

Music week

For Everyone in the Business of Music

14 MAY 1994 £2.80

MMC to rebuff price fix claim

The industry expects to be cleared of price-fixing and anti-competitive practices following the emergence of excerpts from the Monopolies & Mergers Commission's report last week.

The DTI leaks indicate the industry is completely exonerated by the MMC report which is being considered by president of the Board of Trade, Michael Heseltine. His final decision on the investigation is expected to be announced by the corporate affairs minister, Neil Hamilton, next month.

Excerpts from the report appear to clear the majors of artificially inflating CD prices. They point out that prices in the UK are only up to 15% higher than those in the US - after taking account of local taxes - rather than the 50% claimed by the all-party Heritage select committee a year ago.

The MMC study also dismisses the allegation that major labels keep prices high by using the 1988 Copyright Designs and Patents Act to restrict CD imports from countries where they have supplied product for distribution. Countries which do not restrict parallel imports - including Japan, France and Denmark - charge higher retail prices.

Retailers are also understood to have received a thumbs-up from the investigation. "Government leaks show that neither the record companies nor the multiples are guilty of anti-competitive practices," says a source at one multiple. Kevin Hawkins, head of corporate affairs at WH Smith, adds, "This looks like a favourable response. We disclosed all our figures to the MMC and they have taken a positive view of our activities."

However, record companies and retailers are treating the revelations with caution. BPI director general John Deacon says, "If true this is very good news for the industry, but we haven't seen a copy of the report so we can't confirm its contents."

The Consumers' Association - a long-time campaigner for cheaper CDs - says it is "extremely dissatisfied" with the MMC report. "This is bad news for British shoppers," says policy director Stephen Locke.

A source close to the DTI indicates that the director of fair trading, Sir Bryan Carsberg, may be censured for recommending the investigation by the MMC. Michael Heseltine is trying to reduce the number of monopoly studies on the grounds that they interfere with business activities, the source says.

Late bidder to vie for 4-Play

Receivers acting for troubled independent retailer 4-Play are expected to announce a buyer for the £16m turnover chain this week.

A decision was expected last Thursday, but it is understood chartered accountants Leonard Curtis held back on an announcement after a late bid was received from a Middle Eastern retail consortium.

The latest offer will vie for ownership of 4-Play with a proposed management buy-out involving joint 4-Play directors Philip Ames and Bill Dixon and a bid from a foreign retail group, believed to be Canadian music, book and video chain Best Sellers.

Leonard Curtis partner Dermot Power and administrator Amanda Eekersley have been running the 29-store 4-Play chain since the company went into receivership in March.

Retail analysts have blamed the group's poor financial position on high start-up costs and over expansion during the recession, and some doubted if a buyer would be found for 4-Play, because the group's stores are widely dispersed around the country.

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Vangelis's soundtrack to Ridley Scott's *Blade Runner* is being released for the first time by East West, 12 years after the film's release. The label plots a three-pronged marketing attack for the album, targeted at Vangelis fans, film buffs and soundtrack buyers. The campaign, which kicks off with the album's release on June 13, will include cinema trailer spots and ads in the specialist music and film press. East West is backing the promotion with extensive retailer support and it hopes the soundtrack's sales will match the 500,000 unit mark reached by the two video versions of the film released by Warner Home Video.



Island's Manners moves up

Island Music head Richard Manners has been appointed managing director of PolyGram Music in a merger of the two companies' management.

Manners, managing director of Island Music since 1990, will oversee both companies. In July, PolyGram Music will move from its Sussex Place headquarters to the Island offices in St Peter's Square, west London.

Manners, 33, stresses his promotion does not indicate a full merger of the two publishing companies, despite the relocation. "The A&R departments and cultures will remain entirely separate,"

he says. "They are both very strong companies with distinctive individual rosters."

Manners is planning to appoint two heads of A&R to lead the companies' respective A&R teams.

PolyGram chairman Roger Ames says, "Richard has made a great success of Island Music. We are delighted to have such a young and dynamic head of PolyGram's two publishing operations and that we have found a way of retaining the creativity and the internal competition of both companies."

The restructuring will see PolyGram

Music's general manager, Kate Thompson, who has run the company since the departure of Lucian Grainge last July, also take on the same role for Island Music.

Island Music's royalties and copyright functions were taken over by PolyGram Music in 1990 following the Dutch company's acquisition of Island. Manners says the latest move cements that arrangement.

Manners took his first job in publishing in 1984 as talent scout for Blue Mountain Music, for which he became managing director in 1988.

THE BRILLIANT NEW SINGLE FROM
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OUT 16 MAY

THE SINGLE STRESSES THE IMPORTANCE OF BREAKING AWAY FROM THE BONDS OF MATERIALISM AND STATING GROUNDED

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CELEBRITY

►►► SUPPLEMENT FOCUSES ON MANUFACTURING - starts p7 ►►►

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Our Price CD sale fuels chart debate

Our Price launched its summer sale last week as industry debate continued over the possible introduction of a back catalogue chart.

Our Price's 310 stores are each offering 50 frontline titles - including Take That's *Everything Changes*, M People's *Elegant Slumming*, Pearl Jam's *V* and The Bodysnatchers' soundtrack - retailing for £9.99 on CD and £6.99 on cassette.

The multiple says its campaign, which runs until June 8, was planned well before the launch of Woolworths' promotion, which offers 60 CD titles for £9.99. Woolworths' campaign sent 26 albums into the Top 75 in its first week and last week's chart included 28 albums from the promotion, which is set to run for a further five weeks.

CIN chief executive Catharine Pusey

revealed last week that a back catalogue chart had been suggested to prevent retail promotions dominating the album rundown. She says a US-style chart would be technically possible if it is what the industry wants.

In the US, the catalogue chart includes any record more than two years old which has been out of the chart for three months or more.

The proposal, which is to be discussed at the Chart Supervisory Committee meeting tomorrow (May 10), has received a mixed reception from record companies and retailers.

PWL general manager Tilly Rutherford says he supports retailer promotions as a means of helping labels shift old stock and he agrees a back catalogue chart could protect new albums.

"Maybe we do need a back catalogue chart because there is an old saying - you have no back catalogue tomorrow unless you sell new acts today, and they need chart exposure," he says.

Indie retailer Jeremy Lickless, of Solid Sounds in Burnley, believes a rundown for ex-chart albums would boost sales. "Back catalogue albums are the bread and butter of our stock and a chart would help steady sellers such as Pink Floyd and Bon Jovi," he says.

Other retailers fear another official chart would confuse consumers. HMV's marketing manager Alan MacDonald says, "A third chart might weaken the existing ones. But from a retail point of view it is difficult when some product is in the chart only because one chain is having a big promotion."

Parlophone probes singles club launch

Parlophone is market testing the viability of a singles club focusing on exclusive releases by acts such as the Pet Shop Boys, Crowded House and Blur.

EMI has been gauging consumer interest in the project through a direct mail survey. If it goes ahead, EMI will become the first major to launch a singles club following a series of independent ventures from Rough Trade, Clawfoot and Sub Pop.

Parlophone managing director Tony Wadsworth stresses the exercise is in its infancy. "If the response is encouraging we will go ahead, operating it along mail order lines and featuring singles recorded exclusively by our more alternative acts," he says.

Meanwhile, Wadsworth has rejected suggestions that Parlophone is attempting to circumvent retailers with its promotional tie-in with direct sales venture MusicLink.

In a leaflet, the label suggests consumers buy 10 "recommended releases", including albums by Richard Thompson, Tim Finn and Us3, from MusicLink. Wadsworth describes the promotion as a one-off database marketing exercise.

"We have built up an extensive marketing database over the last three years and this provided an opportunity to accurately measure response to a mail-out," Wadsworth says. "We are not trying to persuade shoppers to avoid stores; 99% of our database is used to direct people to buy releases from retailers."

IRA piracy link sparks new BPI Irish offensive

The BPI is launching a summer offensive against CD piracy in Northern Ireland amid growing concern that the IRA is using the trade to finance terrorist activities.

The Royal Ulster Constabulary believes the growing tide of CDs entering the mainland from the province is the result of a concerted IRA fund-raising campaign.

Since April an estimated 80,000 pirate CDs have been discovered at car boot sales and markets in Glasgow, the Midlands and Kent with albums priced

between £5 and £8. Among the 25 titles obtained as evidence by the BPI are Meat Loaf's *Bat Out Of Hell II*, Mariah Carey's *Music Box* and Take That's *Everything Changes*.

The BPI is now forging closer links with HM Customs in tandem with a concerted "educational" campaign in the province. Tim Dabin, head of the BPI's Anti-Piracy Unit (APU), says the new stream of digitally duplicated CDs represents a significant problem. "It is almost impossible to persuade people not to buy the counterfeit when they are getting the same CD chart quality for £5 that they get when they spend £11," he says.



Leeny Kravitz (pictured), Phil Collins, Peter Gabriel, Meat Loaf and The Rolling Stones have all recorded contributions for Virgin Records' 21st birthday celebrations on *Whitman* back holiday weekend. The anniversary will be marked by the 75-minute broadcast of a Carlton TV special, *In the Air Tonight*. It will go out on May 30 at 8pm across the ITV network. The show will feature performances from Soul II Soul, Boy George, Mike And The Mechanics and BBM, the group formed by Ginger Baker, Jack Bruce and Gary Moore. Virgin 1215 is providing radio coverage of the event.

MTV slaps daytime ban on Beggars clip

MTV Europe has banned a Beggars Banquet promo from its daytime schedule, a fortnight after receiving a formal warning from the ITC for screening "unsuitable" videos during the day.

MTV has had Beggars Banquet that its video for Fun-De-Mental's *Get Tribe* single, which shows images of racist attacks to communicate an anti-fascist message, cannot be shown before 10pm. To screen it before that time would be in breach of the ITC code, it says.

The label's John Empson, who commissioned the promo, says: "It's very disappointing. We were careful not to show any graphic violence."

MTV says it takes very seriously its responsibility to its viewers and the ITC code.

Eurovision champ set for UK release

Ireland's Eurovision Song Contest winner Rock 'N' Roll Kids performed by Paul Harrington and Charlie McGettigan should be released in the UK within a fortnight. Although UK-based Arcade Records has secured the recording for mainland Europe, the deal for Britain is not due to be finalised until this week.

Winning composer Brendan Graham - a Basca member and chairman of the new Irish performing rights body IMRO - was signed by Island Music on a one-song UK deal two days before the competition nine days ago.

Castle in £1.3m Solar catalogue deal

Castle Communications has bought one of the last independently-owned black music catalogues. The Solar catalogue, from Sound Of Los Angeles Records for a reported £1.3m. The deal secures the worldwide rights to 400 soul, dance and disco tracks from the Seventies and Eighties and Castle plans to release a number of single-artist compilations. The first will be a Whispers two-CD anthology to tie in with the group's 30th anniversary, followed by greatest hits releases by Dynasty, Klymaxx, Lakeside and Midnight Star.

Blockbuster/Viacom merger in doubt

The merger of video rental chain Blockbuster with MTV parent company Viacom has been put in doubt after Blockbuster chief executive Wayne Huizenga warned shareholders that the deal may not proceed. In a letter to shareholders circulated in Wall Street last week, Huizenga said he could not be sure the Blockbuster board would approve the deal. Since the merger was negotiated in January, a slide in Viacom share prices has hit the value of the deal. But reports from Wall Street suggest Viacom may be attempting to negotiate a new deal, which could see Blockbuster take an interest in the multi-media company's Showtime pay TV network.

Turnover down at Philips

Philips reported a drop in turnover in its first quarterly financial report of the year. Sales for the first three months of the year fell to NLG 13.6bn (£4.9bn) from NLG 13.7bn (£5.0bn) in the same period last year. Pre-tax profits for the three months to March 31 more than doubled to NLG 441m (£161.5m) compared with NLG 200m (£73.3m) for the same period in 1993. The consumer electronics division, which handles the company's DCC operations, achieved increased turnover of NLG 5.1bn (£1.9m), up from NLG 5.0bn (£1.8m).

Extra day added to NMD celebrations

This year's National Music Day has been extended to begin on Thursday June 23 when Jools Holland, Toyah and The Alligators will appear at the NMD-linked Heineken Music Festival at the Stadium Bowl in Gateshead. The Stranglers and Tom Robinson will top the bill on the Saturday while former Rolling Stone Mick Taylor's All-star Blues Band and Nine Below Zero will play on Sunday. NMD will close with an Opera Singalong at the Royal Albert Hall, on Sunday June 26.

Sanyo to back Japanese music event

Sanyo and Japan Airlines have been lined up as sponsors for Tribute Management's The Great Music Experience, which takes place at Nara City Japan on May 22. The concert, which will be broadcast on BBC2 in the UK, will be headlined by Bob Dylan, INXS, Jon Bon Jovi, Joni Mitchell and The Chieftains, alongside a host of Japanese stars.

Pickwick links with LSO for ticket offer

Pickwick is linking with the London Symphony Orchestra to offer concert discount vouchers in every CD from its LSO Classic Masterpieces range. The vouchers will entitle the holders to 10% off a pair of tickets for one of the LSO's 80th birthday concerts at the Barbican this autumn or any shows on the Shell LSO national tour.

COMMENT

Sing up for Eurovision

Many people say we shouldn't be bothered about our latest humiliation in the Eurovision Song Contest. The nature of the show has made it impossible for the UK to win, they say. The competition is irrelevant these days. Why not give up on it? Certainly many of the songs were dross.

Looking at the judges you could hardly expect anything else. Most seem deliberately to be selected for their ignorance of contemporary pop music.

Even the winning entry from the chairman of the Irish Music Rights Organisation, Brendan Graham, the derivative Rock 'n' Roll Kids, is no groundbreaker.

The beauty of Rock 'n' Roll Kids, however, was that it was perfectly judged for its market. It clearly stood head and shoulders above the competition. It is a simple pop song with broad appeal. It deserved to win.

If we accept that the music business is about profitably making music that people want, we shouldn't shy away from Eurovision and its conservative judges. True, they vote irrationally. They vote politically or out of sympathy. They are the kind of people who like music, but not that much.

But in fact they are exactly the kind of people who the music business has to reach if it wants to have big-selling international crossover hits.

History and common sense dictates that the UK has at least as many, and probably more, good songwriters than any other European territory. Which means the only thing standing between us and winning next year's competition is finding the right one who can satisfy the Eurovision market. That is why Basca's new initiative to overhaul the selection procedure is so important.

But let us put an end to this business of not taking Eurovision seriously. If we cannot even win Eurovision how can we expect to be taken seriously in Europe?

Steve Redman

WEBBO

Which chart is really number one?

What was the number one album for four weeks from April 4? Pink Floyd's *The Division Bell*? Wrong – it was *Now 27*.

Hardly anyone from the trade, let alone the public, knows that, so why all the fuss over the appearance of a load of catalogue albums in the artist albums chart?

As an industry we lost the point of the albums chart when compilations were excluded. The rationale of a chart is two-fold: to tell the trade the relative sales levels of items in it so they can use it as a stocking or airplay guide; and to tell the public what is selling.

When compilations were excluded and the multiples launched their own charts, the latter reason went out of the window.

It is all very well having a catalogue albums chart but who would use it? In the case of Woolworths dominating the albums chart as it did last week it would merely dominate the catalogue chart instead, making it useless as a trade guide. Well, not entirely useless. It would enable the competition to work out how well Woolworths is doing.

Charts are only of use when they are used by the trade, as we all saw with the ill-fated breakers chart. The current division of the albums charts is a waste of time when only the Indies are using them. Who won't change the major chains now but we should publish a combined albums chart to the trade with sales figures attached. Unfortunately it would also bring home to the industry that while an album entering the artist chart at number 30 may look good, in reality it means about 6,000 across-the-counter sales, and often that you are still a long way from recouping your costs.

I also hope that the sales directors who did the deals for the Woolworths campaign are offering the same rates, on commensurate turnover, to the Indies.

Jon Webster's column is a personal view

NEWS

Multiples enter interactive age

The interactive age is set to change the face of music retailing with Tower Records, Virgin and HMV planning to introduce computerised customer facilities.

The first system to be launched is the Vid Zone console, which is being made available to all retailers from next month following a trial by Tower.

Ian Snodgrass, sales manager at NCA, which has promoted albums by Aerosmith, Nirvana and Counting Crows using the Vid Zone, says, "These sort of systems are the way we should be going. Stores are often so much bigger now, it's more difficult to grab customers' attention. This is one way to do that."

Tower managing director Ken Sockolov says the Vid Zone is the first step in a move towards more interactive technology in-store. The multiple also imported a computer catalogue system, Muzé, from the US last month. Muzé provides details of releases which can be called up by song title, artist or a single key word.

Virgin Retail is testing a catalogue computer for customers – based on its own counter-top system – which is set to be introduced in some stores this summer, says marketing manager Dave Alder. An HMV spokesman says it too is considering in-store interactive systems, and will have listening posts in all its UK stores by the end of the year.



Tower Records general manager Andy Lown says the Vid Zone has proved a success since its introduction last October, attracting 6,500 users in March alone. "Apart from its knock-on effect on sales – some titles have shown a three- or four-fold increase – it is a great thing to have in-store. It creates an atmosphere for customers," he says. The latest version of the console was launched at the multiple's Piccadilly Circus branch last Wednesday. The system allows customers to call up tracks and videos from up to 30 albums via a touch-sensitive screen.

Music video sales stagnant says poll

Children's video sales are booming thanks to Disney, but music video continues to stagnate, according to new research.

A survey unveiled last week by the British Video Association reveals that overall video sales jumped from £48m in 1992 to £60m last year, with children's titles increasing their share from 21% (£10.08m) to 31% (£18.6m).

Growth was achieved at the expense of all other genres, with music's share showing the most marked drop, from 13% (£6.24m) to 9% (£5.4m) in the same period, according to BVA estimates which are based on CIN data and information from leading video distributors.

"The increase is undoubtedly due to the success of Walt Disney's animated releases," says BVA market research consultant Doug Hopper. "Children's titles have now overtaken the traditionally dominant feature film (sector), which accounted for 30% of sales last year, compared with 34% in 1992."

Disney distributor Buena Vista International has maintained its grip on the market by rolling out a series of classic animated features over the past two years. Following the success of *Bambi*, *The Jungle Book* and *Beauty & The Beast* – which are still among the best-selling video titles – in the company is planning to release *Aladdin* in the

autumn and *Snow White & The Seven Dwarfs* in October.

The BVA survey, which is to be published in the association's yearbook on May 23, does contain good news for music products, however. In a poll of 1,030 video owners, 95% described listening to music at home as the best value-for-money activity, just ahead of the 94% who voted for watching videos.

A separate study, by sales promotion consultancy BOP, has singled out the collection of records, CDs and tapes as the favoured activity among children. The survey of 1,300 seven- to 16-year-olds shows that 44% of girls collect music ahead of 41% of boys.

EMI series signals world music label

EMI Music is launching a new series of compilations of indigenous music from around the globe, with a view to establishing a stand-alone world music label.

The Hemisphere series rolls out on May 16 with the release of six titles featuring material from Zaire, Brazil and the Andes and a cut-out sampler.

The releases, which feature H-EMI-sphere branding, will be marketed via retail promotions with HMV, Virgin and Harrod's. The project is being launched throughout Europe, the US and Australasia under the direction of London-based Gerald Seligman, EMI's director of strategic catalogue marketing for Europe.

Seligman, a former EMI Brazil executive who hosted his own world music radio programme in New York, says the project will initially work as a series, with six new releases every six months. But he hopes Hemisphere will become a label in its own right if successful.

The imprint is being launched to provide an international outlet for indigenous music gleaned from EMI's overseas catalogues, says Seligman.

"In a lot of instances, EMI is the oldest and most established company in its territory, so in many cases it has an archive which is precious but which never gets released outside its own borders," he adds.

Britten estate in clampdown

The estate of Benjamin Britten is cracking down on unauthorised recordings of the composer's performances, writes Phil Sommerich.

Solicitors Forsyte Kerman, acting for the estate, is claiming several unauthorised recordings from Italy and Russia are being offered for sale illegally. Britten's estate is considering legal action under the Copyright Act, says lawyer Andrew Reeves.

Clemens Kunderatz, managing director of Koch UK, says it has now withdrawn a Russian Disc recording of a Britten performance.

Reeves says the Britten estate supports the BBC Audio International recordings of Britten performances. But Decca is claiming exclusive rights to the composer's UK performances.

Police: no poster link in gun death

Police have rejected reports that a bombing gang war was broken out in the flyposting business.

Bill-sticker Christopher Horrox was shot dead and another man, Jimmy Carr, seriously wounded at a prime poster site opposite the University of Manchester Institute of Science & Technology late on Monday.

Initial reports suggested the shootings came as a result of territorial wars between rival flyposting gangs.

But on Friday Manchester police told MW they believe the incident was sparked by a personal dispute.

Poster companies insist the attack was prompted by Carr's other business interests, which include security.

"It's a tragedy," says Simon Stanford, of Trinity Street, which counts several record labels and concert promoters among its clients and employed Horrox occasionally to deliver posters.

"Chris Horrox was delivering posters and got caught up in other activities. This has nothing to do with flyposting," he adds.

Terry Slater, of poster company Slater & Walker, dismisses coverage of the killing as "media exaggeration".

He says: "We've had this kind of scare

before. I've been in the business 25 years and occasionally an incident flares up but there is no violent element."

Det Supt Peter Mockett refuses to comment on newspaper reports that police are searching for a 30-year-old man following the discovery of the vehicle used in the attack 10 miles from the city centre.

Last week Jimmy Carr was under armed guard in hospital while police provided similar security measures for a witness to the shooting.

The incident and subsequent media coverage has disturbed record companies and concert promoters which employ the bill stickers.

Promoters and record company staff were reluctant to talk about flyposting in the wake of last week's shooting. Concert promoter Harvey Goldsmith says he no longer uses it because it is ineffective.

Local authorities such as Westminster Council have attempted to outlaw flyposting, but the business continues to flourish.

Westminster says its use of the Town and Country Planning Act to stop the activity has been problematic. "We're

constrained by the legislation in tracking down those responsible, because venues and record companies can truthfully claim they do not put up posters," says a member of Westminster's anti-flyposting team.

"Instead we have to identify the beneficiaries, which is often more difficult. This has been a very well-organised business for a number of years.

"We advise owners of vacant property to erect slats, or use wire mesh. Wax coating on glass and beading fixed to traffic signal boxes also deters flyposters.

Successful prosecution can lead to fines of up to £1,000 plus £100 for every day the poster is sited.

Coventry City Council claims the aggressive policy it adopted in 1983 has reduced posting significantly.

"We take action whenever possible and give [flyposter companies] 48 hours to remove the poster. If they don't, we launch a case and pursue a prosecution," says Coventry's principal planning officer Lesley Rowe.

"Record companies are still our biggest problem, but our policy of prosecuting whenever possible means there is less flyposting in the city now."

NEWSFILE

Albert Hall gigs get go-ahead

Bookings for the Royal Albert Hall are unaffected by the partial collapse of a lift-shaft during a concert last week, says chief executive Patrick Deuchar. A performance by the Harrow School for Young Musicians was interrupted when concrete fell down a lift shaft where construction work was underway, spreading dust through the auditorium. The 5,500-capacity venue was evacuated while emergency services checked the building, which is undergoing a £24m refurbishment. Deuchar says the concert schedule was resumed with a Nana Mouskouri performance last Tuesday.

Publishing gong for Q editor

Q magazine's Danny Kelly was named consumer magazine editor of the year at last Tuesday's PPA Awards for the publishing industry. Under Kelly's stewardship, the Emag title's circulation has grown from 161,000 to 177,000.

New label debut for Diamond

Artist manager Richard Shigman and former EMI international marketing executive Lee Stone are launching The Righteous Recording Company. Distributed through Total, the label's first release is the Caledonia EP by Jim Diamond, who was dropped last year by Polydor, and is released this week.

Label washes its hands of old name

Snap Records has changed its name to Soap Records, following legal approaches by BMG on behalf of its signings Snap. The Swedish-owned label, distributed by Vital Distribution (formerly Revolver/APT) in the UK, agreed to the move rather than face an expensive legal battle in Germany. BMG was concerned that customers could mistake releases on the label for product by the German dance outfit.

Big names put spin into sales

Arrested Development, 2 Unlimited, Bad Boys Inc, Carleen Anderson and the Spin Doctors head the line-up of June album releases.

Cooltempo is planning a summer-long campaign for Arrested Development's second album, Zingaladumdi, out on June 6. The promotion begins with the release of the single Ease My Mind on May 16 and runs until August when a second single is expected. The label plans a national TV campaign on Channel 4, co-operative and solus press ads and retail displays with HMV, Virgin, Tower, Woolworths and a large number of independents.

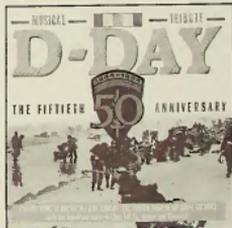
PWL Continental is spending more than £125,000 promoting 2 Unlimited's Real Things album, also released on June 6. TV ad slots are booked during Channel 4's The Big Breakfast and Saturday morning children's television, while a regional co-operative campaign is planned with Andy's Records. A two-week radio promotion on Atlantic 252 and front-page slots in *Fast Forward* on June 12 and *Melody Maker* on June 14 are also scheduled.

A&M has yet to confirm any marketing details for Bad Boys Inc's self-titled album, out on June 6, but Virgin Records says it is spending £50,000 to promote Carleen Anderson's True Spirit, released on the same day. The campaign will focus on 250 displays in independent stores and include press coverage in *The Face*, *Sly* and London listings magazine *Time Out*. The Spin Doctors' as yet untitled new album will be released by Epic on June 27. Other titles due next month include a Virgin album from BBM, the band formed by Ginger Baker, Jack Bruce and Gary Moore, on June 1, and Salsoul's *Tendencies* (Suicidal For Life), which Epic has scheduled for a June 13 release.



Bruce Dickinson's first solo album since his departure from Iron Maiden last year is released by EMI on June 6. The album, *Balls To Picasso*, is preceded next week by the six-minute single *Tears Of The Dragon*. The singer will head paint a 48-sheet poster site on the busy Cromwell Road in West London for the week of the album's release. The album will also be advertised on sandwich boards around shopping centres in London, Sheffield, Birmingham, Newcastle and Cardiff and will be backed by ads in *Kerrang!*, *Rave* and *Metal Hammer* as well as poster campaigns in six cities and in-store displays with multiples and 100 independent retailers.

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MANUFACTURING

Increased competition among CD manufacturers has resulted in a steady drop in prices over the past two years. In 1992 the average price for a run of 500 CDs was £1.10 per unit. Now this has fallen by 27%, to around 80p a disc, depending on the standard of printing and packaging.

In a market where profit margins are shrinking at an alarming rate, the UK's independent manufacturers are having to

consider other ways of attracting new business. Cover mounted CDs for publishers may be one answer, but this type of business is limited in a market already crammed with competitors.

As a result, many independent manufacturers are wondering if the answer lies in exploiting European markets.

But without a Europe-based plant, what are the chances of securing continental business? This is a genuine concern when few manufacturers can afford a foothold in Europe.

But whatever avenue they choose to follow, CD manufacturers are agreed on one point: although the market is extremely price sensitive, in the end it will be a combination of service and quality which counts when it comes to satisfying existing clients and winning new business.

PRESSING ISSUES FOR DISC MAKERS

COMPETITION FOR CD PRODUCTION IS SO INTENSE IN THE PRICE-SENSITIVE UK MARKET THAT MANY LEADING MANUFACTURERS ARE LOOKING TO THE CONTINENT IN THE SEARCH FOR NEW BUSINESS. SUE SILLITOE REPORTS

Over capacity in the CD manufacturing market has made it imperative for independent CD makers to be imaginative in exploring new business routes.

One obvious strategy is expansion into Europe, although only the largest independents are considering this option, and even they are not pushing too hard.

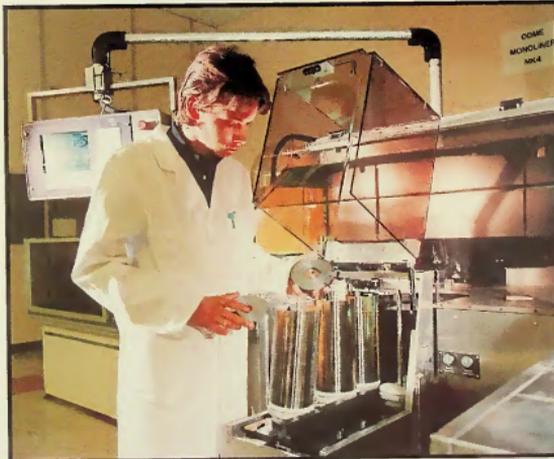
Their priority is instead to concentrate their sales and marketing resources on domestic demand, in a market where there are no language barriers or transport difficulties to overcome.

One company has, however, decided to tackle the European market head-on. Nimbus is acquiring a foothold in Europe through its proposed purchase of the Swedish-based CD-Plant Manufacturing.

The £12m deal - which includes the acquisition of Dament Audio in London - is still subject to shareholders' approval at Nimbus's North American parent, Nimbus Manufacturing Inc. But if, as seems likely, the proposal is accepted, Nimbus's European output will increase from 30m units a year to 50m, making the company Europe's second-biggest CD manufacturer.

Currently the largest European manufacturer is the French company MPO, with an annual output of 60m units.

Although trade between European countries is now simpler, actually attracting business from the Continent is not proving easy for UK-based manufacturers. John Denton, commercial director at Nimbus, says, "The UK market is limited in size and we felt the only way



ABLEX Audio: EXPANDING INTO CD PRODUCTION THROUGH ITS ESTABLISHED CLIENT BASE FOR CASSETTE DUPLICATION

to expand was to widen our horizons. About 10% of our annual turnover is direct European business and the strongest markets are Germany, France and Benelux.

"We wanted to increase this figure and we tried for more than a year to expand further by operating a sales office in Holland. But with so many mainland European manufacturers to choose from,

customers did not find the idea of manufacturing in the UK very attractive."

Denton believes that acquiring the Swedish plant will bolster Nimbus's ability to attract work in Europe, especially from Germany.

Undoubtedly, the European market for CDs is crucial. IFPI figures show the extent to which it has grown over the past 10 years, and indicate just how

fierce competition for business has become. In 1983, Europe had a CD manufacturing capacity of 10m units a year. Now there are around 70 factories producing CDs in Europe, with a combined production capacity in excess of 1bn units a year. In 1992, sales of CDs in Europe exceeded 433m units, and the format now accounts for more than 53% of all units sold.

Nimbus's strategy of European

acquisition is the only viable way in which to increase overseas business, says David Mackie, CEO of Diectronics, one of the UK's larger independents.

"We have a major contract with BMG so, at the moment, between 15% and 20% of our annual 50m UK capacity goes directly to European clients," he says. "But in order to expand further you need a plant in Europe because, apart from anything else, there is a language problem to overcome."

This view is shared by Roger Twynham, sales manager of independent manufacturer PDO Discs. He says, "The main barriers are language, lead times, transport costs and over supply in local markets."

"Almost every European market is over supplied because there are so many more manufacturers coming into the market and this has meant that prices have fallen dramatically over the past couple of years.

"Customers who need fast delivery - say, record labels which are attacking the singles chart - are better off using local manufacturers because they can cut down on both lead times and delivery costs," he adds.

However, Twynham believes that if a customer wants to exploit existing catalogues, or does not need a 45-hour turnaround, it is possible to shop around European manufacturers for the best deal (see panel p9).

PDO manufacturers 30m units a year from its UK plant and most of its clients are UK-based record labels and publishers. "We do have some, mainly corporate, European clients, but in terms of volume the percentage

nimbus

manufacturing

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Llantrann Park
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The compact disc manufacturers





EMI'S DUTCH PLANT COMPLEMENTS BOTH ITS UK AND ITALIAN FACILITIES, ENSURING THAT PRODUCT IS PRESSED IN THE MOST SUITABLE PLANT TO SPREAD THE WORKLOAD, SAYS EMI'S TIM CURRY

> is very small," says Twynham. "At the moment we are concentrating our resources on the UK market because we are up to capacity with our own customer base. But that doesn't mean we are complacent and we are constantly keeping an eye on emerging markets like Eastern Europe and China."

Clive Robins, sales manager at Mayking Records, which produces around 30m CDs a year, says buying a plant in Europe is not the only way of breaking into that market. Mayking has taken another route: operating a sales office in Paris and developing a close relationship with French manufacturer MPO. Now Mayking can both attract European business and offer UK clients a ready-made European manufacturing base.

"We haven't actively been looking for European business because our CD plant has only been open for two years and we have been concentrating on developing our local contacts," says Robins. "At the moment about 5% of our output goes directly to Europe, but I'm sure that in the future the European market will be one that we will explore further."

Much of Mayking's business comes from independent record labels and publishers, but the manufacturer also attracts work from the majors, usually for CD singles destined for the UK market. "Our central London location means we can deliver the product faster than their own

plants which are, for the most part, based in Europe," says Robins.

Generally, however, independent CD manufacturers have to look beyond the majors for business, since they have their own CD presses: Sony produces its discs at its plant in Austria; BMG employs Sonopress in Germany; PolyGram has its own plants in Germany and France; and Warner has a plant in Germany. Only EMI has a plant in the UK as well as having facilities in Holland and Italy.

Tim Curry, EMI's manufacturing manager, says its UK plant has an annual capacity of 40m units, and only 5% of its business comes from sources outside EMI, while 60% of its turnover stays in the UK. Of the rest, 15% goes to Germany, France and Benelux, by far the biggest markets for CD. "We have a central management structure which covers all of our plants and ensures that product is pressed in the most suitable plant in order to spread the workload," says Curry.

"The singles market is different. We do more singles in the UK, about 15% of our annual production, and we handle that ourselves because we understand the singles market better than our European counterparts."

Curry believes that competition is intensifying and so independents will need to look to Europe if they are to expand their businesses. "They certainly can't afford to sit on the fence,"

he says. "European manufacturers are already attempting to take UK work back to their own plants by setting up sales offices over here."

Conversely, European manufacturers are finding it harder to win orders from UK companies. Ian Mackay, the London-based sales executive for German manufacturer PVA, says, "The UK market is very price conscious and competitive; there are a lot of manufacturers fighting for business. The CD market is following the same path that the cassette market has taken, but it is all happening much more quickly. Last year we manufactured between 12m and 14m CDs for the UK and most of those were from volume areas such as publishing where there is less time pressure and where we can guarantee delivery times."

Mackay says his long-term transport deals the company will be able to compete on price, especially when it is dealing with high volumes of product. "Our standard turnaround time for initial orders from record companies is 10 days. Obviously local manufacturers can do better than that," he says.

"However, once we have the masters we can handle re-orders within three days. We have to be careful about guaranteeing delivery times and so we tend to go for the albums rather than the singles market."

CD manufacturing capacity has increased in the UK as the result of cassette manufacturers

installing low-cost CD manufacturing equipment in order to expand their businesses. One such company is Ablex which is now attracting CD pressing work from its cassette duplication clients. Managing director Peter Banks says, "We are not large enough to make inroads into Europe. Our clients are UK record companies and software houses that want floppy discs. Competition is fierce but installing CD manufacturing equipment was an obvious progression for us. Now we can offer a much wider service."

For a small cassette duplicator, expanding into CD manufacturing may seem like a logical progression, but the larger, established CD producers are concerned that they will force prices down even further, a view held by Diestronics' David Mackie. He says, "I don't think they have done their sums properly because, although it was inevitable that more people would install CD equipment, it really makes no financial sense. It would have created less of a threat if the smaller companies had joined forces with existing companies rather than trying to go it alone."

Mackie believes that prices will eventually settle at a more realistic level. "There is over capacity, but not as much as people think because during the peak season in the autumn the slack is taken up," he says. "We believe the way to compete is to concentrate on service and

quality, not just price."

While CD manufacturers must wonder what the future holds, the prospects for LaserDisc manufacturer Pioneer, which has a factory in Buckinghamshire, are more clear-cut.

Michael Neidus, Pioneer's custom pressing manager, says, "LaserDisc is alive and kicking, no matter what people say. Hardware penetration across Europe has doubled in the past two years and software production has risen from 1.4m units in 1991 to 3.17m units in 1993."

Neidus acknowledges that consumers have been reluctant to invest in LaserDisc. However, he says that is changing as more titles come on to the market. "We see it as a complement to CD, and for us the future is looking really good," he adds.

CD manufacturers may not be considering expansion into LaserDisc production, but there are other new formats worth considering: the CD-i and CD-Rom markets are where many in the sector feel the future lies. With the hardware needed to produce the discs already in place, CD manufacturers are ideally placed to exploit demand for the technology.

The CD market in the UK may be price-sensitive but if CD-i and CD-Rom begin to realise their undoubted potential then the excess production capacity will be quickly absorbed and prices will rise accordingly. Then the profits will return. ■

WHY CD BROKERS ARE LOOKING CLOSER TO HOME

Compact disc brokers who shop around between independent manufacturers for the cheapest deals and the best turnaround times are finding they are currently in a buyers' market.

Where once brokers used to look to Europe for cheap deals, they now find it is more cost effective to press CDs in the UK as prices have dropped at an alarming rate over the past two years.

Neil Gibbons, product manager at A-Z Music Services in London, which places up to 5m units a year, says, "We used to find that we could get CDs pressed a lot cheaper abroad - and if timing wasn't at

the essence we would certainly use overseas facilities. But now I would say only 5% of our CDs are pressed in Europe because we can get them done in the UK just as cheaply."

In two years the average UK price for a run of 500 CDs has dropped from £1.10 a disc to around 80p, which Gibbons feels is about as low as it is likely to go. He adds, "When CD-i and CD-Rom take off, which is bound to happen, a lot of the slack in the market will be taken up and prices will probably rise. But for the moment we are being offered some amazing deals because there are a lot of empty machines

out there that independent manufacturers want to fill.

"We find that it is better to use UK manufacturers because they can turn the product round much faster than the European competition - and why should our clients wait when we can get the job done faster but just as cost effectively?"

Mel Gale, general manager of Audio Services Limited, which manufactures vinyl but also acts as a CD broker for clients who want to release on both formats, says, "All of our CD pressing is done in the UK because the prices are as competitive as anywhere else in Europe.

"We always shop around to get the best deal, but the advantage of keeping the business in the UK is that we can get it pressed much faster. If we used European manufacturers we would have to add on delivery times."

Although it is possible to get CDs pressed for as little as 35p a unit in some East European countries, none of the serious brokers are tempted to exploit these facilities because speed and quality is rarely up to scratch. This reinforces the view of most UK independent CD manufacturers that in the end it is not just the price that counts.



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EARLY BIRDS GAIN INTERACTIVE EDGE

WHILE THE INTERACTIVE CONSUMER MARKET IS STILL IN ITS YOUTH, MANUFACTURERS ARE DISCOVERING THAT AN EARLY ENTRY INTO THE SECTOR CAN BE PROFITABLE, AND CONTRIBUTES TO THE LEARNING CURVE. VIC LILLEY REPORTS

The mass market for interactive media might still be in its infancy, but those UK manufacturers which have brought CD-Rom, CD-I, LaserDisc and Video CD on line are already seeing a modest return on their investment.

Runs may be small, but the belief is that the experience and reputation gained will be invaluable when demand climbs.

The bulk of business is currently being generated by the games market, information technology sector, computer magazines with cover-mounted discs, and companies which want to produce interactive promotions.

Despite much talk of interactive CD taking over the music and video markets, until hardware penetration brings consumer awareness up to a significant level, manufacturers are left to target specialist areas.

At Sonopress, the combined output for interactive formats including CD-Rom, CD-I, Photo-CD and LaserDisc is estimated at around 4.5m units this year. Jobs have so far included games discs for Virgin Interactive, corporate work for IBM, a corporate identity disc for British Airways and a sales training disc for Peugeot.

Sabine Leuwer, managing director of Sonopress UK, says, "Our link with Virgin Interactive goes back to audio work done for Virgin Records and we've currently pressed more than 200,000 copies of its best selling game Seventh Quest. On the corporate disc front, runs are usually in the region of 200."

Dave Wilson, marketing services manager at PDO, indicates that the key difference between multimedia and audio discs is that the range of input and functions are wider and therefore the supplier needs a higher level of technical expertise to meet customer demands.

PDO estimates that it will produce around 600,000 LaserDiscs this year and up to 1m CD-Rom units. "Multi-media marketing has been used widely for corporate training and formats have purposes since the mid-Eighties, but it is only now that companies are waking up to the full potential of their applications," says Wilson.

"Magazine cover mounts are boosting awareness. We've just



DEVELOPMENTS IN LASERDISC MANUFACTURING CONTINUE TO INCREASE

produced a Rom disc for Dennis Publishing magazine *Computer Shopper* which promotes its magazine CD-Rom. It won't be long before record companies recognise the potential of it as a marketing tool," says Wilson.

At Damont, which upgraded its existing pressing facilities last year to accommodate CD-Rom and CD-I, substantial games business has been gained from

labels such as GameTech. Sales manager Andy Kyle estimates that interactive business has represented 15% of its CD turnover for the first quarter of this year. "We're interested in the fact that more software facilities houses are producing such comprehensive packages that feature graphics, film, music and words. This is where the future lies," he says.



HI-TECH EDITING SUITE MATCHES QUALITY DIGITAL SOUND TO QUALITY PICTURES

Disetronics claim to be the only current UK manufacturer of Video CD and has committed to the format at a relatively early stage, because it believes that its five-inch format and backwards compatibility offers long-term potential.

Disetronics ceo David Mackie says, "We've invested around £200,000 in equipment and extra man hours and we also have to buy in third party time for transferring the data from tape to disc. Currently there aren't many companies providing this service, and it costs around £30 to convert each minute of footage."

Mackie is encouraged by the fact that record retailers such as Tower Records are increasingly stocking CD-I software and Disetronics will be continuing with its investment. "But the music majors and the movie houses still really need to get behind it," he says.

Interactive formats demand more work at the mastering stage, but PDO's Wilson says,

"We have more than adequate mastering capacity so it's never a problem to re-master quickly. Unlike with audio CD, we only produce CD-Rom masters for ourselves, because it is a more delicate and difficult operation and we want to ensure the work is done properly."

Sonopress is also building its mastering department with four Laserbeam recorders, which can cut a master from scratch in eight hours. "The quality of the master ensures the quality of the disc so it is vital that this is done right," says Sabine Leuwer.

Leuwer believes that CD-Rom manufacturing prices have fallen faster than anyone in the business anticipated.

"This is due to the fact that competition has been introduced in the shape of floppy disc manufacturers, who want to maintain links with the games companies and have invested in Monoline production systems," she says. "They can get their masters cut by a third party and offer cut-price manufacturing prices. Also over capacity on the CD audio side in Europe has created more competition."

It seems that manufacturers are already confident that they have mastered the technical know-how to produce interactive formats to the highest standards.

To what extent they will be allowed to put that expertise to use now depends on the software and hardware producers getting their marketing mix right.

THE SEVEN STAGES OF CD-I

The process of producing a CD-I disc is far more time-consuming and complex than producing an audio CD. These are the stages involved in manufacturing a typical CD-I promotional disc at PDO:

- Video footage is put through a compression process to create digital Full Motion Video (FMV) to the MPEG 1 standard;

- Sound and voice are compressed to digital sound standard ADPCM and graphics are processed into their required formats depending on their characteristics;
- Material is edited together;
- PDO receives the edit as a digital Exabyte tape (in certain circumstances a CD-R gold disc is used here);
- PDO checks the data conforms

- to the Green Book standard and makes appropriate adjustments before transferring the image to the glass master;
- The glass master passes through the galvanising process to generate stamper which produce the replicated discs in a similar method to audio;
- Final discs are verified with a bit-by-bit comparator to ensure absolute accuracy of data.

UNDER ONE ROOF

MANUFACTURERS PROVIDING A ONE-STOP CD SERVICE ARE STEALING A MARCH ON SPECIALISTS, SAYS STU LAMBERT

As manufacturers' format capabilities and client bases widen, the ability to provide a one-stop service is becoming increasingly important. This means being able to handle mastering, pressing and packaging for a variety of formats, all within a single streamlined operation.

Manufacturers are still speculating on which new formats will best complement their existing production lines. MPO and broker COPS, for example, have recently invested in MiniDisc but have no plans to offer DCC duplication.

David James, MPO's UK sales manager, says, "Sales of audio tape are falling and people are losing interest in it as a format. A new format is much more likely to stimulate the market at this time and the potential of MiniDisc is so much greater."

James believes MiniDisc will eventually replace the floppy disk as a data format. "It can hold up to 400 mega bytes, while a high-



MASTERING, PRESSING (ABOVE) AND PACKAGING A VARIETY OF FORMATS WITHIN A SINGLE OPERATION IS A KEY ADVANTAGE

density floppy disc holds 1.4 mega bytes," he says. MPO is licensed to manufacture the

recordable, magneto-optical (MO) MiniDiscs and expects to start producing them soon.

Ehs Dabdi, managing director of COPS, says the French plants he deals with are confident that

duplication capacity for MiniDisc will be needed for Europe by next year, although he expects that it will be two years before there is strong demand for the format in the UK.

"We are only just starting and we know it's a gamble, but we think it will pay off," he says. "We will be applying prices aligned to the market and ones which are certainly better than the majors can provide. We are offering origination and on-body printing as well as duplication. This will give us an advantage over some of the UK plants, which tend to concentrate on one aspect."

No one expects MiniDisc to take off overnight, but most manufacturers agree with MPO's David James when he says it is best to be in at the beginning. "If it takes off, there will be a lot of business for the braver ones while others react," he says.

After several false starts, disc carriers for video may finally achieve a unifying White Book standard with Video CD, which can be played on Philips CD-i machines and on certain PCs. ▶

SPECIAL FOCUS ON MANUFACTURING CONTINUES ON PAGE 29 >>

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T.O.P. 75 SINGLES

THE OFFICIAL
MUSIC WEEK
CHARTS
14 MAY 1994

This Week	Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	2	INSIDE Sade (Laurie) Water (Laurie)		WHITE WATER LEVI CD/LEV 1 LEV 1/UY 17	1
2	3	COME ON YOUR KIDS The Manic Street Preachers (Manic Street Preachers) (Manic Street Preachers)	PolyGram TV MANU 21MAN4 JF MCA (Meridian) (Meridian)	MANU 21MAN4 JF	2
3	1	THE REAL THING ● Cleveland City CCOB 1500/CORASC 1500 (CRAV/SIM)	Capitol City CCOB 1500/CORASC 1500 (CRAV/SIM)	742319373-2	3
4	4	SWEETS FOR MY SWEET CJ Lewis (Lionel/Lewis) (Penny/Sullivan)	MCA BM1/D 17/BMIC 01 (BMG) BM 01/BMIC 01	12813033-2	4
5	4	MMM MMM MMM MMM The Four Seasons (Hampson) (Hampson)	RCA 7432120191/2432120194 (BMG) Crosby Text Commodore/Text Commodore (Hampson)	7432120191-2	5
6	2	THE MOST BEAUTIFUL GIRL IN THE WORLD ● General (General/Roy P.W.C.) (Sire)	WFS WFS 1902/1902 (Sire) NPG 831/NPG 910203	190203-2	6
7	NEW	AROUND THE WORLD East 17 (Stannard) PolyGram (Mansel/Henry/Townsend)	London LONCD 3490/CD349 349 (F) East 17 (Stannard) PolyGram (Mansel/Henry/Townsend)	3490/CD349 349	7
8	3	LIGHT MY FIRE Crosby (Crosby/Bohannon) (Bohannon)	PWL PWCID 286/PWMC 286 (PWL) Crosby (Crosby/Bohannon) (Bohannon)	286 1/286 1/2	8
9	11	JUST A STEP FROM HEAVEN Erasure (Chalko/Watson) (Sony/CBS) (Chalko/Sims)	EMI CDEM 311/CEM 311 (E) EMI EMI 311/CEM 311	311 (E)	9
10	5	ALWAYS Erasure (Wise) Musical Moments/Mercury (Chalko/Sims)	Mute LDCM12E 150/CM12E 152 (R/MP) Erasure (Wise) Musical Moments/Mercury (Chalko/Sims)	MUTE 152E-150	10
11	14	I LIKE TO MOVE IT ● Real 3 (Real) (The Most Romantic) (Mercury/Mercury)	Passiva COTV 101/CTV 101 (TV) (101) Real 3 (Real) (The Most Romantic) (Mercury/Mercury)	101 (TV)	11
12	4	PRETTEN STANBY P. Diddy (Diddy) (A&M)	WEA VE 8195/CD812 VE 8195 (A&M) VE 8195-1	812 (A&M)	12
13	6	DEDICATED TO THE ONE I LOVE Boy McLean (McLean) (MCA) (Pruitt/Bass)	Real World Recordings (Dorland) (R/WB) (MCA) Boy McLean (McLean) (MCA) (Pruitt/Bass)	4181 4181-4/CAR 4-1	13
14	NEW	UNDER THE BRIDGE Real 3 (Real) (The Most Romantic) (Mercury/Mercury)	Warner Bros WDC27/CD27 (WB) Real 3 (Real) (The Most Romantic) (Mercury/Mercury)	WDC27-1	14
15	NEW	LEAN ON ME Michael Bolton (Alfonselli/Bolton) (EMI) (Withers)	Columbia 6004132/6004134 (S)	6004132	15
16	NEW	CARRY ME HOME Julie (Kenny) (Capitol/Sony)	Go! Discs GDCDD 112/GDCDD 112 (F) Julie (Kenny) (Capitol/Sony)	112 (F)	16
17	NEW	JULIE Julie (Kenny) (Capitol/Sony)	China WOKCD 2042/WOKCD 2042 (S) WOKCD 2042-1	2042 (S)	17
18	4	100% PURE LOVE Crystal Waters (Bassment Boys) (Bassment Boys) (Bassment Boys)	ADM 055690/055690A/055690B/055690 (F) Crystal Waters (Bassment Boys) (Bassment Boys) (Bassment Boys)	055690 (F)	18
19	NEW	YOUR BODY'S CALLIN' Koolhaas (Koolhaas) (Capitol/Sony)	Jive WJCD 314/WJCD 314 (BMG) Koolhaas (Koolhaas) (Capitol/Sony)	314 (BMG)	19
20	18	ROCKIN' FOR MYSELF Koolhaas (Koolhaas) (Capitol/Sony)	WEA VE 8195/CD812 VE 8195 (A&M) Koolhaas (Koolhaas) (Capitol/Sony)	812 (A&M)	20
21	5	STREETS OF PHILADELPHIA ● Sprayground (Sprayground) (Piknik) (Piknik)	Columbia 6000585/6000586/6000587 (S) Sprayground (Sprayground) (Piknik) (Piknik)	6000585	21
22	NEW	NAZIS Koolhaas (Koolhaas) (Capitol/Sony)	Parlophone CD 827/CTR 827 (F) Koolhaas (Koolhaas) (Capitol/Sony)	827 (F)	22
23	17	REACH Jody Cheeks (Brothers in Rhythm) (Roulette/Roulette)	Positive COTV 127/CTV 12 (E) Jody Cheeks (Brothers in Rhythm) (Roulette/Roulette)	12 (E)	23
24	13	EVERYTHING CHANGES ● Take That (Word/Kennedy) (MCA) (Word/Kennedy)	RCA 74321187/74321187-3 (BMG) Take That (Word/Kennedy) (MCA) (Word/Kennedy)	74321187-3	24
25	NEW	THE EYES OF TRUTH Erasure (Chalko/Watson) (Sony/CBS) (Chalko/Sims)	Virgin DDXSC 126/DCSC 126 (E) Erasure (Chalko/Watson) (Sony/CBS) (Chalko/Sims)	126 (E)	25
26	20	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR Closer Michael (Steinman) (Capitol/Sony)	Virgin VSCDT 1489/DCSD 1489 (E) Michael (Steinman) (Capitol/Sony)	1489 (E)	26
27	26	DREAMS The Cranberries (Street) (Island) (Island)	Island CDX 594/CS 594 (F) The Cranberries (Street) (Island) (Island)	594 (F)	27
28	19	SATURDAY NIGHT SUNDAY MORNING Erasure (Chalko/Watson) (Sony/CBS) (Chalko/Sims)	EMI CDEM 311/CEM 311 (E) EMI EMI 311/CEM 311	311 (E)	28
29	NEW	MY LOVE Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	MCA MCSTD 19192/MCSTD 19192 (S) Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	19192 (S)	29
30	NEW	NO ONE CAN STOP US NOW Cleveland City CCOB 1500/CORASC 1500 (CRAV/SIM)	RCA 7432120452/7432120453 (BMG) Cleveland City CCOB 1500/CORASC 1500 (CRAV/SIM)	7432120452	30
31	NEW	NUMBER ONE L'Arc en Ciel (MCA/CJ) (Butler/Jeffrey/Park/Rice)	MCA MCSTD 1919/MCSTD 1919 (BMG) L'Arc en Ciel (MCA/CJ) (Butler/Jeffrey/Park/Rice)	1919 (BMG)	31
32	25	ELONIC SYMPHONY Ronnie (Sire) (Sire)	Virgin VSCDT 1489/DCSD 1489 (E) Ronnie (Sire) (Sire)	1489 (E)	32
33	22	THE SIGN ● Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	Meridian/Meridian ACDCE 114/CEM 11 (F) Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	11 (F)	33
34	21	ROCK MY HEART Haddaway (Haddaway) (EMI) (Haddaway)	Logic/Airta 742311941/742311941-3 (BMG) Haddaway (Haddaway) (EMI) (Haddaway)	742311941-3	34
35	NEW	AIN'T NOTHING LIKE THE REAL THING Mancina Deane & Fran John (Thomas) (Johannes) (A&M/Sony)	Rocket LONDON 350/LONDON 350 (F) Mancina Deane & Fran John (Thomas) (Johannes) (A&M/Sony)	350 (F)	35
36	NEW	SO CLOSE TO LOVE Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
37	NEW	LISTEN TO THE MUSIC Duo:Be (Duo:Be) (Capitol/Sony)	Warner Bros WDC27/CD27 (WB) Duo:Be (Duo:Be) (Capitol/Sony)	WDC27/CD27	37

38	20	LICK A SHOT Cypress Hill (Hill/Magnum) (MCA/Capitol) (MCA/Capitol)	Columbia 6031903/6031904-1/6031903 (S) Cypress Hill (Hill/Magnum) (MCA/Capitol) (MCA/Capitol)	6031903 (S)	38
39	NEW	BACK IN MY LIFE John Roberts (Gooden) (MCA) (Roberts/Lewis)	HRF CD 230/PCS 230 (F) John Roberts (Gooden) (MCA) (Roberts/Lewis)	230 (F)	39
40	NEW	IF YOU GO Janet Jackson (A&M) (A&M)	SRK CD58K 51/7CSK 51 (E) Janet Jackson (A&M) (A&M)	51 (E)	40
41	2	MILLENNIUM Midge Jagger (Frost) (E) (Columbia/Warner/Globe/Henry)	Butterfly BR12/BR12 (F) Midge Jagger (Frost) (E) (Columbia/Warner/Globe/Henry)	BR12 (F)	41
42	NEW	SWEEP POTATO PIE Domino (J. Baccari) (Virgin) (Domino/Gins)	Columbia 6002292/600294 (S) Domino (J. Baccari) (Virgin) (Domino/Gins)	6002292 (S)	42
43	2	SET YOU FREE All Around The World (CD/D) (E) (141/Columbia) (141) (TRC/BMG)	CD/D (E) (141/Columbia) (141) (TRC/BMG) All Around The World (CD/D) (E) (141/Columbia) (141) (TRC/BMG)	141 (E)	43
44	2	MUST BE THE MUSIC Hysteria (Hysteria/Hysteria) (EMI) (Hysteria)	Deconstruction/RCA 74321207362- (BMG) Hysteria (Hysteria/Hysteria) (EMI) (Hysteria)	74321207362-1	44
45	NEW	REYS OF THE RISING SUN Deconstruction (Deconstruction) (EMI) (Deconstruction)	Magnet MAG 10222/MAG 10222 (V) Deconstruction (Deconstruction) (EMI) (Deconstruction)	10222 (V)	45
46	32	SILENT SCREAM Richard Marx (Marx) (Mercury)	Capitol CD 7147/CD 7147 (E) Richard Marx (Marx) (Mercury)	7147 (E)	46
47	3	DOOP ● Doop (Fanny/Garofalo) (Mercury/Garofalo)	Clybcast CBE 774/CD 774 (E) Doop (Fanny/Garofalo) (Mercury/Garofalo)	774 (E)	47
48	1	U R THE BEST THING Duran Duran (Durand) (Mercury/Capitol)	FXU/Magnet MAG 10222/MAG 10222 (V) Duran Duran (Durand) (Mercury/Capitol)	10222 (V)	48
49	NEW	YABBA DABBA DOO Duran Duran (Durand) (Mercury/Capitol)	Wild Card CARD 6/CARD 6 (F) Duran Duran (Durand) (Mercury/Capitol)	6 (F)	49
50	20	WHATTA MAN Sade (Laurie) (A&M)	HRF CD230/PCS 230/F 230 (F) Sade (Laurie) (A&M)	230 (F)	50
51	7	ANOTHER SAD LOVE SONG Anita/Patt (Patt) (Mercury/Capitol)	HRF CD230/PCS 230/F 230 (F) Anita/Patt (Patt) (Mercury/Capitol)	230 (F)	51
52	2	SLAVE TO THE RHYTHM Duran Duran (Durand) (Mercury/Capitol)	ZTT ZANG 9021/ZANG 9021 (S) Duran Duran (Durand) (Mercury/Capitol)	9021 (S)	52
53	2	ALONE AGAIN IN THE LAP OF LUXURY Mansion (Mansion) (Mercury/Capitol)	EMI CDEM 311/CEM 311 (E) EMI Mansion (Mansion) (Mercury/Capitol)	311 (E)	53
54	7	YOU GOTTA BE Duran Duran (Durand) (Mercury/Capitol)	Dusted SOUND 252/CD 252 (S) Duran Duran (Durand) (Mercury/Capitol)	252 (S)	54
55	NEW	BIG GAY TIME The Lemonheads (Robb) (Brooklyn) (EMI) (Lionel)	Atlantic A 7293/DCD 7293 (E) The Lemonheads (Robb) (Brooklyn) (EMI) (Lionel)	7293 (E)	55
56	NEW	LET THE GOOD TIMES ROLL Sheep On Drugs (Drugs) (Capitol/Sony)	Transatlantic CD 576-1 (F) Sheep On Drugs (Drugs) (Capitol/Sony)	576-1 (F)	56
57	4	WE RITX AND WE WUNDER P. Diddy (Diddy) (A&M)	Virgin VSCDX 151/DCDX 151 (S) P. Diddy (Diddy) (A&M)	151 (S)	57
58	2	WRECK SHOP Wreck X (Wreck X) (Mercury/Capitol)	MCA MCSTD 1919/MCSTD 1919 (S) Wreck X (Wreck X) (Mercury/Capitol)	1919 (S)	58
59	NEW	DESTINY Kenny Rogers (Green) (Chrysalis) (C) (Word/Baker/Kennedy)	Capitol CD 827/CTR 827 (F) Kenny Rogers (Green) (Chrysalis) (C) (Word/Baker/Kennedy)	827 (F)	59
60	13	WITHOUT YOU ● Mina (Mina) (Mercury/Capitol)	Columbia 6031903/6031904 (S) Mina (Mina) (Mercury/Capitol)	6031903 (S)	60
61	23	AS IF WE NEVER SAID GOODBYE Barbra Streisand (Streisand) (A&M)	RCA 74321187/74321187-3 (BMG) Barbra Streisand (Streisand) (A&M)	74321187-3	61
62	NEW	MOTHER Duran Duran (Durand) (Mercury/Capitol)	MCA 194/DCD 194 (F) Duran Duran (Durand) (Mercury/Capitol)	194 (F)	62
63	24	BULL IN THE HEATHER Sonic Youth (Sonic Youth) (Sonic Youth)	Duffen GFSTD 72/DCSD 72 (F) Sonic Youth (Sonic Youth) (Sonic Youth)	72 (F)	63
64	12	I'LL REMEMBER Madonna (Madonna) (Mercury/Capitol)	Maverick/WEA WDC27/CD27 (WB) Madonna (Madonna) (Mercury/Capitol)	WDC27/CD27 (WB)	64
65	17	HOLD THAT SUCKER DOWN The ET Group (The ET Group) (Mercury/Capitol)	Cheeky/CHKCD 004/CHKCD 004 (BMG) The ET Group (The ET Group) (Mercury/Capitol)	004 (BMG)	65
66	4	WHY ME? P. Diddy (Diddy) (A&M)	Telstar CDSTAS 2719/CASSTAS 2719 (S) P. Diddy (Diddy) (A&M)	2719 (S)	66
67	NEW	LUCKY LUCKY ME Mervyn Gayer (Holt/Greene) (Mercury/Capitol)	Motown TMOCD 1438/TMOCD 1428 (F) Mervyn Gayer (Holt/Greene) (Mercury/Capitol)	1428 (F)	67
68	3	THE MONEY EP Cypress Hill (Hill/Magnum) (MCA/Capitol)	Parlophone CD 827/CTR 827 (F) Cypress Hill (Hill/Magnum) (MCA/Capitol)	827 (F)	68
69	NEW	PLEASE MR POSTMAN The Backbeat Band (Ward) (Johannes) (A&M/Sony)	Virgin VSCDX 151/DCDX 151 (S) The Backbeat Band (Ward) (Johannes) (A&M/Sony)	151 (S)	69
70	NEW	HELP ME FIND A WAY TO YOUR HEART Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	EMI CDM1TS 106/CD1TS 106 (E) Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	106 (E)	70
71	NEW	HOW DO YOU LIKE IT? Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	Elektra EKR 185/CD EKR 185 (S) Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	185 (S)	71
72	NEW	SOWING THE SEEDS OF HATRED One Life (One Life) (Mercury/Capitol)	One Life (One Life) (Mercury/Capitol) Sowing the Seeds of Hatred (One Life) (Mercury/Capitol)	11 (F)	72
73	4	DIFFERENT TIME DIFFERENT PLACE Circus (Circus) (Mercury/Capitol)	Circus CIRCUS 111/RC 111 (E) Circus (Circus) (Mercury/Capitol)	111 (E)	73
74	6	LIBERATION P. Diddy (Diddy) (A&M)	Parlophone CD 827/CTR 827 (F) P. Diddy (Diddy) (A&M)	827 (F)	74
75	4	IT WILL BE YOURS Paul Young (Walt) (Mercury/Capitol)	Columbia 6031903/6031904 (S) Paul Young (Walt) (Mercury/Capitol)	6031903 (S)	75

This Week	Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	1	100% PURE LOVE Crystal Waters (Bassment Boys) (Bassment Boys)	ADM 055690/055690A/055690B/055690 (F) Crystal Waters (Bassment Boys) (Bassment Boys) (Bassment Boys)	055690 (F)	18
2	2	Anybody Gonna Love Me The Notorious B.I.G. (A&M)	A&M 10000/10000 (S) The Notorious B.I.G. (A&M)	10000 (S)	31
3	3	Always Erasure (Chalko/Watson) (Sony/CBS) (Chalko/Sims)	EMI CDEM 311/CEM 311 (E) EMI EMI 311/CEM 311	311 (E)	51
4	4	Back In My Life John Roberts (Gooden) (MCA) (Roberts/Lewis)	HRF CD 230/PCS 230 (F) John Roberts (Gooden) (MCA) (Roberts/Lewis)	230 (F)	31
5	5	Back to My Future The Notorious B.I.G. (A&M)	A&M 10000/10000 (S) The Notorious B.I.G. (A&M)	10000 (S)	31
6	6	Big City Nights Cypress Hill (Hill/Magnum) (MCA/Capitol)	Columbia 6031903/6031904 (S) Cypress Hill (Hill/Magnum) (MCA/Capitol)	6031903 (S)	18
7	7	Carry Me Home Julie (Kenny) (Capitol/Sony)	Go! Discs GDCDD 112/GDCDD 112 (F) Julie (Kenny) (Capitol/Sony)	112 (F)	16
8	8	Close to You Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
9	9	Daddy Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
10	10	Deep Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
11	11	Disappearing Act Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
12	12	Do It Right Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
13	13	Everyday Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
14	14	Find a Way to Your Heart Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	EMI CDM1TS 106/CD1TS 106 (E) Ace of Base (Penny/Sullivan) (PolyGram/Lionel)	106 (E)	70
15	15	Hold That Sucker Down The ET Group (The ET Group) (Mercury/Capitol)	Cheeky/CHKCD 004/CHKCD 004 (BMG) The ET Group (The ET Group) (Mercury/Capitol)	004 (BMG)	65
16	16	I Like to Move It Real 3 (Real) (The Most Romantic) (Mercury/Mercury)	Passiva COTV 101/CTV 101 (TV) (101) Real 3 (Real) (The Most Romantic) (Mercury/Mercury)	101 (TV)	11
17	17	I Wanna Be a Star Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
18	18	Just a Step from Heaven Erasure (Chalko/Watson) (Sony/CBS) (Chalko/Sims)	EMI CDEM 311/CEM 311 (E) EMI EMI 311/CEM 311	311 (E)	9
19	19	Lean on Me Michael Bolton (Alfonselli/Bolton) (EMI) (Withers)	Columbia 6004132/6004134 (S) Michael Bolton (Alfonselli/Bolton) (EMI) (Withers)	6004132	15
20	20	Let the Good Times Roll Sheep On Drugs (Drugs) (Capitol/Sony)	Transatlantic CD 576-1 (F) Sheep On Drugs (Drugs) (Capitol/Sony)	576-1 (F)	56
21	21	Light My Fire Crosby (Crosby/Bohannon) (Bohannon)	PWL PWCID 286/PWMC 286 (PWL) Crosby (Crosby/Bohannon) (Bohannon)	286 1/286 1/2	8
22	22	Listen to the Music Duo:Be (Duo:Be) (Capitol/Sony)	EMI CDM1TS 106/CD1TS 106 (E) Duo:Be (Duo:Be) (Capitol/Sony)	106 (E)	36
23	23	Lucky Lucky Me Mervyn Gayer (Holt/Greene) (Mercury/Capitol)	Motown TMOCD 1438/TMOCD 1428 (F) Mervyn Gayer (Holt/Greene) (Mercury/Capitol)	1428 (F)	67
24	24	My Love Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	MCA MCSTD 19192/MCSTD 19192 (S) Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	19192 (S)	29
25	25	My Love Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	MCA MCSTD 19192/MCSTD 19192 (S) Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	19192 (S)	29
26	26	My Love Mary J. Blige (Blige/Combs) (WCEMI) (Holt/Greene)	MCA MCSTD 19192/MCSTD 19192 (S) Mary J. Blige (Blige/Combs) (

ALTERNATIVE

THE FALL: Middle Class Revolt (Permanent PERM 16). The Fall's 18th album is pure for the course, with its equal mix of commercial twists and more disjointed material, although the quality control is still good after all these years. Last year's *Infotainment* scan went Top 10 so expect Middle Class Revolt to do likewise. **93%**

PULP: The Sisters EP (Island IS 595). Do You Remember The First Time was Pulp's debut Top 40 single, so the re-release of *Babies*, with two new tracks and a re-recording of an old song, should repeat the success. *Babies* is arguably the band's strongest single and, with all the current media brouhaha surrounding the *His'n'Hers* album, it could go Top 20. **92%**

SONIC YOUTH: Experimental Jet Set, Trash And No Star (Geffen CD 24632). After two relatively accessible albums for Geffen, the legendary New York quartet return to their more avant garde rock roots. Suffice to say, while *Experimental* will not turn them into superstars, it cannot do the band's reputation any harm. **92%**

VARIOUS: Rare On Air Volume One (Mammoth MR0074). The live, one-off material and quality of guests on American radio show KCRW is bound to win a lot of press attention, with Leonard Cohen, Tori Amos and John Cale the first three out of the hat. Nick Cave, Beck and Evan Dando with Julianna Hatfield also pop up among the album's 16 tracks - something for everyone with an alternative bent. **92%**

VARIOUS: Pop (Do We Not Like That) (Too Pure PURE 34). The Too Pure label celebrates its fourth anniversary with this 10-track compilation, drawing from folk catalogue (PJ Harvey, Stereolab and The Faith Healers) and forthcoming singles from Minxus, Laika and Mouse on Mars. **92%**

LAY QUITE AWHILE: Delicate Wire (Southern 1817). A new Canadian quartet, Lay Quite Awhile have made one of the strongest debut releases of the year. The band's folk and country-tinged abrasive sound, shaped by Danielle Howle's wonderfully clear, swinging vocal, and persuasive songcrafting deserve to make a big splash. **91%**

PICK OF THE WEEK

THE AUTEURS: Now I'm A Cowboy (Hut HUT 16). Having apparently just missed out on the Mercury Music Prize with last year's debut album *New Wave*, The Auteurs maintain the successful formula with *Now I'm A Cowboy*. The album is a slightly tougher, more rounded effort, but Luke Haines' sinewy melodies and wry lyrics still brim with unfettered confidence. Top 10 bound. **93%** Martin Aston

CLASSICAL

BERG, KORNGOLD, STRAUSS: Songs. Von Otter, Forsberg (Deutsche Grammophon 437 515-2). Berg's music is not an easy sell but his early songs are very romantic and the performers are the team who won the *Gramophone* Record of the Year for their *Gregg* album. Excellent reviews are expected to complement advertising in classical magazines and national displays. **93%**

VARIOUS: Bel Canto Arias. Philharmonia Orchestra/Marin (Philips CD/MC 434 912-2/4). Russian baritone Dimitri Hvorostovsky was in London last month, so interviews in the national press and *CD Review* accompany this debut album of Italian repertoire, which also features in classical magazine ads. **93%**

BRYARS: Vita Nova. (ECM New Note 44S 351-2). These



The Auteurs: Now I'm A Cowboy brims with confidence

works from the late Eighties are a long way from Bryars' cult hit *Jesus' Blood*, but his new direction and the fact that music is being performed at the Queen Elizabeth Hall on June 30 will draw national press attention. There is also a feature on the composer in this month's *Gramophone*. **93%**

BRODSKY QUARTET: Lament. Various. (Silva Classics/Conifer SILK6

6001). Film music specialist Silva Screen launches its classical label by targeting a new market. The Brodsky is billed as "the garage band of classical music" and the album features cameos by Elvis Costello and Wilhelmina Fernandez. Advertising is in *Q*, *Vox*, *NME*, *The Face* and *The Wire* as well as classical magazines and the national press as part of a co-op campaign with Tower. The

Quartet plays the London Jazz Cafe on June 1 and 2 with gigs in Glasgow and Manchester being arranged. **93%**

PICK OF THE WEEK

VARIOUS: Warning: Mozart. (Sony CD/MC SWK/SWT 57230). Also blazing a new marketing trail is Sony's UK originated 12-title budget series aimed at the twentysomething audience under the slogan "Warning: If you play this album you might seriously get into classical". Brightly coloured album trays and covers are echoed in posters and browser cards, advertising is in *Q*, *Time Out*, *NME* and *Vox* alongside a two-week campaign on Virgin 1215. **93%**

Phil Sommerich

DANCE

K-KLASS: What You're Missing (Deconstruction 12R6380). The K-Klass production team's big and bouncy house sound has recently made them among the most in-demand remixers. This new single is another powerful crowd-pleaser which is bound to be a Club Chart hit, while the catchy vocal should help win radio play. **93%**

THE GRID: Swamp Thing (Deconstruction 74321205841). This mad banjo and house hybrid works surprisingly well, especially in its Deep Piece mix form. It should build on the success of *Texas Cowboys*. **93%**

MAINSTREAM - SINGLES

THE BEAUTIFUL SOUTH:

Everybody's Talkin' (Gol Discs G00CD 113). This amiable take on the Nilsson hit adds nothing to the original but is a pleasant way to spend three minutes, and is a suitably fresh vehicle for The Beautiful South. **93%**

DARYL HALL: Help Me Find A Way To Your Heart (Epic 660102).

Gentle, slow blue-eyed soul classically performed. Its summery sound may well find favour after the largely unsuccessful *Philly Mood* re-release. **93%**

HOWLIN' WOLF: Smokestack Lightnin' (MCA MCSTO 1960).

A wholly worthy reissue, precipitated by the song's use in the current Budweiser TV campaign, it also includes a fine seven-minute version of *Little Red Rooster*, a hit for the Rolling Stones. **93%**



Salt N' Pepa: rhythmic rap

RUPAUL: House Of Love (Union City UCRD29). Somewhat overlooked when issued last year as a double A-side with the novelty *Back To My Roots*, this is RuPaul's finest song. A charming, mid-tempo house groove, *House Of Love* is currently thriving on the club circuit thanks to mixes by T-Empo and Eric Kupper. It should now steer its way into the Top 40. **93%**

RICHARD TRAVIS: Preacher (Magnet MAG 1023CD). Would-be teen-idol Travis was briefly a

member of Bad Boys Inc, and his debut single, produced by the Rapino Brothers, is a soul-tinged jagger, sweetened by Carol Kenyon's vocal support. It probably will not be a hit in itself, although it may serve as a useful building brick. **93%**

BIG MOUNTAIN: Baby, Love Your Way (RCA 74321198062). From the *Reality Bites* soundtrack, this is a lightweight reggae cover of the *Prater* Franthorn hit, and is definitely in a summery mood. If there is a

place in the Top 10 for reggae makeovers of *Dedicated To The One I Love* and *Sweets For My Sweet*, then this should have no problem making it. **93%**

2 UNLIMITED: Real Thing (IWL Continental PWCD 306). Ain't nothing like the Real Thing (Tony Di Bart's, that is), as 2 Unlimited plough their usual frantic and bouncy techno furrow. The male rap/female singing combination still serves them well and, as usual, this is Top 10 bound. **93%**

PICK OF THE WEEK

SALT 'N' PEPA: Shoep (Irr CD 234). This rhythmic rap song failed to make much of an impression first time around, but its time may have arrived, post *Whatta Man*. It is a perfect showcase for the rappers, who feed off each other well, and with great humour. **93%**

Alan Jones

BLAST feat VDC: Crazy Man (X-CLU008). Licensed from the fashionable Italian label UMM, this is already a huge club tune with a fair number of import copies in circulation. An epic house production with an over-the-top male vocal, it definitely has crossover potential. **★★★**

THE PRODIGY: No Good (Start The Dance) (XL XLT51). Flying defiantly in the face of fashion, The Prodigy return after a year's absence with another rough and rugged hardcore track. They still have plenty of grassroots support and will continue to outsell other hardcore acts by a big margin. **★★★**

VARIOUS: Freska (React REACTLP39). This upfront selection of happy house tunes has been put together by DJ Rachel Auburn, who has also mixed the tape and CD versions. It features two hits — by Tony Di Bart and Loveland — plus 10 other excellent club tunes. **★★★**

LOCO: Why Do We Do? (Fresh FRSH12). This is another successful club tune from the label which has already impressed with Love Station and Mr. Ray. The sharp pumping house production is

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



Carleen Anderson: cool and catchy funky soul song

the work of Pete Glenadell, who produced Secret Life's current single. **★★★**

VARIOUS: None Of These Are Love Songs (Caustic Vision Audio CVNO01). This compilation is the first product from a new joint venture between a range of leading underground dance labels, including Black Sunshine, Slip'n'Slide, Lingo

and Can Can. Available as a CD or triple-vinyl pack, it features seven recent singles from the labels plus three unreleased tunes. **★★★**

SALT TANK: ST3 (Internal LIAXR11). After two independent releases, Salt Tank have linked with Internal for this mini-album featuring seven of their inventive and atmospheric

techno creations. Available as a CD or vinyl doublepack, the sets' highlights include Charged Up and Eugina. **★★★**

PICK OF THE WEEK

CARLEEN ANDERSON: Mama Said (Circa YRT114). This track by the former Young Disciples vocalist first appeared last year as a limited and much sought-after promo. It is a cool and catchy funky soul song which makes this a much stronger single than its predecessor, Nervous Breakdown. It also has the bonus of a beefed-up hip hop mix from Kenny "Dope" Gonzalez and some floor-filling house versions from K-Klass. **★★★★** *Andy Beevers*

REISSUES: BUDGET

DIONNE WARWICK: Great Songs Of The Sixties (Pickwick PWKS 4191). The impeccable stylings of Dionne Warwick have been the subject of many reissues, but most concentrate on the hits. This album is more wide-ranging, and captures Dionne interpreting not just the songs of Bacharach & David (though they wrote four of the 20 tracks here) but also many others. **★★★**

THE BELLE STARS: Sign Of The Times (Laserlight Digital 12365). Once the pretenders to Bananarama's throne, the Belle Stars put together a run of seven hits between 1982 and 1984. They are all here in this bargain collection, alongside nine other songs. **★★★**

CULTURE CLUB: Collect-12-inch Mixes Plus (Virgin VIP CDV1P 116). Originally released via a licensing deal with Pickwick, this excellent album is available once again, this time through MFP. It contains some gems, among them the fabulous segue of It's A Miracle and Miss You Blind. **★★★★**

ELECTRIC LIGHT ORCHESTRA: Face The Music (Sony Collectors Choice 9826482). When first released in 1975, this masterpiece somehow failed to chart, but is retrospectively considered to be one of ELO's finest works. And no wonder, as it includes such classics as Evil Woman, Strange Magic and Waterfall. **★★★★**

CURTIS MAYFIELD: Curtis Mayfield (Laserlight Digital 12364). Offering awesome value (dealer price is £2.38 for CD and £1.78 for cassette), this 71-minute compilation concentrates on Mayfield's magnificent 1970-1972 output, save for one stray track from 1979. As such, it features (Don't Worry) If There's A Hell Below We're All Going To Go — in its full seven-minute glory — and his UK favourite Move On Up as well as Freddie's Dead and Superfly. **★★★★**

SOFT CELL: Down In The Subway (Spectrum 55092). The fact that it contains few of the group's hits but much else that demonstrates the strength of David Ball and Mark Almond's output makes this an ideal companion to their hits album, Memorabilia. **★★★**

THE RIGHTEOUS BROTHERS: Inspirations (Spectrum 5501972). Even though this album excludes the Righteous Brothers' two best-known hits, You've Lost That Lovin' Feeling and Unchained Melody, there are enough spinners here — Just Once In My Life and Go Ahead And Cry included — to make it a highly attractive collection. **★★★**

PICK OF THE WEEK

THE JACKSONS: Can You Feel It (Sony Collectors Choice 9826402). Housing four hits — Can You Feel It, Lovely One, Walk Right Now and Heartbreak Hotel (This Place Hotel) — this 1980 album is undoubted one of the Jacksons' strongest, not least because six of its nine tracks were co-written by Michael, midway between his hit albums Off The Wall and Thriller. Recalling the former and at this price it's bound to attract many buyers. **★★★★** *Alan Jones*

MAINSTREAM - ALBUMS

VARIOUS: Definitive House Masterscuts Volume 1 (Masterscuts CDSTUMM 20). Apart from certified smashes such as Big Fun (Inner City) and Voodoo Ray (A Guy Called Gerald), this superb retrospective contains Rare's immaculate Break 4 Love and Jamie Principle's sleazy Baby Wants To Ride. Also here are Ten City's Devotion and Ce Ce Rogers' Someday, making this a contender for the biggest Masterscuts release to date. **★★★★**

ERASURE: I Say I Say I Say (Mute CDSTUMM 115). Erasure are about Vince Clarke's synths, Andy Bell's ambiguous contralto and great pop songs, with the last the most vital ingredient. Sadly, this album contains fewer songs of merit than any previous Erasure album, the current single Always standing head and shoulders above the rest. Erasure's albums have an impetus of their own, and this will be huge

initially, though it will have a shorter chart life than usual. **★★★**

DES'REE: I Ain't Movin' (Dusted Sound 4750432). Des'ree's second album has a warm glow generated by her folk songs and soulful voice. A companion piece, albeit unintentionally, to the new Lena Fiebig album, with a similar blend of sharply-observed lyrics and boundary-challenging songs. **★★★**

FRANKIE GOES TO HOLLYWOOD: Reload! (ZTT 450992522). Subtitled Frankie: The Whole 12 Inches, this album promises a good deal more than it delivers, since its nine tracks are mixes of just five songs. And, instead of being a straightforward collection of their 12-inches from their original incarnation, it is ridden with the later Ollie J/Jam & Spoon/Brothers In Rhythm mixes, most of which are already available. **★★**



Des'ree: folkie and soulful

VARIOUS: The Best Reggae Album In The World Ever (Virgin VTCDD 27). Following the overwhelming success of The Best Dance Album In The World Ever, Virgin concentrates on reggae. This is a sufficiently broad-based selection of hits to prosper, especially as it is the subject of a sizable TV campaign. **★★★★**

VARIOUS: Dance To The Max Volume 2 (Virgin VTCDD 29). The first Dance To The Max album is well past gold, and has spent 11 weeks in the chart, so this up-to-date collection is set to strike precious metal too. **★★★★**

PICK OF THE WEEK

THE PRETENDERS: Last Of The Independents (WEA 4509958222). Making few concessions to the Nineties, Chrissie Hynde's Pretenders retain their hallmark sound, despite enlisting outside help in the form of Tom Kelly and Billy Steinberg to craft songwriting duties on many of the tracks. Regardless of the passage of years, the sound is fresh and vital, and several tracks here stand a good chance of becoming hits in the wake of I'll Stand By You, prime among them a warm rendition of Bob Dylan's Forever Young, 97 and Revolution. **★★★★** *Alan Jones*

THE OFFICIAL CHARTS - 14 MAY

music week
AS USED BY



SINGLES

INSIDE

	Singles	Where Watch
8	02 COME ON YOU REYS The Monuments Men Forman, Sando	Pop/Dance TV
1	03 THE REAL THING Tom D. Bar	Country City
3	04 SWEETS FOR MY SWEET CJ Lewis	MCA
4	05 MIMI MIMI MIMI MIMI Dion Ter-Douzel	RCA
2	06 THE MOST BEAUTIFUL GUY IN THE WORLD (bonus) Lance	NBC
07	AROUND THE WORLD Evan 17	Lance
7	08 LIGHT MY FIRE Catherine Lawrence-Cole	PWL
11	09 JUST A STEP FROM HEAVEN Eternal	EMI
6	10 ALWAYS Eternal	MCA
10	11 I LIKE TO MOVE IT Real 2 Real featuring The Mac Swainson	Peggy
12	12 I'LL STAND BY YOU Penthouse	WEA
9	13 DEDICATED TO THE ONE I LOVE Berni McPhee	Bluebird Records
13	14 UNDER THE BRIDGE Real Her Own Prince	World Beat
15	15 LEAN ON ME Michael Bolton	Columbia
16	16 CARRY ME HOME Guns N' Roses	Capitol
17	17 JULIE EP L'Arc en Ciel	Capitol
18	18 100% PURE LOVE Dionne Warwick	ARM
19	19 YOUR BODY'S CALLIN' R Kelly	J&R
20	20 ROCKIN' FOR MYSELF Akon	WEA
21	21 STREETS OF PHILADELPHIA Beverly Smetkin	Columbia
22	22 NAZIS Rena Front	Pedestal
23	23 REACH Julie Dennis	Peggy
24	24 EXPERIMENTAL CONCEPTS "New York"	RCA

ALBUMS

OUR TOWN - GREATEST HITS

	Albums	Where Buy	Where Buy
02	02 GOD SHUFFLED HIS FEET Dion Ter-Douzel	RCA	Columbia
1	03 PARADISE Blair	Pop	Pop
5	05 ALWAYS & FOREVER Eternal	EMI	EMI
06	06 GUNN' BACK - THE VERY BEST OF Dion Ter-Douzel	Pop	Pop
9	07 ETERNAL GETS DOWN IT: SIX WAYS TO "In Down"	Pop	Pop
7	08 CARNIVAL OF HITS Joni Ter-Douzel & The Stripes	EMI	EMI
09	09 SIN Sia	Parlophone	Parlophone
11	10 GOLD - GREATEST HITS Asia	Parlophone	Parlophone
5	11 THE VERY BEST OF MARVIN GAYE Marvin Gaye	Meridian	Meridian
6	12 TONI BRAXTON Toni Braxton	A&M/Jive	A&M/Jive
10	13 MUSTER BOX Muster City	Columbia	Columbia
12	14 AUTOMATIC FOR THE PEOPLE R.E.M.	World Beat	World Beat
13	15 EVERYTHING CHANGES Tina Turner	RCA	RCA
8	16 HAPPY NATION Ace Of Base	Minotaur/Dunoon	Minotaur/Dunoon
21	17 GREATEST HITS Guns	Parlophone	Parlophone
15	18 LEGEND Bob Marley And The Wailers	Time Cube	Time Cube
4	19 STACKED UP Singer	Ultimate	Ultimate
18	20 ELEGANT SLUMMING M People	RCA	RCA
30	21 THE CROSS OF CHANGES Enema	World Beat	World Beat
24	22 THE BEST OF RON STEWART Ron Stewart	World Beat	World Beat
17	23 STARS Sunny Rio	Pop	Pop
27	24 THE DIVINING: SCIENCE AND CHAOS "The Divining"	World Beat	World Beat



WATCH THE MIRACLE START
THE NEW
OUT MAY 9
PAULINE
HENRI
WITH



Gatefold
Sleeve
CD

14 5 94

regulars baffled as catch a groove closes doors

Leeds club hit by licence wrangle

Distributors and DJs have been left bewildered by the sudden closure of Catch A Groove, one of London's best-known dance shops. The doors of the Dean Street shop, which has been open for four years, have been closed for 10 days. The notice to the store's extensive clientele is a hand-written sign on the door which says simply: "Sorry Not open today/tomorrow". Distributors including Mo's Music and Amato say they have been unable to find out if it has shut for good.

One distributor says, "We've been trying to ring them to find out who's going on but the phone has either been engaged or there's no answer." An Industry Insider believes the shop has left the Dean Street site for good and is looking for new premises. But one of the shop's staff refused to confirm or deny this. One of the shop's main backers is boxer Nigel Benn who was in the US last week. Shop owner Abi Shah was unavailable for comment as *RM* went to press.

Three key Leeds club nights are in jeopardy following clampdowns by various authorities in the city. The Music Factory, which runs Back To Basics, Up Yer Ranson and Soundblast, says all three nights could close soon if the club's licence is not renewed in three months' time. Club manager Peter Riley says the problems began when Leeds City Council visited the venue in February. Two weeks later, Back To Basics was raided by the police. No arrests were made. Then came a noise abatement

order from the environmental health office and complaints from fire safety inspectors. Riley claims the club has done everything requested to fulfil the requirements of its licence, which was due for renewal last month. "But unfortunately we still seem to be facing possible closure," he says. "We feel the only explanation can be that we are caught in the middle of a political battle over the future of Leeds." Riley says the clampdowns on the venue seem at odds with the council's plans to make Leeds a 24-hour city.

A spokesman for the council says, "We have supported all the clubs in Leeds in our bid to make it a 24-hour European-style city. But this club has had one or two problems and it has to comply with the law if it is to get a licence," he says. "We've given the club another three months to sort out the problems and then we can consider extending the licence from 3am to 6am as we have with other clubs." Meanwhile Music Factory says it is pressing ahead with plans to open new nights in Sheffield.

inside

- N** Jungle fever in clubland
- N** why has jungle taken so long to lift off?
- S** boo tune raises the dead

club chart: CRAZY MAN
Bowl featuring VDC

cool cuts: SHARE MY LIFE
Inner City



The Beastie Boys are set to boost their reputation for creative rap with their latest album, "Ill Communication", on Grand Royal/Capitol. It is out on May 23 and is followed by an as-yet-unconfirmed single in June. The album is the follow-up to 1992's "Check Your Head" and, like that brilliant opus, features 20 tracks produced by the band with Mario Caldato Jr. It also features guest appearances from Biz Markie and Q-Tip from A Tribe Called Quest. Tracks include 'B-Boys Makin' With The Freak Freak', 'Eugene's Lament', 'Boothisovni Voo!' and 'Futerman's Rule'. The group is expected to visit the UK for a handful of gigs in June, including an appearance at Glastonbury Festival.

MY EX-GIRLFRIEND - TONY TONI TONE (POLYGRAM)
10 HOT HITS TIPPED TO CHART NEXT WEEK

WATCH THE MIRACLE START
THE NEW SINGLE
PAULINE HENRY
OUT MAY 9 ON CD/MC #12
WITH MIXES BY CUTFATHER AND WEST END

25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
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cd - mc - lp
Cant - address - diff - single - always



Club:
Natural Rhythm of The Bowie, West Pentre, Newjudy, Cornwall, Fortnightly on Saturdays 8pm-1am.



Capacity/PA/ special features:
350/GK Turbo/features up-and-coming DJs.

Door policy:
"None - just have a good time!" - Caroline Woodford.

Music policy:
"Varied; whatever makes you groove." - Caroline Woodford.

DJs:
Resident - Simon G.

Spinning:
NGR Syndicate 'Never Let You Go', Sasha 'Magic', 3 Steps 2 House 'Cookney Cowboy', Progression 'Reach Further (X-Press 2 Mix)', Movin' 'Melodies Production' 'Ethics EP'.

DJ's view:
"The atmosphere and friendliness of this crowd is unrivalled" - Spencer Williams.

Industry view:
"A really good club. You assume the crowd's not going to be closed up, but they're more open-minded than a city crowd." - Tim Jeffery, Loaded.

Ticket price: £5.

new²
jungle fever

It's difficult to imagine the hardcore sound of jungle ever going mainstream.

But the genre is nonetheless beginning to make its mark beyond the hip city clubs and hard techno rave.

Having begun life on the turntables of black techno DJs in the Eighties, the sound of jungle can now be heard anywhere from raga dancehalls to key specialist radio shows.

The raggas kids are now getting into jungle rather than reggae as it says a little more to them. It's simply a progression and you could compare it to hip hop," says DJ and Kickin' Records A&R man Worlock.

Soul, rare groove and swing samples are being used on the new jungle tracks with tunes by General Levy and Deep Blue currently creating a buzz in RnB promoter and DJ Richie P's says reactions to jungle tracks are now phenomenal, "It's so crazy. Whether you are into reggae, rare groove or hardcore, you can also get into jungle".

Labels such as Movin' Shadow, Renk Records and Kickin' have been consistently providing the tunes and the rise of jungle looks unlikely to stop soon. "All I worry about is that a lot of people are using samples without permission and if this trend grows much bigger there will be a clampdown on that," says Richie.

Pirate radio stations playing jungle have also come on fire in recent months and hardcore labels, such as Strictly Underground, are set to release fresh jungle compilations soon.

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open-hearted
London club Ministry Of Sound launches its second label this month with the help of Detroit techno genius Carl Craig.

The label, Open, will be exactly that, says the club's promotions man Jim Masters. "It is a label dedicated to the open-minded, a label with a blank sheet to incorporate any experimental genre of music."

The first release, out on May 16, is from Carl Craig under the pseudonym Paperclip People and is called "Throw/Renote Uno". Other releases include a new track from In Ovo.

avalon calling

A new radio station is planning to join the multitudes of sound systems keeping this year's Glastonbury ravers up all night.

But to do so, Radio Avalon needs the support of the industry as it is a voluntary organisation. As well as playing everything from blues to country during the day, the station broadcasts a "night network" from 11pm to 8am playing the top dance tunes. It will also act as a showcase for new DJs.

Radio Avalon promoter Mervyn Tenkiss is keen to hear from record companies and DJs who want to contribute to the station this year's festival, which runs from June 23-26. He can be contacted on 0276 788025.

Meanwhile, dance acts confirmed so far include Galliano, Björk, Jamiroquai, Apache Indian, M People, The Beastie Boys, Orbital, African Headcharge, Dub Syndicate, Honky, Transglobal Underground, Ultramarine, Oul 3, D'Mile, Outside, Loop Guru, Sanctus, Sane Of Age, Urban Species, US3 and Sunchild.

normal or the stars... In the Twenties, Dada was known as a nihilistic art form. In 1994, it's the name of a recording studio and one of the finest dance compilations of the year. **RH** joins the studio in celebrating its impressive output by offering free copies of its Good Boy Records compilation 'Dada - Deep And Dubby Attitudes' featuring Bump, Letfield and Morgan King. Just answer this question: What was Underworld's original name? Entries to Dada: RM, 245 Bakers Rd, London SE1 9UR, by May 17.

simonin hits new heights

Bomb The Boss man Tim Simonin is set to make an emphatic return to the spotlight with a host of new projects and a new label, Stoned Heights.

Following his recent work with Topdown Records and his involvement with Inference and his move from Rhythm King to Island Records, Simonin (26) has been working on his new label deal with 4th & Broadway/Island. Stoned Heights will feature left of centre projects and first out are two ambient dub compilations titled 'Divinctions' licensed from Bill Lawlor's Arcangel and an industrial rave album 'Rage Cuts'. 'Divinctions' is out on June 20.

Simonin says, "The labels I've summed up part of the projects involved. It's great to be successful without any 'highlights'." Meanwhile, he has also been completing the new Bomb The Boss album 'Clear', which is due for release in September.

say what?!

Ray Keith - artist, remixer, Black Market Records
"At the end of the day, we have been working for 10 years and we have coined the underground scene. Nothing has really changed in that sense and the major labels still don't want to take notice. Jungle is still going strong."

Jaslor Hart - Renk Records
"The jungle market is now more organised and the brains within it are promoting it properly. Everyone has an aim now, especially the labels. The past two years were out of apprenticeship. The kids are getting to hear jungle more and they can relate to it. The music is definitely better and is more creative with more of a groove to it."

why has jungle taken so long to lift off?

when everyone was making a jungle tune. A lot of people, like most of the music press, have ignored it and hoped it would go away. It just went underground though and of course when a style of music does that, then it's when the press get interested again."

Sean O'Keefe - Movin' Shadow Records
"It has just become a buzzword. The records are a lot better than a few years ago

less drum and bass oriented. But the only real difference now is the reggae and soul samples."

Mark Ryder - Strictly Underground Records
"There's more of a vibe now and I think people have opened up a bit more and accepted it. Basically, they've taken away the happy piano and it's a little

David Rodigan - DJ, Kiss FM
"Most things do take time to spread from the hardcore underground and there will always be back-up periods. In this case, I think it's because jungle has become more accessible for some people a lot more. The General Public really is a good example because it's attracting a mixed audience."

2 **rm** namecheck: editor-in-chief: steve redmond @ managing editor: selina webb @ associate editor: nick robinson @ designer/sub-editor: fiona robertson

5	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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15	24	EVERETT
16	25	THE EYES
17	26	FLACCHIA
18	27	DREAMS
19	28	Saturday
20	29	MY LOVE
21	30	NO ONE
22	31	NUMBER
23	32	LONELY S
24	33	THE SUN
25	34	Rock M
26	35	Ain't No
27	36	So Close
28	37	LISTEN T
29	38	LICK A S
30	39	Back In
31	40	If You G
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32	39	ANYTHING SWI
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Musical & Vocalists Brown		

The m.c. club chart is available as a special favor service in restaurants from as soon as 11.8. Available on the History Justice publication details on 07-432-303

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275		

hot vinyl

namecheck: ralph tee ⊕ krad beatnik ⊕ tim jeffery ⊕ andy beavers

tune of the week

the boo radleys: 'lazarus' (creation)

Si Ehenne, Secret Knowledge, Ultramarine and Augustus Pablo provide the remixes for the top indie band. Once again, it's Kris Needs and Co. who are the most inventive, keeping a fraction of the vocal and a searing guitar line among a pumping, meandering dub mix. Si Ehenne house things up in their own inimitable way, Ultramarine go for an authentic dub vocal while Pablo settles for brilliant tripped-out dub complete with chokey guitar, drums and sax. An excellent array of mixes. **bb**



VIRTUAL SYMMETRY 'The VS' (Eye Q). This is a beautifully constructed and produced single from Gerald Becker. 'The VS' is one of those tunes that drifts along the line between laid-back ambient trance and stomping techno. The chokey piano and organ sweeps are what hold the delicious, calming melody together, particularly when it all kicks in. Dreamy and mesmerising. This is one tune that with a little volume will simply blow them away. **bb**

usual Morale ingredients are included in this package - excellently crafted, powerful percussion, piano lines and some aggressive synth sounds. This time the "sax" is tossed by Delta and it's the lack of melody that will probably hold this single back from being a big crossover hit. As a club record, though, it sounds great, particularly the Bad Yard Mix which sweeps through several styles. **lj**

ZHANE 'Sending My Love (Remixes)' (US Motown). Taken from the excellent album, this 12 inch offers various mixes of a track

which in its original form is a light chirpy tune with floating vocals and keyboards together with a chunky two-step bassline. Not as insistent as the last couple of singles, and without a familiar breakbeat to help it along, this is unlikely to be the track that sets them up for the big time but it's still the week's most firing imprint. Best stick one away as this is exactly the sort of tune that comes back around just when you can't get it anymore. **rt**

MENTAL INSTRUM feat. **COLONEL ABRAHMS** 'Sigh' (Be Bop Babe/Freetown). There's no denying

the Colonel can work magic given the right material, while Smack Productions (or it is they) certainly know a thing or two about quality garage. Put the two together and you get a seriously soulful and bumping tune that is not a million miles away from Michael Wolford's 'Hoidin' On'. Now there's a recommendation. **ab**

69 'LITE MUSIC' (R&S)/ PAPERCLIP PEOPLE 'Throw/Remake Uno' (Open). Carl Craig links up with R&S for seven tracks of electronic deviance and distortion. 'Jam The Box' features four mixes ranging from hammering techno to rushing house rhythms. Overall, this is an EP for techno purists but one which manages to neatly combine shipped-down raw beats with softer synths to great effect. Even better though is Craig's slithering techno house groove on 'Throw' and the sparse, funk boss rumblings of 'Remake Uno' - stunningly original and massive on the floor. **bb**

TWO COWBOYS 'Everybody's Got It' (Fusion) Chesey record alert! This unchronologically commercial track is to

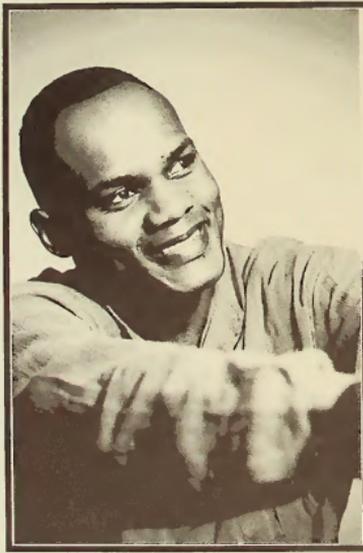
born dancing what 'Doop' was to the charleston, with fiddles, banjos and lots of whooping cowboy noises. You'll either love or loathe it and it will no doubt divide the nation in the same way 'Doop' did. Mecca clubs will embrace it as a great party record, others will have their hands over their ears. **lj**

SOLITAIRE GEE 'The Teazer' (Phat). This follow-up to 'Slumberland' is another chunky, funky house groove that comes with a healthy hint of electro and some well-chosen vocal snippets on the black label side. The more it bawl while side manages to be hard without pummeling you into submission. **ab**

EG-LABORAL 'Deep and Dark Secrets EP'



DAVID MORALES & THE BAD YARD CLUB 'In De Ghets' (Mercury). All the



Ronni joins Kenny on tour!
London soul sensation Ronni Simon has been confirmed as support act for the current Kenny Thomas UK tour.

- May 1994
 Tuesday 15th: Tunbridge Wells Assembly Rooms
 Wednesday 11th: Norwich U.K.A.
 Thursday 12th: Poole Arts Centre
 Saturday 14th: Kidderminster Glades Arena
 Sunday 15th: Warrington Park Hall
 Monday 16th: Mansfield Leisure Centre
 Wednesday 18th: Bradford Mastro
 Thursday 19th: York Barbican
 Saturday 21st: London Ilford Island
 Sunday 22nd: London Shepherd's Bush Empire

Ronni Simon

picture a voice that evokes the ghost of soul's golden past...
 picture a singer who oozes a special musical magic all of its own...
 picture an artist putting the soul back into pop and the pop back into soul...
 picture Ronni Simon - a soul soulstar to swoon...
 his irresistible debut single: "I Good 2 Me" out soon on Network.
 His incredible debut album: "Take You There" to follow...



SI

INS	COME ON	THE REAL	SWEETS	MAW M	THE MIST	AROUND	LIGHT IN	JUST AS	ALWAYS	LIVE TO	THE SPAN	DUPICAT	UNDER T	LEAVE D	CARRY I	JULIE EP	100% P	YOUR B	ROCKW	STREETS	NAZIS	REACH	EVERY
5	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
THE EYES OF THURTH	THE EYES OF THURTH	THE EYES OF THURTH	DREAMS	SATURDAY NIGHT, SUNDAY MORNING	MY LOVE	NO ONE CAN STOP US NOW	NUMBER ONE	LOVELY SYMPHONY	THE SIGN	ROCK MY HEART	AIN'T NOTHING LIKE THE REAL THING	SO CLOSE TO LOVE	LISTEN TO THE MUSSIC	LICK A SHOT	BACK IN MY LIFE	IF YOU GO
Various	Various	Various	Various	Various	MCA	RCA	MCA	Various	Mercury/Various	Mercury/Various	Legg/Arista	Board	EMI	Various	Various	SBK
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various

© CIN. PRODUCED IN CO-OPERATION WITH THE BPI AND BARD, BASED ON A SAMPLE OF OVER 1,000 RECORD OUTLETS.

ART
SINGLE
ON CD • MC • 7" • 12"
BY CUTFATHER AND WEST END

10

OUT THIS WEEK

THE REAL THING - (PWL CONTINENTAL)	MORE TO THIS WORLD - (A&M)
2 UNLIMITED	BAD BOYS INC
(SHE'S) SOME KIND OF WONDERFUL - (ELEKTRA)	HOUSE OF LOVE - (UNION CITY)
HUEY LEWIS & THE NEWS	RUPAUL
PRAYER FOR THE DYING - (ZTT)	SEAL
LOVE IS ALL AROUND - (PRECIOUS ORO)	WATCH THE MIRACLE START - (SONY S2)
WET WET WET	PAULINE HENRY
BLONDE HAIR, BLUE JEANS - (A&M)	DOG TRIBE - (POLYDOR)
CHRIS DE BURGH	MY EX-GIRLFRIEND - (POLYDOR)
FUN-DA-MENTAL (BEGGARS BANQUET)	TONY TONI TONE
10 HOT HITS TIPPED TO CHART NEXT WEEK	

14	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
DREAM ON Vol. 1	THE IMMAGULATE COLLECTION	NEVERMIND	BACK TO FRONT	SHEPHERD MOONS	THE HITS 2	END OF PART ONE (THEIR GREATEST HITS)	DISCOGRAPHY	BACK TO BROADWAY	COAST! BOOM! BANG!	THE HITS 1	BROTHER SISTER	HARDWAY - THE ALBUM	GREATEST HITS	THE BEST OF EAGLES	JUST TO LET YOU KNOW	
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various

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Red Suede
I Say I Say
OUT MAY 16TH
cd • mc • lp
Includes gift single - always!

I say I say
I Say I Say

Also Available As Limited Edition Pop-up 12"x12" Gatefold Sleeve CD

COMPUTER GAMES

This	Last	Title	Formats	Label
1	5	CANNON FODDER	AG	Virgin
2	2	SIM CITY 2000	PC AP	Maxis/Mindscape
3	1	BENEATH A STEEL SKY	AG PC	Virgin
4	3	FRONTIER: ELITE 2	ST AG PC	Gametek
5	4	PREMIER MANAGER 2	AG	Gremlin Graphics
6	7	SKIDMARKS	AG OT	Acid Software
7	6	MAN UTD PREM. LEAGUE CHAMPS AG	AG	Krisalis
8	21	JURASSIC PARK	AG PC AA OT	CDROM
9	25	RYDER CUP GOLF	PC AA OT	Ocean
10	10	SENSIBLE SOCCER 92/93	ST AG	Renegade/Mindscape

11	8	THE SETTLERS	AG	Blue Byte
12	15	LIBERATION	AG OT	Mindscape
13	12	F14 FLEET DEFENDER	PC	Microprose
14	13	ULTIMA 8	AG	Electronic Arts
15	NE	HEIMDALL 2	PC	Core Design
16	34	CHAMP MANAGER COMPENDIUM	AG PC	Domark
17	8	FURY OF THE FURRIES	AG PC OT	Mindscape
18	11	MORTAL KOMBAT	AG	Virgin
19	14	CIVILIZATION	ST AG PC AA AP	Microprose
20	RE	SYNDICATE	AG PC	Electronic Arts

Source: ELSPA

COUNTRY

This	Last	Title	Artist	Label
1	1	IN PIECES	Garth Brooks	Liberty CDEST 2212 (E)
2	-	MY LIFE	Iris De Maet	Warner Brothers 9362454332 (W)
3	-	INGENU	Sire 7599268402 (W)	Sire
4	2	NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)
5	4	THE WAY THAT I AM	Martina McBride	RCA 7432192292 (BMG)
6	3	ROPIN' THE WIND	Garth Brooks	Capitol CDEST 2162 (E)
7	8	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZBCD 702 (P)
8	9	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZBCD 701 (P)
9	7	THE CHASE	Garth Brooks	Liberty CDEST 2184 (E)
10	10	MOONLIGHT BECOMES YOU	Willie Nelson	Columbia 4759452 (SM)

11	-	CROONIN	Anne Murray	Capitol CDEMC 3672 (E)
12	6	ABSOLUTE TORCH AND TWANG	kd lang and The Reclines	Sire 9258772 (W)
13	5	SHADOWLAND	kd lang	Warner Bros 9257242 (W)
14	11	EVEN COWGIRLS GET THE BLUES	kd lang	Sire 9362454332 (W)
15	13	COME ON COME ON	Mary Chapin Carpenter	Columbia 471982 (SM)
16	12	GREVE ANGELO/GP	Gram Parsons	Warner Brothers WV 9261082 (W)
17	-	INFAMOUS ANGEL	Iris De Maet	Warner Bros 9362454332 (W)
18	18	OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)
19	16	I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
20	-	TODAY	Dominic Kirwin	Ritz RITZCD 71 (P)

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JAZZ AND BLUES

This	Last	Title	Artist	Label
1	NEW	BLUES	Jimmi Hendrix	Polydor 5210372 (F)
2	RE	BREATHLESS	Kenny G	Arista 07822185462 (BMG)
3	1	JAZZMATAZZ	John Lee Hooker	Cooltempo CTCD 34 (E)
4	4	THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club Int. MCCD 020 (MCI)
5	2	MUDDY WATER BLUES	Paul Rodgers	Vertigo 2284242 (E)
6	8	BLUES SUMMIT	B.B. King	MCA MCD 10710 (BMG)
7	3	TEXAS FLOOD	Stevie Ray Vaughan	Epic 4609512 (SM)
8	6	IN THE BEGINNING	Stevie Ray Vaughan	Epic 4726242 (SM)
9	RE	BLUES ALIVE	Gary Moore	Pointblank CDV 2716 (F)
10	5	NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 4674352 (SM)

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TSHIRTS

This	Last	Subject	Description
1	2	Cypress Hill	Various
2	9	Take That	Everything Changes and Standing Against The Wall
3	1	Beavis & Butt-head	Various
4	7	Graham Taylor	Do I Not Like That
5	-	Reservoir Dogs	Various
6	3	Ron & Stimpney	Various
7	6	Doctor D	Dis Units
8	-	Nirvana	In Through The Out
9	10	Rod Dwarf	What Is
10	-	Kurt Cobain	Live On Stage and Face

© Music Week. Compiled from data collected from HMV (Nottingham), Our Price (Peterborough, Swansea), Tower (Kingston Upon Thames) Virgin (Birmingham, Sheffield)

INDEPENDENT SINGLES

This	Last	Title	(Symbol)	Artist	Label
1	1	5	THE MOST BEAUTIFUL GIRL.	NPG NPG 60155 (GRP/78)	
2	3	ALWAYS	Ensaure	Mute CDMUTE 152 (RTM/EP)	
3	NEW	1	BASS CABLET EP	Warp WAP 44CD (RTM/EP)	
4	2	FOREVER AND A DAY	Brothers In Rhythm	Stress CDSTR 36 (P)	
5	NEW	1	UNIFORM	Cow DUNG 28CDR (RTM/EP)	
6	4	3	SUPERSONIC	Creation CRESCD 176 (V)	
7	6	5	SON OF A GUN	Interna 102 S (RTM/EP)	
8	5	2	BIODMAN	Ride	
9	NEW	1	STARRCLUB	Silverstone OREG 64 (P)	
10	NEW	1	FOR THE DEAD/CHILD'S BODY	Costromanager COS 091 (V)	
11	5	POWER OF LOVE	G-Tex	Statin STAD 02CD (RTM/EP)	
12	NEW	1	ENERGY EP	GFY	
13	11	4	HELICOPTER TUNE	Deep Blue	
14	NEW	1	OMNI TRO VOLUME 4	Omi Troi	
15	9	2	CLUBLAND EP	Paras & Wilson	
16	7	2	SWAMP FEVER	Delta Lady	
17	RE	1	THERE BUT FOR THE GRACE OF GOD	Fire Island	
18	NEW	1	PRUXACHE	Harm	
19	12	2	ON A LEASH EP	S/M*A*S*H	
20	NEW	1	2000/SORTI DES NOMBRES	Salad	

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INDEPENDENT ALBUMS

This	Last	Title	Artist	Label
1	NEW	1	STACKED UP	Sanser
2	NEW	1	ANARCHY	Chumbawamba
3	1	2	LET LOVE IN	One Little Indian TPLP 46CD (P)
4	3	5	GIVE OUT BUT DON'T GIVE UP	Primal Scream
5	2	3	LIVE THROUGH THIS	Hole
6	6	5	TAKE DIS	Credit To The Nation
7	5	2	FUNALOGUE EP	Hardcase HNSPEP 002CD (RTM/EP)
8	7	42	DEBUT	Book
9	4	2	DUN-YA	Loop Group
10	13	6	UP TO OUR HIPPS	Charlatans
11	3	1	TALKING TROUBLET	All Fains Tourer/ly Cooder
12	14	8	DEVIL HOPPING	Mute DUNG 28CD (RTM/EP)
13	10	8	SELECTED AMBITIOUS WORKS VOL II	Warp WARPSP 21 (RTM/EP)
14	RE	1	U TO Z KNOT	Capella
15	RE	1	TELLIN' STORIES	Intervall CAPCD 1 (RTM/EP)
16	RE	1	QUINDBASS/SWITHTHEMHEADMAN	Swindown OREG 530 (P)
17	6	1	POINT BLANK	Junior Boy's Own JBODCD 1 (RTM/EP)
18	RE	1	TIGER BAY	Roadrunner RR 8852 (P)
19	8	6	S*M*A*S*H	Saint Etienne
20	RE	5	COMFORTEUR	S/M*A*S*H

© CIN

ADVERTISEMENT

CHERRY RED CD CHART

APRIL 1994

THIS LAST	Title	Artist	Label
1	RE	ALLEN SEX FRIEND	The First Compact Disc
2	RE	MORIS	The Unofficial
3	RE	VARIOUS ARTISTS	Popular Classics Man. Utd
4	NEW	GUITAR GANGSTERS	Power Chords For England
5	NEW	PATRICK FITZGERALD	The Very Best Of
6	NEW	ENGLAND'S GLORY	Legendarly Lost Album
7	RE	VARIOUS ARTISTS	Amn.
8	RE	THE KING OF LUXEMBOURG	Sir
9	RE	WORLD-BE-GOODS	The Camera Loves Me
10	9	DEAD KENNEDYS	Fresh Fruit For Rotting Vegetables

JUNE RELEASES

CDMRE 115	RE	RED LORRY YELLOW LORRY	Talk About The Weather/Pain Your Waygun
CDMGRAM 81	RE	HULA	Best Of Hula
CDPUNK 33	RE	ADICTS	The Complete Adicts Singles Collection



11	8	RE	RED LORRY YELLOW LORRY	The Red Lorry Yellow Lorry	Cherry Red CDMRE 109
12	RE	RE	THORN	Singles Collection	Cherry Red CDMRE 35
13	10	RE	A.T.V.	A Distant Shore	Cherry Red CDMRE 35
14	15	RE	VARIOUS ARTISTS	The AV Collection	Anagram CDPUNK 24
15	6	RE	SKELETAL FAMILY	Punk & Disorderly - Further Charges	Anagram CDPUNK 22
16	1	RE	VARIOUS ARTISTS	The Small Wonder Punk 1983-1985	Anagram CDMGRAM 75
17	RE	RE	THE SHARKS	Singles Collection	Anagram CDPUNK 29
18	RE	RE	ALLEN SEX FRIEND	Recreational Killer	Anagram CDMGRAM 72
19	RE	RE	MARINE SHIPS	All Our Yesterdays	Anagram CDMGRAM 34
20	RE	RE	VARIOUS ARTISTS	Lady Mugs	Cherry Red CDMRE 44

CDPUNK 34	RE	RAPED	The Complete Raped Collection
CDPUNK 2	RE	CHANEL 3	I've Got A Gun/After The Lights Go Out
CD SINGLE	RE	PROLAPSE	
CD/CDERRY 134	RE	PROLAPSE	Scatfolding

traffic · far from home



In 1994 Steve Winwood and Jim Capaldi have regrouped to work together again. The founding members of the hugely influential band from the late Sixties and early Seventies, chose to record the first new Traffic material for twenty years in the rural idyll of Ireland. Reunited, this creative force have produced a major new album - a collection of ten tracks that grew out of jam-session spontaneity and reflect their pleasure in recording together once more.

'Far From Home' is released Monday 9 May.

Prior to their US Tour Traffic perform live for 'Later' with Jools Holland, on BBC2, Saturday 14 May.

A.I.R.P.L.A.Y

THE OFFICIAL
music week
CHARTS
14 MAY 1994

THIS AIRPLAY 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:

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; CNFM; Capital FM; Central FM; Children Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth FM; Fox FM; GWR FM; Hallam FM; Hereward; Invi FM; Lincs FM; MFM 1034 & 971; Manx Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; Red Rose Rock FM; SGR FM; Swansea Sound; TFM; Tav; The Pulse; Trent; Viking FM; Wyvern.

THIS REPRESENTS AROUND 84.75% OF POP RADIO LISTENING IN THE UK

This Week	Last Week	Title Artist (Label)	Last weeks 1FM Playlist	Station with most plays
1	1	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG)	P	Red Rose Rock FM
2	4	ALWAYS Ensure (Mer)	P	Red Rose Rock FM
3	3	SWEETS FOR MY SWEET CJ Lewis (Black Market Inc.)	P	Red Rose Rock FM
4	11	THE REAL THING Tony Di Bart (Cleveland City)	P	Red Rose Rock FM
5	13	FLL STAND BY YOU The Pretenders (WEA)	P	Red Rose Rock FM
6	4	STREETS OF PHILADELPHIA Bruce Springsteen (Columbia A)	Atlantic 252	
7	7	U R THE BEST THING Dream (PXL)	A	Atlantic 252
8	11	DEDICATED TO THE ONE I LOVE City McLean (Epic)	A	Red Rose Rock FM
9	11	MMM MMM MMM MMM Crash Test Dummies (RCA)	P	Red Rose Rock FM
10	16	ROCK MY HEART Highway (Logic)	A	Children Network
11	4	EVERYTHING CHANGES Take That (RCA)	A	Red Rose Rock FM
12	11	JUST A STEP FROM HEAVEN Eternal (S&W)	A	Red Rose Rock FM
13	11	THE SIGN Ace Of Base (Mercury)	A	Children Network
14	11	WE WAIT AND WONDER Phil Collins (Virgin)	P	Orchard FM
15	11	ANOTHER SAD LOVE SONG Toni Braxton (A&M)	A	Red Rose Rock FM
16	4	LIBERATION Pxl Shop Boys (Parlophone)	A	Capital FM
17	11	AMT NOTHING LIKE THE REAL THING Pearl & Herbie Lovechild A	Children Network	
18	11	YOU GOTTA BE Certain (Epic)	B	Children Network
19	11	MISLED Corine Dale (Epic)	A	NFM 1034 & 971
20	11	100% PURE LOVE Crystal Waters (A&M)	P	City

© Copyright ERA. Compiled using BBC Radio and RCS Selector software. Based on the plays of current 146 on Radio 1FM and contributing IR stations. Station weightings are based on total listening hours as calculated by Rap.

This Week	Last Week	Title Artist (Label)	Last weeks 1FM Playlist	Station with most plays
21	11	LOVE IS ALL AROUND Wu Wei Wu (Preceder)	A	Capital FM
22	11	DREAMS The Commodores (Island)	A	Piccadilly Key 103 FM
23	11	SILENT SCREAM Richard Marx (Capitol)	A	Red Dragon
24	11	I'LL REMEMBER Madonna (Mercury)	B	Red Rose Rock FM
25	11	AROUND THE WORLD East 17 (Island)	A	Children Network
26	11	BACK IN MY LIFE Joe Jackson (Wf)	A	Cap FM
27	11	INSIDE Solstice (Whitecat)	A	BBC Radio 1
28	11	SO CLOSE TO LOVE Wendy Monson (Epic/EMI)	A	MFM 1034 & 971
29	11	LEAN ON ME Michael Bolton (Columbia)	B	Capital FM
30	11	I CAN SEE CLEARLY NOW Stevie Nicks (Columbia)	Piccadilly Key 103 FM	
31	11	RENAISSANCE Mr Pezalo (Deconstruct)	Atlantic 252	
32	11	MR JONES Counting Down (Geffen)	A	Essex
33	11	ALL OVER YOU Level 42 (RCA)	B	Children Network
34	11	HIGH LUCKY ME Marvin Gaye (Motown)	B	Children Network
35	11	ON A HAPPY VIBE Urban Cookie Collective (Pxl B)	B	Children Network
36	11	SHOOP Sals-N-Papa (Jnr)	A	BBC Radio 1
37	11	WHAT A MAN Sals-N-Papa with En Vogue (Wf)	Atlantic 252	
38	11	PRAYER FOR THE DYING Seal (ZTT)	103.6 FM Signal One	
39	11	QUESTS IN THE HEAR VIV MIND MAY APPEAR CLEAR. Mox (Capitol)	B	Children Network
40	11	CHINESE BAKERY The Autons (BBC)	N	BBC Radio 1

BREAKERS

#	Title Artist (Label)	#	Title Artist (Label)	#	Title Artist (Label)
1	CARRY ME HOME Giovanni (Go Beat)	11	LOW Crocker (Columbia)	21	THE BEST OF ROD STEWART Rod Stewart (Warner Bros)
2	HEADACHE Frank Black (MAD)	12	YOUR BODY'S CALLIN' R. Kelly (A&M)	22	BLUES Jay Hawkins (Mercury)
3	PARKLIFE Blur (Faz)	13	FOR THE DEAD Gene (Deconstruct)	23	WILD WOOD Pxl & Water (Epic Disc)
4	EVERYBODY'S TALKIN' The Beautiful South (Epic Disc)	14	DAMNED DON'T CRY Robson - J	24	GIVE OUT BUT DON'T GIVE UP Phish Sound (Preceder)
5	BIG GAY HEART The Lemonheads (Atlantic)	15	WHY DO I NEED TO KICK Nicky Kegan (AnKwest)	25	DEBUT Sine (One Little Indian)
6	THE EYES OF TRUTH Erykah (Virgin)	16	IT COULD BE A WHILE Madrugada Young (White Label)	26	BAT OUT OF HELL II Mezz Lan
7	TAKE IT BACK Pxl Floyd (EMI)	17	SEVEN SECONDS Yessou K'Foud (Real Gone)	27	GREATEST HITS Ten Pat & The Heartbreakers (MCA)
8	IF YOU GO Jan Secada (S&W)	18	BABY I LOVE YOU WAY Big Mountain (RCA)	28	BLUES Jay Hawkins (Mercury)
9	NUMBER ONE L.Y.C. (RCA)	19	LOVE THY NEIGHBOUR Honey (ZTT)	29	WATERMARK Eve (MCA)
10	EASE MY MIND Arrested Development (Columbia)	20	JULIE The Lovellars (Ches)	30	A NIGHT IN SAN FRANCISCO Van Morrison (Polygram)

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

NETWORK CHART

VIRGIN 1215 CHART

#	Title Artist (Label)	#	Title Artist (Label)
1	INSIDE Solstice (PWL)	21	ANY MORE LIKE THE REAL THING One Jack & Herbie Lovechild (Epic)
2	COME ON YOU REDS Hanson (Mercury)	22	WE WAIT AND WONDER Phil Collins (Virgin)
3	THE REAL THING Tony Di Bart (Cleveland City)	23	REASSURANCE Mr Pezalo (Deconstruct)
4	SWEETS FOR MY SWEET CJ Lewis (Black Market Inc.)	24	LIBERATION Pxl Shop Boys (Parlophone)
5	MMM MMM MMM MMM Crash Test Dummies (RCA)	25	100% PURE LOVE Crystal Waters (A&M)
6	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG)	26	UNDER THE BRIDGE Rush (Capitol)
7	LOVE IS ALL AROUND Wu Wei Wu (Preceder)	27	FLL REMEMBER Madonna (Mercury)
8	LIGHT MY FIRE Chubbies (PWL)	28	I CAN SEE CLEARLY NOW Stevie Nicks (Columbia)
9	JUST A STEP FROM HEAVEN Eternal (S&W)	29	SILENT SCREAM Richard Marx (Capitol)
10	ALWAYS Ensure (Mer)	30	LOVE IS ALL AROUND Wu Wei Wu (Preceder)
11	FLL STAND BY YOU The Pretenders (WEA)	31	DREAMS The Commodores (Island)
12	DEDICATED TO THE ONE I LOVE City McLean (Epic)	32	REACH Judy Collins (Faz)
13	STREETS OF PHILADELPHIA Bruce Springsteen (Columbia)	33	I LIKE TO MOVE IT (Like a) But Not the Way (Crash Test Dummies)
14	U R THE BEST THING Dream (PXL)	34	LOVELY SYMPHONY Proclaimers (Polygram)
15	ROCK MY HEART Highway (Logic)	35	WHATTA MAN Sals-N-Papa with En Vogue (Wf)
16	THE SIGN Ace Of Base (Mercury)	36	IF YOU GO Jan Secada (S&W)
17	EVERYTHING CHANGES Take That (RCA)	37	BLUES IN THE HEAR VIV MIND MAY APPEAR CLEAR. Mox (Capitol)
18	LEAN ON ME Michael Bolton (Columbia)	38	BACK IN MY LIFE Joe Jackson (Wf)
19	YOU GOTTA BE Certain (Epic)	39	MISLED Corine Dale (Epic)
20	ANOTHER SAD LOVE SONG Toni Braxton (A&M)	40	WITHOUT YOU Morissey (Columbia)

© ERA. The Network Chart is compiled by ERA for Independent Radio using playing data and CHR sales data.

#	Title Artist (Label)	#	Title Artist (Label)
1	OUR TOWN - GREATEST HITS Deacon Blue (Columbia)	21	GREATEST HITS Fleetwood Mac (Warner Bros)
2	HOW SHUFFLED HIS FEET Crash Test Dummies (RCA)	22	THE BEST OF EAGLES Eagles (A&M)
3	PARKLIFE Blur (Faz)	23	WILD WOOD Pxl & Water (Epic Disc)
4	THE DIVISION BELL Pxl Floyd (EMI)	24	GIVE OUT BUT DON'T GIVE UP Phish Sound (Preceder)
5	DEBUT Sine (One Little Indian)	25	DEBUT Sine (One Little Indian)
6	SKIN Sals (Polygram)	26	BAT OUT OF HELL II Mezz Lan
7	THE VERY BEST OF Marvin Gaye (Mercury)	27	GREATEST HITS Ten Pat & The Heartbreakers (MCA)
8	AUTOMATIC FOR THE PEOPLE R.E.M. (Warner Bros)	28	BLUES Jay Hawkins (Mercury)
9	GREATEST HITS Deacon Blue (Polygram)	29	WATERMARK Eve (MCA)
10	LEGEND Bob Dylan (Sff) (Geff)	30	A NIGHT IN SAN FRANCISCO Van Morrison (Polygram)
11	THE BEST OF ROD STEWART Rod Stewart (Warner Bros)	31	SO FAR SO GOOD Bryan Adams (A&M)
12	STARS Simply Red (Real West)	32	BROTHERS IN ARMS Dire Straits (Virgin)
13	THE DEFINITIVE SIMON AND GARFUNKEL Simon & Garfunkel (Epic)	33	THE BEST OF REM REM (Polygram)
14	THE IMMACULATE COLLECTION Madonna (S&W)	34	MONEY FOR NOTHING One Direction (Virgin)
15	NEVERMIND Nirvana (Geff)	35	THE ULTIMATE EXPERIENCE Jay & The Underdogs (Polygram)
16	SHEPHERD MOONS Eve (MCA)	36	HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE (Preceder)
17	THE HITS 3 Prince (Pxl) (Polygram)	37	IN UTERO Deacon Blue (MCA)
18	END OF PART ONE - THE GREATEST HITS Deacon Blue (Polygram)	38	THE MAN - THE BEST OF Deacon Blue (Island)
19	CRASH! BOOM! BANG! Prince (EMI)	39	MIAOW Bitchin' Bitch (Island)
20	THE HITS 1 Prince (Pxl) (Polygram)	40	AUGUST AND EVERYTHING AFTER Counting Down (Geff)

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	THE SIGN Ace Of Base (UK) (Arista)		26	BREATHE AGAIN Tim Bracco (UK) (Capitol)	
2	BUMP N' GRIND Kelly Rowland (UK) (A&M)		27	SWEET POTATO PIE Dennis Haskins (UK) (Mercury)	
3	THE MOST BEAUTIFUL GIRL IN THE WORLD Dina Carroll (UK) (Mercury)		28	IF YOU GO Jay-S (UK) (Sire)	
4	I'LL REMEMBER Madonna (UK) (Sire)		29	AND OUR FEELINGS Whitney Houston (UK) (A&M)	
5	RETURN TO INNOCENCE Enigma (UK) (Virgin)		30	PUMPS AND A BUMP Maroon 5 (UK) (Giant)	
6	BABY I LOVE YOUR WAY Mya (UK) (A&M)		31	BORN TO ROLL Milla Jovovich (UK) (Capitol)	
7	MMM MMM MMM Crush-Ten Business (UK) (Arista)		32	BECAUSE OF LOVE Janet Jackson (UK) (A&M)	
8	I SWEAR All-4-One (UK) (Arista)		33	INDIAN OUTLAW Tim McGraw (UK) (Mercury)	
9	WITHOUT YOU NEVER FORGET YOU Mariah Carey (UK) (Arista)		34	BEAUTIFUL IN MY EYES Ja Rule (UK) (Capitol)	
10	I'M READY Timbaland (UK) (Arista)		35	35 YOU KNOW HOW WE DO IT Ice Cube (UK) (Priority)	
11	THE POWER OF LOVE Celina Dion (UK) (Sire)		36	FEENIX Josselyn (UK) (Capitol)	
12	LOSER Backstreet Boys (UK) (Jive)		37	PLEASE PLEASE PLEASE (PLEASE) En Vogue (UK) (Arista)	
13	NOW AND FOREVER Michael Ball (UK) (Capitol)		38	COME TO MY WINDOW Melissa Etheridge (UK) (Arista)	
14	WE MEAN THE WORLD TO ME Tom Bracco (UK) (Capitol)		39	FOUND OUT ABOUT YOU Lisa Bonino (UK) (Arista)	
15	SO MUCH IN LOVE All-4-One (UK) (Arista)		40	DON'T TURN AROUND Ace Of Base (UK) (Arista)	
16	WHATTA MAN Salt-N-Pepa feat. En Vogue (UK) (Priority)		41	BECAUSE THE NIGHT 10,000 Maniacs (UK) (Arista)	
17	STREETS OF PHILADELPHIA Bruce Springsteen (UK) (Mercury)		42	IF DREAMS The Corndolens (UK) (Arista)	
18	REGULATE Warren G & Ray-Dogg (UK) (Jive)		43	ALL THAT SHE WANTS Ace Of Base (UK) (Arista)	
19	LOVE SNEAKIN' UP ON YOU Bunie Rhee (UK) (Capitol)		44	COMPLETELY Michael Ball (UK) (Capitol)	
20	ANYTHING BUT IREAN (UK) (Arista)		45	EVERYDAY Phil Collins (UK) (Mercury)	
21	BACK & FORTH Aaliyah (UK) (Jive)		46	MISLED Chris Brown (UK) (Jive)	
22	GOT ME WAITING Heavy D & The Boyz (UK) (Jive)		47	THE MORE YOU IGNORE ME... Maroon 5 (UK) (Giant)	
23	GIN AND JUICE Snoop Doggy Dogg (UK) (Arista)		48	I WANT YOU Janet Jackson (UK) (Arista)	
24	I'LL TAKE YOU THERE General Public (UK) (Capitol)		49	HERO Mariah Carey (UK) (Arista)	
25	CANTALOOP (FLIP FANTASIA) Lisa Loeb (UK) (Blue Note)		50	PLAYER'S BALL Sugar (UK) (Arista)	

Source: Billboard 14 May 1994. * Artists are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	THE DIVISION BELL Live (UK) (Capitol)		25	KICKIN' IT UP John Michael Montgomery (UK) (Mercury)	
2	NOT A MOMENT TOO SOON Tim McGraw (UK) (Mercury)		27	I'M READY Timbaland (UK) (Arista)	
3	THE SIGN Ace Of Base (UK) (Arista)		28	CLIMATIC The Roots (UK) (Mercury)	
4	CHANT Benetton Music (UK) (Mercury)		29	THE PUNNY HEADHUNTER Pantera (UK) (Mercury)	
5	READ MY MIND Ruffalo Medicine (UK) (Arista)		30	JAR OF FLIES Acacia Drive (UK) (Mercury)	
6	AUGUST & EVERYTHING AFTER Counting Down (UK) (Arista)		31	NEVERMIND (UK) (Capitol)	
7	ABOUT THE RIM (OST) Various (UK) (Capitol)		32	DOOKIE Drop Dead (UK) (Capitol)	
8	12 PLAY Kelly Rowland (UK) (Arista)		33	MELLOW GOLD Backstreet Boys (UK) (Jive)	
9	THE CROSS OF CHANGES Enigma (UK) (Virgin)		34	FAR BEYOND FORTY Prince (UK) (Mercury)	
10	LONGING IN THEIR HEARTS Benetton Music (UK) (Mercury)		35	VS Paul Anka (UK) (Mercury)	
11	TONI BRAXTON Tim Bracco (UK) (Capitol)		36	PHILADELPHIA (OST) Various (UK) (Mercury)	
12	THE COLOUR OF MY LOVE Celina Dion (UK) (Sire)		37	DIARY OF A MAD BANG Jaxx (UK) (Mercury)	
13	MUSIC BOX Mariah Carey (UK) (Arista)		38	THROWING COPPER Live (UK) (Mercury)	
14	GOD SHRUFFED HIS FEET Crash Test Dummies (UK) (Capitol)		39	BAT OUT OF HELL II - BACK TO HELL (UK) (Capitol)	
15	SIAMSE DREAM Smashing Pumpkins (UK) (Geffen)		40	CANDLEBOX Candlebox (UK) (Mercury)	
16	SUPERKNOWNOW Soundgarden (UK) (Arista)		41	JANET Janet Jackson (UK) (Mercury)	
17	IN UTERO Nirvana (UK) (Geffen)		42	THE BODYGUARD (OST) Various (UK) (Mercury)	
18	LIVE AT THE ACROPOLIS Various (UK) (Mercury)		43	THE ONE THING Michael Bolton (UK) (Mercury)	
19	DOGGY STYLE Snoop Doggy Dogg (UK) (Arista)		44	THE CROW (OST) Various (UK) (Mercury)	
20	SOUTHERN LYAVALS/CADILLA Outkast (UK) (Arista)		45	BLUES Jay-Z (UK) (Mercury)	
21	VERY NERVOUS San-Di Papa (UK) (Mercury)		46	THE DOWNWARD SPIRAL New York Blood (UK) (Mercury)	
22	ALL-4-ONE All-4-One (UK) (Arista)		47	EVERYBODY ELSE IS DOING IT... The Grudniks (UK) (Mercury)	
23	RHYTHM, COUNTRY & BLUES Various (UK) (Mercury)		48	SO FAR SO GOOD Bryan Adams (UK) (Mercury)	
24	REALITY BITES (OST) Various (UK) (Mercury)		49	LETAL INJECTION Ice Cube (UK) (Mercury)	
25	GREATEST HITS Tim Paley & The Heart-Beats (UK) (Mercury)		50	GREATEST HITS VOL 2 Paula Abdul (UK) (Mercury)	

UK World Hits:
The MW guide to the top British performers in key markets (chart position in brackets)

BELGIUM	ISRAEL	NETHERLANDS	AUSTRALIA
1 (10) EVERYTHING CHANGES Take That (RCA)	1 (1) LIBERATION Pe Shop Boys (NMC/Sony)	1 (1) EVERYTHING CHANGES Take That (RCA)	1 (1) THE ALRIGHT East 17 (PDR/Polygram)
2 (1) THE REAL THING Tony Danza (Prestige)	2 (1) ALWAYS Ensure (NMC)	2 (1) ROCKS Primal Scream (Sony)	2 (1) THINGS CAN ONLY GET BETTER Dream (Warner)
3 (1) IT'S ALRIGHT East 17 (London)	3 (1) LONELY SYMPHONY Frances Ruffalo/Enigma (NMC)	3 (1) HOUSE OF LOVE East 17 (Phonogram)	3 (1) LET ME SHOW YOU K-Cross (EMI)
4 (1) THINGS CAN ONLY GET BETTER Dream (EastWest)	4 (1) YOU GOTTA BE DANCE (NMC/Sony)	4 (1) U R THE BEST THING Dream (Warner)	4 (1) I'LL STAND BY YOU Presidents (Warner)
5 (1) GIRLS & BOYS Blur (Parlophone)	5 (1) JUST A STEP FROM HEAVEN Central (NMC/EMI)	5 (1) WE WAIT AND WE WONDER Phil Collins (Warner)	5 (1) U R THE BEST THING Dream (Warner)

Source: IFPI Belgium/SABAM Source: Reshet Hayehd Biber Source: Sictory Mega Top 50 Source: Australian Record Industry Assoc.



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MUSIC VIDEO

THE OFFICIAL
music week
CHARTS
14 MAY 1994

This Week	Last Week	Artist Title	Category/running time	Label Cat No
1	2	MADONNA: THE GIRLIE SHOW DOWN UNDER	Warner Music Video 759363913	
2	6	U2-Zoo TV-Live In Sydney	PolyGram Video 611563	
3	3	GUNS N' ROSES: The Making Of Estranged	Geffe Home Video GEP/39545	
4	25	TAKE THAT: Take That & Party Live/Thr 22min	BMG Video 7432116483	
5	70	TAKE THAT: Take That & Party	BMG Video Completion/1hr 12min 74321120863	
6	14	BRYAN ADAMS: So Far So Good	WVL 855383	
7	13	MARIAH CAREY: Here Is Mariah Carey	SMV Columbia 481792	
8	24	DANIEL O'DONNELL: Daniel And Friends Live/Thr 30mins	Ritz Productions Ltd RITZ2V702	
9	79	MEAT LOAF: Hits Out Of Hell	SMV 49827 2	
10	9	TAKE THAT: Tape That - Take That	Wanoworff WNR9 2039	
11	11	TAMMY WYNETTE: Tammy Wynette Live	EUK EUK/6037	
12	RE	BARBRA STREISAND: One Voice	Fox Video 5150	
13	12	FANTAZIA: Big Bang	Creation FAN04	
14	18	EAST 17: Pie And Mash	Polygram Video 87823	

This Week	Last Week	Artist Title	Category/running time	Label Cat No
15	13	KIRI TE KANAWA: The Big '50'	Decca 711703	
16	16	VARIOUS ARTISTS: Favorite Songs - High Favorites	Capitol Industries CP/MV028	
17	14	JOHN DENVER: A Portrait	Telesat TVE1063	
18	22	DANIEL O'DONNELL: An Evening With... Live/Thr 39	Ritz Productions Ltd RITZ2V008	
19	17	BON JOVI: Keeping The Faith	Polygram Video 877863	
20	19	DIANA ROSS: One Woman-Video Coll.	PMI M/VN 4911553	
21	15	QUEEN: Live In Rio	Music Club MCL116	
22	25	GARTH BROOKS: This Is Garth Brooks Live	PMI M/VN 4912003	
23	26	VARIOUS: Premiere Collection Encore	Polygram Video 861523	
24	20	ADAM AND THE ANTS: Live In Tokyo	Arcaide Video ARC1201103	
25	RE	GUNS N' ROSES: Making F**king Videos 1	Geffe GEP/39253	
26	20	P J HARVEY: Reeling	PolyGram Video 879483	
27	21	MICHAEL JACKSON: Dangerous - Short...	SMV 491462	
28	24	PAUL McCARTNEY: Paul Is Live	PMI M/VN 491293	
29	RE	DANIEL O'DONNELL: TV Show Favourites	Ritz RITZ2V002	
30	27	CLIFF RICHARD: Access All Areas	PMI M/VN 4911123	

This Week	Last Week	Artist Title	Category/running time	Label Cat No
1	3	CHILDRENS PRE-SCHOOL FAVOURITES 94	Video Collection VCL394	
2	2	POLICE STOP 2	Labyrinth Media LML098	
3	10	BAMBI!	Walt Disney D29422	
4	NEW	LINDA ROBSON: Light As A Feather	WVL 830343	
5	19	POLICE STOP!	Labyrinth LML099	
6	NEW	POLDARK 2 - PART 4	BBC Video BBCV5275	
7	NEW	DOCTOR WHO: Inferno	BBC Video BBCV5268	
8	5	WALLACE & GROMIT: THE WRONG TROUSERS	BBC Video BBCV5201	
9	NEW	DOCTOR WHO - GHOST LIGHT	BBC Video BBCV5344	
10	4	MADONNA: The Girlie Show Down Under	Warner Music Video 759363913	
11	19	MR MOTIVATOR BLT WORKOUT	Polygram Video 0887103	
12	8	GRAHAM TAYLOR: DO I NOT LIKE THAT	WVL 631653	
13	9	WALLACE AND GROMIT: A GRAND DAY OUT	BBC Video BBCV5155	
14	NEW	ALIVE/MIRACLE OF THE ANDES	CIC Video VHR262	
15	16	U2-Zoo TV-Live In Sydney	PolyGram Video 631563	

DANCE MUSIC

THE OFFICIAL
music week
CHARTS
14 MAY 1994

This Week	Last Week	Artist Title	Label (12") (Distributor)
1	2	ROCKIN' FOR MYSELF	WEA VZ 8147 (W)
2	NEW	CARRY ME HOME	Go Beat GOOD 112 (F)
3	NEW	MY LOVE/REMINISCE	MCA MCST 1972 (BMG)
4	1	SATURDAY NIGHT SUNDAY MORNING	Out On Vinyl/FR FX 232 (F)
5	2	REACH	Positive 1277 (I)
6	NEW	YABBA DABBA DOO	Wild Card CARO 6 (F)
7	NEW	LISTEN TO THE MUSIC	Warner Bros W 02287 (W)
8	NEW	DAYS OF THE RISING SUN	Magnet MAG 10227 (W)
9	11	SET YOU FREE	All Around The World 126108E 124 (TRC/BMG)
10	NEW	BACK IN MY LIFE	frf FX 230 (F)
11	6	LIGHT MY FIRE	PWL Continental PWLT 288 (W)
12	NEW	YOUR BODY'S CALLIN'	Jive JIVET 353 (BMG)
13	5	HOLD THAT SUCKER DOWN	Cheaky CHEK 1004 (BMG)
14	10	THE REAL THING	Cleveland City Beats CCB 15001 (3MV/SM)
15	7	MUST BE THE MUSIC	Discosynthesis 74321127831 (BMG)
16	NEW	SWEET POTATOE PIE	Domino 6602929 (SM)
17	3	LICK A SHOT	Columbia 6623151 (SM)

This Week	Last Week	Artist Title	Label (12") (Distributor)
18	15	100% PURE LOVE	ASM 850661 (F)
19	NEW	ETHICS (EP)	Effective EFS 012 (F)
20	4	BASS CADET EP	Warp WAP 44 (RTM/F)
21	9	SLAVE TO THE RHYTHM	Grace Jones ZTT ZANG 50T (W)
22	13	CAN U FEEL IT	Eastem Blue BLOC 005 (W)

DANCE ALBUMS

This Week	Last Week	Artist Title	Label LP/Cassette (Distributor)
1	1	LIBERATION/YOUNG OFFENDER	Parlophone 12R 6377 - (E)
2	NEW	ENTER THE WU-TANG (36 CHAMBERS)	Urban Sprouts RCA 7432126387/7432126374 (BMG)
3	NEW	CLASSIC ELECTRO MASTERCUTS VOL 1	Various Masteducuts CUSLP18/CUTSMC 18 (W)
4	2	LISTEN	Takin Loud 518481/518604 (F)
5	5	MINISTRY OF SOUND-SESSIONS VOL 2	Various M.O.S. MINSTLP 60/MINSTMC 301 (W)
6	9	BROTHER SISTER	Brw 82901/8294904 (F)
7	NEW	ST3	Salt Tank Internal Dance LIEPL TYLEUM11 (RTM/F)
8	3	ILLMATIC	Various 479598/4795994 (SM)
9	10	SOME OF THESE WERE HOOLIGANS	Various Hoog Hoog/LP-00 - (RTM/F)
10	6	ABOVE THE RIM	InterScope 654823591/654823594 (F)

This Week	Last Week	Artist Title	Label (12") (Distributor)
23	8	WRECK SHOP	MCA MCST 1969 (BMG)
24	12	JUST A STEP FROM HEAVEN	Emi 12EM 311 (E)
25	NEW	HOW DO YOU LIKE IT?	Kath Sweet Elektra EXT 1857 (W)
26	14	SWEETS FOR MY SWEET	CJ Lewis Black Market BMT 017 (BMG)
27	13	FOREVER AND A DAY	Brothers In Rhythm/Charvoni Stress 123TR 36 (F)
28	NEW	DESTINY	Kenny Thomas Cooltempo COOLX 288 (E)
29	20	LET THE MUSIC (LIFT YOU UP)	Loveland/Vs Darlene Lewis KMS UK KMSUK12 10 (3MV/SM)
30	17	SHE HOLDS THE KEYS	Secret Life Cowboy/Police 8 12LOSE 158 (3MV/SM)
31	18	SOMETHING ABOUT U	Mr Roy Fresh PRSH1 11 (3MV/SM)
32	NEW	BINGO BANGO BONGO VOL 3	Bingo Bango Collective WGC WAZ22 12 (PRP/F)
33	21	WE ARE GOING ON	Deadly Sins Freedom TABX 220 (F)
34	14	I LIKE TO MOVE IT	Real 2 Real/Real Mad Shuntman Positiva 12TV 10 (E)
35	NEW	DO ME RIGHT	Craterfunk Funkusaurus/Cooltempo COOLX 288 (E)
36	NEW	ROLL THE BEATS	DJ Hugs Suburban Base SUBBASE 038 (SRD)
37	22	PONDEROSA	4th+5 Way 12BRW 289 (F)
38	23	TORY IN THE GHETTO	Funky Poses Epic 6603252 (SM)
39	23	ON AND ON	Shyheim AKA Rugged Child Virgin VJST 81 (E)
40	5	BUBBLE	Rika Circa YRT 10 (E)

CONTINUED FROM PAGE 12

AppleMac and Amiga CD32s. Diatronics is currently at the forefront of servicing this area by offering Video CD to the White Book standard.

"We have made what we believe is the first commercially available Video CD - Pavaretti's version of Messan Duran for Castle - and our quality has earned us compliments from Philips and Matsushita," says Diatronic's ceo David Mackie. Video CD is expected to be cheaper to produce than VHS cassettes, with the savings in production costs being passed on to customers.

As CD production moves from audio into multimedia, the value of what is on the disc increases and so do the potential losses from piracy. Sonopress is currently developing a CD watermark to circumvent illegal duplication. Holograms, too, are being developed by other companies, but Sonopress UK managing director Sabine Leueker says that watermarks are simpler to use on CDs.

"Watermarks are only two-dimensional, just as they are on a bank note, and can easily be applied to the label side of a CD," she explains. "A hologram is a three-dimensional object and must appear on the playing side of the CD, which breaches the Red Book guidelines as the image might cause the laser to mis-track."

"We have carried out tests and are happy to talk to clients now about using their own designs for a watermark or using a standard design, which will be cheaper."



SONOPRESS IS ONE OF THREE MANUFACTURERS APPROVED BY SEGA TO PRODUCE MEGA CDs AND HAS JUST STARTED PRODUCTION OF ITS FIRST SEGA TITLE, MANIC MANSIONS. SONOPRESS UK MANAGING DIRECTOR SABINE LEUEKER (ABOVE) PLACES EMPHASIS ON THE MASTERING END OF THE COMPANY'S OPERATION. "CUSTOMERS SHOULD BE CAREFUL TO CHOOSE A COMPANY WHICH HAS MASTERING IN-HOUSE AS WELL AS REPLICATION," SHE SAYS. "I FEEL STRONGLY THAT PEOPLE WHO ARE OPENING UP WITH JUST A MONOLINE MACHINE CAN'T OFFER THE DEGREE OF SERVICES NEEDED FOR NEW PRODUCTS."

Leueker adds, "Any protection mechanism needs certain quantities to be worthwhile, but

for a watermark the minimum order could be 5,000 units." Packaging is now becoming

one of the most sharply focused areas of service. Damont Audio is expanding its packaging capacity

to 6m units and is planning to add an overwrap machine to its existing shrinkwrap service. Sales manager Andy Kyle expects that, once the Nimbus group's buy-out of Damont has been settled, the company's clients will benefit dramatically from any new investment. "I hope to see our packing capacity move up to about 9m units, which will benefit cassette, vinyl and CD," he says.

Damont sells packaging as a separate service to those labels which do not use the company for manufacturing, and Kyle is confident that it can achieve a faster turnaround than other suppliers.

At the Optical Disc Company, a flexible response to customers' packing needs is being provided with a new autospinning line, which can cope with up to three CD lines simultaneously.

"Packaging is now more complex with customer requirements for shrink-wrapping and over-wrapping," says ODC sales and marketing director Mike Carry.

"Our intention is to automate every aspect of our operation and packaging has now been brought into line with that. It no longer has to be the slowest part of the manufacturing process," he says.

When the manufacturing sector unifies behind carrier standards, battle lines are likely to be drawn between one-stop and specialist services.

But manufacturers committed to providing a complete service recognise that targeting a variety of markets will help their business to grow.

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A DECADE OF CHANGE

SINCE 1984 TECHNOLOGY HAS REVOLUTIONISED THE MANUFACTURING SECTOR. DENE LEWIS SELECTS THE HEADLINES

Independent UK manufacturer Nimbus successfully pressed its first CD at its state-of-the-art factory in Wales in 1984, and since that year there have been more changes within manufacturing than in the preceding 30 years of the music business.

The rapid introduction of new production methods and formats have by necessity sharpened manufacturers' approach to business, making them look beyond the immediate concerns of operating efficiently on a day-to-day basis. Now they are under pressure to back the right formats, at the right time and master the technical expertise required more quickly than may seem possible.

Here are some of the key developments that have affected the business over the past 10 years as reported in *Music Week*.

Vast sums of money have been spent on anticipating the whims of consumers and manufacturers have been caught out by a couple of red herrings along the way, but no one can say the business has been dull.

1984

June: Nimbus Records successfully presses its first CD in trials at its new Mounmouth factory in Wales. PolyGram prepares to celebrate the 10 millionth CD pressed in 20 months in Germany.

Sony's first CD charts - Michael Jackson's *Thriller* tops the album chart while Brahms' *Piano Concerto No.2* by Bernard Haitink and the Vienna Philharmonic top the classical chart.

July: Nimbus Records starts compact disc production, becoming the only UK manufacturer of the format. It predicts a capacity of 3m discs by the end of 1985.

Details are unveiled of a new magazine aimed specifically at the CD market to be launched in the autumn under the title *Which Compact Disc? & Digital Audio News*.

August: Pioneer unveils in-car CD player at Motor Show with plans for it to be on sale by the spring of 1985.

September: First UK-made CDs from Nimbus go on sale.

October: PolyGram and Philips mount £800,000 TV campaign to



MAKING PRESSING PLANT OPENS IN 1984, WITH A CASSETTE DUPLICATION PLANT TO FOLLOW

raise awareness of CD. First portable CD Walkman player launched. Sony unveils plans for a mini-CD player by Christmas with a retail price under £300.

The London-based Mayking custom pressing and duplication plant opens with an output of 30,000 discs a week.

1985

February: Old Gold becomes the first UK record company to incorporate bar codes as an integral part of the record label. Pickwick and Deutsche Grammophon launch low-price

series of CDs retailing at less than £7, some £3 below the standard price.

March: New CD plant planned by Musitech for south of England with capacity of 6m discs a year.

The UK CD market is predicted to reach a value of £390m by the end of the decade compared with £9.4m in 1984.

April: Senior CBS executives hint at the demise of the LP by the end of the decade, the format being a victim of the popularity of cassettes and CDs. The one millionth PolyGram CD is sold in the UK.

July: MCA's first CD is manufactured by Nimbus - The London

Cast Recording of *Evita*. EMI announces it is to become the first major to own a CD plant with the building of a new factory in Swindon.

August: Nimbus announces plans for a second factory to boost its capacity to 25m units a year and ceases production of vinyl albums for its classical label.

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► Cassette sales rise by 9.3% as LP sales decline by 0.3% on the previous 12 months.

September: Island Records enters the CD market with two former number one albums - U2's *Unforgettable Fire* and *Legend* from Bob Marley.

October: CD retail prices rise by 20%.

November: Sales of pre-recorded cassettes overtake those of vinyl albums to make it the dominant music carrier. LPs show a year-on-year increase while tapes rise by more than 20%.

December: Radio Rentals' 500 branches make CD players available on rental. The chain expects to rent 6,000 by Christmas 1985.

1986

January: Nimbus Records LP pressing plant closes to give way to the rising demand for CD - the first such closure.

March: First parallel CD imports reach UK. Demon Records discovers CD copies of Elvis Costello's *Armed Forces* and Elvis The Man on sale two weeks before the scheduled domestic release date.

Concern grows over the increasing number of CD rental clubs and the rise of CD lending in libraries.

April: Deutsche Grammophon becomes the first label to sell 500,000 CDs in the UK. Holograms are used for the first time on album packaging, on the album sleeve to the Dave Clark stage musical, *Time*. After the technically superb, but

commercially unsuccessful, V2000 video format, Philips unveils its latest sound carrier - Digital Audio Tape (DAT). Interactive compact disc or CD-I, is unveiled.

May: EMI's Swindon-based CD manufacturing facility opens, the first such plant to be owned by a major record company. A&M releases its first CD single: Suzanne Vega's *Left Of Centre*.

August: Diacronics dispatches its first CDs. The Magnum Music Group announces plans to launch what is believed to be the first non-classical CD-only label, called The CD Label.

The pre-recorded music cassette overtakes the LP in terms of both revenue and volume. The vinyl LP declines again, by 5.6% year-on-year. CD sales rise and now account for 11% of total revenue (6% of sales).

October: European Interactive Media (EIM) set up by Philips and PolyGram to lead the development in Europe of software for CD-I.

Warner Communications' first CD manufacturing plant opens in Alkford, West Germany.

1987

January: EMI schedules The Beatles' back catalogue on CD for the first time with four titles released on February 26.

The latest revolution in digital technology is unveiled as Philips plans an autumn release for Compact Disc Video, designed to match digital-quality sound with pictures.



DIRE STRAITS: NO STRANGERS TO TECHNOLOGY (ABOVE) AND U2, ISLAND RECORDS' FIRST BAND TO BE RELEASED ON CD

February: Album and singles sales fall, but sales of cassettes and CDs rise contributing to a 13.4% increase in the value of trade deliveries in 1986. K-tel launches 24 titles it claims to be the cheapest CD series on the market with a recommended retail price of £5.99.

April: DAT machines tested by *Witch Compact Disc* magazine - the system passes with flying colours.

Plans unveiled for the opening of Denmark's first compact disc plant in the autumn, heading by Metronome Records.

May: 200 record company executives meet to conclude that DAT could spell "the end of our industry... if we let it go unchecked, by the next century there will be very little of the record business left at all. We must encourage DAT but we must control it."

Trade deliveries rise again with CDs accounting for two-thirds of the 19% unit gain. Figures for sales of CD players in the UK in 1986 top 550,000 with Philips taking 40% of the market.

June: An album by Shirley Bassey is the first to be cut from a DAT master in the UK.

July: The Japanese develop another DAT format, S-DAT using a fixed head as opposed to the rotating head of R-DAT.

August: First DAT pre-recorded music available in UK - 18 classical titles retailing at £19.95 each.

At the opening of its new plant in Salzburg, Austria, Sony claims, "We do not consider that DAT will have any impact on CD."

October: The UK's latest CD plant opens in London's Oxford Street Virgin Megastore - claimed to be the first in a retail outlet anywhere in the world.

November: Robert Maxwell wins a £24m stake in Nimbus Records. His sights were believed to have been set on the electronic publishing capabilities of CD-Rom.

A&M launches the first three-inch CD single compatible with a standard five-inch machine, with the single *We'll Be Together* by Sting.

Boots launches the UK's cheapest CD range with 50 titles retailing for £3.99 each. CDV gets a £1.5m advertising campaign for its official launch in January 1988.

Manchester's Factory Records releases what is claimed to be the UK's first pop product on DAT with the release of Durutti Columa's *The Guitar And Other Machines*.

December: Woolworths follows Boots' lead and launches £3.99 CDs.

CBS releases the UK's first CD picture discs with album titles from Michael Jackson, George Michael, Bruce Springsteen and Terence Trent D'Arby.

Diacronics pays £31m in cash and stock transactions to acquire Laser-Video which had been mastering video disc, CD-Rom and audio CDs since 1983.

1988

January: BMG issues its first CD picture disc with *The Silencers' 1 See Red*.

February: The CD price war continues with two ranges launched with titles from £2.99.

April: Nimbus launches a £2.99 CD series for classical music. The first mini CD players go on sale in Japan on April 21.

A 20,000-unit-a-month DAT factory opens in Suffolk to meet the demand for the UK's 4,000 DAT players and 100,000 world-wide.

May: CD leads industry boom as CD deliveries rise 93% on the previous year, with vinyl albums remaining steady.

Philips admits CDV is playing for time and reschedules launch for September, nearly a year after the original date.

August: Classical music moves into the three-inch CD market for the first time.

Deutsche Grammophon announces that from January 1989 all full-price titles will only be available on CD.

September: Gallup introduces bar code wands to chart return shops.

October: Free 12-track cover mounted CD given away with *Music Week*.

November: Beggars Banquet releases what it claims is the world's first double three-inch compact disc single which features four tracks by The Fall.

December: Japanese manufacturer Taiyo Yuden announces the advent of a home recordable CD known as CD-R. The CD single claims 5.5% of the singles market.

1989

March: Sales of vinyl albums fall 4% on the previous 12 months.

May: Vinyl continues to slump while cassette rises by 11% and CD by 51% on the previous 12 months.

July: Speculation mounts that the development of CD-R hardware is imminent.

Maynard opens a cassette duplicating plant at its headquarters in Battersea. Sleeveprint establishes a combined print and audio manufacturing company in Bedford.



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> September: BPI urges retailers to cut the cost of CDs following a survey indicating that record buyers think CD prices are too high. BPI figures confirm that CDs are outselling vinyl for the first time. In the year to June, 34.8m CD units were shipped with a value of £193 (39% of the total market). **October:** Plans unveiled for a fourth EMI CD plant at Uden, Holland to start manufacturing in mid-1990 with an initial capacity of 18m units rising to 24-30m. **December:** Sony Classical plans DAT launch in US for the new year. CBS UK says the domestic market will not follow suit.

1990

February: CD jukeboxes hit a high with more than 35,000 in use. Nimbus plans to increase manufacturing capacity of its UK and US CD-only plants by 40% during 1990. **April:** PolyGram set to re-launch CDV under its new name of LaserDisc. The three-inch CD single becomes a chart essential as formats qualifying for the chart are officially reduced to five. An independent survey shows one in five UK households own a compact disc player and forecasts this to rise greatly in the Nineties.

Increased pressure to conform is applied to record companies and radio pluggers as CD becomes the official carrier for radio.

August: Boots becomes the first High Street retailer to drop singles from its 260 stores stocking music.

Sony-owned A&Ws announces it is to launch the UK's first domestic DAT machine in October incorporating the Serial Copy Management System to prevent copying.

Cassette singles hit new high taking approximately 10% of all single sales.

September: EMI's former vinyl pressing plant in Uden, Holland, goes on-line as a CD facility.

November: The press council fails to admonish *Which?* magazine and the *Today* newspaper for allegations that CDs are overpriced. The BPI rejects CD price verdict.

PolyGram announces it is to move back into CD manufacturing in a bid to take over part of Philips and the Du Pont Optical Company.

Following the unveiling of Digital Compact Cassette (DCC) by rival Philips, DAT now destined to be a professional audio format only.

BPI says that it expects vinyl album sales to fall by 50% in 1990.

One in four UK homes own a CD player, but the UK still trails its European neighbours.

Penetration stands at 62% in Holland, 59% in Germany.

1991

January: Rediffusion launches a new 10-hour CD player capable of playing 150 tracks. The Revolution RM3 disc player is seen as the replacement for the conventional CD jukebox.

February: Philips and Du Pont



THE SWEDISH CD-PLANT MANUFACTURING AT THE CENTRE OF NIMBUS'S FUTURE EXPANSIONS



POLYGRAM RELAUNCHES CDV UNDER ITS NEW NAME LASERDISC IN APRIL 1990

Optical launch streamline version of double CD case.

Philips announces April 1992 as the launch date for DCC.

May: CD on the verge of ending cassette's reign as the leading album format according to the BPI. CD accounts for 43% of the market for the first quarter of 1991 with cassettes at 45%.

Sony announces plans to launch a new 2.5-inch CD format (later named MiniDisc) by the end of 1992 in direct competition with Philips' DCC.

June: Philips to use Dire Straits' 300-date world tour to promote DCC.

July: The cassette single market share soars from 2.5% in June 1989 to 18% by June 1991.

August: Radio One announces a new station ruling of "CD only" for daytime shows.

CD becomes the UK's most popular album format in the second quarter of 1991, overtaking cassette for the first time. Shipments of CD albums rise to 12.8m compared with 12.6m for cassette.

After success in Japan and the US, the CD Digipak is introduced in the UK to outcry from an unconsulted industry.

September: New date of May 1, 1992 set for the launch of DCC with full range of machines including personal and in-car promised.

Sony's MiniDisc system receives the support of four out of the five

major labels - EMI, Warner, BMG and Virgin all pledge support, while PolyGram makes progress with a cross-licensing agreement with its parent company Philips for DCC.

October: Sony and Philips strike a deal to support each other's respective systems.

November: DCC prices unveiled at £320, with top of the range machines costing up to £560.

1992

January: DCC launch date revised to September 1.

April: The Office of Fair Trading clears the industry of unfairly inflating the prices of CDs after a

15-month enquiry sparked by a report in *Which?* magazine in January 1990.

Making opens new £2.5m CD plant at St Bathersea base in London.

May: Philips' CD-4 launches in the UK with systems retailing at £599 and discs from £14.95 to £39.95.

August: Single sales in the UK fall to their lowest point for 20 years in the second quarter of 1992. CD sales continue to hold up the market, accounting for 28% of total single sales and 54% of album sales.

September: Dire Straits locked in battle with PolyGram over royalty breaks for DCC.

Sony raises LaserDisc profile with launch of its own hardware and software.

October: Woolworths, HMV and Tower are the first multiples to confirm support for DCC, which retailers stock from November 9.

Philips spends £2m on DCC ad. Radio Authority report indicates that Digital Audio Broadcasting (DAB) will become available in the UK within three years.

November: Our Price and Virgin strike a last-minute deal to stock DCC.

December: Sony's MiniDisc is launched in 170 stores including Our Price, Menzies, WH Smith and Woolworths.

1993

January: Digital Music Express (DMX), the US-originated satellite music service announces it is launching in Europe by early March.

April: Music industry learns it is to face an inquiry into pricing of CDs by a Government select committee headed by Gerald Kaufman MP.

Launch of Sega Mega CD player hailed an success with many retailers selling out of machines within first few days on shelves.

May: CD sales continue to rise, with singles up by 60% and albums by 32% on the previous 12 months.

July: Plans announced for supermarkets to sell CDs and videos from in-store vending machines.

Philips launches CD-4 music titles at the Fourth International CD-4 conference.

October: Frank Sinatra's Duets album is the first to include Thorn EMI's Sensaura "audio reality" recording system which it claims produces a "revolutionary sound recording" enabling listeners to hear three-dimensional sound from a standard two-speaker hi-fi.

December: CD manufacturers rally to dismiss fears that discs are prone to deterioration after a "freak batch" of five-year-old discs starts to deteriorate.

NIPO again clears music industry of CD pricing "rip-off" claims.

1994

April: Nimbus's planned £12m acquisition of Dantone Audio and takeover of Sweden's CD-Plant Manufacturing set to make it Europe's second largest independent manufacturer behind French company MPO.

May: Tower Records announces it is to stop stocking DCC releases.

CLASSIFIED

APPOINTMENTS

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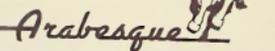
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DOOLEY'S DIARY

Remember where you heard it: Following the latest MMC revelations, ideas are already emerging for a sequel to last year's *MW* front page sketch of **Gerald Kaufman as a kangaroo**. "How about having him behind a bush naked, showing up as an exhibitionist?" one major label director suggests... BPI pirate-buster **Tim Dabin** was busy last Friday popping into Radio Five Live and Radio One within half an hour to talk about Irish counterfeits. But Tim found **Nicky Campbell's** interview technique a bit **unnerving**. "I kept thinking my flies were open because Nicky was giving me such **funny looks** all the time," says Tim... The media interest over the **flyposter shootings** in Manchester proved too much for senior citizen poster guru **Terry "The Pill"** who grabbed his coat and slipped off early last Wednesday to escape the non-stop flood of calls from **hacks aching** for a lead. "*Not another one*," was the response to *MW's* request for info... That fun in the sun, jolly **National Music Day**, was dragged



What a night it was for East West at Top of The Pops last week when the newly-cropped Lemonheads' Evan Dapo picked up a gold disc from the show's executive producer Ric Blaxill (left) and One FM DJ Simon Mayo (right) to celebrate 100,000 sales of the band's LP *Come On Feel The Lemonheads*. It remains a mystery what the photographer said that caused Ric such shock when this pic was taken during Wednesday's rehearsal, but Evan seems totally unmoved by it all. The other guys struggling to get their faces into Dooley are East West's head of television promotion Hassan Choudhury (left rear) and promotions director Alan McGee.

into the political arena last week when **Tottenham MP Bernie Grant** accused the event of being **racist and sexist** by ignoring women and black musicians. NMD chief **Harvey Goldsmith's** response to Mr Grant, "I think he's a prat"... Odd to see **Capital Radio's 95.8FM** frequency displayed on the car radio which featured prominently in the Tory party's London election broadcast last week, apparently without the station's permission. Maybe the politicians want to create **Capitalist Radio 95.8**... **Grip Management** boss **Suzanne Wallis** ran model agencies for 20 years before launching herself into the music business last week, and she says things are no different now. "Before I was dealing in pretty faces - now I'm dealing in pretty bums"... Hands off our Eurovision, was the message coming out of Dublin last week when Irish broadcaster RTE laughed off suggestions that next year's Eurovision could be an **RTE/BBC co-production** in Northern Ireland. "Absolutely no way," says RTE director of TV programmes **Liam Miller** through **gritted teeth**. "If

anyone wants to host the thing, let them win it first"... **Arsenal fans Gordon Charlton of One Little Indian**, **Poole Edwards' Alan Edwards** and friend **Pete Nash** may have been on enforced absence from the office on Wednesday for the **Gunners' victorious Cup Winners' Cup** performance in Copenhagen, but it didn't stop them getting together for a "business" meeting in a little **Danish pastry and smorgasbord** hotelery while in town... Can it be true that **Virgin boss Paul Conroy** has booked a **£4,000** box in **Wembley Stadium's** Olympic gallery to cheer on his **beloved Chelsea blues** in the **FA Cup Final** against Manchester United this Saturday? ... That unpredictable lot at **Woolies** have dared to win with the **SAS** spoken word title **Bravo Two Zero** by



Beams all round from **Sony Music UK** chairman/ceo **Paul Barger**, artist **Des'Ree** and **Sony Holland** managing director **Paul Hertog** at last week's pan-European showcase in Amsterdam, which attracted more than 1,000 retailers and media types to hear about the company's European plans and view performances by **Des'Ree** as well as **Roachford** and **Nitty Dirty**.

splashing it at number one in its own music chart this week... At least there is one sure thing in the uncertain world of the **Stone Roses**: their **High Court** confrontation with ex-manager **Gareth Evans** has now been set to start on **March 15, 1995**... **Nellee Hooper** to produce the new **Madonna** album?... Finally, **The Outsiders**, the winners of the **Capital FM Raw 94** new bands event, stress they have not signed to **Rhythm King**, although an offer is on the proverbial table, so other labels don't be put off, please, says their boss **Richard Shipman**.....



I know what you're thinking. Why have two men in this picture got black sticky-tape over their faces? The answer is simple - it's the only way of picturing an SAS officer receiving a silver disc. This jolly gathering was called to celebrate the 75,000-unit ship out of **Bravo Two Zero**, the special version of the best-seller about a crack SAS patrol's mission behind enemy lines during the Gulf War. The guy blacked out at the front is author **Andy McNab**, one of the soldiers involved, while the other masked man is, in fact, a cardboard cut-out of our hero. The smiling PolyGram contingent seen here is (rear) marketing manager **Karen Meekings**, national accounts manager **Neil Smith**, sales director **Nigel Hayward** and **David Entwistle** partner of production company **Telling Editions**. Front row is **Telling's MD Tim Clark**, **Andy McNab** and PolyGram's senior director of commercial affairs **Tony Pyle**.

Editor-in-chief: **Steve Rodden**. Managing editor: **Selina Webb**. News Editor: **Martin Talbot**. Reporter: **Steve Hordley**. Contributing editors: **Rick Robinson**, **Paul Gorman**. Group Production Editor: **Duncan Holland**. Chief sub-editor: **Julian Martin**. Senior sub-editor/designer: **Fiona Robertson**. Editorial Assistant: **Becky Gira**. Ad manager: **Ruth Blackett**. Deputy ad manager: **Juliah Rivers**. Senior ad co-ordinator: **Steve Mason**, **Matthew Symell**. Ad executive: **Paul Green**. Circulation controller: **Janis Kinnair**. Advertising secretary: **Louise Stevens**. Free-Spotlight Publications - Group street projects editor: **Karen Foss**. Marketing and promotions manager: **Mark Ryan**. Group ad production manager: **Robert Clarke**. Production controller: **John Kinnair**. Executive/Publisher: **Andrew Hain**. Registered at the Post Office as a newspaper. Member of the **International Publishers Association**. Printed by **Pressprint Press**. UK subscriptions: office at a newspaper. **Weekend Directorate** every January: £110 from Computer Postings, 130-132 Lavender Lane, Mitcham, Surrey, CR8 3HP. Tel: 081-540 8142. Fax: 081-548 8878. UK £130. Europe £155/£220. Americas, Middle East, Asia and India Sub-Continents: £175/£250. Australia and the Far East £245/£420. The including free. ISSN 0265-1548

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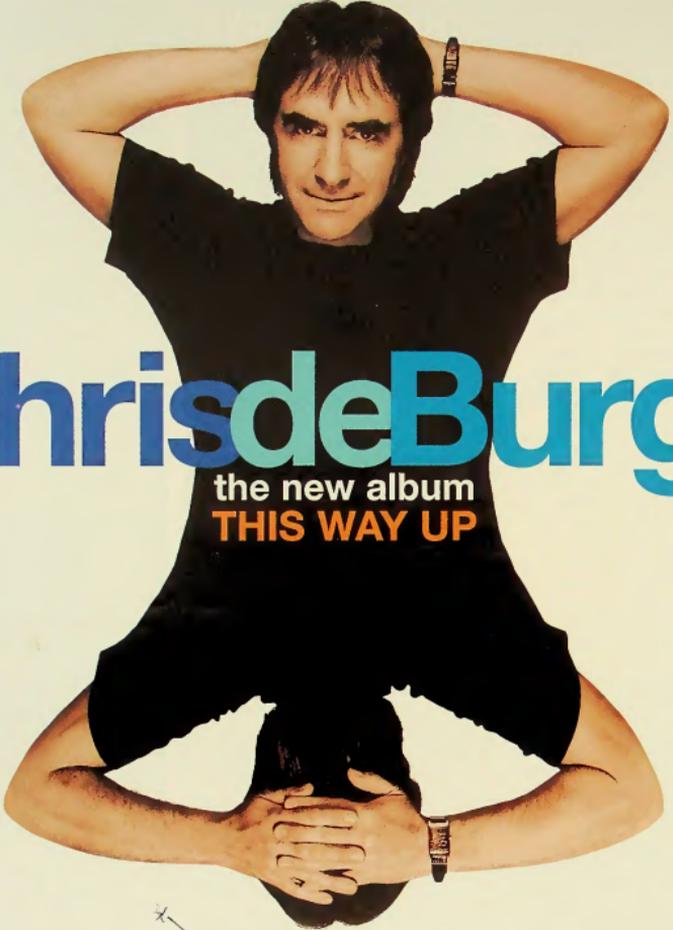
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