DJ Mike Read has dissociated himself from the controversial attempt by his representatives, EG Management, to sell sponsored time on TV to record companies.

A letter issued last week through his solicitors Steven Fisher - who also represent EG - reveals that Read did not approve the sponsorship offer sent by EG to major labels. EG was offering sponsorship of the Mike Read Summer Roadshow, a series of four four-minute music slots each day which it said would run on GMTV. The offer apparently contravened Independent Television Commission rules and GMTV has sought to distance itself from the EG plan.

In a letter to labels after Music Week revealed the EG plan last week, GMTV described the proposals as "totally unacceptable." (See p8)

Top pluggers have lined up to support Read. Guy Holness of Got Reaction says, "Mike Read is one of the most honest, decent, and straightforward DJs I have dealt with in 12 years in promotions." EG was unavailable for comment.

For Everyone in the Business of Music

Read and GMTV disown EG sponsorship letter

U2 to light up the summer

Island Records is planning unprecedented marketing support for the new U2 album, Zooropa, which is due for release on July 5.

Managing director Marc Marot, who first heard the 10 tracks just three weeks ago, says the massive spend will include a poster campaign "heavier than Janet Jackson", the year's most high-profile push so far.

The company has no plans as yet to lift a single from the album, although a single track Numb - featuring vocals by guitarist the Edge - goes to radio today (Monday), 14 days after the rest of the album following at the weekend.

Numb will be the lead song on a three-track video which will spearhead the second phase of the campaign which is set to run to the end of the year.

Meanwhile, a huge teaser campaign is swinging into action. It will feature the ravers-style graphic used on the album's sleeve. Both Our Price and HMV will carry displays.

Our Price is even planning a customised U2 window display only six weeks after it introduced a standardised window format across all its 2,100 stores.

Island has manufactured 350,000 copies of Zooropa, the follow-up to the 10.5m-selling Achtung Baby, which has sold 900,000 copies in the UK since its release 18 months ago.

Marot says the mid-summer release means the album's initial sales are unlikely to match the 200,000 first-week sale of Achtung Baby, but he predicts, "It will be as big as any album U2 have recorded."

Labels have traditionally avoided releasing big titles in the summer. Chart consultant Alan Jones says Zooropa is the first mid-summer release by a leading artist since Whitney Houston's second album, Whitney, in June 1987.

But Marot says, "This album is not about conventional wisdom."

The immediate release date publicity and U2's 11-date tour in August will lead to "at least two months of U2 excitement," says Marot.

Beatles red and blue albums set for CD release

The Beatles' red and blue albums are finally to appear on CD nearly 20 years after their first release following the resolution of the two-year legal wrangle between EMI Records and Apple Corps.

The singles compilations, which cover the years 1962-66 and 1967-70, will be released on CD in the autumn. EMI will obtain injunctions stopping the albums on any new format releases.

EMI had planned to reissue the recordings on any new formats other than those on the market in November 1992.

In July 1992 the High Court upheld Apple's right to veto any further format releases. EMI reached a settlement on the agreement but a spokesman for Apple confirmed that "a commercial deal with EMI would be settled last week.

Capitol Radio is taking its programming philosophy to Birmingham with the installation of Chiltern Radio high flier Clive Dickens as programming manager at BRMB.

Capital bought BRMB in its £18m acquisition of the seven-station Midlands Radio group at the beginning of the year.

Dickens, 26, who has been with Chiltern since he left school 11 years ago, says he intends to launch BRMB's playlist and "integrate music and promotional activities".

Capital programming director Richard Park says Dickens will "develop BRMB's programming into the big city style" exemplified by Capital.

Park says no other executive changes are imminent, and that this week's departure of BRMB group head of research Robin Valk is not linked to the programming alterations.

Dickens, who takes up his new job on July 11, says, "Birmingham is a very up-beat city and its radio has to reflect that. BRMB doesn't play to its strengths - its playlist is a little too broad and doesn't include enough hot new items."

Dickens says he expects the transformation to take 18 months to two years.

Meanwhile, Capital Gold announced this week that DJ Bob Stewart will join the station in August from Jazz FM. He replaces Tony Prince, who is moving to BRMB's Xtra AM.
ELTON JOHN WORLD TOUR 1992-1993

Twenty-four countries
A hundred and fifty shows
Three and a half million people
SOLD OUT

Thank you, Elton

FROM
JOHN REID, HOWARD ROSE, CONNIE HILLMAN,
HARVEY GOLDSMITH, HARLEY MEDCALF

EUROPE 1992


German-Eide, EMA Talent, UKI, Concert Promotion, March Lutherberg Konzertagentur, Egger & Kluger, Claude Willy Promotion, Meko Concert, Harvey Goldsmith Entertainment, Make It Happen, Good News, D'Alessandro & Galli, Creative Entertainment, Group, Tourate

Agent: Harvey Goldsmith Entertainment

The Americas 1992

Atlanta, Charlotte, Raleigh, Cuyahoga Falls, Toronto, Flushing, Cincinnati, Los Angeles, Denver, Maryland Heights, Nashville, Minneapolis, Hoffman Estates, Burgettstown, Manheim, Columbia, Philadelphia, Albany, Stratton, Hartford, New York, Detroit, Houston, Austin, Baton Rouge, Dallas, Phoenix, Oakland, Sacramento, Miami City, Beverly Hills


Agent: The Howard Rose Agency Limited

Australasia and South-East Asia 1993

Auckland, Melbourne, Perth, Adelaide, Brisbane, Sydney, Hong Kong, Singapore

Dual Productions, Dual Productions Hong Kong

North America 1993

Washington, Philadelphia, Montreal, Boston, Daytona, Milwaukee, Cleveland, Detroit, Nashville, Atlanta

Cellar Door Productions, Electric Factory Concerts Inc., Donald K. Donald Productions, Don Lee Company, Sunshine Promotions, Cellar Door Concerts, Belkin Productions, Metropolitan Entertainment Company, Pace Concerts, American Concerts

Agent: The Howard Rose Agency Limited

Europe 1993


Harvey Goldsmith Entertainment, March Lutherberg Konzertagentur, Make It Happen, Claude Willy Promotion, Egger & Kluger, Good News, D’Alessandro & Galli, Creative Entertainment, Group, Epic-Epic Corporation, Half Nice Productions, About Sam Productions

Agent: Harvey Goldsmith Entertainment
Congratulations to Ken Townsend on his appearance in the Queen's Birthday Honours list and the forthcoming presentation of his M.B.E. in recognition of his services to the music industry.

Warmest regards from all his many friends and colleagues at EMI Music, Abbey Road and Virgin Studios.
Robert Abrahams
We are asked to remind readers that the critical reference to former senior PRS personnel in connection with the Proms project reported in Music Week on June 6 are not directed at former PRS deputy chief executive Robert Abrahams.
Mr Abrahams, as noted in our editorial on April 17, played no part in the formulation or development of the Proms project. Indeed he attributes his departure from the PRS largely to his dissatisfaction with the way the project was being handled.

PRS council rejects calls to hold egm
Leading PRS members have reacted with disappointment to the decision by the society's council not to hold an egm to discuss the aborted Proms system.
At the open meeting to discuss the computer membership and royalties system on June 2 an overwhelming majority of the 300 members present voted for an egm. There were also calls for the council to resign.
But the council has decided there is "no need" for an egm. Instead there will be a forum open to provisional members on September 8. The council also rejected a resignation en bloc.
Leesong chairman Tim Hollier, who requested the original vote of confidence, says, "My intention in calling for the council to resign was simply to clear the air because I would vote for most of the council to go back," as says Guy Fletchchairman of songwriters organisation BASCA describes the PRS council's move as "unfair". And he adds, "Just having another open forum so no constitutional decisions can be taken may be seen as another cover-up."

MCPS goes Euro-friendly
The MCPS is adopting a policy of co-operation with the continental rights societies following its failure to launch its own central European rights body. MCPS deputy chief executive Tom Bradley says Emro has been "postponed" following its failure to win support from the largest international publishers. He denies that Emro, officially launched in the society and its US equivalent the NMPA in January, is dead, but confirms that no more board meetings are scheduled.

Pinnacle meets majors head on
Pinnacle is conducting a sweeping overhaul of its sales and marketing operation to offer its labels a service that competes head on with the majors.
Among the changes are new merchandising, reissue and licensed repertoire divisions. The distributor is also making a flurry of appointments including a new general manager to oversee the restructured operation.
The general manager will be responsible for sales and marketing activities, says Pinnacle chairman Steve Mason, who owns the distributor with director Sean Sullivan.
"It's a difficult post to fill, because he will also take some of the workload from Sean and I, as well as liaising with staff and handling key labels," he adds. "We are interviewing at the moment and will fill the post shortly."
Pinnacle has already appointed three merchandisers, reporting to sales manager Steve Dixon, to take Pinnacle's business to megastores in the large cities in Scotland, the midlands and north-west. The company also plans to appoint a merchandiser for London.
Marketing manager Simon Hollands, who joined Pinnacle in the spring and previously worked with Rough Trade Distribution and Revolver, is currently developing ways of marketing reissues to specialist outlets.
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A Channel Four spokesman says: "Our Price launches a Seventies music promotion backed by a £160,000 advertising campaign today (Monday). The promotion, which runs until July 14, features more than 50 albums on CD (from £5.99) and cassette (from £3.99) under the slogan 'step back in time to a decade of seriously sound music'. Promoted albums include Bryan Ferry's Another Time Another Place, Led Zeppelin's 4 Symbols, Pink Floyd's The Wall and The Eagles' Hotel California. The campaign will be backed by poster, radio and newspaper ads. POS material includes a competition offering customers the chance to win a Citroen AX Jive or Salsa."

MUSIC WEEK 26 JUNE 1993

New music show to take Word spot
Channel Four is launching a one-hour music programme on July 23 to run for six-weeks in the Friday night slot previously occupied by The Word. Naked City is being produced by Rapido TV, the company behind the BBC music show of the same name which ended 18 months ago. No bands have yet been confirmed, though shooting is scheduled to start in July.
The show will be presented by 18-year-old Caitlin Moran, a freelance writer, and Johnny Vaughan, two of the people behind Channel Four's Movie Watch. Features will include 'Busk or Bust' in which established bands battle alongside street entertainers on street corners to see who can earn the most money, a "funny facts" chart, music industry news and band and documentary.
A Channel Four spokesman says it has not yet decided whether The Word will return in the autumn.

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Stacks of Seventies CDs from £7.99
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EMI shelves Kennedy cover

The UK industry has given a qualified welcome to a European Commission proposal to extend copyright protection across the community. But the measure will not take effect until 1996.

The EC draft directive aims to introduce 50-year protection for sound recordings and performing artists from July 1, 1995. The move covers artists and their works whose copyright is due to lapse in the next two years. Some industry observers fear a rash of unauthorised releases in foreign territories before the July 1995 deadline. PRS spokeswoman Terri Finerty, who was previously IFPI's Brussels office, warns, "This provides an escape clause for companies, in, say, Italy, to build a repertoire of works from the public domain over the next two years. We are arguing for this loophole to be narrowed down."

The Beatles: new protection

The Beatles, in the process of repackaging one of their original releases, Kennedy's Tchaikovsky recordings because they say the original pop-style cover, designed by the controversial violinist himself, "failed to sell," writes Phil Sommerich.

The release for Kennedy's 1991 recording of Tchaikovsky's Violin Concerto, coupled with a version of Sibelius's more obscure concerto, was black with Kennedy's name and the title "Just Listen..." picked out in grey. But new EMI has rejected the packaging in favour of a more traditional sleeve.

The recording will be reissued on July 19 coupled with Tchaikovsky's Violin Variations performed by Cellist Paul Tortelier. Both artists will appear on the cover.

EMI Classics strategic marketing manager Patrick Wilson says Kennedy's "Just Listen..." has sold 40,000 units company-wide. It was for Kennedy's recording of the Beethoven concerto issued a year later, for which the violinist also chose the sleeve.

"If the Beethoven can sell that, then we should be able to sell 120,000 of the Tchaikovsky," says Wilson. The reissued Kennedy/Tortelier disc will be backed with a £230,000 radio push.

EMI Classics is repackaging one of its more obscure releases, from Mick Jagger's idea of launching a live album to raise money for National Music Day.

The hours-long MTV show among Nordoff Robbins lots

A threefold increase in sales of Tinsley Robor's Digipak CD put the music producer's market performance back in black.

A threefold increase in sales of Tinsley Robor's Digipak CD package helped the printing and packaging group turn a pre-tax loss of £281,000 into a £15,000 profit in the year to March 31.

Sales of the Digipak, which has been particularly successful in the CD singles market and was introduced to the UK under licence from the US in 1988, jumped from 4m to 6m units last year.

Digipak CD now accounts for more than three-quarters of Tinsley's turnover, having gradually replaced record sleeves as the company's core music packaging product.

Finance director Tony Smith says, "The CD singles market has performed particularly well."

Last week the company attended the Interactive Multimedia Exhibition at Earl's Court in London to sell the Digipak concept to computer games and music software producers for use with CD-I and CD-ROM formats.

The group's turnover, including the Multimedia business, increased by 24 per cent to £278,000 to £602,000 as the company shed staff and merged some of its production facilities.

Shake-up sees Collins chief out

Anne Finerty has been promoted to managing director of Collins Classics following the sudden resignation of Alan Booth, writes Phil Sommerich.

Booth, who headed the label from soon after its launch in 1989 and survived its acquisition by Steve Mason's Lamourne Productions in 1991, has quit to pursue an "exciting new career," according to the company.

Booth's departure comes nine months after he restructured the label.

Finerty, who was previously label manager, rejects speculation that Booth's move is related to Collins' withdrawal from London's Platform 3 music festival, run by its star pianist Joanna MacGregor, and with which the label has been closely associated in the past.

Admitting that Collins' 2% market share is below that of "the other bigger labels," she says Collins will continue to focus on contemporary music, linking its releases with "first-class recordings."

In a statement Steve Mason said, "Alan's departure will not alter in any way our commitment to making first-class recordings."

Delay clouds EC copyright reform

The music industry contributes vast revenues to the Exchequer and, unlike the film industry, we pay our own way.

The Government should at least finance the event in its early stages as a contribution to the quality of life in this country.

There are no plans to help finance the event, but it would be self-financing as the benefits to all parts of the industry emerge.

The problem with NMD is that, in the short-term, there will not be a return. In the long term, however, the event and the industry's proper support, turn into a PR triumph and a money-making opportunity.

It could also help counter the recent negative and ill-informed publicity that we have all been subjected to lately.

All facets of the industry, not just record companies, should lend staff and resources to help plan events for next year.

It's not about just labelling concerts already happening but actually instigating events that will help to expose all varieties of music -- and publicise the whole affair.

It shouldn't just be the MDs. They are busy fighting battles elsewhere. Let's see marketing personnel, A&R scouts, accountants and shop staff all helping out as well.

And it isn't simply a question of money, either. We need an effort from all concerned to look into the future and help build it with our own thinking at today's bottom line.

Jon Webster's column is a personal view
**Stores stock Music Day booklet**

Independent stores and chains such as HMV, Our Price, Virgin and Tower are backing National Music Day this weekend (June 26-27) with in-store distribution of the official event booklet.

Detailing more than 1,000 events and featuring order forms for related merchandise, the free booklet is available in stores over the weekend.

National Music Day chief executive Brigitta Amey says she has been delighted by the support retailers are giving to this year's event. "Their stocking of the booklet is a significant step forward," she says.

Baroness Amey adds that preparation for the 1994 National Music Day will start within a fortnight of this year's event. "This year we launched in mid-March. For 1994 I intend to start much earlier and concentrate on obtaining full support from record companies."

One of the main National Music Day events is Song '93 at Thorpe Park, Surrey on June 26. Finalists in the Song Writer Of The Year competition will perform their entries for a celebrity panel of judges.

**Gorecki in video row**

The video release of the South Bank Show special on Henryk Gorecki has been halted because of the threat of legal action by the chart-topping composer's record company, writes Phil Sommerich.

"There's a new breed of producer at Radio One whose sole purpose is a passionate care to cater for an audience commercial stations can't touch," says Lucy Armitage, producer of the Neal James show. "I want. Radio One to cater for an audience commercial stations can't touch."

Wiiija boss: we must co-operate

Wiiija Records boss Gary Walker is calling on independent labels to find new ways of working together in order to beat the recession.

Choosing survival as the theme for his keynote speech at this year's Umbrella Seminar, Walker and labels should consider "interacting" with record buyers.

As an example he cited the initiative developed by Wiiija, Too Pure and Clawfist along with their distributor, Revolver/APT.

Together the labels have pooled mailing lists, produced a fanzine and combined the two. "We did separate recordings of the London Sinfonietta in the UK and Dawn Upshaw singing part in New York and combined the two," he adds. "The Sinfonietta knows that, because the players had a six-hour session with us - I think they played it through twice."

Warner Classics general manager Bill Holland, who has welcomed the programme for boosting UK sales of the album, was unavailable for comment.

But a spokeswoman for Elektra Nonesuch in New York says, "Because the video is an unauthorised use of our recording the matter is now in the hands of our UK lawyers." RM Associates is understood to be awaiting clarification of the legal dispute before proceeding with plans to market the video worldwide.

**200 gather for Umbrella seminar as Walker speaks out**

Panel welcomes shift at Radio One

A sea change is sweeping through Radio One FM's playlist, according to the Future of British Radio panel.

Over the past three months records unlikely to have been aired in daytime schedules have gained strong exposure, it was claimed.

"There's a new breed of producer at Radio One who's sole purpose is a passionate care that the best records get on to the radio," said Lucy Armitage, producer of the Neal James show. "I want. Radio One to cater for an audience commercial stations can't touch."

**Multiples dubbed 'harlots'**

The multiples' stocking and marketing policies came under heavy fire during the Umbrella sales and distribution panel. APT/Revolver distribution manager Pete Thomson cited a recent approach from Our Price where the retailer wanted £1,500 and extra discounts to involve the distributor in a new artist promotion.

Describing the multiples as the "harlots of the record industry", Eric Longley of accountants Charter Van Vleken called on them to donate a window to indie labels in each store. "Through [Pinnacle and APT/Revolver] the indie sector puts a lot of pounds through the major shops," he said. "But the only people who support it are NME, Melody Maker and the benefit office."

**EMI Music Publishing has signed PJ Harvey to a worldwide publishing deal which covers the albums Dry and Rid Of Me as well as future releases.**

**Re-Pro, the Guild of Recording Producers, Directors and Engineers, is holding a forum on legal and management issues on June 28 at PRS's London offices in Berner Street. The panel will be chaired by lawyer John Kennedy.**

Ken Townsend, director of operations at Abbey Road EMI Studios, has been awarded an MBE for his contribution to the UK music industry. EMI artists Neil Finn of Crowded House and his brother Tim have received OBEs for the recognition they have brought to the New Zealand music scene.

MTV Europe has denied reports of widespread redundancies ahead of the premiere of Chrysalis TV's contract to supply studio facilities. All staff have been asked to reapply for positions at MTV's studios in Camden.

Virgin Records changes its main switchboard number today to 081-964 6000.
Labels bin sponsorship deal

Labels cannot sponsor television music shows - even if they wanted to. Ajax Scott reports

Senior record company executives have reacted with a mixture of amusement and anger to the suggestion last week that they should pay up to £250,000 to sponsor slots in a proposed breakfast TV music slot.

One of those who received a letter from EG Management proposing his label sponsor a show presented by Capital Radio DJ Mike Read and supposedly to be broadcast on GMTV was RCA managing director Jeremy Marsh.

"I threw it in the bin after copying it to other people (in the company) telling them to do the same if they received one," he says.

"Mindful, no doubt, of precisely such reactions to the letter, GMTV moved quickly to disown EG Management's proposals to be broadcast on all the majors long-form video release. It can be incorporated into a long-form video release. It makes sense for the label to offer such material to a broadcaster: RCA did so successfully with Take That footage, for example. Such a deal provides valuable exposure for an act, but it does not mean that the label is being held hostage in a "pay-for-play" situation.

The whole issue of music on television is an emotive one for both sides. The head of TV promotions at one major speaks for many when he says, "We invest heavily in artists and if they are good enough they should appear on television on their own merits. We have never supported any television programmes asking for contributions."

At the same time broadcasters and the record industry remain divided over VPL payments and the promotional value of television - Chart Show producer Keith Macmillan is still pressing his Copyright Tribunal claim against VPL, for example, watched closely by all the TV companies.

Nonetheless, people on both sides insist that what is most required is for all sides to work together to produce quality programming that benefits everyone. "It's about bloody time we started helping each other rather than fighting each other. We're all on the same side," says Macmillan.
BMI is proud to represent in the U.S. the PRS writers whose works won 10 out of 13 categories at the 1992 Ivor Novello Awards

Songwriter Of The Year

**COLIN ANGUS** (of The Shamen)

Best Contemporary Song
"WOULD I LIE TO YOU"
written by
**MICK LEESON**
**PETER VALE**

Best Film Theme Or Song
"TEARS IN HEAVEN"
from Rush
written by
**ERIC CLAPTON**
**WILL JENNINGS** (BMI)

International Hit Of The Year
"WOULD I LIE TO YOU"
written by
**MICK LEESON**
**PETER VALE**

Outstanding Contemporary Song Collection
**DAVID A. STEWART**
(Shakespeare’s Sister)

Lifetime Achievement Award
**GEORGE SHEARING** (BMI)

Best Theme From A TV/Radio Production
"CIVVIES"
composed by
**MICHAEL STOREY**

Best Selling Song
"WOULD I LIE TO YOU"
written by
**MICK LEESON**
**PETER VALE**

The Jimmy Kennedy Award
**LES REED**

Outstanding Contribution To British Music
**ALLAN CLARKE**
**TONY HICKS**
**BOBBIE ELLIOTT**
(The Hollies)
**MARKET PREVIEW**

**DANCE**

TC1993: Harmony (Union City Recordings UCRT20). This much hyped follow-up to Funky Guitar has been around on Italian import for a few months, during which time its Test Press samples have had to be re-recorded to avoid legal problems. The Italian mixes with their inane vocals and distinctive guitar riff are joined on the UK release by excellent new B- and remixes which should help sales.

**SMELLS LIKE HEAVEN:** Londres Strutt (Deconstruction 43211543 11/2). This great UK house track was a big club hit when it was first out on Cowboy many moons ago. Now it’s getting a big push from Deconstruction with Pablo Paras’ original mix being joined by new versions from Gypsy and Boombashka, all using the distinctive “bass line” kicking, yet I’m growing” refrain.

D.O.P: Dance Your Socks Off EP (Guerrilla GREP001). Guerrilla’s best seller out makes a deep awaited return to vinyl with this value-for-money four-track EP that effortlessly embraces progressive, funky and trance variations on the house theme. It is already attracting a good club reaction.

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**DOP: dancing their socks off**

of 11 experimental techno tracks from Rotterdam’s Jochem Paap will appeal to the same specialist audience as Warg’s other recent albums from the likes of FUSE, BIG and Polygon Window.

**WICK OF THE WEEK**

DAVID MORALES AND THE BAD LUV CLUB: Gimme Luv (Mercury MERX 390). One of the world’s best remixers, David Morales, has finally found time to record his own LP, the forthcoming The Program. The first single is Gimme Luv, a poppy ragga-influenced track with Ppa San providing the rhyme and Donna Gilie singing the catchy chorus. It has been picking up radio play while the flipside’s massive club mix featuring the Jacky 60 MCs has been dominating dancefloors.

Andy Beever

**ROCK**

**LOVE/HATE: Let’s Rumble (RCA 7432115311-2).** Having been rather mysteriously dropped by Columbia after their second album, the self-proclaimed World’s Stoogest Band bound back with a new lead guitarist in Darren Housholder and an obstreperous firecracker of a new album too. RCA’s campaign includes a host of videos, a poppy ragga-influenced track with Ppa San providing the rhyme and Donna Gilie singing the catchy chorus. It has been picking up radio play while the flipside’s massive club mix featuring the Jacky 60 MCs has been dominating dancefloors.

Andy Beever

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Andy Beever

**DEEP PURPLE: The Battle Rages On (RCA cat. no. thec.)**

The deys of British rock reunite once more in their classic mark II incarnation, the haghet

having been buried yet again between Messrs Gillian, Lord, Palhe, Oliver and Blackmore. Such is the enthusiasm and affection with which Purple are held by UK rock fans – and the thirty-somethings among them in particular – that RCA is targeting its push for the album on lifestyle magazines, such as car and motorcycle titles. The record company is also hoping to mount a full window and in-store campaign, with multiple and independent retailers, the details of which have yet to be confirmed.

**VOIDVOD: The Outer Limits (MCA MCD 10701).** The French-Canadian prog rockers see their MCA debut album out on June 28. The band’s growing following in the UK should ensure that this B-movie sci-fi influenced record sees them break through.

**PICTURE OF THE WEEK**

AC/DC: Big Gun (East West B8396). Taken from the forthcoming soundtrack of the new Last Action Hero blockbuster and featuring none other than Annie Schwanzebner in the single’s promo, this cannot fail to be a winner. Add to that some previously unavailable tracks over four formats and a hit is assured. Andy Martin

**CLASSICAL**

**VARIOUS: Early English Organ Music Volume Two.** Joseph Payne (Naxos/ Select 8550719). The first disc in this series was a surprise best-seller for the increasingly adventurous super-budget label Naxos last month, so this encore of 25 works performed on US instruments is a sell-in priority for Select.

**VARIOUS: The Magnificent Bjourjji, Bjourlji Bjourji (Pickwick GLRS 103).** Summer interest in opera plus specialist press ads will focus attention on this disc of 20 tracks from the legendary Swedish tenor. It is part of the launch of Pickwick’s Golden Legacy mid-price historical series, which also includes Rachmaninov played by Rachmaninov (GLRS 104), and a Gigil operatic recital (GLRS 102).

**HARBORRNING: Simple Daylight.** Bethany Symphony Chamber Players (Elektra Nonesuch/Warner 759192-2). This is the first disc from soprano Dawn Upshaw since her appearance on the charity recording Gerecki Third Symphony, and features three works from US composer John Harbohn. It will be promoted in July along with a repackaged disc of Upshaw performing Barber’s nostalgic Knoxville: Summer Of 1916 – seen by Warner as a follow-on to the Gerecki success – with ads in the specialist press and in the program for the Glyndebourne Opera season at London’s South Bank.

**ANDRESSEN: Time.** Various artists. (Elektra Nonesuch/Warner 759291-2). Hypnotic time-warping from the jazz-inspired teacher of Steve Martin. This work for chamber ensemble,
performed piano, harps, bass guitar, Hammond organ and female choir would well draw a cult following, so is being advertised on the back cover of Wire in July.

**Pick of the Week**

**STRAUSS: Four Last Songs. Various旷 Other Works. Kiri Te Kanawa (Sony CTF 1).** So much for the CD pricing row. Sony is issuing an artist-led series of twofers, with two CDs shrink-wrapped in one volume at a bargain dealer price of £10.12. Dame Kiri’s offering of a mixed recital plus the Strausse should top the 10, but a Domingo coupling (CTF 9) and guitarist John Williams’ mix of Bach and Spanish music (CTF 2) are enticing bargains.

**Phil Sommerich**

**Jazz**

**DUKE ELLINGTON: The Collection – 46-47 Recordings (Hipsight HBCD 501).** A splendid triple-CD reissue of a six-track collection of top-grade Ellington big band fare previously available in the UK as five separate LPs. The sound quality was impressive on vinyl; the three hours of music sounds even better after being digitally remastered for CD release. Retailing at around £24.99 (dealer price £14.89), complete with a 20-page booklet, this has the markings of a solid seller.

**CLARIKE MARTIN: Devil May Care (Linn Records AKD 921).** This is perhaps even more impressive than Martin’s Linn debut, the well-received The Waiting Game (AKD18). With supportive work from tenor-sopranoist Iain Ballamy, altoist Nigel Hitchcock, guitarist Jim Mullen and pianist Jonathan Goe, the singer moves confidently through a typically diverse programme including the infectious title track, Noel Coward’s If Love Were All and Gee’s own tantalising On Thin Ice. Recommended.

**CHARLIE PARKER: Bird At The Hi-Hat (Blue Note 0777 7 90767 2 4).** Previously available on two LPs on Phoenix, this remastered collection documents a handful of the great altoist’s gigs at the once-noted Boston club. Hoose: With The Mind (Fentia 5148032). Put together in a mere 12 days in January, and none worse for it, the new HLD album is understated, melodic and largely acoustic. Guy Chadwick and his cohorts allow their melancholy and pretty hooks to shine through, eschewing big productions. Fans will lap it up and it should find a ready home on Virgin 1215.

**GREEN JELLY: Cerebral Killer (Zoo 72455110382).** The novelty appeal of Three Little Pigs has given Green Jelly a jump start to their career and their album includes more of the same, combining humour with raw metal and grunge. Pretty isn’t it, but it does have a certain charm and energy. Some of it is plain silly — for example, the stab at Anarchy In The UK, which includes a chorus of “I wanna be Fred Flintstone”. They’re probably good for another couple of hits.

**Gloria Estefan: Mi Tierra (CBS 4739102).** Estefan takes time out to deliver an album of Latin music, all rendered in Spanish. Making no concessions for the English speaking fans more familiar with her pop-oriented fare of recent years, she gloriously revisits her roots with a collection of all-new but traditional-sounding songs. As such expect fewer sales, but curious fans who uncover the odd track on Radio Two or Melody may buy it.

**Maniacs: growing up in public even Rufus Thomas. Including a high percentage of his singles, it will appeal to a mainstream audience more than to bona fide fans. A high-profile TV campaign and the inclusion of a previously unreleased Jimi Hendrix track should match the huge sales enjoyed by last year’s Q.**

**Various: The Blues Experience (PolyGram TV 5168222).** After its success with jazz, PolyGram TV tests the water with a heavily based Blues compilation, featuring obvious contenders like Robert Cray, Gary Moore and Canned Heat alongside Chris Rea, Dire Straits and...
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Blockbuster movies and children's animated classics such as Disney's Beauty And The Beast continue to make retail video the ideal companion to music sales, says Paula Jones.

...
THE ESSENTIAL STOCKING GUIDE

**VIDEOL**

**BBC VIDEO**

**DADDY’S ARMY: ENEMY WITHIN THE GATES; BOTTOM 2; RED DWARF 3; CONFIDENCE AND PARANOIA**
- **Release date:** July 5.
- **Trade Price:** all £7.48 (srp £10.99).

**THE REAL WILD DINOSAUR VIDEO**
- **Release date:** July 5.
- **Trade Price:** £8.12 (srp £9.99).

**DELLA SMITH’S SUMMER COLLECTION**
- **Release date:** July 5.
- **Trade Price:** £11.57 (srp £10.99).

**BUENA VISTA HOME VIDEO**

**BASIL THE GREAT DETECTIVE; DUMB AND DUMBER; SWORD IN THE STONE; ROBIN HOOD**
- **Release date:** July 12.
- **Trade Price:** all £7.48 (srp £10.99).

**PETER AND THE WOLF; THE PRINCE OF THE PAUPER; THE WIND IN THE WILLOWS; MICKY AND THE BEANSTALK; LEGEND OF SLEEPY HOLLOW**
- **Release date:** August 9.
- **Trade Price:** all £6.12 each (srp £8.99).

**CIC VIDEO**

**STAR TREK: DEEP SPACE NINE VOLS 1 & 2**
- **Release date:** August.
- **Trade Price:** the latest Star Trek creation, not yet on UK TV. Expect lots of interest from fans.

**CHRYSALIS**

**FOOTBALL ITALIA: THE HEROES; FOOTBALL ITALIA: MAJORE GOALS; NEVER SAY GOAL; 101 ITALIAN GOALS; FOOTBALL ITALIA: THE WORLD’S GREATEST FOOTBALL TEAMS**
- **Release date:** July 5.
- **Trade Price:** all £7.48 (srp £10.99).

**COLUMBIA TRISTRAR**

**FX: MURDER BY ILLUStION/V2: THE DEADLY ART; THE KARATE KID & II; CONAN THE DESTROYER/RED HEAT**
- **Release date:** July 12.
- **Trade Price:** all £8.84 (srp £12.99).

**DINOSAURS: MONSTERS EMERGE; DINOSAURS: FLESH ON THE BONES; DINOSAURS: NATURE OF THE BEAST; DINOSAURS: DEATH OF THE DINOSAUR**
- **Release date:** July 12.
- **Trade Price:** all £5.44 (srp £7.99).

**THE CURSE OF THE MUMMY’S TOMB; THE REVENGE OF FRANKENSTEIN; TORTURE GARDEN/SCREAM AND SCREAM AGAIN**
- **Release date:** July 19.
- **Trade Price:** all £8.84 each (srp £12.99).

**THE PIRATES OF DARK WATER**
- **Release date:** July 19.
- **Trade Price:** £6.12 (srp £8.99).

**LONE STAR**

**THE ADDAMS FAMILY**
- **Release date:** July 5.
- **Trade Price:** £4.96 (srp £5.99).

**STARCADES 92**
- **Release date:** July 19.
- **Trade Price:** £5.88 (srp £12.99).

**KIDNAPPED/MOBY DICK; THE PRINCE AND THE PAUPER/JOURNEY TO THE CENTRE OF THE EARTH; THE LITTLE MERMAID; TERRORHAWKS; STRINGRAY; FIREBALL XL5; SUPERCAB/JOE 90; MAGIC ROUNDABOUT; BEST OF BLUE PETER 90s & 70s; BEST OF BLUE PETER 80s & 70s**
- **Release date:** August 2.
- **Trade Price:** all £3.40 each (srp £4.99).

**FOX VIDEO**

**GRAND CANYON**
- **Release date:** July 12.
- **Trade Price:** £8.84 (srp £12.99).

**PLANET OF THE APES HELLO DOLLY CONAN THE BARBARIAN**
- **Release date:** August 9.
- **Trade Price:** all £8.84 (srp £12.99).

**THE PINK PANTHER STRIKES AGAIN/The Pink Panther Strikes Again**
- **Release date:** August 9.
- **Trade Price:** all £7.48 (srp £10.99).

**THE MIKADO; HMS PINAFOR**
- **Release date:** Available now.
- **Trade Price:** both £7.48 (srp £13.99).

**THE TEMPO VIDEO**

**JAMES BOND JR: THE BEGINNING; JAMES BOND JR: A WORM IN THE APPLE**
- **Release date:** August 9.
- **Trade Price:** both £6.12 (srp £9.99).

**WORLD CHAMPIONSHIP WRESTLING as featured on ITV.**

**Polygram Video**

**THE PERFECT CRIME; GERRY AND THE PACEMAKER**
- **Release date:** Available now.
- **Trade Price:** both £7.48 (srp £12.99).

**EDWARD & MRS SIMPSON**
- **Release date:** July 12.
- **Trade Price:** £13.91 (srp £19.99).

**MINDEER: THE SWEENEY; THE BILL; INSPECTOR MORSE; AUF WIEDERSEHEN PET; LOVEjoy; CAPITAL CITY**
- **Release date:** August 16.
- **Trade Price:** all £7.48 (srp £12.99).

**WVL VIDEO**

**WHOSE SEASON WAS IT ANYWAY?**
- **Release date:** June 28.
- **Trade Price:** the Danny Baker sequel to Own Goals And Gaffes.

**101 TURBO TIPS**
- **Release date:** July 7.
- **Trade Price:** the inside information on how to win at computer games.

**WARNER HOME VIDEO**

**MOONSTRUCK; BLAZING SADDLES; EVERY WHICH WAY BUT LOOSE; EMPIRE OF THE SUN; POLICE ACADEMY; POLICE ACADEMY 2; NOTHING BUT TROUBLE; SPIES LIKE US**
- **Release date:** July 19.
- **Trade Price:** all £8.84 (srp £12.99).

**TANGO & CASH/COBRA FRANTIC/PRESUMED INNOCENT; POLICE ACADEMY 1/ POLICE ACADEMY 2; NOTHING BUT TROUBLE/ SPIES LIKE US**
- **Release date:** July 19.
- **Trade Price:** all £8.84 (srp £12.99).

**THE PINK PANTHER STRIKES AGAIN/REVENGE OF THE PINK PANTHER**
- **Release date:** August 2.
- **Trade Price:** all £8.84 (srp £12.99).

**TV cartoon double bills**

**TROUBLE WITH GIRLS/JAILHOUSE ROCK; VIVA LAS VEGAS/DOUBLE TROUBLE**
- **Release date:** August 2.
- **Trade Price:** both £8.84 (srp £12.99).

**DIRTY HARRY; PERFORMANCE; ROCKY; GREYSTOKE: THE LEGEND OF TARZAN**
- **Release date:** August 16.
- **Trade Price:** all £4.76 each (srp £6.99).

More movie blockbusters.
THE HIGHSPOTS OF SUMMER FROM BBC VIDEO

ADIÓS ELDORADO
Meet Pilar, Marcus, Trish, Joy et al in the best moments from a year in the sun with the residents of Los Barcos. Rush release on 10 July the day after the final transmission on BBC Television.
Dealer Price: £7.48 BBCV 5075
Release Date: 10 July

PLUS
Just some of the new titles out on 2 August...

RED DWARF 1: CONFIDENCE AND PARANOIA
Dealer Price: £7.48 BBCV 4915

ONEDIN LINE VOLUME ONE
Dealer Price: £7.48 BBCV 5109

VICTORIA WOOD: WE'D QUITE LIKE TO APOLOGISE
Dealer Price: £7.48 BBCV 4844

FILTHY RICH AND CATFLAP
Dealer Price: £7.48 BBCV 4991

..... and many more!

RUSH RELEASE FOR JULY - THE BEST OF Wimbledon
-The highlights of this year's championship
Chaka Demus & Pliers' Tee Me, released on June 28, will be advertised in the music press via a campaign for the album, which is also running a co-op ad in *Time Out* in conjunction with Virgin. The release is album of the week on HMV and will feature on Virgin Retail's listening posts.

The Best Of Eric Clapton, out next week through Polydor and PolyGram TV, will be promoted with a phased TV campaign on Channel Four which starts on June 28 in the STV, Grampian, Border, Tyne Tees, Granada and Yorkshire regions. In week two, the campaign switches to the London region and in week three ads will run in the Central, Anglia, HTV, West Country, Meridian and Wales regions.

Gloria Estefan's Mi Tierra—an album of new songs sung in Spanish which is also being advertised in the national and music press by Epic, which releases the title next Monday. A radio campaign is also planned, with a poster campaign in the London area. In-store, the album will feature on Virgin listening posts and POS material will be available to all retailers.

Tim Finn's Before And After, out next Monday, will be advertised by Capitol in Q (with HMV) and Vox. The album is an Our Price recommended release and the campaign will include in-store displays with Virgin, which is featuring the release on its listening posts. There will also be a mailout to 7,000 Crowded House and Tim Finn fans.

Heart Full Of Soul, Dino's classic Seventies soul collection featuring Marvin Gaye, Champagne, Harold Melvin and Bill Withers, will be TV advertised on GMTV for two weeks from its release next Monday. The campaign—

**NEW SIGNINGS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SIGNATURE</th>
<th>MUSICAL STYLE</th>
<th>MANAGEMENT</th>
<th>TYPE OF DEAL</th>
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<td>pop trio from Liverpool</td>
<td>OXYGEN</td>
<td>Marc Lewis</td>
<td>SIGNED</td>
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<tr>
<td>LINA FAGBA</td>
<td>singer/songwriter</td>
<td>MOTHER</td>
<td>John Campbell</td>
<td>OREGON</td>
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<td>HEADLINER</td>
<td>South-east guitar trio</td>
<td>OIRRAN</td>
<td>Karina Productions</td>
<td>EP with options</td>
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<td>INSIDE</td>
<td>duo from Brighton</td>
<td>GUERNICA</td>
<td>Mike Collins</td>
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<td>MUTE</td>
<td>Weldon &amp; 852</td>
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<td>Southend dance trio</td>
<td>SONO</td>
<td>Gordon, Wedge Music</td>
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<td>THE ROYAL TRUX</td>
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<td>POLYDOR</td>
<td>Dave Ambrose</td>
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<td>WALL OF SOUND</td>
<td>New York garage trio</td>
<td>DOMINO</td>
<td>none</td>
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</tbody>
</table>

Compiled by Sarah Davis. Tel: 011-948 2320

Raggag Heat Reggae Beat, Telstar's compilation of hits from artists including Inner Circle, Shaggy, Shabba Ranks and Snow, will be TV advertised nationally next week on ITV and Channel Four as part of Tim Finn's four-week campaign for the title, which is released today.

**EXPOSURE**

**PICT OF THE WEEK**

National Music Day, Sunday
June 27, Radio Two 10.30am-12 midnight. Ken Bruce presents more than 13 hours of live music from around the country to celebrate the second National Music Day. Highlights include Nan Griffiths (pictured) recorded earlier at the Glastonbury Festival.

**MONDAY JUNE 21**

Evening Session with Jo, @, Oui in conjunction with The Th, Radio One: 6.30-8.30pm

**The Beat featuring Manic Street Preachers, Sundial, Senseless Things and Eat, ITY: 12.30-1.30 am (regens vary)**

**TUESDAY JUNE 22**

Earshot with Glasgow rock band The Waiters in session, Radio Five: 10.10-midnight

**WEDNESDAY JUNE 23**

Hit The North with guest Brendan Croker, Radio Five: 10.10-midnight

**THURSDAY JUNE 24**

Later With Joos Holland featuring Porno For Pyros, Black Uhuru, Midnight Oil and Oleta Adams, BBC2: 11.15-11.45pm

**FRIDAY JUNE 25**

John Peel Live From Glastonbury featuring sessions from Shady Men On A Shadowy Planet and Even As We Speak, Radio One: 11am-12noo. Glastonbury 93 hosted by Johnnie Walker and features The Black Crowes, Robert Plant and Suede, Saturday June 26, Radio One 2-3.30pm (regions vary)

**SATURDAY JUNE 26**

The O Zone featuring New Order and Sybil, BBC2: 11.15-12noon

Sound Stuff featuring a profile of harmonica player Larry Adler, Channel Four 7-8pm

**MUSIC WEEK 26 JUNE 1993**
As widely anticipated, Gabrielle’s Dreams captures the singles chart throne this week. It’s the third number one hit in 99 releases for the Go! Discs organisation, following the Housemartins’ Caravan Of Love (1986) and Boots International’s Dub Be Good To Me (1990).

Apart from Gabrielle and UB40 switching places, there’s no movement at all in the top six, though Haddaway and Chaka Demus & Pliers both have significant increases in sales while Ace Of Base and Spin Doctors are in decline. Curiously, Lisa Stansfield’s In All The Right Places reaches a new peak at number eight, even though its sales are well down. Last week it dipped from number nine to number 10 despite a large increase in sales.

Rod Stewart logs his 24th Top 10 hit as Have I Told You Lately debuts at number seven. It’s the highest debut of Rod’s lengthy career, topping the number eight entry he achieved with Tom Traubert’s Blues in December last year.

When Fields Of Gold debuted at number 16 last week, it looked likely that Sting would snare his first Top 10 hit as a soloist. This week, despite his TOTP appearance, it slips back to number 19. That he has still to register anything bigger than a number 12 hit in 15 attempts as a solo star is a surprise, given his ten Top 10 hits with the Police.

Another veteran, Billy Idol, returns to the Top 40 this week. Billy’s Shock To The System debuts at number 34. His last hit to go higher than this was the remix of Hot In The City, which reached number 13 in 1989.

Neil Young has released more than 50 albums since his one and only chart-topper Harvest in 1972. He turns in his best performance since then as Unplugged debuts at number four this week. With Rod Stewart’s Unplugged . . . And Seated at number three and Eric Clapton’s Unplugged at number 15, the MTV series is attaining a celebrity way beyond its meagre viewing figures.

Finally, congratulations to Jamiroquai, whose Emergency On Planet Earth album debuts at number one this week.

The Information Source for the Music Industry

CHART NEWCOMERS

31. TEENAGE FANCLUB: Radio (Creation) UK 4th hit. Producer: Teenage Fanclub. Publisher: PolyGram. Writer: Love. Line-up: Norman Blake (V/G), Brendan O’Hare (D/V), Raymond McGinley (G/V), Gerry Love (B/V). First hit: Star Sign (44, 1991). Biggest and last hit: What You Do To Me (31, 1992). Notes: From Motherwell, Scotland, the band are currently in the studio finishing their third album. They appear at the Glastonbury festival on Friday. They have sold more than 250,000 copies of their Bandwagenque album in America, where they are signed to Geffen. Album: tba Sept/Oct 1993.


4. BREAKER

RUPaul: Supermodel (You Better Work) (Union) US debut. Producer: Eric Kupper. Publisher: Tommy Boy Music. Writer: Charles/Harry/Teo. Notes: RuPaul is a 46th 47th drag queen from Alabama whose manifesto is “You’re born naked and the rest is drag”. He achieved celebrity status through club and TV appearances. Supermodel sold more than 800,000 copies in the US before peaking at 45 in Hot 100 singles chart. Album: Supermodel Of The World (July).

11. BREAKER

TIM FINN: Persuasion (Capitol) New Zealand debut. Producer: Mark Harris Tim Finn. Publisher: Roby Larynx/Dees Wing. Writer: Finn/Thompson. Notes: Formerly a member of Split Enz — New Zealand’s most successful group — and Crowned House, Tim Finn has collaborated with Richard Thompson, Andy White and Liam O’Maloney of Hothouse Flowers to write his new album. Album: Before And After (June 28).

LATEST SALES AWARDS

Platinum
Peter Gabriel: Us

Gold
Kenny G: Breathless
Various: Woman To Woman

Silver
Gabrielle: Dreams (single)

NEXT WEEK’S HITS

NEW ORDER: Run Can I Ask You Anything (London)
AEROSMITH: Eat The Rich (Geffen)
BLUR: Chemical World (Food)
COVERGAL/PAGE: Take Me To A Little White (EMI)
TAYLOR DAYNE: Can’t Get Enough Of Your Love (Anita)
EFU: Somewhere (Virgin)
DONALD Fagen: Tomorrow’s Girls (Reprise)
DEBBIE HARRY: I Can See Clearly (Columbia)
JADE: I Wanna Love You (Giant)

PREDICTIONS compiled by ERI. Last week’s score 11 out of 12
THE SELF-APPOINTED GUARDIANS OF THE DANCE NEVER UNDERSTOOD THE MEANING SO IT'S TIME TO STOP APPEALING TO THEIR EXHAUSTED LEXICON OF LOGIC. IT'S TIME TO QUIT. TIME TO EXTERMINATE.
THE FINAL RELEASE FROM ALTERN 8. RAVE...R.I.P.

Altern 8 Everybody

Out Now.
2 Separate 12"s, MC, CD.

Catalogue No's - NWKT73 NWKTR73
NWKC73 NWCD73.

Various formats include 2 Bad Mice remix of "Everybody" and the bonus tracks "Hole In The Speaker", "Domin-8", "Underground" and "Dub PL-8".

Distributed by Sony Music Operations.

Telephone 0296 395151.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Publisher</th>
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<tr>
<td>31</td>
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<td>Prince</td>
<td>Warner Bros/Warner Records</td>
<td></td>
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<td>LIKE A SATELLITE (EP)</td>
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<tr>
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<td></td>
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**As used by Top Of The Pops and Radio One**
### Singles

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<td>I Can't Help (Falling in Love With You)</td>
<td>2 Garriett</td>
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<td>39</td>
<td>4 Me Baby</td>
<td>TLC</td>
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<td>38</td>
<td>3 Another Day For You</td>
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<td>10 Make You Happy</td>
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<tr>
<td>34</td>
<td>9 I'll Be With You</td>
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<td>33</td>
<td>8 I'm Coming Home</td>
<td>Cascading Fountains</td>
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<td>32</td>
<td>7 I'm Gonna Do It</td>
<td>Sarah Connor</td>
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<td>31</td>
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<td>5 In Your Eyes</td>
<td>Anastacia</td>
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<td>4 You Need Love</td>
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<td>3 I'm Gonna Do It</td>
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<td>1 I'll Be With You</td>
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**Available on CD + 7"**

**20th Century**

**New Single Out Now**

**Ead**
**TOP 50 AIRPLAY CHART**

**THE OFFICIAL Music week CHART**

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<th>No.</th>
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<th>Artist</th>
<th>Album</th>
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**Regional Choice**

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<th>Title</th>
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<th>Album</th>
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**Airplay Profile**

**SELECTED TITLE: ONE NIGHT IN HEAVEN M People RCA**

**This Week's Contributors:**

**UK Top 50 Singles**

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**UK Top 50 Albums**

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*Chairs courtesy BBC 28 June, 1993.* A. Arrows are inserted to these products demonstrating the growing airplay and sales impact.
PRESS IS BLAMED FOR AWARDS AXE

Sensationalist tabloid press stories on ragga violence are being blamed for the eleventh-hour cancellation of the British Reggae Industry Awards.

The event was due to be held at London's Brixton Academy on June 11 but less than 1,000 tickets had been sold by the previous night when the organisers pulled the plug. But despite the poor response from the public, the awards show has been rescheduled.

Organiser Tony Williams says, “I think people have been put off from going to gigs like this because of the previous trouble at Hammersmith Palais and press stories written about it.”

The event, which was to feature current chart stars Chaka Demus & Pliers among others, will now be held at Hackney Empire on July 23. The line-up is yet to be confirmed.

SOUTHEND SCORES CLUB OF THE YEAR TRIUMPH

Southend is obviously the place where the smart dubbers go. The town's Tots 2000 club has won this year's industry Oscar for Discothèque Of The Year.

Judges were impressed by the club’s huge following and new hi-tech style and layout, the latter a result of a £2m refurbishment. The pop/dance music club recently increased its capacity to 1,260 and celebrates its 21st birthday in two weeks.

Other winners at the 1993 Molson British Entertainment & Discothèque Association awards included Mark Coombes, from The Ritzy in Derby, who took Manager Of The Year. DJ Of The Year went to Big Al Mayfield, who is mainly based at 5th Avenue in Ilford. Light Jockey Of The Year was won by Richard Gibbons of The Dome, Birmingham. Regional club awards were won by: Kudos, Watford (London); The Tunnel, Glasgow (Scotland); Josephines, Sheffield (Yorkshire and North East); Ritzy, Wirral (North West); Black Orchid, Nottingham (Midlands and East) and Ritzy, Bristol (Wales and South West).

UNPLUGGED PLUGS INTO SWING

The idea of swing beat without a drum machine sounds as ridiculous as a DJ without a deck. But that's exactly what the album 'Uptown MTV Unplugged' consists of — acoustic swing and street soul.

The Uptown label artists — Jodeci, Mary J Blige, Father MC, Heavy D & The Boyz and Christopher Williams — are featured on the album. The 75-minute set is released by MCA on June 28, two days after the programme is aired on MTV Europe. MTV in the US broadcast the show last month.

Uptown Entertainment ceo Andre Harrell says the event was the first time that "hip hop soul" had been married to acoustic instrumentation. It also marks MTV's first collaboration with a label's roster on the Unplugged slot.
EMI TAKES THE MICKEY FOR R&B

EMI has looked to the clubs to provide the right person for its new specialist R&B post in A&R. DJ and co-producer Mickey D (29) takes on the new role this month following his appointment by A&R head Clive Black.

Black decided to hire him following his work with D-Influence, Kiss FM and Wild Pitch Records. "Mickey will help to broaden and strengthen our reputation in the black music community," says Black. "All record companies in the UK have a tremendous lack of understanding of the black music culture. There is so much more to it than just skin colour."

This latest move by Black comes just five months after he brought in former XL A&R boss Nick-Hawkes and DJ Dave Lambert to set up the Positive label.

EMI PUTS OUT A R&B SPECIALIST

DJ AND CO-PRODUCER MICKY D (29) TAKES ON THE NEW ROLE THIS MONTH FOLLOWING HIS APPOINTMENT BY A&R HEAD CLIVE BLACK.

"Mickey will help to broaden and strengthen our reputation in the black music community," says Black. "All record companies in the UK have a tremendous lack of understanding of the black music culture. There is so much more to it than just skin colour."

The DJ, producer and co-founder of dance label D-Influence, also has a long association with Kiss FM. He fills a new specialist R&B role at A&R.

"All record companies in the UK have a tremendous lack of understanding of the black music culture. There is so much more to it than just skin colour," Black said.

"I'm pleased to have brought Mickey on board to help us broaden and strengthen our reputation in the black music community," said Black.

Black is looking for a new breed of DJ who can be both a listener and a music writer. He has already worked with D-Influence and Kiss FM to bring up-and-coming R&B talent to the UK.

"Mickey's work with D-Influence and Kiss FM has shown that he has the skills and experience to make a big contribution to the A&R department," said Black.

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COOLtempo
City Sounds, 8 Procter Street, London WC1 (40ft x 14ft).

Specialist areas: All formats except cassettes. House and garage plus some rap, swing, soul and jazz. Popular labels include Soma, Union, ffrr, Touch and Cleveland City. Worldwide mail-order service; merchandising – restocking own brand plus others such as Power Promotions. Runs City Sounds label: does production and distribution deals on white labels; looking for new more jazzy product.

Buyer’s view: “Although imports are still selling well, UK house is most popular at the moment. US house can get a little stale and boring. We do a lot of garage, and rap and swing are definitely picking up. Rap and swing CDs do well as a lot of albums don’t come in on vinyl.” – Paul Woods.

Distributor’s view: “Probably one of the longest running and most established shops. Paul and James are upfront, know what they want and get all the promos. Pretty bang on.” – Richard Stewart, Great Asset.

DJ’s view: “City Sounds has always made every effort to move with the times...they never just wanted to be a jazz funk or rap store!” – Pete Tong.

For UK membership information please write to IMF, Box 701, Pilling, Preston, Lancs PR3 6SW or call Lindy on 061 228 2457 or fax on 061 236 2458

THE IMF THANKS MUSIC WEEK & NMS FOR THEIR SUPPORT
on promo & import

PGM1 'Jazz Energy' (Limbo promo). Currently creating ripples on a hard-to-find unattributed Belgian Pegasus import, this irresistible track has been snapped up by Limbo.

COLIN ENGLAND 'Come Over Baby (Remix)' (US Motown). Released simultaneously in the UK with Colin's new album, 'Out Of Control', this swingin' tune has been seriously interpreted with a 12-inch. While the original mix pumps along with a strong vocal performance and a more subtle drum and snare production than is usual today, there's also a completely transformed Quiet Storm and equally different Jazz Mix to add value for money.

VERTIGO 'All Of Me' (Some Bizarre), Hot on the heels of 'Benefit The Sheeple' comes this doublepack of goodies. The Glam Mix is a big party production with disco guitars, funky horns, driving piano and vocals that build from a whisper to a scream. Clubwise you are probably better off with the Funky Element remixes by Bizarre Inc's Andrew Meecham. These stripped-down house dub mixes have some neat NY-style touches. There is also a useful new disco-dub of 'Benefit The Sheeple'.

LANCE ELLINGTON 'Lonely' (Media). Excellent soulful house groove with a sampled chorus line to jam the memory grooves. cozy, bright European production and an American crooner make for a US/Euro club hit. The spacey hard mix on the B-side for dub lovers.

ATLAS 'Compass Error' (Pandemonium). Following the wofully neglected 'Neonite' comes four more grooves that ooze class and blazed out sophistication. Tony Newland (ex-BBH) fits hours of listening into each four-minute cut—organs, brass, dreamy vocals and the most beatiful beats swirl together to polish up Atlas's Flakе-style funk to a high sheen. One of the tastiest offerings this year.

SHINING PATH 'Change It' (Georgious). A catchy garage track with sweet vocals, harp and vibes that'are probably too poppy for most DJs. But the other mixes are more interesting, particularly the 2-tonic 'rangement—a deep, strange interpretation with dub reggae influence and the Boot Hill Mix featuring some nice bell sounds.

PIZZAMAN 'Baby Loop' (Loaded), A fresh delivery from 6 RM DANCE UPDATE that man Norman Cook. From a deep dub, it slowly builds into a thumping groove with all manner of beats and fills. It's what you'd call a wholesome house special with all the right toppings. BB

POWER CIRCLE 'Garden Of Peace' (M&G/Polydor). Another killer track with summer vibes written all over it. Breezy, almost understated, vocals from Lou Swift around blossoming beats and a rich melody. This is more an invigorating song than just a rhythm and should appeal right across the board with its commercial, dub and dub mixes.

UTAH SAINTS 'I Want You' (ffrr). What? No wailing vocal sample? The Utahs take a new direction with a less rocky outing than usual. Tim's 'Blissed Out Mix' does a Mother, getting all funked up with rifting guitars, disco beats, serious strings and devastating piano breaks. On the flip side, Weatherall reinvents the lot, taking the 'front, to the back, to the front yeah' vocal for a 10-minute drive on a gurgling bass snake in his Sabres 130 Mix distinguished by its clockwork beats, ticks and drops.

STEFANIE MILLS 'All Day' (MCA). An 8b hit in the States that has a good chance of crossing over into the UK charts. The bonus for the UK market is the addition of sought-after David Morales mixes which are typically deep, moody and bass heavy.

PLEASURE BOX 'Goodbye' (Jamm). DJ Mark Shimmon makes an impressive vinyl début with this extended and multi-faceted progressive house tune. From its opening percussion workout, it develops via trancy and stripped keyboard lines to its ambient pay-off. Also, check the flip's trippy dub which really gets into its bass-driven stride. The G-Spot Mix kicks off with waves of bass noise and builds via heavy organ riffs to a real climax.

SHIMMON's 'Amazon' (Jamm). This new Shimmon offering is a mesmerising montage of cut-up vocal samples before really getting into its bass-driven stride. The Ail Of Me' (Some Bizarre) comes this doublepack of goodies. The Glam Mix is a big party production with disco guitars, funky horns, driving piano and vocals that build from a whisper to a scream. Clubwise you are probably better off with the Funky Element remixes by Bizarre Inc's Andrew Meecham. These stripped-down house dub mixes have some neat NY-style touches. There is also a useful new disco-dub of 'Benefit The Sheeple'.

CORTEX 'Just One More Time' (Subliminal). French DJ Ben Farvak and Leeds-based Andy Watkins make up this duo. The tune is an all-out pumping, wailing and joyous house anthem. Okay, so it's hardly original but who cares when it sounds this good?...
NAVASHA  "Medicine EP" (white label). An excellent four-track EP of instrumental house. The A-side features "Medicinal High" and "Medicinal Drugs," both driving dub house tracks with piano and percussive effects, while on the B-side there's a long, wending acid bassline-based workout - not acid as in Harthouse but a far more subtle blend.

UNDERWORLD  "Rez" (Junior Boy's Own). Darren Emerson's Underworld lives up to all the promise with two essential throwers. The title track's breezy beats build, crash and collide in a crescendo that surpasses Hardfloor. But Why Why Why will be first choice for connoisseurs of light and shade.

GEE  "K'Rez" (Junior Boy's Own). Darren Emerson's Underworld lives up to all the promise with two essential throwers. The title track's beefy beats build, crash and collide in a crescendo that surpasses Hardfloor. But Why Why Why will be first choice for connoisseurs of light and shade.

CYPRESS HILL  "Insane In The Brain" (Ruffhouse). While this covers pretty much the same ground as the debut LP, it will help to satiate the appetite of countless Cypress fans hungry for new material. B-Real's nasal whine is now one of the most distinctive sounds in hip hop, here complaining about "cops trying to snatch his crops". The title track's When The Shit Goes Down is again quality Cypress material, but it's slightly disappointing that they've opted for a sound which is now so familiar.

ROBINS  "Luv 4 Luv" (Champion). This follow-up to the massive "Show Me Love" is, not surprisingly, remarkably similar to its predecessor. That said, expect this slice of pure garage heavy to be huge, and look out for tasty mixes from the likes of Stonebridge, Nick Nice and JJ.

SPOOKY  "Little Bullet" (Guerra). Probably the most consistent act on Guerra, Spooky serve up a typically thumbling trancey groove in three mixes. The High Velocity Mix is the most obvious thrower with its deep bass and frequent drop-outs, but all three have loads of interesting twists and turns that make this a quality release.

BOBBLE  "For Loving" (Blow). A downright excellent debut from the John Drok and Martin Sharp partnership, fresh from their work with London's Om Records. This cruising, moody progressive workout is topped with sultry female vocals and features four refreshingly varied mixes.

Gloria Estefan - "Mambo No. 5" (Spanish version, featuring Jennifer Lopez). A big hit in Spain, this Spanish-language version of the classic mambo tune features Jennifer Lopez on vocals. The track is a fun, upbeat number with a catchy melody and driving percussion.

PRIME MINISTER PETE  "Kick The B游览" (US Def Jam). Impressive solo showing from the ex-3rd Bass member, this organ and drum-driven cut sets Nice's sometimes limited rapping skills in the best light and features another excellent remix from The Beatnuts, as well as a Beatnuts-produced bonus cut, "Verbal Massage."
THE RM "ingenious venue of the week" award goes to The Bunker in East Calder near Edinburgh. This new rave venue, which opens in July is actually a converted MOD nuclear shelter...Staying north of the border, the burgeoning jock rave scene had a boost from the Scottish Dance Music Awards with most of the prizes going to The Time Frequency (4) and Ultra-Sonic (2). More details next week.

Judge Jules is confirmed as the second guest mixer in Music Unités' "Journey By DJ" series. His 80-minute set is out next week...Inner City's new single - their debut for Network - is a cover of the Roberta Flack & Donny Hathaway classic 'Back Together Again'. Coincidentally, it was written by Tame and Lucas who wrote the group's only other cover, 'Watcha Gonna Do With My Lovin'...The new single's title is somewhat appropriate considering Network A&R boss Neil Rushton's current plight - he broke his elbow while on a keep fit cycle ride...Positiva has picked up Wall Of Sound's new tune 'Critical' from Eight Bail in NY. UK mixes are on the way...Talking of Positiva, the label's upcoming 'Ambient Collection' is graced with eloquent sleevenotes from one Andrew Weatherall.

The bizarre scribblings, which refer to Lord Sabre and sage and onion among other things, are apparently excerpts from the man's novel 'Sabres Rip Your Blinders Off'...Having parted company with Rhythm King, Mark Moore's Splish label has its first independent release - 'Deep' by Wolfman - on July 19, through Revolver/APT. Good to see that dance music is attracting the Intelligentia these days. Ken Reay, one of the men behind K&M's excellent 'Funk & Drive', is head of music technology at the Royal Academy Of Music...Sonic Repo have recovered from the demise of Orbital Records by forming their own label, Transcendental...Both XL Recordings (081-870 7511) and Power Promotions (Simon on 071-624 6622) are re-establishing their press and radio mailing lists so give them a call...A new list is being set-up by Steve Smith at Riff Raft Records, PO Box 63, Ashford, Middlesex TW50 1AN...On the club tip, Renaissance in Mansfield has decided it's time for a move. The club leaves the town on June 26 and will restart at a new Derby venue in August...Cultural Vibe Records has started its own night, The Vibe, at Middlesborough's Arena, every Saturday...AND THE BEAT GOES ON!
## IMF
### INTERNATIONAL MANAGERS FORUM

### INVITES ALL MANAGERS TO THE FIRST IMF MEETING in the USA

To be held at the

NEW MUSIC SEMINAR

JULY 20TH, 1993

3.00pm at the

SHERATON NEW YORK HOTEL & TOWERS

NO REGISTRATION FOR THE NMS IS REQUIRED

UK COUNCIL MEMBERS ARE: DENNIS MURHEAD (Chairman), ED BICKNELL, RAYMOND COFFER, TRACY CARLEY, JOHN CECCHINI, GAIL GOLSON, ANDY DODD, STEVE FINAN, BRUCE FINDLAY, PETER JENNER, SHANNON O'SHEA, ELLIOTT RASHMAN, TIM SMITH, DAVID WALKER, MICHAEL WEBSTER, DAVID WOOLFSON.

For UK membership information please write to IMF, Box 701, Pilling, Preston, Lancs PR3 6SW or call Lindy on 061 228 2457 or fax on 061 236 2458

THE IMF THANKS MUSIC WEEK & NMS FOR THEIR SUPPORT

---

### T.O.P 30 V. I.D.E.O

<table>
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<th>ARTIST/TITLE</th>
<th>Category/Running time</th>
<th>Label</th>
<th>Chart No.</th>
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<tr>
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<td>BLADE RUNNER - DIRECTOR'S CUT</td>
<td>Sci-Fi/hr 51 min</td>
<td>Warner Home Video PES12982</td>
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<td>2</td>
<td>STAR TREK: The Next Generation 69</td>
<td>Sci-Fi/hr 28 min</td>
<td>CIC VHR 2777</td>
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<tr>
<td>3</td>
<td>STAR TREK: The Next Generation 68</td>
<td>Sci-Fi/hr 28 min</td>
<td>CIC VHR 2776</td>
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<tr>
<td>4</td>
<td>FULL METAL JACKET</td>
<td>Action/hr 53 min</td>
<td>Warner Home Video PS11700</td>
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<td>5</td>
<td>DOCTOR WHO: The Invasion</td>
<td>Sci-Fi/hr 28 min</td>
<td>BBC BBCV4974</td>
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<td>6</td>
<td>DOCTOR WHO: The Keeper Of Traken</td>
<td>Sci-Fi/hr 38 min</td>
<td>BBC BBCV4973</td>
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<tr>
<td>7</td>
<td>MAN UTD FC: End Of Season</td>
<td>Sports/hr 30 min</td>
<td>Manchester Utd MOV 5</td>
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<td>8</td>
<td>PETER PAN</td>
<td>Children/hr 14 min</td>
<td>Walt Disney D 20059</td>
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<tr>
<td>9</td>
<td>STAR TREK VI: Undiscovered Country</td>
<td>Sci-Fi/hr 46 min</td>
<td>CIC VHR 2709</td>
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<tr>
<td>10</td>
<td>PINGU 4: Pingu The Chef</td>
<td>Comedy/hr 31 min</td>
<td>BBC BBCV4975</td>
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<tr>
<td>11</td>
<td>WAYNE'S WORLD</td>
<td>Comedy/hr 30 min</td>
<td>CIC VHR 2768</td>
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<tr>
<td>12</td>
<td>HAND THAT ROCKS THE CRADLE</td>
<td>Drama/hr 46 min</td>
<td>Hollywood Pictures D 913340</td>
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<tr>
<td>13</td>
<td>THE LAWNMOVER MAN</td>
<td>Sci-Fi/hr 45 min</td>
<td>First Independent VA 23015</td>
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<td>14</td>
<td>BARRY MANILOW: Greatest Hits Tour</td>
<td>Music</td>
<td>BMG Video 74321147693</td>
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<tr>
<td>15</td>
<td>LENSMAK</td>
<td>Sci-Fi/hr 47 min</td>
<td>Manga MANV 1012</td>
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### T.O.P 15 MUSIC VIDEO

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<td>BARRY MANILOW: Greatest Hits Tour</td>
<td>Compilation/min</td>
<td>BMG Video 74321147693</td>
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<tr>
<td>2</td>
<td>GUNS N' ROSES: Garden Of Eden</td>
<td>Video Single/hr 13 min</td>
<td>Geffen GEFS140</td>
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<tr>
<td>3</td>
<td>TAKE THAT: Take That &amp; Party</td>
<td>Video Compilation/hr 12 min</td>
<td>BMG Video 74321120863</td>
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<tr>
<td>4</td>
<td>BON JOVI: Keep The Faith</td>
<td>Video Compilation/hr 12 min</td>
<td>PolyGram Video 0860143</td>
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</tr>
<tr>
<td>5</td>
<td>PINKY &amp; PERKY: The Pig Attraction</td>
<td>Animation/hr 23 min</td>
<td>Telstar TVE 3025</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ABBA: More Abba Gold</td>
<td>Compilation/hr 55 min</td>
<td>PolyGram Video 08673803</td>
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</tr>
<tr>
<td>7</td>
<td>2 UNLIMITED: No Limits</td>
<td>Compilation/min</td>
<td>PWL Continental VHF 27</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MICHAEL BOLTON: This Is...</td>
<td>Compilation/hr 1 hr 14 min</td>
<td>SMV 491592</td>
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<tr>
<td>9</td>
<td>ERASURE: The Tank, The Swan...</td>
<td>Sci-Fi/hr 43 min</td>
<td>PolyGram Video 0864543</td>
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<tr>
<td>10</td>
<td>CLIFF RICHARD: Access All Areas</td>
<td>Live/hr 28 min</td>
<td>MIB 4911122</td>
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<td>11</td>
<td>GUNS N' ROSES: Use Your Illusion I</td>
<td>Live/hr 30 min</td>
<td>PolyGram Video PE 1206</td>
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<td>12</td>
<td>STEREO MCS: Connected</td>
<td>PolyGram Video</td>
<td>PolyGram Video 0865122</td>
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<td>13</td>
<td>QUEEN: Live In Rio</td>
<td>Live/hr</td>
<td>Music Club/PMI 086216</td>
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<tr>
<td>14</td>
<td>BARRY MANILOW: Live At The NEC</td>
<td>Live/hr</td>
<td>Pickwick Live/55</td>
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<tr>
<td>15</td>
<td>GENESIS: Live - The Way We Walk</td>
<td>Live/hr</td>
<td>PolyGram Video 0864963</td>
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</tr>
<tr>
<td>Track</td>
<td>Title</td>
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</tr>
<tr>
<td>1</td>
<td>Everybody Loves Unlimited</td>
<td></td>
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<tr>
<td>2</td>
<td>The Fun of It</td>
<td></td>
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<tr>
<td>3</td>
<td>House Is Wherever You Are</td>
<td></td>
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<tr>
<td>4</td>
<td>Baby Be Mine</td>
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<td></td>
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<tr>
<td>5</td>
<td>That's My Love Goes</td>
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<tr>
<td>6</td>
<td>The Way the World Ends</td>
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<tr>
<td>7</td>
<td>Out of Sight</td>
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<tr>
<td>8</td>
<td>Do You Remember?</td>
<td></td>
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<tr>
<td>9</td>
<td>I'll Never Be the Same</td>
<td></td>
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<tr>
<td>10</td>
<td>What a Feeling</td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td>One More Bathroom</td>
<td></td>
<td></td>
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<tr>
<td>12</td>
<td>I Can't Help Myself</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>13</td>
<td>You're So Good For Me</td>
<td></td>
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<tr>
<td>14</td>
<td>I Don't Want to Know</td>
<td></td>
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<tr>
<td>15</td>
<td>Can You Forgive Me?</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>16</td>
<td>One in Ten</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>17</td>
<td>Enough Time</td>
<td></td>
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<tr>
<td>18</td>
<td>I'll Never Be the Same</td>
<td></td>
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<tr>
<td>19</td>
<td>The Way We Were</td>
<td></td>
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</tr>
<tr>
<td>20</td>
<td>If You See Her</td>
<td></td>
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</table>

*Beyond Your Wildest Dreams*
# Top 75 Artist Albums
## Chart Date: 26 June 1993

### Top 20 Compilations

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Label/CD (Distributor)</th>
<th>Core/Vinyl</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Now &amp; Then '93 (EMI/Virgin/Polystar)</td>
<td>PolyGram TV 1610526/27/F</td>
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<tr>
<td>2</td>
<td>100 Percents Dance (Various)</td>
<td>Telstar TCD 2627 (BMG)</td>
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</tr>
<tr>
<td>3</td>
<td>Originals (Columbia MOOGO (EMI))</td>
<td>MOOGO CD 241006</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Various Inspiration (PolyGram TV 5160710)</td>
<td>PolyGram TV 5160710</td>
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<tr>
<td>5</td>
<td>The Bodyguard (OST) (Various)</td>
<td>Arista 07200530/31</td>
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</tr>
<tr>
<td>6</td>
<td>Now 24 (EMI/Virgin PolyGram CMOD/CONV 3041)</td>
<td>PolyGram CMOD/CONV 3041</td>
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</tr>
<tr>
<td>7</td>
<td>Woman to Woman (Various)</td>
<td>PolyGram TV 1610526/27/F</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Hits '93 Vol 2 (Telstar TCD 2627 BMG)</td>
<td>Telstar TCD 2627 BMG</td>
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</tr>
<tr>
<td>9</td>
<td>Classic Commercials</td>
<td>Inc. 4400383/4</td>
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### Top 75 MTB/STB/BLM

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<thead>
<tr>
<th>Position</th>
<th>Title (Artist/Producer)</th>
<th>Label/CD (Distributor)</th>
<th>Core/Vinyl</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Emergency on Planet Earth (Jarmilas All-Around)</td>
<td>SONY 451484/150 (BMG)</td>
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<tr>
<td>2</td>
<td>What Love Gotta Do... (Teen Turner)</td>
<td>PolyGram TV 1610526/27/F</td>
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<tr>
<td>3</td>
<td>Unplugged... And Seated (Wannar Bros M39/119/111)</td>
<td>Telstar TCD 2627 BMG</td>
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<tr>
<td>4</td>
<td>Unplugged (AR) (Young, Bigger)</td>
<td>Regan M39/119/111</td>
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<tr>
<td>5</td>
<td>Pocket Full of Kryptonite (Epic/324)</td>
<td>Epic/324</td>
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<tr>
<td>6</td>
<td>No Limits (Vinyl)</td>
<td>AR 34520/46 (BMG)</td>
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<tr>
<td>7</td>
<td>Ten Summoner's Tales ( jury)</td>
<td>Arista 07200530/31</td>
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<tr>
<td>8</td>
<td>S.O.S.</td>
<td>Arista 07200530/31</td>
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<tr>
<td>9</td>
<td>Liberator (Robert Marley &amp; the Wailers/Colin Vivett)</td>
<td>Virgin TV 4001/4002</td>
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<tr>
<td>10</td>
<td>Take a Look (Katie Cole)</td>
<td>Warner Bros 23489/2350</td>
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<td>11</td>
<td>Memorial Beach (All That She Wants)</td>
<td>Arista 07200530/31</td>
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<tr>
<td>12</td>
<td>Breathless (Kenny G)</td>
<td>Arista 07200530/31</td>
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<tr>
<td>13</td>
<td>Kamikroa (Reprise/Warner Bros)</td>
<td>Reprise/Warner Bros</td>
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<td>14</td>
<td>More Abba Gold—More Abba Hits (Abba)</td>
<td>PolyGram TV 5160710</td>
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<tr>
<td>15</td>
<td>Good &amp; Ready (PIL/Narrator)</td>
<td>Warner Bros</td>
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<tr>
<td>16</td>
<td>Happy Nation (Sets and Sets)</td>
<td>Arista 07200530/31</td>
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### ARTISTS A-Z

- **311**
- **Aerosmith**
- **Al Green**
- **America**
- **B.B. King**
- **Bonnie Raitt**
- **Bruce Springsteen**
- **Chicago**
- **Coyote**
- **Dolly Parton**
- **Elton John**
- **Eurythmics**
- **Fleetwood Mac**
- **Green Day**
- **Guns N’ Roses**
- **Jethro Tull**
- **John Denver**
- **Kris Kristofferson**
- **Lynyrd Skynyrd**
- **Metallica**
- **Neil Young**
- **Oasis**
- **The Doors**
- **U2**
- **Van Halen**
- **Wings**
- **Whitney Houston**

### Additional Notes

- The chart features the top 75 albums, including compilations and singles collections.
- Artists and albums are listed alphabetically by title.
- The chart includes a section for top 20 compilations.
- Artistic contributions notes are also provided, with credits for vocals, production, and additional artists.

---

**Music Week**, 26 June 1993.
NEW RELEASES

SINGLES

HIGHLIGHTS

ARTIST TITLE LABEL CAT NOS. DEALER PRICE DISTRIBUTOR CATEGORY LAST 3 CHART PLACINGS MOST RECENT, RIGHT COMMENT

JESUS AND MARY CHAIN SINGLES IT GIVES YOU SOMETHING TO GO TO THE GENDERTIDAL CONEY ISLAND 659-12 YET 659 Morning Girl MC 10CNEY 050 Mattrey Girl £2 Rock


Year to Date: 2362

FREE YOURSELF FROM YOUR MIND The Mind Gendar Groups Coney 659-12 YET 659 Morning Girl MC 10CNEY 050 Mattrey Girl £2 Rock

As a single album will help this along

ARTIST TRACKS LABEL CAT NOS. DISTRIBUTOR CATEGORY

ACG BIG BANG Music The Hang About 12" Take Live In Moscow/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

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JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

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JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING

JACOB DAVIS THE HANG ABOUT 12" TAKE LIVE IN MOSCOW/Rock Back Live In Moscow ATCC 00 CD E 72 849 89 91 MC 88ING
Technology is fuelling rapid change in the recording industry, where the studio with no tape is fast becoming reality. Jim Betteridge and Chas de Whalley kick off this 11-page report on the pro audio sector with a look at what else is new at the annual APRS show.

**KEEPING TRACK OF NEW TECHNOLOGY**

Time and technology wait for no man. And with every passing APRS show, it seems that the rate of change in the recording industry gets faster and faster. The talking point of 1992 show was undoubtedly the long-awaited appearance of the revolutionary Alesis ADAT digital eight track portastudio.

And this year attention will continue to be focused on the proliferation of low-cost, high-quality digital equipment and the further development of tapeless technology in particular. British Telekom is not a name usually associated with the pro-audio world. But its new ISDN (Interactive Services Digital Network) system is one vision of the industry's future. Once installed ISDN enables the user to send FM radio quality audio signal down standard telephone lines in real time... and all for the cost of a normal telephone call.

ISDN is currently in use in the broadcast industry for live transmissions and the distribution of audio and video programming. But it could only be a short time before a singer or voice-over artist can do a quick morning session in LA for a client in London, studio, and be out of there in time to do lunch on Sunset! Dolby Laboratories has recently come to the market with a proprietary system – the AC2 – designed specifically around ISDN and will be demonstrating it at the APRS.

"If you're wanting to deliver master-quality stereo audio, AC2 is the only system currently offering a 20Hz to 20kHz stereo line as standard," says Andy Day of Dolby's studio product sales department. "It's already in regular use by the film industry for previewing mixes at a distance. And there are endless other applications too. Finished song demos can be sent to publishers, or A&R executives, record companies can distribute mixes to overseas offices or subsidiaries, major venues can be linked to studios or A&R departments, and so on."

Of course there are those who are understandably nervous about any new system which relies entirely on vulnerable digital storage. They are undoubtedly the same people who are wary of hard disk-based, tapeless recording systems like AMS Neve's Audiosfile or DAR's Soundstation. Both are expensive and require the user to learn a whole new set of working practices – two reasons which suggest the truly tapeless studio is still a long way off.

"In certain track laying applications, where the recording process is very much a linear one, hard disk systems offer no real advantage," says Jim James marketing communications manager of AMS Neve. "But for film and TV work, on the other hand, where speed and agility are much more important, they're invaluable."

UK manufacturer DAR, however, has found that its newly launched £25,000 Sabre optical disk 8 track system – on show at the APRS – is being received with considerable enthusiasm by normally sceptical music people.

"Not only do they appreciate the tape-machine styled dedicated interface which we like to feel is a DAR trademark," says senior sales manager Ian Dodd, "but unlike most other systems the user can save directly to an optical disc which he can then put on the shelf for take to another studio. We believe that is a breakthrough in itself."

Akai hopes to further the cause of tapeless recording with the introduction later this year of the new DR4 – a four track recorder with the operational style and simplicity of a conventional tape machine but with all the advantages of instant access and internal editing of a hard disc system. And all for a basic starting price of a little over £2,000.

"The DR4 has a 200 megabyte hard drive on board which gives enough memory for about half an hour's recording time spread across the four tracks," says Guy Campbell, digital sales specialist at the pro audio division of Akai UK. "If that's not enough, then extra drives can be added to provide up anything up to 24 hours."

But it is unlikely that the DR4 will put the new professional portastudios in the shade for some time to come. The digital eight track market, initiated by the Alesis S-VHS cassette-based ADAT, has been further stimulated by Tascam's D88, designed round the HI-8 video.

Nobody's quite talking about a format war, but the lines are being drawn as at least one other major international manufacturer is expected to come to market with a HI-8 machine while, significantly, Fostex has just announced that it will adopt the ADAT standard for its own RDS, due out in the autumn.

It says a lot that a Japanese company should choose to adopt an American format," says Ivan Taylor general manager of Fostex UK which will be exhibiting an engineering sample of the RDS at the APRS. "We're...
PRO AUDIO

"Undoubtedly, some people will choose that route," says Sony general manager, Chris Hollebone. "But it all depends on the kind of operation the client is running. That approach has always been to build a machine specifically designed to do a given job to the highest specification possible. If, on the other hand, you’re looking for a cost-down solution, there are bound to be compromises. It may be that some people don’t feel comfortable trusting their master recording to a system derived from a video cassette transport. And then there’s the tape management issue to consider. It’s harder to keep track of a whole bag of small cassettes than one large reel."

System designer, Don Larking also sees the 3324 maintaining its position as a market leader. "Both the Alexies and Tascam systems are very good, but I can’t see them replacing the 3324 in top professional studios. That’s possibly as much to do with client expectation as technical performance, but our top end customers still choose Sony. They will seriously affect the new and used analogue 24-track market. Where one might have bought a two-inch machine or a one-inch Dolby S, they’ll now consider a couple of ADATS," he says.

On the other hand, Tascam sales and marketing manager, Bob Thomas foresees a time when DA8 style machines will ultimately replace existing DASH (Digital Audio Station Head) multitrack formats.

"Initially, I think the two formats will work side by side. An artist will bring in eight tracks on Hi 8, dump them on to a 3324, add the parts he can do at home, make a rough version mix on the DA88 and then take it home to continue the overdubbing process," he says. Paul White, technical specialist at Sound Technology, Alexies’ UK distributor, is also enthusiastic. "The take-up on this product is phenomenal, we’ve already sold almost 1,000 ADATS in the UK alone."

Once the industry realises that it really does offer everything the larger digital machines do, I can see no reason why they wouldn’t choose it in preference. It’s more compact, less expensive and far more convenient." The effect of miniatured digital multitracking has already been felt in the equipment hire business. Neil White, financial managing director of FX Rentals, reports a massive increase in demand for eight-track digital recorders over the last six months, mostly to musicians who want to master at home. "We’ve just received delivery of the first Alexies BRC remote which will allow several machines to be locked together," says White. "We’re open 24 hours a day, seven days a week. So we’re ready for anyone of those panic two o’clock in the morning calls from a producer who suddenly realises he’s running out of tracks and wants an extra machine."

HIB has been quick to grasp the Alexies potential with a 16-track digital version over two DSxs plus a Yamaha 22 input automated digital mixer DMC1000 with onboard effects all for less than £30,000. "A completely digital multitrack studio has never been more affordable," says technical sales engineer Martin O’Donnell, who will be using the APRS to show Alexies capabilities. It’s only a few years since a mixing console with moving fader automation was outside the reach of all but the wealthiest studios. But if Soundcraft’s new £12,000 24 channel in-line DC2000 desk delivers the moving fader facility it promises then it will mark a truly stunning price break, closing further the gap between pro and home mixes."

But while virtually all digital multi-tracking systems are based on 16 bit technology, Sony is looking to the future with its optical disc-based PCM9000 stereo mastering system.

"The criticism of 16-bit digital audio has always been that it’s slightly harsh or grainy," says Sony’s Chris Hollebone. "That’s the reason many people still prefer to use advanced analogue formats. But the PCM9000 is a 20-bit system and so it’s noticeably smoother. It comes far closer to the character of analogue while offering the advantages of a digital, tapeless medium." And yet for all this talk of hard disk recording, nobody can rely on sampling alone. Inevitably something has to go to tape. And thus the argument between the digital and analogue formats continues unabated."

Since the development of Dolby’s Dolby SR noise reduction system, analogue tape is now capable of producing results comparable to digital in terms of noise. Indeed 3M’s 996 and Ampex’s 499 formulations prove that, as long as the studio is up to performance, it is possible to achieve near digital specification from analogue tape while still retaining that characteristic warmth which has traditionally been at the core of professional sound.

But nostalgia simply isn’t what it used to be. Even as digital synthesizers and sequencers produce cleaner and tighter sounds, today’s tastemakers yearn for that lost human touch. The boxy sound and plunky kick drums once the trademark of backroom studios are back in style. The disappeared producers and engineers no longer need to find huge financial investment in studio time and music consoles with all the inherent risks. Many of those sounds have been reborn packaged on CDs full of usable samples courtesy of companies like AMG and Time+Space.

Between these two labels dominate the off-the-peg sample market with dozens of well organised CD packages that will appeal to be built almost entirely from pre-recorded material, microphone manufacturers are still smiling.

Justin Frost, public relations manager for AMG, believes that developing products which offer high quality performance at affordable prices is the key to survival in recessionary times.

"Professionals who work at home need affordable equipment which they understand and can afford. We’ve done extraordinarily well with the C1000 condenser mics at £253 plus VAT – for precisely that reason," he says.

Sarah Lewis, press and exhibition manager for HW International, Shure’s UK agent, estimates that sales of both instrumental and vocal microphones have actually increased by 25% over the last year.

"We see this as an inevitable result of the move among many buyers from sampling and back to live performance," she says.

So now that the fully-equipped producer/artist can create a full orchestral backing from commercially available sample CDs, the face of music recording has changed. Each track with moving faders at low cost, and send it down a telephone line to his A&R man – all he has left to do is think of a decent tune.
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The kit behind the hit

It's in the charts, on the radio, and played on every hi fi. But just who were the unnamed backroom staff who provided the nuts and bolts to make that hit? Sue Sillitoe finds out

**Artist**
- Suede
- Dire Straits
- Clannad
- Dina Carroll
- New Order

**Album**
- Suede
- On The Night
- So Close
- Republic

**Record label**
- Nude
- Phonogram
- A&M
- RCA

**Producers**
- Ed Buller
- Mark Knopfler, Neil Dorfman, Guy Fletcher, Paul Cummins
- Nigel Lewis, C J Machinsho, Dave Cole and Robert Civillies
- Ren Swan and Andy Parker (UK), Steve Boyer (US)

**Engineers**
- Gary Stout (assistant engineer)
- Ronald Prent, Peter Brandt, Appie Van Es - recording
- Andy Strange - mixing
- Ciaran Brennan, co producers; Denis Woods, John Donnelly
- Tim Martin

**Studios**
- Protocol, Angel and Master Rock, London
- The Mill, UK.
- Sarm East, Sarm West, Hot Nights and MCA Studios - London; The Right Track - New York
- Real World, Bath; Higher Plane, Macclesfield and Bernard Sumner’s home studio; Mixed at RAK, London

**Desks**
- Neve VR, DDA AMR24, Focusrite and SSL 4000
- 96-channel Rainbird - recording; SSL 8000D - mixing
- 60-channel Neve VR with flying faders
- Mitsubishi 880 32-track digital and Studer A827 24-track analogue with Dolby SR.
- Yamaha NS10 and ATC main monitors
- Yamaha NS10 and ATC main monitors
- Yamaha NS10

**Tape machines**
- Mitsubishi digital and Otari MTR90 analogue
- Recorded and mixed on two Sony PCM3324A 24-track digital machines and an Otari MTR90 24-track analogue machine
- Two Sony PCM3324A 24-track digital machines and an Otari MTR90 24-track analogue machine
- Yamaha NS10

**Monitors**
- Quested main monitors and Yamaha NS10s
- Yamaha NS10s, Stage monitors and Dynaudio Acoustic M4s
- Yamaha NS10 and Dynaudio monitors
- Yamaha NS10 and Dynaudio Acoustic M4s

**Tape**
- Ampex 499
- Ampex 499 (digital) and 467 (analogue)
- Ampex 499 (digital) and 467 (analogue)
- Ampex

**Comment**
- “We did a couple of tracks at Protocol and Angel, but most of the project was recorded and mixed at Master Rock. I wanted to work there because Gary, the house engineer, is so good and in this job it’s the people who really make a difference” – Ed Buller.
- “We wanted to record 96-track digital and the Eurosound mobile was the only one able to provide the technical standards Neil demanded for the project. In all, 14 concerts were recorded. The band’s performance was so consistent that it sounds more like a studio album than a live one” – Paul Cummins.
- “The Mill is a very fine studio – we chose it because we particularly like the sound of the desk and the monitors. If you are not working, there isn’t much to do so we just worked very hard” – Ciaran Brennan.
- “I did a few tracks and some songwriting in New York because I wanted to work with some of the classic US soul musicians. The rest of the time we were in one or other of the Sarm studios because I really like working with their engineer Ren. I use Sarm so much I must be their best client!” – Nigel Lewis.
- “We used Real World on the last album and we went back because we like it there. We used Bernard’s basement because it was the closest we could find to Bernard’s kitchen!” – Stephen Hague.
- “Analog tape is friendlier to rock, it captures the umph and crunch and keeps the “Hair” on the signal. Digital is technically perfect – which rock should never be!” – David Coverdale.
Murphy's First Law of Multitrack Recording dictates that if a piece of recording equipment is going to break down, it will pick the worst possible moment to do so - usually when the studio is playing host to its most prestigious client who is halfway through a particularly crucial remix. This is one nightmare scenario that every studio owner dreads. For not only can lost time mean lost money, but should something go so badly wrong that the session has to stop, it could very easily mean lost business too, as the act or the A&R team decide to take their next project elsewhere.

Thankfully, today's studio equipment is designed and manufactured to such a high standard that complete breakdowns are a rarity. And when they do occur, such faults are invariably mechanical, which means they're easier to remedy.

"I can't remember the last time we had to abandon a session completely because of faulty equipment," says David Yorath, producer and owner of Surrey Sound Studios. "Of course things can go wrong, but the better you maintain your studio the less likely you are to suffer a disaster."

Most studios employ either full-time maintenance engineers or use reliable 24-hour contractors. Those that don't, rarely stay in business for long.

Maintenance engineers can generally fix mechanical faults without having to call in the manufacturer because the equipment is based on technology that has been around for some time. Console design has long been modular which makes fault-finding and fixing relatively trouble-free.

"We keep a stock of standard spare items like driver units for the speakers and channels for the desk," says Yorath. "If one of those goes down then all you really need to do is empty the old part out and slot a new one in."

Computer driven equipment is more problematic. Here software faults can mean that either a programme will crash or one computer won't talk to another intelligently. Alan Winstanley, producer and director of Westside Studios and the residential facility Outside, says, "I'm not keen on computer driven equipment because it always seems to be going wrong."

"Most of the gear I use is mechanical rather than software based, and we have three full-time maintenance men. When computerised gear breaks down I'm off because I know it's going to take ages to fix and frankly it bores me."

But state of the art studio gear in the Nineties is almost entirely computerised. Thus many manufacturers expect to experience some teething trouble with new models.

David Beardmore, total quality manager of AMS Neve, says, "Complex equipment such as the Capricorn, Logic or Audiofile is so software dependent that it's not unusual to have trouble interfacing them with our existing computers."

"We try to minimalise problems by asking lots of questions before the equipment is installed so that all the computers talk to each other properly. Then we send in dedicated service engineers to commission it and give on-the-spot training. The client should always be left with a working product which he knows how to operate."

As part of its internal quality drive, all AMS Neve staff have to go through a training course.

"Fire fighting is only half of our role," says Beardmore. "We are far more interested in preventing problems in the first place."

AMS Neve, like all manufacturers, offers a warranty on its equipment, which will generally run for a year and cover all eventualities. Once the equipment is out of warranty, manufacturers will charge for service and repairs. Service contracts are a rarity. Indeed most manufacturers don't even bother offering them as the majority of studio owners are deterred by the high cost - which can be 10% of the original price of the equipment - and so don't bother to take them up.

Colin Pringle, SSL's marketing director, says, "We offer a one-year warranty on parts and labour. After that people pay as they go for repairs and service. But we don't offer a service contract because they are too complex to administer and there's no demand."

"In the UK our digital and console service departments are on call from 9am to midnight. We don't work all night because most studios don't work all night anymore," John Fraser, sales manager for Sony Broadcast UK's pro-audio division, says. "We run a support office which handles service and spares. This is based in London and is open during office hours."

"After 5.30pm our engineers can be contacted via a beeper and will either offer help over the phone or go out to the customer if the fault is really serious."

"We prefer customers to have an account with the office if they want us to be on call but we don't offer service contracts because no-one wants them."

Fraser adds that Sony gets a lot of service back-up from its main distributors - in particular HBH Hire & Sales
full-time engineers to repair faults. Sue Sillitoe finds out what after sales service is on offer

"We have just introduced a digital console and we are setting up an accredited training scheme so dealers will be in place to help customers if they have any problems with this new technology," explains, "We have set up a 24-hour telephone helpline manned by a software engineer to talk customers through specific problems."

The competition to get new equipment into studios is incredibly fierce. As a result, many studio owners suspect some manufacturers put new equipment on to the market before it has been properly researched, developed and tested.

Rod Halling, studio manager of The Mill in Berkshire, says, "Without exception, all manufacturers are releasing product too early and leaving the customer to sort out the glitches by themselves. Not only is this time consuming, but it's bad for business and everybody's credibility if it means that sessions go down.

I have no objection to helping out with R&D. In fact, we worked with Studer for six months to de-bug its D820 48-track DASH multi-track tape machine. But I'm not amused when manufacturers use us as guinea pigs after I've paid the full price for a new piece of gear," says Halling.

His views are echoed by distributors who often find themselves caught in the crossfire between a manufacturer anxious to push new product and a customer base all too ready to complain if something goes wrong.

Steve Angel, sales director at HHB, says, "Some manufacturers know damn well that the product isn't ready for release, but they still put it on to the market. If they're based in the US or the Far East you also have to cope with time differences and language barriers when something goes wrong." HHB's solution is not stock product until it is sure it is ready. "We have a highly trained service department and we put new products through an evaluation process before we take them on. If something isn't right we won't touch it because we know our customers wouldn't thank us for supplying poorly designed product."

Gary Robson, director of Stirling Audio, adds, "We know some manufacturers rush products on to the market. But the customer is king, and if he wants the equipment then we're often forced to supply it."

"Of course, most items work perfectly for most customers. But then maybe one user in a hundred will discover one little bug not even the manufacturer knew existed. Most people believe that if you need to change the software in order to fix a fault then that should be done for free. But if it's a case of adding new features and programming it's effectively an upgrade and so we would then feel justified in making a charge." Both Robson and Angel are often asked to fix faulty gear that they didn't supply. They advise customers to take care as cheap prices often mean poor after-sales service. "Quite simply, you get what you pay for," says Robson.

But if distributors feel like guinea pigs in the middle, hire companies have even more to cope with. As they are very visible, many manufacturers rely on them to help break new equipment on to the market.

This means hire companies have to be very good at sorting out problems - usually in the event of a breakdown by replacing one piece of gear with another.

Andy Hilton, of Hilton Sound, says, "We get a good deal of support from manufacturers. In turn, we try to pass that support on to our customers. We are on hand to give advice, but generally we find customers hire equipment which they already know how to use and don't need too much help with."

"We don't send out manuals as a matter of course because so many don't come back, but we always ask the customers if they need one."

Which, of course, nobody ever does. Until that moment the manufacturer never imagined could happen actually does happen, all the wrong buttons are pushed in exactly the wrong order and a whole chain of meticulously programmed Midi machinery suddenly suffers an attack of terminal amnesia. Then Murphy's Second Law of Multitrack Recording comes into play. Every time you want a maintenance man in a hurry, his telephone is always engaged.
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Rack-packed axe attack

With guitarists opting for more and more sophisticated effects, it's no longer just the keyboard player who can up sticks and take the studio on the road. By David Anthony

Banks of outboard gear, backlit displays and flashing LED's used to be the domain of the keyboard player.

But increasingly it's today's guitarists who are making the biggest investments in rack-mounted technology.

Amplifiers may have shrunk in size but the range of fully programmable outboard signal processing equipment is now wider than ever and extends from multiple echo compressors, graphic equalisers and beyond.

The inevitable shift towards studio-quality equipment for guitarists started in the early Eighties when LA session stars like Steve Lukather took a Lexicon - then the state of the art studio reverb unit - on tour. Other pieces of equipment, like the jacket-pocket-sized Rockman equalizers and beyond.

The market expanded rapidly with the appearance of other landmark items like Roland's G80 multi-effects processor, the Korg A90 and the first miniaturised Zoom multi-effects boxes. It finally came of age in March 1992 when Marshall, that pillar of traditional rack amplifier values, produced its first rack-mounted pre-amp, the JMP 1.

"We recognised that players require more flexibility and control over their sound," says Marshall marketing manager Simon Alexander. "And rackmounting is the only way to achieve it nowadays."

The techno-friendly professional is now faced with a bewildering array of dedicated signal processing gear.

And, says Doug Chandler, proprietor of west London guitar shop Chandlers, sales are split evenly between high-profile players seeking top quality equipment regardless of cost and younger, less experienced guitarists who want the most effects for their money.

"Japanese equipment like Zoom and Digitech usually try to give you the most 'bangs for your buck' but what the top end of the market really demands is a clear link of signal and simplicity of operation," he says.

The latest multi-effects units like the Zoom 9120 or Digitech RP1 are obviously compact and convenient and offer a range of highly impressive, preset sounds, highly suited to the semi-pro player. But they rapidly become over-identifiable and cliched.

The top players prefer therefore to assemble their own custom combination of sound modules to create their own individual voice.

"There is also a fashion element to all this," says George Moulton of London's Soho Soundhouse. "Heavy rock players in particular see stars like Steve Vai pictured with a whole fridgetful of effects units and feel that they must have them too," he says.

The very top end of the market, where single items can cost in excess of £2,000, is dominated by Eventide, Lexicon and TC Electronics, with other companies like Rocktron and ART offering ranges of more competitively priced but no less professional quality equipment.

Over the years, session guitarist Jim Barber - a veteran of Rolling Stones and Mick Jagger solo albums has advised players like the late Phil Lynott, Lou Reed and The Edge about top of the range systems which can cost anything up to £50,000.

Since every player has different needs, there is no such thing as the ultimate system, says Barber. Frequently the purchase of a new item of outboard equipment will expose the weaknesses of others in a player's existing system and prompt further purchases or upgrades.

"But if you look at what those big guitar players like Mark Knopfler, Dave Gilmour, or Joe Satriani are using you'll find their rig is changing all the time," he says.

As the rack grows, it becomes increasingly important for the player to have full control over his programmes and thus his sound. Here the Midi systems which revolutionised keyboard technique and technology have benefited the guitarist too.

Custom-designed Midi controllers like the Rocktron Midi Mate and Digital Music Corporation's Ground Control provide the facility to change with one stamp on the pedal, and with no audio dropouts, between predesignated combinations of settings on the effects units in the rack.

This is a must for many touring players who find they must recreate in real time the varied tones and textures of composite guitar parts built up from hours of studio overdubs.

"Sometimes you have to get down to some serious programming with maybe a dozen or more effects changes in the course of a single song," says Chris Tsangarides, producer of heavyweight guitar bands like Sisters Of Mercy, Gillian, Gary Moore and US chart toppers Concrete Blonde.

"Recalling them all to order would be impossible without Midi," he says.

Tsangarides is a particular advocate of Rocktron, the versatile US-designed component system whose Intellifex, ProGAP and Chameleon units are much favoured by American bands like Skid Row, Queensrche and Ugly Kid Joe.

Versatility and compatibility apart, Tsangarides believes that Rocktron have scored by being one of the first manufacturers to ditch the touch-sensitive buttons favoured by early digital designers for old-fashioned, feel-it-in-the-dark ergonomics.

"Even nowadays many guitarists still suffer from technophobia," he says. "There's no denying that old ways did actually have something going for them. There's no substitute for knowing how much bass you've added just by looking at the position of the knob."

Indeed there has been something of a backlash against the silicon chip among modern guitarists. Solid state equipment may be reliable but the distinctively 'clinical' sound produced by transistors is considered by many to be too cold and modern, where valves are warmer, richer and more classic in tone. Thus manufacturers like ART, TC Electronics, and GrooveTech are incorporating valve or analogue circuitry into otherwise fully programmable and Midi controllable units which were once dominated by silicon chips.

Others like Award and Tube Tech have taken the step-backwards-to-go-forwards philosophy to its logical conclusion equipping its latest range of studio dedicated compressors and preamps which offer studio quality sound from all valve units.

It mirrors the mood of many blues players like Gary Moore, who have turned away from technology and gone back to basics and their old Marshall combos or four by 12 speaker cabinets.

But, says Phil Beaumont of north Midlands suppliers and customers Workshop, the trend is almost entirely the other way among those studio-oriented guitarists who want their equipment to deliver the tight and crisp sounds demanded by producers, record companies and CD conscious public alike.

"An increasing number of players are asking for their rack systems to include speaker simulators so they can avoid the inevitable problems with colouration and distortion you get with a conventional loudspeaker cabinet," he adds.

Speaker simulation was pioneered by the German manufacturer Palmer in 1989 and it has set standards for others to follow ever since.

But while the fans out front get to hear the big hits played closer than ever to the way they sound on CD, the boys in the band need to shake some action and shift some air too. So, the next updates will be smaller than little more than an update on the good old split lead, the modern guitar player's fully controllable signal still has to feed live amps and speakers.

And the odds are they'll be turned up about as loud as they can go - up to 10 or even 11.
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Remember where you heard it: Whiling away four hours in Washington airport last weekend, Arista A&R man Jogs Camfield's nascent friendship with a fellow traveller was terminated when his barely buddy collapsed and was rushed to hospital by paramedics...

Best wishes to RCA marketing director Hugh Goldsmith who was spotted shopping for boots on Friday in preparation for his attempt this Saturday to scale the heights of Snowdon, Scafell Pike and Ben Nevis – and all within 24 hours. It's all in aid of the Royal Marsden Hospital Cancer Appeal. Give him your support and cash on 071 973 0011...Woolies’ Martin Davies reports that the chain's CD singles sales have been unaffected by last month's 50p price hike from £2.99. "We're still just about the cheapest in the market," he says. Obscure fact time: Pinnacle sales manager Steve Dickson revealed at Umbrella's sales and distribution panel that it costs him £32.50 every time he sends one of his reps into a shop...There will be no long speeches at this Thursday's launch for In The City in "the garden" at Kew. "We're restricting everyone to a 90 seconds," he says. Tony Wilson...Meanwhile Wilson is teaming up with Pete Waterman for a pilot music TV show based on US film review show Siskel and Ebert...What were Stuart Hard at work at the recent managing directors conference in Boca Raton, Florida, top BMG execs were treated to a live performance from none other than Rick Astley, whose next album is out on RCA this autumn. Maintaining the perms-taps and loud shirts were (l-r): Monty Ladhner (president, Monti Music), Rudi Gassner (president/CEO, BMG International), Astley, Michael Dornemann (chairman/COO, BMG), John Preston (chairman, BMG Records UK) and Jeremy Marsh (managing director, RCA Records UK).

The Brit Trust had plenty to smile about last week when it received a cheque for £50,000 raised from ad revenue from this year's Brit Awards magazine. The cheque, along with another for £5,000 raised by One FM during its 21st birthday celebrations, was presented at a ceremony at the Brit School. Enjoying their time at the school (l-r): Brit music executive Line Anderson, awards chairman Bob Dickins, Britania managing director James Middledorfh and BPI chairman John Deacon.

Hornall, Pete McAmley and Rondor's lawyer celebrating in a pub with Fairground Attraction writer Mark Nevin last week?... Island MD Marc Marot's April Fool on his staff now looks extremely prescient: remember he kidded them they had only three weeks to prepare a campaign for a U2 single featuring Adam Clayton on vocals. The reality is almost as strange with the Edge handling the rap on featured track Numb...Sony's Paul Burger and Rob Stringer raised eyebrows with their enthusiastic marketing support for Sade's No Ordinary Love but the result last week was the singer's best chart position for nine years...That terminally modest columnist Mr J King rings to point out that he is responsible for changing the course of human history, or at least for Magnet's release of Inner City's Bad Boys. He so harangued newly-arrived Magnet chief Mark Dean about his choice of a follow-up to Smooth, that Dean relented and Bad Boys is out in July...Peter Reichardt was in bullish mood after winning the "mother of all publishing battles" to sign P.J Harvey to EMI Music Publishing. Jamiroquai's strong performance was another reason for satisfaction: Guy Moot signed them to the company before they had finished recording their first single for Acid Jazz...Reichardt was one of the many publishing execs who travelled down to the Orange last week to catch Lena. Also spotted were Robin Godfrey-Cass and bds from Rondor Music, Windswept, Island Music and Chrysalis Music...It was all high jinks on the Algarve where MCI/VCI was holding its sales conference over the weekend. MCI chief Peter Stack retired early, only to be woken at 6.30 am by room service bringing everything on the menu to his room. The guilty party? VCI boss Colin Lomax, who had changed his colleague's breakfast order...Congrats to Karin Clayton of One Management and Geoff Dugmore on the birth of Louie, who clocked in at seven-and-a-half pounds...Sad to note the death of Duncan Browne at the age of 46. Among the artists who covered his songs were Patti Smith and Barry Manilow...Anyone trying to call Arista on Friday would have had problems getting through – the whole office was on a day trip to France. Now RCA staff are asking when they go on theirs...A cocka-hoop London Records has claimed the first platinum single since Whitney Houston and Charles & Eddie with Ace Of Base.
Don't you know Mr. M?

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