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For Everyone in the Business of Music

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Top Of The Pops producer Stan Appel has confirmed he will leave the long-running BBC1 show in November. While it has been widely known that Appel was set to quit the programme, he has not previously revealed a date. His announcement coincides with comments made by BBC1 controller Alan Yentob about the show last week.

No seven-inch-for number one single

Culture Beat's Mr Vain is the first record for 30 years to top the singles chart without appearing on seven-inch vinyl. The Sony release, which is expected to top poll position again this week, is also one of the few singles to reach number one this year on only three formats.

Jackson video hit by scandal

Sony says it will release Michael Jackson's new video despite last week's allegations that the reclusive star has sexually abused children.

BBC TV legends set for video games

Dozens of BBC characters including Noddy, Doctor Who and Edd The Duck are set to star in their own computer and video games. The BBC has struck a deal to license games rights to the programmes to distributor VCI. Also included in the package are shows such as Match Of The Day, Pot Black and A Question Of Sport.

illegal motion

featuring SIMONE CHAPMAN

Saturday Love

Out 6th September 1993

7" 12" Tape CD

Jackson: sex allegations

still waiting for an official date for delivery of the master video tapes from the US," he says.

However it is understood both releases may now be put back until the new year if the allegations against the singer, which dominated last week's tabloid newspapers, persist.
performances by:
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Sony moves to boost MiniDisc

Sony is planning a hefty autumn promotional campaign for the MiniDisc format it launched last December.

Details are still being finalised for the campaign, which will include the installation of MD demonstration models in up to 150 of the UK's 420 record stores currently stocking the format.

Sony is also thought to be close to a deal which will give buyers of any MD hardware a series of money-off vouchers.

The news comes two weeks after EMI increased the number of its UK outlets stocking MD software from five to 26. MD is now in as many HMV stores as rival DCC.

At a briefing held on the eve of the Berlin consumer electronics fair last week, Sony revealed that 18 MD hardware products are now available from 16 different companies. Sony is expanding its own range with a professional MD radio cart product due later this year and six new consumer models to follow in 1994.

The company says that since the format's launch nine months ago, it has shipped 309,000 hardware units worldwide - 100,000 of them in Europe - and 3m discs. Sony says it expects 15m hardware units to be sold worldwide by the end of 1995.

The European software catalogue now boasts a total of 399 titles at launch to 392 titles.

That total is boosted on Wednesday with the European release of the Aladdin and Aladdin 2 titles from Warner Music including titles by REM and Enya. A further 50 Warner Music titles are expected by Christmas.

BPI pursues bootleg case

An alleged bootlegger could face time in jail after being pursued by the BPI through a series of legal manoeuvres.

A High Court hearing last week considered a motion for contempt against Stephen Charlesworth of Clwyd, Wales - one of three people named in injunctions in June and July following raids on the premises of Designate in North Wales.

The motion was served by six record companies on behalf of the BPI.

Acts Designated are alleged to have bootlegged include Big Country, Morrissey, World Party and Peter Gabriel.

The BPI alleges Charlesworth continued to trade in bootleg videos after the injunctions were served. If he is found guilty, the motion for contempt - served by Chrysalis Records, Ensign, EMI, Virgin Records and Virgin Records - is punishable by a jail sentence, according to BPI lawyer Lawrence Gilmore of Hamlin, Everson, Winter and King.

Charlesworth now has five weeks to prepare his case.

Smiths turns up music volume

Consumers are flocking back to music and video now that the "phoenix-like" boom in computer games has subsided, claims WH Smith Group.

Announcing a 5.3% rise in pre-tax profits to £113.8m for the year to May, Smiths says difficulties at loss-making DIY chain Do It All have been offset by an 8.4% second-half increase in music sales.

Dino: majors must nurture new acts

Dino boss Mark Rosenfeld launched a strongly-worded attack on the majors' attitude to compilations at Pinnacle's sales conference last week.

Rosenfeld, who recently signed a new deal with the distributor, urged the majors to release more compilations, particularly new music - "they earn from compilations on developing new talent. He revealed that in 1992 Dino paid out £1m in external royalties, and £5m to MCPS.

"I would have hoped the majors would use the found royalty for developing new talent but, looking at the charts, they are not," he said.

The majors are too busy trying to build on the compilation some of that increase to the installation of new fascias and the ongoing roll out. The revamp is expected to cost £6m.

Pointing to a fall-off in games demand, Smiths chairman Sir Simon Hornby says, "This is an indication that of the games explosion was taking sales away from music and video. No market could sustain the incredible growth that grew over the last two years."

Virgin Retail managing director Simon Burke adds that the computer games market became overheated last Christmas, with a subsequent general downturn in sales of around 10%.

"Prospects are very good for PC and paper-based games," adds Burke. "On the music side, catalogue sales have been very strong and I'm confident of a solid autumn, backed by big video releases such as Dracula, Beauty and The Beast and Jungle Book."

Press jumps gun on EC taping levy

Reports of an imminent EC tax on home taping have been condemned as "substantially inaccurate" by the European Commission.

Following UK press coverage of a plan by EC commissioner Vanni d'Archirafi to slap an 8% levy on audio and video tapes, the Commission issued a written statement last week clarifying its position. "D'Archirafi will not accept any compulsory levies at all," states the statement. "It is the sole responsibility of the Member States to decide on any such levy."

The Commission plans to issue a consultation document in the near future on harmonisation of rules for private copying. Last autumn a proposal to introduce a levy was defeated by a number of member states including the UK.

The UK's independent retailers have suddenly discovered they are very popular. RTM and Pinnacle are both targeting them in new marketing campaigns.

The reason is very clear - the independents are key to the success of the UK music business. Their numbers may have been depleted over the past few years, but the ones that are left have survived by targeting niches left by the multiples.

So this successful positioning has been achieved on the basis of the "indie" shops' feel for music and their empathy with their customers.

Just as the business needs indie labels which can be faster to respond to the market than the corporate giants, so too it needs independent retailers who can think beyond "A-pack" and "B-pack" marketing.

Such retailers will never be as good at selling corn plasters as Boots or pick 'n' mix, but, when it comes to music - and particularly new music - the multiples are not really in the same game.

Remember when you first discovered that Eric Clapton doesn't exist? Well, the current investigation into Michael Jackson is not so different for his fans.

The allegations of child abuse against him are a tragedy whether they are true or false.

If they are true, his career will be over, and the world will have lost one of its greatest pop stars. If the allegations are shown to be false, then it is likely that his career will still suffer.

Sponsors will be nervous. Appearances will be cast on his every move. Jackson simply cannot win.

For all of those who do not have to go out there on that stage, the Jackson case is an opportunity to relieve some of the all-too-real pressures of fame.

Steve Holmes
Sony launches Nice Price blitz

Sony Music rolls out its traditional mid-price autumn promotional campaign this month. The package includes advertising and retailer support worth £40,000.

The campaign runs from September 20 until December and covers the company’s Nice Price range. Retailers are offered a free-standing merchandising unit capable of holding 100 titles and flagged with this year’s slogan “Improve Your Standard of Listening.”

Retailers ordering product before September 15 will receive discounts on the full range of 200 titles while the top 100 Nice Price albums will be discounted until the end of the year. Included in the Nice Price range are Adam Ant’s “Hiss ‘n’ Hers,” Lily Jo’s “Innocent Man and Gloria Estefan’s “Anything for You.”

Sony marketing manager Philip Savill says the discounts are intended to allow product to sell for between £5.99 and £7.99 on CD and £1.99 on cassette.

He adds that the campaign will be supported by ads in the consumer music press and may also involve co-op promotions with indie retailers.

Savill adds “in coming the autumn campaign, though some say they will wait and see what happens to the singles before committing themselves.”

DG begins push for new 4D audio

Deutsche Grammophon is to start promoting its controversial new 4D audio technology, writes Phil Samuels.

DG marketing manager Chris Evans claims the process, which involves a four-stage extension of digital technology to studio microphones and mixing, provides a “new dimension to sound.”

Disputing criticism from some technology that the improvement is marginal, especially when compared with Sony’s new Super Bit Mapping technology, Evans says it will establish DG as “not only the label of the stars but also the premier sound”.

To back the technology a 4D sampler will be included alongside Classic CD’s normal cover disc for its October issue and the yellow label will also exhibit it at the Live ’93 show at Earls Court and the Penta Hi-Fi Show.

Extensive POS material is also planned, and the 4D logo will appear on the top right-hand corner of sleeves for the label’s future releases.

Harcourt takes key role at Basca

The British Academy of Songwriters, Composers and Authors has appointed Amanda Harcourt as general secretary.

New Zealand-born Harcourt, 36, replaces Eileen Stow, who is taking a break from the music industry after several years working for the British Academy of Songwriters, Composers and Authors.

Harcourt, who is entering her final year of a law degree, is a former可以看到 whole page.
**BMG income hits $3bn**

Increased international sales helped BMG report a 20% rise in worldwide income to $3bn for the year to the end of June.

In an abbreviated results statement issued last week, the group claims its worldwide sales outside the US totalled $2bn on the back of success from artists such as Whitney Houston, Annie Lennox, Snap, David Bowie, Dr Alban and Lisa Stansfield.

Overall the company claims its worldwide market share has risen from 12% in 1990 to 14% for 1993.

The figures, which are calculated from totials issued by local industry trade associations, include a 13% share in the US, up 3.5% on the previous year. Sales in the Asia/Pacific region rose 44%.

The statement highlights the “successful turnaround” achieved in the UK by the group’s reorganised management team.

Here its company market share almost doubled during the period to 9.2%, according to GMI research.

BMG International president and CEO Rudi Gassner says that overall the majors BMG is still concentrating on building market share and increasing turnover rather than boosting return on sales.

“We’re the youngest major so far,” he says.

Gassner: building market share

Reid returns to Motown

Elton John manager John Reid is to join the board of Motown Records following its acquisition by PolyGram.

Reid’s appointment marks a return to the historic label he first worked for at the start of his career.

It is the latest move in a varied career that has seen him work at the DJM label and with Elton John at Rocket Records.

Reid has managed other artists including Queen and Kiki Dee, who was signed to Motown in the Sixties.

In a statement Reid says, “I’m delighted to accept the invitation. My years at Motown were some of the happiest of my career. I look forward to joining the team.”

PolyGram announced at the start of August that it is acquiring the soul label in a deal worth $301m (£205m). The deal covers Motown’s 50,000 strong catalogue as well as current stars such as Boyz II Men and Shania.

**PolyGram taps talking tapes**

PolyGram unveils its new spoken word label this autumn with around 25 youth and biographical titles. Launched on September 27 with Stingray, Captain Scarlet and Thunderbirds titles, Speaking Volumes plans to release 70 titles a year, including cassettes by Ben Elton and Sir John Harvey Jones.

PolyGram also plans 12 releases through its subsidiary imprint LifeStories, with public figures such as Denis Healey, Lovie Kennedy and Alan Clark reading from their biographies and diaries.

“A lot of spoken word is nostalgic based or aimed at the very young,” says general manager Bob Nolan.

“We think we can bridge the gap by targeting people from teens to late thirties.”

PolyGram will operate Speaking Volumes alongside its repackaged Argo imprint.

The rights to the 300-strong Argo catalogue revert to PolyGram from EMI’s Listen campaign starting in September.

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MUSIC WEEK 4 SEPTEMBER 1993

Dublin's RPM record shop expected to sell 200 U2 tapes the day after the band's triumphant gig in Cork last week. The statistic itself is not remarkable; more unusual is the fact that the tapes were bootlegs of the previous night's concert and, according to the shop, they are sold with the band's blessing.

"They know what we do and have never complained," claims one of the shop's assistants. "We even had Adam Clayton come in here looking for a copy of Satellite Of Love (a song featured on the Zooropa tour)."

Whether or not the band approve of the first floor shop's business, RPM reflects much of the character of music retailing in the music-mad Irish capital. The birthplace of acts including Horslips, Thin Lizzy, Boomtown Rats, U2 and Sinead O'Connor, Dublin's importance as a producer of music is undisputed. But its importance as a centre for selling music has also grown in recent years.

The retailing revolution began in 1986 with the arrival of HMV and Virgin ("the invaders" as one established Dublin retailer calls them), and is still continuing - HMV opened its fifth store, in Tallaght, in July, just a few weeks before Tower arrived in the city. Today Dublin boasts more than 20 shop names and 50 outlets. Overall greater choice coupled with a reduction in prices following the removal of import duty on CDs have expanded the market by 25% according to some estimates, and total music sales can total £75,000 on a good day.

However, Tower's aggressive price-led launch campaign has led some retailers to fear a second upheaval.

"(At the moment) everyone does a sale campaign and it's always a challenge without everyone trying to hurt everyone else. We live comfortably together," says HMV Stores Ireland general manager Alan Townsend. "But we're at a point where things could change. Price could become more of an issue than in the past."

Because most of Dublin's music outlets are concentrated in the city centre (see panel), competition is intense and location vital. In the central Temple Bar area many retailers have been attracted by the low rents that accompany the area's special development status, though recent rent hikes may mean that some will have to seek new homes.

Meanwhile across the Liffey, Freebird co-owner Brian Foley, a retail veteran with 15 years experience, says the proximity of his basement store to one of the city's main bus stops means that there are always people dropping by after work.

Of the multiples, HMV's 12,000 sq ft site at the top of Grafton Street undoubtedly has the plum location in the city. But Virgin's 7,000 sq ft store, with its four-storey 1860s facade, is...
Dublin's capital gains for music is voracious, with the Irish city's retailers pulling in the punts. Ajax Scott reports

just as imposing. Tower, tucked away just off Grafton Street, is still too new to appraise but, like other stores, has recently been holding in-store PAs to establish itself. Given the concentration of music outlets, each has to play to its own strengths. Music Power, tucked away in an alley and packed with faceless white labels of rave culture, sells itself as the only dance specialist. Abbey Disco—and to a lesser degree the multiples—their wide selection, however, all boosted by the emergence of a club culture over the past 18 months centred on venues such as POD, The Zoo Bar and The Gardening Club.

Freebird's Foley says one of his store's attractions is that it will part-exchange second-hand albums for new releases. "I'm surprised we're still around to be quite honest, since the major stores are so well stocked," he adds. "But there will always be a delicatessen alongside a supermarket and we're the delicatessen."

Golden Discs, which has 12 outlets across the city and a further 13 across the Republic, was Ireland's only multiple until the arrival of HMV and Virgin. "Prior to '86 we were a monopoly—we didn't know any different. We have had to turn around and have been reasonably successful," says Golden Discs' relaxed managing director Tony Killoran. The chain now pushes a "value for money" package with large music mazes. At Golden Discs' window posters, it also prides itself on promoting Irish popular and traditional music, displaying the Irish chart at the front of the store.

Competition is most intense between stores selling the same types of music. Comet's bearded owner Brian O Kelly, with 17 years in retailing and the founder of Ireland's Association of Independent Record Retailers, says, "It's such a small market and because we have been pressed by the arrival of the multinationals the small shops have had to be competitive on price."

As a result material that should be sold at £9.99 or £9.99 sells for £7.99 or £7.99. Likewise the multiples reacted strongly to Tower's launch promotion offering £3 off all tape and CD purchases over £10 and £2 off every item costing £20-210. Virgin, for example, ran a chart campaign to pre-empt Tower's arrival offering albums at £21.99 for CD and £7.99 for tape. Despite the differences in their target audiences and stock, nearly all the shops are subject to the overwhelming market forces: tourists and the lingering grip of the cassette.

During June, July and August hundreds of American visitors boost music sales by anything from 30% upwards. RPM, for example, can make up to £350 a day between US and Dublin. The main stores selling US music are Tower, Abbey Disco—and to a lesser degree Freebird—while The Zoo Bar, Mulligans, The Square, Tivoli and the Rock Garden host gigs throughout the week.

Tourist trade notwithstanding, the cassette retains a hold over Irish music sales unparalleled anywhere in western Europe. According to the IFPI, tape accounted for 66.5% of Irish album sales last year, compared with 21.8% for CD and a mere 1.7% for vinyl.

Tower vastly expanded its first vinyl-free store in autumn 1989 and now only sells new vinyl on request. The format to order. Cassette and CD sales are neck and neck—just as at HMV, which dropped vinyl (with the exception of a few 12-inchers) at Christmas. Virgin in return reports a 40:60 cassette/CD split. The increasing scarcity of vinyl is inevitable something that the independents can turn to their advantage—when they can get hold of it. At Comet, O Kelly, who also runs distributor Euroc, says he sells 40% of albums on vinyl and 40% on tape. But, he says, suppliers are not always as helpful as they might be: for example a recently released popular rap album was only available on vinyl with a minimum order of 25 copies.

However Dublin's retail scene has seen the three or four days sometimes taken to deliver the tapes after release. It is a complaint shared by other retailers, though they say performance varies from supplier to supplier. Virgin store manager Alex banana estimates that 70% of new releases arrive on day of release, though overall turnover of deliveries is getting "faster and faster."

As Zooropa-mania grips Dublin—or at least its more popular tourist sections—the Irish music retail scene in the city can rarely have looked healthier.

If Adam Clayton wants to pick up a more obscure song to cover on the band's next tour he certainly didn't have any problem finding it—and at a competitive price, too.
ONE FOR ALL...
Pickwick - the company with the most music

ALL FROM ONE...

PICKWICK
The best value in music
- Hundreds of Artists - Thousands of Titles.
With sales at mid- and low-price price points thriving in recession, the majors can no longer afford to leave the budget markets to the specialists. Paula McGinley reports

Who knows whether it was bowing to the inevitable or simply a shrewd reading of the market that prompted Warner Music to start regularly releasing catalogue albums at mid-price.

Either way, when Phil Knox-Roberts started his job as director of catalogue marketing at the start of this year, his brief was to mine the company's vaults for budget-priced product.

Warner had sporadically released back catalogue material over the years, but, unlike most of its competitors, it had never previously formed a dedicated department catering for lower price sales.

"The time was right," says Knox-Roberts. The company's mid-price catalogue now numbers around 300 titles and includes repertoire from the Atlantic and Rhino labels, as well as albums by Tom Waits, The Doobie Brothers and Neil Young.

Early sales figures are encouraging too. The 46 titles released to January have so far sold 72,000 units between them with the soundtrack to Apocalypse Now alone shifting 5,000 units.

MCA is another recent convert to the mid-price cause. Last June the company unveiled its Masters series with 200 titles. Shortly after Christmas, John Howard joined from Pickwick as head of special projects to further develop the portfolio.

Such commitment to mid-price is clearly paying off, since the Masters Series sold around 500,000 units in its first 12 months, leaving Howard ever more determined to put MCA's back catalogue to work. "That's 500,000 we probably wouldn't have sold if they hadn't been released on mid-price," he asserts. "It shows just how important it is for a record company to do as much as it can with its own catalogue."

Warner and MCA are following in the footsteps of Sony, BMG, PolyGram and EMI, which have maintained a presence in the mid-price arena for years. These days, it seems, no major record company with an extensive back catalogue can afford to disregard lower-price levels. According to the BPI, mid-price accounted for 19% of the UK album market by volume and 15% by value in the year ending June 1993, while budget totalled 14% by volume and 7% by value. Not staggering figures in themselves, especially when compared with a market share value of 76% for full price but, as Knox-Roberts puts it: "New artists may be the lifeblood of the industry, but catalogue is the backbone."

Some of the majors are not stopping at mid-price. While companies such as Sony and Warner have so far been content to leave their budget repertoire with the specialists - Warner's Sound Value and Sony's Collectors Choice labels are both released through Pickwick - others are now bringing the low end of the price scale in-house.

BMG recently revived its budget Ariola Express label and, in May, PolyGram's Karussell division released an introductory set of 67 titles on its budget label, Spectrum. This first batch of Spectrum product has already sold 500,000 units and a further 40 releases are planned for the end of September. In addition, Karussell launches its new classical label, Belart, in September.

It's not surprising that these developments have not been greeted with cheers from the independents. "The majors used to frown on budget, but when they couldn't make money at the top end, they started piling in," says Michael Infante, marketing manager of Tring International. "They can't beat us, so they're joining us."

However, Steve Beecham, general manager of Karussell, asserts that his company is providing a service no longer offered by the independents. "PolyGram used to work with third parties for their expertise and merchandising experience," he says. "But as time went on, some of those companies stopped using their own sales forces, and retailers stopped taking their stands, so our reason for using them disappeared."

And, according to Beecham, the success of the division has led other record companies to consider putting their budget repertoire through Karussell. And Beecham says he is currently putting to bed third party deals with what he calls "sizeable companies."

If Beecham is right, the specialist budget companies may find themselves chasing shrinking repertoire sources. Pickwick, which lost its PolyGram budget deal with the advent of Karussell and is suffering a downturn in business from BMG in the wake of Ariola Express, is preparing for the worst. "It's possible that other majors could follow suit and start doing budget for themselves," says Graham Budd, Pickwick's audio acquisitions manager.

"However, the mainstay of the majors should be new artists and new releases. Budget should be left to the specialists."

Indeed, it's all very well for the majors to leap into both mid- and low-price markets with gusto, but that doesn't necessarily mean they'll reap vast rewards.

As Roger Woodhead, general manager of Music For Pleasure, points out: "Low- and mid-price used to be based on a pile 'em-high and sell in huge numbers philosophy but retailers are now more sophisticated and selective about the levels of stock they carry."

Michael Infante suggests that the majors may come unstuck when dealing with typical budget record buyers. They are generally aged 25-55, from C1 and C2 class groups, and tend to buy on impulse - a world away from the usual full-price purchaser. "The majors may be turning to budget, but whether they're geared up for budget is a different matter," says Infante. "With chart product, the record companies can dictate sales to some extent, but the purchaser of budget material is a different breed. Perhaps the majors are too geared up for full price to handle budget effectively."

And unlike full price releases, which are invariably unleashed in a blaze of costly promotion, mid- and budget-priced titles tend to make their debuts with the sparsest of marketing spends.

Melody Howard, A&R manager for the new-look mid-price label Disty Communications, reckons the majors will have to adapt to unfamiliar constraints. "It's a specialist market and you can't apply full-price principles to it."

The majors, however, are not as green as the specialists would like to believe. In both mid-price and budget markets, they appreciate that their money is better spent on merchandising and point of sale material than on media advertising.

Mick Carpenter, manager of special marketing at Sony, whose mid-price range includes the Nice Price catalogue, admits he has a limited budget to work with, but doesn't see it as an obstacle to generating sales.

In fact, later this month Sony will unfurl a new campaign offering retailers discount on between 100 and 200 mid-price titles. Similarly, Warner is looking to develop a mid-price campaign with independent stores this autumn, while MCA plans to re-promote its catalogue over the next few months to whet retailers' appetites.

But the majors are not directing all their efforts at
Eurythmies' Greatest Hits is currently working towards a national press campaign for the mid-price release of Over Troubled Water in September. Equally, Karrussell is planning national press ads to promote its new range of Spectrum titles.

Promoting budget titles on the back of full-price releases by the same artist is also straightforward for majors with access to new release schedules. When the Eurythmies' Greatest Hits came out in 1991, BMG highlighted the band's mid-price collection at the same time. Similarly, Sony actively promoted its Leonard Cohen back catalogue last year to coincide with his UK tour.

But when it comes to distribution, Graham Budd reckons the independents offer the advantage of being well established in the non-traditional market where most low-price music is bought on impulse. Danny Keene, head of product development and marketing for Music Club International, agrees that the key to selling low-price is getting product under customers' noses.

"Some people think that because it's back catalogue, low-price isn't that important and there's no need to replenish stock in 24-hours," says Keene, "But in this business it's not enough to have good product and packaging, you also need good sales and distribution."

Although Paul Robinson, catalogue development and licensing manager for BMG, concedes that the company does rely on retailers to re-order product, he says the majors can offer just as good a distribution service as the specialists.

Collection International highlights the fact that the key to selling mid-price is getting full-price promotional and TV advertising, are also being adopted. Sony is working on new initiatives, including press campaigns. The mid-price release of Simon And Garfunkel's Bridge Over Troubled Water will be promoted with access to new release schedules. When the band's mid-price collection was released last year because it's back catalogue, the majors certainly have the whip hand when it comes to repertoire, and the budget market is a different story. "It would prove very difficult to launch a new artist because our catalogue," says Carpenter. "We don't have access to the press and promotion mechanisms that are so much a part of the frontline."

There are always exceptions, however, as Roger Woodhead can testify. Some five years ago a recording of Gershwin's Violin Concerto by the then little known Nigel Kennedy sold 100,000 copies. Such cases are clearly rare and the bulk of low-price business is dependent on back catalogue. And despite or perhaps because of the recession, that business is particularly buoyant. Michael Infante claims Tring's Turnbull is doubling year on year, while Roger Woodhead says Music For Pleasure's pop and classical sales are 40% up on this time last year. Such rich pickings are attracting intense interest.

Melody Howard believes there's room for everyone with quality product, but the budget sector, in particular, is becoming more cut-throat. Steve Beecham is confident that Karrussell will seize Pickwick's market share in the coming months and become the market's second largest player behind Music For Pleasure. And in mid-price, Paul Robinson makes his position clear when he says, if it's a good enough release we'd do it ourselves.

All of which sounds a worrying to the independent specialists which have relied on the majors' catalogues. Pickwick is not taking this lying down, though, and is now creating its own repertoire with a brace of original recordings of Wind City Shows.

Furthermore, Pickwick has started to take on the majors at their own game - its second full-price release is likely to be the soundtrack to Walt Disney's Aladdin. Graham Woodhead says there are plans to release six full-price albums a year, all accompanied by major TV campaigns.

That old maxim: "If you can't beat em' join 'em" clearly works both ways.
Jacko's Dangerous sales move up

SALES AWARDS
- Platinum: UB40: Promises & Lies
- Gold: Chaka Demus & Pliers: Tunes Me (Single)
- Silver: Billy Joe McCall: It's Raining Tears From My Eyes (Single)

AIRPLAY ADDS
- RADIO ONE w/c 30/9/93: A List, Top Shop Boys, Ge Xeek, Kix, Rick, Robin Hood, Girl, Tahiti, Stranger
- Top 20: Stakksta II, Asia, Oracle, After School, Solar To The Vibes, Sharla Nelson, The Chichkies in Lee, Duran Duran, Too Much Information, Redhead, Gregor, UT, Leisure, C List, Juliana Hatfield, She, My Sister, Del Jaspert, Two Steps Behind, Lea, Ro, Brekkene
- Viva, Heart Shaped Box, Capital FM, Mike, B List, Rick Astley, The Osmonds, You, Love, Pete Cash, Robin Hood, Girl, Chaka Demus & Pliers, She Don't Care, Nobody, Pete Shop Boys, Go, Where Are You, As A Boy, A List, Ace Of Base, Where Of, Fortune, Doctor, Aint No Sunshine
- VIRGIN 911 w/c 26/9/93: A List, Peaces, Smut Of Pentecost, B List, Sterling Jenal, C List, Beautiful People, Pity, Greg, Tim, Four, Hit The Ground Running, Maria McKea, I Can't Make It Alone
- MTV EUROPE w/c 28/9/93: New Order, World Grant, Leo Buzzo, Scala, B.A.P, Wild Cards, Arnie, Mann, I Should Have Known, Marcell Carey, Brax

NEX WEEK'S HITS
- Singles: CHARA DEMUS & Pliers: She Don't Let Nobody (Mangoe), PLURK, Gravey Thing (Gangsta), GURDVA DAVYDROF: Trust Me (Electronica), JULIANA HATFIELD THREE: My Sister (Marmalade), ICE KUBR, Wichita (Ooh)
- Artist: MARIA NICKIE: I Can't Make It (Richea), SHARA NELSON: One Goodbye In Ten (Contemporary), NAVARO: Heart Shaped Box (Geffen), SYNL: Stronger Together (Paris), MIND'S EYE: So Called Friend (Vertigo), CAROL WHEELER: Beautiful (War Goddess (EMI)), ZAHARE: Hey My DJ (Epic), Album: MARIAH CAREY: Music Box (Columbia), OBT: She's Gotta Have It (Cassavette)
- Predication compiled by En. Last week's score 11 out of 16

FORTHCOMING SUPPLEMENTS
- OCTOBER 2ND: SPOKEN WORD
- OCTOBER 16TH: WHOLESALE AND DISTRIBUTION
- OCTOBER 16TH: PRO-AUDIO
Retail-led initiatives and some full-price promotional techniques, including press and TV advertising, are also being adopted. Sony is currently working towards a national press campaign for the mid-price release of Simon & Garfunkel’s Bridge Over Troubled Water in September. Equally, Karussell is planning national press ads to promote its new range of Spectrum titles.

Promoting budget titles on the back of full-price releases by the same artist is also straightforward for majors with access to new release schedules. When the Eurythmics’ Greatest Hits came out in 1991, BMG highlighted the band’s mid-price collection at the same time. Similarly, Sony actively promoted its Leonard Cohen back catalogue last year to coincide with his UK tour.

But when it comes to distribution, Graham Budd reckons the independents offer the advantage of being well established in the non-traditional market where most low-price music is bought on impulse.

Danny Keene, head of product development and marketing for Music Collection International, agrees that the key to selling low-price is getting product under customers’ noses. “Some people think that because it’s back catalogue, low-price isn’t that important and there’s no need to replenish stock in 24-hours,” says Keene. “But in this business it’s not enough to have good product and packaging, you also need good sales and distribution.”

Although Paul Robinson, catalogue development and licensing manager for BMG, concedes that the company does rely on retailers to reorder product, he says the majors can offer just as good a distribution service as the specialists.

The majors certainly have the whip hand when it comes to repertoire, and the budget arena can provide more than just back-up for their frontline labels. For instance, a new album may bypass full-price altogether. Sony released The Gershwin Album by Jack Jones straight to mid-price last year because, says Mick Carpenter, it stood a better chance in that price bracket.

There’s also a lot to be said about budget-price releases breathing life into the careers of established, though low-selling, artists. In September Music Club International is releasing Very Best... Reflections which is related folk/country/roots which will appeal to fans of Laura, Elgar’s and Kenney Jones. Such examples and the business of catalogues in recessionary periods such as the Infante turn of the new year, says Mr Robinson, and learning the lessons on this style of artists. Such artists attract

MORE MID-PRICE/LOW-PRICE ON PAGE 8

KATE BUSH

RUBBERBAND GIRL

THE BEST OF MIDPRICE

EURYTHMICS

REVENGE

BRUCE HORNBY & THE RANCHO

EURYTHMICS

A NIGHT ON THE TOWN

BRUCE HORNBY & THE RANCHO

EURYTHMICS

A NIGHT ON THE TOWN & ACROSS THE RIVER

BRUCE HORNBY & THE RANCHO

EURYTHMICS

HOT & HARD

LOONIE LISTON S

THE VERY BEST

BLACK BOX

DREAMLAND

LOONIE LISTON S

THE VERY BEST

ARISTA

RCA

BMG

THE BEST OF MIDPRICE

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BLACK BOX

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THE VERY BEST

ARISTA

RCA

BMG

THE BEST OF MIDPRICE
**Newcomers**


24 **Stone Temple Pilots**: Plush. (Atlantic) US 2nd bit. Producer: Brendan O’Brien. Publisher: Flattered Music 1992. Writer: Weinland/Delorde/Krets Line-up: Rob Trujillo (B), Dean DeLeo (G), Eric Kretz (D). Notes: The band were formed out of the San Diego hardcore scene and are based in south Los Angeles. Their debut album, Core, is a top five hit in the US and has sold 2m in the UK. They are currently touring America with the Butthole Surfers. Albums: Core.


**Breaker**

Rick Ashley: The Ones You Love (RCA) UK 11th bit. Producer: Gary Stevenson/Rick Ashley: Publisher: BMG/Copyright Control. Writer: Ashley/Weat. First and biggest hit: Never Gonna Give You Up (1, 1997). Last hit: Never Know Love (70, 1994). Notes: Born near Liverpool, Ashley was discovered singing in a social club by Pete Waterman. His first release was a worldwide smash. This is his first single for over two years. Album: Body And Soul (September 20).

**Breakdown**

Lil’ Uzi: Let Me Wake Up In Your Arms (Dome) UK 19th bit. Producer: Barry Gibbs/Maurice Gibbs. Publisher: Gibbs/Beever/BM. Writer: Gibbs/Gibbs/Gibbs. First hit: Shout (7, 1964). Biggest hit: Boom Bang ABang (9, 1969). Last hit: I’m Back For More (27, 1995). Notes: This single, the third from her first album in 10 years, was recorded in Miami with the Bee Gees whose distinctive voices can be heard on backing vocals. Album: Independence.

**Breakdown**


**Forthcoming Supplements**

October 2nd: Spoken Word Product and campaign guide looking ahead to a most exciting Christmas period for Spoken Word. Ad Booking Deadline 9th September.

October 16th: Wholesaler and Distribution. Discovering how wholesale and distribution companies are reacting to the radical changes in the home entertainment market. Ad Booking Deadline 23rd September.

October 16th: Pro-Audio. Updating record companies, producers and artists on the latest state-of-the-art equipment and technology to coincide with AES, New York. Ad Booking Deadline 23rd September.

Music Week ADVISING DEPT 071 921 5393
The Bassheads' C.O.D.E.S album, released next Monday, will be backed by in-store material and fanzines. The release will be advertised on Virgin 1215 and Kiss (including a special one on Monday). It will be supported by press ads in NME, Smash Hits, Face, NME and The Big Issue.

**THE UNSTOPPABLE SEX MACHINE**
Conveys Glasgow's urban landscape with pimps and prostitutes - Concert footage with cutaways to singer walking around London. A time sync film based on yesterday and tomorrow.

**A D F O C U S**

**PROMOS IN PRODUCTION**

<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>COMPANY</th>
<th>COVEN</th>
<th>DUE</th>
<th>CONCEPT</th>
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<tr>
<td>A-HA</td>
<td>Angel</td>
<td>Maxine Cotton for WEA</td>
<td>Howard Greenhalgh</td>
<td>September 6</td>
<td>A time sync film based on yesterday and tomorrow with renewed images.</td>
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<td>SIMONE ANGEL</td>
<td>Let This Feeling</td>
<td>Robin Owen for A&amp;M</td>
<td>Matthew Glamora</td>
<td>October 4</td>
<td>Featuring the singer in a shimmering crystal mask of ice.</td>
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<td>DAVID BOWIE</td>
<td>Let's Go to Bed</td>
<td>Jeff Beck</td>
<td>Matthew Reiter</td>
<td>September 20</td>
<td>Featuring the singer in a shimmering crystal mask of ice.</td>
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<td>SHARA NELSON</td>
<td>Goody Goody In Ten</td>
<td>Mert &amp; Marcus for BMG</td>
<td>John Menzies</td>
<td>October 12</td>
<td>Featuring the singer in a shimmering crystal mask of ice.</td>
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<td>GMD</td>
<td>Everyday</td>
<td>Carly Bafs - Footsteps for Virgin</td>
<td>Jimmy Doherty</td>
<td>September 6</td>
<td>Featuring the singer in a shimmering crystal mask of ice.</td>
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<td>MICA PARIS</td>
<td>Whisper A Prayer</td>
<td>Blacks for Island</td>
<td>Matthew Reiter</td>
<td>September 20</td>
<td>Featuring the singer in a shimmering crystal mask of ice.</td>
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<td>TEXAS</td>
<td>So Called Friend</td>
<td>Tom Bott for Virgin</td>
<td>Scoph &amp; James for Dun Dun</td>
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<tr>
<td>THEIVES</td>
<td>Obi Obi</td>
<td>Pamela Hunter for Coca</td>
<td>Coln Guly</td>
<td>September 8</td>
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<tr>
<td>PAUL YOUNG</td>
<td>Now I Know What Made You Blue</td>
<td>Steve Hodges for Sony BMG</td>
<td>Michael Geoghegan</td>
<td>September 13</td>
<td>Featuring the singer in a shimmering crystal mask of ice.</td>
</tr>
</tbody>
</table>

**Music Week**

**Music Week 4 September 1993**

**Ad Focus**

**Campaign of the Week**

**Carter**

The third Carter O.S.M album, "Past Historic Monsters," may have a dinosaur on the sleeve, but according to Chrysalis, it is released ahead of the band's European tour next Monday. Released on CD only, the album celebrates the band's 10th anniversary and comes with a companion hardback book of black and white photographs. The album will be backed by press ads in music titles and fanzines The OUGie and Condor, while a national poster campaign will publicise both the album and two forthcoming London gigs. In-store material includes posters and browser cards and mail-outs will go to 3,000 fan club members.

**The Bassheads' C.O.D.E.S**

Released by Epi, the album is due next Monday, and will be tied to a range of retail promotions, including posters. Nick Heyward's From Our Heads to Our Feet, which features the band's 13-track compilation recorded during the band's European tour last year, is out on Mute next Monday. Released on CD only, the album features the band's 10th anniversary and comes with a companion hardback book of black and white photographs. The album will be backed by press ads in music titles and fanzines The Oxford University Guide and Condor, while a national poster campaign will publicise both the album and two forthcoming London gigs. In-store material includes posters and browser cards and mail-outs will go to 3,000 fan club members.

**DANCE ADRENALIN**

A dance compilation featuring 2 Unlimited, Culture Beat and Bitty McLean, is released next Monday. The compilation, The Definitive Collection, is out next Monday. Released on London Records, the compilation features a range of vintage cuts such as You Really Got Me (as well as an unreleased mix by Snap) and Dr Alban, is out on Logic next Monday. A special one on Monday. In a spin-off of the Audi TV campaign, Logic radio ads will feature the voice of Geoff Palmer who uttered the original Vorsprung Durch Technik endline. Featuring on Virgin listening posts, the album will be supported by ads in music titles and on the radio.

**JOE WERTER'S SOLO ALBUM**

Wild Wood, is released on Go! Records next Monday, will be the focus of the band's London poster campaign. Featuring the voice of a female impersonator, the album will be supported by press ads in NME, Smash Hits, Face, NME and The Big Issue.

**THE UNSTOPPABLE SEX MACHINE**

Conveys Glasgow's urban landscape with pimps and prostitutes - Concert footage with cutaways to singer walking around London. A time sync film based on yesterday and tomorrow.

**B M G Atlantic Records; Hip To The Music**

Wild Wood, is released on Go! Records next Monday, will be the focus of the band's London poster campaign. Featuring the voice of a female impersonator, the album will be supported by press ads in NME, Smash Hits, Face, NME and The Big Issue.

**SUMMER SEASON**

**WEDNESDAY SEPTEMBER 1**

- **Sesame Street featuring En Vogue** Channel Four: 12:30-1:30pm

**THURSDAY SEPTEMBER 2**

- **Hit It Boy** featuring Garth Brooks, Mary Cherry, Carpenter and Billy Ray Cyrus Radio One: 7.30-9pm

**FRIDAY SEPTEMBER 3**

- **Iron Maiden features the band in concert at Pinewood recorded last month, BBC2:** 11.20pm-12.50am

- **The MTV Video Music Awards 93 beam live from LA. The show features performances by Janet Jackson, REM and Aerosmith, MTV:** 1:45am

**SATURDAY SEPTEMBER 4**

- **Jam – The Paul Weller Story** examines the Style Council years, Radio One: 9-10pm

- **Rhythms Of The World: Two Generations Of The Blues** features Big Broons, Errol Linton and Ray Davies, BBC2: 7.45-8.55pm

- **John Peel featuring Bad Religion, Radio One:** 11pm-6.10am

- **BPM from Heaven in London features Jomanda and Down Patrol, ITV:** 9.30-10.30pm (repeats every Monday)

**SUNDAY SEPTEMBER 5**

- **The O Zone featuring 2 Unlimited, James and Jade, BBC1:** 11.45-12.15am

- **Rockfam featuring For The Kills and Bitty McLean, Radio One:** 7.30-9pm

- **Concerting featuring Irish pianist Barry Douglas, Channel Four:** 8pm

- **Hymns featuring Boy George and Chris Lowe, Channel Four:** 8:30-10pm
For every international music industry professional who's into rights, distribution, new deals, partnerships, products, promos and artists.

And those allied professionals who make the music industry their own concern.

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Midem is in the business of creating business, in Cannes. With live television performances, concerts and showcases. Buzzing with talent, opportunities and the hottest deals around.

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You may even qualify for a DTI subsidy, providing your stand is booked by September 30th.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist (Producer) Publisher (Writer)</th>
<th>Label/CD/Cass (Distributor)</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>MR. VAIN</td>
<td>Culture Beat (Francesc West) Lucas (Kurtis/Supreme)</td>
<td>Epic EPC55692/EPC56408 (SBC)</td>
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<td>2</td>
<td>IT KEEPS RAININ’ (TEARS)...</td>
<td>Enfant CODISI/1 CAMBFL/1 (EMI/BMG)</td>
<td>City Medien (Mc Won) EMI (Eclair/Barclay/Nuth)</td>
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<td>3</td>
<td>THE RIVER OF DREAMS</td>
<td>Columbia EPC55692/56408 (SBC)</td>
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<td>LIVING ON MY OWN</td>
<td>Pariahge CDR 610/CVR 6105 (EMI)</td>
<td>Freddie Mercury (Mercury) EMI (Emal/Dexter)</td>
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<td>5</td>
<td>RIGHT HERE</td>
<td>RCA 74631/75048/741199448 (BMG)</td>
<td>Morgan Evans (Vince Portier/Morgan Evans)</td>
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<td>6</td>
<td>THE KEY THE SECRET</td>
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<td>Pulp E R COLLEGE 46/46 (EMI)</td>
<td>38</td>
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<td>NUFF IVES (EP)</td>
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<td>John Colletta (Production/Stephs/Monteel/Coates)</td>
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<td>Apocalypse (Wax Work/McLauchlan) (EMI)</td>
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<td>AIN’T NOBODY (GOIN’ ON BUT THE RENT)</td>
<td>Polygram CDR 1036/CVR 1036 (EMI)</td>
<td>Too Much Information Polygram (CD/10/EVT)</td>
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<td>11</td>
<td>I’D HAD NO LUCK</td>
<td>Polygram CDR 1036/CVR 1036 (EMI)</td>
<td>Tom Jones (Amuck/United) EMI (Philips/EMI)</td>
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<td>DON’T TALK ABOUT LOVE</td>
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<td>Jai (Jai/Max) (Phil) EMI (Philips/EMI)</td>
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<tr>
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<td>VENUS AS A BIRD</td>
<td>Polygram CDR 1036/CVR 1036 (EMI)</td>
<td>One Little Indian (12312) (EMI)</td>
<td>39</td>
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<tr>
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</tbody>
</table>

**As used by Top Of The Pops and Radio One**

**shades of rhythm**

**sound of eden**

**sweet sensation**

great new mixes for '93 on twelve inch plus classic versions on cd, cassette and a second twelve inch side.

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**THE OFFICIAL music week CHARTS 4 SEPTEMBER 1993**

**TITLES A-Z**

**juliana hatfield**

"I LOVE MY SISTER, SHE'S THE BEST!" all tracks except MY SISTER unavailable elsewhere

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"mammoth" music week 4 september 1993

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"I'M GONNA GET DOWN DURIN' (RUNNIN' EM)" by One Little Indian (12312) (EMI) reached number 4 on the Top of the Pops chart on 4 September 1993. The song was later included on the band's album "Venus As a Bird" released in 1993.
DANCE

SHADES OF RHYTHM: Sound Of Eden / Sweet Sensation (ZTT ZANG 44T). These two tunes from 1991 are twinalled, with the inevitable array of remixes spread over various formats. The main points of interest are X-Press 2’s excellent reworkings of Sound Of Eden (which should have been a bigger hit first time around) and Joey Negro’s new slant on Sweet Sensation.

GREG FENTON PRESENTS SILVER CITY: Love Infinity (Silver City via Network/Sony). This has rightly become one of the most sought-after dance tunes around, with a limited promotional pressing generating a huge buzz. It boasts a big brash disco production and excellent vocals from Cheryl Lucase. The track is classy, credible and commercial in equally large measures.

MOUNT RUSHMORE: I’ve Got The Music (Ore Music AG 2T). Mount Rushmore may have lost a few credibility points by covering a Kiki Dee song, but the end result is a wonderfully funky house track that catches the current mood of the nation’s dancefloors perfectly. A certain dance chart hit, it also deserves to pick up mainstream radio support. Worth watching.

ULTRA NATE: Joy (Warner Bros WQ024). The well-respected NY diva returns after a rather long hiatus. Joy is a great shifting back handed by another high quality garage production from the Basement Boys, with Todd Terry adding a desireable dub. The single is already generating a huge buzz. It promises to be the biggest hit of the year.

PROBLEMATIC: Feel So Right (Third Floor TFR 002). The second release on the new label set up by ex-Capital Radio dance DJ Tom Smith is another crowds pleasing house track, this time produced by Joey Musaphia and featuring vocals from Angie Brown. Like its predecessor, Uno Clio, it is fast becoming a big club hit.

RUPAUL: House Of Love/Back To My Roots (UCRTP23). The new UK release from the US drag queen combines two Eric Kupper-produced tracks which have already created a lot of interest on separate imports. House Of Love is a straightforward and classy garage track, included here alongside a new bouncy remix by Diss-Duss. Back To My Roots is much closer in sound to Rupaul’s hit début, Supermodel. A solid dub from Mark completes the attractive value-for-money package.

MUSIC WEEK 4 SEPTEMBER 1993

MAINSTREAM - SINGLES

Don-E: retro

chevy songs on Adams’ album, this self-penned song is sadly lacking in substance and is so unlikely to provide him with a Top 40 hit, it was never released.

MICHAEL BALL: Sunset Boulevard

Polydor (ZCD 2025). Songs from West End shows have a chequered history as singles, with only a handful — I Know Him So Well, Don’t Cry For Me Argentina at all — making an impression. This song, however, is far too theatrical (and dated) to make the grade, despite Ball’s popularity — and indeed that of the Lloyd Webber musical itself. Its lack of substance can be felt, I have no time for its approach. With caution.

GARY NUMAN: Cars

Beachwood (BEG 2E4CD). No fewer than seven different models of Cars are on display here, ranging from the original 1979 model to a 1987 update and a 1993 re-spray, for which the song has been reconstructed in contemporary dance style. Numan’s small but faithful fan base will be swelled by both nostalgists and dance audiences alike to give him his biggest hit in ages.

OILEA ADAMS: Window Of Hope

Fontana (TEGIEO7). One of the more accessible than the US band’s version, which has already been popular with Radio One and sought to break the US band here.

TEXAS; So Called Friend (Vertigo VERTICD 9). This acoustic guitar-driven thing from the forthcoming album Ricks Road sounds rather like a Pretenders track. It lacks the appeal of I Don’t Need A Lover and other Texas biggies, but a forcibly loyal audience, particularly in their native Scotland, will bring this briefly to the Top 40.

STONE TEMPLE PILOTS: Plush

Atlantic (7345). A little bit of Led Zeppelin, a shredge of Pearl Jam, a scooping of Alice In Chains, but less heavy... these boys know how to use the sound and I believe you to be a Top 10 hit, it was never released.

DON-E: Crazy (6th & Bway BRCD 272). This is an unusual effort from Don-E: a commercial and retro piece of pop with hints of Prince in its substantial backing and the addition of a bonus track featuring Kats menaehm. Paul Stanley and Gene Simmons will help smooth the chart climb.

ROSSINI: Barber Of Seville, Orchestre de Chambre de Lauzanne / Lopez Coboz / Tollefson (Warner 9031-74885-2). This starrng recoding runs straight up against EMIs even more recent Barber release, but has one big advantage in these tough times, being on two discs against EMIs three. It will be pitched as a specialist radio campaign starting in mid-October.

ARNOLD: Horn, Flute Clarinet And Piano Duets, Concertos. London Music/ Stephenson (Conifer CD/MC CDFC 223). This is being rush released for the last night of the Proms on September 11 when Michael Collins, soloist on the disc, plays the clarinet concerto. A strongly nostalgic accompanying release in Conifer’s Arnold cycle is music for brass (CDFC/CDFC 222) played by the Grimethorpe Colliery Band on what could be its last recording.

YO-YO MA: Made In America (Sony SK33126). This collection of works by Bernstein, Kirchner, Gershwin and Ives is Sony’s album of the month, so it has a special price until October 31. It gets priority for listening past and is boosted by teaser ads at Gramophone. But there must be doubts whether Ma, fine cellist as he is, has the profile on this side of the Atlantic to sell such esoteric music.
VARIOUS: Classic Recordings: Murray Perahia (Sony SMK 48180). This well-filled mid-price disc serves as a sampler for Sony's Perahia promotion, offering the pianist's 10 best-selling titles at special prices until October 31, supported by advertising in BBC Music Magazine.

Phil Sommerich

ALTERNATIVE

CARTER USM: Post Historic Monsters (Chrysalis 7243 8 27090). The new Carter album may have a primitive cover depicting a tiraely dinosaur but the collection is another up-to-date collision of runaway guitars, pun-heavy lyrics and a multitude of hooks. Music-hall entertainment for the kids, and at 15 tracks, all new, no sign of complacency. $$5.99

Phil Sommerich

BACK TO THE PLANET: Mind & Soul Collaborations (Parallel All 2). The most surprising thing about the debut album by the crusty movement's favourite bunch is its unrelenting commercial flavour, but then the trio of singles preceding it painted much the same picture. It might help this smoothly produced collection of space rockin’, ska-skanking rock/pop produced collection of space rockin’, ska-skanking rock/pop with more pop-orientated fare. $$5.99

Phil Sommerich

 Nirvana: Teen Spirit II = not!

The Pogues: on form

tracks here that could make it in the '95 stakes. $$5.99

Phil Sommerich

LONNIE GORDON: Bedhead (Ska) 07779664322). Disco dive Lonnie Gordon uses her pipes to good effect, notably on the title track (one of several contributed by Black Box) and a remix of her finest PWL effort, Happening All Over Again. But there’s more to this album than sheer hungry power. Stay Together and Missing You are classy ballads. A fine effort overall, the album’s fate rather depends on singles success, something which the title track should deliver. The only problem could be if the doublejack single that’s been around for months has already satisfied demand. $$5.99

Phil Sommerich

CURVE: Cuckoo (Anxious ANX 81). The duo have kept the ball rolling since their successful debut album with all manner of Peel sessions and remixes. Their second album is their strongest to date, with the usual killer rhythms driving the spooky synths and Toni Halliday’s siren-song vocals, but with extra width, scale and maturity. $$5.99

Phil Sommerich

BIG STAR: Columbia: Live At Missouri University (Zoo 72449 110604). Arguably the most revered cult band in rock history besides The Velvet Underground, launched by Nirvana and aocomplished album lhat looks set to make Newsweek one day. $$5.99

Martin Aston

Mainstream - Albums

THE POGUES: Waiting For Herb (IPM 4592934832). The departure of Shane MacGowan robbed The Pogues of one of the more distinctive stylists in rock. They’ve recovered well, and Waiting For Herb is a varied and accomplished album that looks set to capitalise on the success of their hit single Tuesday Morning. There’s still a sort of esprit de corps to The Pogues, but there’s an abundance of American influences – country, folk and even Cajun – all of which will stand the group in good stead. $$5.99

Phil Sommerich

CURT SMITH: Saul On Board (Mercy 5106152). The other voice of Tears For Fears makes his introductory solo excursion, and it’s an impeccably executed album that is far more in the spirit of TFF than the recent Roland Orzabal album that bore the group’s imprint. Smith’s collaborators include Framme Gold who wrote Nights In“Milan Page (We Built This City) and others with proven pedigrees. Despite the failure of the first single, there are several

Phil Sommerich

DIE DAVE GROHL: In Utero (Geffen GEF 24536). Not this year’s Nevermind, but that was never the point. Nirvana’s long-awaited follow-up to that album is a more serrated, less polished and possibly more astounding collection, but it’s still effortlessly striking. It’s doubtful that In Utero will match its predecessor’s sales, especially with no Teen Spirit single evident, but it’s a number one at least. $$5.99

Martin Aston

REISSUES; BUDGET MUSIC GUIDE

THE ESSENTIAL MUSIC WEEK STOCKING GUIDE

REISSUES: BUDGET

ACE: How Long – The Best Of Ace (Music Club MCCD 123). Best known for their only hit How Long – as recently revived by Yaz and Aswad – Ace’s classs, melodic rock nonetheless enjoys great respect, not least because they were fronted by Paul Carrack, who went on to success with Squeeze and Mike & The Mechanics. Should confusion be possible as See For Miles released an identically titled album three weeks ago. With 14 tracks (as opposed to 16 tracks) and retaining at full price it suffers by comparison, although the two discs only overlap on seven tracks. $$5.99

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Phil Sommerich

KC & THE SUNSHINE BAND: All In A Night’s Work (Sony Collectors Choice 98299832). With few pretensions, KC & The Sunshine Band delivered an stream of infectious disco hits. By 1983, this album was first released, they had lost some of their effervescence although they managed to register a number one hit with Give It Up and have a lesser success with (You Said) You’d Give Me Some More, both of which are included here. $$5.99

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VARIous: True Love Ways – 16 All Time Classic Love Songs (Music Club MCCD 119). Minted from the archives of MCA, this grab-bag wins its way through a diverse selection of hits, including Eddie Holman’s Folsom Picnic, The Rolling Stones’ Song Of The Sirens, The Kinks’ Genie In A Bottle and many more. $$5.99

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THE POGLIES: Father MO, SWV, Bobby Brown & the Oprheus Quartet The Posies, managed after the band’s heyday. Four rabid press interest, along with a series of UK shows coinciding with this album is their strongest to date, with the usual killer rhythms driving the spooky synths and Toni Halliday’s siren-song vocals, but with extra width, scale and maturity. $$5.99

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Samba To The Sevenlies than disco. That’s clearly not the case here. As is SWV’s current hit Right Here (based on Jacko’s Human Nature) as well as a couple of tracks that are currently exclusive: Keep On The Block, and Didn’t Mean To Be – is certain to find a large and appreciative audience. $$5.99

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17
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MR. VAIN</td>
<td>Culture Beat</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>IT KEEPS RAININ' (TEARS FROM MY EYES)</td>
<td>Bitty McLean</td>
<td>Brilliant</td>
</tr>
<tr>
<td>3</td>
<td>THE RIVER OF DREAMS</td>
<td>Billy Joel</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>LIVING ON MY OWN</td>
<td>Freddie Mercury</td>
<td>Parlophone</td>
</tr>
<tr>
<td>5</td>
<td>RIGHT HERE</td>
<td>Swv</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>THE KEY THE SECRET</td>
<td>Urban Cookie Collective</td>
<td>Pulse 8</td>
</tr>
<tr>
<td>7</td>
<td>NUFF VIBES (EP)</td>
<td>Apache Indian</td>
<td>Island</td>
</tr>
<tr>
<td>8</td>
<td>HIGHER GROUND</td>
<td>Ub40</td>
<td>Dep International</td>
</tr>
<tr>
<td>9</td>
<td>DREAMLOVER</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>FACED</td>
<td>2 Unlimited</td>
<td>PPL Continental</td>
</tr>
<tr>
<td>11</td>
<td>SLAV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>HEAVEN HELP</td>
<td>Lenny Kravitz</td>
<td>Virgin 34</td>
</tr>
<tr>
<td>13</td>
<td>PRAY</td>
<td>Take That</td>
<td>RCA 15</td>
</tr>
<tr>
<td>14</td>
<td>PAYING THE PRICE OF LOVE</td>
<td>Bee Gees</td>
<td>Polydor 25</td>
</tr>
<tr>
<td>15</td>
<td>PLUSH</td>
<td>Stone Temple Pilots</td>
<td>Atlantic/East West</td>
</tr>
<tr>
<td>16</td>
<td>TUESDAY MORNING</td>
<td>The Pogues</td>
<td>PM/WEA 18</td>
</tr>
<tr>
<td>17</td>
<td>REAL LOVE</td>
<td>Mary J. Blige</td>
<td>MCA 37</td>
</tr>
<tr>
<td>18</td>
<td>WORLD (THE PRICE OF LOVE)</td>
<td>New Order</td>
<td>London 27</td>
</tr>
<tr>
<td>19</td>
<td>AIN'T NO CASANOVA</td>
<td>Sinclair</td>
<td>Dome 29</td>
</tr>
<tr>
<td>20</td>
<td>I CAN'T HELP MYSELF</td>
<td>Joey Lawrence</td>
<td>EMI 27</td>
</tr>
<tr>
<td>21</td>
<td>DREAMS</td>
<td>Gabrielle</td>
<td>Go Beat 20</td>
</tr>
<tr>
<td>22</td>
<td>UNDER THE GUN</td>
<td>Sisters Of Mercy</td>
<td>Merciful Release</td>
</tr>
<tr>
<td>23</td>
<td>SLAM</td>
<td>Onyx</td>
<td>Columbia 31</td>
</tr>
<tr>
<td>24</td>
<td>LOOKING UP</td>
<td></td>
<td></td>
</tr>
</tbody>
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Last week Waterman told *ff/Whi* had been pipped by a higher offer from Rushton. But Rushton claimed to still be considering making an offer: "I am interested, but there are a lot of talks before I make a bid."

A spokesman for liquidator KPMG says, "We have been satisfied with the level of interest and are confident we are going to be able to hand over the assets in a few days."

Both former northern soul DJs, Rushton and Waterman have built their businesses on a knowledge of the dance scene outside London. And the addition of E-Bloc would make good sense to both. Waterman owns one store, Warrington's Hot Waxx, and has a Manchester A&R and promotions operation.

Meanwhile Network has launched a van distribution service currently handling the buzzing 'Love Infinity' by Silver City - a record it snapped up thanks to its relationship with Manchester based promotions man John Meyoh.

Are you ready to fly...again? Pulso 8 is reviving itsozial catalogue once more with a set of remixed oldies - same released for the first time. A DJ sampler mailed out last week contains new rubs by remiers such as Phil Kelsey, Horace John Truelove and Kevin Sm faults. And it includes three previously unreleased tunes - 'You & Me', 'Don't Play With Me' and 'I Believe In You'.

Meanwhile Sony has yet to release its first new Rozalla single - a cover of REM's ' Losing My Religion'. Rozalla signed to Sony after a bitter court wrangle over the rights to her early material.

A rumours set to woo the uk market
caves: all washed up?
Jill swing ding-a-ling

club chart: WHAT HAPPENED TO THE MUSIC

(J) Jill swing dlng-a-ling

Cool cuts: MOVING ON UP

M-People

2 wrestle for e-bloc

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**city nights**

A series of test-minute changes have swept through The City's Ministry of Sound and Fabric without a gig and Inner City has moved from one club to another to test a whole new venue and test-minute bookings by promoters will fail to impress the clubs were

**Sundays (12)**

**Promotions view:**

- **Door policy:**
  - Over 21. Members only.
- **Music policy:**
  - "We're the only NY garage club to go weekly ata 'Ifs a good move for the underground or anything in between' - Jazzyl Vl.
- **Spinning:**
  - "The days of the huge Summer rave events will have come to an unnatural end. The days of the big rave might be coming to an end. There is a lack of spontaneity." - Rickey Morrison, Catch A Groove.

**Club:**

- Release The Pressure of The Club at 12th Street, London W1. Fridays 10pm-Sun.

**Techno tie up**

Pioneering techno label R&S is mounting a fresh bid to gain a higher profile in the UK by signing DJ Orb, who launched the label based in Belgium, with underground releases across Europe. It does not apply to DJ's releases. R&S has fallen short of expected sales levels in the UK recently with its 'Plastic Dreams' single. By Jaydee, despite selling strongly in the UK.

**DJ's view:**

- "You have the freedom to play underground, anywhere or whatever you want to do, provided you're doing it in a way that people want to hear it." - Ozzy J. M. and David Morales. Music Policy: We would hope to do much better with the promotion of the label. We've wanted to work with R&S for a long time but we have to be patient and wait for the right time. DJ's view: "We would hope to do much better with the promotion of the label. We've wanted to work with R&S for a long time but we have to be patient and wait for the right time." - Ozzy J. M. and David Morales.

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Owner's view: "We have a definite advantage at the weekend with Camden Market so close. Music seems to be split two ways: a lot of techno and a move back towards garage and US clubby garage/house. We get a lot of Italian DJs who will listen to about 100 records and regulars who spend £100/£200 a week." - Dave Wesson.

Distributor's view: "There's a very creditable shop and caters for many types of people." - Lee Grainge, IVlo's Music.

DJ's view: "Great selection and good mail-order service." - John Digweed.

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Club & shop focus compiled by Sarah Davis. Tel: 081-9482320.

1. Moving on Up
   M-People
   With Roger Sanchez on the mix

2. Dreamlover
   Mariah Carey
   Columbia

3. Breakadawn
   De La Soul
   Big Life

4. Going Nowhere
   Gabrielle
   Got Beat

5. Carnival
   Lion Rock
   deconstruction

6. Joy Ultra Note
   Warner Bros

7. Fiesta Fatal
   B-Tribe
   East West

8. Mandalay Monumental
   Funky progressive groove with sax hook line
   Deep Distraction

9. I Got the Music
   Mount Rushmore
   Ore

10. Muzik X-Press
    X-Press 2
    Guerilla

11. Underground
    Matter
    One Little Indian

12. Happen All Boxed In
    Unusual and original tune with big bassy dubs
    Stress

13. Whatever It Takes
    Doc Freq
    East West

14. Perfect Disease
    Eek-A-Mouse & Egypt
    One Little Indian

15. Love High
    Northwich Circle
    CentreStage

16. Rumble
    Apollo 440
    East West

17. Luv 4-2
    Michael Walford
    Atlantic

18. Dance Authority
    Vol. 1
    Poptone
    Sweat

19. Underground
    Matter
    Deep and dubby cover version of an old Curtis Mayfield song
    One Little Indian

20. Whatever It Takes
    Dee Fredrix
    East West

21. Underworld
    X-Press
    Jus' Trax

22. Perfect Disease
    Eskimos & Egypt
    One Little Indian

23. Dancer
    Grif
    Jam

24. Happen All Boxed In
    Unusual and original tune with big bassy dubs
    Stress

25. Whatever It Takes
    Doc Freq
    East West

26. Dance Authority
    Vol. 1
    Poptone
    Sweat

27. Underworld
    X-Press
    Jus' Trax
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**New Single Out Now**

12 & 18 contain mixes by Roger S and Simon D

P & J to contain the same single 45 & single outstanding
eternal: ‘stay’ (emi)

0 Eternal join Serenade on the so-called ‘new jilt swing’ scene as an all-girl group giving a UK edge to the kind of Lutan Fyah SWW, En Vogue and Jade are firing from the US. With production from Nigel Lowis (Dina Carroll among others), a mix from The Jeev and with the might of EMI on their case, these four London girls with impressive gospel voices have a debut release with the same commercial sound and appeal of Michelle Gaye’s ‘Looking Up’, and it should cause at least the same chart reaction.

SCOURDEVILS: Celestial Symphony (Novamute)
This excellent collaboration between David Holmes and The Dub Federation is pulled along by a strong acidic undertow and focused on a hypnotically simple keyboard line, big swirling strings and eerie vocals. The track ‘Ministry By Death Before Disco’ is Holmes’ own haunting production technique which has a deep cavernous sound. If the dancepaper in Eroser had as chill as it could be, then this would be on the decks. Both tracks are bouncy and, more importantly, both are so different.

MARMION ‘Berlin EP’ (Solid Prolifics). Chief chugging techno trance from Germany, sprinkled with lighter touches to broaden its appeal. ‘T-Dancer’ strides along on shifting Kraftwerk chord while ‘Schlobber’ rattle on acidised bass synths and burping baritone vocals. Trainer let your teeth into.

MARY J BLIGE ‘I Don’t Want To Do Anything Remixes’ (US Uptown). Yet another song from Mary’s album makes it on to 12-inch vinyl – this is the smouldering duet with Jodeci’s K-Ci & JoJo that raised the roof all night. Nearly 80 minutes before the title track is time for an illalian cover version? Unless you’re really into that kind of thing skip it. It becomes less mellow and more dubby as it progresses. Some great acid house! The atoll of acid house is pulled along by a strong acidic undertow, and you’ll experience deep soul vocals too. A great inspirational summer swinger.

ABEY MADNESS ‘Back 2 the Future’ (Nip N Slix). A real flying collaboration, this one, with a collection of DJs including Mark Wilkinson, Ashley Beadle, Gيفة Henry and Hugh Griffiths, combining to create a hectic throbbing hippy grooves in the three mixes, all of which build gradually into ecstatic garage house cuts out with a touch of staccato, highly original.

KATHY BROWN ‘Can’t Play Around’ (Stress). Big on originality, but, to be honest, even bigger now it’s available with exciting new mixes. Bump provide the feel of the tracks, bright and commercial, the other two deep and dubby garage grooves with excellent bass sounds and full of twists and turns. There’s also the US original mix, Phil Koss’ and a great Sound Crowd interpretation that keeps everything to a bare minimum, just building the tension with breaks, piano and vocals. An excellent package.

M-PEOPLE ‘Moving On Up’ (deconstruction). Mike Pickering & Co are starting to make this look easy. ‘Moving On Up’ (their own composition, not Curfus Mayfield’s) is another catchy underground grooves for the Two most worshiped singers of the hip hop soul genre.

MASTERS AT WORK ‘New Yorkian Soul’ (Novamute, US). Very strong and refreshingly different track from duo Donalds, Deep moody strings and Jaydee organ sounds are toughened up with five solid tracks and stinging breakbeats. The result: a weird jazz-funked house track not to be over looked.

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The album is the album for you. Morris – aka Inessential Force – teams up with fellow ambi-naut Nunknock for a set that makes garage groove wilh the ghetto’ spoken vocals and doom-laden ‘War. The title track is given a light soulful riddim with vocals, on the dancefloor. The rendition has a light summer flavour with a subtle garage ragga element.

DAVID ANTHONY FEAT. LADIES’ MIXMADE/ENJOY THE MUSIC ‘Never Gonna’ (Vib, Kill Boy). Produced by David Anthony and Danyl James who are rapidly becoming flavour of the month house remixers. This is a very strong combination of house beats with stick swing vocal harmonies and rhythms. The male vocal is intensified by the fusion of styles works a treat. One of the best this year.

CHEZ DAMIER/BLUEJAY ‘The United States EP’ (Time 0793). Nottingham’s Sine boys have always worn their US influences on their sleeves. This time they make a more permanent connection with two excellent transatlantic collaborations. Their ‘Made In Detroit mix of ‘Give A Little Love’ by Damier On God is made is a supremely cool organ-washed garage groove with the added US influence to the mix. Out of the mix. It becomes less mellow and more dubby as it progresses. Some great acid house! The atoll of acid house is pulled along by a strong acidic undertow, and you’ll experience deep soul vocals too. A great inspirational summer swinger.

GENERAL LEVY ‘Monkey Man’ (London). The latest from London’s main stage in the raggamuffin market. The track is led by Levy’s listener Sting International, this will grind in style beside city edge Shoggy out. His hiphop ragga style will probably set off a crowd of imitators too. Watch him twuww!

B-TRIBE ‘Fiesta Fatal’ (Timeless). Not likely for a UK release this Ilzian anthem the one they all are asking

THE WATERSGATE ‘The Sensad’ (‘Bump’ N’ Hustle). The debut from one of the UK’s finest soul outfits. The majority of the set is penned and produced by Julian Jordan and Janet Sewell, who also provide gritty vocals vocals. Apart from the singles, ‘Never Gonna Give You Up’, ‘Don’t Go Walking Out The Door’ and the client dub ‘Bougie Bourgie’, the album also contains lush and tunkey mid-tempo soulful grooves in the shape of ‘Living As Lovers’, ‘The Night Is Mine’, ‘100%’, ‘Remember’ and ‘Can’t Do With It’ and the superb slowed tune ‘It’s Over’. Smooth production and great vocals,

If the thought of tripping out by eating a tropical fish appeals. then this is the album for you. Morris – aka Inessential Force – teams up with fellow ambi-naut Nunknock for a set that makes garage groove wilh the ghetto’ spoken vocals and doom-laden ‘War. The title track is given a light soulful riddim with vocals, on the dancefloor. The rendition has a light summer flavour with a subtle garage ragga element.

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THE OFFICIAL ALBUM CHART SEP


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mixmaster morris

m and pete namlook ‘dreamfright’ (rising high).

name from a spooky creature that is apparently a favourite for shamanic rituals among south sea islanders. the music itself ebbs and flows on the shores of Terrangethe Dream-fright for nearly 60 minutes before delivering you to its destination as chilled as chilled can be. Apparently knocked together in a random way to fill the deep dark space between impassible Force albums. And just think – no come down!

VARIOUS ‘souled together’ (about time).

A consistently high quality collection of US licensed tracks that must rate as one of the soul albums of the year. Most of the tracks are one mid-paced with some stunning ballads thrown in for those who like the deep end – with the exception of ‘Body and Soul’, ‘Gold’, ‘Nina’, ‘Here For You’ and ‘You Laid One Hand On My Body’ which makes you ask why the title has no echo. For the slower side Jeff Floyd is superb with ‘Nine To Five’. Check out ‘Moon’, ‘New York City’ (Alvin King – ‘Lover Lady’) and Woman Burnis’ ‘Let Me Kiss You Where It Hurts’, and you will find this one to be soul at its best. Soul for the folks who want it.
for. The work of Pachá resident DJ Pippi, Tlesta Fatal’ is a crazy hotch patch of flamenco guitar lines, Andean pan pipes, and big, bracing Latin vocal samples. As cheesy as this does, it really matters. The mixes vary with degrees of insanity, and the dresser ‘Reggae UK’ mixes adding some variety.

**SOMNAMBULIST “Nightlight” (CAR).** One for the connoisseur, this track makes weep into the deep space between acid trance and techno. ‘Vibration Migration’ is 11 minutes of shimmering technobass that creeps towards its dubby climax on piercing strings while the more floor-friendly ‘Rob And Tick’ throbs and shivers with a fuller range of the fresh sounds that makes ‘Somnambulist’ stand out.

**NARDO RANKS “Rum Shaker”** (Tox). Sly and Robbie look the Wreckt-Effect hit ‘Tump Shaker’ losing the ‘11’ on the way, along with most of the lyrics, to create a bizarre reggae-teen-styled Dub which could have a lot of fun cutting this up with the original where the crude lyrics were not quite so obvious. pa

**LUTHER VANDROSS “Heaven Knows”** (Tox). A new outing from Luther sounding similar to ‘Tell It Right’ – the single he wrote for Alfre Franklin. This one was pre-house, but now we have the likes of David Morales to spruce up the 60s sound into a club hit. But, if you had four more years of house, this would be the top of the Tox榜 where Morales hits the stamin1 button.

**SEVEN GRAND HOUSING “The Question”** (Polarity). A simple catchy piano chord sequence and familiar-chorded woods form the basis of this opening track. Well produced in a trancelike style with these mixes.

**ZHARE Hey Mr. D.J.** (EPIC/Flavor Unit 659010). Produced out of Canada, this is upstart Michael Weisz’s Looking Up To You a 1992 rift-driven synthetically grooving 101.3bpm, good give and take around this, but good playful cut and changes with a style 110.4bpm Mountie Joshua mix, a studio featuring 120.6bpm US Dub Club, a psychodelic world spiritual mix and MORY Mix (Mute L1/29635A; RTM/EPIC:

**CHERIE & PILEY “Riley”** (Progressive W52031). This Latin Holiday-ishly pitched, yawn synth 110.8bpm, jazz twisted progressive 130.9-0.87rpm Xio Mix, vocally layered stuffy 123.7bpm MK Mixes Mix, gros deit. The ‘Pe’ mix, offering 135.0-0.88rpm All That’s Need To Be Loved, rapping 141.1bpm Morning Dove and other offbeat tracks.

**TEO CITY FANTASY (Columbia 699504).** Swirling homogenised tootles to Cuttle Spoonfield’s gigantic gorge Helps’ rock ‘n’ roll was promoted as ‘Getting Away From It All’ and the ‘Dub Version’ jazz roots piano 130.9-0.87rpm Xio Mix, vocally layered stuffy 123.7bpm MK Mixes Mixes, gros deit. The ‘Pe’ mix, offering 135.0-0.88rpm All That’s Need To Be Loved, rapping 141.1bpm Morning Dove and other offbeat tracks.

**VERSE TWO “Feel The Love”** (Jive). Almost a well crafted Hi-NRG progressive out that’s short of fresh ideas but makes up with a solid production. A deep thumping bass throughout holds the track together and there’s an equally well produced B-side in ‘Wake Love To Me’.

**URBAN SPECIES ‘Listener’** (Talkin' Loud). Take some fashionably folkly guitar; add a shouting bassline and quirky drums: bring in the conscious mellow rap, complement it with some nice female harmonies, and top it all off with a cool contribution from MC Solitar. The result? One great single.

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**kathy brown**

**ANYTHING “How To Love”** (Blue August). A Hi-NRG progressive dubby climax pinches snares while the more floor-friendly ‘Ride And Tickle’ throbs and shivers with a fuller range of the fresh sounds that makes ‘Somnambulist’ stand out.

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If Eternal's EMI single 'Stay' proves as strong as some of the insults flying round behind the scenes it will be a smash. For the record, Pete Waterman denies leaving the group in the lurch when he decided not to sign them. As DJs who received Eddie Gordon's recent mail-out know, the ex-Sanctuary man has a different story...

Following their appearances at Carnival in London and Leeds, Chaka Demus & Pliers' Gurtis Mayfield cover 'She Don't Let Nobody' is unleashed next Monday (6)... Liverpool's supreme night out, Cream, has been able to up its capacity to 1,300 after work on the venue, now renamed Nation. Cream will have the room of deconstruction's In The City party...

The dearth of techno at In The City after Nova Mute and R&S cancel their parties could be partly rectified by a Rising High bash...

Tuff Productions (nothing to do with Mount Rushmore, contrary to last week's ??/W review) are launching a garage label called Shine whose début single features Destry on vocals...

Simon Hanson and Lawrence Nelson's Effective label has picked up that potentially huge Country & Western tune from Zebra for full UK release with their own remixes...

Simone's slurring at promising progressive chuggers has finally led to licensing interest from ZYX and Logic...

Apologies for last week's printing error which saw the previous week's Cool Cuts and Shop Focus repeated - especially irksome to Zoom boss Dave Wesson who soon lost his sense of humour when asked 20 times if he now has a shop in Devon. Mishi Oldland has signed to Sony with new product very soon...

Adrian Shearwater are on the blinding Hoxley Festival this Sunday (info 071-772 6817), and The Beat goes on...

Congrats to Mrs Wood on the birth of a little Wood, named Chester... London has a new Sunday techno/trance marathon. Love Stimulation, running from noon-11 pm at Los Lacas in Soho Street... Transglobal Underground and Adrian Sherwood are on the bill at Fickney Festival this Friday (info 071-792 8167).
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**RuPaul House of Love**

Back to my Roots

The No. 1 U.S. dance smash includes mixes by Diss-cuss, Murk and Secchi

12·MC·CD
6·9·93

**NEW**

11. **Slave to the Vibe**
   Aftershock
   Virgin

12. **Disco Inferno**
   Tina Turner
   Parlophone

9. **What's Up?**
   4 Non Blondes
   Interscope

14. **Wild Wood**
   Paul Weller
   Go! Discs

15. **I Will Always Love You**
   Sarah Washington
   Almighty

16. **Lean On Me I Won't Fall Over**
   Carter USM
   Chrysalis

17. **Trippin' On Your Love**
   Kenny Thomas
   Cooltempo

18. **She Kissed Me**
   Terence Trent D'Arby
   Columbia

19. **Seaze Me**
   Chaka Demus & Pliers
   Mango

20. **Wheels of Fortune**
   Ace Of Base
   London

**MICHELLE GAYLE**

**SOMEBODY TO SHOVE**

**SOUL ASYLUM**

**OPAL MANTRA**

**THERAPY?**

**COLUMBIA**

**Epic**

**CHAMPION**

**A&M**

**EMI**

**ROXETTE**

**ALMOST UNREAL**

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kenny thomas

**trippin' on your love**

new single out now

12" & cd feature mixes by kenny s and simon d
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## COMPUTER GAMES

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Source: ELSPA Compiled by Gallup

## COUNTRY

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<td>10</td>
<td>THE LAST I love you</td>
<td>Daniel O'Donnell</td>
<td>Ritz RITZCD 104 (P)</td>
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<td>KO Lang and The Reclines</td>
<td>Sire 5258772 (W)</td>
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<td>Daniel O'Donnell</td>
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<td>THE CHASE</td>
<td>Garth Brooks</td>
<td>Liberty CDESTU 2181 (E)</td>
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<td>Daniel O'Donnell</td>
<td>Ritz RITZCD 0558 (E)</td>
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<td>Chet Atkins/Mark Knopfler</td>
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<td>NECK AND NECK</td>
<td>Pearl Jam</td>
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<td>VOICES IN THE WIND</td>
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Source: © CIN Compiled by Gallup from HMV (Derby, Nottingham), Our Price (Peterborough, Swindon), Tower (Kingston upon Thames), Virgin (Manchester)

## JAZZ

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<tr>
<td>1</td>
<td>FOLLOW YOUR DREAM</td>
<td>Daniel O'Donnell</td>
<td>London 8284244 (F)</td>
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<td>1 BREATHLESS</td>
<td>Kenny G</td>
<td>Arista 07822186462 (BMG)</td>
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<td>NEW FOREVER FOR NOW</td>
<td>Harry Connick Jr</td>
<td>Columbia 4738372 (SM)</td>
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<td>BLUES ALIVE</td>
<td>Gary Moore</td>
<td>Virgin CV 2716 (F)</td>
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<td>THE BEIDERBECKE COLLECTION</td>
<td>Frank Ricotti</td>
<td>AH Stars Dormoose DM 20CD (TA)</td>
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<td>WAKE UP CALL</td>
<td>John Mayall</td>
<td>Silvertone ORECD 527 (P)</td>
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<td>SHADOWLAND</td>
<td>Willie Nelson</td>
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<td>SOME GAVE ALL</td>
<td>Billy Ray Cyrus</td>
<td>Warner Bros 9522342 (W)</td>
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Source: © CIN Compiled by ERA from Gallup figures

## INDEPENDENT SINGLES

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<td>Orbital</td>
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<td>The Family Cat</td>
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<td>92 KNOW (REVISED)</td>
<td>Cappelle</td>
<td>Dedicated ICDR 501 (ITM/PI)</td>
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<td>INDIAN SUMMER (EP)</td>
<td>Spectrum</td>
<td>Dedicated CD 001 (ITM/PI)</td>
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<td>Foul Play</td>
<td>Moving Shadow - STARDW 29 (SM)</td>
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<td>NuAge</td>
<td>Tainted - STARDW 010 (SM)</td>
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<td>LET YOUR BODY BE FREE</td>
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<td>Bogan Times SUBBASE 00 (SM)</td>
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<td>HEAR NO BULLSHIT SEE NO ...</td>
<td>Credit To The Nation</td>
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<td>FFI Project</td>
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<td>Underworld Junior's Own</td>
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<td>BALARAMA</td>
<td>Mathew</td>
<td>Chemistry Music CMUK 3 (SM)</td>
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Source: © CIN Compiled by ERA from Gallup data from independent shops

## ARE YOU IN TOUCH?

MIRO has up-to-the-minute information for your business
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Songpluggers – Songleads and news for Music Publishers and Pro-songwriters
Promo – Pop video production news and directories
Tours Report – Advance and current tours contacts
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SUBSCRIPTIONS 071 620 3636

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FREE ENTRY FORMS FOR MUSIC WEEK DIRECTORY 1994

- If you have yet to receive your form please contact Graham Walker at ERA on 071 620 3636 ex. 5503

- If you have received your form – please return as soon as possible to:
  Graham Walker, ERA, 8th Floor, Ludgate House
  245 Blackfriars Road, London SE1 9UR
**AIRPLAY**

**THE OFFICIAL MUSIC WEEK CHARTS 4 SEPTEMBER 1993**

**US SINGLES**

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<thead>
<tr>
<th>Title Artist (Label)</th>
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<td><strong>Weeks</strong></td>
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<td><strong>Station</strong></td>
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<td><strong>1</strong></td>
<td>&quot;LIVING ON MY OWN&quot;</td>
<td>Freddie Mercury (Parlophone)</td>
<td>Capital FM</td>
<td><strong>REAL LOVE</strong></td>
<td>Mary J. Blige (MCA)</td>
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<td>&quot;THE RIVER OF DREAMS&quot;</td>
<td>Billy Joel (Columbia)</td>
<td>Capital FM</td>
<td><strong>I WILL ALWAYS LOVE YOU</strong></td>
<td>Garth Brook (Almo)</td>
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<td><strong>3</strong></td>
<td>&quot;DISCO INFERNAL&quot;</td>
<td>Tina Turner (Parlophone)</td>
<td>Clipper Network</td>
<td><strong>DON'T TALK ABOUT LOVE</strong></td>
<td>Red Box Inc. (AMI)</td>
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<td><strong>4</strong></td>
<td>&quot;DREAMLOVER&quot;</td>
<td>Marvin Gaye (Columbia)</td>
<td>Clipper Network</td>
<td><strong>DREAMS</strong></td>
<td>Sheryl Crow (Rolling Stone)</td>
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<td>&quot;MIDNIGHT MAN&quot;</td>
<td>January 1991</td>
<td>Atlantic 252</td>
<td><strong>TEASE ME</strong></td>
<td>Chaka Khan (Epic)</td>
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<td><strong>6</strong></td>
<td>&quot;MIGHT CAN'T BE WRONG&quot;</td>
<td>The Spin Doctors (RCA)</td>
<td>Atlantic 252</td>
<td><strong>SOMETIMES</strong></td>
<td>James Last (Fontana)</td>
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<td>&quot;Stay KINSHIP (TEARS IN MY EYES)&quot;</td>
<td>King Missile (BPIR)</td>
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<td><strong>THE KEY THE SECRET</strong></td>
<td>Urban Cowboys Collective (Polo)</td>
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<td><strong>8</strong></td>
<td>&quot;RAIN MADonna (Warner)&quot;</td>
<td>Atlantic 252</td>
<td><strong>HEAVEN HELP</strong></td>
<td>Kenny Kelleigh (Virgin America)</td>
<td>Power FM</td>
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<td>&quot;MR VAIN&quot;</td>
<td>Buddy Rich (Epic)</td>
<td>Atlantic 252</td>
<td><strong>RUBBERBAND GIRL</strong></td>
<td>Kate Bush (RCA)</td>
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<td>&quot;RIGHT HERE (HUMAN NATURE)&quot;</td>
<td>SRG FM</td>
<td>Atlantic 252</td>
<td>**BACK IN MY LIFE&quot;</td>
<td>Joe Brown (Fontana)</td>
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**US ALBUMS**

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<td>&quot;RIVER OF DREAMS&quot;</td>
<td>Billy Joel (Columbia)</td>
<td>Capital FM</td>
<td>**SONS OF SOUL&quot;</td>
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<td><strong>2</strong></td>
<td>&quot;SLEEPLESS IN SEATTLE (OST)&quot;</td>
<td>Various (EastWest)</td>
<td>Capital FM</td>
<td>**THE CHRONIC&quot;</td>
<td>D'Bash (Rhino)</td>
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<td><strong>3</strong></td>
<td>&quot;BLACK SUNSHINE (OST)&quot;</td>
<td>Various (EastWest)</td>
<td>Capital FM</td>
<td>**Venus As A Boy&quot;</td>
<td>Bjork</td>
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<td>&quot;ONE NIGHT IN HEAVEN&quot;</td>
<td>Various (EastWest)</td>
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<td>**ONE GOODBYE IN TEN&quot;</td>
<td>Shara Nelson</td>
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<td>&quot;ONE NIGHT IN HEAVEN&quot;</td>
<td>Various (EastWest)</td>
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<td>**HERE WE GO&quot;</td>
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<td>L-L Cool J</td>
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**BREAKERS**

**Title Artist (Label)**

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<td><em>The Stone Roses</em></td>
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<td>&quot;WE WILL ROCK YOU&quot;</td>
<td><em>Queen</em></td>
<td><em>Virgin</em></td>
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<td>&quot;TEN&quot;</td>
<td><em>U2</em></td>
<td><em>MCA</em></td>
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<td>&quot;BETRAYED&quot;</td>
<td><em>Dr. &amp; the Medics</em></td>
<td><em>Island</em></td>
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<tr>
<td>&quot;SOMETHING IN THE AIR&quot;</td>
<td><em>The Stone Roses</em></td>
<td><em>Epic</em></td>
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**This Airway Chart Is the Most Up-to-Date Available**

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

2CR FM; 96.3 FM BAMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; CNFM; Capital FM; Central FM; Chiltern Network; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth RFM; Fox FM; Hallam FM; Hereford; Invicta FM; Leicester Sound FM; Lincs FM; MFM 1034 & 971; Manx; Mercola-FM; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Rad Dragon; SGR FM; Signal One; Swanssea Sound; TFM; Tay; The Pulse; Trent; Viking FM; West Sound.

This represents 82.71% of Pop Radio Listening in the UK.

Records are accrued by the Airplay Chart but not on last week's CN Top 100 singles chart.
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<td>Aftershock</td>
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<td>I CAN’T HELP MYSELF</td>
<td>Joey Lawrence</td>
<td>EMI</td>
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<td>WINDOW OF HOPE</td>
<td>Chaka Adams</td>
<td>Fontana</td>
<td>OLECO 7</td>
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<td>36</td>
<td>5</td>
<td>SHE KISSED ME</td>
<td>Terence Trent D’Arby</td>
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<td>37</td>
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<td>RUN TO YOU</td>
<td>Whitney Houston</td>
<td>Acme</td>
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<tr>
<td>38</td>
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<td>Smiler</td>
<td>Dome</td>
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<td>39</td>
<td>5</td>
<td>IF</td>
<td>Janet Jackson</td>
<td>Virgin</td>
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© ERA. The Network Chart is compiled by ERA for Independent Radio using airplay data and OPI sales data.
Single releases for 6 September-12 September 1993: 94
Year to date: 3377
## Video Chart

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## Music Video Chart

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## Dance Singles Chart

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<td>Culture Beat</td>
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<td>SLAVE TO THE VIBE</td>
<td>Afterburn</td>
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## Dance Albums Chart

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<td>BMGVT701</td>
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</tbody>
</table>
KATE BUSH

RUBBERBAND GIRL
THE SINGLE

KATE BUSH
RUBBERBAND GIRL

SEPTEMBER 6th

- 'RUBBERBAND GIRL' heralds the release of a brand new album by Kate Bush which has been four years in the making.

- The single will be trailed by full colour dealer point of sale plus mini page teasers in the music press.

- From release there will be a national full colour poster campaign, full page music press ads, national press ads and full colour dealer point of sale support.

Formats for 'RUBBERBAND GIRL' will be:

7" • TC • 12" Picture Disc • CD

Both 12" and CD include an extended remix of 'Rubberband Girl'

The promo videos from the album will grow out of a film entitled 'THE RED SHOES' which will subsequently be presented as a sell-through video and later broadcast on terrestrial TV.

THE ALBUM

KATE BUSH
THE RED SHOES

OCTOBER 4th

- 'THE RED SHOES' Kate's eighth album, features 12 brand new songs, all written, performed and produced by Kate.

- Her remarkable 15 year career has seen sales of almost five million album units in the UK alone.

- The build up to this long awaited album makes the release of THE RED SHOES a major event which will be reflected in the marketing and promotion to support the launch campaign:

  - Prerelease instore display
  - National flyposting
  - London Billboard - supersite
  - Massive window display and instore packages
  - Press advertising in music weeklies and monthlies, national dailies, women's magazines
  - Front cover editorial coverage
  - KATE BUSH Day on the radio

To sell through THE RED SHOES a second single is planned for November 1st, backed by a further round of press promotion and marketing.

Further to this a TV Advertising Campaign is scheduled to commence from 15th November running up to Christmas.

Order now from EMI telesales on 0926 888 888
THE SINGLE - CDEM 280 • TCEM 280 • EM 280 • 12EMPD 280
THE ALBUM - CDEMD 1047 • TCEMD 1047 • EMD 1047
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Independents master science of licensing

The secret of indies’ success is moulding catalogues into appealing releases. By Caroline Moss

The most recent BPI figures reveal what record labels and retailers have known for months — that the mid- and low-price music market has emerged as one of the industry’s fastest-growing, with budget’s share jumping to an unprecedented 14% of total album releases in the UK in the past 12 months.

Not only have the majors acknowledged the extra revenue back catalogue titles can generate — and stepped up reissues specialist Telstar but which he believes many majors’ executives are only now beginning to understand.

“Majors have rarely looked at the secondary market when signing bands,” reckons Paul Caldwell, licensing and repertoire manager at PolyGram.

“Most independent labels, on the other hand, are fully aware of — and in some cases rely upon — the extra income you can get from licensing a one-hit wonder for compilations.”

Pickwick is the label with probably the most experience in the licensing field. “Historically record labels and retailers have been unable to apply the kind of priority needed to exploit back catalogue at low prices because they’re geared towards chart success,” says Melvin Simpson, director of Pickwick.

“This is why majors have most often entered deals with the low-price specialists like ourselves. But a new trend towards releasing catalogue at low and mid-price is emerging among the majors. After licensing low-price product exclusively through Pickwick for more than 25 years, PolyGram launched its own Spectrum label with 67 titles in May. The majors are confident that it will take a 30% market share by the end of next year. The strengths of having an in-house operation are already emerging, says Caldwell.

“Pickwick may have licensed around 10% of the artists available, but there are certain artists which I have now been able to pick up for the first time,” he says.

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Melvin Simpson describes the ending of the PolyGram/Pickwick deal as “a two-way agreement”. But the divorce is likely to cause Pickwick staff too many sleepless nights since the company has just entered an exclusive deal with Warner which gives it access to a whole new range of previously unexploited albums.

Of the remaining majors, Sony and MCA both have long-running licensing deals with Pickwick, BMG has recently raised the profile of its Ariola Express imprint, aiming to have 200 releases in 15 months, while the EMI catalogue has always been licensed through its low- and mid-price labels Music For Pleasure and Fame. MFP now has access to Virgin and Chrysalis catalogues, too. But even if Spectrum implements its long-term plan to be releasing product owned by non-PolyGram companies by early next year, there will still be room in the market for those independent budget labels which don’t have relationships with the majors.

Few deals are exclusive. Many majors when it comes to licensing, although Paul Caldwell says he tries to steer clear of other majors for multi-artist compilations. “Many majors are reluctant to talk about anything less than three tracks per album and charge an extortionate royalty which is not cost effective,” he says. And BMG commercial director Chris Haralambous doesn’t generally license at low-price to any but independent specialists.

“Why fuel the competition?” he asks. Catalogues can of course also be built by acquiring rights from overseas. Spectrum uses Celebrity Licensing, a catalogue broking company which represents many small independents controlling classic Fifties and Sixties copyrights but lacking the clout to make international licensing deals themselves.
New from MCI’s 2 great music labels

**Electricity**
18 Synth Pop Hits
Human League, OMD, Spandau Ballet, and many more
MUS CD/MC 008

**Your Generation**
18 Punk & New Wave Classics
 Undertones, Damned, Buzzcocks and many more.
MUS CD/MC 009

**Weekender**
12 Extended Dance Classics
Whispers, Oliver Cheatham, Al Hudson & The Partners and more.
MUS CD/MC 010

**East 2 West**
Bhangra For The Masses
A feast of cross-cultural beats and sounds from the massive Bhangra scene, featuring Achanak, Eshara, Seg and many more.
MC CD/TG 121

**Cinema du Monde**
18 Film Soundtrack Masterpieces
The unique moods of European cinema explored over 18 themes including Marien des Sources, Jean de Florette, Peter Tosh, Big Youth and many more.
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But although there is plenty of access to repertoire, it pays to be creative, digging deeper into repertoire sources to come up with a unique concept.

This has become especially important as more and more budget compilations flood the market, often with little to sell them apart. Retailers don’t have unlimited space and there has to be a distinct advantage in stocking one compilation over another. MCI makes much of its recent success in the cut-price field to some particularly imaginative programming. Its low-price Music Club catalogue now includes compilations of Cajun, bhangra and gospel music, not to mention Gregorian chants, international film soundtracks and a Curtis Mayfield compilation licensed from the R’n’B legend’s own Curtom label. MCI has also secured the rights for the original Sky albums which had reverted back to the band, some of which will soon be available for the first time on CD. “You have to be very active, and constantly keep your finger on the pulse,” says Stack. “You have to keep working on your wish list. Some will fall by the wayside but if you persevere you normally get most of what you want.”

The cost of licensing tracks covers a broad scale. Pickwick’s Melvin Simpson says that royalties can vary from 10% to 24% per track and advances from nothing to £50,000-plus on licensing deals which will typically span between three and five years, with a six-month sell-off period. “There is no rate card for product as there are different considerations with every request that comes in,” says Mick Carpenter, manager of special marketing at Sony. “You just have to recognise and try to protect the product’s areas of value, which makes it difficult to isolate the criteria which decide whether you’re prepared to consider licensing a track at less than full-price in the first place.”

Generally, companies will license individual tracks cleared for that price point if they approve of the album concept and there is no clash of interest. “The only time I would expect problems would be if the request was for a concept similar to one we were working on at the time,” says EMI marketing and repertoire manager Peter O’Cain.

Albums can be reissued at mid- or low-price only once they have passed from the full-price range respectively. “If we put out a re-released album at low-price basically ended its career at any other price point,” says Paul Caldwell. Of course, there are those artists who are unavailable at any price, and their identity tends to be obvious to everybody. “We would not go to Warners and ask them for a Prince track as we know we’d be laughed out of the door,” says Melvin Simpson. Similarly, one of Sony’s most requested tracks is Chicago’s If You Leave Me Now. However further legal problems can often dog classic catalogues, such as Charly Records’ legal clash with MCA over Chess and Tring International’s disputes with Island, Phonogram, EMI and MCA. And the budget reissue arena is expected to become even more of a legal and logistical minefield in the immediate future as more titles fall into the public domain following the expiry of the 50-year copyright period.

But one thing is for certain, mid- and low-price labels are no longer the industry’s poor relations. And now that they’ve built up the sector’s credibility, demand for quality product at cut-price is not going to fade away.

THE LEADERS IN LOW-COST MUSIC

BUDGET ALBUMS MARKET SHARE

<table>
<thead>
<tr>
<th>Label</th>
<th>Market Share</th>
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<tbody>
<tr>
<td>EMI</td>
<td>20.6%</td>
</tr>
<tr>
<td>Pickwick</td>
<td>18.5%</td>
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<tr>
<td>Music Collection</td>
<td>7.4%</td>
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<tr>
<td>Castle Communication</td>
<td>7.3%</td>
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<tr>
<td>Tring International</td>
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<tr>
<td>PolyGram</td>
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<tr>
<td>Naxos</td>
<td>4.8%</td>
</tr>
<tr>
<td>Conifer</td>
<td>3.5%</td>
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<tr>
<td>Charly</td>
<td>3.0%</td>
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<tr>
<td>BMG</td>
<td>2.2%</td>
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<tr>
<td>Prism Leisure</td>
<td>1.8%</td>
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<td>Virgin</td>
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<tr>
<td>Sony Music</td>
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<tr>
<td>Deja Vu</td>
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<td>Avid</td>
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<td>Da</td>
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<td>Telstar</td>
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<td>Lydian</td>
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<td>Mainline</td>
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<td>Abbey Home Entertainment</td>
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<td>Hermanex</td>
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<td>Mentorn</td>
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MID-PRICE ALBUMS SHARE

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<th>Market Share</th>
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<td>EMI</td>
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<td>BMG</td>
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<td>Virgin</td>
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<td>Pickwick</td>
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<tr>
<td>MCA</td>
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<tr>
<td>Castle Communication</td>
<td>2.3%</td>
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<tr>
<td>Connoisseur Collection</td>
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<td>Sting International</td>
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<td>Conifer</td>
<td>0.8%</td>
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<tr>
<td>Music Collection</td>
<td>0.6%</td>
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<tr>
<td>BBC (including BBC Publications)</td>
<td>0.6%</td>
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<td>Horatio Nelson</td>
<td>0.4%</td>
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<td>Ritz</td>
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<td>WH Smith</td>
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<td>Greensleeves</td>
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MUSIC WEEK 4 SEPTEMBER 1993
Growing ranges rack up steady sales for retailers

Competition hots up as expanding budget labels jostle for retail space. By Valerie Potter

Variety is the name of the game for labels operating in the mid/low price market. Now that outlets for product include supermarkets and garage forecourts as well as high street record retailers, companies must offer a correspondingly wide range of material, ranging from Pavarotti to karaoke, if they are to attract the broadest possible customer base.

While major record companies balance investments in low-making titles against the massive revenues generated by star artists, for mid- and low-price labels it's all about maintaining steady sales across the whole range is the order of the day.

"We don't sell 100,000 of one title," says Peter O'Gain, pop repertoire marketing manager for Music For Pleasure, "We sell 10,000 of 10 titles, and that's the nature of the beast. If we concentrated on one end of the market, we'd soon be out of business."

In terms of targeting outlets, labels agree that, while mainstream pop music sells well across the board, it's important that lower-priced product appeals to individual stores' customers. In this way, traditional MOR artists like Shirley Bassey and Howard Keel sell well in Woolworths, while contemporary pop acts do better business in Our Price or Virgin.

In non-traditional outlets, Tring International's Michael Infante believes consumers are likely to be older C1 or C2 types looking for music to play on cassettes in their cars or CDs for listening at home.

However, these broad guidelines may soon be breached, particularly if focus is placed on the ever-widening range of product available from the low-price labels.

At WH Smith, Hugh Taylor, product manager for music and accessories, notes that easy-listening product has traditionally performed best at the chain. But the company is now concentrating more on pop in an attempt to attract younger customers.

In Smith's Great Value Music promotion, 40% of the range is taken up by product from Music For Pleasure, Pickwick and PolyGram's new budget label Karussell. The remaining portion comprises former full-price overstocks or one-offs from specialist companies like Charly.

In Smith's experience, his customers are often interested in purchasing a low-price compilation as a taster for a musical genre they have not previously experienced. This trend is confirmed by MCI's head of product development and marketing, Danny Reenen. He notes that the store was responsible for a large proportion of the 15,000-20,000 sales of Music Club titles Café De Paris (a sampler of French accordion music) and Tango Argentina.

As the quality of lower price product improves and it receives greater prominence in record stores, many retailers observe an increase in customers who purchase not on impulse, but by habit from the budget racks.

"More and more customers come in and ask if you have a budget section," says Andy Lown, senior manager, London, for Tower Records and manager of their Piccadilly store. "These customers are becoming more important. For example, we sell 2,000-3,000 Tring boxed sets a month, which is an incredible amount of product, considering we devote about 10 feet of racking space to it. And that's just one label."

Virgin Retail has similar experiences of the habitual budget buyer. About four metres of space is given over to budget product in high traffic areas of most Virgin stores. Although this has been racked out with CDs costing £5 or less, the chain is now experimenting with new lines costing around £5.99.

All retailers remark on the increased popularity of classical music in the mid/low price market, no doubt boosted by the broad-based appeal of artists like Pavarotti and Nigel Kennedy.

Furthermore, low-price CDs of classical music are now available in an innovative way to start a collection. In fact, Chris Elvery, John Menzie's senior buyer of music, says that, apart from heavily promoted product, mid-price easily outsells its full price classical counterpart.

The UK's budget classical market is dominated by the classical nucleares, which are responsible for almost a third of all sales. The label has progressed steadily from a sales base to specialist stores to a broader range of outlets. During a recent promotion at Tower in Piccadilly, 8,000 units were sold in four weeks.

The company's success is based on its reputation for high quality, value for money recordings. Apart from its own releases, Naxos also supplies the product for Virgin's Lydion label and for Emi Classics, the bookshop chain's own budget label.

But this autumn, Naxos' supremacy will be strongly challenged by Karussell's Belart label which launches this month.

Drawing from the Decca, Deutsche Grammophon and Philips back catalogues, its initial 50 titles will feature easily recognisable repertoire, targeted at the Classic FM audience. Belart's debut titles include The Planets, Enigma Variations and Eine Kleine Nachtmusik, and features artists such as Joan Sutherland, Jose Carreras and Placido Domingo.

Also in the popular classical vein, BMG is planning a series of compilations featuring the 'greatest hits' of composers ranging from Bach to Gershwin.

As they prepare for their autumn releases, the companies are squaring up to each other, and not just in the classical field. All the budget labels are seeking to introduce new packaging concepts and add to existing series to increase the share of what has developed into a highly competitive marketplace.

Among new titles to be added to Pickwick's Shows Collection, for example, will be Joseph And The Technicolor Dreamcoat and Phantom Of The Opera/Aspects Of Love. It is expected that both titles will match the sales of previous Lloyd-Webber releases, which are now approaching silver disc status. But the new titles will now be competing directly with Music For Pleasure release - Classic Andrew Lloyd-Webber - a new recording of his best-known compositions.

Among other autumn MFP titles, Bad Boys Rock 'n' Roll Love Songs – a follow-up to the 30,000-unit seller released 18 months ago – and the CD version of Rock 'n' Roll Party Sing-A-Long, which has exceeded sales of 35,000 units since it was first released in November 1988 on cassette.

Aimed at the Christmas party market, both will be vying for attention with releases like Prism Leisure's 78-minute Party Megamix – 125 chart hits by the likes of Abba, Michael and Boney - and the new 12 X 12 series on Karussell's Spectrum label. These comprise a dozen full-length 12-inch remixes of classic singles which licensing and repertoire manager Paul Coldwell predicts will become the 'Now' series for low-price.

Long-time and prospective jazz fans alike will relish Sony's mid-price release of 12 Miles Davis albums, seven of which have not previously been available on CD. And Music Club's debut at Classic FM's title for its Mahalia Jackson release, Queen Of Gospel, will emulate Billie Holiday. The £5.99 price for each CD will only add to existing interest.

The Watford-based label also hopes to break new ground with the East 2 West: Bhangra For The Masses compilation which should further enhance its reputation for exotic musical genres.

Otherwise the autumn will see a clutch of classic albums released at mid-price for the first time. These include Simon and Garfunkel's Bridge Over Troubled Water and Bob Dylan's Blood On The Tracks (Sony Nice Price), Genesis' debut, From Genesis To Revelation (MCI), Miami Sound Machine's Eyes Of Innocence and Barbara Streisand's Private Life (Pickwick), The Beach Boys' Pet Sounds and Talking Heads' Stop Making Sense (MFP Fame), 999's 999 (Castle) and Eurythmics' Revenge (MFP). With such a varied choice on offer, the rest of the year could well turn into a budget bonanza for retailers and labels alike.
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flashed Schulhof. Meanwhile his colleague Jochen Leuschner, MD of Sony Music Germany, was celebrating his fourth UK number one with Culture Beat, the other three being the Goombay Dance Band, Nena and Jennifer Rush. The Pinnacle sales conference was as jape-filled as ever. Initiation rites for recent recruits Martin Jeffereis (West End sales force; moustache shaved off for charity) and Simon Holland (marketing manager; tied up on stage by Miss Whiplash) were just two of numerous antics registered over the three days. “We’ve had the most stitch-ups and wind-ups ever,” enthused sales manager Steve Dickson. One person notable for his absence was Tony Wilson. But he managed to make two appearances in the credits to Paul Morley’s Channel Four doc neworderstory, once as plain Tony and once as Anthony H. Elsewhere in the film London’s Colin Bell says of his label’s links with the band, “This is the beginning of a long relationship.” Funny that, cos Torsten Freischmidt of his label’s links with the band, “This is the beginning of a long relationship.” Funny that, cos Torsten Freischmidt...Beggars Banquet is desperately seeking Gary — or at least his tapes — for a video to accompany its forthcoming Gary Numan best of album. Anyone with original footage/soundtrack tapes and info about the whereabouts of video director Derek Burridge should call Graham Jelfs on 081-870 9912. Sponsors lined up for the third Nordoff-Robbins annual race day to be held at Newbury on September 17 include Genesis and Trampled. A few remaining tickets priced £80 can be snapped up from Audrey Balfour on 071-371 8404. Good luck to Our Price’s regional manager for London and East Anglia, Ken Garner, who is the top executive for teams interested in entering the CMCS Five-A-Side Football League. Vinyl Solution won the summer league, closely followed by sponsors CMCS and then Zomba. To take them on, call Mark on 081-874 6715. Dooley has acquired five copies of Ken Garner’s fabulous new In Session Tonight book detailing the history of every Radio One session ever recorded, and including a CD featuring The Damned, The Only Ones, Madness and P.J. Harvey among others. To win one you have only to guess the total number of sessions the station has recorded over the past 25 years. Five closest answers sent on a tasteful postcard to Dooley, c/o Music Week at its Lodgates House HQ by Friday September 10 will receive a copy...
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