‘Ignorant’ Kaufman dashes industry hopes of fair hearing at select committee

Kangaroo court

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

Record companies’ hopes that they would get a fair hearing were dashed after a series of interruptions from MPs chauvinistic chairman Maurice Oberstein’s declaration of the pricing of classical CDs was “the most elegant paraphrase of the word ‘rip-off’ I have ever heard.”

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

Record company executives and retailers cried “Shame!” as Kaufman dismissed PolyGram chairman Roger Ames’ explanation that the higher cost of the compact disc format warrants a higher price.

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

Ames said later, “We had spent a long time preparing detailed answers to what are very complicated questions. I feel Kaufman had made his mind up already.”

Ames said later, “We had spent a long time preparing detailed answers to what are very complicated questions. I feel Kaufman had made his mind up already.”

The hearing follows two previous meetings with the OFT’s inquiry into CD pricing. There are no rules governing the committee’s conduct and no presumption of innocence. “Members themselves decide how they want to proceed,” says one insider. Chairman Gerald Kaufman will this week start writing a first draft of his report, before circulating it to the committee. He hopes to publish it within two weeks so it appears before the OFT decides whether there are grounds for a referral to the Monopolies and Mergers Commission.

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

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

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

Director of Fair Trading Sir Bryan Carsberg told the hearing that he had re-opened the OFT’s inquiry into CD pricing because he became “personally concerned” about the issue. Members asked Carsberg whether the OFT will be making a reference to the MMC, but he would not comment, stating that a decision will be made in two to three weeks.

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

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

14 TRACKS FROM THE NO1E UROPEAN ACT OF '93
INCLUDING THEIR PLATINUM HIT 'NO LIMIT' AND 'TRIBAL DANCE' RELEASED 10TH MAY
AVAILABLE ON CD: HFCD 27 CASSETTE: HFC 27 & VINYL: HF 27

ORDER NOW FROM WAL
Jing!

CONTAIN HITS!

Sybil

GOOD 'N' READY

INCLUDING

THE LOVE I LOST
WHEN I'M GOOD
AND READY
BEYOND YOUR
WILDEST DREAMS
YOU'RE THE LOVE OF
MY LIFE

INCLUDES 'THE LOVE I LOST' 'WHEN I'M GOOD AND READY'

RELEASED 31ST MAY
AVAILABLE ON CD: HFCD 28 CASSETTE: HFC 28 & VINYL: HF 28

NERS ON 081 998 5929
**NEWSFILE**

**Hi-tech dawn for CIN charts**

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

Millward Brown's prized assets are segments and "Naomi Campbell's prized assets", is one of the year's biggest-selling music videos. The brand will receive programme Beats Per Minute, and its sponsorship of ITV dance the opening and closing crédits. The change will be the second time in the 24-year history of the charts that the contract has moved. In 1993 Gallup took over from British Market Research Bureau, which started compiling them in 1969.

Warwick-based Millward Brown, which takes over the contract on February 1, is promising to introduce improvements as dramatic as those instituted by Gallup over the past 10 years. Its central aim is to bring the whole information flow process one-line, gathering information from chart return shops through Epson machines and in turn distributing it to its record company and retail customer viewers. Millward Brown director Gordon Pincock, who headed the company's charts tender to CIN, says, "I have a vision that over the four-year life of the contract, paper-based delivery of information will be largely removed from the system."

The main change will be in how record companies are able to interpret and break down the information they receive. They will, for example, be able to download information on sales of a specific type of music in a particular part of the country in any given period. Gallup has issued a statement suggesting it will now get-it-alone with an unofficial chart. Gallup charts director John Pinder, who says his company had suggested similar technological advances to those proposed by Millward Brown, is in its own tender, refused to comment on how he will research information from February 1994 and to whom it will be supplied.

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

**Countdown to a new era, see p8**

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

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

**Hi-tech dawn for CIN charts**

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

Millward Brown's prized assets are segments and "Naomi Campbell's prized assets", is one of the year's biggest-selling music videos. The brand will receive programme Beats Per Minute, and its sponsorship of ITV dance the opening and closing crédits. The change will be the second time in the 24-year history of the charts that the contract has moved. In 1993 Gallup took over from British Market Research Bureau, which started compiling them in 1969.

Warwick-based Millward Brown, which takes over the contract on February 1, is promising to introduce improvements as dramatic as those instituted by Gallup over the past 10 years. Its central aim is to bring the whole information flow process one-line, gathering information from chart return shops through Epson machines and in turn distributing it to its record company and retail customer viewers. Millward Brown director Gordon Pincock, who headed the company's charts tender to CIN, says, "I have a vision that over the four-year life of the contract, paper-based delivery of information will be largely removed from the system."

The main change will be in how record companies are able to interpret and break down the information they receive. They will, for example, be able to download information on sales of a specific type of music in a particular part of the country in any given period. Gallup has issued a statement suggesting it will now get-it-alone with an unofficial chart. Gallup charts director John Pinder, who says his company had suggested similar technological advances to those proposed by Millward Brown, is in its own tender, refused to comment on how he will research information from February 1994 and to whom it will be supplied.

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

**Countdown to a new era, see p8**

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

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

**Hi-tech dawn for CIN charts**

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

Millward Brown's prized assets are segments and "Naomi Campbell's prized assets", is one of the year's biggest-selling music videos. The brand will receive programme Beats Per Minute, and its sponsorship of ITV dance the opening and closing crédits. The change will be the second time in the 24-year history of the charts that the contract has moved. In 1993 Gallup took over from British Market Research Bureau, which started compiling them in 1969.

Warwick-based Millward Brown, which takes over the contract on February 1, is promising to introduce improvements as dramatic as those instituted by Gallup over the past 10 years. Its central aim is to bring the whole information flow process one-line, gathering information from chart return shops through Epson machines and in turn distributing it to its record company and retail customer viewers. Millward Brown director Gordon Pincock, who headed the company's charts tender to CIN, says, "I have a vision that over the four-year life of the contract, paper-based delivery of information will be largely removed from the system."

The main change will be in how record companies are able to interpret and break down the information they receive. They will, for example, be able to download information on sales of a specific type of music in a particular part of the country in any given period. Gallup has issued a statement suggesting it will now get-it-alone with an unofficial chart. Gallup charts director John Pinder, who says his company had suggested similar technological advances to those proposed by Millward Brown, is in its own tender, refused to comment on how he will research information from February 1994 and to whom it will be supplied.

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

**Countdown to a new era, see p8**

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

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

**Hi-tech dawn for CIN charts**

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

Millward Brown's prized assets are segments and "Naomi Campbell's prized assets", is one of the year's biggest-selling music videos. The brand will receive programme Beats Per Minute, and its sponsorship of ITV dance the opening and closing crédits. The change will be the second time in the 24-year history of the charts that the contract has moved. In 1993 Gallup took over from British Market Research Bureau, which started compiling them in 1969.

Warwick-based Millward Brown, which takes over the contract on February 1, is promising to introduce improvements as dramatic as those instituted by Gallup over the past 10 years. Its central aim is to bring the whole information flow process one-line, gathering information from chart return shops through Epson machines and in turn distributing it to its record company and retail customer viewers. Millward Brown director Gordon Pincock, who headed the company's charts tender to CIN, says, "I have a vision that over the four-year life of the contract, paper-based delivery of information will be largely removed from the system."

The main change will be in how record companies are able to interpret and break down the information they receive. They will, for example, be able to download information on sales of a specific type of music in a particular part of the country in any given period. Gallup has issued a statement suggesting it will now get-it-alone with an unofficial chart. Gallup charts director John Pinder, who says his company had suggested similar technological advances to those proposed by Millward Brown, is in its own tender, refused to comment on how he will research information from February 1994 and to whom it will be supplied.

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

**Countdown to a new era, see p8**

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

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

**Hi-tech dawn for CIN charts**

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

Millward Brown's prized assets are segments and "Naomi Campbell's prized assets", is one of the year's biggest-selling music videos. The brand will receive programme Beats Per Minute, and its sponsorship of ITV dance the opening and closing crédits. The change will be the second time in the 24-year history of the charts that the contract has moved. In 1993 Gallup took over from British Market Research Bureau, which started compiling them in 1969.

Warwick-based Millward Brown, which takes over the contract on February 1, is promising to introduce improvements as dramatic as those instituted by Gallup over the past 10 years. Its central aim is to bring the whole information flow process one-line, gathering information from chart return shops through Epson machines and in turn distributing it to its record company and retail customer viewers. Millward Brown director Gordon Pincock, who headed the company's charts tender to CIN, says, "I have a vision that over the four-year life of the contract, paper-based delivery of information will be largely removed from the system."

The main change will be in how record companies are able to interpret and break down the information they receive. They will, for example, be able to download information on sales of a specific type of music in a particular part of the country in any given period. Gallup has issued a statement suggesting it will now get-it-alone with an unofficial chart. Gallup charts director John Pinder, who says his company had suggested similar technological advances to those proposed by Millward Brown, is in its own tender, refused to comment on how he will research information from February 1994 and to whom it will be supplied.

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

**Countdown to a new era, see p8**

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

Bard members, including all the UK's major multiples as well as leading independents, signed an exclusive contract three weeks ago to supply information to CIN.
Green shoots signal end of slump

The record industry may have finally turned the corner of the recession as sales to the retail trade in the first quarter up for the first time in more than a year. Sources suggest BPI shipment figures still to be released officially will show:

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

BPI head of research Peter Scapling was unable to confirm the figures as it was too early to press. “We have still to confirm the figures and are comparing our results with data from Gallup and retailers,” he says. “But it is fair to say we are expecting considerable growth in the CD sector.”

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

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

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

I was loud that committee chairman Gerald Kaufman had already made up his mind before the meeting.

But after quizzing retailers last week he had declared, “It’s very sad that the public perceives the record industry is that it is guilty of being successful. Making profits – and modest ones by the standards of most other leisure industries – is not illegal. We do not, thank God, live under some centrally-planned communist regime. Under our free-enterprise system, pricing is a free negotiation between producer and consumer.

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

But Kaufman has always been a defender of the music-loving public. He would have been the first to insist that Parliament must be impartial and fair. He would have been the first to insist that Parliament must be impartial and fair. He would have been the first to insist that Parliament must be impartial and fair.

A m d e f f e c t i v e o v e r t h e n e x t f e w m o n t h s it will be introduced to other stores.

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

Meanwhile, Woolworths is also changing the shopfront fascia at its 796 stores. This includes a new blue and red logo.

Woolworths extends range up to 40,000 titles

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

The hi-tech machine means Woolies customers can now have music and video product delivered to their home if it is not in stock at their local store. A trial MV (Music/Video) Plus system has been installed at the chain’s Hounslow store.

The touch-screen system allows customers to select product from a huge range of 40,000 titles and order it for delivery to the store or their home the following day.

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

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

Davies says that the chain will analyse customer usage of the system and if it proves effective over the next few months it will be introduced to other stores.

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

Virgin marks 21st with CD discount offer

Virgin Records is celebrating its 21st birthday this year with a two-stage campaign involving a mid-price campaign encouraging retailers to offer three CDs for £21. The promotion covers existing mid-price titles as well as new albums exclusively available at standard price including releases by Soul II Soul, Peter Gabriel, Sex Pistols and Loose Ends.

The Virgin 21st Anniversary Sampler, containing 10 tracks by artists such as Phil Collins, Simple Minds, Roxy Music, Mike Oldfield and Neneh Cherry, will also be launched on May 10. The CD, retailing at £3.99, bears the catch line “Virgin, 21, Loves Music, Wants To Party.”

Woolworths extends range up to 40,000 titles

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

The hi-tech machine means Woolies customers can now have music and video product delivered to their home if it is not in stock at their local store. A trial MV (Music/Video) Plus system has been installed at the chain’s Hounslow store.

The touch-screen system allows customers to select product from a huge range of 40,000 titles and order it for delivery to the store or their home the following day.

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

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

Davies says that the chain will analyse customer usage of the system and if it proves effective over the next few months it will be introduced to other stores.

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

Meanwhile, Woolworths is also changing the shopfront fascia at its 796 stores. This includes a new blue and red logo.

King launches talent tip sheet

Jonathan King this week launches what he claims will be the UK’s first non-specialist weekly tip sheet by compiling a list of hundreds of records picked by music industry figures. The Tip Sheet will be mailed out this Thursday as an A4 magazine with no advertising and on initial print run of “several thousand.”

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

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

Jim Diamond
**Virgin Radio seals £2m deal**

Virgin Radio 1215, the UK’s newest commercial broadcaster, has secured a £2m sponsorship deal with coffee brand Nescafe. The three-year agreement, the first for a UK radio station, includes sponsorship of Chris Evans’ Saturday morning show The Big Red Mug Show.

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

The deal reconfirms Nescafe’s commitment to music radio. For the past seven years the coffee brand has backed independent radio’s Network Chart Show. Pepsi takes over the album charts from the Phoenix Spon-

The frequencies are distributed by the Home Office, says Virgin. “It’s not like swapping marbles in the school playground.”

**Classic FM nets Sony prize haul**

Independent radio, led by Classic FM, dominated the music-related categories at the 1993 Sony Radio Awards. The classical broadcaster, which has picked up its box office numbers since coming on air last autumn, confounded its critics by winning the award for best national station and best breakfast show, non-contemporary music.

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

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

**Pavarotti joins pop’s elite for gala special on Decca**

Luciano Pavarotti singing alongside a host of rock luminaries, various, Phil Spector, Pavarotti & Friends, resulted in CD sales, recently sold on CD, and a video on May 10, was recorded at a charity gala in Modena, Italy, last September and featured appearances from artists such as Sting, Suzanne Vega and Mike Oldfield as well as the Italian tenor. The 15 tracks open with Pavarotti and Sting singing the traditional aria Paris's Pavarotti & Friends, performed during the video's release.

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

**Columbia Tristar golden oldies to bolster market**

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

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

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

The first six films will be released on June 21 and include Holiday, Cover Girl, Pal Joey and From Here To Eternity.
Coca-Cola hires UK labels for LPs

Coca-Cola has recruited Telstar and PolyGram to produce compilation albums as part of its pan-European summer music campaign. The soft drinks giant launched the Coca-Cola Is The Music promotion last month at the start of Bon Jovi’s European tour. It is also sponsoring European concerts by artists such as Prince and Bobby Brown.

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

PolyGram Special Products has meanwhile compiled two 12-track, limited edition Hits and Live compilations featuring the company’s acts for use throughout the rest of Europe. Among the featured artists are Shakespears Sister, Bon Jovi and East 17.

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

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

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

The dispute began nearly two years ago when BBC Audio International was created as a joint venture between BBC Enterprises and industry veteran Monty Lewis to exploit the corporation’s vast archive of music broadcasts.

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

Decca has also challenged BBCAI over its plans to license performances by Benjamin Britten, an artist the PolyGram classical label said it had signed exclusively. The label is re-releasing six recordings by the composer next month.

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

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

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

Lyttelton and Lewis declined to comment.

Peace show set for Brixton

The Peace Together charity show is set for Brixton, London on May 17, featuring Gabriel, O’Connor, Pearsal Sharkey, and Nanci Griffith. An album is released on June 28.

Brixton event while Peter Gabriel will be the star attraction at Belfast’s Kings Hall. All three concerts will run simulaneously.

The charity releases the single Be Still through Island on May 17, featuring Gabriel, O’Connor, Pearsal Sharkey, and Nanci Griffith. An album is released on June 28.

EMI offers best of cuts to all stores

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

The company is offering retailers discounts of up to 25% on 40 greatest hits albums. Outlets can only place one order, receiving the highest discounts on orders of 300 units or more.

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

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

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

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

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

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

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

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

GLR is offering a day in Dave Stewart’s London recording studio to the winners of this year’s Demo Clash. The contest on Gary Crowley’s show will run as a weekly competition for new bands until 11 July. Entry forms are available from Great Marylebone High Street, London W1 until May 14.

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

Live magazine is staging an exhibition covering all aspects of the live music business at London’s Royal Horticultural Halls from May 11-13. Tel: 0171 861821.

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

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

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

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

Joe Elliot • Def Leppard

TERRORVISION FORMALDEHYDE

THE DEBUT ALBUM
CD* • TC • LP*
Special price limited editions includes: "TV Guide" (free photo book) AVAILABLE AT ALL GOOD RECORD SHOPS

ON TOUR '93
MAY 7 NOTTINGHAM ROCK CITY • 12 HULL BLUELAMP • 14 GILLYINGHAM EXCALIBURS • 16 SOUTHAMPTON JOINERS ARMS
18 BIRMINGHAM EDWARDS No 8 • 19 LONDON CAMDEN UNDERWORLD • 20 COVENTRY POLYTECHNIC • 21 MANCHESTER BOARDWALK
22 SOUTHPORT MANCHESTER • JUNE 6 SHEFFIELD DON VALLEY STADIUM WITH DEF LEPPARD

MUSIC WEEK 8 MAY 1993
After a decade with Gallup, the industry is hiring a new charts compiler. By Ajax Scott

Countdown to a new era

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

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

Its winning tender proposed creating a paperless flow of chart information: panel shops will provide recent sale information through Epos machines; record companies will in turn supply specific data on screen at the press of a button.

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

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

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

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

The changes to come of the system cannot be finalised until a charts director has been appointed. Millward Brown is looking to take the system from within the music industry to head an eight-strong charts research team.

"We already have some names and there are people we have started talking to although nothing is set in stone," says Pincott. The remainder of the team is expected to be composed of people with a mixture of technical and industry experience both record company and retail - experience.

The intention is to grant the charts contract to Millward Brown after 10 years with Gallup was motivated by a number of factors. The first was the technological advances proposed in the winning 54-page application.

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

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

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

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

Pincott himself says that this fits in with standard research procedure: clients control the information which they pay for. But it is the issue of control of information and analysis that has been seized upon by Gallup as an area of contention.

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

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

Pinder will not comment, but CIN chief executive Adrian Wistreich dismisses the accusation that the integrity of the chart will be compromised. "The only change in what has been going on in the past 10 years is that people who fund the service will recoup money from the ancillary services rather than the contractor," he says.

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

The chart will continue to be monitored by the Chart Supervisory Committee. Gallup, for its part, is keeping its plans secret beyond stating that it will develop its chart system "for the mutual benefit of the music buying public and the music industry".

Pinder says that revealing any more would be "in breach of discussions with other parties".

Whatever Gallup is proposing, however, there is no doubt that the official charts are poised to enter a new era. With their unique and comprehensive coverage of retail outlets, combined with ever more efficient means of delivering information, the official chart will remain the industry's and the public's gold standard. Unchallenged as the fastest and most accurate charts in the world.
it's time ta get...

P-FUNKED UP!

... so don't criticise, analyse, moralise or minimise the POWER of the P-FUNK 'cos P-Funk has to be masticated, swallowed, digested and shot and only then will you realise that your mind has been freed and your ass has well and truly followed!

featuring:
FRED WESLEY & THE HORNY HORN'S • CAMEO • THE BRIDES OF FUNKENSTEIN • SLAVE • GENERAL CAINE • THE RED HOT CHILLI PEPPERS • GEORGE CLINTON • K-9 CORP • WELL RED • XAVIER

Sound Advice!

A Beechwood Music Company. Distributed by The Total Record Company via BMG (UK) Ltd. Order thru' BMG Telesales. Shipping from MONDAY 10TH MAY
Warners fights back

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

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

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

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

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

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

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

The most successful writers in the quarter were the MCA Music team behind 2 Unlimited's No Limit who helped the company more than double its market share and propelled it to fourth in the combined corporate rankings and third in combined individual. An honourable mention is due too for PolyGram Music Publishing headed by Lucian Grainge which more than doubled its share in the individual rankings and reached a solid 10% share in the corporate stakes thanks to the likes of Elton John, Little Angels and Bon Jovi.

CIN Compiled by ERA from statistics supplied by Gallup. This survey is based on chart panel sales from the A-sales of the Top 100 singles and tracks on the Top 50 albums from January to March 1993
CATCH THE JUNGLE BOOK FEVER!
ON COMPACT DISC & CASSETTE

THE ORIGINAL SOUNDTRACK RECORDING FROM WALT DISNEY'S CLASSIC FILM. SPECIAL EDITION INCLUDES THE HIT SINGLE 'THE JUNGLE BOOK GROOVE' AS WELL AS A SPECIAL CLUB REMIX.
CD: DSM CD 4575E £7.99 DEALER £4.76
CASSETTE: DSM MC 4575E £5.99 DEALER £3.57
BEAT YOUR DRUMS TO TELESALES ON 081 810 5061 OR DANCE DOWN TO YOUR LOCAL WHOLESALER

GET WITH THE BEAT!
ANOTHER PICKWICK AUDIO SUCCESS

AVAILABLE FROM MAY 10TH
MARKET PREVIEW

VIDE GAMES

F-15 STRIKE EAGLE: Game Boy (MicroProse £24.99). At last, a Game Boy flight simulator. Obviously this is missing much of the thrills, spills and outright finesse which were the hallmarks of the IBM-based original. But there's certainly enough here to keep budding Top Gunners on the 7.15 from Orpington happy. A good bet for the older Game Boy user. [10]

JAMES BOND - THE DUEL: Master System (Domark through Sega £32.99). 007 may not exactly be shaking (or, dare I say, stirring) the foundations of population entertainment at the moment, but he remains one of the best-known characters among all age groups. Domark has stuck the Bond name on to a fairly standard action game, an act which hasn't gone down too well with the consumer press. However, this should still sell well to fans of the brand - the only question is, how many of those fans are still at Master System-owning age? [11]

LETHAL WEAPON: NES and Game Boy (Ocean £29.99/£24.99). Riggs and Murtagh are well known movie names among the video gaming community and should therefore help to push up the sales of this fairly uninspiring affair. Add Ocean's undoubtedly marketing clout to the huge character recognition factor and this looks like a fairly safe bet for your younger Game Boy software customers. [15]

MYSTIC QUEST: Game Boy (Nintendo ref. no. n/a £24.89). This game has been knocking around overseas for quite a while, and consequently suffers from the drawback that afflicts all such releases: grey import sales. However, it was a huge hit in the US under the title of Final Fantasy and is billed as the first true role-playing game available for the Game Boy. As role-playing games are among the most popular on all other formats, there's a good chance that this one will find a few new followers too. [16]

WORLD LEAGUE BASKETBALL: Super Nintendo (Nintendo 8017 £39.99). Unusual in that it's a US-inspired sports simulation which doesn't come from the Electronic Arts stable, this is also notable for being the first new SNES release to come from Nintendo since its recent split from distributor Bandai. Nintendo Zone has described it as "one of the best basketball games on any format" so it should mark a successful return for the Japanese giant. [17]

CLASSICAL

TCHAIKOVSKY: The Dance Album. Various (EMI 0777 7 54778 2 5). A re-packaging of one of EMI's best-sellers, bundled in hard covers with a 45-page full-colour listing of the label's full-price catalogue. It has a super budget retail price of £24.99, aimed at enticing newcomers to this rich Baroque range. Six-disc counter flipboxes are available. [18]

SCHUMANN: Kerner Lieder, Liederkreis, Margaret Price, Graham Johnson. (Hyperion CDA66586). Hyperion tends to sell well on artistic quality, and buyers accustomed to the standards of Johnson's Schubert songs won't be disappointed by this opulent album from an international status team. [19]

RICHARD STRAUSS: New Year's Eve Concert 1992. Berlin Philharmonic/ Abbado (Sony SK 52565). Sony's album of the month is offered at an initial dealer price of £5.05 and highlighted in music magazine spot ads. A video version of the live recording is also available (SHVV/SV 53344). [20]

MAINSTREAM - SINGLES

RUNRIG: The Greatest Flame (Chrysalis CDCHSS 3975). The Celtic rockers continue to pursue a more mainstream audience with a power ballad that sweeps along majestically in a polished and highly commercial manner. Their core following will ensure this races into the Top 40 in the first week, and the odds are that casual buyers will then warm to its considerable charms. Their biggest hit yet. [21]

PM DAWN: More Than Likely (Gee Street GEET 46). This mellow duet between Prince Be and Roy Geary draws fine vocal performances from both. Discrete instrumentation - acoustic guitar and meandering piano - helps to emphasise the vocal aspects. CD single track Fly Me To The Moon is previously unreleased, recorded at Paisley Park and samples US 2 The Fly. All, which should generate some useful extra mileage. [22]

CHROME SEDUCTION: Light The Way (Mother Alpha Delta 12 ALPHA 1). This Club Chart contender features former Propaganda vocalist Claudia Brücken. Her light, airy vocals are a delight and are offset by a deliciously snappy house track. Chrome Seduction sparkles with solid crossover potential. [23]

DAVID CROSBY featuring PHIL COLLINS: Hero (Atlantic A 7300CD). Soaked vocals but trademark drum sound distinguish Collins's contribution to Crosby's new single, a nagging and pleasant AOR song that's sure to score with Virgin 1215. [24]

DINA CARROLL: Express (A&M 5962671). Carroll vamps it up on this pop/lunk confection, one of the lesser tracks from her outstanding debut album So Close. Its chart potential is likely to be enhanced by the addition of new remixes of Special Kind Of Love and Any No Man on 12-inch and CD. [25]

ORCHESTRAL MAUDEVIEURES IN THE DARK: Stand Above Me (Virgin VS 1444). Compared with former glories such as Joan Of Arc and Souvenir, OMD's current output is more than a little bland. Stand Above Me, the first single from their forthcoming album, is bright, bouncy, up-tempo fare, but is a song burdened with an undistinguished melody and an obvious chorus. A short-lived hit, lacking the finesse and subtlety OMD need to gain new fans. [26]

RUBY TURNER & JUNIOR: Lysander's Theme (Lovers After All) (Equity JILLYCD 1). Ruby Turner was dropped by Jive and Junior was dumped by MCA, but here they bounce back and combine their fine vocal performances on a dreamy ballad whose title suggests a TV or movie tie-in. In fact, it is associated with Jilly Cooper's latest novel, The Man Who Made Husbands Jealous. The result is classy AOR fare, possibly more suited to the US market, though it may get a tickle here. [27]

Boy George and PM Dawn: tops

SNOW: Girl I've Been Hurt (Mo Jam/East West America A 8417CD). More pop than dancehall style (the reggae influences are restricted to a short burst of toastering), the follow-up to Inferno is both powerful and different. The smooth, loping bass mix by Sly & Robbie is exemplary and makes for a more subtle song. Yet it is unlikely to scale the same heights as Snow's debut hit. An impressive consolidation. [28]

BASKETBALL: Super Nintendo Zone has described it as "being a top scorer. SSSÎSi during televised football has also launched a clever TV counter flipboxes are available, according to the best-selling Sega version - "one of the hits of the season". A must for all Game Boy fans. [29]
DANCE
LOUCHIE LOU AND MICHE ONE: Shout (frvr/London). Picked up from Duff Vendor Records, this hugely infectious reggae version of the Isleys/Lulu track features two female vocalists and uses the same guitar riff as Oh Carolina. It could well continue reggae's current chart run.

VARIOUS ARTISTS: The Best Of Acid Jazz Vol II (Acid Jazz JAZIDLP06). Acid Jazz celebrates its fifth birthday with another compilation. This one has more mainstream appeal, bringing together tracks by the Brand New Heavies, Snow Boy and Diana Brown & Barrie K Sharpe, plus recent singles by A-Zel, Corduroy and Mother Earth.

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

HIGH ON LOVE: In My World (Profile PROCD054). Originally circulating on a very limited white label some months ago, this Rollo and Rushby produced track now gets a full release with added funky remixes by Judge Jules. Unlikely to match the chart success of Rollo's Glo-worm project.

MUKKA: Neebro (Limb LIMBO1 5T). Hot on the heels of Burundacax, comes another quality stomping house track from Scotland's Mukka. Strong special appeal.

ALTERNATIVE
SUDE: So Young (Nude NUD 6). The debut album's opening track and an absolute stunner, So Young is the stuff of which number one dreams are made. Animal Nitrate made number seven before the extra profile that the album's commercial success has engineered. Suede stand as good a chance with this anthemic number as they will with just any release.

RADIOHEAD: Pop Is Dead (Ruffness/XL XLT43). Anyone can Play Guitar gets a full release with added funk by The Specials. With few of the more well-known hits and only limited new material, this will achieve only modest success.

EVERYTHING BUT THE GIRL: Home Movies (Blanco Y Negro 4509921732). The cool, sophisticated sound of Thorn and Watts has proved a bankable asset over the past few years. Advertising support, TV and UK tour all point to a successful release.

REISSUES: BUDGET
VARIOUS: Baby Boomers (Castle Communications MBSCD 418). Sub-titled Greatest Hits Of The Sixties & Seventies, this 68-track, four-CD compilation has a playing time of more than three hours - and a bargain price of £20. With everything from the England World Cup squad's Back Home to the Kinks' Lola included, there's something here for everyone.

SUDE: So Young (Nude NUD 6). The debut album's opening track and an absolute stunner, So Young is the stuff of which number one dreams are made. Animal Nitrate made number seven before the extra profile that the album's commercial success has engineered. Suede stand as good a chance with this anthemic number as they will with just any release.

VARIOUS: Blues Legends (Castle Communications MBSCD 416). The ultimate blues primer, this devotes a CD album to guitar legends, blues giants and Chicago blues. Recordings cover the years 1948 to 1992, the sound is variable, but the performances are of uniformly high quality.
Cut CD prices and small acts will lose out

MV’s editorial (April 24) not only hit the spot, but effectively highlights a side of the CD pricing debate which has been lost on the other side rush to defend their vested interests.

There are currently many companies like mine who can make a living recording that sell anywhere between 5,000 and 20,000 copies, sometimes over a period of several years. I can only do this if I get a responsible margin on each unit sold, to cover my overheads and hopefully invest in future projects.

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

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

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

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

Surely, this is another reason we don’t hear hits first any more

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

The real problem is that for every one company, artist or DJ trying to challenge and change the existing market position, the hundreds of others desperately trying to become a part of it and reap the rewards it seems to promise.


THE PROSECUTION

I’ve had more time for the utterings of Mr Bicknell and Mr Rashman if they’d started whining about prices on the day that their respective artists had their first full price CD released. But here they are, some years on, having a go driven, and they have blessed them indifferently, doh-wise.

As for the MPs, the National Front the committee haven’t got the first idea of what they speak, they are not of this world.

After all, this is a subdivision of government that at one time employed a person who actually led by example “The Minister of Fun”) and got the sack for his efforts!

In the Dock: Rashman

I see that Mr Bicknell and Mr Rashman suggest leaping £2 off CD prices. To what end? A dealer price of about £6 should equate to a retail of £9.99, a fine idea, which could very well result in more sales across more artists.

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

Next thing you know, you’ve got Whick?, MPs and knights of the realm banging on about the high price of these ancient recordings.

Tony Martin, CD Collector & Review, The Ralor Centre, 17a Victoria Place, London SW1.

THE DEFENCE

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

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

This was the first time that anyone had chosen to consult artists or their representatives over a relevant period of time on CD pricing and related subjects.

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

As an industry we are artists and customers driven. In the final analysis His and Her Majesty The Punter can, and will, make or break a product.

In the face of increasingly sophisticated interactive entertainment technology we need to be brutally pragmatic.

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

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

Anyone that believes that this will cripple the music industry is daft as a brush.

If Maurice Oberstein (another multi millionaire, Jon Webster) is correct in saying that over £150m was invested in A&R in the UK, then how come that almost all the long term world wide talent produced over the last decade has been developed by independent labels with very few resources and minimal cash flows? The real A&R arms of the industry are the independents and managers.

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

It would be a grave injustice if the author make the Independent sector’s achievements in furthering the cause of music in this country.

It’s all bollocks non?

If Ed Bicknell and Simply Red’s managers want CD prices reducing by £2, they could do it overnight by having the intelligence to reduce their old back catalogue to mid price.

Can they honestly tell us that Dire Straits first album, Making Movies and Love Over Gold, is worth £13.14? What about Simply Red’s Men & Women?

Of course CDs are overpriced, nothing anyone can say can persuade the retail trade otherwise.

Anyway no more whingeing sh!

Chris Lowe, Chris Lowe Music and Video, 17a Victoria Place, London SW1.

Current rates essential for indie labels

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

I run my label as a hobby. It is only a sideline that my main business allows me to indulge in. I cannot make money, at all. I do it because I like it.

Once my distributor has taken its commission I am left with a fiver per disc at best. If the dealer price was cut any more I would simply have to pay over the odds for stock in (and if the likes of me pack it in, who’d do the majors’ A&R work for them? Ooops, controversial!).

Currently my faith is with the retailers putting too much mark-up on a £7.29 item is another issue. Personally I don’t think it is— they have the risk of stocking stuff that may not sell. No, I don’t think there is a fault at all. The only fault is with people who don’t really know what they’re talking about, whining about how bad the BPI is.

They are both in the same boat anyway.

Steve Pittis, Dirter Promotions, Herne Bay, Kent.

Current rates provide example of the way forward

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

Games cost £200,000 but sell for 80p, so pricing is not the issue. I don’t think it is— you can see how the point can be so widely missed. This market has grown to 50% of the audio market and is contributing approximately one fifth of the time.

Kids want interactivity but, better still, they want ‘proper’ music with the beat.

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

Let us not bury ourselves so deeply in Select Committees (and their last) that we forget tomorrow.

Graham Fletcher, FIT Visions, Grayes Inn Road, London W1.
Deacon Blue: multiple formats

Sony misses chance to cut down formats

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

I am sure that if released on a seven inch single rather than an extra compact disc, these singles would have achieved a greater sales figure. However, there seems to be a trend developing towards only releasing the vinyl version on 12 inch, which usually only appeals to the diehard fan rather than the casual buyer.

Gary Steele, Scarisbrick Drive, Norris Green, Liverpool.

Wyvern opts for variety

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

Our current playlist for example, covers such disparate elements as Sarah Brightman, Auto & Cherokee, Buddy Guy, and two completely new bands called Legend from West Yorkshire and The Big Truth Band from north London who, to our knowledge, are not being given a chance on any other radio station.

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

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

Sotheby’s will be staging their annual sale of ROCK ’N’ ROLL MEMORABILIA

On the 29th July 1993

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

34 - 35 New Bond Street, London W1A 2AA

Sotheby’s
Founded 1744
Annalitter's Set The World On Fire will be advertised by Roadrunner in Kerrang! with HMV, Raw with our Price, Metal CD and Metal Hammer. The campaign includes in-store displays in London and the band are touring the UK in May.

Bluur's Modern Life Is Rubbish, out next Monday, will be pressed across the NME, Q, Vox and Select by Fod/Parephone. There will also be a co-op ad in Melody Maker with HMV, which is giving away a free poster with NME, Q, Vax and Select by 16 compilation album, out through Capitol. Promotion of the compilation album, out through Capitol. Promotion of the compilation album, out through Capitol. Promotion of the compilation album, out through Capitol. Promotion of the compilation album, out through Capitol.

Charles & Eddie's third single The House Is Not A Home, due out next Monday, will be the focus of the campaign nationwide and a co-op deal with WH Smith. The Times and Rock CD are due to run interviews.

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

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

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

Target audience: as broad as possible, hence the £20,000 TV campaign.

Radio advertising will be on Virgin 1215 for two weeks from its release. JC001's Ride The Break out through East West, will be advertised in the music press from its release on May 10.

The Milltown Brothers' single Don't Wanna Fight, due out on Monday, will be advertised in Sky by Capitol. Promotion of the single will tie in with the duo's forthcoming UK tour.

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

JC001's Ride The Break out through East West, will be advertised in the music press from its release on May 10.

The Milltown Brothers' single Don't Wanna Fight, due out on Monday, will be advertised in Sky by Capitol. Promotion of the single will tie in with the duo's forthcoming UK tour.

Radio advertising will be on Virgin 1215 for two weeks from its release. JC001's Ride The Break out through East West, will be advertised in the music press from its release on May 10.

The Milltown Brothers' single Don't Wanna Fight, due out on Monday, will be advertised in Sky by Capitol. Promotion of the single will tie in with the duo's forthcoming UK tour.

Radio advertising will be on Virgin 1215 for two weeks from its release. JC001's Ride The Break out through East West, will be advertised in the music press from its release on May 10.

The Milltown Brothers' single Don't Wanna Fight, due out on Monday, will be advertised in Sky by Capitol. Promotion of the single will tie in with the duo's forthcoming UK tour.

Radio advertising will be on Virgin 1215 for two weeks from its release. JC001's Ride The Break out through East West, will be advertised in the music press from its release on May 10.

The Milltown Brothers' single Don't Wanna Fight, due out on Monday, will be advertised in Sky by Capitol. Promotion of the single will tie in with the duo's forthcoming UK tour.

Radio advertising will be on Virgin 1215 for two weeks from its release. JC001's Ride The Break out through East West, will be advertised in the music press from its release on May 10.

The Milltown Brothers' single Don't Wanna Fight, due out on Monday, will be advertised in Sky by Capitol. Promotion of the single will tie in with the duo's forthcoming UK tour.
CHART FOCUS

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

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

Janet’s high flying début is two places ahead of Tribal Dance, the sixth hit by 2 Unlimited, and their first single since the chart topping No Limit, which also debuted at number four. Both Jackson and 2 Unlimited were expected to whose very first UK hit, All That She Wants, enters the chart at number five.

Another Euro-hit, Inner Circle’s Sweat (A La La La La Long), was a number one single in 12 countries last year, but peaked at number 43 here. It’s making a much bigger impact this time, vaulting from number 20 to number six. And, hoping for similar success on the continent, Sonia’s Better The Devil You Know climbs to number 18 this week, to become the highest charting Eurovision entry by a UK act since 1984 when Belle & The Devotions’ Love Games reached number 11.

While REM’s single Everybody Hurts holds at number nine, their album makes another surge to reach the chart summit for the third time, overcoming the challenge of World Party and PJ Harvey, who enter at number two and three respectively, each making a their Top 10. World Party’s previous best placing was number 86 with their last album, Goodbye Jumbo, in 1990, while PJ Harvey reached number 11 last year with True Love.

Alan Jones

TO OUR READERS

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

Steve Redmond, Editor

CHART NEWCOMERS

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

32 LION ROCK: Packet Of Peace (deConstruction) UK debut. Producer: Justin Robertson. Publisher: Copyright Control. Writer: Robertson/MC Buzz B Line-up: Justin Robertson (K), MC Buzz B (MC), Mark Stagg (K). Notes: Hailing from Manchester, Lion Rock comprise 25-year-old Justin Robertson and friends. He has gained a reputation as a mixer working on tracks by Talk Talk, Erasure, The Shamen, Happy Mondays, Candy Flip and TC 1992. Album: later this year

7 BREAKER

DISCO EVANGELISTS: De Niro (Positiva) UK debut. Producer: Dashi Ash/David Holmes. Publisher: Copyright Control. Writer: Holmes/Bordle/ Edwards. Lin-up: Ashley Beadle (DJ), David Holmes (DJ), Lyndsay Edwards (K). Notes: Holmes is from Belfast and the other two are Londoners. Originally released on Black Sunshine earlier this year, the title comes from their reworking of a section of music from the soundtrack of the Robert De Niro film Once Upon A Time In America. Album: none planned

16 BREAKER

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

MUSIC WEEK 8 MAY 1993
## NEW RELEASES

16 May 1993-16 May 1993; Album Releases: 214
Year to Date: Album Releases: 2077

### HIGHLIGHTS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>CAT. NO.</th>
<th>RELEASE PRICE</th>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Last 3 Chart Placements</td>
</tr>
</tbody>
</table>

### ALBUMS

Send new release details to general manager
ERA, Eighth Floor, Ludgate House,
245 Blackfriars Road, London SE1 6SR.
Tel: 011-629 3638. Fax: 011-629 2861

### DISTRIBUTORS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>CAT. NO.</th>
<th>RELEASE PRICE</th>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Last 3 Chart Placements</td>
</tr>
</tbody>
</table>

### MUSIC WEEK 8 May 1993

continued on p27
MARKET REPORT:
German music business faces an uncertain future

ANALYSIS:
French quota controversy

FEATURE:
US jazz goes for youth

REPORT:
Dangers of downloading

BUSINESS:
Contracts cut up rough

QUESTION:
Record deals to change?

CASE:
Emerging talent blossoms

You will always be batting with the best when you read MBI—

To order your copies
Tel: 071 921 5981 or 620 3636
Fax: 071 921 5984

GUDINSKI:
The Mushroom man from Australia set to take on the world

VOLUME III
Number 5
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist (Producer)</th>
<th>Label/CD/Cass (Distributor)</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>BLUE FOR YOU/THIS TIME (LIVE)</td>
<td>Wet Wet Wet (Producers/Promus/Chrysalis)</td>
<td>JWSUMC176/177</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>SLOW IT DOWN</td>
<td>Midge Ure, Phil Campion</td>
<td>London UORD 206/207</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>ONLY</td>
<td>Antrax (Antrax)</td>
<td>EMI/CDM 124</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>GLAD ALL OVER</td>
<td>J. D. McRae</td>
<td>Ensign ILCP 6/1</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>THE ONLY LIVING BOY...(EP)</td>
<td>The Clash</td>
<td>Capitol DPP-500</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>NO LIMITS</td>
<td>Various</td>
<td>EMI 5874246/5874251</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>KISS OF LIFE</td>
<td>Shabba Ranks</td>
<td>WEA CD 243</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>SEVEN DAYS</td>
<td>Song &amp; Shy</td>
<td>AMR 743211466</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>BANG! BANG! BANG!</td>
<td>Liza Minnelli</td>
<td>WEA 62438/62438</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>I'M GOING ALL THE WAY</td>
<td>Georgie Fame</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>ONLY TENDER TOGETHER</td>
<td>Depeche Mode</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>поверхностные</td>
<td>Olympic</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>THE LOVE FOR NO ONE</td>
<td>Mr. Mister</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>DON'T WALK AWAY</td>
<td>UT-Mex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>SOAPBOX (Remix)</td>
<td>Madan</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>SUMMERLOVE (Remix)</td>
<td>Prince</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>WE GOT THE LOVE</td>
<td>Udo Lindenberg</td>
<td>A&amp;M 60 306/60 308</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>HELLS PARTY</td>
<td>Various</td>
<td>A&amp;M 74 086/74 087</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>UNTIL YOU SUFFER SOME (FIRE &amp; ICE)</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>VERSION OF ME</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>SWEET FREedom</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>DE NIRO</td>
<td>De Anselmi</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>BREAK BUDEY</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>CATS IN THE CRADLE</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>I'VE NAI'T NEW THIS</td>
<td>A&amp;M 74 086/74 087</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>MESTO</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>CRAZY FOR YOU</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>IS IT LIKE TODAY?</td>
<td>Sydney Symphony</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>ONE TONGUE</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>DREAM SWEET DREAMS</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>NOBODY DO YOU WANT</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>GIVE LOVE IN LIEVE</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>LOVEBIRDS</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>STEPHANIE MILLER</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>FEVER</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>TRUCCANNAI</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>howard jones</td>
<td>Howard Jones</td>
<td>JWSUMC176/177</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>TENNESSEE</td>
<td>Various</td>
<td>Various</td>
<td></td>
</tr>
</tbody>
</table>

**TOP 75 SINGLES**

**THE OFFICIAL**

**MusicWeek CHART**

**8 MAY 1993**

---

**Titles A ~ Z (Writers)**

---

**Howard Jones**

G.Y. (What a Beautiful World)

---

As used by Top Of The Pops and Radio One
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The New Princes</td>
<td>U R The Best Thing</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Two Princes</td>
<td>Walkin' In My Shoes</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Doobie Brothers</td>
<td>Take It Easy</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Bruce Springsteen</td>
<td>Dancing In The Dark</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Michael Jackson</td>
<td>Can't Fix It</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Elton John</td>
<td>Rocket Man</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The Eagles</td>
<td>Already Gone</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Fleetwood Mac</td>
<td>Rhiannon</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The Eagles</td>
<td>Southern Comfort</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Bruce Springsteen</td>
<td>Saturday Night</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>The Eagles</td>
<td>Only You</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Elton John</td>
<td>Good Company</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>The Eagles</td>
<td>My World</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Bruce Springsteen</td>
<td>The Night We Almost Died</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>The Eagles</td>
<td>On the Road</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Elton John</td>
<td>Rocket Man</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>The Eagles</td>
<td>Blue Bayou</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Bruce Springsteen</td>
<td>The Boys</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>The Eagles</td>
<td>I'll Remember You</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Elton John</td>
<td>Your Song</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>The Eagles</td>
<td>The End</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Bruce Springsteen</td>
<td>The Night We Almost Died</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>The Eagles</td>
<td>Midnight Blue</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Elton John</td>
<td>Yellow Brick Road</td>
<td></td>
</tr>
</tbody>
</table>

**Top 40 Singles**

**Weekchart**

**May 1993**
### Top 50 Airplay Chart - 8 May 1993

#### Regional Choice

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHERE DOES MY HEART BEAT NOW</td>
<td>Celine Dion</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
<tr>
<td>SHAMES OF SUNDAY</td>
<td>River Jordan</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
<tr>
<td>YOU CAN'T HURRY LOVE</td>
<td>Simon</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
<tr>
<td>BROWN GIRL IN THE RAIN</td>
<td>Whitney Houston</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
<tr>
<td>BETTER THE DEVIL YOU KNOW</td>
<td>Sonia</td>
<td>Fox FM</td>
<td></td>
</tr>
<tr>
<td>RAYNO</td>
<td>Europop And The Rainbow Crow</td>
<td>Fox FM</td>
<td></td>
</tr>
<tr>
<td>NERO</td>
<td>David Cassidy featuring Paul Collins</td>
<td>Downlow</td>
<td></td>
</tr>
<tr>
<td>LOVE CAN'T TURN Around</td>
<td>Salsoul Featuring The Revelation Crew</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
</tbody>
</table>

#### Top 50 Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>GET A GRIP</td>
<td>Aerosmith</td>
<td>Geffen</td>
<td></td>
</tr>
<tr>
<td>THE BODYGUARD (OST)</td>
<td>Various</td>
<td>Arista</td>
<td></td>
</tr>
<tr>
<td>RED</td>
<td>Kesha</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
<tr>
<td>POCKET FULL OF...</td>
<td>Digable Planets</td>
<td>Geffen</td>
<td></td>
</tr>
<tr>
<td>THE PREDATOR</td>
<td>IcacoBo</td>
<td>PolyGram</td>
<td></td>
</tr>
<tr>
<td>12 INCHES OF SNOW</td>
<td>Snow</td>
<td>East West</td>
<td></td>
</tr>
<tr>
<td>CLOSE UP</td>
<td>Celine Dion</td>
<td>MFM 1034 &amp; 971</td>
<td></td>
</tr>
<tr>
<td>REACHIN' I'M A NEW...</td>
<td>P.Diddy &amp; The Family</td>
<td>Arista</td>
<td></td>
</tr>
<tr>
<td>EARTH &amp; SUN...</td>
<td>Midnight Oil</td>
<td>Columbia</td>
<td></td>
</tr>
</tbody>
</table>

#### Airplay Profile

- **SELECTED TITLE:** 25 PALMS Robert Plant (Fontana)
- **TOP 50 SINGLES:** The Official Music Week Chart 1993, No. 19, May 29, 1993, Page 41.
RCA SEES OFF OMAR RIVALS

RCA has won the race to sign Omar following his departure from Talkin Loud in January. The deal was confirmed last week and the star promptly left for Los Angeles to write and record a new album. Collaborators on the new project are believed to include Stevie Wonder, Leon Ware, Lamont Dozier, Wendy And Lisa, Gang Starr and Derek Bramble. A single is expected to be released in the autumn with the album coming in spring '94. Omar's album 'Musio' has now sold around 40,000 copies. Half of those sales came when it was first released on indie Kongo Dance. Since leaving Talkin Loud, Omar is believed to have been pursued by several majors, including Sony.

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

NEW SINGLE ON-U MAY 10th

These Things Are Worth Fighting For

Cassette - 74231 147224 • Twelve - 74231 147221
CD - 74231 147222
Remixes by Paul Oakenfold / Steve Osborne / Adrian Sherwood / The Young Gods (Twelve and CD only) & Justin Robertson (Twelve only)

Second CD - 74231 148042
Follows on May 17th
With 4 Exclusive Justin Robertson Remixes

Order from BMG Telesales (021 500 5678) or ask your Rep.
CLUB DOG TO UNLEASH LABEL

North London crusty/crossover promoter Club Dog is moving further into the dance market with the launch of its own label. Planet Dog Records will focus on ambient and psychedelic dance acts with the aim of striking long-term album deals.

The move follows the success of its regular club nights: the latest of which (Megadog, last week) featured Orbital Vs. The Grid. The label's first release will be 'Abduction' by Ozric Tentacles offshoots Eat Static (pictured), out this week.

Michael Dog says the label is a logical progression. "There are quite a few bands playing digital computer-based music which is bringing a little more musicality into the rave sound. We wanted to work with these new acts."

Indie label Ultimate, greatly impressed by Club Dog's idea, is bringing a little more musicality into the rave sound. "We wanted to work with these new acts."

Needles & Pin Numbers...

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

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

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

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

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

But with many DJs being too lazy to even file their reports, it is not surprising that the move has been met with some reservation. Paul Oakenfold is a little sceptical and says the idea isn't new.

"However, reactions are important for DJs and something like this could make it a little easier to get up-and-coming DJs, says Cari Cox echoes the view of many DJs when he says that the idea of reports is itself redundant.

"To be honest, if a record is good, you don't need someone to write about them," he says.

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

The service, which begins in June, will be called Going Underground, will provide a quicker and more efficient service for record labels.

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

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

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

But with many DJs being too lazy to even file their reports, it is not surprising that the move has been met with some reservation. Paul Oakenfold is a little sceptical and says the idea isn't new.

"However, reactions are important for DJs and something like this could make it a little easier for up-and-coming DJs," he says. Cari Cox echoes the view of many DJs when he says that the idea of reports is itself redundant.

"To be honest, if a record is good, you don't need someone to write about them," he says.

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

The service, which begins in June, will cost labels £1.50 per record. So for record companies it sounds like a good deal, but it remains to be seen whether the telephone will succeed where the letter and fax often fail in luring the DJs.

Record Mirror news edited by Nick Robinson. Tel:071-620 3638.
Cool focus

Stereo MCs

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

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


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

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

19


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

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


Saturdays 9pm-2 am.

Capacity: 1,000

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

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

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

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

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

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

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

Average ticket price: £6 - £8 with band.

Compiled by Sarah Davis. Tel: 031-544 3220.
announcing the **hottest** new label deal for the 90s quality music for music lovers.

we would like to thank all the djs, jocks and the retailers for your past support and look forward to a great year with albums from gwenncrere, geemorrise (formerly the face and voice of the chart hit band innocence) plus new signings

**keep the dream alive**

\[Image\]
Banton releases a taster from his imminent album with a topical message calling for an end to guns, particularly in dancehalls.

Over the warm vocal harmonies of Brian and Tony Gold, the DJs - Banton, Tony Rebel and Terry Ganzie - tell the rude boys and politicians to "get wise".

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

MIND READERS 'Livin' My Life Underground' (430 West). Excellent soulful house from a previously techno heavy label with a deep walking bassline and hypnoic synth stabs. The track builds so subtly you barely notice it.


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

SHAGGY 'Harmony' (Paradise Project). The most hyped single of the year (so far). The Italian imports have now found their way into the country and we can see what the fuss is about. Basically it is a repeated vocal line (apparently sampled from some other artist).
from the Temptations’ oldie ‘Undisputed Truth’) and a guitar twang over a typically groovy Italian house rhythm. While not living up to all the hype, it is very catchy, superbly produced and sure to be a big club and likely chart hit....

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

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

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

NEENEH CHERRY

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

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

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

LIVING IN THE PAST CLUB MIX

THE TOMMY D REMIXES

OUT NOW

LIVING IN THE PAST CLUB MIX

LIVING IN THE PAST 7” MIX

LIVING IN THE PAST DUB RAVEY MASTER

LIVING IN THE PAST DUB N.Y.U.

RM DANCE UPDATE 7

MUSIC WEEK 8 MAY 1993

Straight in at No 1 in the Music Week album chart
TALK about quick off the mark—London Records has snapped up the incredibly Shaggy-like ‘Shout’ by Louchie Lou and Michie One following its first airing on Radio One FM...London’s Kiss FM has had its wrists slapped by the Radio Authority following the broadcast of expletives (featured on the ‘Deep Cover’ film soundtrack) during the film’s review on The Word. Kiss says it was an editing accident...Anyone who went to Universe in Wiltshire last Friday should keep an eye out for the ‘Universal World Techno Tribe’ compilation on Rising High this week...Future Sound Of London have decided to put remixing and recording on the back burner while they concentrate on their new video ‘Towers Of Ephedrina’, which they conceived under the intriguing name Amorphous Androgenous. It will be out on ESW/Virgin Video...Following her buzzing Jazz Cafe gigs, Mica Paris returns to London in July to play The Grand (8) and The Forum (9) as part of the Capital Radio/Coca-Cola Music Festival...Also returning is a new slimline (again) Luther Vandross with, surprisingly, another ballad ‘Little Miracles’ on Epic on May 10. His eighth studio album follows at the end of the month...Globetrotting balearic techno DJ Trevor Fung launches his new label, Lingo, on May 10 with Lazenby’s ‘The Charm’ and Homegrown House’s ‘Forever’. Distribution is through Delta...Channel Four’s new dance music series Hypnosis starts in mid-July, not June as stated in last week’s RM story by someone who should have known better...If deep Asian vibes is where you’re at, then check out Jol at London’s Bass Clef every Thursday from this week...Contrary to what you might have read last week, techno DJ Mrs Wood is actually from Barnsley and is the Garage resident at Heaven and not Trade...Just what were Cowboy’s Charlie Chester and DMG’s Martin Pickard doing on a trip to Amsterdam together? Watch this space...If deep Asian vibes is where you’re at, then check out Jol at London’s Bass Clef every Thursday from this week...Contrary to what you might have read last week, techno DJ Mrs Wood is actually from Barnsley and is the Garage resident at Heaven and not Trade...Just what were Cowboy’s Charlie Chester and DMG’s Martin Pickard doing on a trip to Amsterdam together? Watch this space...Aston and DJ Rap have signed a one-off production deal under their alias Rhythm with the renamed Perfecto London. But they are still signed as artists to Suburban Base which releases their single ‘Vertigo’ on May 10...Don’t be surprised if a certain CityBeat act is suddenly in vogue in the coming weeks...Finally, one of this week’s gigs worth catching is Raw Stylus with DJ Chris Phillips at Dingwalls tonight (May 3)...AND THE BEAT GOES ON!

TOP 10

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

SHOUT
I’M IN THESE ARMS
I’M GONNA MAKE YOU FEEL MY FAITH
LOVE IS
I HAVE NOTHING
NUTHIN’ BUT A GOOD TIME
DON’T WALK AWAY
I’M SO INTO YOU
LOOKING THR
CUTIE
TWO PRINCES
KICKIN’ DA COMPTON
REPKOF KOORA
WHO IS IT
THE CRYING

AND THE...
## TOP 30 MUSIC VIDEO

### THE OFFICIAL MUSIC WEEK CHART

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Time</th>
<th>Category</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BON JOVI: Keep The Faith</td>
<td>PolyGram Video</td>
<td>0895143</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CLIFF Richard: Access All Areas</td>
<td>PMI</td>
<td>MVB 491123</td>
<td>14min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TAKE THAT: Take That &amp; Party</td>
<td>BMG Video</td>
<td>7420112003</td>
<td>14min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ERASURE: The Tank, The Swan</td>
<td>PolyGram Video</td>
<td>0864993</td>
<td>8min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>GENESIS: Live - The Way We Walk</td>
<td>PolyGram Video</td>
<td>0894693</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MICHAEL BOLTON: This Is...</td>
<td>SMV</td>
<td>491592</td>
<td>90min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>QUEEN: Live In Rio</td>
<td>Music Club/PMI</td>
<td>MVB 49112043</td>
<td>1hr10min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>CLIFF Richard: When The Music...</td>
<td>Warnerworld</td>
<td>0894693</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>CHER: The Video Collection</td>
<td>Geffen</td>
<td>GEFFV 39520</td>
<td>45min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BRUCE SPRINGSTEEN: MTV Plugged</td>
<td>SMV</td>
<td>491622</td>
<td>43min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>PATSY CLINE: Remembering Patsy</td>
<td>Prism Leisure</td>
<td>PLAY 313</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>DIANA ROSS: Live - Stolen Moments</td>
<td>PMI</td>
<td>MVB 4911203</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>REMI: Pop Screen</td>
<td>WMV</td>
<td>759981963</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>CONNIE FRANCIS: Legend Live</td>
<td>Prism Leisure</td>
<td>PLAY 305</td>
<td>5min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>GUNS N' ROSES: Use Your Illusion</td>
<td>Geffen</td>
<td>GEFFV 39521</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

## TOP 15 VIDEO

### THE OFFICIAL MUSIC WEEK CHART

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Time</th>
<th>Category</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PETER PAN</td>
<td>Warner Bros</td>
<td>D202452</td>
<td>14min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WAYNE'S WORLD</td>
<td>CIC</td>
<td>WHR 2526</td>
<td>2min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>BON JOVI: Keep The Faith</td>
<td>PolyGram Video</td>
<td>0895143</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CAPE FEAR</td>
<td>CIC</td>
<td>WHR 1957</td>
<td>2min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>THE LAST BOY SCOUT</td>
<td>Warner Home Video</td>
<td>PES 12217</td>
<td>41min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CLIFF Richard: Access All Areas</td>
<td>PMI</td>
<td>MVB 4911203</td>
<td>1hr14min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>LETHAL WEAPON 3</td>
<td>Warner Home Video</td>
<td>PES 12419</td>
<td>1hr23min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>POLDARK PART 3</td>
<td>BBC</td>
<td>BBCV 6944</td>
<td>58min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TAKE THAT: Take That And Party</td>
<td>BMG Video</td>
<td>742120863</td>
<td>1hr12min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE LOVERS' GUIDE 3</td>
<td>Pickwick</td>
<td>LTV 1007</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>CHERFITNESS: A New Attitude</td>
<td>FoxVideo</td>
<td>2576</td>
<td>1hr28min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>THE LOVERS' GUIDE 3</td>
<td>Pickwick</td>
<td>LTV 1007</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>CHERFITNESS: A New Attitude</td>
<td>FoxVideo</td>
<td>2576</td>
<td>1hr28min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>KICKBOXER</td>
<td>4 Front</td>
<td>0698843</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ERASURE: The Tank, The Swan</td>
<td>BMG Video</td>
<td>74321122003</td>
<td>30min</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

## CLIFF RICHARD – "THE ALBUM"

**R G JONES – "THE STUDIO"**

**GERRY KITCHINGHAM – "THE ENGINEERS"**

**BEN ROBBINS**

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

Straight in at N° 1 in the Music Week album chart
## TOP 75 ARTIST ALBUMS

### Music Week 8 May 1993

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/CD (Distributor)</th>
<th>Class/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AUTOMATIC FOR THE PEOPLE 2</td>
<td>Neil Young</td>
<td>COLUMBIA/COLUMBIA 1991/0 (E)</td>
<td>1991</td>
</tr>
<tr>
<td>2</td>
<td>BANG!</td>
<td>Pulp</td>
<td>WEA/COLUMBIA 602 005 (EP)</td>
<td>1991</td>
</tr>
<tr>
<td>3</td>
<td>RID OF ME</td>
<td>U2</td>
<td>ISLAND 300 001 (LP)</td>
<td>1991</td>
</tr>
<tr>
<td>4</td>
<td>THE ALBUM</td>
<td>The Smiths</td>
<td>SIRE 800 001 (LP)</td>
<td>1984</td>
</tr>
<tr>
<td>5</td>
<td>TEN SUMMONER'S TALES</td>
<td>A&amp;M</td>
<td>A&amp;M 4073 001 (LP)</td>
<td>1991</td>
</tr>
<tr>
<td>6</td>
<td>DURAN DURAN (THE WEDDING ALBUM)</td>
<td>Duran Duran</td>
<td>A&amp;M 4073 001 (LP)</td>
<td>1991</td>
</tr>
<tr>
<td>7</td>
<td>GET A GRIP</td>
<td>Duran Duran</td>
<td>A&amp;M 4073 001 (LP)</td>
<td>1991</td>
</tr>
<tr>
<td>8</td>
<td>SO CLOSE</td>
<td>A&amp;M</td>
<td>A&amp;M 4073 001 (LP)</td>
<td>1991</td>
</tr>
<tr>
<td>9</td>
<td>INFOTAINMENT SCAN</td>
<td>Permanent</td>
<td>PERMATIC 12 001 (EP)</td>
<td>1991</td>
</tr>
<tr>
<td>10</td>
<td>COVER SHOT</td>
<td>PolyGram</td>
<td>PolyGram 473 1502 (LP)</td>
<td>1991</td>
</tr>
<tr>
<td>11</td>
<td>UNPLUGGED</td>
<td>Eric Clapton</td>
<td>Warner Bros</td>
<td>1991</td>
</tr>
<tr>
<td>12</td>
<td>YEAH, 5 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE</td>
<td>The Smiths</td>
<td>SIRE 800 001 (LP)</td>
<td>1984</td>
</tr>
<tr>
<td>13</td>
<td>PORN TO PROYS</td>
<td>Warner Bros</td>
<td>Warner Bros</td>
<td>1991</td>
</tr>
<tr>
<td>14</td>
<td>IN CONCERT - MTV PLUGGED</td>
<td>Columbia</td>
<td>Columbia</td>
<td>1984</td>
</tr>
<tr>
<td>15</td>
<td>WALMATHSTOWN</td>
<td>London</td>
<td>London</td>
<td>1984</td>
</tr>
<tr>
<td>16</td>
<td>BLACK D'WHITE NICE</td>
<td>Atlantic</td>
<td>Atlantic</td>
<td>1991</td>
</tr>
<tr>
<td>17</td>
<td>DIVA:3</td>
<td>Vertigo</td>
<td>Vertigo</td>
<td>1991</td>
</tr>
<tr>
<td>18</td>
<td>INGENUE</td>
<td>CBS</td>
<td>CBS</td>
<td>1984</td>
</tr>
<tr>
<td>19</td>
<td>SUEDE</td>
<td>Nude</td>
<td>Nude</td>
<td>1984</td>
</tr>
<tr>
<td>20</td>
<td>ARE YOU GOING ON MY WAY</td>
<td>Virgin</td>
<td>Virgin</td>
<td>1991</td>
</tr>
<tr>
<td>21</td>
<td>THE GREATEST HITS 2</td>
<td>Gloria Estefan</td>
<td>Epic</td>
<td>1991</td>
</tr>
<tr>
<td>22</td>
<td>TAKE THAT AND PARTY 2</td>
<td>RCA</td>
<td>RCA</td>
<td>1984</td>
</tr>
<tr>
<td>23</td>
<td>SONGS OF FAITH AND DEVOTION</td>
<td>DECCA</td>
<td>DECCA</td>
<td>1991</td>
</tr>
<tr>
<td>24</td>
<td>THE SINGLES COLLECTION</td>
<td>PolyGram</td>
<td>PolyGram</td>
<td>1991</td>
</tr>
<tr>
<td>25</td>
<td>TOP TEN SHORT SONGS ABOUT LOVE</td>
<td>Gary Clark</td>
<td>CIRC 123</td>
<td>1984</td>
</tr>
</tbody>
</table>

### TOP 20 COMPILATIONS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/CD (Distributor)</th>
<th>Class/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NOW! 24</td>
<td>Various</td>
<td>EM/Virgin/PolyGram</td>
<td>CDEMON 24</td>
</tr>
<tr>
<td>2</td>
<td>THE BODYGUARD (OST) 3</td>
<td>Various</td>
<td>Ariola/Warner Bros</td>
<td>1992</td>
</tr>
<tr>
<td>3</td>
<td>MIDNIGHT Moods...</td>
<td>Various</td>
<td>PolyGram</td>
<td>1991</td>
</tr>
<tr>
<td>4</td>
<td>ENERGY RUSH PRESENTS DANCE HITS 93</td>
<td>Various</td>
<td>Dino Dinox/SUNN/PolyGram</td>
<td>1991</td>
</tr>
<tr>
<td>5</td>
<td>LEGENDARY JOE BLOBGGS featuring BOB MARLEY</td>
<td>Various</td>
<td>Various</td>
<td>1991</td>
</tr>
<tr>
<td>6</td>
<td>BLUES BROTHER SOUL SISTER</td>
<td>Various</td>
<td>Various</td>
<td>1991</td>
</tr>
<tr>
<td>7</td>
<td>THE CHART SHOW ULTIMATE ROCK ALBUM</td>
<td>Various</td>
<td>Various</td>
<td>1991</td>
</tr>
<tr>
<td>8</td>
<td>COUNTRY LOVE</td>
<td>Various</td>
<td>Various</td>
<td>1991</td>
</tr>
<tr>
<td>9</td>
<td>MEGA DANCE 2 - THE ENERGY ZONE</td>
<td>Various</td>
<td>Various</td>
<td>1991</td>
</tr>
</tbody>
</table>
### SPECIALIST CHARTS

#### ROCK

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>KEEP THE FAITH</td>
<td>Bon Jovi</td>
<td>Jambo! 5114972</td>
<td>(F)</td>
</tr>
<tr>
<td>12</td>
<td>USE YOUR ILLUSION II</td>
<td>Guns N' Roses</td>
<td>Geffen GED 24429</td>
<td>(BMG)</td>
</tr>
<tr>
<td>13</td>
<td>USE YOUR ILLUSION I</td>
<td>Guns N' Roses</td>
<td>Geffen GED 24415</td>
<td>(BMG)</td>
</tr>
<tr>
<td>14</td>
<td>A REAL LIVE ONE</td>
<td>Iron Maiden</td>
<td>EMI 9452432</td>
<td>(E)</td>
</tr>
<tr>
<td>15</td>
<td>PURE CULT</td>
<td>The Cult</td>
<td>Beggars Banquet BEGA 1330D</td>
<td>(W)</td>
</tr>
<tr>
<td>16</td>
<td>BLOOD SUGAR SEX MAGIC</td>
<td>Red Hot Chili Peppers</td>
<td>Warner Bros 7269056412</td>
<td>(W)</td>
</tr>
<tr>
<td>17</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>Guns N' Roses</td>
<td>Geffen GED 24140</td>
<td>(BMG)</td>
</tr>
<tr>
<td>18</td>
<td>RE JAM</td>
<td>Little Angels</td>
<td>Polydor 5178422</td>
<td>(E)</td>
</tr>
<tr>
<td>19</td>
<td>THE ULTIMATE EXPERIENCE</td>
<td>Jimi Hendrix</td>
<td>PolyGram TV 5127525</td>
<td>(F)</td>
</tr>
<tr>
<td>20</td>
<td>STAIN</td>
<td>Living Colour</td>
<td>Epic 4728562</td>
<td>(SM)</td>
</tr>
</tbody>
</table>

Source: CIN Compiled by Gallup

#### CLASSICAL CHART

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>HARRY ENFLED'S GUIDE TO OPERA</td>
<td>Paul Daniels</td>
<td>Nuth/XRP</td>
<td>EMI Classics CDD50182</td>
</tr>
<tr>
<td>12</td>
<td>OPERA GALA SAMPLER</td>
<td>Various</td>
<td>Decca 436 3002</td>
<td>(F)</td>
</tr>
<tr>
<td>13</td>
<td>ESSENTIAL OPERA</td>
<td>Various</td>
<td>Decca 4382204</td>
<td>(F)</td>
</tr>
<tr>
<td>14</td>
<td>INSPECTOR MORSE VOL 3</td>
<td>Various</td>
<td>Barrington Pheloung</td>
<td>Virgin VTD0 16</td>
</tr>
<tr>
<td>15</td>
<td>VIVALDI FOUR SEASONS</td>
<td>Various</td>
<td>Nigel Kennedy/ECD</td>
<td>EMI CDMM702</td>
</tr>
<tr>
<td>16</td>
<td>CLASSIC EXPERIENCE II</td>
<td>Various</td>
<td>Various</td>
<td>EMI CDMMT50</td>
</tr>
<tr>
<td>17</td>
<td>VENETIAN VESPERS</td>
<td>Various</td>
<td>Paul McCreesh/OCAP</td>
<td>Archiv 4735522</td>
</tr>
<tr>
<td>18</td>
<td>GORECKI STRING QUARTET NOS 1 &amp; 2</td>
<td>Various</td>
<td>Various</td>
<td>Various</td>
</tr>
</tbody>
</table>

Source: CIN Compiled by Gallup

#### MID PRICE

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>AS UGLY AS THEY WANT BE</td>
<td>Various</td>
<td>Atlantic 7816721</td>
<td>(E)</td>
</tr>
<tr>
<td>12</td>
<td>THE LOST BOYS (OST)</td>
<td>Various</td>
<td>Various</td>
<td>Atlantic 7809086</td>
</tr>
<tr>
<td>13</td>
<td>OFF THE WALL</td>
<td>Michael Jackson</td>
<td>Epic 4500061</td>
<td>(F)</td>
</tr>
<tr>
<td>14</td>
<td>TANGO IN THE NIGHT</td>
<td>Fleetwood Mac</td>
<td>Warner Bros WX 652</td>
<td>(W)</td>
</tr>
<tr>
<td>15</td>
<td>FOUR SYMBOLES</td>
<td>Led Zeppelin</td>
<td>Atlantic K 25008</td>
<td>(F)</td>
</tr>
<tr>
<td>16</td>
<td>NEW MTV UNPLUGGED EP</td>
<td>Mariah Carey</td>
<td>Columbia 4718952</td>
<td>(SM)</td>
</tr>
<tr>
<td>17</td>
<td>THE COLLECTION</td>
<td>The Mavericks</td>
<td>Atlantic 10</td>
<td>(F)</td>
</tr>
<tr>
<td>18</td>
<td>GOLDEN DAYS</td>
<td>Roy Orbison</td>
<td>Monument 1471552</td>
<td>(F)</td>
</tr>
<tr>
<td>19</td>
<td>THE GROUP PLAYED SPACE AGE...</td>
<td>Various</td>
<td>Chess/DO-RE-MI 019</td>
<td>(E)</td>
</tr>
<tr>
<td>20</td>
<td>NEW DOCUMENT NO.5</td>
<td>STEREOLAB</td>
<td>Too Pure PURECD 019</td>
<td>(E)</td>
</tr>
</tbody>
</table>

Source: CIN Compiled by Gallup

#### INDEPENDENT: SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>JURASSIC SHIFT</td>
<td>Ozric Tentacles</td>
<td>Small Dog/DVELP 6</td>
<td>(P)</td>
</tr>
<tr>
<td>12</td>
<td>SUEDE</td>
<td>Suede</td>
<td>Nute</td>
<td>L/TP</td>
</tr>
<tr>
<td>13</td>
<td>SONGS OF FAITH AND DEVOTION</td>
<td>Dopeche Modo</td>
<td>Mute STORM 126</td>
<td>(BMG)</td>
</tr>
<tr>
<td>14</td>
<td>BEASTER</td>
<td>Sugar</td>
<td>Creation CRECD 153</td>
<td>(P)</td>
</tr>
<tr>
<td>15</td>
<td>WAKE UP CALL</td>
<td>John Mayall</td>
<td>Sinister Creations</td>
<td>(E)</td>
</tr>
<tr>
<td>16</td>
<td>EVERYTHING IN MY EYE</td>
<td>Acid Jazz</td>
<td>Acid Jazz Records</td>
<td>(E)</td>
</tr>
<tr>
<td>17</td>
<td>HANG ON TO YOUR EGO</td>
<td>Frank Black</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>18</td>
<td>TEENAGE TURTLES</td>
<td>Black Box</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>19</td>
<td>ROOTS 'N' FUTURE</td>
<td>Positive Turtles</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>20</td>
<td>AQUARIUS</td>
<td>Sub Son/Meleene Williams</td>
<td>Robs T780B</td>
<td>(RTM/P)</td>
</tr>
<tr>
<td>21</td>
<td>ANIMAL NITRATE</td>
<td>Suede</td>
<td>4AD</td>
<td>(W)</td>
</tr>
<tr>
<td>22</td>
<td>I FEEL YOU</td>
<td>Sub Son/Meleene Williams</td>
<td>4AD</td>
<td>(W)</td>
</tr>
<tr>
<td>23</td>
<td>THE AGE OF PERFECTION</td>
<td>Verve</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>24</td>
<td>TWO FAZZ GUITARS</td>
<td>Direct</td>
<td>Mute</td>
<td>(W)</td>
</tr>
<tr>
<td>25</td>
<td>TRANSCEND</td>
<td>Chadwick Chunks (Vol 1)</td>
<td>Lyricula UK</td>
<td>(E)</td>
</tr>
</tbody>
</table>

Source: CIN Compiled by EDA from Gallup data from independent shops

#### INDEPENDENT: ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>JURASSIC SHIFT</td>
<td>Ozric Tentacles</td>
<td>Small Dog/DVELP 6</td>
<td>(P)</td>
</tr>
<tr>
<td>12</td>
<td>SUEDE</td>
<td>Suede</td>
<td>Nute</td>
<td>L/TP</td>
</tr>
<tr>
<td>13</td>
<td>SONGS OF FAITH AND DEVOTION</td>
<td>Dopeche Modo</td>
<td>Mute STORM 126</td>
<td>(BMG)</td>
</tr>
<tr>
<td>14</td>
<td>BEASTER</td>
<td>Sugar</td>
<td>Creation CRECD 153</td>
<td>(P)</td>
</tr>
<tr>
<td>15</td>
<td>WAKE UP CALL</td>
<td>John Mayall</td>
<td>Sinister Creations</td>
<td>(E)</td>
</tr>
<tr>
<td>16</td>
<td>EVERYTHING IN MY EYE</td>
<td>Acid Jazz</td>
<td>Acid Jazz Records</td>
<td>(E)</td>
</tr>
<tr>
<td>17</td>
<td>HANG ON TO YOUR EGO</td>
<td>Frank Black</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>18</td>
<td>TEENAGE TURTLES</td>
<td>Black Box</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>19</td>
<td>ROOTS 'N' FUTURE</td>
<td>Positive Turtles</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>20</td>
<td>AQUARIUS</td>
<td>Sub Son/Meleene Williams</td>
<td>Robs T780B</td>
<td>(RTM/P)</td>
</tr>
<tr>
<td>21</td>
<td>ANIMAL NITRATE</td>
<td>Suede</td>
<td>4AD</td>
<td>(W)</td>
</tr>
<tr>
<td>22</td>
<td>I FEEL YOU</td>
<td>Sub Son/Meleene Williams</td>
<td>4AD</td>
<td>(W)</td>
</tr>
<tr>
<td>23</td>
<td>THE AGE OF PERFECT VIRTUE</td>
<td>Verve</td>
<td>4AD</td>
<td>(E)</td>
</tr>
<tr>
<td>24</td>
<td>TWO FAZZ GUITARS</td>
<td>Direct</td>
<td>Mute</td>
<td>(W)</td>
</tr>
<tr>
<td>25</td>
<td>TRANSCEND</td>
<td>Chadwick Chunks (Vol 1)</td>
<td>Lyricula UK</td>
<td>(E)</td>
</tr>
</tbody>
</table>

Source: CIN Compiled by EDA from Gallup data from independent shops

---

**Limited 10" C.D. mothertongue**

**Limited edition**

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

---

**MUSIC WEEK 8 MAY 1993**
SINGLES

NEW RELEASES

SINGLES

HIGHLIGHTS

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

CONFIGURE THIS IS A NEW VARIOUS ADOBE VOLUME 2 CHASE CAT. 53 CD XC 534 PC 534

VARIOUS ADOBE VOLUME 1 CHASE CAT. 52 CD XC 524 PC 524

VARIOUS ADOBE VOLUME 1 CHASE CAT. 51 CD XC 514 PC 514

VARIOUS ADOBE VOLUME 1 CHASE CAT. 50 CD XC 504 PC 504

VARIOUS ADOBE VOLUME 1 CHASE CAT. 49 CD XC 494 PC 494

VARIOUS ADOBE VOLUME 1 CHASE CAT. 48 CD XC 484 PC 484

VARIOUS ADOBE VOLUME 1 CHASE CAT. 47 CD XC 474 PC 474

VARIOUS ADOBE VOLUME 1 CHASE CAT. 46 CD XC 464 PC 464

VARIOUS ADOBE VOLUME 1 CHASE CAT. 45 CD XC 454 PC 454

VARIOUS ADOBE VOLUME 1 CHASE CAT. 44 CD XC 444 PC 444

VARIOUS ADOBE VOLUME 1 CHASE CAT. 43 CD XC 434 PC 434

VARIOUS ADOBE VOLUME 1 CHASE CAT. 42 CD XC 424 PC 424

VARIOUS ADOBE VOLUME 1 CHASE CAT. 41 CD XC 414 PC 414

VARIOUS ADOBE VOLUME 1 CHASE CAT. 40 CD XC 404 PC 404

VARIOUS ADOBE VOLUME 1 CHASE CAT. 39 CD XC 394 PC 394

VARIOUS ADOBE VOLUME 1 CHASE CAT. 38 CD XC 384 PC 384

VARIOUS ADOBE VOLUME 1 CHASE CAT. 37 CD XC 374 PC 374

VARIOUS ADOBE VOLUME 1 CHASE CAT. 36 CD XC 364 PC 364

VARIOUS ADOBE VOLUME 1 CHASE CAT. 35 CD XC 354 PC 354

VARIOUS ADOBE VOLUME 1 CHASE CAT. 34 CD XC 344 PC 344

VARIOUS ADOBE VOLUME 1 CHASE CAT. 33 CD XC 334 PC 334

VARIOUS ADOBE VOLUME 1 CHASE CAT. 32 CD XC 324 PC 324

VARIOUS ADOBE VOLUME 1 CHASE CAT. 31 CD XC 314 PC 314

VARIOUS ADOBE VOLUME 1 CHASE CAT. 30 CD XC 304 PC 304

VARIOUS ADOBE VOLUME 1 CHASE CAT. 29 CD XC 294 PC 294

VARIOUS ADOBE VOLUME 1 CHASE CAT. 28 CD XC 284 PC 284

VARIOUS ADOBE VOLUME 1 CHASE CAT. 27 CD XC 274 PC 274

VARIOUS ADOBE VOLUME 1 CHASE CAT. 26 CD XC 264 PC 264

VARIOUS ADOBE VOLUME 1 CHASE CAT. 25 CD XC 254 PC 254

VARIOUS ADOBE VOLUME 1 CHASE CAT. 24 CD XC 244 PC 244

VARIOUS ADOBE VOLUME 1 CHASE CAT. 23 CD XC 234 PC 234

VARIOUS ADOBE VOLUME 1 CHASE CAT. 22 CD XC 224 PC 224

VARIOUS ADOBE VOLUME 1 CHASE CAT. 21 CD XC 214 PC 214

VARIOUS ADOBE VOLUME 1 CHASE CAT. 20 CD XC 204 PC 204

VARIOUS ADOBE VOLUME 1 CHASE CAT. 19 CD XC 194 PC 194

VARIOUS ADOBE VOLUME 1 CHASE CAT. 18 CD XC 184 PC 184

VARIOUS ADOBE VOLUME 1 CHASE CAT. 17 CD XC 174 PC 174

VARIOUS ADOBE VOLUME 1 CHASE CAT. 16 CD XC 164 PC 164

VARIOUS ADOBE VOLUME 1 CHASE CAT. 15 CD XC 154 PC 154

VARIOUS ADOBE VOLUME 1 CHASE CAT. 14 CD XC 144 PC 144

VARIOUS ADOBE VOLUME 1 CHASE CAT. 13 CD XC 134 PC 134

VARIOUS ADOBE VOLUME 1 CHASE CAT. 12 CD XC 124 PC 124

VARIOUS ADOBE VOLUME 1 CHASE CAT. 11 CD XC 114 PC 114

VARIOUS ADOBE VOLUME 1 CHASE CAT. 10 CD XC 104 PC 104

VARIOUS ADOBE VOLUME 1 CHASE CAT. 09 CD XC 094 PC 094

VARIOUS ADOBE VOLUME 1 CHASE CAT. 08 CD XC 084 PC 084

VARIOUS ADOBE VOLUME 1 CHASE CAT. 07 CD XC 074 PC 074

CATEGORIES

LAST 3 CHART PLACINGS

MOST RECENT

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE DISTRIBUTOR DISTRIBUTOR CATEGOR

ARTIST TRACKS LABEL CAT. NO. DEALER PRICE Distr
## TOP 60 DANCE SINGLES

### THE OFICIAL music week CHART

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (12&quot;)</th>
<th>(Distributor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THAT'S THE WAY LOVE GOES</td>
<td>Janet Jackson</td>
<td>Virgin VST 14691</td>
<td>(F)</td>
</tr>
<tr>
<td>2</td>
<td>PACKET OF PEACE</td>
<td>laminate</td>
<td>De Construction/GA 7422114452</td>
<td>(BMI)</td>
</tr>
<tr>
<td>3</td>
<td>Sounds ALL THE WAY</td>
<td>Senses 2 Sense</td>
<td>A&amp;M A10740125</td>
<td>(F)</td>
</tr>
<tr>
<td>4</td>
<td>SLUMBERLAND</td>
<td>Solitaire</td>
<td>Warh 42213</td>
<td>(F)</td>
</tr>
<tr>
<td>5</td>
<td>BELIEVE IN ME</td>
<td>Siah Sparse</td>
<td>Warh FX 300</td>
<td>(F)</td>
</tr>
<tr>
<td>6</td>
<td>DE NIRO</td>
<td>Disco Evangelists</td>
<td>Positive 12 TIV 18</td>
<td>(F)</td>
</tr>
<tr>
<td>7</td>
<td>TRIBAL DANCE</td>
<td>PWL/Universal</td>
<td>PWL Continental PAWTL 292</td>
<td>(W)</td>
</tr>
<tr>
<td>8</td>
<td>I'M SO INTO YOU</td>
<td>Shy FX</td>
<td>RCA 7422114457</td>
<td>(BMI)</td>
</tr>
<tr>
<td>9</td>
<td>SWEAT (A LA LA LA LA LONG)</td>
<td>Inner Circle</td>
<td>WEA 9531787900</td>
<td>(F)</td>
</tr>
<tr>
<td>10</td>
<td>U R THE BEST THING</td>
<td>Cream</td>
<td>Magnet M4D 1011</td>
<td>(W)</td>
</tr>
<tr>
<td>11</td>
<td>HELL'S PARTY</td>
<td>Graham</td>
<td>Six 36 E 300 016</td>
<td>(B/U)</td>
</tr>
<tr>
<td>12</td>
<td>HOUSECALL (Remix)</td>
<td>Sub Zero/Electric Guests</td>
<td>Epic 6590934</td>
<td>(S/M)</td>
</tr>
<tr>
<td>13</td>
<td>LOVE CAN'T TURN AROUND</td>
<td>Solo</td>
<td>Soutai SIDAT 0017</td>
<td>(RTMP)</td>
</tr>
<tr>
<td>14</td>
<td>FREAK ME</td>
<td>Enka</td>
<td>Elektra EXR 167</td>
<td>(W)</td>
</tr>
<tr>
<td>15</td>
<td>FLOWER OF A MERICAN NATIVES</td>
<td>Stephanie Mills</td>
<td>MCA MGST 1767</td>
<td>(B/M)</td>
</tr>
<tr>
<td>16</td>
<td>NEVER DO YOU WRONG</td>
<td>AIN'T NO LOVE (AIN'T NO USE)</td>
<td>Sub Zero/Melanie Williams</td>
<td>Robs 12926 9</td>
</tr>
<tr>
<td>17</td>
<td>SPIRIT OF THE TIMES</td>
<td>Rachael &amp; Stephen</td>
<td>Epic 6590934</td>
<td>(S/M)</td>
</tr>
<tr>
<td>18</td>
<td>RETURN OF Nookie</td>
<td>Noziko</td>
<td>Reinforced RIVET 1239</td>
<td>(S/RD)</td>
</tr>
<tr>
<td>19</td>
<td>ANYTHING U WANT</td>
<td>Gwen McCrae</td>
<td>KTD A KD/TA 3T</td>
<td>(B/M)</td>
</tr>
<tr>
<td>20</td>
<td>SHOW ME LOVE</td>
<td>Robin S</td>
<td>Champion CHAMD 12300</td>
<td>(B/MG)</td>
</tr>
<tr>
<td>21</td>
<td>USE ME</td>
<td>Rave Shyland</td>
<td>Acid Jazz JAZ/68</td>
<td>(IE/AU/P)</td>
</tr>
<tr>
<td>22</td>
<td>WE GOT THE LOVE</td>
<td>Paul Oaken</td>
<td>PWL International PAWTL 290</td>
<td>(W)</td>
</tr>
<tr>
<td>23</td>
<td>U GOT 2 KNOW</td>
<td>Capable</td>
<td>Internal IDX 1HT/MP</td>
<td>(F)</td>
</tr>
<tr>
<td>24</td>
<td>BARBARELLA</td>
<td>Harthouse UK Hart/GARTUK 4</td>
<td>(RTMP)</td>
<td></td>
</tr>
</tbody>
</table>

### TOP 10 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Pricetate (Distributor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>COWBOY COMPILATION</td>
<td>Various</td>
<td>Variscout</td>
</tr>
<tr>
<td>2</td>
<td>CLASSIC RARE GROOVE VOL 1</td>
<td>Various</td>
<td>Mastercast/CDRLG 11/12/26MV/211 (BMI)</td>
</tr>
<tr>
<td>3</td>
<td>SUPERNATURAL FEELING</td>
<td>JTO with Nile Rodgers</td>
<td>Big Life EU BL12/BRUMIC 21</td>
</tr>
<tr>
<td>4</td>
<td>PURELOVERS VOL 6</td>
<td>Various</td>
<td>Charm CLP 126/CLC 106</td>
</tr>
<tr>
<td>5</td>
<td>WHO'S THE MANS (OST)</td>
<td>Various</td>
<td>MCA MCA 167944</td>
</tr>
<tr>
<td>6</td>
<td>NEW GENERATION</td>
<td>Natural</td>
<td>Motown 1030301/1030303</td>
</tr>
<tr>
<td>7</td>
<td>DO OR DIE</td>
<td>Thad Lewis</td>
<td>Rell &amp;hra/14372301</td>
</tr>
<tr>
<td>8</td>
<td>PORTRAIT</td>
<td>Porridge</td>
<td>Capitol EST 2139/TCFEST 2199</td>
</tr>
<tr>
<td>9</td>
<td>B BROWN POSSE</td>
<td>Various</td>
<td>MCA MCA 180795</td>
</tr>
<tr>
<td>10</td>
<td>WINNER'S CIRCLE</td>
<td>Various</td>
<td>Expansion LEXPO 2NC/EXP 212</td>
</tr>
</tbody>
</table>

---

**The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-230pm.**

---

**NEW SINGLE - RELEASED MONDAY MAY 10TH**

**innocent**

Taken from the forthcoming album TRADE TEST TRANSMISSION

7" ESS 2025 12" ESS 2025 CD ESSX 2025

CALL BMG TELESALES:

021 500 5678

---

**MUSIC WEEK 8 MAY 1993**
Manufacturing will never be the most glamorous part of the record business, but it is certainly one of the most important. Sue Sillitoe begins this 12-page supplement by weighing up the benefits to labels of going to a single supplier for a one-stop service.

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

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

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

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

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

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

While many packages are designed with one-off customers and smaller labels in mind, Kyle believes that larger labels stand to benefit too. Not simply because a one-stop deal can save considerable aggravation, but because it can work out appreciably cheaper too. Indeed, the manufacturer’s buying power, especially with printers, is always worth taking into consideration. “A medium-sized label may issue 100,000 cassettes a year,” says Mayking general manager (cassettes) Chris Marksberry.

“We handle over 12m cassettes every year, so when it comes to negotiating prices on everything from cases to inlays, we have much more clout.”

Marksberry also points out that a one-stop deal particularly benefits clients intending to release in more than one format.

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

FROM MASTER TO PRODUCT: HOW IT'S DONE

Manufacturing vinyl has parallels with the traditional printing process. From the studio master tape an acetate ‘production master’ is cut on a lathe. After it has been cleaned, it is silvered to produce the ‘metal work’ – a sound master which is a negative of the original lacquer disc.

This metal stamper is then used to produce playable discs by acting as a kind of mould from which the vinyl can be pressed.

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

The CD is then given a protective top coating of lacquer which carries all the label information.

Although the production master is invariably delivered on DAT, most UK cassette manufacturers use analogue duplication. The DAT master is transferred to one-inch tape which runs at a continuous loop in a master at 84 times normal playing speed. The bin master, running the A side forwards and the B side backwards simultaneously serves up to a dozen separate slave machines which produce the cassette tapes.
Nimbus Manufacturing (UK) Limited
Llanharren Park
Cwmdrum
Gwent NP44 3AB
Telephone (0633) 877121
Facsimile (0633) 876121
Manufacturing and Mastering

As a rough guide, on an initial order of 500 the customer can expect to pay approximately £290 per 500 cassette, plus approximately seven pence for a white inlay card and £50 for mastering origination.

From the point of view of a magazine publisher seeking a manufacturer for cover-mounted CDs, price is critical, but so is timing. Amanda Pearce, product manager at EPIC, quotes a timescale of two to three days for manufacturing assuming all the parts are in place, the label says, "Most record labels know what they are going to release well in advance of the release date but in an emergency we can turn around in as little as eight hours."

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

When time is tough manufacturers are flexible and say that they have to be much more competitive on price, delivery and quality in order to win contracts. The bad advice for all record labels is to shop around. There are many deals to be had in a market where the recession has made the customer king.
Horror stories from the manufacturers' vaults

If it can go wrong, it probably will. Michael Bromley recounts some cautionary tales and discovers that the major manufacturers are improving their safety nets to avert disaster.
The Definitive CD manufacturing service
TOTAL QUALITY     FAST TURNAROUND
UNRIVALLED CUSTOMER SERVICE SUPPORT

For all your CD, CD-ROM, CD-i and Laser Disc requirements call:-

Sales:
Roger Twynham
PDO Discs Ltd
Queen Anne House
11 The Green
Richmond Surrey
TW9 1PX

Telephone: 081 948 7368
Fax: 081 940 7137

Customer Service:
Angela Kaye
PDO Discs Ltd
Philips Road
Blackburn
Lancashire
BB1 5RZ

Telephone: 0254 52448
Fax: 0254 54729
the crisis," he quips.
And Peter Banks, managing
director of Ablex Audio Video,
believes that serious problems
rarely crop up more than a
couple of times a year. "The
trouble really comes when
something goes wrong during
peak periods. Then things can
get very fraught."
Not surprisingly, running a
pre-manufacturing check is
now regarded as an integral
part of the service.
"When record companies
place an order they expect
that we will pick up on
anything they may have
overlooked," says Roger
Twynham, sales and
marketing manager of PDO.
"It is comforting from their
point of view that in the final
process things can still be
spotted."
Manufacturer flexibility and
troubleshooting skills have
improved considerably over
the past few years. Most
companies now operate their
own early warning system
which alerts record label
clients to possible problems,
and then offer an array of
safety net services.
But, by consensus, print
features in the most
commonly recurring
nightmare scenarios: Either it
arrives late, or not at all. And
when it does, the details on
the inlay card or label may not
always correspond to what's
on the disc or tape.
With mostly third party
print shops involved, standard
technical responses are
usually not enough. "We may
be gifted," says Owlett, "but
psychic we are not."
Consequently, formal and
near foolproof systems have
become the order of the day.
Record companies are now
required to provide written
details of titles, running
orders, timings, A- and B-side
splits and so on before
production masters are
accepted.
For some record companies
- majors as well as indies -
this may call for more
professional attitudes at
marketing or A&R level. Even
in 1993 it is still not unknown
for masters to arrive at
manufacturing plants without
catalogue numbers, or even
artists' names.
Thus PDO runs a raw
materials inspection
department to ensure that
tapes, labels and inset cards
all tell the same story.
And at Sony Music
Operations, documentation for
any project, called a
"traveller", and headed with
the catalogue number, follows
the cassette from pre-
mastering to finished package.
"It is absolutely essential
that the marketing or product
managers let us know exactly
what is on the tape," says
Lionel Smithers, Sony's
director of manufacturing.
"As recently as two years
ago it was still quite common
to not to have the full
information sent through,"
says EMI Music Service's Tim
Crouch. "But things have
improved considerably."
Most of the wrinkles have
been ironed out of the system.
But manufacturing is still
anything but an idiot-proof
procedure. So, ever closer
liaison between record label
and pressing plant has to be
the key to greater efficiency
and fewer near disasters.

25 YEARS OF CASSETTE DUPLICATION AND STILL
THE ONLY HISsing COMES FROM OUR RIVALS

Chrome
Dolby B

The Duplication Masters
A BS 5750 Accredited Company
Ablex Audio Video Ltd. Harcourt, Halesfield 14, Telford TF7 4QR. Tel: (0952) 680131 Fax: (0952) 583501 Telex: 35649
The Pioneer Laser Disc, Sound & Vision Mastered.

PIONEER
The Art of Entertainment

The quality choice for Laser Disc manufacturing.
Contact Michael Neidus and Linda Phillips on 081 575 9888

Pioneer LDCE
CD manufacturing with faster turn-around, better quality, and excellent service.

From master tape to packaged CD - all in house.
Laserdisc: time to wait and see

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

The story of Laserdisc in the UK has always been a bit of a Catch 22. Film and music companies are reluctant to release the software until they can see a market, while consumers are unwilling to buy the hardware when there is so little product to tempt them.

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

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

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

There are only four manufacturers in Europe - DADC in Austria, MPO in France, TPC in Germany and PDO in the UK. The Blackburn-based company has stuck with Laserdisc since its inception, and initially geared itself up to produce whichever of the original five, eight and 12 inch formats was to prove the most popular. Of these, only the 12 inch, which can carry an hour of audio/video per side, has survived. Just as an audio CD, the manufacturer requires a high quality master, which tends to be supplied on the new digital tape D2.

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

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

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

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

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

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

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

With one third of production reserved for the European PAL standard, PDO in LA has expanded capacity from 600,000 discs a month to 1.6m a day. "This is a direct response to a growing American market as well as the expansion into Europe," says Neidus. "It also means we have been able to reduce turnaround time to well under six weeks."

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

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

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

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

Of course these are still early days. But the time may come when we refer to 'LD' as we now do to 'CD'. And when it does manufacturers will be tooled up and ready to get to work.
Master craftsmen fight for a new image

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

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

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

Mastering engineers have long maintained that theirs is the final step of the creative process and not the first of the more workaday manufacturing routine. Some would say it doesn’t matter. But to the UK’s hard pressed mastering engineers, it matters a great deal.

Traditionally UK record companies have themselves accepted the responsibility, and consequently the cost, of mastering (or cutting) a vinyl record. But with the advent of new digital formats, mastering has become more complex.

Digital editing now means that the mastering engineer often plays an integral role in compiling the whole album. And instead of just fixing it in the mix, procrastinating producers can even ask the mastering wizard to use the latest hard disk-based digital editing system such as Sonic Solutions to make minute adjustments to EQ and balance.

EMI’s Abbey Road Studio is one which has invested heavily in the new technology and benefitted as a result. “We’re finding (Sonic Solutions) absolutely essential,” says Chris Buchanan, Abbey Road’s technical director. “Clients now expect to do more creative editing than ever before.”

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

Many albums due for CD-only release have gone to budget operations with a DAT master and have been quickly edited and encoded without EQ or compression.

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

“We get a lot of people more interested in price than quality,” says Buchanan.

In the US, on the other hand, the mastering process is regarded with some reverence. Artists are expected to pay for the mastering like they pay for studio time, through the recoupment of royalties.

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

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

Top mastering names such as Stirling, Masterdisk and Bob Ludwig are even reckoned to increase the chances of a record selling.

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

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

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

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

The new Metropolis mastering facility is hoping to compete directly with the US facilities. New consoles are being designed and plenty of top of the range analogue equipment installed to give that special sound that even the best digital gear can’t quite emulate. Clients will be offered a consultative session before mastering starts.

Nobody is suggesting that record companies should simply throw money at mastering regardless.

Nevertheless engineers and studio owners have long felt that more care at the mastering stage could actually save money.

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

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

“There’s too much inefficiency in the system at the moment,” says Carey Taylor, managing director of Metropolis.

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

---

Abby Road’s Tim Young (left) and Masterdisk’s Tim Young (left) have teamed up to form Metropolis Studios.
London's
CD, DCC and Disc mastering
premiere
Full Compilation and Restoration facilities
independent
Digital and Analogue transfer to all formats
mastering
Five editing facilities utilising DAE 3000's and Sonic Solutions facility
CD reference discs, and real time cassette duplication
offer:
Free collection and delivery in central London

Copymasters not just copying and more than mastering

13, The Talina Centre, Bagleys Lane, Fulham, London SW6 2BW.

Telephone: +44 (71) 731 5758 • Fax: +44 (71) 384 1750
David Moore, managing director of Copymasters' five mastering suites in Fulham, also reckons it's time for a shake-up.

'The attitude in this country about mastering is wrong. People are happy to spend tens of thousands of pounds making an album and then try to skimp and save on the cut!' Moore's company expanded rapidly at the end of the Eighties and its 10 engineers, including legendary compilation album expert Ralph Copeman, are all kept pretty busy. But Moore admits that business could be better. He believes the almost "production line" attitude towards mastering in Britain certainly doesn't help.

Nevertheless the UK's best engineers and mastering facilities have made the best of a far from perfect world. American superstars such as Bob Ludwig often recommend UK engineers when their schedules are full. And work comes in to UK facilities from all over the world, since engineers such as George "Porky Prime Cut" Peckham are internationally renowned.

Although the recession has hit everybody hard, mastering and cutting rooms at The Townhouse, Abbey Road and The Hit Factory (London) still attract more profit per square foot from their counterparts at recording studios.

Martin Benge, newly-appointed managing director of the Virgin group of studios, says: "Mastering may not have the profile of the recording studios, but it is a good business to be in if you have an established clientele. And it's one of the few areas where there has been some growth in recent years."

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

On the CD side, competition is less fierce and the extra services required such as editing, PQ encoding (adding CD programming and tracktime information to audio tapes prior to the glass mastering stage) and EQing have kept rooms fully employed across the country.

Chop 'Em Out is one studio which now only deals in digital formats and is investing heavily in the latest CD mastering equipment. Although DCC and MiniDisc have yet to make a market impact, Chop 'Em Out has also recently invested more than £200,000 in dedicated mastering systems to suit the new formats.

Managing director Avi Landenberg admits that the initial stages of DCC and MiniDisc mastering are virtually identical to CD. "But the data compression systems on both of them do have an effect on the sound," he says. "So if you are mastering specifically for either of those formats you should be able to listen to them the way they will end up."

Now that the levels of craft and expertise required of them has reached an all-time high, many mastering engineers are plainly fed up with forever being disregarded as the backroom boys of the studio world. The new Metropolis team speak for the rest of their industry when they say they want to raise the mastering business off the shop floor and place it where it belongs - in the art department.

Adrenalin
252/253 ARGYLL AVENUE, TRADING ESTATE
SLOUGH, BERKS SL14HA, ENGLAND

A COMPLETE MANUFACTURING SERVICE TO THE RECORD INDUSTRY

COMPACT DISCS, VINYL RECORDS (BLACK, COLOUR & PICTURE DISCS IN 7" 10" & 12" and DDM) CASSETTES AND PRINT AVAILABLE AT COMPETITIVE RATES AND WITH FAST TURNAROUND

Slough (0753) 523200/531837
Fax Slough (0753) 692243

TOWN HOUSE POST PRODUCTION
Reputation • Expertise • Technology

Disc Cutting & Digital Mastering
a cut above the rest

For more information call Gay Marshall
The Town House
140 Goldhawk Rd
London
W12 8HH
Tel: 081 743 9313
Fax: 081 740 1180
CLASSIFIED

Rates: Appointments: £22 per single column centimetre (minimum 3cm x 2 col)
Business to Business: £13.00 per single column centimetre
Notice Board: £10.00 per single column centimetre
Box Number: £10.00 extra
Published weekly each Monday, dated following Saturday.

APPOINTMENTS

PR & SALES CO-ORDINATOR

Pioneer is a multinational company at the forefront of state-of-the-art audio and video technology. Pioneer LDCE is the European Headquarters for the acquisition, marketing and distribution of laser disc releases.

Shortly moving to greener pastures along the M4 corridor, we are looking to appoint a self motivated person to join an expanding department, to co-ordinate an active PR programme across Europe and provide sales support. There will be individual responsibility for implementation of marketing and promotion plans in the UK.

Ideally you will be educated to "A" level standard, have two years experience in PR, a lively personality and good interpersonal skills. Knowledge of a European language would be desirable.

MUSIC WEEK — Classified Department.

Call Mark or Karen for rates, deadlines, etc.
Tel: 0732 364422 Ext. 2422/2356

INDEPENDENT RECORD LABEL AND STUDIO COMPLEX IN SURREY REQUIRE:

1. An EXPERIENCED TELESALES PERSON to sell all types of Musical Product.
2. We are also successful suppliers of finished masters to major international companies and require new production teams.

TEL: 0932 828715 FAX: 0932 828717

WANTED YESTERDAY! SALES MANAGER EXTRAORDINAIRE

We are looking for a very special and unique person to join our team.

The successful candidate will have a good knowledge of the industry and its customers and an understanding of formulating strategies to maximise the potential of our releases together with good all-round product knowledge.

He/she will be responsible for the entire sell-in and follow-up of our concept full and mid-price releases. We are located in superb offices in the West End of London and can offer a competitive salary with benefits and company car.

If you have fierce ambition with a will to succeed, stamina/creativity/unending patience and want to join an expanding company, please apply to Box No. MWK 125 with CV and snapshot.

MEDIA BUYER/ ACCOUNT HANDLER

required for music business advertising agency in North London

Six month contract to be reviewed in December
Must have strong interest in music and good knowledge of media.

SALARY BY NEGOTIATION

Please apply with letter and CV to: BOX NO. MWK 127

CUTTING ENGINEER REQUIRED

Established, successful post production facilities house is looking for a cutting engineer to compliment its inhouse team.

The right candidate will be self motivated, highly skilled with a recognised music industry profile. Salary / Benefits negotiable.

Confidential applications to Box No. MWK 126
Do you want to start up a business in the Music Industry?

Management, Production Co, Record Label?

If your business idea is strong enough, you may be eligible for one of the limited free places on the new “Into Business” scheme. This scheme includes general business skills, specific Music Industry training and one-to-one counselling to see you from business idea to business plan and right through your first 18 months trading.

Call Music Business Training on 071-284 2064 for an information pack.

COURSES

BUSINESS TO BUSINESS

NO REASONABLE OFFER REFUSED
12 months old. 4 CD Browsers. 3 cassette + one 12 inch Browser. Counter also available. Giveaway prices on CDs, Tapes and Vinyls. First come, first served.

Contact: 081-652 2325 or 081-852 4246

REWARD

cash available

for the purchase of libraries/co. stocks/promotional surprises/private collection/reviews, etc. etc. Records/Audio Cassettes/Compact Disc/Video Cassettes/Books of all musical persuasions. Many years experience ensures a complete and discreet service to the radio and music business worldwide.

CHEAPO CHEAPO RECORDS LTD
63 Rupert Street, London W1
Tel: 071-437 7272 noon-10.00pm

RECORD RETAIL SHOP

Est. Aug 1978
Located in prestigious shopping centre in the unique Livingston New Town — Midway between Edinburgh and Glasgow.

Our 1992 turnover exceeded £350,000 gross.

A new 25 year lease is available at a rent of only £35,000 p.a.

Professional refurbishment of shop and new fittings of over £1 million p.a.

Store is approx 1,200 sq ft.

BEST OFFER OVER £55k for goodwill and fittings

FURTHER DETAILS PLEASE FAX 0506 38000

OFFICE IN SOHO TO LET

2,000 sq ft
1 Golden Square, W1
Available immediately.

Contact James Fielder
Tel: 071-499 9026
Fax: 071-623 7549

C B SOUND

24 TRACK STUDIO

Albums included

Buffy Sainte Marie
Sinead O’Connor
Siedah Garrett
Kiss of Life

We are reknowned for vocal production

Sndtracs Megas
90 mp

Full mixing board

Wide range of keyboards/samplers

Digiital Editing

SUIT

MUG/SOUNDTOOLS

7.5 hrs

Very experienced

Call Ian or Chris on (081) 549 0251

for further information

If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:

MUSIC WEEK (Classified Department)
Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW
Remember where you heard it: Shameless as ever, Jonathan King used an interview on ITN's News At One for promotional purposes, waving a copy of his new tipsheet at the camera... Another victim of the chaos caused by the bomb in the City of London last week was the BPI shipment figures, delayed after the blast wrecked the offices of BPI auditors Kingston Smith... The final contract may not have been signed but the new joint venture Mother label is up-and-running with Malcolm Dunbar already having made his first signing... After filling in at Epic for six months, Tony Woollcott is now caretaking at Columbia until the vacancy is filled... U2 expect to have an album out in 1993 if they finish recording it before the start of their Zooropa tour in Rotterdam on May 9... Telstar was named as one of the best performing companies in the UK in the Independent On Sunday after generating an average 29.9% sales growth over the past five years... An interesting admission from the assistant clerk to the National Heritage select committee: "The great strength of this committee is that any of the visits away from Westminster are all to places that people would go to for leisure or pleasure - the drawback is that everybody thinks you're on a jolly," he says. Precisely... MCA

The lure of the lucre has proved too much once again for yet another great UK supergroup. Yes, Pinky And Perky have been persuaded to reform 'for the fans'. Here we glimpse the porcine twins forgetting old musical differences in order to sign to Telstar with the help of the company's Adam Hollywood (left) and Adam Lacey. The groundbreaking new single is out on May 16... While Cliff adapted The Pose for the poster promoting The Album, staff at EMI UK, led by divisional MD Jean Francois Casilios, chose rather more jolly positions. Not surprisingly, perhaps, since EMI Group was celebrating three number ones last week courtesy of Smiffy Live (single) on Parlophone and Cliff again (Access All Areas video) on PML. Quite what passers-by made of the 12-ft, hand-painted banner decorating EMI's Manchester Square façade unfortunately went unrecorded... 081-874 6715... Congrats to Virgin 1215 for making it. First record was a version of Born To Be Wild specially recorded by INXS. The second record was announced by Richard Skinner as Hey Joe by The Cure, although in fact the exclusive recording was of Purple Haze. At least he has a sense of humour though: a few minutes later Elvis Costello's Accidents Will Happen crackled over the airwaves.

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

For more information on any of the stories covered in this week's Music Week, please visit our website at musicweek.com.
WHY NMS?

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

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

NEW MUSIC NIGHTS FESTIVAL

BREAKS MOLD AND BREAKS OUT!

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

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

KEYNOTE SPEAKER

JACK LANG

FRENCH MINISTER OF CULTURAL AFFAIRS

Jack Lang is recognized as one of the world’s most important individuals in the preservation and furthering of the arts. As France’s Minister of Culture for more than a decade, Mr. Lang has changed the face of the international cultural community.

Join us at Mr. Lang delivers one of the Keynote Addresses of NMS ’93—a truly international affair.

BLUE MAN GROUP

PLAYS OPENING NIGHT PARTY

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

“Blowing people’s minds is exactly what Tubes sets out to do. Without speaking a word, the Blue Men make satric mince-meat out of everything from the art scene to pop culture, using such props as elaborately homemade instruments, computer-generated graphics, Twinckies, marbles and Jell-O... a brilliantly off-the-wall theatrical event.”

—New York Post

New Music Nights A&R Rep: Peter Walmsley/Rykodisc. Unit 3 Unen House, 253 Kilburn Lane, London W10 4BQ, Tel: (081) 964 3031, Fax: (081) 964-2989