



→ US Rows 'Beef Boom'

# MUSIC WEEK

For Everyone in the Business of Music

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## Trade boom buoy's hopes

The record industry is heading into the busiest period of the year on the back of one of the most successful summers since records began.

New BPI figures show album trade is up 10% compared with last year, and a strong third-quarter performance is expected to maintain the boom.

Album shipments rose 10.4% to 33.8m for the second quarter, buoyed by albums such as Now 27 and Fink Floyd's The Division Bell, according to the BPI statistics. The figures, which represent value up 18.4% to £158.9m, are the best second-quarter accounts in the seven years they have been recorded by the BPI.

The singles market also enjoyed an upswing, with shipments up 6.0% year-Definitely Maybe - the debut album by Creation Records' Manchester five-piece Oasis (right) - was set to score a triple whammy for the label on Friday. After just four days on sale, the 3MVA/Intal-distributed album had already been certified gold and was expected to score the 10-year-old independent's first number one album. After shipping 400,000 copies, Oasis's album had an apparently unassailable lead over its nearest rival, Warner's Three Tenors, having sold more than 20% more units. The band had also become the biggest-selling new independent UK act to date, beating previous record-holder Suede. Creation founder Alan McGee says, "I've been waiting 10 years for Oasis. It was a long wait but thank God they arrived. They are the best group I've ever worked with."

on-year at 14.7m units, with value rising 5.1% to £22.4m.

If the market continues to grow at a similar rate, the BPI estimates market value will smash through the £800m barrier for the first time this year.

With albums by Oasis (pictured below), the Three Tenors, Rolling Stones, Prince and The Prodigy all set to boost the next set of figures and future releases due from Madonna, REM and Michael Jackson, BPI director general John Deacon says the figures are very positive.

"We are extremely encouraged by these figures," he says.

"With a strong autumn release schedule there is every reason to be optimistic about the run-up to the all-

important Christmas period."

Howard Berman, managing director of Phonogram, whose 1.5m-selling Wet Wet Wet single Love Is All Around was released midway through the second quarter, says, "These figures are particularly encouraging since we're just coming out of a long hot summer - usually a tough time for record companies. It bodes incredibly well for the last quarter."

Wet Wet Wet's 15-week reign at number one has also had a positive impact in helping slow down the chart, says CIN chart director Catharine Pusey. "Overall, the singles market is getting stronger and stronger with an increasing number of titles spending many weeks in the chart," she says.

## Frenchman in as Devlin moves on

Marc Lumbroso was confirmed as the new managing director of PolyGram UK on Friday, as PolyGram kicked off its annual sales conference in Brighton.

The Frenchman, who will report to PolyGram UK chairman and ceo Roger Ames, replaces Jimmy Devlin who left the company after returning from holiday last week. Devlin was inundated with calls from well-wishers after the official announcement.

Devlin's departure after three years with PolyGram comes as the label is enjoying chart success with three Top 20 singles, from China Black, The Wonder Stuff and Boyz II Men, and with albums due from Shed 7, China Black and a hits collection from The Wonder Stuff.

Ames says, "I am happy that Marc sees PolyGram UK as an exciting challenge for the Nineties. I am confident he will foster the good work of PolyGram's A&R team."

Previously the chairman and ceo of PolyGram France's Remark Records, Lumbroso joined the company as head of A&R in 1986, becoming managing director in 1987 and co-general manager in 1988. He established joint venture company Remark in 1990.

### THIS WEEK

4 TBD eyes Europe with new image

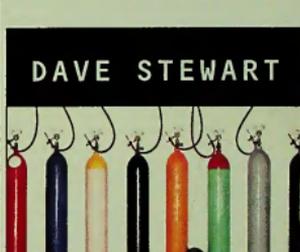


7 Aerosmith get out the Big Ones

8 Indies hold strong in CD price battle



31 Pro-audio: Air's One in lift off at last



## Rubin label nears settlement

The prospect of an out-of-court settlement between Phonogram and American Recordings has raised hopes for the imminent release of albums by Johnny Cash and the Black Crowes.

Last Tuesday Phonogram succeeded in its High Court bid to freeze the dispute with American until a California federal court rules on whether Rick Rubin's independent label can opt out of its international licensing deal.

Although preparations are underway for a hearing in Los Angeles early next year, high-ranking sources on both sides point to behind-the-scenes moves to reach settlement soon.

One American insider says, "It's no secret we're talking to BMG about an international licensing deal. We intend to have product out shortly."

But one US source says there is still a possibility that the Cash and Crowes releases will go through Phonogram in the UK. American's LA lawyer Don Engel adds, "Up to 95% of these cases reach agreement out of court, and I am a strong believer in the settlement process."

American launched a \$14m suit against Phonogram in the US in April, prompting Phonogram to apply for an injunction against American in the UK.

The major last month counterclaimed once again, in California.

Managing director Howard Berman says, "While we are delighted to have been so unreservedly vindicated by the UK court, we are concerned that the careers of American's artists do not suffer."

He says Phonogram offered to market and distribute American releases internationally, and pay all profits into a court-nominated bank account pending resolution in the US. Rejecting the proposal, Rubin says, "I am determined to see this matter through. We now intend to press on in California."

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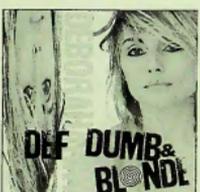
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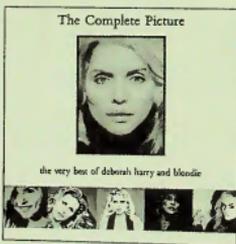
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Chrysalis 25





# Capitol president set for ITC keynote

Capitol Records' president and CEO Gary Gersh will give the keynote speech at In The City in Manchester later this month.

In his address, on Monday September 19, Gersh is expected to talk about working with troubled artists and will discuss the relationship between British popular music and the US. Before joining Capitol last year, Gersh signed Nirvana and the Stone Roses while head of A&R at Geffen.

Gersh's speech is one of the highlights of the conference timetable, which has now been finalised along with details of In The City Live (see panel).

Radio One controller Matthew Bannister will face his fans and critics when he gives his review of the last turbulent year for the station on Tuesday, the day before the Kinks' Ray Davies takes the stage as the final celebrity speaker.

Other panellists include Pete Waterman, New Order's Stephen Morris, LA lawyer Don Passman, Boy George and comic Keith Allen.

Waterman sits on the "top music is

## EVERY NIGHT IS LIVE NIGHT AT ITC

Ride, The Grid, Gene, System 7 and 808 State head the list of more than 300 acts which will play at nearly 90 shows across 27 venues as part of the Boddingtons-sponsored In The City Live programme.

The launch party for ITC Live will be headlined by System 7 and Drum Club at the Hacienda, on the Sunday night of the conference.

A string of label showcases include a Deconstruction night on the Tuesday (20) at the Academy headlined by The Grid, and a

Positiva showcase at Sankays Soap on Saturday 17 which will feature a PA from Reel 2 Real. Other showcases are also being staged by Dead Dead Good, Out On Vinyl and London/Slash.

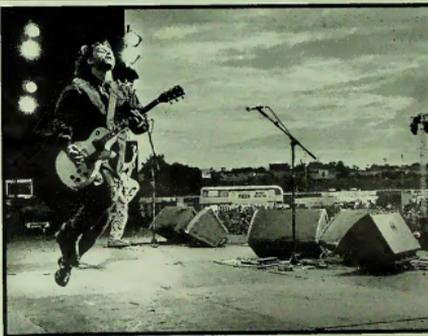
Among the 66 unsigned acts competing for the Manchester Airport Award and £3,000 worth of equipment and studio time, will be Rob Ultra, Yoghurt Bally, Catalina and 60K Dalls. The winners will be decided at midnight on the closing day of the festival by the Unsigned panel.

great music" panel on Sunday (18) alongside producers Johnny Jay and Ian Levine to debate the question, "Why is the music industry so scared of pop?" Music on television comes under the spotlight on Sunday when a panel discusses "Why are we really a minority interest?"

MTV director of programming Brent Hansen and Late Show producer Mark Cooper are among the panellists.

The Masterclasses include Don Passman presenting an overview of how the US majors do business, Maria Forte of EMI Music Publishing debating sampling and Basco's Amanda Harcourt speaking on "rights and the Treaty Of Rome".

The panels also ask "What is wrong with musicians?" and present an examination of the MMC report and the George Michael case.



The Manic Street Preachers previewed their first Epic album *The Holy Bible* (out last week) with a storming performance on the Saturday night of the bank holiday weekend's Reading Festival. The Manics, who moved across from sister Sony label Columbia when Rob Stringer—who signed the band—took over as managing director of Epic, were hailed as one of the highlights of the event despite playing as a three-piece owing to the absence of guitarist Ritchie James. James is currently receiving treatment for exhaustion at a London clinic, but he will return for the band's 13-date tour which starts at Glasgow Barrowlands on October 5. More than 125,000 people are estimated to have attended the three days of the Reading Festival, which featured five appearances by the Red Hot Chili Peppers, Hole, The Lemonheads, Primal Scream and Cypress Hill.

▶▶▶▶▶ ALADDIN SALES NEAR THE ONE MILLION MARK - p6 ▶▶▶▶▶

## PPL extends voting rights

PPL has abolished its two-tier membership system to enable all its members to vote at the organisation's general meetings. Under the former structure only 21 full-member companies could vote, but now all 1,539 members of the society have voting rights related to their share of distributed revenue. PPL chief executive Charles Andrews says, "The change represents the most comprehensive expansion of members' access to the company's operations in its 60-year history, and it establishes a democratic framework within which all members can work." He adds PPL is also reviewing the revenue distribution system to use a more representative sample of returns.

## Megastore radio goes nationwide

Virgin Megastores Radio begins broadcasting today (Monday) from the Oxford Street store via satellites to all the company's Megastores from 10am to 6pm Monday to Saturday. The station, sponsored by confectionery brand Twix, will play 20% new music and 20% back catalogue with trails for other products. Virgin has negotiated a number of on-air marketing packages for artists including The Cranberries and Sinead O'Connor.

## PRS forecasts revenue boom

PRS is predicting an income increase of more than £4m from UK broadcasters over the next two years after finalising a deal with the Independent Television Association last week. Ahead of the body's agm on Thursday (September 8) at London's Hotel Intercontinental, PRS chairman Wayne Bickerton says the 7.2% increase agreed for the BBC licence fee will bring in a global royalty of at least £60m in 1995-1996, while the new ITA licence will draw £27m-plus. "Our members can be as delighted as I am with the success of these broadcasters' new licence rates. It's the best possible result—a win for all sides," he says.

## Amos documentary in line for award

The Radio Authority has nominated Capital Radio's Teri Amos documentary and *Crimeline* produced by Glasgow's Clyde 2 as the UK entries for the Premios Ondas '94 Award, presented at the beginning of October in Barcelona.

## MPA calls on Carson

Frank Carson will be the guest of honour at the Music Publishers' Association annual charity Christmas lunch at London's Hilton Hotel on Thursday December 15. Call the MPA for information.



Music Week news is available across the Continent on MTV Europe on pages 260 to 265 of MTV Text.

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**Andy's opens in Lancaster**

Independent retail chain Andy's Records will open its 25th store on Saturday (September 10) in Lancaster. The *Music Week* independent retailer of the year has bought a 2,500sq ft shop previously owned by 4-Play. Marketing director Billy Gray says, "We wanted a shop in Lancaster to bolster our coverage in the Granada television region." Andy's, which opened five stores in 1993, intends to open a shop in a town on the Humberside and Yorkshire border in the next month.

**Gramophone promotes awards**

*Gramophone* is planning its biggest campaign to date to back its annual awards, staged on October 6. The magazine has teamed with Classic FM and WH Smith to spend £30,000 promoting the awards, which include the inauguration of a new award, The People's Choice, to be selected by Classic FM listeners. The shortlisted titles will be promoted across 320 WH Smith stores.

# Aladdin breaks 1m

Buena Vista's Aladdin has become one of the fastest-selling videos of all time, shifting almost 1m copies in four days.

The company's retail marketing director, James Thickett, says although the figures are rivaled by the early trading on Jungle Book, which topped 1.2m in a week after its release last year, he is more impressed by Aladdin's performance. "The Jungle Book was released in October which is a much better sales period than August," he says. "We are delighted with this."

Thickett estimates the title will challenge

Jungle Book's sales record of 4.5m, which is expected to reach the end of the year. He says the title is almost certain to outgross Jungle Book because retailers have stuck to the £12.99 price point, instead of dropping to £10.99 as some did on Jungle Book.

The Aladdin success is the first in what retailers say promises to be the strongest Christmas trading period for video to date.

Besides Aladdin, three other titles are tipped to rival Jungle Book's record by the end of the year. Buena Vista

releases Disney's Snow White & The Seven Dwarfs on video for the first time in October, the week before Fox backs Mrs Doubtfire with a £1.75m campaign, with CICI's Jurassic Park following on November 21.

Andy's Records video buyer Sam Moloney says she expects Jurassic Park to come out on top despite a shorter run in the lead up to Christmas.

Virgin Retail marketing manager Dave Alder agrees. He adds, "The schedule is much stronger than last year."

▶▶▶▶▶ REM SINGLE IS PICK OF THE WEEK - p20 ▶▶▶▶▶

## Captured Creatively

**Mike Spike Drake (producer):**

"I use 996 all the time for mixing, running 1/4 at 30ips without noise reduction. It just sounds really nice - especially good at the bottom end and with no apparent noise. Projects always sound more like a finished album when they're coming back off 996."

**John Leckie (producer):**

"996 impressed me the first time I heard it and I've been using it ever since. The amazing lack of hiss enables me to work without noise reduction and the tape is remarkably free of compression effects. And much material sounds almost better on replay than it did going down!"

**Avi Landenberg (Chop Em Out):**

"We use 3M AUD cassettes in our mastering suites - their very low error rates provide us with extremely reliable and cost-effective performance. The 20 bit technology used in our High Resolution Mastering demands the utmost consistency - we get this quality from the 275LE open reel tapes, which we use for our archive safety copies."

**Tom Fredericks (producer):**

"996 gives you the kind of punch you just can't get from digital. I use the tape to the full, often slamming the levels very hard indeed but it all comes back sounding good. I used to think that to record ballads you needed digital but with the lack of hiss on 996 I don't have that restriction any more."

**Dominic Fyfe, producer (Nimbus Records):**

"We are very concerned with issues of quality, and conducted extensive tests via our manufacturing facility into the 3M Professional DAT tapes. Both in the studio and on location, these have proved to be highly reliable. We quite often don't get a second chance with a recording, so everything has to be right first time."

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**3M Innovation**



MCA is releasing the most comprehensive Aerosmith greatest hits package to date, *Big Ones*, spanning the band's career since it was formed by Steve Tyler and Joe Perry in 1973. The album, out on October 24, includes 14 Aerosmith classics, including *Love In An Elevator*, *Dude (Looks Like A Lady)* and *Janie's Got A Gun* as well as two new tracks, *Walk On Water* and *Blind Man*. Previous compilations of the band's work include CBS's 1981 package *Greatest Hits*. One of the new tracks will be released as a single two weeks before the album. A companion video is also being released, *Big Ones You Can Look At*, comprising almost two hours of the band's footage alongside previously unseen promos. The release, which follows the success of last year's 200,000-selling *Get A Grip*, will be promoted with press and radio ads, with a TV campaign following at the beginning of November.



# US giants kick off MCA's new world

MCA managing director Nick Phillips is looking beyond Christmas to the New Year for his revamped company to come of age.

The major's first autumn schedule under the new managing director is the creation of a fully-fledged club promotions department and the arrival of new finance director Keith Mullock.

"It's great to have all these Geffen releases," he says. "The Eagles, Nirvana and Aerosmith albums are very important to us and can help us through until next year, when we can try and break some of our own new acts."

Since joining MCA Records as managing director last November, Phillips has been busy rebuilding the label with the creation of a fully-fledged club promotions department and the arrival of new finance director Keith Mullock.

Since Steve Wolfe arrived as A&R director from A&M at the beginning of the year, the job of restructuring the label's roster has been a top priority, says Phillips. After first trimming down

the UK roster—dropping a string of acts including 1992 priorities *The Blessing*—Phillips and Wolfe have been signing and developing new artists.

As well as early hit singles from UK-signed acts such as EYQ, Jodeci and Livin' Joy and US repertoire from Aerosmith and Nirvana, the label's fortunes have been boosted by the success of CJ Lewis.

Besides selling 850,000 units in the UK of the south Londoner's Top 10 hits *Sweets For My Sweet* and *Uplight*, Everything's Alright, MCA has also scored an important international breakthrough with CJ Lewis thanks to his chart successes in Germany, Holland and Scandinavia.

Phillips says the success of CJ Lewis has played a crucial role in fulfilling his aim at the beginning of the year to build confidence at the label.

"It's important to have some hits, raising the profile of the label and helping turn it into a company artists want to sign for as well as raising morale

within the company," he says.

The success of Lewis, originally signed on a one-single plus options deal in the spring, has happened much quicker than expected, Phillips says. "It has gone about as well as it could have. It takes time to get these things through, and given we've had to sign them, make the records and then work them, it's gone very quickly."

"A lot of the credit has to go to Steve Wolfe. He has done just what I brought him in for, but a lot quicker than I expected."

In addition to Lewis's first album—which will not be promoted until the third single is released later this month—the rest of the artists signed under Phillips' regime will not emerge with albums until the spring.

Phillips' next step is to launch new signings *Love Happy* with a single in October. Also expected is the first release on a new independently distributed label which is being set up by MCA.

## Carlsberg man joins EMI

EMI Records Group has appointed Carlsberg Tøftes marketing director Steve Harold as business development manager for its strategic marketing division. He joins the company tomorrow (Tuesday) and will report to divisional managing director Andrew Pryor. Harold's brief is to find new business opportunities for the division and develop the company's current operations using the experience he has gathered at Carlsberg and before that at Coca-Cola and battery brand Duracell. EMI's recently appointed new business development manager, Conor Nolan, will report to Harold.

## JFM lights up airwaves

New radio stations County 1035 in London and JFM 100.4FM in Manchester went on the air on Thursday. The country station, launched with a live satellite link featuring EMI artist Garth Brooks, aims to achieve a weekly reach of 6% in London, targeting the 25 to 55 age group. JFM, the sister service to the established London jazz station which changed its name in the spring, has also launched. Its name will be lit up in Blackpool in the run up to Christmas thanks to a sponsorship deal with the organisers of the town's annual illuminations.

## PolyGram TV rejigs senior staff

PolyGram TV has appointed Karen Meekings as head of marketing and repertoire in a reshuffle of the division. Other moves are Nigel Goldfish's appointment as senior product manager and Matthew Stanford's promotion to product manager. Juliet Rosenberg becomes promotions assistant.

## Collins and Bjork unplug

Phil Collins and Bjork are the latest artists to record unplugged sessions for MTV. Collins recorded tracks last Tuesday at Fountain Studios in Wembley, where Bjork performed on Thursday. The two sessions came a week after Robert Plant and Jimmy Page recorded additional tracks at the London Television Centre on the South Bank for the Led Zepppelin Unplugged project, tentatively titled "Unleaded". All three projects will be premiered on MTV Europe this autumn.

## Principia trawls the Internet

Direct marketing and e-mail via the Internet is being offered by consultancy Principia, which was set up six months ago and handles acts for independent labels 3AD, Echo and Oxygen. Company founder Philip Millo says the company can provide an electronic mailing list, direct marketing and advertising for "a monthly return based on number of artists". Meanwhile, new on-line magazine *pl/reak* has been launched on the Internet to cover music, new technology, the environment, clubs and DJs. Contact Principia on the e-mail codes: principia@staring.demon.co.uk and pl/reak on pl/reak@Intermedia.co.uk.

## Castle rolls with Stones film

Castle Music Pictures has acquired the worldwide video rights to the Rolling Stones Live At The Max concert, the longest title shot using the state-of-the-art laser system. The film, shot on the band's Steel Wheels tour in 1990, has only previously been seen in the UK at an Innox screen in Bradford, Yorkshire.

## Classic FM series is guide to music

Classic FM has produced an A to Z of classical music to be broadcast as a 52-part series from today (Monday) of one-hour evening shows. The series, presented by professor Stanley Glasser of the University of London, focuses on classical works, composers, musicians and instruments. Meanwhile, the station, which celebrates its second birthday on Wednesday, has launched its Classic Membership Listeners' Club. For £15 members receive discounts on various travel, music and arts events, and by calling 0831 654101 listeners can receive factheets and details about Classic FM merchandise.

## MCA'S AUTUMN SCHEDULE

**CJ LEWIS: Dollars** (out now). MCA is planning its first promotion for Lewis's album, which debuted at 44 last week. When the third single, *Best Of My Love*, is released on September 26, a fourth single, the title track *Dollars*, is also pencilled in for a November 26 release.

**GLADYS KNIGHT: Just For You** (September 12). The legendary soul diva's new album will be flagged by a single towards the end of September.

**NANCI GRIFFITHS: Flyer** (September 19). Mark Knopfler and U2's Larry Mullen Jr and Adam Clayton guest on Griffiths' latest album, which will coincide with a UK tour covering London, Manchester, Birmingham and Glasgow.

**LYLE LOVETT: I Love Everybody** (September 26). The fifth MCA album from the country star and actor. The 10-track release, which includes repertoire dating back to the early Eighties, is currently being trailed at Lovett's UK concerts.

**PULP FICTION** (September 26). With this soundtrack to the new Quentin Tarantino-directed movie, MCA is hoping to equal the sales of the music for Tarantino's cult debut *Reservoir Dogs* which has sold 50,000 copies in the last 18 months. This soundtrack also combines classic original tracks from the Sixties, Seventies and Eighties.

**KINKY MACHINE: Bent** (September 26). The indie stalwarts deliver their second LP on Dave Niverville's Oxygen label. A single is scheduled for release in the same week. **AEROSMITH: Big Ones** (October 24). The most comprehensive compilation spanning three decades of the legendary rock band with 14 of their classics plus two new tracks (see picture).

**NIRVANA: Versa Chorus Versa** (October 31). The Seattle band's memorable performance for MTV Unplugged recorded last November is released as a posthumous tribute to lead singer Kurt

Cobain who committed suicide in April. The album, which will be trailed by a single of *About A Girl*, has been put together with the co-operation of the surviving members of the band. A contribution to a number of charities is also being considered. **RED HOT & COOL** (October 24). Digable Planets, Carleen Anderson, MC Solaar and Branford Marsalis have all contributed to this latest A&R newswave album from the Red Hot Organisation, which is being released through MCA's GRP label. The tracks include Marsalis's recording of *A Love Supreme*.

**THE EAGLES: Hell Freezes Over** (November 7). Fourteen years after the band's last studio project, the West Coast legends return with a compilation which contains four new studio tracks together with 14 of their hits recorded for an MTV special. The album will come after the single *Get Over It* (out October 24) and before a companion video released on November 21.

INDIES HOLD STRONG IN CD PRICE BATTLE - p8

## Stars line up for debut MTV awards

Take That, Ace Of Base, Aerosmith, Björk, Roxette and Therapy? are all lined up to perform at MTV's inaugural European Music Awards at Berlin's Brandenburg Gate on November 24. Naomi Campbell and Michael Hutchence will host the ceremony, which will be broadcast live to a potential 239m audience.

## EMI confirms a Kennedy-free Christmas

EMI has confirmed it will not release a new Nigel Kennedy album this autumn, making it the first Christmas without a release from the violinist in three years. Barry MacCann, director of EMI's strategic marketing division, denies the artist is abandoning his career, following reports that the artist would never record any music by a dead composer again. "We want to leave the concerto circuit but has every intention of doing recital and chamber work," he says. Releases are due early next year, he adds.

## Ripe switches distribution to Total

Birmingham's Ripe Records has switched distribution to Total Records. The label has been distributed to date by Sony through a deal with Network Records. The new deal will complement the label's European distribution deal with EMI in Germany, says managing director Andrew Steven. First releases under the new deal will be SNARU/Rockers Revenge's *Walking On Sunshine*, P-Ski Mac's *Ordinary Girl* and Karly'a's *Let Me Love You For Tonight*, all out this month.

## Trojan to relaunch blues label

Blues label Indigo Records is being relaunched this month by Trojan Recordings, with a new series of releases. The first six CDs will be Essential Recordings mid-price issues featuring the works of blues greats Tampa Red, Bessie Smith, Memphis Minnie and Lonnie Johnson. From next month the label will release around two titles a month. All releases will be distributed by Direct Distribution and marketed worldwide by Trojan Sales.

## Date set for Basca Gold Badge event

Basca's Gold Badge Awards event has been confirmed for the London Hilton in Park Lane on October 18. Tickets are available from Amanda McCarthy on 071 436 2261.

## Naxos moves into spoken word market

Classical budget label Naxos is launching a spoken word label, Naxos AudioBooks, with 10 titles offering classic drama, literature and verse on CD and cassette. The first releases, which will be out at dealer price £6.99 (CD) and £5.99 (tape) for double packs and £8.99 (CD) and £10.99 (tape) for four packs, include James Joyce's *Ulysses*, Milton's *Paradise Lost* and Grims and Haas *Christian Anderson* fairy tales. A further 15 titles are due before the end of the year.

## Green Linnet sets up UK headquarters

US roots label Green Linnet has established its first UK base. The label's roster includes Celtic and world roots performers such as Irish banes Alan and Cherish The Ladies and California-based Cuban 12-piece Conjunto Cespedes, all of whom will be touring the UK in the next six months. UK label representative is Alan O'Leary who can be contacted on 071 585 8357 and all product is distributed by Direct Distribution.

## Future takes on MEMS technology show

Future Events has taken on the music technology and recording show MEMS, which takes place at Wembley Exhibition Centre on April 21 to 23. The company is the exhibition division of Future Publishing, the company behind a string of computer magazines including *PC Answers*, *CD Rom Today* and *Mac Format*.

## Indies are matching multiples on CD prices, says Catherine Eade

## Indies hold strong in CD price battle

Indie retailers are demonstrating they can compete with the multiples on price, according to *Music Week's* latest pricing survey.

Three months after the MMC inquiry cleared the industry of any collusion on price, record retailers are continuing to demonstrate fierce competition in the UK's High Streets.

WH Smith's £9.99 chart CD campaign and the £1.99 and £2.99 singles promotions run by HMV and Woollys have brought pricing back into focus over the last month. But, in the second *MTW* price survey in succession, indie retailers show they are willing to fight on price.

Of the indie survivors, all three run their multiple rivals close, with the five-store west county indie Rival Records offering the cheapest prices across the board, and Brad Aspas's concession chain Now coming on top on catalogue.

While Rival gives the lowest price survival to the new *Brand New Heavies* and *Rolling Stones* albums, offering both at £9.99, it beats Virgin for price on nine other Top 20 albums and offers Seal at £11.99, £1 and £2 cheaper than Woolworths and WH Smith respectively. In fact, Now's newly opened Debenhams franchises beat the multiples with back catalogue at an average of £11.65 and also offers a competitive Top 20 album chart, with a typical price of £12.49 on new releases.

For Rival, the price competition comes out of necessity rather than choice, says Plymouth store manager Alison Gregory. "We mainly dropped the prices because a huge Virgin opened up down the road. We try to be cheaper than the rest - particularly on new releases. We're not making much from them but at least people are buying from us."

The addition of the Virgin store has also prompted Woolworths and WH Smith to step up its own price promotions in Plymouth, she adds. "Business has definitely got tougher in the last year," she says.

Fellow indie Aninlys, in Leicester, proves just as competitive as Rival, again motivated by the close proximity of multiples. "Woolworths is just opposite," says Aninlys manager Wayne Allen. "It's tough. With certain albums we have to match them. People do come in and compare prices. We're doing the *Three Tenors* at £9.99."

All but Our Price and Now offer selected chart titles at £9.99, but it is WH Smith which most regularly offers titles below the £10 threshold with a cut-price offer on its own Top 10 chart, including albums by Prince and Neil Young. The multiple making the closest challenge is Woolworths, which offers titles including Eternals' *Always And Forever* at £10.99, compared to £13.49 in HMV and £19.99 in Aninlys.

If there is any solace for retailers it is in the strength of pricing on Buena Vista's *Aladdin* which has held at £12.99. Adrian Rondeau, of Adrians in Wickford, says he is delighted as retail-

## WHAT PRICE MUSIC IN THE HIGH STREET?

	Virgin	Our Price	HMV	Now	Smiths	Woolworths	Aninlys	Rival
<b>TOP 20 ALBUMS</b>								
NOW! 28 - Various	18.99	17.99	18.99	17.99	18.59	17.99	17.99	17.99
<b>DANCE OF PART ONE</b>								
Wet Wet Wet	12.99	12.49	12.99	12.49	9.99	12.49	11.99	10.99
<b>THE BEST ROCK ALBUM IN THE WORLD EVER!</b> Various	14.99	14.99	14.99	13.99	15.99	13.99	14.99	13.99
GROOVIN' - Various	12.99	12.99	12.99	12.49	12.99	12.49	12.49	11.99
<b>TWELVE DEADLY CYN...</b>								
Cyndi Lauper	12.99	12.49	12.99	12.49	9.99	12.49	11.99	10.99
COME - Prince	12.49	12.99	12.99	12.49	9.99	11.99	11.59	10.99
<b>BROTHER SISTER</b>								
Brand New Heavies	12.49	12.49	12.99	12.49	12.99	11.99	12.49	9.99
<b>ALWAYS AND FOREVER</b>								
Eternal	12.49	12.49	13.49	12.49	11.99	10.99	13.99	11.99
<b>SLEEPS WITH ANGELS</b>								
Neil Young and Crazy Horse	12.49	12.99	12.99	12.49	9.99	11.99	11.99	10.99
<b>DANCE MASSIVE - Various</b>	14.99	13.99	14.99	13.99	15.99	13.99	14.99	13.99
CRAZY - Julio Iglesias	12.99	12.99	13.49	12.49	12.99	12.99	13.99	10.99
<b>EVERYONE'S GOT ONE</b>								
Echobelly	9.99	11.99	9.99	n/a	n/a	9.99	8.99	9.99
PARKIFLE - Blur	10.99	12.49	10.99	11.99	12.49	11.99	11.99	10.99
<b>MUSIC FOR THE JILTED</b>								
GENERATION - Prodigy	10.99	12.49	10.99	11.49	12.99	11.99	11.99	9.99
<b>THE GLORY OF GERSHWIN</b>								
Larry Adler/Variety	12.49	12.99	12.99	12.49	9.99	11.99	12.99	12.99
<b>MUSIC SICK-N-HOUR</b>								
MESS AGE - Public Enemy	12.49	12.99	12.99	n/a	n/a	12.49	11.99	11.99
<b>THAT LOVING FEELING</b>								
VOLUME VII - Various	16.99	15.99	15.99	14.99	15.99	15.99	n/a	14.99
<b>IT'S THE ULTIMATE DANCE</b>								
ALBUM - Various	14.99	13.99	14.99	14.99	9.99	13.99	13.99	13.99
<b>BEST DANCE ALBUM IN THE WORLD EVER!</b> 3 - Various	13.99	13.99	13.99	12.99	12.99	13.99	14.99	13.99
<b>THRISTY WORK</b>								
Status Quo	12.49	12.49	12.99	13.99	9.99	11.99	11.99	12.99
<b>AVERAGE CHART PRICE</b>	13.31	13.41	13.31	13.26	12.90	12.69	12.96	12.34
<b>OVERALL AVERAGE PRICE FOR A CHART CD</b>								13.07
<b>CLASSIC ALBUMS</b>								
REVOLVER - The Beatles	14.99	14.99	14.49	13.99	15.49	14.49	13.99	14.99
STARS - Simply Red	14.29	14.99	14.29	13.99	13.99	13.99	13.99	14.49
<b>RUMOURS</b>								
Fleetwood Mac	14.29	14.99	14.29	13.99	15.49	13.99	13.99	14.49
<b>GREATEST HITS - Queen</b>	14.99	14.99	14.99	13.99	14.49	14.49	14.49	14.99
<b>BRIDGE OVER TROUBLED WATER</b>								
Simon and Garfunkel	9.99	9.99	8.49	8.99	9.99	9.99	9.99	9.99
<b>LIKE A VIRGIN - Madonna</b>	14.29	14.99	14.29	8.99	14.99	13.99	13.99	14.49
<b>STICKY FINGERS</b>								
Rolling Stones	14.29	14.99	14.29	n/a	14.99	n/a	14.99	12.99
<b>PET SOUND - Beach Boys</b>	8.99	9.99	8.49	8.99	9.99	8.49	8.99	9.49
<b>ZIGGY STARDUST</b>								
David Bowie	14.99	14.99	14.29	13.99	14.99	13.99	13.99	14.49
<b>FACE VALUE - Phil Collins</b>	14.49	14.99	14.79	8.99	15.49	14.49	13.99	14.99
<b>AVERAGE CATALOGUE PRICE</b>	13.58	14.09	13.37	11.65	13.84	13.21	13.24	13.54
<b>OVERALL AVERAGE PRICE FOR A CLASSIC CD</b>								13.19

Source: *MTW* survey of CD album prices on August 30, 1994

ers will be able to make money from the release, unlike the last two Disney videos *Bambi*, which was sold by most retailers at £10.99 after release.

Across the entire survey, average prices for chart albums is 69p higher than the last survey carried out in May, generally reflecting an increased demand

of the chart by double compilation albums.

Many remain keenly priced, with both *Dance Massive* and *The Best Rock Album In The World Ever* ranging from £13.99 in Rival to £15.99 in WH Smith, while HMV and Woolworth offer the *Ultimate Dance Album* - typically £14.99 - at a low £9.99.

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## FRONTLINE

The following information, collected by *Music Week* on Thursday, is based on contributions from Alan J (Wagant, Andy's Records) (Ricoeur), HBR (Droeg), Soundhouse Music (Leamington Spa), Tower (Kingston, Virgin) (Brinton), Way Ahead (Dorset). If you would like to contribute to *Frontline*, call Paula McGinley on 071-423-3033.

### New releases

It was Oasis, Oasis, Oasis last week with the album *Maybe*. Definitely powering ahead. One multiple reported that 200 units were sold in two-and-a-half days. Oasis's closest competitors were Jesus Lizard, Manic Street Preachers, Dinosaur Jr. The Three Tenors, Peter Gabriel and the Elvis Presley Collection. Singles were led by *The Wonder Stuff*, *The Wedding Present*, and the Pet Shop Boys. Aladdin was still ahead in video sales with the Three Tenors and Peter Gabriel's latest rivals.

### Pre-release enquiries

Singles: REM, Luther Vandross & Mariah Carey, Whifflefield, M-People, Corduroy, Paul Weller.  
Albums: REM, Sugar, Shed Seven, *The Wonder Stuff*, James, Kylie Minogue, Bodycount, Lightning Seeds, Bryan Ferry, Roger Taylor, Paul Weller, Suede.

### Additional Formats

American Music Club CD box, Pop Will Eat Itself limited edition coloured seven-inches, *The Wonder Stuff* limited edition CD single featuring original recording, Oasis gatefold vinyl album featuring extra track.

### In-store

Windows: *The Beautiful South*, *The Wonder Stuff*, Pop Will Eat Itself, Dinosaur Jr, Public Enemy, Manic Street Preachers, Carleen Anderson, Jesus & Mary Chain.  
In-store: Echosmith, Blur, House Of Pain, Killing Joke, Neil Young, Prince, Johnny Cash, Oasis, Manic Street Preachers, Kylie Minogue, Sugar, Shed Seven.

### Multiple Campaigns

ANDY'S RECORDS: Windows and TV ads (Anglia) for *The Three Tenors* and *Rachford*.

BOOTS: In-store - *The Three Tenors*, *Star Wars* trilogy, *The Lion King*, *Labelled With Love*, Bryan Ferry, Soul Nights, Joe Cocker, Mercury Music Prize.

HMV: Album of the week - Shed Seven, single - Corduroy; video - *Demolition Man*; artist of the month - Joe Cocker; windows - Lightning Seeds, Bryan Ferry, Roger Taylor, Shed Seven, Joe Cocker, C&C Music Factory; in-store - Shawn Colvin.

JOHN MENZIES: Pink Floyd competition; MCI CD promotion continues; Belart classical promotion continues; Best of BBC children's video promotion continues; album of the week - *The Three Tenors*; singles - Whifflefield, Luther Vandross & Mariah Carey, Bad Boyz Inc; windows - *The Three Tenors*, *The Star Wars* trilogy; in-store - Aladdin, Elvis Presley, Wet Wet Wet.

OUR PRICE: Price cuts on selected Mercury Music Prize nominated titles; windows - *The Three Tenors*, Oasis, Aladdin, Cyndi Lauper, Dance Massive, Mercury Music Prize; in-store - Aladdin, Manic Street Preachers, Elvis Presley; recommended albums - Eddie Brickerell, Fatima Mansions, Most, Swing Out Sister, singles - REM, Snap.  
TOWER RECORDS: Singles promotion - 3 CD singles for £3.99; single of the week - Children For Rwanda; windows - Muse, Peter Gabriel, Lightning Seeds, Cyndi Lauper, Manic Street Preachers, *The Three Tenors*, *Trance Embrace Express 2*; in-store - *Gramophone* competition.

VRGIN: Virgin Megastore Radio (VMR) essential album - Roger Taylor, megalyric single - *This Picture*, debut artist - Shed Seven, featured artist - Otis Grand, video view - El Mariachi; windows - Mercury Music Prize, *Star Wars* trilogy; in-store - Mercury Music Prize, Capersallite, Bryan Ferry, Roger Taylor, Joe Cocker, Otis Grand; single of the week - *The Sabres Of Paradise*.

WH SMITH: Price cuts on M-People and Take That product with current releases at £5.99 and £9.99 and back catalogue at £4.99 and £7.99; CD for £9.99 campaign continues; album of the week - *Soul Nights*; Virgin 1215 featured artist - Wet Wet Wet; windows - *Soul Nights*; in-store - Elvis Presley, *The Three Tenors*.

WOOLWORTHS: 100% compilation price cuts continue.

## LETTERS

Alan Jones tells us in his *Dateline* column (18/8 August 20) that R&B artist Gerald Levert has rescued the Boy Howdy song, *I'd Give Anything*, "from obscurity". Originally recorded by Boy Howdy as *She'd Give Anything*, it is far from obscure, having enjoyed a healthy 30-week run on the *Billboard* US country chart and peaking at number four. Furthermore, the album on which it appeared spent some time on the US pop album charts. I don't know - maybe Jones' dictionary and the one I use has an opposite meaning for the word obscure. Craig Bagley, Editor, *Country Music People*, Lewisham Way, London SE14.



# R1 loses its pop for DJs' cackle

As someone who, at 25, fits into Radio One's target age group, it is deeply concerning to see its popularity nose dive faster than a kamikazi pilot. The problem is not musical as it plays a brilliant cross section of everything. I place the blame firmly at the doors of its presenters. The very mouthpiece, heart and soul and character of any station.

In the rush for change they have sacrificed quality for inexperience. "Age" was never the issue as you are as young as you sound. The present batch of night-time presenters are droopy and

serious.

On the other hand, the 'poor man's Janice Long' Emma Freud is slazney and too snooty. And Steve Wright has become repetitious and frankly sounds cocky and too big for his own boots. I would have preferred a DLT anyway. They obviously underestimated him: at least he was amiable and not condescending.

The current batch is a recipe for further disaster. Plesse Mr Bannister bring back the entertainment, the friendly sparkling DJ who you would like as a mate, and dispense with this

all-too-serious style.

For what it's worth you still have some gems in the cabinet and my advice for a winning ticket would be Nicky Campbell for breakfast, Bruno Brookes for lunch, Johnny Walker or Janice Long drive time with Gary Crowley or Mark Goodier nights.

Bring back the fun or lose a future generation for good.

We've listened to you enough. Now, please listen to us.  
Paul Ward,  
Kilravock Street,  
London W10.

## Change the chart to restore confidence

As an industry, can we really afford to ignore the latest vote of no confidence in the singles chart from the head of BBC Light Entertainment David Liddiment?

It's stating the obvious to say the problem lies with the new entries. In the main they only reflect the taste of a minority audience. When these are taken to be the most popular records of the day, it is any surprise that the audience for Top Of The Pops, and Radio One for that matter, is being alienated.

It's just not possible that the industry will ever be able to collectively behave itself so there must be some regulation of the singles chart.

I still haven't heard an effective

argument why the first two or three weeks sales of a new release cannot be aggregated to deliver a sensible position at which to enter the chart.

Surely without the hindrance of one week records the chart would be full of natural hits.

Who knows, the whole industry may well end up with confidence in the one chart again, with two peak time Top Of The Pops, selling to a much broader audience over a much longer period of time.

Now there's a thought.

Shaun King,  
Managing director,  
Impulse Promotions,  
Chaplin Road,  
London NW2.

## De Lisle takes Webbo to task

If Jon Webster wants to have a go our Campaign For Cheaper CDs, that's his business. But he should get his facts right. Under the heading 'Why De Lisle Makes Me Smile', he says that I wrote something in the *Independent* on Sunday about getting Interational. I didn't write it. It's true that I started the campaign, but I certainly don't write all the copy for it. And on this occasion, I was on holiday.

CD prices are still the issue on which I got most letters from readers, and nine out of 10 support our stand. The tenth is usually from Jon Webster, accusing us of getting our facts wrong. Tim De Lisle, *The Independent*, London ECI.

Jon Webster repeats: Tim De Lisle is being a trifle pedantic as he is the Arts Editor of the *Independent* on Sunday and usually writes the column.

# NoW's Mackie in A&R heli shock

On June 19 the *News of the World* ran a competition to write a hit song for Haddaway.

More than 1,200 tapes later, the top 20 have been chosen for him (or someone on his behalf) to make the final decision.

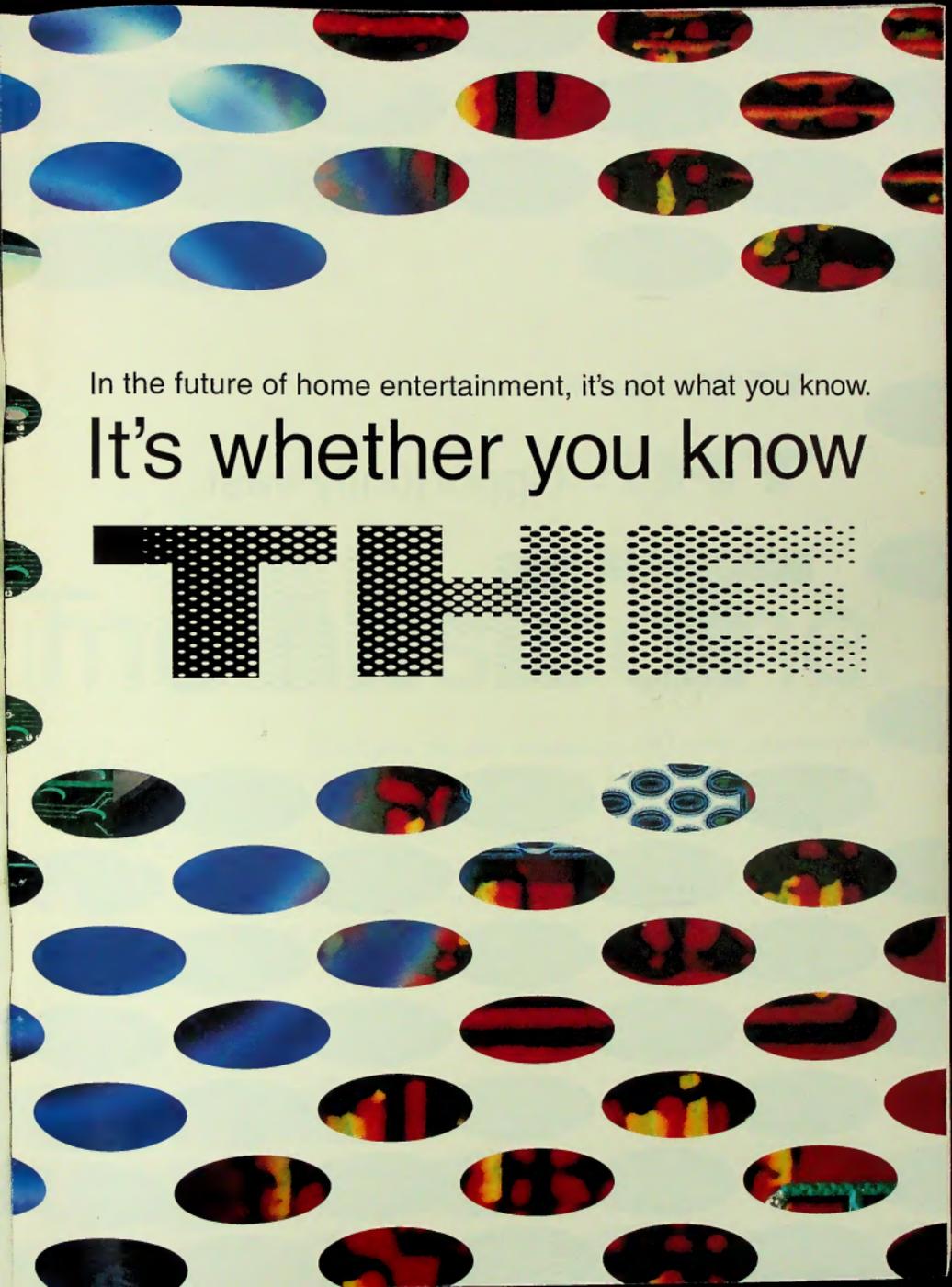
Having had the worst two months of my life with this thing, I can safely say I

never want to see another cassette and lyric sheet again and I shall not be making a career move into A&R!

I would like to thank Christian UIF-Hansen (BMI), Mandy Hayes (PRS) Torquill Corbett ('Bugle Music), Charlie Mallans (one of the Rapino Brothers), Pete Baker (Delta 9 Records) and Perry Hodder (News International) for

answering my cry (panicked scream) of "help". Without their support and their 'ears' I don't know how I would have got through it. I shall never say anything against an A&R person ever again. I have the utmost respect for the guys. Helen Mackie,  
News Group Newspapers,  
London E1.

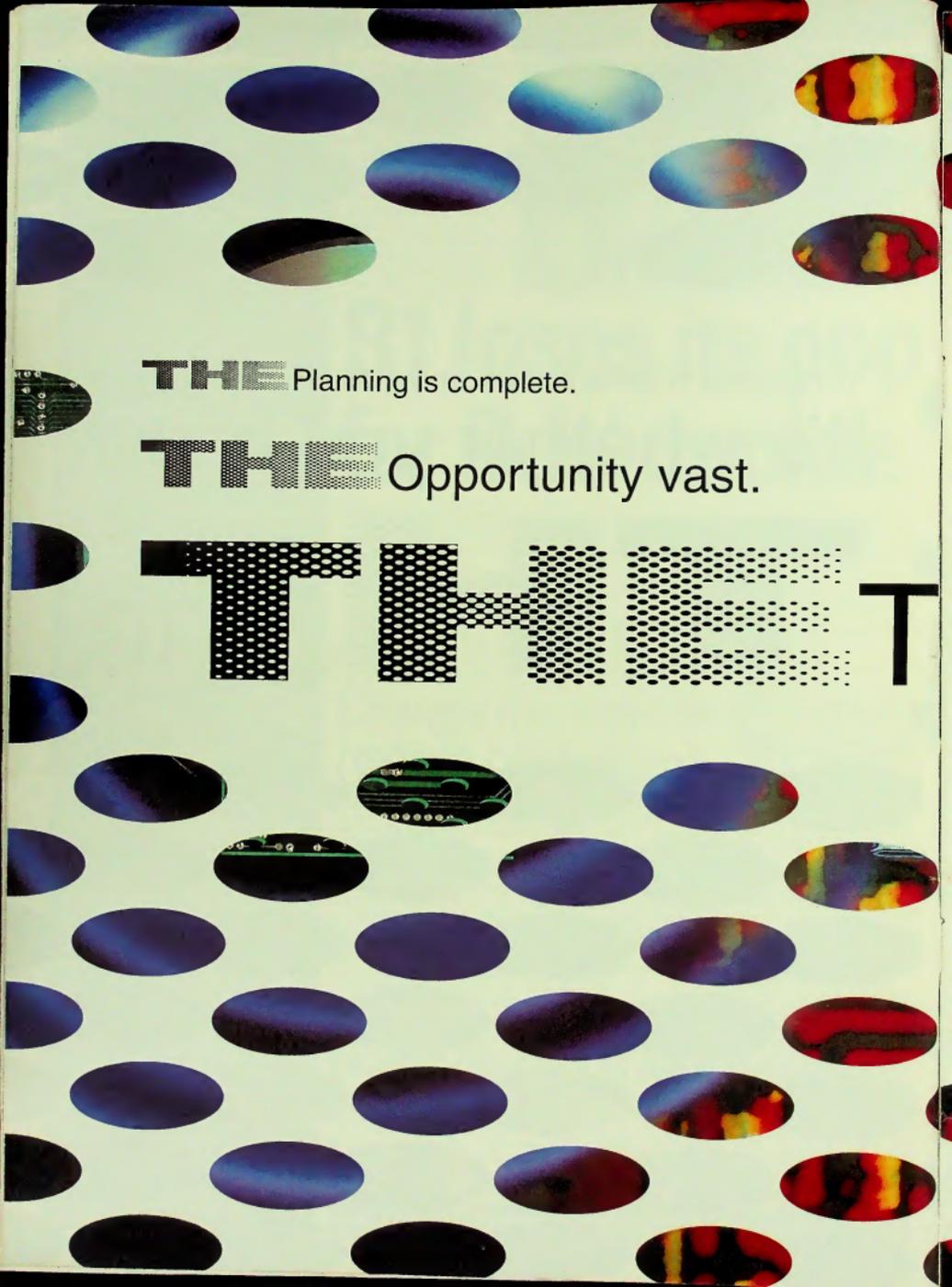
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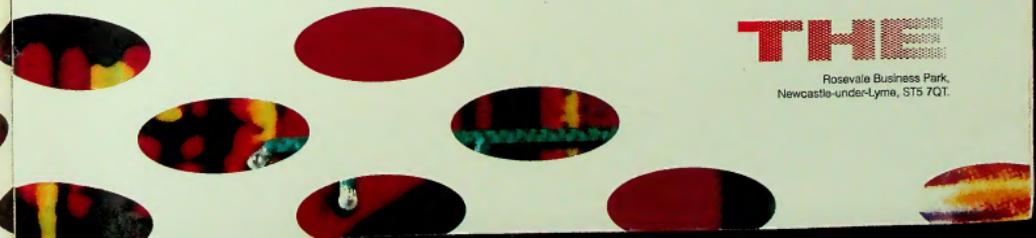
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# D.A.T.A. F

CHARTS AND  
PRODUCT NEWS  
week ending  
10 SEPTEMBER 1994

● **Kylie creeps up on the Wets** ● **Oasis live up to hype with No. 1 album debut**

## CHART FOCUS

**F**or the first time since it ascended to the top of the singles chart some 15 weeks ago, **Wet Wet Wet's Love Is All Around** looks beatable. It recorded the lowest weekly sale (about 65,000) in its lengthy tenure last week, making a staggered yet overall weak decline of 15%. Furthermore, its lead over the chasing pack was cut back from a comfortable 53% to just 28%.

If **Love Is All Around** stays at number one next week, it will equal the record-setting 16-week reign of Bryan Adams' (Everything I Do) Do It For You, but it's under threat from no fewer than three records.

Leading the pack is **Kylie Minogue**, who returns after a 21-month absence to claim runners-up position this week with **Confide In Me**. It is the sixth time Kylie has debuted at number two—a record for any artist—although she has never managed to debut at number one. Also on the Wets' trail are **Yousang N'Dour** and **Neneh Cherry**, whose 7 Seconds continues to gain strength, and **Whigfield's** much-fancied Saturday Night, which gets its official UK release today, after a seven-week run on the Top 200 as an import.

The **Album** chart receives some welcome injections of new blood this week, with no fewer than five debuts inside the Top 10, the largest contingent since last week's album debuts in the same week since 19 March. Of the five, the one that impresses the most is **Oasis's**



While some albums make a high-profile debut at the top of the chart but sell few copies, others perform very modestly but accumulate big sales. A case in point is **R. Kelly's 12 Play**, which was released last November, and has since spent an astonishing 22 weeks in the Top 25 without ever rising above number 52. It has, however, sold enough copies—80,000—to earn **gold** disc status for the 24-year-old from Chicago. In the US, **12 Play** has sold nearly 4m copies. **Kelly's** managed two Top 40 hits here so far—**Your Body's Callin'** got to number 19 and **Summer Bunnies** reached number 23 last week.

Definitely **Maybe**, which debuts at number one. Its massive pre-sale of 400,000 translated into actual over-the-counter sales of about 86,000

copies last week, a fine achievement by the band, who thus become the first new act to debut at number one since **Jamiroq's Emergency On Planet Earth** 15 months ago.

The **Oasis** album does so well this week, it would even have threatened **Now That's What I Call Music 28** if the two album charts were still combined. The **Now 28** album has been the country's biggest seller in each of the previous four weeks and is already far and away the biggest-selling compilation of 1994.

Meanwhile, **Terrorist's** How To Make Friends And Influence People album makes a healthy 16-notch climb to number 36, having initially peaked at 15 in March. Its continuing healthy performance (it has sold about 50,000 copies to date) is due to a succession of hit singles, which, although not top-chart beaters, have kept the group's profile high. They are the only act to register four new hit singles in 1994. Curiously, while all four have made the Top 30, none has reached the Top 20.

Finally, after struggling at number 80 in mid-week, the **Children For Rwanda** single responded to a Top Of The Pops plug by entering the chart at number 57. It's a re-recording of the title track of an album by country act The Judds from 1990. I hesitate to call it obscure in view of the correspondence about my use of the same term to describe a **Boy Howdy** track (see letters, p 10). Still, my remark is probably the only one that can be obscure here, no matter whether it's known to millions of Americans.

Alan Jones

## SALES AWARDS

- **Platinum:** **Wet Wet Wet: End Of Part I** (Their Greatest Hits 1993), **Carera/Domingo/Pavarotti**
- **Gold:** **Let Loose: Cris Foy (You Are My)**; **Oasis: Definitely Maybe: Various: Various**
- **Silver:** **Red Dragon with Brian and Tony Gold: Compliments On Your Kiss (single)**

## AIRPLAY ADDS

- Radio 1 FM: wk 02.05.94** ● **8 List:** Ace Of Base - *Hitsy*; Nitzer - *Stop Eat*; Simon - *Walkers To Tomorrow*; Don Don's - *Love*; Anita Baker - *By Your Side*; East 17 - *Sham N List*; *Reckless*; *What's Goin' On*; *Samuel*; *Confamy*; *Mex*; *Now Campbell*; *Love & Sympathy*
- Capital FM: wk 02.05.94** ● **4 List:** Luther Vandross & Mariah Carey - *Endless Love*; *Clay Aice Of Base*; *Poppy Mastin*; *Don Jazzy*; *Alwaya*; *Candi Layman*; *Who's Your Girl*; *Just Wanna Rock*; *Full*; *John Mellencamp*; *Mr. Small*; *Midnight*; *Wild Hinge*; *R.E.M.*; *What's The Frequency, Kenneth?*
- Virgin 1215: wk 02.05.94** ● **8 List:** Ace Of Base - *Hitsy*; Crowded House - *People's Heart*; *R.E.M.*; *What's The Frequency, Kenneth?*; *Clay Aice*; *Paul Kelly*;  *Bryan Ferry*; *John Mellencamp*; *Edly*; *Bob*; *Spand*; *Dave Stewart*; *Heart*; *Di Scro*; *Don Eickhause*; *Yolke*; *Tina Turner*; *Someone*; *Naomi*; *Rick D*; *Let Know*; *Who's Your Girl*; *Seaside*; *Who Are The Girls*; *Sugar*; *Just Your Type*; *Tea*; *The Wet Wet Wet*; *Art*; *David*
- The Real: wk 02.05.94** ● **Charters For Radio 1:** *Love*; *Clay Aice*; *Bludge*; *Orkan*; *Blair*; *Paul Kelly*;  *Bryan Ferry*;  *Art*; *Loanships*;  *Peter Gabriel*;  *Come Talk To Me*; *U2*;  *R.E.M.*;  *Big Big Music*;  *Terrorist*;  *Phono Beat*;  *Busted*;  *Busted*;  *Shawn Colvin*;  *Every Little Thing*;  *Cyrus*;  *Kelly Rowland*;  *Seal*;  *Magoo*;  *Sonoma*;  *10*;  *Kylie Minogue*;  *Sent Me*;  *Mx*;  *Poshy*;  *Nobody*;  *Trucks*;  *Sam M Page*;  *None Of Your Business*;  *Lucy*;  *Darius*
- MTV Europe: wk 02.05.94** ● **8 List:** *10 Miles In To You*; *Red Hot*; *Orkan*; *Ear*; *Stop Eat*; *Summer*; *Whitney*; *Ed*; *Tomorrow*; *R.E.M.*; *What's The Frequency, Kenneth?*; *Luther Vandross & Mariah Carey*; *Endless Love*; *Red Dragon*; *George*; *John Mellencamp*; *Mr. Small*; *Midnight*; *Wild Hinge*; *Rick D*; *Let Know*; *Who's Your Girl*; *Seaside*; *Who Are The Girls*; *Sugar*; *Just Your Type*; *Tea*; *The Wet Wet Wet*; *Art*; *David*

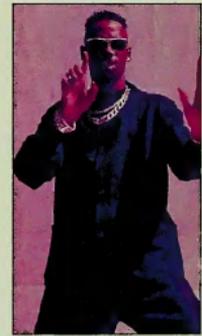
## NEXT WEEK'S HITS

**Singles:** **Aswad:** *Warriors* (Bulwer); **Bad Boys Inc:** *Love, Here I Come* (ASAP); **Elaine Riley:** *Believe* (Mercury); **DJ Bobo:** *Everybody* (PMA, Intertainment); **The Grid:** *Reckless* (RCA); **R.E.M.:** *What's The Frequency, Kenneth?* (WAL); **Snape:** *Welcome To Tomorrow* (Atlantic); **Cyndi Lauper:** *Just Your Type*; **Just Want To Have Fun** (50); **Luther Vandross & Mariah Carey:** *Endless Love* (Columbia); **Whigfield:** *Saturday Night* (Sympatico/Concord); **Albanes:** *Give Cocker*; **Have A Little Faith** (Capitol); **Bryan Ferry:** *Almanac* (Virgin); **Shed Seven:** *Change Your Mind* (Polygram); **S'M\*A\*S'H:** *Sell* (A&E) (4-Rise); **Sugar:** *File Under Easy Listening* (Dorland)

**Predictions compiled by Ben. Last week's score: 14 out of 16.**

## NEWCOMERS

**2 KYLIE MINOGUE: Confide In Me** (Deconstruction) Australian 21st hit. **First/Biggest hit:** *Should Be So Sweet* (1, 1988). **Last hit:** *Celebration* (20, 1992). **Notes:** Celebrating her 21st hit single, **Kylie - the 'queen of hairdraz'** - releases her first record for Deconstruction. **Confide In Me** is taken from her self-titled sixth album. It includes contributions from M People, the Pet Shop Boys, Farley & Heller and the writers and producers of this single, the Brothers In Rhythm. The second CD, marketed today (Monday), includes two bonus tracks not included on the album. **Album:** *Kylie Minogue* (September 19).



**9 CORONA: Rhythm Of The Night** (WEA) Italian debut. **Line-up:** Francesco Suardini, Luca De Souza (b). **Notes:** Already an Italian number one and a pan-European hit, **Written and produced by Bontempi**, under the guidance of **Lee Maragos** scored with the club hits *To Go* (2) and *Fatin* in the late eighties. **He was also responsible for Cappella's** debut hit, *Puro* (The Best/Seahorse). **De Souza**, who has lived in Rio De Janeiro, moved to Italy in 1990 and teamed up with **Bontempi** to form **Corona** in 1992. The track recently reached the Top 20 of the A&M Chart. **Album:** none planned.

**11 M-BEAT featuring GENERAL LEVY** (pictured): **Incredible** (Rank) UK re-entry of hit. **First/Biggest hit:** *Incredible* (30, 1993). **Notes:** Selling more than 25,000 copies at number one, **Levy**, **Incredible** - inspired by many as the jungle anthem - is given a new lease of chart life. **Levy**, a 19-year-old from London, plans a follow-up with **General Levy** later in the year on **London Records**. **Levy's** recording home. **London** has also acquired the rights to **M-Beat** for the rest of the world - Japan being the first territory to issue the single. **Album:** later in the year.

**16 GIVE ME MORE: More** (Polygram) **Unbearable** (Polygram) UK 14th hit. **First hit:** *Give Me More* (72, 1988). **Biggest hit:** *Dizzy* (with Vic Reeves) (1, 1991).

**Alan Thompson.** **Start** (Monday 12) sets the issue for the first time on CD of four Brits and three Deborah Harry albums, complete with bonus tracks. The group have just renegotiated their contract with **Chrysalis**. **Album:** none planned.

**21 ROLLINS BAND: Live/Disconnected** (Image) US 2nd hit. **First/last hit:** *Teaching* (54, 1992). **Line-up:** **Henry Rollins** (b), **Sam Cain** (d), **Chris Hahn** (g), **Melvin Gibbs** (b). **Notes:** This double-header single is the Rollins Band's first release for more than two years. **Henry Rollins** has just completed filming for a starring role alongside **Keanu Reeves** in a new Hollywood film, **Johnny Mnemonic**. **Album:** *Weight* (not out).

**45 REDD KROSS/SONIC YOUTH: Yesterday Once More/Superstar** (A&M) US 2nd/5th hit. **Redd Kross - First/last hit:** *Victory* (95, 1994). **Sonic Youth - First hit:** 100% (22, 1992). **Biggest/last hit:** *Bull In The Heather* (24, 1994). **Line-up:** **Redd Kross** - **Jeff Michalski** (v), **Steve McCord** (b/v), **Robert Heckler** (g), **Kim Gordon** - **Thursston Moore** (v/g), **Lee Ranaldo** (g), **Jim Soto** (b/v). **Steve Shelley** (b). **Notes:** Two alternative recordings taken from a tribute album to mark the 25th anniversary of **The Carpenters**. **Other artists featured on the project include** the **Carmentals**, **4 Non Blondes** and **Sheryl Crow**. The original on the double A-side, single respectively reached numbers 18 and two in the single Seventies. **Superstar** was a US million-selling chart topper. **Album:** If **Were A Carpenter** (September 17).

**46 AMERICAN MUSIC CLUB: With The World Away** (Virgin) US 2nd hit. **First/last hit:** *Johnny* (1987). **Line-up:** **Mark Eitzel** (v), **Vudii** (g), **Tim Macnevey** (b), **Don Pearson** (b). **Notes:** After their acclaimed performance at Reading, the group return to the UK in October for a seven-date tour. It's 1981. **Stoned** **Mark Eitzel** sangwriter of the year for his work on the group's **Electric** album. **Album:** *San Francisco* (September 12).

**Chart Newcomers compiled by Denise Lovell/Erin See chart for full details/pandora@publinter.com**



This is the place  
a tune that should  
be picked up on now  
12 cd month  
September

Blondie and Deborah Harry albums which to date have only been available on CD as imports will be released at mid-price next Monday by Chrysalis, which is promoting them with ads in *Mojo*, *Record Collector*, *Boys and Girls Times*.

**The Cranes' Loved**, released next week on RCA, will be advertised in the *NME* (with Virgin), *Melody Maker* (with HMV) and *Select* (with Our Price). There will be a lesser campaign in *NME* and *Melody Maker* from this week and a nationwide poster campaign. In-store, the album will feature on Virgin listening posts and there will be displays with *The Chain With No Name*.

**The Best Of Randy Crawford**, out now through Dino, will be promoted with ads on GMTV from next week. Radio ads run on KISS, FMJ, Capital, Clyde and Fun.

**Dance Massive**, a compilation of dance tracks out now on Dino, will be nationally TV advertised on Channel Four and selected satellite stations with radio ads running on Kiss and Atlantic 252. **Dazed And Confused**, the film soundtrack album featuring tracks by Kiss, Sweet, Alice Cooper and Black Sabbath, will be released next Monday by RCA and advertised in the national press and on posters. The album will be played in cinema floors and there will be leaflets distributed after each screening.

**100% Hits**, Telstar's latest, will be added to the 100% series, will be available from next Monday and nationally advertised on ITV and Channel Four for three weeks. There will be radio ads on Capital, Kiss, Atlantic 252 and selected regional radio stations. **Luscious Jackson's Natural Ingredients**, out next Monday on the Capitol/Grand Royal label, will be advertised in *Q*, *Spot*, *RAD*, *Select*, *Loaded* and *NME*. It is in *Our Price* recommended release and there will be displays with HMV and Virgin, which is playing it in-store. There will be some



From today, pre-awakening TV advertising linked to a nationwide poster campaign will herald the launch of **Sinead O'Connor's** new album, *Universal Mother*, which is followed by Ensign/Chrysalis on Thursday, September 15. After release there will be release on TV, in-store and poster activity.

**Record label/promoter:** Ensign/Chrysalis/Karl Badger.  
**Media agencies/executives:** TMD/Carat - TV, London Media - press ad posters/Barett Jones - TMD, Beth Tuffrey - London Media.  
**Creative concept:** Chrysalis in-house design department. Sleeve illustration by Simon O'Connor.

TV: From today there will be 10-second teaser ads on ITV Yorkshire, Granada, Border and Carlton and nationally on Channel Four. Further ads will run from September 15. Press: Ads will appear in *The Guardian*, *Times*, *NME*, *Time Out* and *Andy's* promoting the release on the front cover of its bi-weekly magazine.

**Posters:** A nationwide campaign mirroring the TV advertising starts today.  
**In-store:** HMV, Virgin and 150 independents will play the album in-store and displays will run with Bontis, HMV, Our Price, Virgin, WH Smith, Muzico, Tower Pizzardi, Woolworths and HMV West End shops, where it is the album of the week.  
**Target audience:** Mass market but with the emphasis on 18-34 age group.

press ads in the hip hop press. **Robert Palmer's Honey**, released next week through EMI, will be TV advertised for one week in the Channel Four Midlands area and (with Andy's) in the ITV Granada, Tyne Tees and Yorkshire regions. There will be radio ads on Capital (with Tower) and press ads in *Mojo* and *Rip Him*. In-store displays will run with HMV, Our Price, Virgin, Tower, Woolworths, Andy's and selected independents. **The Pet Shop Boys' Disc 2**, an album of remixed tracks which

includes the current single and a new track entitled *We All Feel Better In The Dark*, will be released next Monday through Parlophone and advertised in *Q* (with HMV), *Select*, *The Face*, *Sky* and the *NME*. In-store displays will run with HMV, Our Price, Virgin and 100 independents and window displays with Woolworths. Posters will appear in London. **Jason Rebello's Make It Real**, out next Monday on RCA, will be advertised in *The Guardian* (with HMV), *The Wire*, *Straight No*

*Chaser*, *Jazz On CD* and *Jazz Magazine*. The release is a Tower No Risk Disk and it will feature on Virgin listening posts.

**Duke Robillard's Temptation**, released next Monday by Virgin on the Pointblank label, will be press advertised in *Q*, *Mojo* and *Vox*. The album is a Tower No Risk Disk and will be advertised in *TOP*. There will be a mail-out to the Pointblank fanbase and promotion through an 0891 number where fans can hear selected tracks.

**Sad Religion's Stranger Than Fiction**, out next Monday on Columbia, will be advertised in *NME* and *Kerrang!* and on nationwide posters. In-store displays will run with selected independent retailers.

**Spearhead's Home**, out on Monday through Capital, will be advertised in *NME* (with Virgin), *The Guardian* (with HMV) and - two weeks after release - in selected hip hop and style titles including *The Face* and *Hip Hop Connection*. The album is an Our Price recommended release.

**When A Man Loves A Woman**, Dino's current love songs compilation, will be nationally TV advertised on Channel Four from next Monday.

**The Wedding Present's Watani**, released next week by Island, will be press advertised in *NME*, *Melody Maker*, *Select* and *Vox*. There will be 150 independent displays and nationwide posters promoting both the album and the current single. The album is an Our Price recommended release and HMV will be distributing leaflets in-store.

**Paul Weller's Live Wood**, released next Monday through *Go Discs*, will be advertised in the *NME*, *Q*, *Mojo*, *Acid Jazz*, *The Observer* and *Time Out*. The album, which contains live versions of tracks from *Wild Wood* plus some new material, will be promoted through a mail-out to the fanbase and nationwide posters. There will be in-store displays with selected multiples and independents. Contacted by Sue Sillitoe: 071-2285547.



PICK OF THE WEEK

**The 1994 MTV Video Music Awards, Thursday September 8, 8PM-3am.** Comedian Rosanne Arnold hosts the prize-giving ceremony which is broadcast live from New York's Radio City Music Hall. The awards feature 18 categories plus an international viewers' choice section. Performers include Tom Petty & The Heartbreakers and Snop Doggy Dog (pictured).

## MONDAY SEPTEMBER 5

- GMTV featuring Dave Stewart, ITV: 6-9am
- The Big Breakfast featuring Bad Boys Inc and Gun, Channel Four: 7-9am
- Favourite Songs: Happy Birthday To You featuring Roger Daltry, BBC1: 3.50-4.10pm

## TUESDAY SEPTEMBER 6

- Russell Grant's All Star Show featuring Cliff Black, ITV: 2.20-2.50pm
- The Evening Session Live with Shed Seven and Elastic, Radio One: 7-10pm
- The Beat with Urban Dance Squad, The Buzzcocks, Biggars ITA and Therapy?, ITV: 1-2am

## WEDNESDAY SEPTEMBER 7

- GMTV featuring Luther Vandross, ITV: 6-9am
- Michael Ball featuring Daryl Hall and Shirley Bassey, ITV: 7-8.30pm

## THURSDAY SEPTEMBER 8

- GMTV featuring Cyndi Lauper, ITV: 6-9am
- The Evening Session Live featuring Gene, Sleeper and The Autors, Radio One: 7-10pm

## FRIDAY SEPTEMBER 9

- The O Zone featuring The Pet Shop Boys, D-Ream, Kylie Minogue and Joe Cocker, BBC2: 7.15-7.30pm
- Pete Tong's Essential Selection featuring Real 2 Real and The Prodigy, Radio One: 7-10pm

## SATURDAY SEPTEMBER 10

- John Peel features Rugrat and Blubber, Radio One: 4.30-7pm
- In Concert featuring Take That, Radio One: 7-11pm
- BPM featuring Opus III, ITV: 3-4am (regions only)

## SUNDAY SEPTEMBER 11

- Cue The Music featuring The Explorers, LWT: 1.10-2.05am

## PROMOS IN PRODUCTION

ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DATE	CONCEPT
PAT BANTON	Baby Come Back	Steve Tarnett for IRS/Virgin	Duncan Smith	Julian Caidan for Telegram Productions	September 19	Pastiche of a Sixties pop show with US40's Campbell brothers.
GUN	Don't Say It's Over	Robin Dancin for A&M	Adolfo Doring	Nicole Doring for Stein/Red Dog Films	September 13	A visual portrayal of the seven deadly sins in Budapest.
LET LOOSE	17	Caroline Strickland for Phonogram	Tom Blad	Mark Fetterman for	October 10	The boys put on location in San Francisco.
CJ LEWIS	Best Of My Love	Cherianne Griffin for MCA	Marcus Adams	Phil Griffin for Hammer	September 26	Afro-haired CJ in Seventies spoof.
SHANE MCGAGOWN	That Woman's Got Me Drinking	Liam Teeling for ZTT	Johnny Depp	Gareth Stein for Third Street Productions	September 26	MacGowan as barman listens to Depp's drunken woes
REBECCA DE RUVEL	I Caught You Smin	Simon Jones for Arista	Jonathan Tepliski	Pete Chambers for Parlophone	September 19	Do Rivo conquers the male dominated world of boxing.
SCARLET	Independent Love Song	Ollie Weat for WEA	Marcus Nisipel	Shelley Bloch for Parlophone	October 3	Performance in Times Square NYC with an audience of grunge cherubs.
SLEEPTALKING BIRDS	Days Like These	Dilly Gent for Parlophone	Dwight Clarke	Kate Cottisford for 4D Productions	October 3	Swapping bile of Skye landscapes and ingenious camera work.
TAKE THAT	Sure	Louise Hart for RCA	Greg Mszak	Phil Barnes for Oil Factory	late September	The group babysits a young girl a la <i>There's A Boy In The Girls' Bathroom</i> .
ULTIMATE KAOS	Some Girls	Cynthia Lole for Polydor	Pete Cornish	Barney Jeffrey for Parlophone	October 10	Choreographed boys versus girls basketball match.

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**Faster,**

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THE OFFICIAL  
music week  
CHARTS  
10 SEPTEMBER 1994

Pos	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12
1	<b>LOVE IS ALL AROUND</b> ★	Precious Organisation J.W.L.D. 23/1/93/23 (F)	Meridian	Meridian	41
2	<b>CONFIDE IN ME</b>	Dancetrust/Red RCA 7421274/274 (F)	Meridian	Meridian	29
3	<b>7 SECONDS</b>	Columbia 66582/66584 (A)	Columbia	Columbia	42
4	<b>COMPLIMENTS ON YOUR KISS</b> ○	Manga GDM 890M/242 (IRP/AV)	Manga	Manga	42
5	<b>I'LL MAKE LOVE TO YOU</b>	Mercury TMCCO 143/7MGCS 143 (F)	Mercury	Mercury	6
6	<b>CRAZY FOR YOU</b> ○	Motown TMCCO 142/7MG 421 (F)	Motown	Motown	6
7	<b>SEARCHING</b> ○	Wild Card CARO 71CARO 71 (F)	Wild Card	Wild Card	8
8	<b>REGULATE</b>	Death Row/Warner G 82920/24 (IRP/AV)	Death Row	Warner	8
9	<b>THE RHYTHM OF THE NIGHT</b>	WEA 75.83C/D 75.83C (F)	WEA	WEA	9
10	<b>I SWEAR</b>	ACA 7421275/275 (F)	ACA	ACA	10
11	<b>INCREDIBLE (REMIX)</b>	Red COREN 4 N25C/A 4 (SRD)	Red	Red	10
12	<b>WHAT'S UP</b>	Systemic SYCO 24SY2M 24 (F)	Systemic	Systemic	12
13	<b>NEW YEAR</b>	Parade CDRS 6080/8081 (SRD)	Parade	Parade	13
14	<b>PARKLIFE</b>	Food/Paraphone CDFOOD 537/CDFO 53 (F)	Food	Paraphone	14
15	<b>RIGHT BESIDE YOU</b>	Columbia 66691/56694 (A)	Columbia	Columbia	15
16	<b>UNBEARABLE</b>	Polydor CDPOD 18028 (SRD)	Polydor	Polydor	16
17	<b>TROUBLE</b>	Food/Paraphone CDFOOD 51/CDFO 51 (F)	Food	Paraphone	17
18	<b>EIGHTEEN STRINGS</b>	The FC 240FC 242 (F)	The FC	The FC	18
19	<b>ATOMIC (REMIX)</b>	Chrysalis CDHSS 5017/CHS 5013 (F)	Chrysalis	Chrysalis	19
20	<b>SOMEONE TO LOVE</b>	Parlophone CDRS 6390/783 6390 (F)	Parlophone	Parlophone	20
21	<b>STAY I MISSED YOU</b>	RCA 7421272/272 (F)	RCA	RCA	21
22	<b>DREAMER</b>	Unidisc/MCA MCSTD 193A/193B (BMG)	Unidisc	MCA	22
23	<b>EVERYTHING'S COOL?</b>	Infectious INFECT 03C (IRP)	Infectious	Infectious	23
24	<b>SO GOOD</b>	EMI CDMS 23/7CM 33 (F)	EMI	EMI	24
25	<b>KNOW BY NOW</b>	EMI CDMS 34/7CM 34 (F)	EMI	EMI	25
26	<b>BLAME IT ON ME</b>	Magnet MAG 102/CD MAG 102 (F)	Magnet	Magnet	26
27	<b>LIAR/DISCONNECT</b>	Imaga 74212138/2142/130A (BMG)	Imaga	BMG	27
28	<b>REFLEX BACK 2 BACK</b>	Total Vegas CDVEGAS 87/VEGAS 8 (F)	Total Vegas	VEGAS	28
29	<b>LET'S GET READY TO RUMBLE</b>	X-Synch/Telstar CDDEE 1106C (IRBMG)	X-Synch	Telstar	29
30	<b>LETTIGO</b>	Warner Bros W 629C/CD W 629C (F)	Warner Bros	Warner	30
31	<b>SUGAR SUGAR</b>	Bel/Arista 74321228/02/7421228/0A (BMG)	Bel/Arista	BMG	31
32	<b>BLACK HOLE SUN</b>	A&M 5807/5902/726 (F)	A&M	A&M	32
33	<b>(MEET) THE FLINTSTONES</b>	MCA MCSTD 198M/198C 198B (BMG)	MCA	BMG	33
34	<b>INSIDE OUT/DOWN THAT ROAD</b>	Capitolme CD/DOLBY 29/CT 29B (F)	Capitolme	Capitol	34
35	<b>NO MORE (I CAN'T STAND IT)</b>	Pulse 742055/66/2055 66 (SRD)	Pulse	Pulse	35
36	<b>KEEP THE FIRES BURNING</b>	Media/MCA MCSTD 199M/199C 199B (BMG)	Media	MCA	36
37	<b>SWAYM THING</b> ○	Deconstruction/RCA 74212084/21/2084 (IRBMG)	Deconstruction	RCA	37

Pos	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12
38	<b>LIVE FOREVER</b>	Creation CRESD 185/CRESD 185 (BMV/A)	Creation	CRESD	38
39	<b>DAVINE</b>	Manga GDM 89M/242 (IRP/AV)	Manga	GDM	39
40	<b>MIDNIGHT AT THE DASIS</b>	BNCPD 59N/M/51 (F)	BNCPD	59N/M/51	40
41	<b>SUMMER BUBBLES</b>	Jive JIVECD 35/JIVE/35 (BMG)	Jive	JIVE	41
42	<b>HEART OF STONE</b>	East West 75.84B/C/D 75.84B (F)	East West	75.84B/C/D	42
43	<b>SHINE</b> ○	Budnik/CDUBA 818/818 (SRD)	Budnik	CDUBA	43
44	<b>PRETTIEST EYES</b>	Go/Discs GDCD 119/GDCD 119 (F)	Go/Discs	GDCD	44
45	<b>YESTERDAY AND MORE SUPERSTAR</b>	A&M 58075296/7545/5297-99 (F)	A&M	58075296/7545/5297-99	45
46	<b>WISH THE WORLD AWAY</b>	Virgin VSCD 115/SCD 115 (F)	Virgin	VSCD	46
47	<b>SPED</b>	Capitolme 74321234/74321234/74321234/74 (BMG)	Capitolme	Capitol	47
48	<b>WHOOPT! (THERE IT IS)</b>	Dub Toots SHK/USHKM 1 (SRD)	Dub Toots	SHK/USHKM	48
49	<b>HOT HOT HOT</b>	The HK Hell 1/HT/HT 1 (F)	The HK Hell	1/HT/HT	49
50	<b>WILD NIGHT</b>	Mercury MERC 428/MERC 428 (F)	Mercury	MERC	50
51	<b>YEAR YEAR YEAR YEAR YEAR</b>	Capitolme 74321235/235 (F)	Capitolme	Capitol	51
52	<b>BOP GUN (ONE NATION)</b>	4th+5th BCD 305/32A/305/32A (SRD)	4th+5th	BCD	52
53	<b>SPEAKEASY</b>	Polydor YDPOD 18028 (SRD)	Polydor	YDPOD	53
54	<b>MAGIC</b>	Deconstruction/RCA 74212186/3 (BMG)	Deconstruction	RCA	54
55	<b>AGE OF LOLITNESS</b>	Virgin DINSXD 105/DINSXD 105 (F)	Virgin	DINSXD	55
56	<b>EVERYBODY GOLF-GON</b>	3 Beat/Freemove TABO 22/TABMC 22 (F)	3 Beat/Freemove	TABO	56
57	<b>LOVE CAN BUILD A BRIDGE</b>	East West 75.84B/C/D 75.84B (F)	East West	75.84B/C/D	57
58	<b>ONE DAY</b>	4th+5th BCD 305/32A/305/32A (SRD)	4th+5th	BCD	58
59	<b>DO IT</b>	Cleveland City Blues CDCL 1503/CDCL 1503 (BMG)	Cleveland City Blues	CDCL	59
60	<b>ONLY SAW TODAY-INSTANT KARMA</b>	Positive CDTV 16/TV 16 (F)	Positive	CDTV	60
61	<b>SW LIVE EP</b>	RealWorld PGSD 11/PGSD 11 (F)	RealWorld	PGSD	61
62	<b>THIS GENERATION</b>	Columbia 667455/667454 (SM)	Columbia	667455/667454	62
63	<b>LOVE AIN'T HERE ANYMORE</b>	RCA 742121483/21482/21483A (BMG)	RCA	742121483/21482/21483A	63
64	<b>YOU MAKE ME FEEL MIGHTY REAL</b>	Citybeat CBE 775/CD-1W	Citybeat	CBE	64
65	<b>YOU WANNA GET FUNKY</b>	Capitolme 74321235/235 (F)	Capitolme	Capitol	65
66	<b>GAMES PEOPLE PLAY</b>	Magnet MAG 102B/CD MAG 102B (F)	Magnet	MAG	66
67	<b>YOUR FAVORITE THING</b>	Creation CRESD 186/CRESD 186 (F)	Creation	CRESD	67
68	<b>ONE GIANT LOVE</b>	A&M 58022560/729A (F)	A&M	58022560/729A	68
69	<b>HITS MEDLEY</b>	Columbia 666022/666024 (F)	Columbia	666022/666024	69
70	<b>EVERY LITTLE THING HE DOES IS MAGIC</b>	MCA MCSTD 199M/199C 199B (BMG)	MCA	BMG	70
71	<b>FEEL THE PAIN</b>	Capitolme 74321235/235 (F)	Capitolme	Capitol	71
72	<b>THE RIGHT KIND GIRL</b>	MCA MCSTD 199M/199C 199B (BMG)	MCA	BMG	72
73	<b>DESCEND PAIN</b>	Blanco Y Negro NEG 74C/NEG 74C (F)	Blanco Y Negro	NEG	73
74	<b>THE SIMPLE THINGS</b>	Capitolme 74321235/235 (F)	Capitolme	Capitol	74
75	<b>ONE DAY</b>	Death Row/Warner G 82920/24 (IRP/AV)	Death Row	Warner	75

Pos	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12
1	<b>(I Wanna) First Nations</b>	3	First Nations	3	1
2	<b>Age of Lolitness</b>	5	Virgin	5	2
3	<b>Atarax</b>	3	Atarax	3	3
4	<b>Black Hole Sun</b>	32	A&M	32	4
5	<b>Black &amp; White</b>	2	Capitol	2	5
6	<b>Big Gun (Dance Nation)</b>	5	Capitol	5	6
7	<b>Critics</b>	3	Capitol	3	7
8	<b>Crush On Your Kiss</b>	4	Capitol	4	8
9	<b>Crimes In Me</b>	3	Capitol	3	9
10	<b>Drac'You</b>	6	Capitol	6	10
11	<b>Do You Wanna Get Funky</b>	6	Capitol	6	11
12	<b>Dry</b>	75	Capitol	75	12
13	<b>Eye On The Prize</b>	32	Capitol	32	13
14	<b>Eye On The Prize</b>	32	Capitol	32	14
15	<b>Everything's Cool?</b>	5	Capitol	5	15
16	<b>Eye On The Prize</b>	32	Capitol	32	16
17	<b>Green People</b>	47	Capitol	47	17
18	<b>Eye On The Prize</b>	32	Capitol	32	18
19	<b>Hot Hot Hot</b>	49	Capitol	49	19
20	<b>I Swear</b>	10	Capitol	10	20
21	<b>Hot Hot Hot</b>	49	Capitol	49	21
22	<b>Incredible</b>	11	Capitol	11	22
23	<b>Inside Out/Down That Road</b>	34	Capitol	34	23
24	<b>Know By Now</b>	25	Capitol	25	24
25	<b>Love Ain't Here Anymore</b>	63	Capitol	63	25
26	<b>Love Ain't Here Anymore</b>	63	Capitol	63	26
27	<b>Love Ain't Here Anymore</b>	63	Capitol	63	27
28	<b>Love Ain't Here Anymore</b>	63	Capitol	63	28
29	<b>Love Ain't Here Anymore</b>	63	Capitol	63	29
30	<b>Love Ain't Here Anymore</b>	63	Capitol	63	30
31	<b>Love Ain't Here Anymore</b>	63	Capitol	63	31
32	<b>Love Ain't Here Anymore</b>	63	Capitol	63	32
33	<b>Love Ain't Here Anymore</b>	63	Capitol	63	33
34	<b>Love Ain't Here Anymore</b>	63	Capitol	63	34
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45	<b>Love Ain't Here Anymore</b>	63	Capitol	63	45
46	<b>Love Ain't Here Anymore</b>	63	Capitol	63	46
47	<b>Love Ain't Here Anymore</b>	63	Capitol	63	47
48	<b>Love Ain't Here Anymore</b>	63	Capitol	63	48
49	<b>Love Ain't Here Anymore</b>	63	Capitol	63	49
50	<b>Love Ain't Here Anymore</b>	63	Capitol	63	50
51	<b>Love Ain't Here Anymore</b>	63	Capitol	63	51
52	<b>Love Ain't Here Anymore</b>	63	Capitol	63	52
53	<b>Love Ain't Here Anymore</b>	63	Capitol	63	53
54	<b>Love Ain't Here Anymore</b>	63	Capitol	63	54
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57	<b>Love Ain't Here Anymore</b>	63	Capitol	63	57
58	<b>Love Ain't Here Anymore</b>	63	Capitol	63	58
59	<b>Love Ain't Here Anymore</b>	63	Capitol	63	59
60	<b>Love Ain't Here Anymore</b>	63	Capitol	63	60
61	<b>Love Ain't Here Anymore</b>	63	Capitol	63	61
62	<b>Love Ain't Here Anymore</b>	63	Capitol	63	62
63	<b>Love Ain't Here Anymore</b>	63	Capitol	63	63
64	<b>Love Ain't Here Anymore</b>	63	Capitol	63	64
65	<b>Love Ain't Here Anymore</b>	63	Capitol	63	65
66	<b>Love Ain't Here Anymore</b>	63	Capitol	63	66
67	<b>Love Ain't Here Anymore</b>	63	Capitol	63	67
68	<b>Love Ain't Here Anymore</b>	63	Capitol	63	68
69	<b>Love Ain't Here Anymore</b>	63	Capitol	63	69
70	<b>Love Ain't Here Anymore</b>	63	Capitol	63	70
71	<b>Love Ain't Here Anymore</b>	63	Capitol	63	71
72	<b>Love Ain't Here Anymore</b>	63	Capitol	63	72
73	<b>Love Ain't Here Anymore</b>	63	Capitol	63	73
74	<b>Love Ain't Here Anymore</b>	63	Capitol	63	74
75	<b>Love Ain't Here Anymore</b>	63	Capitol	63	75

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# M · A · R · K · E · T · P · R · E · V · I · E · W

## CLASSICAL

**MAXWELL DAVIES:** Maximum Max. Various Artists (Collins 14442). Fidelity for the 50th birthday of Sir Peter Maxwell Davies has already been massive, with more to come. And on September 11 Brian Kay debuts the new signature tune for his Radio Three show – a Maxwell Davies commission included on this sampler disc which offers more than 70 minutes of music at dealer price £3.04. It is backed by October classical press advertising and displays in at least 77 stores. **★★★**

**TCHAIKOVSKY:** Tchaikovsky Ballet, The Ultimate Collection. Royal Opera House Orchestra/Ermler (ROH Records Conifer CD/MC ROH/ROHM 012). This mid-price collection of ballet favourites has the added value of a money-off voucher inside each sleeve for Royal Ballet performances. **★★★**

**GORECKI:** Piano Concerto And Other Works. Various. (Conifer CDCP246). Any residual Gorecki fever ought to be rebated by this disc featuring the composer's daughter Anna as soloist in the concerto, with ads in the classical press and enthusiastic reviews expected. **★★**

**SMYTH:** The Wreckers. BBC Philharmonic/De La Martinez (Conifer CDCF250/1). The Proms performance of Dame Ethel Smyth's opera caused a furore, so media interest is keen for this rush-released recording. It is advertised in the classical press, including co-ops with retail and mail order outlets. The album also features in HMV's British Composers display campaign, there are national displays and The Wreckers will be a centrepiece of magazine features in October about Conifer Classics' 10th anniversary. **★★★**

### PICK OF THE WEEK

**BEETHOVEN:** The Nine Symphonies. Orchestre Romantique et Romantique/Gardiner (Deutsche Grammophon 439 002 AHS). Is there room for another Beethoven symphony cycle? Definitely, if the conductor is John Eliot Gardiner. DG is offering five discs for the price of four plus a bonus CD with first pressings of Gardiner talking about the performances. There are ads in the specialist press plus co-ops in nation press and displays. **★★★**

Phil Sommerich

## ALTERNATIVE

**SUEDE:** We Are The Pigs (Nude NUD 10). After the recent departure of guitarist Bernard Butler, Suede have to be at their best. We Are The Pigs is just the ticket, one of their very best, strident, authentic singles, which neatly sets the tone for the equally stunning second album on October 10. What price Suede's first number one? **★★★★**

**THE WONDER STUFF:** If The Beatles Had Read Hunter...The Singles (Polydor 5213972). The Wonder Stuff's swansong is a 15-track singles collection, including 12 Top 40 singles, from Circlequeer to Size Of A King. A Who Wants To Be The Disco King. A long-term winner. **★★★★**

**THE CRANBERRIES:** Zombie (Island CID 800). Having broken the UK on the back of their US success, The Cranberries continue to use their pop acumen to fashion wonderful, wistful pop nuggets. Zombie is a little heavier and less user-friendly than Linger and Dreams, but no less sublime for it. **★★★★**

**POP WILL EAT ITSELF:** Dos Dedos Mes Amigos (Infectious INFECT 10). The Poppies' first album is infectious after an amicable split with RCA. Dos Dedos means "two fingers" does not deviate from the rock rap formula. Which means happy fans and good sales, without winning new converts. **★★★**

**ANITA BAKER:** Body & Soul (Elektra EKR 190CD). After a lengthy lay-off, Baker returns with a waltz, no less, penned by Ellen Shipley and Rick Nowels, who more usually provide Belinda Carlisle with hits. And while it is not the stuff of which Top 10 hits are made, it tees up her album very nicely. **★★★**

**LUTHER VANDROSS & MARIAH CAREY:** Endless Love (Epic 668082). The introductory single from the forthcoming Songs album finds Vandross and Carey singing around each other, rather than with each other, on the old Lionel Richie and Diane Ross hit. They do so against a backing track that is almost identical to the original, and the result will be identical too – a Top 10 hit. **★★★★**

**ACE OF BASE:** Happy Nation (London 8613272). This fairly



Grant Lee Buffalo: mixing atmospheric rock with tender folkiness

**CRANES:** Loved (Dedicated DED 016). The Top 30 Status of 1993's single Jewel showed Cranes were more popular than was thought, doubtless helped by a worldwide support slot to The Cure. Their fourth album is another collection of prettier, more realised goth-pop, with audible lyrics from Alison Shaw to boot. At this rate, Loved might be the right word, not just in goth circles, but across the board. **★★★**

**SATCHEL:** EDC (Epic ESK 6232). Although comprised of unheralded members of the Seattle fraternity, Satchel's debut album is a superb effort, fusing restrained grunge with the kind of melodic soul fashioned by Prince or Marvin

Gaye. Already garnering great reviews, EDC could be a sleeper that explodes into something significant. **★★**

**SHUDDER TO THINK:** Pony Express Record (Big Cat ABB 65). Having won fervent press support, the Washington DC quartet's new album is expected to get the big push by Epic in the US, with the expert Big Cat team in charge over here. Pony Express Record is end-to-end nagging tunes, huge riffs and soaring vocals. With their first UK tour in October, Shudder are ones to watch. **★★**

### PICK OF THE WEEK

**GRANT LEE BUFFALO.** Mighty Guy Moon (Slash 828541). Michael Stipe's

patronage helped lay the groundwork for Grant Lee Buffalo's debut album, Fuzzy, one of 1993's more notable success stories. The follow-up is less immediate but just as evocative. Blending atmospheric West Coast rock with tender folkiness. Mighty Guy Moon should be universally lauded. **★★★**

Martin Aston

## COUNTRY

**BUTCH HANCOCK:** Junkyard In The Sun (Glitterhouse Records through Topic GRCD 341). Austin's Leonard Cohen lives at the bottom of an abandoned Texas songmine right next door to Dylan and across the desert from Tom Waits. Rock fans know his reputation and his roots country fanbase will be delighted by warm, polished production. **★★★**

**RODNEY CROWELL:** Let The Picture Paint Itself (MCA MCD11042). Crowell's recovery album stutters on the emotional wash-up of his marital strife, despite the benefit of Guy Clark sitting in on songs and a Nashville sheen courtesy of Diamonds and Dust producer Tony Brown. This disc will appeal most to his faithful following. **★★★**

**A-LA-TEX:** Rough And Tumble (Zane via Pinnacle ZNCD 1008). This garage country debut from the new north London quartet benefits from a live feel and the warmth of vintage recording equipment. The band's live

## MAINSTREAM - SINGLES



**Cyndi Lauper:** slinky shuffle unabamitous reggae plod failed to reach the Top 40 when first released here. It will inevitably do better this time around, but it will still be one of their smaller hits. **★★★**

**CYNDI LAUPER:** Hey Now [Girls Just Want To Have Fun] (Epic 668087-2). Turning a familiar old favourite into a dance groove unusually requiring a drop in tempo here, reduced it to a slinky shuffler. The melody and Cyndi's excellent vocals are still its selling points,

and the success of Cyndi's Twelve Deadly Cyns album suggests the timing could be right to make this a hit again. **★★★**

**STILTSKIN:** Footsteps (White Water WWRD 2). Stiltskin let rip again, with an unusual song, far less engaging than Inside, but nevertheless a fine effort. Vocalist Ray Wilson's distinctive style is again to the fore, and in among the guitar fury there is still a bit of grunge whitewash. Expect a brief Top 20 appearance. **★★★**

**GUN:** Don't Say It's Over (A&M 5807552). Workmanlike rock anthem blessed with a good chorus, but certainly not as arresting as their cover of Ward Up. **★★**

**PRINCE ITAL JOE & MARKY MARK:** United (East West YZ 833CD). This is an anthemic German production

pairing the patois of Prince Ital and a more conventional Marky Mark rap with a big chorus. Don't underestimate the potential of a record which has now been huge all over Europe, and consequently exposed to millions of British holidaymakers. **★★★**

**IAN McNABB:** Go Into The Light (This Way Up WAY 3633). Enjoyable gospel workout that is likely to attract a fair amount of attention following the artist's nomination for the Mercury Music Prize. **★★★**

### PICK OF THE WEEK

**REM:** What's The Frequency, Kenneth? (Warner Bros W2656CD). Kenneth is the most straightforward rock song the group has done in years, a full-throttle surreal and very intense. With bonus live tracks, this one will sell. **★★★★**

Alan Jones

following, stage presence and song strength suggest room for growth. **★★★**

**STEPHEN BRUTON:** What It Is (Dos via Topic 7002). An ideal, just this side of adulation, reception from the critics should help this one run and run. A punchy production and hot licks shelter Bruton's ordinary voice but highlight his sensitive and humorous songs. Bonnie Raitt and Kris Kristofferson guest star for their old hand buddy. **★★★★**

**JOY LYNN WHITE:** Wild Love (Columbia CK37444). Smack in the middle of the hot country highway, White proves she is smart enough to sing pop, plaintive enough to try on Emmylou's boots and brassy enough to carry off rebel r'n'b. This strong label debut needs video or press exposure. **★★★**

**MARK COLLIE:** Unleashed (MCA MCAD 11055). The fourth MCA album for video-friendly Collie repeats the successful union with producer Don Cook to even greater crossover effect. A graveyard version of Ring Of Fire is a standout cover in a set of strong originals. **★★★★**

**KATY MOFFAT:** Hearts

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



The Mavericks: young Miami country breakouts

**Gone Wild (Roundtower/RTM CD69).** The veteran LA roots singer is now into her third career and demonstrates to the young ones how to be good without showing off. A UK tour in November will boost this release in an overcrowded field. **★★★**

**PICK OF THE WEEK**

**JFK (Warner Home Video S012765).** The Kevin Costner Widescreen Collection—including JFK, The Bodyguard and Robin Hood: Prince Of Thieves—promises to tie in neatly with the cinema release of Costner vehicle Wyatt Earp. It includes 17 minutes of unseen footage. **★★★**

the Miami young country breakouts. A positive press reaction will help. **★★★★**  
*Ian Nicolson*

**VIDEO**

**SLEEPLESS IN SEATTLE (Columbia Tristar Home Video 29799).** Meg Ryan and Tom Hanks star in the romantic comedy that has done big business at the box office and on rental over the last 18 months, and at a dealer price of \$9.53, expect this one to fly. **★★★★**

**PICK OF THE WEEK**

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*Karen Faux*

**DANCE**

**M PEOPLE:** Elegantly American (Deconstruction 7431 2811881). This single features three new David Morales remixes of One Night In Heaven. They are not among his best, but should still be good enough to take Elegant Slumming back into the mainstream charts. **★★★**

**WAYNE MARSHALL:** Ooh Aah (G Spot/Soul Town SOUL 0032). This two-step song, which leaves little to the imagination, has become the biggest homegrown street soul track in recent months. The song is now finally being issued as a single with a wide range of new versions that should ensure healthy sales, especially in London. **★★★**

**THE LADY OF RAGE:** Afro Puffs (Death Row Interscope AS288). Like Nate Dogg & Warren G's Regulate, this single is taken from the Above The Rim soundtrack. It is a hard hitting rap track with less pop appeal than Regulate, but it should still cross over. **★★★**

**PAMELA FERNANDEZ:** Kickin' In The Beat (Ore AG5). Ore's decision to release this poppy garage track from NY's Cutting label two years after its original release has turned out to be a well timed move. With new mixes from Todd Terry, Alex Party and Tommy Tunst, it has topped the Club Chart. **★★★**

**THE PURPLE KINGS:** That's The Way You Do It (Positiva LTRV21). Originally circulating as a white label called simply Dire House, this up-tempo track is based on the guitar riff from Dire Straits' Money For Nothing, so has obvious mainstream appeal. **★★★★**

**VARIOUS:** This Is Jungle (Ultrasond USLP1 via Grapevine). Jungle compilations are being released at an incredible rate, but this, compiled by Nicky at Black Market, is one of the best around. Also worth stocking are jungle hits (Street Tuff STRLP1 via Jet Star) and Drum & Bass Selection 2 (Breakdown BDRMT003). **★★★**

**PICK OF THE WEEK**

**THE PRODIGY:** Voodoo People (XLXLT45). Taken from the Mercury-shortlisted Music For The Jilted Generation, this is one of their most accessible tracks with its rock guitar riffs and flute flourishes. An excellent low-slung remix from The Dust Brothers will broaden its appeal. **★★★★** *Andy Beevers*

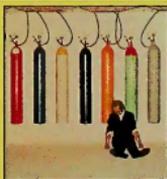
**MAINSTREAM - ALBUMS**

**DAVE STEWART:** Greetings From The Gutter (East West 4509975462). Not only does Dave Stewart sound like David Bowie circa 1975 here, but his songs are superficially similar too. Recorded in New York with the likes of Lady Miss Kier and Boots Collins on board, Greetings From The Gutter has an underlying funky feel. Stewart's lyrics are excellent, and his vocal limitations rarely matter as the melodies are concise and glossy. With Heart Of Stone already climbing the Top 40, and with two or three obvious hits among the tracks, this album will pay for its keep, though it is not going to approach the multi-platinum level of Eurythmics albums. **★★★**

Cocker, Michael Bolton and Michael Jackson. In truth, a collection of over-used tracks, though with skillful marketing it will sell in vast quantities, as all Dino albums inevitably do. **★★★**

**VARIOUS:** Classic Rare Groove 2 (Mastertone CUTSCD 21). The current market value of the 12-inch originals of the dozen tracks included here is apparently £489, but I suspect that beyond the rare groove cognoscent few know or will appreciate the subtle charms of Yusuko Agawana's LA Nights, Carl Davis' Windy City Theme or Lesette Wilson's Caveman Boogie. For the same reason, I suspect that despite the available brand loyalty the series attracts many fans of Mastercuts will be tempted to skip this release. **★★★**

**THE LIGHTNING SEEDS:** Jollification (Epic 4772372). Ian



Dave Stewart: glossy

Broudie's alter-ego's third album is as refreshing as the first two, and is equally stuffed with perfect little pop vignettes which are clever, melodic and cheerful, even though his own voice has a melancholic edge not far removed from Neil Tennant. The single Lucky You sets the tone, while Marvellous, Telling Tales and My Best Day, the latter a sweet duet with Alison Moyet, all deserve further investigation. A very British album, full of

traditional pop songs. **★★★**

**PICK OF THE WEEK**

**VARIOUS:** House Nation Volume 1 (React REACTCD 47). An awesome collection of classic house tracks in their full 12-inch glory, House Nation gloriously liberates Phase II's original disco baabes Reachin' (recently covered by House Of Virginiam), Kariya's Let Me Love You For Tonight (unavailable since Sleeping Bag's foray into the UK ended in tears) and 10 other stupendous tracks in a package of rare quality. The dub version of Farley 'Jackmaster' Funk's chart-topping Love Can't Turn Around is here, as are Liz Torres' Can't Get Enough (currently enjoying a Kiss revival), as well as choice cuts from Richie Rich, Marshall Jefferson and Tyree, to name but three house godfathers. This one will go far. **★★★★**

*Alan Jones*



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# in the city beats a drum for dance

Dance is set to play a prominent role of this year's In The City, with four panels devoted to the market and several dance acts performing as part of the live music programme.

The organisers of the Manchester conference, which runs from September 17 to 21, say they want to reflect the importance of dance to the UK's music scene.

"As an industry dance is what's been keeping us alive, so it's very important," says In The City co-founder Tony Wilson.

The four dance-related panels are: "Cores in Dance - why do European dance artists manage to build long-term careers when British acts can't?" featuring Positiva's Nick Holmes, Tokin Lou's Giles Peterson and Kees Van Der Hoeven of MCA International (Monday 19, 11.30 am); "The Dance Dilemma - A Survival Guide - how can dance indie best deal with the musical mainstream?"

featuring Stress Records' Nick Gordon Brown, Cowboy's Charlie Chester, remixer Joey Negro and Phil Howells of London Records (Monday 19, 2.30pm); "It's Big, It's Black, It's Beautiful, But How Do We Sell It - how can black artists be marketed more successfully in the UK?" featuring Infamie Records' Erol Hery, DJ/Remixer Boo Jones, Ooze Productions' Roy Hayden, PR Sandra Scott, Choice FM's Menick Crawford

Jnr and TV producer Terry Jarvis (Tuesday 20, 11.30am), and "On, Do Not Go Roving Into The Night" - now dance has a BPI award, what more can be done to raise its status?" featuring Simon Galle of Heavyweight Promotions and Network's Neil Rushton (Tuesday 20, 2.30pm).

Wilson says the emphasis of all the dance panels will be on constructive debate rather than argument. "I don't want people whingeing for the sake of

whingeing, we've got to be more positive. For instance, there's no point having an indie versus the majors panel. At least these panels will be of actual use to the dance industry," he says.

The live dance programme will be known as "Dance in The City" and is sponsored by Boddingtons Bitter.

The line-up of artists includes 808 State, System 7, Drum Club, Kallix, Real 2 Real and K-Klass.

In The City has also been awarded a temporary radio licence broadcasting on 105.4 FM from September 12 to 22 with dance music played between 10pm and 1am.

For a second year, The Dance Aid Trust will be hosting its annual charity dinner to coincide with In The City. It takes place on Sunday September 18 at Old Trafford with former Manchester United manager Tommy Docherty as guest speaker.



**CORPORATION VENTURE:** The Tyrrel Corporation impressed the dance world when their 1991 classic *The Bottle!* managed to combine a killer dance track with very literate lyrics. Duo Tony Barrow and Joe Watson then released the much underrated *North East of Eden* album, which at the time was obviously far too clever for an audience struggling to get its head round the meaning of Prodigy's *Cherry*. This week sees the return of the Redcar boys with a new single, *You're Not Here*. The single, produced by Langer and Winstanley, is released on Monday (12) and will be followed by an album, *Play For Today*, which promises to bring out the duo's disco and soul fixations to the full.

national distribution: warner music uk  
independent distribution: soul trader,  
empire, mo's, sub level

## inside

- 1 jungle takes London carnival by storm
- 2 first time out for artists with *Artitude*
- 3 o&c's robert allison reveals his classic cuts

## club chart

- ALL OVER ME  
Suzi Carr
- cool cuts:  
FIND ME (ODYSSEY TO ANYOONA)  
Jim & Spoon

## scottish venue hangs on to licence

Scotland's Ayr Pavilion is to keep its licence after a week of uncertainty triggered by the death of a 20-year-old man who collapsed at the venue earlier this month.

An emergency meeting called by the Kyle & Carrick District licensing board discussed the implications of the drug-related

death in private, with submissions from Strathclyde Police and Fire Brigade, as well as the county's building control and environmental health units.

A statement issued by the board says new undertakings have been given by the Ayr Pavilion in relation to fire prevention, environmental

health, building control and stewarding, but adds, "None of the reports to the board indicated that the lack of the undertakings to date contributed in any way to recent tragedies at the Pavilion."

It adds that matters related to drugs fall outside the licensing board's remit.

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# artists with l'attitude debut

L'attitude Records, the dance label set up by Simply Red managers Elliot Rashman and Andy Dock, sees its first release next week with Dezio's 'Play A Lie' Anthem.

The label will be run out of Phonogram, by label managing director Spilly Gross and head of A&R Simon Bushell, both of whom join the label after working for North South Distribution, another Rashman and Dock-backed venture.

Bushell says L'attitude will have a varied output. "It will be really diverse. There will be all kinds of house acts but we've also got two rap bands and a soul act," he says.

One of L'attitude's first coups is to sign a label deal with Leeds club Back To Basics. The two camps will be hosting a joint launch party for the first night of In The City, on Monday September 19. The party will be at Manchester's Paradise

Factory and will be suitably filled 'Marriage Made in Paradise'.

Bushell says Rashman and Dock will oversee the label rather than getting involved in day-to-day matters.

"Material will obviously come to us through them and creatively and business-wise they've had a big input. Elliot has given us our logo and we do all our own legal side, which Andy oversees," he says.

**A RIGHT NUTTAR:** Shy FX and UK Apache's 'Original Nuttar' is shaping up to be one of the biggest jungle tracks of '94 and it's not hard to hear why. UK Apache chats effortlessly over Shy FX's menacing drum and bass onslaught, incorporating Cypress Hill's 'Wanna Get High'. The track also reflects the confidence of the hardcore scene. Othered deals by several majors, London Indie Sound of The Underground has resisted and is putting the track out itself. "The grassroots support is strong enough not to need the bullshit," says the label's Dave Stone. That said, the duo will be performing at In The City on September 19, not doubt pushing the number of interested companies into double figures. Shy FX & UK Apache also feature in BBC2's documentary *Jungle Vibes*, which is due to be screened tomorrow (6).



## r&b chart lobby bid for official status

R&B is set for a boost in the UK following last month's meeting of senior figures from the world of black music.

The group has set up the British R&B Association (BRBA) in the hope it will form the basis for an official r&b chart - members of the embryonic association are already in consultation with chart company GfK.

The association has also agreed to work with Big Life Records, which had already started investigating a similar chart project.

A BRBA advisory board has been set up consisting of BMI Music Publishing's Guy Moot, Wild Card's Colin Barlow, RCA's Mike McCormack, Island's Alistair Norbury and DJ Bob Jones. Lawyer Jens Hill has been named as the association's secretary.

Talkin' Loud's Gillies Peterson attended the

inaugural meeting last month and believes an r&b chart is long overdue.

"America looks at the it makes sense to have a UK equivalent of the US r&b chart but we have to be careful to how we define the music," he says.

GfK confirms it has been in contact with the BRBA about the possibility of putting together a chart for the r&b sector. The BRBA believes the chart should look in all genres of black music from soul, gospel and jazz to rap, reggae and jungle.

The association is also forming two committees. The first will oversee the chart and will be headed by Acid Jazz's Eddie Piller and Wild Card's Colin Barlow, while the second will research black music's exposure on radio. Ray Hayden says the radio committee will focus on playlisting.



# YOU'RE NOT HERE.

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tc / cd / 2 x 12" 12 september 1994



CD

national distribution: warner music uk  
independent distribution: soul trader,  
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SATURDAY NIGHT  
WINGFIELD (SYSTEMATIC/LONDON)

TO HOT HIS TIPPED TO CHART NEXT WEEK

## say what?

### is r&b being squeezed out by the post-house dance explosion?

**Bob Jones - Kiss FM/Black On Black Records**

"Definitely. R&b just doesn't get the exposure it needs or deserves on national radio or in other media. What we really need is a British r&b chart that could incorporate slow rap and reggae as well as r&b."

**Lindsay Westler - head of music, Kiss FM**

"Yes. Club charts never fully reflect the popularity of r&b because most clubs are so

uptempo. Consequently r&b doesn't get reflected in the DJ returns which are based on dancefloor reaction."

**Steve Ripley - dance music marketing manager, Sony**  
"It is imperative that the UK should have an r&b chart professionally compiled without racism."

**Kate Thompson - general manager, PolyGram Music Publishing**

"I don't think it has suffered at the expense of dance music only. Other types of music

such as country don't get the exposure they deserve. But r&b does need more media and promotional support."

**Dean - manager, Expansions record shop**  
"Black music has suffered since the house boom in 1988. In the previous 50 years, most music played in clubs was black and now it's mostly white. But the industry has been able to deal with different cultures and if I can deal with a middle class white boy, they prefer that." Compiled by Ruth Gatz

run aids namecheck: ad manager: rudi blackett @ deputy ad manager: judith rivers @ senior ad executive: steve mashes @ ad executive: ben cherrill @ marketing manager: mark ryan

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ON WHITE WATER RECORDS



BLANK	Living	PRINCE	Let's	Lemmy	Stacy	BLACK	(M&M)	Iskane	No M	KEEP	SWAMP	Live	Guil	Y
28	25	25	16	30	37	22	22	18	21	26	23	17	20	24
MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO	MAJO

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Shop  
focus

**Shop:**  
Fattat Records, 1-008 The  
Custard Factory, Gibb  
Street, Digbeth,  
Birmingham (400 sq ft).



**Specialist areas:**  
Mostly 12-inch, no CDs;  
deep house, hip hop, dub  
and techno; 60% imports  
— US imports are the most  
popular. Half labels are  
Tribal, 8-Ball, Boom  
Shaka Laka, Prescriptions,  
Wreck Merchandise;  
T-shirts, own logo record  
bags, DJ mix tapes. Local  
ticket agent and organises  
own events.

**Manager's view:**  
"We're off the beaten track  
which has forced us to  
specialise more than we  
would have done. We sell  
a lot of techno — other  
shops in the city aren't into  
it. We do better with the  
more unusual product but  
we do get some of the big  
tunes in because people  
ask for them. I'm  
interested in records that  
push things forward,  
although I have made a  
few mistakes in the past.  
The big noise now is the  
Sound Factory/Junior  
Vasquez sound," —  
Nathan Gregory.

**Distributors  
view:**  
"Fattat take a risk and go  
for wild product as well as  
having more commercial  
releases," — Manu, In A  
Silent Way.

**DJ's view:**  
"Nathan knows what's  
going on, he's got good  
taste and buys a wide  
variety. He's starting to  
stock dub and carries stuff  
like Alpha & Omega and  
Zion Train. I can't think  
why more specialist shops  
don't carry this product —  
it's all four-on-the-floor so  
you can mix the dub into  
house," — DJ Dick.

**club & shop focus**  
compiled by sarah davis,  
tel: 081-948 2320.

COOL cuts

- |           |      |   |             |
|-----------|------|---|-------------|
| <b>1</b>  | NEW  | <b>FIND ME (ODYSSEY TO ANYOONA)</b><br>Jam & Spoon featuring Plavka<br>An epic techno production from the dynamic duo | Epic        |
| <b>2</b>  | NEW  | <b>CAN YOU FEEL IT?</b> Reel 2 Reel featuring The Mad Stuntman<br>More rantings from the Mad Stuntman                 | Positiva    |
| <b>3</b>  | (1)  | <b>WILMOT</b> Sabres Of Paradise  | WARP        |
| <b>4</b>  | NEW  | <b>BACK IT UP</b> Robin S<br>Another top production from Stonebridge  | Champion    |
| <b>5</b>  | (6)  | <b>CAN'T GET A MAN, CAN'T GET A JOB</b> Sister Bliss  | Hooj Choons |
| <b>6</b>  | NEW  | <b>R U SLEEPING</b> Indo<br>Excellent garage tune with Stonebridge again on the mix                                   | Azull       |
| <b>7</b>  | NEW  | <b>HARLEQUIN - THE BEAUTY &amp; THE BEAST</b> Ivan Van<br>A hard, trancey groove from his forthcoming album           | Eye Q       |
| <b>8</b>  | (9)  | <b>NERVAAS</b> Junior Vasquez   | Tribal UK   |
| <b>9</b>  | NEW  | <b>PUSH THE FEELING ON</b> Nightcrawler/<br>Mik's Dub Of Doom is out again by public demand                           | frrr        |
| <b>10</b> | NEW  | <b>YOU GOT ME ROCKING</b> Rolling Stones<br>Paul Oakenfold "does a 12" to the old Rollers                             | Virgin      |
| <b>11</b> | (14) | <b>THAT'S THE WAY YOU DO IT</b> The Purple Kings  | Positiva    |
| <b>12</b> | NEW  | <b>BRIGHTEST STAR</b> Drizabona<br>Cool swing tune with classy Morales mixes  | 4th & B'way |
| <b>13</b> | (17) | <b>TAKE A STAND FOR LOVE</b> Gerardo  | frrr        |
| <b>14</b> | NEW  | <b>GROOVE OF LOVE</b> Eve<br>Slow pop swing with house dubs from Morales and Bottom S                                 | MCA         |
| <b>15</b> | NEW  | <b>THROWING CAUTION TO THE WIND</b> Sourmash<br>Hot techno track that's released at last                              | Zoom        |
| <b>16</b> | NEW  | <b>CRUCIFY</b> Comanche Park<br>New house dubs that will feature on the B-side of the forthcoming single              | Columbia    |
| <b>17</b> | (15) | <b>DO IT HARDER</b> Submission  | Jus'Trax    |
| <b>18</b> | NEW  | <b>WE GOT IT GOIN' ON</b> Federal Hill<br>Big on 'import for ages and now out here                                    | L'attitude  |
| <b>19</b> | (6)  | <b>BREAKIN' BARRIERS</b> La Funk Mob  | Mo'Wax      |
| <b>20</b> | NEW  | <b>TRANSITION</b> Logue II<br>Hard edged, heterosexual vocals   | White Label |

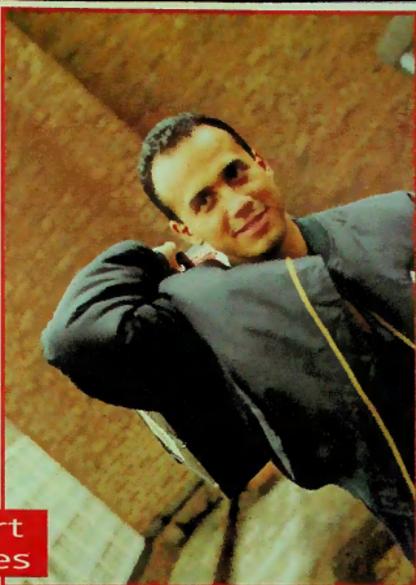
4 records to the most essential new club tunes as featured on 11m's "essential selection", with paste lang, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following stores: city sounds/mixing/room/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).



**Alysha**  
WARREN  
the debut single  
12" and CD feature Danny D  
and Infinite remixes  
*I'm so  
in  
love*

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# jock on his box



semi-professional swimmer robert clivilles, half of c&c music factory, dives into his box for his all-time classics

**ioleatta holloway 'love sensation' (salsoul)**  
"It is the ultimate club record. She's one of the pioneer divas."

**robert clivilles**

**mfsb 'love is the message' (philadelphia classics)**

"I heard this track when I was 16 at the Paradise Garage and listened to about 4,000 people yelling to it. It's an overall anthem. If you're a club-goer, it's a jam."

**tanya gardiner 'heartbeat' (west end)**

"The ultimate funky, sleazy love song. It's a big summer record. It reminds me of summertime at high school — it was just a jam."

**steamin'**

**tips for the week:**

- Yesterday's **100** (soulful) is a hard world (3-beat)
- **Others** mixes — dance anthems (unior boy evan)
- **One night in heaven** (dramatic mixes) — in people (us epic)
- **new** — show (mellow)
- **I get lifted** — funk (drifty rhythm)
- **new** — jam (rock)
- **spring** — funk (hard funk)
- **new** — funk (hard funk)

**atlantic star 'circles'**

"Again, it's one I heard at Paradise Garage. In fact most of my favourites I heard there! This is beautiful — one of those great arranged songs."

**jocelyn brown 'caught up' (prelude)**

"Jocelyn is another favourite diva. I used to spin this track when I played at Better Days when it came out. This is a huge club record."

**peech boys 'don't make me wait' (west end)**

"Tony Levin produced it, that's what made it so great. This was his first group which makes it special. I'm one of his greatest fans and his friend."

**dan hartman 'relight my fire' (columbia)**

"Dan Hartman is one of the first white American performers to have such soul. He gave the record title — he arranged it, produced it and sang the shit out of it."

**roy ayers 'running away' (polydor)**

"Another Paradise Garage classic — this is a record I grew up with."

**lovely day 'soul system' (house mix) (arista)**

"It was a quickie — one of my products, done very fast and it came out very well. It was released last year."

**2 puerto ricans, a black man and a dominican 'do it properly' (groove line)**

"This was my first bootleg record — I made it. It was the first one I produced on my first record label."

compiled by south coast, 01 63 7467 2320



**BORN:** New York, 1964. **LIFE BEFORE DJING:** College student, majored in business management. **FIRST DJ GIG:** Studio 54, MOST MEMORABLE GIG: *Best* — "Studio 54, Underground, Better Days. At all these places you got to play before thousands of people and you got a great response, if they liked you they screamed all the time." *Worst* — "Julianne in Japan. It was horrible for me because it was a techno club." **FAVOURITE CLUB:** Paradise Garage. **NEXT THREE GIGS:** "I'm coming over in the third week of October to play dates in a London, Italy and Japan." **DJ TRADEMARK:** "I play every style: house, dub, reggae, hip hop, classics. I don't like it when you go to a club and it's just one style of music." **OTHER INTERESTS:** "We're working on the 'Ministry Of Sound Sessions Vol II', album which is due in September or October. We've just finished a new C&C Music Factory album due in October. I'm a semi-professional swimmer and play softball."

national distribution: warner music uk  
independent distribution: soul trader,  
empire, mo's, sub level

SAUNDERS  
SATURDAY NIGHT  
WHIRLIEP (SYSTEMATIC/LONDON)

10 HOT HITS TIPPED TO CHART NEXT WEEK

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ON WHITE WATER RECORDS

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CVH



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**nerious joseph and tenor fly lets play**

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WARP  
Olympic

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WARP  
Olympic

# hot vinyl

namecheck: ralph tee @ tony farsides @ tim jeffery @ andy beavers @ nicky (black market)

## tune of the week

**jam & spoon featuring plavka: 'find me (odyssey to anyonea)' (epic)**

Jam And Spoon have managed to achieve crossover success without losing any of their credibility on the techno scene, which is some feat. This new doublepack is evidence of how they've done it. Accompanying the radio-friendly and commercial vocal versions are a host of techno mixes and extra tracks that span the spectrum of techno styles from deep, minimalist bassy grooves to full-on banger madness, all of them superbly produced.



### techno

**SKIN TRADE 'Shapeshifter' (Some).** This Aberdeen duo's second vinyl outing features three very different instruments, each of which is pretty special in its own way. The title track is a moody and uncompromising techno thumper that throbs, hisses and pops in a very inventive pulsating trance track that is likely to see the most dancefloor action. Saving the best for last, *Psalm* is a lush ambient soundscape with delicate classical themes and a warm enticing undertow.

■■■■■ ab

### house

**EVOKE 'I Believe' (Hr).** This cover of the Stevie Wonder song by two 16-year-old girls is an unshakable pop-house romp produced by Barry Lane who also gave us Roger's 'Run To You'. The

main points of interest are the two club mixes from recent dancefloor heroes Tin Tin Out and Tali Paul. The former lifts a couple of choice vocal hooks and drapes them over a galloping house rhythm with sprightly organ and string fills which individually feature in two excellent breakdowns. The Rock Da House man uses the chorus and the dreamy 'Here I Am' vocal snatch over a harder driving production.

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**ROUTE 66 'Revolution' (Stress).** The Biggleswade boys return with an eclectic but selective swapbag that includes a French Kiss synth riff, trillie lyrics borrowed from The Beatles ('Revolution') and Gil Scott-Heron ('The Revolution Will Not Be Televised'), and a great drum breakdown cleverly nicked from The Buzzcocks' 'Moving Away

From The Pulsebear'. The lead Maverick Mix neatly incorporates these and other elements into a well-crafted chunky house production with plenty of twists and turns along the way. The Bunker Mix kicks off faster and adds a rap to the breakdown, while the dub makes the most of the pumping synth and organ riffs.

■■■■■ ab

**FLIPPED OUT 'Everybody Is Somebody' (Plastic Surgery).** This uptempo happy house track in the UK style, originally out last year, has been licensed by Kent-based Plastic Surgery. The track has been transformed into a far harder techno work-out with some bizarre drop-outs that involve helicopter noises and heavy synth, before launching into breakdowns. This is very crazy indeed and an absolute must if you

audience like surprises. ■■■■

**THE CRYSTAL METHOD 'Now Is The Time' (City Of Angels).** An interesting combination of trance sounds and breakbeat rhythms, this debut from a new LA-based label shows how the trippy and tribal influences are developing on America's West Coast. Three house mixes are augmented by a groovy, chugging funk version, that has some nice dubby effects. ■■■■

**REEL 2 REAL featuring THE MAD STUNTMAN 'Can You Feel It' (Positivo).** The Mad Stuntman will continue to get away with ranting on just as long as there's a good hook to accompany him. This tune has just that, with a repetitive but catchy female vocal line. Add to that a doublepack of mixes from DJ Duke, Jules & Skins and Erick 'More' mixes that range from pumpin' New York style to Euro handbag, and you have the latest

## reel 2 real



■■■■■ Take This & you'll be over the moon  
■■■■■ Take This to improve your bottom line  
■■■■■ Get behind this one  
■■■■■ barely any sales  
■■■■■ a real bumper

■■■■■ instalment in one of this year's dance success stories. The formula won't last forever but while it works, why change it? ■■■■

### swing

**DRIZABONE 'Brightest Star' (4th & Broadway).** Another cool and sexy swing tune from an outfit who get more mature with every release. As with some of their previous tracks, it's style that wins over substance, since the song isn't that hooky. However, with Morales mixes that are interestingly not house, and a great funky B-side 'Conspiracy' which features some superb sax,

# HOUSE NATION



## CLASSIC HOUSE HITS

featuring:

MARSHALL JEFFERSON, FARLEY "JACKMASTER" FUNK, LIZ TORRES, TYREE, RICHIE RICH, VICKY MARTIN, KARIYA, TODD TERRY PROJECT, DIONNE, TURNABLE ORCHESTRA, PHASE II, RHYTHM IS RHYTHM

DOUBLE ALBUM, CD & MC OUT 12.9.94

ONE HOUSE NATION UNDER A GROOVE

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## drizabone

this is still essential.

**BRANDI 'I Wanna Be Down'** (US Atlantic). Just 16 years old, Brandi ventures into the same musical territory as fellow teenager Aaliyah. Simply exploding an import over last weekend, the track is essentially a catchy two-step with the arrangement kept to a basic drum and

bass pattern, interspersed with subtle keyboard and synth guitar. An impressive debut. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**BLACK STREET 'Boot Call'** (US Interscope/Affinity). Brewing an import for a while now, Teddy Riley's new group are proving to be enormous. With its infectiously cheeky 'Why must I chase the cat' chorus

hook, the track comes to life over six mixes, with the swing mix being the closest it gets to Clinton-style P-Tunk. Elsewhere the Gotta Get U Home With Me Mix takes the tempo down with a strong play on the Eugene Wilde classic. In addition, you get a strong Illside track in the shape of 'I Like The Way You Work.' **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**X SCAPE 'Just Kickin' It'** (Remixes) (Columbia). In the US, both 'Love My Mind' and 'Tonight' have been strong follow-ups to this track, which was originally the jill swing group's debut. Re-released, the tune now features UK remixes by Ferni of The Young Disciples. This produces a softer shuffling rhythm track for the benefit of clubland. Meanwhile the gentle feel of the original is maintained in the arrangement with some warm synthesised keyboard effects. Also included is the original which samples the Staple Singers. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**BROWNSTONE 'Passin' The Love'** (US Epic Street/MLJ Music). Epic launches its Epic Street logo in conjunction with Michael

Jackson's MLJ Music enterprise via a new three-piece vocal diva group. While Jacko himself features as executive producer, a crop of lesser mortals share the actual production chores and swing mixes. Biz Markie steps in with a guest appearance on the best cut, which samples James Brown's 'Poyback'. Not a classic but shifting big quantities on import. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

## Jungle

**DA INTELLECT 'What You Gonna Do'** (Flex Records). Very nice foody drum and boss work-out with strings incorporated and inspirational breakdowns throughout. His of heavy bass come in just after the vocals on this wicked release. It'll be a strong seller. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**STRETCH 'Worries In Da Dances'** (London/Something Records). This is definitely up there with 'Original Nuttah', strictly on the Junglist tip. Really strong dancefloor vocals, smashed up with the beats kitchen table style. This

is gonna be absolutely massive. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**BUG KHAN & THE PLASTIC JAM 'Made In Two Minutes'** (Acetate). Finni' remix from Roy 'The Buddha' Keith of this original hardcore classic. Starting off in original style the track cuts quickly into some marching business tracks. Wicked wavy bossline weave in and out throughout. This is going to be as big as first time around. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

## Rap

**THE GRAVEDIGGERZ 'Nowhere To Run'** (Gee Street). Incorporating Eugene McDaniels' track originally sampled for the first Tribe Called Quest album 'Nowhere To Run', this is perhaps a more commercial track than their 'Diary Of A Madman' debut. The doublecut includes mixes from the deeply trendy Portishead, that while not really to my taste are popular. The only problem The Gravediggerz might face is Wu Tong comparisons which are inevitable given the groups' shared platform. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

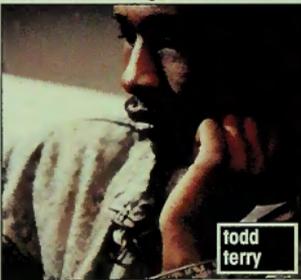
## albums

**VARIOUS ARTISTS 'Master Cuts Rare Groove Volume 2'** (Mastercuts/Beechwood).

A strong album but what definition of rare groove is being used is questionable. Tracks such as 'Headhunters' 'Bad Mode Me Funky', 'Tommy Stuart's 'Bump In' 'Huslie Music' and Norman Jay's theme tune, Chi Sound Orchestra's 'Windy City Theme', are all bona fide 1986 rare groove classics, but things blur with some of the other inclusions.

Collectors will no doubt yearn for the heavily bootlegged fusion/boogie rarity 'Caveman Boogie' by Lysette Wilson, but is it what most punters would call rare groove? Nipping aside, this is an outstanding album. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**VARIOUS ARTISTS 'House Nation Volume 1'** (Recess Records). A superb compilation that will bring a tear to the eye of anyone with faintly nostalgic leanings. The album takes in the first three killer years of the house scene from the pure joy of



todd terry

Marshall Jefferson's 'Move Your Body' to the sparse very deep beats of Dianne's 'Come Get My Lovin'. Throw in Liz Torres's 'Don't Get Enough', Richie Rich's 'Salsa House' and you have retro heaven. Is it me or do these tracks just sound so much better than anything the house scene has produced since? **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

**VARIOUS ARTISTS 'Talkin Jazz Volume 2'** Excellently timed, this compilation

features the original version of Maffur's 'Indian Vibes' by Detroit/London-based Sixties jazz man Dave Pike. Definitely on the left side, many of these late Sixties and early Seventies cuts could have been made today. The general public might feel most at home with the beautifully 'peppy and love' vibed 'Love Me' from Johnny Teaspoon and Karin King's rendition of Herbie Hancock's 'Maiden Voyage'. **CD** **MC** **CD** **MC** **CD** **MC** **CD** **MC**

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SATURDAY NIGHT  
 WHIGHIELD (SYSTEMATIC/LONDON)  
 10 HOT HITS TIPPED TO CHART NEXT WEEK

30	29	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Keen	Brave	Love	Pie	Let's	Lenny	Stink	Black	Meat	Isis	No M	Keep	Swiss	Live	Get	More														
28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1		
CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD



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 BASED ON A







24	Know By Now	Planet Rock	EMJ
25	Blame It On Me	Cherry	Mosdef
26	Luv/Disrespect	Planet Rock	Jarvis
27	Pretend Best Friend	Tropicana	Trax Visual
28	Let's Get Ready To Rumble	PJ And Doreen	Xenon/Infra
29	Lento	Planet	Warner Bros
30	Sugar Sugar	Duff Brant	EastWest
31	Black Hole Sun	Savoytrax	AMM
32	(We're) The Funkstones	BCSB	MCA
33	Incar-Dot-Down That Road	Soul Station	Concept
34	No More (I Can't Stand It)	Mao	Funk &
35	Keep The Fires Burning	Cluz	MCA/MCA
36	Swamp Thing	The Gap	Distributors/PCA
37	Luv Forever	Dust	Dorian
38	Gal Whie	Cash, Drake & Fess	Musq
39	Monument At The Oasis	The Black New Riders	em

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AS SEEN ON  
TOP OF THE POPS



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# TOP

OUT THIS WEEK

WARRIORS - ASWAD	(BUBBLIN')
LOVE, HERE I COME - BAD BOYS INC	(A&M)
WELCOME TO TOMORROW - SNAP FEATURING SUMMER	(ARISTA)
ROLLERCOASTER - The Grid	(IRCA)
ENDLESS LOVE - Luther Vandross & Mariah Carey	(Columbia)
WHAT'S THE FREQUENCY, KENNETH? - R.E.M	(WEA)
Hey Now (Gals Just Want To Have Fun) - Cyndi Lauper	(Epic)
EVERYBODY - DJ BOBO	(PWL INTERNATIONAL)
BALEARICO - BALEARICO	(MERCURY)
SATURDAY NIGHT WHANGLED	(SYSTEMATIC/LONDON)

10 HOT HITS TIPPED TO CHART NEXT WEEK

19	Music Box	Musical Centre	Columbia
20	Superwoman	Superwoman	AMM
21	Woodoo Lounge	The Double Seven	Urban
22	Exterior (Est. It Done It, So Why Day? We?)	The Devo's	Island
23	Go On Shakedown His Feet	Cover The Devo's	IRCA
24	Thirsty Work	Straight Out	Parade
25	HAPPY NATION	Act Of Blue	Motown/Jonson
26	EVERYTHING CHANGES	True That	IRCA
27	ONE CAREFUL OWNER	Musical Ball	Columbia
28	ELEGANT SLIMMING	M'Plour	IRCA
29	Old Town - GREATEST HITS	Devo's	Columbia
30	How To Make Friends And Influence People	Transcend	EMI
31	PERMANENT SHADE OF BLUE	Reynolds	Columbia
32	NEVERMIND	Nirvana	Geffe
33	THE CROSS OF CHANGES	Enoch	Venus
34	SWAGGER	Oh	AMM

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mixes by tommy musto  
visnadi • dancing divaz

ore

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independent distribution: soul trader,  
empire, mo's, sub level

## ROCK

## This Last

1	4	SUPERUNKNOWN	Soundgarden	A&M 5402152 (F)
2	4	THRUXY	Studios Quo	Polydor 523670 (F)
3	-	BUST A NUT	Testa	Geffen GED 24713 (BMG)
4	2	SWAGGER	Gun	A&M 5402544 (F)
5	3	GREATEST HITS	Whitesnake	EMI CDDEM1 1065 (E)
6	1	BURN MY EYES	Machine Head	Roadrunner RR 90169 (P)
7	5	NEVERMIND	Nirvana	DGC DGC2 2425 (BMG)
8	6	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759526612 (W)
9	10	IN UTERO	Nirvana	Geffen GED 24536 (BMG)
10	13	HOW TO MAKE FRIENDS...	Terravision	Total Vegas VEGASCD 2 (E)

11	7	PURPLE	Kings Temple Pilots	Atlantic 7567826072 (W)
12	8	PANDEMONIUM	Slicing Jake	Butterfly BFLCD 09 (P)
13	9	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4722242 (SM)
14	11	GET A RYND	Aerosmith	Geffen GED 24444 (BMG)
15	18	Far Beyond Driven	Pantera	Atco 7567923022 (F)
16	17	TROUBLE	Therapy?	A&M 5401932 (F)
17	14	SO FAR SO GOOD	Bryan Adams	A&M 5401572 (F)
18	15	VS	Pearl Jam	Epic 4745492 (SM)
19	13	WOODSTOCK	Jim Hendrix	Polydor 5233942 (F)
20	20	TEN	Pearl Jam	Epic 4680842 (SM)

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## CLASSICAL CHART

## This Last

1	1	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 4304332 (F)
2	3	CANTO GREGORIANO	Monks Chorus Silos	EMI Classics CMS 565312 (E)
3	2	THE PIANO	Michael Nyman	Venture CDVEX919 (E)
4	4	TRANQUILITY	Various Artists	EMI CD0552432 (E)
5	5	THE ESSENTIAL THREE TENORS	Carreras/Pavarotti/Domingo	BMG Classic 740212122 (BMG)
6	6	THE CLASSIC EXPERIENCE	Various Artists	EMI EMTV2 45 (E)
7	8	POWER	Various Artists	EMI CD0552412 (E)
8	16	THE ESSENTIAL MUSIC OF AMERICA	Various Artists	Decca 4444512 (E)
9	9	CLASSIC ADS	Various Artists	EMI CDZ 5681152 (E)
10	11	TOGETHER - THE ULTIMATE COLL.	Julian Bream & John Wilkins	RCI Victor 740213132 (BMG)

11	14	SCHINDLER'S LIST	Original Soundtrack	MCA MCD 10969 (BMG)
12	7	MELANCHOLY	Various Artists	EMI CD0552422 (E)
13	13	GORELICH SYMPHONY 3	Zinnat Upgohar/John Sirk	Bela Nonesuch 75297382 (E)
14	12	CLASSIC EXPERIENCE II	Various	EMI CD0552402 (E)
15	10	PASSION	Various Artists	EMI CD0552432 (E)
16	17	VIVALDI FOUR SEASONS	Nigel Kennedy/ECCO	EMI CDNIG62 (E)
17	18	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti	Decca 4302102 (F)
18	NEW	CLASSIC SLEEPERS	Various Artists	Teldec 4509970852 (W)
19	RE	THE ALBUM	Lesley Garrett	Telstar TCD 2709 (BMG)
20	RE	KIRI!	Kiri Te Kanawa	Decca 4430602 (F)

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## CLASSIC FM

## MID-PRICE

## This Last

1	5	SLEEPY WHEN WET	Bon Jovi	Vertigo 8302642 (F)
2	8	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (W)
3	6	PUMP	Aerosmith	Geffen GED 24254 (BMG)
4	9	HITS OUT OF HELL	Meat Loaf	Epic 4504472 (F)
5	2	THE DISNEY COLLECTION VOLUME 2	Various Artists	Pickwick/Disneyland DSTCD454 (PK)
6	1	THE DISNEY COLLECTION VOLUME 1	Various Artists	Pickwick/Disneyland DSTCD453 (PK)
7	12	MTV UNPLUGGED EP	Mariah Carey	Columbia 4178922 (SM)
8	7	POMMEFRUITZ	The Orb	Island ORBDC 1 (P)
9	10	NEW JERSEY	Bon Jovi	Vertigo 8363452 (F)
10	15	DOCK OF THE BAY - DEFINITIVE COLL.	Eric Redding	Atlantic 9548317082 (W)

11	14	HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 4736662 (SM)
12	3	THE DISNEY COLLECTION VOLUME 3	Various Artists	Pickwick/Disneyland DSTCD455 (PK)
13	18	WELCOME TO THE BEAUTIFUL SOUTH	The Beautiful South	Go! Discs FGDCD 16 (F)
14	RE	HARVEST	Neil Young	Reprise K 54005 (W)
15	16	PERMANENT VACATION	Aerosmith	Geffen GED 24162 (BMG)
16	17	GREATEST HITS	Bob Dylan	Columbia 4690974 (P)
17	20	CROWDED HOUSE	Crowded House	Capitol CDEST 2016 (E)
18	19	THE BLUES BROTHERS (OST)	Various	Atlantic K 50712 (F)
19	RE	WAR	U2	Island ILPD 9333 (F)
20	RE	TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros WX 65CD (W)

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## INDEPENDENT SINGLES

## This Last Wks

1	2	ON YA WAY '94	Helicopter	Helicopter TIG 007CD (SRD)
2	1	3 LIVE FOREVER	Oasis	Creation CRESCD 185 (JMV/V)
3	NEW	SHINING ROAD	Cranes	Dedicated CRANE BC01 (JMV/P)
4	NEW	YOUR FAVOURITE THING	Sugar	Oranion CRESCD 186 (P)
5	2	BRING 'N BACK 2 U	Project Heat/Gerdaue	Fruitree FTREE 110CD (SRD)
6	NEW	ALTERED STATES EP	Black Science/Oceania	Junior Boys Own JBO 2 (JMV/P)
7	NEW	ORSESSION	Ultra-Sonic	Clubscene DCST81 027 (P)
8	NEW	ANALOGUE BUBBLEBATH	AFX	Rephlex CAT 019CD (JMV/P)
9	4	THE FEELING	Ten Ten/Dad/Sweet Tee	Deep Distortion DDTX 023 (V)
10	NEW	THE DIGIX EP	Digix	Phat As Phuck PHAT 005 (JMV/P)
11	5	YOU CAN'T TURN AROUND	Bottom-E	Olympic ELYT 015 (V)
12	11	MY LOVE	People Underground	Freestown Inc FTI 347 (EP)
13	NEW	JUST A MISDEMEANOR	Don't Bring Down	Abstract Sounds ABS CD 106 (P)
14	NEW	WHAT JAIL IS LIKE	Alphan Wags	Blas! First BFFR 96CD (JMV/P)
15	7	A SHAKERMAKER	Oasis	Creation CRESCD 182 (JMV/V)
16	9	ROCK 2 HOUSE/HP HOUSIN'	X-Press 2/La-Pro	Junior Boys Own JBO 21 (JMV/P)
17	6	RUN TO THE SUN	Ezsure	Mute COMUTE 153 (JMV/P)
18	10	ANGEL	Sub Sub	Robo CDOR06 20 (P)
19	NEW	BLISSFUL INCONANCE	Cloud 9	Moving Shadow SHAD0V 47 (SRD)
20	NEW	RUFF REVIVAL	Ron Tings	Suburban Base SUBBASE 42 (SRD)

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## INDEPENDENT ALBUMS

## This Last Wks

1	NEW	EVERYONE'S GOT ONE	Echobilly	Faue FAUV 3CD (JMV/V)
2	NEW	BAKESALE	Sebadoh	Dominia WDCD 11 (P)
3	1	SNIVILISATION	Orbital	Internal Dance TRUCO 5 (JMV/P)
4	3	BURN MY EYES	Machine Head	Roadrunner RR 90169 (P)
5	2	MANS AUDIAC QUINTET	Stereolab	Duoephonic UHF DUHCDC 05 (JMV/P)
6	5	PANDEMONIUM	Killing Joke	Butterfly BFLCD 09 (P)
7	6	DEBUT	Bjork	One Little Indian TPLP 31CD (P)
8	4	DRUMS ARE DANGEROUS	Drun Club	Butterfly BFLCD 10 (P)
9	NEW	DREAM CORROSION	Gary Numan	Nema NMACD 010 (P)
10	11	IMPLANT	Est Static	Planet Dog BARCD 005 (JMV/V)
11	10	I SAY I SAY I SAY	Erasure	Mute COSTUM 115 (JMV/P)
12	9	ABACKED UP	Sensar	Ultimate TOPPCD 008 (JMV/V)
13	8	STRONG EYE	Eric Tentacles	Develat DOWCD 1 (P)
14	2	GIVE OUT BUT DON'T GIVE UP	Premal Screen	Creation CRESCD 146 (P)
15	2	LEVELING THE LAND	The Levellers	Chia WOLCD 1022 (P)
16	10	CARNIVAL OF LIGHT	Ride	Creation CRESCD 147 (P)
17	11	ANARCHY	Ghambwamba	One Little Indian TPLP 46CD (P)
18	1	76-14	Chubb Communications	Dedicated DECD 015 (JMV/P)
19	8	FWD	Fwd	Inter INTA 016CD (JMV/P)
20	RE	1 SCREAMADELICA	Primal Screen	Creation CRECLP 076 (P)

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

THE OFFICIAL  
music week  
CHARTS  
10 SEPTEMBER 1994

## THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and its replay 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; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; CNFM; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth RFM; Fox FM; GWR FM; Hallam FM; Hereford; Invieta FM; Lincs FM; MFM 103.4 & 97.1; Maxx Mercury; Metro FM; Moray Fifth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; SGR FM; Swansea Sound; WFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; Wyvern.

THIS REPRESENTS  
ABOUT 83.76% OF  
POP RADIO LISTENING  
IN THE UK

Rank	Title	Artist (Label)	Last week's 1FM Playlist	Station with most plays	Rank	Title	Artist (Label)	Last week's 1FM Playlist	Station with most plays
1	SEARCHING	Cher & Eric Clapton (Wild Card)	P	102.6 FM Signal One	21	YESTERDAY WHEN I WAS MAD	Pat Sharp Boys (Parlophone)	A	Aire FM
2	7 SECONDS	Yousouf N'Dour (See, Sarah Churchill) (Columbia)	P	102.6 FM Signal One	22	KNOW BY NOW	Robert Palmer (EMI)	B	102.6 FM Signal One
3	CRAZY FOR YOU	Los Loses (Mercury)	P	102.6 FM Signal One	23	LETTIGO	Prince (W&A)	B	Orchard FM
4	LOVE IS ALL AROUND	Wet Wet Wet (Precedent)	P	Capital FM	24	ENDLESS LOVE	Luther Vandross & Mariah Carey (Epic)	A	Essex
5	RIGHT BESIDE YOU	Sophie B. Hawkins (Columbia)	P	MFM 103.4 & 97.1	25	PRETTIEST EYES	The Beautiful South (Real Discs)	B	Piccadilly Key 103 FM
6	MIDNIGHT AT THE OASIS	Brand New Heavies (Acid Jazz)	A	MFM 103.4 & 97.1	26	WHAT'S THE FREQUENCY, KENNETH?	REM (New Rosebud)	A	BBC Radio 1
7	SO GOOD	Carolee Emel (EMI)	P	102.6 FM Signal One	27	WILD NIGHT	John McLaughlin & Marvin Hameels (Mercury)	A	Beacon
8	I'LL MAKE LOVE TO YOU	Boyz II Men (Motown)	A	Essex	28	TROUBLE	Shagorag (Epic)	A	BBC Radio 1
9	THIS GENERATION	Reckoned (Columbia)	A	MFM 103.4 & 97.1	29	BABY I LOVE YOUR WAY	Big Mountain (RCA)	A	Power FM
10	COMPLIMENTS ON YOUR KISS	Red Jagers with Blair Tinsley (Mercury)	P	Essex	30	EVERYTHING IS GONNA BE ALRIGHT	Sounds Of Blackness (AMM)	A	City
11	THE SIMPLE THINGS	Joe Cocker (Capitol)	A	102.6 FM Signal One	31	GAL WINE	Chaka Demus & Pliers (Mango)	A	Power FM
12	STAY (I MISSED YOU)	Lee Leach & New Stories (RCA)	B	Cool FM	32	(MEET) THE FLINTSTONES	BC-52's (MCA)	B	NorthSound
13	I SWEAR	3D 4 One (Atlantic)	A	Chiltern Network	33	GOOD TIMES	Eric Burdon (Capitol)	N	Capital FM
14	SHINE	Assand (Bucklin)	B	Chiltern Network	34	BLAME IT ON ME	Dream (Miguel)	B	Chiltern Network
15	SOMEONE TO LOVE	Sean Maguire (Parlophone)	A	102.6 FM Signal One	35	CAN YOU FEEL THE LOVE TONIGHT	John John (Mercury)	B	MFM 103.4 & 97.1
16	REGULATE	Warren G & Nas (Jive)	P	Power FM	36	FIREWORKS	Roxette (EMI)	B	Orchard FM
17	PARKLIFE	Blur (Poly)	A	102.6 FM Signal One	37	I LIVE FOREVER	Chris Crossland (A&M)	A	Forth RFM
18	CONFIDE IN ME	Kylie Minogue (Deconstruction)	A	Capitol FM	38	LOVESIGN	Prince & The New Power Generation	A	Piccadilly Key 103 FM
19	HEART OF STONE	Dave Stewart (East West)	B	102.6 FM Signal One	39	SWAMP THING	The Grid (Deconstruction)	A	Chiltern Network
20	GOODYE BABY AND AMEN	Lulu (Columbia)	A	Orchard FM	40	THE RIGHT KINDA LOVER	Patii Labels (MCA)	B	Chiltern Network

© Copyright EMI. Compiled using BBC Monitor and NCS Selector software. Based on the plays of current titles on Radio 1FM and contributing UK stations. Station weightings are based on total listening hours as calculated by Radar.

## BREAKERS

Rank	Title	Artist (Label)	Rank	Title	Artist (Label)
1	SWEETNESS	Michelle Gayle (RCA)	11	WILDFIRE	Daryl Hall (Epic)
2	LOVE HERE I COME	Bad Boys Inc (J&M)	12	CAUGHT UP IN MY HEART	Mykelti (Epic)
3	WARRIORS	Assand (Bucklin)	13	HEY NOW (GIRLS JUST WANT TO...)	Cyndi Lauper (Epic)
4	PINEAPPLE HEAD	Crowded House (Capitol)	14	STANDING AT THE ALTAR	Margie Cox (NPG)
5	WE ARE THE PIGS	Guido (Nude)	15	HOT HOT HOT	Arrow (The Hit Label)
6	UNBEARABLE	The Wonder Stuff (Epic)	16	INSIDE OUT	Shara Nelson (Columbia)
7	GO INTO THE LIGHT	Tom McLaughlin (This Way Up)	17	THIS IS THE PLACE	Zelma Massiah (NPG)
8	GAMES PEOPLE PLAY	Inner Circle (Mercury)	18	SUMMER IN THE CITY	Joe Cocker (Capitol)
9	SPEED	Billy Hill (Atlantic)	19	SUMMER BUNNIES	R. Kelly (Epic)
10	NOW IT'S TIME TO SAY	Kishka of Distinction (One Little Indian)	20	WELCOME TO TOMORROW	Snape featuring Summer (MCA)

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

## NETWORK CHART VIRGIN 1215 CHART

Rank	Title	Artist (Label)	Rank	Title	Artist (Label)
1	LOVE IS ALL AROUND	Wet Wet Wet (Precedent)	21	HEART OF STONE	Dave Stewart (East West)
2	CONFIDE IN ME	Kylie Minogue (Deconstruction)	22	YESTERDAY WHEN I WAS MAD	Pat Sharp Boys (Parlophone)
3	7 SECONDS	Yousouf N'Dour (Columbia)	23	SOMEONE TO LOVE	Sean Maguire (Parlophone)
4	COMPLIMENTS ON YOUR KISS	Red Jagers with Blair Tinsley (Mercury)	24	BABY, I LOVE YOUR WAY	Big Mountain (RCA)
5	I'LL MAKE LOVE TO YOU	Boyz II Men (Motown)	25	LA LA (AM I LOVE YOU)	Saving Face (Epic)
6	CRAZY FOR YOU	Los Loses (Mercury)	26	PARKLIFE	Blur (Poly)
7	SEARCHING	Cher & Eric Clapton (Wild Card)	27	INCREDIBLE	Don't Young General Levy (Epic)
8	REGULATE	Warren G & Nas (Jive)	28	TROUBLE	Shagorag (Epic)
9	RHYTHM OF THE NIGHT	Corona (WEA)	29	PRETTIEST EYES	The Beautiful South (Real Discs)
10	I SWEAR	3D 4 One (Atlantic)	30	SATURDAY NIGHT	Wingfield (NPG)
11	RIGHT BESIDE YOU	Sophie B. Hawkins (Columbia)	31	BLAME IT ON ME	Dream (Miguel)
12	MIDNIGHT AT THE OASIS	Brand New Heavies (Acid Jazz)	32	(MEET) THE FLINTSTONES	BC-52's (MCA)
13	SO GOOD	Carolee Emel (EMI)	33	KISS FROM A ROSE	Seal (ZTT)
14	STAY (I MISSED YOU)	Lee Leach & New Stories (RCA)	34	THE WAY SHE LOVES ME	Richard Marx (Capitol)
15	KNOW BY NOW	Robert Palmer (EMI)	35	UNBEARABLE	The Wonder Stuff (Epic)
16	THIS GENERATION	Reckoned (Columbia)	36	LUCKY YOU	The Lightning Seeds (Virgin)
17	SHINE	Assand (Bucklin)	37	WILD NIGHT	John McLaughlin & Marvin Hameels (Mercury)
18	WHAT'S UP (4 U)	Ice Cube (Sympatico)	38	CAN YOU FEEL THE LOVE TONIGHT	John John (Mercury)
19	THE SIMPLE THINGS	Joe Cocker (Capitol)	39	ENDLESS LOVE	Luther Vandross & Mariah Carey (Epic)
20	LETTIGO	Prince (W&A)	40	ATOMIC	Cher (Capitol)
21	DEFINITELY MAYBE	Grease (Decca)	21	OUR TOWN - GREATEST HITS	Deacon Blue (Columbia)
22	END OF PART ONE (GREASE HITS)	For the first time (Decca)	22	WITHOUT A SOUND	Deacon Blue (Columbia)
23	70'S LOVE	Prince & The New Power Generation (Epic)	23	EDDY READER	Deacon Blue (Columbia)
24	PARKLIFE	Blur (Poly)	24	NEVERMIND	Deacon Blue (Columbia)
25	SLEEPS WITH ANGELS	Nasir Young and Chris Brown (Decca)	25	PERMANENT SHADE OF BLUE	Deacon Blue (Columbia)
26	COME PROMISE	Warner Bros (Mercury)	26	EDDY READER	Deacon Blue (Columbia)
27	THE HOLY BIBLE	Mavis Staples (Mercury)	27	MICROW	The Beautiful South (Real Discs)
28	THE GLORY OF GERSHWIN	Larry Adler/Various (Mercury)	28	DUMMY	Deacon Blue (Columbia)
29	EVERYONE'S GOT ONE	Eric Burdon (Parlophone)	29	STONED & DETROINED	Johnnie & Mary Jane (Mercury)
30	SEAL	Seal (ZTT)	30	HIN TO MAKE MEN AND WOMEN PEOPLE	Deacon Blue (Columbia)
31	SECRET WORLD LIVE	Patii Labels (MCA)	31	DEBUT	Eyes (Decca)
32	THE VERY BEST OF Andy Corgan	Decca (Decca)	32	BLOOD SUGAR SEX MAGIK	Deacon Blue (Columbia)
33	GREATEST HITS	Whitman (EMI)	33	HIS 'N' HERS	Prince (Epic)
34	THE VERY BEST OF... Eagles	Decca (Decca)	34	KEEP HIM BY THE ELECTRIC LIGHT	Deacon Blue (Columbia)
35	WOODOO LOUNGE	The Rufus Sound (Virgin)	35	WHALER	Sophie & Shwartz (Columbia)
36	THE DIVISION BELL	Prince (Epic)	36	WILD WOOD	Paul Weller (Epic)
37	THIRTY WATTS	Sound (Polygram)	37	GRACE	Deacon Blue (Columbia)
38	GOD SHUFFLED HIS FEET	Crash Test Dummies (RCA)	38	SO FAR SO GOOD	Bryan Adams (A&M)
39	SUPERUNKNOWN	Paul Rodgers (A&M)	39	THE BEST OF VAN MORRISON	Van Morrison (Polygram)
40	DEBUT	Eyes (Decca)	40	AUTOMATIC FOR THE PEOPLE	Deacon Blue (Columbia)

# US SINGLES

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	I'LL MAKE LOVE TO YOU Boyz II Men (Motown)		26	PRAYER FOR THE DYING Seal (JTT)	
2	STAY I MISSED YOU Lisa Loeb & New Stories (BCH)		27	LUCKY ONE Amy Grant (ASAP)	
3	WILD NIGHT John Mellencamp (Mercury)		28	BOY GUN IN YA EAR Ice Cube (Priority)	
4	WHEN CAN I SEE YOU Babyface (A&J)		29	FLAVA IN YA EAR Craig Mack (Real Gone)	
5	STROKE YOU UP Chingy Future (Spitfire Records)		30	CRAZY Anoushka (Capitol)	
6	FANTASTIC VOYAGE Ozio (Rhino Beat)		31	ENDLESS LOVE Luther Vandross & Mariah Carey (Columbia)	
7	CAN YOU FEEL THE LOVE TONIGHT Don John (Chrysalis)		32	YOU BETTER WAIT Steve Perry (Columbia)	
8	I SWEAR As4 One (Ruff)		33	TD GIVE ANYTHING Sarah Lewis (East West)	
9	THIS DJ Whinn O (Motown)		34	FAR BEHIND Conflict (Mercury)	
10	DONT TURN AROUND Ace Of Base (Aural)		35	ALWAYS Cream (Mercury)	
11	FUNKIFIED Da Brat (Sis Da Beat)		36	BACK IN THE DAY Aerosmith (G&A)	
12	SHINE Collective Soul (Atlantic)		37	ALWAYS IN MY HEART Trisha Campbell (Warner)	
13	ALL I WANNA DO Sheryl Crow (SRM)		38	LET IT GO Prince (Warner Bros)	
14	IF YOU GO Janet Jacke (SIRI)		39	I'LL REMEMBER Marlene (Mercury)	
15	ANY TIME, ANY PLACE/AND ... Janet Jackson (A&J)		40	DO YOU WANNA GET FUNKY C&M: Funky City (Columbia)	
16	NEVER LIE Janaki (MCA)		41	NOTTIN' BUT LOVE Heavy D & The B-Boys (Epic)	
17	I MISS YOU Jamiroquai (Epic)		42	ANOTHER NIGHT Paul McCartney (Mercury)	
18	100% PURE LOVE Crystal Waters (Mercury)		43	CIRCLE OF LIFE Cher, Jaci (Polygram)	
19	TOOTSEE ROLL 89 Boyz (Mer)		44	THE SIGN Ace Of Base (Mercury)	
20	BACK & FORTH Anahad (Hip-1)		45	ACTION Vance Johnson (East West)	
21	AT YOUR BEST (YOU ARE LOVE) Anahad (Blockbuster)		46	LOVE IS ALL AROUND Wet Wet Wet (Sandwich)	
22	ANYTIME YOU NEED A FRIEND Mariah Carey (Columbia)		47	DECEMBER 13th (OH WHAT A NIGHT) Four Seasons/Columbia	
23	YOU MEAN THE WORLD TO ME Ten, Brother (Capitol)		48	BODY IN SOUL Anita Baker (Epic)	
24	THE WAY SHE LOVES ME Richard Marx (Capitol)		49	JUICY The Notorious B.I.G. (Bad Boy)	
25	COME TO MY WINDOW Melissa Etheridge (Nonesuch)		50	YOUR BODY'S CALLING Aaliyah (Jive)	

#	Title/Artist	Label	#	Title/Artist	Label
1	THE LION KING (OST) Various (Walt Disney)		26	IT TAKES A THIEF Corina (Polygram)	
2	FORREST GUMP (OST) Various (Mercury)		27	HITS, ALLEGATIONS & THINGS LEFT... Various (Mercury)	
3	PURPLE Rainy Dayz (Polygram)		28	SHE Amy Combs, Jr. (Columbia)	
4	BOOKIE Queen (Mercury)		29	WHI AM Ice Cube (Mercury)	
5	THE SIGN Ace Of Base (Mercury)		30	CHANGING FACES Changing Faces (Big Beat)	
6	AUGUST & EVERYTHING AFTER Counting Down/Capitol		31	CRANT Benetton/Media (Mercury)	
7	REGULATE... J DUNK (RA) Heavy D (Mercury)		32	WE COME STRAPPED MC Eno (Rap-A-Delicious)	
8	CANDLEBOX Corvidae (Warner)		33	SIMMISE OREAM Dreaming Purpose (Bright)	
9	SMASH Chipping (Epic)		34	GET A GRIP Ananova (Mercury)	
10	SUPRINFORMATION Soundgarden (A&J)		35	CREEPIN ON AN OME UP Bam Thugz (Mercury)	
11	HOODLOO LOUNGE Rufus Wainwright (Mercury)		36	KICKIN' IT UP Jam & Low Montgomery (Mercury)	
12	NOT A MOMENT TOO SOON The McFlys (Mercury)		37	FUNKIFIED Da Brat (Sis Da Beat)	
13	HOUSE OF LOVE Amy Grant (Mercury)		38	TONI BRAXTON Toni Braxton (Trafford)	
14	MUSE SICK-N-HOUR MESSAGE Public Enemy/Bat Jam (Mercury)		39	SEAL... JTT (JTT)	
15	THE JERKY BOYS 2 The Jerky Boys (Epic)		40	DANCE MAN John Mellencamp (Mercury)	
16	SLEEPS WITH ANGELS Not Young & Crazy Horse (Mercury)		41	READ MY MIND Pink Floyd (MCA)	
17	LOVE AT THE ACROPOLES Vines (Polygram)		42	THE DIVISION BELL Pink Floyd (Columbia)	
18	ALL-O-ONE As4 One (Mercury)		43	WHEN LOVE FINDS YOU West End (Mercury)	
19	REALITY BITES (OST) Various (Epic)		44	ILL COMMUNICATION Bruce Springsteen (Capitol)	
20	BUST A NUIT Dada (Epic)		45	SO TONIGHT THAT I MIGHT SEE Heavy D (Capitol)	
21	YES I AM Melissa Etheridge (Mercury)		46	GET UP ON IT MC5 Sweet (Mercury)	
22	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (ASAP)		47	FOR THE LOVE OF STRANGE MEDICINE Steve Perry/Columbia	
23	THE DOWNHILL SPIRAL Nine Inch Nails (Polygram)		48	COVER GIRL Sheryl Crow (Columbia)	
24	IS COME Prince (Mercury)		49	NATURAL BORN KILLERS (OST) Various (Mercury)	
25	AGE AIN'T NOTHING BUT A NUMBER Aaliyah (Blackground)		50	THE COLOUR OF MY LOVE Carlos Dela Cruz (Mercury)	

Charts courtesy of Billboard 10 September 1994. \* Arrows are awarded to those products demonstrating the greatest display and sales gain. UK acc. UK acc. signed acc.

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

AUSTRALIA	BELGIUM	NETHERLANDS	SWEDEN
1 (1) LOVE IS ALL AROUND Wet Wet Wet (Mercury)	1 (1) LOVE IS ALL AROUND Wet Wet Wet (Mercury)	1 (1) LOVE IS ALL AROUND Wet Wet Wet (Polygram)	1 (1) LOVE IS ALL AROUND Wet Wet Wet (Mercury)
2 (1) SWAMP THING The Grid (BMG)	2 (1) NO GOOD (STAY IN THE DANCE) The Grid (Mercury)	2 (1) SWAMP THING The Grid (RCA)	2 (1) SWAMP THING The Grid (RCA)
3 (1) SON OF A GUN JX (Polygram)	3 (1) DO IT Terry O'Neil (Priority)	3 (1) NO GOOD (STAY IN THE DANCE) The Grid (Mercury)	3 (1) CAN YOU FEEL THE LOVE TONIGHT Don John (Mercury)
4 (1) CAN YOU FEEL THE LOVE TONIGHT Don John (Mercury)	4 (1) SWAMP THING The Grid (Deconstruction)	4 (1) SHINE Aswad (Direct)	4 (1) CAN YOU FEEL THE LOVE TONIGHT Don John (Mercury)
5 (1) ABSOLUTELY FABULOUS Absolutely Fabulous (EMI)	5 (1) INSIDE Slickin' (Virgin)	5 (1) CAN YOU FEEL THE LOVE TONIGHT Don John (Mercury)	5 (1) SHINE Aswad (Direct)

Source: Australian Record Industry Assn. Source: IFPI/SABAM Source: Stichting Mega Top 50 Source: GfK/IFPI



**In The City**  
Dance Aid Trust Charity Dinner  
on  
Sunday 18th September 1994  
in  
The International Suite  
Manchester Utd. F.C., Old Trafford

\*\*\*  
Tickets at £44.00 (plus vat), Tables of 10 £440.00 (plus vat)  
from The Dance Aid Trust, tel: 081 840 1297/2418  
\*\*\*

Cost includes transport to and from Holiday Inn/Old Trafford, entry to Manchester Utd. Museum and Trophy Room, five course meal with wine.

\*\*\*  
Guest speaker Tommy Docherty  
Comedian Johnny Casson  
Hypnotist Julian Clark





# V.I.D.E.O

THE OFFICIAL  
music week  
CHARTS  
10 SEPTEMBER 1994

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
1		<b>ALADDIN</b> Children's (hr 28min)		Walt Disney	D218622
2	NEW	<b>CARRERAS/DOMINGO/PAVAROTTI In Concert 1994</b> Music/hr 52min	Tele-Vite 4599963013		
3	5	<b>MIGHTY MORPHN POWER RANGERS 1</b> Music/hr 35min	Polygram Video	8318963	
4	7	<b>TAKE THAT: Everything Changes</b> Music/hr 50min	BMG Video	74321204273	
5	6	<b>THE SECRET GARDEN</b> Features/hr 37min	Warner Home Video	5012991	
6	4	<b>MANCHESTER UNITED VIDEO MAGAZINE VOL 2 NO.1</b> Sport/hr 1hr	Manchester Ltd MUMV0001		
7	10	<b>MIGHTY MORPHN POWER RANGERS 2</b> Music/hr 35min	Polygram Video	8318963	
8	5	<b>DENNIS</b> Feature/hr 50min	Warner Home Video	5012993	
9	NEW	<b>PETER GABRIEL: Secret World Live</b> Music/hr 43min	PMI	MVN4912813	
10	9	<b>BEAUTY &amp; THE BEAST</b> Children's/hr 21min	Walt Disney	D715155	
11	11	<b>BAMBI</b> Children's/hr 86min	Walt Disney	D202442	
12	13	<b>THE JUNGLE BOOK</b> Children's/hr 150min	Walt Disney	D243582	
13	4	<b>ONCE UPON A TIME IN THE WEST</b> Action/hr 1hr 52min	4 Front	8319443	
14	2	<b>STAR TREK NEXT GENERATION 85</b> Sci-Fy/hr 28min	CIC Video	VHS8382	

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
15	15	<b>BEATRICE POTTER SAMPLER VIDEO</b> Children's	Kid's Choice VHS5022		
16	19	<b>A FEW GOOD MEN</b> Features/hr 12min	Columbia TriStar	CVR3455	
17	22	<b>PETER PAN</b> Children's/hr 14min	Walt Disney	D22452	
18	14	<b>THE ASSASSIN</b> Features/hr 44min	Warner Home Video	5012819	
19	3	<b>STAR TREK DEEP SPACE NINE 20</b> Sci-Fy/hr 28min	CIC Video	VHS7273	
20	18	<b>BRAM STOKERS DRACULA</b> Features/hr 26min	Columbia TriStar	CVR1911C	
21	16	<b>RED DWARF V - QUARANTINE</b> Comedy/hr 22min	BBC	BBCV5212	
22	17	<b>PAINT YOUR WAGON</b> Features/hr 33min	4 Front	8319423	
23	21	<b>BANANAS IN PYJAMAS - BIRTHDAY SPECIAL</b> Children's/20min	Liberty	PV2629	
24	25	<b>MR MOTIVATOR BLT WORKOUT</b> Special Interest/hr 30min	Polygram Video	687703	
25	26	<b>WALLACE &amp; GROMIT: THE WRONG TROUSERS</b> Children's/26min	BBC Video	4BCV5201	
26	4	<b>THE SHOOTER</b> Action/hr 1hr 42min	4 Front	D31383	
27	9	<b>RED DWARF V - BACK TO REALITY</b> Sci-Fy/hr 22min	BBC	BBCV5157	
28	2	<b>HOOK</b> Children's/hr 16min	Columbia TriStar	CVR2187	
29	RE	<b>BILL WHELAN: The River Dance For Rwanda</b> Music/hr 55min	Son BUAVIC		
30	28	<b>BOB CHILDREN'S COLLECTION SAMPLER</b> Children's	BBC	WHS5475	

# MUSIC VIDEO

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
1	NEW	<b>CARRERAS/DOMINGO/PAVAROTTI In Concert 1994</b> Live/hr 52min	Tele-Vite 4599963013		
2	1	<b>TAKE THAT: Everything Changes</b> Compilation/hr 50min	BMG Video	74321204273	
3	NEW	<b>PETER GABRIEL: Secret World Live</b> Live/hr 43min	PMI	MVN4912813	
4	4	<b>BILL WHELAN: The River Dance For Rwanda</b> Music/hr 55min	Son BUAVIC		
5	2	<b>PRINCE'S Chains O' Gold</b> Music/hr 15min	Warner Music Video	759330993	
6	13	<b>JOE LONGTHORNE: Live In Concert</b> Live/hr 1hr 15min	PMI	MVN4912943	
7	21	<b>WET WET WET: Greatest Hits</b> Compilation/hr 40min	Polygram Video	887343	
8	7	<b>PRESLEY ELVIS: This Is Elvis</b> Documentary/hr 25min	Warner Home Video	5011173	
9	40	<b>TAKE THAT: The Party - Live At Wembley</b> Music/hr 1hr 15min	BMG Video	74321164480	
10	19	<b>MADONNA: The Girlie Show Down Under</b> Music/hr 22min	Warner Music Video	759938319	
11	6	<b>KATE BUSH: Live At Hammersmith Odeon</b> Live/hr 52min	PMI	SAV4913063	
12	10	<b>TAKE THAT: Take That &amp; Party</b> Compilation/hr 12min	BMG Video	74321120883	
13	22	<b>U2: Zoo TV Live In Sydney</b> Live/hr 22min	Polygram Video	6311503	
14	33	<b>MARIAH CAREY: Here Is Mariah Carey</b> Music/hr 1hr 12min	Sony Music	491792	
15	14	<b>IRON MAIDEN: Maiden England</b> Live/hr 35min	PMI	SAV4913103	

# D.A.N.C.E.S. · N.G.L.E.S.

THE OFFICIAL  
music week  
CHARTS  
10 SEPTEMBER 1994

This Week	Last Week	Title Artist	Label (12") (Distributor)
1		<b>DREAMER</b> L'Wolfe Jay	Undiscovered/MCA MCST 1989 (BMG)
2	NEW	<b>INCREDIBLE (REMIX)</b> M-Beat featuring General Levy	Rank 12RENK 44 (S&W)
3	NEW	<b>THE RHYTHM OF THE NIGHT</b> Corona	WEA Y2.8371 (W)
4	NEW	<b>CONFIDE IN ME</b> Nyle Mijangue	Deconstruction/RCA 74321222471 (BMG)
5	NEW	<b>KEEP THE FIRES BURNING</b> Deck	Mercury/MCA MCSX 1996 (BMG)
6	2	<b>ONLY SAW TODAY - INSTANT KARMA</b> Arms	Positive 12TV 16 (E)
7	NEW	<b>SO GET UP</b> Underground Sound Of Lisbon	Tribal UK TRUK016 (V)
8	NEW	<b>C'MON</b> Mintonee Hippies	Deconstruction/RCA 7432122931 (BMG)
9	NEW	<b>YOU MAKE ME FEEL MIGHTY REAL</b> Shane Nelson	Citybeat CBE 1275 (W)
10	NEW	<b>INSIDE OUT/DOWN THAT ROAD</b> Dreem Frequency	Comix 12COOL 295 (E)
11	3	<b>ON YA WAY</b> Heliceptor	Hotcopper T10 007R (SR)
12	NEW	<b>ATOMIC (REMIX)</b> Blonde	Chrysalis 12CHS 5013 (E)
13	4	<b>ONE DAY</b> D-Mob	flr FC 226 (F)
14	11	<b>EIGHTEEN STRINGS</b> Tomas	flr FC 242 (F)
15	NEW	<b>BLAME IT ON ME</b> D-rasin	Majesty MAG 10227 (W)
16	NEW	<b>YESTERDAY, WHEN I WAS MAD</b> Pet Shop Boys	Parlophone 12R 6386 (E)
17	15	<b>HOT HOT HOT</b> Anno	The Hit Label HLS 121 (F)

This Week	Last Week	Title Artist	Label (12") (Distributor)
18	5	<b>TRIPPIN ON SUNSHINE</b> Pizzamen	Cowboy/Loaded LOAD 16 (3MV/S&M)
19	9	<b>WALKIN' ON</b> Sheer Genesis featuring Lisa Millett	Go.Beat 60DX 115 (F)
20	NEW	<b>GALLOW TREE</b> Hanson & Nelson vs Zero B	Effective EFS 015 (P)
21	7	<b>SUMMER BUNNIES</b> R.Kelley	Jive JIVET 358 (BMG)
22	NEW	<b>2-ON-1 VOLUME 7</b> Ron Solo & Krystina/J & Richi	Moving Shadow SHAD02017 (SR)

# DANCE ALBUMS

This Week	Last Week	Title Artist	Label LP/Cassette (Distributor)
1	NEW	<b>JUNGLE HITS - VOLUME 1</b> Various	Jetstar STRLP 1/STRCL1 (JS)
2	1	<b>MUSE SICK-N-HOUR MESS AGE</b> Public Enemy	Def Jam/Island 5233621/5233642 (F)
3	2	<b>DUMMMY</b> Fortified	Go.Beat 6185/2148/2852 (S&M)
4	NEW	<b>KINKY TRAX 4</b> Various	React REACT145/REACT146 (SR)
5	NEW	<b>JUNGLE MASSIVE - COLLECTIVE 1</b> Various	PWL/Labels NF 42/HFC 42 (W)
6	13	<b>MUSIC FOR THE JILTED GENERATION</b> The Prodigy	XL Recordings XL1P 114/XLMC 114 (W)
7	NEW	<b>HARDCORE JUNGLISTIC FEAT. - VOLUME 1</b> Various Artists	Sturdy Hardcore ST.HCLP6/ST.HCMT6 (SR)
8	4	<b>SNIVILISATION</b> Orbita	Internal Dance TRULP 5/TRUMC 5 (SR)
9	3	<b>THE SOUND OF CLEVELAND VII</b> Various	Cleveland City CL1LP/333/CLMC 333 (3MV/S&M)
10	7	<b>COME</b> Prince	Warner Bros 9362457001/9362457004 (W)

This Week	Last Week	Title Artist	Label (12") (Distributor)
23	NEW	<b>ACID FOLK</b> Purplore	DEF EME 100X (P)
24	NEW	<b>WAITING FOR YOU</b> Tink Twice	EMI 12EM 308 (E)
25	10	<b>MAGIC</b> Sasha with Sam Millon	Deconstruction/74321221861 (BMG)
26	6	<b>THE QUEEN'S ANTHEM</b> Loleita Halfway	Sue SXDT 118 (S&M)
27	RE	<b>WHOMP!! (THERE IT IS)</b> Tag Team	Club Tools X11 (GRPV/F)
28	20	<b>AND I'M TELLING YOU I'M NOT GOING</b> Donna Gies	One AG 4 (W)
29	8	<b>ALTERED STATES EP</b> Junior Boy's Own JBO 22 (RTM/P)	
30	13	<b>BRING IT BACK 2 LUV</b> Project featuring Genesis	Fruiteer FREE 10R (SR)
31	NEW	<b>GAMES PEOPLE PLAY</b> Inner Circle	Magnet MAG 108ST (W)
32	12	<b>CONGO</b> The Boss	Cooltempo 12COOL 296 (E)
33	NEW	<b>LOVE TO DO IT</b> Liza Commites feat Roxy	Tribal UK TRUK012 (V)
34	25	<b>TRIPURVE</b> Lionrock	Deconstruction 74321224201 (SR)
35	24	<b>THE SINGLE</b> RIP	East West Y2 829F (W)
36	17	<b>BOB GUN (ONE NATION)</b> Ice Cube feat George Clinton	4th & Broadway 12BRW 308 (F)
37	18	<b>EVERYTHING IS GONNA BE ALRIGHT</b> Sounds Of Blackness	AKM 824891 (SR)
38	67	<b>BELIEVE</b> E-2 Rollers	Moving Shadow SHADW 48 (SR)
39	38	<b>MY LOVE</b> People Under The Stairs	Frostwin Inc. FTJ34T (EP)
40	30	<b>MIDNIGHT AT THE OASIS</b> The Brand New Heavies	flr BNHX 5 (F)

# PRO-AUDIO

Emerging from the depths of recession, the UK studio industry is leaner, hungrier and more versatile than ever. Despite battling the onslaught of ever-tightening budgets, rapidly changing technology, diversifying recording techniques and the incursions of professional standard home studios, many

studios are holding fast and even starting to gain ground. Bit by bit, the production centre of the industry is starting to emerge from the doldrums. Its renaissance is not going to be either a fast or predictable one and the increasing activity of industry body APRS's various branches is evidence of the uncertainty among its membership. But there is a new positivity among studio managers and producers which points to a brighter future for music production in the UK.

# Air One lifts off

Air Lyndhurst's construction has been completed, with Studio One now finally open and operating.

The large studio is roughly based on the old Studio One from the Oxford Street site which Air occupied for 20 years. But the new studio has a larger and more flexible control room, containing

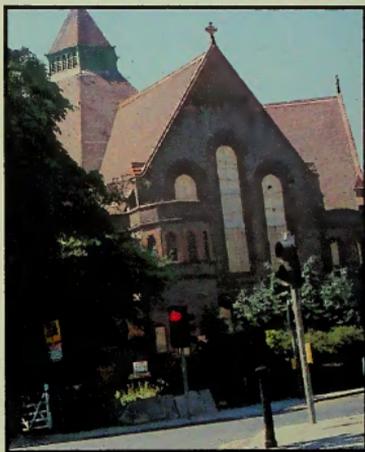
monitors designed with Dynaudio Acoustics.

The recording room is a startling combination of wood, stone and Victorian glass.

Studio One also features the Air Neve console, one of three built for the company in the late Seventies. The desk is a much

prized possession (the others belong to the A&M Studios in Los Angeles and Bryan Adams) and has been completely overhauled and fitted with Massenberg automation.

Mark Knopfler, who is recording a solo album, has been among the room's first clients.



Air Lyndhurst's Studio One contains one of three prized Air Neve consoles



Andy Munro, the acoustician and audio equipment designer, has employed his MLSSA (Maximum Length Systems Signal Analysis) system in a project for London Underground designed to improve the transport network's PA systems.

# Sound systems set for revamp

Concert halls and arenas are improving their acoustics following a Government report into the Hillsborough football stadium disaster in 1989.

The study recommends public spaces have clearly audible PA systems in the event of an emergency. The new British Standard BS7443 dictates that systems also be fire-proofed and constantly monitored for faults.

This means the acoustics in arenas will have to be re-designed

to comply with the regulations. Currently the acoustics in some of the UK's concert halls are only adequate and owners are now obliged to up-grade systems.

Audio equipment designer Andy Munro has spent the past two years re-designing the PA system and acoustics of the National Exhibition Centre, Birmingham, utilising his MLSSA (Maximum Length Systems Signal Analysis) system.

Munro says MLSSA helps him

design PA systems for specific environments. But while the PA system itself would not be used during concerts, the alterations to the acoustic properties of the buildings can only be beneficial to concert-goers, he adds.

Munro says while most local authorities understand the new standard, he believes many equipment suppliers are still ill-informed, so it may be some time before all venues are fully up-graded.

# All change for top managers

Managers are on the move in a series of reshuffles and staff changes in London studios. Nikki Aflack, for five years the bookings manager at Marcus Studios, has moved to the new three-studio complex built by Roundhouse Studios in Saffron Hill.

Marcus Studios' owner Marcus Osterdahl considers himself fortunate to have had Aflack on the staff for so long. "In this business, to hang on to someone like Nikki for five years is quite an achievement. She just fancied a change of environment," he says.

Aflack will be working with veteran studio and label owner Gerry Bron. Her post has been filled by Amanda Todd, who has worked for Rockmasters and was latterly an A&R co-ordinator at Chrysalis.

Meanwhile, Nomis Studios' rehearsal and recording facility studio manager Bernadette Kelly has left following management restructuring. Kelly, previously bookings manager at Air Studios and The Hit Factory London (now Whitfield Street) can be contacted on 081-747 8410. Nomis has restructured the manager's role and split recording and rehearsal studios roles between Sue Brooks and Alison Chalmers respectively. Brooks previously worked at Eel Pie Studios and Nomis co-owners Sanctuary Chalmers arrived at Nomis on work experience.

# Search for owners draws a blank

Hundreds of master tapes are likely to be destroyed unless they are claimed from Livingston Studios' Guillemot Place complex in north London.

Attempts to contact the studio's 300-plus clients have met with little success.

The complex has been in receivership for more than a

year and with a £1,000 storage bill, the receivers are now considering disposing of the tapes.

Jerry Boys, who still operates the old Livingston Recording Studios in Brook Road, says the tapes were taken away at the receivers' request and put into storage.

"I did my best to contact

everybody I could think of who had tapes that were likely to be in active use and I think most of them were reclaimed," he says.

"I don't know what remains but the tapes cannot be of much use because most of them are over 10 years old."

The situation highlights the low priority placed by some

record companies and producers on their intellectual property.

Studios throughout the UK have thousands of master tapes in storage waiting to be reclaimed. Anybody wishing to reclaim their tapes from Livingston Studios should contact the receivers, Levy-Gee, on 071-287 4477.

# Live recording back in vogue

Producers are increasingly moving back to live recording rooms, a development which flies in the face of the multiple remix fashion which has dominated since the mid-Eighties.

While most producers who have emerged in the past five years found fame by programming hits on computers in small suites – or even at home – some are now building their own professional facilities to cater for musicians.

The highest profile of this new generation of studios is Mike Stock's SSL facility in London Bridge. Built in an old warehouse with studio designers Andy Munro & Associates, Stock's is a first division complex, with two studios and all the trappings of a substantial commercial facility.

Pascal Gabriel, who has worked with Bomb The Bass, is another leading producer now building his own facility. His stu-

dio, also housed in a warehouse but in London's Smithfields, will form the centre of the record label which he and his manager, Annie Holloway, are developing.

Gabriel, a regular user of other commercial studios, such as Mayfair Studios in Primrose Hill, has just finished recording at El Cortijo Studios in Spain with Peter Murphy.

The completion of his own facility will be a disappointment to the commercial studio business.

Meanwhile, The Band Of Gypsies, whose success with Roxella has attracted international demand, have taken over Sam Therapy Studios.

They will be running the Kensal Road facility with three recording or programming suites as a commercial complex but most of the bookings will be in-house.

Significantly, in every case the

new studios offer the kind of live recording space which dance and pop producers have not required until now.

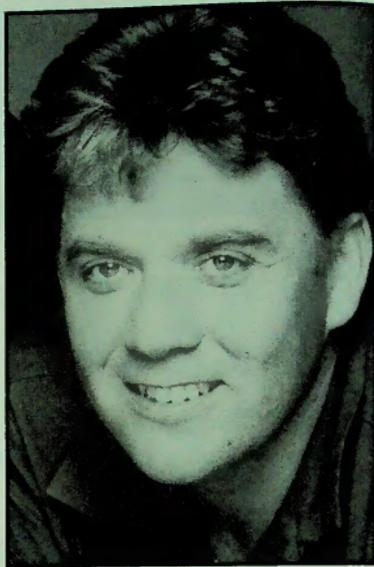
Other new studios in London with dance producers among their clients are also aiming to provide space for musicians.

Odessa Wharf Studios in Docklands is one such facility which caters for live recording and draws on the interest in jazz generated by the dance boom.

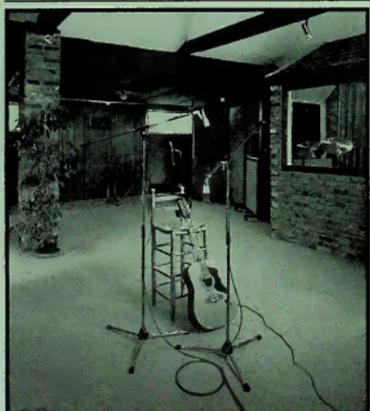
Producer-writers such as Terry Britten are reverting to recording in a live space without the aid of a drum machine.

Now Britten, who recently replaced his facility-laden Amek Einstein console for the new simpler – "more rock and roll" as he calls it – MTA desk, is planning to build a studio with plenty of live space.

"I just get the feeling that the drum machine thing has reached the end," he says.



Mike Stock has a new SSL facility near London Bridge



Black Barn Studios resurrected by Nick Hogarth and GRQ Music

## Barn doors reopen

Black Barn Studios, the popular residential facility in Surrey, has re-opened having been resurrected from receivership by Nick Hogarth and production company GRQ Music.

Robin Black's studio was forced to close earlier in the year, but its potential was spotted by GRQ owner Bob Brooks and his then partner Ike Mosel.

After the departure of Mosel, the receivers decided

to put Brooks and Hogarth in charge and the studio is now fully operational.

Hogarth, who recently helped to set up Mel Gaynor's studio in the old Trident building in Soho, says some of Robin Black's old clients have already made enquiries and Hogarth says they hope to run Black Barn with a mixture of in-house projects engineered by Black or Hogarth as well as outside production projects.

## A&R staff dial up mixes via phone

Tales of A&R managers checking a mix down the telephone line are no longer a joke following the latest installation at BMG.

The setting up of a Dolby AC-2 link via an ISDN digital line enabled the company's A&R manager Simon Cowell to check Mike Stock's mix of the Kim Mazelle and Jocelyn Brown release from his office via the telephone.

"The whole operation took less than five minutes and it was so successful that we repeated it on two further recordings the following morning," says Stock.

ISDN lines are expected to cover 90% of the UK by the turn

of the century and, thanks to networks such as Ednet and the Audio Exchange, they are increasingly being used by the music industry.

Mark Knopfer's solo album sessions at Air Lyndhurst included an ISDN link with Vince Gill, playing in Nashville's Emerald Studios. Knopfer's tapes were relayed digitally down the line as a guide for Gill.

While the sound quality was not good enough to put straight on to tape in London, sending a tape from Nashville by courier was still more cost-effective than flying Gill to the UK.

ISDN standards have still to be rationalised, however. Both Delby and APT offer different capabilities, and the variations in US telephone systems mean that network agencies are needed.

But there is little doubt that ISDN lines make transatlantic sessions easier.

With A&R departments at EMI, Sony, A&M and BMG in London, New York and Los Angeles using ISDN lines to check mixes, studios can look forward to an increase in business as A&M managers keep an ear trained on their artists from the comfort of their own offices.

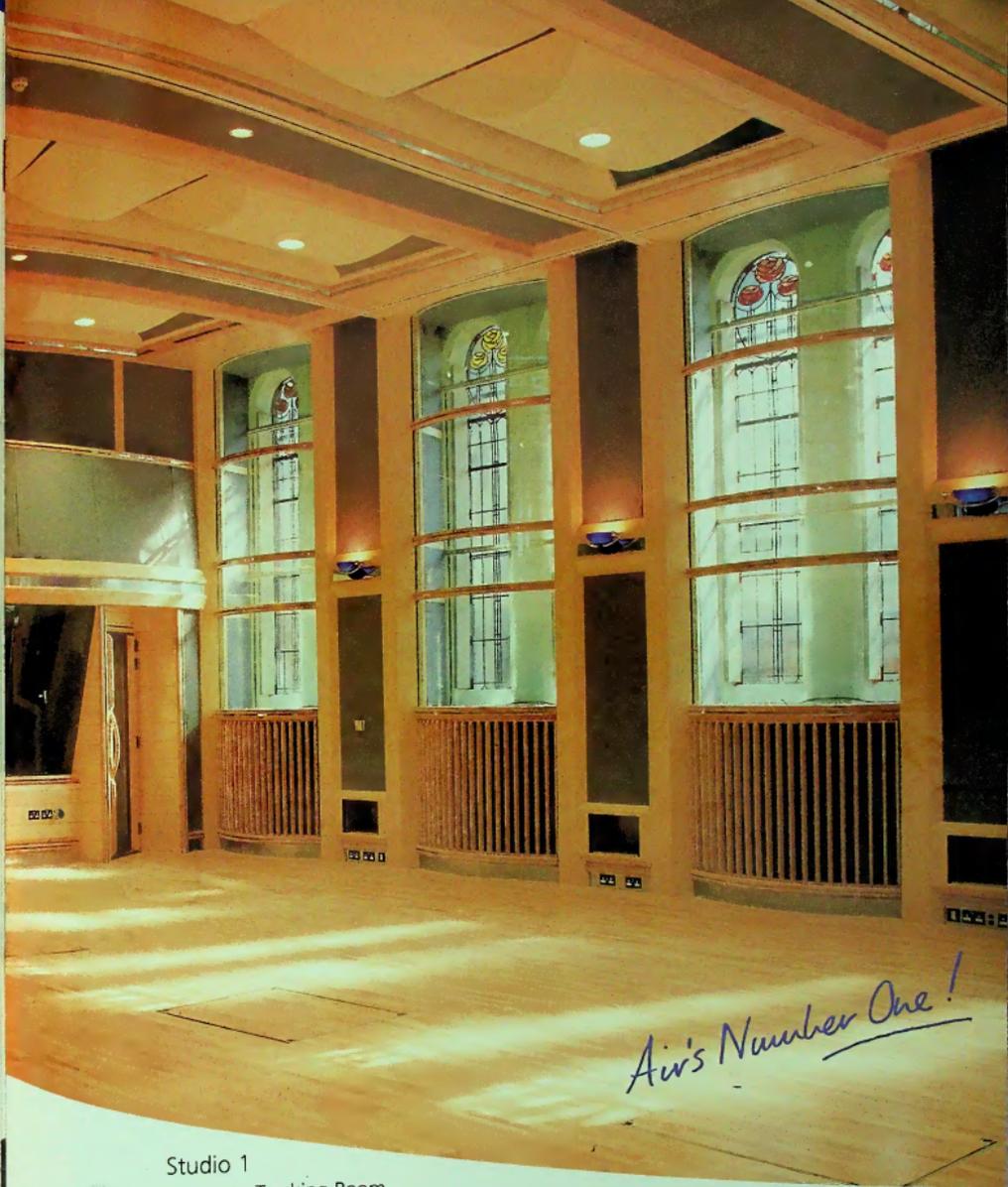
## Re-Pro enlists elite to growing ranks

Re-Pro, the producers' arm of the APRS, has recently attracted a number of high-profile members to its ranks including Brian Eno, Benny Gallagher and Mark Knopfer.

Six new full members, 17 associate members and two overseas associates have joined since the APRS show in June, making the group the largest producer and engineer association of its type in the world.

Since the mid-Eighties, Re-Pro has become a powerful lobbying group in the music industry, holding regular seminars, making presentations to the Monopolies and Mergers Commission and registering members for performance royalty collection in other territories.

The association's current campaign is aimed at securing performance royalties for UK producers.



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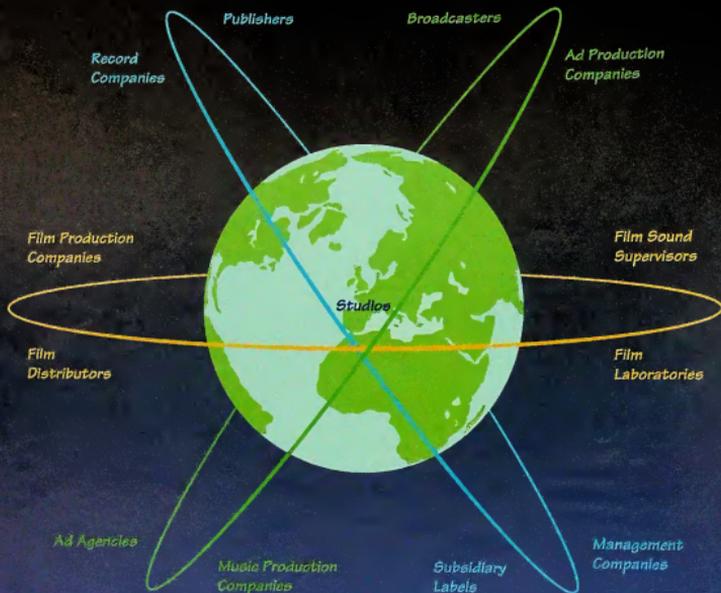
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# AINING A STARD

THE RECORDING INDUSTRY'S REPRESENTATIVE BODY THE APRS PLAYS A QUIET BUT CRUCIAL ROLE IN LOOKING AFTER THE INTERESTS OF STUDIOS. WHY THEN, ASKS NEVILLE FARMER, HAS THE BODY BEEN STRUGGLING TO IMPROVE ITS IMAGE?

**M**ost people in the record industry are aware of the APRS show, an annual opportunity to show off the technology that will either bump up or reduce next year's recording budgets.

Many record company A&R managers actually visit the show. But apart from that, the activities of the Association of Professional Recording Services remain a mystery to many.

Perhaps the secret of the APRS lies in its low-key stance. But put that suggestion to either its incumbent chairman, Dave Harris of Air Studios, or its CEO, Philip Vaughan, and one is met with indignation.

As far as they are concerned the APRS is very active, very effective and very upset that people don't recognise the fact. They quietly admit that they consider more to publicise their efforts, however. "I think if all there was was headline material people would think we were constantly lurching from one crisis to another," says Vaughan. "But we are aware that we are not very good at publicity and we are making efforts to improve communications."

Part of the problem lies in the association's history. The APRS was formed in 1947 when most studio engineers wore white coats and when producers and A&R managers were one and the same. To some extent, that dusty image has never been swept off. Since then the recording of music has changed beyond recognition. The APRS has grown into an association which has to support studios, producers, engineers, manufacturers and suppliers, pressers and duplicators.

It was for this reason that the association, fragmented into four sections two years ago. The British Record Producers' Guild, now called Re-Pro, joined the APRS late. The pressing and duplicating group, or Pad, expanded the APRS field of operation further and the manufacturers and distributors' group gave a unified voice to the studio suppliers. The studios themselves, wounded by the recession and angry that their association seemed to have been railroaded by the manufacturers, set up the UK Studio Accord to look after their own interests.

After some sparring, they too agreed that their association should be part of the APRS.

It is possibly this fragmentation of the APRS which has left people confused about its activities. The many A&R executives, broadcasters and managers who attend Re-Pro's bolterous debates on remaking, copyright and law probably do not even consider them a part of the APRS infrastructure. And the



THE APRS'S MULTIMEDIA SEMINARS ATTRACT PLENTY OF INTEREST AND ATTENDANCES HAVE RISEN STEADILY

Pad group's discussions with the MCPS and the music industry about the practicalities of copyright control may not seem like APRS activities. But behind the scenes the APRS has achieved much.

The international master tape labelling standard accepted by most tape manufacturers and used almost as a marker of course may not bear the stamp of the APRS, but the association was closely involved in setting it up. And the industry may have forgotten the intense lobbying which prevented the Government's withholding tax from affecting international artists who record in the UK, but the APRS still has the hole in its bank account to remind it.

More recently, the APRS lobbied strongly to defend the music industry's pricing policy in the Monopolies and Mergers Commission investigation. "This is all tip of the iceberg stuff," says Philip Vaughan. "I am constantly amused when people ask if mine is really a full-time job."

It is a job which includes organising a large exhibition each year and setting up joint ventures for members at other shows, replacing new information to its members and the industry at large, liaising with government over safety standards and employment qualifications, establishing education for technicians as well as policing its members.

"If a record company has a complaint about one of our members we will look into it and if we agree with the record company's case we will put pressure on the member to put things right," says Harries.

Harries encourages record companies to use the APRS as a channel for complaints, but how sharp its teeth actually are in such a situation remains to be seen. People seem to be less frightened by the wrath of the APRS than irritated. And some are unaware that there are any benefits to be had from APRS membership. "Being a member of

an association doesn't make a studio a good studio, does it?" asks Food Records director Andy Ross. "Invariably we book our studios on the requirements of the producer."

Steve Flood, general manager of Master Rock studios, which produces plenty of hits but is not a member of APRS, has found more joy from being a member of the Forum Of Small Businesses. "The Forum is the sort of organisation that I need, that is an effective lobbying group to put pressure on the banks,

government bodies, the VAT office, the DTI and generally things that help me operate a small business."

The two wings of the APRS most likely to come into contact with the record industry are Re-Pro and the UK Studio Accord. The Accord has had to spend some time trying to live down its attempt to bump up studio rates by 10% shortly after its formation. It prompted some A&R coordinators to deliberately book studios which were not members and some members, such as Marcus Studios, resigned in disgust. It was a move which overshadowed the Accord's laudable efforts to tighten quality control in UK studios, insisting that members had 24-hour technical back-up and keeping a close check on health and safety.

These matters were fundamental to the formation of the Accord. New studios such as Planet 4 in Manchester see membership as an asset and are applying. "It seems like a lot of the majors who are looking to get business in here would give the studio a bit more recognition if we were members," says manager Chris Joyce. But for the larger, more high-profile, studios membership seems less important. "No-one has ever asked me if Air Studios is a member," says Gordon Burton, bookings manager at Air. Nevertheless the Accord has become an active force for the development of relations between studios and clients. Under the co-

chairmanship of Kate Koumi, of Britannia Row Studios, and the Strongroom's Richard Root, the Accord has held regular meetings with the A&R departments and is drawing up a standard booking form for studios.

Considerable efforts are being made to market member studios, too, with the development of a new brochure and other schemes to promote Accord members

overseas. It has taken time to settle the waters but things are looking up. Marcus Studios, for instance, has rejoined the APRS. Re-Pro has had a remarkable turnaround in its standing since it changed from a small elitist group into a forum open to all producers, engineers and technicians worldwide. It is growing rapidly, with the 20 new members who have joined since June taking numbers to well over 100. Re-Pro has a bark and a bite. It discovered that Germany and certain other countries paid producers broadcast royalties and registered its members, pulling in tens of thousands of pounds. It supported the music industry against the MMC commission but it also claimed that record companies were operating a monopoly with PPL, that producers are the legal copyright holders of their recordings and it is now trying to negotiate broadcast royalties for producers.

For such an unassuming trade association, the APRS with its various affiliates is very active indeed.



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# TAPE FIGHTS BACK

THE VISION OF A TAPeless, DIGITAL FUTURE HAS LED TO RADICAL IMPROVEMENTS IN STOCK. ZENON SCHOEPE REPORTS

**J**ust as Midi sequencing has transformed the business of making music, the possibility of recording directly into computers could transform the studio — by making it tape free.

So far a combination of unresolved technical problems — primarily disc compatibility and restriction on track capacity — make tapeless recording unsuitable for the entire industry. It is the smaller studios which are taking the innovation on board.

The Solan Corporation in London, run by directors Chris Thomas and Anthony Whitaker, is a classic example of a small studio which has harnessed tapeless computer recording into its productions.

Solan uses an eight-track Digidesign Pro Tools system linked to two Akai S1100 samplers as a means of recording music without going near tape for its output of dance music. Its most notable productions using the system have been KLF and Paul Oakenfold's successful *Ministry Of Sound* album, *Sessions Volume 2*.

Thomas pinpoints why it is the smaller studios rather than the larger outfits which have made the move. "The bigger studios have their investment in tape technology," he says.

"It's also to do with their attitude towards computers; older engineers are less comfortable with them."

However, he agrees that the problems are compounded by tapeless systems being too expensive and having too limited a number of tracks for live music recording.

There also remains the fundamental problem of transference. The beauty of tape is that the user can pick it off one machine, get on a plane and put it on to a machine in, say, Miami with no compatibility problems. With hard disk it is not so easy.

Most systems operate on different host computers and arrange their data in various ways, and while the Open Media Framework (OMF) instigated by tapeless system manufacturers promises to allow data to be interchanged in a standardised form, it is still in its infancy.

Cliff Jones, who runs the three digital post-production suites at Air Lyhurst in London, believes OMF could make tapeless systems work for music recording. "All these systems do exactly the same and if all were to adopt OMF then you'd be able to buy any system you wished and still be able to move audio between machines," says Jones. "If they do that and increase the track capacity then it becomes feasible for music recording because you'll be able to pick the audio up and walk.



3M'S 966 AUDIO MASTERING TAPE IS HELPING TO BREATHE NEW LIFE INTO THE FORMAT IN THE FACE OF TAPeless RECORDING

Meanwhile, digital multitrack tape is an accepted recording medium with the top-end machines from Sony, Studer and Otari now being joined by the cost-competitive Alesis A-Dat and Tascam DA88 eight-tracks which have made digital recording a reality for anyone who wants it.

Tape remains important as an affordable storage medium as the three main professional tape manufacturers — 3M, Ampex and BASF — all support the aforementioned machines.

However, it is the developments in analogue tape formulations which have recently had the most sweeping implications, because they are relevant to most studios.

While the onslaught of cheaper digital tape machines has certainly rung the death knell for analogue tape, it is far from ready to roll over and die. This has had much to do with recessionary times in the studio sector, restricting equipment purchases and prolonging the life of analogue machines.

3M's launch of 966 high-level analogue tape last year, which permits a standard machine to get a more level sound on to tape with less hiss and greater dynamics, has given digital a run for its money. The fact that this is available for around only a 15% increase in cost over standard tape is a big plus point.

Joe Clerkin, sales and marketing manager at 3M, believes it was a fortuitous move. "3M does a lot of R&D in magnetic media and certain magnetic characteristics were recognised, and the opportunity developed," he says.

Clerkin adds that for a conservative industry, the tape's adoption has been very rapid. "The feeling we have is that there is less Dolby being used now and with the base of analogue machines out there people are getting much more from them. It's record producers who are making the switch to high level, whether it's ours or our competitors," he says. 3M's 966 was joined this year

by Ampex 499 Grand Master and most recently by BASF with its 900 Maxima. That means the three main players are now

aggressively marketing high-level tape. The moves are good because they have brought studios breathing time for the inevitable

transition from analogue to digital and reaffirmed the freedom of choice; the ability to record digital for its precision, or directly into its warmth.

It has not been wasted on productions. Janet Jackson's *Anytime*, Anyplace single used Ampex 499 while I Swear by All-4-One employed 3M 966. The move is irresistible, with standard level tape sessions on the decrease.

Digital tape is undoubtedly a stop gap on the road to the tapeless studio. But as long as the inherent problems remain there is still a question mark over how quickly tapeless systems will be adopted by the recording industry at large.

For the time being at least high-level tape is breathing new life into existing analogue machines. ■



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# HAPPY TOGETHER

GOING STEADY WITH ONE PRODUCER CAN LEAD TO A LONG AND FRUITFUL RELATIONSHIP. NEVILLE FARMER REPORTS

**D**espite the tendency in today's singles-led market to use a number of producers and removers to sprinkle a little fairy dust over certain tracks on an album, the world's biggest sellers are still one-producer recordings. And the world's biggest-selling artists are often those acts who stay with a particular producer.

In some cases that's because the producer ran the label, such as Berry Gordy and the Motown artists and George Martin with The Beatles for Parlophone. In others the relationship just seemed to click between artist and producer and, as Food director Andy Ross says, as Food producer Stephen Street and Blur, "if it ain't broke, don't fix it."

Why this should be the case is probably easier to understand than why it does not, and while many producers and artists may have their doubts about long-term production partnerships, few would deny their value.

Producer Hugh Padgham sums it up simply: "In a way Sting and I don't have to communicate on a basic level because we know each other so there are no egos. He knows he can trust me with the sonic side completely."

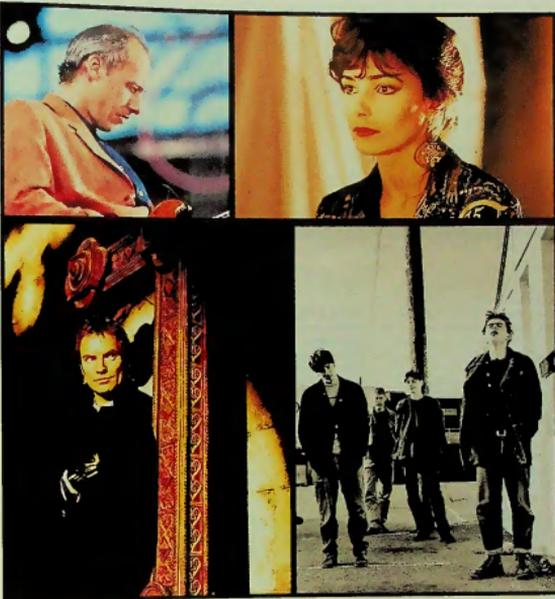
Padgham's working relationship with Sting started with the Police album *Ghost In The Machine* which he co-produced. He progressed through *Synchronicity* on to Sting's *Soul Cages* and *Nothing Like The Sun*, which he mixed.

This has established a relationship that is comfortable but not boring. "The beauty of [working with] Sting is that it's never the same twice. The last album he'd written all but one of the songs when he started. On *Soul Cages* he wrote as we went along. When you listen there's always something different about them. That's why I don't get bored working with him and hopefully he won't get bored with me."

It is both Sting's frame of mind and the recording and writing method which changes each time. Ten Summoner's Tales was a return to working with a full band. "I wanted to sound more like there was a band on it so even if there were a thousand overdubs it was up to me to make sure it didn't sound that way. Heaven knows what the next album will sound like," says Padgham.

Most of the recording is done in the dining room of his house using Sting's SSL console. Mixing has traditionally been done in the Townhouse Studios, though Sting and Padgham are looking at ways of making a more permanent installation in the house which does not interfere with the family's eating arrangements.

One of the advantages of working with an artist as



PRODUCTION PARTNERS: (CLOCKWISE) MARK KNOPFLER, BEVERLY CRAVEN, BLUR AND STING

successful as Sting is the time between albums is greater and so Padgham can work elsewhere. He is currently alternating between a project at Sting's Wilshire mansion and a Clannad album in Ireland.

It is this variety that keeps the relationship fresh. But some artists feel that sticking with one production team can make things too safe, stale even.

Beverly Craven's success with veteran producer and former Yardbird Paul Samwell-Smith has spanned both her albums. She has nothing but praise for the way he works but she feels that it is time to leave his protective net and produce the next one herself. "It was just worried about my part. I've always worried about this elusive thing they talk about called the 'sound' of a record that a producer puts on to things but I feel that I've learned a lot and should give it a try myself."

Yet she admits that it is useful having a producer like Samwell-Smith around. "It is difficult to be objective about yourself and that's why it's good to hear someone else's opinion."

Craven had tried a number of people before finding Samwell-

Smith, whose simple style and calming nature got the most out of Craven's songs. "He was great because he was minimalist and took more out than he put in."

"He's also invaluable at the vocal stage. There were times when I couldn't get a decent vocal so we'd go for a walk or to the pub for a pint and talk about it. He never makes you feel pressured."

But by the second album things did not seem to be going as well. "It was really hard work. Then one day he said, 'I'm really not enjoying this, very much' and I agreed. We sorted it out and in the end we were very happy with the results but it was difficult."

Craven feels that while working with the same producer has its benefits, it is also good to have a change. "You eliminate a certain risk element with the same producer but it's also a bit of a cop out," she says.

With that in mind, Craven is looking to build her own home studio. But she still does not rule out working with Samwell-Smith again. "If I get stuck, I'm not afraid to say 'Help!' But I'd also like to try some other producers."

As a producer, John Leckie started with a long-term

relationship with *Be Bop Deluxe*, and he has found himself involved in several on-off production partnerships since, including XTC and Simple Minds among others. He says there is a theory that it takes one album to make the mistakes and one album to get it right but he agrees with Craven's sentiment about trying other people. "If I was managing a band, I'd get them to work with as many producers as possible. It gives them more experience because you can get bogged down with one producer," he says.

Then again, Leckie admits that long-term relationships seem to come to him. "With some artists it's going to work and I guess I'm the sort of producer where business and pleasure do meet so I sometimes become friends with the artists. But there are albums where you finish and you really don't want to meet the people again."

Blair's relationship with Stephen Street, and for that matter, Maison Rouge Studios and house engineer John Smith is one which they have no intention of changing. They will embark on their fourth album with this line-up later this year

and Damon Albarn, the band's singer and songwriter, sees the relationship lasting well beyond that. He dismisses the idea of one producer as playing safe as "a load of bollocks. It never did The Beatles any harm."

And he believes chopping and changing studios and personnel is an unnecessary distraction. "I just think the sound comes from you. Stephen is not the Houdini type of producer who gets something that isn't there. If the band's in shape then he'll bring out the best, he's a natural selector for us. We usually come in with several different ways of doing something and he helps us choose the right one."

He cannot see any point in considering a change in producer. Blur tried a number of different people after the first album and failed to find anyone better, so they make sure that their schedule dovetails with Street's.

Food Records director Andy Ross also values their harmonious relationship. "Stephen's very loyal to the band. Besides the production, it's the degree of trust and the ability to relax which you get over a period of time. It brings out an extra quality which you wouldn't necessarily get if you tried them cold with another producer."

Chuck Ainlay considers such relationships to be the norm rather than the exception. Having from Nashville, he is used to a system where producers, engineers, musicians, writers and singers team up. From George Strait to Winona to Robi Maltzwey, Ainlay's name is a regular feature on sleeve notes. "In Nashville you just find a team and work it," he says.

For the last couple of years, Ainlay has been a constant studio companion of Mark Knopfler, who, like Steve Winwood and Mutt Lange, has become a serious Nashville fan. Ainlay's official title is engineer, though his function is as a co-producer. Knopfler is clear.

Ainlay admits that some relationships of the Nashville style do go stale. "I've worked for producers where I did everything they did for three or four years and you get to the point where you're just not motivated anymore. You get that excitement when you're working with someone new."

There's clearly is no hard and fast rule about producers. Sometimes what is needed is a fresh set of ears and some new ideas to get an act out of a rut, at others only an established cohort will get the best from an act. But with many hit albums coming from so many producer/artist relationships and with the risks taken in trying to establish a new report, there is clearly some advantage to sticking to a partnership that works. ■

## STUDIO &amp; SHAPSHOT

WHO'S RECORDING WHERE, WITH WHO AND WHY. NEVILLE FARMER LOOKS AT THE HOTTEST PROJECTS IN PRODUCTION

## BRAND NEW HEAVIES

**Project:** two singles.  
**Label:** fir  
**Producer:** Ian Green  
**Engineer:** Tim Russell  
**Studio:** Marcus  
**Tel:** 071 385 3366. **Fax:** 071 281 2680  
Green has fallen in love with Marcus Studios and used them on a number of projects. "It's a great vibe. Everyone's friendly and down to earth and there's always someone to look after you. Tim is just an amazing hero. We just bounce off each other and I really appreciate him." Green specialises in seven-inch versions of singles, though these sessions have resulted in several versions of *Midnight At The Oasis* and *Some Time*. "Tracklaying, programming and mixing have been carried out at Marcus via the SSL desk on 48-track analogue with Ampex 439 tape. Green hopes to bring the whole Heavies album back there.

## GAVIN FRIDAY

**Project:** album  
**Label:** Island  
**Producer:** Tim Simenon  
**Engineer:** D  
**Programmer:** Kerry Hopwood  
**Studios:** Eastcote.  
**Tel:** 081 963 3783. **Fax:** 081 960 1836.  
**Website:** [Tel: 071 221 9494. Fax: 071 221 8009](http://Tel: 071 221 9494. Fax: 071 221 8009)

Friday has been working with Simenon since last September after first meeting on *The Name Of The Father* soundtrack. The album was tracked on to 48-track analogue with Ampex 439 and Digideign Session 8 hard disk recorded at Eastcote studios. Friday says, "It's like recording in someone's sitting room. I love the atmosphere in there and that's where we broke the bank of what we wanted. Coming into Westside after that was quite a change with its industrial decor and big SSL based control room. Westside is very relaxed." With the flexibility of the hard disk system on which most of the music has been recorded, Friday and Simenon are putting down vocals one day and mixing the next and expect the album to have taken a total of two-and-a-half months. The album is due out early next year.

## THE LAND

**Project:** album  
**Label:** Metromusic Musik (Germany)  
**Producer:** Mark Opitz  
**Engineer:** Niven Garland  
**Studios:** Ridge Farm. **Tel:** 0306 711202. **Fax:** 076 711626  
**Website:** [Tel: 0225 743188. Fax: 0225 743187](http://Tel: 0225 743188. Fax: 0225 743187)  
Starting with a three-hour recording stint on the Neve VR at Ridge Farm, Mark Opitz decided to move to the SSL at Real World studios for overdubs and mixing. "The SSL is an 48-track analogue with Ampex 499 tape and no Dolby and should be completed after about six weeks in Real World. Opitz was called



STUDIO BUZZES: BRAND NEW HEAVIES AND RADIOHEAD

up by The Land while he was living in Italy. "We cut basics at Ridge Farm which has got the Neve V series console and some good rooms to record in. This is non-click track music with good songs so we just play it down live," he says. Opitz is an advocate of the Neve console for tracking because of the quality of sound he gets onto tape before going into to mix. "You can gain an advantage by recording on Neve before mixing on SSL." A lover of major league studios like Capri Digital, The Record Plant and A&R Studios and former co-owner of Rhinoceros Studios in Australia with INXS, Opitz is an experienced user of Real World's 2,500 sq ft control room. "It's pretty hard to go past Real World for studios," he says.

## HOTEL

**Project:** album  
**Label:** KUMIKO YAMASHITA  
**Label:** Toshiba EMI  
**Producer:** Hotel  
**Engineer:** John Brough (Hotel)  
**Label:** (Kumiko Yamashita)  
**Studios:** Real World. **Tel:** 0225 743188. **Fax:** 0225 743787  
**Whitfield Street. Tel:** 071 636 3434. **Fax:** 071 580 0542

This unusual back-to-back session between the married couple's two albums was coordinated by manager Lenny Zakatek, and incorporated a few additional days in Abbey Road. Hotel spent five weeks tracking at Real World on the Big Room's SSL desk. "Hotel fell in love with the place instantly. It's a lovely environment and you feel you can spend a lot of time in there," says Zakatek. This was followed by two weeks overdubbing and recording strings at Whitfield Street while Hotel's wife spent five weeks tracking her entire album in Whitfield Street. Studio one with the Neve VR was used for strings, brass and other overdubs while studio three's SSL was used for other duos and tracking Yamashita's album. Hale produced and arranged the album and played keyboards. Hotel's album was mixed track by track at David Richards' Mountain Studios in Montreux

and Yamashita's album was mixed in Tokyo.

## MARK KNOPFLER

**Project:** album  
**Label:** Vertigo  
**Producer:** Mark Knopfler  
**Engineer:** Chuck Ainlay  
**Studio:** AIR Lyndhurst.  
Ainlay and Knopfler are becoming veterans of Lyndhurst even though it has only been open two years. Knopfler brought Ainlay in to engineer a live album there and promised to come back when the place was finished. Now it is, the two have used almost every room in the place as well as doing a digital link to Vince Gill sitting in Emerald Studios in Nashville. Much of the tracking work was actually done in Nashville at Javelina and the Sound Emporium earlier in the summer but overdubbing and mixing is being done in studios one, two and the great hall at Lyndhurst. "The new monitors here sound just perfect and the new SSL 8000 sounds so much better than the old ones," says Ainlay who adds that Knopfler is on a creative roll so there is no set deadline for the album.

## GTR

**Project:** remix  
**Label:** Planet 4 Records  
**Producer:** GTR  
**Remixer:** Justin Robertson  
**Engineer/Programmer:** Roger Lyons  
**Planet 4. Tel:** 061 834 4406. **Fax:** 061 834 4408.  
Although this project is funded by the studio's own production company, Justin Robertson, who is signed to Deconstruction as Lion Rock, has become a regular client of Planet 4 and reckons it is the best studio for his type of music in the Manchester area. "It's a really comfortable studio with an 80-channel A&K Einstein with plenty of inputs and loads of really great old keyboards which you don't see anywhere else. You can get a pretty good sound with a real rawness which I like. I think Planet 4 is as good as any London studio. I'm pretty well based here now." The GTR project is the

brainchild of chief engineer Roger Lyons who writes most of the music. His partners, who he calls editors on the GTR project, are US DJ Taylor and Manchester club DJ Guy Oldhams. "I write the music and they decide where the music goes," says Lyons. This project is an industrial garage mix of a track which Taylor and Lyons had already produced and which will be released by Planet 4's own label.

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## ORANGE

**Project:** album  
**Label:** Chrysalis  
**Producer:** Dave Eringa  
**Engineer:** Phil Ault  
**Studio:** Rockfield. **Tel:** 0600 712449. **Fax:** 0600 714221.  
**Sweeney. Tel:** 071 354 3737. **Fax:** 071 225 2581  
One of Britain's up and coming producers, Eringa discovered Britain's oldest residential when he used it with Headswim a little over a year ago. "I love it down here. It's the best studio in the country and by far the best rooms in the country," he says. Work on Orange's debut album has produced eight tracks in two fortnight sessions so far. "It's a total live recording of guitars bass and drums," he says. The first four tracks were tracked at Rockfield and mixed at Sweeney. The Beatles, which Eringa describes as guitar rock/pop with some overtones, will be released next year.

## JIMMY SOMMERVILLE

**Project:** album  
**Label:** London Records  
**Co-Producer/Programmer/Engineer:** Gary Wilkinson and Chuck Norman.  
**Studio:** Tracking in Rak. **Tel:** 071 586 2012.

Mixing in Whitfield Street. **Tel:** 071 636 3434. **Fax:** 071 580 0543.  
Tracking in the ample space of Rak Studios and recording onto analogue two-track Ampex 499 tape with live drums, bass, guitars, keyboards, brass and strings, Wilkinson and Norman transferred to 48-track Sony with a Sony 24-track digital slave for moving things around. "We mix on the SSL in the Penthouse because the computer's second to none," says Wilkinson who says he always prefers to work at Whitfield Street. "Whitfield Street has the best service in London. Nothing's too much trouble for them." The album will be released early next year.

## PAGE AND PLANT

**Project:** MTV Unplugged recording  
**Client:** MTV Europe  
**Producer:** Page and Plant  
**Engineers:** Mike Gregory, Will Shapland  
**Studio:** Virgin Manor Mobile One on location at London Weekend  
**Television:** [Tel: 08675 77551. Fax: 08675 841000](http://Tel: 08675 77551. Fax: 08675 841000)  
Months of speculation about this recording have culminated in a frantic week of recording of the two concerts in central London. Plant's engineer, Mike Gregory, is coordinating the sound recording with the Manor Mobile's Will Shapland. "This is pretty mega with 96 lines currently running to the desk and that is increasing. We are running 48-track analogue with Ampex 499 tape and no Dolby, but the tape only lasts half an hour so we have four 24-tracks to handle the overlaps and we are also recording Sony 48-track digital as a back up," he says. Also with a large string section and a string and percussion band on a Musicians' Union schedule, rehearsals have to be within a very limited time.

## RADIOHEAD

**Project:** album  
**Label:** Parlophone  
**Producer:** John Leckie  
**Engineer:** Chris Browns  
**Studio:** EMI Abbey Road. **Tel:** 071 286 1161. **Fax:** 071 285 7527.  
Recorded in a number of chunks since the beginning of the year, this album has been under incredibly close A&R and management scrutiny on both sides of the Atlantic since the unrecorded US success of *Creep* last year. "Everything was on a knife edge. You've got three guitars turned up to 11 and going mad and you're trying to get some definition between them," says Leckie. "The recording and mixing was done in studio three at Abbey Road with the SSL 6000 console and 3M996 tape without Dolby. "I love it in there. It's got all the facilities you could want and you just shut the door and don't want to leave. It's a great room to work in," he says.

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# DOOLEY'S DIARY

Remember where you heard it: There is no competition for Oasis, according to the normally quiet and unassuming Creation Records posse. "The fact that the Three Tenors decided to release their album at the same time means nothing to us. After all, it's only three fat blokes shouting," they say... While money flows in to William Hill for the Mercury Music Prize, those friendly turf accountants are already taking bets for the Christmas number one. You can get 50/1 on Wet Wet Wet's Love Is All Around still being there, while the likelihood of a Mr Blobby follow-up to his 1993 smash is 10/1... Being put on hold by the Warners switchboard is a disconcerting experience these days. Dooley feared he had been mistakenly connected to a phone sex line when he was treated to moans and a shuddering climax before he realised he had been listening to the final track on Prince's new album... Watch out for an unusual sight on the cover of the new *i-D* magazine - a man. It's Brett Anderson in fact, who becomes the first male on the cover of the magazine for 10 years. And congratulations to Savage & Best's Phil Savidge, who in securing the slot scores the company's 100th cover



One of the many light-hearted moments at the Pinnacle sales conference was an impromptu karaoke organised as part of the Connoisseur Collection pop quiz. This team of music brains (comprising Pinnacle's chairman Steve Mason, group director Sean Sullivan and managing director Tony Powell) won the contest by one point, thanks no doubt to their strutting rendition of the Paul Young hit Love Of The Common People.

in total and 33rd for Suede... Eagley-eyed industry anoraks leafing through *Q*'s current feature on obscure concert tickets will have doubtless spotted the billing "Plus Richard Wooton (sic) playing the records..." on a 1977 ticket for a Dire Straits gig in Wimbledon. Country publicist Wooton reveals that the event actually provided his entire tie to the music business... When a caucus of industry gals including PRS's Mandy Haynes, BPI's Fiona Haycock and BMI's Sue Crawshaw held the inaugural meeting of their new women's group The Absent Janes, they didn't bargain on some wag ordering them a Tarzan-ogram. A few "so what!" looks had the poor fella beating a hasty retreat. Anyone wanting to join in with the (non-political) group's next meet should call Constantina Nicolaou on 081 348 8233... Such was the alarming array of acoustic exotica that Bjork utilised during her Unplugged taping last week, that one MTV insider was reduced to describing one instrument as "something that looked like a birdcage being rattled by a stick" ... The recording followed two days after media types who turned up for a screening of the warbler's new live video were treated to a surprise 20 minute set on the harpsicord... Debenhams' Now franchise has a

low profile in the minds of Debs' staff if Dooley's experience is anything to go by. When enquiring about the location of the record department, a helpful employee swiftly gave directions to the nearest HMV... You know you've arrived when footie fans adopt one of your songs, so hello to Food duo Shampoo, whose Trouble hit was the subject of Ipswich terrace chants at QPR last weekend... Was that Nick Phillips in Langan's Brasserie on Wednesday, bending the ear of ex-EMI pluggger and now soccer agent Eric Halls and John Scales? Maybe Wimbledon fans should blame the MCA MD for losing their star defender to Liverpool



There are many perks being up of Sony Software and one of them is being able to steal a kiss off newly-signed artists. And when that artist also happens to be a stunning supermodel all the better. Alan Phillips couldn't resist smacking one on young Naomi Campbell at the Sony stand at Popkema and he handed her a Sony Walkman as a mark of appreciation. Campbell, who is signed to Epic, was doing some early promotion for her single Love And Tears which is out on September 12.

... One of the most exclusive events at this year's In The City is a ride on Pete Waterman's locomotive The Lady Godiva. Just 100 lucky people will board the train at 12.45pm on the Monday (signalman strikes permitting) for a trip around the Pennines with the Hitman as conductor, stoker and driver. But don't just turn up - you must have a ticket, penalty fares will be operation, he says... Finally, please dig deep again for spare LPs, CDs and cassettes for a record fair in aid of handicapped children. Call Jo Mirowski of the Spastics Society for more details on 0763 27671.....

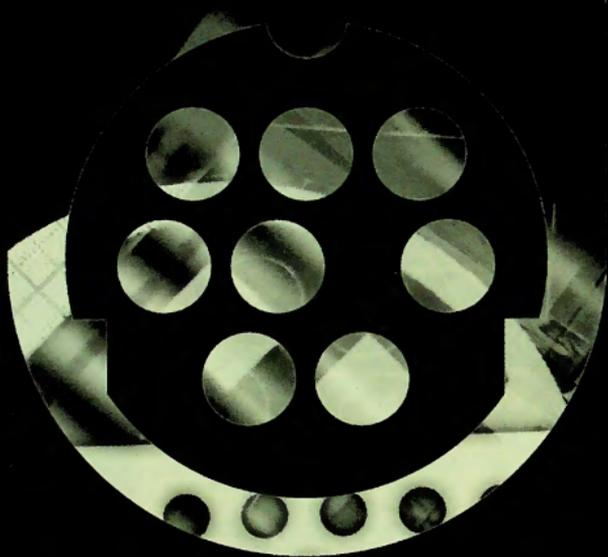


Last week's bank holiday proved the ideal opportunity for 150 indie dealers and record company sales reps to meet at the Haydock Triad Hotel between Manchester and Liverpool for a chimney barbecue. The event was organised by Paul Aspey, the Impulse Strike Force rep and Paul Granby who works for 3MW, and guests spent hours grilling each other about various grievances. Seen here enjoying the fun are: (l to r) Paul Aspey, Warner's Andy Askew, Hazel & Matt Cadman from the All Around The World record label, Paul Granby and Caroline Quirk of Quirk's Records.

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