Outsider gets Columbia

Sony chief Paul Burger has hired US artist manager Kip Burger to take the managing director's seat at Columbia which has been vacant for almost a year. And in a separate but connected move Burger has appointed former Ten Records MD Mick Clark to act as a "fourth A&R source" alongside MD Mick Clark to act as a "fourth A&R source" alongside management company MAM.

The appointment has been the source of much speculation since Burger took over at Sony in January.

His deputy chairman Tony Woollcott has been managing the label - which has a staff of 24 and a turnover thought to be around £45m - in the interim.

Columbia is historically the UK's most successful record label, accounting for 5.3% of the singles market and 6.5% of the albums market last year.

Burger admits he met a "considerable number" of candidates for the job who were already working in record companies, but he says the decision to look outside the record industry reflects the new spirit at Sony.

"In the past [Sony] was viewed as a very corporate kind of place," he says. "But I don't believe the formula for success is being corporate or doing the expected."

Meanwhile Clark, who takes up his new job reporting to Burger today (Monday), is expected to have a flexible role with the acts he finds being marketed through whichever label is thought most suitable.

Initially, he is expected to work with Columbia, which has not had a head of A&R since Rob Stringer was promoted to head Epic in April. Clark, 36, left the Virgin group in December after 11 years, latterly as MD of Ten where he signed Soul II Soul, Maxi Priest and Inner City.

Artist development will also be a key role for Krones, who inherits a label best known for its work in marketing US repertoire.

Burger says, "It's difficult to have too much talent at A&R. The UK has gone through a lull in talent terms, but it's my view that we are on the cusp of the pendulum swinging back."

Krones's experience of both the UK and US markets will prove an asset in selling UK acts abroad, says Burger.

Sony has enjoyed a recent renaissance in its fortunes with the Spin Doctors, Sade and the Manic Street Preachers all scoring highly in the charts.

Midweek figures suggested that Jamiroquai's debut album was likely to hang on to the number one slot this week.

Alasdair George, 31, has joined Sony as manager, business affairs responsible for Epic after eight years with solicitors Compton Carr.

Stars line up for Fripp vs EG case

The High Court battle between EG Group and former client Robert Fripp is expected to feature a star-studded line-up.

"I have witnesses in place ready to contribute testimony," says Fripp, who is seeking damages, compensation and costs from EG, which handled his affairs for 23 years.

EG founders David Enthoven, now Bryan Perry's manager, and John Gaydon, head of PolyGram International TV, left the company in the Seventies, but have pledged support for Fripp.

During his two-year battle Fripp has maintained contact with former clients such as Brian Eno, Ferry and producer Pete Sinfield.

On Friday, lawyers for Fripp were expecting to serve a full statement of claim on a number of EG companies as well as principals Mark Fenwick and Pete Sinfield, who says he "welcomes the chance to resolve the case", but regrets it has to be through the courts.

Set to launch in the first quarter of 1994, VH-1 will help MTV move towards subscription. A third subscription channel, Nick At Nite, is being launched with BSkyB in September. By that time a decision will have been taken on whether to scramble the MTV Europe signal. MTV Europe chief Bill Roedy says MTV has been researching VH-1 in the UK for six months. "It will be a perfect compliment to MTV."

While VH-1 will resemble its AOR-based US sister operation, it will target a UK audience. "MTV Europe is successful because it's home-grown," says Roedy.

The channel will be based in MTV Europe's north London offices but will have its own presenters.
It is the summer of '93 and the UK charts are overflowing with Reggae, but in the past ten years UB40 have almost single-handedly kept the crossover Reggae market alive. They have had hits in every year since 1980 and their last album “Labour of Love II” reached an extraordinary 5 million sales worldwide.

Last month UB40 crashed back into the Charts with the monster Number One “Can’t Help Falling In Love” and July 12 sees the release of their blistering new album “Promises and Lies.”

Massive band, larger than life personnel, huge sales, wicked sounds - UB40 are a truly world-conquering act and this is a big big album. No Lies!
Erlap leaves Mute for new PolyGram role
Mute Records general manager Osman Erlap is to join PolyGram International as vice president later this month.
Erlap, who has had a varied background working both in record companies and, for nine years as an investment banker on Wall Street, will report to PolyGram International president and CEO Alain Levy and UK chairman and CEO Roger Ames.
He is being recruited to work on various unspecified projects.
Erlap previously worked at Atlantic Records in the US before joining Mute, one of the UK's most successful independent labels, as general manager three years ago. Mute is still finalising how his position will be filled.

Basca boss in PRS vote row
Guy Fletcher is under pressure to resign from the chairmanship of Basca following a row over a letter he sent to members of the songwriters' body endorsing candidates in the PRS council election.
In his letter to Fletcher, Murray, says he is "appalled" by the "precipitous" and "scandalous" circulation of the letter which was never approved by the Basca council.
"To my horror," he adds, "Basca members were urged to practice "tactical voting" by supporting these members alone.
He continues, "It has long been considered inappropriate for Basca to interfere in an official capacity with the affairs of music publishers."
And he concludes, "I now feel that in the light of this controversy and its implications, you should seriously reconsider your continuing position as chairman."
Basca vice-president Mike Batt, who is himself no longer a council member, adds that although he believes Fletcher made an innocent mistake, he "overstated his remit".
"I have spoken to two councilors who weren't even told about it and only found out when they received Mitchell's resignation letter through the post," he adds.
Fletcher dismisses the issue as a "storm in a teacup", saying the letter was not discussed by Basca's council since the matter arose between meetings.
"Nothing improper has gone on," he says. "It's a Basca policy that we support our member.
"All PRS matters are exceedingly sensitive at the moment. The relationship between members and management and executive is so delicately balanced that almost anything of this kind blows up into a storm."
Ballot papers for the PRS election will be sent out this week to the society's members, to be returned by August 5.
The votes will then be counted and the winning candidates will be presented for appointment to the society's general meeting on September 8.

New faces boost APRS show
More than 5,400 people visited the studio technology exhibition APRS 93, an increase of 4% on 1992.
Of the 102 companies that exhibited at Olympia in London from June 23-25, 32 had not attended the show before.
There were more radio, television and audio-visual companies than last year and a large number of products on view for portable project studies.
The international exhibitor list was boosted by US companies AT & T Digital Systems which showed off its DISQ digital mixer and Digidesign which displayed a selection of video and audio software products.
Cambridge-based radio broadcast equipment distributor Harris Allied, which launched its European division last year called Harris Allied Europe, promoted its studio automation system Digilink.
"We were a bit sceptical about attending because we specialise in radio broadcasting equipment, but we had a surprisingly good show," says European sales coordinator Judy Fawcett.
APRS chairman Dave Harris says the increased diversity of products on show reflected changes in the direction of studio equipment requirements.
"With the increase in video-related products the recording industry is turning towards a more diverse marketplace, particularly as the consumer now has a wider choice of products for home entertainment and professional use," he says.
APRS organiser Philip Vaughan says he will announce the dates and venue for 1994's show at the end of the month and distribute to exhibitors a detailed breakdown of who visited the show so they can follow up sales leads.

Elspa strike hits games pirates
Copying equipment and more than 1,000 pirate games discs were seized last week in the first raid in a new anti-piracy campaign launched by games trade body Elspa and the Federation Against Software Theft.
The two organisations have joined together to fight the illegal copying of software cartridges on to computer disks which they claim is costing the games industry more than £300m a year.
They will now take out private prosecutions against pirates and apply for summons to seize cartridge copying equipment if the police and trading standards officers fail to take action.
Last week's raid on a shop in Manchester's Corn Exchange was conducted by Post Office John Loader and the Greater Manchester Police.
"We will now set about ensuring that the appropriate punishment is delivered through the courts," says Elspa general secretary Roger Bennett.
"We have been aware of the threat of cartridge copying for some time, and the joint team will monitor possible offenders, gather evidence, make raids and then consistently prosecute," he says.
Fast was formed in 1985 to protect the copyright interests of software companies including games giants Nintendo and Sega.
The organisation says it has a network of private investigators working throughout the country visiting some of the most popular outlets for pirate discs such as boot fairs and markets, both of which are also regularly used by music cassette pirates.

The lack of formal training within record companies has long been a source of complaint.
The tendency to treat personnel management as a necessary evil rather than an active resource means top executives emerge more by accident than design.
Maybe that's why companies are increasingly having to look beyond the traditional option of poaching from their rivals.
RCA has already hired a magazine publisher as its marketing director, and the grapevine has it that two other companies will soon make senior appointments from outside the record business.
Some noses are inevitably put out of joint by these hirings, but the injection of new blood and new ideas to the business has to be a positive. What it doesn't solve, of course, is the problem of training.
No one questions that artist development is a prime role of a record company, but it's worth remembering that staff development is every bit as important too.
It's always been a mystery why no one has really invested in training machines for music.
It's odder still that it has taken an artist manager to come up with a viable system.
But that seems to be exactly what Miles Copeland has done.
Most developments in music retail focus on existing outlets.
The beauty of the Copeland plan is that just as Pic-A-Tape and EUR have successfully taken music into non-traditional outlets, it too should allow operators to reach the lapsed consumer who wouldn't enter a record shop if you paid them.
We wish him luck.
Speech wins FM band

The first mainy speech-based commercial radio station to launch outside London will start broadcasting across the North-east in September 1994. Radio North-east, backed by Border Television, will bid for an easy FM, Heritage Radio, Sound FM and The Mix to win the eight-year licence to broadcast across Tyne And Wear.

The revamped Network Chart is great news. At last, we have a unified Top 10 singles chart in the important media outlets. Now all we have to do is to extend that to cover the full Top 40 and the albums chart.

You can hardly blame the retailers for developing their own albums charts after the crazy BPI decision to exclude compilations.

That move accelerated retailers' shift to their own charts, and record companies are now paying (through the nose) for their short-sightedness. I am currently involved with an album that is shortly to be released. It is ridiculous that in the best-selling record market in the world I know where that album will chart in most stores before it is even released.

Singles are a different matter. Maybe the chains do get caught with records that fly in and out of the chart in three weeks, but the solution to that is surely to let the chart down or get your buying right.

And don't forget the opposite, where the bigger, more conservative chains sell big hits weeks after they have peaked. This also distorts the chart to prevent newer acts entering.

Surely these can be sold as “recent hits” without having to be actually in a store Top 40.

The singles chart is so important as a marketing tool that all facets of the industry, particularly those who contribute to its make-up, should use it – taking the rough with the smooth.

If a contributor doesn't like the way the chart is run, it must be up to them to stay in the game and fight for change.

At the same time CIN must see to it that the chart moves with the times and constructive rule changes don't get bogged down. We need a decision to revamp the chart to the benefit of all.

The Association of Music Industry Accountants was inspired by founder Harvey Goldsmith’s suggestion that accountants should press for change to the legislation introducing VAT on live performances from January.

Among the works under discussion are recordings by artists including Sir John Barbirolli, Baroni Memmishin and Sir Adrian Boult.

“Talks are very well advanced and hopefully the first contracts should be signed in the not too distant future,” says BBCA director Monty Lewis.

BBCA plans to license the recordings to two or three large labels that can guarantee worldwide distribution. Among the leading contenders is Pickwick.

Lewis says BBCA “slow-peddled” all its discussions during nearly two years of negotiations with EMI over a test case concerning archive performances conducted by Barbirolli.

EMI maintained it had an exclusive contract with Barbirolli. But last week, just hours before the case was due to be heard in the High Court, the company agreed to allow BBCA to license all pre-digital recordings by its classical artists with their permission.

All product will carry a BBC Archive logo that will be tailored to the individual label’s requirements.

Lewis says he is confident following the EMI settlement that agreements that will be reached with other labels over classical recordings by their exclusive artists. “I think we will be able to settle with those labels in the same way we did with EMI,” he says.

Aless McIntrye, head of legal affairs at PolyGram’s Decca label, confirms that BBCA approached the company months ago about recordings by Decca artists Benjamin Britten. “We have not had any answer and we are watching developments with interest,” she says.

More than 50 unsigned acts will play at In The City '93 in keeping with the talent theme of this year's event.

The bands will play in support slots at some of the city's leading venues as well as headlining smaller gigs.

Some will also appear at the free Musician of the Year Awards event on September 11 to 15. The event is being sponsored by Tennant's newly launched lager brand TAG.

Radio One FM will broadcast live shows from the 1,700-capacity Academy on Mark Gregor's show.

Among the labels hosting showcases are Geffen, Creation, North-South, Mute, Warp and Planet Four.

Dance nights will be hosted by labels such as Frr and deConstruction and clubs including Soak from Leeds, Stoke-on-Trent, Mr Scruff and Hacienda, which hosts the DMC DJ of the year awards.

EMI Music president Jim Fifield earned a massive £460,000 basic wage, while EMI chairman Colin Southgate received a £230,000 bonus on top of his £1.2m basic annual salary last year.

The bonus was £1.2m more than Fifield received the previous year, according to Thorn EMI’s annual report for the 12 months to March 31, 1993.

The sum includes £1.08m earned as part of a rolling three-year incentive scheme. Fifield, Thorn EMI’s only overseas executive director, also earned £1.85m which he hopes will be payable in the future.

Thorn EMI chairman Sir Colin Southgate received a £219,000 bonus on top of his £460,000 basic wage, while finance director Simon Duffy earned an annual payment of £3.05m in relation to share options, which he was granted on joining from Guinness.

Details of payments to directors at rival majors are unavailable because of foreign ownership. But financial analyst Cliff Dane says Fifield’s salary package is likely to be “the highest in the global record industry”.

WEBBO
Industry lags behind Government in support for National Music Day

No change for Saturday sales

National Music Day had little effect on music sales, despite being extended to Saturday so stores could boost trade. The multiples report that it was business as usual. "Sales were good anyway because of the quality of albums launched in the previous couple of weeks such as Jamiroquai's Emergency on Planet Earth. Also the hot weather kept people away from the stores," says an HMV spokesman.

And while independents distributed the official NMD brochure and advertised local events, few organised any other kind of promotion.

NMD chairman and promoter Harvey Goldsmith expects retailers could have done more. "They could have offered 50p record vouchers inside the brochure," he says.

Goldsmith is also critical of the lack of preview coverage for NMD in the national press. "Apart from the trade press only the Daily Mirror with its eight-page feature gave us any decent coverage," he says.

"We made the front page of The Sun only because people were hurt at the open-air event at Crystal Palace," he adds, referring to the 400 teenagers who collapsed from heat exhaustion during performances by Take That and East 17 at Capital FM's roadshow.

Goldsmith sets agenda for 1994

National Music Day organiser Harvey Goldsmith says he is confident of doubling the funding for next year's event, thanks to an increased commitment from the Department of National Heritage.

The promoter, who has been in talks with the department since the end of the inaugural event last year, says he is confident it will cover the overhead costs of up to £250,000 for NMD's NMD, scheduled for June 25/26. The money would be a shot in the arm for the event, which was this year organised on a budget of just £110,000.

The National Heritage Department contributed £60,000, followed by the Arts Council (£40,000) and the Musicians' Union (£10,000).

"It looks like the running costs will be covered next year, so we now need money from the record companies to promote the event properly," says Goldsmith. "National Music Day has bed itself down now so we can really go for it, but we need about £1m in total."

In a further boost to NMD, MCPS and PRS are jointly donating £5,000 prize money so a competition can be held next year to find a theme tune. Overall around 750,000 people attended 1,100 NMD events across the country last weekend.

National Heritage Minister Peter Brooke helped launch the festivities at a reception at Bluthners Pianos in London's Berkeley Square. Also in attendance was Goldsmith, who began a gruelling tour of 22 NMD events in 39 hours.

He visited Thorpe Park where 25,000 turned up for a musical jamboree featuring the BBC Big Band, and teamed up with Mick Jagger at a multi-cultural music and dance festival at Chiswick House.

The BPI says that its members supported 25 gigs across the country, RCA Records hosted a packed showcase for acts including Omar and Jason Rebello at London's Borderline, while 1,700 people turned up at EMI's open days at its CD packaging plant in Swindon and at its distribution plants in Leamington Spa and Hayes.

Copeland heads vending venture

Sting and Squeeze manager Miles Copeland is turning retailer after a $1m investment in what he says is the world's first fully computerised music vending machine.

Copeland company Vending Intelligence has emerged as the supplier of the machines set to be trialled in UK supermarkets by PolyGram subsidiary Karussell.

The manager formed the company after striking an exclusive worldwide distribution deal with Florida vending specialist Royork Corp, which originally developed the machines for video rental purposes.

The £10,000 machines, which have been on test since October last year, carry up to 48 titles and up to 980 units. They offer a 30-second sound sample of each title in stock and accept payment by cash or credit card.

A modem link means operators can monitor stock levels remotely.

Copeland is offering sale, lease or joint venture terms.

"The problem for the entire industry is how do we sell product to the lapsed consumer," says Copeland. "This machine addresses that problem."

Andy Heath of Momentum Music was elected president of the Music Publishers' Association at its agm last week. Richard Toeman of Josef Weinberger was re-elected vice president.

Graham Budd, music product manager at WH Smith for the last five years, has been appointed audio acquisitions manager at Pickwick. He replaces John Howarth, who left the budget operator for the position of head of MCA's special projects division.

BBC Enterprises more than doubled profits before tax and interest in the year to the end of March to £11.5m on turnover up 11% to £323m.

Sales in the Consumer Products Group, which includes BBC Video, rose 9% to £60m.

Gut Reaxtion has formed Gut Regional Promotion to target specialist radio, BBC and local radio stations and regional TV broadcasters. The new division is headed by Stephen Tandy, formerly managing director of Station II Station.

Lawyer John Kennnedy and accountant Steve Abery are among the seminar chairmen at a one-day conference on Record and Music Publishing and Distribution Agreements at the Grosvenor House Hotel tomorrow (Tuesday). Details from Hawkinsmere on 011-824 6627.

Partridge & Storey has been appointed to handle the national PR account for HMV UK.
Backstage at National Music Day

Mick Jagger flew back from the US to participate in NMD. One of his stops was a multicultural music and dance event at Chiswick House, where he heard the Métronomes Steel Orchestra.

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Tony Mortimer and the rest of East 17 journeyed south from Walthamstow to play at Capital FM's roadshow at Crystal Palace.

The opening NMD event was held at Bluthners Pianos in London, where (l-r) Harvey Goldsmith, MCPS communications manager Julia Heddon, MCPS deputy chief executive Tom Bradley, NMD organiser Brigita Amey, National Heritage Minister Peter Brooke and PRS public affairs controller Terri Anderson watched Caroline Clipsham play Chopin on a piano once owned by the composer.

EMI president and ceo Rupert Perry (centre) and factory manager Tim Crouch were in the audience at a performance by a local saxophone quartet at the company's Swindon CD plant.

Al Jarreau (left) headlined the Sunday Jazz on a Summers Day concert at Alexandra Palace.

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THE THREE CABALLEROS (Buena Vista Home Video D200912). Donald Duck picks up the Latin American rhythm in this Disney feature from the Fifties. It stands to benefit from a substantial summertime promotion for classics such as Peter Pan and Basil The Great Mouse Detective, spearheaded by a PR attack on the women's magazines and a Burger King joint promotion. Posters and special in store stands are available.

BONNIE SCOTT/ LAUREL & HARDY'S LAUGHING 20's (MGM/UA Home Video 5035618). The second tape in this double bill is particularly collectible as it rounds up moments of mayhem and madness from Laurel & Hardy's many classic shorts. A joint promotion is set to run with Robson Books around publication of Babe: The Life Of Oliver Hardy and there are also reviews and competitions arranged in the national and regional press.

RICK MAVALL PRESENTS...MICKY LOVE (Castle Vision CVI 1632). Comic Riki Mayall recently expanded his reputation with three LWT specials of which Micky Love was most memorable. Hughie Green, Malcolm McLaren and Eleanor Bron all crop up in cameo roles in this classic farce which hinges on a disastrous chain of events in a TV station. Castle Vision is backing the release of this and its companion tape Briefest Encounter and Dancing Queen with national press advertising.

UNDERSTANDING Reflexology (Beckmann Communications BHF 004). Here's everything you ever wanted to know about reflexology, the ancient art of massage to the feet, which can reputedly relieve aches and pains all over the body. Women's magazines are guaranteed to devote column inches to the subject and it should succeed in delivering a reasonable market.

ALI & Frazier: Uptown Top Ranking (Arista 7422115842). This clever if calculated remake of the Ali & Dona chart-topper incorporates elements of The Way I Like It and Ace Of Base's All That She Wants. It is sure to be a fairly big hit for the girls who box clever with their names.

DONNA DE LORY: Just A Dream (MCA MCSTD 1750). Madonna's backing vocalist debuts with a song Madonna co-wrote and produced for her with Pat Leonard. The connection is bound to create interest, and the song - a bright, breezy and hook-laden pop/dance confection - delivers in fine style. A deserved hit.

MILLTOWN BROTHERS: It's All Over Now Baby Blue (A&M 5803307). The Milltown Brothers' lively, jangly version of the Dylan song won't please purists, but it has commercial potential beyond any of the group's own recent singles. It should do well, and is helped by the inclusion on the CD version of three other Dylan songs, none previously available.

TATE MY F stylist and top ranking (Columbia 8132115542). This fairly intimate mid-tempo workout has pleasant harmonies and a glossy sheen, although the song itself is more than some of the group's previous efforts - none of which really matters, as it's bound for the Top Five.

DEACON BLUE: Hang Your Head (Columbia 6594602/5). This is an unusual single for Deacon Blue, less commercial than usual with phasing and an indie feel. As such, it will not be one of their biggest hits.

OMD: Dream Of Me (Virgin VSDG 1461). Dream Of Me is a strange track built on top of Love Unlimited.

Take That: intricate mid-tempo workout Pray is bound for Top Five.

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Mainstream - Singles

Orchestra's classic Love Theme. The stringing strings are offset by McCleary's warbling and the whole idea works well.

MICK JAGGER: Out Of Focus (Atlantic A 7322). Jagger's latest single offers a hint of a dance groove, while the guitars threaten to break into Tumbling Dice. The effective use of the influence's retro track from Jagger's solo album, it meanders pleasantly and will give the Stones singer another hit, albeit not a substantial one.

SECRET LIFE: Love So Strong (Cowley RODED 18). Secret Life's stunning soul/gospel/house revival of Stevie Wonder's As Always inexplicably failed to reach the Top 40 earlier this year, but this slick new creation, which debuts at the Club Chart at number three, is certain to compensate. It's a glorious track and comes in an array of mixes.

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achieve the levels of commercial success in the UK it has long enjoyed in the US. All of the Top 40 action so far has come from State-side acts, such as SWV, but there are several homegrown acts waiting in the wings, including London trio Kreuz. Their UK Swing is a competent funky workout with sharp harmonies. If the track picks up the radio play it deserves, then it could do well.

THE GOODMAN: Give It Up (Ferfreedom TABX 18). Originally out on Fresh Fruit, this top tune is already an underground favourite, mainly because of its mad carnival-style percussion intro and afta, taking its direction from local tracks. It now has major label backing and is destined for bigger things.

PURO SESSO: Bump & Grind (One Off FOF7006). This Italian house track from the artists behind deliciously sexy soul, is surely just the ticket for the end of the week. The piano motif is very eighties, but the track itself has a little something for everyone.

SON OF GOD: Harmania - The Essential MW Stocking Guide (Chemical Records CMUK001). Mr. Proctor uses his every trick in the remixers' handbook on this thumping reworking that throws in familiar vocal samples (remember Beat Dis?), huge Hammond riffs plus wild percussion and still finds room for a harmonica. For those who like a bit of Balearic.

VARIOUS: West End Story Volume 1 (Musidisc 110652). In the early Eighties, UK label West End was one of the leading disco marques. The eight full-length mixes here, some on CD for the first time, define its melodic and broad parameters, from the Hi-NRG of Shirley Lites' Heat You Up to the neo-funk of Stone's Time. This is the first of five volumes and is well worth investigating.

TWINKLE: Golden Lights (RPM 108). In the early Sixties, Twinkle had her brief fling with stardom, scoring with Terry, a poignant biker disc based on Leader Of The Pack. A minor hit from this album's title track followed, but Twinkle never repeated her success. The songs here, taken from her Decca output in both hits, and are a curious mixture of the kitchen and the cute.

VARIOUS: Here Come The Girls 4 - You Can Be Wrong About Boys (Sequel NEXCD 238). Carefully culled from the Pye archives, this Sixties compilation includes no hits but is packed with collector's items, including Tito & Slim's Marshak & David song gifted to Anita Harris, pseudonymous efforts from Alina Gomez, octan Diane Keene and Katie Kisson and You Really Have Started Something by Britt Ekland. Fascinating.

JIMMY JUSTICE: When My Little Girl Is Smiling (Sequel NEXCD 241). The new edition of British Hit Singles records that Jimmy Justice had only three hits, all in the year 1967. So at first sight, a 32-track best of seems somewhat ambitious. In truth, the London-born singer was a fine vocalist, a blue-eyed southerner whose talent was sadly wasted.

PICK OF THE WEEK
DANCE 2 TRANCE: Take A Free Fall (Logic UK LUR018 via BMG/Arista). Frankfurt's DJ Dag has teamed up with Jam El Mar (of Jam & Spoon fame) plus vocalist Tony Clark for this hot follow up to the Top 30 hit, Power of American Natives. The distinctive spoken verses and the epic rock-style chorus help it stand out.

Andy Beever

GAYNYR: Rhapsoody In Blue, American In Paris, etc. Chicago Symphony Orchestra/Lennie Stravinsky: Rite Of Spring, Petrouchka, Four Etudes, Metropolitan Symphony Orchestra, London Symphony Orchestra/Dorati, (Mercury/Philips CD 454 3511-2). A studio recording targeting indie dealers with its Mercury campaign, aware that the label has legendary status among collectors, exemplified by these 71 minutes of classic performances. The album's soundtrack-style music magazine ads highlight 60 independent dealers stocking the Mercury range and POS material is available under the slogan "just three microphones and a touch of genius". Also notable is the Country Gardens album of seasonal English music (434 330-2).


GILBERT & SULLIVAN: Princess Ida, Pineapple Poll, Royal Philharmonic, Magica (Classical Editions) Sargent, Mackerras, Decca (436 810-2). Five releases culled from DG's 12-CD D'Oyly Carte G&S series, and from 12 July the price of two-CD sets is reduced from £11.00 to £8.25 (for two cassettes) in order to undercut rival versions.

GRIEG: Violin Sonatas. Augustin Dumay, Maria Joao Pires (Deutsche Grammophon 437 525-2). DG's high-quality Grieg Anniversary Edition has sold in well and this disc from a highly regarded duet duo repeats the formula of striking packaging and fine playing.

GERSHWIN: Rhapsody In Blue, American In Paris, etc. Chicago Symphony Orchestra/Levine: Decca (Deutsche Grammophon 436 1239-2/4-3). Levine as pianist and conductor on this zesty album heralds a campaign from DG which emphasises the recording of Grieg's expertise outside operas - he is taking his Metropolitan Opera Orchestra (renamed the Met Orchestra) on concert tours. Levine should draw editorial coverage and the Gershwin album is the subject of a one-week Classic FM campaign and features in the station's July 16 concert. A five album plus boxset deal operates on the DG Levine catalogue in July.

Phil Sommerich
Heidi Berry's self-titled album, released today through 4AD, will be advertised in Q in a co-op with Our Price, in Vox with HMV and in Folk Roots with Virgin. 4AD is also placing a solus ad in Top.

Cher's Foxy Lady and Half Breed/Dark Lady will both be re-promoted at mid-price by MCA from next Monday. Ads in the music press support the lower-price releases.

Energy Rush Presents Dance Hits 93 Phase 2—Dino's latest compilation of current dance hits—will be TV advertised nationally for three weeks from its release next Monday. It will also be radio advertised in London on Kiss FM throughout the three-week campaign.

Fresh Dance—Telstar's compilation of current dance hits—will be TV advertised nationally for three weeks from its release next Monday. There will also be a nationwide radio campaign.

The Very Best of Gloria Gaynor, I Will Survive is being re-released and re-promoted by Phonogram, which will be running ads in the music press from next Monday. The album features two new tracks—Gaynor's recent hits I Am What I Am and How High The Moon—and the 12-inch version of the title track. In-store, the release will be promoted in HMV's West End stores, Virgin outlets and various independent retailers.

Jesus And Mary Chain's Sound Of Speed, out next Monday through WEA, will be advertised in Select, M8, Sound Of Speed, out next Monday. It will also be radio advertised in London on Kiss FM throughout the three-week campaign.

Monday There will also be in-store displays with HMV, Our Price, Virgin, Tower and various independent retailers, all of which are giving away free posters to early buyers.

Matthew Sweet's Altered Beast, out next Monday through RUC/RCA, will be press advertised in Q, Lime Lizard, Top and in co-ops with Tower and Time Out with Virgin. Leaflets promoting the release will be distributed at the American artist's tour venues.

Technovisions Volume 2, released next week through Rummour Records, will be radio advertised on Kiss FM, Piccadilly, Sunset, Clyde and Forth and press advertised in Echoes for three weeks from its release.

Tempted, a compilation of rock and pop ballads from artists such as U2, Sting, Extreme and Britney, will be TV advertised nationally by PolyGram TV on Channel Four for one week from its release next Monday. The TV campaign will also run in the Central area for two weeks and will switch to the Granada and ITV areas for week three. There will be a week of radio advertising on Virgin, 1215.

Pete Townsend's Psycho Deliric—his third concept album which follows in the footsteps of The Who's Tommy and Quadrophenia—will be the focus of an East West campaign which starts today with teaser ads in the national press and on posters. The album, which is due out next Monday, will be advertised from its release in The Guardian, Vox, Q and The Times. There will also be in-store displays with Our Price, HMV and Virgin and an answer sheet poster campaign which will run in all key cities.

Compiled by Sue Sillics: 071-229 9547

Monday, July 5
- The One FM Summer Roadshow kicks off with Bruno Brooks and East 17 in Derby, Radio One, 11-1am-12.30pm.
- Evening Session featuring The Tsunami plus the best of Glastonbury, Radio One: 6.30-8.30pm.
- Tear Jerker featuring Belinda, The Frank & Walters, Catherine Wheel, Lala Land and Video 4. ITV: 10.15-1.30 am

Tuesday, July 6

Wednesday, July 7
- Folk On Two reports on the Festival of Celtic Music in Barcelona, Radio Two: 7.00-8pm

Thursday, July 8
- Tako Tha Special, Channel Four: 6.00-6.30pm.
- Michael Ball featuring Wet Wet Wet and Boy Charlies, Radio One, 7.30-8.30pm.
- The Hit Zone: featuring Kim Wilde, Radio One: 2.30-3.00pm.
- The O Zone featuring Kim Wilde, Joie Lawrence, Eros and Take That's Gary Barlow, BBC 2: 11.15-12.05am

Saturday, July 10
- In Concert featuring Jesus Jones at London's Astoria, Radio One, 7.30-8.30pm.
- HMV from Caroline Froile in Edinburgh and featuring India Nation and Finishite, ITV: 7.30-8.30pm (options vary)

Sunday, July 11
- The O Zone featuring Kim Wilde, Joie Lawrence, Eros and Take That's Gary Barlow, BBC 2: 11.45-12 noon
- Rockline featuring Luke Haines of Band of Skulls, Radio One: 2.30-3.45pm
- Sound Stuff: Shadows and Light profiling the life and works of Spanish composer Joaquin Rodrigo, C4: 7.45pm
- TTX featuring Catherine Wheel, Boo Radleys, Chapterhouse and The Fat Lady Sings, UMT: 7.35-8.25pm

MUSIC WEEK 10 JULY 1993
With Michael Jackson's Thriller, the first album in the chart history to surrender seven Top 20 hits, its success was bettered by Bad, which was the first to give up eight Top 20 hits. This week, Jacko's Bad's record as Will You Be There debuts at number 11, an incredible feat since it offers 20 hits. This week, Jacko's Bad, which was the first to give up eight Top 20 hits, still on the nostalgia kick, moves up to number 18 this week. A month ago KWS's version of the song peaked ingloriously at number 71. That's quite a reversal for KWS, who were launched in the first place as Network's response to being unable to licence the European hit version of Please Don't Go by Double You. KWS went on to have a number one hit, while Double You floundered at number 41.

Finally a quick mention for Barbra Streisand, whose Back To Broadway album debuts at number four this week. It's Babs' biggest album since 1986, when her Double You album reached number three.

Singles

CHART FOCUS

With Gabrielle and Jamiroquai spending a third week at number one atop that of Michael Jackson. Most notable achievement is albums charts, the week's most notable achievement is that of Michael Jackson. Michael's Thriller was the first album in the chart history to surrender seven Top 20 hits. Its success was bettered by Bad, which was the first to give up eight Top 20 hits. This week, Jacko's latest, Dangerous, equals Bad's record as Will You Be There debuts at number 11, an incredible feat since it offers no new material on any format.

It's an historic week for Kim Wilde, whose latest hit If I Can't Have You enters at number 16 this week. It's the highest debuting single of any homegrown female. With the sun beating down, the England cricket team is being whipped by the Aussies, Rod Stewart having a hit, If I Can't Have You and Everybody Dances in the Top 20 and a chart version of the Bee Gees and Tavares, a hit version of You're The One That I Want (John Travolta/Olivia Newton-John) and Because The Night (Patti Smith). But clubs are currently playing the Night is a likely hit as is the first place as Network's response to being unable to licence the European hit version of Please Don't Go by Double You. KWS went on to have a number one hit, while Double You floundered at number 41.

Finally a quick mention for Barbra Streisand, whose Back To Broadway album debuts at number four this week. It's Babs' biggest album since 1986, when her Double You album reached number three.

Alan Jones

Known for his DJing skills, he met Simpson at his own Flame studio and they released two underground singles — the second release being out on Cold Cut's Ninja Tune label. The tracks sampled riffs from the Blue Note jazz catalogue — which led to a deal with the label's owner, Capitol Records. Album: Hand On The Torch.


Utah Saints: I Want You (MCA)
Paul Weller: Sunflower (Go! Discos)
Paul Weller/World Class Fast (Warner Bros)
Neil Young: The Needle & The Damage Done (Reprise)

Albums: Wait For Me (September 6).

Notes: Masterminded by Heath, includes guest appearances by Sly Dunbar and Ce Ce Rogers. Album: The Programme (July 26).

Urbane Cookie Collective: The Key — The Secret (Pulse 8) UK debut.
Producer: Chapter.
Publisher: Upfront.
Writer: Heath/Hayes/Cousins.
Line-up: Rohan Heath (K), Charlemagne (V), Marty (MC) DJ Pete (DJ).
Notes: Masterminded by Heath, who has previously worked with a Guy Called Gerald and Together. The single was originally released on Unheard Records and due to the huge club response to the promo, it was picked up by Pulse 8. Album: none planned.

Gold

Various: Hits '93 Volume 2
Various: 100% Dance

Silver

Neil Young: Unplugged

Unheard Records: That's The Way (Capitol) UK début.

Notes: Wilkinson met Simpson at his own Flame studio and they released two underground singles — the second release being out on Cold Cut’s Ninja Tune label. The tracks sampled riffs from the Blue Note jazz catalogue — which led to a deal with the label’s owner, Capitol Records. Album: Hand On The Torch.

UK début.

Writer: Heath/Hayes/Cousins.
Line-up: Rohan Heath (K), Charlemagne (V), Marty (MC) DJ Pete (DJ).
Notes: Masterminded by Heath, who has previously worked with A Guy Called Gerald and Together. The single was originally released on Unheard Records and due to the huge club response to the promo, it was picked up by Pulse 8. Album: none planned.

LATEST SALES AWARDS

NEXT WEEK’S HITS

10 JULY 1993

Predications compiled by Era. Last week's score: 8 out of 11.
digital artwork.

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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label/CD/Cass (Distributor)</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>DREAMS</td>
<td>Gaetane (Farron/Perfected Songs/Zomba)</td>
<td>EMI 03-13152</td>
<td>1</td>
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<tr>
<td>2</td>
<td>WHAT'S LOVE?</td>
<td>The Best Of Tom Jones</td>
<td>CBS 06890645</td>
<td>2</td>
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<tr>
<td>3</td>
<td>TEASE ME</td>
<td>Match ECO 06890652</td>
<td>3</td>
<td></td>
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<tr>
<td>4</td>
<td>CANTHELPFALLING IN LOVE</td>
<td>Deep Purple (2)</td>
<td>CBS 06890653</td>
<td>4</td>
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<tr>
<td>5</td>
<td>ONE NIGHT IN HEAVEN</td>
<td>Steve Winwood</td>
<td>CBS 06890651</td>
<td>5</td>
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<tr>
<td>6</td>
<td>WHAT'S UP?</td>
<td>Meat Loaf (Epic)</td>
<td>EMI 03-13751</td>
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<td>7</td>
<td>TWO PRINCES</td>
<td>John Lennon/Plastic Ono</td>
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<td>8</td>
<td>OH WHAT A NIGHT</td>
<td>John Lennon/Plastic Ono</td>
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<td>9</td>
<td>EVERYBODY DANCE</td>
<td>The Beatles</td>
<td>EMI 03-13753</td>
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<td>10</td>
<td>CAN'T GET ENOUGH OF YOUR LOVE</td>
<td>The Who</td>
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<td>12</td>
<td>RUINED IN A DAY</td>
<td>Orchestre de la Radio</td>
<td>EMI 03-13755</td>
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<td>13</td>
<td>BIG GUN</td>
<td>A-ha</td>
<td>EMI 03-13756</td>
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<td>14</td>
<td>THREE LITTLE PIGS</td>
<td>Yes</td>
<td>EMI 03-13757</td>
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<td>15</td>
<td>STAY</td>
<td>Uriah Heep</td>
<td>EMI 03-13758</td>
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<td>SWEAT</td>
<td>Def Leppard</td>
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<td>17</td>
<td>NO ORDINARY LOVE</td>
<td>Slade</td>
<td>EMI 03-13760</td>
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<td>18</td>
<td>IN THE MIDDLE</td>
<td>Status Quo</td>
<td>EMI 03-13761</td>
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<td>19</td>
<td>CHEMICAL WORLD</td>
<td>Blue System</td>
<td>EMI 03-13762</td>
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<td>20</td>
<td>ZEROES &amp; ONES</td>
<td>The Smiths</td>
<td>EMI 03-13763</td>
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<td>21</td>
<td>FIELDS OF GOLD</td>
<td>U2</td>
<td>EMI 03-13764</td>
<td>21</td>
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<td>22</td>
<td>IME LUV [JEANIE]</td>
<td>Menace</td>
<td>EMI 03-13765</td>
<td>22</td>
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<td>23</td>
<td>RUNAWAY TRAIN</td>
<td>Goo (EMI)</td>
<td>EMI 03-13766</td>
<td>23</td>
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<td>24</td>
<td>CAN YOU FORGIVE HER?</td>
<td>Police</td>
<td>EMI 03-13767</td>
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<td>25</td>
<td>THE KEY SECRET</td>
<td>U2 (Virgin Records)</td>
<td>EMI 03-13768</td>
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<td>26</td>
<td>LIJST HAD TO HEAR YOUR VOICE</td>
<td>Synthi Ache</td>
<td>EMI 03-13769</td>
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<td>27</td>
<td>EAT THE RICH</td>
<td>Aerosmith (EMI)</td>
<td>EMI 03-13770</td>
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<td>28</td>
<td>NEWTON JOHN DON'T DO THAT</td>
<td>Newton John</td>
<td>EMI 03-13771</td>
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<td>29</td>
<td>NOWHERE</td>
<td>Massive Attack</td>
<td>EMI 03-13772</td>
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<td>30</td>
<td>MI TIERRA</td>
<td>Hacienda</td>
<td>EMI 03-13773</td>
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<td>31</td>
<td>SUPERMODEL (YOU BETTER WORK)</td>
<td>David Bowie</td>
<td>EMI 03-13774</td>
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<td>32</td>
<td>I'M NOT YOUR KIND OF GUY</td>
<td>OMD</td>
<td>EMI 03-13775</td>
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<td>33</td>
<td>I DON'T WANT TO RIDE</td>
<td>OMD</td>
<td>EMI 03-13776</td>
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<td>34</td>
<td>TAKE ME FOR A LITTLE WHILE</td>
<td>The Cure</td>
<td>EMI 03-13777</td>
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<tr>
<td>35</td>
<td>LONDON'S STRUTT</td>
<td>Dire Straits/Columbia</td>
<td>EMI 03-13778</td>
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<td>36</td>
<td>3 WINDS</td>
<td>Marillion</td>
<td>EMI 03-13779</td>
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<td>37</td>
<td>SHOCK TO THE SYSTEM</td>
<td>Joy</td>
<td>EMI 03-13780</td>
<td>37</td>
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<td>38</td>
<td>IN YOUR EYES</td>
<td>Fine Young Cannibals</td>
<td>EMI 03-13781</td>
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<tr>
<td>39</td>
<td>PERSUASION</td>
<td>The Smiths</td>
<td>EMI 03-13782</td>
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<td>40</td>
<td>CRANK</td>
<td>The Smiths</td>
<td>EMI 03-13783</td>
<td>40</td>
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<td>41</td>
<td>WHAT'S THAT YOU WANT TO GO?</td>
<td>The Smiths</td>
<td>EMI 03-13784</td>
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<tr>
<td>42</td>
<td>ALL DAY, ALL NIGHT</td>
<td>The Smiths</td>
<td>EMI 03-13785</td>
<td>42</td>
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<tr>
<td>43</td>
<td>HERE'S MY A</td>
<td>Curly Hill</td>
<td>EMI 03-13786</td>
<td>43</td>
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<tr>
<td>44</td>
<td>I BELIEVE</td>
<td>Status Quo</td>
<td>EMI 03-13787</td>
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<td>45</td>
<td>CRANK</td>
<td>The Smiths</td>
<td>EMI 03-13788</td>
<td>45</td>
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<tr>
<td>46</td>
<td>I NEED ANOTHER (EP)</td>
<td>The Smiths</td>
<td>EMI 03-13789</td>
<td>46</td>
</tr>
<tr>
<td>47</td>
<td>THE DAY THAT I WORKED SO HARD</td>
<td>The Smiths</td>
<td>EMI 03-13790</td>
<td>47</td>
</tr>
</tbody>
</table>

As used by Top Of The Pops and Radio One
## TOP 50 AIRPLAY CHART

### THE OFFICIAL Music Week Chart

#### 10 JULY 1993

### TOP 10 BREAKERS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>La Tristesse Duree</strong></td>
<td>Mane Street Producers</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td><strong>Just Had To Hear Your Voice</strong></td>
<td>Claire Adams</td>
<td>Fontana</td>
</tr>
<tr>
<td>3</td>
<td><strong>If I Can't Have You</strong></td>
<td>Kim Wilde</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td><strong>Sunlover</strong></td>
<td>Paul Weller</td>
<td>Giant Records</td>
</tr>
<tr>
<td>5</td>
<td><strong>Glastonbury Song</strong></td>
<td>The Waterboys</td>
<td>Goffen</td>
</tr>
<tr>
<td>6</td>
<td><strong>Shine A Light</strong></td>
<td>Scissor Slicer</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td><strong>Bow Wow Wow</strong></td>
<td>Fool's Gold</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td><strong>Give A Little Love</strong></td>
<td>David Morrison &amp; The Bad Yard</td>
<td>Yardarm</td>
</tr>
</tbody>
</table>

### REGIONAL CHOICE

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>The Second Element</strong></td>
<td>Sarah Brightman</td>
<td>MFM 102.9 FM</td>
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<tr>
<td>2</td>
<td><strong>Wonderland</strong></td>
<td>Alice And Diamonds</td>
<td>2FM</td>
</tr>
<tr>
<td>3</td>
<td><strong>Jungle Book Groove</strong></td>
<td>The Jungle Book Cast</td>
<td>Sony</td>
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<tr>
<td>4</td>
<td><strong>Changes</strong></td>
<td>Big Country</td>
<td>Air</td>
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<tr>
<td>5</td>
<td><strong>Everybody Dance</strong></td>
<td>Billy Ray Cyrus</td>
<td>Downtown</td>
</tr>
<tr>
<td>6</td>
<td><strong>In The Heart Of A Woman</strong></td>
<td>Michael Head</td>
<td>Downtown</td>
</tr>
<tr>
<td>7</td>
<td><strong>Get Here</strong></td>
<td>Chasing Theresa</td>
<td>The Hit Mix 102.9 FM</td>
</tr>
</tbody>
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### AIRPLAY PROFILE

**Selected Title:** Pray That RCA

- **Chains:** Columbia
- **Label:** Columbia
- **Format:** RCA

### TOP 50 ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>GIVE IT ALL Away World</strong></td>
<td>B-52's</td>
<td>EMI</td>
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<tr>
<td>2</td>
<td><strong>The Week That Was</strong></td>
<td>Eric Clapton</td>
<td>EMI</td>
</tr>
<tr>
<td>3</td>
<td><strong>Heat</strong></td>
<td>The Bodyguard</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td><strong>Alien</strong></td>
<td>Faith Hill</td>
<td>EMI</td>
</tr>
<tr>
<td>5</td>
<td><strong>You're My Friend</strong></td>
<td>Small Faces</td>
<td>EMI</td>
</tr>
</tbody>
</table>

**This Week's Contributors:**

- **CMC:** Epic
- **EMI:** Columbia
- **Mercury:** Virgin
- **PolyGram:** EMI
- **RCA:** BMG
- **Polygram:** EMI
- **UFO:** Epic
- **Universal:** Virgin

---

### US TOP 50 SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Don't Walk Away</strong></td>
<td>Jake Giant</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td><strong>That's The Way Love Goes</strong></td>
<td>Janis Joplin</td>
<td>RCA</td>
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<tr>
<td>3</td>
<td><strong>Whoop! (There It Goes)</strong></td>
<td>The Top 100</td>
<td>RCA</td>
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<tr>
<td>4</td>
<td><strong>Can't Help Falling In Love</strong></td>
<td>Bruce Springsteen</td>
<td>Decca</td>
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<td>5</td>
<td><strong>One Last Cry</strong></td>
<td>Bruce Springsteen</td>
<td>Decca</td>
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<tr>
<td>6</td>
<td><strong>Baby's Gonna Find Out</strong></td>
<td>Bruce Springsteen</td>
<td>Decca</td>
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<td>7</td>
<td><strong>Love Of The Game</strong></td>
<td>Mötley Crüe</td>
<td>Capitol Records</td>
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<td>8</td>
<td><strong>It's About Time</strong></td>
<td>Mötley Crüe</td>
<td>Capitol Records</td>
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<tr>
<td>9</td>
<td><strong>Take A Look</strong></td>
<td>Jon Secada</td>
<td>EMI</td>
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### US TOP 50 ALBUMS

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
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<td><strong>Take A Look</strong></td>
<td>Natalie Cole</td>
<td>EMI</td>
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<td>2</td>
<td><strong>Kangaroo</strong></td>
<td>Norma Jean</td>
<td>Warner Bros</td>
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<td>3</td>
<td><strong>Foreverliving</strong></td>
<td>Al Green</td>
<td>EMI</td>
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<tr>
<td>4</td>
<td><strong>Provocative</strong></td>
<td>Faith Hill</td>
<td>EMI</td>
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<tr>
<td>5</td>
<td><strong>Someday</strong></td>
<td>Billy Ray Cyrus</td>
<td>EMI</td>
</tr>
<tr>
<td>6</td>
<td><strong>Love Deluxe</strong></td>
<td>Sade</td>
<td>Epic</td>
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<tr>
<td>7</td>
<td><strong>The Bodyguard (OST)</strong></td>
<td>Various</td>
<td>Columbia</td>
</tr>
<tr>
<td>8</td>
<td><strong>Grave Dangers</strong></td>
<td>Various</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td><strong>A Lot About Livin'</strong></td>
<td>Various</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td><strong>Bad Boys</strong></td>
<td>Various</td>
<td>Columbia</td>
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</tbody>
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*Charts courtesy: Billboard, 10 July 1993. Artists are awarded to those products demonstrating the greatest airplay and sales gain.*
ISLAND CIRCLES ROUND THE ORB

The Orb look set to sign to a major label within the next two weeks.

Island Records is the most likely partner for the group, which is still negotiating its full departure from Big Life.

The seven-month contractual dispute goes to the High Court on October 6. But Orb manager Adam Morris says the group is free to sign to another label although it cannot release any new material yet.

Morris described Island as the “main contender”. He declined to confirm a deal with Island but says he expects The Orb to sign to a new label within the next fortnight.

Island Records also declined to comment on any deal.

Meanwhile, the group has just finished a Yellow Magic Orchestra remix album and produced tracks for Robert Fripp and new act Juno Reactor, both on Wau Mr Modo.

A new Orb album has been written with the release planned for January. A single is likely in September.

A tour has been finalised for A SOUND MOVE BY MINISTRY OF SOUND

The Ministry of Sound is planning to transfer the unique atmosphere of its club onto vinyl.

The London club is launching its own label with compilations and new artists. The first release is ‘The Ministry – Sessions Vol 1’, a compilation mixed by Tony Humphries out in mid-August through RTM.

Ministry promotions man Jason Hill says the launch is a natural progression. “We wanted to find a way of capturing the feel of the club on record,” he says. The first compilation features tracks such as Mother’s ‘All Funked Up’, ‘London X-Press’ by X-Press 2 and Gabrielle’s ‘Dreams’.

Meanwhile, the club is looking for new artists to sign to the label.

AL’S TIRED OF BEING ALONE

Soul legend Al Green is tired of being alone and has found a new home with RCA.

Having left A&M last year, the singer has signed a new deal with BMG International and the RCA label.

His, as yet untitled, début album for the label will be released in the autumn and features productions by Fine Young Cannibals’ David Steele and Andy Cox, former collaborator Arthur Baker, Terry Manning and Danny Madden.

The singer is also set to appear at the Royal Festival Hall in London with the London Community Gospel Choir on July 13 as part of the JVC Capital Radio Jazz Parade. It will be his only UK appearance.
Cowboy Records is the latest indie partner to saddle up with Sony Music. Charlie Chester’s label has licensed the highly-tipped ‘Love So Strong’ by Secret Life (pictured) to the major and the act will also sign to the label in an albums deal. Sony picked up the track after it hit number one in the Cool Cuts chart following phenomenal reactions from clubs. It is released on July 26 and the pre-sale is already around 30,000.

In the deal, Chester will retain all A&R and promotion control over Secret Life. Meanwhile, Cowboy will continue to be distributed by Total/BMG, at least until the current deal runs out in October. Upcoming Cowboy releases include Deja Vu’s version of The Wobblers’ ‘Why Why Why’, an album from The Allof and another compilation.

FRINGE BENEFITS All manner of dance DJs and artists will be out to impress the music lovers at the Edinburgh Festival this year. Event radio station Festival FM has decided to increase its dance output between August 8 and September 4. Last year’s guest London station Kiss FM returns for its regular shows. Also appearing as guest DJs are Scotland’s infamous dance terrorist Finitribe, who will introduce the TAG Groove Academy which will be presented by cartoon characters. The show will feature previously unreleased Finitribe/Finitflex tracks. Local clubs Misery and Carbolick Frolick will also donate their services and The Cabbage Patch slot will feature clubbers’ requests live from the clubs.

The rise of UK swing and soul moves ever onwards with the launch of yet another label. Stonegroove swings into action as an offshoot from Rumour Records’ successful Movin’ On compilation series. Its first release is the D-Influence-produced ‘Ain’t Gonna Walk In Your Shadow No More’ by ex-Soul II Soul vocalist Do'reen. Rumour A&R man Oscar Engles says, ‘The series was so popular we were sent lots of new material. We decided to set up a specific soul label so we could release all this stuff.’ The label will showcase new US acts as well as UK talent.

US TO US TO
A guide to the most essential new club tunes as featured on 1FN's "Essential Selection", with Pete Tong, broadcast every Friday between 6.30-9pm. Compiled by data collected from leading DJs and the following stores: City Sounds/Flying-Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).

For further information, please contact:
Recording Industry Sourcebook, c/o Music Week
Ludgate House, 245 Blackfriars Road, London SE1 9UR

Also available on floppy disk for Macintosh and PC. Please call number above for information.
<table>
<thead>
<tr>
<th>#</th>
<th>Artist / Song / Mixes</th>
<th>Label / Promotions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAUGHT IN THE MIDDLE (MIXES)</td>
<td>Juliet Roberts / Slam Jam / Cooltempo promo</td>
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<tr>
<td>2</td>
<td>LOVE SO STRONG (PLAY BOYS ARENA DREAM THE HOUSE MIX) / JUNIOR STYLE DUB / JUNIOR VOCAL MIX</td>
<td>Secret Life / Cowboy promo</td>
</tr>
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<td>3</td>
<td>TAKE A FREE FALL (MIXES)</td>
<td>Dance 2 Trance / Logic promo</td>
</tr>
<tr>
<td>4</td>
<td>CAN'T GET ENOUGH OF YOUR LOVE (C&amp;G MIXES)</td>
<td>Taylor Dayne / Logic promo</td>
</tr>
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<td>5</td>
<td>LUV 4 LUV (MIXES)</td>
<td>Robin S / Champion doublepack promo</td>
</tr>
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<td>6</td>
<td>Gimme Gimme (ORIGINAL MIXES/WEST END VERSION)</td>
<td>Aaliyah / Pulse 8 promo</td>
</tr>
<tr>
<td>7</td>
<td>YOU GOT (MIXES)</td>
<td>IT Company / Muzik Without Control promo</td>
</tr>
<tr>
<td>8</td>
<td>DOWN THAT ROAD (MIXES)</td>
<td>Shara Nelson / Cooltempo promo</td>
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<td>9</td>
<td>Gimme Love (Eenie Meenie Miny Mo) (LONG VERSION) / DANCEHALL VERSION</td>
<td>David Morales and the Bad Yard Club featuring Papa San / Mercury</td>
</tr>
<tr>
<td>10</td>
<td>GIVE IT UP (BATAVUCA REPRESANTE)</td>
<td>The Goodmen / Fresh Fruit / FFreedom</td>
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<tr>
<td>11</td>
<td>SWEET FREEDOM (PART II — THE RETURN) / (PART I — THE ORIGINAL)</td>
<td>Positive Gang / Dig It International promo</td>
</tr>
<tr>
<td>12</td>
<td>ALL OF ME (MIXES) / BENEATH THE SHEETS (BIZARRE INC 'KINKY BOOTS' REMIX) / STATE OF MIND (VERTIGO MIX)</td>
<td>Verto / Some Bizarre doublepack promo</td>
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<td>13</td>
<td>THIS IS SWEAR (MIXES)</td>
<td>Richard Darbyshire / Dome promo</td>
</tr>
<tr>
<td>14</td>
<td>YOU CAN'T HIDE (YOUR LOVE FROM ME) (SURE IS PURE REMIX) / (LARRY LEVIN REMIX) / ORIGINAL</td>
<td>David Joseph / 4th &amp; B'Way promo</td>
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<tr>
<td>15</td>
<td>NEVER LET GO</td>
<td>Hyper Go-Go / Positiva promo</td>
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<td>16</td>
<td>IBIZA (CAPPELLA DJ PROFESSOR MIXES)</td>
<td>Maxima feat. Lily / Yo! Yo! white label</td>
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<td>17</td>
<td>LITTLE BULLET</td>
<td>Spooky / Guerrilla promo</td>
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<tr>
<td>18</td>
<td>DO YOU REALLY WANT ME (WEST END MIXES) / (TODD'S CLUB MIX)</td>
<td>On Seacad / SBK promo</td>
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<tr>
<td>19</td>
<td>I WANT YOU</td>
<td>Utah Saints / fffr</td>
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<td>20</td>
<td>FREE (WELL HUNG PARLIAMENT MIXES) / (K-CLASS MIXES)</td>
<td>Polydor promo / PWL promo</td>
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<td>21</td>
<td>ENERGIZE (MIXES)</td>
<td>Stagg / Polydor promo</td>
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<td>22</td>
<td>LOCK UP</td>
<td>Zero B / 'LOVE TO BE IN LOVE' Zero B featuring Princess Julia / Internal promo</td>
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<td>23</td>
<td>GET OUT WISE (SURRENDER) (MIXES)</td>
<td>Ain't No Sunshine / Roddie Jones / A&amp;M promo</td>
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<td>24</td>
<td>MINI'S INCREDIBLE MACHINE</td>
<td>The Brothers Love Club / Stress promo</td>
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<tr>
<td>25</td>
<td>2IF I CAN'T CATCH YOU</td>
<td>ULTRA / Two Tone Records / Total white label</td>
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<td>26</td>
<td>LOVE BEYOND MEDICINE</td>
<td>The Brothers Love Club / A&amp;M promo</td>
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<td>LEE'S LONDON DUB</td>
<td>Grammy's featuring Sassy / Stress promo</td>
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<td>28</td>
<td>HUNGRY</td>
<td>Coldcut featuring Paul West / Total white label</td>
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<td>ONE NIGHT IN HEAVEN</td>
<td>Ministry of Sound / Virgin / Total white label</td>
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<td>LOS AMERICANOS (MIXES)</td>
<td>Fredfruit / Virgin / Total white label</td>
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<td>31</td>
<td>SUPERMODEL (YOU BEETTER WORK) (MIXES)</td>
<td>RuPaul / Union / Total white label</td>
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<td>32</td>
<td>REZ</td>
<td>Underworld / Junior Boy's Own promo / Total white label</td>
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<td>33</td>
<td>GET TOGETHER (THE UK REMIXES)</td>
<td>R2O0 / Fruit Download promo / Total white label</td>
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<td>34</td>
<td>LONDON X-PRESS (X-PRESS 2)</td>
<td>Junior Boy's Own / Union / Total white label</td>
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<tr>
<td>35</td>
<td>MOVIN' OVER (TRIBAL Voice)</td>
<td>Virgin / US BBoy doublepack promo / Total white label</td>
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<tr>
<td>36</td>
<td>LOVE HAS PUT A SPELL ON ME</td>
<td>Kiss Of Life / Circo / Total white label</td>
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<td>37</td>
<td>BAD MOOD</td>
<td>Lonnie Gordon / RC promo / Total white label</td>
</tr>
<tr>
<td>38</td>
<td>BABYLOOT (PROMO)</td>
<td>Ice Cream / Loaded promo / Total white label</td>
</tr>
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<td>39</td>
<td>ALL DAY ALL NIGHT (MORALES MIXES)</td>
<td>Stephanie Mills / MCA / Total white label</td>
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<tr>
<td>40</td>
<td>GOODBYE T'JANE (EP)</td>
<td>REAL KISS (MIXES)</td>
</tr>
<tr>
<td>41</td>
<td>U.K. SUNSHINE (SUNSHINE KREW)</td>
<td>Massimo / ARP / Moto town promo / Total white label</td>
</tr>
<tr>
<td>42</td>
<td>BACK TOGETHER AGAIN (MIXES)</td>
<td>Inner City / Six promo / Total white label</td>
</tr>
<tr>
<td>43</td>
<td>ALL FUNKED UP</td>
<td>Mother / Bosting / Total white label</td>
</tr>
<tr>
<td>44</td>
<td>LOVE CAN SEE</td>
<td>Cookie Watkins / Us Strictly Rhythm / Total white label</td>
</tr>
<tr>
<td>45</td>
<td>BELOW TROOPER (12&quot; VERSION)</td>
<td>Jungle Brothers / Warner Bros promo / Total white label</td>
</tr>
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<td>46</td>
<td>LOOKING UP (CLUB MIX)</td>
<td>Michelle Gayle / RCA promo / Total white label</td>
</tr>
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<td>47</td>
<td>ALL NIGHT FANTASY (MIXES)</td>
<td>DJ Pierre Planty / Vinyl Solution promo / Total white label</td>
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<td>48</td>
<td>TESTA DON'T STOP (2 US MUSIKA)</td>
<td>Last Tribe / Stress / Total white label</td>
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<td>49</td>
<td>WHAT'Sogonal</td>
<td>NY Shabba Ranks (featuring Queen Latifah) / Logic white label / Total white label</td>
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<tr>
<td>50</td>
<td>RIGHT HERE RIGHT NOW</td>
<td>Jadakiss / Soma / Total white label</td>
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<tr>
<td>51</td>
<td>REMIQUET</td>
<td>Regeneration / Total white label / Total white label</td>
</tr>
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<td>52</td>
<td>FINITIO (JAGGY BUNNET MIX)</td>
<td>Jazza / Up promo / Total white label</td>
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<td>53</td>
<td>BECAUSE THE NIGHT (MIXES)</td>
<td>THERE'S SOMETHING GOING ON (MIXES) / ZZX doublepack promo / Total white label</td>
</tr>
<tr>
<td>54</td>
<td>RUINED IN A DAY (SLAY'N ROBBIE/KLASSE MIXES)</td>
<td>WORD (BROTHERS IN RHYTHM DUB) / New Order / Centreedo Co / Total white label</td>
</tr>
<tr>
<td>55</td>
<td>ROCKIN' TO THE MUSIC (MIXES)</td>
<td>Black Box / deConstruction promo / Total white label</td>
</tr>
<tr>
<td>56</td>
<td>DREAMS (MIXES)</td>
<td>Gabrielle / One Off / Total white label</td>
</tr>
<tr>
<td>57</td>
<td>LOVETOWN (RAACOON GARAGE MIX)</td>
<td>(EXTENDED MIX)</td>
</tr>
<tr>
<td>58</td>
<td>IT'Sлок</td>
<td>ITS ALRIGH T</td>
</tr>
<tr>
<td>59</td>
<td>U GOT 2 KNOW (HERE A MIX) / JAP'S MAXZONE REMIX</td>
<td>SMO!</td>
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</tbody>
</table>
**MURK & THE BIG BANG**

‘Bugged Out’ (Solid Pleasure). Florida’s finest turn up rather unexpectedly on the somewhat erratic London-based label run by Yello’s Dieter Meier. Recorded in the UK, Bugged Out is a firing fusion of untypically acidic keyboards combined with those crisply-produced deep driving rhythms which Murk have made their trademark. The Murk Rub Mix, which is punctuated by ‘here we go’ vocal samples, gets more acidic as it progresses, while the Deep Double Acid Mix is a full-on acid attack. **AB**

**THE BELOVED**

‘Outerspace Girl’ (East West). Would you Adam and Eve it? An eight-track doublepack without a guest remix in sight. All the mixes are suitably spaced out, with the Space Cadet and the stripped down Destination Moon mixes being the best vocal versions. The choice instrumentals are the Organism Mix, which makes a cool NY rhythm with a simple cheezy organ theme, and the Lost In Bass Mix, which is a wonderful trancey dub. **AB**

**FRI PROJECT**

‘Come On (And Do It)’ (Synthetic). Everything you ever hate about Italian records in double helpings. Very Fri Project but bang on time with its riffing flamenco-style guitar and a bundle of irresistible funk up mixes from Mother-man Lee Fisher, which include a wonderful reinvention of the bouncy original into a big booming beast of a track. **MC**

**BLACK BOX**

‘Rockin’ To The Music’ (deConstruction). A rather predictable house production which tries to encompass, as the title suggests, a bit of ‘rock’. The times have overtaken Black Box – the kind of happy house they made famous is now being made a lot better by other people. This comes over as dull flail house and I can’t see it catching on even as a pop tune. **TJ**

**MICHIELLE GAYLE**

street soul shuffle. The Jerv’s mixes hideen things up a bit but it’s the vocals and the uplifting hook that shine through. **BB**

**WRECKX-N-EFFECT**

‘My Cutie’ (US MCA). Just about the biggest record on the hip hop swing scene, this has been building up as an import over the past couple of weeks and is now as big as an anthem as their ‘Rump Shaker’ outfit. With Tammy Lucas sounding incredibly sweet and soulful on backgrounds and chorus hooks, the rap interweaves with the most infectious of basslines, weaving string synths, piano and a medium-paced drum kick that’s meshing up urban black dancetools right now. **RT**

**ERIC PEREZ PROJECT**

‘Release’ (Olympic). A standard US-style track that’s so well-produced it’s sure to be in most DJs’ boxes. A snappy, funky garage groove is augmented by a strong vocal and hypnotic piano and organ lines. A familiar formula well executed. **TJ**

**NO MASS**

‘Feel The Drums’ (Appel). Emanating from Cromony’s Apple Records shop, ‘Feel The Drums’ is a driving percussion workout with acidic keyboards, doomy organ sounds, a booming bass drum effect and neat dub touches. However the biggest buzz is on the flip’s slower ‘Mellow Gum’, a chugging journey into dub territory with waves of wobbly synth sounds, plugging basslines and ethereal vocals. **AB**

**KATHY BROWN**

‘Can’t Play Around’ (Cuttin’ Records, US). Another supremely talented former gospel singer manages to cut it with a powerful garage track. David Shaw’s production is spot on with the original 12-inch mix building from its gospel acapella to the Mark Brown Work dub chops things around and plays with the synth line but the A-side has the action. **BB**

**DO RÉAM**

‘Ain’t Gonna Walk In Your Shadow No More’ (Stonegroove). Rumour’s new Stonegroove label gets off to a flying start with this D:Ream’s own mixes are good, funkier soul tune by ex-Soul II Soul vocalist Do Réam. In three mixes, the strong melodic vocal rolls along atop a full-bodied production enhanced by the funkiest of basslines, clavinet and guitar, coolest of string and horn stabs, and a Seventies-derived jazz funk cum James Brown rhythm track. **MC**

**KIM BEECHAM**

‘True Love’ (Six). A 12-inch of second chances with the deep garage groove ‘True Love’ in its first UK release. The Masters At Work’s moody classic from last year, ‘Trouble’ – both drenched in NY class. Making the whole pack even more worthwhile is James Bratton’s swirly, tranced out Deep Underground Mix of ‘True Love’. **MC**

**D:REAM**

‘Unforgotten’ (Magnet). D:REAM burst forth with another doublepack of mixes for their latest single and their mixes are good, more funky and Space’s are more funk/hipnotic piano and organ lines. A familiar formula well executed. **TJ**

**SISTERS LOVE DUBS**

Ming’s Incredible Disco Machine (ST Screens). The further adventures of the Mighty Ming involves two extended dubwise excursions into a land where life is one long disco paaaarry. Superlative guitar riffs, deadly disco stabs, sweeping strings. **AB**

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**6 RM DANCE UPDATE**

- **MICHELLE GAYLE**
- **MURK & THE BIG BANG**
- **THE BELOVED**
- **FRI PROJECT**
- **BLACK BOX**
- **MICHIELLE GAYLE**
- **WRECKX-N-EFFECT**
- **ERIC PEREZ PROJECT**
- **NO MASS**
- **KATHY BROWN**
- **BROTHERS LOVE DUBS**
upbeat crowd noises and irresistible piano and percussion breakdowns all slip in and out of the mix somewhere along the route. If Larry Levan and King Tubby have bumped into each other on the other side, then they’ll be making records something like this................. AB

INNER CITY Back Together Again (Six 6). This is a stylish cover of the Roberta Flack and Donnie Hathaway classic. A smooth rhythm with neatly arranged piano and strings makes this a sure hit, plus there’s a deep, spacey underground dub on the B-side................. Tj

INNOCENCE Sensual. Viva (Oval). The British Airways ad tune forms the basis of this fascinating combination of opera and club music. A long, ambient intro gradually develops into a thundering house groove with loads of interesting effects and drop outs. Very unusual and a possible massive hit if DJs are brave enough to play it |gj

H^i'llUifTI 'The Journey' (Loud & Proud). Usa Loud’s label débuts with some devastating acid dub, low on bops but high on oomph. On side A, the thumping Strength Through Patience Mix builds up a head of steam that gives it a slight lead over the more predictable original............... MC

MICA PARIS Two In A Million (4th & B’way). From the pen of Rod Temperton comes Mica’s new single, a chirpy, joyous, swingy two-stepper on which the UK’s premier soulstress sounds as fabulous as ever. Absolute, Blacksmith and Driza Bone chip in their own mixes, Blacksmith’s giving the track a similar edge to his recent Sounds Of Blackness outing and in my book the best bet for the dancefloor................. BT

PHUTURE Rise From Your Grave (Remixes) (R&S). Originally a stomper on Strictly Rhythm, this hypnotic techno house crossover from DJ Pierre is given the David Morley and Cisco Ferreira treatment. The Morley mixes, in particular Expansion, beef it up into a momentous pulsing groove while Ferreira keeps it more rhythm-based................. BB

RICK CLARKE You Can Depend On Me (Funki Dreds). This UK street soul two step at its absolute finest. Its only danger is being overshadowed by the tune Rick himself wrote and produced for Jill Francis, ‘Make Love To Me’, just about the biggest record this year on this scene................. RT

PANDELLA Release Me (First Choice UK). If anyone deserved to move in on Robin S territory it would be a partnership with the pedigree of NY producer Andrew Komis and original house diva Pandella. This is sure to have the legs to take it some of the way with its stalking melody and a similar vibey hook. A bonus for the clubs is James Bratton’s grinding 111 East reworking................. MC

THE FOUNDATION ft. JAY WILLIAMS Rejoice (One Records). This has a Sounds Of Blackness feel to its uplifting lyrics and chugging garage rhythm. The vocals suffer a somewhat murky mix on the commercial A-sides but on Sanchez’s Hard Dub gets things rocking on the flip................. BB

shara nelson down that road

the single

12” 12con275 ed cdcon275 in tec275 7” con275

RM DANCE UPDATE 7

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THERE'S a tragic story behind US label Screamin' Gold Records, which licensed Jared’s latest 'Fly So High' to Vinyl Solution. Label boss Screamin’ Rachel recently hit the headlines when her business partner, playboy Indian prince Teddy Khedker, and his wife were found dead in their NY condo in a classic murder-suicide by the jealous wife...Steve Jervier is working on Gabrielle’s follow-up to 'Dreams'. Universe returns on August 13 and is back at the Warminster site. Dubbed ‘Big Love’, the event will feature DJs Vath, Angel, Garnier, Morales, Knuckles, Humphries, Oakenfold, Robertson, Cox and just about every name under the sun as well as PAs from Aphex Twin, The Prodigy and The Source...It’s all going right for Sasha at the moment. The man has just signed a global publishing deal with PolyGram Music...Croydon-based dance shop Apple Records has been renamed Appel just in case those ex-Beatles get a little upset...Philips is launching its new CD-i technology at a cyber party with a live mix from Coldcut’s Matt Black at Ministry of Sound in London on July 9...Finitribe and producer Andy Williams have come up with a 10-minute tribute to Edinburgh club Carbolick.
### Top 30 Video

**THE OFFICIAL Music Week CHART**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Category</th>
<th>Running Time</th>
<th>Label</th>
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<td>BLADE RUNNER: DIRECTOR’S CUT</td>
<td>Sci-Fi</td>
<td>1 hr 51 min</td>
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<td>BEETHOVEN</td>
<td>Children</td>
<td>1 hr 23 min</td>
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<td>3</td>
<td>PETER PAN</td>
<td>Sci-Fi</td>
<td>1 hr 14 min</td>
<td>Walt Disney</td>
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<td>FULL METAL JACKET</td>
<td>Action</td>
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<td>MANUTD FC: End Of Season</td>
<td>Sport</td>
<td>1 hr 20 min</td>
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<td>6</td>
<td>STAR TREK VI: Undiscovered Country</td>
<td>Sci-Fi</td>
<td>1 hr 40 min</td>
<td>Warner Home Video</td>
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<td>GUNS N' ROSES: F...ing Videos I</td>
<td>Documentary</td>
<td>1 hr</td>
<td>Geffen</td>
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<td>GUNS N' ROSES: F...ing Videos II</td>
<td>Documentary</td>
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### Top 15 Music Video

**TOP 15 MUSIC VIDEO**

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<td>1 hr</td>
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<tr>
<td>2</td>
<td>GUNS N' ROSES: F...ing Videos II</td>
<td>Documentary</td>
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<td>Geffen</td>
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<tr>
<td>3</td>
<td>TAKE THAT: Take That &amp; Party</td>
<td>Compilation</td>
<td>1 hr 25 min</td>
<td>BMG Video</td>
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<tr>
<td>4</td>
<td>BON JOVI: Keep The Faith</td>
<td>Live</td>
<td>1 hr 25 min</td>
<td>PolyGram Video</td>
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<tr>
<td>5</td>
<td>BARRY MANILOW: Greatest Hits Tour</td>
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<tr>
<td>6</td>
<td>GUNS N' ROSES: Garden Of Eden</td>
<td>Video Single</td>
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<tr>
<td>7</td>
<td>NEIL YOUNG: Unplugged</td>
<td>Live</td>
<td>1 hr 10 min</td>
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<td>PINKY &amp; PERKY: The Pig Attraction</td>
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<td>ERASURE: The Tank, The Swan...</td>
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<tr>
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<td>GENESIS: Live: The Way We Walk</td>
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<td>Geffen</td>
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**RECORDING INDUSTRY SOURCEBOOK**

North America’s Essential Music Business and Production Directory

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**TOP 75 ARTIST ALBUMS**

**THE OFFICIAL MUSIC WEEK CHART 10 JULY 1993**

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<thead>
<tr>
<th>No.</th>
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COMPUTER GAMES

This Last
1. GUNSHIP 2000
2. CHAMPIONSHIP MANAGER
3. FLASHBACK
4. WORLD CLASS CRICKET
5. SENSIBLE SOCCER 92/93
6. PREMIER MANAGER
7. LEMMINGS 2
8. THE CHAOS ENGINE
9. REACH FOR THE SKY
10. SPACE LEGENDS

Next
11. DESSERT STRIKE
12. WALKER
13. BODY BLOWS
14. STRIKE COMMANDER
15. SPACE HULK
16. FORMULA 1 GRAND PRIX
17. A-TRAIN
18. MONKEY ISLAND 2
19. CIVILIZATION

Source: ©ELSPA Compiled by Gallup

COUNTRY

Last
1. OTHER VOICES/OTHER ROOMS
2. ACROSS THE BORDERLINE
3. FOLLOW YOUR DREAM
4. THE CHAOS ENGINE
5. WAKE UP CALL
6. NEW NO MORE JOKES
7. FEELS LIKE RAIN
8. BOOM BOOM
9. ROBIN BOOM

Next
10. NO FENCES
11. ROPIN’ THE WIND
12. SOME GAVE ALL
13. THE CHASE
14. THE LAST WALTZ
15. THE WHEEL
16. DONT FORGET TO REMEMBER
17. RE FAVOURITES
18. THIS TIME
19. RE VOICES IN THE WIND

Source: ©ELSPA Compiled by Gallup

JAZZ/BLUES

This Last
1. NEW MUDBUG WATER BLUES
2. BREATHLESS
3. ALL I WANT
4. NEW Resolution To Swing
5. FEELS LIKE RAIN
6. BOOM BOOM
7. ROBIN BOOM

Next
1. 1 STORM IN HEAVEN
2. NEW PAINKILLERS
3. SUEDE
4. 1 SO GOOD
5. IN THE KILLTAKER
6. BRING IT DOWN
7. LEVELING THE LAND
8. ORBITAL
9. SONGS OF FAITH AND DEVOTION
10. PATRIOT GAMES

Source: ©ELSPA Compiled by Gallup

INDIEPENDENT: SINGLES

This Last
1. CHERISH ROCK
2. NEW NINE DOGS
3. RADIO
4. HUMAN BEHAVIOUR
5. ALL I WANT
6. FUNK & DANCE
7. LONDON X-PRESS
8. ON THE RIGHT
9. APB
10. A BEAUTIFUL MORNING

Next
11. NEW 1
12. NEW 2
13. NEW 3
14. NEW 4
15. NEW 5
16. NEW 6
17. NEW 7
18. NEW 8

Source: ©CIN Compiled by ERA from Gallup data from independent shops

INDIEPENDENT: ALBUMS

This Last
1. NEW 1
2. NEW 2
3. NEW 3
4. NEW 4
5. NEW 5
6. NEW 6
7. NEW 7
8. NEW 8

Source: ©CIN Compiled by ERA from Gallup data from independent shops

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### NEW RELEASES

**Highlights**

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TOP 60 DANCE SINGLES
THE OFFICIAL MUSIC WEEK CHART

1 1 NEW
THE KEY THE SECRET
Urban Cookie Collective
Pulse 812LOVE 48 (F)

1 2 NEW
GIMME LUV
David Morales/Bag Yard Club
MEXR 390 (F)

1 3 NEW
EVERYBODY DANCE
David Morales/Bag Yard Club
RCA 74321152011 (BMG)

1 4 NEW
CAN'T GET ENOUGH OF YOUR LOVE
Taylor Dayne
Arista 74321147851 (BMG)

1 5 NEW
RUNAROUND/CARRY ON
Marta Wash
RCA 74321115301 (BMG)

1 6 NEW
CAN'T IF I HAVE YOU
Kim Wilde
MCA KMT 18 (BMG)

1 7 NEW
DREAMS
Gall Discs G00K 99 (F)

1 8 NEW
RIDE ON
Mariah Carey
Blue Note/Capitol 12CL 868 (E)

1 9 NEW
I WANNA LOVE YOU
Jade
Giunti 74321151611 (BMG)

1 10 NEW
DANCE YOUR SOCKS OFF
Galleroa GREP 001 (RE/APT)

1 11 NEW
CAN SEE CLEARLY
Deborah Harry
Chrysalis 12CHS 4800 (E)

1 12 NEW
ONE NIGHT IN HEAVEN
M People
Deconstruction/RCA 74321151691 (BMG)

1 13 NEW
SWEAT
Olivia
Deconstruction/RCA 74321154601 (BMG)

1 14 NEW
TEASE ME
Chaka Demus & Pliers
Mango 12MGO 806 (RCF)

1 15 NEW
STAY
Kenny Thomas
Cooltempo 12C0OL 271 (E)

1 16 NEW
HARMONY
TC 1993
Union UCR 09 (F)

1 17 NEW
LONDON STRUT
Smells Like Heaven
RCA 74321154311 (BMG)

1 18 NEW
RUINED IN A DAY
New Order
Centredote Co. London NU5X 2 (F)

1 19 NEW
IN THE MIDDLE
Alexander O'Neal
Tabu/AMI 5871751 (F)

1 20 NEW
WHAT IS LOVE
Andrada
Logic/Artist 74321149501 (BMG)

1 21 NEW
ZEROES & ONES
Jesse James
Food 12FOOD 44 (E)

1 22 NEW
ALL DAY, ALL NIGHT
Stephanie Mills
MCA MCST 1778 (BMG)

1 23 NEW
MAKE LOVE TO ME
Jill France
Gloxy Wax GW 0037 (JS/E)

1 24 NEW
FEEL IT
Moby
Equator AX GST 001 (P)

2 25 NEW
BASS GO BOOM
O'Chorus
Suburban Base SUBBASE 25 (SRI)

2 26 NEW
CAN'T STOP THIS FEELING
Rhythm & Bass
Epic 8592000 (SM)

2 27 NEW
THE ULTIMATE HIGH/POWER ZONE
Time Frequency
Internal Affairs KRT7 010 (BMG)

2 28 NEW
JAZZ ENERGY
Jam sex
Limbo LUMBO 015/07TP (BMG)

2 29 NEW
SOON BE DONE
Shaggie
Greensleeves GRED 380 (US)/

2 30 NEW
MI TERRA
Gloria Estefan
Epic 5593516 (SM)

2 31 NEW
I WILL SURVIVE (PHIL KELSEY REMIX)
Gloria Gaynor
Polydor P27782CD (E)

2 32 NEW
EASY
RCA
RCA 7432115351 (BMG)

2 33 NEW
PLACE OF JOY
Rhythm Quest
Network NWK X 71 (SM)

2 34 NEW
SOMEBWHERE
Ezra
Virgin VST 1463 (F)

2 35 NEW
SEE A BRIGHTER DAY
JTQ with Noel McKoy
Big Life BURT 37 (F)

3 36 NEW
HERE'S MY A
Rap/Pop/Rap
47321146981 (BMG)

3 37 NEW
SUPERMOM (YOU BETTER WORK)
Rap/Pop/Rap
4594056 (SM)

3 38 NEW
BOW WOW WOW
Rap/Pop/Rap
47321148701 (BMG)

3 39 NEW
HEAD TO THE LIGHT
Candy Butter
Arista 74321148701 (BMG)

3 40 NEW
DIRTY MONEY
Rap/Pop/Rap
East West YZ 7967 (W)

3 41 NEW
SUGAR DADDY
Rap/Pop/Rap
Secret Knowledge
Subterranean Paradise PT 007 (RE/AP)

3 42 NEW
UNCONDITIONAL LOVE
Gale/Pop/Rap
Jive JVT 336 (BMG)

3 43 NEW
WHAT'CHA GONNA DO
Rap/Pop/Rap
Snoop Dogg/Queen Latifah
Epip 65209199 (SM)

3 44 NEW
SHINE A LIGHT (SOUL...)
Rap/Pop/Rap
Junior Claudio
Epip 6593416 (SM)

3 45 NEW
BABY BE MINE
Rap/Pop/Rap
Blackstreet feat. Teddy Riley
MCA MCST 1773 (BMG)

3 46 NEW
INSANE IN THE BRAIN
Rap/Pop/Rap
Cypress Hill
Ruff House/R77019 (SM)

3 47 NEW
LEONARD NIMOY
Rap/Pop/Rap
100 Percents
Polydor FREAX 3 (F)

3 48 NEW
BUDDY X
Rap/Pop/Rap
Neneh Cherry
Circa YRT 89 (F)

3 49 NEW
ALL FUNKED UP
Rap/Pop/Rap
MCA MCST 1773 (BMG)

3 50 NEW
NIGHTMARE
Rap/Pop/Rap
Blanding BNSN 010 (SM)

3 51 NEW
NOTHIN' MY LOVE CAN'T FIX
Rap/Pop/Rap
Tony Lawrence
EMI CDEM 271 (E)

3 52 NEW
CUPID
Rap/Pop/Rap
Anonymous ANXI 1044 (W)

3 53 NEW
TRANSFORMATIONS
Rap/Pop/Rap
Rising High RSN 53 (SRI)

3 54 NEW
DO YOU SEE THE LIGHT (LOOKING)
Rap/Pop/Rap
Logic/Arista 74321147671 (BMG)

3 55 NEW
ELECTRIC GUITAR
Rap/Pop/Rap
Yoko/NO 
Circa YRT 104 (F)

3 56 NEW
YOU CAN'T HIDE (YOUR LOVE...)
Rap/Pop/Rap
David Joseph
4th & Bway BRW 277 (F)

3 57 NEW
HUMAN BEHAVIOUR
Rap/Pop/Rap
Hotline
One Little Indian 112 TP12 (F)

3 58 NEW
EVERYBODY
Rap/Pop/Rap
Network NWK T 73 (F)

3 59 NEW
YOU REMIND ME
Rap/Pop/Rap
Mary J Blige
MCA MCST 1773 (BMG)

3 60 NEW
WEST END GIRLS
Rap/Pop/Rap
Earl 17
London WDCD 349 (F)

1 61 NEW
EMERGENCY ON PLANET EARTH
Rap/Pop/Rap
Sony 344274001/48094804 (SM)

1 62 NEW
GESSA
Rap/Pop/Rap
Wax War/P/PR/WACPM 11 (RTMP)

1 63 NEW
JUST RAGGA 4
Rap/Pop/Rap
Charm CRLP 1/80 (RC)

1 64 NEW
ON A REGGAE TIP
Rap/Pop/Rap
Mango 12MGO 806 (RCF)

1 65 NEW
THE WIND DOWN ZONE
Rap/Pop/Rap
Elevate LPEVL 08/MEL/UV 06 (F)

1 66 NEW
100 PERCENT DANCE HITS
Rap/Pop/Rap
The Star TSP 3673/STAC 3675 (BMG)

1 67 NEW
INTRO
Rap/Pop/Rap
Atlantic/USA 17567824623 (Import)

1 68 NEW
HARD DRIVE
Rap/Pop/Rap
Master's At Work
SPLS

1 69 NEW
IN ORDER TO DANCE
Rap/Pop/Rap
Various
BB&RS 9331/PPRS 9331 (IRE/FEAP)

1 70 NEW
JAZMAZZZ
Rap/Pop/Rap
Game
Cooltempo CTP 354CCTC 34 (E)

IN THE CITY directory
THE OFFICIAL, DEFINITIVE DIRECTORY FOR THE YEAR'S MOST EAGERLY AWAITED MUSIC TRADE CONVENTION
Distributed to all delegates at the show between Sept 11 - 15 and included in Music Weeks issue of Sept 11.
Total circulation 17,000 copies throughout the world.

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Sonicon. creative communication
There's no business like retail business - and poor performance in a recession has prompted many retailers to reassess the way they present products to the public. Nearly all the multiples - from Virgin to Our Price and Woolworths - have made recent moves to strengthen the chain which leads from street to till.

"Nevertheless we are fielding an increasing number of enquiries from independent store owners who know they have been putting off refurbishments for far too long," says Richard Thomas, managing director of Impala Displays. The shop design company has recently applied its expertise, acquired over long years in the home furnishing sector, to refitting Virgin's Games Centre stores, Andy's Records in East Anglia and the small Midlands chain Way Ahead.

"We take that as an indicator that the industry is moving out of recession, because it means people are contemplating spending in anticipation of making a profit rather than as a result of it," says Thomas.

Once the decision to refurbish has been made, however, there is still a risk that innovations may be made for their own sake.

"You can over-design and hide the product," says Jim Smith, interior design manager for the WH Smith group. Smith has been involved in the revamp of the Our Price chain, the changes made in the smaller cluster of classical specialist Farrington's and the evolution of WH Smith's music departments.

"Obviously we try to create a different ambience in each of the three store types. But in every case the product has to be the hero," he says.

Recent introductions to the Our Price decor include improved signage and colour-coded product zones. Greater emphasis is being placed on singles, albums and video chart product while new releases are now displayed more prominently.

New releases are also the first to meet the customer's eye at a typical Virgin Megastore. "We want to communicate that we have new product and that we believe it is good," says Virgin marketing manager Dave Alder.

Virgin Retail has been steadily enlarging its Megastore empire. Its 19th outlet was opened in Norwich at the beginning of June. Four more Megastores are scheduled to make their debut this year.

Virgin believes that different products such as music, video and games should be immediately identifiable. Each has been designated its own distinctive logo, colour scheme, signage and lighting. Classical sections are also self-contained in all but one of the stores. In some outlets, it was felt appropriate to rack jazz alongside classical music. But in Manchester and London there are dedicated jazz and blues departments.

In all cases thoughtful and practical schemes, new shopfittings or redesigns can be a low priority for many smaller retailers for whom earmarking £1,000 for, say, a listening station or new chart walls, gondolas or browsers will make a severe dent in day-to-day profitability.

"Of course, while the multiples can afford to consider investment in bells-and-whistles schemes, new shopfittings or redesigns can be a low priority for many smaller retailers for whom earmarking £1,000 for, say, a listening station or new chart walls, gondolas or browsers will make a severe dent in day-to-day profitability," says Dave Alder, marketing manager at Virgin retail.

With competition fierce between retailers more stores are up-grading in an attempt to pull in is like Th slow business - and poor recession bas prompted many retailers to reassess the way they present product to the public.
DESIGN

Each offers a different album, selected by the store's staff. In addition, a Grapevine Listening System offers customers the choice of any or all of a selection of the latest CD singles. "We regard listening posts as marketing tools which expose new and different artists," says partner Richard Wootton.

"Customers seem to like them and we feel that, even if they fail to buy at the time, they are more likely to come back to us when they're ready to make a purchase."

The number of companies offering such in-store facilities has grown over the past two years.

MAM Communication Systems, part of the Chrysalis group, is a leading player, providing Boots and WH Smiths with custom-built systems as well as relatively inexpensive one-off units for the smaller retailer.

"Listening posts needn't take up very much floor space," says MAM managing director Mike Weston. "We frequently recommend that retailers attach them on the end of the same gondola where they're racking the particular product item."

Even fixtures and fittings specialist Lift Systems has added listening stations to its range of shop equipment.

Otherwise racking is still the core of Lift's business. The proliferation of formats and expansion into video and games has put more pressure on shelf space. Lift managing director Robert Walker notes a move towards space-efficient live displays, for which his company provides its Protec security system.

"Product profile is inevitably enhanced by the way you position and display it," says Walker. "There's a trend towards lowering the profile of racks so that a display shelf for more important releases can be placed above them. You shouldn't ask customers to crick their necks to look at catalogue products."

Carl Bender, sales director of retail designer and manufacturer Apollo Space Systems - which has built display equipment for Our Price, Parrington's and WH Smiths - believes that retailers are now looking for flexible fixtures and fittings which can be adapted to all formats.

"The days when shops would go for a total refurbishment on a regular basis are probably a thing of the past," says Bender. "The trend is now to be able to change quickly and economically. The idea is to maintain an air of spontaneity and make a store look as up-to-date as possible."

Few retailers can match Woolworths' recently refurbished and re-equipped outlet in Hounslow.

Many of the new facilities in the test-bed store were installed by the Birmingham-based Sloane Group. "We were asked to provide mounting and fixtures for a number of items and services which I haven't seen elsewhere," says Sloane managing director Bill Jones.

The pride of the Hounslow store is the computerised touch-screen system, through which customers can select around 25,000 records and videos from easily accessed menus of categories, artists and titles.

Again, caution must be taken to ensure that new features do not become more props, rather than a means to improving sales.

"One of the problems with mid-Eighties retail design in general was that it was too image-conscious," reckons Steven Taylor, marketing consultant of LSYS Innovative Systems, part of the FM group which recently won the contract to redesign all Virgin Retail (Europe's 10 Megastores.

"Music retailing must take note of practices which have been commonplace in other more competitive markets, like the food industry, for many years," he says.

"Face on, CDs are great for achieving product density on the shelves, but it did nothing to encourage sales," he adds.

Axiom is another company which has given considerable thought to the problems peculiar to presenting CDs and video cassettes in a cost-effective, customer-friendly but secure fashion.

The company's new Flipper Programme offers what director John White describes as modular, free-standing and entirely self-assembleable.

"It will allow the retailer to reconfigure or change his stock mix with ease," he adds.

However retailers model their stores, one factor will not change - the need to give customers what they want, where they want and how they want it.
Joining the PC revolution

From Epos to Elvis to Mavis, Karen Faux uncovers stores' latest computer technology

When market research specialist Millward Brown takes over as the compiler of the CIN albums and singles charts in 1994, it will not only open a new chapter in the history of the UK charts but will signal nothing short of a revolution in music retailing practices too.

For if Millward Brown director Gordon Pincott has his way, most UK music stores will be linked to a common electronic network which will count all sales at source and collate them into more accurate and immediate charts. And all within the next four years.

Pincott's plan is far from being a pipe dream since it is based on Electronic Point of Sale (Epos) technology, now common in most retail sectors. Epos allows a retailer to record precise information by scanning a bar code or keying in a number printed on the packaging, which is then matched to a central product database.

An electronic till is thereby transformed into an accurate stock control system; Epos identifies not only the sale but also the item sold and amends stock records accordingly. Music retailing is a particularly fast-moving business, further complicated by a proliferation of artists, titles, labels and formats. So it has much to gain from Epos.

Boots was the first High Street chain to realise the potential of an electronic checkout system. It began to install Epos in 1986. "Previously, we knew what we were supplying to stores, but we only had a vague idea what was really selling out," says Carol White, Boots' group product manager for music and video.

Virgin, HMV and Our Price subsequently followed suit. Now Woolworths anticipates 150 of its stores will have the system by the end of 1993.

Every multiple now seems to boast its own custom Epos-based system, leaving the market awash with acronyms. Virgin Retail, for example, has dubbed its stock control system Elvis (Epos Linked Virgin Information System). It is designed not only to extract data from Epos in order to monitor stock levels but to provide an accurate picture of any given release's sales history, too. Furthermore, it acts as a catalogue from which customers can place orders.

"We are still upgrading but anticipate that by September Elvis will be applied to 96% of our music sales," says Virgin Retail managing director Simon Burke.

Thanks to Epos and Elvis, Virgin can now monitor sales by product, store and region on a daily basis. The multiple has found the data particularly helpful in the planning and implementation of special promotions, price initiatives and advertising campaigns.

It also allows Virgin's central network to tap into any store's database and make one-off buying decisions. "Productivity has increased substantially without any change in staffing levels," says Burke. "We can now buy with even greater accuracy, which means that overstock is reduced and barcode with.

Virgin is also developing Elvis in conjunction with Eros (Electronic Re-ordering System) to improve communications with its suppliers.

Boots revolutionised its own re-ordering process 18 months ago with the help of Epos. "We realised that the traditional masterbag system was completely out-moded," says Carol White. "There was just too much scope for human error and inefficiency."

Of course, like most of the more sophisticated Epos applications, the system is only fully effective if all stores are linked to it.

Boots' Eposom system has spawned a new customer service dubbed Mavis (Music And Video Information Service). It tackles the stocking problems caused when music and video releases compete for shelf space with other products. Mavis lists more than 25,000 titles which can be ordered by customers.

The PC revolution may offer the retailer accurate accounting and ever more efficient ordering systems, but computers can be crimebusters too. Epos technology will work neatly with EAS (Electronic Article Surveillance) by matching the product bar code with an electronic security tag.

EAS is currently at the top of the music retailing agenda. Following a recommendation by US retailers' association Narm that a standard system should be introduced across North America, Bard, its UK equivalent, is considering implementing a similar system as standard here.

The principle behind all EAS systems is that an electronic security tag attached to a product's packaging will set off an alarm if a customer tries to leave without paying.

Apart from minimising loss of revenue through theft, EAS also enables retailers to display product live. "Live product is much more attractive to customers since it cuts out waiting time while the sales assistant goes behind the counter to locate the product," says Virgin Retail managing director Simon Burke.

Virgin and Tower have adopted a 100% live stocking policy while HMV and Our Price are still experimenting with the concept. Burke believes that the fact that many stores have yet to convert to EAS will ultimately encourage the introduction of an industry-wide standard.

US electronic security specialist, Nortec's acoustic-magnetic system - Ultra Max - is favoured by many retailers. One of its key features is the fact that no other object - such as a credit card, security pass, keys or camera - can set off an alarm.

But other companies with anti-theft technology for music stores include Knogo and Actron.

"Boots' recently revamped Lincoln and Bromley outlets have switched to live display, but the chain is waiting to see how Ultra Max and Actron's Orion radio frequency systems perform before reaching any final decisions on tagging."

In the event of source tagging it is predicted that record label, manufacturer or packaging company would take responsibility for tagging each release. Or that tags could be incorporated into packaging to make the system even more foolproof.

Furthermore, say advocates of security tagging, if all releases came ready-tagged then stores would be offered a greater incentive to invest in the available hardware.

Unfortunately, however, Ultra Max pedestals cost around £4,000 while the tags themselves will set a retailer back more than three and four pence each. But if EAS can turn any store into a theft-free zone, then that has to be money well spent.
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In the UK to promote his current single Soon Be Done, Shaggy found time to win his body over to the Radio One offices to thank the station for all its support. While there he presented One FM trainee producer Ivar Elibe (left) and producer Saire Hossain with a gold disc he had prepared earlier marking On Carolina’s 400,000 sales.

Ferret and Spanner’s Brilliant! new label is set to debut on July 19 with a reggaeish-tune from new artist Bitty McLean...Congrats to Mottola, who previously has had...whose long-time fantasy has come true, this time featuring KD Lang, who is...Eric Clapton (left) didn’t know quite what to say when he collected the Silver Clef award for outstanding services from Pete Townsend following the ‘novel’ presentation speech just delivered by his old mucker. The event raised £250,000 for the Nederolf-Robbins Music Therapy Centre, including an anonymous donation of £50,000. PolyGram director of international marketing Mike Allen paid £13,000 for the opportunity for one of his acts to host their own MTV Europe show while Wet Wet Weet’s Graham Clarke paid £6,000 for a televised sneaker match against Jimmy White.

Virgin, Kate Moss, N’Dea Davenport and John McEnroe...Famous Music attracted another heaving crowd to their do to celebrate the launch of their UK office. Spotted lurking were Warner Chappell MD Robin Godfrey-Cass, assorted PRS, MCPS and BMI bods, Arista’s Diana Graham and Simon Cowell, Lulu and Chris Hufferd, manager of Radiohead, who was celebrating the band’s steady rise in the US albums chart... Indie favourites Dodgy have put all live plans on hold, including cancelling their Phoenix Festival performance, while they renegotiate their deal with A&M...Has Roger Ames finally gone respectable? The PolyGram chairman was seen at his first ever BPI meeting last week...The A&R team at Columbia was given a couple of leads by Billy Joel’s Q&A music workshop last week. An uptown Essex girl picked up one of Sony chairman Paul Burger’s business cards after being plucked out of the audience to sing on stage, while a piano bar pianist plucked out of the audience to sing ivories with the great man. Among those spotted sweltering on stage, while a piano bar pianist plucked out of the audience to sing ivories with the great man. Among those spotted sweltering were...Remember where you heard it: There’s widespread support for the idea of giving Top Of The Pops to a Radio One FM producer...His knees are still hurting but he did it: RCA marketing director Hugh Goldsmith managed his Snowdon/ Scafell Pike/Ben Nevis charity hike in 23 hours and five minutes last weekend, and would like to thank the many people in the industry who helped him raise £6,000 for cancer research...Feelings were running high at Radio One after Johnny Beerling’s extraordinary hatchet job on former DJs in the Sun last week. Meanwhile the word on his successor is Bill Morris, Bill Morris...Mute has taken the un-indie step of hiring headhunter Tyzack to find itself a replacement...Tyzack to find itself a replacement for its general manager Osman Eralp...

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