



music week

WIN WORLD CUP FINAL TICKETS
page p13

For Everyone in the Business of Music

2 JULY 1994 £2.80

What a waste

How to spend £21m for no good reason at all

COMMENT

What a week. It was one that many in the industry won't forget in a hurry. Never before has the music business been subject to such scrutiny.

Now it's all over, we need to ask some basic questions. Was it worth it? Will it help anyone sell any more records? The answer to both is a resounding No.

Ultimately, both the Monopolies and Mergers Commission inquiry and the George Michael versus Sony court case were both a terrible waste of both time and money.

The cash cost of the two cases is frightening enough. Legal costs for the George Michael case were estimated at somewhere between £2m and £7m. On Michael's own estimate of his earnings of £1.33

per CD that's equivalent to sales of anything up to 5.2m units.

The costs of the MMC inquiry are even more horrendous. The BPI estimates that its members' costs alone amount to £15m. Retailers say their costs are more than £5m. And the MMC admits it has spent £1m. That is a massive £21m in direct costs.

For it all up and that cost of around £21m from the MMC alone pans out to about \$54,000 for each one of its 389 pages. That's one hell of an expensive book.

To that has to be added the enormous indirect costs, the effect of all the bad publicity on sales. Bard chairman Simon Burke reckons the industry could have lost 10% of CD sales as a result of all this - as much as \$50m at trade prices.

That's the financial damage. In terms of the management time

consumed by the affair, the effects are even worse. It is a tribute to the industry's management that despite it all we have managed to clamber out of recession, but imagine how much better we'd be doing if we hadn't had this to deal with.

So what have we learned as a result of this huge expenditure of time and money? Not very much.

In the George Michael case there is no doubt that the verdict was correct. Forget the finer legal points: commonsense says it was the right verdict. On virtually every factual point the judge found in favour of Sony. George should accept the verdict and negotiate his exit from Sony.

As for the MMC, beyond the kind of facts and figures only a government agency has the power to solicit, it tells most of us very little we do not know already. The most

important thing now is to heal the wounds the inquiry opened.

Many interest groups took the opportunity of the inquiry to attempt a once-and-for-all improvement in their lot. Understandably, they adopted extreme positions. But just as the industry as a whole is now asking consumers to be reassured by the most exhaustive investigation ever into the industry and to accept the fact that CDs are not overpriced, so too should those within the industry accept the inquiry's verdict.

The lesson of the past 18 months is that we as an industry are stronger united than divided; and disagreement is better - and much more cheaply - dealt with inside the business, rather than by outsiders. Could we now please get on with the business of making and selling music?

THIS WEEK

3 Michael judge names the bad boys

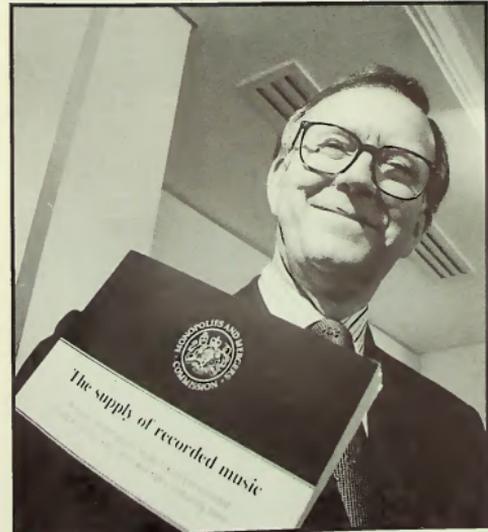


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MONOPOLIES AND MERGERS COMMISSION

It may have cost the industry £15m, but the MMC's decision will finally allow the business to get on with selling records, says BPI director general John Deacon. "This is very positive," says Deacon, who received first details of the report's findings at 11am on Wednesday. "It is just a shame it has been achieved at such a substantial cost. We never had anything to hide and frankly the industry has earned and deserved a clean bill of health." Bard chairman Simon Burke says, "I suppose it is not a huge surprise, but it is nevertheless a great relief to be exonerated so unequivocally." The 390-page report, which was passed to the DTI for consideration in April following an 11-month probe, exonerates the industry of all price fixing and monopoly charges. The study's only recommendation is for retailers who include in-house charts to display an explanation of how they are compiled. See p4, 5 & 6 for coverage

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Peat Marwick

Judge blames Kahane for rift

George Michael's manager Rob Kahane is identified as the man who drove a wedge between the singer and Sony Music in Justice Jonathan Parker's judgment.

Kahane, Michael's manager since 1986, is described as "a thoroughly unreliable and untrustworthy witness" by the judge, whose verdict represented a crushing defeat for Michael in his action against Sony Music.

The singer insists he is standing by Kahane, despite the ruling. The manager, said to be "hurt and wounded" by the judge's comments, flew back to his family in Los Angeles on Wednesday to consider the report.

Kahane, who was US agent for Miami before becoming Michael's manager, comes in for the harshest criticism in Justice Parker's judgment.

He says Kahane:

- misled Michael about Sony's actions;
- lied both to George Michael and Michael's lawyer Tony Russell; and
- demanded advances so he could earn the commission.

While describing Michael as fair and honest, the judge says he relied on his advisers, particularly Kahane, for his views of Sony's attitudes, motives and competence. He adds, "I cannot help feeling that, had Sony US seen rather more of Mr Michael and rather less of Mr Kahane from 1990 onwards, events might have turned out differently."

Kahane misled Michael by describing Sony's marketing plans for Red Hot & Dance as "a complete joke", says Justice Parker. The judge also says Kahane lied to Michael in April 1992 by claiming Sony refused consent for the track Fantasy to be used on a Beverly Hills 90210 soundtrack.

Furthermore, the manager lied to Tony Russell in November 1991 to get a \$400,000 advance for a new album, says the judge. "It is clear that Mr Kahane's desire during this period to negotiate further advances for Mr Michael was prompted to a material extent by the prospect of the commis-

WHY THE JUDGE VINDICATED SONY

By describing the terms of the Sony deal as "reasonable and fair", Mr Justice Parker destroyed the main planks of Michael's case: that his contract was in restraint of trade; that European competition laws apply to UK recording contracts; and that it had wider implications for all record contracts.

Parker also vindicated Sony because:

- The company agreed to Michael's request to bring forward advances totalling \$11m in 1988;
- Sony improved terms in 1990 to "place Michael on a par with US superstars";
- Michael requested and received a \$1m advance for his third album in February 1992, thereby "affirming" the contract even though the cash was returned in full in August;
- Michael received expert legal back-up when he renegotiated his contract in 1988 and 1990.

sion he would himself receive in respect of those advances," he concludes.

"Moreover, if further advances could not be obtained from Sony then it was in Mr Kahane's interest (as Mr Kahane well realised) that Mr Michael should break with Sony and enter into a fresh recording agreement — providing for higher advances — with another record company."

In a remarkably one-sided judgment, Justice Parker dismisses every argument put forward by Michael's lawyers and rejects the submissions of many of his closest advisers in favour of evidence from Sony executives including Tommy Mottola, Paul Russell, Sylvia Coleman and Fred Ehrlich.

Even lawyer Tony Russell is labelled "divisive" by the judge, who accepts Sony witness Coleman's claim that the lawyer tried to create bad feeling between CBS and Michael in 1990.

Despite recognising Tony Russell's

abilities as a "tough negotiator" and dismissing a Sony assertion that the lawyer was "dishonest", the judge questions the reliability of Tony Russell's evidence on several occasions. He says, "[This was] due no doubt to the passage of time coupled with the pressures of litigation and the fierce loyalty which he clearly feels towards his client."

Justice Parker reserves special comment for US marketing consultant Brad Hunt who was called to give evidence for Michael. His evidence on the marketing of Listen Without Prejudice is dismissed as "superficial" by the judge. In cross examination, Hunt lacked any grasp of the matters in which he was giving evidence, says Justice Parker, including a suggestion Sony should have backed the album with an eight-week fly posting campaign in 15 cities which would involve posting 200,000-250,000 bills at a cost of \$250,000.

Dick Leahy (pictured left) has denied suggestions that he has become George Michael's European manager. "I'm not his European manager; they got it wrong," says Leahy. "Rob Kahane is still his manager and will continue to be. George has been involved with Rob in some capacity for nine of his 12 years in the business." Leahy defends Kahane and lawyer Tony Russell, who both emerged unfavourably from Justice Parker's judgment. "The judge came down hard on Rob and Tony, but the two most important people in this case — Andy Stephens who headed Epic and Don Lenner at Columbia — were never called by the judge." Russell (right) says he cannot talk in detail about the judgment with an appeal pending, but adds, "I stand absolutely by everything I said in evidence in court. It was truthful when I said it and it is truthful now."

WHAT THEY SAID

On George Michael versus Sony...

"Ten years after signing his contract he's still got 12 years to go. The trust between them has gone completely. But he would record tomorrow if it wasn't for Sony." — Dick Leahy, Michael's publisher.

"I happen to know why George Michael went to court; it was a bruised ego and we've all got one of those. As a consequence he has lost a lot of money. Now he should just pick himself up, shake himself down and get on with his life." — East 17 manager Tom Watkins

"We're not interested in commenting because this case is nothing like Holly's — we had an unfair contract," — Wolfgang Kofie, manager of Holly Johnson, who successfully freed himself from his ZTT deal in the High Court in 1988.

"It's difficult to be sympathetic to George. I'd be a slave for that sort of contract — abuse me as much as you like but pay me millions!" — Michael Dillon, of Glasgow independent The Record Factory.

"We hope this is resolved soon, so Radio One listeners can hear some new George Michael songs," — Matthew Bannister, One FM controller.

"I'm never going to sing again. Bastards! Bastards!" — George Michael's answer phone message (to the tune of Careless Whisper)

And on the MMC ...

"We've been under scrutiny now for the last two to three years. This has meant we've been more of a reactive industry than a proactive industry. Maybe now we should be less defensive about promoting the industry — it's a business to be proud of." — John Deacon, director general BPI

"If the MMC can justify a £250 bottle of perfume, they can obviously justify a £15 CD." — Ed Bicknell, Dire Straits manager.

"It was reassuring we finally got our argument heard." — John Preston, BMG chairman.

"At least the MMC was professional. It didn't start with a preconceived view that CDs were a rip-off — unlike the National Heritage Committee." — Kevin Hawkins, WH Smith corporate affairs director.

"The toothless watchdog that is the MMC has come up with yet another weak and middle-headed report. This is music to the ears of the industry. More and more, the MMC has been dancing to the industry's tune." — Stephen Locke, Consumers' Association policy director.

"I don't want to be too downbeat about it, but I think the damage this investigation has done is irreparable. If someone is convinced that you are profiting, there is nothing you can do to change their minds. I don't know if we'll ever get that [trust] back." — Simon Burke, Virgin Retail managing director.

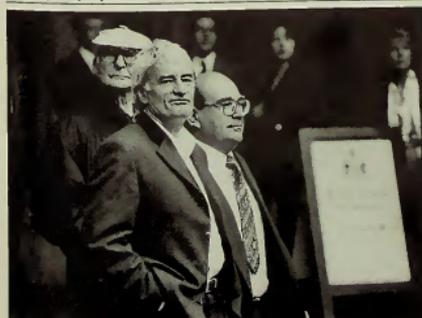
"In one respect this has helped our industry — we've all pulled together, major labels with independents. Go eat your words, Gerald Kaufman," — Rupert Perry, BPI chairman.

"I've got to go home." — Gerald Kaufman to Music Week.

"I must be the only man who thinks CDs are too cheap. Compare £10-£12 with the £50-plus that people are prepared to pay for computer games." — Neil Ferris, Ferret & Spanner.

"We never known a week like it. It was a great few days for the industry." — Marc Marot, Island Records managing director.

"We felt a press conference might be helpful." — Graeme Odgers, MMC Chairman, to the 11 journalists who turned up for the official announcement of the report.



▶▶▶▶▶ BICKNELL PREDICTS £15 CD IN 18 MONTHS - p4 ▶▶▶▶▶

REPORT AT A GLANCE

The main findings of the MMC's report on the UK record industry were:

● The "large and internationally important" industry achieves annual retail sales of more than £1bn and employs more than 48,000 people. UK sales represent 7% of the world market and UK artists contribute to 18% of recordings sold globally.

● A complex monopoly exists in favour of EMI, PolyGram, Sony, Warner and BMG, because together they have a market share of more than 25%. However, this does not operate against the public interest.

● WH Smith, through its own shops and subsidiary Our Price, operates a scale monopoly, because it supplies more than 25% of the market. But record retailing is a competitive market and there is no evidence that the scale monopoly enables Smiths to exploit its position; Smiths' profits for record retailing are not excessive.

● Copyright is central to the record industry, allowing companies to invest money and enterprise in creating commercial recordings which can be exploited at home and overseas with legal protection against unauthorised reproduction. Copyright ensures the talents of successful artists and songwriters are rewarded.

● Much of the apparent difference between CD prices in the UK and US relates to different tax arrangements. Sales taxes in the US are much lower than the UK's 17.5%, and record prices are displayed without sales tax in the US, whereas UK shelf prices include VAT.

● Prices of full-price popular CDs are an average 7%-9% higher in the UK than in the US at an exchange rate of \$1.50 to the pound. Compared with a number of other industrialised countries, UK prices are generally lower.

● The major record companies compete vigorously among themselves and with the independents. New labels are a pronounced feature of the industry and the majors' strength is balanced by powerful retail groups, which means the majors cannot exercise market power to the disadvantage of consumers. Prices are set at competitive levels. The majors are not making excessive profits.

● The record industry is a high-risk business – the great majority of releases do not sell enough copies to recoup their initial investment. Record prices must therefore be set so to ensure companies on successful records cover losses on failures. Companies have developed pricing structures for different recordings and different formats which reflect consumers' perceptions of quality and value. Given the market's strong competition, the pricing policy is justified.

● Record companies compete actively in signing new and established artists, and contract terms have moved in artists' favour over the past 20 years. Artists are normally professionally advised in negotiations about contracts. Ownership and control of copyright for a significant period is essential to a record company that has made a large initial investment in recordings and an artist's career. The proper forum for resolution of disputes is the courts.

● There was concern about record companies giving free singles to retailers to promote new releases. On balance, no change is required because this forms part of the competitive process and benefits independent retailers who do not receive discounts and promotional support to the extent of large retailers.

● There was also some concern that consumers might be misled by major retailers' charts which show predictions of future sales rather than actual sales. The MMC considers that retailers which do this should make clear the basis on which charts have been compiled.

THE MMC REPORT

WITH A FLICK OF THE WRIST, ODGERS BRUSHES AWAY PRICE FIXING ACCUSATIONS



Around 100 yards from the court where Justice Parker rejected George Michael's claims against Sony, MMC chairman Graeme Odgers unveiled the commission's report on the UK record industry to a near-silent press conference. Just 11 journalists heard Odgers explain that the MMC rarely commented on the investigations, but did so in this case because of the consumer and media interest. Odgers, who revealed the 11-month investigation cost £1m, dismissed claims by reporters that the MMC was "once again siding with industry against consumers." He added, "In a good number of recent cases – gas, contact lenses, private medicine – we have found for the consumer. The UK public is protected from rip-off by the music industry because of the degree of competition which exists between the majors."

MMC sides with industry's claims

The MMC's verdict on CD pricing was so favourable that some industry insiders suggested why it could have been written by the BPI.

After three years of scrutiny and two previous probes, the MMC finally lays to rest the lie that CDs are overpriced.

In its report, the MMC accepts record company claims that pricing policies are justified because of the strong competition that exists. It accepts the record companies' argument that lower prices in the US are in line with price differentials of other goods and supports the contention that successful records must cover the costs of the unsuccessful.

It also accepts UK prices are higher because of huge differentials in tax rates between here and the US, and economies of scale in the US which reduces the cost and risk of supplying CDs.

In studies of how CD prices compared with 14 other products (see table right), the report finds that, in real terms, CDs were just 8% more expensive in this country than in the US while toys cost 9% and cars 115% more.

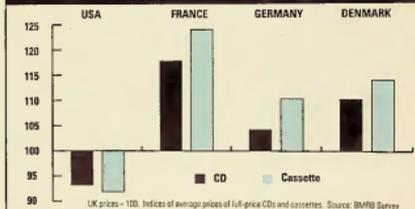
It also discovered full-price chart CDs and cassettes cost 16% more in France, 6% more in Denmark and 2% in Germany (see table above right).

Corporate affairs minister Neil Hamilton says, "I accept the MMC's conclusion that pricing policies of the record companies are justified in the light of strong competition and they do not operate against the public interest."

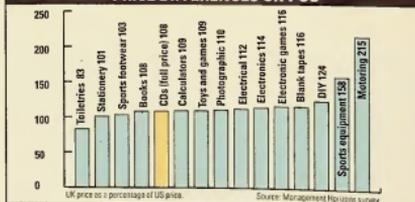
Although CD pricing was initially the main focus of the inquiry, the ruling confirms record industry expectations that it would be cleared of allegations of price fixing. In December the MMC sent a series of "public interest" letters to leading industry figures telling them pricing was no longer a priority.

The exoneration echoes a similar verdict by the OFT in April 1992 following a 15-month inquiry sparked by a report

HOW UK PRICES COMPARE



PRICE DIFFERENCES UK v US



in the Consumers' Association magazine *Which?* in January 1990. The latest probe was launched after the National Heritage Select Committee's report into CD pricing was published last May.

But retailers say the bad publicity generated by the inquiry, Select Committee and Consumers' Association will take years to heal because the consumer's perception that CDs are too expensive is so well entrenched.

Michael Dillon, owner of Scottish

independent retailer The Record Factory, says, "It saddens me the commission did not find there was a serious monopoly among the multiple retailers. Our customers do not understand that we do not get the same discounts as the multiples."

Dire Straits manager Ed Bicknell – who predicts a 215 CD will be standard within 18 months – warns, "There will still be a public perception that CDs cost too much. That must be addressed."

Bard backs call to clarify charts

Bard chairman Simon Burko is urging his members to clarify how their in-store charts are compiled following MMC criticism that they can be misleading.

The MMC saves the toughest words in its 400-page report for retailers in-house charts, which it says may confuse consumers.

In his statement, corporate affairs minister Neil Hamilton says: "As suggested by the MMC, I have asked director general of fair trading Sir Bryan Carlsberg to seek assurances from the record retailers that they will specify at the point of display how their charts have been compiled."

Burko welcomes the move and encourages other retailers to follow suit. "There is no shame in having a chart which includes projections of what is going to sell," he says. "I would encourage people to be very direct about it. I would be astonished if any Bard member had any problems with it."

HMV managing director Brian McLaughlin immediately announced that his stores will follow the MMC recommendations and clarify how its music, video and games rundowns are compiled. From today (Monday), all the

CHARTS - WHO'S USING WHAT

	Singles	Albums
WH Smith	In house	In house
Woolworths	In house	In house
Our Price	CIN	In house
HMV	CIN	In house
Virgin Retail	CIN	In house

store's charts will be accompanied by the words, "The HMV Chart is a combination of the previous week's sales plus a projection of sales for new releases and reflects sales of product through HMV stores."

While WH Smith already displays an explanation along the lines of the MMC's recommendation - notices were in place before the inquiry was launched - Woolworths also announced on Thursday that it would comply.

The popularity of in-house charts has increased among retailers in recent years. When Woolworths decided to adopt its own singles chart in October 1992, it said the official CIN rundown did not reflect the records which sold best in its stores. Many releases do not appear in the official sales chart until

after they had passed their sales peak, it said.

In the report, the MMC counters, "We can understand this concern but believe it is unacceptable to display a chart which might well have the effect of misleading consumers into thinking that it represents the previous week's best-selling records."

Indie retailer Adrian Roudreau of Adrians in Essex welcomes the recommendation. "It's a good thing for consumers," he says.

"It's not right that anyone can show something up and call it a chart without any sort of explanation."

Fellow indie Brian Mack, of Bristol's Replay Records says he compiles his Top 10s each Tuesday, with information based on early week sales and expected weekend sales.

He says, "Things come into the album chart at number eight which I've never sold a copy of. I have to compile my own chart." He believes he will be covered under the new guideline by calling his rundowns 'The Replay Charts'.

The report also voices concern that evidence submitted showed WH Smith has, in the past, charged record companies for inclusion in the chart, but recommends no action.

NEWSFILE

Perry praises indies' support

BPI chairman Rupert Perry has paid tribute to the small independent labels whose support he says proved invaluable in the industry's defence campaign. "A lot of people have worked very hard for this," he says, "I think about people like [Tompe Records managing director] Robin Morton, who came all the way down from Scotland to go through that Select Committee." Morton says, "The MMC have just proved that democracy nearly works. Hopefully this will be the end of it."

Free singles not anti-competitive

The MMC says giving away free singles to retailers to promote new releases is not anti-competitive. The investigation accepted the practice is often necessary to get into the chart and on to the Radio One playlist, even though the volume of free singles sometimes reaches 50% of a store's stock. "The record companies have argued all companies engage in it and regarded as a legitimate promotional tool," it says. The MMC's main concern about the practice is that it might influence chart position, but says it will not recommend any changes because it is not against the "competitive process" as all labels engage in the practice.

Parallel import fears quelled

Fears the MMC report could open the floodgates for parallel imports have proven unfounded. The report rejects Consumer Association claims that prices are higher in this country than in the US because the UK has strict copyright controls on parallel imports. The MMC says stores rely on a good relationship with UK record companies to obtain product at short notice without having to shop around the world. It also concludes that any attempt to remove controls on parallel imports from outside the European Community would be contrary to the EC's Rental Directive and would increase the risk of piracy.

Britannia closes gap in High Street rivals

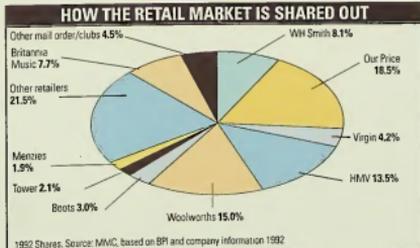
Mail order specialist Britannia Music is creeping up on its retail competitors in the High Street, according to figures revealed in the MMC report.

The PolyGram-owned company's market share increased 10% to 7.7% in 1992, giving it 63% of the total mail order music business, according to figures included in the document.

The analysis puts the company above Virgin Retail at 4.2%, Boots (3.0%), Tower (2.1%) and Menzies (1.9%) and within reach of WH Smith, which slipped slightly to 8.1% for the period.

The figures put the WH Smith group on 26.5% share, a figure above the 25% limit used to define a scale monopoly, but the MMC says it is happy with the situation. It concludes that the group cannot use its influence to distort the market. It says, "Record retailing is a competitive market. There is no evidence that the scale monopoly of WH Smith enabled it to exploit its position."

The MMC does, however, conclude that the concentration of music retailing in the UK is high by international standards, with just three chains - Woolworths, HMV and Our Price - accounting for nearly half of all records sold in 1992. Figures supplied to the



MMC by a major international company revealing the share of its sales taken by its top five customers (including wholesalers) across seven territories backs up the finding.

While the total taken by its top five retail customers in the UK was 61%, 50% in France, 49% in Japan, 37% in Germany, 36% in the USA and just 35% in the Netherlands.

The report also refers to WH Smith's

relatively small range of stock. Alongside Woolworths, it offers the smallest range of music, it says. Smith's 5,000-20,000 lines and Woolworths' 1,000-4,000, pale in comparison to stores such as Our Price, which boasts between 10,000 and 30,000.

Chains with megastores are credited with bigger ranges still; HMV stocks 10,000-160,000 while Virgin and Tower are both listed as stocking 50,000-100,000 lines.

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JUDGE'S DECISION STAVES OFF REVOLT-p8

FIRE October 92 **1** OUT OF SPACE November 92 **3** WIND IT UP May 93 **7**

WHAT EVIL LURKS March 91 **3** CHARLY September 91 **3** EVERYBODY IN THE PLACE January 92 **2**

ONE LOVE October 93 **8** NO GOOD [START THE DANCE] May 94 **4** EXPERIENCE October 92 **12**

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THE DAY SONY WON

08.30—Undeterred by the wet weather, the first fans arrive at the High Court, determined to claim their place in the small public gallery.

08.55—The first photographers congregate outside the court in case Michael arrives early.

09.00—The press begin to mingle outside Court 39, although the court usher tells them they will not open the doors to the court until 10.10. The queue on the stairs leading to the public gallery has grown to more than 50, made up mostly of young women.

10.10—There is a sharpening of elbows as the court doors open and at least 60 journalists attempt to fit into press benches designed for half that number. The public gallery fills up within minutes with some fans sitting precariously on the safety rail above the court. Many disappointed fans are unable to get in and are told by the court usher to wait outside.

10.37—Michael's manager Rob Kahane enters the court. He arrives alone and looks relaxed and takes his place at the back of the court.

10.38—Sony's solicitors Clintons arrive led by David Davies, smiling and wearing a bright pink shirt and his familiar bow tie.

10.39—Michael's solicitor Cyril Glasser arrives and sits on the front bench, reading the summary of the judgment.

10.45—Sony QC Gordon Pollock arrives looking surprisingly glum, perhaps playing up to the hordes of journalists surrounding him.

10.46—It becomes clear Sony is keeping a low profile. There is no sign of European boss Paul Russell or head of corporate publicity Johnathan Morrish. The BPI's director of legal affairs Sara John and public relations consultant Charles Stewart-Smith arrive and take notes throughout the judgment.

10.50—There is a hush as the singer arrives looking subdued and wearing a dark suit, dark glasses and a red AIDS awareness ribbon. Accompanied by his lawyer Tony Russell and his close friend Dick Leahy, he pushes through reporters and sits nervously on the front bench alongside Glasser. The public gallery remains surprisingly silent.

10.52—Michael's QC Mark Cran arrives and catches Pollock's eye. They nod, and exchange words. Cran is smiling but he does not speak to Michael.

10.58—The court usher hands Michael a good-luck card given by a fan more than an hour earlier. He does not open it and Glasser slides it underneath his papers.

11.06—The judge enters, six minutes late, and begins to read his judgment. It takes just five minutes for him to read the summary. Michael sits and listens intently, occasionally wiping the sweat from his palms.

11.11—Pollock rises to his feet and thanks the judge. He says he and Cran had agreed to meet on Thursday to agree costs. Pollock makes a Latin remark translated as "if you want to see a man's monument [ego] look around you". The judge remarks, "Trust you to have the last word, Mr Pollock."

11.15—Michael leaves the court through a rear gate.

12.00—The singer's press conference is delayed because photographers refuse to agree to his request to leave. The conference is moved to another room.

12.25—Michael meets more than 100 journalists, looking nervous but determined. He takes seven minutes to read his statement but refuses to answer questions.

12.30-14.00—The singer remains in the hotel to watch coverage of the judgment on television news.

GEORGE MICHAEL CASE

Marcus Agar (left) of George Michael's public relations company Connie Filippello and Chris Poole of PR company Poole Edwards attempt to keep angry photographers at bay in London's Howard Hotel close to the High Court where the singer was due to read his prepared statement at mid-day on Tuesday. Michael said that he would not enter the room until photographers left, although television cameras were allowed in. The photographers refused to move, claiming they had been unable to get a clear picture of Michael at the court because he had been surrounded by minders. The press conference was subsequently moved to another room and took place, minus the photographers, 30 minutes late.



Judge's decision staves off revolt

George Michael's resounding defeat may have saved the industry from a revolt by disgruntled artists, according to the entertainment law community.

As the first example of an established artist challenging his contract at the height of his career, the battle has long been seen as a potential groundbreaker.

But now the judge has found in favour of Sony, lawyers are convinced other established artists will be discouraged from taking similar action.

Lawyer Reina Maria May of Collyer Bristow says, "This judgment will not open the floodgates to established artists to challenge their contracts just because they have fallen out with their record company."

Billy Bragg's manager Pete Jenner adds that the judgment is unlikely to have wider implications. "I'm pleased the judgement was so specific. The key to the case is the fact that Michael re-

affirmed his contract so often," he says.

John Giacobbi of Entertainment Law Associates suggests Michael's case was doomed from the start as he could not plead ignorance and could not count on the "hard done by" factor. "Unfortunately for the singer, the judge was not prepared to re-write the law of contract, given the singer signed his agreement with his eyes wide open," he says.

The fact the case was brought at all has already had an impact. Lawyers say there have been moves towards more "artist friendly" contracts since the case began a year ago.

Simon Long of the Sinkins Partnership says contracts have definitely been toned down since the Michael case began. "The number of albums being asked for is being reduced while artists are getting a greater involvement in creative matters."

Dire Straits' manager Ed Bicknell of Damage Management also believes the

issue of contract duration is slowly being addressed. "When I started out, 12-album deals were not uncommon. These days six to eight years is the norm, so there is a process of change going on," he says.

The judge says, "Only with the security of long-term exclusive contracts does it become commercially viable for major record companies to make the necessary investment." He stresses, however, that recording agreements "may not be of limitless duration".

Frere Cholmeley's Patrick Isherwood says record companies should feel pleased the judge accepted that six- or eight-album contracts protected both the company and artist. "There has been growing concern about the number of albums but the judge says there was nothing unfair about it. He says it will only be a long contract if the artist is successful and there is always room for re-negotiation."

Sony faces up to 'slavery' slur

Despite winning its High Court battle with George Michael on virtually all counts and receiving commendation from the judge on the performance of its witnesses, Sony is left with a public relations problem.

At a press conference staged immediately after Tuesday's judgment, the millionaire singer provided a ready-made headline for the nation's media by accusing Sony of operating a system of "professional slavery".

Later that afternoon, Sony issued its own statement. "We have great respect for George Michael and his artistry and look forward to continuing our relationship with him," it said.

Given Michael's insistence that he will never record another note for the company, those sentiments seem optimistic. But the company has little choice but to try and patch things up. "Sony will move heaven and earth to repair the relationship," says Frere

Cholmeley's Patrick Isherwood. "They will probably want to bring people into the game to repair the relationship—but, of course, it takes two."

After such an overwhelming victory, Sony is unlikely to be to planning any changes among those staff involved directly in the clash with Michael. The judge had only good words for the Sony witnesses, a fact which can only secure their future.

A senior business affairs director says, "I cannot see there being any changes. I think all of the Sony people came out of the case well, unlike those on Michael's side."

One danger for Sony is that the publicity surrounding Motola's personal disagreements with Michael will discourage other artists signing to the label.

But many suggest that Sony's undoubted ability to set records in volume will easily overcome any qualms

potential signings might feel. "Sony has become successful through years of hard work and lots of goodwill," says one lawyer. "It would be a very courageous artist who turned down Sony on the basis of the Michael case and waited for a better offer."

One rival label insists the case can only damage Sony's ability to persuade an artist to sign for it in direct competition with another label.

Take That's manager Nigel Martin Smith agrees. "You go where the deal is, although this case has put me off Sony. I would advise an artist to go where I could be sure they would be looked after."

The next few months, leading up to an expected appeal by Michael, will confirm whether Sony is committed to rebuilding its relationship with the singer or, if, as some suggest, it will refuse to change its approach because it won so convincingly.

Michael retains hopes of victory

George Michael's advisors have declared themselves confident that the singer can free himself from his Sony contract on appeal.

"We're one goal down but there is the second half to play," says his publisher Dick Leahy. "Two years down the line, we can win another nine months to have this matter settled in our favour."

Despite Michael's overwhelming first round defeat, Leahy says it is "inconceivable" the singer would lose the case on appeal. "We have a very strong case. We realised that we may not win it this time around, so we have been preparing the way for victory next time," he says.

Despite Michael's bullish attitude, leading entertainment lawyers remain divided on the singer's chances. Some believe that the consistency of Justice Parker's judgment in Sony's favour will prove a difficult nut to crack.

A leading music business lawyer believes Parker's rulings have virtually destroyed the singer's chances on appeal. "When the case started each side had a 50-50 chance of victory," the source adds. "With this judgment the odds are 95-5 against, because the judge has decided on the facts of the case, which it will be difficult for the Court of Appeal to overturn."

The legal advisor says Michael's only chance of freeing himself from Sony on appeal lies in European competition law. "This is very much an unknown quantity

LONG WAIT AHEAD BEFORE APPEAL VERDICT

George Michael is unlikely to hear the outcome of an appeal against the High Court ruling for another year.

Following Michael's post-judgment announcement that "we have very strong grounds for appeal", his lawyers have been securing the 270-page judgment to rebuild their case. His legal team is expected to apply within the next few weeks for a

hearing before the Court Of Appeal. "We will be pressing for an expedited hearing, which should entail a hearing in around nine months' time," says a Michael source.

Three judges will hear argument from both sides on points of law rather than fact. Given the complex nature of the case they would be expected to reserve judgment for at least a month.

and, as such, could be the key to freedom for Michael," he says.

Some lawyers believe that Parker has taken a very simplistic view of the European arguments in his 270-page judgment. "Judges hate European law, regarding it as an irritation," says Patrick Isherwood of law firm Frere Chalmers.

Michael argued that his contract was unenforceable under Article 85(1) of the Treaty of Rome, which covers restriction, prevention and distortion of trade across the European Union. According to Collyer-Bristow partner Reims Maria May, Appeal Court judges tend to look more deeply into the application of European law. She believes Michael stands little chance at appeal, but says the duration of the deal may prove to be Sony's Achilles heel. "If the Appeal Court addresses whether the tie is too long, it may well find against Sony," she says.

Michael may also be encouraged that at least two previous landmark cases have come down on the side of the artist at a "higher authority" than the High Court.

Holly Johnson won freedom from his deal with ZTT/Perfect Songs at the Court of Appeal in 1989, while songwriter Tony McCauley won his case against Schroeder Music Publishing in the House of Lords in 1974.

"The Court of Appeal would be entitled to take a different view of Michael's arguments," says Nigel Parker of Lee & Thompson. "He stands a better chance, principally because the judge relied heavily on the fact that Michael was well-rewarded, received expert legal advice and was seen to affirm the contract."

"However, it is difficult to square his comments on the duration of the contract with those in the Holly Johnson case, where seven albums in nine years was found to be unduly long."



Michael waves to waiting fans before entering the High Court with boyfriend friend David Austin (centre, top) and cousin Andreas Georgiou. Sony's 1991 decision to turn down an option to fund Georgiou's Hardback label was cited in court by Michael as an example of the record company's lack of faith in him. With Georgiou, he scored commercial success as Boogie Big High with the 1987 Top 10 hit Jive Talkin'. "Sony's refusal showed they had no trust in me and that they were not looking on Trojan Souls as part of my long-time career," Michael told the court. "I believed at this stage I deserved better from my record company." Later that year the company forced Georgiou to wipe Michael's backing vocals from a cover version of Ain't No Stopping Us Now.

Leahy rejects talk of transfer

Despite Sony's post-judgment contention that it "looks forward to continuing its relationship with George Michael", hope of reconciliation has faded with the singer's announcement that he plans to appeal.

Speculation remains, however, that the legal fight could be settled by intervention of a third party, such as another major stepping in to buy the singer out of his deal.

Dire Straits' manager Ed Bicknell is convinced the wrangle could be settled out of court. He says, "I suspect there is going to be a little horse trading, and George will be put on the transfer market just like a football player, and will end up on Warners."

But Michael's publisher and spokesman Dick Leahy stresses that such a deal is out of the question. "We haven't considered anything along those lines," says Leahy. He adds Michael is reviving Trojan Souls, the album project for Warners-backed label Hardback which he abandoned as the legal fight with Sony got underway in 1992. He can work on the project as long as he does not sing, but acts as producer, writer and/or musical collaborator with other singers.

"George told me that if he didn't win at the first instance, he will get down to recording Trojan Souls with a view to releasing it next year," says Leahy. Among the collaborators pencilled in for the album are Bryan Ferry, Elton John and Anita Baker.

On George Michael...

"Mr Michael is both intelligent and articulate, and he gave his evidence with clarity and conviction...He was refreshingly candid...I find it impossible to be outraged at the prospect of Mr Michael being denied the opportunity, once he has achieved success under the provisions of his recording agreement, to capitalise on that success in the open market by commanding even greater financial returns...Mr Michael [advised by Mr Tony Russell] knew the kind of recording contract which a major would offer him, being a contract which, if he proved to be a success, would be likely to last for the greater part if not the whole of his working life as a recording artist -- and in the process make him very rich...Mr Michael expected that the consequence of his change of direction would be a loss of sales. He cannot blame Sony for the fact that he was right..."

On Rob Kahane...

"Mr Michael's attitudes to and opinions of Sony, and his suspicions as to Sony's motives, owe far more to Mr Kahane's input than Mr Michael can have realised when these proceedings began...[Kahane's] evidence was coloured to a significant extent by his obvious and intense dislike of Sony and all its works..."

On Tony Russell...

"He fought his client's corner extremely hard, with tough (and on occasion angry) talking, and with negotiating tactics to match. I have no doubt that negotiating with him was an arduous process..."

On Paul Russell...

"Mr Paul Russell possesses a very much more plegmatic temperament than does Mr Tony Russell. He displayed considerable patience under the (entirely proper) pressures of a detailed cross-examination...I am satisfied that had Mr Paul Russell intended to be seriously vindictive [during the Inner Vision negotiations] -- that is to say vindictive beyond the kind of tail-twisting banter which appears to have characterised his negotiating manner towards Tony Russell -- he would (as he acknowledged) have made a far better job of it..."

On the Inner Vision negotiations...

"The negotiations were very far from amicable; the infighting was rough, the tactics in a number of respects questionable (to say the least) and the atmosphere acrimonious..."

On the 1984 and 1988 Agreements...

"There was no oppression or misuse of bargaining power on the part of Sony Music, nor was there any compulsion on Mr Michael to enter into either agreement..."

On record companies...

"It should not be supposed that majors arrive on the record market suddenly and without warning. Like some Pallas Athene springing from the head of Zeus, fully accoutred. Majors are majors because of (among other things) the level of investment they have made and the goodwill and expertise they have built up over a number of years..."

On deals...

"A recording agreement which sets out to legislate for every contingency is likely to become so unwieldy as to be of little practical use..."

On Sony...

"It seems to me unreal to suggest that Sony Music might fail or refuse properly to exploit Mr Michael's recordings... If Mr Michael is to be entitled to a share of Sony Music's return from exploiting his services, why should not the same apply to Sony Music's own employees?"

▶▶▶▶▶ THE BEST BOXED SET EVER RELEASED - p17 ▶▶▶▶▶

Factory's future comes under discussion

A meeting is set to be held today (Monday) in London to conclude the sale of collapsed Factory Communications by receiver Leonard Curtis & Co to London Records, which intends to launch Factory 2 with a Duritti Column album shortly. Former Factory boss Tony Wynn is expected to be named as head of the revived operation.

Austin quits EMI for Ferret & Spanner

EMI Records head of promotions Matthew Austin is joining Ferret & Spanner as promotions executive to work alongside partners Neil Ferris and Nigel Sweeney. Austin, who takes up his post later this month, will also work on Ferris's spin-off label The Brilliant Recording Co, which has recently signed second act Sonic Surfers. Austin's move has resulted in a restructuring at EMI. From August 1 EMI UK marketing director Ian Ramage becomes responsible for a promotional team headed by John Smith, TV promotions, and Steve Dinwoodie, radio promotions.

Now Virgin goes for London FM licence

Virgin 1215 is to apply for a London FM licence in an attempt to create a local version of the station in the capital. The FM station, likely to be called Virgin London or Virgin Radio, would broadcast the same music as the AM station but have programmes and news specifically for London listeners. If it is successful Virgin plans to hand one of its AM frequencies, 1197, back to the Radio Authority.

Cokell promoted at MCA

After two years as MCA Records general manager of marketing, Joe Cokell has been promoted to marketing director by MCA UK managing director Nick Phillips. Cokell, who takes up his new post on Friday (July 11), was previously head of marketing at RCA.

Radio One asks for Roadshow acts

Radio One is asking record companies to suggest acts for its seven week Summer Roadshow tour which begins in Northern Ireland on July 18. The station will visit 35 towns and it wants to showcase four bands a day. A One FM spokesman says, "There are 140 slots going begging".

PRS predicts increased turnover

PRS expects to record increased 1993 turnover of £56.7m (up 8% on 1992's figure of £51.45m) when it publishes its accounts in August. Net distributable income was up to £12m (an increase of 13% from £10.6m) 22m ahead of forecasts, says general manager John Axon. Income for the first quarter of this year also shows an increase, up 5% year-on-year to £43m.

Robson switches to new role at Decca

PolyGram Classics publicity chief Terri Robson is leaving in September to take over the new post of marketing director for Decca International. Robson will report to Didier De Coligny, Decca International head of marketing, and vice-president Richard Rolfeon.

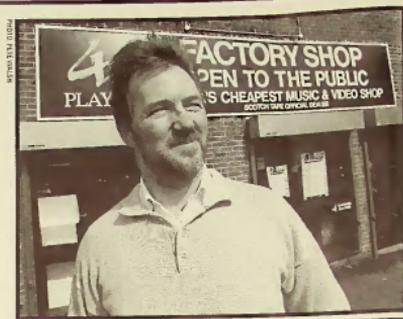
Profits up at Tinsley Robor

Tinsley Robor, the packaging and design company, has reported increased turnover of £29.5m (up 7% from £27.5m), for the year to March 31 1994. Pre-tax profit was up from £15,000 in 1993 to £450,000.

Goldsmith kicks off Capital music week

Promoter Harvey Goldsmith and Capital Radio programme controller Richard Park opened the station's second Music Industry Week last week. The station held a question and answer session with a music industry panel in its foyer from 12pm-2pm each day. Sony SR A&R manager Diane Young and MCA's head of A&R Steve Woolf attended on Tuesday, while other panelists during the week included MCA pluggers Anton Partridge, John Kennedy of music lawyers J.P. Kennedy and agent Mike Dawdney of ITB promotions.

The sale of troubled independent chain 4-Play is expected to be finalised next week. Although these options are being considered for the chain's remaining 12 stores, receiver Leonard Curtis says terms were agreed on Tuesday (21) for a "strategic alliance" involving founder Philip Ames (pictured right), 4-Play's systems director Margaret Whitman and two senior executives from an unnamed overstocks, wholesale and distribution company. The deal is subject to contracts being agreed. Meanwhile, Leonard Curtis says it is considered legal action against Debenhams, which ousted the chain from 12 of its concessions in May. A spokeswoman for receivers Leonard Curtis says, "We are taking advice and have not yet confirmed we will issue proceedings. But if we do it will be for a substantial sum." A creditors meeting was held on Thursday (June 23) at Leonard Curtis' offices in Manchester.



Executives attack EC in MTV hearing

Senior music industry executives launched an attack on the European Commission's handling of MTV's complaint against VPL in Brussels last week.

At a two-day oral hearing, top management and lawyers from VPL, IFPI and the five majors told Commission hearing officer Hartmut Johannes that the EC's stance was "inept and contradictory".

Earlier this year the EC served "statements of objections" on VPL and IFPI which record companies saw as an indication that the Commission finds substance in MTV's complaint. Last

week's hearing was called by VPL as a means of defending its practices.

Among those present were Sony Music legal affairs manager Richard Falding, EMI legal and business affairs head Gareth Hopkins, PolyGram UK director of legal affairs Clive Fisher, Beggars Banquet managing director Martin Mills, IFPI director general Nic Garnett, MTV Europe president Bill Roney and the channel's legal counsel Gil Aronow. Competition authority officials represented EU members, with Office of Fair Trading executive officer Teresa Krajewska representing the UK. The music video channel referred

VPL to Brussels two years ago as part of a two-pronged bid to negotiate terms direct with the five majors.

MTV also has a legal action pending in the UK, claiming that VPL is a price-fixing cartel for the benefit of BMG, EMI, PolyGram, Sony and Warner Music. It is aiming to obtain an EC judgment in its favour by the end of the year to bolster the litigation due to start in the High Court next spring.

MTV insiders say they are confident of a favourable decision by the Commission, and that VPL and the majors "merely presented well-rehearsed arguments".

Island goes solo in US as turnover doubles

PolyGram has confirmed the relaunch of Island Records as a stand alone label in the US after seeing its worldwide turnover double in the past four years.

PolyGram president and ceo Alain Levy announced on Monday that Island would become a free-standing autonomous record label in the US again with its own radio promotion, retail, sales, marketing and publicity departments.

Island UK managing director

Marc Marot says the change will provide a boost for the label's UK-signed acts, including Stereo MCs, U2, The Cranberries and PJ Harvey.

The launch of Island US - under John Barbis as president - is a direct result of the closure of PolyGram Label Group, a sales and marketing division which has been disbanded after four years. Plans for other labels serviced by PLG will be announced soon.

Former Pye MD Benjamin dies

Former Pye Records chairman and managing director Louis Benjamin died last Monday aged 71.

Benjamin was managing director of Pye between 1963 and 1975, after joining the company as sales controller in 1959. He held the position of chairman between 1975 and 1980 before returning to his first love, theatre, as managing director of Stoll Moss Theatres.

In his time at Pye, he was one of the pioneers in cut-price records, launching the Golden Guinea label. Benjamin, who retired from Stoll Moss four years ago, leaves a wife and two daughters.

Hitman stands for BPI Council

PWL International chairman Pete Waterman has been confirmed as one of the eight candidates standing for election on the BPI Council next month.

Waterman is up against fellow newcomers Profile Records' managing director Andrew Cleary, MCA managing director Nick Phillips and Castle Communications' executive chairman Terry Sheehan.

The four executives are competing for spaces alongside four existing members who are seeking re-election; China

Records' chairman Derek Green, Pinnacle Records' chairman Steve Mason, Beggars Banquet managing director Martin Mills and BMG Records' chairman John Preston.

PWL decided in March to join the BPI on the advice of Warner Music UK chairman Bob Dickins, who is proposing Waterman's election as a council member. At the time Waterman said there were two problem areas he wanted to tackle - the singles chart and Radio One.

In the other election statements, Andrew Cleary says he wants to press the case for young independent labels, MCA managing director Nick Phillips hopes to bring new ideas and a fresh approach to the council, while Terry Sheehan points to his experience in building independent companies in Germany and Australia and says this would benefit the BPI.

Voting for the seven vacant seats on the council takes place at the BPI's agm on July 6.

Wet Wet Wet high and dry ● Ace Of Base take their time to reach top

CHART FOCUS

Taking their cue from Bryan Adams, who had a lengthy stay at number one with a ballad from a film soundtrack which was out, at the time, on an album of its own, Wet Wet Wet continue their lengthy stay at number one courtesy of their remake of Love Is All Around. Now in its fifth week in the top slot, the song is included on the soundtrack album to Four Weddings And A Funeral, but not an album by the group themselves.

It continues to sell at an impressive rate and, even though it has eased off slightly in the past two weeks, the song is still selling as many copies as the number two and three placed singles added together. But while Bryan Adams went on to accumulate an incredible 16 weeks at number one, Wet Wet Wet's reign is likely to be ended. If Not by A-10-0, one who have a rare double by topping the UK and the US singles chart simultaneously, then by Take That, whose new single, Love Ain't Here Anymore, is released today (Monday).

The week's highest new entry comes from Real 2 Real, who are on Real 2 Move debuts at number seven. As it does so, their impressive debut smash, I Like To Move It, finally drops out of the chart after a 20-week run.

Ace Of Base's Don't Turn Around slips a notch to number six, but the Swedish group's Happy Nation clambers to the top of the albums chart, becoming the second album in



The Cranberries' Everybody Else Is Doing It, So Why Can't We? became only the fifth album to reach number one for the first time after more than a year on the chart when it climbed to pole position last week. The album made its chart debut in March of last year, at 64, before dropping out. The album was reissued last November, falling to chart at all. The Cranberries then had their first single with Linger, which reached 14. The album was then re-released in March, debuting at three. The subsequent success of a second single, Dreams, at 27, and a TV campaign finally lifted the album to number one last week.

consecutive weeks, but only the sixth ever, to reach the summit more than a year after its chart debut. The Cranberries' (see picture) achieved a similarly historic feat a

week ago. Meanwhile, the group which first had a hit with Don't Turn Around, Award, gather their first Top 10 hit since then as Shine jumps from 19 to nine. They are the reggae group's only two Top 10 hits in their 19-year career.

Dispensing the truism that novelties have a limited chart life, Manchester United Football Squad's Come On You Reds enjoys its 11th week on the Top 20, some weeks after the domestic season ended. It is not the only football-related record in the chart either. As World Cup fever grips, Leonard Bernstein's 1985 rendition of America, from West Side Story, debuts at number 44. Currently the debut to the BBC's coverage of USA '94, it has some way to go to match the peak of Luciano Pavarotti's Nessun Dorma, which the corporation used four years ago for Italia '90. The official World Cup theme, meanwhile, Gloryland, by Daryl Hall And The Dazz Band, Blackness, debuts at number 36. The lyrics of the song are new, but the tune itself was written nearly 200 years ago. It was originally known as Song Brothers. Well You Meet Me, then became the folk song, John Brown's Body. It was later used as the basis for the Battle Hymn Of The Republic and the hymn Glory, Glory, Hallelujah. The Battle Hymn Of The Republic actually debuted in the UK in 1972, reaching number eight, as part of Elvis Presley's American Trilogy, while the tune climbed as high as 13 in 1983, with new lyrics again, as Glory, Glory, Man United by the former's - and aforementioned - football club.

SALES AWARDS

- Platinum: Wet Wet Wet: Love Is All Around (single)
- Gold: Veronique: The Ultimate Eighties; Various: Dance Hits '84 Volume 2
- Silver: Julio Iglesias: Crazy

AIRPLAY AWARDS

- Reflex FM: w/o 27.36.94 ● List: Rolling Stone - Leon's Strong; Warren G & Nate Dogg - Regulate; Capital FM: w/o 21.06.94 ● List: Robert Palmer - Girl U Want ● B List: Crash Test Dummies - Affirmations & Confessions; Marcella Detroit - Fe No Angel; Julia Fordham - I Can't Help Myself; Youssou N'Dour & Neneh Cherry - 7 Seconds; C List: Two Cowboys - Everybody's Got A Club House featuring Carl - Lives In The Sunshine; Warren G & Nate Dogg - Regulate; Virgin 1215: w/o 22.06.94 ● List: Youssou N'Dour & Neneh Cherry - 7 Seconds; Robert Palmer - Girl U Want; C List: Garth Brooks - Hard Luck Woman; D List: Blind Melon - Orange; The Box: w/o 24.06.94; Echobelly - I Can't Imagine The Word Without Me; Jimmie Vaughan - Stone; Baga Baga: Tim McGraw - Inside Out; General Base - Poser; BC-52 ● (Meet) The Flintstones; Degree: O'Malley - Is You Want A Right Now; Utah Saints - I Still Think Of You; Ride - How Does It Feel; Nina Fugate - Visions; Prince And New Power Generation - The Love Boat; Moby - Mezzanine; The Roots - The Root; MTV Europe: w/o 27.06.94; Jovanotti - Siema Rai! Jan & Spinoza - Find Me; Take That - Love Ain't Here Anymore; BC-52 ● (Meet) The Flintstones; All 4 One - 1 Second; Youssou N'Dour & Neneh Cherry - 7 Seconds.

SALES UPDATE



NEXT WEEK'S HITS

- Singles: BC-52 ● (Meet) The Flintstones (JMA); Beastie Boys: Get It Together/Satellite (Capitol); Blind Melon: Dance (Capitol); Eddy: Someday (Parade); Elton John: You Got Me; Take That: Love Ain't Here Anymore; BC-52 ● (Meet) The Flintstones; Robert Palmer: Girl U Want (EMI); Diana Ross: Why Do Fools Fall In Love (EMI); Nina Simone: Feelin' Good (Polygram); The Roots: The Love Boat (A&M); BC-52 ● (Meet) The Flintstones; The Wildhearts: Sucker Punch (Borealis); West: Albums: Boomtown Rats (Bob Decca); Loudmouth (Vertigo); Spin Doctors: Turn It Up (Geffen).
- Publications compiled by EMI. Last week's score: 14 of 15.

NEWCOMERS

11 GASIS: Shakermaker (Creation) UK
2nd hit. First/last hit: Supernatural (3), 1990. Line-up: Sam Gallagher (s), Noel Gallagher (rd), Paul Arthur (gd), Paul McGuigan (bl), Tony McCann (d). Notes: Evoking musical memories of the New Seekers' 'I Like To Teach The World To Sing, dance, the current darlings of the Alternative music press, penetrate the Top 20 with their second single. Album: September.

14 JULIE ROBERTS: Caught In The Middle (Capitol) UK 4th hit.
First/Biggest hit: Caught In The Middle (24, 1993). Last hit: Again! (Went) You (33, 1994). Notes: Only the second record in the BR Club Chart's 15-year history to reach the magic on both separate occasions - The Power by N Colourz being the other. Morales and Klees makes relevant the song which was also the mother one club record of 1993. The ex-Working Week star's album has sold nearly 200,000 copies in the US. Album: Natural (Top note).

16 AYLISH: Back And Forth (Virgin) UK
Debut hit. Notes: In America this is a current Top 10 hit and a former R&B number one. Aylish is the teenage singer of overnight artist R. Kelly, writer and producer of her debut single and album, which includes a sultry remake of the Billy Brachers' 'You Are Best (You Are Love). Album: Age Ain't Nothing But A Number (July 11).

21 KWS & GIVEN DICKEY: Ain't Nobody (Loves Me None) (K-Care) UK/US
6th hit. First/Biggest hit: Please Don't Go (Same Day) (1, 1993). Last hit: It Seems To Hang On (68, 1994). Line-up: Chris Key (vl), Winnie Williams (vk), Steve Dickey (w). Notes: The success of KWS' cover re-issues continues with Rufus and Chaka Khan's Eagles soul anthem. The group's next single will be an update with Teddy Pendergrass of the Philly Flare-flier. The more I



Get The More I Want. Dickey formerly sang with Posey Ray. Album: written.

36 DARYL HALL & SOUNDS OF BLACKNESS: Gloryland (Mercury) US 5th hit. Hall - First/Biggest hit: Dreamtime (28, 1968). Last hit: Help Me First A Way To Your Heart (70, 1994). SDB - First hit: Optimistic (45, 1991). Biggest/Last hit: Believe (17, 1994). Notes: TV's theme music to the World Cup is a song based on probably the most historic piece of American music - The Battle Hymn Of The Republic (Glory Hallelujah). It is also known as both the hymn hymn 'Eye Have Seen The Glory Of The Coming Of The Lord and the folk song John Brown's Body. Their performance at the opening ceremony was reported to have had an audience of nearly 2bn. Album: Gloryland (July 10th).

44 LEONARD BERNSTEIN, ORCHESTRA & CHORUS: America (Deutsche Grammophon) US debut. Notes: A posthumous debut on the singles chart for conductor Leonard Bernstein. The original film soundtrack to West Side Story, which in 1962 spent 91 weeks on the album chart in pole position. Album: Highlights From West Side Story (July 10th)

54 IAN MCBARR: You Must Be Prepared To Dream (This Way Up) UK 2nd hit. First/last hit: If Love Was Like Guitars (67, 1993). Notes: McHabb was the founder of locale Woken in the early Eighties. He then branched from the group to focus on concentrate on his solo career. The single features the hellfire section from the Ozzy, Neil Young's backing band, the first time they have recorded with any other musician without the helm. It also guested on other tracks on the forthcoming LP Album: Head Like A Rock (July 4).

57 SHAWN CHRISTOPHER: Make My Love (BTP/Champion) US 3rd hit. First hit: Another Sleepless Night (50, 1991). Biggest/Last hit: Don't Lose The Magic (30, 1992). Notes: The feat hit for Champion's BTP imprint was a recent RM Club Chart top three hit. Hailing from Chicago, Christopher previously recorded an album for Arista. Album: October.

61 VERUCA SALT: Leather (Seazed) Hitless/US debut. Line-up: Fiona Gordon (vl), Louise Post (vl), Steve Lask (bl), Jim Shapiro (d). Notes: The group's name is taken from a character in Charles and The Chocolate Factory. Shelter first partnered with the US Ministry of Music, before being bought by Swan Hitest. A 500 limited edition orange 7-inch is also available. Album: October.

Chart Newsletters compiled by Dea Lavinia Ltd. See chart for full artist/band/producer details.

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EXPOSURE

AIRING THIS WEEK

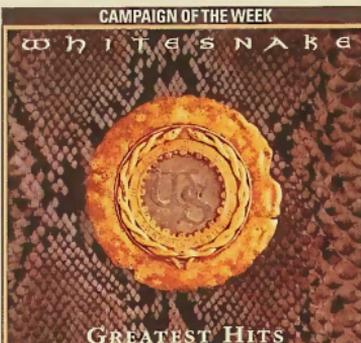
Chet Atkins' Read My Lips, released next week through Columbia, will be advertised in *Q*, *The Guardian*, *The Independent* and *Country Music International* (with HMV).

Blind Melon's self-titled album will be re-released next Monday through Parlophone as a special two-CD edition which includes a six-track live CD. The release will be advertised in *Rau*, *Kerrang!*, *NME*, *Melody Maker*, *Sky* and *Vox*. Press advertising will include promotion for the single, *Change* — out today — and there will be TV advertising on *Noisy Mothers* for both the single and the album. In-store, the album is an Our Price recommended release and the campaign includes a mailout to the fan base, plus street posters in key cities.

The Chart Show released *Ultimate Blues Album*, ultimate mix of Monty through The Hit Label, will be TV advertised on Channel Four for two weeks and Channel Four South for one week. In week two there will be a two-week campaign in ITV's STV and Grampian regions, plus a three-week campaign on MTV starting on Monday. Press ads will run in *The Independent*.

Dance Zone Level 2, a various artists compilation released by PolyGram TV next Monday, will be TV advertised nationally on Channel Four for one week. There will be a two-week advertising campaign in the ITV London, Central, Meridian and STV regions, followed by further regional advertising. Satellite advertising will run on BSkyB for two weeks, and radio advertising will run on Capital, Kiss and Atlantic 252. There will be a nationwide street poster campaign, in-store displays with selected retailers and advertising in the national press.

Global House Grooves, a various artists compilation released next Monday through Breakdown, will be radio advertised on all ILR stations and



By staggering its campaign for **Whitesnake's Greatest Hits** album, EMI plans to maintain its sales impetus throughout the summer, and also discover which areas of the country respond best to the release. This album, released next week, will be heavily advertised and promoted in one area at a time, with one or two week cool down periods between each burst of activity.

Record label: EMI
Media agency: London Media
Media executive: Jan Parker
Senior product manager: Amanda Robbins
TV: one week national TV co-op campaign on ITV with HMV from release, followed by 30-second spots on TV, starting on July 11 in the Border and Granada regions, then in Yorkshire and Tyne Tees from July 25 and in Central from August 8.
Radio: 30-second radio ads on Red Rose, City FM and Piccadilly for one week from July 11. The campaign then switches to Metro, Hallam, Pulse FM, Lincs FM and TFM from July 25, then Leicester Sound, Tent, Beacon and BRMB from August 8. There will also be a one week advertising campaign on Virgin 1215 from release.

Press: 30-sec ads will run in the *Daily Mail* and *Daily Mirror* with WH Smith from release. This will be followed by local press advertising, which will run in conjunction with each TV campaign.
In-store: window and in-store displays.
Posters: nationwide street poster campaign
Target audience: male 25-44 years.

press advertised in *Sky*, *Mixmag*, *DJ Magazine*, *Echoes*, *The Face*, *ID* and *Record Mirror*. There will be a poster campaign in the London area and leaflets distributed at clubs nationwide.
Logie Trance Volume 2, an MTV Party Zone and Arista release due out next Monday, will be advertised on MTV for three weeks. There will be press advertising in *Select* with *Virgin*, *Ian McNabb's Head Like A Rock*, released next Monday through "This Way Up/Phonogram, will be advertised in *Select*, *Vox*, *Melody*

Maker, *NME* (with HMV), *Q* (with *Virgin*) and *Tower's Top*, where the release is a No Risk Disk. In-store displays will run with *Virgin* which is also featuring it on its listening posts and with 200 independent retailers where it will also feature on listening posts.
Prodigy's Music For The Filled Generation, released on Monday through Beggars Banquet, will be advertised in *Select*, *Gamesmaster*, *Daily Star*, *Sega Power*, *Melody Maker*, *NME*, *M8*, *Top* and *Twenty 4 Seven*. There will be a London Underground and British Rail poster campaign covering all key cities, a mailout to the fanbase and radio advertising on selected specialist stations. In-store, the release will be promoted by Our Price and by *Virgin*, *HMV* and independent retailers all of which are running window displays.

The Trogs' Greatest Hits, released next week through PolyGram TV, will be advertised in the ITV Yorkshire and West Country regions for two weeks and on BSkyB and UK Gold for two weeks. From July 11, there will be advertising on GMTV and The Big Breakfast. Radio ads will run on Capital Gold.

A Week Or Two In The Real World, a various artists compilation featuring Karl Wallinger, Mari Boine and Van Morrison, will be released next Monday through *Virgin* and press advertised in *Q*, *The Wire* and *Paul Roots*. The album will also feature on *Virgin* listening posts.

The Who's 30 Years Of Maximum R&B, a four-CD boxed set which includes a forward by Pete Townshend, will be released next Monday through Polydor and press advertised in *Q*, *Mix*, *The Guardian* and *Vox* (with HMV). There will be radio co-ops on *Virgin* 1215 with WH Smith and in-store displays with *HMV* and *Virgin*. *Tower* is running window displays and the release is featured on the billboard at PolyGram's Hamersmith offices. Compiled by Sue Sillito: 071 228 8547



PICK OF THE WEEK

Passengers, Friday July 1, Channel Four: 11:05pm-12:10am. The first in a new series looking at global youth culture is set apart from its predecessors by the fact that items are linked by video diary segments rather than presenters. The series kicks off with reports on the Beatie Boys and Australian lesbian biker gangs.

MONDAY JUNE 27

Evening Session featuring the Rollins Band, Radio One: 7-9pm
Live From Covent Garden - Aida, Radio Three: 7.25-10.10pm
The Little Picture Show featuring Stuart Adamson, ITV: 10.40-11.40pm

TUESDAY JUNE 28

Let's Go Get Stoned featuring Keith Richards, Radio One: 9-10pm
The Beat featuring Saw Doctors, Cranberries and Oasis, ITV: 12.40-1.40am

WEDNESDAY JUNE 29

Naked City featuring Blur, Arrested Development and Carleen Anderson, Channel Four: 11.05pm-11.50pm
The Album Show featuring Bob Marley, ITV: 2.30-3.30 (regions vary)

THURSDAY JUNE 30

Best Of The World featuring K7 and PWEI, Channel Four: 6.30-7pm

FRIDAY JULY 1

John Peel featuring Orbital, Radio One: 11pm-1am
Passengers featuring the Beatie Boys, Channel Four: 11.05pm-12.10am
Secker Rocks The Globe from Chicago, featuring Fleetwood Mac and The Scorpions, ITV: 11.40pm-1.10am

SATURDAY JULY 2

Gimme 5 featuring PJ and Duncan Akai, ITV: 9.25-11.30am
John Peel featuring Flatback 4 and Philistines Jr., Radio One: 4.30-7pm
Essential Mix featuring Jar Boys Own, Radio One: 1-3am
Sunday July 3
The O Zone featuring Beatie Boys, All For One and Reel 2 Real, BBC2: 11.45am-12noon

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
DELICATESSEN	alternative band from Leicester	BIG LIFE MUSIC	Tony Beard	exclusive worldwide publishing	Brian Justice — "They were brought to me by Sarah Bolton and we both feel that they will stand the test of time."
HUGE BABY	rock band from London	PLACEBO	c/a Placebo Records	mini album	Lesley Beakley/Ian McLaren — "We saw them at the Garage and were blown away."
INDECENT OBSESSION	Australian pop four-piece	WARNER CHAPPELL	Amenda Michaelson	exclusive songwriting deal for the world	Robin Godfrey/Cass — "Very strong commercial pop songs — great live!"
KITCHENS OF DISTINCTION	rock trio from London	CHRYSALIS MUSIC	James Todd, The Third Rail	long-term exclusive world publishing excluding US/Canada	Clive Gabriel — "I've always been a fan and their forthcoming album is their best."
SEAN MCGUIRE	R&B/pop act from London	PARLOPHONE	Ian Allon	album	Jamie Nelson/Keith Wozencroft
HOWARD NEU	R&B singer from Warrington	PARLOPHONE	n/a	album	Reith Wozencroft
DAWN PENN	reggae artist	WARNER CHAPPELL	Basil Marshall	worldwide exclusive songwriting agreement	Robin Godfrey/Cass — "As soon as I heard <i>You Don't Love Me</i> I thought it would be a great song to make love to!"
THE RAGGA TWINS	London ragga/fuzz duo	CHRYSALIS MUSIC	Heavyweight	exclusive worldwide publishing	Rob Melbourne — "I've been a big fan since their <i>Shut Up! And Dance</i> days."
ROSA MOTA	noisy indie London-based band	13TH HOUR	Roger Cowell	singles and album	Shaun Connors/Paul Taylor — "The male and female vocals work against each other — and it works well."
SILENT ECLIPSE	London-based rapper	4TH & BROADWAY	Patrick Joseph	album	Darcus Beese

WorldCupUSA94™



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Authorized Tour Operator

Music Week HAS TEAMED UP WITH Sportsworld Travel TO PRESENT A UNIQUE CHANCE TO SEE THE FINEST SOCCER PLAYERS IN THE WORLD COMPETE FOR FOOTBALL'S MOST PRESTIGIOUS TROPHY

Sportsworld
TRAVEL

Sportsworld Group plc is an Official Tour Operator for World Cup USA '94 and has 13 years experience in organising corporate participation at major events. This year's World Cup is the company's fourth and all tickets come direct from the official US Organising Committee. The company is offering a choice of three packages to Music Week readers at a special offer price:

- Seven nights (July 11-18) taking in the World Cup Semi-Final, Final and Third/Fourth Place play-off match. The price includes return flights to LA, luxury suites in the five star **JW Marriott Hotel** in Century City, Los Angeles, welcoming cocktail party, transfers to the airport and the Rose Bowl and a hospitality pack including bag, polo shirt, hat, pins, guides and souvenirs. All-in price: **£2,920** per person
- Four nights (July 14-18) taking in the World Cup Final, the Third/Fourth Place play-off match and the Three Tenors II concert. The price includes return flights to LA, luxury suites in the five star **JW Marriott Hotel** in Century City, Los Angeles, welcoming cocktail party, transfers to the airport and the Rose Bowl stadium and a hospitality pack including bag, polo shirt, hat, pins, guides and souvenirs. All-in price: **£2,695** per person
- Seven nights (July 11-18) taking in the World Cup Semi-Final, Final and Third/Fourth Place play-off match. The price includes return flights to LA, and accommodation in the five star **Ritz Carlton Huntington Hotel** in Pasadena only 15 minutes from the Rose Bowl where the final is being held, welcoming cocktail party, transfers to the airport and the Rose Bowl and a hospitality pack including bag, polo shirt, hat, pins, guides and souvenirs. All-in price: **£2,920** per person

For full details call **Jeremy Bourke** on **0235 554844**

THE PRIZE

- Two return flights to Los Angeles
- Accommodation (twin share) for four nights (July 14-18) at The Ramada West Hollywood on Santa Monica Blvd
- Two tickets to the World Cup runners-up play-off on July 16
- Two tickets to the World Cup Final on July 17 at the Rose Bowl.

THE COMPETITION

Get your thinking gear around these three questions and then complete the fourth in no more than 20 words. We will be looking for the most original and witty entry

1. Name the dog who found the World Cup after it was stolen in 1966
2. Name the scorer of the goal which put Ireland through to the finals
3. Which US group stars on the official German World Cup song?

TIEBREAKER (NO MORE THAN 20 WORDS): "I NEED TO BE IN LA ON JULY 17 BECAUSE..."

Name..... Company.....

Daytime telephone number.....

Send to: **World Cup Competition, Music Week, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.** Closing date: **Thursday 30 June 1994.** The winner will be announced in Music Week 9 July 1994. No cash alternative. The editor's decision is final.

Rank	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	1 LOVE IS ALL AROUND ★	Precious Organisations JMWLD 23/WJLWC 23 (F)	Worship (Met West/West/Duffin) Polygram (Polygram)	
2	2 1 I SWEAR	Al-J-E (Foster) MCA (Meyers/Baker)	Atlantic A 72520/CA 72520 (M)	
3	3 SWAMP THING	Deconstruction/RCA 743212058/2743212054 (BMG)	The Grid (The Grid) BMG (Deconstruction) RCA 743212054 (BMG)	
4	4 BABY, I LOVE YOUR WAY	RCA 743211806/2743211804 (BMG)	Big Beat/Force/A&R (RCA) (BMG)	
5	5 YOU DON'T LOVE ME (NO, NO, NO)	Big Beat/Force/A&R (RCA) (BMG)	Big Beat/Force/A&R (RCA) (BMG)	
6	6 DON'T TURN AROUND	Metromelon/London ACCED 2/ACC2M 2/ST	Acced 2/ACC2M 2/ST	
7	7 GO ON MOVE	Powder CDTV 15/CTV1 15/TV 15/TV 15 (R)	Power CDTV 15/CTV1 15/TV 15/TV 15 (R)	
8	8 NO GOOD (START THE DANCE)	XL Recordings XL5 X13CDCL31 (F)	XL Recordings XL5 X13CDCL31 (F)	
9	9 SHINE	Bubbler CDUBS 3/CARBUS 3/BUER 3/2BU3 (A TRC/BMG)	Bubbler CDUBS 3/CARBUS 3/BUER 3/2BU3 (A TRC/BMG)	
10	10 U & ME	Internal Damage 10CC 81/0CC 81 (R)	Internal Damage 10CC 81/0CC 81 (R)	
11	11 SHAKERAKEER	Cometone CRESCO 18/CRECS 18 (R)	Cometone CRESCO 18/CRECS 18 (R)	
12	12 GET-A-WAY	Pulse-9 CDL09E 99/CDL09E 59 (MCA)	Pulse-9 CDL09E 99/CDL09E 59 (MCA)	
13	13 ANYTIME YOU WANT A FRIEND	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
14	14 CAUGHT IN THE MIDDLE	Coastal CDCCD 29/UTCCD 00 (F)	Coastal CDCCD 29/UTCCD 00 (F)	
15	15 BODY IN MOTION	Exxon Blue B100C 99B/CDCC 99B/CDCC 99B (M)	Exxon Blue B100C 99B/CDCC 99B/CDCC 99B (M)	
16	16 BACK AND FORTH	Jive JINCD 307/JINVC 307 (BMG)	Jive JINCD 307/JINVC 307 (BMG)	
17	17 WILLING TO FORGIVE	Arista 743212334/743212334 (BMG)	Arista 743212334/743212334 (BMG)	
18	18 CRAZY FOR YOU	Mercury MERCID 402/RMC 402 (F)	Mercury MERCID 402/RMC 402 (F)	
19	19 I WANNA BE YOUR MAN	Mango CDIM81/MC1871/121MAG81 (F)	Mango CDIM81/MC1871/121MAG81 (F)	
20	20 COME ON YOU REDS	Polygram TV 1MANU 2/MANU 4 (F)	Polygram TV 1MANU 2/MANU 4 (F)	
21	21 ANYBODY YOU LOVE ME BETTER	X-Cheque XUL 138C/00XUL 138C (F)	X-Cheque XUL 138C/00XUL 138C (F)	
22	22 AROUND THE WORLD	London/London 94/94LON349 (F)	London/London 94/94LON349 (F)	
23	23 ABSOLUTELY FABULOUS	Spaghet/Panophone CHR 538/CTR 538 (R)	Spaghet/Panophone CHR 538/CTR 538 (R)	
24	24 SHUT UP AND DANCE	Geffen/Geffen 75/GEF 75 (BMG)	Geffen/Geffen 75/GEF 75 (BMG)	
25	25 MIDDLEMAN	Total Vegas CDVEG65 7/2VEG65 67 (F)	Total Vegas CDVEG65 7/2VEG65 67 (F)	
26	26 NO MORE TEARS (ENOUGH IS ENOUGH)	Dig/Sage CD1 399/CD1 399/CD1 399 (BMG)	Dig/Sage CD1 399/CD1 399/CD1 399 (BMG)	
27	27 ANY TIME, ANY PLACE	Vicent VSD2 101/VMS 101 (R)	Vicent VSD2 101/VMS 101 (R)	
28	28 INSIDE	White Water WLV 1/CDLV 1 (MCA)	White Water WLV 1/CDLV 1 (MCA)	
29	29 DO YOU WANT IT RIGHT NOW	Hit FIC 226/FC 226 (F)	Hit FIC 226/FC 226 (F)	
30	30 MOVE YOUR BODY	Merida MCSTD 198/MCSTD 198 (BMG)	Merida MCSTD 198/MCSTD 198 (BMG)	
31	31 EVERYBODY'S TALKIN'	Big Discs GOLD CD 113/GOLD CD 113 (F)	Big Discs GOLD CD 113/GOLD CD 113 (F)	
32	32 CARRY ME HOME	Go-Gett 90DZ 120/GDACC 112 (F)	Go-Gett 90DZ 120/GDACC 112 (F)	
33	33 DO YOU WANT IT RIGHT NOW	YORK YDRC 2/YDRC 2 (F)	YORK YDRC 2/YDRC 2 (F)	
34	34 TAKE ME AWAY	FXU/Magnet MAG 105/CD MAG 105 (W)	FXU/Magnet MAG 105/CD MAG 105 (W)	
35	35 7 SECONDS	Yamaha 100/90200/66000/50 (M)	Yamaha 100/90200/66000/50 (M)	
36	36 GLORYLAND	Mercury/Merida 404/MERC 404 (F)	Mercury/Merida 404/MERC 404 (F)	
37	37 NIGHT IN MY VEINS	WEA VE 820/CD VE 820 (F)	WEA VE 820/CD VE 820 (F)	

Rank	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	38 NEW I DON'T LIKE MONDAYS	Vertigo VERDD 87/VERMC 87 (F)	Vertigo VERDD 87/VERMC 87 (F)	
39	39 NEW IMAGINE THE WORLD WITHOUT ME	Faithless/Epic/FAU 228/FAU 22 (BMG)	Faithless/Epic/FAU 228/FAU 22 (BMG)	
40	40 NEW GHETTO DAY WHAT I NEED	A&M 8888/2/8888/84 (F)	A&M 8888/2/8888/84 (F)	
41	41 SINCE I DON'T HAVE YOU	Geffen/GFSTO 70/GEF 70 (BMG)	Geffen/GFSTO 70/GEF 70 (BMG)	
42	42 THE SUN DOES RISE	Atlantic 670X 50/CD 50 (R)	Atlantic 670X 50/CD 50 (R)	
43	43 LAY YOUR LOVE ON ME	Columbia 67227/660724 (F)	Columbia 67227/660724 (F)	
44	44 AMERICA - WORLD CUP THEME 1994	Deutsche Grammophon USA (D) 68331 (F)	Deutsche Grammophon USA (D) 68331 (F)	
45	45 NEW MAYBE LOVE	EM COMAS 307/EM 307 (R)	EM COMAS 307/EM 307 (R)	
46	46 TO THE END	Food/Panophone CDPOD25 507/FOOD 50 (R)	Food/Panophone CDPOD25 507/FOOD 50 (R)	
47	47 CLEOPATRA'S CAT	Epic 6604102/6604104 (SM)	Epic 6604102/6604104 (SM)	
48	48 NEW SHINE HAIRDO	Beggars Banquet 880 330/BBQ 330 (R)	Beggars Banquet 880 330/BBQ 330 (R)	
49	49 INCREDIBLE	Reink BENK 422/CMRENK 422 (SRD)	Reink BENK 422/CMRENK 422 (SRD)	
50	50 FEEL WHAT YOU WANT	Champion CHAMP 304/CHAMP 304 (BMG)	Champion CHAMP 304/CHAMP 304 (BMG)	
51	51 CRAZY MAN	MCA MCSTD 198/MCSTD 198 (BMG)	MCA MCSTD 198/MCSTD 198 (BMG)	
52	52 TWO CAN PLAY THAT GAME	MCA MCSTD 193/MCSTD 193 (BMG)	MCA MCSTD 193/MCSTD 193 (BMG)	
53	53 SHOE	Big FCB 23AFCS 23AF 23AF 234 (F)	Big FCB 23AFCS 23AF 23AF 234 (F)	
54	54 NEW YOU MUST BE PREPARED TO DREAM	The Way 2 Way 317/WAY 317 (M)	The Way 2 Way 317/WAY 317 (M)	
55	55 BACK TO LOVE	Arista JAZZ/FIR 81/NC 81 (BMG)	Arista JAZZ/FIR 81/NC 81 (BMG)	
56	56 SWEETS FOR MY SWEET	Backstreet/BMG 618/MC 618 (M)	Backstreet/BMG 618/MC 618 (M)	
57	57 NEW MAKE MY LOVE	B7B BTB 502/BTB 502 (BMG)	B7B BTB 502/BTB 502 (BMG)	
58	58 THE ONE FOR ME (WEST END MIX)	Mercury/JEOD 2/JOE 2 (F)	Mercury/JEOD 2/JOE 2 (F)	
59	59 THE REAL THING	PWL PWLDC 368/PWDC 368 (F)	PWL PWLDC 368/PWDC 368 (F)	
60	60 JUST A STEP FROM HEAVEN	EMI CDME 311/CTEM 311 (R)	EMI CDME 311/CTEM 311 (R)	
61	61 NEW SEETHER	Scared Hides FRET 00000 (V)	Scared Hides FRET 00000 (V)	
62	62 I STILL THINK OF YOU	Hit FIC 225/FC 225 (F)	Hit FIC 225/FC 225 (F)	
63	63 I AIN'T MOVIN'	Dusted Sound/SDS 2 860/SDS 2 860/84 (R)	Dusted Sound/SDS 2 860/SDS 2 860/84 (R)	
64	64 PATIENCE OF ANGELS	Bianco Y Negro NES 602/NEG 602 (F)	Bianco Y Negro NES 602/NEG 602 (F)	
65	65 MORE TO THIS WORLD (WEST END REMIX)	A&M 8888/2/8888/84 (F)	A&M 8888/2/8888/84 (F)	
66	66 NEW 10 SECOND BIONIC MAN	Oxygen/GAS 14/GAS 14 (BMG)	Oxygen/GAS 14/GAS 14 (BMG)	
67	67 HARMONICA MAN	Pequi/PAL International PEACH SPEACH (M)	Pequi/PAL International PEACH SPEACH (M)	
68	68 VISIONS	Merber MUJMD 53/MUJMS 53 (F)	Merber MUJMD 53/MUJMS 53 (F)	
69	69 NEW IN YOUR DANCE	UFG UFG 6CD/UFG 6CS 1 (F)	UFG UFG 6CD/UFG 6CS 1 (F)	
70	70 CRASH! BOOM! BANG!	EMI CDMS 324/CD 324 (F)	EMI CDMS 324/CD 324 (F)	
71	71 RE IF YOU GO	SBK CDSBK 57/CDSBK 57 (F)	SBK CDSBK 57/CDSBK 57 (F)	
72	72 MMMM MMM MMM	RCA 743210151/2743210154 (BMG)	RCA 743210151/2743210154 (BMG)	
73	73 NEW I'LL TAKE YOU THERE	Epic 6605323/6605324 (SM)	Epic 6605323/6605324 (SM)	
74	74 SO CLOSER	TVT/land CDIX 596 (F)	TVT/land CDIX 596 (F)	
75	75 LOVETOWN	Epic 6604022/6604048 (SM)	Epic 6604022/6604048 (SM)	

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16	16 SECOND BIONIC MAN	Oxygen/GAS 14/GAS 14 (BMG)	Oxygen/GAS 14/GAS 14 (BMG)	
17	17 SEVENTH HEAVEN	Merber MUJMD 53/MUJMS 53 (F)	Merber MUJMD 53/MUJMS 53 (F)	
18	18 ABEYAH	Merber MUJMD 53/MUJMS 53 (F)	Merber MUJMD 53/MUJMS 53 (F)	
19	19 ANYBODY YOU LOVE ME BETTER	X-Cheque XUL 138C/00XUL 138C (F)	X-Cheque XUL 138C/00XUL 138C (F)	
20	20 ANYTIME YOU WANT A FRIEND	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
21	21 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
22	22 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
23	23 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
24	24 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
25	25 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
26	26 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
27	27 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
28	28 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
29	29 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
30	30 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
31	31 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
32	32 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
33	33 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
34	34 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
35	35 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
36	36 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
37	37 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
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40	40 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
41	41 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
42	42 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
43	43 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
44	44 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
45	45 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
46	46 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
47	47 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
48	48 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
49	49 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
50	50 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
51	51 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
52	52 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
53	53 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
54	54 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
55	55 ANYONE YOU WANT A FRIEND...	Columbia 66054/926054 (SM)	Columbia 66054/926054 (SM)	
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M · A · R · K · E · T · P · R · E · V · I · E · W

ALTERNATIVE

THE BREDDERS: *Head To Toe* (4AD BADD 4012).

Although it is just a three-track 10-inch vinyl-only single lasting seven minutes, *The Breeders'* first new offering since the *Divine Hammer* single is a blast and a good commercial bet. Sassy, melodic and fun—all three tracks will sound great on the radio. **REISSUES**

SENSER: *Age Of Panic* (Ultimate TOPP 27).

Senser's last single, *Switch*, made the Top 40 while the band's debut album went top five, selling nearly 40,000 copies in the process. This wickedly heavy version of the album track is supported by a Radio One evening session, so it could be Top 20 time, while the band's agit-rock/funk sound is perfect for the current festival vibe, too. Senser's biggest hit to date. **REISSUES**

THE RAINCOATS:

Extended Play (Blast First BFPF 99).

Having won coverage from the national press as well as the weeklies when their three albums were reissued by Rough Trade, the reformed Raincoats release a Peel Session. The EP confirms that none of their supple, punky-pop originality has been lost as two new tracks match the two old favorites. And these appeal stretches across the old and new new wave generations. **REISSUES**

MEDICINE: *Time Baby 3*

(Beggars Banquet ARS 6). The Californians have yet to capitalize on their reputation but *Time Baby 3* has plenty going for it. This is a much more commercial Medicine, in the dreamy pop vein, with Liz Fraser on backing vocals, and a remix by Robin Guthrie while the song appears in the new gothic-fantasy film *The Crow*. The Sounds Of Medicine mini-album (ARB LP 8) is released on the same day (July 4). **REISSUES**

STEREOLAB: *Ping Pong*

(the phonetic DUHFDO4). The band's winning appeal alternative-electro-pop for Top Pure and softly-sultry approach has produced ever-increasing sales. Now back on their own label, *Ping Pong* is a lovely summery song with a different (European, Sixties) angle that could conceivably captivate daytime as well as night-time radio producers and DJs. **REISSUES**

PICK OF THE WEEK

A HOUSE: *Wide Eyed And Ignorant* (Parlophone AHOU 2). Having got bogged

down at Warners, then finding critical and commercial salvation with 1992's *I Am The Greatest* album on Setanta, the Irish quartet return to major label with all flags flying. As the current single *Why Me* shows, A House are traditional in their pop mannerisms and sparkling guitars but with a strong gungie mentality and stylistic manoeuvres. Could be this summer's surprise hit album. **REISSUES**

Martin Aston

REISSUES

DORIS DAY: *Day By Day/Day By Night*

(Columbia 4757492). Too squeaky clean for many, Doris Day nevertheless has many admirers, and was a more substantial vocalist than she is often given credit for. *Day By Day*, a 1956 recording, consists of a dozen of her own favourites, and she sings them with conviction and warmth. *Day By Night*, from the following year, is more fanciful, but includes worthwhile versions of *Dream A Little Dream Of Me* and *You Do Something To Me*, as well as a further 10 songs. Putting both albums on a single mid-priced CD is good marketing and is likely to be rewarded by excellent sales. Also available, the similarly themed: *Show Time/Day In Hollywood* (4757502). **REISSUES**

KURTIS BLOW: *The Best Of*

(Mercury 5224562). One of rap's earliest heroes, Blow is finally given his due via this excellent compilation, which includes five of his six UK



A House: and three blokes in it...

hits, and a further eight cuts. Blow enjoyed the second and third gold 12-inch singles ever with *The Breaks* and *Christmas Rappin'*. **REISSUES**

VARIOUS: *Capitol Sings Coasts To Coast*

(Capitol CD 7801802). On this US travelogue—the latest in the Capitol Sings series—our guides include Peggy Lee, Jo Stafford, Tony Bennett, Nat King Cole and Ella Fitzgerald. Outstanding vocal

contributions come from Nancy Wilson and the underrated Dakota Staton. Recorded between 1944 and 1968, this is a perfect nostalgia capsule. **REISSUES**

PICK OF THE WEEK

SMOKEY ROBINSON & THE MIRACLES: *The 35th Anniversary Collection* (Motown 374636342). Beautifully packaged with a 64-page book, this four-CD, 97-song survey of the work of

the man famously dubbed "America's greatest living poet" by Bob Dylan, is a tribute to the contribution Smokey Robinson and his group the Miracles have made to American popular music. It boasts six previously unreleased tracks and a number of other rarities, including the original recording of *Shop Around*. What comes home time and again here is the innate quality of the material, tracks which were mere fillers on albums sounding for all the world like hit singles. **REISSUES**

Alan Jones

CLASSICAL

WAGNER: *Die Meistersinger*

(EMI 5 55142 2). A four-disc box is not an easy summer seller, but Sawallisch's account of this opera has been eagerly awaited by collectors and there is strong support with an international press launch in Munich on July 8, display materials targeted at specialist dealers, advertising in the August issue of *Gramophone* and even promo Meistersinger beer mats. **REISSUES**

VERDI: *Aida*, Metropolitan Opera Orchestra And Chorus/Levine

(Sony SMK 53506). Banking on a high-profile summer for opera, Sony issues 10 highlights discs at a dealer price of £5.55 each, including rarities such as Rossini's *La Cenerentola* (53502); *La Gazza Ladra* (53503); Verdi's *Don Carlo* (53502); and Luisa Miller

MAINSTREAM - SINGLES

THE ROLLING STONES: *Love Is Strong* (Virgin VSCDT 1503). Distinctive Honky Tonk Women-style metis usher in the Stones' first for Virgin. It's moody with a brooding Jagger vocal on which he rarely loses loose. Subtle but strong, this gives life to suggestions that the Stones are finished. More likely is the prospect of their first Top 10 hit since 1981. **REISSUES**

CHINA BLACK: *Searching* (Wild Card 8531312). Gentle and soulful reggae with pop sensibilities, sweetly crooned in old-fashioned style, replete with simple but effective hooks, a splash of summer and a big feelgood factor. Bound to score fairly heavily. **REISSUES**

ELVIS COSTELLO & THE ATTRACTIONS: *You Tripped At Every Step* (Warner Bros W 0251CD). Lifted from the excellent *Above The Rim* soundtrack, this is a mellow swing/rap song over a sample from Michael McDonald's 1986 remake of *I Keep Forgettin'*.



China Black: crooning

latest album is given its main sales impetus by the inclusion of a trio of previously unreleased tracks recorded for Ruddy Doyle's recent TV drama *Family*. Good potential, especially if radio probes beyond track one. **REISSUES**

WARGEN G. & NATE DOGS:

Regulate (Death Row/Interscope AS290CD). Lifted from the excellent *Above The Rim* soundtrack, this is a mellow swing/rap song over a sample from Michael McDonald's 1986 remake of *I Keep Forgettin'*.

Starting support from 2 Pac, Lord G and Trunch/Riddler make this an excellent single. **REISSUES**

THE B. C. 52's: (Meet) The Flintstones (MCA MCD 31596). The Flintstones movie spins off its first single, a quirky remake of the familiar theme tune by the barely incongito B52's. Great fun, in both its stumping pop edit and its succinct house remix. **REISSUES**

TONI BRAXTON: *You Mean The World To Me* (LaFace/Arista 74321214702). A typically tuneful, intelligent and pleasing La and BabyFace creation, custom-built for Braxton's soulful scale-sliding. As well as being a hit in its own right, expect this to push her album into a higher orbit. **REISSUES**

THE WILDHEARTS: *Suckerpunch* (Bronze YZ 828CD). Noisy and vexatious thrash but, submerged

deep in the mix, there's a good tune. The band has a good cult following and a hit is assured. **REISSUES**

SALAD: *You Ma/Punk/Open* (Island RED CIR3 103). A triple A-side, no less. The lyrics of this energetic indie single explore seduction by an older woman, bullied schoolboy and "the sinister side of summer". The first two tracks display a punk-like energy and directness, while *Open* is probably pop radio's likeliest candidate. **REISSUES**

PICK OF THE WEEK

GUN: *Word Up* (A&M/S806552). Many rock songs are turned into dance records, but this is a rare example of a song making the reverse journey, being the Glasgow rock band's cover of Cameo's funk outing from 1986. Already used as the play-out for TOP1, it works perfectly in its new setting. **REISSUES**

Alan Jones

(63506), with advertising in *Classic CD*. But Aida could be in special demand because of the new production at Covent Garden. **92**

HOLST: The Planets. JANACEK; Sinfonietta. Philharmonia Orchestra/Rattle (EMI 7 64740 2). Rattle's popular recording of The Planets returns at mid-price with a bonus fill-up of the Janacek. The conductor's knighthood, chart success for his Szymanowski album and EMI's recent Rattle campaign – to be resumed in August with ads in *Gramophone* – mean this is going to be a high-profile reissue. **92**

TAVERNER: Thunder Entered Her and other works. Winchester Cathedral Choir/Hill (Virgin VC 5 45035 2). To follow up the chart success of The Protecting Veil comes a collection of spectacular choral works, backed by a one-week campaign on *Classic FM* and co-op ads in *Q* and *Vox*, plus a feature on Taverner in July's *Q* and the issue of a promo single. **92**

PICK OF THE WEEK
VARIOUS: Gardens Of The World. (Conifer CD/MC CDCF/MCFC 238). Accompanying the six-part,

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



House of Pain: loud, brash and funky

Emmy award-winning series narrated by Audrey Hepburn which is to be shown on BBC 2 from July 4, this album features little-known but catchy works by Purcell, Rameau, Berlioz and others, plus two tracks of Hepburn's narration and a profusely illustrated booklet to draw the reader enthralled. **92**

Phil Sommerich

DANCE

HARD HEADS: New York Express (FRX F237). This driving X-Freestyle Rhythm hard house track was snapped up from NY's Strictly Rhythm

label before it had a US release. Its main distinguishing feature is a mad French Kiss-like section where the rhythms slow right down and then gradually accelerates to reach breakneck speeds. It has had a reasonable Club Chart run, although it is unlikely to be one of firr's big sellers. **92**

CABARET VOLTAIRE: The Conversation (Apollo AM493CD). Sheffield's electronic music pioneers resurface with a double CD on the R&S ambient offshoot label. One half of the duo, RH Kirk, has successfully tapped into the current

techno/ambient market with his Sandoz project and this should do the same. **92**

BABY D: Casanova (Production House PNT065). This cover of Coffee's disco classic was a whole range of 1989 underground favourite, when it was attributed to Jaz and The Brothers Grimm rather than vocalist Baby D. The reissue has a whole range of remixes, ranging from bright and breezy radio-friendly pop versions through to the hardcore mixes you would expect from Production House. The inclusion of a Prodigy remix will help sales. **92**

VARIOUS: Global House Grooves Vol 1 (Breakdown BDCRD2). This second compilation from the Suburban Base offshoot focuses on garage and house tunes, most of which have been licensed from the US. Highlights of the impressive selection include Ralph Falcon's That Sound, 4th Measure Men's 4 You and The Nervous Track by Nu Yorican Soul. An added attraction is that the cassette version has been mixed by Danny Rampling. **92**

BOOMSHANKA: Take My Love (Mother 12MUM55). This London-based duo have recently signed with Mother after releasing a couple of singles for Cowboy plus the excellent *Gamma Make You Move* on Slip'n'Slide. Take My Love is another powerful and catchy house track, this time featuring Billy Godfrey on vocals. **92**

VARIOUS: Trancend – The Best Of Trance (Rumour RAIDS18). This LP features 16 of the best tracks from Rumour's five Trance compilations. They have been selected and mixed together by Scotland's Gypsy who also throws in his own recent Funk De Fins for good measure. **92**

LOVE TO INFINITY: Something' Outta Nothin' (Pigeon Pie 12PP11). Following their brief spell on Big Life and a string of hits in their own recent Funk De Fins, this Manchester-based duo have now hooked up with Pigeon Pie. Something' Outta Nothin' is a poppy, soul song which comes with additional house and funk remixes from Jerry Mancunini, Sweet Mercy and Sub Sub. **92**

ALTER EGO: Alter Ego (Hart House HHLPE). Alter Ego are Frankfurt's Jörn Eiling-Wuttke and Roman Flugel, who are cult favourites on the techno scene and are best known for their self-financed Acid Jesus singles. This is a well crafted, creative set that shows off the more ambient side of their output. **92**

PICK OF THE WEEK
HOUSE OF PAIN: On Point (Ruffness/XX XLT52). The American-IRL rappers return with the first single from their forthcoming second LP, Same As It Ever Was. On Point is a typically loud and brash rap over tough but funky beats from Cypress Hills' Muggs plus The Beatminerz, the latter providing an exclusive UK remix. It is not as infectious as Jump Around, but it should still sell well. **92**

Andy Beavers

MAINSTREAM - ALBUMS

NINA SIMONE: Feeling Good – The Very Best Of (Verve 5226932). This high profile compilation of the difficult but outstanding vocalist is hot on the heels of the haunting title track, which should be in the upper reaches of the chart by this weekend. As such, it's perfectly timed. It's also perfectly wonderful. **92**

VARIOUS: Reggae (EMI EDM0 1068). A simple title for an excellent album with 18 covers of songs from other areas of music. Included are Maxi Priest's gentle update of Van Morrison's Crazy Love, Third World's takeover of the O'Jays' Now That We Found Love and the Reggae Philharmonia's remould of Cab Calloway's Minnie The Moocher. Also here are Joe Cocker, Blondie and Boy George. **92**

VARIOUS: Dance Zone – Level 2 (PolyGram TV 5169122/4) Dance

Zone – Level 1 is a big success, selling over 220,000 copies so far, thanks to a canny choice of tracks, a TV campaign and an unusually low price for a double album with 40 tracks. Volume 2 repeats that formula exactly (dealer prices are £9.53 for CD and £6.50 for cassette), and includes no fewer than 15 of last week's Top 40. Add in recent biggies like Doop and Mr Vain, and you have an album of immense sales potential. **92**

SWV: The Remixes (RCA 07863664012). A mini-album, with six tracks and a playing time of barely 30 minutes, this collects together the potent mixes which have helped SWV break out of the jill swing ghetto into mainstream pop/dance. Since the tracks here have already appeared as singles with multiple mixes, this "catching-up" album will have only limited appeal. **92**



Spin Doctors: wit and energy

THE SPIN DOCTORS: Turn It Upside Down (Columbia 4768962). The current hit single Cleopatra's Cat is, perhaps, the best typical track on this, the second Spin Doctors album, following their wonderful Pocket Full Of Kryptonite debut. They opt for a rawer, more direct approach this time around. Their guitarwork still has its bell-rick fluity and energy, their lyrics are still witty, but the material is less overtly commercial. Expect this to make a spectacular start, but to burn out more rapidly than its predecessor. **92**

ASWAD: Rise And Shine (Bubbin' BUBBCD 1). One of reggae's more durable bands, Aswad are back in the Top 40 with Shine, and their light, airy style is at its sumpt. Excellent fare, although reggae albums are, with exceptions like Chaka Demus & Pliers, difficult to shift to mainstream audiences. **92**

PICK OF THE WEEK
THE WHO: Thirty Years Of Maximum R&B (Polydor 5217512). A staggeringly good boxed set of four CDs, 79 tracks, 14 previously unreleased, 14 live performances, and a 72-page booklet. A plethora of marvellous music is punctuated by amusing cut-takes and rarities (cucke ads, Radio One jingles and the like). Age doesn't dim the impact of the classics and this will surely assume a place as the best Who compilation and one of the best boxed sets ever. **92**

Alan Jones

THE OFFICIAL CHARTS - 2 JULY



SINGLES

1 LOVE IS ALL AROUND

	WY WY WY WY	PREVIOUS DISPOSITION
7	02 I SWEAR	Asiacs
4	03 SWAMP THING	Excusestheband/ICA
3	04 BABY, I LOVE YOUR WAY	ICA
2	05 YOU DON'T LOVE ME (NO, NO, NO)	Big Bang/Ruutu
5	06 DON'T TURN AROUND	Microphone/Losch
11	07 GO ON MOVE	Real 2 Real featuring The Mo'Nique Positiva
6	08 NO GOOD (START THE DANCE)	The Pincery XL Recorders
19	09 SHINE	Asiacs
12	10 U & ME	Capella
10	11 SHAKEMAKER	Dust
8	12 GET-A-WAY	Moss
9	13 ANYTIME YOU NEED A FRIEND	Meloni Culp
14	14 CAUGHT IN THE MIDDLE	JULIE BASSING
15	15 BODY IN MIND	ATLANTIC OCEAN
16	16 BACK AND FORTH	AUTUMN
17	17 WILLING TO FORGIVE	ARTIST/HEAVEN
18	18 CRAZY FOR YOU	LET LOSE
19	19 I WANNA BE YOUR MAN	CELENA DION & PULS
20	20 COME ON YOU REDS	THE MARCHETS/UP! FORTUNA SMOG
21	21 AIN'T Nobody (LOVES ME BETTER)	KOYS vs Owen Dicker
22	22 ARGUING THE WORLD	East 17
23	23 ABSOLUTELY FABULOUS	ABSOLUTELY FABULOUS
24	24	SHANE & THE DANCE
25	25	MINI FM

ALBUMS

1 HAPPY NATION

	ART OR B&W	PREVIOUS DISPOSITION
3	02 Music Box	Meloni Culp
1	03 ENERGY (I DREAM IT, SO WHY CAN'T HE?)	The Cowmoms
4	04 ECHO READER	ESQ/BUZZ
5	05 CARNIVAL OF LIGHT	Ross
2	06 OUR TOWN - GREATEST HITS	BECON BLUE
4	07 REAL THINGS	21st Century
11	08 PARKLIFE	Bluff
5	09 THE DIVISION BELL	Pine Echo
10	10 THE VERY BEST OF THE ECONOMIC LOAF	The ECONOMIC LOAF/CRUSTACEA
12	11 CRAZY	JANE BASTIAS
9	12 ALWAYS & FOREVER	ETERNAL
10	13 ONE WOMAN - THE ULTIMATE COLLECTION	DREAM ROSS
8	14 SEAL	S&A
6	15 POMME FRITZ	The Oba
14	16 MIAOW	THE BLAUNTING SWIN
25	17 GOD SHUFFLED HIS FEET	DAVID TROT DAMMERS
18	18 TOP PUSH TO MISS, YOU GOIN TO LAST!	Little Angel
29	19 EVERYTHING CHANGES	TASK TAC
28	20 BROTHER SISTER	THE BRONX NEW HEAVES
18	21 THE CROSS OF CHANGES	ENIGMA
15	22 THE LAST TEMPTATION	ACT COME
17	23 CRASH! BOOM! BANG!	Ruutu
23	24	PHASE

MISTY OLDLAND





Club:
Carry On Up The Swan at The Swan, 49 Thames Street, Windsor, Every Sunday 7pm-10.50pm.

CARRY ON UP THE SWAN Capacity/PA/special features: 400/4K JBL/free admission

Door policy: "Anyone with an open mind and clean socks," - Curley.

Music policy: "From dub to hip hop, hip hop to punk and punk to rock," - Curley.

DJs:
Residents - Andrew Curley, Mark Bishop, Guests - Sherman Al The Controls, Ashley Beeble, Rocky, Charlie Hall, Girls 2 Gelher and Sean Johnston.

Spinning:
Justin Warfield Take A Trip To Planet 9; Primal Scream 'Jailbird'; all mixes; Joy Division 'Love Will Tear Us Apart'; Blur 'Boys And Girls'; The Dust Brothers 'Mercury Mouth EP'.

DJ's view:
"Better than a cheese toastie in Paradise," - Dr Alex Patterson.

Industry view:
"Really happy wibe, nice people and dancing on tables to good music," - Vanessa Rand.

Deconstruction.
Ticket price:
"Sod all," - Curley.

newsw@

virgin puts swing into dance wing

Virgin Records' dance department gets back into swing with a hot new soul project from the US. Brigitte McWilliams (pictured) has enlisted a trio of top names to work on her debut album, which is set to make its mark on the street soul and swing scene this summer.

It is one of the first projects for Dominic Benjamin, who took over the Virgin club promotions role this month from Simon Govin, and marks a revitalisation of the dance side of the label. The New York-based singer, who is the daughter of jazz



vocalist Paulette McWilliams, has sung with Luther Vandross, Shabba Rankin and Guy in the past. But now she has her debut

album, "Take Advantage Of Me", out on Virgin America in the US on July 26.

Producers of the album include Jermaine Dupri who worked with Tony Toni Tone, T.L.C., Run-DMC and Xscape along with Subliarity from Digable Planets and Domino Domino and Daddy Freddy also make guest appearances on the album. Release dates in the UK are still being confirmed but the US gets its first taste with the single 'I Get The Job Done' which is out on June 28 - so keep your eye on the import racks.



winning trips

Future Sound Of London's former label **Jump! & Pump!** is being revived next month with 'Ambient Senses - The Vision', a compilation of ambient classics, included are FSOL, The Orb and Aphex Twin. Also out on J&P in August is **Transax Tripplin'**, an 11-track compilation of new artists. Win these two albums as well as the bonus of the new remixed and reissued FSOL debut album **Accelerator** by answering this question: who is the man behind **Cautic Window**? Two runners-up receive the two compilations. Send your entries to **Ambient, AM Eighth Floor, Lodge House, 245 Bickeliers Road, London SE1 9UR**, by July 5.

kris's secret weapon

Artist and remixer **Kris Needs** must be close to being one of the longest CVs in the industry. As well as being a friend to the stars - via his **Man The Hoople** fan club and DJ-ing with **Primal Scream**, Needs is also a journalist, musician, producer and now has his own record label - **Secret Weapons**.

Needs and his vocalist partner **Wonder** have decided to set up their own label to further their dance career as **Secret Knowledge**. The label will initially release just records by the duo but other artists may be signed later.

Secret Knowledge formed two years ago and hit the clubs with trance-house epics on **Sabres Of Paradise**. The group also pursued a parallel career as the more kaffeeid **Dette Lady**, which will now take a back seat. **Secret Knowledge's** third single 'Afterworld' is out on July 4.



adrian's rebels return

Yet more rare dub gems are being rescued from the archives and once again it's a UK company doing the salvaging.

Earlier this year, **Blood & Fire** was formed to release archive material and now **Adrian Sherwood's On-U Sound** label is to re-release seven new tracks by the **Creation** label collective. In 1978, Sherwood set up the **Hilton** label with **Dr Robbo** and released

'**Dub From Creation**' by a fledgling **Creation Rebel**, who were then **Prince Far I's** backing band. A second album followed based on **Hilton** titled in 1979. A new label, **4D Rhythms**, rose from the ashes and released 'Slashup Africa' in 1980. When that label folded the same year, it was replaced by **On-U Sound**. The group split in 1981.

The musicians have since gone on to become part of acts such as **Dub Syndicate** and **Singers & Players**, but their past is remembered this month on **Historic Moments Volume 1**.

Say what?!

Paul Harris/DJ Axel - Soundvision shop, London
"At present, Technics decks will remain first choice - if you've been using them for a while, switching to something new is unsettling. Once you get over the nervous factor, the Vestax performs 99% as well as Technics. The first 20 we had sold straight away."

Al McKenzie - DJ
"I haven't used any other decks but Technics since my mobile

will any other decks ever match technics?

opportunity for some British company to bring us the top in the market. Apart from Technics, I've only used much cheaper decks. As far as CD goes, due to the Mico and Ritz-type clubs, anyway, use them and people take the piss out of them for being so slick. But it's not inconceivable we'll be the ones who will be caught out in the future (when CD players become standard) as we'll have no old CDs to play."

Stephen Kerr - DJ and DJ tutor, R&S Sound And Light, Glasgow
"The Vestax is the only viable alternative. None of the others are as sturdy, well-made or accurate. Technics are an industry standard and Vestax will struggle to take that away from them. As for CD decks,

they are good to use but record companies only put their promo dance out on vinyl. CD is very impersonal - you can't control it manually like vinyl."

Harri - DJ
"If sounds as if Vestax have made a showred move because there are always people looking for a deck that's a good, I would happily change from Technics, but I haven't been to a club for years that's had anything else. I've never really tried any of the DJ CD decks, I can't really see them taking over from vinyl."

PHILLIP

EQ

SECOND CHANCE

AVAILABLE
4th JULY
ON ALL
FORMATS

MIXES BY
UNDERGROU
MASS
AND
CUTFATHER
& JOE

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1	LOV	7	02	1	SWEAR	4	03	SWAMP	2	04	BARY, I	3	05	You Donk	5	06	Dow 'T L	6	08	No Gooz	19	09	SHINE	12	10	U & ME	9	11	SHARKER	8	12	GET-A-V	6	13	ANYTIME	14	CAUGHT I	15	Body In	16	Back Out	23	17	WILLING	24	18	Crazy Fo	20	19	I WANNA	11	20	COME ON	14	21	AIN'T NIG	14	22	Assault	10	23	Assault	27	24	25	26	27	28	29	30	31
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Shop:
Buzz Base, 37 Bond St.
Brighton (20ft x 15 ft).



Specialist areas:

Hardcore/jungle 12-inch vinyl only. DJ mix tapes in all styles, especially technical imports from Germany and Holland. Ticket agent; merchandise includes record bags and slip mats; mail-order service. Any DJs interested in having work promoted, or product included on the shop's DJ tapes, send material to the above address. Also starting new happy hardcore label and is looking for artists.

Owner's view:

"We started as a specialist T-shirt shop two-and-a-half years ago and moved to larger premises which gave us room to carry vinyl - and it's really taken off in the past six months. We're the only shop in Brighton to specialise in jungle/hardcore - 90% of what we sell is dark jungle and 10% is happy hardcore. Whatever we get in that's happy flies out - we can't get hold of enough happy product," - Steve Marlow.

Distributor's view:

"Steve takes a lot of happy hardcore which is more popular down there than dark drum and bass," - Rochelle, Jump Start.

DJ's view:

"They are very knowledgeable on the freshest releases and get the newest stuff down from London. Plus they know all the promoters - I've got two bookings by going in there and being introduced to people," - MC Matrix.

club & shop focus
available by earth Davis.
tel: 081-948 2320.

COOL cuts

1 NEW EVERYTHING IS GONNA BE ALRIGHT A&M
Sounds Of Blackness

- 2** (1) **HIP HOUSIN'/ROCK 2 HOUSE X-Press 2** Junior Boy's Own
- 3** **NEW TIME 2 STOP** Roger Sanchez
Tough bounce house in Irue Sanchez style
Hard Times
- 4** (9) **NITE LIFE** Kim English
HI-Life
- 5** (3) **U GIRLS (REMIXES)** Nush
Blunted Vinyl
- 6** (8) **I LIFT MY CUP** Gloworm
Pulse 8
- 7** (4) **HIT BY LOVE** Ca Ce Peniston
A&M
- 8** **NEW SYCOPHANTASY** Rejuvenation
Excellent hypnotic trance
Soma
- 9** (7) **ONE DAY** D-Mob
frr
- 10** **NEW BODY AND SOUL** Perks Of Living Society
An uplifting song with groovy dubs
Cowboy
- 11** **NEW TSOP SOUL TRAIN** Johnny Vicious vs MFSB
Johnny Vicious cuts up the Salsoul classic
Network
- 12** **NEW WAITING FOR YOU** Think Twice
UK swing with house mixes from Sanchez
EMI
- 13** **NEW YOU CAN'T TURN AROUND** Bottom Dollar
Hot UK garage with good dubs
Olympic
- 14** (13) **THERE FOR YOU** Supernature
3 Beat
- 15** **NEW SUMMER'S PROMISE** Shape Navigator
Cool summery house groove with vocals
Guerrilla
- 16** **NEW JACKED** Lex Loaloh
Big phat basslines on this deep house monster
Phat As Phuck
- 17** **NEW TIERRA DEL FUEGO** Illuminate
Three tracks of strong driving techno
XVX
- 18** **NEW YOU'RE SEEING LOVE** Keisha
Galaxy US-style house
Stress
- 19** **NEW LET'S GET DOWN** Aquarius
Big club fun from last year in new hardbaggarama mixes
Transworld
- 20** **NEW CASANOVA** Baby D
Production House
Another revival in just about every remix style possible

1 a guide to the most essential new club tunes as featured on 1fm's "essential selection", with pete tong, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/nyg/zoom/black market (London), eastern music/underground (Manchester), 23rd precinct (glasgow), 3 beat (Liverpool), warp (Cheshire), mix (Nottingham), joy for life (Nottingham)

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FEELING GOOD -
NINA SIMONE
(MERCURY)
10 HOT HITS TIPPED TO CHART NEXT WEEK

21	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
SWITZ	NO MORE	ANY TIME	INSIDE	DO YOU	MOVE YOU	EVERYBODY	CARRY ME	DOLPHIN	TAKE ME	7 SECOND	GLORIA	NIGHT IN	I DON'T	CARRY ME	GHETTO	CIN. PRODUCTIONS BASED ON A.S.	

R.C.

THAT CAJUN THING!

That Cajun Thing... the only album by the Dave Primmer swamp band. That Cajun Thing is the new album from R.Cajun & The Zydeco Brothers on Bearcat Records. Available on compact disc CDCA005 or cassette CBCA005. Distributed by TBD and Direct Distribution. Marketed by Bearcat Records - Tel/Fax: 0352 332536. Scheduled for release in July. Order now.

THE OFFICIAL CHARTS - 2 JULY



britain's nearest beats till

SMC

4 7 94

chart

7 02 I SWEAR
2 03 SWAMP
4 04 BABY, I
3 05 YOU DOY
5 06 DON'T T
6 07 GO ON I
6 08 NO GOOD
19 09 SHINE
12 10 U & ME
6 11 SHAKEN
9 12 GER-A-V
8 13 ANYTIME
14 CAUGHT I
15 BODY IN I
16 BACK AN
23 17 WILLING
24 18 CHEATY FO
20 19 I WANNA
11 20 COME ON
11 21 AW'T NO
14 22 AROUND
10 23 ASSUM
13 24 SWAY U
27 25 MIDDLEM

⊕ compiled by alan jones from a sample of over 500 dj returns ⊕

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21	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Start Up	Midlevel	No More	Any Time	Inside	Do You V	Move Yo	Everback	Carry M	Doupin	Take Me	7 Second	Glory/LA	Night N	I Don't Y	I Can't Y	Ghetto D						

- 21 **25** **NOVA** **NUASH** **DUKE'S MASTER BLASTER (RED-JERRY MIX)** Joe Roberts
 22 **26** **WAVY** **YU** **YOU TALK LIKE A RICH BOY (GROOVE FIGHT)** Disco
 23 **27** **ROK DA HOUSE** **al Paul**
 24 **28** **ONE DAY** **al Mob**
 25 **29** **CMON** **CMON** **Velvet Jungle**
 26 **30** **ESPRESSO** **Logic** **Chris Leo**
 27 **31** **SECOND** **Logic** **Chris Leo**
 28 **32** **BRING IT BACK 2 U** (ORIGINAL) **TRIBAL VOX DUET** (UNDERGROUND LONDON MIX)
 29 **33** **THOUGHTS OF A TRANCED** **Logic**
 30 **34** **CAUGHT IN THE MIDDLE** (DAVID MOBALES-K-KLASS REMIXES)
 31 **35** **JUST** **Roberts**
 32 **36** **DO ONE MORE** (SPINNOUSLO MOSHUP) **LOVUP MIXES** **Synopsis**
 33 **37** **TU TAKE YOU THERE** (SUNSHINE CLUB MIX) (SATISFIED TOMIE EXPERIENCE) **Banquet Public**
 34 **38** **TIME TRAVELLERS** (MAIN CLUB 12" MIX) (HALF THE MIX) **Lorellal & Rafie**
 35 **39** **BACK AND FORTH** **MIXES** **Logic**
 36 **40** **HOLD ON** **EBRO** **EXTENDED C** **al Nelson**
 37 **41** **50'S GIRL** (ENGAGE) **EXTENDED A** **al Nelson**
 38 **42** **YOU OUGHTA BE IN PICTURES** (TASTE IT) **al Nelson**
 39 **43** **LIFT UP** **al Nelson**
 40 **44** **SHARE MY LIFE** (KEVIN REESE SAUNDERS) **PLAY BOYS** **SLOW TO INFINITY MIXES** **al Nelson**
 41 **45** **PARIS & WILSON** (KENNY LARSON REMIXES) **Inner City**
 42 **46** **VIVA DUBS** **al Nelson**
 43 **47** **WAVY** **YU** **YOU TALK LIKE A RICH BOY** (GROOVE FIGHT) **Disco**
 44 **48** **ROK DA HOUSE** **al Paul**
 45 **49** **ONE DAY** **al Mob**
 46 **50** **CMON** **CMON** **Velvet Jungle**
 47 **51** **ESPRESSO** **Logic** **Chris Leo**
 48 **52** **SECOND** **Logic** **Chris Leo**
 49 **53** **BRING IT BACK 2 U** (ORIGINAL) **TRIBAL VOX DUET** (UNDERGROUND LONDON MIX)
 50 **54** **THOUGHTS OF A TRANCED** **Logic**
 51 **55** **CAUGHT IN THE MIDDLE** (DAVID MOBALES-K-KLASS REMIXES)
 52 **56** **JUST** **Roberts**
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 56 **60** **BACK AND FORTH** **MIXES** **Logic**
 57 **61** **HOLD ON** **EBRO** **EXTENDED C** **al Nelson**
 58 **62** **50'S GIRL** (ENGAGE) **EXTENDED A** **al Nelson**
 59 **63** **YOU OUGHTA BE IN PICTURES** (TASTE IT) **al Nelson**
 60 **64** **LIFT UP** **al Nelson**
 61 **65** **SHARE MY LIFE** (KEVIN REESE SAUNDERS) **PLAY BOYS** **SLOW TO INFINITY MIXES** **al Nelson**
 62 **66** **PARIS & WILSON** (KENNY LARSON REMIXES) **Inner City**
 63 **67** **VIVA DUBS** **al Nelson**
 64 **68** **WAVY** **YU** **YOU TALK LIKE A RICH BOY** (GROOVE FIGHT) **Disco**
 65 **69** **ROK DA HOUSE** **al Paul**
 66 **70** **ONE DAY** **al Mob**
 67 **71** **CMON** **CMON** **Velvet Jungle**
 68 **72** **ESPRESSO** **Logic** **Chris Leo**
 69 **73** **SECOND** **Logic** **Chris Leo**
 70 **74** **BRING IT BACK 2 U** (ORIGINAL) **TRIBAL VOX DUET** (UNDERGROUND LONDON MIX)
 71 **75** **THOUGHTS OF A TRANCED** **Logic**
 72 **76** **CAUGHT IN THE MIDDLE** (DAVID MOBALES-K-KLASS REMIXES)
 73 **77** **JUST** **Roberts**
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 75 **79** **TU TAKE YOU THERE** (SUNSHINE CLUB MIX) (SATISFIED TOMIE EXPERIENCE) **Banquet Public**
 76 **80** **TIME TRAVELLERS** (MAIN CLUB 12" MIX) (HALF THE MIX) **Lorellal & Rafie**
 77 **81** **BACK AND FORTH** **MIXES** **Logic**
 78 **82** **HOLD ON** **EBRO** **EXTENDED C** **al Nelson**
 79 **83** **50'S GIRL** (ENGAGE) **EXTENDED A** **al Nelson**
 80 **84** **YOU OUGHTA BE IN PICTURES** (TASTE IT) **al Nelson**
 81 **85** **LIFT UP** **al Nelson**
 82 **86** **SHARE MY LIFE** (KEVIN REESE SAUNDERS) **PLAY BOYS** **SLOW TO INFINITY MIXES** **al Nelson**
 83 **87** **PARIS & WILSON** (KENNY LARSON REMIXES) **Inner City**
 84 **88** **VIVA DUBS** **al Nelson**
 85 **89** **WAVY** **YU** **YOU TALK LIKE A RICH BOY** (GROOVE FIGHT) **Disco**
 86 **90** **ROK DA HOUSE** **al Paul**
 87 **91** **ONE DAY** **al Mob**
 88 **92** **CMON** **CMON** **Velvet Jungle**
 89 **93** **ESPRESSO** **Logic** **Chris Leo**
 90 **94** **SECOND** **Logic** **Chris Leo**
 91 **95** **BRING IT BACK 2 U** (ORIGINAL) **TRIBAL VOX DUET** (UNDERGROUND LONDON MIX)
 92 **96** **THOUGHTS OF A TRANCED** **Logic**
 93 **97** **CAUGHT IN THE MIDDLE** (DAVID MOBALES-K-KLASS REMIXES)
 94 **98** **JUST** **Roberts**
 95 **99** **DO ONE MORE** (SPINNOUSLO MOSHUP) **LOVUP MIXES** **Synopsis**
 96 **100** **TU TAKE YOU THERE** (SUNSHINE CLUB MIX) (SATISFIED TOMIE EXPERIENCE) **Banquet Public**

- 81 **81** **LET ME SHOW YOU LOVE** **Buzon** **Cuztze/RomAnthony**
 82 **82** **THINK ABOUT THE WAY** **BOM DIGI BOM DIGI BOM ...** (LOVUP) **JULES & WEA** **doublepack**
 83 **83** **SKINSMOBY** **MIXES** **Ice MC**
 84 **84** **ROCK ME BA EP** **ROCK ME BA** **BALOWER NUMBER SIX** **BELIEVE/BEAT ABOUT THE** **Contusion** **doublepack**
 85 **85** **BUSH** **Daydreamer**
 86 **86** **ROCK EP** **The Cotton Club**
 87 **87** **DON'T GIVE UP** **(MIXES)** **Sonic Surfurs**
 88 **88** **TRIPPING** **ON SUNSHINE** **(MIXES)** **Fizzman**
 89 **89** **UNITED** **Prince Iai-Joi** **featuring** **Marky Mark**
 90 **90** **BLACK BOOK** **(HALL & WHITE)** **CROSS MIXES** **(GET SOME (K-GEE MIXES) E.Y.C.**
 91 **91** **GOOD2 ME** **JOEY NEGRO** **(KIDDESTATION MIXES)** **Romi Simon**
 92 **92** **DAVE & LONG** **(MIXES)** **Underwood**
 93 **93** **MARK TO** **THE** **MIXES** **Ascension**
 94 **94** **CREAMY** **MAN** **(P.O.S.)** **IN PROGRESS** **(CLUB ON B5T)** **VOUB ON BLASTY** **(TAKE YOU RIGHT)**
 95 **95** **WROTE YOU A SONG** **(MIXES)** **Misty Oldland**
 96 **96** **RAISE** **(RICHARD FORD)** **(STONEBRIDGE MIXES)** **Ade**
 97 **97** **GIRLZ** **Namby Namby**
 98 **98** **TOWARD** **(LOVUP REMIXES)** **Deep Place**
 99 **99** **CHILDREN** **(J.T.VANUELLI MIXES)** **Janice Robinson**
 100 **100** **CALL ME** **al Nelson** **al Nelson**
 101 **101** **HAD ENOUGH** **EP** **HAD ENOUGH** **(DEEP STATE OF THE SHOCK)** **(SPACEBASE REMIX)**
 102 **102** **(CONSTRUCTION DUB)** **BE THERE - FEEL SO HIGH** **(THE ULTIMATE FRENZY)**
 103 **103** **Sound Environment**
 104 **104** **JESSICA** **(IT FEELS ALRIGHT)** **Seven Grand Housing Authority**
 105 **105** **Higher State**
 106 **106** **Serious Grooves**
 107 **107** **Columbia**
 108 **108** **Profile**
 109 **109** **Tribal America**
 110 **110** **Limbo**
 111 **111** **Planet Four**
 112 **112** **Maverick**
 113 **113** **Goodby**
 114 **114** **MCA**
 115 **115** **Contusion**
 116 **116** **Contusion**
 117 **117** **Contusion**
 118 **118** **Contusion**
 119 **119** **Contusion**
 120 **120** **Contusion**

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 Celebration generation
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 Justin Robertson remixes
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 EVERYBODY'S GOT TO LEARN SOMETIME
 Roger Sanchez "CALLING 2 U"
 Remixes
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 THAT CAJUN THING!
 That Cajun Thing is the new album by the funk, swing and soul band, The Cajun Thing. It is the new album from R. Cajun & The Zydeco Brothers on Bearcat Records. Available on compact disc CD BCBAT05 or cassette CBBAT05. Distributed by TBD and Direct Distribution. Marketed by Bearcat Records - Tel/Fax 04332 3392336. Scheduled for release in July, Order now.

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FEELING GOOD -
 NINA SIMONE
 10 HOT HITS TIPPED TO CHART NEXT WEEK

© GIN. PRODUCTIONS
 BASED ON A S...

hot vinyl

namecheck: **brad beatnik** | **tin jeffery** | **andy beavers** | **paul ablett**

tune of the week

winc: 'thoughts of a tranced love' (limbo)

Limbo's latest signing Josh Wink will be no stranger to lovers of house and trance thanks to his catalogue of remixes, productions and DJ-ing talents. This one is packed with deep, moody grooves and rolling beats across the two mixes making it an excellently versatile record for DJs. But it's the killer "thought your love was here to stay" vocal and piano hook that will really whip up the storm. An essential companion to Gypsy's 'Funk De Fino', also on Limbo. **bb**



F HOUSE OF VIRGINISMS 'Reachin' (ft. Anyone who was out clubbing back in 1988) will have extremely fond memories of Phase 1's garage anthem 'Reachin' and will probably be horrified at the prospect of this cover. The cutured Stanbridge mixes don't do the song any favours, but it is hard not to fall for the sheer exuberance of Danny Rampaging's Love 2 New Jersey Mix. It is not as soulful as the original, but the pumping production is a sharper, higher momentum update that is bound to have the desired effect on the floor. **ab**

4th MEASURE MEN 'For You' (Multiply). This hard-to-find UK track was an inspired and utterly simple piece of magical US house when it first appeared on import nearly two years ago and it still sounds fresh today. Remixes come from Helicopter and Jules & Skins which provide fresh angles but the original still remains the outstanding version. **lj**

COCOA TEA 'Party People' (Digital B). As reggae producers are increasingly looking back to the old school reggae vibes with rootsy horn breaks and chest thumping basslines, legendary Bobby Digital delivers a beaut

of a tune. Cocoa Tea sings up the joy of partying - and who could argue? **pa**

UNIVERSAL 'Do It Right' (Triumph). Ally Dunlop and Mike Gregor link up with the Finlex label's Phynix Toronto for a frenetic

butting, synth-stabbed techno funk jam. Taking its lead from a now familiar Peach Boys vocal hook, this - like recent Finlex tunes - is intent on willing every drop of sweat from the body venturing anywhere near the floor. Funks up to the max across four mixes, this

one comes satisfaction guaranteed. **bb**

VINYL BLAIR 'Horsewalk' (Hard Hands). A very effective loner which opens with a deep rumbling bassline and rattling percussion and launches into an odyssey of wails, noises, echoes, synth bits, build-ups and break-downs - it's all there plus an equally good and quirky B-side groove called 'Dope'. Another excellent outing from Billy Nasty and Steve Dubs. **lj**

CREATIVE FORCE 'Tm Not The Same' (Centrestage). Victor Simonelli comes up with another pumping garage production, although this time it boasts a much stronger song than usual. The soulful male vocals are backed by uplifting gospel-lined harmonies. Victor's Club Mix is a deep version for garage purists, while the Lifeform mixes are

more commercial outings with added bounce. **ab**

HOUSE OF PAIN 'On Pain' (Ruffness/XL). After the success of 'Jump Around', House Of Pain have never quite reached the same heights but this later for their new album heads in the right direction. The 'Tm the man' rap sounds a little awkward at first but the sirped-down beats and lull (on the Bestmixer Mix) give it a cool loonoo vibe. Instruments and a more formal album mix should ensure a healthy reception from clubs and the mainstream. **bb**

SPONDIN 'Do One More' (Deep Distraction). Another Deep Distraction tour de force, this happy house tune layers slightly manic and very funky synth themes over big and bouncy beats. The result: bumps, wobbles and squashes in all the right places. Ludup incorporate a cheery organ

albums

OMNIVORE 'One Giant Leap' (Interactive). Having already blitzed a trail with two house and techno flavoured EPs, Omnivore edge a little further into album territory with this six-track mini-LP. Once again, the accent is on well-rounded, energetic yet composed techno tunes with 'My Wiggy Tale' and 'Face The Future' being the most typical. But the set also showcases Omnivore's lighter and softer side with the calming, sub-ambient tones of 'King Of The Bouncy Castle' being particularly notable. Don't wait for the full-length debut. **bb**

VARIOUS 'Totally Wired Eleven' (Acid Jazz). Once again Acid Jazz keeps its finger on the pulse of the current street jazz scene with another compilation of new names and new tracks by old faces. Of the established acts, the newly re-signed JTG make an impressive appearance

along with Freak Power and an interesting collaboration between the Brand New Heavies and James Taylor. Elsewhere, the stand-outs are the Shuff-life 'Joyous' by Pleasure and the lowdown hip hop jam and Underground-produced 'Who Me?' by Ghost. **bb**

VARIOUS Deep Distraction - The Album (Deep Distraction). With relatively little hype or fuss, Deep Distraction has been pumping out some top house tunes of late. This continuous mix CD or tape recaps an eight previous releases and flows in four new tracks for good measure. The previously unreleased cuts will also be available on one value-for-money vinyl EP. They are: S1000's noisy techno-influenced 'Who's In House', the strident and throbbing 'Deep Distraction' by Floorjam, Back II Front's big and booty Euro work-out 'Ibiza', and 'Tm

Gonna Get You', a poppy Italo style screamer by Hook Line & Sinker. The album mixes these with established club favourites such as Monumental's 'Mondal' and Floorjam's massive 'Stoneage', plus harder to find tracks, like Monumental's limited edition debut, 'Geero'. The well-crafted continuous mix, which builds and breaks in at the night places, has been put together by Richard Ford. **ab**



SCORE

EVANESCENCE

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OUT NOW

Evanescence is awesome, unmissable

Simon Reynolds, Melody Maker

Re-defining Ambient Dub

7	02	I SWEAR	8	13	ANYTIME
4	03	SWAMP	9	12	GET-A-Y
2	04	BARY, I	10	14	CAUGHT
3	05	You Don	11	15	Body In
5	06	Don't T	12	16	BACK AT
6	07	Go On	13	17	WELLING
8	08	No Good	14	18	CHICK F
9	09	SIRIE	15	19	I WANNA
12	10	U & ME	16	20	COME O
19	11	SHAKERS	17	21	AIN'T N
9	12	GET-A-Y	18	22	ANOUN
8	13	ANYTIME	19	23	ASSAULT
10	14	CAUGHT	20	24	SHOW U
11	15	Body In	21	25	MINOLE
12	16	BACK AT	22	26	
13	17	WELLING	23	27	
14	18	CHICK F	24		
15	19	I WANNA	25		
16	20	COME O	26		
17	21	AIN'T N	27		
18	22	ANOUN			
19	23	ASSAULT			
20	24	SHOW U			
21	25	MINOLE			

beats

& pieces

G-Force Records MD Julie Paull would like it known that her G-Force label, which started in 1988, has nothing to do with the new G Force label owned by former Radio One DJ **Gary Davies** which has just released **Nikita's** 'Dreamer'. Paull's label has artists such as **Treacle People** and **Strontium 90**...Look out for a new single 'Demons/Horses' by **Voodoo Child** on NovaMule. The man behind the two 20-minute tracks is **R Hall**, better known as **Moby**... A cool club hit on Olympic Records has led **Volcano** to become a full-time dance act. Norwegians **Ole Mjos** and **Rune Lindbaek**, who were journalists, met vocalist **Samantha Cartwright** in the UK after they had recorded their hit 'More To Love'. They got on so well they decided to re-record the track as a trio. They subsequently signed a long-term deal with **Deconstruction** and the new version, featuring **K-Klass** and **Stonebridge** mixes, is out on July 11... New Sheffield club night **Love To Be**, at the Music Factory, is providing free transport at the end of the night to take clubbers to **Niche**, Sheffield's only legal late night club... The original computer-generated artwork for the sleeve for the new **White Label** compilation album mentioned in *RM* last week is to go on display at Tower Records Piccadilly until July 6. The design by



Swiss-based artist **Santiago Aroias** is being displayed around the world before being auctioned... **Monumental's** limited edition debut 'Mandalay' and new tracks from **Floorjam**, **S1000**, **Back II Front** and **Hook Line & Sinker** are some of the highlights on the first **Deep Distraction** compilation out on July 11. It has been mixed by the label's **Richard Ford**... Detroit house hero **Terrence Parker** has joined forces with **Sto Moshun's Mark Archer**. The Archer/Parker Project's debut single is out in July on the **Serious Grooves** label, through **Network**. Parker will also be DJ'ing in the UK from July 1-9 with another tour in August... The **Blood & Fire** label is reissuing **Keith Hudson's** 1974 classic dub album 'Pick A Dub' on July 11. It will be its first appearance on CD and there will also be a limited vinyl pressing... **Reactivate's** compilation series on **React Music** reaches volume nine in July. It will be available on vinyl doublepack with a special cassette mix by **Blü Peter** which features two extra tracks. Artists included are **Elevator**, **Marmion** and **Peppermint Lounge**... The **Takin' Off** club crew who already hold funky jams in **Canterbury**, **Romsgate**, **Cambridge** and the **Isle Of Sheppey** are now taking over **Subterania** on the first and third Friday of the month with July 22 the launch night... **AND THE BEAT GOES ON!**



12 track double vinyl CD and tape version by Danny Ramping

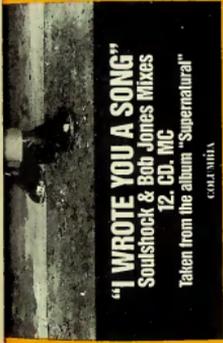
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...latest
 East West to release classic BT track 'Embrace The Future' with Sasha mixes...
 Drum Club closing party this Thursday (20) with a mass of DJs and The Drum Club playing live...

1	7	02	1	SWEAR	12	10	U & ME
2	04	3	SWAMP	13	11	SHAKERS	
3	05	4	BABY I	14	12	GET-A-1	
4	06	5	Don't T	15	13	ANYTIM	
5	07	6	Go On /	16	14	CAUGHT	
6	08	7	No God	17	15	BODY IN	
7	09	8	SHINE	18	16	BACK AT	
8	10	9	SHINE	19	17	WILLING	
9	11	10	SHAKERS	20	18	CRACK F	
10	12	11	GET-A-1	21	19	I WANNA	
11	13	12	ANYTIM	22	20	COME ON	
12	14	13	CAUGHT	23	21	AIN'T IK	
13	15	14	BODY IN	24	22	AROUND	
14	16	15	BACK AT	25	23	ASSULT	
15	17	16	WILLING	26	24	SWAY UP	
16	18	17	CRACK F	27	25	MINISTERS	
17	19	18	I WANNA				
18	20	19	COME ON				
19	21	20	AIN'T IK				
20	22	21	AROUND				
21	23	22	ASSULT				

27	25	MIDDLEMAN	TRIOVISION	TEK VOICE
15	26	NO MORE TONES (ENOUGH IS ENOUGH)	KW MONROE AND JEROME BRUNER	ONE DOWN/BILL
13	27	ANY TIME, ANY PLACE	JAVET JACKSON	VENUS
17	28	INSIDE	SHARON	WARRI WARRI
26	29	DO YOU WANT IT RIGHT NOW	DIRETTI DI MENTIA	REP
21	30	MOVE YOUR BODY	ANGELIQUE BARRONE MIC FROST	MIZA
16	31	EVERYBODY'S TALKIN'	THE BLAZING SCUM	GR/DIGS
25	32	CHART ME HOME	GLOWM	GG/BAT
28	33	DOLPHIN	SABO SYNA	PROCTOR
18	34	TAKE ME AWAY	DEW	PAJ/MAGNET
40	35	7 SECONDS	YOUNISSA M'DONN (FUTURE NINE DREAM)	DELUSIA
38	36	GURPLEAND	DAVE HALL/SOUND OF BLUESERS	MERCURY
37	37	NIGHT IN MY VEINS	THE PERIPHERALS	WEA
38	38	I DON'T LIKE MONDAYS	THE BOKEMAN BOYS	WARRIOR
39	39	I CAN'T IMAGINE THE WORLD WITHOUT ME	EXORDARY	FIVE/REVENUE KING
40	40	Ghetto Day/What I Need	OMEGA WARRIORS	ASAP

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



"I WROTE YOU A SONG"
Soulstock & Bob Jones Mixes
 12. CD. MC
 Taken from the album "Supernatural"
 GOLA WITA

HOT

OUT THIS WEEK

- (MEE) THE FUNTSTONES - (MCA) BC-52'S
- GET IT TOGETHER - (CAPITOL) BEASTIE BOYS
- I WROTE YOU A SONG - (COLUMBIA) MISTY ODLAND
- CAN YOU FEEL THE LOVE TONIGHT - (ROCKET) ELTON JOHN
- LOVE AIN'T HERE ANYMORE - (RCA) TAKE THAT
- EVERYBODY'S GOT TO LEARN SOMETIME - (POLYDOR) YAZZ
- WHY DO FOOLS FALL IN LOVE - (EMI) DIANA ROSS
- GIRL U WANT - (EMI) ROBERT PALMER
- HEY DJ - (EMI) LIGHTER SHADE OF BROWN
- FEELING GOOD - (MERCURY) NINA SIMONE
- 10 HOT HITS TIPPED TO CHART NEXT WEEK

35	25	DREAM ON VOL 1	DRUMM	FLYING SAVERS!
36	26	NEVERENDING	HEAVEN	GENOVA
16	27	AROUND THE NEXT DREAM	BBM	VIRGIN
24	28	WOODFACE	DEVOLVE PERIST	CURTIS
57	29	GET A GRIP	ADRENALIN	OMEGA
27	30	BLADERUNNER (OST)	VOLEKIS	EVERETT
22	31	I SAY I SAY I SAY	ENIGMA	MUTE
49	32	ILL COMMUNICATION	ROCKE BOYS	DEATH ROW/CAPIOL
20	33	AMPLIFIED HEART	EXTENSIVE DUT THE GUE	BLUCCO Y HISSO
45	34	SUPPERY WHEN WET	BOW-JAY	WARRIOR
30	35	THE PLOT THICKENS	GULIANO	TALON LOG
33	36	END OF PART ONE (THEIR GREATEST HITS)	WY WY WYR	PREPROD DISCOWARE
43	37	TONI BRAXTON	THE BARONS	AIRTEL/LOFISE
38	38	BETTY	HUBERT	IMPACT
39	39	TOO SUSSIED?	TRIST ANNOVA, MIVA	HE-RAT RECORDS
48	40	ELEGANT SLUMMING	M PEARL	RCA

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R.CAJUN & THE ZYDECO BROTHERS

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Shirley Jones

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ROCK

This Last								
1	- THE LAST TEMPTATION	Alice Cooper	Epic 4765942 (SM)	11	2	IN UTERO	Nirvana	Geffen GED 24536 (BMG)
2	- PURPLE	Stone Temple Pilots	Atlantic 756782672 (W)	12	14	THE SPAGHETTI INCIDENT?	Guns N' Roses	Geffen GED 24617 (BMG)
3	- AROUND THE NEXT DREAM	BBM	Virgin CDV 2745 (E)	13	6	VS	Pearl Jam	Epic 4745492 (SM)
4	- BALLS TO PICASSO	Bruce Dickinson	EMI CDMDX 1057 (E)	14	12	FAR BEYOND DRIVEN	Pantera	Atco 7567924022 (W)
5	1 NEVERMIND	Nirvana	DGC DDCD 24425 (BMG)	15	3	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759249812 (W)
6	4 GET A GRIP	Graceland	Geffen GED 24444 (BMG)	16	9	STATE OF THE WORLD ADDRESS	Biohazard	Warner Brothers 936245952 (W)
7	- ROCK ART	Magnum	EMI CDMD 1065 (E)	17	10	SUPRUNKNOWN	Soundgarden	A&M 5402152 (F)
8	- WALK ON	Boston	MCA MCD 10973 (BMG)	18	5	TEN	Pearl Jam	Epic 4688942 (SM)
9	15 HOW TO MAKE FRIENDS...	Terrorvision	Total Vegas VEGASCD 2 (E)	19	8	BAT OUT OF HELL II - BACK ...	Meatloaf	Virgin CDV 2710 (E)
10	16 TROUBLEGUM	Therapy?	A&M 5401962 (F)	20	11	SO FAR SO GOOD	Bryan Adams	A&M 5401572 (F)

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CLASSICAL CHART

This Last								
1	3 TRANQUILITY	Various Artists	EMI CDC5552432 (E)	11	8	THE CLASSIC EXPERIENCE	Various	EMI EMTVD 45 (E)
2	1 CANTO GREGORIANO	Monks Chorus Siles	EMI Classics CMC 562172 (E)	12	10	MELANCHOLY	Various Artists	EMI CDC5552422 (E)
3	2 THE PIANO	Michael Nyman	Venture TCVS 919 (F)	13	14	PASSION	Various Artists	EMI CDC5552442 (E)
4	4 TOGETHER - THE ULTIMATE COLLECTION	Jules Shear & John Willars	RCA Victor 42013024 (BMG)	14	16	THE ULTIMATE COLLECTION	Manu Lanza	RCA Victor 74321185742 (BMG)
5	RE IN CONCERT	Carreras, Pavarotti, Domingo	Decca 4304382 (F)	15	15	THE ALBUM	Lesley Garrett	Telstar TVC 2709 (BMG)
6	6 CLASSIC ADS	Various Artists	EMI CDZ 5681162 (E)	16	RE	CLASSIC EXPERIENCE II	Various	EMI CDMDTV 50 (E)
7	5 ESSENTIAL MUSIC OF ENGLAND	Various Artists	Decca 4439362 (F)	17	12	GORECKI SYMPHONY 3	Zemlin/Upshaw/London Soloretto	Elektra Nonesuch 75993022 (E)
8	9 KIRI!	Kiri Te Kanawa	Decca 4436002 (F)	18	17	SZYMANOWSKI/STABAT MATER	Soloists/BSD/Rattle	HMV CDC5552112 (E)
9	7 SCHINDLER'S LIST	Original Soundtrack	MCA MCD 10969 (BMG)	19	13	OPERA'S GREATEST LOVE SONGS	Various Artists	RCA Victor 09026618862 (BMG)
10	11 POWER	Various Artists	EMI CDC5552412 (E)	20	18	CLASSIC STRESSBUSTERS	Various Artists	Erato 4509943982 (W)

© C/N

CLASSIC FM

MID PRICE

This Last							
1	NEW POMMEFRITZ	The Orb	Island ORBDC 1 (F)	11	NEW WAY TO BLUE - AN INTRO... TO NICK BAKENIK	Drake	Island IMCD 196 (F)
2	4 SLIPPERY WHEN WET	Bon Jovi	Vertigo 8302642 (F)	12	5 HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 4736662 (SM)
3	1 SKIN	Skin	Parlophone CDPCSD 151 (E)	13	6 MTV UNPLUGGED EP	Maniah Carey	Columbia 4718692 (SM)
4	12 PUMP	Aer史密斯	Geffen GED 24254 (BMG)	14	NEW VERA LYNN REMEMBERS... WORLD WAR 2	Vera Lynn	EMI CDMS 1515 (E)
5	2 CLASSIC ADS	Various Artists	EMI CDZ 5681162 (E)	15	14 CROWDED HOUSE	Crowded House	Capitol CDST 2016 (E)
6	RE GOOD MORNING VIETNAM	Various Artists	A&M COMD 163 (F)	16	NEW MURMUR	R.E.M.	A&M COMD 129 (F)
7	RE TIME PIECES - THE BEST OF ERIC CLAPTON	Eric Clapton	RSO 8000142 (F)	17	RE TEMPLE OF LOW MEN	Crowded House	Capitol CDV 7487632 (F)
8	3 HITS OUT OF HELL	Meat Loaf	Epic 4504472 (SM)	18	NEW MAKIN' MOVIES	Dina Straits	Vertigo 8900055 (F)
9	RE VELVET UNDERGROUND/NICO	Velvet Underground/Nico	Polydor 8232962 (F)	19	7 TRACY CHAPMAN	Tracy Chapman	Elektra ETK44CD (W)
10	NEW PERMANENT VACATION	Aer史密斯	Geffen GED 24162 (BMG)	20	RE GREATEST HITS	Bob Dylan	Columbia 4609072 (SM)

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INDEPENDENT SINGLES

This Last Wks							
1	1 2 U & ME	Cappella	Internal Dance IDCC6 (RTM/P)	1	NEW 1 IMPLANT	Est Static	Planet Dog BARCD 605 (3MV/V)
2	NEW 1 INCREDIBLE	M. Bean/General Levy	Bank RENY 4200 (S/D)	2	NEW 1 SPLIT	Lush	4AD CAD 4011CD (RTM/P)
3	NEW 1 DARK & LONG	Underworlds	Junior Boy's Own JBOD 180S (RTM/P)	3	1 12 GIVE OUT BUT DON'T GIVE UP	Primal Scream	4AD CAD 4012CD (RTM/P)
4	NEW 1 NOW DOES IT FEEL?	Ride	Creation CRESCD 184 (P)	4	NEW 1 AAAH! EP	Sun Electric	R&S RS 9402CD (V)
5	2 2 JAILBIRD	Primal Scream	Creation CRESCD 145 (P)	5	NEW 1 ARE YOU SATISFIED?	Daou	Tribal UK TRUK 080CD (V)
6	NEW 1 ZUNGA ZENG	K7 & The Swing Kids	Big Life BLRD 111 (P)	6	NEW 1 SIEZE THE DAY	Fun-Da-Mental	Fun-Da-Mental 100 (P)
7	NEW 1 UESRELEASE	Eric Perez Project	Olympic EXCD 04 (V)	7	4 5 I SAY I SAY I SAY	Erasure	Mute CDSTUM 115 (RTM/P)
8	4 3 HYPOCRISIE	Lush	4AD BAD 4080CD (RTM/P)	8	3 4 TEENAGER OF THE YEAR	Frank Black	4AD BAD 4090CD (RTM/P)
9	5 3 TURN ME OUT	Praxis feat. John Brown	Shed CSDB 40 (P)	9	6 4 DEBUT	Bjork	One Little Indian TPLP 31CD (P)
10	NEW 1 2-ON-1 VOL 5	Alliance/Oasis	Moving Shadow SHADO 3015 (S/D)	10	5 8 STACKED UP	Senser	Ultimate TPOPCD 008 (3MV/V)
11	6 3 MY MERCURY MOUTH	Dubi Brothers	Junior Boys Own JBOD 25 (RTM/P)	11	2 3 SUITS	Fish	Nations NATED 33 (RTM/P)
12	3 3 LAZARUS	Bon Radleys	Creation CRESCD 183X (P)	12	11 2 UP TO OUR HIPPS	Charlatans	Beggars Banquet BRCCD 147 (RTM/P)
13	10 10 SUPERSONIC	Oasis	Creation CRESCD 176 (V)	13	13 3 SCREAMADELICA	Primal Scream	Primal Scream CREP 076 (P)
14	RE 1 THE BEAUTIFUL PERFORMANCE	(Symbol)	NPG NPG 60212 (TBD)	14	2 2 ULTRAVIOLET	Ed Alleyne-Johnson	Equation EQCD 002 (P)
15	NEW 1 IN FRONT/BACK IT?	NY Connection	High Resolution HRS 18CD (RTM/P)	15	8 2 THEMES FROM	Vapourspace	Internal TRUCD 4 (RTM/P)
16	10 5 LIKE A MOTORWAY	Sant Eclipse	Heavenly HMM 403 (P)	16	12 6 ANARCHY	Chumbawamba	One Little Indian TPLP 46CD (P)
17	16 10 ALWAYS	Erasure	Mute COMUTE 152 (RTM/P)	17	15 3 ARIA	Bullet Proof CDVEST 8 (P)	Internal CAPCD 1 (RTM/P)
18	3 3 ACID CIRCUIS	Velocity Girl	Sub-Pop SPDC 136322 (RTM/P)	18	14 3 U GOT 2 KNOW	Cappella	Internal CAPCD 1 (RTM/P)
19	8 3 HYMN	Ultra-Sonic	Clubscene DCST 022 (P)	19	NEW 1 PARAGLIDERS	Paragiders	Rising High RSN 83 (RTM/P)
20	17 5	Moby	Mute LCOMUTE 161 (RTM/P)	20	9 3	WHATEVER HAPPENED TO UTOPIA?	Magick Eye EYEMC 5 (S/R)

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INDEPENDENT ALBUMS

This Last Wks						
1	NEW 1 IMPLANT	Est Static	Planet Dog BARCD 605 (3MV/V)	1	NEW 1 INCREDBLE	4AD CAD 4011CD (RTM/P)
2	NEW 1 SPLIT	Lush	4AD CAD 4012CD (RTM/P)	2	NEW 1 DARK & LONG	R&S RS 9402CD (V)
3	1 12 GIVE OUT BUT DON'T GIVE UP	Primal Scream	Primal Scream CREP 076 (P)	3	NEW 1 NOW DOES IT FEEL?	Tribal UK TRUK 080CD (V)
4	NEW 1 AAAH! EP	Sun Electric	Sun Electric R&S 9402CD (V)	4	NEW 1 JAILBIRD	Fun-Da-Mental 100 (P)
5	NEW 1 ARE YOU SATISFIED?	Daou	Fun-Da-Mental 100 (P)	5	NEW 1 ZUNGA ZENG	Mute CDSTUM 115 (RTM/P)
6	NEW 1 SIEZE THE DAY	Fun-Da-Mental	Fun-Da-Mental 100 (P)	6	NEW 1 UESRELEASE	4AD BAD 4090CD (RTM/P)
7	4 5 I SAY I SAY I SAY	Erasure	Erasure CREP 076 (P)	7	NEW 1 TURN ME OUT	Ultimate TPOPCD 008 (3MV/V)
8	3 4 TEENAGER OF THE YEAR	Frank Black	Beggars Banquet BRCCD 147 (RTM/P)	8	NEW 1 2-ON-1 VOL 5	Nations NATED 33 (RTM/P)
9	6 4 DEBUT	Bjork	One Little Indian TPLP 31CD (P)	9	NEW 1 MY MERCURY MOUTH	Equation EQCD 002 (P)
10	5 8 STACKED UP	Senser	Ultimate TPOPCD 008 (3MV/V)	10	NEW 1 LAZARUS	Internal TRUCD 4 (RTM/P)
11	2 3 SUITS	Fish	One Little Indian TPLP 46CD (P)	11	NEW 1 SUPERSONIC	Bullet Proof CDVEST 8 (P)
12	11 2 UP TO OUR HIPPS	Charlatans	Beggars Banquet BRCCD 147 (RTM/P)	12	NEW 1 THE BEAUTIFUL PERFORMANCE	Internal CAPCD 1 (RTM/P)
13	13 3 SCREAMADELICA	Primal Scream	Primal Scream CREP 076 (P)	13	NEW 1 IN FRONT/BACK IT?	Rising High RSN 83 (RTM/P)
14	2 2 ULTRAVIOLET	Ed Alleyne-Johnson	Equation EQCD 002 (P)	14	NEW 1 LIKE A MOTORWAY	Magick Eye EYEMC 5 (S/R)
15	8 2 THEMES FROM	Vapourspace	Internal TRUCD 4 (RTM/P)	15	NEW 1 ALWAYS	
16	12 6 ANARCHY	Chumbawamba	One Little Indian TPLP 46CD (P)	16	NEW 1 ACID CIRCUIS	
17	15 3 ARIA	Cappella	Internal CAPCD 1 (RTM/P)	17	NEW 1 HYMN	
18	14 3 U GOT 2 KNOW	Paragiders	Rising High RSN 83 (RTM/P)	18	NEW 1	
19	NEW 1 PARAGLIDERS	Astrasia	Magick Eye EYEMC 5 (S/R)	19	NEW 1	
20	9 3			20	NEW 1	

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MIKE JONES

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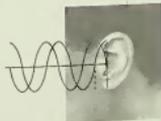
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THE OFFICIAL
music week
CHARTS
2 JULY 1994

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 RFM; Fox FM; GWR FM; Hallam FM; Hereward; Invieta FM; Lincs FM; MFM 1034 & 971; Manx; Mercury; Metro FM; Moray Fife; NorthSound; Orchard FM; Piccadilly Key 103 FM; Power FM; Red Dragon; Red Rose Rock FM; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Vixing FM; Virgin 1215; West Sound; Wyvern.

THIS REPRESENTS ABOUT 84.45% OF POP RADIO LISTENING IN THE UK

This Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	LOVE IS ALL AROUND Wet Wet Wet (Precious)	P	Atlantic 252
2	BABY I LOVE YOUR WAY Big Mountain (RCA)	P	102.6 FM Signal One
3	EVERYBODY'S TALKIN' The Beautiful South (S&P Direct)	A	Red Rose Rock FM
4	DON'T TURN AROUND Ace Of Base (Mercury)	P	Red Rose Rock FM
5	ANYTIME YOU NEED A FRIEND Mariah Carey (Columbia)	A	102.6 FM Signal One
6	AROUND THE WORLD East 17 (Bandaid)	A	Red Rose Rock FM
7	ANY TIME, ANY PLACE Janet Jackson (A&M)	A	Children Network
8	I SWEAR All-4-One (Atlantic)	A	102.6 FM Signal One
9	SHINE Aswad (Babbler)	A	102.6 FM Signal One
10	YOU DON'T LOVE ME (NO NO NO) Davin Penn (Big Beat)	P	102.6 FM Signal One
11	WILLING TO FORGIVE Aetha Franklin (Merca)	P	102.6 FM Signal One
12	SWEETS FOR MY SWEET Oz Lewis (Black Market Inc.)	A	Children Network
13	CARRY ME HOME (Downen) (Gal Beat)	A	Red Rose Rock FM
14	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG)	A	Fox FM
15	LOVE AINT HERE ANYMORE East 17 (MCA)	A	Children Network
16	NIGHT IN MY VEINS The Pretenders (WEA)	P	Cool FM
17	SINCE I DON'T HAVE YOU Guns N' Roses (Geffen)	P	Clyde One FM
18	PATIENCE OF ANGELS Edie Reader (Blanco y negro)	B	NFM 1034 & 971
19	GET-A-WAY Max (Poly Bi)	A	Red Rose Rock FM
20	TAKE ME AWAY Dream (JFK)	A	Aire FM

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BREAKERS

Pos	Title Artist (Label)	Pos	Title Artist (Label)
1	(MEET) THE FLINTSTONES AC/DC's (MCA)	11	GO ON MOVE Real 2 Real Featuring The Mad Scientists (Prestige)
2	WORD UP Run-DMC (S&M)	12	BACK AND FORTH Aaliyah (Jive)
3	I'M NO ANGEL Marcella Detroit (London)	13	I CAN'T IMAGINE A WORLD... Echoboy (Ruff)
4	JESUS HAIRDO The Charlatans (Biggers Records)	14	GHETTO DAY/WHAT I NEED Crystal Waters (A&M)
5	HEY DJ Lighter Shade Of Brown (Mercury)	15	MAYBE LOVE Stevie Nicks (Epic)
6	SEETHER Vanessa Dale (Scribed Records)	16	EVERYBODY'S CONFI-GON Two Cowbells (Poly)
7	REGULATE Women G & Mike Duggs (Downbeat)	17	HOLD ON C-Minus (Capitol)
8	SHAKERMAKER Guava (Children Network)	18	SEARCHING Chinochick (Wild Card)
9	GIRL U WANT Robert Palmer (EMI)	19	SECOND CHANCE Phillip Lee (EMI)
10	ROCK BOTTOM Babyface (Epic)	20	ANDRES L3 (Stash)

Records are outside the Airplay Chart but on last week's ON Top 200 singles chart.

NETWORK CHART

Pos	Title Artist (Label)	Pos	Title Artist (Label)
1	LOVE IS ALL AROUND Wet Wet Wet (Precious)	21	CARRY ME HOME Downen (Gal Beat)
2	I SWEAR All-4-One (Atlantic)	22	ALWAYS EXPOSE (MCA)
3	SWAMP THING The Grid (Deconstruction)	23	LOVE AINT HERE ANYMORE East 17 (MCA)
4	BABY I LOVE YOUR WAY Big Mountain (RCA)	24	FLL STAND BY YOU The Pretenders (WEA)
5	YOU DON'T LOVE ME (NO, NO, NO) Davin Penn (Big Beat)	25	NIGHT IN MY VEINS The Pretenders (WEA)
6	DON'T TURN AROUND Ace Of Base (Mercury)	26	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG)
7	GO ON MOVE (Real 2 Real) The Mad Scientists (Prestige)	27	LAY YOUR LOVE ON ME Reel2Reel (Columbia)
8	NO GOOD (START THE DANCE) The Primitives (JG Recording)	28	NO HEART TEARS/EVERY IS DOUGHER (The Stranglers) (Merca)
9	SHINE Aswad (Babbler)	29	TAKE ME AWAY Dream (JFK)
10	U & ME Cappella (Hornal Records)	30	ABSOLUTELY FABULOUS Absolutely Fabulous (Spellex)
11	ANYTIME YOU NEED A FRIEND Mariah Carey (Columbia)	31	CRAZY FOR YOU Lee Larus (Mercury)
12	EVERYBODY'S TALKIN' The Beautiful South (S&P Direct)	32	(MEET) THE FLINTSTONES AC/DC's (MCA)
13	AROUND THE WORLD East 17 (Bandaid)	33	I WANNA BE YOUR MAN Duke Demes & Piers (Manga)
14	ANY TIME, ANY PLACE Janet Jackson (A&M)	34	LEAN ON ME Michael Bolton (Merca)
15	JUST A STEP FROM HEAVEN Eternal (EMI)	35	CRASH! BOOM! BANG! Run-DMC (RCA)
16	PATIENCE OF ANGELS Edie Reader (Blanco y negro)	36	BACK TO LOVE Brand New Heavies (Merca)
17	DREAMS The Cranberries (Poly)	37	CAN YOU FEEL THE LOVE TONIGHT Ewan John (Reckord)
18	SWEETS FOR MY SWEET Oz Lewis (Black Market Inc.)	38	SINCE I DON'T HAVE YOU Guns N' Roses (Geffen)
19	WILLING TO FORGIVE Aetha Franklin (Merca)	39	GET-A-WAY Max (Poly Bi)
20	THE REAL THING Tony Di Bart (Cleveland City)	40	DO YOU WANT IT RIGHT NOW Degrees Of Motion (JFK)

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

VIRGIN 1215 CHART

Pos	Title Artist (Label)	Pos	Title Artist (Label)
1	EVERYBODY'S DOING IT DO YOU WANT ME? No Doubt (Epic)	21	THE BEST OF MARVIN GAYE Marvin Gaye (Sparrow)
2	OUR TOWN - GREATEST HITS Ocean Blue (Columbia)	22	VERY BEAT Mary and The Whiskers (Clayton)
3	THE DIVISION BELL Pink Poodle (EMI)	23	KEROSENE HAT Oyster (Merca)
4	SEAL SEAL (LTD)	24	SLEEPY WHEN WEET Ben Jono (Merca)
5	PARKFIVE Blur (Polygram)	25	BALLS TO PICASSO Steve Jackson (Merca)
6	MADONN MADONN (S&P Direct)	26	GIVE OUT, BUT DON'T GIVE UP Primal Scream (Epic)
7	AROUND THE NEXT DREAM Baha (Merca)	27	DEBUT Blink (Merca)
8	CRASH BOOM BANG Run-DMC (RCA)	28	LAST OF THE INDEPENDENTS Primitives (Merca)
9	THE LAST TEMPTATION Alice Cooper (Epic)	29	PERMANENT SHADE OF BLUE Reel2Reel (Columbia)
10	SPLIT Lush (MCA)	30	WALK ON A SHIP INAN (Merca)
11	AMPLIFIED HEART Everything But The Girl (Merca)	31	GET A GNP Assembly (Merca)
12	PURPLE Stone Temple Pilots (Merca)	32	AUTOMATIC FOR THE PEOPLE Neil (Merca)
13	WOODFACE Crowded House (Capitol)	33	THE BEST OF EAGLES Eagles (Merca)
14	OH GOD SHUFFLES HIS FEET Crash Test Dummies (MCA)	34	THE EDWINE DINN AND GARDNER Live For Yourself (Merca)
15	THIS WAY UP Chris De Burgh (Merca)	35	AGUST AND EVERYTHING AFTER Counting Crows (Merca)
16	THE PLOT THICKENS Collective (Merca)	36	HIS 'N' HERS Pulp (Merca)
17	BAT OUT OF HELL - BACK TO HELL Mötley Crüe (Merca)	37	THE BEST OF ROY STEWART Roy Stewart (Merca)
18	END OF PART (THE GREAT EAST) Electric Blue (Merca)	38	STARS Simple Plan (Merca)
19	NEVERMIND Nirvana (Merca)	39	SO FAR SO GOOD Bryan Adams (Merca)
20	TOGETHER ALONE Crowded House (Merca)	40	THE ONE THING Michael Bolton (Merca)

© CIN. Compiled by ERA

US SINGLES

#	Title/Artist	Label
1	1 I SWEAR A-Dex	(RCA)
2	2 REDUATE Warren G & Nas (Rap)	(Jive)
3	3 ANY TIME, ANY PLACE/AND ... Jazm Jackson (R&B)	(Jive)
4	4 DON'T TURN AROUND Ace Of Base	(A&M)
5	5 BACK & FORTH Aventura	(Jive)
6	6 I'LL REMEMBER Melinda	(Mercury)
7	7 YOU MEAN THE WORLD TO ME Tom Brinson	(RCA)
8	8 STAY (I MISSED YOU) Lisa Loeb & Nine Steves	(RCA)
9	9 BABY, I LOVE YOUR WAY Big Mountain	(RCA)
10	10 IF YOU GO Jon Secada	(S&W)
11	11 CAN YOU FEEL THE LOVE TONIGHT Chris Jills (Melbourne)	(Mercury)
12	12 ANYTIME YOU NEED A FRIEND Mariah Carey (Columbia)	(A&M)
13	13 THE SIGN Ace Of Base	(A&M)
14	14 YOUR BODY'S CALLING A-Real	(Jive)
15	15 THE MOST BEAUTIFUL GIRL IN THE WORLD Goodie	(RCA)
16	16 FUNKADADU Bam	(Sle To Be)
17	17 SHINE Collective Soul	(Mercury)
18	18 RETURN TO INNOCENCE Enya	(Mercury)
19	19 I DON'T TAKE THE GIRL Tim McGraw	(Epic)
20	20 I MISS YOU Jennifer	(Epic)
21	21 WILD NIGHT Jazm-Melbourne	(Mercury)
22	22 BEAUTIFUL IN MY EYES Jazm Keirins	(S&W)
23	23 I'M READY Tevin Campbell	(RCA)
24	24 CRAZY Aventura	(Jive)
25	25 ANYTHING (RCA)	
26	26 ALWAYS (Mercury)	
27	27 MISLEO Culture Duo	(S&W)
28	28 GOT ME WAITING Heavy B & The Boys	(Jive)
29	29 BUMP 'N GRIND A-Real	(Jive)
30	30 COME TO MY PRIND Marisa Etheridge	(Jive)
31	31 I'LL TAKE YOU THERE General Public	(Epic)
32	32 WILLING TO FORGIVE Anthea Franklin	(Mercury)
33	33 BACK IN THE DAY Jazm	(S&W)
34	34 MOVING ON UP De'Phoe	(S&W)
35	35 WHATTA MAN Ricki-Lee Taylor	(RCA)
36	36 LOSER Brock	(S&W)
37	37 MMM MAM MAM MAM MAM Crush Teal Dumaine	(Mercury)
38	38 THE PLACE WHERE YOU BELONG (Mercury)	
39	39 NOW AND FOREVER Jazm (S&W)	
40	40 SWEET POTATO PIE Demetri	(Mercury)
41	41 PRAYER FOR THE DYING (Mercury)	
42	42 100% PURE LOVE Crystal Waters	(Mercury)
43	43 THE POWER OF LOVE Enya	(Mercury)
44	44 WITHOUT YOU/NEVER FORGET YOU Mariah Carey	(RCA)
45	45 PUMPS AND A BUMP Phyllis	(S&W)
46	46 FOUND OUT ABOUT YOU Gin Stephens	(S&W)
47	47 SENDING MY LOVE (Mercury)	
48	48 LOVE SNEAKIN' UP ON YOU Beavis Bevil	(Mercury)

US ALBUMS

#	Title/Artist	Label
1	1 PURPLE Saw Temple Fines	(Mercury)
2	2 THE SIGN Ace Of Base	(A&M)
3	3 REGULATE...G FUNK ERA Warren G	(Jive)
4	4 NOT A MOMENT TOO SOON The Maxwell	(Jive)
5	5 THE LION KING (Soundtrack)	(Walt Disney)
6	6 WHEN LOVE FINDS YOU Enya (RCA)	
7	7 AUGUST & EVERYTHING AFTER Counting Crows (Epic)	
8	8 THE CROW (OST) Various	(Mercury)
9	9 ABOVE THE RIM (OST) Various	(Mercury)
10	10 ALL COMMUNICATION Beavis Bevil	(Mercury)
11	11 ALL-4-ONE Ace Of Base	(A&M)
12	12 CHANT (Mercury)	
13	13 WALK ON (Mercury)	
14	14 THE DIVISION BELL (Mercury)	
15	15 SUPRABUNKNOW (Mercury)	
16	16 LIVE AT THE ACROPOLIS (Mercury)	
17	17 TRUITCKLES (Mercury)	
18	18 THE BRAKTON (Mercury)	
19	19 THE ALLEGATIONS (Mercury)	
20	20 REALITY BITES (Mercury)	
21	21 CANDLEBOX (Mercury)	
22	22 SIAMISE DREAM (Mercury)	
23	23 AGE AN' NOTHING BUT A NUMBER (Mercury)	
24	24 MUSIC BOX (Mercury)	
25	25 THE COLOUR OF MY LOVE (Mercury)	
26	26 READ MY MIND (Mercury)	
27	27 TURN IT UP SIDE DOWN (Mercury)	
28	28 HEART, SOUL & A VOICE (Mercury)	
29	29 THE CROSS OF CHANGES (Mercury)	
30	30 SEAL (Mercury)	
31	31 KICKIN' IT UP (Mercury)	
32	32 GET A GRIP (Mercury)	
33	33 NUTTY BUT LOVE (Mercury)	
34	34 DOOKIE (Mercury)	
35	35 SOUTHERNPLAUSTICADILLACMUSIK (Mercury)	
36	36 DODDY (Mercury)	
37	37 LONGING IN THEIR HEARTS (Mercury)	
38	38 MAVERICK (Mercury)	
39	39 GOD SHUFFLED HIS FEET (Mercury)	
40	40 JANET (Mercury)	
41	41 SWAMP OPHIELIA (Mercury)	
42	42 TEN FEET TALL & BULLETPROOF (Mercury)	
43	43 IN UTERO (Mercury)	
44	44 VERY NECESSARY (Mercury)	
45	45 MTV PARTY TO GO, VOLUME 5 (Mercury)	
46	46 CRAZY (Mercury)	
47	47 GEMS (Mercury)	
48	48 BAT OUT OF HELL - BACK TO HELL (Mercury)	
49	49 UNTHREATLESS (Mercury)	

Chart courtesy of Billboard 2 July 1994. * Arrows are awarded to those products demonstrating the greatest upward and sales gains. UK acts are UK signed acts.

UK World Hits:

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

AUSTRALIA

- 1 (2) LOVE IS ALL AROUND (Mercury)
- 2 (5) STAY (Mercury)
- 3 (1) AROUND THE WORLD East 17 (PolyGram)
- 4 (1) I'LL STAND BY YOU The Presencers (Mercury)
- 5 (1) UK THE BEST THING Home (Warner Bros)

BELGIUM

- 1 (1) THE REAL THING Tony Di Bart (Mercury)
- 2 (1) I'LL STAND BY YOU The Presencers (Mercury)
- 3 (2) SWEETS FOR MY SWEET CJ Lewis (Mercury)
- 4 (1) INSIDE Silbans (Mercury)
- 5 (1) LOVE IS ALL AROUND (Mercury)

NETHERLANDS

- 1 (1) SWEETS FOR MY SWEET CJ Lewis (Mercury)
- 2 (1) AROUND THE WORLD East 17 (PolyGram)
- 3 (2) TAKE IT BACK Pink Floyd (Mercury)
- 4 (1) INSIDE Silbans (Mercury)
- 5 (1) SON OF A GUN JK (Mercury)

SWEDEN

- 1 (1) INSIDE Silbans (Mercury)
- 1 (1) ALWAYS Enature (Mercury)
- 1 (1) LOVE IS ALL AROUND (Mercury)
- 1 (1) SWEETS FOR MY SWEET CJ Lewis (Mercury)
- 1 (1) AROUND THE WORLD East 17 (Mercury)

Source: IFPI/ABAM

Source: SG-Hung Top 50

Source: GLF/PIPI

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V·I·D·E·O

THE OFFICIAL
music week
CHARTS
2 JULY 1994

MUSIC VIDEO

This Week	Last Week	Artist Title Category/running time	Label Cat No.
1	NEW	MANCHESTER UNITED VIDEO MAGAZINE NO.4 Sport/1hr	Manchester Ltd MLV91M104
2	6	MR MOTIVATOR 2 - BODY CONDITIONER Sport/1hr	PolyGram Video 887123
3	10	MR MOTIVATOR BLT WORKOUT Special Interest/1 hr	PolyGram Video 0687103
4	1	MANCHESTER UNITED - CHAMPIONS 1993/4 Sport/1hr 30min	Manchester Ltd MLV91M104
5	2	SLIVER Features/1hr 43min	CIC Video VHR2182
6	18	JOE LONGTHORNE: Live In Concert Music/1hr 15min	PMI MVP4812943
7	14	BAMBI Children/1hr 6min	Walt Disney WD209422
8	7	FALLING DOWN Features/1hr 48min	Warner Home Video S012646
9	12	WALLACE & GROMIT - THE WRONG TROUSERS Children/20min	BBC Video BBCV5201
10	10	POLICE STOP! AMERICA Special Interest/50min	Labyrinth Media LML0297
11	9	POLICE STOP 2 Special Interest/50min	Labyrinth Media LML0958
12	11	BODY OF EVIDENCE Features/1hr 30min	PolyGram Video GLD51482
13	12	WALLACE & GROMIT - A GRAND DAY OUT Children/20min	BBC Video BBCV5155
14	8	POLICE STOP! Special Interest/1hr 10min	Labyrinth LML 6999

This Week	Last Week	Artist Title Category/running time	Label Cat No.
15	17	THE LONGEST DAY Action/2hr 50min	Fox Video V51021
16	23	TEENAGE MUTANT NINJA TURTLES 3 Children/1hr 27min	Fox Video 1999
17	NEW	TWIN PEAKS - FIRE WALK WITH ME Features/1hr 26min	PolyGram Video GLD51692
18	NEW	THE ITALIAN JOB Features/1hr 35min	4 Front 6317163
19	23	BEAUTY & THE BEAST Children/1hr 15min	Walt Disney WD15115
20	27	THE JUNGLE BOOK Children/1hr 15min	Walt Disney DC1582
21	3	D-TAKE Special Interest/	Castle Video CV1818
22	28	VERY BEST OF TORVILL AND DEAN Special Interest/1hr	Video Collection VC2322
23	15	STAR TREK NEXT GENERATION 81 Sci-Fi/1hr 28min	CIC Video VHR2860
24	6	VARIOUS ARTISTS: Songs That Won The War Compilation/1hr 15min	4 Front 6316223
25	NEW	BLACK RAIN Features/2hr	4 Front 6316223
26	22	MCINTOCK! Action/1hr 30min	Video Collection VC3423
27	RE	LINDA ROBSON: Light As A Feather Special Interest/1hr	VWL 6303943
28	28	KELLY'S HEROES Action/2hr 17min	MGM/UA S050166
29	RE	SOMMERSBY Drama/1hr 48min	Warner Home Video S012649
30	13	THE GUYVER PART 3 Sci-Fi/1hr 20min	Manga MANV1032

This Week	Last Week	Artist Title Category/running time	Label Cat No.
1	2	JOE LONGTHORNE: Live In Concert Live/1hr 15min	PMI MVP4812943
2	6	VARIOUS ARTISTS: Songs That Won The War Compilation/1hr 15min	VWL 6316223
3	32	THE PARTY - Live At Wembley Live/1hr 22min	BMG Video 74321194403
4	13	U2: Zoo TV - Live In Sydney Live/2hr	PolyGram Video 6311503
5	4	MADONNA: The Girlie Show Down Under Live/2hr	Warner Music Video 750306913
6	77	TAKE THAT: Take That & Party Compilation/1 hr 12min	BMG Video 7432112963
7	20	MARIAH CAREY: Here Is Maria Carey Music/1hr	SMV Columbia 491792
8	15	EAST 17: Pie And Mash Compilation/1hr	PolyGram Video 67822
9	2	FUTURE SOUND OF LONDON: Lifeforms Music/1hr 15min	Virgin VID2722
10	11	TAMMY WYNETTE: Tammy Wynette Live Live/1hr	EUK EUK0007
11	12	BRYAN ADAMS: So Far So Good Compilation/1hr 30min	VWL 89585
12	10	MEAT LOAF: Hits Out Of Hell! Compilation/52min	SMV 49287 2
13	20	TAKE THAT: Tape That - Take That Compilation/1hr 20min	Winnemond WNR 2039
14	14	DANIEL O'DONNELL: Daniel And Friends Live Live/1hr	Ritz Productions Ltd RIT267 702
15	16	GUNS'N' ROSES: The Making Of Estranged Documentary/1hr	Geffen Home Video GEFV39545

D·A·N·C·E·S·I·N·G·L·E·S

THE OFFICIAL
music week
CHARTS
2 JULY 1994

This Week	Last Week	Artist Title Category/running time	Label (I2) (Distributor)
1	NEW	CAUGHT IN THE MIDDLE Juliet Roberts	Cooltemp CDULX 291 (F)
2	NEW	GO ON MOVE Real 2 Beat feat. Mad Stuntman	Positive 12 TV 15 (E)
3	NEW	AIN'T NOBODY (LOVES ME BETTER) KRS and Owen Diskery	X-clusive XCLU 0187 (P)
4	NEW	BODY IN MOTION Scientific Dreams	Eastern Bloc BLOC 009 (W)
5	5	SWAMP THING The Grid	Deconstruction 7432120641 (BMG)
6	NEW	BACK AND FORTH Kalyah	Jive JIVET 357 (BMG)
7	1	FEEL WHAT YOU WANT Kristine W	Champion CHAMP 1206 (BMG)
8	NEW	WHAT I NEED/GHETTO DAY Cyrus Waters	A & M 859959 (F)
9	NEW	MAKE MY LOVE Shawn Christopher	BTB/Champion BTB 12062 (BMG)
10	2	DO YOU WANT IT RIGHT NOW Degrees Of Motion	irf FX 236 (F)
11	NEW	IN YOUR DANCE E-Lustrious	UFG UFG 6 (SMV/SAM)
12	8	MOVE YOUR BODY Africappella feat. MC Flux it	Media MCST 1880 (BMG)
13	10	U & ME Cappella	Internal Dance IDX 6 (RTM/P)
14	5	CRAZY MAN Blizz featuring VDC	MCA MCST 1982 (BMG)
15	3	TWO CAN PLAY THAT GAME Bobby Brown	MCA MCST 1973 (BMG)
16	12	YOU DON'T LOVE ME (NO, NO, NO) Dawn Penn	Big Beat A 82957 (W)
17	11	THROB/ANY TIME, ANY PLACE Janet Jackson	Virgin VST 1501 (E)

This Week	Last Week	Artist Title Category/running time	Label (I2) (Distributor)
18	9	INCREDIBLE M-Beat featuring General Levy	Renk 12RENK 42 (S/R)
19	7	ANYTIME YOU NEED A FRIEND Mariah Carey	Columbia 6620541 (SM)
20	16	JUMP TO IT/WILLING TO FORGIVE Alexa Franklin	Arista 7432121341 (BMG)
21	NEW	FLOW ON Lords Of The Underground	Pendulum CDULX 294 (E)
22	31	SHINE AWAY Bubbler	12BUBB 3 (TRC/BMG)

DANCE ALBUMS

This Week	Last Week	Artist Title Category/running time	Label LP/Cassette (Distributor)
1	1	POMME FRITZ The Grid	Inter-Model/Indel GRPL1 VOR6MC 1 (F)
2	4	ILL COMMUNICATION Beastie Boys	Capitol SST 22287/CESST 2229 (E)
3	2	ARE YOU SATISFIED/SURRENDER... The Devo	Tribal UK TRILB 006 (W)
4	5	THE PLOT THICKENS Galiano	Talkin Loud 522452/522454 (F)
5	NEW	FOR PLEASURE Dmar	RCA 7432120531/7432120854 (BMG)
6	NEW	FANTAZIA III - MADE IN HEAVEN Fantazia	FANTAZIA 305LL/FANTAZIA 055MC (V)
7	8	LIFEFORMS Future Sound Of London	Virgin V 2722/TV 2722 (E)
8	4	ARTIFICIAL INTELLIGENCE II Various	Warp WARP LP 23/WARP MC 23 (RTM/P)
9	10	NUMB Portishead	Go!Bet GDDX 114 (F)
10	3	WHO DARES BELIEVE IN ME The Believers	Sound of Ministry 49596654 (W)

This Week	Last Week	Artist Title Category/running time	Label (I2) (Distributor)
23	23	NO GOOD (START THE DANCE) The Prodigy	XL Recordings XLT 51 (W)
24	15	THE ONE FOR ME Joe	Mercury J0EX 2 (F)
25	18	TAKE ME AWAY D Phisam	PXU/Magnet/MCA 10257 (W)
26	24	BACK TO LOVE Brand New Heavens	irf BNHT 4 (F)
27	17	HARMONICA MAN Underwood	Peach/PWL PEACH 5 (W)
28	4	DARK & LONG Lena Filigie	Junior Boy's Own JBO 19 (RTM/P)
29	14	HERE WE GO AGAIN/VISIONS Lena Filigie	Mother 12MUM 53 (F)
30	13	DE DAH DAH (SPICE OF LIFE) Keith Mac Project	Public Enemy/PWL PPD3 (W)
31	30	I WANNA BE YOUR MAN Chako Demus & Pizars	Mango 12MANG 817 (GRP/W)
32	10	ELEPHANT PAW (GET DOWN TO IT...) Pari Pasion	Positive 12TV 13 (E)
33	NEW	DIARY OF A MADMAN Groundwork	Gez Street GEET 50 (F)
34	25	I STILL THINK OF YOU Uth Saints	irf FX 225 (F)
35	NEW	NEW BEGINNING Duke	Virgin VST 1497 (E)
36	4	EVERYDAY THANG Melania Williams	Columbia 6606711 (SM)
37	5	NO MORE TEARS (ENOUGH IS ENOUGH) Kym Mazelle & Jocelyn Brown	Bell 7432120932 (BMG)
38	21	SCREEN The Dust Brothers	Sweat/MCA MCST 1937 (BMG)
39	26	MY MERCURY MOUTH (EP) Junior Boy's Own JBO 20 (RTM/P)	
40	19	LIVE/RELEASE Eric Prent Project	Olympic ELY 014 (W)

Nimbus fails in bid to fund double deal

Nimbus Manufacturing has pulled out of its £12m acquisition of Damont Audio and Sweden's CD-Plant Manufacturing after being forced to scrap plans for a US share issue.

Nimbus confirmed last week that it has indefinitely postponed the deal after brokers advised it not to go through with the flotation, which was to be used to fund the deal.

A depression in the US money market means the share issue would have been unlikely to raise sufficient funds

for the acquisition, says a spokeswoman for Nimbus UK.

Commercial manager John Denton says he is very disappointed by the collapse of the deal, but adds, "We will still be looking for opportunities. Our main objective is to expand and grow by whatever opportunities come along."

The acquisition of Damont, which is based in Hayes, Middlesex, was keenly anticipated by Nimbus, as it would have given the South Wales-based company a foothold near London for the first time.

The company would also have been established as Europe's second biggest independent CD manufacturer, increasing pan-continental output from 30m discs to 55m discs a year. Only French company XPO would have been bigger, with an annual output of 60m discs.

Damont's sales manager Andy Kyle says the company is optimistic despite the collapse of the deal. "Our chairman Ray Richards has decided to invest in the company, so we are looking forward positively," says Kyle.

Time Warner chief optimistic

MONTEUX: Time Warner chief Gerald Levin says music offers the best growth prospects of any of the media conglomerate's businesses.

And the chairman of the \$14bn turnover giant, whose activities range from cable TV to theme parks, says 1994 will be Warner Music Group's 11th successive record year.

"The music business is by far the best business," he told Warner Music International's managing directors' conference last week. "I believe music has our greatest growth potential for the future."

Earlier, Warner Music International chairman Ramon Lopez urged the 110-strong audience, representing 52 international subsidiaries, to stick to principles of artist development, risk-taking and thinking small while growing big.

The company has seen sales rise fourfold and profits grow by nearly 60% in less than a decade, said Lopez. But he warned that executives must be wary of becoming too arrogant or comfortable. "Make the organisation uncomfortable," he said. "Harmonious, but uncomfortable."

Forthcoming product from Warner's US labels presented in Montreux included albums from Anita Baker and Natalie Cole on Elektra; Teddy Riley, the Mavericks soundtrack and All-4-One from Atlantic and Prince, Madonna, REM and the Red Hot Chili Peppers from Warner Brothers.

Independents line up for conference

Indie labels organisation Umbrella and the International Managers' Forum are already halting this weekend's inaugural Independence Day conference as a runaway success.

The event, which takes place for the first time at London's Clubmotel Hotel on Saturday and Sunday (July 2 and 3), has exceeded expectations with around 150 delegates already registered. Its predecessor, the Umbrella seminar, attracted just 100 people in 1993.

Event co-ordinator Simon Slater says the record registration figures are a vindication of Umbrella's decision to organise the event with the IMF. "The association with the IMF has given the event a broader base this year," he says. "The event is more relevant to the

entire independent sector now - independent publishers, managers and lawyers, as well as record companies." The event will include seminars which will look at issues surrounding the outcome of the George Michael case and the findings of the MMC inquiry. The agenda also includes a keynote speech by The Lovell's manager Phil Neill.

Delegates receive free entry to all Mean Fiddler venues from Friday to Monday, including a Nation Records showcase at west London's Subterrania on Saturday (July 3). The Midem organisation has appointed Bernard Bates as artistic director for next year's 29th event from January 30 and February 3.



Clive Black's first signing as A&R director of WEA Records, pop act Optimistic (above), were among 30 acts highlighted by Warner Music UK at the Warner Music International conference. The act's first single, Caught Up In My Heart, will be released in August. The UK company also presented current releases from Eddi Reader, Seal and Vangelis plus forthcoming projects from Mike Oldfield, the Beloved, Chris Rea, Dinosaur Jr and the Wildhearts. It also recorded recent signings Madness lead singer Suggs, the Human League, Babylon Zoo, Krizz Top and Understand.

Makro moves to switch suppliers

Cash and carry company Makro is restructuring its audio and video supply systems through exclusive deals with Pic-A-Tape and Pickwick.

The 23-store members-only warehouse club is to stop sourcing product direct from record and video companies, taking on Pic-A-Tape for audio and Pickwick for video product. Video company Buena Vista will continue to supply it direct.

Non-food buyer Richard Searing says the decision will simplify its supply policy and could lead to the chain expanding its entertainment range. It currently allocates more than 40 sq metres per store to audio and video.

"We have been testing the new system with Pic-A-Tape at our Liverpool store for three weeks and have seen a significant increase in sales," he says. The first store to be supplied by Pickwick will be Manchester from this Friday (July 1).

Makro has its own top 30 album chart and a wide back-catalogue selection.

FRONTLINE

The following information, collected by Music Week on Wednesday, is based on contributions from: Andy's Records (Preston), Fopp (Aberdeen), HMV (Telford, Our Price (Leeds), Replay (Bristol), Soundcheck (Taunton), Tower Records (Glasgow), Wipac (Bournemouth), Virgin (Merch Arch) and Key Award (Derby). To contribute to Frontline, call Paula McInley on 071 620 8630.

New releases

Another quiet week not only for new releases but also for business, attributed to hot weather in some parts of the country, the "post-Father's Day lull" and the fact that "there's not much out". The Ride album was selling well in most places and seems to have been aalbum release of the week, especially on vinyl. Close behind were These Animal Men (mini-album), Eddi Reader, Little Angels, Best Of ELO, Jazz Moods and the Rolling Stones' Sticky Fingers reissue. Many retailers hoped for weekend sales of soundtrack albums including Shopping and Reality Bites. Top selling single nationwide was Oasis, followed closely by Echobelly and Veruca Salt, with Atlantic Ocean, Reef Z Real, Aiyah, Charlatans and Strangelove in tow.

Pre-release enquiries

Singles: Two Cowboys, Beastie Boys, Gun, BC52s, Killing Joke, Stereolab, SMASH. Albums: The Prodigy, Rolling Stones (Voodoo Lounge), Ian McEwan & Crazy Horse, The Sandals, NDEFX, Ozric Tentacles, Killing Joke, Julian Cope, L7. Video: Bjork.

Additional formats

Veruca Salt's limited edition orange vinyl seven-inch, the Rolling Stones' Sticky Fingers reissue on CD with zip cover, Little Angels limited-edition vinyl album.

In-store

Windows: Oasis, Ride, Terrorvision, Echobelly, Spin Doctors, New Summer Dance '94, Ultimate 80s Collection, Top Gear. In-store: Rolling Stones (Sticky Fingers), Eddi Reader, The Orb, Jazz Moods, Frank Black, Cracker, Fun Da Mental, Carleen Anderson, Fantasia III, Ultimate Blues Experience.

Multiple campaigns

ANDY'S RECORDS: Window displays for Top Gear and three Virgin CDs for £20.

BOOTS: £3 off selected videos campaign continues; LSO Pickwick range of CDs at £5.99; in-store promotions of Three Tenors and Capocanaba. HMV: Album of the week - Spin Doctors; single - Gun; video - The Unknown Comick; windows - Spin Doctors, Best Of The Boomtown Rats; in-store - exclusive of Prince CD-Rom in West End stores; Aswad; imports campaign in conjunction with Q.

JOHN MENZIES: Mid-price and Pickwick promotions continue; album of the week - Spin Doctors; TV album of the week - Superfunk; singles - Elton John, BC52s, Take That, Gun; in-store - Best Of The Boomtown Rats, New Summer Dance '94, Kerrang! compilations.

OUR PRICE: Recommended singles - BC52s, Gun, Elton John, L7; Recommended albums include Aswad, JJ Cale, Lush, Omar, These Animal Men and the soundtracks, Shopping and Reality Bites.

TOWER RECORDS: Top 40 CDs for £10 each; EMI sale continues; competitions to win Diamond Back bite, Kerrang! boxed sets and Gibson guitar; windows - Scotch video tape, Phoenix festival, Peggy Lee, Elektra Nonesuch, Spin Doctors, Julian Cope; signing by Spin Doctors at Piccadilly video on June 28, PA by Gun at Glasgow store on July 1.

VIRGIN: Windows - World Cup USA and Pete Sampras Tennis computer games, Northern Exposure and Quantum Leap videos, Spin Doctors; in-store - Ultimate Blues Experience, Best of the Boomtown Rats, Gun single and Bjork video.

WH SMITH: Windows - Spin Doctors album, Quantum Leap video; in-store - Classical Moods and promotion of CDs at £5.99; Virgin 1215 featured artist - Rolling Stones.

WOOLWORTHS: Music sale continues; videos from £2.99.

HI-TECH DESIGNERS PLAY FOR HIGH STAKES - p29

Tiny European independent Global Music rarely appears in the quarterly charts. But its number seven slot in the singles listing, with a 2.8% share of the market, provides some indication of just how much business one successful title can generate. Global's Positiva-released copyright I Like To Move It, by Real 2 Real (featuring The Mad Stuntman), may only have peaked at number five in the singles charts, but its seven-week sojourn in the Top 10 ensured that it became the eighth best selling song in the UK during the first three months of this year.

With this one title alone, Global managed to match

TOP 10 SINGLERS		
writer	publisher	artist
1 Ham/Evans	W.Chappell	Mariah Carey
2 Petrie/ Cunningham	EMI	D.Ream
3 Curly MC	Big Game	Enigma
4 Ridder/ Garmeski	MCA	Doop
5 Steinman	PolyGram/Carlin/ MCA	Meat Leaf
6 Joker/ Buddha/ Berggren/Berggren	PolyGram	Ace Of Base
7 Edmonds	W.Chappell	Toni Braxton
8 Amos	Sword & Stone	Tori Amos
9 Adams/ Lane/ Kanes/ Connelly	Zomba/Rondor/ Sony/Carlin	Stewart/ Sing
10 Heard/ Pickering	BMG/EMI	M People

just one artist was Sword And Stone Publishing. Sales of Tori Amos' East West album Under The Pink, driven by the quarter's 22nd best selling single, Cornflake Girl, were sufficient to rocket it straight into the Top 10. Had the two releases managed to gain only one-third of their combined

THE TOP 10 TITLES	
1 WITHOUT YOU	Mariah Carey (Warner Chappell)
2 THINGS CAN ONLY GET BETTER	D.Ream (EMI)
3 DOOP	Doop (MCA)
4 THE SIGN	Ace Of Base (PolyGram)
5 BREATHE AGAIN	Toni Braxton (Warner Chappell)
6 RETURN TO INNOCENCE	Enigma (Big Game)
7 ALL FOR LOVE	Adams/Stewart/Sing (Zomba/Rondor/Sony/Campbell Connelly)
8 I LIKE TO MOVE IT	Real 2 Real (Global)
9 COME BABY COME	K7 Dix & Run/Zomba
10 STREETS OF PHILADELPHIA	Bruce Springsteen (Zomba)

pre-eminence. But despite stiff competition from Things Can Only Get Better, Doop and The Sign, the period's most successful song was Without You, the Badfinger-remastered and Warner Chappell-controlled title, which Mariah Carey took to number one in memory of Harry Nilsson, who had the original hit with the song in 1972. Otherwise covers failed to figure prominently among the highest grossing singles titles, and the only two others which made it into the Top 20 - Chaka Demus & Pliers' reggae revival of Twist And Shout and Celine Dion's version of the 1987 Jennifer Rush hit The Power Of Love - proved to be EMI Music catalogue items. Many publishers may take heart from figures which suggest that original compositions may make more of the running in 1994.

But others will be alarmed by the fact that not merely were there only a handful of UK copyrights among the top 20 best selling singles, but that around 40% of the quarter's best selling singles carried European writer credits.

Chas de Whalley

SONG PLUGGER

Chas de Whalley is editor of Songplucker

PolyGram sees its slice double

There was very little in it. Less than 1% was enough to nudge Warner Chappell ahead of EMI Music to top the combined market share charts for the first quarter of 1994.

But while the two majors started the year neck and neck, the slim margin between them disguises rather wider and somewhat paradoxical differences in their individual performances. For example, EMI managed to retain its lead in the albums market despite losing nearly 19% of its previous quarter's share.

Meanwhile, a rise of almost 16% over the last three months of 1993 was not enough to stop domination of the sin-

gles arena slipping to Warner Chappell. The two majors nonetheless accounted for more of the market in all categories than their eight closest rivals together.

But both publishers will be dismayed to discover that their combined album and singles shares are both down on the same period a year ago.

EMI, in particular, is looking at a 32.7% slide in its spectacular 29.4% showing at the end of March 1993.

PolyGram Music, on the other hand, has so much to celebrate that new managing director Richard Manners may not know where to start.

The company's combined share has

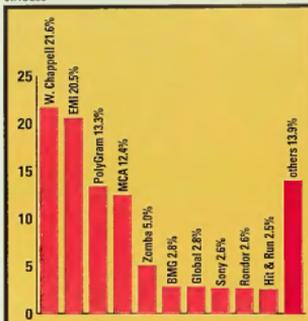
doubled over the previous quarter as has its share of the top selling single A-side. Albums are up just over six percentage points to a little under 10%.

PolyGram also heads the list of those six Top 10 publishers which can point to better returns from the first quarter than the corresponding period last year. Zomba has done well, too, increasing its year-on-year share by more than 116% despite registering falls in all categories.

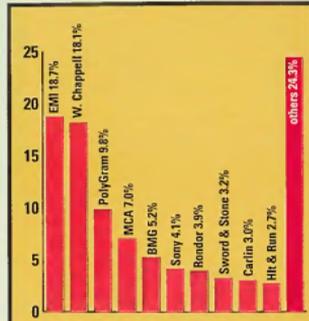
And Sony Music's success suggests that a change of address can work wonders as it reappears in all three listings, registering an 88% improvement in its performance.

PUBLISHING FIRST QUARTER SNAPSHOT

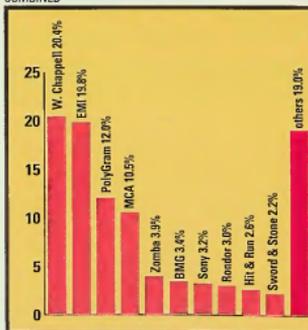
SINGLES



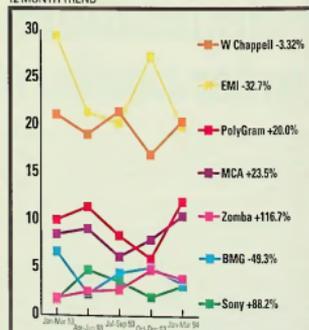
ALBUMS



COMBINED



12 MONTH TREND



Source: © CIN compiled by ERA from Gallup and Midland Brown figures.

Survey based on chart panel sales from the A-sides of the Top 100 singles and tracks on the Top 50 albums from Jan-Mar '94.



DOOLEY OUT AND ABOUT IN CRUNCH WEEK - p35



PRINT & DESIGN

Sticky Fingers, The Clash, Dark Side Of The Moon, Sgt Pepper...all great albums, and ones whose impact was made all the more immediate by great record sleeves. More recently Nirvana's ultra-cynical Nevermind and The Stone Roses' Pollock-inspired eponymous debut have proved that sleeve designs can still achieve maximum impact, even when the canvas has been scaled down to CD size.

Strength of image is now even more important given that a design has to work not just on the sleeve, but across posters, print ads and even TV ads.

It's no secret that Apple Macintosh computers are wielding a powerful influence but the spirit of the music itself continues to be the most important factor. In the past few years the trend

towards abstract photography and lurid colours (particularly in evidence on dance music sleeves) has returned to a more simple style. Most notably last year saw a swing to the stark, spiky imagery of the punk era, with PJ Harvey's sleeve for Man-Size scooping *Music Week's* award for Best Single Sleeve in the packaging category.

Technology has given designers more freedom and their record company clients economy and speed of turnaround. Transmission of visuals via ISDN means that decisions can be made quickly before the creative impetus becomes diluted, while the fact that designs are now supplied on disc is ultimately merging the art studio and repro businesses. For printers operating at the sharp end, the watchword is flexibility. With the demise of vinyl they have expanded into wider ranges of printed material including in-store mobiles, stand-ups and specialist sleeve packages. And with all aspects of five-inch packaging well covered they believe they are in a strong position to capitalise when the multi-media market takes off.

HIGH STAKES, HI-TECH & HIGH EXPECTATIONS

WHILE DESIGN AND RECORD COMPANIES WELCOME THE EXTRA FLEXIBILITY THAT THE ARRIVAL OF ISDN OFFERS, THE NEED TO CONSTANTLY KEEP UP WITH NEW TECHNOLOGY MAKES IT AN EXPENSIVE BUSINESS. LEO FINLAY REPORTS

While the album sleeve you buy today is most likely to have originated on an Apple Macintosh rather than an easel, that's not to say the artistic input has in any way lessened.

In fact demands on creativity have increased as designers are now expected to translate concepts across the full range of marketing material from all printed matter to TV ads.

Breadth of projects means that few design companies can operate without Apple Macs and a fistful of software, while the recent innovation of the ISDN (Integrated Services Digital Network) line enables artwork completed in a London design house to be seen almost instantaneously by a client anywhere in the world.

All the major players recognise that there's more of this kind of technology to come - and much of it very soon. But the need to keep up with new technology makes this a very expensive business, a fact which Phil Judd, managing director of design and repro company Sunison, is all too aware of.



PEACOCK: HAS INVESTED £200,000 IN TECHNOLOGY IN THE PAST YEAR

MAINARTERY, WHOSE SLEEVE CREDITS INCLUDE RAVE:BASE, LIFE IN THE STREETS AND RAP ATTACK, KNOWS IT MUST SOON INVEST IN ISDN TECHNOLOGY TO MAINTAIN A COMPETITIVE EDGE



"We have a reputation for being fore-runners in new technology in this industry, and because of this we have to keep investing. This is very good for the client, who constantly gets a better and faster service. But that can't be our only consideration, it has to be good for us if we're going to invest."

At Peacock Marketing & Design, more than £200,000 has been invested in new technology over the past year to maintain a competitive edge. "The problem is that once you step on to the technological treadmill, you have to start sprinting," says managing director Keith Peacock.

"You are suddenly in the speculation business. Do I buy this bit of kit...that bit of software? Do you wait because there will be a faster machine which will make us more efficient? But the bottom line is that suppliers need to make major investments." The great drawback of new technology is built-in obsolescence, which applies as much to equipment going



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MUSIC BUSINESS WELCOMES ONE-STOP SERVICE



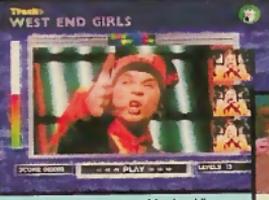
There's a lot to be said for using a design company which knows what a record company wants when it comes to fulfilling a visual brief.

It's even better if that design company can carry the project through on all fronts—from the sleeve imagery, to the television ad, to the printing and the production.

As Karen Meekings, PolyGram TV head of marketing and repertoire, says, "The branding of the packaging is now crucial to the TV ad, so when you're working with a company which can do both, you're halfway there."

Meekings recently worked with Peacock Marketing And Design on PolyGram's The Ultimate Eighties compilation,

PEACOCK'S APPLE MAC-GENERATED TELEVISION ADS FOR (TOP TO BOTTOM) EAST 17'S WALTHAMSTOW, THE ULTIMATE EIGHTIES, A PROJECT WHERE PEACOCK COULD OFFER THE CREATION OF ALL MARKETING MATERIAL, AND BOWIE—THE SINGLES COLLECTION



where symbols synonymous with the decade were discarded in favour of images of the artists, which Meekings believed to be the most important.

While working on the sleeve imagery, Peacock Design simultaneously developed a storyboard for the commercial which involved using the sleeve branding very strongly, and developed the script, alternative soundbites and core graphics in its studio.

The company currently produces about two to three television ads a week. "We are pitching with the ability to make TV ads at a very

competitive level," maintains managing director Keith Peacock, who believes advertising agencies are disadvantaged by both their overheads and their lack of insight into the music business.

"All of the individuals in our creative team get involved in different aspects of the work, which means that clients have communication with a key individual who can carry a brief through," he says.

To provide greater efficiency,

Peacock formed Reprotek at the beginning of the year, as a digital on-line reprographics company working out of the same London premises as its studio.

Meanwhile its printing arm CMCS has now expanded with a new factory in Swindon, Compac Print, dedicated to printing five-inch packaging. Peacock says, "Undoubtedly

will offer lots of new opportunities in packaging."

But more interesting, he believes, is the potential to create broadcast quality moving images in the graphic studio for TV commercials, promo videos and conference programmes.

"We are not there yet by a significant number of gigabytes, but it will come," he says.

Peacock confirms that this year will see further investment in the area of television graphics and editing, fuelled by recognition of the need to make more creative commercials on more modest budgets.



BOWIE
THE SINGLES COLLECTION

2TC 2CD 3LP
VIDEO SELECTION ALSO AVAILABLE

at consumer level the move is towards music, films, games and information being on a five-inch disc and this

rapidly out of date as toasters falling apart. As the software develops, the hardware ever more rapidly passes its "use-by" date.

Always Clayden, director of designers Green Ink, says, "A few years ago we invested in image setters, which cost around £50,000, to print hard copies of work to show clients. They are almost completely unused now, as we can show the work in progress on-screen to the customer at any stage."

One reason for this, as far as the bigger design companies are concerned, is the advent of ISDN, a means by which digital information of any sort can be sent down telephone lines and appear on-screen at another ISDN-connected source. The customer doesn't need to drop into the studio to see how work is progressing, or send a motorbike courier to pick up a rough proof. For Clayden, ISDN is a change for the good in the design industry, especially in connection with the music industry.

"I worked at Polydor for 10 years and then each step of the process would take days. Days for the films to come in, a day for somebody else to make the necessary amendments to the film. That's all unnecessary now.

"Of course record companies are pushing for change. Digital information is a godsend for them, their business people can see that courier and bike costs have been slashed simply because somebody has bothered to get a digital phone line installed."

Judd is similarly enthusiastic, explaining that ISDN has changed the entire working practice of designers in the music industry. "ISDN is a piece of

technology that has really worked. We did a deal with Virgin Records a few years ago where we installed Apple Macs into their marketing and production areas, and we linked that through ISDN communication boards to their offices in the US and to our designers. It makes planning and late changes so much easier."

ISDN, although well on its way to being a must for design houses, is not quite an essential for smaller operations.

Maintray creative director Jo Mirowski says, "We haven't got an ISDN line at the moment, because there are really very few record companies which have it. But we will definitely invest in ISDN in the future because it will simply end up being a must."

Alex McLaren, a partner at designers Definition, echoes the view that ISDN is a part of the future, but not entirely necessary

in the present. Instead the company is connected to Compuserve, an E-mail system which allows it to modern designs to a client at any stage, and the system has other vital uses, too.

"Compuserve gives us access to databases and allows us to get information from our computers' manufacturers in the US. If we can post it on to the system and get other people's input."

And Definition's successful dealings with Strango Fruit and Virgin would indicate they're not being left too far behind.

Definition uses established Mac-compatible software such as Pagemaker, Quark and Illustrator, which when combined can, says McLaren, "do pretty much everything repro people used to do."

But just as the Mac replaced pen and paper, more portable and advanced hardware is ready to oust the Mac. Apple's latest project, the Power PC, certainly looks like a tool of the near-future. It does everything the Mac can do (but more rapidly), can create and display animated images and can be used for conferences where it can project controllable images on to a screen.

The printing side of the industry has seen less change, but these companies have still had to invest in the software used by their design clients. They've also had to adapt for smaller print runs with product aimed at the indie and dance markets, but this has actually been a bonus for smaller printers.

Peter Gough, production director of Lithogroove

which prints a lot of 12-inch dance titles, sees the majors' phasing out of vinyl as a profit-making boon for his company.

"All the bigger companies have moved over to huge CD and cassette print runs," he says. "But we've carved a niche by specialising in runs of 1,000 to 2,000. Vinyl is our bread and butter and we're always set up for really small specialist jobs."

"What new technology has done is to turn companies like ourselves into niche-market specialists."

Lithogroove doesn't use ISDN, taking its designs on floppy disc, which only becomes a problem if the designers fail to supply proper instructions with the disc. "Sometimes, designers think the Mac is a magic tool and that once they've given you a disc you can do anything with it. It's easy to forget to talk a job through properly with the printer."

'NEW TECHNOLOGY HAS TURNED COMPANIES LIKE OURSELVES INTO NICHE MARKET SPECIALISTS—VINYL IS OUR BREAD AND BUTTER AND WE'RE ALWAYS SET UP FOR REALLY SMALL SPECIALIST JOBS'—PETER GOUGH, LITHOGROOVE



SONICON: REPUTATION AS A FORERUNNER IN TECHNOLOGY

Senior managing director Chris Bennett feels the print industry hasn't altered that radically in recent years. While his company has invested in faster colour presses and in a fully-automatic CD finishing plant, he believes the actual end-product is pretty much the same now as ever.

He's also not too concerned about the advent of CD-Rom, where the customer would be fed the music product down the wire as opposed to physically buying a product, although if this was to be the future, printers could find themselves surplus to requirements.

His argument is old, but convincing. "People will always want something tangible. There has to be a product to hold, even cherub, at the end of the day. That's what music buying has always been about."

He also thinks that all the new technology available to designers hasn't improved the product, all it means is designers are using different tools to do the same job.

The view is echoed by the designers. All are aware of the cost-effectiveness of high-tech equipment and certain work such as photo-manipulation, which previously would have been farmed out to photographic experts, can now be done in-house. But, at the end of the day, design is about creativity and you can't substitute computerised gimmickry for ideas.

Designers may be using a mouse instead of pen and paper, but the design will always be only as good as the person behind it.

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DOOLEY'S DIARY

Remember where you heard it: "You know that Michael Jackson's in court today," said a misguided High Court security guard as Dooley swept through the hacks and fans crowding courtroom 39...As estimates of the case's cost yo-yo between £3m and £7m, how about this particular statistic: The cost of photocopying all the court papers, witnesses' evidence and bundles is estimated at £1m...Sony's on-hold music gave the game away the day before judgment – callers were treated to the Hallelujah Chorus... Meanwhile corporate press chief Jonathan Morrish chose not to be in court but was unable to keep the low profile he had hoped. "I had more than 250 calls," he says...And while the lawyers popped the champagne corks to celebrate Justice Parker's verdict, a more sober reception was laid on by Columbia for A&R man Mick Clark who returned after illness to discover his workmates had prepared a breakfast of coffee and croissants... Many industry figures discovered new careers as press, TV and radio pundits last week. Ed Bicknell arguably gets the award for the most prolific interviewee after conducting 12 local radio interviews within two



Blur guitarist Graham Coxon doesn't look particularly impressed with this silver disc for the band's Parklife album, but then nor does anyone else. Among those who are trying hard to look away are label MD Tony Waters, Blur drummer Dave Rowntree, label PR Karen Johnson, singer-songwriter Damon Albarn, Parlophone head of promotions Malcolm Hill, bassist Alex James and Parlophone divisional marketing director Mark Callen. After recent sell-out dates at Shropshire Bush Theatre and last night's (Sunday) Glastonbury Festival bring the boys have a busy few months ahead, with tours of Israel, Japan and Italy planned, not to mention a string of European festival appearances.

hours of the verdict... Train enthusiast Pete Waterman, meanwhile, split his time between giving his views on the George Michael case and the rail strike... Court proceedings also – inevitably – dominated schmooz conversation at the 19th Nordoff-Robbins Music Therapy awards lunch on Friday, which raised £330,000. Collecting his Silver Clef award, Sting noted that "music isn't just about money, contracts and legal disputes"... Presenting Sting with his award, Eric Clapton noted that his experience of life was "music, musicians and drugs"... £130,700 was raised from the raffle and among the successful bidders were best newcomer award winner Dina Carroll (£26,000 for the UK's first 'Pink Floyd' Volkswagen Golf Cabriolet), HMV chief Stuart McAllister (£2,000 for the chance to appear in UK strip during the ILMC World Cup at Wembley) and Pinnacle boss Steve Mason (£32,000 for a 40th Anniversary Concert Edition Fender Stratocaster)... What were former Filmtrox partners John Hall and Tim Hollier talking about over drinks in Mortons last week? Reuniting for the Famous Music bid, perhaps?... A Wagnerian storm

greated the opening dinner of Warner Music International's conference in Montreux, which had been planned as an al fresco affair in the spacious garden of Montreux Jazz Festival organiser and Warner Music Switzerland chief Claude Nobs, but a marquee kept guests dry... WMI chief Ramon Lopez noted the dapper dress of Warner UK chairman Rob Dickens and said he looked like he was set for a job interview. Does Lopez know something?... Warner Music Group head honcho Bob Morgado noted that the last time the then WEA International held its conference in Montreux in 1985 there were half as many delegates and the whole



It's not bad to be presented with a gold disc for your third album just one day after it is released, but PWL Continental's 2 Unlimited took that honour at the launch of Real Things. The album went straight in at number one two weeks ago and artists Ray and Anita were presented with discs in front of more than 300 people at London's Ministry of Sound. Anita is seen here just about to give PWL Records' managing director David Howells a big kiss of thanks while general manager Tilly Rutherford (right) and former army cook Ray look remarkably cool about the whole business.

affair was held in the ante room which this year was used for coffee breaks... Bad taste or just damn good marketing? Labyrinth Video, the company that brought you Police Stop featuring real-life police car chases, has rush-released OJ Simpson – Fugitive, through TBD, featuring his recent run-in with the law sandwiched between clips of his US football career... On a sad note family and friends of publishing veteran David Platz, who died last month, are invited to a memorial service at St Martin in The Fields, in London, on Tuesday September 13...



When Prince Rainier and his family go for a night out in Monte Carlo, the paparazzi are never far away. So they were eternally grateful when Warner Music put the lot of them in the shade by living in some of the UK retail industry's most glamorous surroundings for The Three Tenors reunion concert in the city. Even Luciano Pavarotti himself couldn't resist making a few autograph requests. He is pictured with (left to right) Warner Music sales director Jeff Beard, Warner Classics general manager Bill Holland, Our Price marketing director John Laidlaw, Warner Classics press and artist promotions manager Harriet Capaldi, Virgin Retail MD Simon Burke, HMV MD Brian McLaughlin, Warner Music sales manager Martin Craig and EUK buying director Andy Armstrong.

musicweek

Incorporating Record Mirror

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