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# music week

For Everyone in the Business of Music

8 MAY 1993 £2.65

'Ignorant' Kaufman dashes industry hopes of fair hearing at select committee

## Kangaroo court

The National Heritage Select Committee investigation into CD pricing turned into a rowdy farce last week with witnesses constantly interrupted and even insulted.

Record companies' hopes that they would get a fair hearing were dashed after a series of interruptions from MPs climaxed in chairman Gerald Kaufman's declaration that BPI council chairman Maurice Oberstein's explanation of the pricing of classical CDs was "the most elegant paraphrase of the word 'rip-off' I have ever heard".

Although Kaufman admitted to the PolyGram team that "we are ignorant and you are knowledgeable" about the issue he constantly interrupted witnesses to state his view that CDs are overpriced.

Record company executives and retailers cried "Shame!" as Kaufman dismissed PolyGram chairman Roger Ames' explanation that the higher quality of the compact disc format warrants a higher price.

In a scene witnessed by millions of TV viewers, Kaufman said, "Terrific. Excellent. You have just told us that there is no justification other than ripping off the customer."

Ames said later, "We had spent a long time preparing detailed answers to what are very complicated questions. I feel Gerald Kaufman had made his mind up already. Hopefully the more reasonable people on the committee will point to a more balanced viewpoint."

BPI director general John Deacon, clearly shaken after the morning's proceedings, said it was a "total and utter shambles".

The MPs did not treat the companies' evidence either fairly or seriously, he said. "I am far from satisfied that it



has been treated with an open mind," he added.

MCA managing director Tony Powell says, "I was appalled. People who have worked hard and long in this industry as professional businessmen were dismissed as rip-off merchants. I found the MPs' whole approach totally unprofessional and insulting."

Rupert Perry, president and ceo of EMI Records Group UK and Eire, and the first to give evidence, said, "It was a very frustrating experience."

The hearing follows two previous sittings featuring managers Elliot Rashman and Ed Bicknell and, last week, leading retailers.

The hearing opened with Perry outlining all the main points of the record company arguments. "Compact discs are not expensive and are in fact reasonably priced compared with other forms of entertainment," he said.

Gerald Kaufman asked Perry why a typical EMI album had a CD dealer price of £7.86 in the UK but only £5.98 in the US. But he failed to accept Perry's explanation of basic economies of scale. "I just don't understand," he said. "It makes no sense to me at all."

Kaufman said EMI's case showed "a total lack of any convincing explanation except your wish to make a lot of profit".

Opening for the PolyGram team, former PolyGram UK chairman Maurice Oberstein said the selection of witnesses to the inquiry was unbalanced. Rashman and Bicknell's views are not shared by all managers, he said, quoting Genesis manager Tony Smith and U2's Paul McGuinness as arguing that US prices are too low.

Director of Fair Trading Sir Bryan Carsberg told the hearing that he had re-opened the OFT's inquiry into CD pricing because he became "personally

### THE COMMITTEE WHICH PRESUMES

The National Heritage Select Committee has no statutory powers, but will submit its report to the Office of Fair Trading. There are no rules governing the committee's conduct and no presumption of innocence. "Members themselves decide how they want to proceed," says one insider. Chairman Gerald Kaufman will this week start writing a first draft of his report, before circulating it to the committee. He hopes to publish it within two weeks so it appears before the OFT decides whether there are grounds for a referral to the Monopolies and Mergers Commission.

concerned" about the issue.

Members asked Carsberg whether the OFT will be making a reference to the MMC, but he would not comment, stating that a decision will be made in two to three weeks.

Independents Robin Morton, of Scotland's Temple Records, and Edward Perry, MD of Hyperion, argued that their businesses will suffer if majors are forced to cut prices.

"My prices are decided on costs and in terms of what the recording is. I also have to take into account what the majors are charging. If I go much lower than them then I am not going to make money," said Morton. But the committee gave the two men short shrift, with Morton at one stage accused of waffling.

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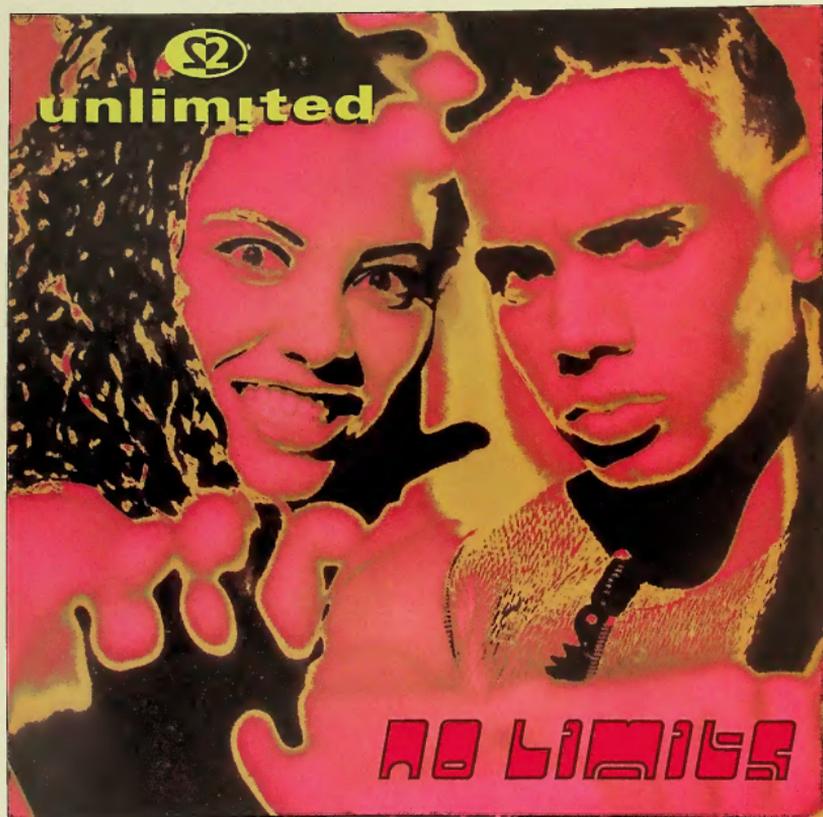
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RECESSION ON THE WANE - THE END IS IN SIGHT. SEE PAGE 5

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**PWL**  
INTERNATIONAL

Former EMI Classics International manager Yehuda Shapiro has joined Virgin Retail Europe in the newly created post of marketing director. He will be responsible for co-ordinating pan-European campaigns. Virgin opens its 10th continental Megastore in Hamburg this summer, to be followed by four more over the next year.

International Managers' Forum chairman Dennis Muirhead and steering committee member Peter Jenner are hosting the organisation's inaugural North American meeting at the Music West conference in Vancouver, Canada this week.

Sony Music Video is planning a huge marketing campaign to back the release of a two-hour Michael Jackson video at the end of June. The longform, which will include full-length versions of all Jackson's clips from his Dangerous album plus documentary footage, dance segments and "Naomi Campbell's prized assets", is likely to be one of the year's biggest-selling music videos.

Bulmers cider brand Max is sponsoring ITV dance programme *Beats Per Minute* in a one-year deal. The brand will receive opening and closing credits under the strapline "Reach the outer limits with BPM and Max".

Virgin Retail, American Airlines and the British Film Institute are sponsoring Brighton's *Festival Radio* this year for the first time. Other sponsors for the station, which returns on May 3 to broadcast during the Brighton International Arts Festival, include *The Guardian* and Stella Artois Dry.

Koch International UK has signed a four-year distribution deal with classical label Academy Sound & Vision.

# Hi-tech dawn for CIN charts

The official CIN music charts are set to enter a new era next spring when market research specialist Millward Brown takes over the contract to compile the rundowns from Gallup.

The change will be the second time in the 24-year history of the charts that the contract has moved. In 1983 Gallup took over from British Market Research Bureau which started compiling them in 1969.

Warwick-based Millward Brown, which takes over the contract on February 1, is promising to introduce improvements as dramatic as those instituted by Gallup over the past 10 years.

Its central aim is to bring the whole information flow process on-line, gathering information from chart return shops through EDS machines and in turn distributing it to its record company and retail customers via computer.

Millward Brown director Gordon Pincoff, who headed the company's charts tender to CIN, says, "I have a vision that over the four-year life of the



Millward Brown: (from left) Martin Maxfield (technical director) Gordon Pincoff and David Jenkins (group chief executive)

contract, paper-based delivery of information will be largely removed from the system."

The main change will be in how record companies are able to interpret and break down the information they receive. They will, for example, be able to download information on sales of a specific type of music in a particular part of the country in any given period.

Gallup has issued a statement suggesting it will now go it alone with an unofficial chart.

Gallup charts director John

Pinder, who says his company had suggested similar technological advances to those proposed by Millward Brown in its own tender, refuses to comment on how he will research information from February 1994 and to whom it will be supplied.

Band members, including all the UK's major multiples as well as leading independents, signed an exclusive contract three weeks ago to supply information to CIN.

● **Countdown to a new era, see p8**

## PPL accepts court ruling on new rates

PPL has not appealed against the new rate for independent radio airplay royalties set by the Copyright Tribunal in March.

As anticipated the record company rights organisation decided not to appeal since it could only do so on points of law, most of which it won. The tribunal set a new 5% rate of net ad revenue for most independent stations.

Brian West, director of the Association of Independent Radio Companies, says his members are still working out whether they owe money to PPL since the new rate set by the tribunal was backdated two years. AIRC members had been paying an interim rate of 4%.

Although the two sides technically have 55 days from March 30 to settle the payments, West says this deadline will be extended if matters remain unresolved.

## Indies line up as Umbrella event returns

More than 300 independent labels, distributors and retailers will attend the sixth annual Umbrella seminar at the University of London on June 12 and 13.

The topics for debate will include radio, publishing, sales and distribution with representatives from Radio 1FM and the leading retail chains expected to attend.

It is the first such seminar since 1991 as last year's event was suspended to allow Umbrella, which represents independently-distributed labels, to concentrate on last summer's chart debate.

The full list of panellists and moderators will be announced this week.

# Fiddler takes Reading

The Mean Fiddler has won the battle to stage this year's Reading Festival following the resolution of a dispute with original promoter NJP/Marquee.

Reading Council last week held urgent talks with the rival parties and set a deadline of noon last Thursday for the submission of licence applications.

Vince Power's Mean Fiddler

group was the only promoter to submit and expects to receive the go-ahead by a specially convened meeting of the council's licensing sub-committee next Monday (May 10).

In a statement issued last Thursday, the council said that it was anxious for a "speedy resolution" to ensure a properly organised August bank holiday event.

The Mean Fiddler issued a

simultaneous statement saying it was confident it will be organising the festival.

Dave Phillips of The Mean Fiddler adds that he is now booking the bands.

"We won't be taking all the acts that were confirmed for the original festival, but the bill will be excellent," he says.

Simon Gunning of NJP/Marquee declined to comment as *MV* went to press.

THE CHART #93

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# Green shoots signal end of slump

The record industry may have finally turned the corner of the recession with sales to the retail trade in the first quarter up for the first time in more than a year.

Sources suggest BPI shipment figures still to be

released officially will show:

- the value of shipments up 8% on the same period last year;
- total album shipments up 14%;
- CD shipments up by more than 25%.

BPI head of research Peter Scapung was unable to confirm the figures as MW went to press. "We have still to confirm the figures and are comparing our results with data from Gallup and retailers," he says. "But it is fair to say we are

expecting considerable growth in the CD sector."

Increased deliveries to the trade tend to indicate a return of confidence. Many retailers have reduced stocking levels dramatically through the recession.

# CD row may hit sales

Retailers fear the controversy provoked by the National Heritage Committee's investigation into CD pricing will damage sales just as there are signs that the recession is ending.

CIN data has already suggested that recovery is underway with CD album sales in the first quarter up 18% on the same period last year and latest BPI shipment figures are expected to confirm the trend (see above).

But retailers report consumer confidence is already being damaged. Ken Sockolov, head of European operations for Tower and a witness to the enquiry last week, says, "The hearings have been a sham from the word go. But we are in danger of missing out on recovery because of the damage to the public's perception of our business."

Alan Goulden, managing director of classical specialist



Last week's witnesses line up for their ritual grilling in front of the select committee. (From l to r) Robin Morton of Temple Records, the PolyGram team of Roger Ames, Maurice Oberstein and David Cliphams and EMI's Rapert Perry. Televised excerpts from the tribunal were shown on the BBC and ITN. Press coverage ranged from Today's CD fans admit rip-off to the Daily Mirror's CD bosses slam MPs. Reports variously described the hearing as "ill-tempered", "acrimonious" and "raucous".

Music Discount Centre, says, "We are already getting people coming into the shops asking us how we work out the prices for our CDs and asking when our prices are coming down. The public perceives the inquiry as a foregone conclusion. The whole thing has been appalling."

Our Price management director Richard Hamdover, a leading proponent of lower prices, agrees the publicity has been damaging. "It's very sad that this situation has to become a

government issue," he says. "We would very much like to have sorted this out within the industry. But the consumer perception is that they are too expensive and we have to do something about it. I believe the issue is stifling volume growth."

Woolworth group trading manager for entertainment Martin Davies argues that the hearing may help finally resolve the issue. But he points out that it is the consumer who will ultimately decide. "It's

interesting that people have asked retailers, record companies and artist managers, but nobody has done any real research on what customers think." He says that pricing is not really an issue as long as the industry is able to produce a consistent flow of high quality music.

Record companies are resigned to the issue remaining in the spotlight. The BPI's John Deacon says: "All we can do is argue our case in a logical and consistent way."

## Virgin marks 21st with CD discount offer

Virgin Records is celebrating its 21st birthday this year with a two-stage campaign involving a mid-price promotion, sampler album and live event.

The first push starts next week with the launch of a mid-price campaign encouraging retailers to offer three CDs for £21. The promotion covers existing mid-price titles as well as 35 albums previously only available at standard price including releases by Soul II Soul, Peter Dinkiel, Sex Pistols and Loose Ends.

The Virgin 21st Anniversary Sampler, containing 18 tracks by artists such as Phil Collins, Simple Minds, Roxy Music, Mike Oldfield and Nene Cherry, will also be launched on May 10. The CD, retailing at £39.99, bears the catch line "Virgin, 21, Loves Music, Wants To Party".

In the autumn Virgin will launch the second stage in the CD promotion, promising a "high profile media campaign" and some form of live birthday party event.

## Woolworths extends range up to 40,000 titles

Woolworths is set to revolutionise its range offer to consumers with a new in-store computer ordering system, claimed to be the most advanced in the world.

The hi-tech machine means Woolies customers can now have music and video product delivered to their home if it is not in stock at their local store.

A trial MV (Music/Video) Plus system has been installed at the chain's Hounslow store.

The touch-screen system allows customers to select product from a huge range of

40,000 titles and order it for delivery to the store or their home the following day.

This compares with the 2,000 music lines in a conventional Woolies store and will enable the company to compete on range with music specialists for the first time.

"It is a customer service initiative," says Woolworths group trading manager Martin Davies. "We wanted to make a bigger catalogue available than the amount of stock it is possible to have in a store."

Davies says that the chain

will analyse customer use of the system and if it proves effective over the next few months it will be introduced to other stores.

The computer terminals in each store are connected to the same database developed for the Castrack direct marketing service. Woolies parent Kingfisher launched in November.

Meanwhile, Woolworths is also changing the shopfront fascia at its 739 stores. This includes a new blue and red logo.

## King launches talent tip sheet

Jonathan King this week launches what he claims will be the UK's first non-specialist weekly tip sheet by compiling a list of hundreds of records picked by music industry figures.

The *Tip Sheet* will be mailed

out this Thursday as an A4 magazine with no advertising and an initial print run of "several thousand".

All contributors are asked to pick their record of the week - single or album track - and select a future hit.

"The point is to open up a network within the music business where people can give their predictions for future hits," says King. *The Tip Sheet* will be mailed free of charge for the first four weeks and then sold by subscription.



In a democratic country it seems a reasonable principle that Parliament should be able to investigate whatever it so chooses. It is also reasonable that those being investigated should expect to be treated with courtesy, respect and, above all, in a fair and open-minded way.

But in Committee Room 15 of the "Mother of Parliaments" last Thursday what was meted out was the democracy of the lynch mob.

It was clear that committee chairman Gerald Kaufman had already made up his mind before the meeting. After quizzing retailers last week he had declared, "It's pretty evident someone, somewhere is ripping off the consumer - we're here to find out who."

Time and again last Thursday it was clear he had no intention of listening to the evidence.

Let's get it absolutely straight: the very worst that could be said of the record industry is that it is guilty of being successful.

Making profits - and modest ones by the standards of most other leisure industries - is not illegal. We do not, thank God, live under some centrally-planned

communist regime. Under our free-enterprise system, pricing is a free

negotiation between producer and consumer. Whether a £2 cut in the price of CDs would increase the industry's overall profitability and success is a matter for the industry and the industry alone. If consumers decide they do not want the industry's products at current prices the industry will be the loser.

If, as expected, BPI figures show CD sales leapt 27% in the first quarter the opposite will have been proved to be the case. Sadly, however, the "music-loving" Kaufman has shown himself to be deaf. His "investigation" is a sham. He should resign.

Steve Redmond

# Virgin Radio seals £2m deal

Virgin Radio 1215, the UK's newest broadcaster, has secured a £2m sponsorship deal with coffee brand Nescafe.

The three-year agreement, the largest struck by a UK radio station, includes sponsorship of Chris Evans' Saturday morning slot The Big Red Mug Show.

Announced by Virgin Radio

chief executive David Campbell three days before the station's official launch last Friday, the deal is Virgin's second important sponsorship contract. Canadian brewer Labatt is sponsoring Virgin's albums chart show in an agreement worth £750,000.

The deal reconfirms Nescafe's commitment to

music radio. For the past seven years the coffee brand has backed independent radio's Network Chart Show. Pepsi takes over as the chart's sponsor at the start of August.

Virgin sales director John Pearson says of the Nescafe deal, "This is the next generation of radio sponsorship." The BBC has meanwhile

dismissed as a publicity stunt the suggestion by Virgin founder Richard Branson that his station should swap its AM frequency for Radio Four's FM wavelength.

"The frequencies are distributed by the Home Office," says a Radio Four spokeswoman. "It's not like swapping marbles in the school playground."



I hate getting old. I can hear many of my gasp 'that the slender, boyish Jonathan King is surely only in his thirties?'

But no, I'm afraid the truth is nearer 50 and it came home to me with a jolt this week when I read that my old friend Jerry Moss - the M in A&M - was leaving the label he and Herbie Alpert founded.

Jerry used to be a promotions man (didn't we all?) and we used to reminisce how the finest buzz in the world came when you were driving away from a radio station and hearing the record you'd been there plugging, getting played on air. Magic!

Sadly those days are gone. Replaced by the days of the multi-national conglomerates sucking up assets without realising where the true talent lies: not in all those old Police albums; not in the compilation rights for Drup's Vado Via or Falco's Rock Me Amadeus; not in Karen Carpenter's diet videos; not in Therapy? (who were terrific in New York last week) or Dina Carroll; not even in those classic Checkmates Ltd Phil Spector productions - but in the men who made them, found them, nurtured them, encouraged them. In the future, not the past.

Even though some of the inspirational executives of yesterday may be getting a little long in the tooth, we still often have the ability to spot, encourage and teach younger music lovers. And if we are sensible, we learn too. I spent 1992 being educated in rap, hip hop, swing, rare and hardcore.

There's a strong rumour that Jerry and Herb are teaming up with Chris Blackwell to start a new label (firmly denied by those in the know - Ed).

With Chris Wright launching a fresh butterfly any day now, those giant connotations must surely be getting a message. People mean more than assets. Or God more than mammon.

Jonathan King's column is a personal view

# Classic FM nets Sony prize haul

Independent radio, led by Classic FM, dominated the music-related categories at the 1993 Sony Radio Awards.

The classical broadcaster, which has picked up more than 4m listeners since coming on air last autumn, confounded its critics by winning the awards for best national station and best breakfast show, non-contemporary music.

Describing the programme as "engaging and enlightening", the judges praised its "ability to introduce the listener to a wider range of musical experience... without patronising or distancing itself from its audience".

Tony Blackburn won the best breakfast show, contemporary music, award for the programme he has hosted on Capital Gold since 1988. And independent production company MCM Networking won the outstanding event category for its Coca-Cola Live National Music Day broadcast



Sharkey (left) and Peel

across the IR network.

BBC Radio won the other music categories: Unique Broadcasting's six-part *Unsung Heroes* series for Radio One FM scooped the gold award for popular music programme, the first time a One FM show produced by an independent has won; a 30-episode history of Scottish music clinched Radio Scotland the specialist music programme category, and the

music programming first prize went to Friel's Fancy on Radio Ulster.

Fyodor A&R man Fergal Sharkey presented John Peel with the national broadcaster of the year award at the presentation lunch at London's Grosvenor House, attended by more than 900 guests.

Peel and Blackburn, winner of the Sony Gold Award in 1989, were joined in the winners' ranks by another member of Radio One's original team, Tim Blackmore, who wrote *Unsung Heroes*.

Overall the BBC won 27 of the 33 gold awards, two of them for One FM shows. Brian West, director of the Association of Independent Radio Companies, says commercial radio performed well since it picked up the three main station awards and won the three breakfast categories. "We were pretty good in the areas which our business is about," he says.

# Pavarotti joins pop's elite for gala special on Decca

Decca is hoping for a pop hit next month with the release of an album featuring opera star Luciano Pavarotti singing alongside a host of rock luminaries, writes Phil Sommerich.

Pavarotti & Friends, released on CD, cassette and video on May 10, was recorded at a charity gala in Modena, Italy, last September and features pop performers such as Sting, Zucchero, Suzanne Vega and Mike Oldfield as well as the Italian tenor.

The 16 tracks open with Pavarotti and Sting singing the traditional aria *Parisi*



Angelicus and end with La Donna e Mobile from La Traviata sung by all the principal artists. The Neville

Brothers perform One More Day and Bob Geldof sings Room 19.

The release is being sold in by Decca's pop sales force, but label chief Terri Robson says the chief is more than just another attempt to give pop fans an easy introduction to opera. "It is just Pavarotti having a party with various pop stars," she says.

The album is being supported by a national display campaign and advertising in *Q* magazine and the *Mail On Sunday*. National co-op campaigns are under discussion.

# Classic CD to build Megastore sales

Classic CD magazine and Virgin Retail have joined forces to boost classical sales with a discount card offering 10% off titles in all the chain's 18 Megastores.

The May issue of *Classic CD* carries a cover-mounted discount "credit card" valid for six months against classical product, excluding sale items.

The collaboration is a first for both the monthly title and the multiple.

Simon Burke, managing director of Virgin Retail, expects the promotion to increase Virgin's classical sales - currently nudging 10% of the chain's total turnover - by 15-20%.

The *Classic CD* discount is part of a purposeful strategy to build up our classical sales," he says. "People associate us with rock'n'roll, but we hope that this offer will encourage people to try our classical departments."

Alison Duller, publisher of *Classic CD*, says she expects newstand sales for the magazine's May issue to rise by 20%.

The discount card, which is supported in Megastores with posters and window displays, will not feature on the 2,000 copies of *CD Classics* sold through independent classical music stores.

# Columbia Tristar golden oldies to bolster market

Columbia Tristar Home Video launches its biggest summer campaign next month to support a new range of vintage Hollywood movies.

The company hopes the *Columbia Classics* series, which includes 18 films from the Thirties, Forties and Fifties, will bolster business during the traditionally quiet summer period.

The titles will be supported by in-store displays and posters as well as a broad-based press campaign.

The first six films will be released on June 21 and include *Holiday*, *Cover Girl*, *Pal Joey*, and *From Here To Eternity*.

# Court looms in BBC rights row

The long running dispute between BBC Audio International and EMI Classics over ownership of the rights to recordings of old BBC classical broadcasts is set to reach a head over the next fortnight, writes *Phil Sommerich*.

It is understood that the row over the exclusivity of recording contracts signed by certain EMI artists will almost certainly go to court unless both sides reach agreement.

The case has serious implications for many other contracts signed by record companies.

The dispute began nearly two years ago when BBC

Audio International was created as a joint venture between BBC Enterprises and industry veteran Monty Lewis to exploit the corporation's vast archive of music broadcasts.

EMI Classics president Richard Lyttelton intervened on hearing that BBCAI planned to license for general release tapes of performances by Sir John Barbirolli and Sir Thomas Beecham, conductors with whom the label claimed exclusive recording rights.

BBC has also challenged BBCAI over its plans to license performances by Benjamin Britten, an artist the PolyGram classical label said it

had signed exclusively. The label is re-releasing six recordings by the composer next month.

The issue is further complicated by the fact that the artists whose recordings are disputed are now dead.

Although BBCAI has licensed a number of contemporary recordings, it stands to earn far more from the vast catalogue of unreleased recordings in the BBC archive.

The company resolved performance fees for the recordings with the Musicians' Union a year ago.

Lyttelton and Lewis declined to comment.



PolyGram's Live compilation

## Coca-Cola hires UK labels for LPs

Coca-Cola has recruited Telstar and PolyGram to produce compilation albums as part of its pan-European summer music campaign.

The soft drinks giant launched the Coca-Cola Is The Music promotion last month at the start of Bon Jovi's European tour. It is also sponsoring European concerts by artists such as Prince and Bobby Brown.

Telstar's 10-track cassette will be made available in the UK via offers on 60m Coca-Cola cans. The album includes Take That, Shaggy, The Shamen and Sub Sub and will be promoted until the end of the year.

PolyGram Special Products has meanwhile compiled two 12-track limited edition Hits and Live compilations featuring the company's acts for use throughout the rest of Europe.

Among the featured artists are Shakespears Sister, Bon Jovi and East 17.

## Peace show set for Brixton

The Peace Together charity has confirmed that its London show will take place at the Brixton Academy on Saturday 29 May.

Headline acts have yet to be confirmed for the concert, presented in association with Tim Parsons of MCP, but bands playing include The Fatima

Mansions and A House.

New Order and Sinead O'Connor head the bill at the Dublin event while Peter Gabriel will be the star attraction at Belfast's Kings Hall. All three concerts will run simultaneously.

The charity releases the single Be Still through Island on

May 17, featuring Gabriel, O'Connor, Fergal Sharkey, and Nanci Griffith. An album is released on June 28.

All monies raised by the recordings and concerts will be paid into the Peace Together Trust Fund for projects benefiting young people in Northern Ireland.

## EMI offers best of cuts to all stores

EMI Records is launching a one-off Best Of The Best Of push this month in an effort to drum up business before the summer downturn in trade.

The company is offering retailers discounts of up to 20% on 40 greatest hits albums. Outlets can only place one order, receiving the highest discounts on orders of 300 units or more.

The aim of the campaign -

which features Queen, Pet Shop Boys, Tina Turner, Billy Idol, Kate Bush and Duran Duran among others - is for CDs to retail at two for £20 and cassettes for £15 a pair.

EMI sales director Keith Staton says the promotion, which launches on May 17, is the first of its kind undertaken by the company, although EMI Australia ran a similar campaign a few years ago.

"We have been considering doing [the campaign] for ages," he says. "We want to get some product out into the market place which we can sell very quickly and which doesn't get in the way of normal business."

The campaign is squarely aimed at the whole trade unlike some of the exclusive deals struck between majors and multiples in recent months, he adds.

"The indie feel catalogue marketing is difficult enough without people giving advantageous exclusive deals," says Staton.

The campaign, which will run for at least two weeks, is aimed at non-traditional music buyers. Ads will appear in most national daily newspapers as well as television listings titles and weekly magazines.

Sony Music refuses to comment on speculation that it is negotiating an international licensing deal with One Little Indian.

Warner Chappell Music managing director Robin Godfrey-Cass has joined the general council of PRS following the departure of John Brunning.

GLR is offering a day in Dave Stewart's London recording studio to the winners of this year's Demo Clash. The contest on Gary Crowley's show will run as a weekly competition for new bands until 11 July. Entry forms are available from GLR at 35c Marlborough Street, London W1 until May 31.

The Independent Publishers' Association is producing stickers for all members to put on any tapes they send out to record companies. BMI has agreed to fund the cost of designing and printing the stickers.

Live! magazine is staging an exhibition covering all aspects of the live music business at London's Royal Horticultural Halls from May 11-13. Tel: 0727 861821.

Tom Waits' publisher Third Story Music has counter-sued the singer over its licensing of two of his songs for TV commercials. The company claims it has not broken its contract with the American singer and is claiming damages.

B&W Music is running a £2 discount promotion on copies of its first four releases at Tower Records and selected independent outlets.

Heather Rosenblatt has been appointed general secretary of the Composers Guild of Great Britain. Rosenblatt, 37, has previously worked at CBS and the Incorporated Society of Musicians.

## 'The best band I've heard coming out of England in 12 years'

Joe Elliot • Def Leppard

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22 SOUTHPORT MANHATTAN • JUNE 6 SHEFFIELD DON VALLEY STADIUM WITH DEF LEPPARD

After a decade with Gallup, the industry is hiring a new charts compiler. By Ajax Scott

# Countdown to a new era

Last week was a busy one for Millward Brown director Gordon Pincott. On Tuesday the bid he had overseen for the \$1m-a-year contract to compile the official music charts was formally accepted by CIN. And four days later he got married. Relationships—both professional as well as personal—were looming large in his mind.

As exemplar of the charts the company will have to develop links with both retailers and manufacturers between now and next February when it takes over from Gallup.

Its winning tender proposed creating a paperless flow of chart information: panel shops will provide instant sales information through Epos machines; record companies will in turn be able to sum up specific data on screen at the press of a button.

One of Millward Brown's first tasks over the coming weeks will, then, be to meet the industry to assess its needs and ways of operating.

"We want to speak to as many retailers and record companies as possible to hear their ideas and see how the charts could be moved forward," says Pincott. The company plans roadshows to explain the changes that will take place next year.

Understandably Pincott says specific proposals for these changes are still to be drawn up. The system will not change overnight on January 31, he says, though Epos systems could be installed in some 50 independent stores by February, paid for by CIN, to act as a "bridgehead" for further expansion.

"We have no power to force retailers to throw out their Epos machines, but they get in the way and could be replaced by something that would be actively welcomed by retailers," says Pincott.

The already workings of the system cannot be finalised until a charts director has been appointed. Millward Brown is looking to recruit someone from within the music industry to head an eight-strong chart department.

"We already have some names and there are people we have started talking to although it's early days," says Pincott. The remainder of the team is expected to be comprised of people with a mixture of retail and industry—both record company and retail—experience.

The decision to grant the charts contract to Millward Brown after 10 years with Gallup was motivated by a



Launched 20 years ago by two former General Foods marketers, Millward Brown is now one of the world's fastest growing research agencies.

A subsidiary of marketing services giant WPP Millward Brown had a 1992 UK turnover of £27.4m, the fourth highest of any research company.

Over the past seven years it has also opened offices in Spain, Germany, France, Italy, the US and Canada and has affiliate agencies in 22 other countries.

The company specialises in long-term tracking studies and product testing surveys for leading brands. It operates

more than 150 such projects at any one time in the UK alone, some of which have been running for 12 years.

The company estimates that for any one study it collects an average 20m pieces of information from 4,800 consumers in a year.

Millward Brown's client list includes Levi Strauss, Coca-Cola, Kodak, United Distillers, Heinz, Aida, Boots, WH Smith, Ford, Jaguar and Renault. Last year the company worked with more than 300 clients in the UK.

Maurice Millward and Gordon Brown formed the company in 1973 in Warwick

where they both lived.

Millward retired last year and Brown is chairman of the group, which now operates from a purpose-built office complex near Warwick housing more than 350 staff. Another office in the Strand, London is networked to the head office. In total 67 full-time and 250 part-time staff are employed in the organisation's data processing departments. A five-strong team is devoted exclusively to software development while six people work on sampling and statistics. Both will work alongside an eight-strong chart team.

number of factors. The first was the technological advances proposed in the winning 64-page application.

Pincott himself says, "I perceive a very genuine desire for another step forward in the same way there was a huge leap forward from BMRB to Gallup in 1983."

And BPI director general John Deacon says, "We were influenced by Millward Brown's fresh approach to the charts and the provision of wider information technology services, which is going to be of greater benefit to BPI members."

He adds that cost was also a factor—but by no means the deciding one. Millward Brown will charge less than Gallup but, more importantly, CIN will retain more control over the information supplied than before since it will own the copyright in all Millward Brown's research.

"The industry is looking at that sort of freedom to be able to use the information and the copyright aspects played a part [in our decision]," he confirms.

Pincott himself says that this fits in with standard research procedure: clients control the information which

they pay for.

But it is the issue of control of information and analysis that has been seized upon by Gallup as an area of contention.

Gallup charts director John Pinder says the new chart contract, unlike its predecessors, requires the compiler only to assemble information without analysing it as well. "If we're involved in a project it's our policy to have control over the end product," he says, even suggesting that the change could compromise the independence of the information.

Gallup clearly has a strong commercial interest in maintaining the status quo in which record labels had to approach the company direct for mid-week chart positions and product profiles. This has been such a lucrative business that some estimate the charts accounted for a just third of its turnover but a huge two-thirds of its profits.

Pinder will not comment, but CIN chief executive Adrian Wisitreich dismisses the accusation that the integrity of chart will be compromised: "The only change in what has been going on in the past 10 years is that people who fund

the service will recoup money from the ancillary services rather than the contractor," he says.

And he insists CIN will remain an independent "conduit" in the compilation and organisation of the charts. "Our only involvement will be in the commercial marketing of that data," he says.

The chart will continue to be monitored by the Chart Supervisory Committee.

Gallup, for its part, is keeping its plans secret beyond stating that it will develop its chart system "for the mutual benefit of the music buying public and the music industry". Pinder says that revealing any more would be "in breach of discussions with other parties".

Whatever Gallup is proposing, however, there is no doubt that the official charts are poised to enter a new era.

With their unique and comprehensive coverage of retail outlets, combined with ever more efficient means of delivering information, the official countdowns will remain the industry firmly believes, unchallenged as the fastest and most accurate charts in the world. WV

## FORTY YEARS OF RECORD CHARTS

**1952**—First UK chart published by New Musical Express based on a telephone poll of record shops.

**1960**—Record Retailer, later renamed Music Week, launches independently audited Singles Chart based on a telephone poll of 30 shops.

**1969**—First official industry charts launched. They are compiled by the British Market Research Bureau from sales data from 250 shops and funded by Record Retailer and the BBC, which airs them on Top Of The Pops and Radio One's Pick Of The Pops. Shops log information in sales diaries which are posted to BMRB. Record company involvement is later formalised following the foundation of the BPI. In time, the panel expands to 250 shops supplying sales information and 450 supplying album data.

**May 1978**—Singles Chart extended from Top 50 to Top 75. **December**—Albums Chart extended from Top 50 to Top 75.

**1979**—Faster production enables BMRB to produce Albums Chart for publication four days after end of sales period, cutting the time lapse from 11 days.

**1981**—Albums Charts expands to Top 100.

**1983**—Gallup takes over contract to compile the charts, computerising the system for data collection. Gallup is directly contracted to the BPI, which grants publishing and broadcast rights to Music Week and the BSC.

**1984**—Chart panel expanded to include Boots, the only large chain not included, and retailers in Northern Ireland.

**July 1987**—Gallup signs new contract with BPI, doubling panel size to 500 shops, using bar codes to read data and launch new charts. **October**—Radio One moves countdown from Tuesday to Sunday—500,000 sales processed in less than 20 hours.

**1988**—Charts start being transmitted to clients by E-Mail on Sunday.

**1989**—Music Week publication day moved from Tuesday to Monday after Gallup starts sending information to the printers on Sunday afternoon.

**September**—WH Smith becomes first chain to send its sales data directly to Gallup through the Epos system.

**January 1990**—Chart panel numbers 800 stores. **July**—Chart information Network. **March**—Dawn of Spotlight Publications, publisher of Music Week, in co-operation with the BSC and British Association of Record Dealers, takes over the chart. **November**—Woolworths sends sales data via Epos.

**January 1991**—Spotlight Publications and the BPI agree a joint venture for CIN, both sharing costs and income from charts. **March**—John Manzies sends sales data via Epos.

**April 1992**—More than 1,300 stores on chart sales panel. **July**—MTV gives UK charts exposure through its new Hit List UK show. **September**—Virgin sends sales data via Epos.

**1993**—Bard signs new four-year agreement with CIN guaranteeing its membership will supply sales information for charts. **April**—Millward Brown wins four-year contract to compile charts.

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# Warners fights back

After more than a year in the shadow of arch-rival EMI Music Publishing, Warner Chappell staged a comeback in the first quarter.

It ended the period narrowly ahead of EMI in the individual rankings having more than doubled its share compared with the same period last year. And in the corporate listings it ended just a fifth of a percentage point behind its old foe.

A strong performance in the singles market was the biggest contributory factor with Warner Chappell beating EMI in both the corporate and individual rankings.

Its success came courtesy of writers such as the legendary Gamble and Huff whose The Love I Lost was covered by West End featuring Sybil, the REM songwriting team - who also provided the quarter's biggest

selling album - Lenny Kravitz and Snap.

Meanwhile the EMI success story continued with Take That writer Gary Barlow, Arrested Development - who have been a priority both for EMI Music Publishing and EMI Records Group - and, of course, Simply Red, whose 10-times platinum album yet again appeared in the quarter's Top 10.

The rivalry between the two giants is continuing this quarter with the likes of New Order, Dr Alban and Aztec Camera (Warner Chappell) and Kenny G, Terence Trent D'Arby and the Song For Europe, Better The Devil You Know (EMI).

But the giants did not have it all their own way in the first quarter. Their combined (singles and albums) share was down a fifth on the last quarter of 1992 as the writers of many smaller

publishers performed strongly.

The most successful writers in the quarter were the MCA Music team behind 2 Unlimited's No Limit who helped the company more than double its market share and propelled it to fourth in the combined corporate rankings and third in combined individual.

An honourable mention is due too for PolyGram Music Publishing headed by Lucian Grainge which more than doubled its share in the individual rankings and reached a solid 10% share in the corporate stakes thanks to the likes of E17, Snow, Little Angels and Bon Jovi.

© CIN Compiled from data from statistics supplied by Gallup. This survey is based on chart panel sales from the A-scales of the Top 100 singles and tracks on the Top 50 albums from January to March 1993

## TOP 10 WRITERS

Writer	(Act) Publisher
1 Dells/Slijngaard/ Wide/DeCoster	(2 Unlimited) MCA
2 Parton	(Whitney Houston) Carlin
3 Lennox	(Annie Lennox) BMG
4 Folkes	(Shaggy) Dispute (East 17)
5 Mortimer	PolyGram
6 Gamble/Huff	(West End/Sybil) WC
7 Berry/Buck/ Mills/Stipe	(REM) WC
8 Barlow	(Take That) EMI
9 Kravitz/Ross	(Lenny Kravitz) WC/EMI
10 Benites/Garrett III/ Haris	(Snap) WC

## PUBLISHING: CORPORATE

### SINGLES



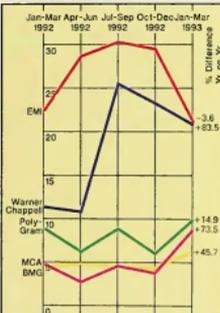
### ALBUMS



### COMBINED



### 12 MONTH TREND



## PUBLISHING: INDIVIDUAL

### SINGLES



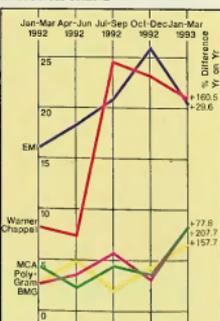
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## VIDEO GAMES

**F-15 STRIKE EAGLE: Game Boy (MicroProse £24.99).** At last, a Game Boy flight simulator. Obviously this is missing much of the thrills, spills and outright finesse which were the hallmarks of the IBM-based original. But there's certainly enough here to keep budding Top Guns on the 7.15 from Orpington happy. A good bet for the older Game Boy user. **BB**



Top Gun: Gameboy F-15 Strike Eagle - the best hand held yet?

### PICK OF THE WEEK

**SUPER KICK OFF. Mega Drive (US Gold through Sega £39.99).** The Kick Off bandwagon now completes its circuit of the video game platforms with this 16-bit Sega version - "one of the greatest games ever", according to the best-selling *Game* magazine, *Mean Machines*. As if plaudits like that aren't enough, US Gold has also launched a clever TV campaign which is running during televised football matches. With plenty of POS too, this package looks like being a top scorer. **BB**

Ciaran Brennan

**JAMES BOND - THE DUEL: Master System (Domark through Sega £32.99).** 007 may not exactly be shaking (or, dare I say, stirring) the foundations of popular entertainment at the moment, but he remains one of the best-known characters among all age groups. Domark has tackled the Bond name on to a fairly standard action game, an act which hasn't come down too well with the consumer press. However, this should still sell well to fans of the brand - the only question is, how many of them are still at Master System-owning age? **BB**

**LETHAL WEAPON: NES and Game Boy (Ocean £29.99/£24.99).** Riggs and Murtagh are well known movie names among the video gaming community and should therefore help to push up the sales of this fairly uninspiring affair. Add Ocean's undoubted marketing clout to the huge character recognition and this one looks like a fairly safe bet for your younger Game Boy software customers. **BB**

**MYSTIC QUEST: Game Boy (Nintendo ref. no. n/a £24.99).** This game has been knocking around overseas for quite a while, and consequently suffers from the drawback that afflicts all such releases: grey import sales. However, it was a huge hit in the US under the title of *Final Fantasy* and is billed as the "first true role-playing game available for the Game Boy". As role-playing games are among the most popular on all other formats, there's a good chance that this one will find a few new followers too. **BB**

**WORLD LEAGUE BASKETBALL: Super Nintendo (Nintendo 83017 £29.99).** Unusual in that it's a US-developed sports simulation which doesn't come from the Electronic Arts stable, this is also notable for being the first new SNES release to come from Nintendo since its recent split from distributor Bandai. *WiredZone* has described it as "one of the best basketball games on any format" so it should mark a successful return for the Japanese giant. **BB**

## CLASSICAL

**TCHAIKOVSKY: The Dance Album. Various (EMI 0777 7 54778 2 5).** A different slant on the Tchaikovsky centenary, with EMI skimming its archives to compile 14 "up-beat dance pieces" from *Swan Lake*, *Sleeping Beauty*, *Eugene Onegin*, *et al.*, to be followed by a Tchaikovsky promotion this summer. Incidentally, EMI has now delayed the release of its Chang/Tchaikovsky Violin Concerto album previewed last month until November to coincide with the artist's UK concerts. **BB**

**VIVALDI: Flute Concertos. Janet See, Philharmonia Baroque Orchestra/McGeegan (Harmonia Mundi HMX 2905193).** A repackaging of one of EMI's best-sellers, bundled in hard covers with a 45-page full-colour listing of the label's full-price catalogue. It has a super budget retail price of £4.99, aimed at enticing newcomers to this rich Baroque range. Six-disc counter flipboxes are available. **BB**

**SCHUMANN: Kerner Lieder, Liederkreis. Margaret Price, Graham**

**Johnson. (Hyperion CDA66596).** Hyperion tends to sell well on artistic quality, and buyers accustomed to the standards of Johnson's Schubert songs epic won't be disappointed by this opulent album from an international-status team. **BB**

**RICHARD STRAUSS: New Year's Eve Concert 1992. Berlin Philharmonics/Abbado (Sony SK 52565).** Sony's album of the month is offered at an initial dealer price of £5.05 and highlighted in music magazine spot ads. A video version of the live recording is also available (SHV/SLV 53344). **BB**

### PICK OF THE WEEK

**VARIOUS: Henry Kelly's Classic Challenge Volume 1. (Nimbus CD/MC/N/C 5386).** An entry form for a music quiz accompanies these 11 favourites chosen by Classic FM's most popular presenter, with first prize being a British Airways' city break for two in Salzburg, plus books and Nimbus CDs for runners-up. Volume 2 follows on May 25, Volume 3 on June 25, with two more in the pipeline. Comprehensive advertising, national window displays, listening post play at Virgin Megastores and extensive PAs by Kelly support the album. **BB**

Phil Sommerich

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

## MAINSTREAM - SINGLES

**ORCHESTRAL MANOEUVRES IN THE DARK: Stand Above Me (Virgin VS 1444).** Compared with former glorios such as *Joan Of Arc* and *Souvenir*, OMD's current output is more than a little bland. *Stand Above Me*, the first single from their forthcoming album, is bright, bounding, uptempo fare, but is a song burdened with an undistinguished melody and an obnoxious chorus. A short-lived hit, lacking the finesse and subtlety OMD need to get a tickle here. **BB**

**RUBY TURNER & JUNIOR: Lysander's Theme (Lovers After All) (Equity JILYCD 1).** Ruby Turner was dropped by Jive and Junior was dumped by MCA, but here they bounce back and combine their fine vocal performance on a dreamy ballad whose title suggests a TV or movie tie-in. In fact, it is associated with Jilly Cooper's latest novel, *The Man Who Made His Own Jealousy*. The result is classy AOR fare, possibly more suited to the US market, though it may get a tickle here. **BB**



Boy George and PM Dawn: tops

**SNOW: Girl I've Been Hurt (Mo-Jam/West/East America A 8417CD).** More pop than dancehall style (the reggae influences are restricted to a short burst of toasting), the follow-up to *Informer* is both powerful and different. The smooth, loping bass mix by Sly & Robbie is exemplary and makes for a more subtle song. Yet it is unlikely to scale the same heights as *Snow's* debut hit. An impressive consolidation. **BB**

**CHROME SEDUCTION: Light The Way (Mother Alpha Delta 12 ALPHA 1).** This Club Chart contender features former Propaganda vocalist Claudia Bruckner. Her light, airy vocals are a delight and are offset by a delicious slightly retro house track. *Chrome Seduction* sparkles with solid crossover potential. **BB**

**DAVID CROSBY featuring PHIL COLLINS: Hero (Atlantic A 7360CD).** Subdued vocals but trademark drum sound distinguish Collins's contribution to veteran Crosby's new single, a nagging and pleasant AOR song that's sure to score with Virgin 1215. **BB**

**DINA CARROLL: Express (A&M 5862627).** Carroll waxes it up on this pop/funk confection, one of the lesser tracks from her outstanding debut album *So Close*. Its chart potential is likely to be enhanced by the addition of new remixes of *Special Kind Of Love* and *Ain't No Man on 12-inch* and CD. **BB**

**RUNRIG: The Greatest Flame (Chrislic CDCHSS 3975).** The Celtic rockers continue to pursue a more mainstream audience with a power ballad that sweeps along majestically in a polished and highly commercial manner. Their core following will ensure this races into the Top 40 in the first week, and the odds are that casual buyers will then warm to its considerable charms. Their biggest hit yet. **BB**

### PICK OF THE WEEK

**PM DAWN: More Than Likely (Gee Street GET 49).** This mellow duet between Prince Be and Ray Gorge draws fine vocal performances from both. Discrete instrumentation - acoustic guitar and meandering piano - helps to emphasise the vocal aspects of the song. CD bonus track *Fly Me To The Moon* is previously unreleased, recorded at Paisley Park and samples U2's *Fly*, all of which should generate some useful extra mileage. **BB**

Alan Jones

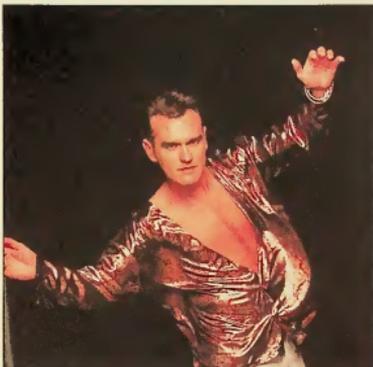
## DANCE

**LOUCHE LOU AND MICHE ONTE:** *Shout (Mtr/London)*. Picked up from Dub Vendor Records, this hugely infectious reggae version of the Isleys/Lulu track features two female vocalists and uses the same guitar riff as Oh Carolina. It could well continue reggae's current chart run. **★★★**

**VARIOUS ARTISTS: The Best Of Acid Jazz Vol II (Acid Jazz JAZZLP66)**. Acid Jazz celebrates its fifth birthday with another compilation. This one has more mainstream appeal, bringing together tracks by the Brand New Heavies, Nonesuch and Diana Brown & Barrie K Sharpe, plus recent singles by A-Zed, Corduroy and Mother Earth. **★★**

**VARIOUS ARTISTS: Classic P-Funk Mastercuts Volume 1 (Mastercuts CUTS)**. Jasper The Vinyl Junkie's P-Funk selection looks a bit strange on paper: there are no Funkadelic, Parliament or Bootsy tracks, but there are unexpected contributions from the Red Hot Chili Peppers and UK outfit Well Red. The choice makes more sense when listened to – both the latter tracks were mixed by P-Funk pioneer George Clinton, who is also represented with some Eighties solo tracks. **★★**

**HIGH ON LOVE: In My World (Profile PROFXT394)**. Originally circulating on a very limited white label some months ago, this Rollo and Rushby produced track now



*Morrissey: live at last with Beethoven Is Deaf*

gets a full release with added funny remixes by Judge Jules. Unlikely to match the chart success of Rollo's Glow-worm project. **★★**

**MUKKA: Neebro (Limbo LIMBO1 3T)**. Hot on the heels of Buruchaca, comes another quality stomping house track from Scotland's Mukka. Strong specialist appeal. **★★**

**PICK OF THE WEEK: HOUSE OF PAIN: Top Of The Morning To Ya (Ruffness/XL\_XLT43)**. A superb remix by The Underdog has given this a commercial bounce feel similar to that of their debut hit, *Jump Around*, which is included on the flipside. **★★★★**

*Andy Beavers*

## ALTERNATIVE

**SUEDE: So Young (Nude NUD 5)**. The debut album's opening track and an absolute stunner, *So Young* is the stuff of which number one dreams are made. Animal Nitrate made number seven before the extra profile that the album's commercial success has engineered. Suede stand as good a chance with this anthemic number as they will with just about any release. **★★★★**

**RADIOHEAD: Pop Is Dead (Parlophone R6345)**. Anyone Can Play Guitar nearly made the Top 30 last year but *Pop Is Dead* is Top 10 material. It's memorably punchy,

contentious and generally pop-tastic, in a glummy, anemic manner. Daytime radio cannot afford to ignore this. **★★**

**BLUR: Modern Life Is Rubbish (Food FOOD LP9)**. As their current Top 30 single suggests, Blur's second album parades a new direction by following some classic Brit-pop mannerism – early David Bowie and The Kinks for starters. They lack Suede's killer instinct, but it seems their old fans are sticking with the ch-ch-changes. **★★**

**THE ALTHEUSERS: How Could I Be Wrong (HUT HUT 28)**. After a Top 30 album and sell-out tour, a remixed version of this assured, vibrant track could easily go Top 30, too. Two new songs on the CD and 12-inch and a special four-track 10-inch with free live tape offer will ensure this charts. **★★**

**BUZZCOCKS: Trade Test (Transmission/Essential ESS 196)**. The first new Buzzcock's album for 12 years, following well-attended shows, isn't quite up to their benchmark. That said, their punk-pop lilt is strong enough to entice fans, old and new. **★★**

## PICK OF THE WEEK

**MORRISSEY: Beethoven Is Deaf (HMV DERV1)**. Morrissey is still widely adored and eminently newsworthy, while the critical acclaim for last year's *Your Arsenal* will ensure maximum exposure for this live album. Sales are assured for this good-value 16-track set. **★★★★**

*Martin Aston*

## REISSUES, BUDGET

**VARIOUS: Baby Boomers (Castle Communications MBSCD 418)**. Sub-titled *Greatest Hits Of The Sixties & Seventies*, this 68-track, four-CD compilation has a playing time of more than three hours – and a bargain dealer price of £6.45. With everything from the England World Cup squad's *Back Home to the Kinks!* Lulu included, there's something here for everyone. **★★★**

**ROSE ROYCE: Wishing On A Star (Warner Bros/Pickwick 954831242)**. This covers much of the same ground as Dino's recent *Chic/Rose Royce* compilation, though in more depth with the notable inclusion of the full 12-minute version of *RR Express* among the 14 tracks. As Norman Whitfield's prime project in his post-Motown era, Rose Royce had a rare quality, and made some stunning dance and pop records. **★★★**

**ANDREW GOLD: Never Let Her Slip Away (Elektra/Pickwick 9548316152)**. Former Linda Ronstadt backing musician Gold made some fine melodic pop hits in the Seventies and Eighties. His legacy lives on mainly via the Golden Palace TV show, which features an adaptation of his song *Thank You For Being A Friend* as its theme, and Undercover's recent hit version of *Never Let Her Slip Away*, both in their original versions. **★★**

**DONNA SUMMER: This Time I Know It's For Real (WEA/Pickwick 9548318292)**. A bit hit and miss, with some of Summer's less glorious early- to mid-Eighties material, but also some gems, among them her *The Woman In Me* and, from her under-represented SAW sessions, *This Time I Know It's For Real*. **★★**

**ALVIN STARDUST: Jealous Mind (Magne/ Pickwick 450891 8812)**. At £5.99, there will doubtless be enough misty-eyed nostalgics to make this album a worthwhile release. The hits (mostly written by Pete Shelley) are punctuated by wholly redundant remakes of genuine rock classics like *C'Mon Everybody*. **★★**

## PICK OF THE WEEK

**VARIOUS: Blues Legends (Castle Communications MBSCD 416)**. The ultimate blues primer, this devotes a CD space to guitar legends, Chicago blues, live legends and cover the years 1945 to 1992, the sound is variable, but the performances are of uniformly high quality. **★★★★**

*Alan Jones*

## MAINSTREAM - ALBUMS

**JIM DIAMOND: Jim Diamond (Polydor/PolyGram TV 838472)**. TV support worked like a charm for PolyGram's new David Essex album and a similarly belated campaign is planned for Diamond, who with fewer hits to his name – notably *Should Have Known Better* and *I'll Never Let You Down* – does not share Essex's broad appeal. **★★**

**STEPHEN DUFFY: Music In Colours (Parlophone CDPCS 7361)**. Duffy's Parlophone debut comes on like a latterday Al Seawall album, thanks to his similar vocal style, but his melodic and personal songs are enhanced considerably by that string-driven thing Nigel Kennedy. Not an obvious big seller, but press reaction has been favourable and should radio get hold of it, the sky's the limit. **★★★**

**VARIOUS: Movin' On 3 (Roumour RULCD 302)**. The *Movin' On* series is an excellent primer for independent British soul and the latest volume



*Everything But The Girl: cool, sophisticated and bankable*

brings together 14 extended and seductive grooves of a high calibre. Ignore your peril. **★★★★**

**ABBA: More Abba Gold (Polydor 5193232)**. Abba Gold went double platinum in the UK and Polydor is

clearly eager to make the most of it, hence the similar title. The less than inspiring track listing hovers up the seven hits not included on the original. It also features some strong album tracks – *Eagle* and *The Visitors* – which could easily have

been Top Five hits. There are a couple of rarities and oddities herein to boot. With few of the more well-known hits and only limited new material, however, this will achieve only modest success. **★★**

**EVERYTHING BUT THE GIRL: Home Movies (Blanco Y Negro 450992132)**. The cool, sophisticated sound of Thorn and Watts has proved a bankable asset over the past few years. Advertising support, TV dates and a UK tour all point to a successful release. **★★**

## PICK OF THE WEEK

**TERENCE T D'ARBY: Symphony Or Dame (Columbia 4735612)**. After the shock foudering of ITD's second album, *Neither Fish Nor Flesh*, the British-based American returned to lick his wounds but now returns with something of a tour de force. And it is a diverse selection indeed, running from sophisticated soul to 10cc-like pop. **★★★★**

*Alan Jones*

## Cut CD prices and small acts will lose out

MW's editorial (April 24) not only hit the spot, but effectively highlights a side of the CD pricing debate which has been lost as the big guns on either side rush to defend their vested interests.

There are currently many companies like mine who can make a living making records that sell anywhere between 5,000 and 20,000 copies, sometimes over a period of several years.

I can only do this if I get a responsible margin on each unit sold, to cover my overheads and hopefully invest in future projects.

I cannot imagine in my wildest dreams that the retailers and distributors are going to cut their margins, so if a price reduction is forced on us through the current debate, the full reduction will have to be borne by the record company. I'm sure the BPI gang can and will survive, but for companies like mine erosion of that margin, as you point out, could well mean the end.

The result will move us closer to a situation where we have major record labels on the one hand, and a virtual cottage industry of home produced recordings sold by mail order or at music and more infrequent gigs on the other, surely not a scenario that is in anyone's best interests.

In the same issue, Jonathan King's comment and the article on independent promotion both highlighted another aspect of the same problem.

The price of entry into the chart merry-go-round is so high that only the brave, rich or foolhardy may venture in. Yet, unless you do this, and at the same time invest in co-op ad packages with the retail sector, the chances of half-way decent racking at shop level is minimal, regardless of the musical quality of the product, and the chance of airplay even more remote.

Surely, this is another reason we don't hear his first any more.

We can now hear and buy only that which the establishment says is suitable for us, and hits are manufactured by the system instead of created from public demand.

The real problem is that for every one company, artist or DJ trying to challenge and change the established status quo, there are a hundred others desperately trying to become a part of it and reap the rewards it seems to promise.

**Colin Jones,**  
Managing director  
Shanachie Entertainment,  
Warple Way,  
Lordon W3.

# CDs: 'accuse the managers

## THE PROSECUTION

I'd have more time for the utterings of Mr Bicknell and Mr Rashman if they'd started whining about prices on the day that their respective artists had their first full price CD released. But here they are, some years on, having a pop at the industry that has blessed them inordinantly, dosh-wise.

As for the MPs, the National Heritage committee haven't got the first idea of what they speak, they are not of this world. After all, this is a subdivision of government that is one time employed a person who actually led by example ("The Minister of Fun") and got the sack for his efforts!

## THE DEFENCE

There is no point in getting indignant because a couple of managers were asked to present their points of view on CD pricing and related subjects.

If anything the Select Committee has injected morality into the proceedings by having the decency and good sense to request opinions from all sides.

This was the first time that anyone had chosen to consult artists and their representatives over a relevant issue that related directly to their art, let alone the consumer.

This is a condemnation of the BPI in itself. Why should "information" and evidence about the music industry only come from the BPI? They do not represent artists, managers or the vast independent music sector.

As an industry we are artists driven and consumer driven. In the final analysis His and Her Majesty The Punter can and will, make or break the next two years. In the face of increasingly sophisticated interactive entertainment technology we need to be brutally pragmatic.

If, as an industry, we are unable to take into account what the consumer led market place is telling us then we only have ourselves to blame.

I believe that a £2 drop in CD prices at the high end for two years will show exactly the right attitude to the consumer in recognising the difficulties they have had to bear throughout the recession.

Anyone that believes that

I see that Mr Bicknell and Mr Rashman suggest lopping £2 off CD prices. To what end? A dealer price of about £5 should equate to a retail of £9.99, a fine idea, which could very well result in more sales across more artists.

Thing is, this kind of price on brand new, top-of-the-range releases, would make back catalogue at, say, £7.99/8.99 look a bit sad.

Next thing you know, you've got *Which?*, MPs and knights of the realm banging on about the high price of these ancient recordings!  
**Tony Martin,**  
**CD Collector & Review,**  
**The Raynor Centre,**  
**James Street,**  
**York.**

It's all bollocks now?

If Ed Bicknell and Simply Red's managers want CD prices reducing by £2, they could do it overnight by having the intelligence to reduce their old back catalogue to mid-price. Can they honestly tell us that Dire Straits' first album, Making Movies and Love Over Gold are still worth £13.24? What about Simply Red's Men & Women?

Of course CDs are over-priced, nothing anyone can say can persuade the retail trade otherwise. Anyway no more whingeing eh!  
**Chris Lowe,**  
**Chris Lowe Music and Video,**  
**17a Victoria Place,**  
**London SW1.**



In The Dock: Rashman

this will cripple the music business is dust as a brush. If Maurice Oberstein (another multi millionaire, Jon Webster) is correct in saying that over £130m was invested in A&R in the UK, then how come that almost all the long term world-wide talent produced over the last decade has been developed by independent labels with very few resources and minimal cash flows? The real A&R arms of the industry are the independents and...managers.

While the majors and their cronies bemoan the lack of talent in the music industry, the independents, who seem to live in a more realistic world, and do not have £130m a year to invest, constantly come up trumps time and time again with the future artists - our lifeblood.

It would be a grave injustice if the BPI hijacked the crown of the independent sector's achievements in furthering the cause of music in this coun-

try and claiming said crown as its own in order to justify its high A&R costs and overheads. (Jon Webster, you old tart!) You're an ex MD. How much do you think that the chairman of PolyGram or Sony earn annually in terms of payouts, expenses, overrides, share issues etc.

It probably puts the combined salaries of the CEO's of British Gas, and Rover Cars to shame. And all this in a recession.

Artists through compulsory reduced royalty scams continue to fuel record company profits. So far artists have contributed over \$400m alone to research and development of CD through this system of claw back.

The average slice of the CD cake that an artist walks away with is approximately 50p to 75p (and I'm being liberal here) is about 5%. On top of that, the artist pays for just about everything from recording costs to 50% of TV marketing campaigns, video costs, packaging deductions, etc etc etc.

If there is any glimmer of success this is immediately clawed back. The artist's contribution to the medium is vast both in terms of raw material and finance.

Without the Art created by the artist there is nothing. As far as I am concerned the Art generates the business and not the other way around.  
**Elliott Rashman & Andy Dodd,**  
**C/O The Alamo,**  
**So What Arts,**  
**Manchester.**

## Current rates essential for indie labels

What a relief it was to read your Comment column (MW April 24). I run a small label and am constantly trying to make the very points raised in your piece to people outside the industry.

I run my label as a hobby. It is only a sideline that my main business allows me to indulge myself in. It does not make any money. All I hope for from each release is to break even; if it does better, the profit subsidises the releases which haven't done so well. I do it because I like it.

Once my distributor has taken its commission, I'm left with a fever per disc at best. If the dealer price was cut any more, I would simply have no choice but to pack it in (and if the likes of me pack it in, we'd do the majors' A&R work for them? Ooops, controversial!).

Whether the fault is with the retailers putting too much mark-up on a £7.29 item is another issue. Personally I don't think it is - they have the risk of stocking stuff that may not sell. No. I don't think there is a fault at all. The only fault is with people who don't really know what they're talking about, whining about how £10 sounds like a good deal to them. Steve Pittis, Dinter Promotions, Herby, Kent.

## Games provide example of the way forward

Complaining that "BPI sums don't add up" is missing the point. Selling a £1m recording for £10 sounds like a good deal to me. But if what is provided is not what is required in the first place, ultimately, it won't sell for a pound.

Games cost £200,000 but sell for £40, so pricing is not the problem. It is difficult to see how the point can be so widely missed. This industry has grown to 50% of the audio market in approximately one fifth of the time.

Kids want interactivity but, better still, they want 'proper music with it'.

For the first time in a long time, there is a unique selling point for the music business to maximise. A solution to the great advantage of all.

Let us not bury ourselves so deeply in Select Committees (and the past) that we forget tomorrow.  
**Graham Fletcher,**  
**FIT Vision,**  
**Grays Inn Road,**  
**Lordon W1.**



Deacon Blue: multiple formats

## Sony misses chance to cut down formats

It seems ironic that although major record companies such as Sony and EMI are stressing that there should be a reduction in the number of single formats, there are two current releases on Sony by Deacon Blue and Terence Trent D'Arby which are available on cassette, 12 inch single and two separate compact discs.

I am sure that if released on a seven inch single rather than an extra compact disc, these singles would have achieved a greater sales figure.

However, there seems to be a trend developing towards only releasing the vinyl version on 12 inch, which usually only appeals to the diehard fan rather than the casual buyer.

**Gary Steele,  
Scarisbrick Drive,  
Norris Green,  
Liverpool.**

# Watch the law, Sunday traders

In Newsfile (MW, April 10) you correctly identified the problems facing music retailers over Sunday trading.

The current legislation is clearly outdated. However, the restrictive legislation on Sunday trading is valid (the European Court has ruled so) and problems arise in the area of enforcement.

On the other hand certain retailers and the "Keep Sunday Special" lobby are proposing to take action to make reluctant local authori-

ties enforce the legislation against Sunday traders, and certain Sunday traders are proposing to apply for judicial review against authorities who are intent on pursuing just the "big name" retailers for infringement of the legislation.

As a solicitor with a retail practice I know that this area is crying out for legislation. A draft Bill is due to be presented to parliament later this year but there is little hope of that reaching the statute book before Christmas 1993.

Music retailers, like other retailers, are going to have to be aware that as the law stands they will be in breach of the Sunday trading legislation if they open on Sunday. Just what (if any) enforcement is taken against them seems to depend at the moment on which local authority or London borough their particular shops are in!

**David Wyatt  
Simon Oiswang & Co  
Great Cumberland Place,  
London W1.**

# Wyvern opts for variety

Predictable radio may well be the case in certain parts of the country (Letters, MW April 10) but it most certainly is not universal.

Our current playlist for example, covers such disparate elements as Sarah Brightman,

Auto & Cherokee, Buddy Guy, and two completely new bands called Legend from West Yorkshire and The Big Truth Band from north London, who, to our knowledge, are not being given a chance on any other radio station.

Wyvern's philosophy is to listen to absolutely all new releases and, if we think they have merit, they get played!

**Stephanie Denham,  
Head of Music,  
Radio Wyvern,  
Worcester.**

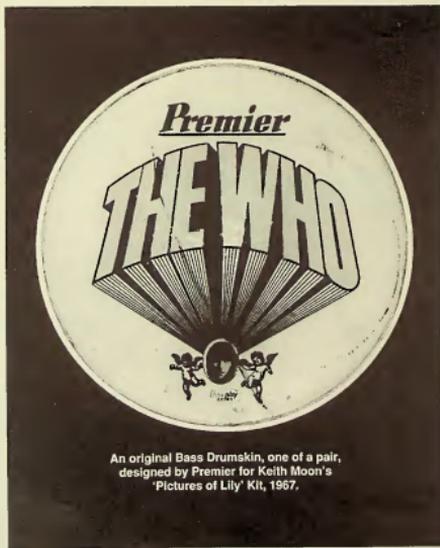
## Keep tapes coming for new appeal

Your readers may recall some correspondence about 18 months ago concerning our collection and re-distribution of used cassette tapes to orphanages in Romania. We are pleased to inform you that we have, to date, sent around 5,000 tapes in support of the "Light to Romania" campaign run by Gil Carrington.

However, Gil has recently informed us that they have enough tapes for the moment and so we have sought other equally deserving outlets. The Talking Newspaper Association of the UK which distributes recorded versions of newspapers and magazines to its members has taken up our offer. The Association uses over 1m tapes every year.

We must thank all that have been involved so far, especially Our Price, Sony Music, The Sony Radio Awards, Re-Pro - the Producers Guild, Keynote Cassettes for its labels and EMI at Hayes for its erasing machine.

Keep them coming!  
**Peter Filleul,  
Musicare,  
Thorpe Avenue,  
London SE26.**



An original Bass Drumskin, one of a pair, designed by Premier for Keith Moon's 'Pictures of Lily' Kit, 1967.

Sotheby's will be staging their annual sale of

## ROCK 'N' ROLL MEMORABILIA

ON THE 29TH JULY 1993

If you have any items you wish to enter for this sale, or you would like a free saleroom valuation, please telephone Stephen Maycock on (071) 408 5206 or fax (071) 409 0507

34 - 35 NEW BOND STREET, LONDON W1A 2AA

**SOTHEBY'S**  
FOUNDED 1744

## AD FOCUS

**Annihilator's Set The World On Fire** will be advertised by **Roadrunner** in *Kerrang!* with **HMV, Runner** with *Our Price, Metal CD and Metal Hammer*. The campaign includes flyposting in London and the band are touring the UK in May.

**Blur's Modern Life Is Rubbish**, out next Monday, will be press advertised in the *NME, Q, Vox* and *Select* by **Parlophone**. There will also be a co-op ad in *Melody Maker* with **HMV**, which is giving away a free poster with the album. There will also be in-store displays with **Virgin** and independent retailers.

**Roseanne Cash's The Wheel** will be advertised by **Columbia** in *Vox* with **HMV** and in *Q* with **Virgin**, both of which will be promoting the release – out next Monday – with in-store displays.

**Charles & Eddie's** third single *The House Is Not A Home*, due out next Monday, will be advertised in *Sky* by **Capitol**. Promotion of the single will tie-in with the duo's forthcoming UK tour.

**Jim Diamond's** self-titled compilation album, out through **PolyGram TV** on Monday, will be TV advertised nationally on **Channel Four** and in the **STV** region, followed by a national roll-out and ads on **UK Gold** in the campaign's second week. Radio advertising will be on **Virgin 1215** for two weeks following its release.

**JCO01's Ride The Break**, out through **East West**, will be advertised in the music press from its release on **May 10**.

**The Milltown Brothers'** single *Turn Off – the first* from their new album, out this summer – will be advertised in the *NME* by **A&M** from its

## CAMPAIGN OF THE WEEK



During **Everything But The Girl's** 10-year career the duo have attracted a disparate range of fans, some of whom **WEA** believes will only know the band's singles by sound rather than title. The label's TV-led campaign for *Home Movies*, a collection of 16 of the band's best songs, aims to use the songs to draw the fan base together. The campaign will also promote **Warner Music** *Vision's* promo collection, *Home Movies*.

Record label: **WEA/Bianco Y Negro**

Media agency: **BMP DDB**

Media executive: **Tim McCloskey**

Product manager: **Emma Greengrass**

TV: a two-week prime time campaign on **ITV** will run in the **London, Central, STV** and **Grampian** regions.

Press: ads in the *Independent On Sunday*, which has already run a profile of the duo, in conjunction with **WH Smith**. *The Times* and *Rock CD* are due to run interviews.

In-store: nationwide displays with **HMV**; in-store displays nationwide with **Boots**; window displays and album of the week with **WH Smith**; in-store displays and end cacking with **Our Price**; and in-store displays with **200** indies.

Target audience: as broad as possible, hence the **£120,000** TV campaign

release on Monday. There will also be a 60x40 poster campaign nationwide with a mailout.

**Morrissey's** live album *When the Sun Comes Out on Monday*, will be the focus of an **HMV/Parlophone** campaign which will include advertising in *Sky, Select, Melody Maker, the NME, Vox* and *Q*. There will also be a nationwide street poster campaign and 45-sheet posters in **London,**

**Manchester, Liverpool** and **Birmingham**. **HMV/Parlophone** is issuing a promotional CD/seven-inch single featuring a live version of *Jack The Ripper*. The album will be promoted by 100 indies and there will be in-store displays with **Virgin** and **HMV**. **Virgin** is giving away a free **Morrissey** poster with each copy of the album.

**Willie Nelson's** *Across The Borderline*, out next Monday through **Columbia** and

featuring **Peter Gabriel, Bob Dylan** and **Sinead O'Connor**, will be advertised in the national press and in *Q* as part of a co-op deal with **Virgin**. It will also feature on **Virgin** listening posts.

**Oui 3's** *Oui Love You*, out on **May 10** through **MCA**, will be advertised in the music and national press.

**The Posies' Frosting On The Beater** will be advertised in the music and national press by **MCA/Geffen**, which is releasing the album next Monday.

**Radiohead's** *Pop Is Dead*, the band's latest EP, is due out next Monday through **Parlophone** and will be advertised in *Melody Maker* and the *NME*. There will also be a fly poster campaign and in-store displays.

**Tina Turner's** new single *I Don't Wanna Fight*, due out on **May 10** through **Parlophone**, will be advertised in *The Sun* and *The Daily Mirror* with in-store promotions. Interviews with **Tina Turner** are scheduled to run on **GMTV** and *The Big Breakfast* in the lead-up to her next album, released on **June 7**.

**Unrest's** *Isabel – a four-track EP* released on **Monday** through **A&M** – will be advertised in *Melody Maker, NME, The Catalogue* and *Deadline*.

**Who's The Man**, an album of music from the film of the same name, will be advertised in the music press by **MCA** from its release on **May 10**.

**Michelle Wright's** *Now And Then* will be advertised in *Country Music People, Country Music Round-up* and *Folk Roots* as part of **Arista's** campaign for the title which is released next Monday.

Compiled by Sue Sillitoe 071-728 6547

## EXPOSURE



## PICK OF THE WEEK

**Faith And Music, Sunday May 9, 11.20-11.50pm** (regions vary). Pop stars as diverse as **Ozzy Osbourne, Mike Oldfield, Roy George** and **Sister Sledge** reveal their spiritual influences in this new five-part religious series produced by **Chanelson Television** for **Yorkshire TV**. This week's programme, intercut with videos and concert footage, features **Sinead O'Connor** (above).

## TUESDAY MAY 4

**Beatsley Day** features a number one **Beatsley** song every hour introduced by producer **George Martin**, **Radio Two**, 5am-6pm.

**Mark Goodier's Evening Session** featuring **Kingmaker**, **One FM**, 6.30-8.00pm.

**Deep Blues** features **Dave Stow** who pays tribute to the music of the **Mississippi Delta**, **Channel Four**, 12.45-14.5m.

## WEDNESDAY MAY 5

**Hit The North** featuring **King Hash** live in session, **Radio Five**, 10.10-midnight.

**Viva Cabaret!** featuring **Marc Almond**, **Channel Four**, 10.30-11.20pm.

## THURSDAY MAY 6

**Joe Cocker** features the singer performing in **Germany**, **CC4**, 11.15pm-12.20am.

**Friday May 7** will feature

**Pebble Mill** featuring **Boyz II Men**, **BBC1**, 12.15-5.50pm.

**Latec With Joakim Holland**

featuring **PJ Harvey**, **Vince Gill** and **Alice In Chains**, **BBC2**, 11.20pm-12 midnight.

## SATURDAY MAY 8

**The David Bowie Story**, **Radio One**, 8-9pm.

**In Concert** featuring **Stereo MCs**, **Radio One**:

7.30-8.30pm.

**BPM** features **Helicentric**:

**World and Front 242**, **ITV**:

2.30-3.30am (regions vary).

## SUNDAY MAY 9

**The O Zone** featuring **Sonia**, **BBC2**, 11.45-12 noon.

**Dave Lee Travis** featuring **Nicky Holland** in session, **One FM**, 10am-1pm.

**Rockline** featuring **OMD**

and **Charles & Eddie**, **Radio One**: 2.30-4pm.

**Faith And Music**, **ITV**:

midnight-12.30am (regions vary); see *Pick of the Week*.)

**TEXT** featuring **Dina**

**Carroll, Saint Etienne**, **Helicentric**, **World and The Big**

**Truth**, **LWT**: 1.25-2.25am.

## STUDIO UPDATE

ARTIST	PROJECT	COMPANY	A&R EXECUTIVE	STUDIO	PRODUCER
A HOUSE	album	EMI!	Nick Brisky	ROCKFIELD (Monmouth)	Pete Jones
BANG BANG MACHINE	album	LONDON	Paul McDonald	ORINDCO (London)	Ray Shulman
BASIA	album	EPIC	Muff Winwood	THE HIT FACTORY (London)	Danny White
BJORN AGAIN	tracks	M&G	Steve Kutner	BATTERY (London)	Pete Hammond
DON-E	single/mix	4TH&BROADWAY	Julian Palmer	BATTERY (London)	Pete Hammond
THE DREAMING	mixes	EMI	Clive Black	SARM WEST (London)	Julian Mendelsohn
DANNIELE GAHA	album	EPIC	Gordon Charton	HIT FACTORY (London)	John Waddell
CHRIS HUGHES	album/mix	EAST WEST	Max Hole	THE WOOL HALL (Bath)	Gary Lang
KEB'DOGG	EP	PHONOGRAM	Paul Flanagan	ROCKFIELD (Monmouth)	Simon Vinstock
LATITUDE	album	NUDE	Saul Galperin	ROCKFIELD (Monmouth)	Andy Richards
MINT UNITED	album	EAST WEST	Mark Fox	TOWNHOUSE (London)	Pete Schwirtz
MENT 400	single	FOOD	Andy Ross	BATTERY (London)	Chris Tsangarides
ALISON MOVET	album	COLUMBIA	Rob Stringer	TOWNHOUSE (London)	Jan Broadie
NIGHTMARES ON WAX	album	WARRP	Mark Mitchell	FON (Sheffield)	Nightmares On Wax
THE POGUES	album	WEA	n/a	REAL WORLD (Wiltshire)	Michael Brooke
POWER OF DREAMS	album/tracks	LEMON	Mark Hobrough	GREENHOUSE (London)	Jessica Corcoran
REVOLVER	album	HUT	Harvey Leonard	GREENHOUSE (London)	Nigel Gilroy
RIGHT SAID FRED	album	TUG	Guy Holmes	MARCUS (London)	Robin Goodfellow
SLOWDIVE	album	CREATION	Dick Green	WEST SIDE (London)	Ed Buller
SYBIL	album	PWJL	David Howells	PWL (London)	Waltzman/Stock
TEARS FOR FEARS	album	PHONOGRAM	David Bates	PRIVATE STUDIO	Tim Palmer

Confirmed bookings week ending May 1. Source: *Euro*



# music week

# datafile

The Information Source for the Music Industry

8 MAY 1993

## CHART FOCUS

**G**eorge Michael & Queen's Five Live EP powers even further ahead at number one on the singles chart, but it's a historic top five this week: the first in chart history to include three new entries.

There had never been even three new entries to the Top 10 in the same week until 1991, but it's happened no fewer than 10 times since, including this week.

Of this week's trio, **Janet Jackson's** Virgin label debut, *That's The Way Love Goes*, is top dog, debuting at number two. It's Janet's fifth solo hit, but her only single to debut even in the Top 10 previously was her duet with Luther Vandross, *The Best Things In Life Are Free*, which bowed at number seven last year.

Janet's high flying debut is two places ahead of **Tribal Dance**, the sixth hit by **2 Unlimited**, and their first single since the chart topping *No Limit*, which also debuted at number four.

Both Jackson and 2 Unlimited were expected to



make a high debut, but the same cannot be said of Swedish group **Ace Of Base**, whose very first UK hit, *All That She Wants*, enters the chart at number five.

Another Euro-hit, **Inner Circle's** *Sweat (A La La La La Single)*, was a number one long in 12 countries last year, but peaked at number 43 here. It's making a much bigger impact this time, vaulting from number 20 to number six. And, hoping for similar success on the continent, **Sonia's** *Better The Devil You Know* climbs to number 18 this week, to become the highest charting

Eurovision entry by a UK act since 1984 when **Belle & The Devotions' Love Games** reached number 11.

While **REM's** single *Everybody Hurts* holds at number nine, their album makes another surge to reach the chart summit for the third time, overcoming the challenge of **World Party** and **PJ Harvey**, who enter at number two and three respectively, each making a their Top 10. **World Party's** previous best placing was number 36 with their last album, *Goodbye Jumbo*, in 1990, while **PJ Harvey** reached number 11 last year with *Too Pure*.

Alan Jones

## TO OUR READERS

Due to a printer's error, positions 21-40 on last week's pull-out singles chart appeared incorrectly. Industrial action at our printers this week means chart information may not be of the usual high standard. In both cases we apologise for any inconvenience caused. Steve Redmond, Editor

## UPDATE

### SALES



## LATEST SALES AWARDS

### Gold

Variations: Now! 24  
David Essex: Cover Shot  
Variations: The Chart Show Ultimate Rock Album

### Silver

George Michael & Queen with Lisa Stansfield: Five Live EP (single)  
PJ Harvey: Rid Of Me  
Bob Marley: Songs Of Freedom

## NEXT WEEK'S HITS

**VAN MORRISON & JOHN LEE HOOKER:** *Gloria (Polygram)*  
**WATERBOYS:** *The Return Of Pan (Geffen)*  
**OMD:** *Stand Above Me (Virgin)*

**Albums**  
**TERENCE TRENT D'ARBY:** *Symphony Of Destruction (Columbia)*  
**STEPHEN DUFFY:** *Music In Colours (Parlophone)*  
**NEW ORDER:** *Republic (Centredate)*

**Singles**  
**ARSENAL FA CUP FINAL SQUAD:** *Shouting For The Gammers (London)*  
**BON JOVI:** *In These Arms (Jambco)*  
**DINA CAROLLO:** *Express (ABM)*  
**DAVID CROSBY WITH PHIL COLLINS:** *Hero (Atlantic)*  
**DIGABLE PLANETS:** *Where I'm From (Eskira)*  
**GIRLFRIEND:** *Girl's Life (Arista)*  
**ST ETIENNE:** *Hobart Paving (Heavenly)*

Predictions compiled by Era. Last week's score: 10 out of 11

## CHART NEWCOMERS

**5** **ACE OF BASE:** *All That She Wants* (Metromedia) Sweden debut.  
Producer: Denniz Pop/Joker/Buddha  
Publisher: Megasong/PolyGram  
Writer: Joker/Buddha  
Notes: Produced by Dr Alban's knob-twiddler Denniz Pop. The 12-inch features four versions - all at different tempos.  
Album: *Happy Nation* (June 6)



remixer working on tracks by Talk Talk, Erasure, The Shamen, Happy Mondays, Candy Flip and TC 1992.  
Album: *later this year*

**32** **LION ROCK:** *Packet Of Peace* (deConstruction) UK debut.  
Producer: Justin Robertson  
Publisher: Copyright Control  
Writer: Justin/Robertson  
Line-up: Justin/Robertson (K), MC Buzz B (MC), Mark Stage (K)  
Notes: Hailing from Manchester, Lion Rock comprise 25-year-old Justin Robertson and friends. He has gained a reputation as a

Notes: Holmes is from Belfast and the other two are Londoners. Originally released on Black Sunshine earlier this year, the title comes from their reworking of a section of music from the soundtrack of the Robert De Niro film *Once Upon A Time In America*.  
Album: none planned

## 16 BREAKER

**SOLITAIRE GEE:** *Slumberland (Warp) UK* debut.  
Producer: Raz Shamshadd/John Gilpin  
Publisher: Warp/EMI  
Writer: Shamshadd/Gilpin  
Line-up: Raz Shamshadd (K), John Gilpin (K)  
Notes: From Huddersfield, the band met at Fourth Wave, the town's biggest independent dance and indie store. There is also a Fourth Wave record label which specialises in house tunes. Their first birthday bash is coming soon.

## 7 BREAKER

**DISCO EVANGELISTS:** *De Niro (Positiva) UK* debut.  
Producer: Duddy Ash/David Holmes  
Publisher: Copyright Control  
Writer: Holmes/Beadle/Edwards  
Line-up: Ashley Beadle (DJ), David Holmes (DJ), Lyndsay Edwards (K)

# GIRLFRIEND

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### BUSINESS:

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### QUESTION:

*Record deals to change?*

### FOCUS:

*Emergent talent blossoms*



WRITING IS ON WALL FOR  
CONTRACTS SAYS MICHAEL

## GUDINSKI:

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from Australia set to  
take on the world

VOLUME III  
Number 5



**TOP****40****THE OFFICIAL <sup>WW</sup>music week CHART****MAY 10 1993****SINGLES****1 FIVE LIVE (EP)**

1 GEORGE MICHAEL AND QUEEN

PARLOPHONE

**02** THATS THE WAY LOVE GOES

JAYZ JACKSON

VIRGIN

**03** I HAVE NOTHING

3 WHITNEY HOUSTON

ARISTA

**04** TRIBAL DANCE

2 UNLIMITED

PWL CONTINENTAL

**05** ALL THAT SHE WANTS

ACE OF BASE

LONDON

**06** SWEAT (A LA LA LA LA LONG)

20 INNER ORCHID

MAGNET/EAST WEST

**07** AM'T NO LOVE (AIN'T NO USE)

4 SUP SUP FEAT MELBAE WILLIAMS

ROBS

**08** YOUNG AT HEART

2 BLUEBELLS

LONDON

**09** EVERYBODY HURTS

9 R.E.M.

WARNER BROS

**10** INFORMER

10 SNOW

EAST WEST AMERICA

**TWO PRINCES**  
The NEW SINGLE from**U R THE BEST THING**

DREAM

MAGNET/EAST WEST

**21****WALKING IN MY SHOES**

DEREGE MOORE

MUTE

**22****Wind It Up (Remound)**

PRODIGY

X1 RECORDINGS

**23****SING HALELUVAH!**

DRI ALBANI

LOGIC/ARISTA

**24****REGRET**

NEW ORDER

LONDON

**25****COME UNDONE**

DURAN DURAN

PARLOPHONE

**26****I'M GOING ALL THE WAY**

SOUNDS OF BLACKNESS

A&amp;M

**27****FOR TOMORROW**

BURN

FOOD

**28****SHIPS (WHERE WERE YOU)**

BIG COUNTRY

COMPULSION

**29****MR. LOVERMAN**

SHABBA RANKS

EPIC

**30****THE JUNGLE BOOK GROOVE**

DISNEY CAST

HOLLYWOOD

**31****PACKET OF PEACE**

LONGBOCK

ROADE CONSTRUCTION

**32**

MAGNET/EAST WEST

**33**

# TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

8 MAY 1993

Rank	Title	Artist	Last week's Position	Label	Station with Most Plays
1	REGRET	New Order	A	London	Children Network
2	COME UNDONE	Duran Duran	A	Parlophone	Children Network
3	DO YOU LOVE ME LIKE YOU SAY	Tenacious Trio D'Arby	A	Columbia	Children Network
4	SEVEN DAYS	Sing	A	ADM	Capital FM
5	AIN'T NO LOVE (AIN'T NO USE)	Sub Sub featuring Melanie Williams	A	Rebs	Red Rose Rock FM
6	WHEN I'M GOOD AND READY	Sylot	A	PWL International	Red Rose Rock FM
7	I HAVE NOTHING WHISKEY HOUSTON	Arista	A	Children Network	
8	IS IT LIKE TODAY	Wald Party	A	Ensign	Clyde One FM
9	YOUNG AT HEART	The Bluebells	A	London	Piccadilly Key 103 FM
10	EVERYBODY HURTS	Rena	A	Worner Brothers	Clyde One FM
11	GIMME SHELTER EP	Various	A	Food	BBC Radio 1
12	I NEVER FELT LIKE THIS BEFORE	Mya Paris	A	4th & Broadway	Children Network
13	MR LOVERMAN	Shabba Ranks	A	Epic	Children Network
14	SOMEBODY TO LOVE	George Michael/Green	A	Parlophone	Red Rose Rock FM
15	OH CAROLINA	Shoggy	A	Greenlandia	Children Network
16	INFORMER	Green	A	Atlantic	Power FM
17	U R THE BEST THING	Dream	B	Magnet	Children Network
18	GO AWAY	Erna Gronow	B	Epic	Clyde One FM
19	WALKING IN MY SHOES	Depeche Mode	A	Mute	Children Network
20	SLOW IT DOWN	East 17	A	London	Children Network
21	PALMS	Robert Plant	A	Fontana	Piccadilly Key 103 FM
22	FEVER	Madonna	A	Maverick	Red Rose Rock FM
23	ALL THAT SHE WANTS	Acne Of Bass	B	London	Children Network
24	ARE YOU GONNA GO MY WAY	Lenny Kravitz	B	Virgin America	Capital FM
25	TENNESSEE	Assorted Development	A	Columbia	Children Network

© Copyright EMI. Compiled using BBC Radio and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing IJR stations. Station weights are based on total listening hours as calculated by JCRAR.

Rank	Title	Artist	Last week's Position	Label	Station with Most Plays
26	SHOTGUN WEDDING	Red Stewart	A	Warner Bros	Children Network
27	HANGOVER	Betty Blue	A	WMA	Coast FM
28	THAT'S THE WAY LOVE GOES	Janet Jackson	B	Virgin	Red Rose Rock FM
29	YOU'VE GOT ME THINKING	The Beloved	B	East West	Essex
30	CRAZY FOR YOU	Let Loose	B	Vertigo	Children Network
31	DON'T WALK AWAY	Jade	B	Giant	Red Rose Rock FM
32	FOR TOMORROW	Bud	B	Food	Coast FM
33	SING HALLELUJAH	Dr Alton	B	Logic	Power FM
34	CHILD OF LOVE	Motors	B	Goyen	Trent
35	I'M BACK FOR MORE	Lulu with Bobby Womack	B	Dome	Red Rose Rock FM
36	TRUGANINI	Midnight Oil	B	London	Coast FM
37	ONLY TENDER LOVE	Deacon Blue	B	Columbia	Children Network
38	THE ONLY LIVING BOY IN NEW YORK EP	Everything But The Girl	B	Clusico	Virgin
39	I GOT TO KNOW	Capella	B	Internal Disc	Power FM
40	WE GOT THE LOVE (93 REMIXES)	Lundy Layton	B	PWL International	Coast FM
41	MIRACLE GOODMORN'G	David Bowie	B	Antea	BBC Radio 1
42	LOW EMOTION REPLAY	The The	B	Epic	Coast FM
43	SLIGHT DEF LEPPARD	Def Leppard	B	Bludgeon/Riffata	Children Network
44	PRESSURE US	Sunscreen	B	Sony 52	Red Dragon
45	LIVIN' ON THE EDGE	Aerosmith	B	Geffen	Coast FM
46	EXPRESS DICE	Carroll	B	ADM	Piccadilly Key 103 FM
47	ONE TONGUE	Chicane	B	London	NorthSound
48	I'M GOING ALL THE WAY	The Sounds Of Blackness	B	Vertigo	City
49	CATS IN THE CRADLE	Ugly Kid Joe	B	Pasipago	Clyde One FM
50	LONG TRAIN RUNNING	Dobbe Brothers	B	WEA	City

## TOP 10 BREAKERS

Rank	Title	Artist	Label
1	SHOUT	Louise Loo & Michelle One	Mer
2	IN THESE ARMS	Ben-Joni	Jamco
3	LET (WHAT A BEAUTIFUL...)	Howard Jones	Howard Jones
4	LOVE IS	Vanessa Williams/Bronn McKnight	Mercury
5	VERSION OF ME	Thousand Yard Stars	Aardvark
6	TEN YEARS ASLEEP	Kingslayer	Search
7	BELIVE IN ME	Utah Saints	fish
8	STAND ABOVE ME	DMD	Virgin
9	URR IN YOU	Snow	Atlantic
10	WHO DO YOU THINK YOU ARE	Saint-Etienne	Heavenly

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

## REGIONAL CHOICE

Rank	Title	Artist	Station
1	WHERE DOES MY HEART BEAT NOW	Celine Dion	MFM 1034 & 971
2	SHADES OF SUMMER	Renee Jones	MFM 1034 & 971
3	YOU CAN'T HURRY LOVE	Smitta	MFM 1034 & 971
4	BROWN GIRL IN THE RING	Bonny M	MFM 1034 & 971
5	QUIET JOYS	Arty	Downtown
6	BETTER THE DEVIL YOU KNOW	Sunna	MFM 1034 & 971
7	RAYNOLD	Europe And The Rainbow Crew	For FM
8	HERO	David Crosby/Featuring Phil Collins	Downtown
9	LOVE CAN'T TURN AROUND	Salo	MFM 1034 & 971
10	RAYNOLD	Europe And The Rainbow Crew	MFM 1034 & 971

Top 10 lists showing most regional bias.

## AIRPLAY PROFILE

SELECTED TITLE: 29 PALMS Robert Plant (Fontana)

Rank	Station	Plays
1	Piccadilly Key 103 FM	6
2	NorthSound	6
3	BBC Radio 1	8
4	For FM	8
5	Capital FM	9
6	5th RFM	10
7	10 RBM FM	10

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTORS:

JCR FM, BBC Radio 1, 98.9 FM, Capital FM, Children Network, City, Clyde One FM, Coast FM, Essex, Fox FM, For FM, Goyen, Heaven, MFM 1034 & 971, Mer, Mercury, MFM 1034 & 971, NorthSound, Piccadilly Key 103 FM, Power FM, Red Dragon, Red Rose Rock FM, Search, Sony 52, The Sound, Vertigo, WEA, West FM.

## US TOP 50 SINGLES

Rank	Title	Artist	Label
1	FREAK ME, SIX	Kelis	Mer
2	THAT'S THE WAY LOVE GOES	Janet Jackson	Virgin
3	INFORMER	Green	East West
4	LOVE IS	Vanessa Williams	Arista
5	HAVEN'T HUNGRY	Whiskey Houston	Capitol
6	NUTIN' BUT A THANG, DR	Dre	Death Row
7	DON'T WALK AWAY	Jade	Giant
8	I'M SO INTO YOU, SWV	RCA	RCA
9	LOOKING THROUGH PATENT	PM Dawn	Geo Street
10	DUTTY	Papadimitriou	Next Platone
11	TWO PRINCES	Solo Doctors	Epic Associates
12	KNOCK DA BOOTS, IN	Town	Luke
13	COMFORTER	Shai	Geoscience Alley
14	HIP HOP HOORAY	Nasheby By Nature	Tommy Boy
15	WHO IS IT	Michael Jackson	Epic
16	THE CRYING GAME	Boy George	SBK
17	CATS IN THE CRADLE	Ugly Kid Joe	Standoff
18	IT WAS A GOOD DAY	Ice Cube	Priority
19	NORIN MY LOVE CONTROL	Jory Lammec	Impact
20	IF I EVER LEAVE MY FAITH...	Sing	ADM
21	ANGEL	Joni Jacobs	SBK
22	WEAK, SWV	RCA	RCA
23	DOWN WITH THE KING	Ring	BMC
24	LIVIN' ON THE EDGE	Aerosmith	Geffen
25	CONNECTED	StreetAC's	Geo Street
26	I'M EVERY WOMAN	Whiskey Houston	Arista
27	THREE LITTLE PIGS	Green, Jello	Zoo
28	THAT'S WHAT LOVE CAN...	Boy Kriz	Next Platone
29	MR. WENDAL	Assorted Development	Chevyals
30	FOREVER IN LOVE	Duran Duran	Capitol
31	SHOW ME LOVE	Roxi S	Big Bad
32	COME UNDONE	Duran Duran	Capitol
33	BED OF ROSES	Ben-Joni	Jamco
34	THE RIGHT KIND OF LOVE	Jeremy Grant	Grant
35	SO SIMPLE LIFE	Elton John	MCA
36	I GOT A MAN	Positive K	Island
37	DEDICATED	R.Kelly/Public Announcement	Juno
38	LOVE U MORE	Sunscreen	Columbia
39	FOREVER IN LOVE	Kenny G	Arista
40	WAZZLE DUKS	Duice	TMR
41	A WHOLE NEW	Fabo Bryson & Regine Belle	Columbia
42	SO ALONE	Men At Work	East West
43	BUDDY X	Nasheby	Virgin
44	LOVE DON'T LOVE U	En Vogue	East West
45	THE MORNING PAGES	Pinkino	Pasipago
46	TELL ME WHAT YOU DREAM	Restless/Kobe	RCA
47	FLI NEVER GET OVER YOU	Exposé	Arista
48	HAVE I TOLD YOU...	Red Rose	Warner Bros
49	I WILL ALWAYS LOVE YOU	Whiskey Houston	Arista
50	RHYTHM IS A DANCER	Snop	Arista

Charts courtesy Billboard, 8 May, 1993. Artists are awarded to those products demonstrating the greatest airplay and sales gain.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	GET A GRIP	Aerosmith	Geffen
2	THE BODYGUARD (OST)	Various	Arista
3	BREATHLESS	Kenny G	Arista
4	POCKET FULL O'	Spin Doctors	Epic Associated
5	UNPLUGGED	Eric Clapton	Duck
6	THE CHRONIC D	Din	Death Row
7	PORK SODA	Prinny	Interscope
8	12 INCHES OF SNOW	Snow	East West
9	LOSE CONTROL	Shi	Kala
10	LOVE DELUXE	Sade	Epic
11	TEN SUMMERS TALES	Shirley	ADM
12	ARE YOU GONNA GO MY WAY?	Lenny Kravitz	Virgin
13	IT'S ABOUT TIME	SWV	RCA
14	SONGS OF FAITH &...	Depeche Mode	Sire
15	TEN	Paul Jan	Epic
16	19 NAUGHTY III	Nasheby By Nature	Tommy Boy
17	SOME GAVE ALL	Billy Ray Cyrus	Mercury
18	14 SHOTS TO THE DOME	Lil Cool J	Def Jam
19	IT'S YOUR CITY	Robbie M	MCA
20	HARD WORKIN' MAN	Brooks & Dunn	Arista
21	CORE	Sen Tempio Falls	Atlantic
22	ON JOHN SEBASTIA	Jan Secada	SBK
23	COVERDALE	Covante's Page	Geffen
24	CEREAL KILLER (OST)	Gregg	Zoo
25	DANGEROUS	Michael Jackson	Epic
26	IF I EVER FALL IN LOVE	Shabba Ranks	Gasoline Alley
27	THIS TIME	Doyle Young	Reprise
28	3 YEARS MISHMASH	Assorted Development	Chryslis
29	DURAN DURAN	Duran Duran	Capitol
30	THE BLISS ALBUM	7th Day	Geo Street
31	ALADIN (OST)	Various	Wan Disney
32	PURE COUNTRY	Garth Brooks	MCA
33	ALBIS	Tracy Lawrence	Atlantic
34	WHO'S THE MAN (OST)	Various	Uptown
35	AMERICA'S LAST WANTED	Ugly Kid Joe	Standoff
36	TILL DEATH DO US PART	Geto Boys	Rap-A-Lot
37	FOR REAL TH	LeVert	Atlantic
38	DIRT	Alto In Chains	Columbia
39	AMERICA'S LEAST WANTED	Ugly Kid Joe	Standoff
40	LIFE'S A DANCE	John M Montgomery	Capitol
41	SLOWDANCING WITH THE...	Dolly Parton	Columbia
42	THE PREDATOR	Ice Cube	Priority
43	BACDUP	Uptown	RAL
44	REACHIN' IN NEW J	Digable Planets	Pensilvania
45	THE GUNDS	Chase	Liberty
46	LIVE LIFE	George Michael/John	Hollywood
47	KEEP THE FAITH	Ben-Joni	Jamco
48	FEVER FOR DA FLOOR	H-Town	Lulu
49	EARTH & SUN...	Midnight Oil	Columbia
50	METALLICA	Metallica	Elektra

UK acts: [UK] UK-signed acts.

# RECORD MIRROR

## DANCE UPDATE

8 MAY 1993  
FREE WITH MUSIC WEEK

### RCA SEES OFF OMAR RIVALS

RCA has won the race to sign Omar following his departure from Talkin Loud in January.

The deal was confirmed last week and the star promptly left for Los Angeles to write and record a new album.

Collaborators on the new project are believed to include Steve Wonder, Leon Ware, Lamont Dozier, Wendy Ann Lisa, Gang

Starr and Derek Bramble.

A single is expected to be released in the autumn with the album coming in spring '94.

Omar's album *Music!* has now sold around 40,000 copies. Half of those sales came when it was first released on indie Kongo Dance.

Since leaving Talkin Loud, Omar is believed to have been pursued by several majors, including Sony.

### MANILA NIGHTS TEMPT RAGGA-BHANGRA FANS

The rise of reggae, ragga and bhangra has led to the creation of the first Asian DJ Convention. The event will take place in the Philippines on June 17-20 and is set to feature many of the names that have made the genres so popular in the last year.

Apache Indian is confirmed for the show, which has received the full backing of the Philippine government, while Bizarre Inc and Alison Limerick are also set to perform. The event is being co-organised by DMC in the UK and will be covered by MTV (Asia). Meanwhile, DMC is promoting the biggest and most diverse European Dance Music Convention yet in June (5-7). The three-day event in Amsterdam will now be housed in one huge complex, the 3,500-capacity Marcant Plaza rather than spread across a number of buildings. Many local clubs will still be used for showcases although the line-up is yet to be confirmed (details on 0628 667124).

While writing tracks for his latest Blies album, PM Dawn's Prince Be had Boy George in mind while messing around with one song. George heard it, decided to duet on it and now it's the new single. 'More Than Likely' is released on June 1 featuring a whole host of mixes. Dancefloor devotees will be more interested in the promo's 'Fly Me To The Moon' - with a sample of U2's 'The Fly' - 'Frostbite' (featuring Prince Be's brothers Jai and Silk) and 'You, Me, The Vibe Electric'.



### FIERCE RULING DIVA IN UK LABELS PLEA

Fierce Ruling Diva are calling for action to help set up a UK branch of their House Against Hate anti-racism organisation.

The Dutch house masters have set up many European arms of the group but have so far had little support from the UK.

Formed last year, HAH organises regular charity club nights across Europe to raise money for various anti-racism bodies.

Supporters so far include Outland Records, Vroom, Tink, Boo Disc and Rotterdam Records, and it's time UK labels backed the move too, says Diva's Jeron Slamman.

"Anyone putting on a rave knows it is the atmosphere and not just the lights and the music that's important."

On recent racial clashes at European raves, Slamman says: "It is not just about making money, it is about giving people a good time."

# GARY CLAIT

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Straight in at N<sup>o</sup> 1 in the Music Week album chart

**HOUSE PARTY**  
Esoteric Records waves the UK house flag this month with a new compilation and a publishing division. The label is beginning a series of albums to showcase UK house labels such as Azuli, Holt and Two Tribes as well as foreign labels. 'Esoteric UK Class UK-US-Europe', out on May 17, is only the label's second release following 'The Bottom Line' collection in '92. Esoteric MD Irving Soremekun is also launching Enigmatic Music Publishing and is on the lookout for new writers.

**BRIGHTON ROCKIN'** Brighton students are getting in the summer groove with Carnival '93 which includes two dance shows at a 3,000-capacity Big Top at Slander Park, between Lewes and Brighton. The University of Sussex Students' Union has organised the event, the first of its kind. Sub Subs, Shades Of Rhythm plus DJs Micky Finn, Fabio, Ellis Dee and Ratty appear on June 4 from 8pm-2am. The next night (5) sees a cultural all-day with acts like Misty In Roots, African Headcharge, Jah Shaka and Dub Warriors. For more info, tel: 0273 678154.

**GAME BOYZ** The synergy between dance and computer games is highlighted again with a new vinyl collaboration. Former KLF engineers Ian Richardson and Nick Coler are the men behind SFK, whose 'Lemmings' track (based on the best-selling Lemmings 2 - The Tribes game) looks set to be horribly successful. Out this week on Synthetic/Parlophone, the single follows last year's 'Funk Mario Land' by Ambassadors Of Super and the current 'Will You Ever Reach The End?' by High Score Warrior.



# CLUB DOG TO UNLEASH LABEL

North London crustie crossover promoter Club Dog is moving further into the dance market with the launch of its own label. Planet Dog Records will focus on ambient and psychedelic dance acts with the aim of striking long-term album deals. The move follows the success of its regular club nights, the latest of which (Megadog, last week) featured Orbital Vs. The Grid. The label's first release will be 'Abduction' by Ozric Tentacles

offshoots Eat Static (pictured), out this week. Michael Dog says the label is a logical progression. "There are quite a few bands playing digital computer-based music which is bringing a little more musicality into the rave sound. We wanted to work with these new acts." Indie label Ultimate, greatly impressed by Club Dog's idea, is putting money behind the project. Distribution is through RTM/Pinnacle.

## NEEDLES & PIN NUMBERS...

Computers look set to take over that last bastion of traditional DJ life - the hand-written reaction report.

New technology marches on and plugging company Station To Station reckons a new telephone and computer service, which will be called Going Underground, will provide a quicker and more efficient service for record labels.

Written reports have been an annoyance to DJs and labels for many years, and for various reasons - they either arrive late (or not at all) or they are illegible.

Going Underground intends to give all DJs a PIN number which they can use to call in and log their reports direct to a computer base. They will even be able to hear snatches from tracks if they need a reminder.

"I don't really think written reports give enough instant access to people's opinions," says Station To Station's Michael Collins. "Going Underground will report reactions within 48 hours."

But with many DJs being too lazy to even file their reports, it is not surprising that the



● CARL COX

move has been met with some reservation. Paul Oakenfold is a little sceptical and says the idea isn't new.

"However, reactions are important for DJs and something like this could make it a little easier for up-and-coming DJs," he says.

Carl Cox echoes the view of many DJs when he says that the idea of reports is itself redundant.

"To be honest, if a record is good, you don't need someone to write in and tell you. Besides, most DJs are far too busy playing records to be able to write about them," he says.

"Also, if it works out more expensive for a DJ to spend time on the telephone ringing in his reports then it's not a good idea. We'll see what happens."

The service, which begins in June, will cost labels £1.50 per record.

So for record companies it sounds like a good deal, but it remains to be seen whether the telephone will succeed where the letter and fax often fail in luring the DJs.

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

- REGRET New Order  
COME UNDONE I  
DO YOU LOVE ME  
SEVEN DAYS SIN  
AIN'T NO LOVE JA  
WHEN TM GOOD  
I HAVE NOTHING  
IS IT LIKE TUDS  
YOU AT HEAR  
EVERYBODY HUF  
GIMME SHELTER  
I NEVER FELT LID  
MI LOVERMAN  
SOMEBODY TO I  
OH CAROLINA Sh  
INFORMER Stev  
UR THE BEST TH  
GO AWAY Glori  
WALKING IN MY  
SLOW IT DOWN  
PALMS Robert  
FEVER Madonna  
ALL THAT SHE V  
ARE YOU GONNA  
VERSION OF ME  
TEN YEARS ASLE  
BELIVE IN ME  
STAND ABOVE M  
URH IN YOU  
WHO DO YOU TH

## TOP 10 B

- SHOUT  
IN THESE ARMS  
I GY (WHAT A BE  
LOVE IS  
VERSION OF ME  
TEN YEARS ASLE  
BELIVE IN ME  
STAND ABOVE M  
URH IN YOU  
WHO DO YOU TH

## US TO

- FREAK ME, SIK  
THAT'S THE WAY  
INFORMER, Stev  
LOVE IS, Vanessa  
I HAVENOTHN  
NUTHRIN BUTA  
DONT WALKA  
FM SONTOTO  
LOOKING THK  
DIETTY, Paperboy  
TWO PRINCES,  
KNOCKIN' DA B  
COMFORTER, S  
HIP HOP HOORA  
WHO IS IT, Mich  
THE CRYING  
CATS IN THE C

## 2 RM DANCE UPDATE

- IT WAS A GOOD DAY, Joe Cuba  
NORINNY LOVE/CANTRY, Joey Lennence Impact  
IF I EVER LOSE MY FAITH... Sing ASM  
ANGEL, Jon Secada SBK  
WEAK, VIX  
DOWN WITH THE KING, Run-DMC PureIns  
LIVIN' ON THE EDGE, Aerosmith Geffen  
CONNECTED, Stereo MC's GevStreet  
BUZZ! X, Nenech Cherry Virgin  
LOVE DON'T LOVE YOU, En Vogue East West  
THE MORNING PAPERS, Prince/NPG Paisley Park  
TELL ME WHAT YOU DREAM, Ruffless/Rest RCA  
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RHYTHM IS A DANCER, Snap Arista



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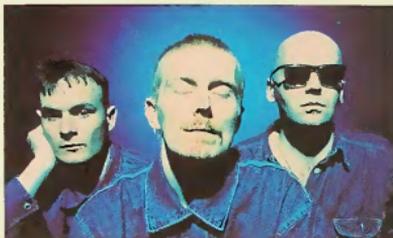


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Cass: RIPE MC 195

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IT'S YOUR CALL, Rob McElroy MCA  
HARD WORKIN' MAN, Brooks & Dunn Arista  
CORE, Steve Temple Platts Atlantic  
JON SECADA, Jon Secada SBK  
COVERDALE PAGE, Coverdale Page Geffen  
CEREAL KILLER (OST), Green Zebra Zoo  
DANGEROUS, Michael Jackson Epic  
BALANCE OF POWER, Usher MCA  
REACHIN' A NEW..., Digable Planets Parlophon  
THE CHASE, Garth Brooks Liberty  
FIVE LIVE, George Michael/Duffy Hollenwood  
KEEP THE FAITH, Bon Jovi Jamiro  
FEVER FOR DA FLAVOR, H-Town Luke  
EARTH & SUN..., Midnight Oil Columbia  
METALLICA, Metallica Elektra

# Cool focus

## cuts



### STEREO MCs

- |    |  |                  |
|----|--|------------------|
| 1  | (3) TOP O' THE MORNING TO YA House Of Pain   | Ruffness         |
| 2  | (1) CREATION Stereo MCs  | 4th & B'way      |
| 3  | <b>NEW</b> HARMONY TC 1993<br>Gatchy Italian house track with the biggest buzz in history                                      | Paradise Project |
| 4  | (2) THE POWER Monie Love   | Cooltempo        |
| 5  | (5) GLAMMER GIRL The Look  | US Sexy          |
| 6  | <b>NEW</b> STARS Felix<br>With mixes from DJ Bolland and Disc-Cuss   | deConstruction   |
| 7  | (9) A GREAT MAN ONCE SAID... Flerce Ruffing Diva   | React            |
| 8  | <b>NEW</b> THESE THINGS ARE WORTH FIGHTING FOR Gary Clail<br>Slow and low heavy groove with yeasty mixes from Justin Robertson | Perfecto         |
| 9  | <b>NEW</b> CAN YOU FORGIVE HER Pet Shop Boys<br>The Pet Shop Boys enlist Rollo for the mix                                     | EMI              |
| 10 | (12) LATIN PRAYER Well Charged Latinos   | Black Sunshine   |
| 11 | <b>NEW</b> RETURN TO THE VALLEY OF YEKE YEKE Mighty Dubcats<br>Cookin' four-tracker with yeke samples                          | Southern Fried   |
| 12 | <b>NEW</b> MY PEOPLE Sha'di<br>Excellent NY garage produced by George Morel  | Strictly Rhythm  |
| 13 | (14) FEEL YOURSELF O'pik   | deConstruction   |
| 14 | <b>NEW</b> I REALLY FEEL The Drum Club<br>Deep and clubby groove on Youth's a label  | Butterfly        |
| 15 | (8) AD INFINITUM Rhythm Invention  | Warp             |
| 16 | <b>NEW</b> MUSIKA Kwanzaa Posse<br>Ato Kuneji Italian production   | Flying           |
| 17 | <b>NEW</b> I'M NOT GONNA DO IT'S 1000<br>Double pack of tough UK house   | Deep Distraction |
| 18 | <b>NEW</b> TRANSFORMATIONS Transform<br>New acid mixes of this hot track from last year  | Rising High      |
| 19 | <b>NEW</b> NEEBRO Mukka<br>Another hot trancey groove from Limbo   | Limbo            |
| 20 | <b>NEW</b> ORGANIZED NOISE Source<br>Double pack of Euro techno from Belgium   | R&S              |

A guide to the most essential new club tunes as featured on 1FM's 'Essential Selection', with Pele Tones, broadcast every Friday between 7-9.30pm. Compiled by data collected from leading DJs and the following stores: City Sounds; Flying Zoom (London), Eastern Bloc; Underground (Manchester), 22nd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



## shop



**Shop:** Treehouse, 14 The Square, Wolverton, Milton Keynes (16.5ft x 29.5ft).

**Specialist areas:** Sells 12-inch only; lots of white labels and promos. Best sellers are UK hardcore/breakbeats and UK house. Also supplies some techno, reggae, rap, soul and funk.

Mail-order service under review. Sells all major rave and club tapes. Ticket agent. Produces own merchandise and runs own record label Organic. Small coffee bar.

**Owner's view:** "We're selling less hardcore - hardcore/garage ratios used to be 75-25, now they're 50-50. We're branching more into hip hop, ragga and reggae and a new person will now concentrate on that." - Richard Long.

**Distributor's view:** "I like Richard Long because he'll buy product across the board. He's not afraid to try something - some people won't touch things if they're not over 120bpm." - Rob Bright, North South.

**DJ's view:** "Excellent shop, very friendly, good selection of tunes - I'm into Euro trancey stuff. Plus they punt a few of my records and sell my DJ tapes which makes me a bit of money!" - Martin Tyrell (Gardening Club, Escape Club).

## club

**Club:** Hanger 13, The Pavilion, Esplanade, Ayr. Saturdays 9pm-2 am.

**Capacity/PA/Special features:** 1,000/15K JBL/6W multi-coloured laser system; decor by award-winning club designer Ron McCulloch; emphasis on appearances by top dance acts.

**Door policy:** "Strictly friendly with the minimum of fuss, although everyone has a full body search." - Fraser MacIntyre, promoter.

**Music policy:** Upfront techno and house with a leading edge.

**DJs:** Resident DJ: Terry Reilly. PAs/live acts include TTF, Ultra-sonic, Q-Tex. Coming up: Italy's Ramirez, for Scotland's first and only live appearance.

**Spinning:** Siberia 'Mr Chill's Back'; Bio-chip C-Alec Empire 'Das Deull EP'; DJ Caligula 'Piano Junkie Remix'; Ramirez 'Terapia'; Cappella 'U Got 2 Know Remixes'.

**DJ's view:** "Hanger 13 has got a real club atmosphere. I can more or less play what I want - danceable acid music." - Terry Reilly.

**Promotions view:** "It's probably one of the most exciting new clubs in Scotland. It's an old building which reeks of atmosphere - the minute you walk in the door you feel the electricity. People travel from all over Scotland to the club." - Bill Grainger, Clubscene.

**Average ticket price:** £6; £8 with band.

Compiled by Sarah Davis. Tel: 051-948 2320.

HANGER 13

Label  
Cafe  
Walt Disney  
D 202452

CIC  
VHR 2628

h PolyGram Video  
0865143

CIC  
VHR 1957

Warner Home Video  
PES 12217

All Areas PMI  
MVB4911123

Warner Home Video  
PES 12478

BBC  
BBCV 0948

Party BMG Video  
74321120863

ttitude FoxVideo  
2576

Pickwick  
LTY 007

infidence FoxVideo  
2577

it's... PolyGram Video  
0864163

4 Front  
0868843

van... BMG Video  
74321122503

Rank	Title	Artist
1	REGRET	New Order
2	COME UNDONE	
3	DO YOU LOVE ME	
4	SEVEN DAYS	SP
5	AIN'T NO LOVE IN	
6	WHEN I'M GOOD	
7	I HAVE NOTHING	
8	IS IT LIKE TODAY	
9	YOUNG AT HEART	
10	EVERYBODY HURTS	
11	GIMME SHELTER	
12	I NEVER FELT LIKE	
13	MR LOVERMAN	
14	SOMEBODY TO WATCH	
15	OH CAROLINA	
16	INFORMER	Scorpions
17	UR THE BEST	
18	GO AWAY	Gloria Estefan
19	WALKING IN MY	
20	SLOW IT DOWN	
21	25 PALMS	Robert Palmer
22	FEVER	Madonna
23	ALL THAT SHE WANTS	
24	ARE YOU GONNA	
25	TENNESSEE	Alice Cooper

BRITAIN'S Hottest BEATS TILL  
**MAY 10**

**TOP 10 B**

Rank	Title	Artist
1	SHOUT	
2	IN THESE ARMS	
3	LEGY (WHAT A BEAUTIFUL MISTAKE)	
4	LOVE IS	
5	VERSION OF ME	
6	TEN YEARS ASLEEP	
7	BELIVE IN ME	
8	STAND ABOVE THE REST	
9	URR IN YOU	
10	WHO DO YOU THINK YOU ARE	

**US TO**

Rank	Title	Artist
1	FREAK ME, SIK	
2	THAT'S THE WAY I FEEL	
3	INFORMER	Scorpions
4	LOVE IS	Vanessa Williams
5	I HAVE NOTHING	
6	NUTRIN' BUT A PRAYER	
7	DON'T WALK AWAY FROM ME	
8	I'M SO INTO YOU	
9	LOOKING FOR A FEELING	
10	GITTY	Prayerboy
11	TWO PRICES	
12	KNOCKIN' DAVE	
13	COMFORTER	
14	HIP HOP HOORAY	
15	WHO IS IT	Michael Jackson
16	THE CRYING	
17	CAT'S IN THE HAT	
18	IT WAS A GOOD DAY	Ice Cube
19	NOTHIN' IN LOVE	Central City
20	IF I EVER LEAVE MY FAITH	String Beans
21	ANGEL	Janet Seaton
22	WEAK SWAP	ProFla
23	DOWN WITH THE KING	Run-DMC
24	LIVIN' ON THE EDGE	Aerosmith
25	CONNECTED	Street MC's

**RECORD MIRROR**

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

Rank	Title	Artist	Priority
43	BUZZY X	Mervyn Cherry	Virgin
44	LOVE DON'T LOVE YOU	En Vogue	East West
45	THE MORNING PAPERS	Pinochero	Falcity Park
46	TELL ME WHAT YOU DREAM	Realistic	RCA
47	I'LL NEVER GET OVER YOU	Exposé	A&M
48	HAVE IT TO LIVE	Bad Street	Warner Bros
49	WILL ALWAYS LOVE YOU	Whitney Houston	Arista
50	RHYTHM IS A DANCER	Shap	Arista

Rank	Title	Artist	Priority
51	ANYTHING I WANT	Musique & Mystery feat. Gwen McCreary	Warner Bros promo
52	CANT STOP THIS FEELING	GROESNEVER LEAVE YOU LONELY	TELL ME
53	LEGACY	CLASSIC 12 (SMOOTH GROOVE)	Mid-Columbia (featuring Richie Stephens)
54	TOP OF THE MORNING	TO YA/JUMP AROUND (REMIXES)	Columbia promo
55	GLAMMER GIRL	(RIGHT TIME)	The Look
56	MOVIN' ON THE RIMM	(MIXES)	Booth Music
57	FEELING UP	(STONERIDGE REMIXES)	NICE REMIXES
58	POWER OF AMERICAN	(ATTIVES) Dance 2 Trance	B.T.B. Champion promo
59	ALL FUNKED UP	Madhe	Bosting promo
60	DO YOU FEEL SO RIGHT	(DJ JOE REMIX)	Love 4 Sale
61	PERSIAN BLUES	(FULL ON ORCHESTRAL PHILHARMONICAL MIX)	Mute promo
62	HAPPY	(FULL VOCAL MIX)	Legacy of Sound
63	NEVER DO YOU WRONG	(MIXES)	Stephanie Mills
64	LONG TRAIN RUNNIN'	(BEN LIEBRAND LOCOMOTIVE REMIXES)	Warner Bros
65	HOT POTATO	(BLOW UP CLUB LONG VERSION)	Freestyle Handicomb
66	HERALD HANDICOMB	TO IT	Blue
67	HARMONY	TC 1993	Italian Paradise Project
68	TESTAMENT	ONESTAMENT	TWO TESTAMENT THREE
69	VOID	(MIXES)	Sweetrix
70	KILLER PAPA	WAS A ROLLIN' STONE	George Michael & Queen
71	TAMPERE	(SOMIA MIX)	SLAM MIXES
72	LOVE LEAN	(MIXES)	Joyan King
73	TRA-LA-LA-LA	(L.A. LA-LA)	Dar-Cuts
74	USE ME	Raw Stylz	Use Me
75	LET'S DANCE	(Mr. Peach)	Let's Dance
76	GET REAL	(CLUB MIX)	Network
77	I GOT A MAN	(ORIGINAL VERSION)	(HIP HOP MIX)
78			
79			
80			

**TW LW**

**Rumour promo**

**HAPPINESS**  
Serious Rope featuring Sharon Dee Clarke

**TW LW**

- 1 GOOD LIFE (REMIXES) Inner City
- 2 I'M GOING ALL THE WAY (SASHA REMIXES) BLACKSMITH (REMIXES)
- 3 I'VE GOT THE FEELING (REMIXES) PERSPECTIVE/A&M promo
- 4 MOVE ON UP (SWEET GROOVE MIX) (P.K.A. MIX) See 'Chubb'
- 5 ROCKIN' TO THE RHYTHM (ORIGINAL) (FRANKIE D & WOLF REMIXES) Convert
- 6 THAT'S THE WAY LOVE GOES (Janel Jackson)
- 7 THE RHYTHM SOURCE THEORY
- 8 TRICKET OFFERAGE (MIXES) Len Beck
- 9 TRINITY DANCE (AUTOMATIC AFRICAN REMIX) (EXTENDED 12" MIX) 2 Unlimited
- 10 BELIEVE IN ME (MIXES) WHAT CAN YOU DO FOR ME (DAVID MORALES REMIXES) Jada Smith
- 11 EXPRESS (THE S&P JERVIER MIXES) Dina Carroll
- 12 NEEROO Mukka
- 13 UR THE BEST THING (MIXES) D'Ream
- 14 IT'S A LOVE THING (MIXES) Juliette James
- 15 I SAY A LITTLE PRAYER (CLUB MIX) D.M. Johnson
- 16 VOX POPULI: FIRST CHOICE SAMPLER 1993 VOLUME 1 Various
- 17 MURDER & EGOT
- 18 MURDER & EGOT
- 19 THE FUTURE (RETRO MIX) (SURE IS PURE MIX) Milla
- 20 LIGHT THE WAY (MIXES) Chrome Sultation 93
- 21 NEVER KNEW LOVE LIKE THIS BEFORE
- 22 THE RIGHTS ATTORNEY (featuring Karen Anderson)
- 23 LIFE ON LOOP (MIXES) International Foot Language
- 24 GLAM (MIXES) La B
- 25 I'M SO INTO YOU (TEDDY RILEY REMIXES) SWV

- 18 14 SHOTS TO THE DOME, LL Cool J, Del Jam
- 19 IT'S YOUR CALL, Robi McElroy, MCA
- 20 HARD WORKIN' MAN, Brooks & Dunn, Arista
- 21 COME, Stone Temple Pilots, Atlantic
- 22 JON, See-Us, Savatara, SBK
- 23 COVERDALE PAGE, Coverdale Page, Geffen
- 24 CERIAL KILLER (OST), Green, Zulu, Zulu
- 25 DANGEROUS, Michael Jackson, Epic
- 26 BACQUAN UGUR, Uwey, MCA
- 27 REACHIN' IN A NEW, Dagaits Flanets, Phonogram
- 28 HARD WORKIN' MAN, Brooks & Dunn, Liberty
- 29 KEEP THE FUTURE, George Michael/Queen, Hollywood
- 30 FIVE FIVE FIVE, Ron-John, Jamiro
- 31 FEVER FOR DA FLOOR, H-Town, Lulu
- 32 EARTH & SUN... , Madison/Orl, Columbia
- 33 METALLICA, Metallica, Elektra

- 1 TEN promo
- 2 SASHA REMIXES/BLACKSMITH (REMIXES)
- 3 PERSPECTIVE/A&M promo
- 4 THE NIGHT MIX
- 5 Epic promo
- 6 Media white label
- 7 Pulse 8 promo
- 8 Positiva
- 9 A&M promo
- 10 Virgin promo
- 11 Logic promo
- 12 deconstruction
- 13 THE MIX
- 14 PWL continental
- 15 frrr promo
- 16 A&M
- 17 Limbo promo
- 18 FXU/Magnet
- 19 Pulse 8 promo
- 20 frrr promo
- 21 First Choice doublepack promo
- 22 One Little Indian promo
- 23 Nubush/EMI UK promo
- 24 Mother Alpha Delta promo
- 25 Xtreme white label
- 26 Union doublepack promo
- 27 frrr doublepack promo
- 28 RCA

**UK SIGNS**

**UK SIGNS**

**UK SIGNS**

- 1 REGRET New Order
- 2 COME UNDONE
- 3 DO YOU LOVE ME
- 4 SEVEN DAYS SP
- 5 AIN'T NO LOVE IN
- 6 WHEN I'M GOOD
- 7 I HAVE NOTHING
- 8 IS IT LIKE TODAY
- 9 YOUNG AT HEART
- 10 EVERYBODY HURTS
- 11 GIMME SHELTER
- 12 I NEVER FELT LIKE
- 13 MR LOVERMAN
- 14 SOMEBODY TO WATCH
- 15 OH CAROLINA
- 16 INFORMER Scorpions
- 17 UR THE BEST
- 18 GO AWAY Gloria Estefan
- 19 WALKING IN MY
- 20 SLOW IT DOWN
- 21 25 PALMS Robert Palmer
- 22 FEVER Madonna
- 23 ALL THAT SHE WANTS
- 24 ARE YOU GONNA
- 25 TENNESSEE Alice Cooper
- 26 SHOUT
- 27 IN THESE ARMS
- 28 LEGY (WHAT A BEAUTIFUL MISTAKE)
- 29 LOVE IS
- 30 VERSION OF ME
- 31 TEN YEARS ASLEEP
- 32 BELIVE IN ME
- 33 STAND ABOVE THE REST
- 34 URR IN YOU
- 35 WHO DO YOU THINK YOU ARE
- 36 FREAK ME, SIK
- 37 THAT'S THE WAY I FEEL
- 38 INFORMER Scorpions
- 39 LOVE IS Vanessa Williams
- 40 I HAVE NOTHING
- 41 NUTRIN' BUT A PRAYER
- 42 DON'T WALK AWAY FROM ME
- 43 I'M SO INTO YOU
- 44 LOOKING FOR A FEELING
- 45 GITTY Prayerboy
- 46 TWO PRICES
- 47 KNOCKIN' DAVE
- 48 COMFORTER
- 49 HIP HOP HOORAY
- 50 WHO IS IT Michael Jackson
- 51 THE CRYING
- 52 CAT'S IN THE HAT
- 53 IT WAS A GOOD DAY Ice Cube
- 54 NOTHIN' IN LOVE Central City
- 55 IF I EVER LEAVE MY FAITH String Beans
- 56 ANGEL Janet Seaton
- 57 WEAK SWAP ProFla
- 58 DOWN WITH THE KING Run-DMC
- 59 LIVIN' ON THE EDGE Aerosmith
- 60 CONNECTED Street MC's
- 61 BUZZY X Mervyn Cherry
- 62 LOVE DON'T LOVE YOU En Vogue
- 63 THE MORNING PAPERS Pinochero
- 64 TELL ME WHAT YOU DREAM Realistic
- 65 I'LL NEVER GET OVER YOU Exposé
- 66 HAVE IT TO LIVE Bad Street
- 67 WILL ALWAYS LOVE YOU Whitney Houston
- 68 RHYTHM IS A DANCER Shap
- 69 14 SHOTS TO THE DOME LL Cool J
- 70 IT'S YOUR CALL Robi McElroy
- 71 HARD WORKIN' MAN Brooks & Dunn
- 72 COME Stone Temple Pilots
- 73 JON See-Us
- 74 COVERDALE PAGE Coverdale Page
- 75 CERIAL KILLER (OST) Green
- 76 DANGEROUS Michael Jackson
- 77 BACQUAN UGUR Uwey
- 78 REACHIN' IN A NEW Dagaits Flanets
- 79 HARD WORKIN' MAN Brooks & Dunn
- 80 KEEP THE FUTURE George Michael/Queen
- 81 FIVE FIVE FIVE Ron-John
- 82 FEVER FOR DA FLOOR H-Town
- 83 EARTH & SUN... Madison/Orl
- 84 METALLICA Metallica
- 85 PARLOPHONE
- 86 OMEGA MUSIC PROMOS
- 87 TALKIN' LOUD PROMOS
- 88 H&G PROMOS
- 89 HOJO CHOICE
- 90 A&M PROMOS
- 91 OLYMPIC PROMOS
- 92 US MIAMI SOUL
- 93 CHRYSALIS PROMOS
- 94 4th & B'way promo

Charts courtesy Billboard, 3 May, 1993. \* Arrows are awarded to disco products demonstrating the greatest sales and sales gain. UK SIGNS: UK signed acts.



# hot vinyl

buzzing

on promo & import



- 1 REGRET New Oct  
 2 I COME UNDONE  
 3 DO YOU LOVE R  
 4 SEVEN DAYS S  
 5 AIN'T NO LOVE I  
 6 WHEN I'M GOOD  
 7 I HAVE NOTHIN  
 8 IS IT LIKE TODA  
 9 YOUNG AT HEA  
 10 EVERYBODY HUI  
 11 GIMME SHELTER  
 12 I NEVER FELT LI  
 13 MI LOVERMAN  
 14 SOMEBODY TO  
 15 OH CAROLINA R  
 16 INFORMER Snow  
 17 U R THE BEST T  
 18 GO AWAY Gloria  
 19 WALKING IN MI  
 20 I SWEET IT DOWN  
 21 25 PALMS Robert  
 22 I FEVER Madonna  
 23 ALL THAT SHE I  
 24 ARE YOU GONN  
 25 TENNESSEE A  
 © Copyright A, Comp 1

**BUJU BANTON & FRIENDS**  
**'Tribal War' (Penthouse).**  
 Banton releases a taster from his imminent album with a topical message calling for an end to guns, particularly in dancehalls. Over the warm vocal harmonies of Brian and Tony Gold, the DJs - Banton, Tony Rebel and Terry Ganzle - tell the rude boys and politicians to "get wise"..... **PA**

the subject of "one law for the rich, one law for the poor" that is explored over a very slow winding heavy bassline with wailing guitars and spacey synths. Tough stuff, but possibly too slow for most DJs to programme. On the B-side are housey Justin Robertson mixes which bare no resemblance to the song at all..... **TJ**

**LEVEL III** 'Makes Me Feel' (Junior Boy's Own). Cool summary garage grooves from London DJs Noel Watson and Phil Asher that come across rather like a mellow Morales mix with a deep walking bassline and hypnotic synth slabs. The track builds so subtly you barely notice it..... **TJ**

**MIND READERS** 'Livin' My Life Underground' (430 West). Excellent soulful house from a previously techno heavy label from Detroit. Male vocals bemoan the state of the world amid grunts and growls from the backing singer. Laidback but grooving, it's one of those marathons for the 4am slot..... **DP**

**GARY CLAIL** 'These Things Are Worth Fighting For' (Perfecto). It's been a while since Gary's political angst has reached the dancefloor. Here it's

**VARIOUS** 'Chunky Bumpy EP' (Media white label). The A-side's 'Let The Rhythm Move You' by the Sharada House Gang is a fairly run-of-the-mill

Italian sample-based house tune. The flip's 'Higher Love by Funky People is much more fun, using a snatch of the Funky Guitar' riff plus soulful vocals that are cut up and reassembled to great effect..... **AB**

**TAKE THAT** 'It Only Takes A Minute' (RCA). Cast your prejudices aside for a minute. I know it's not easy with these chaps, but on the B-side of this import there's a very handy Tommy Musto mix. It may have nothing to do with the original, but it's a useful DJ tool that's flying out of the shops..... **DP**

**MONIE LOVE** 'The Power' (Cooltempo). The much-heralded Farley & Heller mixes with the gospel wailings of Nu Colours are neat skipping garage affairs, and quite sparse, other than the periodic vibes solos. The rap sits a little uneasily over the rhythm, but the production is so smooth that it doesn't seem to matter..... **TJ**

**SHAGGY & RAYWON** 'Big Up (Remix)' (Charm). 'Big Up' was a reggae hit for Shaggy before 'Oh Carolina' and has subsequently been re-released in this version. The hip hop mix is not much cop but flip it over for the original and you'll find it still kicks like a mule..... **PA**

## TOP 10 B

- 1 SHOUT  
 2 IN THESE ARMS  
 3 I.G.Y. WHAT A BE  
 4 LOVE IS  
 5 VERSION OF ME  
 6 TEN YEARS ASLE  
 7 BELIVE IN ME  
 8 STAND ABOVE MI  
 9 URK IN YOU  
 10 WHO DO YOU THI  
 Records are subject to the Display C

## US TO

- 1 IT WAS A GOOD DAY, Ice Cube  
 2 NOTHIN MI LOVE CENTRE, Jay Leno  
 3 I FEVER LOSE MY FAITH... Sing  
 4 ANGEL, Jimi Stacie  
 5 WEAK, SWV  
 6 DOWN WITH THE KING, Run-DMC  
 7 LIVIN' ON THE EDGE, Aventura  
 8 CONNECTED, SilverMC's  
 9 BREAK ME, Six  
 10 THAT'S THE WAY I  
 11 INFORMER, Snow  
 12 LOVE IS, Vanessa  
 13 I HAVE NOTHIN  
 14 NUTHIN BUT A  
 15 DON'T WALK A  
 16 I'M SO INTO YO  
 17 I'M LOOKING THIR  
 18 DITTY, Paperboy  
 19 TWO PRINCES,  
 20 KNOCKIN' DAB  
 21 COMFORTER,  
 22 HPHPHOORA  
 23 WHO IS IT, Mech  
 24 THE CRYING,  
 25 CATS IN THE C

RELEASED 10TH MAY

TOP O' THE MORNING TO YA  
 THE REMIX

JUMP AROUND

XLT 43 • XLS 43CD

DISTRIBUTED BY WARNER MUSIC UK

XL RECORDINGS

**SOLITAIRE GEE**  
 'Slumberland' (Warp). Wonderful bass-ridden house monster with a Rhythm invention remix that sticks to Warp's formula of a minimalist world full of drum and bass and snatches of gargled vocal samples. You can't ignore this one..... **3B**

**TC 1993** 'Harmony' (Paradise Project). The most hyped single of the year (so far). The Italian imports have now found their way into the country and we can see what the fuss is about. Basically it is a repeated vocal line (apparently sampled

## SHAGGY



- 14 LOVE'D NOT LOVE YOU, En Vogue EastWest  
 15 THE MORNING PAPERS, Prince & New Power Generation Paisley Park  
 16 TELL ME WHAT YOU OVER, Boyz II Men RCA  
 17 I'LL NEVER GET DREAM, En Vogue Arista  
 18 I'VE TOLD YOU... Rod Stewart Warner Bros  
 19 I'LL ALWAYS LOVE YOU, Whitney Houston Arista  
 20 RHYTHM IS A DANCER, Snap Arista

- 14 SHOTS TO THE DOOME, LL Cool J Def Jam  
 15 IT'S YOUR CALL, Robo McEniro MCA  
 16 HARD WORKIN' MAN, Brooks & Dunn Arista  
 17 COKE, Stone Temple Pilots Atlantic  
 18 JON SECADA, Jon Secada SBK  
 19 COVERDALE GREEN, Coverdale Page Geffen  
 20 CEREAL KILLER (OST), Green Jello Zoo  
 21 DANGEROUS, Michael Jackson Epic  
 22 BACKDUP, Onyx MCA  
 23 REACHIN' (A NEW...), Digital Underground Parlophone  
 24 THE CHASE, Garth Brooks Liberty  
 25 FIVELIVE, George Michael & Friends Hollywood  
 26 KEEP THE FAITH, Ron Iseli Jemini  
 27 FEVER FOR DA FLAVOR, H-Town Loko  
 28 EARTH & SUN... Madhous & G.O. Columbia  
 29 METALLICA, Metallica Elektra

from the Temptations' oldie 'Undisputed Truth') and a guitar twang over a typically groovy Italian house rhythm. While not living up to all the hype, it is very catchy, superbly produced and sure to be a big club and likely chart hit..... **TJ**

**NEHE CHERRY** 'Buddy X' (Virgin). Neneh drops the home girl stuff just long enough for us to discover that there's been a good issue in there all along. It's been exposed with the help of a typically ruff mix from Masters At Work, complete with customary duets. Currently on import, not due to be released here until June..... **DP**

**JOVON** 'Mystery' (Rena). This hard to find tune is a raw, stripped down NY groover strictly for those who get off on that spaced out grinding Jovon style. The man rants over the track, shouting out to all his favourite DJs, which will ensure a fair bit of play..... **DP**

**RHYTHM INVENTION** 'Ad Infinitum' (Warp). This packs a real punch thanks to its sharp production. The B-side's radical remix by the late Ali Cooke is an excellent hybrid, bringing together hip hop breaks, a booming reggae bassline, industrial noise and old school house touches. A tragic loss. **AB**



● **NEHE CHERRY**

**B-LINE** 'Herbal Hand' (Cleveland City). This funky house hybrid is particularly inventive, bringing together a distinctive funky guitar riff, an unusual chugging beat and a simple synth line to great effect. Also check the flip..... **AB**

**BAABA MAAL FEATURING MACKA B** 'Yele' (Mango). This is a curious ragga remake of the album track with UK roots DJ Macka B rapping about the historic musical links between Jamaica and Senegal. A novelty perhaps and lots of fun for all bar the purists..... **PA**

**DJ PIERRE'S DOOMSDAY PROJECT** 'Atom Bomb (Guerrilla)'. Moody title for a moody synth-driven builder. Clever acid sounds chomp away at the almost industrial rhythm track. The Doomsday mix is my favourite with typical Pierre vocal snippets and a chugging beat that just keeps on rolling..... **JB**

**Striking out: Dave Piccioni, 3 Beat, Tim Jeffery, Andy Bevers, Paul Ablett.**

# ojdirectory

by james hamilton

**STEALTH** 'Sonic Soul' (Jumbo LMMO 011, RTM/P), exciting producer's incredible ringing guitar tones pepped during 125.5-08pm Apollo 440, flutistly spinning 0-129.9pm Makaa, percussive 129.9pm Floor Federation mixes... **SUE CHALONER** 'Move On Up' (Pulse-8 129.41, P), glorious rousing Celia Mayfield remake's 124.30pm Sweet Groove, similarly scampaging 125.9pm PKA Mixes, hot in London... **SOUND FACTORY** 'The Rhythmic' (Logic LUK 015, BMG), husky-scaled and chanted terrific chugging groove infectious 125.7 bpm Sound Factory, 125.5bpm Rob Below, 125.8bpm Gausso, Dub Mixes... **INNER CITY** 'Testament 92' (Ten OVEZ 036), unexpected older remake with DJ Mackintosh's 122bpm and Linty's 125bpm 'Good Life' (pounded in more of his native too), Future Sound Of London's superb 126bpm 'Praise', Brothers In Rhythm's 117.4 bpm 'Til We Meet Again', Kevin's 123bpm 'Pierces From Heaven', Rusea's 126bpm 'Follow Your Heart', Leftfields' 119bpm 'Hallelujah'... **THE DOORIE BROTHERS** 'Long Train Runner' (Goodtime Remakes '93) (Warner Bros WO1721), distinctive guitar driven (they hitting 115.5-117.4-117.9-116.3-0-120.9 bpm) 1973 US smash in Ben Liebrand's organ ragged exciting 119.8bpm remixes... **FPI PROJECT** 'Come On (And Do It)' (Bl Paradise Project PPR 027), Gypsy Kings-style strummed and disco clichés chanted 124.8 bpm jingly powerful jasty powder, TC 1963 type 125bpm TC Funky Mix... **TC 1993** 'Harmony' (Bl Paradise Project PPR 025), bassily centering 129.8bpm chunter's funky guitar bawled Norman Whitfield-type mixes, organ jabbed jasty instruments.... **THE RIGHT ATTITUDE** feat Karen Anderson 'Never Know Love Like The Belter' (Extreme KTTY 4, RSC), Soulful mix remixed sweetly cooed classy cool stiding 0-121.4 bpm Lurch Pat, just title line repeating fiery throbbled and jangled 125.4bpm Transgroovall, 122.70pm Jazz N Groove, 124.1bpm Life Groove Mixes... **KWS** 'Can't Get Enough Of Your Love' (Network NWK 72), Barry White remake's 125bpm rapping potashin Extended Club and dunder synthed Mark Garcia Remix, KC remake's clomping monotonous 119.9bpm 'Keep It Cooks' Love (Kozmix), megamixed 0-121.4-126.4-0bpm 'The KWS Hit-Mix'... **GEORGIE** 'Porka' 'Strawberry' (US Vibe Music VIB

001), cheerful charmed boaster's terrific jaunty driving 123.40pm Garage Mixes, jazz-funkier 122.70pm UMO, scattaco 123.30pm Maurice Mixes... **3RD NATION** 'BMG' (B78/Champion B78 12.500, BMG), soulful US trio maned cantanter in StoneBridge's rippled 119.70pm Club, calmer vibes roped 0-119.7-0bpm Deep Home, Nick Mack's beasty 119.1-119bpm Club, 120-119.2 bpm Classic Mixes... **BRYAN POWELL** 'I Think Of You' (Baltic Loud TLK 38), US-style UK bottom's 0'Neal-likh 0-103.1-0bpm gentle jiggly swayer, chunkier rolling 0-102.8bpm Soulpower mixes... **B.O.T.J.** (Bad Boyz Of The Industry) 'One Night Of Freedom' (025 A&M 114.69 0239 1), jaunty harmonized, crooned, waltzed and ragged superb gents Jiggy 99.38pm soul swayer... **DINA CARROLL** 'Express' (1st Avenue/A&M AMY 263), chuggy Jiggy's promoted trotting stange 111.8bpm S&P Jemler Mixes and new bouncing jaunty 112.2bpm West End Mix, 0-121.1-0bpm 'Ain't No Man (West End Mix)', 114.8bpm 'Special Kind Of Love (Brothers In Rhythm Remix)'... **BIG DADDY KANE** 'How U Get A Record Deal' (US Cold Chillin' 0-40830), whummed tough sparse 99.30bpm strofar, ensemble ragged jiggly churning 105.8bpm 'Here Comes Kane, Scoob-And Scrap'... **TRANSFORMER 2** 'Just Can't Get Enough' (Bl DFC 166 DFC 116), unexpected bright jystic strobed and repetitive girl-wailed Felix-likh trancey thumping 130.9bpm Belgian bouncer, breezy 139.9 bpm 'Advance (More Groove Mix)'... **FELIX** 'Don't You Want Me (RMX)' (Bl, GFB Records GFB 047), distinctive organ/synth driven 150.2 UK smash's new but still familiar 130.9bpm Mass Plastic, 136bpm Fantasy, 127.0bpm R&B Revivals... **SADIE** 'Kiss Of Life' (Epic 858116 6), Suzanne Vega-likh breathy tranquil 96.9bpm tick.... **COR-DUROY** 'Something In My Eye' (Acid Jazz JAZZ 88T, RE/APT), mid-Sixties besotted jazzers' authentic 98.7197.3-98.4/196.9 bpm bossa nova, Ramsey Lewis-likh 108.8bpm 'Purple', blues-influenced 102.2-127.0bpm 'Snowdown'... **JUMP** 'Love It Up' (Dark DRK 002, MOJ), especially building space throbbing 128bpm progressive groove and quarry jittering 124.8bpm 23rd Precinct Remix, bass rustled bubbling 123.8bpm Dubbarund', Jilly 126bpm 'Disco Sound'.

Label	Walt Disney D 202452
CIC	VHR 2628
h PolyGram Video	985143
CIC	VHR 1557
Warner Home Video	PE5 12217
All Areas	PMI MV/8491123
Warner Home Video	FE5 13475
BBC	BBCV 0346
BMG Video	7432112083
ttitude	FoxVideo 2576
Pickwick	LTV 007
fnidence	FoxVideo 2577
t's...	PolyGram Video 0864163
4 Front	0868843
van...	BMG Video 74321122503

Straight in at N<sup>o</sup> 1 in the Music Week album chart

# T beats & pieces

#	Title
1	REGRET New On
2	COME UNDONE
3	OH YOU LOVE N
4	SEVEN DAYS (C
5	AIN'T NO LOVE (C
6	WHEN I'M GOOD
7	I HAVE NOTHIN
8	IS IT LIKE TIDE
9	YOUNG AT HEA
10	EVERYBODY NU
11	GIMME SHELTE
12	NEVER FELT LI
13	MR LOVERMAN
14	SOMEBODY TO
15	OH CAROLINA S
16	INFORMER S
17	OF R THE BEST T
18	GO AWAY Gloria
19	WALKING IN M
20	SLOW IT DOWN
21	29 PALMS Robert
22	FEVER Madonna
23	ALL THAT SHE
24	ARE YOU GONN
25	TENNESSEE Ar

TALK about quick off the mark – London Records has snapped up the incredibly Shaggy-like 'Shout' by Louchie Lou and Michie One following its first airing on Radio One FM...London's Kiss FM has had its wrists slapped by the Radio Authority following the broadcast of expletives (featured on the 'Deep Cover' film soundtrack) during the film's review on the Word. Kiss says this was an editing accident...Anyone who went to Universe in Wiltshire last Friday should keep an eye out for the 'Universal World Techno Tribe' compilation on Rising High this week...Future Sound Of London have decided to put remixing and recording on the back burner while they concentrate on their new video 'Towers Of Epherdrin', which they conceived under the intriguing name Amorphous Androgenous. It will be out on EBU/Virgin Video...Following her buzzing Jazz Cafe gigs, Mica Paris returns to London in July to play The Grand (8) and The Forum (9) as part of the Capital Radio/Coca-Cola Music Festival... Also returning is a new slimline (again) Luther Vandross with, surprisingly, another ballad 'Little Miracles' on Epic on May 10. His eighth studio album follows at the end of the month.



● LUTHER VANDROSS

Globetrotting balearic techno DJ Trevor Fung launches his new label, Lingo, on May 10 with Lazenby's 'The Charm' and Homegrown House's 'Forever'. Distribution is through Delta...Channel Four's new dance music series Hypnosis starts in mid-July, not June as stated in last week's RM story by someone who should have known better...If deep Asian vibes is where you're at, then check out Joli at London's Bass Clef every Thursday from this week...Contrary to what you might have read last week, techno DJ Mrs Wood is actually from Barnsley and is the Garage resident at Heaven and not Trade...Just what were Cowboy's Charlie Chester and DMC's Martin Pickard doing on a trip to Amsterdam together? Watch this space...Aston and DJ Rap have signed a one-off production deal under their alias Rhythm with the renamed Perfecto London. But they are still signed as artists to Suburban Base which releases their single 'Vertigo' on May 10... Don't be surprised if a certain CityBeat act is suddenly in vogue in the coming weeks... Finally, one of this week's gigs worth catching is Raw Stylus with DJ Chris Phillips at Dingwalls tonight (May 3)...AND THE BEAT GOES ON!

## TOP 10 B

#	Title
1	SHOUT
2	IN THESE ARMS
3	LG Y. (WHAT A BI
4	LOVE IS
5	VERSION OF ME
6	TEN YEARS ASLE
7	BELIVE IN ME
8	STAND ABOVE M
9	URH IN YOU
10	WHO DO YOU TH

Records are outside the Airplay 1

## US TO

#	Title	Artist
1	FREAK ME, SIX	
2	THAT'S THE WAY I	
3	INFORMER, GEE	
4	LOVES, VANESSA	
5	HAVE NOTHIN	
6	NUTHIN' BUT A	
7	DON'T WALK A	
8	I'M SO INTO YO	
9	LOOKING THIN	
10	DIRTY, PAPABOY	
11	TWO PRINCES,	
12	KNOCKIN' DAE	
13	COMFORTER, S	
14	REPHOFHOORA	
15	WHO IS IT, MICH	
16	THE CRYING	
17	CAT'S IN THE C	
18	IT WAS A GOOD	
19	NOTHIN' I LOVE CAN TR	Joy Lanesco Impact
20	FEVER, LOVE MY FAITH...	AS/N
21	ANGEL, Jeni Soleda	SBK
22	WEAK, SHY	RCA
23	DOWN WITH THE KING, RunDMC	Profile
24	LIVIN' ON THE EDGE, Aerosmith	Gulfen
25	CONNECTED, Sirena MC's	Cap Street

## union recordings on tour

the clubs: may 7th ministry of sound london dj's darren emerson stuart macmillan fabi paras/ may 15th venus nottingham dj's sasha and justin robertson/ may 21st up your ronsen leeds dj graeme park/ may 22nd arena middlesborough dj's sasha and nicky holloway/ may 28th arches glasgow dj's orde and stuart/ may 29th zap club brighton dj chris mellor

the releases: international foot language/ arizona/ tony thorpe/ tc 1993 and rupaul



44	LOVE DON'T LOVE YOU, En Vogue	EastWest
45	THE MORNING PAPERS, Prince & New Power Generation	Paisley Park
46	TELL ME WHAT YOU DREAM, Red House Painters	RCA
47	I'LL NEVER GET OVER YOU, Exposure	Arista
48	HAVE I TOLD YOU..., Rod Stewart	Wansee Bros
49	IT WILL ALWAYS LOVE YOU, Whitney Houston	Arista
50	RHYTHM IS A DANCER, Snap	Arista

19	IT'S YOUR CALL, Robi McElroy	MCA
20	HARD WORKIN' MAM, Brooks & Dunn	Arista
21	CORE, Sine Temple Pilots	Atlantic
22	JON SECCANO, Jov Sorensen	SBK
23	COVERDALE PAGE, Coverdale Page	Geffon
24	CEREAL KILLER (OST), Green Jello	Zoo
25	DANGEROUS, Michael Jackson	Epic

43	BALANCE POINT, U2	Mercury
44	REACHIN' (A NEW...), Digital Planet	Pensum
45	THE CHASE, Gini Brooks	Liberty
46	FIVE LIPS, George Michael	Virgin
47	KEEP THE FAITH, H. Bone-Jones	Janico
48	FEVER FOR A FLAVOR, H. Bone-Jones	Lulu
49	EARTH & SUN..., Midnight Oil	Columbia
50	METALLICA, Metallica	Elektra

# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Label
1	2	3
NEW	Category/Running time	Label Cat. no.
1	<b>BON JOVI: Keep The Faith</b> PolyGram Video Live/1hr 25min	0865143
2	<b>CLIFF RICHARD: Access All Areas</b> PMI Live/2hr 14min	MVB 491123
3	<b>TAKE THAT: Take That &amp; Party</b> BMG Video Compilation/1hr 12min	74321120863
4	<b>ERASURE: The Tank, The Swan ...</b> BMG Video Live/1min	74321122503
5	<b>GENESIS: Live - The Way We Walk</b> PolyGram Video Live/1hr 30min	0864963
6	<b>MICHAEL BOLTON: This Is ...</b> SMV Compilation/1hr 8min	491592
7	<b>QUEEN: Live In Rio</b> Music Club/PMI Live/1hr	MC 2116
8	<b>CLIFF RICHARD: When The Music...</b> Wiewerworld Documentary/97min	WNR 2035
9	<b>CHER: The Video Collection</b> Geffen Live/1hr 45min	GEFY 39520
10	<b>BRUCE SPRINGSTEEN: MTV Plugged</b> SMV Live/1hr 43min	491622
11	<b>PATSY CLINE: Remembering Patsy</b> Prism Leisure Compilation/48min	PLATV 313
12	<b>DIANA ROSS: Live - Stolen Moments</b> PMI Live/1hr 30min	MVN 4911013
13	<b>REM: Pop Screen</b> WMV Compilation/61min	7599381563
14	<b>CONNIE FRANCIS: Legend Live ...</b> Prism Leisure Live/1hr 5min	PLATV 305
15	<b>GUNS N' ROSES: Use Your Illusion I</b> Geffen Live/1hr 30min	GEFY 39521

Rank	Artist Title	Label
1	2	3
NEW	Category/Running time	Label Cat. no.
16	<b>SIMPLY RED: A Starry Night With...</b> WMV Live/1hr 5min	4509309043
17	<b>BRYAN ADAMS: Waking Up ...</b> A&M/PolyGram Compilation/40min	0855143
18	<b>DANIEL O'DONNELL: Follow Your Dream</b> Ritz Compilation/1hr 30min	RITZBV 701
19	<b>GEORGE FORMBY: Remembering ...</b> Platinum Music Compilation/46min	PLATV 314
20	<b>ROGERS/PARTON: Real Love</b> Starvision Compilation/57:19a	E5V9 6942
21	<b>FATNO MORE: Video Croissant</b> PolyGram Video Compilation/50min	0855923
22	<b>GLENN MILLER: Musical Hero</b> BMG Video Compilation/43min	74321113043
23	<b>VARIOUS: Premiere Coll. Encore</b> PolyGram Video Compilation/1min	0861523
24	<b>QUEEN: We Will Rock You</b> Music Club/PMI Live/1hr 30min	MC 2032
25	<b>ABBA: Live In Concert</b> VVL Live/55min	VVD 1130
26	<b>GUNS N' ROSES: Use Your Illusion II</b> Geffen Live/1hr 30min	GEFY 39522
26	<b>MARC ALMOND: 12 Years Of Tears</b> WMV Live/2hr	4509912553
26	<b>ABBA: Gold - Greatest Hits</b> PolyGram Video Compilation/1hr 30min	0855483
29	<b>ERIC CLAPTON: The Cream Of ...</b> PolyGram Video Compilation/1hr 25min	0838623
30	<b>DANIEL O'DONNELL: Thoughts Of Home</b> Telstar Compilation/52min	TYE 1007

# TOP 15 VIDEO

Rank	Artist Title	Label
1	2	3
NEW	Category/Running time	Label Cat. no.
1	<b>PETER PAN</b> Walt Disney Children's/1 hr 14 min	D 202452
2	<b>WAYNE'S WORLD</b> CIC Comedy/1 hr 30 min	VHR 2628
3	<b>BON JOVI: Keep The Faith</b> PolyGram Video Live/1hr 25min	0865143
4	<b>CAPE FEAR</b> CIC Comedy/2 hr 2 min	VHR 1557
5	<b>THE LAST BOY SCOUT</b> Warner Home Video Action/1 hr 41 min	FES 12217
6	<b>CLIFF RICHARD: Access All Areas</b> PMI Music/2 hr 14 min	MVB 491123
7	<b>LETHAL WEAPON 3</b> Warner Home Video Action/1 hr 53 min	FES 12475
8	<b>POLDARK PART 3</b> BBC Drama/2 hr 58 min	BBVC 4948
9	<b>TAKE THAT: Take That And Party</b> BMG Video Music/1 hr 12 min	74321120863
10	<b>CHER: Cheriffness: A New Attitude</b> FoxVideo Special Interest/1 hr 28 min	2576
11	<b>THE LOVERS' GUIDE 3</b> Pickwick Special Interest/1 hr 30 min	LTV 007
12	<b>SHERIFFNESS: Body Confidence</b> FoxVideo Special Interest/1 hr 30 min	2577
13	<b>ROY CHUBBY BROWN: Helmet's ...</b> PolyGram Video Comedy/1 hr	0864163
14	<b>KICKBOXER</b> 4 Front Action/1 hr 38 min	0868843
15	<b>ERASURE: The Tank, The Swan ...</b> BMG Video Music	74321122503



CLIFF RICHARD - "THE ALBUM"

R G JONES - "THE STUDIO"

GERRY KITCHINGHAM - "THE ENGINEERS"

BEN ROBBINS

*Congratulations from R G Jones to Cliff & all those involved in the making of "The Album"*

*Straight in at No 1 in the Music Week album chart*

111	6	CAPPELLA	INTERNAL DANCE
112	12	BELIEVE IN ME UTAH SAINTS	LONDON
113	7	When I'm Good And Ready SYBIL	PWL INTERNATIONAL
114	10	SHOW ME LOVE ROBIN S	CHAMPION
115	new	HOUSECALL (REMIX) SHARBA FRANKS FEAT. MAXI PRIEST	EPIC
116	new	BULLET IN THE HEAD RAGE AGAINST THE MACHINE	EPIC
117	21	I'm So Into You SWV	RCA
118	22	BETTER THE DEVIL YOU KNOW SONIA	ARISTA
119	12	OH CAROLINA SHAGGY	GREENSLAVES
20	new	TEN YEARS ASLEEP KINGMAKER	SCOTTI/CHRYSALIS



**DEPECHE MODE, WALKING IN MY SHOES.**  
 Remix CD & Gatefold 12" available now.  
 Remixes by William Orbit, Spirit Feel & Mark Stent.  
 Produced by Depeche Mode & Flood.

7" • Compact Disc • week 2 - Cassette  
 # 659145 7-2-4

# TOP 20 Bred/ers

1	THE ONLY LIVING BOY IN NEW YORK (EP) EVERYTHING BUT THE GIRL	BLANCO Y NEGRO
02	Kiss Or Life	Epic
03	Freak Me	Epic
04	The Love In Your Eyes	Fitz
05	Summerlands	MCA
06	Version Of Me	Parade
07	De Niro	Parade
08	I Ain't New TA THIS	Parade/Sony/Phila
09	I Miss You	Columbia
10	One Tongue	Lochness
11	DREAM SWEET DREAMS	WEA
12	Love Birds	AM
13	When Your Eyes Are Open	Compass
14	Love Can't Turn Around	Sparks
15	Anything U Want	Wras
16	Summerland	Wras
17	Getting Away	XTR
18	Ritual Of Life	Epic
19	Parade/ta	Parade
20	Use Me	Parade

33	GARY MOORE	Virgin
34	TONIGHT DER LEHRSCH	Blue/Green/Pirouka
35	POWER OF AMERICAN NATIVES DANCE 2 TRANCE	Logic/Arista
36	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY	Columbia
37	29 PALMS ROBERT PLANT	Es Paranza/Fortuna
38	BLUE FOR YOU/THIS TIME (Live) WET WET WET	Precious Organisation
39	Slow It Down ESKI 17	London
40	ONLY ANTHRAX	Elektra

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# fortran 5

NEW 12 • CD SINGLE

featuring mixes by  
 David Holmes (sugar/sweet)  
 & FRIBIO PARRAS

# Persian Blues



## ROCK

This Last			
1	NEW GET A GRIP	Aerosmith	Geffen GED 24444 (BMG)
2	NEW CHART SHOW ULTIMATE ROCK ALBUM VARIOUS	Against	Hit Label/London AMLCD 9 (F)
3	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472242 (SM)
4	POWERTRIPPIN'	The Almighty	Polydor 932822 (F)
5	COVERDALE PAGE	Coverdale Page	EMI COEMO 1041 (E)
6	AMERICA'S LEAST WANTED	Ugly Kid Joe	Vertigo 1525712 (F)
7	NEVERMIND	Nirvana	DGC DGCDC 24425 (BMG)
8	METALLICA	Metallica	Vertigo 5100222 (F)
9	TEN	Pearl Jam	Epic 4688942 (SM)
10	DIRT	Alice In Chains	Columbia 4732302 (SM)

11	KEEP THE FAITH	Bon Jovi	Jamco 5141972 (F)
12	USE YOUR ILLUSION II	Guns N' Roses	Geffen GEDF 24420 (BMG)
13	USE YOUR ILLUSION I	Guns N' Roses	Geffen GEDF 24415 (BMG)
14	A REAL LIVE ONE	Iron Maiden	EMI 8452432 (E)
15	PURE CULT	The Cult	Beggars Banquet BEGA 13000 (W)
16	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759263811 (W)
17	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEDF 24148 (BMG)
18	JAM	Little Angels	Polygram 5176942 (F)
19	RE THE ULTIMATE EXPERIENCE	Jim Hendrix	PolyGram TV 5123252 (F)
20	STAIN	Living Colour	Epic 4726562 (SM)

Source: CIN. Compiled by Gallup

## CLASSICAL CHART

This Last			
1	THE ESSENTIAL FLUTE OF JAMES GALWAY	James Galway	RCA Victor 74321133852 (I)
2	GORECKI SYMPHONY 3	Zmra Upphah/London Soloists	Elek Nonesuch 75397020 (W)
3	CLASSIC EXPERIENCE IV	Various	EMI COEMTDV 72 (E)
4	GLASS LOW SYMPHONY	Dennis Russell Davies/BRPO	POINT 4381502 (F)
5	GORECKI BEATUS VIR OP38	John Nelson/CPO	Origo 438352 (I)
6	NEW BALLETT CLASSICS	Various	Dine DINC60 (I)
7	THE BEST OF THE CLASSICAL BITS VARIOUS	Phillips	438162 (F)
8	DIVAI A SOPRANO AND THE MOVIES	Lesley Garrett	Silva Screen SONCGD 963 (CON)
9	THE EARLY MUSIC COLLECTION	Various	Chandos CHAC2 (CS)
10	THE CLASSIC EXPERIENCE	Various	EMI EMTVD 45 (E)

11	HARRY ENFIELD'S GUIDE TO OPERA	Paul Daniel/Opera North/ENP	EMI Classics CDC/547832 (E)
12	OPERA GALA SAMPLER	Various	Decca 436 3002 (F)
13	ESSENTIAL OPERA	Various	Decca 4338224 (F)
14	INSPECTOR MORSE VOL 3	Barrington Pheloung	Virgin VTCD 16 (F)
15	PAVAROTTI AND DOMINGO	Pavarotti & Domingo	Marble Arch MAC02215 (BMG)
16	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI CDNIG62 (E)
17	CLASSIC EXPERIENCE II	Various	EMI COEMTDV 50 (E)
18	VENETIAN VESPERS	Paul McCreesh/GCAP	Archiv 437552 (F)
19	GORECKI STRING QUARTET NOS 1 & 2	Krzysztof Zurek	Elektra Nonesuch 755979312 (W/NMA)
20	RE HMV COLLECTION SAMPLER	Various	HMV HMV767682 (E)

Source: CIN. Compiled by Gallup

## MID PRICE

This Last			
1	BEASTER	Sugar	Creation CRECD 153 (P)
2	HITS OUT OF HELL	Felix	Deconstruction 4321137002 (BMG)
3	SLIPPERY WHEN WET	Meat Loaf	Epic 4504472 (SM)
4	NEW JERSEY	Bon Jovi	Vertigo 8362042 (F)
5	THE BLUES BROTHERS (OST)	Various	Atlantic K 50715 (W)
6	GREATEST HITS	Bob Dylan	Columbia 4690571 (SM)
7	PABLO NOVAK	Radiohead	Parlophone CDPCS 7360 (E)
8	TRACY CHAPMAN	Tracy Chapman	Elektra EKT447 (F)
9	NEW JUNGLE BOOM (OST)	Various	Pickwick DSMCD 497 (PK)

11	AS UGLY AS THEY WANNA BE	Ugly Kid Joe	Mercury 8582322 (F)
12	THE LOST BOYS (OST)	Various	Atlantic 7817571 (W)
13	OFF THE WALL	Michael Jackson	Epic 4500861 (SM)
14	TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros WX 65C (W)
15	FOUR SYMBOLS	Led Zeppelin	Atlantic K 250008 (W)
16	NEW MTV UNPLUGGED EP	Mariah Carey	Columbia 4718632 (F)
17	THE COLLECTION	The Monkees	Arista 412507 (BMG)
18	GOLDEN DAYS	Roy Orbison	Monument 4715552 (SM)
19	THE GROOP PLAYED SPACE AGE ...	STEREO LAB	Top Purec 019 (RE-APT)
20	NEW DOCUMENT NO.5	REM	MCA DMIRL 1508 (BMG)

Source: CIN. Compiled by Gallup

## INDEPENDENT: SINGLES

This Last/Week			
1	AINT NO LOVE (AIN'T NO USE)	Sub Sub/Melanie Williams	Robs 780B 91/280B 9 (P)
2	I GOT 2 KNOW	Cappella	Internal IDS 1/02X 1 (RTMP)
3	RELDGON	Front 242	IRE -IRE 017 (REAPT)
4	IRON SKY	Mega City Four	Big Life MEGACT15 (REAPT)
5	SIRUS 23	Spiral Tribe Sound System	Big Life -BFLI 4 (REAPT)
6	PRO DEUX (EP)	Rob Acid	Internal -IARX 4 (RTMP)
7	BEAUTIFUL SON	Holo	City Slang EFA 0491945/EFA 0491950 (RTMP)
8	SEFFETO (REMIX)	Belly	4AD -BAD 218 (RTMP)
9	MR. FREDGOD (EP)	Mother Earth	Acid Jazz -JAZD 627 (REAPT)
10	SOMETHING IN MY EYE	Corduroy	Acid Jazz -JAZD 268T (REAPT)
11	HANG ON TO YOUR EGG	Frank Black	4AD (BAD) 3005 (RTMP)
12	TELEAGE TURTLES	Back To The Planet	Parallel -LLX 3 (RTMP)
13	ROOTS 'N' FUTURE	Phish/Aravanes	Subtron Bisc -SUBBASC 22 (SMB)
14	ADJAMARINE	Leon Sol	Gaszilla -GRRR 51 (REAPT)
15	9 ANIMAL NITRATE	Suede	Nude NUD 45/NUD 47 (RTMP)
16	I FEEL YOU	Depeche Mode	Mute BONG 231 (RTMP)
17	ON THE AGE OF PERFECT VIRTUE	Sh-Talk	Zoon -ZOOM 04 (P)
18	TWO FAT GUYSTARS	Direct	UGF -UGF 3 (GA)
19	NEW 1 TESTAMENT	Clubby Chunks (Vol.1)	Cleveland City -CLE 3005 (GA)
20	TRANSCRIPT	Hardfloor	Harthouse UK -HARTUK 5 (RTMP)

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

## INDEPENDENT: ALBUMS

This Last/Week			
1	NEW 1 JURASSIC SHIFT	Ozric Tentacles	Dovetail DOVELP 6 (P)
2	SUEDE	Suede	Nude 1LP (RTMP)
3	SONGS OF FAITH AND DEVOTION	Depeche Mode	Mute STUMM 106 (RTMP)
4	BEASTER	Sugar	Creation CRELP 153 (P)
5	WAKE UP CALL	John Mayall	Silverstone ORELSP 527 (P)
6	PURPLE ELECTRIC VIOLIN ...	Ed Allayne-Johnson	Equation CD-ECED 061 (RTMP)
7	12 STAR	Belly	4AD CAD 3002 (RTMP)
8	FRANK BRICK	Frank Black	4AD CAD 3004 (RTMP)
9	BOSS DRUM	The Shamen	One Little Indian TPLP 42 (P)
10	ELECTRO-SOMA	B12	Warp WARPLP 8 (RTMP)
11	SO TOUGH	Sant Elienne	Heavenly HVENP 6 (P)
12	LEVELLING THE LAND	The Lovellors	China WOL 1122 (P)
13	COPPER BLUE	Sugar	Creation CRELP 129 (P)
14	FIREPROOF	That Petrol Emotion	Kangal GATLP 1 (RTMP)
15	POPI - THE FIRST 20 HITS	Erasure	Mute MUTE2 (RTMP)
16	ASK QUESTIONS LATER	Cop Shoot Cop	Big Cat ABB 45 (RTMP)
17	NEW WAVE	The Autors	Hut HUTLP 2 (RTMP)
18	FEELS LIKE RAIN	Buddy Guy	Silverstone ORELSP 325 (P)
19	WESTING (BY MUSKET AND ...)	Pavement	Big Cat ABB 46 (RTMP)
20	I'M SCARED	Jacob's Mouse	Willija WILJ 021 (REAPT)

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

# airhead

limited 10" . c.d  
mothertongue

distributed by revolver / and also available from your 3mv rep



# TOP 60 DANCE SINGLES

THE OFFICIAL **musicweek** CHART

HIGHEST ENTRY

This Week	Last Week	Title	Artist	Label (12") (Distributor)
<b>1</b>	<b>NEW</b>	<b>THAT'S THE WAY LOVE GOES</b>	Janet Jackson	Virgin VST 140S (F)
<b>2</b>	<b>NEW</b>	<b>PACKET OF PEACE</b>	Lionrock	DeConstruction/RCA 74321144371 (BMG)
<b>3</b>	<b>NEW</b>	<b>I'M GOING ALL THE WAY</b>	Sounds of Blackness	A&M 507425 (F)
<b>4</b>	<b>NEW</b>	<b>SLUMBERLAND</b>	Solitaire Gee	Warp WAP 32 (P)
<b>5</b>	<b>NEW</b>	<b>BELIEVE IN ME</b>	Utah Saints	ffrr FC 209 (F)
<b>6</b>	<b>NEW</b>	<b>DE NIRO</b>	Disco Evangelists	Positive 12 TV2 (E)
<b>7</b>	<b>NEW</b>	<b>TRIBAL DANCE 2</b>	Unlimited	PWL Continental PWLT 262 (W)
<b>8</b>	<b>1</b>	<b>I'M SO INTO YOU</b>	SW	RCA 74321144971 (BMG)
<b>9</b>	<b>4</b>	<b>SWEAT (A LA LA LA LONG)</b>	Inner Circle	WEA 9031776790 (W)
<b>10</b>	<b>3</b>	<b>U R THE BEST THING</b>	Dreams	Magnet MAG 1011T (W)
<b>11</b>	<b>2</b>	<b>HELL'S PARTY</b>	Glam	Six By 6 SDX 01 (RIO/F)
<b>12</b>	<b>NEW</b>	<b>HOUSECALL (Remix)</b>	Shelby Roma feat Maxi Priest	Epic 659294E (SM)
<b>13</b>	<b>NEW</b>	<b>LOVE CAN'T TURN AROUND</b>	Solo	Stones' STOAT 001T (RTM/P)
<b>14</b>	<b>4</b>	<b>BREAK ME</b>	Silk	Elektra EKR 185T (W)
<b>15</b>	<b>4</b>	<b>POWER OF AMERICAN NATIVES</b>	Dance 2 Trance	Logic/Arista 74321139581 (BMG)
<b>16</b>	<b>2</b>	<b>NEVER DO YOU WRONG</b>	Stephanie Mills	MCA MCST 1267 (BMG)
<b>17</b>	<b>5</b>	<b>AIN'T NO LOVE (AIN'T NO USE)</b>	Sub Sub/Marianne Williams	Robe 1290B 9 (P)
<b>18</b>	<b>NEW</b>	<b>RETURN OF NOOKIE</b>	Recoise	Reinforced RIVET 1228 (SRO)
<b>19</b>	<b>NEW</b>	<b>ANYTHING U WANT</b>	Green McPhee	KTDA KTDA 0T (BMG)
<b>20</b>	<b>16</b>	<b>SHOW ME LOVE</b>	Rebin 5	Champion CHAMP 12300 (BMG)
<b>21</b>	<b>NEW</b>	<b>USE ME</b>	Rae-Sykes	Acid Jazz JAZZ 83T (RE/AP/T/P)
<b>22</b>	<b>11</b>	<b>WE GOT THE LOVE</b>	Lindy Layton	PWL International PWLT 250 (W)
<b>23</b>	<b>6</b>	<b>U GOT 2 KNOW</b>	Capella	Internal IDX 1 (RTM/P)
<b>24</b>	<b>NEW</b>	<b>BARBARELLA</b>	Barbarella	Harthouse UK HARTUK 4 (RTM/P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
<b>25</b>	<b>NEW</b>	<b>RITUAL OF LIFE (Ritual Mixes)</b>	Sven Vabo	Epic G 4569921000 (W)
<b>26</b>	<b>NEW</b>	<b>CHILDREN OF A DYING BREED</b>	Gambrot	Vinyl Solution STORM 61 (RTM/P)
<b>27</b>	<b>4</b>	<b>DO YOU LOVE ME LIKE YOU SAY?</b>	Terence Trent D'arby	Columbia 6580726 (SM)
<b>28</b>	<b>13</b>	<b>RELIGION</b>	Front 242	RRE RRE 016T (RE/AP/T)
<b>29</b>	<b>NEW</b>	<b>GETTING AWAY</b>	Shades Of Rhythm	ZTT ZANG 41T (W)
<b>30</b>	<b>22</b>	<b>NA NA NA</b>	Jesta	On The Up UPTX 001 (DEL)
<b>31</b>	<b>21</b>	<b>TESTAMENT ONE-THREE</b>	Chubby Chunks Vol 1	Cleveland City CLE 13095 (GRA)
<b>32</b>	<b>NEW</b>	<b>I AIN'T NEW YA THIS</b>	Ice-T	Rhyme Syndicate/Virgin SYNDR 1 (F)
<b>33</b>	<b>10</b>	<b>SWEET FREEDOM</b>	Positive Gang	PWL Continental PWLT 261 (W)
<b>34</b>	<b>19</b>	<b>WHY HALLELUJAH!</b>	Dr Alban	Logic/Arista 74321136201 (BMG)
<b>35</b>	<b>NEW</b>	<b>NEVER STOP</b>	Direct 2 Disc	Cleveland City CLE 13007 (GA)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
<b>36</b>	<b>NEW</b>	<b>STEALTH SONIC SOUL</b>	Stealth Sonic Soul	Lembo LIMBO 111T (RTM/P)
<b>36</b>	<b>NEW</b>	<b>MAKES ME FEEL</b>	Regrit	Junior Boys Doo JB0 13 (GA/MO)
<b>38</b>	<b>18</b>	<b>LEGIT</b>	New Order	London NUOX 1 (F)
<b>39</b>	<b>25</b>	<b>LONG TRAIN RUNNIN' (Remixes)</b>	Doobie Brothers	Warner Bros W 0172CD (W)
<b>40</b>	<b>NEW</b>	<b>BABY BE MINE</b>	Black Street feat. Teddy Riley/MCA (USA)	MCA 1254634 (Imp.)
<b>41</b>	<b>17</b>	<b>VOID</b>	Exciter	Positive 12TV1 (E)
<b>42</b>	<b>15</b>	<b>WIND IT UP (Rebound)</b>	The Prodigy	XL Recordings XLT 39 (W)
<b>43</b>	<b>NEW</b>	<b>SPAM EP VOL II</b>	Nick 00	Reinforced RIVET 1227 (SRO)
<b>44</b>	<b>24</b>	<b>NEVER AGAIN</b>	JC100	Amoeba ANX 1012T (W)
<b>45</b>	<b>3</b>	<b>WHEN I'M GOOD AND READY</b>	Sylee	PWL International PWLT 260 (W)
<b>46</b>	<b>18</b>	<b>DON'T WALK AWAY</b>	Jesse	Giant W 0160T (W)
<b>47</b>	<b>NEW</b>	<b>HARMONY</b>	Paradise Project	PPR 025 (Import)
<b>48</b>	<b>NEW</b>	<b>HIP HOP HARDCORE (EP)</b>	Dance Floor Justice	Fulcrum FUJ1 1 (M/O)
<b>49</b>	<b>29</b>	<b>SOMETHING IN MY EYE</b>	Cardiary	Acid Jazz JAZZ 83T (RE/AP/T)
<b>50</b>	<b>26</b>	<b>(THE IMAGE OF) PERFECT...</b>	Sh-Tony	Zoom ZOOM 016 (P)
<b>51</b>	<b>RE</b>	<b>ON YA WAY/CAN'T GET NO DEEPER</b>	Helicopter	Tic Tac Toe TIG 001 (M/O/DEL)
<b>52</b>	<b>NEW</b>	<b>BUDDY X</b>	Neneh Cherry	Virgin (USA) Y 12695 (Import)
<b>53</b>	<b>44</b>	<b>LUV IT UP</b>	Jump	Park DRK 002 (M/O)
<b>54</b>	<b>27</b>	<b>AQUAMARINE</b>	Lemon Sol	Guernia GRRR 51 (RE/AP/T)
<b>55</b>	<b>36</b>	<b>TENNESSEE</b>	Arrested Development	Cooltempo 12CC02 270 (E)
<b>56</b>	<b>45</b>	<b>INFORMER</b>	Sho-W	East West America A 6435T (W)
<b>57</b>	<b>NEW</b>	<b>VELVET</b>	Tig 1983	MCA (USA) MCA 1254648 (Import)
<b>58</b>	<b>NEW</b>	<b>WORLD OF YOU</b>	Saffron	WEA SAFF 10T (W)
<b>59</b>	<b>33</b>	<b>MR FREEDOM</b>	Mother Earth	Acid Jazz JAZZ 82T (RE/AP/T/P)
<b>60</b>	<b>30</b>	<b>SINUS 23</b>	Spiral Innu Sound System	Big Life BRLT 4 (RE/AP/T)

## TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label/PC/cassette (Distributor)
<b>1</b>	<b>NEW</b>	<b>COWBOY COMPILATION</b>	Various	Cowboy RODEOLP 1/RODEOMC 1 (BMG)
<b>2</b>	<b>1</b>	<b>CLASSIC RARE GROOVE VOL 1</b>	Various	Masquerade COTSLP 1/CUTSMC 11 (BMG)
<b>3</b>	<b>2</b>	<b>SUPERNATURAL FEELING</b>	JTLC with Noel McKoy	Big Life BURLP 21/BLRMC 21 (F)
<b>4</b>	<b>5</b>	<b>PURE LOVERS VOL 6</b>	Various	Charm CLP 109/CLT 106 (J&S/E)
<b>5</b>	<b>2</b>	<b>WHO'S THE MAN (OST)</b>	Various	MCA MCA 10794- (BMG)
<b>6</b>	<b>NEW</b>	<b>NEW GENERATION</b>	Kreutz	Motown 530201/5302034 (F)
<b>7</b>	<b>RE</b>	<b>DO OR DIE</b>	Tim Dog	Ruff House/Columbia 4737361- (SM)
<b>8</b>	<b>4</b>	<b>PORTRAIT</b>	Capital EST 2193/CEST 2193 (E)	
<b>9</b>	<b>NEW</b>	<b>B BROWN POSSE</b>	B Brown Posse	MCA (USA) MCA 10795- (Import)
<b>10</b>	<b>4</b>	<b>WINNER'S CIRCLE</b>	Various	Expansion LPEXP 2/MECEXP 2 (P)

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

© C/W. Compiled by ERA from Gallup data collected from dance outlets.



NEW SINGLE · RELEASED MONDAY MAY 10TH

# innocent

Taken from the forthcoming album

## TRADE TEST TRANSMISSION

7" RM 2025 12" ESST 2025 CD ESSX 2025

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# MASTERING THE PRESSING MAZE

Manufacturing will never be the most glamorous part of the record business, but it is certainly one of the most important. Sue Sillitoe begins this 12-page supplement by weighing up the benefits to labels of going to a single supplier for a one-stop service.

When you have signed the hottest act in town and planned the most fiendishly innovative marketing campaign for the record, the process of actually manufacturing it can often be an afterthought.

But the reality is of course that it doesn't matter how talented your act or accomplished your marketing is if the product doesn't physically exist. And so though it may lack the glamour of the more public face of the record business, manufacturing is one of its most vital elements.

Now that there are so many more formats to be considered, and so many more production masters to be prepared and print jobs to be commissioned, the manufacturing process has become a hugely complicated juggling act for record companies. Slip up on one element and a carefully planned schedule can fall apart, with serious

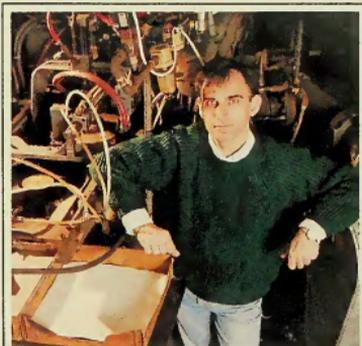
consequences all round.

For the smaller label, the road from the final mix to the marketplace is both a maze and a potential minefield. Which is why the majority of UK manufacturers, independents and majors have long offered one-stop packages to take the pain out of the process.

CD manufacturer Nimbus is always happy to discuss a one-stop deal. "Many clients like to have their hands held," says commercial director John Denton. "Especially if they don't have too much experience of manufacturing."

Andy Kyle, sales and customer services manager of long-established Damont Audio, agrees: "Most smaller labels are so busy concentrating on the creative side of the job they simply don't have time to deal with the manufacturing process themselves."

While many packages are designed with one-off



Kyle: one stop deals can benefit majors as well as smaller labels

customers and smaller labels in mind, Kyle believes that larger labels stand to benefit

too. Not simply because a one-stop deal can save considerable aggravation, but

because it can work out appreciably cheaper too.

Indeed, the manufacturer's buying power, especially with printers, is always worth taking into consideration. "A medium-sized label may issue 100,000 cassettes a year," says Mayking general manager (cassettes) Chris Mark-berry. "We handle over 12m cassettes every year, so when it comes to negotiating prices on everything from cases to inlays, we have much more clout."

Mark-berry also points out that particularly benefits clients intending to release in more than one format.

"We have dedicated production planners who ensure that all the separate manufacturing processes run smoothly. All the client needs to do is send over the DAT master and the flat artwork and we will look after everything else across all the formats. We can

## FROM MASTER TO PRODUCT: HOW IT'S DONE

### VINYL



Manufacturing vinyl has parallels with the traditional printing process. From the studio master tape an acetate 'production master' is cut on a lathe. After it has been cleaned, it is silvered to produce the 'metalwork' - a sound master which is a negative of the original lacquer disc. This metal stamper is then used to produce playable discs by acting as a kind of mould from which the vinyl can be pressed.

### CD



The studio master includes both music and the encoded PO data which enables a CD player to display information about tracks and timings and allows the user to programme playing order. This is all transferred to U-matic tape. All the music and data is then written on to a photo-resistant coating on a glass master disc by a laser beam recorder. The glass master is silvered to make a negative known as the 'father'. From this a harder metal positive is moulded, called the 'mother', and finally another negative, known as the 'son' is made from the 'mother'. This is what is actually used to press the CDs. Music and data tracks are pressed onto a clear plastic disc which is then coated with a reflective metal LAYER which allows the laser beam in the CD player to read the pressing. The CD is then given a protective top coating of lacquer, which carries all the label information.

### CASSETTE

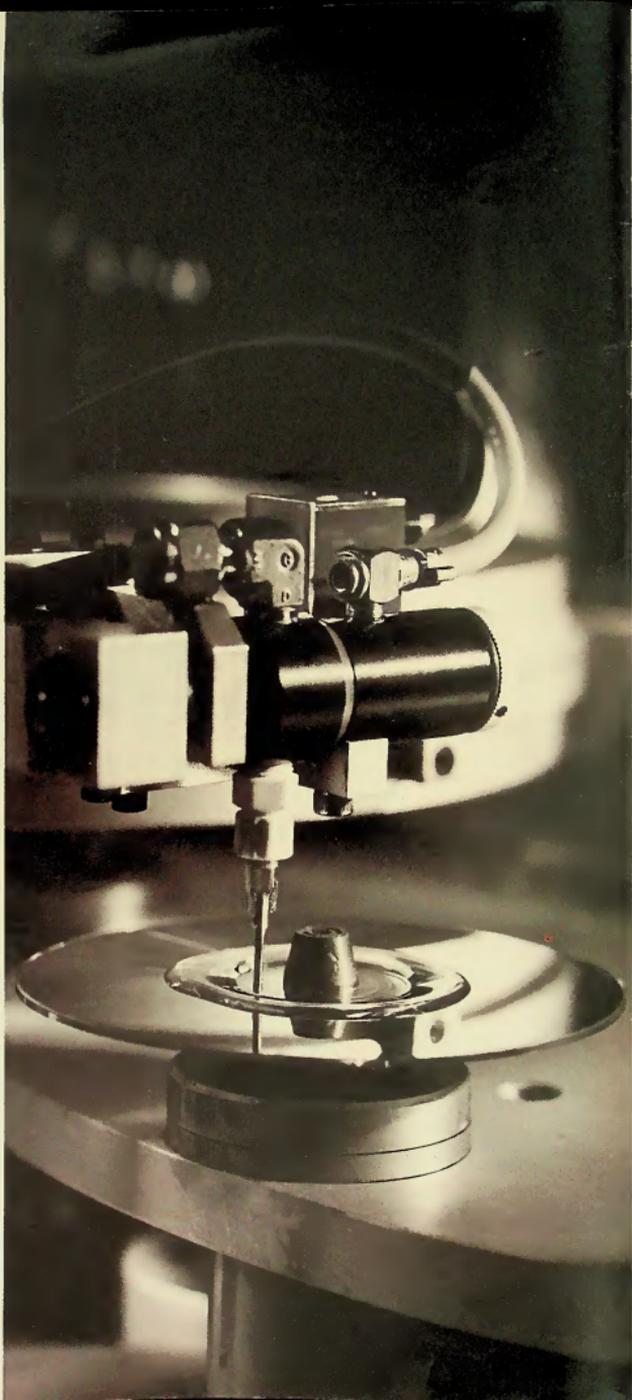


Although the production master is invariably delivered on DAT, most UK cassette manufacturers use analogue duplication. The DAT master is transferred to one inch tape which runs as a continuous loop in a bin master at 64 times normal playing speed. The bin master, running the A side forwards and the B side backwards simultaneously serves up to a dozen separate 'slave machines' which produce the cassette tapes.

# nimbus

| manufacturing

Nimbus Manufacturing (UK) Limited  
Maestrons Park  
Cwmbran  
Gwent NP44 3AB  
Telephone (0633) 877121  
Facsimile (0633) 876131



The compact disc manufacturers

► negotiate the best price with our own printer, control the delivery dates and ensure that all formats are ready to meet the one release date."

The sheer complexity of the manufacturing process has spawned a number of brokers who not only guide customer labels through the maze but also hunt out the best deal.

Carol Hatchett, of A To Z Music Services, says all the customer has to do is walk in off the street with a master and a sleeve design and the company will handle everything else. She adds: "We try and give people advice because unless you have had a lot of experience in this side of the business, it is easy to come unstuck and spend money when it isn't necessary."

Nevertheless mastering and editing is one area where it can pay to use a specialist. Most customer labels are keen to maintain maximum control over mastering. Avi Landenberg, managing director of Chop 'Em Out,

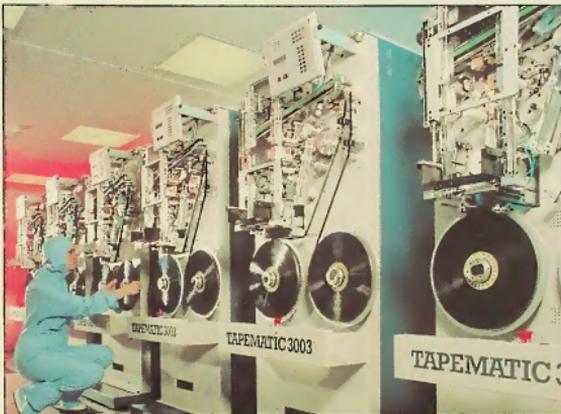
boasts that his company is equipped to handle all sorts of mastering and editing requirements, from putting together CD compilations to removing clicks and pops from a live recording. "We are also the first independent studio offering a full mastering service on MiniDisc and DCC," he says.

When most of the leading manufacturers have mastering facilities on site, smaller labels can always take advantage of basic packaging deals which include mastering costs. But Landenberg sounds a note of caution. He believes there can be a temptation to cut corners. This may be acceptable when mastering straightforward musical productions, but on more complex jobs, it can mean that the overall sound quality suffers.

On the whole, manufacturing costs are difficult to pin down. Deals abound, especially if the label is in a position to offer repeat business. But rough estimates and a quick perusal of rate cards suggest that a new dance label looking to release on 12-inch vinyl would expect to pay approximately £500 for between 300 and 500 copies. And if a simple printed sleeve is required, the cost increases to approximately £1,000.

On the other hand, a new indie rock label looking to release an album on CD really needs to think in terms of quantity. A run of less than 1,000 is simply not cost-effective. Not only are the initial mastering costs high, but most sleeve and inlay card printers will launch at an order of less than 1,500 units.

Sabine Leuerer, managing director of Sonopress UK, quotes a rough price of £300 to £1,000 for a CD and sleeve and a master. If the order



Tape spooling in a carefully controlled environment

reaches a certain level – somewhere in the 3,000-5,000 unit range – the mastering charge will be waived. From there on, it costs between 72 and 75 pence to manufacture a fully packaged, printed and labelled CD with a four-page black and white booklet and a four-colour sleeve. Naturally, the more complicated or colourful the artwork, the higher the price.

In this way, the cost of manufacturing between 500 and 1,000 CDs would be in the region of £2,000. "Obviously the more you do, the cheaper it gets," says Damon's Andy Kyle.

"CD is a more expensive format than cassette or vinyl because the mastering is more complex. Some customers like to send out promo CDs because they are popular with radio stations. But it is far cheaper to put out a white label cassette – 500 of these cost approximately £200 – because there is no printing involved at all."

Cassette pricing is highly competitive. Mastering specialists like Chop 'Em Out offer real-time tape duplication on a small scale and this is generally the most cost-effective way of duplicating a limited number of tapes. But once the order exceeds 500, the customer is better off going to a cassette manufacturer.

Mayking's Marksberry says: "It is not economical to use high-speed duplication on orders of less than 500 because it takes us 60 minutes to make the duplication master and 15 minutes to load up the machines. After that it takes no time at all. But if you only want a hundred copies of a tape it's just as quick to run them off in real time at somewhere like Tape To Tape."



Landenberg: sounds a warning against cutting corners

As a rough guide, on an initial order of 500 the customer can expect to pay approximately 46p per C60 cassette, plus approximately seven pence for a white inlay card and £50 for mastering origination. If the cassette is to have a printed sleeve the costs will increase, depending on the design.

Manufacturers welcome orders for magazine cover-mounted cassettes and CDs because they have long lead times and can run into as many as 200,000 units, which is considerably more than the initial pressing of a major label album release by any but the biggest artist.

John Denton, commercial director of CD manufacturer Nimbus says: "These are sizeable runs and are useful for filling the plant. The magazines know this and it gives them the power to shop

around for the best deals."

Sabine Leuerer says: "A cover-mounted CD which has no jewel case or printed material and comes in a basic plastic wallet will cost approximately 50 to 55p a unit. But to get that kind of price you would be looking at an order well in excess of 20,000 units."

From the point of view of a magazine publisher seeking a manufacturer for cover-mounted discs, price is critical, but so is timing. Amanda Pearce, product manager at Q, says: "We pick manufacturers that can handle a large run, and we also have to be sure they will have the product ready on time. We know in advance what we want, so there is a long lead time. Our market is very competitive, so we don't want any last-minute hitches which might hold up

publication."

Raw materials have increased in price over the past year, mainly due to the fluctuating value of the pound. John Denton at Nimbus says: "Our costs have increased but, so far, we have been able to avoid passing the increases onto the customer."

Andy Kyle adds: "We made a decision at the beginning of the year to keep prices down despite increases on raw materials, especially vinyl. We are committed to vinyl and feel that in order to maintain our client base we must try and keep prices down."

In contrast, Chop 'Em Out has increased the price of materials by 5%, but has held the price of studio time steady. Avi Landenberg explains: "Fluctuations in the exchange rate have pushed up the price of tapes, which are sourced from Germany, by almost 25%. If we don't pass those costs on to the customer we will lose a lot of money over the course of a year and won't be able to reinvest in new technology like Sony's new optical format."

After price, the customer is most concerned about speed of delivery. Turnaround times inevitably fluctuate depending on whether the order is an initial one or a repeat.

"With cassette and vinyl we usually quote five days for an initial order on a single and three days for a re-order," says Mike Russell, cassette manufacturing manager at EMI. "Album lead-times are 10 and five days respectively. Our customers normally do their own printing, so things can be held up if the paper parts don't come in on time or if the record company holds up the master."

Lionel Smithers, director of manufacturing at Sony Music Operations, quotes a timescale of two to three days for manufacturing assuming all the parts are in place. He says: "Most record labels know what they are going to release well in advance of the release date but in an emergency we can turn an order round in as little as eight hours."

It's tougher scheduling orders when record labels tend to go in for small initial orders with lots of repeats. EMI's Mike Russell says: "No record company today wants to keep millions of units in stock. But it certainly makes life harder for us and puts extra win up too. But our job is to fit in with the customer's demands."

When times are tough manufacturers know that they have to be much more competitive on price, delivery time and quality in order to win contracts. So the best to shop around. There is always a danger to be had in a market where recession has made the customer king.

# Horror stories from the manufacturers' vaults

If it can go wrong, it probably will. Michael Bromley recounts some cautionary tales and discovers that the major manufacturers are improving their safety nets to avert disaster

**I**t's the middle of the pre-Christmas rush and with the release date only three days away, the master DAT of a new album finally arrives at the cassette duplicator...and every track is overlength. In all, the compilation runs 26 minutes longer than the C90 cassettes on the order sheet. This is the stuff of which a manufacturer's nightmares are made!

After the traumas of getting the mixes spot-on and choosing the right photo for the sleeve, actually manufacturing the product is supposed to be a smooth and trouble-free process. Needless to say, it often isn't.

Incidents such as the two tracks left off the recent Midge Ure Greatest Hits master as sent by Chrysalis Records to duplicators EMI may not be commonplace. But they are by no means unknown.

Indeed, every manufacturer and pressing plant has a fund of horror stories to tell.

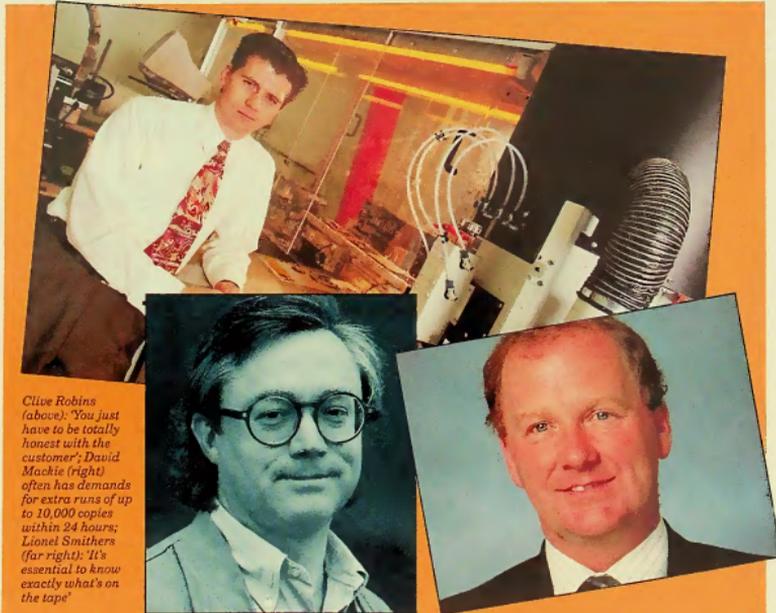
Like the one about the independent label which wanted a 10-inch picture disc, and supplied the factory with a 12-inch master. Or the major record company which included tapes by a different artist on a different label among several correct ones for a boxed CD set.

Or the superstar artist who delivered his DAT master and the product's complicated artwork with only seven days to go before release date, only to discover he'd clipped a note off the end of one of the tracks and had to take it back for another remix.

Problems of missing catalogue numbers, wrong running orders and unidentified A and B sides are more trifles compared to such nightmares.

"We get hit with any combination of things," says Sue Owielt, MD of Slough-based manufacturer Adrenalin Records. "All you can do is figure out a way to cope. At the end of the day nothing is impossible."

That was faced with a music track that was 26 minutes too long, duplicator James Yorkie simply mobilised staff to work through the night and, in close consultation with the record



*Clive Robins (above): 'You just have to be totally honest with the customer'; David Mackie (right): often has demands for extra runs of up to 10,000 copies within 24 hours; Lionel Smithers (far right): 'It's essential to know exactly what's on the tape'*

company, set about editing out overlong intros and fade-outs.

"Unfortunately it always works out that what you think is going to be an hour's work turns out to be an all-day job," says sales director Ken Leeks. "We have to check everything – otherwise it could be very embarrassing for everybody." But with the singles charts moving faster than ever, the superfast turnaround times can cause CD manufacturers extra headaches.

According to David Mackie, chief executive officer of Discronics, the south coast CD giant, client companies like BMG, WEA and PWL frequently demand extra runs of between 5,000 and 10,000 copies within 24 hours.

"Lead times are longer with

albums so we can keep bad disc reject rates down to 5% at the most. But when you need to turn a CD single round in such a hurry, you have to make extra checks to ensure they don't suffer from print blurs or 'pinholes.'"

Mayking is another manufacturer which numbers well-organised labels like Mute and Castle among its key clients and consequently expects very few hiccups. But when there's a drop-out on the DAT master or a machine goes down, record and CD sales manager Clive Robins says it's pointless to waste time apportioning blame.

"You just have to be totally honest with the customer. You have to leave the shouting and screaming till later because

the immediate priority is to get the problem solved. There are always options, but missing the release date is not one we want to consider."

Not all manufacturing problems are the result of either operating or human error, however.

EMI's CD production at Swindon came to a halt last summer when it was discovered that the B-side of Morrissey's *You're The One For Me* Fatty single suddenly stopped halfway through.

Had a studio out-take of *There Speaks A True Friend* slipped into the box and been cut by accident? No, it turned out to be Morrissey's own little joke to fox his fans. Only nobody bothered to tip off the pressing plant beforehand.

Independent label Sentinel once delivered a master for a seven-inch single of choral music with a particularly low volume. Pressers Damont Audio sent out warning signals. But the record company confirmed that was how they wanted the disc.

"It's all down to commonsense, basically," says Damont's managing director Chris Clarke. "We have a great deal of experience so we've come to recognise most danger signs almost before they happen. If we err, then we err on the side of safety."

But views differ widely on how common mistakes are. Some, like James Yorkie's MD James Scarlett, see them as routine. "The difficulty is in identifying



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## MANUFACTURING AND MASTERING

► the crisis," he quips.

And Peter Banks, managing director of Ablex Audio Video, believes that serious problems rarely crop up more than a couple of times a year. "The trouble really comes when something goes wrong during peak periods. Then things can get very frustrating."

Not surprisingly, running a pre-manufacturing check is now regarded as an integral part of the service.

"When record companies place an order they expect that we will pick up on anything they may have overlooked," says Roger Twynham, sales and marketing manager of PDO.

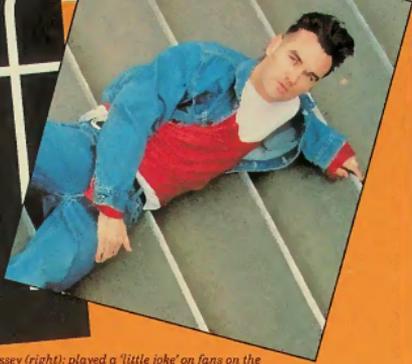
"It is comforting from their point of view that in the final process things can still be spotted."

Manufacturer flexibility and troubleshooting skills have improved considerably over the past few years. Most companies now operate their own early warning system which alerts record label clients to possible problems, and then offer an array of safety net services.

But, by consensus, print features in the most commonly recurring nightmare scenarios. Either it arrives late, or not at all. And when it does, the details on the inlay card or label may not always correspond to what's on the disc or tape.



Midge Ure (right): two bonus tracks on Greatest Hits album were left off the master sent by Chrysalis to duplicators EMI



Morrissey (right): played a 'little joke' on fans on the B-side of You're The One For Me Fatty...but nobody told the pressing plant

With mostly third party print shops involved, standard technical responses are usually not enough. "We may be gifted," says Owllett, "but psychic we are not."

Consequently, formal and near-foolproof systems have become the order of the day. Record companies are now required to provide written details of titles, running orders, timings, A- and B-side splits and so on before production masters are

accepted.

For some record companies — majors as well as indies — this may call for more professional attitudes at marketing or A&R level. Even in 1993 it is still not unknown for masters to arrive at manufacturing plants without catalogue numbers, or even artists' names.

Thus PDO runs a raw materials inspection department to ensure that tapes, labels and inset cards

all tell the same story.

And at Sony Music Operations, documentation for any project, called a "traveller", and headed with the catalogue number, follows the cassette from pre-mastering to finished package.

"It is absolutely essential that the marketing or product managers let us know exactly what is on the tape," says Lionel Smithers, Sony's director of manufacturing. "As recently as two years

ago it was still quite common not to have the full information sent through," says EMI Music Service's Tim Crouch. "But things have improved considerably."

Most of the wrinkles have been ironed out of the system. But manufacturing is still anything but an idiot-proof procedure. So, ever closer liaison between record label and pressing plant has to be the key to greater efficiency and fewer near disasters.

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# Laserdisc: time to wait and see

While Laserdisc may still be a format for the future, manufacturers are well prepared says Martin Aston

The story of Laserdisc in the UK has always been a bit of a Catch 22.

Film and music companies are reluctant to release the software until they can see a market, while consumers are unwilling to buy the hardware when there is so little product to tempt them.

It hasn't helped that the 1980 launch of Laserservision was nullified by the boom in home video rental. Or that Philips' 1987 CD Video relaunch was sold short by a lack of software and a widely criticised marketing campaign.

The circle has slowly been broken by Pioneer, which blazed the trail for Laserdisc in America and Japan before opening a European office (Pioneer Laserdisc Corporation Europe) and unleashing a \$10m European hardware marketing campaign last year.

The number of Laserdisc (LD) owners in the UK now exceeds 12,500 according to Pioneer LDCE senior marketing and sales manager Guy Warren. But as you might expect, pressing plants are still few and far between.

There are only four manufacturers in Europe - DADC in Austria, MPO in France, Teldec in Germany and PDO in the UK. The Blackburn-based company has stuck with Laserdisc since its inception, and initially geared itself up to produce whichever of the original five, eight and 12 inch formats was to prove the most popular. Of these, only the 12 inch, which can carry an hour of audio/video per side, has survived.

Just as for an audio CD, the manufacturer requires a high quality master, which tends to be supplied on the new digital tape D2.

The tape is checked and track codes inserted, to enable the viewer to line up favourite sections. A glass master is then cut in real time, silvered and stamped, at which point the pressing process begins.

The key to the success of Laserdisc is the quality of the image, which is usually 60% sharper than VHS. But to achieve that, attention must be paid to quality control and the cleanliness of the environment.

"You could almost produce a



Laserdisc: manufacturers are geared up for the breakthrough

CD in a garage these days, but not a Laserdisc," says PDO marketing services manager Dave Wilson. "CDs have a sophisticated error-correction facility but even minor deviations in Laserdisc can give rise to a poor quality picture.

It's likely that what Wilson calls, "the blood, sweat, time and tears," aspect of quality control has put off other manufacturers. Nimbus commercial director John Denton certainly feels that achieving the necessary quality is not only difficult but costly too. A Laserdisc manufacturing plant is a serious investment and Wilson says that PDO has spent in the region of £5m-£10m in the last five years.

Most Laserdisc pressing plants are closely aligned to label ownership. Thus the Sony-owned DADC handles Columbia Tristar releases; Warner Home and Music Vision use Warner's Teldec factory and the primarily Philips-owned PDO presses for PolyGram. Nevertheless PDO and PMV Pioneer's pressing plant in Los Angeles manufacture for a selection of third parties around Europe, including the UK.

Pioneer, which has so far avoided building a factory in Europe, has used the Los Angeles PVM plant for the last 10 years.

"We felt it was better to utilise the facility of a very experienced manufacturer which was already up and running rather than incur the inevitable development and quality control costs ourselves," says Pioneer

LDCE customs pressing manager Michael Neidus.

With one third of production reserved for the European PAL standard, FVM in LA has expanded capacity from 600,000 discs a month to 1.6m.

"This is a direct response to a growing American market as well the expansion into Europe," says Neidus. "It also means we have been able to reduce turnaround time to well under six weeks."

Since European volume sales have yet to break through the 900,000 barrier - of which the UK share is 70,000 - it must be said that Laserdisc is still very much a niche market.

The top selling music titles are Madonna's Greatest Hits (Warner Music Vision) and Blonde Ambition Tour (Pioneer) which have both sold just under 10,000 copies, roughly half the sales achieved by a movie titles like Terminator 2.

But the future looks promising. The UK Laserdisc Association is in full swing. The choice of classical, jazz, pop/rock, special interest and movie releases is growing.

Most recently Pioneer has shown its commitment to developing the market by aggressively and expensively marketing releases like Genesis' The Way We Walk with advertising on MTV and in the consumer press.

Of course these are still early days. But the times may come when we refer to 'LD' as we now do to 'CD'. And when it does manufacturers will be tooled up and ready to get to work.

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# Master craftsmen fight for a new image

Three top mastering engineers are out to change record industry attitudes and prove Britain can match the expertise and excellence found in the US, says Neville Farmer

In July, Metropolis Studios will open its own mastering department. Three of Britain's top mastering engineers — Tim Young, Ian Cooper and Tony Cousins — have pooled their resources and experience to form what they believe will be a mastering operation to rival legendary US facilities such as Sterling, Masterdisk and New York's Hit Factory.

They may well be the cause of a shift in the UK record industry's attitude towards mastering, the process whereby the final mix is turned into a production master to be sent to the pressing plant.

Mastering engineers have long maintained that theirs is the final step of the creative procedure and not the first of the more workaday manufacturing routine.

Some would say it doesn't matter. But to the UK's hard-pressed mastering engineers, it matters a great deal.

Traditionally UK record companies have themselves accepted the responsibility, and consequently the cost, of mastering (or cutting) a vinyl

record. But with the advent of new digital formats, mastering has become more complex.

Digital editing now means that the mastering engineer often plays an integral role in compiling the whole album.

And instead of just fixing it in the mix, procrastinating producers can even ask the mastering wizard to use the latest hard disk-based digital editing system such as Sonic Solutions to make minute adjustments to EQ and balance.

EMI's Abbey Road Studio is one which has invested heavily in the new technology and benefited as a result.

"We're finding [Sonic Solutions] absolutely essential," says Chris Buchanan, Abbey Road's technical director. "Clients now expect to do more creative editing than ever before."

But the complacency with which most of the industry has come to regard mastering has allowed the gradual erosion of some dangerous compromises.

Many albums due for CD-only release have gone to

budget operations with a DAT master and have been quickly edited and encoded without EQ or compression.

Many of those albums may have cost tens of thousands of pounds to make but the mastering has simply been rushed.

"We get a lot of people more interested in price than quality," says Buchanan. In the US, on the other hand, the mastering process is regarded with some reverence. Artists are expected to pay for the mastering like they pay for studio time, through the recoupment of royalties.

Mastering engineers are closely consulted to make sure that they are supplied with the best tapes possible. By the time a mastering engineer starts work, he or she is well acquainted with the recording and the desires of the producer.

Some albums take several days and thousands of dollars to master and the mastering engineer is given a prominent credit for his or her efforts.

Top mastering names such as Sterling, Masterdisk and Bob Ludwig are even reckoned

to increase the chances of a record selling.

In the UK, cutting and mastering engineers are easily as talented as their American counterparts, but are usually expected to turn round about four albums and several singles a week.

The advent of CD and an increased involvement in digital technology has meant heavier workloads and required extra expertise.

"It makes you very efficient but compromises become inevitable," says Tony Cousins, a veteran of Townhouse Cutting Rooms and soon to join the Metropolis team.

"The biggest problem is that the allocation of time is not enough," says his colleague Ian Cooper. "The Americans do seem to allocate much more time and money to mastering than people in this country."

The new Metropolis mastering facility is hoping to compete directly with the US facilities. New consoles are being designed and plenty of top of the range analogue equipment installed to give that special sound that even

the best digital gear can't quite emulate. Clients will be offered a consultative session before mastering starts.

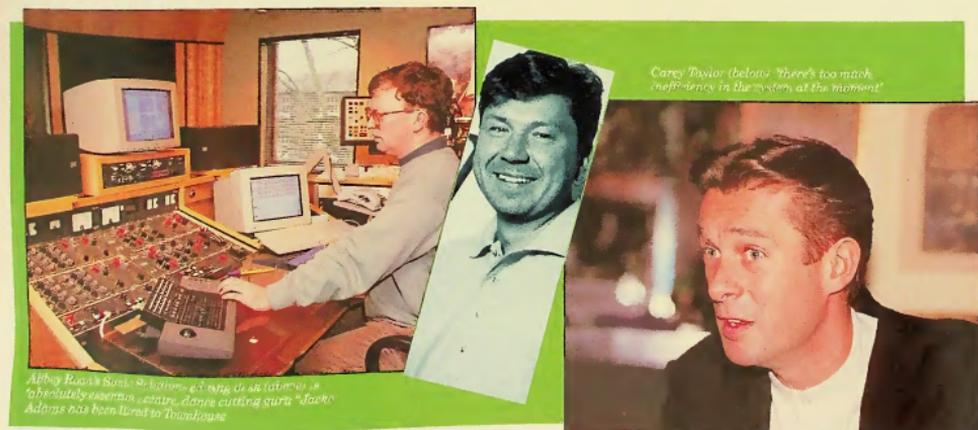
Nobody is suggesting that record companies should simply throw money at mastering regardless. Nevertheless engineers and studio owners have long felt that more care at the mastering stage could actually save money.

They claim that a lack of understanding by A&R staff and producers regularly results in mistakes which either compromise the product or entail extra expenditure in remastering bills.

Engineers say that if they were consulted earlier, large savings could be made in money, time and grief.

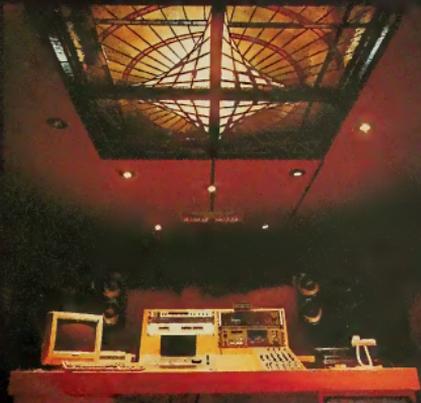
"There's too much inefficiency in the system at the moment," says Carey Taylor, managing director of Metropolis.

"We'd like to see everybody expecting a consultancy session rather than going headlong into the process without thinking it through properly and risking huge amounts of money." ▶



Abbey Road's Rusty Anderson is "absolutely essential" during a 1994 cutting session. Jacko Adams has been hired to Townhouse

Carey Taylor (below) "there's too much inefficiency in the system at the moment"



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► David Moore, managing director of Copymasters' five mastering suites in Fulham, also reckons it's time for a shake-up.

"The attitude in this country about mastering is wrong. People are happy to spend tens of thousands of pounds making an album and then try to skip and save on the cut!

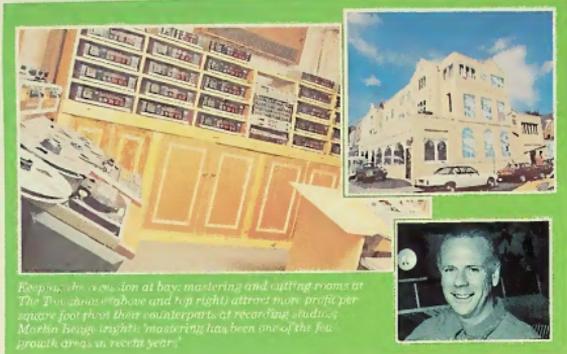
"We have clients who take it all very seriously but there are others who just say, 'Oh put it on and do what you like'."

Moore's company expanded rapidly at the end of the Eighties and its 10 engineers, including legendary compilation album expert Ralph Copeman, are all kept pretty busy. But Moore admits that business could be better. He believes the almost "production line" attitude towards mastering in Britain certainly doesn't help.

Nevertheless the UK's best engineers and mastering facilities have made the best of a far from perfect world. American superstars such as Bob Ludwig often recommend UK engineers when their schedules are full.

And work comes in to UK facilities from all over the world, since engineers such as George "Porky Prime Cut" Peckham are internationally renowned.

Although the recession has hit everybody hard, mastering



Recent recession at bay; mastering and cutting rooms at The Townhouse (above and top right) attract non-profit per square foot plus their counterparts at recording studios. Martin Bengel (right) mastering has been one of the few growth areas in recent years.

and cutting rooms at The Townhouse, Abbey Road and The Hit Factory (London) still attract more profit per square foot than their colleagues in recording studios.

And rather than mourn the departure of Cooper and Cousins, Townhouse Cutting Rooms has plans to open three new digital mastering suites on the roof of its original Goldhawk Road premises.

Former Tape One engineer and recognised data specialist Jack "Jacko" Adams

and Jeff Pesche will be joining the Townhouse team.

"The Cutting Rooms have been a bit neglected for a while," says Martin Bengel, newly-appointed managing director of the Virgin group of studios.

"Mastering may not have the profile of the recording studios, but it is a good business to be in if you have an established clientele. And it's one of the few areas where there has been some growth in recent years."

But while cutting gurus such as "Porky" and "Jacko" are not short of work cutting the premier 12-inch singles, something of a price war has developed following the emergence of back street operators with ageing third- and fourth-hand lathes who offer small dance labels cut-price deals.

On the CD side, competition is less fierce and the extra services required such as editing, PQ encoding (adding CD programming and tracktime information to

audio tapes prior to the glass mastering stage) and EQ'ing have kept rooms fully employed across the country.

Chop 'Em Out is one studio which now only deals in digital formats and is investing heavily in the latest CD mastering equipment.

Although DCC and MiniDisc have yet to make a market impact, Chop 'Em Out has also recently invested more than £200,000 in dedicated mastering systems to suit the new formats.

Managing director Avi Landenberg admits that the initial stages of DCC and MiniDisc mastering are virtually identical to CD. "But the data compression systems on both of them do have an effect on the sound," he says.

"So if you are mastering specifically for either of those formats you should be able to listen to them the way they will end up."

Now that the levels of craft and expertise required of them has reached an all-time high, many mastering engineers are plainly fed up with forever being disregarded as the backroom boys of the studio world.

The new Metropolis team speak for the rest of their industry when they say they want to raise the mastering business off the shop floor and place it where it belongs – in the art department. ■

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## music week

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Remember where you heard it: Shameless as ever, **Jonathan King** used an interview on ITN's News At One for promotional purposes, waving a copy of his new **tipsheet** at the camera...Another victim of the chaos caused by the **bomb** in the City of London last week was the **BPI shipment figures**, delayed after the blast wrecked the offices of BPI auditors Kingston Smith...The final contract may not have been signed but the new joint venture **Mother** label is up-and-running with **Malcolm Dunbar** already having made his first signing...After filling in at Epic for six months, **Tony Woolcott** is now caretaking at Columbia until the vacancy is filled...**U2** expect to have an **album out in 1993** if they finish recording it before the start of their Zoopora tour in Rotterdam on May 9...**Telstar** was named as one of the best performing companies in the UK in the *Independent On Sunday* after generating an average 29.9% sales growth over the past five years...An **interesting admission** from the assistant clerk to the National Heritage select committee: "The great **strength** of this committee is that any of the visits away from Westminster are all to places that people would go to for **leisure or pleasure** - the drawback is that everybody thinks you're on a **jolly**," he says. **Precisely...MCA**



The lure of the lucre has proved too much once again for yet another great UK supergroup. Yes, Pinsky And Perky have been persuaded to reform 'for the fans'. Here we glimpse the porcine twins forgetting old musical differences in order to sign to Telstar with the help of the company's Adam Hollywood (left) and Adam Lacey. The ground-breaking new single is out on May 16.

commercial director **John Pearson** reluctantly paid up a "substantial" sum to PolyGram's sales force after **losing his bet** that Aerosmith's *Get A Grip* album would sell 65,000 copies in the week of release. Despite debuting at number two, a mere 28,000 sales were registered and a sealed brown envelope winged its way over to PolyGram...Meanwhile Sony press supremo **Jonathan Morrish** had a rather more **painful winged experience** of his own. Driving home with him last week his wife noticed a **wounded baby owl** beside the road. Plucky Morrish got out of the car and was calling the RSPB on his mobile, when he was **attacked** by the mother owl, who drew **blood** on the back of his head. Mrs Morrish reportedly had difficulty keeping a straight face as her other half **checked into casualty** for a check up...Sensitive and caring Aim chief **Nigel Tucker** loves to say it with **flowers** but he had to fork out for more than he bargained for last week when three of his retail buyers had **babies**. **Congrats to Mr and Mrs Jeff Stothers (HMV), James Denton (WH Smith) and Peter Miller (Dave**

**Powell Distribution)**...After sending out **MD Chris Clark** to fly the corporate flag in the **London marathon**, the energetic lot down at Damont Audio laid on an **epic sporting schmooze** last Wednesday. Proceedings kicked off in the genteel surroundings of **Ascot** racecourse before Damont's more boisterous clients were whisked off to watch the **England v. Holland** match at Wembley. "It ended up as quite a day," says weary sales and customer services manager **Andy Kyle...Music Collection International** romped home to an impressive win in **Mayking Records' second annual pop quiz**. **China** came second and **Warner Music** third, while, lower down the order, **Dino beat rival Telstar**...The **Music Business** five-a-side football league is looking for teams for its summer contest. Info from **Mark Caswell** on

While Cliff

added the Pose for the poster promoting The Album, staff at EMI UK, led by divisional MD Jean Francois Cecilien, chose rather more jolly positions. Not surprisingly, perhaps, since EMI Group was celebrating three number ones last week courtesy of Cliff (album), Five Live (single) on Parlophone and Cliff again (Access All Areas video) on PMI. Quite what passes by made of the 12-ft, hand-painted banner decorating EMI's Manchester Square facade unfortunately went unrecorded.



**081-874 6715 ...Congrats to Virgin 1215** for making it. First record was a version of **Born To Be Wild** specially recorded by **INXS**. The second record was announced by **Richard Skinner** as **Hey Joe** by The Cure, although in fact the exclusive recording was of **Purple Haze**. At least he has a sense of humour though: a few minutes later **Elvis Costello's Accidents Will Happen** crackled over the airwaves.



Wary of the fearsome reputation of soccer hard man **Vinnie Jones**, **Cherry Red** supremo Iain McMay decided it would be better to present the Wimbledon FC player with a gold disc even before the release on May 10 of his debut single. On the record, Vinnie leaves his stud marks all over a version of **Woolly Bully**, originally recorded in the Sixties by Sam The Sham - or should that be **Sam Hamman** - and **The Pharaohs**. CD buyers will also be able to eavesdrop on a 12-minute conversation in which the anti-hero explains his "attitudes towards his life, family and humanity". We can't wait.

**music week**

Incorporating Record Mirror

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# NMS TODAY

NEW MUSIC SEMINAR NEWS

NMS '93 • JULY 20-24, 1993 • SHERATON NEW YORK HOTEL AND TOWERS

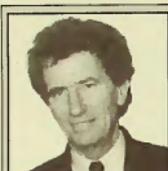
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## WHY NMS?

"The Seminar's unspoken assumption has been that genre-busting out-siders have just as much (if not more) to offer listeners as entrenched followers of formulas. . . The Seminar has promoted dozens of unknown performers who have gone on to commercial success. . . an orgy of networking, deal-making and talent scouting."

—The New York Times

For more than a dozen years, NMS has championed the best in new music and remains the only major music meeting that features rock, dance, rap, country, international, and ethnic musics. NMS hosts 500+ industry-leading speakers, 25 high-level symposia, a 200-company exhibition hall, and 400+ performing artists from all over the world.



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## BLUE MAN GROUP PLAYS OPENING NIGHT PARTY

NMS is proud to welcome Blue Man Group as one of this year's Opening Night Party performers. Here's what the *New York Post* has to say about Blue Man and their sold-out off-broadway show, *Tubes*:

"Blowing people's minds is exactly what *Tubes* sets out to do. Without speaking a word, the Blue Men make satiric mince-meat out of everything from the art scene to pop culture, using such props as lab-



orate homemade instruments, computer-generated graphics, Twinkies, marbles and Jell-O. . . a brilliantly off-the-wall theatrical event."

—New York Post

## NEW MUSIC NIGHTS FESTIVAL BREAKS MOLD AND BREAKS OUT!

1993's New Music Nights Festival will be unlike any other event of its kind. This year's mortal enemies are complacency, conflict, and chaos. NNMNF '93 will be a party with a point—leaner, more focused, more user friendly and, most importantly, fun. The Festival, with the help of Delsener/Slater Enterprises and Peter Gatian, offer the following changes. See you there!



- There will only be two major shows per night, each without conflicting events in the same genre: one major rock showcase from 7:00 to 10:00 pm and one major dance showcase from 10:00 pm to 1:00 am. All club shows will begin at 10:00 pm.
- There will be a greater emphasis on rap, dance, metal, R&B, country, blues, and ethnic genres.
- Only twenty of New York's finest clubs are included in this year's program. This will make the festival more organized, with fewer conflicts between bands, and increase the percentage of industry professionals at every show. No more than four groups will perform at any club on any night. Many rooms have upgraded or installed new equipment to participate so every group can sound the best they can.
- No wrist bands will be sold to the general public! A limited supply of individual tickets will be available to the public for single shows only. This will make it easier for delegates to see more showcases with less crowding from non-NMS attendees.
- Scheduled highlights include Psycho Night II, a major Rave, and other special parties and events.

## NEW MUSIC NIGHTS FESTIVAL '93 VENUES

Roseland Club USA	Wetlands Tilt	Brownies Don Hill Club	Danceteria The Grand
Lone Star Roadhouse	The Tunnel	Knitting Factory	The Music Maxwells
S.O.B.'s	Limelight Tramps	Polladium Irving Plaza	(Info subject to change)

## NMS '93 PANEL PROGRAM STRESSES USEFUL, HARDWARE INFORMATION

PANELS ALREADY SCHEDULED (SUBJECT TO CHANGE) INCLUDE:  
**A&R:** Label and Publishing, A Symbiotic Relationship  
**College Radio II:** Power Increases to Profanity Laws  
**College Radio II:** Programming—The Science of Rotation  
**Dance:** The International Marketplace  
**European Rock Indies:** Licensing In and From the U.S.  
**Freedom Of The Press:** Belongs to Those Who Own One  
**Imprints:** The Pros and Cons of Label Subsidiaries  
**Indies For Sale:** What Makes An Indie Independent?  
**Marketing:** Majors In The '90s  
**Marketing International:** Finding Your Market  
**New Country:** The Changing Face of C&W  
**New Retail:** Mail, Telephone & Sample Before You Buy  
**Video:** Directors and Artists

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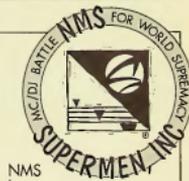
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## MC/DJ BATTLE FOR WORLD SUPREMACY

One event that epitomizes NMS's commitment to hip hop and kindred black beats, The Battle has garnered a reputation for being "the ultimate audition showcase for aspiring street music hopefuls." Most Battle finalists have been signed to recording contracts following their entry. This year, Superman, Inc. and



NMS brings you the latest battle, held in the Sheraton Ballroom in semi-final and final rounds. Champs win a Superman, Inc. Jacket and Ring, a free registration to next year's NMS, and a foothold in the industry!