss Drum (The Shamans) WC
- Liz (Barrett) Blue Mt
- Deacon Blue (Osborn/Hold/Osborn) Sony
- Stevie Nicks (Stevie/MCA) Epic
- Be My Baby (Vanessa Paradis (Kraivit) EMI/Bahama) Warner Bros.
- Man On The Loose (REMI (Lure/EMI) Warner Bros.)
- If We Hold On Together (Diana Ross) (Bass) MCA
- Kyle Minogue (Harding/Currow) WC
- Shakila Patrick feat Johnny Gill/Liam/Lewis/Dillon/Sony/Zomba
- Diana Carroll (Lewski) PolyGram/MCA
- Boney M MEGAMIX (Boney M (Banan) Various)
- Punk Shaker (MCA/MCA 1275/MCA 1275 (M))
- Run to You (Rage (Leng/Hammill) Road)
- Genesi (Davis/Colby/Genesi) Hi & Run
- Close Every Door (Philip Schofield (Lewski) (Wright) Really Useful)
- Mrs. Robinson/Being A Round (Lemonheads (Stander/Dando/Patterson) EMI)
- Chains Around My Heart (Richard Marx) (Marx) Epic
- Free Your Mind/Giving (East West America A 848D/CS 84 (E))
- As Time Goes By (Jason Donovan (O'Duffy) (Riviera))
- Let Me Be Your Underwear (Cher (A&E) EMI)
- (Take A Little) Piece of My Heart (Erna Frankin (Ibemi) WC)
- Supersonic (NWA (Kane) (The Hedgehog (Healey/Clark) Benz/MCA))
- Intact (Ned's Atomic Dustbin (Wallace) PolyGram)
- Just Want A Know/Fee Real (Musi Presti/Agache (Inani) (Various) Various)

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THE NEW SINGLE

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART



1	I WILL ALWAYS LOVE YOU	Artist
2	1 WOULD I LIE TO YOU?	Whitney Houston
3	HEAL THE WORLD	Capitol
4	1 TEMPATION (BROTHERS IN RHYTHM REMIX)	Epic
5	6 OUT OF SPACE	XL Recording
6	3 END OF THE ROAD	Mo'Nique
7	5 NEVER LET HER SLIP AWAY	Paul Hut
8	NEW TOM TRAUBERT'S BLUES (WALTZING MATILDA)	Warner Bros
9	NEW 'STILL BELIEVE IN YOU	EMI
10	7 PEOPLE EVERYDAY	Cooltempo
11	11 MONTREUX EP	Earl West
12	4 YESTERDAY'S/NOVEMBER RAIN	Getfem
13	4 BOSS DRUM	One Little Indian
14	NEW WHO'S GONNA RIDE YOUR WILD HORSES	Island
15	14 YOUR TOWN	Columbia
16	NEW STEP IT UP	4th & B'way
17	12 BE MY BABY	Remak
18	41 MAN ON THE MOON	Warner Bros
19	20 IF WE HOLD ON TOGETHER	EMI
20	20 CELEBRATION	PWL International
21	11 SLOW AND SEXY	Epic
22	NEW SO CLOSE	AAA
23	NEW RONEY M MEGAMIX	Arista

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THE NEW SINGLE

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38	NEW 7 PRINCE & New Power Generation	Paisley Park
39	24 IRRESISTIBLE	Polydor
40	21 THE IMPOSSIBLE DREAM	Chrysalis
41	31 GOD'S GREAT BAWMANA SKIN	Earl West
42	25 I'M GONNA GET YOU	Vinyl Solution
43	41 SHE	RCA
44	41 THE HARDER THEY COME	Go! Discs
45	22 LET'S STAY TOGETHER	Columbia
46	19 BACK TO THE LIGHT	Parlophone
47	53 HOTEL ILLNESS	Def American
48	20 SLEEPING SATELLITE	EMI
49	35 OH NO NOT MY BABY	Getfem
50	46 PRETEND WE'RE DEAD	Shah
51	22 I'D DIE WITHOUT YOU	Goa Street
52	NEW HOMOPHOBIC ASSHOLE	Epic
53	42 WHY SHOULD I EXODUS	Tuff Gong
54	23 IT'S YOU	Parlophone
55	29 LITTLE BABY NOTHING	Columbia
56	42 FEEL NO PAIN	Epic
57	20 EVERYTHING'S RUINED	Shah
58	34 HELLO (TURN YOUR RADIO ON)	London
59	27 TASTE IT	Mercury
60	29 TO LOVE SOMEBODY	Columbia
61	44 WHEN THE NIGHT COMES	Capitol
62	1 WHO CAN MAKE ME FEEL GOOD?	

TOP 50 AIRPLAY CHART

THE OFFICIAL **music week** CHART

5 DECEMBER 1992

Rank	Title	Artist	Label	Station with Most Plays
1	WOULD I LIE TO YOU	Charles and Eddie	A Capitol	Capital FM
2	END OF THE ROAD	Boy II Man	A Motown	Capital FM
3	BE MY BABY	Vanessa Paradis	A Arista	Capital FM
4	NEVER LET HER SLIP AWAY	Undercover	A PWL International	Cool FM
5	I WILL ALWAYS LOVE YOU	Whitney Houston	B Arista	Capital FM
6	YOUR TOWN	Deacon Blue	A Columbia	Capital FM
7	OH NO! NOT MY BABY	Cher	A Geffen	Signal
8	FREE YOUR MIND	In Vogue	A Atlantic	Cool FM
9	SLEEPING SATELLITE	Jason Archer	A EMI	Capital FM
10	PEOPLE EVERYDAY	Arrested Development	A Geffen	Cool FM
11	TASTE IT	Blax	A Mercury	Power FM
12	WHO NEEDS LOVE LIKE THAT	Erasure	A Mute	Cool FM
13	MAN ON THE MOON	REM	A Warner Bros	Piccadilly Key 103 FM
14	TEMPTATION (REMIX)	Heaven 17	A Virgin	Children Network
15	YESTERDAYS	Queen & Robert	A Geffen	BBC Radio 1
16	RUN TO YOU	Rage	A Pulse 8	Cool FM
17	HELLO (TURN YOUR RADIO ON)	Shakespeares Sister	A London	Capital FM
18	INVISIBLE TOUCH (LIVE)	Galesini	A Virgin	Clyde One FM
19	STEP IT UP	Devo	A MCA	BBC Radio 1
20	WHO'S GONNA RIDE YOUR WILD HORSES	U2	A Island	BBC Radio 1
21	IRRESISTIBLE	Cathy Dennis	B Polygram	Red Rose Rock FM
22	BOSS DRUM	The Sharnae	A One Little Indian	Essex
23	KEEP THE FAITH	Bon Jovi	A Jemba	Red Dragon
24	A MILLION LOVE SONGS	Take That	B RCA	Cool FM
25	TO LOVE SOMEBODY	Michael Bolton	B Columbia	Essex

Rank	Title	Artist	Label	Station with Most Plays
26	DROWNING IN MY OWN TEARS	Simply Red	B East West	Signal
27	HEAL THE WORLD	Michael Jackson	B Epic	Signal
28	I'M GONNA GET YOU BOAMIE INC	Boamie Inc	A Vhr	Piccadilly Key 103 FM
29	HOW DOES IT FEEL?	Deepest	A PWL International	BBC Radio 1
30	CELEBRATION	Kylie Minogue	B PWL International	Clyde One FM
31	DO YOU WANT TO BE MY DAVE	Mr Dave	A Cool FM	Cool FM
32	LITTLE BABE NOTHING	Manc Street Producers	B Columbia	Red Rose Rock FM
33	PRICE & THE NEW POWER GENERATION	Price & The New Power Generation	B Paisley Park	Red Rose Rock FM
34	IT'S YOU	EMI	B Polyphone	BBC Radio 1
35	TOO MUCH TOO YOUNG	Little Angels	B Polygram	Essex
36	PIECE OF MY HEART	Erna Franklin	B East	Cool FM
37	WHO PAYS THE PIPER	Gary Carr	B Perfecto	Red Dragon
38	LOVE, OH LOVE	Leslie Ritchie	A Motown	Signal
39	SOMEONE TO HOLD	Trey Lorene	B Epic	Piccadilly Key 103 FM
40	BITCHES BREW	Inspiral Carpets	B Cow	Essex
41	THE CELTS	Enya	B WEA	Essex
42	AS TIME GOES BY	Jason Donovan	B Polygram	Children Network
43	TRUBERT'S BUNS (WALZING MATILDA)	Flod Stewart	A Warner Bros	Capital FM
44	LAST THING ON MY MIND	Bananarama	B Island	Signal
45	IS THAT YOU MO DEAN	B 53	B Reprose	Children Network
46	COULD BE WRONG	Gerry Rafferty	A AsM	Signal
47	FAITHFUL	Go West	B Chrysalis	Cool FM
48	LET'S STAY TOGETHER	Pasadenas	B Columbia	Cool FM
49	QUEEN OF RAIN	Rebecca	B EMI	Red Dragon
50	WHY SHOULD I	Bob Marley & The Wailers	Tan Gang	BBC Radio 1

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	LET ME BE YOUR UNDERWEAR	Cher 88	Maverick
2	DEEPER AND DEEPER	Madonna	Maverick
3	COULD IT BE MAGIC	Take That	RCA
4	I STILL BELIEVE IN YOU	Cliff Richard	EMI
5	SO CLOSE	Dina Carroll	ABM
6	BECAUSE THE NIGHT	Co Ro Featuring Tarissa	Zivik
7	INTACT	Ned's Atomic Dustbin	Funk
8	HOMOPHOBIC ASSHOLE	Senseless Things	Epic
9	I'LL SLEEP WHEN I'M DEAD	Ben Jovi	Jamco
10	ARIENNE	Team A-Jax	EMI

REGIONAL CHOICE

Rank	Title	Artist	Station
1	WAITING FOR THE WHEEL TO TURN	Capercairnie	Tay
2	RACE	Yello	For FM
3	HOLD BACK THE NIGHT	KWS & The Trainings	Downtown
4	I DON'T SAY TI AMO	Fresh	MMF 1024 & 971
5	PLAYING WITH BOY	Technique II Featuring Georgia Lewis	Aze FM
6	MORNING HAS BROKEN	Ned Diamond	Downtown
7	PUSH THE FEELING ON	Nightcrawlers	Galaxy Radio
8	WHAT'S WRONG WITH ME	Arctic Soul Machine	NorthSound
9	SWEEP TOXIC LOVE	Jean Louis	Downtown
10	IGNORANCE	Oceanic	MMF 1024 & 971

AIRPLAY PROFILE

Selected Title	Who's Gonna Ride Your Wild H0R U2 (Island)
1	Capital FM
2	Piccadilly Key 103 FM
3	Clyde 1 FM
4	Essex
5	Forth FM
6	BBC Radio 1 FM
7	NorthSound
8	City
9	Children Network
10	210 FM

Stations showing most plays for selected title.

THIS WEEK'S CONTRIBUTORS:

210 FM: 210 FM, Alan FM, BBC Radio 1, BRNFM FM, Capital FM, Children Network, City, Clyde One FM, Cool FM, County Sound Network, Downtown, Essex, Forth FM, For FM, Galaxy Radio, Harwood FM, 1024 & 971, Mercury, NorthSound, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tay, Team. This represents 91.6% of total play radio listening in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	I WILL ALWAYS LOVE YOU	Whitney Houston	Arista
2	IF I EVER FALL IN LOVE, SHE	Gasoline Alley	Arista
3	RUMPK SHAKER	Wesley N Effect	MCA
4	HOW DO YOU TALK TO AN ANGEL	The Right Catalog	Arista
5	I'D DIE WITHOUT YOU	Tim Downey	Street
6	RHYTHM IS A DANCER, SPIN	Arista	Arista
7	REAL LOVE	Mary J Blige	Lightroom
8	GOOD ENOUGH	Bobby Brown	MCA
9	WHAT ABOUT YOUR FRIENDS	TLC	LaFace
10	END OF THE ROAD	Boy II Man	Motown
11	IN THE STILL OF THE NIGHT	Boy II Man	Motown
12	TO LOVE SOMEBODY	Michael Bolton	Columbia
13	LAYLA (ACOUSTIC)	Eric Clapton	Duck
14	LOVE IS ON THE WAY	Sageon Kick	Third Stone
15	SOMEONES LOVE JUST ...	P. Smith/D	Merley MCA
16	DO YOU BELIEVE IN US	Jon Secorz	SBK
17	JUMP AROUND	House of Pain	Tommy Boy
18	WALKING ON BROKEN GLASS	Anna Lee	Arca
19	SAVING FOREVER FOR YOU	Shane	Grant
20	WOULD I LIE TO YOU?	Charles & Eddie	Capitol
21	LITTLE MISS CAN'T BE WRONG	Spin Doctors	Epic
22	SOMEONE TO HOLD	Trey Lorene	Epic
23	FREE YOUR MIND	In Vogue	Atco
24	WHERE YOU GO NOW	Dave Navarone	Warner Bros
25	EROTICA	Madonna	Maverick
26	BACK TO THE HOTEL	N2Deep	Profile
27	PEOPLE EVERYDAY	Arrested Development	Chrysalis
28	IF I NEVER FALL IN LOVE	Exposé	Arista
29	FLEX, MD	Caaba	Columbia
30	HUMPIN' AROUND	Boyz n the Bn	Merley
31	KEEP THE FAITH	Ben Jovi	Jamco
32	THE LAST SONG	Ernie John	MCA
33	FAITHFUL	Go West	EMI
34	HAVE YOU EVER BEEN	Disfellow	Merley
35	DRIVE, REM	Warner Bros	Warner Bros
36	JUST ANOTHER DAY	Jon Secorz	SBK
37	WHEN SHE'S RESTLESS	Restless Heart	RCA
38	DEEPER AND DEEPER	Motown	Maverick
39	WHO'S GONNA RIDE YOUR ...	U2	Island
40	BABY-BABY	TLC	LaFace
41	HUMPIN' AROUND	Boyz n the Bn	MCA
42	SLOW AND SEXY	Shabba Rankz	Columbia
43	WILL BE HERE FOR YOU	Michael W Smith	RCA
44	ALL I WANT	The Not Spinnet	Columbia
45	SHE'S PLANNING HARD TO GET	Hi Five	5
46	NEVER A TIME	Genesis	Atlantic
47	CHAINS AROUND MY HEART	Richard Marx	Capitol
48	FOREVER LOVE	Color Me Boud	Grant
49	DO I HAVE TO SAY THE ...	Bryan Adams	AMM
50	PLEASE DON'T GO	KWS	Next Plateau

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	PREDATOR	Ice Cube	Priority
2	THE BODYGUARD (OST)	Various	Arista
3	THE CHASE	Garth Brooks	Liberty
4	TIMELESS THE CLASSICS	Michael Bolton	Columbia
5	UNPLUGGED	Eric Clapton	Duck
6	SOME GAVE ALL	Billy Ray Cyrus	Mercury
7	PURE COUNTRY	George Strait	MCA
8	LOVE DELUXE	Sade	Epic
9	BREATHLESS	Kenny G	Arista
10	AUTOMATIC FOR THE PEOPLE	REM	Warner Bros
11	BEYOND THE SEASON	Garth Brooks	Liberty
12	TEN	Pearl Jam	Epic
13	KEEP THE FAITH	Ben Jovi	Jamco
14	HOME FOR CHRISTMAS	Ally Grant	AMM
15	WHAT'S THE 411?	Mary J Blige	Uptown
16	EROTICA	Madonna	Maverick
17	BOBBY	Bobby Brown	MCA
18	A VERY SPECIAL CHRISTMAS	Various	AMM
19	BRAND NEW MAN	Brooks & Dunn	Arista
20	TOTALLY KROSSED OUT	Krusi Rothrock	Merley
21	I STILL BELIEVE IN YOU	Vince Gill	MCA
22	BOOMERANG (OST)	Various	LaFace
23	GREATEST HITS	Gloria Estefan	Epic
24	DIRT	Alain Chagnac	Columbia
25	FUNKY DUNGS	En Vogue	Atco
26	LIVE	AGCC	Atco
27	NO FEELINGS	Garth Brooks	Capitol
28	WYNNONA	Wynonna	Curtis
29	THE ONE	Ernie John	MCA
30	ROBIN THE WIND	Garth Brooks	Capitol
31	OOOOOOOH... ON THE TLC	TLC	LaFace
32	METALLICA	Metallica	Epic
33	HARVEST MOON	Near York	Reprise
34	POCKET FULL OF KRYPTONITE	Chris Isaak	Epic
35	3 YEARS 5 MONTHS & 4 DAYS	Stevie Nicks	Crossfire
36	LOT OF LUV'IN' (AND A ...)	Alan Jackson	Arista
37	TIME, LOVE & TENDERNESS	Michael Bolton	Columbia
38	SYMBOL	Prince & The NPG	Paisley Park
39	HOUSE OF PAIN	House of Pain	Tommy Boy
40	THE HEIGHTS (OST)	Various	Capitol
41	CHRISTMAS ALBUM	Ned Diamond	Columbia
42	GREATEST HITS	Ozzy	Hollywood
43	CHIMPNUS IN LOVE	Avon & The Chimpnuts	Chimpnuts
44	US	Peter Gabriel	Geffen
45	DIVA	Anna Lescaux	Merley
46	BEAUTY'S BEST LOSS	Various	World Circuit
47	WHAT HITS?	Red Hot Chili Peppers	EMI
48	LIVE: THE WAY WE WALK	V. Genaud	Atlantic
49	COOLIDGE HARMONY	Boyz II Man	Motown
50	AMERICAN PRIDE	Alabama	RCA

Charts courtesy Billboard, 5 December, 1992. A: Arrow; are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK signed acts.

RECORD MIRROR

DANCE UPDATE

5 DECEMBER 1992
FREE WITH **Music Week**

DEO

DORRELL IS THE NEW TV HITMAN

Stand aside Hitman & Her, here comes Dave Dorrell. The DJ/producer turned record company MD has now launched a TV

career as presenter of Granada's new club-based series, BPM. Executive producer John Leach says the show is intended as a street cred version of Hitman, visiting clubs like Venus. Most Excellent and Back To Basics. He adds, "The aim is to be at the cutting edge, showcasing new clubs and the best new music."

Dorrell's "Michaela" is co-presenter Brenda Toohey. Two pilots will be screened on December 12 and 19 with the possibility of a full series next year.

The first programme includes features on Cowboy Records, Manchester DJ Stu Allen and comes from Angels in Burnley. "Hitman would have gone to the Mecca over the road," says Leach. BPM is produced by Music Box for Granada TV. Hitman's final show goes out on December 5.

HARTHOUSE FLOWERS IN UK

Rising High has teamed up with its German brother in darkness, the Harthouse label.

During '92 Germany has edged ahead in the techno race with Harthouse as one of the standard bearers.

The joint venture will see Frankfurt's finest techno released in the UK on a combined label.

The first record to be released by the new venture will be Hardfloor's 'Hardtrance Acperience'.

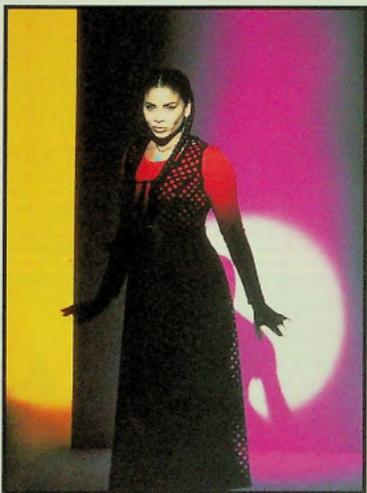
WAGONS ROLL FOR COWBOY

Cowboy Records — the subsidiary of Charlie Chester's Flying label — has opened a New York office.

Recent club success here with 'As Always' by Secret Life has now crossed the Atlantic, building the profile of the label set up just seven months ago.

Last week Cowboy grabbed positions 1 and 2 in *RM's* Club Chart and its 'Secret Life' single, which is out today, hit pre-sales of 25,000.

The label has also switched from Revolver to major distribution through Total/BMG. Its NY number is (212) 265 3740.



SNAP SNAP UP NIKI

Snap producers Michael Muenzing and Luca Anzilotti are dab hands at finding an eye-catching frontperson. After Turbo B comes Niki Haris (pictured), a backing singer on Madonna's 'Erotica', who takes the lead on Snap's Cool Cuts number one 'Exterminate'. The single launches their campaign for some serious chart action in '93 with a December 28 release and a striking video.

Label	Cat. no.
10 Hits	BMG Video 74321119843
low Your Dream	Ritz RTZBV 701
	PolyGram Video 0860143
fits	PolyGram Video 0855483
ight With...	WMV 4509909043
	PolyGram Video 0855563
t Strings	Telstar TVE 1048
lete Picture	WMV 4509911553
on	WMV 8536503463
ng Prize	VVL VVD 1163
The Video	VVL VVD 1104
os	PolyGram Video 0855443
onds & Pearls	WMV 7599382913
e To Watch	PMI MVP 9913413
reatest	PWL Internet VWF 25

Backlog

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TO PANDEPHONIUM POOLS TALENTS

TOP 100

- 1 **WOULD I LIE TO YOU**
- 2 **END OF THE ROAD**
- 3 **BE MY BABY** Vanessa
- 4 **NEVER LET HER S**
- 5 **I WILL ALWAYS L**
- 6 **YOUR TOWN** Quincy
- 7 **OH NO! NO! NO!**
- 8 **FREE YOUR MIND**
- 9 **SLEEPING SATURDAY**
- 10 **PEOPLE EVERYDAY**
- 11 **TASTE IT** INXS
- 12 **WHO NEEDS LOVE**
- 13 **MAN ON THE MO**
- 14 **TEMPTATION** HER
- 15 **YESTERDAYS** Guns
- 16 **RUN TO YOU** Prince
- 17 **HELLO TURN YOU**
- 18 **INVISIBLE TOUCH**
- 19 **STEP IT UP** Stevie
- 20 **WHO'S GONNA R**
- 21 **IRRESISTIBLE** Cuba
- 22 **BOSS DRUM** The J
- 23 **KEEP THE FAITH**
- 24 **A MILLION LOVE**
- 25 **TO LOVE SOMEBOD**

© Copyright EMI, compiled with

TOP 10 BI

TOP 100

- 1 **LET ME BE YOUR U**
- 2 **DEEPER AND DEEP**
- 3 **COULD IT BE MAGI**
- 4 **STILL BELIEVE IN**
- 5 **SO CLOSE**
- 6 **BECAUSE THE NIGH**
- 7 **INTACT**
- 8 **HOMOPHOBIC ASS**
- 9 **I'LL SLEEP WHEN I'**
- 10 **ARIENNE**

Records are outside the Official Charts

US TO

TOP 100

- 1 **I WILL ALWAYS LOV**
- 2 **IF I EVER FALL IN**
- 3 **RUMP SHAKER**
- 4 **HOW DO YOU TALK**
- 5 **I'D DIE WITH YOU**
- 6 **RHYTHM IS A DI**
- 7 **REAL LOVE** Mary
- 8 **GOOD ENOUGH**
- 9 **WHAT ABOUT Y**
- 10 **END OF THE RO**
- 11 **IN THE STILL OF T**
- 12 **TO LOVE SOMEI**
- 13 **LAYLA** JACO
- 14 **LOVE IS ON THE**
- 15 **SOMETIMES LOVE**
- 16 **DO YOU BELIEV**
- 17 **JUMP AROUND**
- 18 **WALKING ON B** BRUNSWICK
- 19 **SAVING FOREVER FOR YOU** Shanice
- 20 **WOULD I LIKE TO YOU** Cherise & Eddie
- 21 **LITTLE MISS CAN'T BE WRONG** Spirits Doctors
- 22 **SOMEONE TO HOLD** Tracy Lawrence
- 23 **FREE YOUR MIND** En Vogue
- 24 **WHERE YOU'GON** Now

Some of the leading lights of Britain's balearic underground have pooled resources to launch a new production stable — Pandephonium.

The label and creative think-tank is the lovechild of POP Promotions' Jonathan Richardson, Fluke manager Julian Nugent, and Tony Newland (ex-BMG). Most Excellent DJ Justin Robertson is also lending a hand,

NAME DROPPERS With promoters often promising much more than they deliver, more ravers are now keeping flyers to produce in court than to stick on their bedroom walls. But a new "satisfaction guaranteed" flyer could change all that and rescue the reputation of honest promoters. Brainstorm's massive December 26 rave near Glasgow promises the country's biggest names, from Shades of Rhythm and SL2 to Carl Cox and Nipper. But the most impressive part of the flyer is the details of each agent guaranteeing their act will show up — so peace of mind is a phone call away.

while still being signed to deConstruction as Lion Rock. Pandephonium says its quest for quality over novelty is typified by its first three releases — the brooding 'Nontide' from Atlas, 'Chocolate Coated Money' by EBH and 'Sounds Of The Burning Spear' by Justin Robertson as The Prankster. Robertson's work for other labels will now carry the Pandephonium logo.

BHANGRA & SMASH?

BMG's recent excitement over its new deal with bhangra label Multitone had a familiar ring. Crossing over new styles, a blend of Asian rhythm and melody with British dance beats — haven't we heard it before?

It may be a familiar story, but a lot has changed in the four years since bhangra was first touted as a fresh direction for clubland UK. Acts like Chrysalis' Romi & Jazz never realised the success they promised. But the street sounds of young Asia continued to develop — producing stars such as Apache India. Bhangra was no longer blending into pop dance but stepping out with some serious ragga attitude. And most important of all — vocals were in English.

'Ragga For The Masses' — Multitone's first release for BMG — showcases the depth in talent that scene has created. Acts like Bindusri and Sasha have developed a far more substantial sound than the novelty acts of bhangra crossover 1989-style.

Nation Records boss Ali Nawaz — who once managed Romi & Jazz — has proved that Asian styles can wreak havoc on UK



● ROMI & JAZZ (ABOVE) & SASHA



SHAI AWAY Smooth as the cream inside a Twinkie bar — Shai are the latest honey-throated foursome to scale the US charts with a doo wop style ballad. Following the same route as Boyz II Men, Shai have now launched their assault on the UK with their self-titled 'If I Ever Fall In Love', out today (November 30). Tight harmonies are certainly back in style in the States and Sony's UK signing Rhythym & Buss are also no strangers to a bit of acapella. Is this the route to success for US R&B in the UK?

HARD-BITTEN Techno will reign in Berlin next week as Europe's hardcore crew assemble for Mayday's massive 'Poing'-in. The December 12 event has already sold out the 7,000-capacity warehouse, despite a higher than usual ticket price. Germany's Low Spirit label will mark the event with a special Mayday compilation. And organisers at German techno zine *Frontpage* are already planning a bigger event for next year on, er... May 1.

dancefloors. His label's 'Templehead' by Transglobal Underground was one of the club smashes of 1991.

Although there is talk of Multitone vocalist Sasha working with Moodwings, label boss Jitesh Gohil knows his acts must not be pushed into dance remixes. "They need to develop a credibility as acts themselves, and will appeal in their own right," he says.

But with the label now producing vinyl for the first time, there is a new opportunity for creative DJs to find fresh inspiration in bhangra. And if the major distribution through BMG sees it tracked in High Street stores, the industry will begin to register the size of this previously hidden market.

Natural Records owner Ninder Johal's group Achanak sells 25,000 cassettes per release. "They are now racking in Virgin. If we can start to register sales, then bhangra could have its first chart hit. That must be the goal," he says. And instead of seeming to be years too late, BMG will have proved itself one step ahead.

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



Definitive Two: I'm stronger now.

Featuring the theme from C4's Italian Footie.

Release 30.11.92.

- | | | | |
|---|---|---|--|
| 21 WALKING ON B <small>BRUNSWICK</small> | 44 ALL I WANT <small>Travis</small> | 69 PLEASE DON'T GO <small>KWS</small> | 94 EVERYBODY <small>IN THE HOUSE</small> |
| 22 SAVING FOREVER FOR YOU <small>Shanice</small> | 45 SHE'S PLAYING HARD TO GET <small>Five</small> | 70 NEVER A TIME <small>Genesis</small> | 95 BRAND NEW MAN <small>Brooks & Dunn</small> |
| 23 WOULD I LIKE TO YOU <small>Cherise & Eddie</small> | 46 FOREVER LOVE <small>Cow Mc Bad</small> | 71 CHANS AROUND MY HEART <small>Richard Marx</small> | 96 TOTALLY KROSSED OUT <small>Kira Kross</small> |
| 24 LITTLE MISS CAN'T BE WRONG <small>Spirits Doctors</small> | 47 DO I HAVE TO SAY THE <small>Bryan Adams</small> | 72 PLEASE DON'T GO <small>KWS</small> | 97 I STILL BELIEVE IN YOU <small>Vince Gill</small> |
| 25 SOMEONE TO HOLD <small>Tracy Lawrence</small> | 48 FOREVER LOVE <small>Cow Mc Bad</small> | 73 DO I HAVE TO SAY THE <small>Bryan Adams</small> | 98 BOOMERANG (OST) <small>Various</small> |
| 26 FREE YOUR MIND <small>En Vogue</small> | 49 DO I HAVE TO SAY THE <small>Bryan Adams</small> | 74 PLEASE DON'T GO <small>KWS</small> | 99 GREATEST HITS <small>Gloria Estefan</small> |
| 27 WHERE YOU'GON <small>Now</small> | 50 PLEASE DON'T GO <small>KWS</small> | 75 PLEASE DON'T GO <small>KWS</small> | 100 DIRT <small>Alice In Chains</small> |
| 28 EROTICA <small>Madonna</small> | 51 PLEASE DON'T GO <small>KWS</small> | 76 PLEASE DON'T GO <small>KWS</small> | 101 FUNKY DIVAS <small>En Vogue</small> |
| 29 WALKING ON B <small>BRUNSWICK</small> | 52 PLEASE DON'T GO <small>KWS</small> | 77 PLEASE DON'T GO <small>KWS</small> | 102 AMERICAN PRIDE <small>Alabama</small> |
| 30 SAVING FOREVER FOR YOU <small>Shanice</small> | 53 PLEASE DON'T GO <small>KWS</small> | 78 PLEASE DON'T GO <small>KWS</small> | 103 US <small>Peter Gabriel</small> |
| 31 WOULD I LIKE TO YOU <small>Cherise & Eddie</small> | 54 PLEASE DON'T GO <small>KWS</small> | 79 PLEASE DON'T GO <small>KWS</small> | 104 DIVA <small>Anna Lennox</small> |
| 32 LITTLE MISS CAN'T BE WRONG <small>Spirits Doctors</small> | 55 PLEASE DON'T GO <small>KWS</small> | 80 PLEASE DON'T GO <small>KWS</small> | 105 BEAUTY & THE BEAST (OST) <small>Various</small> |
| 33 SOMEONE TO HOLD <small>Tracy Lawrence</small> | 56 PLEASE DON'T GO <small>KWS</small> | 81 PLEASE DON'T GO <small>KWS</small> | 106 WHAT HIT?! <small>Real Hot Chick Peppers</small> |
| 34 FREE YOUR MIND <small>En Vogue</small> | 57 PLEASE DON'T GO <small>KWS</small> | 82 PLEASE DON'T GO <small>KWS</small> | 107 LIVE: THE WAY WE WALK VOL 1 <small>EMS</small> |
| 35 WHERE YOU'GON <small>Now</small> | 58 PLEASE DON'T GO <small>KWS</small> | 83 PLEASE DON'T GO <small>KWS</small> | 108 COOLY HIGH HARMONY <small>Boyz II Men</small> |
| 36 EROTICA <small>Madonna</small> | 59 PLEASE DON'T GO <small>KWS</small> | 84 PLEASE DON'T GO <small>KWS</small> | 109 AMERICAN PRIDE <small>Alabama</small> |

Cool focus

cuts



THE SHAMEN

- | | | |
|----|--|-------------------|
| 1 | (1) EXTERMINATE Snap | Logic |
| 2 | NEW APPOLONIA B.M. Ex
Hot double-pack of groove grooves from Sasha | Union City |
| 3 | (7) PHOVERER PEOPLE The Shamen | One Little Indian |
| 4 | (3) RELEASE THE DUBS Leftfield | Hard Hands |
| 5 | (5) BROKEN ENGLISH Sunscreen | Sony |
| 6 | NEW PUSSYCAT MEOW Deee-Lite
With deep and dubby Murk mixes | US Elektra |
| 7 | (11) WON'T GET TO HEAVEN Tuff Productions | Azuli |
| 8 | NEW DIRTY Lemon Intermitt
Throbbing dub house workout from Darren Emerson | Junior Boys Own |
| 9 | (12) I GOT MY EDUCATION Alicynnie Alliance | A&M |
| 10 | NEW THE APOSTLE Aardvark
Pumping trance house featuring monks chanting | Skunk |
| 11 | (15) ALIVE & KICKING East Side Beat | ifrr |
| 12 | NEW NEVER KNEW THE DEVIL DeJa Vu
With mixes by Fabio Paras this is their best yet | Cowboy |
| 13 | (18) PRAYER TOWER Paradise Organisation | Cowboy |
| 14 | NEW OH YEAH D.O.P.
Typically groovy dub house from the two Kevins | Guerrilla |
| 15 | (16) HOLD BACK THE NIGHT KWS | Network |
| 16 | NEW MAMA AIN'T HOME Oscillation
Minimalist funky house groove | We Say So |
| 17 | NEW DO U FEEL 4 ME Eden
High energy house music to fill the floor | White label |
| 18 | NEW DREAMS OF HEAVEN Ground Level
Aussie house track due to be released here on Pulse 8 | Vicious Vinyl |
| 19 | NEW PASCAL'S DANCE Pascal's Bongo Massive
Disco frenzy tempo with Pascal | Tomato |
| 20 | NEW LET IT MOVE You Area 51
Hot commercial piano rave tune | ZYX |



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).



and we'll deliver the following day, including Saturday mornings. (Free of charge on orders over \$50.00).

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TBD, Unit One, Rosevale Business Park, Newcastle-Under-Lyme, Staffordshire ST5 7QT. Tel: (0782) 566566, Fax: (0782) 565400

shop



Shop: Domino Records, 27 The Tricorn, Market Way, Portsmouth (75ft x 15ft).

Specialist areas: Mostly underground UK house — anything on Guerrilla, Cowboy, Junior Boys Own or Tomato will sell. Also sells garage, hip hop, soul and US/Euro imports. Sells tickets, T-shirts and silpmaps and has a large UK mail order service.

Manager's view: "We're the main dance specialist in Portsmouth and have been here for nearly 10 years. The rave scene and hardcore are still relatively big although taste has mellowed towards a more progressive, trancey house feel. Dubby, chuggy tunes on white label are big — if only we could get more of the product. This is also a good market for UK and US hip hop." — Colin Bulley, manager.

Distributor's view: "They seem to sell a bit of everything. Colin's very on-the-ball. They're very good payers too, which gives a lot in our industry." — Marion Allen, Prism Leisure.

DJ's view: "It's the only shop that can supply me with what I need. They give very helpful and friendly service — some other shops in the area make you feel quite alienated. They're very good on imports and on garage, soul and techno." — Dave Adams (Martine's, Ellie Jays).



club



Club: Fresh at Legends, 29 Old Burlington Street, London W1. Fridays 10pm-3.30am

Capacity/PA/Special features: 500/6K/regular live congo player; encourages spontaneous musicians who jam live over records.

Door policy: Smart and fashionable — no trainers allowed. There are long queues at around midnight.

Music policy: Upfront house in all styles from progressive to garage with a few disco gems thrown in.

DJs: Regulars — Dave Lambert and Judge Jules.

Spinning: Charm 'I Love Music'; Key Choice 'Rejoice'; War 'Galaxy'; Lindy Layton 'We Got The Love'; Bob Marley and The Wailers 'Exodus (Rebel MC Remix)'.
DJ's view: "You get an instant reaction from the clubbers when you put on a record, which is great from a DJ's point of view. The crowd gets going early too: people get on the dance floor straight away and start clapping and cheering." — Laurence Nelson.

Promotions view: "Musically it's invigorating and across the board. You hear tracks that are being played around the country; you don't get a London attitude, there's a nationwide perspective. The DJs are some of the better ones. The door staff are good too." — Andy Thompson, London Records.

Average ticket price: £5 members; £8 non-members.
Compiled by Sarah Davis. Tel: 081-948 2320.

RM DANCE UPDATE 3

DEO

10 Hits	BMG Video 7423111863
low Your Dream	Ritz RT1297 791
	PolyGram Video 0860143
fits	PolyGram Video 0855483
light With...	WMV 4509909043
	PolyGram Video 0859563
tStrings	Telstar TVE 1048
lete Picture	WMV 4509911553
on	WMV 8530503463
ng Prize	VVL VVD 1103
The Video	VVL VVD 1104
os	PolyGram Video 0855443
onds & Pearls	WMV 7983932913
e To Watch	PMI MYP 8913413
eatest	PWL Internat. VHF 25

T

on the

Record

AS MUCH AS YOU WANT, WHEN YOU WANT IT.

Pos Weeks Title

BRITAIN'S NEAREST BEATS TILL DEC. 7

- 1 WOULD I LIE TO YOU
- 2 END OF THE ROAD
- 3 BE MY BABY Vengaboons
- 4 NEVER LET HER GO
- 5 I WILL ALWAYS LOVE YOU
- 6 YOUR TOWN
- 7 OH NO! NOT MY LOVE
- 8 FREE YOUR MIND
- 9 SLEEPING SATURDAY MORNING
- 10 PEOPLE EVERYDAY
- 11 TASTE IT
- 12 WHO NEEDS LOVE
- 13 MAN ON THE MOON
- 14 TEMPTATION (RE-RECORD)
- 15 YESTERDAYS (RE-RECORD)
- 16 RUN TO YOU
- 17 HELLO (TURN UP THE MUSIC)
- 18 INVISIBLE TOUCH
- 19 STEP IT UP
- 20 WHO'S GONNA GET THE POWER
- 21 IRRESISTIBLE
- 22 BOSS DREAM
- 23 BOSS DREAM
- 24 KEEP THE FAITH
- 25 A MILLION LOVE
- 26 TO LOVE SOMEONE

BRITAIN'S NEAREST BEATS TILL DEC. 7

Clubchart



TOP 10 B

Pos Weeks Title

- 1 LET ME BE YOUR LOVE
- 2 DEEPER AND DEEPER
- 3 COULD IT BE MAGIC
- 4 I STILL BELIEVE IN YOU
- 5 SO CLOSE
- 6 BECAUSE THE NIGHT
- 7 INTACT
- 8 HOMOPHOBIC ASS
- 9 I'LL SLEEP WHEN YOU'RE ASLEEP
- 10 ARIENNE

Records are outside the display

US TO

Pos Weeks Title

- 1 I WILL ALWAYS LOVE YOU
- 2 IF I EVER FALL IN LOVE
- 3 RUMP SHAKER
- 4 HOW DO YOU TALK TO A GIRL
- 5 I'D DIE WITH YOU
- 6 RHYTHM IS A DANCER
- 7 REAL LOVE
- 8 GOOD ENOUGH
- 9 WHAT ABOUT YOU
- 10 END OF THE ROAD
- 11 IN THE STILL OF THE NIGHT
- 12 TO LOVE SOMEONE
- 13 LAYLA (ACOUSTIC)
- 14 LOVE IS ON THE MARCH
- 15 SOMETIMES LOVE FINDS A WAY
- 16 DO YOU BELIEVE
- 17 JUMP AROUND
- 18 WALKING ON THE SUN

- 19 SAYING FOREVER FOR YOU
- 20 WOULD I LIE TO YOU
- 21 LITTLE MISS CAN'T BE WOUND
- 22 SOMEONE TO HOLD
- 23 FREE YOUR MIND
- 24 WHERE YOU GO, I GO
- 25 EROTICA

RECORD MARAID

AS ALWAYS

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

Pos	Weeks	Title	Label
30	1	50 BODY FUSION/TREAT ME RIGHT/MIND GAMES	Nu-Phase
31	1	80 HAPPINESS (MIXES)	Virgin
32	1	80 PERFECT DAY (INTUITION'S PERFECT DAWN MIX)	(ORIGINAL MIX)
33	1	80 VICE CITY	Virgin
34	1	61 SHUCCROCKS AND SHENANIGANS (BOMM SHALOCK LOCK BOOM) (BUTCH VIC MIX)/PUT YOUR HEAD OUT (DJ POGGIO REMIX)	Ruffness/XL
35	1	70 TAKE ME AWAY (PARADISE) (MIXES)	All Around The World
36	1	73 TONTO'S DREAM/Where Eagles Prey	White Label
37	1	35. LOVE CAN MOVE MOUNTAINS	Loaded
38	1	35. WE GOTTA ALL (SHEENA BARRON VERSION)	Epic
39	1	48 SUNSHINE & LOVE (JUSTIN ROBERTSON MIXES)	Pulse 8
40	1	85 LAST TIME (LAST CHANCE VOCAL)	Factory
41	1	29 CAROL FREEDOM (FREE YOUR SOUL)	Freestown Inc
42	1	77 ARNOLD DA CASA (REMIX)	Hooj Choons
43	1	48 WHY SHOULD I (BONE REMIX)/EXODUS (KINDRED SPIRIT MIX)	Tuff Gong
44	1	90 MOTORCRASH (JUSTIN ROBERTSON REMIXES)	The Sugarbushes
45	1	51. REMEMBER (MIXES)	B. Classic
46	1	82 WAY IN MY BRAIN (SLIPMATT & LIME REMIX)	XL
47	1	75 TEMPLE OF LOVE (MIXES)	Polydor
48	1	77 THAT FUNKY BASS (RECORD)	Junior Boys Own
49	1	30 YOUR TOWN (PERFECT TO MIX)	Castle
50	1	74 DEEPNESS (DO DO D'UP) (DEEP MIX)/OBSESSION (TECHNO CLOUD MIX)	ADP2/Arista
51	1	63 HEAR MY SPACE (MIXES)	Alenka Limerick
52	1	53 OUT OF SPACE (ORIGINAL MIX)/(TECHNO UNDERWORLD REMIX)	XL
53	1	63 COME ON AND TOUCH ME (TOP RANK EDIT)	Rave Nation
54	1	77 THE SPIN IN ME (VIBE MIX)	Pulse 8
55	1	80 HELL ON WHEELS (MIXES)	Virgin
56	1	80 HELL ON WHEELS (MIXES)	Virgin
57	1	80 HELL ON WHEELS (MIXES)	Virgin
58	1	80 HELL ON WHEELS (MIXES)	Virgin
59	1	80 HELL ON WHEELS (MIXES)	Virgin
60	1	80 HELL ON WHEELS (MIXES)	Virgin

Pos	Weeks	Title	Label
61	1	50 BODY FUSION/TREAT ME RIGHT/MIND GAMES	Nu-Phase
62	1	80 HAPPINESS (MIXES)	Virgin
63	1	80 PERFECT DAY (INTUITION'S PERFECT DAWN MIX)	(ORIGINAL MIX)
64	1	80 VICE CITY	Virgin
65	1	61 SHUCCROCKS AND SHENANIGANS (BOMM SHALOCK LOCK BOOM) (BUTCH VIC MIX)/PUT YOUR HEAD OUT (DJ POGGIO REMIX)	Ruffness/XL
66	1	70 TAKE ME AWAY (PARADISE) (MIXES)	All Around The World
67	1	73 TONTO'S DREAM/Where Eagles Prey	White Label
68	1	35. LOVE CAN MOVE MOUNTAINS	Loaded
69	1	35. WE GOTTA ALL (SHEENA BARRON VERSION)	Epic
70	1	48 SUNSHINE & LOVE (JUSTIN ROBERTSON MIXES)	Pulse 8
71	1	85 LAST TIME (LAST CHANCE VOCAL)	Factory
72	1	29 CAROL FREEDOM (FREE YOUR SOUL)	Freestown Inc
73	1	77 ARNOLD DA CASA (REMIX)	Hooj Choons
74	1	48 WHY SHOULD I (BONE REMIX)/EXODUS (KINDRED SPIRIT MIX)	Tuff Gong
75	1	90 MOTORCRASH (JUSTIN ROBERTSON REMIXES)	The Sugarbushes
76	1	51. REMEMBER (MIXES)	B. Classic
77	1	82 WAY IN MY BRAIN (SLIPMATT & LIME REMIX)	XL
78	1	75 TEMPLE OF LOVE (MIXES)	Polydor
79	1	77 THAT FUNKY BASS (RECORD)	Junior Boys Own
80	1	30 YOUR TOWN (PERFECT TO MIX)	Castle
81	1	74 DEEPNESS (DO DO D'UP) (DEEP MIX)/OBSESSION (TECHNO CLOUD MIX)	ADP2/Arista
82	1	63 HEAR MY SPACE (MIXES)	Alenka Limerick
83	1	53 OUT OF SPACE (ORIGINAL MIX)/(TECHNO UNDERWORLD REMIX)	XL
84	1	63 COME ON AND TOUCH ME (TOP RANK EDIT)	Rave Nation
85	1	77 THE SPIN IN ME (VIBE MIX)	Pulse 8
86	1	80 HELL ON WHEELS (MIXES)	Virgin
87	1	80 HELL ON WHEELS (MIXES)	Virgin
88	1	80 HELL ON WHEELS (MIXES)	Virgin
89	1	80 HELL ON WHEELS (MIXES)	Virgin
90	1	80 HELL ON WHEELS (MIXES)	Virgin

Pos	Weeks	Title	Label
91	1	50 BODY FUSION/TREAT ME RIGHT/MIND GAMES	Nu-Phase
92	1	80 HAPPINESS (MIXES)	Virgin
93	1	80 PERFECT DAY (INTUITION'S PERFECT DAWN MIX)	(ORIGINAL MIX)
94	1	80 VICE CITY	Virgin
95	1	61 SHUCCROCKS AND SHENANIGANS (BOMM SHALOCK LOCK BOOM) (BUTCH VIC MIX)/PUT YOUR HEAD OUT (DJ POGGIO REMIX)	Ruffness/XL
96	1	70 TAKE ME AWAY (PARADISE) (MIXES)	All Around The World
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116	1	80 HELL ON WHEELS (MIXES)	Virgin
117	1	80 HELL ON WHEELS (MIXES)	Virgin
118	1	80 HELL ON WHEELS (MIXES)	Virgin
119	1	80 HELL ON WHEELS (MIXES)	Virgin
120	1	80 HELL ON WHEELS (MIXES)	Virgin

hot vinyl

buzzing

on promo & import

- 1 **1** WOULD I LIE TO
2 **2** END OF THE ROAD
3 **3** BE MY BABY
4 **4** NEVER LET HER
5 **5** I WILL ALWAYS
6 **6** YOUR TOWN
7 **7** OH NO! NOT MY
8 **8** FREE YOUR MIND
9 **9** SLEEPING SATURDAY
10 **10** PEOPLE EVERYWHERE
11 **11** TASTE IT
12 **12** WHO NEEDS LOVE
13 **13** MAN ON THE MOUNTAIN
14 **14** TEMPTATION
15 **15** YESTERDAY'S
16 **16** RUN TO YOU
17 **17** HELLO (TURN UP)
18 **18** INVISIBLE TOUCH
19 **19** STEP IT UP
20 **20** WHO'S GONNA FIGHT FOR ME
21 **21** IRRESISTIBLE
22 **22** BOSS DRUM
23 **23** KEEP THE FAITH
24 **24** A MILLION LOVE
25 **25** TO LOVE SOMEBODY

TOP 10 B

- 1 **1** LET ME BE YOUR LOVE
2 **2** DEEPER AND DEEPER
3 **3** COULD IT BE MAGIC
4 **4** I STILL BELIEVE IN YOU
5 **5** SO CLOSE
6 **6** BECAUSE OF THE NIGHT
7 **7** INTACT
8 **8** HOMOPHOBIC ASS
9 **9** I'LL SLEEP WHEN YOU'RE DEAD
10 **10** ARIENNE

Records are outside the Playlist

US TO

- 1 **1** I WILL ALWAYS LOVE YOU
2 **2** IF I EVER FALL IN LOVE
3 **3** RUMP SHAKER
4 **4** HOW DO YOU TALK TO A GIRL
5 **5** I'D DIE WITH YOU
6 **6** RHYTHM IS A DANCER
7 **7** REAL LOVE
8 **8** GOOD ENOUGH
9 **9** WHAT ABOUT YOU
10 **10** END OF THE ROAD
11 **11** IN THE STILL OF THE NIGHT
12 **12** TO LOVE SOMEONE
13 **13** LAYLA (ACOUSTIC)
14 **14** LOVE IS ON THE MOUNTAIN
15 **15** SOMETIMES LOVE
16 **16** DO YOU BELIEVE
17 **17** JUMP AROUND
18 **18** WALKING ON THE SUN

WAX FACTOR 'Only Love' (Good Boy promo). Forming half of Good Boy's 'Autumn Collection Pt 2', this seriously pumping house track features deep plunging basslines, strident strings, acidic touches and the catchy 'It's Only Love' sample. The flip is the less essential workout 'Can't Stop Won't Stop' by Que Pasa... **AB**

BIZZY B 'All Crew Hold Tight' (Brain promo). Fierce breaks, smooth vocal samples — constructive and rough. Snap up one of the few... **RK**

BAY B KANE 'Return Of Bay B Kane EP' (Ruff Guidance promo). This is an EP to surpass all hardcore rivals.

'Quarter To Doom' just keeps on building with a very classy strings breakdown. 'How Should I Start' combines lovers rock and techno to add depth and variety while 'Hello Darkness' borrows from Simon & Garfunkel's

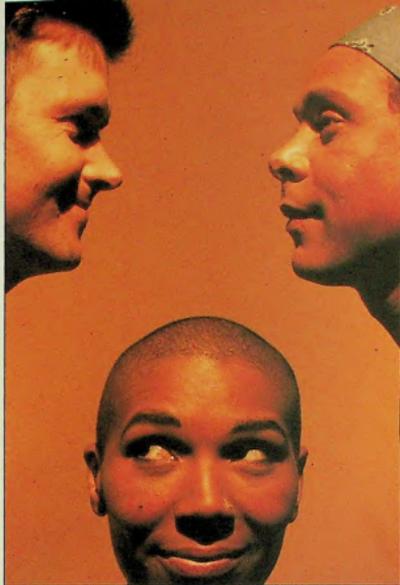
'Sounds Of Silence' combined with a bouncy bassline and rocking beats... **N-M**

DE-RAYNGED 'I Want To Funk You' (DSP, US). No he doesn't — that is just the coy spelling on the cover. A cool garage number with touches of old-style art. The persistent vocal makes it a tracer or a teaser — depending on your sexual persuasion, I guess. Do not listen to this without a condom... **GTO**

GOLDIE 'Terminator 2' (Synthetic promo). Groove Rider has discovered a scientist in Goldie. Moving on from graffiti art, he is turning his talents to mind bending sounds — so dark!... **RK**

OBGB 'OBGB' (Mix Records, US). Raw upfront and kickin in a techno tradition, this is essential for the techno to house transition in the set and a

JUSTIN ROBERTSON



● TUFF PRODUCTIONS WITH CAROL LEEMING

must for Detroit fanatics. Check the B-side too... **BB**

TUFF PRODUCTIONS featuring CAROL LEEMING

'Won't Get To Heaven' (Azuli promo). Another corker from the label that has yet to release a bad track. This chugs along nicely in typical UK garage style with an irresistible skipping rhythm. Pure class... **TJ**

NINO 'World Champion' (Production House promo). This is head- and-shoulders above the rest of the jungle crew. The lead track incorporates bleeps with soulful

breakdowns and even a riff from 'Fiddler On The Roof'. My favourite is 'Revelation' — smooth riffs fused with hardcore breaks — a rave track to listen to as well as to sweat to... **NM**

LEMON INTERRUPT

'Dirty' (Junior Boys Own). The first thing to hit you is the superb laser noise repeated through the piano intro. Then you embark on a long and winding bass-driven journey of piano and synth melodies. Darren Emerson's mixes are always long, building epics and this is no exception. This will be massive in the country's cooler clubs... **TJ**

Metropolis

6 RM DANCE UPDATE

Metropolis

by Metropolis

Includes Hyporeal

12" - CD

30-11-92

Produced By The Future Sound of London

- | | | | |
|---|--------------|--|-------------|
| 19 19 BRAND NEW MAN, Brooks & Dunn | Arista | 44 44 US, Peter Gabriel | Geffen |
| 20 20 TOTALLY KROSSED OUT, Kiss | Kiss Records | 45 45 DIVA, Annie Lennox | Arista |
| 21 21 I STILL BELIEVE IN YOU, Vince Gill | NCA | 46 46 BEAUTY & THE BEAST (OST), Various | Walt Disney |
| 22 22 BOOMERANG (OST), Various | LaFace | 47 47 WHAT HTS?, Red Hot Chili Peppers | EMI |
| 23 23 GREATEST THINGS, Gloria Estefan | Epic | 48 48 LIVE: THE WAY WE WALK VOL. 1, Genesis | Atlantic |
| 24 24 DIRTY, Alice in Chains | Columbia | 49 49 COOLEYHIGHARMONY, Boyz II Men | Motown |
| 25 25 FUNKY DIVAS, En Vogue | A&M | 50 50 AMERICAN PRIDE, Alabama | NCA |
| 1 1 I WILL ALWAYS LOVE YOU, Mariah Carey | Columbia | 41 41 ALL I WANT, Total The West Sprocket | Columbia |
| 2 2 IF I EVER FALL IN LOVE, Boyz II Men | Capitol | 42 42 SHE'S PLAYING HARD TO GET, Hi Five | Jive |
| 3 3 RUMP SHAKER, Spin Doctors | Epic | 43 43 NEVER A TIME, Genesis | Atlantic |
| 4 4 HOW DO YOU TALK TO A GIRL, Boyz II Men | Epic | 44 44 CHAINS AROUND MY HEART, Richard Marx | Capitol |
| 5 5 I'D DIE WITH YOU, Boyz II Men | Alco | 45 45 FOREVER LOVE, Color Me Badd | Giant |
| 6 6 RHYTHM IS A DANCER, Boyz II Men | Warner Bros | 46 46 DD I HAVE TO SAY THE... Bryan Adams | A&M |
| 7 7 REAL LOVE, Mariah Carey | Motown | 47 47 PLEASE DON'T GO, KWS | New Plateau |
| 8 8 GOOD ENOUGH, Boyz II Men | Capitol | | |
| 9 9 WHAT ABOUT YOU, Boyz II Men | Capitol | | |
| 10 10 END OF THE ROAD, Boyz II Men | Capitol | | |
| 11 11 IN THE STILL OF THE NIGHT, Boyz II Men | Capitol | | |
| 12 12 TO LOVE SOMEONE, Boyz II Men | Capitol | | |
| 13 13 LAYLA (ACOUSTIC), Boyz II Men | Capitol | | |
| 14 14 LOVE IS ON THE MOUNTAIN, Boyz II Men | Capitol | | |
| 15 15 SOMETIMES LOVE, Boyz II Men | Capitol | | |
| 16 16 DO YOU BELIEVE, Boyz II Men | Capitol | | |
| 17 17 JUMP AROUND, Boyz II Men | Capitol | | |
| 18 18 WALKING ON THE SUN, Boyz II Men | Capitol | | |



● NUMATIC

directory

by James Hamilton

NETWORK 'Broken Wings' (Chrysalis 12CN38 3923), very commercial Mr. Mister remake believed like a Rage backed Michael Bolton in uplifting 119.99pm Club Mix, Jerker Network Vocal and 123.99pm Dub. **THE SOURCE** featuring Nicole 'Rock' (True) - low/React Music 12 REACT 12, TRC), the Nicole 'Rock The House' sampling half of 1990's 'Love/Rock' bootleg which also spawned their Candi Statu sampling 'You Got The Love' hit, twi-pack promoted in John Thelwate & James Horrocks's 125.99pm Fast Lane, 126.99pm One Source, Movin' Dub, Bangor Dub and Hit The DX Mixes, plus 120.99pm Hurley House Of Trax, 115.39pm Creative Thieves, 105.19pm Shades Of Rhythm, 124.99pm D-Code Miss. **EAGLES PREY** 'Ten-to's Drum' (TEP 1), percussively striding progressive house throbber still in its once hard to find 125.89pm Original Mix newly A-sided by a guitar led bassier more eventful 121.70pm Urban Emerson Remix. **808 STATE** 'One In One In' (ZTT ZANO 387261X), US40's 1981 pop-reggae hit reworked by 808 State in new jumpstart style 134.49pm 808 Original Mix, 135.99pm 808 7", featuring 145.99pm Fast For Mix and jittery dubbing 120.39pm UB40 instrumental (Taster) versions, plus on promo the sleeping 134.39pm Forceable Laboratory, separately followed next week by the properly sung jittery chugging 130.3 bpm UB40 Vocal and Full Instrumental. **RUN TINGS** 'Back Again' (Suburban Base SUBBASE 16, SRD), frantic sporting 141.99pm hardcore with the hipply setting 144.49pm 'Something To Dance To', or separately pressed **BACK AGAIN** in even more exciting 0-146.79pm Kavai Chemistry and thence 0-180.99pm Austin Remixes (SUBBASE 16R) - S.O.U.L. S.Y.S.T.E.M. introducing Michelle Visage 'It's Gonna Be A Lovely Day' (Arista 74321 12569-1), Cowles & Cole add Bill Withers' 'Love Day' on promo twi-pack as breathy girl muffled wearing breakbeats scratched 99.99pm Movin' The Crowd Club and 97.99pm Movin' The Crowd Club and 97.99pm Anthem 11, jazz-funky 120.59pm Dub House Mix II and burbling Deep House instrumental - **ROBIN S** 'Show Me Love' (Clanpipe CHAMP 12300, BMG), good chantion girl wailed 120.1-19.99pm anti-age. **ROBIN S** 'Show Me Love' (Clanpipe CHAMP 12300, BMG), good chantion girl wailed 120.1-19.99pm anti-age. **ROBIN S** 'Show Me Love' (Clanpipe CHAMP 12300, BMG), good chantion girl wailed 120.1-19.99pm anti-age. **ROBIN S** 'Show Me Love' (Clanpipe CHAMP 12300, BMG), good chantion girl wailed 120.1-19.99pm anti-age. **ROBIN S** 'Show Me Love' (Clanpipe CHAMP 12300, BMG), good chantion girl wailed 120.1-19.99pm anti-age.

[Ho:] Choons HOJ 017, GR4, two years old percussive salsa chamer still in Ian D's 120.99pm Miss Da Victoria De Conquista plus new Dave Wesson & Billy Nasty's less authentic but livelier 126.79pm Zoom Coming Out Of The Closet Mix and fluttery trumping 126.99pm Zoom Dub. **THE BRAND NEW HEAVIES** featuring Al D'Shea Davenport 'Stay This Way' (Acid Jazz/frr BNNX 2), year old import's 'I D'we crowned attractive Seventies Al Morales's Club Mix, Club and Lunar Dubs, now newly copied by the weaving brass brayed 97.89pm Bang and wood-winds tooted 106.49pm Q-Fa-Fu' - **MICHAEL JACKSON** 'Heal The World' (EPIC 684486 B), tender 0-81.99pm slush coupled with the newly drumming 122.99pm 'Wanna Be Starter' Somethin' (Bothers In Rhythm House Mix), throbbing 120.99pm 'Don't Stop 'Til You Get Enough' (Piper's Underground Sessions) sparsely sliced 115.19pm 'Rock With You' (Moses A1 Work Remix)' - **CE PENNISTON** 'Inside That I Grieved' (A&M:PM AY 0121), sultry 58.99pm smoother with the friskily striding 116.59pm 'It Should Have Been You' and promo A-sided 120.1-120.113-117.4-118.4-119.79pm - 'Mixes 121' of 'Finally We Got A Love Thing' Keep On Walkin' (Lifelife/It Should Have Been You/Finally' - 80% 'Deepest De Da D'Up') (Bull & Butcher Recordings 12 BRUK 4, P), blandly attractive halo house centered an instrumental long 124.2-123.89pm 'The Deep and vocal 123.7 bpm Radio Mixes coupled with the blipply bubbling 125.99pm 'Obsession' in Techno Cloud and Radio Mixes - **A HOMEBOY A HAPPY & A FUNKYOR'D** 'Temple Of Love' (Polyter PX 241), breezy bouncer in rattling 124.99pm Sound Clash System Remix and chanting 124.19pm Edit, quavry surging burly harmonized 'YMCA' ish 126.9 bpm 'Sweep and 126.7-127.29pm 'No Senses Mixes - **2 FOR JOY** 'The Rachel Tunes' (Dead Dead Good GOOD 231, R), girl wailed halo-tone bouncer with slow start, no jangly 122.69pm Dargital Box and 122.79pm instrumental, twiitary 125.29pm (Iam Garage) and blippy 125.19pm Dub Mixes, plus a fluttery swirly 130.39pm 'Gonna Give You My Love (So 'I Vids Me)' - **JACO** 'Show Some Love' (Fourth Wave International/WARP FW 004, P), synth surged bouncer in guttural 0-121.49pm Original Vibe Tribe Vocal and 0-124.6-0.99pm House Dub plus unpromoted remixes -

LENNY D'ICE 'Classic House' (Armshouse Records promo). One for the early morning ravers. A deep bassline with light strings and up-tempo drumbeats coming from the 'We Are IE' stable. Watch for a full release after Christmas..... **KK**

THE SHAMEN 'Phorever People' (One Little Indian). The Shamen are releasing singles so quickly they're in danger of over-exposing themselves. This is undoubtedly a Top 10 hit, but it's all a little too similar to previous tracks — same rhythm, female vocal and rap. The mixes by The Beatmasters and Tommy D are good, if unsurprising..... **TJ**

REEL TO REEL 'The New Anthem' (Strictly Rhythm, US). This makes for a great connection in and out the mix. It is an anthem worth standing up for, with the vocal sample creating the feel of something familiar yet new..... **BB**

THE PRANKSTER 'Sounds Of The Burning Spear' (Pandephonium promo). Another Justin Robertson production with all his hallmarks — a deep reggae bassline, trance-like synth noises, timbale rolls and a rhythm that just urges you to move..... **TJ**

GEORGE KELLY 'Do It Together' (White label). Essential for the box. 'Do It Together' is ragged and tough and 'Got To Keep On Going' is a future club anthem. Both tracks come complete with uplifting vocals, chord strings and basslines — fresh!..... **RK**

SNAP 'Exterminate' (Logic promo). Snap has managed to transform into a hip club act again and are among those leading the charge of a new Euro techno sound. These mixes are largely instrumental, track-work-outs aimed at the underground although more commercial mixes are sure to follow..... **TJ**

STEREO MCs 'Step It Up' (Gee Street promo). This has a great texture, weaving a mood for realists and sequenced bass fanatics. Hooky vocals and funky drum tracks spiked up with hot horn make this soulful but still unique..... **BB**

Herald angels: Blake Baxter, Nu-Matic, Tim Jeffrey, GTO, Ray Keith, Andy Beavers, Kenny Ken.

VIDEO

- 10 Hits **BMG Video** 74321119843
- low Your Dream **Ritz** #1726V 701
- PolyGram Video 080143
- its PolyGram Video 0855483
- ight With..... **WMV** 450990943
- PolyGram Video 0855063
- t Strings **Telstar** TVE 1048
- lete Picture **WMV** 450991153
- on **WMV** 8536903463
- horn Prize **VVL** VVO 1103
- The Video **VVL** VVO 1104
- os PolyGram Video 0855443
- onds & Pearls **WMV** 75992913
- te To Watch **PMI** MVP 9913413
- reatest **PWL** Internat. VWF 25

THE INNOVATORS RETURN
A CLASSIC REMIXED + THREE FIRING TUNES

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WAY IN MY BRAIN (REMIX)

DRUMBEATS

+
AFTERSHOCK • SLE• ELECTRO

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XL RECORDINGS

RM DANCE UPDATE 7

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T beats & pieces

Pos	Last	Title
1	1	WOULD I LIE TO YOU?
2	2	END OF THE ROAD
3	3	BE MY BABY
4	10	NEVER LET HER GO
5	10	I WILL ALWAYS LOVE YOU
6	10	YOUR TOWN
7	4	OH NO! NOT MY LOVE
8	10	FREE YOUR MIND
9	7	SLEEPING SATURDAY
10	10	PEOPLE EVERYDAY
11	10	TASTE IT
12	4	WHO NEEDS LOVE
13	10	MAN ON THE MOUNTAIN
14	10	TEMPERAMENT
15	10	YESTERDAY'S GUILT
16	10	RUN TO YOU
17	10	HELLO (TURN YOUR BODY)
18	10	INVISIBLE TOUCH
19	10	STEP IT UP STREET
20	10	WHO'S GONNA RIDE
21	10	IRRESISTIBLE CALL
22	10	BOSS DRUM
23	10	KEEP THE FAITH
24	10	A MILLION LOVE
25	10	TO LOVE SOMEBODY

AS THE year of sampled rave tunes grinds to a halt, get set for appearances by two of house music's original voices. First up is **Robert Owens** at a party for his Freetown label on Saturday (December 5). 'Musical Directions' also features **Kenny Carpenter**, guest spots from **Faye Brown** and US garage diva **Lisa Hunt** with backing from full gospel choir and horn section (enquiries 081-806 0331)... Then on New Year's Eve, **Ce Ce Rogers** jets in to PA at Newcastle's Back 2 Rhythm and Mansfield's Renaissance... Talking of innovators, Atlantic/East West marks the 25th anniversary of **Otis Redding's** death by re-issuing 10 albums... Another carrot for the Christmas shopper comes today in the rush-released follow-up to 'Run To You' from **Rage** entitled 'Be Yourself' — a good motto for cover version bands... Anyone else hear **Norman Jay** last week on his Kiss FM show now shunted into Sunday evening... 'Whatever happened to Kiss?' asked its original tastemaker as he reminisced about pirate days... Remix update — **Mark Kinchen** has taken a break from working on his new album to twiddle knobs for **Betty Boo** to great effect, we're told... Out today is Outer Rhythm's **Leftfield** album of



● ROBERT OWENS

oldies from 1990-1991, 'Backlog'... **Madame X's** new night at 13 Gerrard Street, in London's Chinatown, for dance schmoozing on a Friday, launches this week (4) with **Chris Checkley** and **Strictly Norton**... Slightly grander premises open next year in the Old Street area — **The Bath House**, an 800-capacity club with pool and jacuzzis... **DJ Tanith** from Berlin's hardcore bunker is at Knowledge, SW1 on Wednesday (2) for a Mayday warm-up... More furious beats in store at Carlisle's Sands Centre where ReZerection has **Grooverider**, **Mikey B** and more on Saturday (5)... On the same night **Paul Oakenfold**, **Benji Candelario** and **Dave Seaman** breeze into Leeds' new Town & Country club for Club Mango... Thursday (3) sees the Soma crew partying at The Milk Bar with Siam's **Orde Meikle** and **Stuart McMillan** dropping the tunes... On Friday the style police from Leeds' **Back To Basics** lay down the law at Cinecitta Discoteca... For the jazz cats, **Lionie Liston Smith** will expand some minds at London's Camden Centre on Friday (4)... On Sunday (6) West London's Strutt has **Darren Emerson** at the controls... **AND THE BEAT GOES ON!**

TOP 10 BI

Pos	Last	Title
1	1	LET ME BE YOUR LOVE
2	4	DEEPER AND DEEPER
3	3	COULD IT BE MAGIC
4	1	I STILL BELIEVE IN YOU
5	7	SO CLOSE
6	10	BECAUSE THE NIGHT
7	10	INTACT
8	10	HOMOPHOBIC ASS!
9	11	LET'S SLEEP WHEN IT'S RAINING
10	10	ARIENNE

Records are outside the Apollo CD

US TO

Pos	Last	Title
1	1	I WILL ALWAYS LOVE YOU
2	3	IF I EVER FALL IN LOVE
3	4	RUMP SHAKER
4	10	HOW DO YOU TALK TO A GIRL?
5	10	IF I DIE WITH YOU
6	10	RHYTHM IS A DANCE
7	10	REAL LOVE
8	10	GOOD ENOUGH
9	10	WHAT ABOUT YOU
10	10	END OF THE ROAD
11	10	IN THE STILL OF THE NIGHT
12	10	TO LOVE SOMEONE
13	10	LAYLA (ACOUSTIC)
14	10	LOVE IS ON THE MARCH
15	10	SOMETIMES LOVE
16	10	DO YOU BELIEVE
17	10	WALKING ON BARS

19	10	SAVING FOREVER FOR YOU
20	10	WOULD I LIE TO YOU?
21	10	LITTLE MISS CAN'T BE WRONG
22	10	SOMEONE TO HOLD
23	10	FREE YOUR MIND
24	10	WHERE YOU GO, I GO
25	10	EROTICA



WE CANNOT KEEP ON
FIGHTING ONE ON ONE,
COS WHEN THE WAR IS OVER
THE DAMAGE IS DONE
THEN IT'S TOO LATE,
TOO LATE TO BE SORRY,
WHY TAKE ON,
THAT KIND OF WORRY
CHORUS
WE MUST BELIEVE
ALL OF US NEED, (HOPE)
I BELIEVE,
WE MUST BELIEVE
ALL OF US NEED
I BELIEVE, I BELIEVE, (FAITH)
WE MUST BELIEVE
ALL OF US NEED TO BE TOGETHER,
WE MUST BELIEVE IN LOVE,

THE REESE PROJECT
LYRICS - ANN SAUNDERSON
MUSIC - KEVIN SAUNDERSON

THE NEW SOUL VISION

2 x 12", MC, CD

44	10	ALL I WANT
45	10	SHE'S PLAYING HARD TO GET
46	10	NEVER A TIME
47	10	CHARMS AROUND MY HEART
48	10	FOREVER LOVE
49	10	DO I HAVE TO SAY THE WORDS
50	10	PLEASE DON'T GO

19	10	BAND NEW MAN
20	10	TOTALLY KROSSED OUT
21	10	I STILL BELIEVE IN YOU
22	10	BOOMERANG (OST)
23	10	GREATEST HITS
24	10	DIRT
25	10	FUNKY DIVAS

44	10	US
45	10	DIVA
46	10	BEAUTY & THE BEAST (OST)
47	10	WHAT HITS?
48	10	LIVE: THE WAY WE WALK VOL 1
49	10	COOLEYHIGHARMONY
50	10	AMERICAN PRIDE

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

TOP 30 VIDEO

THE OFFICIAL music week CHART

Pos	Artist	Title	Category/running time	Label	Cat no.
1	CINDERELLA	Children's/1 hr 30 min	Walt Disney	D 204102	
2	HOOK	Children's/2 hr 15 min	Columbia TriStar	CVR 13187	
3	TERMINATOR 2 - JUDGMENT DAY	Guided Sci-Fi/2 hr 10 min	Guilford	GLD 51162	
4	PETER RABBIT/BENJAMIN BUNNY	Children's/30 hr	Pickwick	PV 2193	
5	FERNGULLY...THE LAST RAINFOREST	Children's/1 hr 15 min	Foxvideo	5594	
6	THE COMMITMENTS	Drama/1 hr 53 min	Foxvideo	1906	
7	BASIL THE GREAT MOUSE ...	Children's/1 hr 30 min	Walt Disney	D 213602	
8	BILLY CONNOLLY: Best Of 25 Years	Comedy/1 hr 18 min	VVL	VVD 1118	
9	KINDERGARTEN COP	Comedy/1 hr 46 min	CIC	VHR 1453	
10	DANCES WITH WOLVES	Drama/2 hr 53 min	Guilford	GLD 51152	
11	ERASURE: Pop! - First 20 Hits	Music/1 hr 16 min	BMG Video	74221119843	
12	DANIEL O'DONNELL: Follow Your Dream	Music/1 hr 30 min	Ritz	RITZBV 701	
13	NODDY AND THE NAUGHTY TAIL	Children's/41 min	BBC	BBCV 4850	
14	BACKDRAFT	Action/2 hr 11 min	CIC	VHR 1514	
15	STAR TREK: THE NEXT GENERATION 55	Sci-Fi/1 hr 30 min	CIC	VHR 2639	
16	HOME ALONE	Children's/1 hr 38 min	Foxvideo	1866 50	
17	STAR TREK: THE NEXT GENERATION 56	Sci-Fi/1 hr 38 min	CIC	VHR 2640	
18	WINNIE THE POOH & CHRISTMAS TOO!	Children's	Walt Disney	D 241232	
19	JFK	Drama/2 hr 2 min	Warner Home Video	PES 12306	
20	CINDY CRAWFORD: Shape Your...	Special Interest/1 hr 40 min	Pickwick	PV 2043	
21	NSPCC CHILDREN'S TV FAVOURITES	Children's/1 hr	Abbey	95882	
22	MIKE REID: Live - Uncensored Video Collection	Comedy/1 hr	VC	6275	
23	THE LITTLE MERMAID	Children's/1 hr 18 min	Walt Disney	D 209132	
24	VIZ: OH LORDY! FAT SLAGS	Comedy/45 hr	PolyGram Video	859293	
25	PREDATOR 2	Sci-Fi/2 hr 10 min	FoxVideo	1853	
26	BADDIEL & NEWMAN: History Today	Comedy/1 hr	VVL	VVD 1116	
27	ROWAN ATKINSON: Escapades Mr ...	Comedy/55 min	Thames/Video Col	TV 8140	
28	HARRY ENFIELD'S TV PROGRAMME	Comedy/1 hr 6 min	BBC	BBCV 4885	
29	DANNY BAKER: Own Goals And Gaffs	Special Interest/1 hr	VVD	1105	
30	ROBIN HOOD	Children's/1 hr 20 min	Walt Disney	D 20282	

TOP 15 MUSIC VIDEO

Pos	Artist	Title	Category/running time	Label	Cat no.
1	ERASURE: Pop! - First 20 Hits	Music/1 hr 16 min	BMG Video	74221119843	
2	DANIEL O'DONNELL: Follow Your Dream	Music/1 hr 30 min	Ritz	RITZBV 701	
3	MADNESS: Madstock!	Live/1 hr 40 min	PolyGram Video	0860143	
4	ABBA: Gold - Greatest Hits	Compilation/1 hr 30 min	PolyGram Video	0855483	
5	SIMPLY RED: A Starry Night With...	Live/1 hr 5 min	WMV	450990943	
6	U2: Achtung Baby	Compilation/1 hr 10 min	PolyGram Video	0855563	
7	FOSTER & ALLEN: Heart Strings	Competition/1 hr	Telstar	TVE 1048	
8	THE SMITHS: The Complete Picture	Compilation/1 hr	WMV	4509911553	
9	AC/DC: Live At Donington	Live/1 hr 55 min	WMV	8536503463	
10	SIMPLE MINDS: Glittering Prize	Competition/1 hr 20 min	VVL	VVO 1103	
11	RIGHT SAID FRED: Up - The Video	Competition/1 hr	VVL	VVO 1104	
12	DIRE STRAITS: The Videos	Compilation/1 hr 30 min	Polygram Video	0855443	
13	PRINCE & THE NPG: Diamonds & Pearls	Competition/1 hr	WMV	7599382913	
14	CROWDED HOUSE: I Like To Watch	Competition/1 hr 4 min	PMI	MVP 9913413	
15	KYLIE MINOUGE: Kylie Greatest	Compilation/1 hr 3 min	PWL Internat.	VHF 25	



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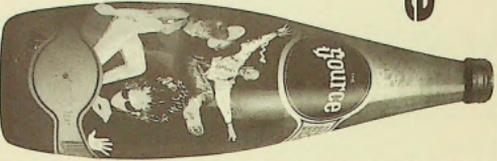
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25	NEW	RUN TO YOU	19	Public 8
26	NEW	INVISIBLE TOUCH (LIVE)	10	Virgin
27	NEW	CLOSE EVERY DOOR	10	Really Useful
28	NEW	MRS. ROBINSON/BEING AROUND	10	Atlantic
29	NEW	CHAINS AROUND MY HEART	10	Capitol
30	NEW	FREE YOUR MIND/GIVING ...	16	East West America
31	NEW	AS TIME GOES BY	25	Polydor
32	NEW	SUPERMARIO AND AMBASSASSORS OF FUNK	18	Living Beat
33	NEW	LET ME BE YOUR UNDERWEAR	10	Mr
34	NEW	TAKE A LITTLE PIECE OF MY HEART	15	Exc
35	NEW	SUPERSONIC	10	Internal Affairs
36	NEW	INTACT	10	Furtive
37	NEW	JUST WANNA KNOW/FEEL REAL	23	Ten

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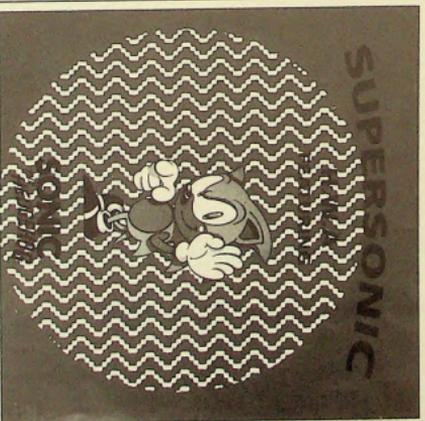
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1	NEW	OUT OF SPACE	10	The Prodigy
2	NEW	RUMP SHAHER	10	Wreck-n-Effect
3	NEW	STEP IT UP	10	Stereo MCs
4	NEW	LET ME BE YOUR UNDERWEAR	10	Club 69
5	NEW	SO CLOSE	10	Dina Carroll
6	NEW	MRS. ROBINSON/BEING AROUND	10	Lemonheads
7	NEW	YOUR TOWN	10	Basson Blue
8	NEW	TEMP TATION (REMIK)	10	Hearst 12
9	NEW	LIONROCK	10	Lionrock
10	NEW	WOULD I LE TO YOU?	10	Charles & Eddie
11	NEW	I WILL ALWAYS LOVE YOU	10	Whitney Houston
12	NEW	INTACT	10	Ner's Atomic Dustbin
13	NEW	SLOW AND SEXY	10	Shabaz Poska feat Johnny Gill
14	NEW	SYMPHONY	10	Donnell Rubin
15	NEW	WESTERDAYS	10	Quest Ft. Rikias
16	NEW	PURITY	10	The Aard
17	NEW	PEOPLE EVERYDAY	10	Arrested Development
17	NEW	LET ME BE YOUR FANTASY	10	Bassy D
19	NEW	PUNKY GUITAR	10	TC 192
20	NEW	BONEY M MEGAMIX	10	Boney M
21	NEW	JUST WANNA KNOW	10	Maui Priest
22	NEW	REAL LOVE	10	Mary J Blige
23	NEW	CRUSH ME	10	House Of Love
24	NEW	100'S CONTROL	10	Smarties
25	NEW	HOMOPHOBIC ASSHOLE	10	Sensless Things
26	NEW	SOUL HOLIDAYS/JOY	10	Sounds Of Blackness
27	NEW	HOTEL ILLNESS	10	Black Crowes
28	NEW	WHO CAN MAKE ME FEEL GOOD?	10	Bananas
29	NEW	THE IMPOSSIBLE DREAM	10	Carrer USM
30	NEW	FOLLOW ME	10	Av Us
31	NEW	WATERY, DOMESTIC (EP)	10	Pavement
32	NEW	SILVER (EP)	10	Nirvana
33	NEW	WHY SHOULD I	10	Bob Marley & The Wailers
34	NEW	HOW DOES IT FEEL?	10	Electrosoul
35	NEW	CARRY ON	10	Maryna Walsh
36	NEW	SHOW SOME LOVE	10	Jaco
37	NEW	NEVER LET HER SLIP AWAY	10	Undercover
38	NEW	WHO'S THE BAD MAN	10	Dee Fatten
39	NEW	HEAR MY CALL	10	Allison Linnick
40	NEW	CELEBRATION	10	Kyrie Kingtone

63	NEW	LIONROCK	10	Lionrock
64	NEW	LOVE, OH LOVE	10	Lionel Richie
65	NEW	HOW DOES IT FEEL?	10	Electrosoul
66	NEW	SYMPHONY	10	Donnell Rubin
67	NEW	CRUSH ME	10	House Of Love
68	NEW	REAL LOVE	10	Mary J Blige
69	NEW	A MILLION LOVE SONGS (EP)	10	Take That
70	NEW	EROTICA	10	Madonna
71	NEW	THE CELTS	10	Eurythmics
72	NEW	THROUGH THE YEARS	10	Erni 17
73	NEW	GOLD	10	Gary Gutter
74	NEW	LAST THING ON MY MIND	10	Bananas
75	NEW	PRETTY VACANT	10	The Sex Pistols



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TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist (Producer)	Label/CDD (Distributor) Cass/Vinyl	This Week	Last Week	Title	Artist (Producer)	Label/CDD (Distributor) Cass/Vinyl	This Week	Last Week	Title	Artist (Producer)	Label/CDD (Distributor) Cass/Vinyl
1		POP! - THE FIRST 20 HITS ★	Various	MCA/CAMTEL 2 (RPM) Capitol/MCA 2/UMTEL 2	26	NEW	CHECK OUT THE GROOVE	Various	PWL International/HPCD 26 (M) HPC 26HF 26	52	45	UNPLUGGED ○	Eric Clapton (Tommy Stinson)	Duck 933042/2 (W) DUCK 933042/2 (W)
2	1	CHER'S GREATEST HITS: 1965-1992 ★	Cher	Capitol/MCA 2/UMTEL 2	27	2	BEST OF ELAINE PAGE & BARBARA DICKSON	Various	Telstar CD 2602 (BMG) STAC 2620	53	56	NEVERMIND ○	Various	DOCD02 24493 (BMG) DOCC 24493/DOCC 24493
3	2	LIVE - THE WAY WE WALK VOL 1 ○	Genesis	Virgin CD 41 GENM 4 GENL 4	28	NEW	BEST OF THE SHIRLEY BASSEY	Various	Dino DING 20 (M) DING 20 (M)	54	37	GREAT EXPECTATIONS	Various	EMI GENM 3047/GENM 3047/EMI GENM 3047 (M)
4	3	TIMELESS (THE CLASSICS) ★	Various	Columbia 472022 (S) 472022 472021	29	6	COOLEYHIGHARMONY	Various	Motown 53000/1 (M) 53000/1 (M)	55	40	THE CHRISTMAS SONGS	Various	Capitol CD 2141 (S) 472024/2141 (S)
5	4	GREATEST HITS ★	Gloria Estefan	Capitol CD 41 GENM 4 GENL 4	30	3	NICK BERRY ○	Various	Columbia 477274/477274 (S) 477274 (S)	56	50	MADDOCK!	Madonna	Capitol CD 2002/1 (S) 803674/2002/1 (S)
6	5	THE FREDDY MERCURY ALBUM ○	Freddie Mercury	Parlophone CDPCS 134 (E) TOPSD 124 CD 124	31	39	WELCOME TO WHEREVER YOU ARE ●	Various	Nonesuch 51507/1 (F) 51507/1 (F)	57	23	THE GREATEST HITS 1966-1992 ★	Various	Columbia 471021 (S) 471021 (S)
7	5	GLITTERING PRIZE #1/92 ★	Singia	SMVTC 15M1/1	32	16	KEEP THE HEARTS	Various	Virgin America CDVUS 15 (F) VUSMC 59/15/SLP 18	58	51	FROM BOTH SIDES NOW ○	Various	PolyGram TV 5178190 (F) 5178190/51791 (F)
8	10	GOLD - GREATEST HITS ★	Various	Polygram 517807/1 (F) 517807/1 (F)	33	4	3 YEARS 5 MONTHS AND 2 DAYS IN THE LIFE ○	Various	Cosmopolitan CD 1629 CD 1629 (M) 1629 (M)	59	11	LIVE ○	AC/DC	Atco 756192/152 (W) WX 4830/WX 483
9	9	AUTOMATIC FOR THE PEOPLE ○	Rainbow	Warner Bros 5904/904 (S) WX 4892/WX 489	34	4	THE ULTIMATE EXPERIENCE ○	Various	PolyGram TV 517280/1 (F) 517280/1 (F)	60	NEW	USE YOUR ILLUSION II ●	Various	Geffen CD 24493 (BMG) PC 1465/FX 1465
10	10	THE CELTS ○	Various	WEA 40581/1617 (M) WX 4892/WX 489	35	NEW	THE FUTURE	Various	Columbia 474982 (S) 474982 (S)	61	RE	GREATEST HITS + 5	Various	RCA/PC 19586 (BMG) PC 19586/FX 1958
11	15	TAKE THAT AND PARTY ○	Take That	RCA 10231/19033 (BMG) WX 4892/WX 489	36	NEW	THE SYMBOL	Various	Polygram 474982 (S) 474982 (S)	62	63	GREATEST HITS +11	Various	Parlophone CD 34770 (S) TCEM1/34770 (S)
12	12	THE BEST OF BELINDA VOL 1 ★	Belinda Carlisle	Virgin BELCD 1 (F) WX 4910/WX 491	37	8	THE HEART OF ROCK & ROLL BEST OF ○	Various	Chrysalis CD 108 (M) 4830/WX 489	63	54	THE BEST OF PHOENIX CLOYDENMAN	Various	Decca Diaphone 8283360 (S) 803696/FX 8283360 (S)
13	11	EROTICA ★	Madonna	Maverick/Sire 938240/312 (W) WX 4910/WX 491	38	3	THE HEART OF ROCK & ROLL BEST OF ○	Various	Chrysalis CD 108 (M) 4830/WX 489	64	55	THE ONE ○	Elton John (Thomas)	Riskler 5173200 (S) 5173200/5173201 (S)
14	17	BOSS DRUM ○	The Shamen	One Little India TPLP CD 42 (F) TPLP 42/CD 42 (F)	39	5	EXPERIENCE	Various	KCI Recordings KCD 110 (F) XLMC 110/1 (F)	65	65	BACK TO THE LIGHT ●	Various	Capitol CD 123 (E) TOPSD 124 CD 124
15	12	KEEP THE FAITH ○	Boyzone	Jambou 51419/1 (F) 51419/1 (F)	40	5	WELCOME TO WHEREVER YOU ARE ●	Various	Nonesuch 51507/1 (F) 51507/1 (F)	66	68	USE YOUR ILLUSION I ●	Various	Geffen CD 24415 (BMG) GEPF 24415/GEPF 24415
16	13	GO'S GREAT BANANA SKIN ○	Chris Real	East West 45069/992 (S) WX 496/WX 496	41	3	GREATEST HITS ○	Various	Parlophone CD 34770 (S) TCEM1/34770 (S)	67	15	SHEPHERD MOONS + 2	Various	WEA 3031752/1 (W) WX 4910/WX 491
17	20	DIVA ★	Anna Lennox	RCA/PC 7538 (BMG) WX 496/WX 496	42	57	GREATEST HITS #1 + 5	Various	Capitol CD 108 (M) 4830/WX 489	68	10	FUNKY DIVAS ○	Various	East West America 756192/152 (W) 756192/152/156/756192/151 (W)
18	16	BACK TO FRONT + 3	Various	Motown 53001/82 (F) WX 4892/WX 489	43	2	THE VERY BEST OF...	Various	Telstar CD 2601 (BMG) STAC 2620/STAC 2621	69	41	BEEHOVEN VIOLIN CONCERTO	Various	EMI Classics CDC 75450/42 (E) 75450/42/FX 75450/42
19	21	FOLLOW YOUR DREAM	Various	Rie R12820/1 (F) 80701/1 (F)	44	5	HEART STRINGS	Various	Telstar CD 2606 (BMG) STAC 2620/STAC 2606	70	35	SMPLY THE BEST + 4	Various	Capitol CD 5573 (E) 756192/152/151 (W)
20	21	STARS + 8	Various	East West 9371/3482 (M) WX 492/WX 492	45	42	LEGEND + 4	Various	Telstar CD 2606 (BMG) STAC 2620/STAC 2606	71	NEW	THE PORTAL	Various	Columbia 472022 (S) 472022 (S)
21	18	TUBULAR BELLS II ○	Yann Tiersen	WEA 40599/95 (M) WX 2003/CA 2002	46	58	THE COMMITMENTS (OST) ★	Various	MCA/HCA 10386 (BMG) MCA 10386/MCA 10386	72	NEW	THE PREDATOR	Various	4th + Bway BRC 581 (F) BRCA 5803R/P 581
22	21	CRUIS STIGERS ★	Various	WEA 40599/95 (M) WX 2003/CA 2002	47	1	ONCE IN A LIFETIME/SAND IN THE VALELINE ○	Various	CBS 91021/120 (S) 91021/120 (S)	73	NEW	US ○	Various	RealWorld CD 93 (F) PNC 93 (F)
23	22	HORMONALLY YOURS ★	Shaggy	London 820662 (F) 411953/211652	48	2	HARVEST MOON	Various	Roc-A-Fella 9345/957 (W) 9345/957/9345/957 (W)	74	67	DIVINE MADNESS + 2	Various	Virgin CD 2381 (F) PNC 93 (F)
24	25	INTO THE LIGHT ○	Various	PolyGram TV 5171482 (F) 5171482/5171481 (F)	50	55	WE CAN'T DANCE + 3	Various	Capitol CD 108 (M) 4830/WX 489	75	RE	DIVINE MADNESS + 2	Various	Virgin CD 2381 (F) PNC 93 (F)
25	38	DANGEROUS + 4	Michael Jackson	Epic 468022/5 (M) 468022/468021	51	55	LOVE LUXE ○	Various	Capitol CD 108 (M) 4830/WX 489					

TOP 20 COMPILATIONS

This Week	Last Week	Title	Artist	Label/CDD (Distributor) Cass/Vinyl
1		NOW...! 23 ★	Various	EMI/Virgin/PolyGram CDNOW 23T/CDNOW 23 (E)
2	2	THE PREMIERE COLLECTION ENCORE ○	Various	Really Useful 5173360/5173364/5173361 (F)
3	2	RAVE 92 ○	Various	Cookie Jar JARC 5 (F) JARC 5/JARC 5 (F)
4	2	THE ULTIMATE COLLECTION CD ○	Various	Columbia MOODCD 26/MOODCD 26 (ISM)
5	3	THE BEST OF DANCE 92	Various	Telstar CD 26183/STAC 26180/STAC 26180 (BMG)
6	7	THE BODYGUARD (OST)	Various	Atlantic 91822/8890 (BMG) 91822/8890/91822/8891 (BMG)
7	6	GREATEST HITS OF 1992	Various	Telstar CD 26151/STAC 26151 (BMG)
8	10	THE GREATEST HITS OF DANCE	Various	Telstar CD 26193/STAC 26193/STAC 26193 (BMG)
9	4	NOW DANCE 92 ○	Various	EMI/Virgin/PolyGram CDNOW 92 (E) CDNOW 92 (E)
10	NEW	STOMPIN' PARTY	Various	Dino DINGC 52 (M) DINGC 52/INVT 52 (M)
11	3	CLASSIC LOVE	Various	Telstar CD 2620 (BMG) STAC 2620/STAC 2620
12	2	GLADIATORS	Various	PolyGram TV 515872 (F) 51587/51587 (F)
13	11	BIG! DANCE HITS '92	Various	The Hit Label/London/ARC 484/MCA GENLPL 4 (F) TCEM1/34770 (S)
14	14	IT'S CHRISTMAS TIME	Various	EMI CD 2071 (M) TCEM1/34770 (S)
15	13	RARE GROOVE	Various	Quality Television QTV 016 (F) QTV 016 (F)
16	NEW	REMEMBER WHEN...	Various	The Hit Label/London/ARC 484 (F) A/HLMC 3418L/3 (F)
17	NEW	FOREVER	Various	EMI CD 2071 (M) TCEM1/34770 (S)
18	NEW	OPERA FAVORITES/ORCHESTRAL CLASSICS	Various	Masterworks 52K 4822/ST 4822/2K (ISM)
19	2	ROCK 'N' ROLL IS HERE TO STAY	Various	Dino DINGC 48/DINO 48/DINO 48 (F)
20	NEW	FANTAZIA - THE FIRST TASTE	Various	Fantasia FANTA 01/CD/FANTA 01/MCFANTA 01 (APT)

ARTISTS A - Z

Artist	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	
ABBA																											
AC/DC																											
ADAM & ANTHEM																											
ADAM & ANTHEM																											
ADAM & ANTHEM																											

CDs compiled by Geoff and Mark Beech, BBC and Radio 1, in cooperation with the BPI and BARS based on a minimum sample of 50 record retailers incorporating UK, Gibraltar and Channel Islands.

ROCK

This Last

1	KEEP THE FAITH	Bon Jovi	Jambco 5149172 (F)	11	8	BACK TO THE LIGHT	Brian May	Parlophone CDPCS 123 (E)
2	5 THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram TV 5123252 (W)	12	19	ANGEL DUST	Faith No More	Slash 8282312 (E)
3	2 LIVE	AC/DC	Alco 756732152 (W)	13	11	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759266812 (W)
4	3 NEVERMIND	Nirvana	DMC DGC 24425 (BMG)	14	18	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEF 24148 (BMG)
5	4 WHAT HITS?!	Red Hot Chili Peppers	EMI USA CDML 1071 (E)	15	10	WAKING UP THE NEIGHBOURS	Bryan Adams	A&M 3871642 (F)
6	14 USE YOUR ILLUSION II	Guns N' Roses	Geffen GEF 24420 (BMG)	16	25	SOUTHERN HARMONY...	The Black Crowes	Def American 5122632 (F)
7	12 USE YOUR ILLUSION I	Guns N' Roses	Geffen GEF 24415 (BMG)	17	13	BROKEN	Nine Inch Nails	TVT IMCD 9004 (F)
8	6 III SIDES TO EVERY STORY	Extreme	A&M 5400062 (F)	18	15	AMERICA'S LEAST WANTED	Ugly Kid Joe	Vertigo UKD 38 (F)
9	7 METALLICA	Metallica	Vertigo 5100222 (W)	19	23	PSALM 69	Ministry	Sire 759526712 (W)
10	9 TEN	Pearl Jam	Epic 4688842 (SM)	20	30	SLIPPERY WHEN WET	Bon Jovi	Vertigo VERHC 38 (F)

Source: ELSIPA Compiled by Gallup

CLASSICAL CHART

As used by CLASSIC FM

This Last

1	1	BETHOVEN VIOLIN CONCERTO	Nigel Kennedy/Laus Tenstedt	EMI CD7545742 (E)	11	12	ESSENTIAL OPERA	Various
2	2	SENSUAL CLASSICS	Various	Teldec/East West 450990552 (W)	12	11	ESSENTIAL BALLET	Various
3	4	CLASSICAL BALLET	Various	Telstar TC 2617 (BMG)	13	12	CLASSICAL EXPERIENCE II	Various
4	NEW	CLASSICS FOR LOVERS	Various	Quality Television OTVCD020 (-)	14	14	IN CONCERT	Carreras/Domingo/Pavarotti
5	3	GORECKI SYMPHONY NO 3	Elektra	Nonusuch 755978222 (W)	15	15	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti
6	5	OPERA GALA SAMPLER	Various	Decca 436302 (F)	16	16	DIVA! A SOPRANO AT THE MOVIES	Lesley Garrett
7	6	VIVALDI FOUR SEASONS	Nigel Kennedy/ECCO	EMI CDN62 (E)	17	13	TAVENER THE PROTECTING VEIL	Steven Isserlis/LSO
8	7	THE CLASSIC EXPERIENCE	Various	EMI CDEMTV045 (E)	18	NEW	ESSENTIAL CLASSICS	Various
9	8	PRIME DONNA	Lesley Garrett	Silver Screen SONGCD007 (-)	19	NEW	SAMPLER ALBUM	Various
10	20	A CLASSIC CHRISTMAS	Various	EMI CDEMTV62 (E)	20	10	THE ESSENTIAL KIRI	Kiri Te Kanawa

MIDPRICE CATALOGUE

This Last

1	1	SLIPPERY WHEN WET	Bon Jovi	Vertigo VERH38 (F)	11	16	THE DOORS	Doors
2	2	HITS OUT OF HELL	Meat Loaf	Epic 4504471 (SM)	12	-	GOOD MORNING VIETNAM	OST
3	4	THE LOST BOYS	OST	East/West 7817374 (W)	13	12	HEAVEN ON EARTH	Belinda Carlisle
4	3	TRACY CHAPMAN	Tracy Chapman	Elektra EKT 444 (W)	14	10	TIME PIECES - THE BEST OF	Eric Clapton
5	6	THE BLUES BROTHERS	OST	East/West K450715 (W)	15	17	TANGO IN THE NIGHT	Fleetwood Mac
6	5	FOUR SYMBOLS (LED ZEP 4)	Led Zeppelin	East West K450008 (W)	16	-	WAR	U2
7	8	GREATEST HITS	Bob Dylan	Columbia 4609071 (SM)	17	13	INTRODUCE YOURSELF	Faith No More
8	18	GOLDEN DAYS	Roy Orbison	Monument 4715554 (SM)	18	-	COCKTAIL	OST
9	9	OFF THE WALL	Michael Jackson	Epic 4500861 (SM)	19	7	ONCE UPON A TIME	Xsiousie & the Banshees
10	20	HARVEST	Neil Young	Reprise K454005 (W)	20	-	HELLO, I MUST BE GOING!	Phil Collins

INDEPENDENT SINGLES

This Last Wks

1	4	BOSS DRUM	The Shamen	One Little Indian 0877 (-) (P)	1	NEW	POPI - THE FIRST 20 HITS	Erasure	Mute MUTEL 2 (RTM/P)
2	5	RUN TO YOU	Rage	Pulse 8 12/LOSE 32 (P)	2	1	10 BOSS DRUM	The Shamen	One Little Indian TPL 42 (P)
3	5	SUPERMARIOLAND	Amassadors Of Funk	Living Beat 7SMASH 23 (SMASH) (P)	3	NEW	THE CURSE	Throwing Muses	4AD TAD 20150 (CD) (RTM/AP)
4	2	FUNKY GUITAR	TC 1992	Union City - (UCRT 131) (SRD)	4	NEW	LET'S KNIFE	Shonen Knife	August MUST 00113 (P)
5	4	I'M GONNA GET YOU	Sicario Inc	Vinyl Solution \$T08M BUS \$T0 (RTM/P)	5	1	11 COPPER BLUE	Sugar	Creation CREPL 123 (P)
6	NEW	WATERY DOMESTIC (EP)	Pavement	Big Cat - (ABB 381) (RTM/P)	6	2	2 LEVELING THE LAND	The Levellers	China WOL 1022 (P)
7	5	WHO NEEDS LOVE (LIKE THAT)	Erasure	Mute MUTE 150 (-) (RTM/P)	7	3	7 REVENGE OF THE GODFISH	Inspir Carpets	Mute DUNG 19 (RTM/P)
8	NEW	LAZARUS	Boo Radleys	Creation CRE 13171 (P)	8	2	2 BACK IN DENIM	Denim	Boys O'wn 828391 (RTM/P)
9	7	BITCHES BREW	Inspir Carpets	Mute DUNG 2011 (RTM/P)	9	4	2 YERSELF IS STEAM/LEGO MY EGO	Mercury Rev	Beggars Banquet BRBLP 125 (RTM/P)
10	2	SUNSHINE & LOVE	Happy Mondays	Factory FAC 3227 (FAC 322) (P)	10	10	4 TRANSITION	Water Trou Band	Prospect PRL 20411 (P)
11	2	FORWARD TO THE REVOLUTION	Spiral Tribe	Butterfly - (BLRT 85) (SRD)	11	4	4 ENERGIQUE	Bizarre Inc	Vinyl Solution STEAM 47 (RTM/P)
12	4	LET ME BE YOUR FANTASY	Baby D	Production House - (PMT0 42L) (Self)	12	1	5 SCREAMADELICA	Primal Scream	Creation CREPL 07 (P)
13	10	SHATTERED GLASS	Dix	Vitality 12/WTAL 11 (P)	13	4	4 A WEAPON CALLED THE WORD	The Levellers	Musidisc 10551 (APT)
14	4	UNDERSTAND THIS GROOVE	Frankie	China WOL 1203 (P)	14	3	3 INSPIRINGLY TITLED...	Mega City 4	Big Life MEGLD 2 (SRD)
15	NEW	UPDOWN AVONDALE	Alphan Wigs	Sub Pop SP 5429A (SP 5275) (SRD)	15	14	3 ELEVEN-ELEVEN	Come	Picache PILLA 1 (RTM/AP)
16	2	MULTIPLIESHERACKER	Yellow Magic Orchestra	Internal LIARX 1 (RTM/P)	16	3	6 SLEEPWALKING	Magnum	Musica For Nations MFM 143 (P)
17	2	GEFFTO	Belly	4AD (BIAD 20) (RTM/P)	17	9	2 THE FOURTH CRUSADE	Bolt Thrower	Eareache MOSF 10 (REP)
18	NEW	FEEL	Chameleon Project	Guerrilla - (GRRR 29) (REP)	18	8	8 ...YES PLEASE	Happy Mondays	Factory FACT 420 (P)
19	NEW	REMIXES VOL 1	Rhythm Section	Rhythm Section - (RSIC 89) (SRD)	19	RE	RE PEOPLE	Big Black	Touch And Go TG 01 (SRD)
20	13	THE RAVE RIDER	MC Labal	Network - (NWKV 61) (P)	20	15	6 BODY EAT MIND	NEW FADS	Play It Again Sam BIAS 201 (APT)

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

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

A PLECTRUM MAY BE CHEAPER... BUT NOT HALF SUCH GOOD VALUE!

THE MUSICIANS' GIG GUIDE - UK

Written by the same team who produced the much acclaimed Musician's Gig Guide London '90, the UK version contains a listing of over 600 venues with Contact Names - Phone Numbers - How To Get There - Booking Policies - Stage Sizes - P.A. specs - Publicity Details - Venue Access - Set Times - Fees... plus many other facts and figures designed to save you time and money. A must for any gigging musician!

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TOP 60 DANCE SINGLES

THE OFFICIAL **musicweek** CHART

HIGHEST RANKING	This Week	Last Week	Title	Artist	Label (12") (Distributor)	This Week	Last Week	Title	Artist	Label (12") (Distributor)	This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW		LET ME BE YOUR UNDERWEAR	Cub-83	fir FX 204 (F)	25	17	PEOPLE EVERYDAY	Arrested Development	Cooltempo 12COOL 265 (E)	36	35	GROOVER'S DELIGHT	Hustlers Conventions	FBI 12STR 9 (BMG)
2	NEW		RUMP SHAKER	Wreckz-N-Effect	MCA MCST 1725 (BMG)	26	3	FOLLOW ME	Aly-Yu	Cooltempo 12COOL 266 (E)	37	18	BUP BUB BIRI BIRI	Deep Piece	Limbo LIMBO 4 (RE/P)
3	NEW		SHOW SOME LOVE	Jaco	Warp WAP 29 (P)	27	4	CARRY ON	Martha Wash	RCA 74321125451 (BMG)	37	18	REMIXES VOL 1	Rhythm Section	Rhythm Section RSEC 009 (SRC)
4	NEW		LION ROCK	Lon Rock	Deconstruction/RCA 74321124281 (BMG)	28	NEW	BODY FUSION	No-Matic	XL Recordings XLT 37 (W)	39	27	NEVER LET HER SLIP AWAY	Undercover	PWL International PWT 256 (W)
5	NEW		SO CLOSE	Dina Carroll	A&M AMY 0101 (F)	29	30	THAT PIANO TRACK	Outrage	Junior Boys Own JBO 612 (G&M)	40	14	AIN'T NO MOUNTAIN HIGH ENOUGH	K3P feat. Gayle & Jefferys	Siarn Jam SLAM 111 (W)
6	NEW		STEP IT UP	Stereo MCs	4th + B-way 12BRW 266 (F)	30	10	FEEL	Chameleón Project	Guerrilla GRRR 39 (RE/P)	41	15	HOW DOES IT FEEL?	Electrocut	fir FX 203 (F)
7	6	3	LET ME BE YOUR FANTASY	Baby D	Production House PNT 043L (Sell)	31	12	HEAR MY CALL	Aison Lamerick	Arista 615337 (BMG)	42	NEW	I WISH I COULD FLY	DWA feat. Orville	Reverb RVBT 018 (RTMP)
8	NEW		PURITY	The Aloof	Cowboy RODEO 12 (RE/P)	32	13	WOULD I LIE TO YOU?	Charles & Eddie	Capitol 12CL 673 (E)	43	25	CELEBRATION	Kylie Minogue	PWL International PWT 257 (W)
9	NEW		WHO'S THE BAD MAN	Dee Patton	Hard Hands HAND 003T (RE/P)	33	21	WHY SHOULD I	Bob Marley & The Wailers	Tuff Gong 12TGX 3 (F)	44	NEW	SHOT AT LOVE	Brenda Braxton	Strictly Rhythm SR 12115 (Import)
10	2	3	OUT OF SPACE	The Prodigy	XL Recordings XLT 35 (W)	34	19	SHAMROCKS & SHENANIGANS	House Of Pain	Ruffness/XL Recordings XLT 38 (W)	45	NEW	REJOICE	Chill FM	United Rhythms UR 21 (Sell)
11	1	3	FUNKY GUITAR	TC 1992	Union City UCRT 13 (SRD)	35	28	REMINISCENCE	Mary J Blige	MCA (USA) UPT 12525 (Import)	46	20	SWEAT (A LA LA LA LONG)	Inner Circle	WEA 903176790 (W)
12	3	2	REAL LOVE	Mary J Blige	MCA MCST 1721 (BMG)	<h2>TOP 10 ALBUMS</h2>									
13	NEW		SOUL HOLIDAYS/JOY	Sounds Of Blackness	Perspective PERT 7414 (F)										
14	3	3	TEMPTATION (REMIX)	Heaven 17	Virgin VST 1446 (F)	2	1	THE PREDATOR	Ice Cube	4th + B-way BRLP 550/BRCA 592 (F)	48	54	FEEL THE FURY EP	NRG	Chill TUV 25 (RTMP)
15	7	2	SLOW AND SEXY	Shabba Ranks feat. Johnny Gill	Epic 6587726 (SM)	3	NEW	HARD OR SMOOTH	Wreckz-N-Effect	MCA MCA 10566/MCAC 1566 (BMF)	49	RE	DUB WARS CHAPTER 1 & 2	Dance Conspiracy	Metamorphosis MORPHO 1 (GA)
16	NEW		SYMPHONY	Donell Rush	ID 6587976 (SM)	4	NEW	FANTAZIA - THE FIRST TASTE	Various	Fantazia FANTA 001 (I)	50	27	DON'T GO AWESOME 3	Citybeat CBE 1271 (W)	
17	NEW		YOUR TOWN	Deacon Blue	Columbia 6587866 (SM)	5	10	3 YEARS, 5 MONTHS AND 2 DAYS...	Arrested Development	Cooltempo CTP 28/CCTLP 28 (E)	51	NEW	DO YOU WANNA DO ME	JJ	Production House PNT 044 (Sell)
18	11	2	JUST WANNA KNOW/FE REAL	Maxi Priestz/Apache Indian	Ten TENX 416 (F)	6	NEW	EXPERIENCE	The Prodigy	XL Recordings XLLP 110/XLMC 110 (W)	51	NEW	FEEL LIKE SINGING	Sandy B	Nervous NER 20042 (Import)
19	37	37	MUSIC FOR THE MASSES PART 1	Floor Federation	One Off FDOFF 003 (RTMP)	7	4	WHAT'S THE 4117	Mary J Blige	Uptown UPT 10681 (F)	53	33	UNDERSTAND THIS GROOVE	Frankie	China WOKT 2028 (P)
20	NEW		LOVE VIBRATION	Elsa	fir FX 200 (F)	8	NEW	KINKY TRAX: NEW YORK ATTITUDE	Various	React REACTLP 13/REACTMC 13 (BMG)	54	31	FORWARD THE REVOLUTION	Spiral Tribe	Butterfly BLRT 85 (F)
21	4	2	WHO CAN MAKE ME FEEL GOOD?	Bashroads	Deconstruction/EMI 12R 6326 (E)	9	2	ASPIRATIONS EP	Mastersafe	Formation FORM 12014 (MO)	55	NEW	SUPERSONIC	HWA/Sonic The Hedgehog	Internal Affairs KGBT 009 (BMG)
22	NEW		LOO'S CONTROL	Smart E's	Suburban Base SUBBASE 15 (SRD)	10	NEW	SLEEPING WITH THE ENEMY	Paris	Scarface SCRO07 1001	55	NEW	PEOPLE	Capone	Strictly Rhythm SR12118
23	NEW		GOTTA WORK	Robert Owens	Freetown Inc. FTI 10T (RTMP)	<p>NEW The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-3.30 pm.</p>									
24	NEW		DEEP IN YOUR EYES	Ozen Skies	Reinforced RIVET 1231 (SRD)	57	43	THE RAVE DIGGER	MC Lethal	Network NWKAT 60 (P)	58	NEW	STRING NOTES	Subway	Strictly Rhythm SR 12116 (Import)
						59	29	HAPPINESS!	Nightmares On Wax	Warp WAP 28 (P)	60	NEW	BOY	Kelsey	Strictly Rhythm SR12117

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

Midem

SOUND BUSINESS

PALAIS DES FESTIVALS · CANNES · FRANCE · 24TH - 28TH JANUARY 1993

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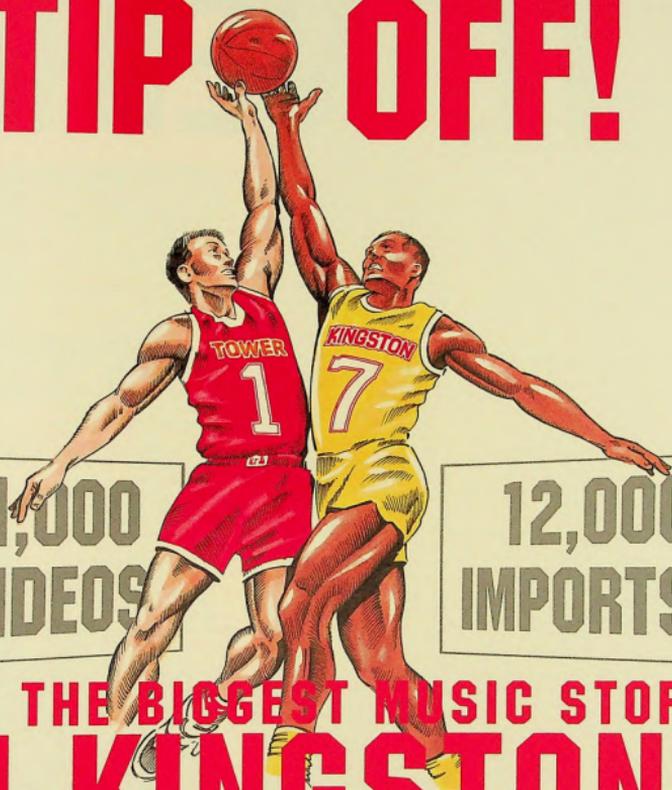
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12,000
IMPORTS

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17 FIFE RD

OPEN 4 DEC '92

FOR THE LARGEST SELECTION IN POP, DANCE, ROCK, REGGAE, SOUL, FOLK, COUNTRY, BLUES, OPERA, JAZZ

OVER 11,000 VIDEOS, 12,000 IMPORTS & 10,000 CLASSICAL CD'S. OPEN 9AM-10PM EVERY DAY OF THE WEEK!



Tower takes the fun

TOWER
STORE
OPENINGS

1976 - 1980

1976
Panarama City,
CA, Tempe, AZ,
Seattle, WA
1977
Tacoma, WA
1978
Mountain View,
CA, West
Covina, CA, El
Cajon, CA, Las
Vegas, NV,
1979
Concord, CA, El
Toro, CA,
Seattle, WA,
University Way,
Phoenix, AZ,
Gotanda,
Japan; La Mesa,
CA,
1980
Sapporo, Japan.
Brea, CA.
Honolulu, HI.

Tower's new Kingston store, its fifth outlet in the UK, is bigger than the Kensington store. Manager Steve Lyttleton says: "Kingston is a fan-

Tower opens a new store, its fifth in the UK on December 4 1992. It joins the three London stores at Piccadilly, Kensington and Queensway, plus one in Glasgow. The new outlet is situated in Kingston Upon Thames, Surrey - an affluent boom town 25 minutes on the train from Waterloo, with a large catchment area.

This new store already has adventurous, long term plans to reflect, inspire and serve its

community and, in the words of manager Steve Lyttleton, "appeal to what's going on locally and become a part of it."

This goes far beyond the notion of merely stocking what's in the charts. Tower is pledging to create the charts of the future, not just pandering to the charts of today.

Kingston has a university, and ranges in population, as far as Steve Lyttleton can make out, from dance kids to hip music - mad students to wealthy middle

class opera lovers.

With this in mind, Tower Kingston has its stock geared to as wide a customer as possible. It's a pretty big store - at 8,000 square feet, it's bigger than for instance, the Kensington branch - and operates on two floors.

The ground floor has an extensive rock/pop/indie policy that includes somewhere between 6,000 and 7,000 import CDs, as well as an in-depth dance 12" stock and an ambitious reggae section.

But it's upstairs that much of the store's character will be evident: a separate classical department, stocking 11,000 CDs and huge sections given over to jazz, world, folk, blues and country.

As a community based megastore, Tower is going to be something Kingston has never witnessed before. "I've worked in Kingston before" says Steve, "and it's a fantastic shopping

area. People really do travel from a long way away, and it's been crying out for a major record store.

Steve is convinced the classical department will be a massive success - Tower will house the biggest opera section in South London. Richard Wenn, marketing manager at classical distributor Conifer, foresees a profitable relationship: "They're bright, very positive. We tend to experiment most with Tower, because they're interested in experimenting as well. Testing new trends in the market if you like".

Tower UK marketing manager Georgia Hall adds, "On the opening day, Friday December 4, there will be host of live activities going on including personal appearances. At 11am Dinosaur Jnr will be popping in as well as the classical cult hero Michael Nyman, then at 1pm Dina

THE PEOPLE BEHIND TOWER

STEVE LYTTLETON manager, Tower Kingston.

The manager of the new Kingston store. Four years at Tower have seen Steve Lyttleton manage the Kensington and Queensway stores. Going back, Steve opened around 35 stores for Our Price in the late seventies and early eighties. "I prefer this type of store. I like the responsibility that is given, not only to myself, but to the staff, and I also like the policy of bringing as much music as possible to the people. It's the Tower ethos - if you've got a Rolling Stones section, you have everything; U.S. and Japanese imports

Daniel 9:18 (REB)

BIRTHS

ALLEN-MILLS - On 11th November, in Paris, to Kim and Tony, a daughter, Delaney Jean. Bravely born on the night of her grandfather's funeral, almost as beautiful as her mother.

ALTMANN - On November 12th, at Royal Berkshire Hospital, to Sally-Jane (née Paddon) and Marc, a daughter, Imogen Olivia, a sister for Thomas and Camilla.

APPERLY - On November 15th, to Lucy and David, a son, Richard Anthony Oscar, a brother to Eliza and George.

AUTERAC - On November 12th, at The Portland Hospital, to Jill and Richard, a son, Nicholas Alexander Harrington, a brother for Charlotte and Georgina.

CAMPBELL-TIECH - On November 9th at the Humana Hospital Wellington, to Andrew and Sarah, a daughter, Flora Emily, sister to Amelia and Damian Stewart.

CAPRIGLIONE - On November 10th, in Peabody, MA, to Anthony James, a brother for William and Edward.

COTTRELL - On November 10th, to Serena (née Doyle) and Peter, a beautiful daughter, Amelia Elizabeth.

DOFFRELL - On November 13, 1992, to Lorne and Tina (née Stephen), a son, Philip James Andrew, a brother for Alexander.

EVERETT - On November 13th, to Grace (née Cuthbert) and Timothy, a son, George William.

GERMAN - On 13th November, to Julie and Mark, a son, John David, a brother for Lucy and Robert.

GREANE - On November 15th, at the Humana Hospital Wellington, to Sarah and Peter, a daughter, Sacha David.

HOWE - On November 13th, to Lynda (née Barnett) and Martin, a daughter, Julia Angela, a sister for Phillip.

HARRIS - On November 13th, at Queen Charlotte Hospital, to Robert and Julie (née Seifert), a son, Jonathan Robert, a brother for Richard, Julia and Charles.

HUGHES - On November 12th 1992, to Judy (née Stott) and Richard, a daughter, Phillippa Rose, a sister for Molly Alice.

HUNTER - On November 11th, to Emma (née Rigby) and Toby, a son, Christopher, a brother for Oliver and Barnaby.

CAROL (nee Craig), a son, David. Thanks to all staff for their skill and care.

KELLOCK - On November 10th 1992, to Anna (née Wadhams) and Rupert, a daughter, Isobel Harriet.

LYSTER - On November 10th 1992, to Nancy (née Oliver) and Nicholas, a daughter, Olivia.

NEDEN - On November 2nd, to Catherine (née Lovat) and John, a daughter, Elspeth, a sister for Alice.

ORAM - On November 12th, to David and Jane, twins, a daughter, Harriet, a sister for Charlotte.

TOWER / POLYGRAM - On 4th December, in Kingston, for the consumer a beautiful new store & a dynamic new format: DCC

SKINNER - On November 12th, in Singapore, to Kathie and David, a son, Patrick.

MESDAG - On November 2nd 1992, to Bruno and Françoise.

MARRIAGES

PIPPING-STEVENS - M N.A. Pipping and Miss C Stevens, the marriage took place on Saturday 14th November at Haslemere Methodist Church of St Nicholas Pipping, son o Voldemar and Vivier Pipping and Miss Geraldine Stevens, daughter of Gerald and Ruth Stevens.

FANFARONADE

- A celebration
- Nose-in-air haughtiness
- An organ stop
- AMBLEDOWN DICK a hero of Falklands War
- Richard III Lord Protector of England
- MAFFICK
- To celebrate
- An Englishman's boy
- The Cuckoo of the niblick
- COMPACT CASSETTE
- PAEAN

PolyGram

ky sound to Kingston

ngton branch. It has two floors and 8,000 sq ft stocked with products aimed at a fantastic shopping area. It's been crying out for a major record store.'

Carroll will be singing her new single and mega diva Cathy Dennis will be promoting her single Irresistible live in the store at 4pm.

On top of the usual signings from major artists — the Kingston store will stage weekly gigs from local combos or university bands, irrespective of whether they have record deals. This kind of interaction is vital to Lyttleton, he's already got Tower's free in-house magazine TOP (circulation 60,000) into the university bars and, he hopes, in some of the local newsagents too.

As for local shopping habits, Kingston will persevere with a 10pm closing time and try to make it work. "We want to present a new image of customer

service in this area", says Lyttleton. "A megastore can be an essentially impersonal environment, so we intend to offer, as always, an efficient, friendly service."

Tower's new electronic till system is debuting at Kingston. When the database is completed (in around six months), it will enable any member of staff at any till in any store to check what's in stock or order something requested by a customer — very often going only by title or catalogue number.

It hasn't quite got the technology to locate an obscure Seattle grunge B-side from a snatch of tunelessly-hummed melody by a well meaning grandmother, but it is probably working on it.

THE PEOPLE BEHIND TOWER



GEORGIA HALL, marketing manager

Georgia Hall organises all Tower's marketing activities - from setting up co-op advertising to developing in-store promotions, PAs and competitions.

Throughout 1992 we've carried out a major label sale every month for which point-of-sale is produced and advertising set up," she says. "They are a great success due to the amount of excitement (and sales) generated in each store. Major campaigns in 1992 have included The Sony Music Magic Sale, The EMI Simply the Best promotion and the unforgettable "eggs rated" video sale. Georgia, who started off designing in New York in 1984, decided to move into the world of advertising in 1987. Previously she was an account manager at worldwide advertising agency TBWA. Setting up live showcases for Grolsch lager got her into the music business. Georgia moved to Tower Records in September 1991. She works out of Tower HQ in Kensington with a staff of four, including a design team (Noah and Zak) who create Tower's distinctive adverts.

TOWER STORE OPENINGS
1981 - 1985

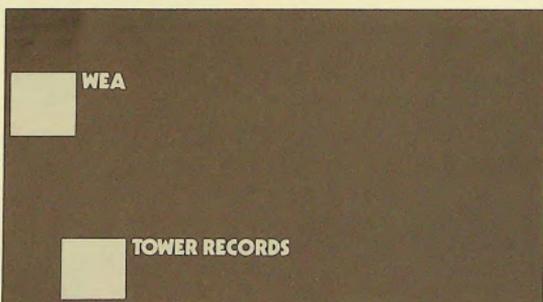
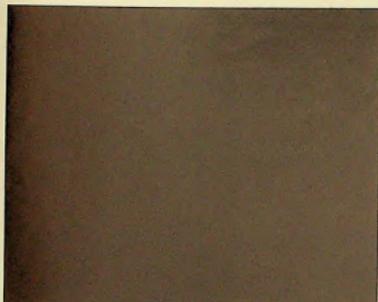
1981 Portland, OR, Shibuya, Japan.

1982 Citrus Heights, CA, Sherman Oaks, CA, Beaverton, OR, 1983

Los Angeles, CA, New York, (Village) NY, 1984 San Mateo, CA

Washington, DC, New York, (Lincoln Centre) NY, 1985 London, UK (Kensington High Street) Sendai, Japan, Sherman Oaks, CA.

TOWER RECORDS



KENSINGTON HIGH STREET

WEA NORTH EAST WEST SOUTH

Congratulations from your neighbours

WARNER MUSIC UNITED KINGDOM

WARNER CLASSICS

The giant fro

Russ Solomon started selling records in his father's pharmacy with the impetus to spread its wings and challenge the music business.

Tower's founder Russ Solomon started selling records in his father's Sacramento pharmacy, Tower Drug, in the Forties. The Tower name was taken from the building—The Tower Theatre—in which the store was housed. It was a huge landmark, visible from the freeway that dominated the landscape.

Russ would sell records in Tower Drug from the few racks

his father would let him have. He was selling 78s in those days supremely bankable.

As Russ expanded into wholesaling and "rack-jobbing" (i.e. supplying non-music stores with records he thought would sell) he hit on the brainwave of returns: companies whose records broke—or just didn't sell—would simply be given them back.

In 1960, Russ Solomon founded

his own company MTS incorporated (the initials of his son Michael) and a year later, encouraged by the meteoric rise of the 45 single, opened Tower Records' branch in Sacramento's Wall Street.

"In those days," points out Ken Sokolov, managing director of European operations, "there wasn't any thought of a global chain. It was just two—admittedly very good—little record stores that were local. Opening in San Francisco was the big break."

Moving into 1968, the popularity of the Rolling Stones and contemporary music, coupled with an optimistic, moneyed young generation, Solomon saw limitless potential for his new "supermarket of recorded sound".

Thousands of titles were piled at discount prices; "Stack 'em high, sell 'em low" ran the advertisements.

Meanwhile, pioneering venues like the Fillmore West and the Avalon promoted audacious and challenging gigs,

THE PEOPLE BEHIND TOWER

KEN SOKOLOV
managing director of European Operations

Sokolov is the man who oversees everything connected with Tower's five UK stores. His brief includes scouting out locations on the European mainland, yet untapped by Tower. The son of Tower's former vice president of construction division, Ross Sokolov (now retired), Ken started in February 1968 as a clerk at the Watt Avenue branch, Sacramento, becoming manager in 1971. In 1973 he moved to San Jose and in 1979 became regional manager in Seattle. In 1984 he moved to San Francisco to be Bay Area Regional Manager. The European job came up in February 1989. Since he now lives in Surrey, Kingston will be Sokolov's local store.



POLYGRAM CLASSICS
AND JAZZ

CONGRATULATE

TOWER RECORDS

ON THE OPENING OF THEIR NEW

KINGSTON STORE



DECCA



PHILIPS

Classics

the Complete
Record Company
Ltd.

"Congratulations
TOWER
on improving the
quality of life
in Kingston."

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Tel: 071-924 3174
Trade Orders: 081-523 3097/3098

Tom Sacramento

...acy in Sacramento, but his eye for off-the-wall locations gave Tower Records the
ness

and a new, serious music press fired off thesis-length reviews of the culturally crucial albums of the hour.

A year after the San Francisco break, Solomon — demonstrating a genius for off-the-wall location spotting — found an equally desirable location on Los Angeles' Sunset Boulevard. "All of a sudden," recalls Sokolov, "we were on a roll."

These stores were not staffed by smartly dressed retail clones in suits. They had studiously hip, young people with a virtually encyclopaedic product knowledge who sussed out California's craving for the new underground of Jimi Hendrix, The Grateful Dead and Jefferson Airplane.

This was the beginning of the megastore idea: 10,000 square feet hangars dedicated to the pursuit, the appreciation and the veneration of the music they sold. The hours were nine a.m. till midnight ("86 (sic) days a year" — even Christmas Day).

But, as Ken Sokolov is quick to point out, Tower was still only a West Coast chain in the US

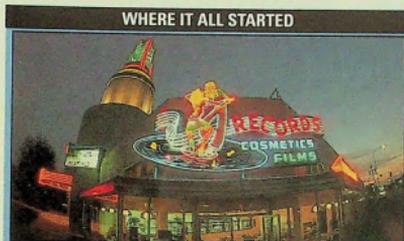
until 1983. In fact, it had opened three stores in Japan before it took the plunge in 1983 to open in New York. It was done with an instinct and a confidence that is still evident.

"You do it as you go," explains Sokolov. "What year is it. What town is it. And you change to fit the market. Those things are all just pure luck."

"If you make rigid rules, they're not going to work. We can't run a store in London the way we do in Tucson. We certainly can't carry the same records. As far as design goes, we have a pretty standard design, which we allow to change, and hopefully improve. So setting up becomes a learning process."

And when the break into the UK came, with the Kensington store in 1985 and a year later with the Piccadilly watershed, there was a cool, relaxed, laissez-faire attitude that allowed the stores to breathe and adapt.

"We're autonomous from store to store, let alone territory to territory," notes Sokolov. "But America, being much older, much stronger and much bigger, passes



Neon lights flash over the old Tower Drug store in Sacramento, where Russ Solomon started his record business in a corner of his dad's shop. It was a modest start, but it spawned a worldwide business that is still looking for new openings

us a lot of ideas for free and we use a lot of them."

Andy Lown at Piccadilly thinks Kingston will be a huge success. "A lot of our customers make the journey up from Surrey or wherever. If Kingston starts taking business away from us, we won't be know it's going to succeed." The more

specialist Kingston is the better Lown reckons it will do.

"Customers want to walk into a store and not feel alienated. Where's your blues section? Oh, it's these three rows here, sir," he laughs. "With us it's a bloody big section and there's a guy over there who'll be able to chat away to you about it."

TOWER
STORE
OPENINGS
1988 - 1992

1988
Carle Place, NY,
Nashville, TN,
San Francisco,
CA, Tyson's
Corner, VA
1989
Pearl Kai, HI,
Bayswater,
London UK,
Mesa, AZ,
Nagoya, Japan,
Ikebukuro,
Japan,
Cerritos, CA
1990
UK, Glasgow
1992 UK,
Kingston-Upon-
Thames

GLORIA ESTEFAN	GREATEST HITS	472332 2
MICHAEL BOLTON	TIMELESS (THE CLASSICS)	472302 2
VARIOUS ARTISTS ★	THE ULTIMATE COUNTRY COLLECTION	MO00 CD 26
SADE	LOVE DELUXE	472626 2
PEARL JAM	TEN	468884 2
NEEDS ATOMIC DUSTBIN	ARE YOU NORMAL	472633 2
MICHAEL JACKSON	DAINGEROUS	465802 2
DES O' CONNOR	PORTRAIT	472730 2
NICK BERRY	NICK BERRY	472718 2
BOB DYLAN	GOOD AS I BEEN TO YOU	472710 2
PETER'S FRIENDS	THE ALBUM	M000 CD 27
NEIL DIAMOND	THE GREATEST HITS 1966 - 1992	471502 2
THE FARM	LOVE SEE NO COLOUR	472029 2
LEONARD COHEN	THE FUTURE	472498 2
SONY MASTERWORKS TAKE 2	OPERA FAVOURITES/ORCHESTRAL CLASSICS	CD48226
TOAD THE WET SPROCKET	fear	468582 2
THE BEST OF PREFAB SPROUT:	A LIFE OF SURPRISES	471886 2
JERRY BURNS	JERRY BURNS	471645 2

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Playing it by the

Tower puts its emphasis on the depth of its inventory and the diversity of products, and when it advertises, Tower always matches medium to the message. 'You can always tell a Tower ad,' says Polydor's George McManus

TOWER STORE OPENINGS 1986 - 1987
 1986 Berkeley, CA.
 Sacramento, CA. Piccadilly Circus, London, UK. Northridge, CA. Torrance, CA. Phoenix, AZ.
 1987 Kyoto, Japan. Philadelphia, PA. Bellvue, WA. Boston, MA. New Orleans, LA

"At Tower," notes Chris Hopson, senior vice president, Tower advertising and marketing (US) "the difference is selection. Our competitors are focusing on the newest hit album or current blockbuster video rental.

"Tower's key emphasis is on depth of inventory and diversity in products stocked.

"We are by far the 'category killer' in music and video retailing, and this position has helped us weather the current economic storm by always having the selection that today's consumer demands."

Tower UK marketing manager Georgia Hall says: "This approach is echoed in Tower's advertising throughout the UK—concentrating not only on the latest releases but also exploiting Tower's wealth of back catalogue and selection of musical categories".

"We've set up a number of advertising promotions this year, not only concentrating on the major releases, but also involving a lot of the smaller independent labels like Cooking Vinyl and the Complete Record Company," she says. "Obviously, as Tower caters for all music tastes, be it classical jazz or world music we carry out campaigns to suit each category."

Or, as Andy Lowin in Piccadilly puts it: "We are here to survive as a retail store, but the way we survive is different, because when the hits aren't coming along, we're not going to be hit so hard."

"We do place a lot of emphasis on Madonna, Prince and REM, but we place just as much importance on the new Papa Wemba CD that's coming in from Sterns."

Polydor marketing executive George MacManus says, "I like

the way they can jump from The Jam to Andrew Lloyd Webber," says

"They're so receptive to such a wide range of repertoire and they're always open to ideas. And I think they have a very distinctive style of advertising too.

"When we do co-operative promotions with them, it's always very distinctive. You can always recognise a Tower ad."

Georgia Hall agrees: "Tower recognise the need to advertise first and foremost the musical product, be it Michael Nyman, Batman or U2.

"All our ads are treated individually, with different colourways and typefaces employed to suit that particular artist/album.

"You won't find Tower haphazardly bunging our logo across the page no matter what the musical content is - we do

after all want to appeal to the appropriate people."

Ninety per cent of all advertising is carried out in-house by Noah C Brown, the creative director who helped set up the design department almost two years ago, and Zak Copping, senior designer, who work closely with each record company on the individual advertisements.

Karen Meekings, marketing manager at PolyGram TV adds, "We have always found Tower to be very enthusiastic about the joint campaigns we have run with them.

"We recognise that they are interested in promoting a broad range of repertoire, and have already confirmed co-TV campaigns in the run up to Christmas for The Gladiators album and Essential Ballet. We also value their flexible approach to spot buying."

Castle hereby communicates
 its best wishes to Tower on its
 new emplacement.

(Drawbridge lowers 9am December 4th)

book



Tower UK's marketing team, left to right: Noah Brown, creative director; Kathryn Byrnes, marketing assistant; Georgia Hall, marketing manager; Zak Copping, senior designer

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CD-SFPCD081

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Talk

Heading for the high

Deep in Tower's Kensington HQ is situated the office of *TOP* - Tower's free in-store magazine. Here we find two gentlemen named Jon Newey (advertisement director) and Hugh Fielder (editor), ex-Sounds buddies and encyclopaedic music heads, putting together the next *TOP* issue.

They're gearing up to increase the circulation to 60,000 when Kingston opens. At the moment, however they're trying to get hold of J Mascis of Dinosaur Jr to get him to reveal his 10 top records.

Red Stripe

"The whole angle of *TOP*," says Newey, "is to turn people on to music. To open their minds. There's no reason why someone who's into Nirvana wouldn't be interested in, say, John Coltrane or John Moran's Charles Manson opera, if they got the chance to read about his music."

But they're unlikely to do that in the popular music press, whereas in *TOP* they can read about hostile challenging music



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King Top

her ground with Tower's own magazine

and then more hostile, challenging music.

TOP first appeared in early 1987, a gratis read for the discerning music buyer on a trip to Tower.

Since then – and especially over the last two years – it has carved a cool niche for itself as the UK's most credible music freebie. The range of styles it covers in its reviews section is immense: "Up to 16 genres in a good month," testifies Fielder.

They take in rock, metal, grunge, indie, blues, jazz, fusion, folk, world, new age, dance, soul, rap, hip-hop and classical.

They even have a section labelled "Weird" wherein the intrepid browser can bone up on wayward recordings by chaps like Earwig, Sheep On Drugs and anything involving errant Shimmydise genius Kramer.

The 50,000 copies of *TOP* shifted prior to Kingston opening was already looking like it might not be enough.

"*TOP* is purely geared towards the records," explains Newey, "so as an advertising platform, it's an extremely hot and unrivalled package in the music press. Record companies advertising in *TOP* not only receive a guaranteed circulation of 60,000 serious record buyers but also receive premium in-store racking and sale prices on advertised product. Plus there's the "No Risk Disc" package for new acts."

TOP was born out of *PULSE!*, Tower's highly-rated US magazine.

As men with their CVs dipped in the upper echelons of the UK music press, Newey and Fielder understand only too well the need for *TOP* to be credible. Fielder, who became editor in October, was impressed by the magazine's status as a 100% targeted stand alone title for the serious buyer – for as Newey says, "the people in the stores have to make the decision to pick-up a copy, just like if they were buying it."

THE PEOPLE BEHIND TOWER



HUGH FIELDER
TOP editor

Like Jon Newey, Hugh worked at *Sounds* for the best part of a decade and a half, mostly as news editor. Both he and Jon were part of the *Sounds* team which took the magazine to its highest ever circulation of 184,000 in 1981. He was approached by *TOP* in October 1992 after editing *Music and Media*, and freelancing on *Billboard* and *The Independent*. Hugh aims to build on *TOP*'s heavyweight writers as well as "lap into" the colossal knowledge of the Tower staff, "These people know everything about their subject, he says enthusiastically, and they know it from the practical end as well. Not all of them can write - but that's my job."

JON NEWAY
TOP
advertisement director



Jon Newey quit art college in 1970 to tour and record with a number of bands including cult oddities, England's Glory and The Subteraneans, before joining *Sounds* magazine in late 1977 where he became advertisement manager. Jon left two months prior to *Sounds* folding in 1991 and was quickly approached by Tower Records to be advertisement director of *TOP* magazine. "Quite clearly there was a growing demand, both from the record business and from readers coming into Tower for *TOP*. The potential is unlimited". With his and Hugh Fielder's guidance, *TOP* will adopt a more pro-active stance on both new acts and reissues, both cajoling companies into getting long deleted albums onto CD and filling the gaps in their back catalogue.

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DOOLEY'S DIARY

Remember where you heard it: That old Cliphsham-to-WH Smith/Powell-to-Phonogram/Russell-to-MCA-lamour never did seem likely. But the most interesting question, now we've had all the denials, is **who was putting it about?**... Couch potatoes should make sure to catch Behind The Headlines this week, when EMI's **Rupert Perry** and the rather more outspoken Dire Straits manager **Ed Bicknell** will be among those addressing the evergreen subjects of new formats, royalties etc... Showing that he still retained a sense of **humour** in the thick of things, **Tony Wilson**, whose company first took off after the death of Joy Division's lead singer, noted wryly the name of Factory's administrators, **Leonard Curtis**. "**Mr Curtis** is always with us," he says... Thanks to reader **Phil Black** of the Isle of Wight for pointing out the astounding news that the **Barron Knights** are currently celebrating the 33rd anniversary of the group... Great minds think alike dept: when **Chris Wright** and **Steve Lewis** set an imaginative design company on the search for a name for their new company, the eggheads came up with the great suggestion of **Imago**. Wonder what **Terry Ellis** would think of that?... Just who was



Despite being somehow omitted from Music Week's football feature back in May, producer **Nigel Wright** is a keen football fan. Indeed he supports QPR seriously enough to share an executive box at the team's Loftus Road ground with his Scratch Music partner **Les McCutcheon** — what better way to relax following a hard day's work producing music for **Andrew Lloyd Webber**, **Des O'Connor**, **Sonia** or **Take That**, after all? Not only are the pair loyal fans; they are also official sponsors of player **Les Ferdinand** (right). It's not surprising then that **Wright** (left) looked so pleased after the recent Sky TV QPR v Liverpool game since **Ferdinand** (right) was named man of the match. Among those attending the occasion were **McCutcheon's** **pa Sandra Browne** (centre left), **Clive Fisher** (centre right) and **Obie from PolyGram** (another QPR man), **EMI's Gareth Hopkins** and sizeable possessors from **Russells**, **3mv** and **Kiss FM**.

it seen taking down his pictures at **PLP** last week?... **Sega** had no problem with orders for its new **Sonic II** game released last Tuesday, with dealers clamouring for a share of the **500,000 units** it is reported to have shipped. At **£40 a throw** it may speculate whether that one game could turn over more this Christmas than the top five albums combined... And while on the subject of sales, **Sony** must be happy that, despite the lukewarm response to **Sade's Love Deluxe** in the UK, the album has already gone **platinum** in the US, selling 1m copies in just two weeks... In the battle of the teeny pop mags, **Fast Forward** claimed an historic victory over **Smash Hits** last week. The **Fasties** beat the **Smashies** 29-26 in **Caron Keating's Radio Five** quiz on Wednesday... Judging began for the **Song For Europe** on Tuesday as judges, including last year's victorious publisher **Freddie Cannon**, **Peter "Where Do You Go To My Lovely" Sarsted** and yours

truly, began sifting through **Basca's** 500-plus entries. With the MPA also receiving more than 130 entries, it's been a **bumper year** in terms of quantity at least... In the latest attraction at the **Irn Bru Pop Video Exhibition** at the National Film Theatre, video director **Tim Pope** takes the stage for a live interview on Wednesday. Other directors highlighted over the next month are **Mike Brady**, **Andy Morahan** and **Nick Morris**... **Virgin Radio** is looking for new presenters. But what can programme controller **Andrew Marshall** mean when he says, "What I certainly don't want is **tired old DJs** from Sixties pirate radio stations"?... Government minister **Edward Leigh** and his DTI mandarins were in good form at the Hit Factory presentation laid on for them by the **BPI**. Leigh seemed particularly taken with **DCC's** casing, **gleefully sliding** the cassette in and out of its case... And, finally, a spot of good news: **Steve Mason** reckons Xmas is here, with last Monday his **busiest** of the year so far. Let's hope it continues.....

Having decided to promote his forthcoming solo album under the banner of "no bullocks music", former **Marillion** singer **Fish** (right) officially took the promotional bull by the horns last week — or at least took said bull to **Finchley's Fab Records** outlet. His partners in crime for the jolly jape were **Polydor** product manager **Greg Sambrook** (standing) and faithful press officer **Martin Birfison** (leaning sideways). Just to keep up the "bullocks" theme, members of the **Fish fanclub** will now receive tasteful "you are now entering a bullshit free zone" stickers to place and photograph in suitable sites, the 10 most witty being selected to appear on the singer's next single sleeve.



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