



9



Game plan
Manufacturers target the next growth markets

13 Countdown
All the charts and product information

18



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Music Week

For Everyone in the Business of Music

28 AUGUST 1993 £2.80

Singles in crisis

COMMENT

The UK singles market is the most successful in the world.

Britons buy more singles per head than consumers in any other country. And only last week BPI shipment figures for the second quarter showed the market growing a huge 17% over the same period last year. So why is it that everyone in the business knows the singles market to be in crisis?

The truth is that if the UK singles market was a limited company it would have gone bust years ago. It's inefficient, invariably loss-making and



"The industry must decide: is the single saleable or just a marketing tool?" - Steve Dixon, Pinnacle

heavily wasteful. This is nothing new. It has been the case for years. But how much longer must we tolerate a situation that everyone knows to be absurd?

Though few senior executives will talk openly of crisis, nearly all those polled by *MW* last week admit there is a growing feeling across the industry that the subject must be addressed urgently.

The difficulty is that no-one can actually agree on what the problem with the singles market really is.

For retailers the main problem is the sheer pace of the market and the difficulty of stocking and keeping in stock a constantly changing selection of products each of which can appear in four formats.

For labels and music publishers the key problem is in breaking records and, hopefully, therefore, selling albums. But the simple fact is that more labels are trying to break more records through a diminishing number of retailers. Costs have inevitably inflated. Retailers have become so

BREAKERS CHART: SWIMMING AGAINST THE TIDE

From today's issue, *Music Week* will print the whole of the Top 75 in place of the Top 40 plus Top 20 Breakers.

The move follows the emergence of an overwhelming consensus that the Breakers Chart has not succeeded in its aim of showcasing new acts and pushing them into the Top 40.

Overall singles sales are rising: deliveries to dealers rose 17.3% in the second quarter of this year compared with last. But fewer releases are becoming hits.

resistant to the stock risk of selling singles, and labels have become so desperate to persuade them to stock them, that around £22m worth of singles are given away each year.

The situation has become so farcical that some retailers have stopped dealing direct with record companies because they can buy singles cheaper in retail retailers' 99p dump bins of free product.

Described as a "fiasco" and a "stupid and complete bloody anachronism" by two of the UK's biggest retailers, the system of handing out free product is slammed by virtually all retailers.



"I hope one record company will have the guts to break away from the current fiasco" - multiple MD

One senior retail source says, "Most record companies share the view that the time has come for change but they're very nervous about giving advantage away."

Moreover the variety of deals struck by suppliers is causing retail confusion. Andy Garibaldi, stock controller at Stake-One-Trent's five-strong Mike Lloyd Music, says his stores charge up to seven different prices for CD singles

Arista triumphant in first Breakers chart

How *Music Week* reported the Breakers' launch in January

Once singles reach the Top 10 they are spending longer there but lower down are developing legs. So far this year there have been 542 chart entries compared with 628 last

year and 437 in 1989. There have also been 115 singles chart debuts - 14 more than last year and 89 more than in 1989. A few have gone to the top, but most die after their first week.

depending on the deals he gets. And one regional indie-rock specialist claims that some acts are subjected to these marketing techniques even when they don't need it.

"We are given 10-1 deals for bands such as Blur who go through a major, which result in them being consigned to the 99p bin. This means we lose out and consumers are confused. We can't sell them at full-price if we're being competitive," he says.

Fergus Hunter-Spokes, of Selectadisc's singles store in Nottingham, says the majors must agree to halt the practice. "The big labels have to get together and agree not to provide excessive amounts of free copies which are cluttering the market and confusing shoppers and shops alike."

HMV managing director Brian McLaughlin says he has raised the subject with some of the largest suppliers in recent months. "There are a couple of companies that are showing signs of listening," he says.

McLaughlin is right. The time has surely come for something to be done.

There have been attempts. The Breakers Chart was one such attempt. But it was flawed (see Comment, page three). The real danger is that in the absence of any obvious solutions, the situation will

meeting to look into the market. By all accounts it was a failure, with all sides merely stating their position rather than engaging in any constructive dialogue.



"Records go in the chart one week, out the next. We're trying to come to terms with that" - Tony Powell, MCA

The key players must table another meeting, and another - as many as it takes. And they must involve as wide a cross-section of interests as possible to ensure we do not have a repetition of the Breakers Chart mess.

The industry has got to start talking about the singles market - or else there will not be a singles market to talk about.

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CORE

CIN hires former Factory man

CIN has appointed Gary McCausland, former label manager at Factory Records, to the new post of charts department manager.

McCausland, who has spent the past year completing a PhD in music industry economics, will be responsible for marketing the charts to the music and video industries when Millward Brown takes

over the contract to compile them in February. He will work with Ross Cartwright, head of research at CIN associated company ERA.

McCausland says: "This is an opportunity to consolidate and develop the significant role of CIN for record companies and retailers within the new framework."

CIN chief executive Adrian

Wistreich says McCausland is the first of a number of planned appointments before the new contract begins.

Meanwhile around 350 independent retailers have expressed an interest in installing Epos systems when Millward Brown starts to compile the charts.

Millward Brown director Gordon Pincott says there has

been an encouraging response to the company's four-page chart manifesto, published jointly with CIN and distributed by *Music Week* in July, which asked retailers to switch from Epos to Epos.

Millward Brown has set October 1 as the provisional date for receiving product and research data from record companies and retailers.

IFPI warns: don't ignore new media

The music industry has been urged to confront the dramatic implications of digital broadcasting and other forms of electronic delivery before it is too late.

Speaking at international trade fair Pop Kom 93 in Cologne last Friday, IFPI communications director Lisa Gordon pointed to the development of cable audio systems in Japan, the US and the UK, where DMX launched digital transmissions through Bradford Cable in May.

"The technology is a reality here and now, not a space-age phenomenon. The more we understand what the cable communications revolution has to offer, the clearer we can identify threats and opportunities," she said.

Gordon also stressed that appropriate legislation is critical to industry survival. "Never underestimate the speed of technical advance. Remember we progressed from the 78 to the digital era in just 30 years," she said.

Overall some 8,000 people were expected to attend the four-day event in Germany.

Hitman heads for in The City

PWL chairman Pete Waterman will be the keynote speaker at this year's In The City conference in Manchester.

Waterman, responsible for more than 90 Top 40 hits including 13 UK number ones with artists such as Rick Astley, Kylie Minogue and Jason Donovan, will give his address - on the opening Monday, September 13.

Starting out on the northern soul scene, Waterman made his name in the A&E department of Magnet Records before finding success in partnership with producer Peter Collins with artists including Nik Kershaw, Musical Youth, Belle Stars and Alvin Stardust.

One of the most outspoken executives in the UK industry, Waterman joined Mike Stock and Matt Aitken in 1983 to form the phenomenally successful Stock Aitken Waterman production team. More recently he has had hits with PWL acts such as 2



Waterman: keynote speaker

Unlimited, Undercover and Sybil.

Final details are also being confirmed for the conference's panel sessions. Labour MP Nigel Griffiths, a keen proponent of cheaper CDs, will appear in the CD Pricing Debate and Sega's European marketing director Philip Ley will speak on the Music and Interactive Technology panel. Dire Straits manager Ed Bicknell and New Order's Peter Hook will talk in a ses-

sion entitled The Problem With Musicians. Other panels include Bleak House - Too Many Fucking Lawyers, and Bard - Terms of Endearment.

Among the new technology on view will be an audiofax system which enables record companies to send rough music mixes anywhere in the world. Andy Day, responsible for studio sales at Dolby Laboratories, "This way of demonstrating, will give of sending audio will save on shipping costs, travel expenses and time," he says.

MTV will have a camera crew at the convention, though it is not expected to broadcast live. An MTV Cafe will also be set up in the Holiday Inn, which hosts the convention.

Bands confirmed for In The City Live include The Levellers, Des'ree, Apache Indian, O3 and Björk, while Tony Humphries, Sasha and Graeme Park are among DJs topping the dance night lists.

Profits plummet as Sony's sales slide

Sade and Spin Doctors helped provide glimmers of light in otherwise gloomy first-quarter results announced by Sony in Tokyo last week.

In the three months to June 30 Sony Corporation's total sales fell 10.4% year on year to ¥829bn (£5.14bn) while operating income fell 36% to ¥25.3bn (£157m).

Though the figures are not broken down for the UK, European sales fell 23.3%, compared to reductions of 9.8% in the US and 5.9% in Japan.

Global recession and the appreciation of the yen against foreign currencies are blamed

for the poor performance, which also included a 12% drop in audio equipment sales. US album successes such as Spin Doctors' 3m-selling Pocket Full Of Kryptonite and Sade's 2m-seller Love Deluxe were supported by strong sales from Soul Asylum and Barbra Streisand, but Sony predicts business will continue to be sluggish.

"We will continue to work to expand our various music businesses," says the group financial statement, which warns of corporate structure streamlining and "appropriate inventory control".

PRS net income up despite Proms cost

PRS collected £113.4m to distribute to members in 1992 after deducting costs including a one-off £4m sum for the aborted Proms project.

Total net distributable income - a 3% increase on 1991 - is revealed in the rights society's newly published annual report.

The report also reveals total payments to PRS directors jumped to £101,000 from £59,000 for the previous year, due to increased workloads. The then chairman Donald Mitchell received £33,400. In his forward to the report, current chairman Wayne



Bickerton: eventful 18 months

Bickerton describes the previous 18 months as "the most eventful, difficult and rapidly evolutionary" in PRS's 50-year history.



Just three weeks ago *Music Week* replaced the Top 75 Singles Chart with the Bard-approved, BPI-approved, Chart Supervisory Committee-approved Breakers' Chart.

Today we return to the Top 75.

We make no bones about the reason for this change of heart. It is simple. It is what most of you want.

We received more telephone calls and letters to the *Music Week* office on this one issue than about anything else all year.

Sometimes even the most official bodies make a mistake. And both the BPI and Bard were clearly misled about the degree of support or rather lack of support for the Breakers.

In fact, scores of companies - particularly independent retailers - were never consulted in the first place. Those indie retailers were particularly aggrieved, feeling the chart had somehow been foisted on them.

In a sense, of course, they allowed it to be foisted upon them. Bard is positively seeking their involvement and they could have made their voices heard.

However the decision to go with the Breakers was arrived at, the point is that it was not the will of the industry.

Since *Music Week's* only point in existing is to reflect that will, we make no apologies for acting unilaterally and returning to the Top 75.

That does not mean the Top 75 is necessarily the way forward. As our front page this week indicates, there is a growing disquiet within the business about the direction the singles market is taking.

It may be that the Breakers' Chart or some new version of it emerges. The problem the chart sought to address remains unchanged.

But let's hope that if and when a solution does emerge, it is something which is agreed to and acted on by everyone.

Steve Richmond

Cash hunt delays 4-Play overhaul

The financial restructuring of retail chain 4-Play has been delayed by a search for more funds.

In July the UK's biggest indie retailer announced debts totalling £1.9m and unveiled an overhaul based on a substantial cash injection from a trust operated on behalf of

businessman H A Cann.

The Cann Trust, which is owed £200,000, agreed to provide £750,000, more than half of which would be paid at a rate of 25p in the pound to creditors such as PolyGram (owed £188,000), Sony (£127,000), EMI (£108,000) and BMG (£112,000).

The Trust also agreed to supply £300,000 in working capital for acquisition of stock for the busy Christmas season. However, following a due diligence exercise the trustees now say that a further £300,000 is needed.

Gerald Kraemer, the accountant supervising 4-Play's busi-

ness plan, says he is confident that the extra money will be found in time for the first dividends due on September 12, following agreement of a number of creditors' claims.

An undisclosed contribution from 4-Play founder Philip Ames towards the fund is also expected by that date.



We're right in the middle of the silly season where no significant artists release records and everyone goes on holiday.

Traditionally, this is actually the best time to put out records by new artists.

The charts become available. All those heavily-hyped slots are vacant. Real mass appeal product can turn into hits. This is one reason why those Eurohits cross over and Culture Beat joins Haddaway and Ace Of Base in the Top 10. The other, of course, is that those relaxing holiday campers get to hear the damn things. This year has seen some changes.

For a start, U2 had the intelligence to record and rack out an album (which happened to co-incide with a tour). Take that had the talent to make a seriously good track and garner sales from music lovers as well as teensies. A plethora of festivals exposed fresh sounds to outdoor fans. Treasures by unknowns like Mary J Blige are getting re-released and will be huge hits second time around as they've been used to be first time when the charts were less user-friendly. And, on the negative side, there's a lethargy about.

Many business people have reached the age when they look forward to holidays as a time of getting away from music. Middle aged and wrinkled, they leave their offices and forget sounds.

Think young, I say! This industry is a vacation in itself. We're lucky enough to do a daily job that brings us happiness to such a huge degree that we spend all hours at gigs, in studios, glued to the radio from wake-up to sleep.

So don't give up as you sprawl on the beach, bring your rowing pin on the sand. Tune in your trousers; check out the latest smashes wherever you are; pick up the rights; rush 'em out when you get home and bankroll your Christmas expenses!

Jonathan King's column is a personal view

More trouble rocks Palais

The future of London's Hammersmith Palais as a live entertainment venue is in doubt following the second outbreak of violence at a gig there within four months.

Hammersmith Council meets on September 30 to decide whether to renew the venue's entertainment licence for another year. Licensing officers will study reports from police and residents into violence outside the Palais last Sunday, when a reported 700 people clashed with police after failing to get into a gig by US rap act Onyx.

The council received similar reports in April when a man was shot at a Champions In Action reggae event held at the venue.

The 2,230-capacity Palais, owned by Rank Leisure, has had a live entertainment licence since the Second World War when it was known as the Hammersmith Palais Dance Hall. Losing the licence could be a severe blow to promoters of rap and reggae events since the venue is one of the few large London halls which presents such concerts.



Onyx: hit by Palais gig trouble

Following the shooting in April, the police and council issued the venue with a list of security conditions for gigs. These include ensuring that all tickets are issued by Rank Leisure, making sure the capacity is strictly adhered to, installing security cameras at the entrance and using Rank staff on the door.

Chief inspector Ken Baynton of Hammersmith Police says the licence could be revoked if it is shown that the Palais has breached the terms of its licence. "At the reggae concert the terms were breached because there were too many people inside the venue," he says.

East West plans Atlantic splash

East West is celebrating the 45th birthday of Atlantic Records by releasing a 45-track compilation to coincide with a TV documentary and radio series on the historic label.

Compiled by US reissue specialist Rhino Records, *The Atlantic Story* spans the label's history, including 45 tracks from artists such as jazz giant John Coltrane, soul pioneers Otis Redding and Wilson Pickett and rock monsters Led Zeppelin and the Rolling Stones.

Released on August 3, the album is the latest product of the deal signed last year giving



Ertegun: stamp of approval

East West UK distribution of Atlantic titles in the Rhino catalogue.

As well as coinciding with the repeat of Radio 1FM's *The Atlantic Story* series, the release is backed by the

He adds the police will give observations rather than objections to the council. "There are no regular breaches and most of the disorder has been outside the venue and not the management's fault," he says.

There were claims that too many tickets were sold for the Onyx gig, but a spokesman for promoters Rush UK Management says it complied with every police request.

"There was no trouble inside the venue or outside until the police over-reacted. For the record 2,200 tickets were printed and the gig was not sold out. We reserved a large number on the door," he says.

Palais booking manager Tim Newman says a maximum 2,000 tickets were sold by Saturday evening and a recorded telephone message-told callers the show was sold out. "One of my priorities is, and always will be, the safety and enjoyment of our customers and anything we can do to ensure their well-being will be reviewed," he says.

Rank Leisure declined to comment.

DG series to target novice classical fans

Deutsche Grammophon is aiming to entice classical beginners with a budget range of 100 discs forming a classical A to Z, writes Phil Somerich.

The German-originated Classicon series spans eight centuries and has a strong educational bias. The sleeve covers give a potted biography of the featured composer and extensive liner notes detailing political and cultural events of the music's period.

The first 15 titles will be released in September with an expected retail price of £9.99. DG's salesforce has been targeted school and library suppliers, but UK label manager Chris Evans says Classicon will appeal to new classical buyers regardless of their age.

Sales support includes an eight-minute video covering music as diverse as Gregorian chants and 20th century symphonies.

The promotional campaign will be backed by WH Smith.

Music to star at electronics show

Music will take centre stage at the first Live 93 consumer electronics show in London next month.

Among the 200 exhibitors are companies selling the latest music technology, computer games and satellite television, radio and video equipment.

Sony UK will unveil what it describes as "the next generation of MiniDisc" while Linx Hi-Fi will show what it claims is the world's first CD-playing system that eliminates jitter.

More than 100,000 people are expected to attend the event, which runs at London's Olympia from September 16 to 20. Kiss FM will broadcast live from the show on the Saturday and Sunday and organiser News International Exhibitions has also lined up 25 performances by unsigned bands.

"The show has taken 19 months to put together and we hope it will be as big as the Motor Show within five years," says managing director Rob Mackenzie.

Big Life's Magee switches to A&M

Big Life general manager Harry Magee is joining sister PolyGram company A&M as marketing director on September 6.

Magee, who has previously worked at Arista as well as in publishing and management, will take over the role made vacant when Jason Guy left to head Chrysalis's new label Echo.

His appointment completes a revamp of the senior team at A&M following the departures of Guy and deputy managing director Tony Clarke. Lawyer George Babbington has joined as business affairs director, while Frank McAweeney was promoted from financial controller to financial director a month ago.

A&M managing director Howard Berman says of Magee's appointment, "It has been a long search because I wanted to find somebody who could maintain this company's excellent reputation for creative and innovative marketing."

As marketing manager at Arista, Magee, 43, helped launch Lisa Stansfield's solo career, while at Big Life he oversaw the campaign that led the Orb's U.F.Orb album to debut at number one.

"It's very exciting joining a vibrant company that's on a roll," says Magee. "It's a matter of building on what they have already achieved this year."

IndieCator folds after one year

Rock Team Editorial has closed alternative music monthly *IndieCator* after just a year of publication.

In its place the quarterly *Noise of the 90s*, which was also launched a year ago, will go monthly from October. A spokesman for Rock Team

Editorial says *Noise of the 90s* will have more specialist dance music news and features.

Insiders say the circulation of *IndieCator*, which was launched in September 1992 and published 13 issues, fell from 44,000 to around 25,000.

The decision to close *Indie-*

Cator comes just weeks after Rock Team Publishing, the company which originally launched it, went into liquidation with debts of £1.8m.

Rock Team Editorial will continue to publish two of RTP's other UK titles, *Metal Hammer* and *Rock World*.

Now Decca is hit by BBC writ

BBC Audio International is suing Decca in its second challenge against major classical labels' exclusive contracts with deceased artists, writes *Phil Sommerich*.

The BBCAI writ challenges Decca to show why it cannot licence for sale tapes recorded for the BBC by Benjamin Britten. Decca claims it had the composer and conductor under exclusive contract from 1957 until his death in 1976. The Britten Estate and Britten-Pears Trust are joint plaintiffs with BBCAI in the writ.

BBCAI, the joint venture formed by BBC Enterprises



Britten: contracts disputed

and industry veteran Monty Lewis to exploit recordings in its archive, claims the contracts are no longer binding.

It argues that if they are, they amount to restraint of trade under UK law and Article 85 of the European Com-

munity's Treaty of Rome. And it adds that they were not registered with the EC when the UK entered the Community.

A similar writ served on EMI recently resulted in the label agreeing, after 18 months of talks, to an out-of-court settlement allowing BBCAI to license recordings of broadcast performances made by some of its "exclusive" artists.

Ailsa McIntyre, Decca Classics head of legal services, says the company will "defend itself vigorously" against the BBCAI writ, adding there are no plans to enter discussions with BBCAI.

Prince leads autumn hits blitz

Record companies are looking to prestigious greatest hits packages from artists including Michael Jackson, Prince and Diana Ross to boost autumn sales.

Sales in 1991 were propelled by collections from top-flight acts such as Queen, Tina Turner and Simon & Garfunkel. And last year Cher, Gloria Estefan, Erasure and Michael Bolton all featured in the last Top 10 albums chart of 1992.



Prince: first compilation

The forthcoming season looks like providing another bumper crop despite the absence of an expected Simply

Red collection, which has been set back while Mick Hucknall concentrates on producing other artists.

Among the other compilations set to receive hefty promotion are MCA's Kim Wilde: The Singles Collection, and A&M's Police box set and Best Of Bryan Adams.

Sony is to trail Jackson's first solo collection, which still has no release date, with a video, *Dangerous - The Short-*

er Films, out in October.

Prince's first compilation, *The Hits: Vol I & II* (Paisley Park/Warner Bros) released on September 13, will feature new tracks such as the single *Peach*, to be released in September. A three-album box set also includes a B-sides collection.

EMI's Diana Ross Box Set comprising four CDs spanning the singer's 30-year career is out at the end of November.

BBC 2 is planning three "best of" programmes from the *Late* with Jools Holland series. A provisional date of September 18 has been set for the first of the shows, which will be called *Jools Gems*.

Harrods is allocating its first window display to an album series. Exclusive posters and props for the cast album from the musical *Sunset Boulevard* will appear on August 31 for two weeks.

Our Price has appointed **Siobhan Chatburn**, formerly Entertainment UK trade marketing manager, as promotions manager. She will report to Alison Culpin, who becomes marketing services manager from September 1.

Claire Sturgess and **Nicky Campbell** will continue presenting the *One FM Saturday* and *Sunday Shows* previously hosted by Dave Lee Travis until the end of September. No decision has yet been made about a permanent successor to DLT.

Shanachie Entertainment has moved to 20 Montague Road, London E8 2HW. Tel/fax: 071-249 9482.

A&M A&R co-ordinator **Julie Selig** joins **Metropolis Studios** on September 20 to manage the company's new mastering facility.

Philips Electronics has reorganised its global media and software interests by creating six new divisions including a games labels group. Divisional heads report to Scott Davidson, president of NY-based Philips Media.



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Silence surrounds charity show

Our Price is holding a late summer sale from August 26 until September 25 in all but the smallest of its 310 stores. It is selling 100 ex-chart albums at £9.99 on CD and £6.99 on cassette. Titles on offer include Beautiful South's 0898, Freddie Mercury's The Album and Shakespear's Sister's Hornet Years.

The DTI raided more than twice as many pirate radio stations in 1992 compared to the previous year. Last year's total of 536 raids netted 68 convictions, compared with 251 raids and 70 successful prosecutions in 1991. Three fifths of all pirate stations are in London and the agency has criticised the level of fines handed out by the courts, which averaged £66 in 1991.

UK promo company Imagine Productions and US producer Epoch Films have struck a reciprocal deal to represent each other's directors on either side of the Atlantic. US video directors now represented by Imagine include Paula Greff (Suzanne Vega, Madonna) and Jeff Preiss (REM, Mariah Carey).

Entries for the music category of the **British Environment and Media Awards** must be submitted by August 31 to organisers Media Natura at 21 Tower Street, London WC2H 9NS. Tel 071-240 4936.

Michael DaCosta Babb, former head of advertising at Miro, has joined Lime Lizard magazine as head of promo.

Trojan Recordings, owner of Receiver, Mooncrest Jet and the eponymous reggae label, is to re-release The Tornados' hit, **Telstar**, after acquiring the Sixties instrumental group's back-catalogue.

Two of Posh Entertainment's Mills & Boon spoken word titles are featured in the Autumn bestsellers promotion organised by Tefal with UK electricity companies.

Swiss-based concert organiser World Music Promotions appears to have failed in its bid to stage a massive pan-European concert in Paris.

Rock Your Soul - For the Children of Europe, launched by WMP in May, was due to take place on September 18. But Unicef, one of the intended

beneficiaries of the fund-raiser now says it was informed last week that there will be no Paris concert in September.

First announced in ads in the UK and US music trade press, the organisers hoped to raise \$10m for charity.

The event was being co-ordinated in the UK by Flaming

Television. In May company creative director John Scobie-Ryder said he was negotiating TV rights and a live album.

An answerphone message told callers last week that WPM's offices would re-open on August 23. There was no response from Flaming Television's London offices.



Beering: at Music Radio 93

Bullish retailers open new doors

Retailers are preparing for bumper Autumn sales with a host of store openings planned between now and Christmas.

Virgin Retail opens Megastores in Chester in October, Kingston and Dundee in November, and Bristol in December. Our Price begins trading at a 3,000sq ft store in Edinburgh in October.

HMV opens its first airport outlet at Henthorn's Terminal Four on September 9, to be followed by a 6,500sq ft branch at the Lakeside shopping complex at Thurrock in Essex on October 7.

The Thorn-EMI-owned

chain, which re-opened its Sheffield store last Thursday, three months after it was gutted by fire, says at least three more openings are planned for this year, though details are not yet available.

As reported last week, US giant Sam Goody opens two stores at Winchester and Ashford, Kent, this month, increasing the number of its UK outlets to 10.

Meanwhile fellow US retailer Tower made its Irish debut three weeks ago with the launch of a 12,000sq ft store in the heart of Dublin. In the face of fierce competition from

HMV, Virgin and Irish chain Golden Discs, the new store has offered sweeping price reductions including £3 off CDs and any tape costing more than £10.

New independent outlets are also set to open. Andy's Records, one of the largest independent chains, is expanding in the north of England, with launches at Oldham and Scarborough in September and at Halifax in November, raising its total number of outlets to 23.

Joint-owner Billy Gray says more openings will be announced before December.

Music radio tunes to ITC

Music radio is to come under the microscope at a series of debates and seminars for the radio industry alongside In The City next month.

More than 200 delegates are expected at Music Radio 93 at Manchester's Royal Northern College of Music on September 13 and 14.

The list of topics to be discussed includes:

- record stations versus the radio companies - who owns whom a living?
- is radio to blame for not giving new music a break?
- spotting winners and losers in the next licence round

Among confirmed speakers are Radio Authority chief Peter Baldwin and Radio 1 FM presenter Mark Goodier. Johnny Beering will give his last speech to a radio industry audience as one FM controller on the Tuesday.

Classical sales continue to make progress

SECOND QUARTER MAINTAINS UPWARD TREND

	Classical Shipments (April-June 1993)			
	units (000)	% change	value (£000)	% change
LP	12	-52.0%	27	-42.6%
Cassette	574	-5.1%	2,134	18.1%
CD	2,236	16.6%	9,536	10.2%
TOTAL	2,822	9.8%	12,597	11.3%

Source: BPI
% change is based on the corresponding period of 1992

Popular classical artists such as Gorecki along with heavily-marketed compilations are continuing to boost classical album sales.

According to BPI figures, classical album shipments rose for the second successive quarter, climbing almost 10% year-on-year between April and June.

Coming on top of the first quarter rise of 5.9%, the statistics indicate that the classical

market has turned the corner after the slump which followed 1990's Three Tenors-led boom.

Although shipment increases in both quarters failed to

match those of the overall music market, the upturn has been underlined by a 7.8% rise in classical revenue for the six months as a whole, compared

to the same period a year ago.

In both quarters Gorecki's Symphony No 3 (Elektra Nonesuch) was the biggest seller, while the second period was boosted by Decca's Classic Commercial compilation, The Essential Flute of James Galway on RCA Victor and EMI's Classic Experience IV.

Classical's proportion of total album shipments slipped from 10.3% in the first quarter to 9.9%.

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The compact disc manufacturers



CD MOVES TO A NEW LEVEL

Having established itself as the dominant audio format, CD manufacturers are now identifying games and CD-ROM as the next growth market. Robin Cobb reports

Now that compact disc's domination of the music market is virtually complete, manufacturers are beginning to look forward to the vast market for CD computer games.

They have good reason to be excited. Games giant Sega has already introduced a CD-ROM system and rival Nintendo says it has a unit under development. A third games frontrunner, Commodore, has thrown its hat into the ring with the Amiga CD32, while Atari's 64-bit Jaguar and 3DO's new machine have already been exhibited to the industry. Even Amstrad is rumoured to be planning a return to the games field soon.

Additionally, the next generation of personal computers are expected to contain CD slots as well as those for conventional floppy disks, which will open up the market still further.

The prospect of a new and widely publicised home entertainment platform has already prompted the more enterprising manufacturers to upgrade their production systems to meet the more exacting requirements of a new breed of CDs incorporating interactive moving graphics as well as sound.

Such upgrading involves the



Commodore's Amiga CD32: another player in a market that has disc manufacturers licking their lips

installation of additional hardware at the pre-mastering and mastering stages as well as the high-speed reading equipment required for verification and spot checking of finished disks at the final or downline stage. The manufacturing arms of the music majors have already

identified the CD-ROM revolution. Sony DADC in Austria - Europe's largest CD presser - is producing CD-ROM games while, closer to home, Tim Crouch, manufacturing manager at EMI Music Services, confirms: "We are investing in CD-ROM mastering equipment. This

gives us the ability if we so desire to get into the games market. But right now we are concentrating on the music business and the innovations that will come out of CD-ROM for music."

Diatronics and Nimbus are in the vanguard of independent UK

manufacturers which have set up CD-ROM divisions.

Nimbus commercial director John Denton reports that the South Wales company has been involved with CD-ROM since 1987 and predicts it will be an important area of future business.

And most of their competitors, from the well-established Damont Audio, PDO and Maying companies to the newly formed Forward Sound & Vision group (comprising Tape Duplicating, Optical Disc, Oriake Records and FPA Video Duplicating) are following suit. Even tape cassette and floppy disk company Ablex, part of Racal Electronics, is about to inaugurate a CD line.

"We believe the audio tape and floppy disk markets are gradually withering," says Ablex managing director Peter Banks. "With a foot in both the audio and software camps, we can serve both sets of customers as they move into CD."

All these manufacturers are banking on a future in which the distinctions 'music company' and 'games company' will disappear. Both will come under the single 'home entertainment' banner, and audio/visual CDs will have become the norm across the whole leisure industry.

Forward Group ▶

PIONEER ENLISTS SOFTWARE ALLIES FOR INTERACTIVE LASERDISC LAUNCH

Not even the exclusive world of LaserDisc can escape the Sega effect, writes *Chas de Waal*.

In what could be a ground-breaking move, last week saw the Japanese launch of Pioneer's new interactive LaserActive games player. It is the result of research and development by the electronics giant, in consultation with NEC Home Electronics and Sega Enterprises.

When LaserActive was first announced in January, Sho Yamada, president of Pioneer

Electronics (USA) hailed the new system as providing "the definitive home entertainment product".

The multi-platform system is designed to accommodate not just Pioneer's custom 12-inch delivery disc but a multitude of compatible software too, including existing Sega CD-ROM discs.

Pioneer has also chosen to take advantage of its 8-inch laser disc manufacturing capability by releasing games on this medium under the new generic term of LD-ROM. The new format is not

only capable of storing and recalling 108,000 natural still pictures, but it has a massive 540 megabyte memory with interactive capabilities.

Among the six introductory games, developed in conjunction with Sega, is Pyramid Patrol, an all-action shoot 'em up set on Mars as well as two fully interactive live action mystery movies, I Will and Manhattan Requiem. All deliver the same cinema-quality stereo Dolby sound which is one of the big features of Pioneer's LaserDisc movie releases.

The LaserActive system will appear in the US later this month and should be on the market in Europe early in 1994, pending negotiations with Sega. Its effect on LaserDisc's penetration of the UK market - where only 14,000 homes boast Pioneer systems and top releases rarely sell more than 4,000 copies - remains to be seen.

"LaserDisc is more than a movie platform," says Guy Warren, senior manager of marketing and promotion. "But we believe in its potential as

a hybrid entertainment system which can offer something for all the family. Most LaserDisc owners tend to be voracious software purchasers who will regularly buy a minimum of four or five titles a year. The advent of LaserActive games can only increase that figure as well as create new awareness for LaserDisc."

But he considers it unlikely that demand for LaserActive will be enough to accelerate Pioneer's long-term plan to manufacture software in Europe.

SHAPING UP TO HIGHER RESOLUTION

DCC and MiniDisc may not yet be mounting much of a challenge to CD's position as the ultimate home reference format, but compact disc manufacturers are nonetheless working hard to bolster their format's reputation, writes **Richard Dean**.

Given the nature of the competition, the only way to effect this is to improve on CD's technical capability. The format's frequency response already extends past the range of human hearing. But in terms of dynamic range—the difference between the loudest and softest sounds—domestic CD specifications fall well short of what state-of-the-art studio equipment can achieve.

Top studio consoles deliver a 20-bit digital output, which can resolve over a million different levels of sound, compared to the mere 65,000 recognisable by existing 16-bit technology.



Tate: enthusiasm for 20-bit

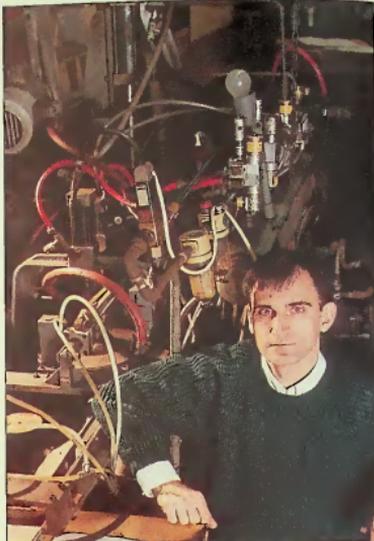
"There's more clarity in the reverberant sounds, spatial imaging and lower-register notes when you listen to 20-bit recordings on good equipment," says Sony's Andy Tate.

Recording engineers certainly appreciate the headroom the extra capacity gives them to deal with unexpected signal peaks. And even when the spare four bits are dumped during CD mastering, the result is

more accurate than an original 16-bit recording. But there is a downside as extra noise and distortion is generated during conversion.

Decca, Deutsche Grammophon, Sony and others are all working on ways of moving this unavoidable noise away from the most sensitive part of the ear's spectrum. It's a process known as 'noise-shaping' in industry jargon.

Sony says its £10,000 Super-Bit Mapping converter adds the least noise and most closely matches the ear's response, while Deutsche Grammophon claims that its Authentic Bit Imaging, by operating at 21 bits, effectively doubles the resolution offered by any other rival system. Sony is promising a £25,000 PCM-9000 magneto-optical disk recorder this October, in the expectation that studios will want to preserve original 20-bit masters.



Kyle: sees more record companies entering the games market

Marketing director Mike Carey predicts: "CD will become the format for all types of entertainment, including games. Video CD could also be very large."

Damont Audio's sales manager Andy Kyle meanwhile believes that the growing record company interest in games triggered by the formation of Sony's Imagesoft and Telstar's Fun and Games labels is a reflection of their intention to add other media to their existing repertoire.

Indeed, if PPO sales manager Roger Twynham's predictions are correct, in another three or four years the CD audio market will

start to level out. "CD-ROM will fill the void," he says.

But all is not necessarily rosy in the garden. Despite the increase in the UK's CD-ROM manufacturing capacity, it is Distronics managing director David Mackie's belief that the bulk of CD games manufacturing will end up being handled by a very small number of key companies.

"I'd be surprised if there'll be the opportunities for entrepreneurial independents that there is in the music sector," he says.

Nimbus's John Denton disagrees. "There could well be smaller specialists springing up, possibly people who have previously been in



Mackie: key group of companies

floppy disks," he says—and certainly costs needn't be

prohibitive for smaller companies.

The setting up of a standard CD production line leaves little, if any, change out of £1m. But adapting it thereafter for CD-ROM is less costly. Beyond the more sophisticated pre-mastering and downline verification requirements, the actual manufacturing processes are identical and the same lines can be used for both formats.

Distronics has invested some £250,000 in UK CD-ROM facilities—and a similar amount at its US plant—and hopes to be manufacturing by Christmas. "It is very much up to the games software people," says David Mackie.

Stega still controls the speed with which the CD games market is growing in the UK and much depends upon how and when it issues licences to developers. And there are those who fear that the major games labels will adopt a similar strategy to the CD platform as they do to their cartridges—and take production in-house. This would place a daunting barrier between CD manufacturers and the rich new games market.

In the final analysis though, it is generally believed that games specialists will balk at the investment and will opt to buy from existing manufacturers.

PRICE SQUEEZE HITS CD MANUFACTURERS

On the face of it, CD manufacturers should have cause to celebrate, writes **Robin Cobb**.

The most recent BPI figures identify that UK record companies shipped out very nearly twice as many CD singles in the 12 months to June 1993 as they did in the previous year to capture over 30% of the market.

The demand for CD albums continues to grow too, albeit less dramatically, and now exceeds 60% of the UK market for the first time.

But any rejoicing is muted by the fact that these gains have been masked by continued pressure on prices. This

is caused, in part, says Distronics managing director David Mackie, by an increase in capacity ahead of demand as ailing tape and vinyl companies turn to CD and existing manufacturers add new production lines. Distronics itself is planning to increase monthly CD capacity from 3m to 4m.

"Prices have been forced down by audio tape companies which have seen their market disappear," he says. "So they're buying expensive late model CD equipment in the hope of retaining some business."

The Forward Sound



Carey: strong price competition

and Vision Group is one of these newer entrants. Group marketing director Mike Carey contends that having late model equipment with a faster cycle time enables Forward to compete strongly on price.

But, according to Damont Audio's sales manager Andy Kyle, the price for bulk orders of CDs really can't go any lower. He fears the imminent approach of a similar level of surplus capacity as has long existed in the tape duplication business.

Surprisingly, CD brokers like PR Records, Selectasound and A to Z Music share the

manufacturers' perspective.

Selectasound's John Smiles claims he often finds himself squeezed between manufacturers' efforts to maintain prices and his record company clients seeking a continuation of the downward spiral. "I believe prices have bottomed out," says Ray Young, managing director of PR Records. A to Z Music's Carol Hatchett meanwhile contends that there is no scope left to bring prices down any further. "Everybody has undercut one another so much there really is nowhere else to go."

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Tapes refresh parts of other formats just can't reach

The great days of cassette as a mass-market music medium may be over, but it's still the industry's flexible friend for filling those awkward niches. Paula McGinley listens in

There's been much talk about the decline in vinyl, but in the mass crossover to CD, cassette is suffering too.

Although cassette singles are performing well, BPI figures show sales of cassette albums over the year to March 1993 totalled 56.3m units, a drop of 11.7% on the previous 12 months.

On the face of it, that's bad news for tape duplicators but, fortunately for them, there's one area of their business which is not suffering any ill effects. As sales of commercial product on tape dwindle, it seems promos can make all the difference. Those companies specialising in below-the-line product for record companies, advertising agencies and music, magazine and book publishers say business is booming.

Gill Allman, sales manager of Clyvd-based Spool Duplication, estimates that business in this sector has increased by over 100% in the last year. She says about 20% of the company's cassettes are not destined for the racks.

And at Chop 'Em Out, a specialist, real-time duplicator for labels including PolyGram, MCA and Virgin, managing director Avi Landenberg calculates that business is up on this time last year. "Things have picked up over the last quarter and will continue to do so as we approach the busy album release season," he says.

Specialist companies are also fortunate that they are not affected by the damaging price war which has gripped the commercial duplication sector for the last few years. Prices among high speed "factory" duplicators started to tumble about 18 months ago in line with falling cassette sales. Poor demand coupled with a saturated market led to aggressive price slashing and the collapse of some established duplicators like CD.

Prices have yet to recover, and, according to Jon Powell, sales manager of The Tape Duplicating Company, some



Equipped for customised services, real-time duplicators are immune from mass-market price wars

THERE'S LIFE IN THE OLD DOG

CD may well be the world's primary music release medium, but cassette duplicators and manufacturers are in no mood to abandon the 30-year-old format which began life as a medium for dictating machines, writes Richard Dean.

"Industry figures suggest there are an average of five cassette mechanisms per household," says John Powell of leading independent The Tape Duplicating Company. "They're not going to disappear overnight. In fact we've seen a growth this year in magazine cover mounts, spoken word and singles, quite apart from our normal album work."

Powell believes today's cassettes are unrecognisable from the indifferent-sounding, oxide-shedding tapes of the past.

"We use cobalt-modified tape fed by a solid-state

Static Audio Master from Tapematic in Italy," he says. "It can store up to 120 minutes of compressed digital audio in computer memory."

"That extra memory can also be split to allow one job to be loaded while another is running, which is especially useful for singles."

According to David Fraser of Dolby Laboratories, the Dolby 'S' noise reduction system could extend the life of analogue cassettes for years, even within the 'golden ears' audiophile sector.

Fraser reports that a recent *What Hi-Fi?* test, pitching a Sony Dolby 'S' deck against Mini Disc and DCC players, concluded that the £300 analogue machine was better on sound quality than its digital competitors. "And the others cost more than half as much again," he points out.

Invented three years ago, Dolby 'S' was derived from Dolby's SR (Spectral Response) studio recording system, and is currently championed by the WEA label in the US. Dolby quotes £1,600 for its 422-4 channel Dolby 'S' encoder / decoder in the UK, which can also be switched to Dolby 'B' and 'C'.

No label is currently using the system in Europe, but consumer hardware prices have only recently started to drop from levels that would deter all but the keenest audiophiles.

"We took a lot of trouble to make sure that Dolby 'S' was compatible with existing players," says Fraser. "The compression is very stable, so that even with the noise reduction switched off during playback, more of the music survives against the whine of a tube train or the throb of a car engine."

companies are only working to a minimal profit margin.

"There are some ludicrous deals around at the moment and some duplicators are cutting things very close to the bone," he says.

However, the non-commercial sector is still keeping up its profits. "A lot of high-speed duplicators are twiddling their thumbs," says Landenberg. "But we're isolated from the price war because what we produce doesn't go on sale to the public."

Demand in the non-commercial market place stretches from "the sublime to the ridiculous", as one duplicator puts it. Product ranges from review tapes of forthcoming albums to "collect three wrappers" sales promotions and cover-mounted giveaways by magazines.

All the specialists pride themselves on their flexibility. Tam Studio's customers have included an insurance company which brought out a training cassette for its sales reps to digest on the road, while one of Copymasters' recent tasks was to duplicate the transcript of a solicitor's conversation with a client.

And of course there are demos. Aspiring songwriters and young bands, ever hopeful that an A&R department will sign them on the strength of a few tracks, are a vital customer base for many duplication houses.

Of course it's the low cost of cassette manufacture which has enabled the format to retain its supremacy in the non-sale sector. According to Andy Kyle, sales and customer services manager at Damont Audio, bringing out 1,000 white labels on vinyl would cost twice as much as the same number of cassettes. "A cassette is the cheapest way of making music because the duplication process only requires a DAT master, whereas with vinyl there are other costs such as cutting and pressing," he explains.

And it's not only on price that cassette wins out. It is

MORE MANUFACTURING ON PAGE 31

● Another Euro hit conquers UK chart ● SWV storm in at number seven

CHART FOCUS

Following its eight weeks at number one in Germany, and more modest but wide ranging chart-topping exploits in the rest of Europe, Culture Beat's Mr. Vain clambers to the top of the UK singles chart this week.

It's the third UK number one of European origin already this year, following *2 Unlimited's* No Limit and *Ace Of Base's* All That She Wants. With big UK hits by numerous other acts based on the continent — *Hadaway*, Dr. Alban, *Snap*, *Roxette*, *Cappella* and *Usura* are just some of those who've reached the Top 10 — Europe has rarely provided this country with such a consistent and regular stream of hits.

After 10 weeks in the Top 10, *Chaka Demus & Pliers'* Tease Me drops to number 16. With a peak position of number three, it's the first single to spend so long in the Top 10 without occupying one of the top two positions since the Bee Gees' *How Deep Is Your Love* in 1978.

That was the year the Gibb brothers wrote no fewer than 14 UK hits. 1993 is shaping up to be their best year as writers since. Kim Wilde's cover of IRI Can't Have You has just been hit, Lulu's recording of Let Me Wake Up In Your Arms and Moses' More Than A Woman are also hits, and their own single Paying The Price Of Love climbs to number 25.



SWV — Sisters With Voices — have the highest new entry on the singles chart this week with *Right Here*. Previously a take-away album track, it has been transformed into a big hit by its skilful interweaving with elements of Michael Jackson's familiar *Human Nature* track. The result is SWV's biggest hit to date, following the number 17 *I'm So Into You* and *Weak*, which peaked at 33. In the US, where *Right Here* is also hot, SWV made chart history earlier this year when *I'm So Into You* and *Weak* were in the Top 10 at the same time.

Add to that the two versions of Gibb songs now lined up for different teen acts and you'll see why their

teeth are dazzlingly visible again.

The aforementioned IRI Can't Have You was originally written for Yvonne Elliman and was a track on the multi-platinum Saturday Night Fever soundtrack, which also included the *Trammps* hit *Disco Inferno* (not a Gibb brothers composition). This week, as Kim Wilde's recording of IRI Can't Have You dips out of the chart, Tina Turner's remake of *Disco Inferno* debuts. It's Tina's 31st hit and, being her 10th since her 50th birthday (she's 54 in November), it equals Frank Sinatra's record for most hits after the age of 50.

Arsonal soccer star Ian Wright's single *Do The Right Thing* debuts at number 43 this week. It's also number one in the *Breakers* chart — based on the performance of the records which have occupied that position since the chart was introduced, it has an 84% chance of missing the Top 40.

Of the 32 records which have previously topped the list, a mere five have gone on to the Top 40, with *Shaggy* going all the way to number one. Taking a wider view of the *Breakers* Chart, around 600 records have made the chart since it was introduced, but only 17 have reached even the Top 40. The failure rate here, therefore, is more than 97%. Even those which have succeeded in escaping from this "death row" have done so more because of creative marketing — boosted CDs and picture discs and the like — than through any impact the chart has created.

Alan Jones.

NEWCOMERS

19 SISTERS OF MERCY: Under The Gun (Mercury/Release) UK 10th hit. Producer: Andrew Eldritch/Hughes. Publisher: Glass Sea/Now/EMI. Writer: Hughes/Soman/Eldritch. Line-up: Andrew Eldritch (V.D.). First hit: *Body And Soul* (6.1984). Biggest and last hit: *Temple Of Love* (3.1992). Notes: Formed by Eldritch in Leeds, 1980. After numerous line-up changes, which over the years have included Wayne Hussey (The Mission) and Tony James (Generation X, Sigue Sigue Sputnik), it is now basically Eldritch. However, the line-up for a recent show at Crystal Palace, supporting Depeche Mode included Andrew Brulan, Adam Pearson and the long standing Doktor Avalanche (a drum machine). Album: Greatest Volume One: A Slight Case Of Overblowing (out now).



name of *Keep The Peace* by DTRT and was co-written with his A&R man, Steve Kutner. Album: none planned.

2 BREAKER

BASSHEADS: Start A Brand New Life (Save Me) (deConstruction) UK 4th hit. Producer: Bassheads/Dave Ralph. Publisher: Copyright Control. Writer: Murphy/Deary. Line-up: Nick Murphy (K). Deas (K), Melanie (V). First/biggest hit: *Is There Anybody Out There?* (5.1991). Last hit: *Who Can Make Me Feel Good* (3.1992). Notes: Formed in Birkenhead, the promo mix of their first hit included samples of Pink Floyd and The Osmonds and they were fined £7,000. When it was re-recorded it entered the singles chart at eight. The band admit their debut album is rock orientated and want to be seen as a "Pink Floyd for the Nineties". Album: C.O.D.E.S (September 6).

1 BREAKER

IAN WRIGHT: Do The Right Thing (M&G) Debut. Producer: Chris Lowe. Publisher: C&G/EMI/Copyright Control. Writer: Lowe/Wright/Kutner. Notes: Born in south London, footballer Wright grew up listening to his parents' collection of reggae legends such as Gregory Isaacs, Horace Andy and Bob Marley. He went to school with Maxi Priest and the first record he bought was the soundtrack to *Thank God It's Friday*. This single was promoted to the clubs under the

5 BREAKER

AIMEE MANN: I Should've Known (Imago) US debut. Producer: Jon Brion. Publisher: Aimee Mann. Writer: Mann. Notes: This Boston-based singer/pianist penned the million-selling *Yeses* Carry single by her former band *Til Tuesday*. This is her debut solo single and she played her first European date at London's Underworld club last week. *Billboard* ranked her new album as a "13-song masterpiece". Album: *Whatever* (September 6).

SALES AWARDS

● Platinum: *Bon Jovi: Slippery When Wet* (4).
● Gold: *New Jersey* (4). ● Best: *Keep The Faith*.
● Metallica: *Metallica*; Various: *Originals*.
● Silver: *4 Non Blondes: What Becomes of Me*.
● Various: *Jarvis*.

AIRPLAY ADDS

RADIO ONE wks 23/45: A List: *Terrace Ten*; *Veruca*; *She Kissed Me*; *Culture Beat*; *Mr. Vain*; *The Pogues*; *Tuesday Morning*; *Mariah Carey*; *Green*; *Lower*; *Tassin Archer*; *Ariana*; *B List*: *Sybil*; *Stranger Together*; *Pat Sharp*; *Boyz*; *Go West*; *Kate Bush*; *Robb Hood*; *John Snow*; *Uhh*; *Yo*; *Sting*; *Shaggy*; *Of My Heart*; *Colticut*; *Dreamer*; *C List*: *James*; *Sinclair*; *Sinclair*; *Aim*; *No Casanova*; *Meat Loaf*; *Good Girls Go To Heaven*; *Lewellers*; *100 Years Of Solitude*.
CAPITAL FM wks 17/29: A List: *Olivia Adams*; *Window Of Hope*; *Coran Duran*; *Too Much Information*; *Bryan Ferry*; *Bill Of My Mind*; *Tony Award*; *Abba*; *Abba*; *The Pogues*; *Tuesday Morning*; *Sinclair*; *Shaggy*; *Of My Heart*; *B List*: *2 Unlimited*; *Faces*; *Ace Of Base*; *Whitney Houston*; *Ashesbury*; *Save To The Vice*; *Rob N*; *Chickpin*; *Sinclair*; *Aim*; *No Casanova*; *Sybil*; *Stranger Together*; *Texas*; *Is Called Fred*; *Kenny Rogers*; *Trigun*; *On Your Love*.
VIRGIN 12/5 wks 27/35: A List: *Kate Bush*; *Robb Hood*; *Bill Joly*; *No Man's Land*; *B List*: *Desire*; *Park West*; *The Cars*; *Solo Searching*; *John Hall*; *Angel*; *James*; *Sinclair*; *Sinclair*; *Some Fantastic Places*; *Monday Swindell*; *The Boys Train*.
THE BOX wks 20/25: B List: *Sierra*; *Apache Indian*; *Boom Shack-A-Lack*; *Bad Boys Inc*; *Don't Talk About Me*; *Breaded*; *Camorrah*; *Colicut*; *Dreamer*; *The Good Men*; *Give Up*; *Shara*; *Trust Me*; *Jamz*; *I Like It*; *Mary*; *A Big*; *Real Love*; *Nick Heyward*; *Kristi*; *Nasty*; *In My Name*; *Posies*; *Dream All Day*; *Simon Washington*; *I Will Always Love You*; *Sinclair*; *Aim*; *No Casanova*; *Tassin Archer*; *Ariana*; *Uwe Overill*; *Sister Heaven*.

NEXT WEEK'S HITS

Singles: 4 *UNLIMITED*; *Faces* (PWL Hit); *OLETA ADAMS*; *Window Of Hope* (RCA); *ROCK ASTRY*; *The One You Love* (RCA); *GEORGE BENSON*; *Love Of My Life* (Warner Bros); *BLOOM*; *Venus As A Boy* (Dote Little Inc.); *DURAN DURAN*; *Too Much Information* (Polygram); *DEPECHE MODE*; *Trust Me* (Mercury); *SHAGGY*; *Of My Heart* (Mercury); *WESTWOOD*; *Carole King*; *ROBERT PLANT*; *Calling To You* (Is Par); *NERE AGAINST THE MACHINE*; *Beano Tins* (PWL); *BESTERS OF MERCY*; *The Sun* (Mercury); *ROBERT SMITH*; *ADRIAN CRUIK*; *Shaggy*; *Of My Heart* (Mercury); *JAMZ*; *SINCE PLEASURES*; *PUSH* (A&R); *PAUL WELLS*; *Mid Wood* (GfD); *Discs*: *Albums*: *JASON DONOVAN*; *Album*: *Around The World* (Polygram).
Notes: *1* = New release; *2* = New release; *3* = New release; *4* = New release; *5* = New release; *6* = New release; *7* = New release; *8* = New release; *9* = New release; *10* = New release; *11* = New release; *12* = New release; *13* = New release; *14* = New release; *15* = New release; *16* = New release; *17* = New release; *18* = New release; *19* = New release; *20* = New release; *21* = New release; *22* = New release; *23* = New release; *24* = New release; *25* = New release; *26* = New release; *27* = New release; *28* = New release; *29* = New release; *30* = New release; *31* = New release; *32* = New release; *33* = New release; *34* = New release; *35* = New release; *36* = New release; *37* = New release; *38* = New release; *39* = New release; *40* = New release; *41* = New release; *42* = New release; *43* = New release; *44* = New release; *45* = New release; *46* = New release; *47* = New release; *48* = New release; *49* = New release; *50* = New release; *51* = New release; 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A·D·F·O·C·U·S

The Atlantic Story, a mid-price double CD compilation celebrating the label's 45th anniversary, is out next Tuesday on Atlantic Records.

The album, featuring Otis Redding, Aretha Franklin, The Lemonheads and En Vogue, will be highlighted in co-op press ads in Vox with Virgin and in the national press with Our Price.

Big Star's Live In Missouri, out on Zoo Entertainment, is supported by press ads in *NME*, *Record Collector*, *Deadline*, *Top* and the October issue of *Q*. Starting the week before release, *NME* will carry a three-week mail-order promotion offering readers the chance to buy one of the band's 5,000 limited edition seven-inch singles recorded with Teenage Fanclub. In-store packs include a 12x12-inch poster.

The Breeders' Last Splash album is out on 4AD next Monday and will be supported by ads in *NME*, *Melody Maker*, *Time Out*, *Select* and *Lime Lizard* plus a co-op with HMV in Vox. HMV stores will feature C-pack window displays plus in-store material and about 10 independent vendors. **KTMs's The Chain With No Name** will carry limited edition vinyl albums and accompanying display items. Posters include a 48-sheet drive in London plus a national campaign and leaflet drops at the Reading Festival. **Mariah Carey's album Music Box**, out on Columbia next Tuesday, will be tied to a range of retail packages. Confirmed as album of the week in *WH Smith* and *John Menzies* stores, the title will feature in HMV A-pack window displays in London's West End. Display material



CAMPAIGN OF THE WEEK
THE ANDREW LLOYD WEBBER MUSICAL
10066
SUNSET BLVD.
WORLD PREMIERE RECORDING

Polodyr is optimistic that Andrew Lloyd Webber's cast recording of *Sunset Boulevard* will follow his other show albums to the top of the charts. "Among his fans Lloyd Webber's in the same league as Michael Jackson," says Polydor marketing executive George McManus. The double album should appeal to a broad range of Lloyd Webber fans. The title track, performed by Michael Ball, will be released as a single on the same day as the album. A follow-up single, *As If We Never Said Goodbye*, is scheduled for October.

Record label: Polydor.
Media agency: The Media Business.
Media executive/marketing executive: Clive Howze/George McManus.
TV: National TV ads for one week on GMTV, LWT and Carlton.
Radio: Two-week drive on Classic FM and Melody plus regional co-op ads with Andy's Shop. Ads in the *Sunday Times*, the *Guardian* and the *Daily Mail*. Competitions offering show tickets and albums in selected music titles.
Posters: London street poster campaign plus 105 London Underground signs.
In-store: Window displays, comprising stage shots from the show, 20x30-inch posters and logo boards, in all the multiples and Harrods plus more than 150 independents.
Target audience: 30-50 year olds.

will be supplied to retailers including Boots, Our Price, Virgin and Harrods plus 200 independents. Press ads will run in the nationals, *Sky*, *Blues & Soul*, *Q*, *Time Out*, *Smash Hits* and *Just 17* and will be supported by a two-week national poster drive. Selected radio ads are likely to follow in September with TV

a hits list board, name board and 30x20 posters.

The Best Of Clarence Frogman Henry, a mid-price compilation released next Tuesday as part of MCA's Masters Series, cashes in on the success of the single *But I Do*, which features in the current Fiat commercial and reached number 65 in the charts. The album is backed by ads in selected music titles. **John Hiatt's Perfectly Good Guy**, released on A&M next Tuesday, will feature in October's *Q* as an Our Price co-op and will appear in HMV's October Vox Selection. **The Pogues' Waiting For Herb**, out on WEA next Tuesday, will be advertised in *NME*, *Q*, the *Sunday Times*, the *Guardian* and the *Independent*.

Pooka's debut album, *Pooka*, is released by WEA next Tuesday and will be backed by press ads in *NME*, *Time Out*, *The Big Disc*, *Music Week*, *Evening Standard*, the *Times*, the *Sunday Times*, the *Face* and *i-D*. A national poster campaign will highlight the band's forthcoming live dates. **The Sessions Volume One**, a 12-track dance compilation mixed by DJ Tony Humphries, is the first album on the Ministry of Sound's own label. Released next Tuesday, the title - available on CD, tape and an unmix limited edition LP - will be advertised in selected titles in co-ops with HMV, Virgin and Our Price and backed by competitions in the specialist press and on radio. Selected regional clubs, playing host to Ministry DJs, will carry posters and POS material while some 10,000 Ministry members and 30 clubs in the chain will receive mail-outs.

EXPOSURE

AIRING THIS WEEK



PICK OF THE WEEK
Pop Goes Summer, Monday to Friday, BBC1: 12.05-12.55pm. On air daily for three of the next four weeks, this seasonal series profiles a brace of big name artists. Presented by Ross King, week one includes Sade (pictured), Diona Warwick and Brian May while future guests include Simply Red, Nene Cherry and Whitney Houston.

MONDAY AUGUST 23

Pop Goes Summer featuring Julio Iglesias, BBC1: 12.05-12.55pm
The Best with US3,
Voodoo Queens and U2,
ITV: 12.30-1.30am (regions vary)
TUESDAY AUGUST 24

French & Saunders with Mark Knopfler, Lemmy and Gary Moore, BBC1: 5.8-8.30pm
WEDNESDAY AUGUST 25

The One FM Roadshow from Swansea features **Underground 3**, **Inspirational Carpets** and **The Shamen**, Radio One: 11am-12.30pm
Pop Goes Summer featuring Elaine Paige, BBC1: 12.05-12.55pm
THURSDAY AUGUST 26

No Stiletos featuring Ian McEwan, **A House with Edwyn Collins and Jumpin' The Gun**, BBC2: 11.15-11.55pm
FRIDAY AUGUST 27

Pop Goes Summer featuring Brian May, BBC1: 12.05-12.55pm
Naked City featuring **Bad Boys Inc**, **Lloyd Cole** and **Sean Ryder**, Channel Four: 11.05pm-12.05am
SATURDAY AUGUST 28

Jam - The Paul Weller Story profiles the former punk and Style Column frontman, Radio One: 2-3pm
U2 Live From Dublin features the hometown Zoozooz gig, Radio One: 8-11pm
SUNDAY AUGUST 29

The O Zone featuring **Duran Duran** in New York, BBC2: 11.45am-12pm
Rockline featuring **Horse**, Radio One: 2.30-4pm
Hypnosix featuring **Kylie Minogue**, **St Etienne** and **Gary Clail**, Channel Four: 5.30-6pm
MONDAY AUGUST 30

The Evening Session featuring **Depeche Mode** in concert, Radio One: 5.30-8.30pm
The Beat featuring **James**, **Texas** and **Curve**, ITV: 12.30-1.30am (regions vary)

STUDIO UPDATE

ARTIST	PROJECT	COMPANY	A&R EXECUTIVE	STUDIO	PRODUCER
THE AUTEURS	album	HUT	David Boyd	PROTOCOL (London)	Phil Vinall
PHIL COLLINS	album	VIRGIN	Paul Caray	FISHER LANE FARM (Surrey)	Phil Collins
CLUD	album mix	A&M	David Rozo	CHURCH (London)	Al Clay
DRUM CLUB	tracks	BIG LIFE	Tim Perry	SARM EAST (London)	Tony Thorne
FRETBLANKET	album	ATLAS	Nick Gattford	COMFORTS PLACE (Surrey)	Tim Palmer
GO WEST	single	CHRYSALIS	John Williams	NOIS (London)	P. Vitasso/Tuffy
THE GRID	single	DECONSTRUCTION	Keith Blackhurst	EASTCOTE (London)	Julian Mendelsohn
HEAVEN WEST JZ	single	RHYTHM KING	Colin Huggins	SARM WEST (London)	Mike Spivey/Drake
ILLUSTRIOUS	CD & mix	SURVIVAL	Aimee-Maria Waghway	WASTED ROCK (London)	Pascal Gaudin
INSPIRAL CARPETS	CD & mix	MUTE	Daniel Miller	PABB STREET (Liverpool)	Lisa 'Spice' Drake
INTERSTELLA	single	PLANET 3	Dave Arbuckle	MATRIX (London)	Marcus Davy
THE LEVELLERS	mixing	CHINA	Deek Gans	NOIS (London)	Marcus Davy
KYLIE MINOGUE	second & mix	DECONSTRUCTION	Keith Blackhurst	SARM WEST (London)	Brothers In Rhythm
ONE DIVE	tracks	LONDON	Phil Howells	RAK (London)	Stephen Hague
RENEGADE SOUNDWAVE	album mix	MUTE	Daniel Miller	EDEN (London)	Steve Osborne
ROACHFORD	album mix	COLUMBIA	Rob Stringer	TOWNHOUSE (London)	Tim Palmer
ROZALLA	mixes	EPIC	Gordon Darlow	MARCUS (London)	Apollo 440
ANN SAINDEORON	tracks	NETWORK	Neil Rushton	UNIT 3 (London)	D. Lee/A. Livingston
SCOTTI POLLITT	albums	VIRGIN	Paul Carr	UNIT 3 (London)	Green
SEPIA	album mix	ROADRUNNER (NY)	Mony Corcor	ROCKFIELD (Gwent)	Andy Wallace
SULTANS OF PING	album	RHYTHM KING	Colin Huggins	NOIS (London)	Simon Westcott
U2	album	ISLAND	Neil Aspin	EDEN (London)	P. Dinkelspiel/S. Osborne
JAN WOODIE	album	ISLAND	Nick Angel	PROTOCOL (London)	M. Ford/J. Wabbit
WORLDS APART	singles	ARISTA	Simon Cowell	SELECT SOUND (Herts)	R. Waller/P. Schwab

Continued listings start on August 27. Source: E4

The music: In The City Live 1993



The Levellers
Papa Brittle

The Immigrants
Torg

Des'ree, Us 3

NME 'On' night:
Credit to the Nation
Elastica, Collapsed Lung
Tiny Monroe

Acousticity '93:
Claire Mooney, Tony Mills
Steve Finn, Bill McCoid

Champion Franny Eubanks
The Roach Band

Freedom Massive
Javilo, Basil Otis
and The Mystics
T Dynamics, Yolanda

Planet 4 Records presents:
DJs: Danny Hussain
Parks & Wilson
Guy Oldhams, Angel
PAs: 3rd Movement
Ultracynic,
Yvonne Shelton

Rap showcase

Reggae showcase

Rough Trade night:
Butterfly Child
Disco Inferno
Papa Sprain, Marian

Heavenly In The City:
St Etienne, Espiritu
The Rockingbirds
White Out
DJ: Andy Weatherall

Nova Mute in association
with Chuckle Brothers
presents: David Holmes,
Kris Needs, Doof, Moby,
Junio Rector, Spirit Feel

Acousticity '93:
Family Foundation
MCs Buzz B, Pete Mitchell

Cornershop
Faith Healers
Breed

Phil Watts

NME comedy night

Grant Lee Buffalo
The Bronte Brothers

Impact Talent presents:
Apache Indian, Oui 3

The Joy

Senser
Submarine

Goats Don't Shave
The Becketts

Lucky Dube
Sons of Arqa

robsrecords
basement party:
DJs: John McCready
Jon Dasiva, Luv Dup
PAs: Sub Sub
robsrecords All Stars

Soul showcase

DJ: Kevin Saunderson
plus guests
PAs: Inner City
The Groove Corporation

deConstruction in
association with Chuckle
Brothers presents:
DJs: Ian Ossia
Paul Bleasdale
Justin Robertson
Andy Weatherall
Danny Rampling
plus guests

Acousticity '93,
Hit the North:
Mark Burgess, Surfurbia
Bryan Glancy, John Robb
MCs Mark Radcliffe
Marc Riley

Straitjacket Fits
Medalark Eleven
18 Wheeler
Oasis
Björk

Gary Clark, Thomas Lang
Boo Hewerdine

Redd Kross
Die Cheerleader
Eric's Trip

Gary Clail's On U Sound:
Bim Sherman
Adrian Sherwood

The Giro Poets

Wizards of Twiddlely

High Bias
Altered Natives

Intastella
Ringos High

NME 'Vibes' night:
PAs: Sabres of Paradise
Higher Intelligence Agency
Pentatonik, DJ: Sherman

DJs: Kevin Saunderson
Andrew Komis, plus guests
PAs: Inner City
Komix and Co, Pandella
Dyone

Mixmag/Ministry
of Sound party:
DJs: Tony Humphries
CJ Mackintosh
Justin Berkman
PAs: Juliette Roberts
plus very special guest

Back to Basics/Arista party:
DJs: Ralph Lawson
Hugg, Laurent Garnier
Darren Emmerson
Kelvin Andrews, Jeremy Healy
Jon of the Pleased Wimmin
Norman Jay, Coldcut
PA: Moodsings
plus surprise guest vocalist
ffrr/Trade party:
DJs: Ziad, Malcolm
Tony de Vit, Paul Newman
Tim Lennox, Pete Tong
John Digweed, Eric Powell
PA: Lisa B

Acousticity '93:
Damian Maddison
Pete Inman, Wonky Alice
MC Tony Michaelides

Smashing Pumpkins
Verve

Helen Watson

Wonky Alice

Sultans of Ping, Pele
Superstar

The Funky Underground:
DJs from Yellow, CuBop
Hoochie Coochie, Feva

More events are still to be
confirmed. In The City Live also
includes **more than sixty new
bands** over five nights. In The City
Fringe includes **a further thirty
unsigned bands** over the
conference period.

In The City Live is
supported by T.A.G.

IN
THE CITY

International Music Convention
11-15 September 1993
The Holiday Inn Crowne Plaza
Manchester, England

R·K·E·T·P·R·E·V·I·E·W

MID-PRICE REISSUES

VARIOUS: Perfect - A Kick Up The Eighties Volume 10 (Old Gold OG 3529). Less focused than some of its predecessors in this series, but still offering some good memories including Roses, a hit from the painfully wait-failed Haywood (penned by Leeson & Vale who went on to hit paydirt with the Charles & Eddie single Would I Lie To You), Wang Chung's Dance Hall Days, the Bangles' pretty Prince-penned vignette Manic Monday and Fairground Attraction's Perfect. **BBB**

SARAH VAUGHAN: Songs Of The Beatles (Atlantic Jazz 7567814832). Few could match Vaughan's interpretive power in her heyday, but by the time she cut this album in 1981, aided and abetted by noted orchestra leader Marty Paich and his son David from the band Toto, her abilities were in decline. Nevertheless, this selection of songs by the Fab Four is not fatally flawed. And I Love Her, Fool On The Hill and Something are but three of the songs she engages in a loving and warm embrace. Listeners are unlikely to hear this on the radio, and will buy on the grounds that it seems like a good idea. **BBB**

PAUL McCARTNEY & WINGS: Wings Greatest (Parlophone CDPMC0L 9). Phase two of EMI's complete McCartney reissue programme brings forth a further eight titles. Originally released in 1978, Wings Greatest - a misnomer since it also includes solo stuff and Paul & Linda's Uncle Albert/Admiral Halsey melody from Ram - will probably underachieve for two reasons. Firstly, its complement of 12 tracks is meagre by the standards of the CD age, and secondly, the tracks here have been issued as part of other albums in the programme. **BBB**

WINGS: Back To The Egg (Parlophone CDPMC0L 10). The last album to make any pretence at being a group effort though, as always, it's McCartney who is centre-stage. A patchy album which includes Rockestra Theme, with an expanded line-up swelled by Dave Gilmour, Hank Marvin, Pete Townshend and about 20 others. Bonus tracks include the yuletide hit Wonderful Christmas-time. **BBB**

PICK OF THE WEEK

SIMON & GARFUNKEL: Bridge Over Troubled Water (Columbia CDCBS 6269). It's a tribute to its selling power that S&G's most famous album has been

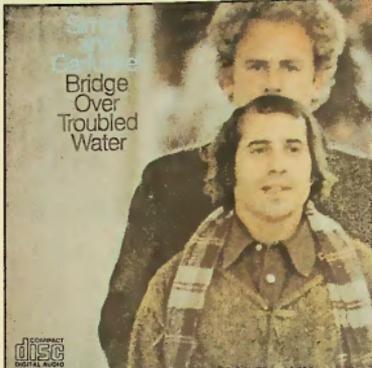
continuously available for more than 23 years at regular price before being added to the mid-price ranks. A powerful and varied album, this should enjoy a further 23 years of sales interest at this price point before it is necessary to turn it into a budget. **BBB** Alan Jones

CLASSICAL

HAYDN: Symphonies 89 and 91, La Vera Costanza Overture. Austro-Hungarian Haydn Orchestra/Adam Fischer (Nimbus NI 5341). Inquiries for this album may come from unusual sources because it was the subject of a limited number giveaway offer to launch Esteé Lauder's Compact Disc cosmetic in John Lewis stores recently. Back in the classical mainstream, these artists' previous recordings of Haydn symphonies have attracted excellent reviews, so should this one. **BBB**

NAXOS: Violin Sonatas 1-3. Takako Nishizaki, Jenoe Jando (Naxos 8560284). These artists, too, have had considerable good reviews for their releases on the Naxos superbudget label, and in this price sector there is no competition for these works. The duo is recording more of the sonatas, but no news yet about whether there will be a full Beethoven cycle. **BBB**

CHOPIN: Piano Concertos. Demidenko, Philharmonia/



Simon And Garfunkel: powerful and varied

Heinrich Schiff (Hyperion CD/MC CDA/KA86647). This and a simultaneous release of the Chopin Sonata No 3 and Ballades have been on exclusive offer through Book Club Associates in July and August but there should be plenty of buyers left for the charismatic Russian-born pianist featured here in sparkling form. **BBB**

DELIUS: Various works. BBC Symphony Orchestra/Andrew Davis (Teldec/Warner 4509-90945-2). A competition in the Proms programmes has offered this disc as prizes and Davis and

the BBCSO have been prominent in the Proms this month, so Warner is using the album to repromote its British Line series. Davis is to feature in a Classic FM interview in September. **BBB**

PICK OF THE WEEK

WAGNER: Das Rheingold. Bayreuther Festspiele/Barenboim (Teldec/Warner CD/VHS/LD 4509-91185-2/45091122-3/6). Warner's first simultaneous audio/video release is accompanied by a big September Barenboim campaign including Erato releases, a Barenboim

catalogue bound into the October issue of Gramophone, POS material, window displays in London multiples and editorial in the specialist press. Released at the same time is Die Walkure, in all three formats, and the remaining two operas, recorded live from the "English Ring" cycle at Bayreuth, appear next year. **BBB** Phil Sommerich

SPOKEN WORD

MICHAEL CRICHTON: Rising Sun read by Keith Szarabajka (Random House Audiobooks, RC 130). From the man who brought you Jurassic Park before Steven Spielberg, this is Michael Crichton's latest novel, also due to be filmed with Sean Connery in the starring role. Set against a backdrop of state-of-the-art electronics in the tense atmosphere of volatile Japanese-American relations, this murder mystery combines two of Crichton's trademarks, high tension and scientific fact. **BBB**

BILL BRYSON: Neither Here Nor There read by Mike McShane (Harper Collins AudioBooks, HCA 161). Bryson's often hilarious account of travels through Europe are wittily read by McShane of Whose Line Is It Anyway? fame. Funny, informative and sometimes poignant, as in Bryson's account of the beauty of Sarajevo in its last days of

MAINSTREAM - SINGLES

SYBIL: Stronger Together (PWL International PWCD 258). This nagging and insistent but not particularly attractive hustling house anthem looks to recapture the Top 40 form Sybil lost last time out. It will probably do that, though a breakout of the magnitude of The Love I Lost is very unlikely. **BBB**

2UNLIMITED: Faces (PWL Continental PWCD 258). A more complex than usual offering from the Dutch duo who eschew their simple and highly effective straight-ahead rave style in favour of a tempo-changing and less instant song. They'll pay the price at retail with one of their smaller hits to date, though the Top 20 is still a cert. **BBB**

TONY B/UNIT 3: So Natural (Victim VIC 38). The label which originated Dreams returns with a cheeky attempt to gain some compensation from a song bearing more than a passing resemblance to Gabrielle's. A shuffling dance beat underpins



Sting: understated

chiming strings while the distinctive guitar motif from Tracy Chapman's Fast Car crops up again. Tony B is a less distinctive vocalist but specialist radio and clubs are already beginning to support this, and a hit is not out of the question. **BBB**

DURAN DURAN: Too Much Information (EMI CDD5 18). The third single from the Durans' latest album is somewhat less authoritative than Come Undone and more worrisome than Ordinary World. It won't be as big as either but should still

perform well enough to give them another Top 30 hit. **BBB**

STING: Shape Of My Heart (A&M 5803527). This understated track from Tus Summer's Tales most closely resembles It's Probably Me. Commercially it will probably get a leg-up into the Top 40 from the addition of previously unreleased live tracks and its use as the main theme to the new William Baldwin movie Three Of Hearts. **BBB**

TERENCE TRENT O'ARBY: She Kissed Me (Columbia 6595322). This noisy guitar rock steampunk's senses and is already gaining a lot of airplay. Sales are likely to be very good too, with the dynamic new dance mixes of Do You Love Me Like You Say making a big contribution. **BBB**

REAL THING: I Love Music (USD DUSD 1). Morgan Khan is back again and his new label's introductory offering is this revival of the O'Jays

hit by the Liverpudlian band who topped the chart with You To Me Are Everything. Their distinctive vocal style is intact and they make a good fist of the song, though a Hurley-like house mix robs it of much of its original melody. In with an outside chance of success. **BBB**

PICK OF THE WEEK

KATE BUSH: Rubberband Girl (EMI EM280). With Kate at the helm any single would be quirky but by her own otherworldly standards this is Ms. Bush at her most direct. It's a rhythmic, almost raunchy, workout with the occasional outburst of rock guitar, strange lyrics - "I could tower like an obelisk, I'd be a rubberband girl" is as absurd as it gets - and a vivid vocal impression of said office accessory being stretched. It is also a very commercial rejoinder and will probably be Kate's first Top 10 solo hit since Running Up That Hill hit the spot eight years ago. **BBB**

Alan Jones

peace. The paperback has been in the non-fiction best-seller list for over 40 weeks so public awareness is high. **★★★★**

V E MITCHELL: *Windows On A Lost World* read by Walter Koenig (Simon & Schuster, ISBN 0718686620). Vintage Star Trek read by Koenig, aka Mr Chekov. Why is the Star Trek team disappearing through seemingly ordinary windows in the ancient ruins of planet Careta IV? Can Spock confront the ancient intelligence that made the windows in time to save Kirk et al? With an original score and sound effects, this is classic stuff. **★★★★**

PICK OF THE WEEK: **KNOWING ME, KNOWING YOU:** Steve Coogan as Alan Partridge (BBC Canned Laughter ZBBC 1518). On this, one of the first releases on the BBC's new Canned Laughter comedy imprint, Steve Coogan plays Alan Partridge, 'Chat Show Host From Hell' and sports presenter with an unhealthy interest in groin strain. When this was first aired on Radio Four it elicited a barrage of complaints, but after one of Partridge's guests' Lord

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



Joey Negro: solid reworking of 'Trammps' recording

Morgan of Glossop' died mid-interview, most listeners cottoned on to the fact it was in fact a brilliantly executed spoof. **★★★★** *Caroline Moss*

CHAMES

GENERAL CHAOS: *Mega Drive (Electronic Arts ref. no. TBC £44.99)*. Given its track record, when Electronic Arts brings out a 'new style' game, it's wise to sit up and take notice. Put simply, General Chaos is an arcade-style action/strategy game, which brings cartoon humour and frenetic gameplay to the deadly serious subject of two opposing sides blowing each other to pieces. The proceedings are fast, furious

and highly original. However, its this very originality which appears to let it down (among the critics at least), as the general view among the games press seems to be one of 'nice try, but not quite there'. That said, it has scored as highly as 91% (*Sega Pro*), so it could possibly spring a few surprises. **★★★★**

ON THE BALL: *Super Nintendo (Taito through Bandai 01062 £39.99)*. Ball-based puzzle games such as this latest release from coin-op maestro Taito used to be all the rage (Spindizzy, Marble Madness and so on), but for some reason the genre seems to have fallen out of favour with game developers over the

last year or two. It's therefore difficult to see whether this is the beginning of a revival or just simply a complete anachronism. Either way it's a fun blast, although it would be best to reserve a stocking decision until the reviews begin to appear. **★★★★**

POP 'N TWIN BEE: *Super Nintendo (Konami Ref. No. TBC £44.99)*. Among the most colourful, addictive, sweet and downright sickly shoot em ups ever produced, Pop 'N Twin Bee is exactly the type of fare which is generally snapped up by younger Super Nintendo owners. It manages to combine impossibly cute characters with some of the most impressive cartoon graphics yet produced and gameplay which borders on total carnage: perfect. **★★★★**

PICK OF THE WEEK: **STREETS OF RAGE II:** *Game Gear (Sega 2517 £29.99)*. Given the imminent release of both Mortal Kombot and Street Fighter II for the Mega Drive, this particular beat 'em up will benefit from the heightened public awareness of the genre — and the fact that it is regarded as the best of the crop which is making it to the Game Gear. **★★★★** *Claran Brennan*

DANCE

LIONROCK: *Carnival (DeConstruction LIONS)*. Justin Robertson's gang come up trumps once again with a certified floorfiller that

manages to be a bit different. The alternating sonar and foghorn-like synth noises give this a techno feel while the pounding kettle drums and the powerful 'Are you ready to testify...' speech sample make sure that it stands out from the crowd. The single has only been promoted in small numbers, but is already generating a real buzz. **★★★★**

JOEY NEGRO: *What Happened To The Music (Virgin VST1466)*. Disco Dave Lee has teamed up with The Trammps for his solid re-recording of their 1983 Philly Sound Works track. The release also features the excellent title track of the forthcoming LP, *Universe Of Love*. The single should match the Top 40 placings of his last two releases for Virgin. **★★★★**

ZHANE: *Hey Mr DJ (Epic 659610 6.2.4)*. Already selling like hotcakes on import, this excellent catchy soul track from the US is now being released over here with the original swing-style mix plus Maurice Joshua's housey remixes for even wider appeal. By the way, Zhane is pronounced 'Jahane' and the single should not be confused with the funky house track of the same name by Screen II. A potential hit. **★★★★**

FLUKE: *Groovy Peeling (Circia YRT106)*. The boys from Basingstoke continue to impress with more idea-packed, cutting-edge house sounds. Their last two singles have narrowly missed out on the Top 40, but the general consensus is that this is their best release yet and could just be the one that will crack it. **★★★★**

VARIOUS ARTISTS: *Technobad - Mix Hard Or Die (React REACT22)*. This collection of hard upcomming techno from around Europe and the US has been compiled by Lee Newman, who resides under a whole host of aliases, including GTO and John & Julie. Her selection should sell in the same sort of volumes as the Marks Woods' *Techno set*. **★★★★**

PICK OF THE WEEK: **MOBY:** *Mute EP (Mute MUTE 158)*. This EP is Moby's first release on Mute and is shaping up to be a big hit. Already massive on the nation's dancefloors, the title track is a charging anthemic house track, identified by its "You make me feel so good" female vocal. The various mixes, including MK's excellent *Blades* remix, are ensuring widespread appeal. **★★★★**

Andy Bevers

MAINSTREAM - ALBUMS

ORIGINAL SOUNDTRACK: *Coneheads (Warner Bros. 5926245452)*. Much publicity but little box office success for the latest Saturday Night Live spin-off has dulled this album's US performance and while it won't outperform *The Bodyguard* here, it has some good selling points: a recording of No More Tears (Enough is Enough) by Andy Bell & K D Lang, as memorably premiered at this year's Brits; recently marked of A-Ha staying on the right side of camp on a remake of 'Can't Take My Eyes Off You'; the Rod Hat Chilli Peppers' *Soul To Squeeze*, a companion piece to their excellent single *Under The Bridge* and *Barenaked Ladies' Junk-n-roll* retread of Public Enemy's *Fight The Power*. **★★★★**

VARIOUS: *Progression - A Progressive Rock Anthology (PolyGram TV 516302)*. This excellent 20-song selection reprises some of the tastiest rock artefacts of the early Seventies. Its title is a bit of



Tony Toni Tone: *souful* a misnomer, but it hangs together well with regular compilation standbys like *Radar Love (Golden Earring)* and *Silver Machine (Hawkwind)* pleasingly supplemented by the likes of *Jig A Jig (East Of Eden)* and *The Witch (The Rattles)*. A big TV spend will raise awareness and guarantee very healthy sales. **★★★★**

CULTURE BEAT: *Serenity (Dance Pool 474102)*. Hot on the heels of their maddeningly commercial but lyrically nonsensical *Mr Vain*,

Germany's latest hitmakers make their album debut, which simply proves the huge debt they owe to fellow countrymen Snap. There's a little bit of distinction here with none of the tracks sounding likely to emulate the singles success of *Mr Vain*. **★★★★**

MARTHA REEVES & THE VANDELLAS: *Dancing In The Street - The Greatest Hits (Motown 530202)*. Fabulous compilation of the many gems recorded by a group who spent the majority of their recording career unfairly in the shadow of the mighty Supremes. There's no denying the quality of the fare on offer here from the clarion call that is *Dancing In The Street* to the gentle eloquence of *My Baby Loves Me*. Sure to sell well. **★★★★**

TONY TONI TONE: *Sons Of Soul (Polydor 5149332)*. This excellent album, immaculately performed, is a seamless wedding of Nineties jazz swing sensibilities and traditional melodic R&B values, reaching its

zenith on (*Lay Your Head On My Pillow* and the first single *I If I Had No Love*. There's even a bit of ragga in *Dance Hall*, based on Al Jarreau's *We're In This Love Together*. The problem is, quality soulful dance albums don't always sell and a hit single is necessary if this is to achieve its full potential. **★★★★**

PICK OF THE WEEK: **VARIOUS:** *Now 1983 (CONOW 1983); Now 1984 (CONOW 1984); Now 1985 (CONOW 1985); Now 1986 (CONOW 1986); Now 1987 (CONOW 1987) [All EM]/(Virgin/PolyGram). The first half of a retrospective Now series to celebrate the overwhelmingly successful concept's first decade will generate the usual high-profile TV campaign and sales stampede. These anniversary editions each gather 40 hits from the year in question, with all but 12 of the 200 Top 10 hits. Order in depth. **★★★★** *Alan Jones**

TOP**THE OFFICIAL ^{MTV} Music week CHART****AUG
28
1993**

40 SINGLES

1	MR. VAIN 6 CULTURE BEAT	EPIC
02	LIVING ON MY OWN FREDIE MERCURY	PARLOPHONE
03	IT KEEPS RAININ' (TEARS FROM MY EYES) 3 BITTY MCLEAN	BRIGHT
04	THE KEY THE SECRET 2 URBAN COOKIE COLLECTIVE	PULSE B
05	THE RIVER OF DREAMS 4 BILLY JOEL	COLUMBIA
06	NUFF VIBES (EP) 5 APACHE INDIAN	ISLAND
07	RIGHT HERE NEW SWV	RCA
08	HIGHER GROUND 8 UB40	DEP INTERNATIONAL
09	WHAT'S UP? 7 4 NON BLONDES	INTERSCOPE
10	DREAMLOVER 14 NIAHAH CAREY	COLUMBIA
11	SLAVE TO THE PASSION	

**SOULM
ASYLUM
SOMEBODY TO SHOVE**

21	WHEEL OF FORTUNE ACE OF BASE	LONDON
22	LUV 4 LUV ROBIN S	CHAMPION
23	ALMOST UNREAL ROXETTE	EMI
24	SHE KISSED ME TERENCE TRENT D'ARBY	COLUMBIA
25	PAYING THE PRICE OF LOVE BEE GEES	POLYDOR
26	RAIN MADONNA	15 MAVERICK/SIRE
27	I CAN'T HELP MYSELF JOEY LAWRENCE	EMI
28	DON'T TALK ABOUT LOVE BAD BOYS INC	19 A&M
29	AIN'T NO CASANOVA SINCLAIR	37 DOME
30	ARIENNE TASMIN ARCHER	31 EMI
31	SLAM ONIX	COLUMBIA
32	WHAT IS LOVE HADDAWAY	20 LOGIC/ARISTA
33	SLAVE TO THE PASSION	

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rave on, rave off

The summer looks set to be a wash-out for raves as well as the weather. Some of the season's most eagerly-anticipated events have already been cancelled and others have either been postponed or are still hanging in the balance. Woodstock 2, the most ambitious of them all, was due to be held over three days from August 20 to 22 at a 500-acre site in Wavendon, near Milton Keynes, but the organisers Dreamscope have had to postpone the event until September. A spokesman for Dreamscope says "financial arguments" caused problems but he stresses that Woodstock 2 will still go ahead at the same venue and that the company is endeavouring to keep the same DJ and band line-up. Dreamscope hopes to announce the new date for the event within the next week. Meanwhile Fantazia has failed to get a licence for its proposed rave for 30,000 on the south coast, but Sunrise's Love Energy '93 at the Milton Keynes Bowl on August 28, which features a mammoth line-up of 40 acts and 30 DJs is, despite reports to the contrary, still on.

taking the mickey

Dance is too loud for Disney, as the organisers of The Dance Europe weekender have discovered to their cost. The weekender, scheduled to be held next month within the EuroDisney complex, has been forced to shift venue. It will now be held at the nearby Novotel Collegien hotel. "EuroDisney simply wouldn't allow us to have the sound volume that we wanted," says organiser Nicky Holloway. Tickets are still available for the event, which runs from September 24-26. For details, call 071 494 1153.

inside

- 2 anyx in firing line
- 2 do DJs play long enough sets?
- 6 meriah's mega mixes

club chart:

- 1 FANTASY Ten City
- cool cuts:
- 1 CARNIVAL Lion Rock

Dance divas are in vogue again following the chart successes of Juliet Roberts, Shara Nelson, Robin S and Co. Hoping to join their ranks is the Baltimore chanteuse Ultra Nate (pictured). No stranger to the dancefloor, Nate has several club hits under her belt including her 1989 debut 'It's Over Now' and 'Reloading' (both produced by The Basement Boys). Her latest single 'Joy' is another collaboration with the Basement Boys with hot remixes by Todd Terry while her new album 'One Woman's Incredibly' due out in October, has tracks produced by D-Influence, Nellie Hooper and Ten City. Also included is a song penned by Boy George, one of Nate's teenage heroes.



pirates slam drug slur

Pirate radio stations are furious at DTI accusations that they are being used to front drug-dealing businesses. A report published last week by the Radio Communications Agency, the wing of the Department of Trade and Industry that regulates radio, accuses pirate operators of deliberately using broadcasts to advertise raves where drugs can be bought. "It's typical of the rubbish that the DTI put out all the

time," says DJ Keith of London's Station FM. "There are a handful of small dodgy stations run by drug barons, but the big stations like ours have nothing to do with them. He adds, "It's about time the media came and heard our side of the story rather than just repeating what the DTI says all the time." The number of pirate radio stations is on the increase again, particularly in the London area. Pirates such as

Irie, Station, Powerjam, Cool, Elite, Lightning, Pulse and Ragga broadcast every evening in the capital. The Broadcasting Act of 1990 was expected to stamp out the operators with fines of up to 55,000 and six months in jail. In reality the penalties meted out by the courts have been light: 68 people were fined a total of \$4,500 last year, compared to 520,000 for a similar number of convictions the year before.

new single out now
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

18 SEX OF LOVE
19 SOUL LIMBO
20 LET YOUR BODY BE FREE

TEN CITY

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WOU	WOU	DISC	PRAI	TEA	LOO	TUE	UNC	DRE			
12	13	14	15	16	17	18	19	20			
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Door policy:
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— Sonia.

Music policy:
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Seventies disco to house.

DJs:
Residents — Jill and Sonia
(Girls On Top). Guests
include Kelvin Andrews,
Paulette and DJ Kah.

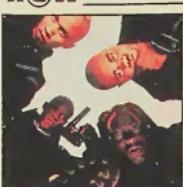
Spinning:
Sound Foundation 'Family
Of Joy'; Fabiano 'Sputnik
Sunday'; Underworld 'Low
Girl'; DJ Dero 'Batacada';
Mr Bloe 'Groovin' With Mr
Bloe'.

DJ's view:
"It's absolutely mad. I was
surprised to see a mid-
week night so packed." —
Kelvin Andrews

**Promotions
view:** "It's the first
female-run event I've
heard of, and they're
showing men how to do it.
Many clubs have been
ruined by the mole macho
thing but the way Sonia
and Jill run it they have not
attracted the egotistical
mole." — Jon Barlow, 3
Beet.

Ticket price:
£2 before 11pm, £3 after.

newsldeck



Onyx ▲▲▲▲

**fab
album**

**Dr Fabio Paros' heavy
percussive style and
use of Eastern-like
instruments pervade
his debut album, out
next month. Released
under the Sealed
Chest Republic
moniker on his new
label Slave Shanti,
The Birth Of Slave
Shanti! features seven
tracks all written and
produced by Paros,
including 'Hangman'
and 'Too Stoned To
Mix.' It has not yet
been decided which
tracks to release as
singles. Slave Shanti,
by the way, is the
name of a weed,
which may explain at
least one track title.**

onyx in firing line

Rag group Onyx appear to be making the most of the publicity surrounding the violence outside their gig at London's Hammersmith Palais last week. Several hundred people rioted outside the venue after being turned away from the concert, shops were looted and six police officers were hurt. The band's management company, Rush UK, released a statement that quotes Sticky Fingaz of Onyx as saying: "Were any shops

fired? No. Were any shops looted? Yes. Were any police hurt? Yes. Then it was a successful riot." However, Onyx's record company Sony is playing down the incident. Describing the violence as "regrettable", corporate affairs director Jonathan Morrish says: "There's no way that a responsible record company like ours would condone any illegal behaviour of that kind, and we certainly would not use it to promote the band in any way."

swing kings

After all the excitement about the birth of a new UK swing scene, it would be easy to forget where the music started out. Not, though, if US Swing Kings Tony Toni Tone are anything to do with it. Their first UK live show, at London's Forum on September 6, will feature a nine-piece band, including the members of Tony Toni Tone on vocals, guitar and drums. "You'll need to catch them there, the scheduled Wembley Arena show has been cancelled because it clashes with the group's US tour with Jonni Jackson. The boys have a new single 'If I Had No Love' out today (Monday) and album 'Sons Of Soul' to follow.



**dance aid
for bosnia**

Fresh from its first Top 40 success with Secret Life's 'Love So Strong', Cowboy is lining up its next release from Devo charity. The single 'Why Why Why' is a cover of the political anti-war song by the Woodentops which became a bolearic favourite in the summer of '88. Devo Vu are pulling the finishing touches to the track, which comes with club mixes from Rolto and is released in October. London's Ministry Of Sound is building the hype for its first compilation and RM has a few copies to give away, plus a couple of T-shirts and tickets to the album launch party. The album, which has been mixed by Tony Humphries and is released on the Ministry's own label, includes tracks by X-Press 2, Mather and Roach Motel. The party, on September 16, boasts a live performance from Sobrielle. To enter just answer this question: which year did the Ministry open? Entries to Ministry Competition, RM, 245 Blackfriars Road, London SE1 8UR by September 6.

**say
what?**

**Sean McClusky — promoter,
Club UK**
"Dove Morales plays all night at club USA on Fridays but there are different attitudes over here. DJs in the States play for longer and get paid less. In the UK there's the cut of the star DJ. They are treated with ludicrous reverence and they believe it as well. There are a lot of struggling DJs out there but the top 100 have a fair old time of it."

do djs play long enough sets?

Terry Farley — DJ
"I can think of nothing worse than going to your local club and listening to the same DJ for six hours if you hate what they're playing. In the States people go to certain clubs specifically to listen to one DJ."
Phil Perry — DJ
"There are now loads of DJs in this country, each with their own styles and people want to hear them all. There are still not enough clubs that operate until 6am. So by having four DJs doing two-hour sets each, you get more variety."
Dave Angel — DJ
"I think most DJs would prefer to play for at least three hours. It takes at least an hour to warm up and feel the crowd out and I think punters would prefer to have the same DJ on for longer if they like what they're hearing."
Charlie Chester — promoter
"I think the punters expect to see three different DJs in one night. Some would like to play for longer but if it means a lot of unemployed DJs because there would only be enough work for about 20."

Steve Bicknell — DJ
"DJs should play longer sets. There should be no DJs on in one night with one doing a warm-up session and another one after that."
Daniell — punter
"When you've got a massive line-up of DJs they all try to out-do each other — there's no quality, no build-up. The good US DJs know how to keep the music varied at night. There should be more DJs playing longer sets over here, but only if they're actually capable of it."

dôme

let me wake up in your arms • new single released 23 August

12" & CD includes Frankie Knuckles mix plus Drizabone mixes of 'There Has Got To Be a Way' marketed by Parlophone

rm namecheck: editor: steve redmond • deputy editor: selina webb • associate editor: nick robinson • designer/sub-editor: fiona robertson

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Shop

focus

Shop:
Soundz, 28 Fleet Street,
Torquay, Devon (20ft x
30ft).



Specialist areas:

Mostly 12-inch plus some CDs and DJ tapes. House, hardcore, techno, rap and regga. Popular labels include Kold Sweat, Limba, Guerilla, Cleveland City, deConstruction, Junior Boy's Own. Ticket agent and club promoter.

Owner's view:

"Bouncy, uplifting, stomping house on good, established labels like Limba and Guerilla sells well. DOP and Spooky have been really big, while progressive house is cooled a bit. Hardcore is still strong. Rap's picking up and so is regga - Shobba Rankin and Shoggy have made it cross over. We can't get enough DJ tapes - the real popular one is BMG's 'Journeys By DJs' with Billy Nasty and Judge Jules. BMG is the most upfront major at the moment - everything it does is popular down here." - **Mike McGowan, Distributor's view:**

"Mike is a diamond geezer who sells everything from banging to bumpy. And he runs clubs down there so he knows what he's doing." - **John Stapleton, Revolver/APT, DJ's view:**

"It's the shop to go to for new and pre-releases - until recently it was the only indie shop in Torbay. And he always has the stuff I want - upfront house, rap and regga." - **Colin James, Pickwick.**

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

COOL cuts

Rank	Label	Artist	Track
1	NEW	DREAM LOVER	Mariah Carey
		Another superb Morales production	
2	NEW	CARNIVAL Lion Rock	Exciting 'rabel techno' creation from Justin Robertson
3	NEW	HOUSE OF LOVE/BACK TO MY ROOTS Rupaaul	Superb underground mixes on this double pack
4	NEW	SOUND OF EDEN/SWEET SENSATION Shades Of Rhythm	Re-released with new mixes from Joey Negro and X-Press 2
5	(6)	WORLD New Order	
6	NEW	JOY Ultra Nate	Bright uplifting funky house
7	(8)	UNIVERSE OF LOVE Joey Negro	
8	(2)	GROOVY FEELING Fluke	
9	NEW	GO WEST Pet Shop Boys	Forney & Heller and Brothers In Rhythm fire it up
10	NEW	GET THE HOOK House Pimps	Strong pumping Euro trance
11	(11)	BACK IN MY LIFE Joe Roberts	
12	NEW	WORK IT OUT Mood Life	Excellent production from Marshall Jefferson & De Ce Rogers
13	NEW	CRAZIASKOWBOI La Tour	Out here with new mixes from Capricorn
14	(14)	REINCARNATION Country & Western	
15	(18)	LOVE IS JUST A GAME Inspiration	
16	NEW	I GOT THE MUSIC IN ME Mount Rushmore	Catchy, snappy garage cover version
17	NEW	ON THE STREETS McKoy	James Brown-ish funk with a Mother remix
18	(10)	LOVE INFINITY Silver City	
19	(13)	CHANGING UNDER PRESSURE D-Code	
20	NEW	CARLOS Big Bad Massive	Cool underground house groove



a guide to the most essential new club tunes as featured on 1bn's 'essential collection', with pete tong. broadcast every Friday between 6.30 and 8pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city soundz/fitting/zooom (london), 23rd precinct (glasgow), 3 beat (liverpool), wgr (sheffield), trax (newcastle).



MCA

THE SECOND 12" OUT 23RD AUGUST.
'real love'
THE PHAT MIX,
FEATURING THE ROY AYERS RIFF!
'i don't want to do anything'
THE STUNNING DUET WITH K.C.
+
'love no limit'
THE PUFF DADDY MIX.
'real love' - real good, real soon!

new single out now
12" & cd single mixes by jokers and simon d
7" & cd single (the smashing single outstanding)
cdcol0277 12col0277 12col0277 12col0277

18 SEA OF LOVE
MAD OF THE ROAD
19 SOUL LIMBO
The Soulmates
20 LET YOUR BODY BE FREE
Vitalone

rm ads namecheck: publisher: tony evans @ deputy ad manager: judith rivers @ ad executives: steve masters & heidi greenwood

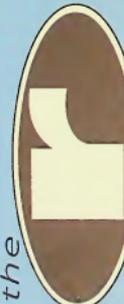
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built
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CD

100%

TOP THE OFFICIAL **MW** Music week CHART AUG

the



britain's nearest beats till



31 8 93

chart

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

W
1



FANTASY (TEN CITY/SIMON LAW/MASTERS AT WORK/TIMMY REGISFORD MIXES)

Ten City Columbia doublepack

- 1 **TRIPPY ON YOUR LOVE** (ROGER S & SASSY MIXES) Kenny Thomas Cooltempo doublepack
- 2 **MOVE (YOU MAKE ME FEEL SO GOOD)** (MIXES) Moby
- 3 **HEY MR DJ (MALARICE'S CLUB MIX)** Zhang
- 4 **RIGHT HERE IT RILEY** (HUMAN NATURE REMIXES) ORIGINAL REMIXES S.W.V. RCA doublepack
- 5 **JOY (ALBUM VERSION)/NEVER ENDING JOY MIX** (TURN IT, MS ULTRA MIX/TEES FREZZE MIX)/TECHNO JOY MIX Ultra Nate
- 6 **JOY (MIXES) Slack**
- 7 **WHAT HAPPENED TO THE MUSIC** (MIXES)/UNIVERSE OF LOVE Joey Negro Champion doublepack
- 8 **GROOVY FEELING** (FELIX MIXES)/JAZZ REMIXES Fiske Joey Negro
- 9 **FEEL SO RIGHT** (PARADISE MIX)/JIM'S DEEP HOUSE DUB (LIFTING MIX) Problematic
- 10 **FASCINATED** (MIXES) B Six
- 11 **TRUST ME** (Guru featuring N'Dea Davenport) Cooltempo
- 12 **LIGHT MY FIRE** (MIXES) Clubhouse
- 13 **FEELING BIE** (Anika Bambaaba) Media
- 14 **STRONGER TOGETHER** (TYRANNOSAURUS REX MIX)/THEROPADS MIX/1 TRICERATOPS MIX/BRACHIOSAURUS MIX/DILOPHOSAURUS MIX) S'hal
- 15 **FEVER CALLED LOVE** (MIXES) Rising High Collective PVL
- 16 **I'VE GOT THE MUSIC** (THE HIGBOORHOOD MIX) Mount Rushmore Rising High
- 17 **THE ORIGINAL '12'** MIX/CLUB LIFE MIX/NEW '12' MIX) Hauldsaway Ore Music
- 18 **LOVE IS JUST A GAME** (MIXES) Inspiration Logic
- 19 **KEEP THE PEACE** (MIXES) Ian Wright Pulse 8
- 20 **LOOK INTO MY EYES** (MIXES) Subterrania featuring Ann Consuelo M&G
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- 24 **CARDS (BIG BAD BUMP MIX)/ORIGINAL MIX/VIDA DA TRANCE MIX) Big Bad Bump Fantazia**
- 25 **CLUB LIFE** (MIXES) Solo Mumbo Jumbo
- 26 **WAKA WAKA** (SHAKE THE ROOM) (WAR LEE'S EXTENDED CLUB MIX)/CLUB RADIO MIX/1 STREET SHOOT/2) Fresh Prince
- 27 **WAKA WAKA** (SHAKE THE ROOM) (WAR LEE'S EXTENDED CLUB MIX)/CLUB RADIO MIX/1 STREET

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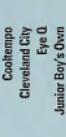


FANTASY (TEN CITY/SIMON LAW/MASTERS AT WORK/TIMMY REGISFORD MIXES)

Columbia doublepack

- 1 **NEVER GIVE UP** (MIXES) Morrie Love
- 2 **HEY MR DJ (THE CATHEDRAL HOUSE MIX)** Screen 11
- 3 **NO FATE** (MIXES) 91-93 Zyn
- 4 **TRANSATLANTIC** (Reach Model)
- 5 **NEVER GONNA RW**
- 6 **AIR IT NO CASKADIA** (MIXES) Sinclair
- 7 **FADE TO GREY** (BASSHEAD/PHOTO STATE REMIXES) Visage
- 8 **LURE IT (E-SMOOVE MIXES)** Jomanda
- 9 **I WANT THE ONE** (CLASSICAL '12') (DEEP '12') CF Crew
- 10 **CAUGHT IN THE MIDDLE** (MIXES) Juliet Roberts
- 11 **TELL ME DOES IT FEEL GOOD** (MIXES) Fire
- 12 **TELL ME WHY** (MIXES) Splash featuring Ash D
- 13 **TO THE CUTTING EDGE** (Dance Patrol)
- 14 **DREAMER** (MIXES) Coldcut
- 15 **ANOTHER SAO LOVE SONG** (SMOOTHED OUT VERSION) Tom Braxton
- 16 **HOW I FOUND YOU** (ROGER SACHS/ZOUE TO INFINITY REMIXES) Desoro
- 17 **NEVER LET GO** (ROKUGA MIX) Hyper Go-Go
- 18 **RYTHM OF LIFE** (TONY HOMPHREYS/GOOD TERRY/MASTERS AT WORK MIXES) Keith Thompson Proct
- 19 **IF I HAD NO LOST THINGS** (Remixes) Tony Toni Tone
- 20 **BROWNING MAN** (DREAM MIX)/DREAM AMBIENT MIX/TOO MUCH INFORMATION (BEN CHAPMAN DUB)/(DEPTFORD DUB) Duran Duran
- 21 **START A BRAND NEW LIFE** (SAVE ME) (MIXES) Bassheads deconstruction/Parphone
- 22 **BACK IN MY LIFE** (JUST AMBED & BREATHTLESS)/(PUMPKIN PIE) Joe Roberts
- 23 **MUSIC & MYSTERY EP** (Green McCrea) Itr
- 24 **SHE DON'T LET NOBODY** (Chaka Demus & Pliers) KTOA
- 25 **ONE GOODBYE IN TEN** (FUNKY GINER/CLUB MIX)/ALBUM MIX/1 UNDERDOG MIX/12' MIX) Shara Nelson
- 26 **NO BIG DEAL** (BSSG'S SHAT MIX)/NEW YORK JAZZY HIP HOP MIX) Sydney Youngblood Cooltempo
- 27 **SKINNY BUMBLE BEE** (MIXES) Gigsy Limbo
- 28 **MIRACLE OF LIFE** (MIXES) The Rees Project Network
- 29 **TRUMPET RELEASE** (MAIN VOLUME) (MERCY MIX) Funky Punch
- 30 **SLAM (BILLY GRAZDAE REMIX)** Onyx Loud & Proud
- 31 **RYTHM OF LIFE** (Laura Allen)
- 32 **PERSUASION (D.O.P. REMIXES)** Spooky & Billie Ray Marlon Profile
- 33 **YOU NEED SOMEONE** (MIXES) Groove Committee
- 34 **STAND UP 3rd Floor**
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FANTASY (TEN CITY/SIMON LAW/MASTERS AT WORK/TIMMY REGISFORD MIXES)

Columbia doublepack

- 1 **TRIPPY ON YOUR LOVE** (ROGER S & SASSY MIXES) Kenny Thomas Cooltempo doublepack
- 2 **MOVE (YOU MAKE ME FEEL SO GOOD)** (MIXES) Moby
- 3 **HEY MR DJ (MALARICE'S CLUB MIX)** Zhang
- 4 **RIGHT HERE IT RILEY** (HUMAN NATURE REMIXES) ORIGINAL REMIXES S.W.V. RCA doublepack
- 5 **JOY (ALBUM VERSION)/NEVER ENDING JOY MIX** (TURN IT, MS ULTRA MIX/TEES FREZZE MIX)/TECHNO JOY MIX Ultra Nate
- 6 **JOY (MIXES) Slack**
- 7 **WHAT HAPPENED TO THE MUSIC** (MIXES)/UNIVERSE OF LOVE Joey Negro Champion doublepack
- 8 **GROOVY FEELING** (FELIX MIXES)/JAZZ REMIXES Fiske Joey Negro
- 9 **FEEL SO RIGHT** (PARADISE MIX)/JIM'S DEEP HOUSE DUB (LIFTING MIX) Problematic
- 10 **FASCINATED** (MIXES) B Six
- 11 **TRUST ME** (Guru featuring N'Dea Davenport) Cooltempo
- 12 **LIGHT MY FIRE** (MIXES) Clubhouse
- 13 **FEELING BIE** (Anika Bambaaba) Media
- 14 **STRONGER TOGETHER** (TYRANNOSAURUS REX MIX)/THEROPADS MIX/1 TRICERATOPS MIX/BRACHIOSAURUS MIX/DILOPHOSAURUS MIX) S'hal
- 15 **FEVER CALLED LOVE** (MIXES) Rising High Collective PVL
- 16 **I'VE GOT THE MUSIC** (THE HIGBOORHOOD MIX) Mount Rushmore Rising High
- 17 **THE ORIGINAL '12'** MIX/CLUB LIFE MIX/NEW '12' MIX) Hauldsaway Ore Music
- 18 **LOVE IS JUST A GAME** (MIXES) Inspiration Logic
- 19 **KEEP THE PEACE** (MIXES) Ian Wright Pulse 8
- 20 **LOOK INTO MY EYES** (MIXES) Subterrania featuring Ann Consuelo M&G
- 21 **HOUSE OF LOVE** (MIXES)/BACK TO MY ROOTS (MIXES) Ru/Paul Champion
- 22 **REAL LOVE REMIXES** (LOVE NO LIMIT Mary J. Blige Union doublepack
- 23 **SHAKE YA BONES** (BONE SHAKER MIX)/STRIPPED TO THE BONE MIX/1 BONES MIX/2 SURE IS PURE MIX) Shake Ya Bones Uptown/MCA
- 24 **CARDS (BIG BAD BUMP MIX)/ORIGINAL MIX/VIDA DA TRANCE MIX) Big Bad Bump Fantazia**
- 25 **CLUB LIFE** (MIXES) Solo Mumbo Jumbo
- 26 **WAKA WAKA** (SHAKE THE ROOM) (WAR LEE'S EXTENDED CLUB MIX)/CLUB RADIO MIX/1 STREET SHOOT/2) Fresh Prince
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- 90 **WAKA WAKA** (SHAKE THE ROOM) (WAR LEE'S EXTENDED CLUB MIX)/



shara NELSON

one goodbye in ten



the new single

12" 12cool279 cd cdccool279 tc tccool279 7" cool279

new single out now
 33% cd cooltemp releases by shara nelson and simon d
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 cdccool277 tccool277 cccool277 cool277

Low/Midwest
 Pacific
 Outback

18 SEA OF LOVE
 Mavis Staples
19 SOUL LIMBO
 The Sitcoms
20 LET YOUR BODY BE FREE
 Volcano

18
19
20

OUT NOW

Distributed by All Music Group

- 11** SLAY 17 AFTER
- 12** I W/ SARA 12
- 13** OPAL 13 NOW
- 14** DISC 14 NOW
- 15** PRAY 9 TAKE
- 16** TEAS 10 CHAK
- 17** LOON 11 MICH
- 18** TUES 21 THE F
- 19** UND 19 NOW
- 20** DRE 13 GAER



builc
 Gat Decor

CD



beats

City Sounds owner **Dave Silby** would like all his customers and suppliers to know that the London shop is well and truly open and here to stay, despite what has been stated elsewhere... **Norman Cook** has signed to Island as **Freak C Power**, his new outfit with ex-Micragroove vocalist and trombonist **Ashley Slater**. 'Turn On, Tune In, Cap Out' comes with club mixes by **Play Boys** and is released in October. **Paula Abdul** has won her court battle with backing singer **Yvette Marine** over who sung the lead vocals on the 'Forever Your Girl' album. Marine had claimed that her voice had been "electronically merged" with Abdul's vocals and that she had not been properly credited, but the jury look just four hours to render a unanimous verdict in favour of Virgin Records and Abdul... The follow-up to **Gabrielle's** smash debut 'Dreams' will be 'Going Nowhere', out on September 20... **Acid Jazz** celebrates its fifth birthday with a photographic exhibition featuring the work of **Phillip McClelland** that chronicles the history of the genre. It's at Smith's Gallery, 56 Earham Street, London WC2 from Thursday to Saturday and will be rounded off with a big party... Rap and swing DJs interested in subscribing to a new specialist record pool should call **DHM** on 071-252



& pieces

9268... Viewers of TV dance show **BPM** in the London area have had the show drastically out because of the late running of other programmes. The show's producer **Music Box** says it's out of its control and that any complaints should be addressed to **LWT**... **James Brown** is performing a one-off show at the New London Stadium, the new home of Millwall Football Club, on August 30 with **Apache Indian** supporting... The **Sabres Of Paradise** album will be out on **Warp** on October 4... Philadelphia rappers **The Goats** play at London's **Subterrania** on August 3... **Prince** releases his first greatest hits compilation next month featuring 32 tracks with a bonus LP of 18 B-sides if you buy the boxed set... The four lucky winners of our Swing competition who correctly stated that **Kreuz** are signed to **Motown** are: **Ruth Vickers** of Irthlingborough, **Steve Bonner** of Bourne-mouth, **Dean Booker** of Hove and **Dave Hope** of Stockport. Each will receive a copy of the compilation album 'Vibe - The Sound Of Swing'. Incidentally, **Rondor's** new international A&R manager **Richard Pascoe** would like you to know that it was **Brenda Andrews** in LA, not him, who clinched the **ARP/Kreuz** deal... **AND THE BEAT GOES ON!**



F L U K E
GROOVY FEELING



NEW SINGLE.
12". COMPACT DISC · CASSETTE. LOADS OF MIXES PLUS ATLAS REMIXES

out now! **JET STAR**
the next mega compilation album!

REGGAE HITS
VOLUME
14!



FEATURING ALL THE CURRENT REGGAE, RAGGA & DANCE-HALL CHART TOPPING HITS COVERING THE BEST AND HOTTEST IN REGGAE MUSIC FROM JA TO THE UK FROM TOP ARTISTS **BUJU BANTON, FRANKIE PAUL, JUNIOR TUCKER,**

MYKAL ROZE, MARCIA GRIFFITHS, WAYNE WONDER, SANCHEZ, JACK RADICS, BARRINGTON LEVY, JIGSY KING, NARDO RANKS, VARIOUS, GARNETT SILK, SANCHEZ, JOHN HOLT, ROGER ROBIN

CD (JEC14) · LP (JEL14) · CASS (JELC14)
14 MONSTER HITS PLUS 2 BONUS TRACKS ON CD/CASSETTE

...latest

Joe Strong of Dingwalls and Ministry fame will be opening Home, new club in Manchester, on September 9...

Novatine club night at in the City on September 12 to feature Doof, Jimo Reactor, 3 Phase and Spirituel...

02	1	LVI	FRE	03	3	IR K	BITT	04	2	THE	URB	05	4	THE	BLL	06	5	NOI	AP4	07	RIG	SW	08	8	HG	UB4	09	7	WH	4 NC	10	DRE	14	MAR
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11	17 SLAVE TO THE PACE AFTERSHOCK	VIRGIN
12	I WILL ALWAYS LOVE YOU SARAH WASHINGTON	ALMIGHTY
13	OPAL MANTRA THERAPY?	A&M
14	DISCO INFERNO TINA TURNER	PARLOPHONE
15	PRAY TAKE THAT	RCA
16	TEASE ME CHAKA DEMUS & PLEBS	MANGO
17	LOOKING UP MICHELLE GAVLE	RCA
18	TUESDAY MORNING THE POOGIES	PM/WEA
19	UNDER THE GUN SISTERS OF MERCY	MERCIFUL RELEASE/EAST WEST
20	DREAMS GABRIELLE	GO-BEAT



building a bridge
Galt Decor Power Syndicate - Pizza Man Mixes

CD ★ TWELVE ★ SEVEN ★ MC

CUT NOW

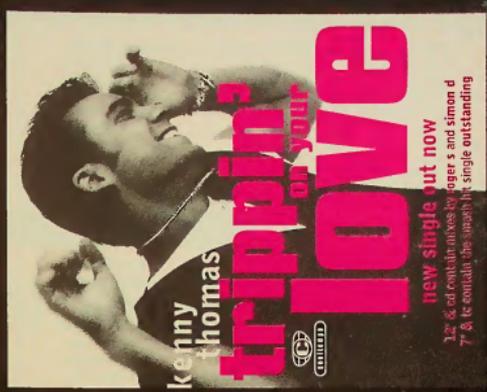
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THE NEW SINGLE
CD & 12" (with poster) include 'Runaway Train' (Live) & 'Somebody To Show' (Live)
Cassette includes 'Runaway Train' (Live) & 'Black Gold' (Live)
(KOL) MCA 659649 2 • 6 • 4

TOP 20 Breakers

1	DO THE RIGHT THING IAN WRIGHT	M&G
02	START A BRAND NEW LIFE (SAVE ME) ROBERTSON	DUROCK/UMWA
03	RIKISSON! TO BELIEVE ROBERTSON	WYNNIE BROS.
04	SWIM I SHOULD'VE KNOWN	COLUMBIA
05	BACK IN MY LIFE JAMES EARL RAY	NARCO
06	LET THE BIRMAN BIRD SING TO YOU	LENOVO
07	AIRPLANE GARDENS/ATMOSPHERIC ROAD PINKY CAT	WING
08	OH! I LIKE IT JAMES L.	DISCO 120
09	I'LL NEVER GET OVER YOU (GETTING OVER ME) FOCUS	XI RECORDERS
10	INDIAN SUMMER (EP) FOUR PLAY VOL. I	AUSTRIA
11	OH, WHATCHA GONNA DO BOURJIE BOURJIE	SHANTAMAR
12	MIRACLE OF LIFE POSITIVE EDUCATION	MONARD SHAWDO
13	DON'T DIE (EP) SEA OF LOVE	PHORIA
14	SOUL LIMBO LET YOUR BODY BE FREE	BARRY HARRIS
15		INTERPOL
16		SWAN
17		WUSA
18		LOU/ALBIRA
19		PARSON
20		DU WEC

23	SPIN DOCTORS HEAVEN HELP	EPIC
34	LENNY KRAVITZ GIVE IT UP	VIRGIN
35	THE GOODMEN THIS IS IT	FRESH FRUIT/FREEDOM
36	DANNI MINOQUE REAL LOVE	MCA
37	MARY J. BLIGE ONE NIGHT IN HEAVEN	MCA
38	M PEOPLE FADE TO GREY	DECONSTRUCTION/W/CA
39	VISAGE CAUGHT IN THE MIDDLE	POLYDOR
40	JULET ROBERTS © cin. compiled by Gallup for music week, bbc and bard, produced in co-operation with the bpl and bard, based on a minimum sample of 500 record outlets, incorporating 7", 12", cassettes and cd singles sales, all rights reserved.	SLAM JAM/COOL TEMPO



Kenny Thomas
Tripping on your Love
new single out now
12" & cd contain mixes by Roger S and Simon D
7" & 12" contain the smash hit single outstanding

cdcol277 12col277 tccol277 col277

ROCK

This Last

1	1	BIGGER, BETTER, FASTER, MORE!	4	Non Blondes	Interscope 756791122 (W)
2	3	KEEP THE FAITH		Bon Jovi	Jambou 514197 (F)
3	2	RAGE AGAINST THE MACHINE		Rage Against The Machine	Epic 472242 (SM)
4	NEW	X AND RELIGION		Vai	Relativity 4739472 (SM)
5	5	GOLD AGAINST THE SOUL		Manic Street Preachers	Columbia 474049 (SM)
6	4	TEN		Pearl Jam	Epic 468842 (SM)
7	NEW	LAST ACTION HERO (OST)		Various	Columbia 4739902 (SM)
8	7	METALLICA		Metallica	Vertigo 510022 (F)
9	11	BAT OUT OF HELL		Meat Loaf	Cleveland Int 2082419 (SM)
10	6	THE BATTLE RAGES ON		Deep Purple	RCA 74321154202 (BMG)

11	14	CEREL KILLER SOUNDTRACK		Green Jelly	Zoo 72445110382 (BMG)
12	8	USE YOUR ILLUSION II		Guns N' Roses	Geffen GEF0 24420 (BMG)
13	12	USE YOUR ILLUSION I		Guns N' Roses	Geffen GEF0 24415 (BMG)
14	10	APPETITE FOR DESTRUCTION		Guns N' Roses	Geffen GEF0 24148 (BMG)
15	9	DIRT		Alice in Chains	Columbia 4727302 (SM)
16	13	NEVERMIND		Nirvana	DGC DGC0 24425 (BMG)
17	20	BLOOD SUGAR SEX MAGIK		Red Hot Chili Peppers	Wamer Bros 739206812 (F)
18	19	RE SLIPPERY WHEN WET		Bon Jovi	Vertigo VHRCD 38 (F)
19	15	AMERICA'S LEAST WANTED		Ugly Kid Joe	Vertigo 5125712 (F)
20	RE	GENERATION TERRORISTS		Manic Street Preachers	Columbia 4710602 (SM)

Source: ELSIPA. Compiled by Gallup

CLASSICAL CHART

1	3	ESSENTIAL OPERA		Various	Decca 4338222 (F)
2	1	GOROCKI SYMPHONY 3		Zemlin/Upshaw/London/Salonetta	Elek Nonesuch 7597020 (W)
3	2	CLASSIC COMMERCIALS		Various	Decca 4405382 (F)
4	4	THE CLASSIC EXPERIENCE		Various	EMI EMTV 45 (E)
5	7	FAVOURITE COLLECTION SAMPLER		Various	Classics For Pleasure CFP5 4633 (E)
6	8	PAVAROTTI AND DOMINGO		Pavarotti & Domingo	Marble Arch MAT0215 (BMG)
7	NEW	JESUS' BLOOD NEVER FAILED ME YET		Gavin Bryars	Point 4388232 (GA)
8	5	GLASS ITIAPU/THE CANYON		Robert Shaw/ASO	Chandos CHA002 (CS)
9	RE	THE EARLY MUSICAL COLLECTION		Various	Chandos CHA002 (CS)
10	19	DIVA! A SOPRANO AT THE MOVIES		Lesley Garrett	Silva Screen SONGCD 903 (CON)

11	10	CLASSIC EXPERIENCE IV		Various	EMI CDMTVD 72 (E)
12	16	ESSENTIAL PAVAROTTI II		Luciano Pavarotti	Decca 4304702 (F)
13	RE	CLASSIC EXPERIENCE II		Various	EMI CDMTVD 50 (E)
14	17	HOLST THE PLANETS		Richard Hickox/LSO IMP Classics	PCD 890 (PC)
15	6	VIVALDI FOUR SEASONS		Nigel Kennedy/ECCO	EMI CNDIGEE 4 (E)
16	9	A HYPERION TREASURY		Various	Hyperion HYP 014 (CRC/BMG/GA)
17	11	THE THREE TENORS		Carreras, Pavarotti, Domingo	Tring TFP 021 (TA)
18	RE	THE ESSENTIAL RITE OF JAMES GALWAY		James Galway	RCA Victor 74321133852 (BMG)
19	RE	HMVTV TU COMMERCIAL CLASSICS/VAR		Various	Classics For Pleasure CDCFP462 (E)
20	RE	HMV COLLECTION SAMPLER NO 2		Various	HMV HMV 7670312 (E)

MID PRICE

This Last

1	1	WELCOME TO WHEREVER YOU ARE		INXS	Mercury 5125072 (F)
2	3	KICK		INXS	Mercury 832712 (F)
3	2	THE SOUND OF SPEED		Jesus & Mary Chain	blanco y negro 459931042 (W)
4	5	X		Mercury	8466682 (F)
5	7	SLIPPERY WHEN WET		Bon Jovi	Vertigo 8302642 (F)
6	6	HITS OUT OF HELL		Meat Loaf	Epic 4504472 (SM)
7	9	NEW JERSEY		Bon Jovi	Vertigo 8362452 (F)
8	4	SHAKE YOUR MONEY MAKER		The Black Crowes	Def American 4825155 (F)
9	8	TRACY CHAPMAN		Tracy Chapman	Elektra EKT44C (W)
10	RE	WAR		U2	Island ips9333 (F)

11	10	THE BLUES BROTHERS (OST)		Various	Atlantic K 50715 (W)
12	14	GREATEST HITS		Bob Dylan	Columbia 4699071 (SM)
13	12	FOUR SYMBOLS		Led Zeppelin	Columbia K 25008 (W)
14	20	GOOD MORNING VIETNAM		Original Soundtrack	A&M CDMD 163 (F)
15	RE	THE LOST BOYS (OST)		Various	Atlantic 781748 (F)
16	13	LIVE BABY LIVE		INXS	Mercury 5108902 (F)
17	RE	GOLDEN DAYS		Rory Orbison	Monument 4715552 (SM)
18	RE	LIVE		Alba	Polydor 8299512 (F)
19	18	VELVET UNDERGROUND/NICO		Velvet Underground/Nico	Columbia SP6MC2 (F)
20	17	HARVEST		Neil Young	Reprise K 54005 (W)

Source: © CIN. Compiled by Gallup

INDEPENDENT SINGLES

This Last

1	7	THE KEY: THE SECRET		Urban Cookie Collective	Pulse 8 CDLOSE 48 (PI)
2	NEW	1 CANNONBALL		The Breeders	4AD BAD 30110 (RTM/P)
3	NEW	1 LUSH 3		Orbital	Internal LIECD 7 (RTM/P)
4	NEW	1 TILTED		Sugar	Creation CRE 156 (P)
5	2	U GOT 2 KNOW (REVISITED)		Cappella	Internal Dance ICDR 2 (RTM/P)
6	NEW	1 AFRO SLEAZE/TRANSATLANTIC		Raach/Metal	Junior Boy's Own JBO 1412 (GARMO)
7	NEW	1 THE SLAMMER		DJ Kruse And Mi-Tone	Boogie Times SUBBASE 26 (SRD)
8	3	DUEL		Swever/Divar	Creation CRESCD 136 (P)
9	6	BEARLAUSE		The Levellers	China WOLCD 2034 (P)
10	5	HEAR NO BULLSHIT SEE NO ...		Credit To The Nation	One Little Indian TTP 720 (P)
11	4	COME ON (AND SO IT)		FPJ Project	Synthetic SYNTH 00620 (SRD)
12	10	4 I HANG SUSPENDED		The Boo Radleys	Creation CRESCD 147 (P)
13	9	RECONNECTION (EP)		Zero B	Internal LIECD 6 (RTM/P)
14	13	KENUWEE HEAD		Voodoo Queens	Too Pure PURED CD (REAPT)
15	2	PANORAMA SHUFFLE		Dingo Price	Limbo LIMB 017 (RTM/P)
16	11	REZ		Underwired	Junior Boy's Own COLLECT 002 (GARMO)
17	NEW	1 MINIMAL LOVE		Sofiere	Paperhouse PAPER 25CD (RTM/P)
18	12	3 KYLES GOT A CRUSH ON US		BMX Bandits	Creation CRESCD 154 (P)
19	18	4 EJECT		Senser	Ultimate TOP 016CD (RTM/P)
20	16	8 I FEEL IT		Moby	Equalator/Intact/Noise ATISCSD 001 (P)

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INDEPENDENT ALBUMS

This Last

1	2	6 DEBUT		Bjork	One Little Indian TPLP 31CD (P)
2	1	4 SIAMISE DREAM		Smashing Pumpkins	Hut CDHUT 11 (RTM/P)
3	2	THE STORY SO FAR		Moby	Equator/Mute ATLASCD 001 (P)
4	10	LEVELLING THE LAND		The Levellers	China WOLCD 1022 (P)
5	6	2 NOW BANDITS		The Story Band	Cooking Vinyl CDDCKD 986 (REAPT)
6	NEW	1 NOW THAT'S WHAT I CALL MING 1		Brother Love Dubs	Stress STRESS 11 (STRESS)
7	7	20 SUEDE		Suede	NODE NUDE 1CD (RTM/P)
8	5	21 SONGS OF FAITH AND DEVOTION		Depeche Mode	Mute CDSTUMM 106 (RTM/P)
9	RE	1 ORBITAL		Orbital	Internal TRUCD 2 (RTM/P)
10	11	STAR		Belly	4AD CAD 393CD (RTM/P)
11	8	4 A WEAPON CALLED THE WORD		The Levellers	Musidisc 10571 (REAPT)
12	NEW	1 TECHNICO TERRA		Spiral Tribe	Big Life CD 6 (REAPT)
13	13	6 TALES OF EPHRODIRNA		Amorphous Androgynous	BFV CDDEV 1 (RTM/P)
14	16	8 BRING IT DOWN		Madder Rose	Seed 14232 (REAPT)
15	4	9 POP - THE FIRST 20 HITS		Erasure	Mute CDNUTE 2 (RTM/P)
16	17	17 JURASSIC SHIRT		Oris Tentacles	Drevel/DREVCSD 6 (P)
17	RE	1 PAINKILLERS		Babes in Toyland	Southern 18512Z (SRD)
18	17	25 30 TOUGH		Saint Etienne	Heavenly HWNL CD (P)
19	8	4 A STORM IN HEAVEN		Verve	Hut CDHUT 10 (RTM/P)
20	RE	1 BISS DRUM		The Shamen	One Little Indian TPLP 45CD (P)

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IMPORTANT ANNOUNCEMENT

FREE ENTRY FORMS FOR MUSIC WEEK DIRECTORY 1994

 **music week**
DIRECTORY '94

- *If you have yet to receive your form please contact
Graham Walker at ERA on 071 620 3636 ex. 5503*
- *If you have received your form – please return as
soon as possible to:
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A.I.R.P.L.A.Y

THE OFFICIAL
music week
CHARTS
28 AUGUST 1993

THIS AIRWAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Borders; Broadband; CNFM; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; Cool FM; County Sound Network; Downsound; Essex; Forth RFM; Fox FM; GWR FM; Hallam FM; Hereward; Invieta FM; Leicester Sound FM; Lincs FM; MFM 1034 & 971; Manx; Mercia-FM; Mercury; Metro FM; Moray FM; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; Red Rose Rock FM; SGR FM; Signal; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; West Sound.

THIS REPRESENTS
84.38% OF POP RADIO
LISTENING IN THE UK

The Chart	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	LIVING ON MY OWN Freddie Mercury (Parlophone)	A	Capital FM
2	THE RIVER OF DREAMS Billy Joel (Columbia)	A	Capital FM
3	LITTLE MISS CAN'T BE WROTH The Spin Doctors (Epic)	A	Power FM
4	PRAY Taya (RCA)	A	Chiltern Network
5	HIGHER GROUND UB40 (DEP International)	A	Piccadilly Key 103 FM
6	WHAT'S UP 4 Non Blondes (Interscope)	A	Piccadilly Key 103 FM
7	IT KEEPS RAININ' (TEARS IN MY EYES) Bryan Adams (Geffen)	A	103.4 FM
8	LOOKING UP Michelle Gayle (RCA)	A	Chiltern Network
9	RAIN Madonna (Maverick)	A	MRM 1034 & 971
10	BOOM SHACK A LAK Apache Indian (Island)	A	West Sound
11	ARIENNE Tinashe Archer (EMI)	B	City
12	DISCO INFERNO The Tram (Parlophone)	A	Chiltern Network
13	DREAM LOVER Mariah Carey (Columbia)	B	Chiltern Network
14	THE KEY THE SECRET Urban Cookie Collective (Pulse R)	B	Adventic 292
15	DREAMS Cyndi Lauper (Geffen)	B	Piccadilly Key 103 FM
16	RIGHT HERE (HUMAN NATURE) SWV (RCA)	A	City
17	LUV 4 LUV Robin S (Champion)	A	Clyde One FM
18	PAYING THE PRICE OF LOVE The Bee Gees (Polygram)	B	MRM 1034 & 971
19	ONE NIGHT IN HEAVEN Al Pacino (Decca/Concert)	B	Chiltern Network
20	I'LL SLEEP WHEN I'M DEAD Bob Jovi (Jambica)	A	Red Dragon

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BREAKERS

#	Title Artist (Label)
1	BOOM! SHAKE THE ROOM DJ Jazzy Jeff/Fresh Prince (Jive)
2	TOO MUCH INFORMATION Duran Duran (Parlophone)
3	IF I HAD NO LOOT Tony Toni Toné (Polygram)
4	OPAL MANTRA Therapy? (ASAM)
5	LEAN ON ME I WON'T FALL OVER Cyrus The Unaccomplish... (Chrysalis)
6	TRIPPIN' ON YOUR LOVE Kenny Rogers (Columbia)
7	FACES Unreleased (PWL Continental)
8	RUBBERBAND GIRL Kate Bush (EMI)
9	BACK IN MY LIFE Joe Roberts (Yr!)
10	BUILDING A BRIDGE Latitude (Nonesu)

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

The Chart	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
21	CAUGHT IN THE MIDDLE Jaki Roberts (Columbia)	A	Power FM
22	MR VAIN Culture Beat (Capitol)	A	Atlantic 252
23	WHAT IS LOVE Modj (Polygram Logic)	B	Chiltern Network
24	NEW WORLD New Order (Geffen/Decca Co.)	A	Piccadilly Key 103 FM
25	IF I AM JACKSON (WIPIN)	A	City
26	ALMOST UNREAL Riverside (Capitol)	A	City
27	RUN TO YOU Whitney Houston (Arista)	B	MRM 1034 & 971
28	EMERGENCY ON PLANET EARTH James Taylor (Gry 52)	A	Piccadilly Key 103 FM
29	TEASE ME Chaka Demus & El Four (Island)	B	Atlantic 252
30	TUESDAY MORNING The Pogues (East West)	B	91.7 BCR
31	NEW SHE KISSED ME Terence Trent D'Arby (Columbia)	A	Moray FM
32	I WILL TALK THAT ROAD Shera Nelson (Columbia)	B	Piccadilly Key 103 FM
33	NEW I WILL ALWAYS LOVE YOU Sarah Washington (Almighty)	A	Capital FM
34	NEW REAL LOVE Mary J Blige (A&M)	A	BBC Radio 1
35	REASON TO BELIEVE Rod Stewart (Warner Bros)	B	91.7 BCR
36	DON'T TALK ABOUT LOVE Rod Stewart (A&M)	B	West Sound
37	HOW LONG Izzy And Jaxx (Polygram)	A	Chiltern Network
38	NEW SHAPE OF MY HEART Sting (A&M)	A	Orchard FM
39	HEAVEN HELP Leroy Kazoo (Virgin America)	A	Piccadilly Key 103 FM
40	NEW CAN'T GET ENOUGH OF YOUR LOVE Taylor Dayne (Arista)	A	Clyde One FM

US SINGLES

#	Title Artist (Label)	#	Title Artist (Label)
1	CAN'T HELP FALLING IN LOVE... (Epic)	26	THAT'S THE WAY LOVE GOES Jesse Jackson (Mercury)
2	WHOOPI! (THERE IT IS) Tag Team (Mercury)	27	ANOTHER SAD LOVE SONG Tom Bratten (Arista)
3	DREAM-OVER The Roots (Mercury)	28	NO KNOCKIN' DA BOOTS T-Team (Jive)
4	LATELY Jason (Mercury)	29	I GET AROUND (Philly) (Interscope)
5	RUNAWAY TRAIN Soul Asylum (Globe)	30	HAVE I TOLD YOU I LOVE YOU STEWART? Motown/BMG
6	WIKI DONKA BE (500 MILES) THE PROCLAIMERS (Globe)	31	CRYIN' Assembly (Mercury)
7	IF I AM JACKSON (WIPIN) (Mercury)	32	OH CHILDO! Dino (East West)
8	SLAM CASE (Mercury)	33	BOOM! SHAKE THE ROOM Jay-Z/Jay-Z (Jive)
9	IF I HAD NO LOOT Tony Toni Toné (Mercury)	34	FIELDS OF GOLD Elton (Mercury)
10	WEAK OVER (Mercury)	35	BRE DAY Dr. Dre (Globe)
11	RIGHT HERE 2025 (Mercury)	36	I'M FREE Jackson (Mercury)
12	WILL YOU BE THERE Michael Jackson (Mercury)	37	BOOM! SHAKE THE ROOM AGAIN TEARS FOR FEARS (Mercury)
13	I DON'T WANNA FIGHT THE TOWER (Mercury)	38	ONE WOMAN Jive (Mercury)
14	THE RIVER OF DREAMS Billy Joel (Mercury)	39	IF I'M FREE JACKSON (Mercury)
15	WHOT, THERE IT IS (Mercury)	40	WHEN I FALL IN LOVE (Dance) Gloria Estefani (Mercury)
16	ONE LAST CRIB (Mercury)	41	SOMETHING'S GOIN' ON U2 (Mercury)
17	BABY I'M YOURS SWV (Mercury)	42	COME UNDONE Eurythmics (Mercury)
18	RAIN Madonna (Mercury)	43	RUN TO YOU Whitney Houston (Mercury)
19	ALRIGHT Kate Bush (Mercury)	44	VERY SPECIAL (Mercury)
20	BAZZEY BUKS (Mercury)	45	WHAT'S UP DOCTO? Scherrie Simpson (Mercury)
21	WHAT'S UP 4 Non Blondes (Mercury)	46	BUFFNECK OF LOVE (Mercury)
22	SHOVE ME LOVE (Mercury)	47	GIRL I'M FOR REAL/GEORGE CONTROL (Mercury)
23	CHECK TO SELF (Mercury)	48	CHATTACHOOCHIE! Alan Jackson (Mercury)
24	I'LL NEVER GET OVER YOU (Mercury)	49	SWAK LA LA LA LA LONG (Mercury)
25	INSANE IN THE HEAT (Mercury)	50	REASON TO BELIEVE ROD STEWART (Mercury)

Charts courtesy of *Billboard* © 28 August 1993. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK & Ireland.

US ALBUMS

#	Title Artist (Label)	#	Title Artist (Label)
1	NEW RIVER OF DREAMS Billy Joel (Mercury)	25	RACCOON CUP (Mercury)
2	SLEEPLESS IN SEATTLE (OST) Various (Mercury)	26	LAST ACTION HERO (OST) Various (Mercury)
3	BLACK SUNDAY Cypress Hill (Mercury)	27	IT WON'T BE THE LAST (OST) Various (Mercury)
4	JANET Janet Jackson (Mercury)	28	MENACE II SOCIETY (OST) Various (Mercury)
5	CORE SOME Tempy Pops (Mercury)	29	THE PLAY (Mercury)
6	ZOOBOP! U2 (Mercury)	30	NO TIME TO KILL (Mercury)
7	BUND BUND (Mercury)	31	PARLO HONEY (Mercury)
8	PROMISES AND LIES (Mercury)	32	TOM BRAXTON (Mercury)
9	GET A GRIP Assembly (Mercury)	33	DURAN DURAN (Mercury)
10	THE BODYGUARD (OST) Various (Mercury)	34	WHAT'S LOVE GOT TO DO WITH IT? Various (Mercury)
11	UNPLUGGED... AND SEATED (OST) Various (Mercury)	35	POETIC JUSTICE (OST) Various (Mercury)
12	IT'S ABOUT TIME (Mercury)	36	UNPLUGGED ERIC CLAPTON (Mercury)
13	BACK TO BROADWAY Various (Mercury)	37	MIRERA (Mercury)
14	GRAVE DANCERS (OST) Various (Mercury)	38	NO MISERABLE EXPERIENCE (Mercury)
15	DA BOMB (Mercury)	39	DANGEROUS (Mercury)
16	BREATHLESS (Mercury)	40	SUNSHINE ON LEITH THE PROCLAIMERS (Mercury)
17	A LOT ABOUT LIVING... Alan Jackson (Mercury)	41	LOVE DELUXE (Mercury)
18	BIGGER, BETTER, FASTER... Alan Jackson (Mercury)	42	WHOOPI! (THERE IT IS) Tag Team (Mercury)
19	POCKET FULL OF KYRIOTITE (Mercury)	43	PURE COUNTRY (Mercury)
20	LIVE AT ASYLUM (Mercury)	44	JOHN SEANAY (Mercury)
21	THE CHRONIC (Mercury)	45	MTV PARTY TO DO VOL 2 (Mercury)
22	ARE YOU GONNA GO WITH ME? (Mercury)	46	METACULPA (Mercury)
23	SHAMELESS DREAM (Mercury)	47	NEVER LET ME GO (Mercury)
24	TEN SUMMOMER'S TALES (Mercury)	48	LIFE'S DANCE (Mercury)
25	SONS OF SOUL (Mercury)		

N.E.T.W.O.R.K.C.H.A.R.T.

28 AUGUST 1993

This Week	Last Week	Title	Artist	Label	CD Number	This Week	Last Week	Title	Artist	Label	CD Number	This Week	Last Week	Title	Artist	Label	CD Number
1		MR VAIN	Culture Beat	Epic	659462	13	35	DISCO INFERNO	Tina Turner	Parlophone	CDR 6357	27	75	LUV 4 LUV	Champion	CHAMP/CD 301	
2	1	LIVING ON MY OWN	Fredda Mercury	Parlophone	CDR 6355	14	10	TEASE ME	Chaka Demus & Pliers	Island	CDIM 806	28	20	DON'T TALK ABOUT LOVE	ABM	5823412	
3	3	IT KEEPS RAININ' (TEARS IN MY EYES)	Billie Jean King	Capitol	CD 6811	15	15	LOOKING UP	Michelle Gayle	RCA	4321154532	29	NEW	REAL LOVE	MCA	MCSTD 1721	
4	2	THE KEY THE SECRET	Urban Cookie Collective	Pulse 8	CD/LOSE 48	16	11	RAIN	Madonna	Sire	W 0190CD	30	NEW	SLAVE TO THE VIBE	Virgin America	VJUSD 75	
5	4	RIVER OF DREAMS	Billy Joel	Columbia	6595432	17	14	DREAMS	Gabriele	Go! Beat	GOCD 49	31	21	THIS IS IT	MCA	MCSTD 1750	
6	5	NUFF VIBES EP	Ayushi Indan	Island	CID 1560	18	28	PAYING THE PRICE OF LOVE	The Bee Gees	Polydor	PZCD 234	32	23	I'LL SLEEP WHEN I'M DEAD	Jambco	JOVCD 11	
7	28	RIGHT HERE (HUMAN NATURE)	SWV	RCA	4321162482	19	12	ALMOST UNREAL	Roxette	Capitol	CD 268	33	32	HOW LONG	Yaz and Aesha	Polydor	PZCD 252
8	8	HIGHER GROUND	DEP International	DEP	International	DEPX 41	20	28	ARIENNE	Tasmin Archer	EMI	CD 271	34	30	CAUGHT IN THE MIDDLE	Coltempo	CCDCLD 272
9	7	WHAT'S UP	4 Non Blondes	Interscope	A 8413CD	21	24	LITTLE MISS CAN'T BE WRONG	The Spin Doctors	Polygram	EMI	6534892	35	NEW	I CAN'T HELP MYSELF	EMI	CD 277
10	16	DREAMLOVER	Manah Carey	Columbia	6594445	22	19	IF	Janet Jackson	Virgin	VSCDT 1474	36	37	IF I CAN'T HAVE YOU	MCA	KIMTD 18	
11	3	PRAY	Take That	RCA	74321154522	23	17	RUN TO YOU	Whitney Houston	Arista	7432115332	37	NEW	SHE KISSED ME	Columbia	6595122	
12	18	I WILL ALWAYS LOVE YOU	Sarah Washington	Almgly	COALJMY 3	24	30	TUESDAY MORNING	The Pogues	East West	YZ 758CD	38	NEW	HEAVEN HELP	Virgin America	VUSDG 73	
						25	13	ONE NIGHT IN HEAVEN	M People	Deconstruction	4321151852	39	37	EMERGENCY ON PLANET EARTH	Sony	52 6595782	
						26	20	WHAT IS LOVE	Whodisway	Logic	7432114552	40	31	CAN'T GET ENOUGH OF YOUR LOVE	Arista	432114752	

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IN THE CITY

MUSIC MEDIA AWARDS 1993

YOU ARE INVITED TO SUBMIT YOUR NOMINATION FOR:
MUSIC PHOTOGRAPH OF THE YEAR

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- MUSIC WRITER OF THE YEAR
- PUBLICATION OF THE YEAR
- MUSIC BOOK OF THE YEAR
- TV SHOW OF THE YEAR
- RADIO SHOW OF THE YEAR
- BAD IDEA OF THE YEAR

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M.U.S.I.C.V.I.D.E.O

THE OFFICIAL
music week
CHARTS
28 AUGUST 1993

This Week	Last Week	Artist Title	Label	Cat No
1	36	TAKE THAT: Take That & Party Compilation/1hr 12min	BMG Video	7432112063
2	NEW	ADAM ANT: Antmusic-Very Best Of Compilation/1hr	Arcade	ARC 3100073
3	1	U2: Rattle And Bang Video Single/13min	PolyGram Video	0861823
4	3	BON JOVI: Keep The Faith Live/1hr 25min	PolyGram Video	0665146
5	25	U2: Achtung Baby Compilation/1hr 10min	PolyGram Video	0955563
6	12	JAMES LAST: Berlin Concert Live/1hr 36min	4 Front/PolyGram	0949803
7	NEW	KISS: Confidential Live/1hr 28min	PolyGram Video	0876023
8	4	GUNS N' ROSES: F...ing Videos I Compilation/1hr	Geffen	GEFV 29524
9	15	ELVIS PRESLEY: 56-In The Beginning Compilation/1hr	4 Front/PolyGram	0337883
10	6	GUNS N' ROSES: F...ing Videos II Documentary/1hr	Geffen	GEFV 29524
11	39	DANIEL O'DONNELL: Follow Your Dream Live/1hr 30min	Riz	RITZV 701
12	12	2 UNLIMITED: No Limits Compilation/1hr	PWL Continental	VHF 27
13	14	QUEEN: Live In Rio Live/1hr	Music Club/PMI	MC 2116
14	11	ABBA: More Abba Gold Compilation/55min	PolyGram Video	0673803

This Week	Last Week	Artist Title	Label	Cat No
15	4	VARIOUS: Future Shock Compilation/55min	Prism Leisure	PLATV 953
16	42	ABBA: Gold - Greatest Hits Compilation/1hr 30min	PolyGram Video	0654843
16	20	GUNS N' ROSES: Use Your Illusion I Live/1hr 30min	Geffen	GEFV 29521
18	13	GREEN JELLY: Cereal Killer Compilation/1hr	BMG Video	7246511033
19	RE	DANIEL O'DONNELL: An Evening With Compilation/1hr 39min	Riz	RITZV 2006
20	28	BARRY MANLOW: Greatest Hits Tour Compilation/1hr	BMG Video	7432114763
21	17	GENESIS: Live - The Way We Walk Live/1hr 30min	PolyGram Video	0864963
21	RE	ERASURE: The Tank, The Swan ... Live/1hr 15min	BMG Video	7432112253
23	8	VARIOUS: Premiere Coll. Encore Compilation/1hr	Geffen	GEFV 29522
24	21	MICHAEL BOLTON: This Is ... Compilation/1hr 8min	SMV	491592
25	29	GUNS N' ROSES: Use Your Illusion II Live/1hr 30min	Geffen	GEFV 29522
26	10	BLACK CROWES: Who Killed That ... Compilation/1hr 23min	PolyGram Video	0674763
27	RE	VARIOUS: Summer Hits Party Karaoke 45min	Warner	WSP 1135
28	RE	QUEEN: At Wembley Live/1hr 15min	PMI	MVP 991293
29	30	VARIOUS: Country's Greatest Hits 2 Compilation/40min	TVE	TVE 1054
30	RE	U2: Rattle & Hum Live/1hr 30min	CIC	VHR 2308

VIDEO

This Week	Last Week	Artist Title	Label	Cat No
1	2	THE ABYSS (Special Edition) Sci-Fi/2 hr	Fox/Video	WS 1988
2	2	RED DWARF I: Confidence & Paranoia Sci-Fi/1 hr 27 min	ABC	BBVCV 4815
3	4	STAR TREK: Deep Space Nine Vol. 1 Sci-Fi/1 hr 30 min	CIC	VHR 2363
4	3	PETER PAN Children's/1 hr 14 min	Walt Disney	D 20265
5	3	RED DWARF I: The End Comedy/1 hr 29 min	BBC	BBVCV 4816
6	1	STAR TREK: Deep Space Nine Vol. 2 Sci-Fi/1 hr 30 min	CIC	VHR 2364
7	NEW	THE GREEN BERETS Action/2 hr 16 min	Warner Home Video	SD 01002
8	6	TAKE THAT: Take That & Party Music/1 hr 12 min	BMG Video	7432112063
9	NEW	ADAM ANT: Antmusic-Very Best Of Music/1 hr	Arcade	ARC 3100073
10	7	U2: Rattle And Bang Music/13 min	PolyGram Video	0861823
11	8	BEETHOVEN Children's/1 hr 28 min	CIC	VHR 1930
12	12	SEVEN BRIDES FOR SEVEN ... Musical/1 hr 38 min	MGM/UA	PSY 30001
13	10	BLADE RUNNER - DIRECTOR'S CUT Sci-Fi/1 hr 51 min	Warner Home Video	PSY 32662
14	11	STAR TREK VI: Undiscovered Country Sci-Fi/1 hr 48 min	CIC	VHR 2362
15	9	MY BEST FRIENDS Children's/2 hr 10 min	BVA	NCH 742

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THE OFFICIAL
music week
CHARTS
28 AUGUST 1993

This Week	Last Week	Title Artist	Label (12)	(Distributor)
1	NEW	RIGHT HERE SWV	RCA	74321106481 (BMG)
2	1	SLAVE TO THE VIBE Afterhook	Virgin	VJST 75 (E)
3	2	Mr. Vain Culture Beat	Epic	6594866 (SM)
4	4	AIN'T NO CASANOVA Sister	Dome	12DOME 1004 (E)
5	NEW	SLAM Orphe	Columbia	8596206 (SM)
6	NEW	REAL LOVE Mary J Blige	MCA	MCSY 1922 (BMG)
7	3	GIVE IT UP The Godmen	Fresh Fruit/freedom	TASX 118 (F)
8	NEW	FADE TO GREY The Key	Polygram	PZ 262 (F)
9	9	THE KEY THE SECRET Lilias Collins	Polystar	9 1205E 48 (F)
10	3	NEVER GIVE UP Moris Lave	Cosmoque	32CLO 276 (F)
11	NEW	BACK IN MY LIFE Don Roberts	London	FX 215 (F)
12	NEW	START A BRAND NEW LIFE (SAVE ME) Bassheads	Deconstruction	12R 8333 (BMG)
13	NEW	WHEEL OF FORTUNE Ace De Brise	London	0615451 (F)
14	RE	FOUL PLAY VOL III Ron Froy	Moving Shadow	SDW 29 (SRD)
15	12	NUFF VIBES (EP) Nouchie Innes	Inland	1215 500 (F)
16	15	LIVING ON MY OWN Freddie Mercury	Parlophone	12R 8355 (E)
17	NEW	DO THE RIGHT THING Ion Wright	M&G	MAJG 45 (F)

This Week	Last Week	Title Artist	Label (12)	(Distributor)
18	3	AFRO SLEEZE/TRANSALTANTIC Roach Metal	Junior Boy's Own	JBO 1412 (P)
19	11	STILL A FRIEND OF MINE Incognita	Talkin Loud	TLOX 42 (F)
20	6	CAUGHT IN THE MIDDLE Juliet Roberts	Co tempo	12CDOJ 272 (E)
21	NEW	OOH I LIKE IT Jimmy Love	XL Recordings	XLT 44 (W)
22	14	LOOKING UP Michelle Gayle	RCA	74321154531 (BMG)

DANCE ALBUMS

This Week	Last Week	Title Artist	Label LP/Cassette	(Distributor)
1	NEW	REGGAE HITS VOL 14 Various	Jetstar JELP 1014/JELC 1014 (JS)	
2	1	BLACK SUNDAY Doreen Hill	Business/Columbia	474051/474054 (SM)
3	7	IT'S ABOUT TIME SWV	RCA	7863067471 (BMG)
4	2	NOW THAT'S WHAT I CALL MING VOL 1 Brothers Love Dubz	Stress	STRSLP 1 (Self)
5	NEW	VIBE! THE SOUND OF NEW JACK SWING Various	Elevate LP/VD 7/AMC/VD 7 (P)	
6	3	FULL ON Deconstruction/RCA	7432115361/1743211536	
7	NEW	EVERYTHING Joe	Mercury (USA)	3745189102 (Impost)
8	NEW	FOR THE COOL YOUNG Babyface	Epic	4739491/473949 (SM)
9	5	EMERGENCY ON PLANET EARTH Jamiroquai	Sony	52 47409/52 474094 (SM)
10	6	BEST DANCE ALBUM IN THE... Various	Virgin	27TACG 17 (F)

This Week	Last Week	Title Artist	Label (12)	(Distributor)
23	NEW	BOURGIE BOURGIE Watergates	Bump'n Hustle	BUMPF 19 (SM)
24	7	LUSH Orbital	Internal	LIARX 7 (R/IMP)
25	38	POSITIVE EDUCATION Slam	SOMA	SOMA4008
26	14	CHECK YO SELF Ice Cube/OG 95	4th B'way	12BRV 283 (P)
27	13	EMERGENCY ON PLANET EARTH Jamiroquai	Sony	52 6955786 (SM)
28	NEW	LET YOUR BODY BE FREE Volcano	Olympic	ELYT 9 (R-APT)
29	1	I WILL ALWAYS LOVE YOU Sarah Washington	Almighty	12ALMY 30 (TRC, BMG)
30	16	LONELY (HAVE WE LOST OUR LOVE) Lance Ellington	RCA	7432115353 (BMG)
31	19	IF Jamel Jackson	Virgin	VST 1474 (E)
32	3	U GOT 2 KNOW REVISITED Comptone	Internal	IDXR 2 (R/IMP)
33	23	LUV U LUV U Robin S	Champion	CHAMP 12301 (BMG)
34	22	FREE TO LOVE AGAIN Suzette Charles	RCA	74321153571 (BMG)
35	NEW	INDIAN SUMMER (EP) Spectrum	Silverstone	OBET 16 (P)
36	31	DON'T TALK ABOUT LOVE Bad Boys Inc.	A&M	5803411 (P)
37	NEW	DREAMLOVER Mishra Carey	Columbia	(USA) 4477073
38	32	THE SLAMMER DJ Koolha & M. Tims	Suburban	BSUB 51626 (SRD)
39	NEW	BALARAMA Madlane	Chemical Music	CMUK3 (SRD)
40	NEW	MIRACLE OF LIFE Rossa Project	Network	NW17 (P)

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In a Different League?



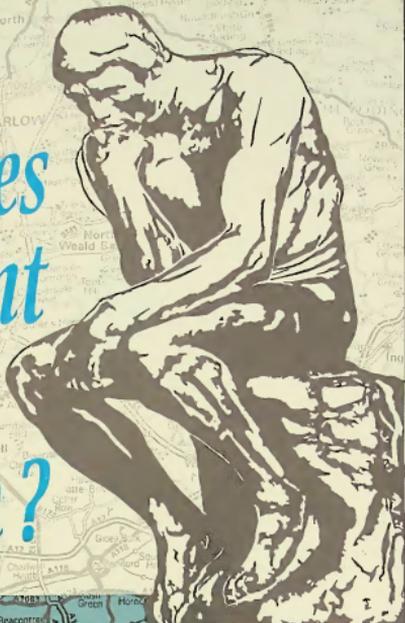
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► far more robust than vinyl and CD which makes it ideal for sending by post. And, although there are some who would question its sound quality, Margaret Johnson, studio manager at Copymasters, believes cassettes can hold its own. "Pre-release cassettes are not going to be played in a club or on the radio. They are produced for sales reps or journalists to familiarise themselves with an album and for these purposes the sound quality is more than adequate," she asserts. "That said, a record company still wants to make a good impression with a review tape,

as does a band pushing its demo. Consequently, most clients tend to opt for specialist duplicators which offer real-time duplication as opposed to high-speed duplication houses. "There is no doubt that real time is vastly superior to high-speed duplication because you're dealing with first generation masters which maintain a high quality level," explains Avi Landenberg. And customers turning up with the smallest of orders will not be turned away by these real-time specialists which handle what Tony Batchelor, partner at Tam Studio, calls "the small

numbers market". Many will duplicate just one cassette, unlike the high speed companies where economies of scale dictate that it would be unprofitable to tackle production runs of less than 300 units. With such a diverse client base, stretching from sophisticated major labels to people walking in off the street, duplicators need to be sensitive to a multitude of requirements. Tony Batchelor says spoken word projects, in particular, have idiosyncrasies of their own. "There are lots of silences and pauses which are inevitably filled by hiss and background hum. It's up to the

duplicator to keep this noise down." Equally, demo clients often pose problems. "Very often they won't have a clue what they want," says one exasperated duplicator. "They turn up with a load of tapes and tracks of varying quality to make a compilation. It takes forever to get it right." Gripes apart, at least demos and promos provide a steady income for duplicators throughout the year. Unlike the high-speed duplicators, which invariably give the bulk of their business towards the latter half of the year to meet album release schedules. Demand for pre-release review tapes does however fluctuate. At Copymasters, Margaret Johnson says industry events such as the New Music Seminar and Midem, as well as record company sales conferences, tend to stimulate business. And, not surprisingly, big album releases cause a flurry of activity for those in the business of duplicating promotional tasters.

There are signs, though, that CD is now making inroads into the non-commercial sector. Tony Batchelor, secretary of the Pressers' and Duplicators' industry group (PAD), says several members are investing in small CD systems to add to their product line. He predicts more will follow. Earlier this month A To Z Music Services dipped a toe in the water by launching a special offer in *Hot Press* magazine. "90% of demo tapes sent to record companies never get listened to," proclaims the company's advertisement, which goes on to offer 500 bonus CD singles for just £675 plus VAT. The equivalent price for cassettes comes in only slightly cheaper at £620 plus VAT. MiniDisc and DCC are also becoming an option and many non-commercial specialists are being looked up and ready to go. However, they haven't exactly been inundated with orders for these formats. That said, Avi Landenberg believes it's only a matter of time for DCC.

KEEPING TABS ON THE PIRATES

Ted Carroll, director of Ace Records, says he is "through with cassettes". And who can blame him when pirate cassettes are having such a traumatic effect on his sales? Last year Carroll released 60 Great Blues Recordings, a boxed set compilation on the mid-price Cascade label. However, after 15 months cassette sales had only reached 800 units, instead of the 12 to 13,000 units he was expecting, and he promptly deleted the format. "How can I expect to sell a boxed set for £14.50 when pirates are offering three-cassette packs for £4.50?" he asks. "When it comes to cassettes customers always go for the cheapest and I can't compete. From now on I'm sticking to CD."



Dabin: scrutinise licences

The record industry is losing an estimated £12m in revenue each year to the counterfeiters. And if other record companies adopt Carroll's reasoning, hisater lurks for the legitimate duplicators. Although most of the pirates conduct their seedy business in secret duplicating plants, they occasionally find their way into legitimate duplicating houses, says Tim Dabin, head of the BPI's anti-piracy unit.

However, duplicators can protect themselves by adhering to the MCPS code of practice which came into effect in March 1992 (and was signed by 106 manufacturers). As long as duplicators comply with the terms of the code and act in good faith then they have an indemnity against any copyright infringement.

The MCPS code requires the record producer to apply for one of three types of licence: API, AP2 and AP2A, based on a list of criteria such as whether the

applicant is from a bona fide record company, the size of its catalogue and frequency of new releases, length of trading and past performance in relation to its copyright obligations and royalty payment turnover.

Whatever the type of licence, it must include the name and address of the duplicating house. Once duplicators have received their copy from the MCPS, they can then get to work.

Which is all well and good if the record producer comes to the MCPS in the first place. Sadly, says Carole Howells, MCPS audio product scheme manager, this isn't always the case.

And duplicators are still approached by pirates, Tony Batchelor, partner of Tam Studio and secretary of PAD, receives what he describes as a dubious enquiry at least once a week.

Carol Hatchett, production manager of A To Z Services says the pirates are usually easy to spot. "We do get requests such as, 'Can you run me off some copies of this cassette?' and you discover it's Simply Red or someone. We just tell them to get lost."

Problems arise more frequently on budget compilation albums

where it's difficult to keep track of rights ownership. Tim Dabin says some duplicators don't scrutinise licences closely enough. On the other hand, one duplicator, who refuses to be named, says it's physically impossible to keep track of everything.

"It's not down to us, but up to the labels to make sure their copyright is not being infringed," he argues. "We can't be responsible for doing the investigating; it's up to labels to check and clear rights."

Commonsense is the key to warding off pirates. Duplicators awaiting licence confirmation for suspicious-looking customers are advised to get a proper address (not a box number) with telephone number and secure a deposit up front (preferably by credit card). Once such elementary security has been obtained, it's still worth checking out details with the MCPS or chasing up any other references.

But Tony Batchelor believes the MCPS is often slow to respond to duplicators' calls. "Several PAD members have strung pirates along, called the MCPS and then been left high and dry because the MCPS hasn't responded," he says.

Batchelor says greater co-operation is necessary. He is asking for a quicker response from the MCPS, easy access to its database, quicker licence processing procedures, and an effective follow-up in cases where the duplicator has caught a pirate red-handed. Such reforms, he believes, would go a long way towards restoring record company faith in cassette as a viable format.

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Dance spearheads effort to bring vinyl back to life

Dance and specialist labels are keeping vinyl alive and proving that despite the dwindling shipment figures, there's life in the old format yet, as Sue Sillitoe discovers

If statistics are to be believed then vinyl should be drawing its final breath. But not only are there many who believe that there is life in the old format yet but a recent co-operative venture between Orlake Records – the Dagenham-based pressing plant – and a loose-knit conglomerate of independent dance labels could signal vinyl's return to something resembling its old race health.

The campaign's prime aim, says Zoom label head Dave Wesson, is to channel enough regular orders through Orlake to enable the manufacturer to continue to bulk buy raw vinyl at competitive prices. And then to pass on those savings to its clients.

"Since most dance labels rarely press more than a couple of thousand copies on a first run, it is getting increasingly difficult to get a good manufacturing deal," says Wesson.

"I was looking for a more cost-effective way of operating, so I spoke to various like-minded labels such as Tomato, Hard Hands, Brute and Loaded and we decided to go for strength in numbers. Little labels are used to being pushed to the back of the queue. But together we're an important customer and can command better standards of service."

But as John Powell, Orlake's sales manager, points out, the new arrangement should have more far-reaching repercussions.

"Vinyl has become a niche market and the companies which manufacture the raw material can milk it to death. By acting as a group, we will be in a much better position to maintain supply, quality and price."

"But beyond that, the level of business the labels can guarantee will be enough to keep afloat a number of other small specialist companies like cutting rooms, sleeve and label printers and inner bag manufacturers whose skills might otherwise vanish."

It is easy to see why both labels and manufacturers are so concerned about the future. Vinyl production has slumped over recent years. The most recent BPI figures show that ▶

THE TOP 20 VINYL SINGLE TITLES

- SEVEN INCH SINGLES
- 1 NO LIMIT – 2 Unlimited (PWL Int.)
 - 2 YOUNG AT HEART – The Bluebelles (London)
 - 3 ALL THAT SHE WANTS – Ace Of Base (London)
 - 4 CAN'T HELP FALLING IN LOVE – UB40 (Virgin)
 - 5 OH CAROLINA – Shaggy (Greenleeves)
 - 6 I WILL ALWAYS LOVE YOU – Whitney Houston (Arista)
 - 7 WHY CAN'T I WAKE UP WITH YOU? – Take That (RCA)
 - 8 FIVE LIVE (EP) – George Michael & Dorian (Parlophone)
 - 9 THE LOVE LOST – West End feat. Sybil (PWL/Sanctuary)
 - 10 SWEAT (A LA LA LA LA LONG) – Inner Circle (Magnet/East West)
 - 11 INFORMER – Snow (East West America)
 - 12 DEEP – East (London)
 - 13 GIVE IN TO ME – Michael Jackson (Epic)
 - 14 LITTLE BIRD/LOVE SONG FOR A VAMPIRE – Annie Lennox (RCA)
 - 15 TWO PRINCES – Spin Doctors (Epic)
 - 16 EXTERMINATE! – Snap feat. Niki Harris (Logic/Arista)
 - 17 TRIBAL DANCE – 2 Unlimited (PWL Int.)
 - 18 I'M EVERY WOMAN – Whitney Houston (Arista)
 - 19 DREAMS – Sade (Epic)
 - 20 ARE YOU GONNA GO MY WAY – Leny Kraviz (Virgin)



2 Unlimited (above) and Shaggy



Top-selling vinyl singles, Jan-June 1993. © DJN, Compiled by EA.

- 12 INCH SINGLES
- 1 OH CAROLINA – Shaggy (Greenleeves)
 - 2 SHOW ME LOVE – Robin S (Champion)
 - 3 AIN'T NO LOVE (AIN'T NO USE) – Sub Sub feat. Melanie Williams (RCA)
 - 4 MR LOVERMAN – Shabba Rankin (Epic)
 - 5 DREAMS – Gabrielle (Gol Beat)
 - 6 NO LIMIT – 2 Unlimited (PWL Int.)
 - 7 ALL THAT SHE WANTS – Ace Of Base (London)
 - 8 TOD YOUNG TO DIE – Jamiroquai (Sony Soho)
 - 9 OPEN YOUR MIND – Laura RCA (ReConstruction)
 - 10 INFORMER – Snow (East West America)
 - 11 THE LOVE I LOST – West End feat. Sybil (PWL/Sanctuary)
 - 12 JUMP AROUND/TOP OF THE MORNING TO YA – House Of Pain (Ruffness/XL Recordings)
 - 13 SHOW ME LOVE – Robin S (Champion)
 - 14 WE ARE FAMILY (13 MIXES) – Sister Sledge (Atlantic/East West)
 - 15 DON'T WALK AWAY – Jade (Giant/Reprise)
 - 16 EXTERMINATE! – Snap feat. Niki Harris (Logic/Arista)
 - 17 THAT'S THE WAY LOVE GOES – Janet Jackson (Virgin)
 - 18 HOW CAN I LOVE YOU MORE? (REMIXES) – McPeck (RCA/ReConstruction)
 - 19 LITTLE BIRD/LOVE SONG FOR A VAMPIRE – Annie Lennox (RCA)
 - 20 UR THE BEST THING – Dream (Magnet/East West)

ONE-STOP VINYL PACKAGES CUT COSTS FOR DANCE LABELS

Dance music has a very short shelf life so the pressure is on labels to get new mixes out of the studio and on to vinyl while they're still hot and happening.

Vinyl manufacturers, sleeve and label printers and distributors are well aware that turnaround times must be trimmed to the minimum. But with so many labels trying to rush product through the manufacturing process, it can be difficult for the smaller company to get good service.

"It's easy to sell loads of great records but still not make any money because its all gone on the manufacturing and distribution costs," says Zoom's Dave Wesson.

Newcomers to the dance market often use brokers like A-To-Z in Camden to help them through the maze. Or they use a manufacturer's one-stop package which will include artwork design, labelling, sleeve printing and pressing.

Mel Gale, general manager of vinyl/cassette



Powell: 'reactive not creative'

manufacturer Audio Services, says: "We provide a one-stop service and we charge a fee, but our buying power means we can negotiate discounts and we take our fees out of that."

Although most pressing plants offer one-stop facilities, they don't like being involved in cutting records because they see this as part of the creative process.

John Powell, Orlake's sales manager, says, "As manufacturers we are

reactive not creative. I always advise clients to go to a good cutting engineer who understands the music."

Cutting a 12-inch single from a DAT master on to a lacquer should take little more than an hour – although those producers and remixer with the biggest budgets can spend considerably longer at the lathe head painstakingly readjusting the sound balance. The delicate lacquer is then rushed to the pressing plant where it can be put into a metalising bath as quickly as possible before it deteriorates. Once the stamper has been made the manufacturer is then ready to press white label copies.

But the button cannot be pushed on the final production run until all labels and sleeves are in place.

It is at this stage that fledgling labels chasing a volatile market often run into trouble.

"We work very closely with pressing plants to ensure that happening

records that need to be in the shops as soon as possible don't get delayed because somebody has forgotten to order the labels in time," says Tony Port, managing director of Coda Print And Design, one of the specialist print companies whose importance has grown with the boom in dance releases.

Port estimates that more than 70% of Coda's business comes from the 12-inch vinyl market where orders can vary from a few hundred up to about 6,000 – all required yesterday.

"We normally quote about three days for a label and a week for sleeves," he continues. "But we have turned round a job in two hours flat before now!"

But when even the hippest dance labels recognise the dangers of cutting corners and that more haste can often mean less speed, there is obviously never any real substitute for good organisation and close co-ordination.



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Since 1988 the number of albums shipped out to vinyl has dropped from 31% to just 4% in the second quarter of 1993. In contrast, the number of albums shipped out on CD rose from 18% in 1988 to 61% in the same period.

The singles market is shrinking too, although not quite so drastically. In 1989 3,300 titles were released on seven-inch vinyl. By 1992 that figure had dropped to 2,000. The only format not to plummet is the 12-inch vinyl single which has remained constant at just over 4,000 titles a year.

Of course there are many who believe that the majors have acted too quickly in condemning vinyl to the scrap heap. But others wonder whether the format's demise may not be due in part to retailers who much prefer cassette and CD releases, which are easier to rack and take up substantially less space than vinyl albums.

"The multiples don't want vinyl so the majors don't produce it," claims Demon Records managing director Pete Macklin. "But we find there's still a very healthy demand for it through independent retailers and mail order."

Not only do specialist labels continue to claim that there would be a bigger market for vinyl were it more readily available but, says Andy Kyle, sales manager of independent pressing plant Damon, they put their money where their mouths are too.

"The future for vinyl most certainly belongs to the specialist market," he says. "Two years ago I would have said vinyl was in serious decline, but now I think that it has rallied. Admittedly vinyl albums are still rare. But it's noticeable that those clients who still regularly order them, like Beggars Banquet, Southern Creation, have a very specific vinyl-focused repertoire."

Indeed manufacturers and labels all agree that "underground" forms of music — heavy rock, garage, grunge, punk, thrash, reggae and of course dance releases — are all firm favourites with vinyl buyers.

Graham Jelfs, head of marketing at Beggars Banquet, adds, "Any type of music that is aimed at a more specialist market still has a future on vinyl. Times are tough and smaller retailers wouldn't stock product if they didn't expect to sell it, would they?"

Coloured vinyl and picture discs are also rallying. Tony Wicking, production director at Adrenalin, claims that the demand for custom pressings is increasing as record labels market for the collectors' market.

"Mostly it is the major

THE TOP 20 VINYL ALBUMS

- 1 SUEDE — Suede (Nude)
- 2 RAGE AGAINST THE MACHINE — Rage Against The Machine (Epic)
- 3 STAR — Belly (A&M)
- 4 CONNECTED — Stereo MCs (4th & B'way)
- 5 AUTOMATIC FOR THE PEOPLE — R.E.M. (Warner Bros)
- 6 RID OF ME — PJ Harvey (Island)
- 7 EMERGENCY ON PLANET EARTH — Jamiroquai (Sony Sono Square)
- 8 ARE YOU GONNA GO MY WAY — Lennie Kravitz (Virgin)
- 9 APOLLONIA — B.M. Ex (Union Recordings)
- 10 THE BODYGUARD — Original Soundtrack (Arista)



Suede (left) and Stereo MCs, leading the vinyl revival



- 11 FRANK BLACK — Frank Black (A&M)
- 12 BEASTER — Sugar (Creation)
- 13 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE — Arrested Development (Cooltempo)
- 14 REPUBLIC — New Order (London)
- 15 WHERE YOU BEEN — Dinosaur Jnr (blanco y negro)
- 16 SO TOUGH — St Etienne (Haven't)
- 17 NEW WAVE — The Autents (Hut)
- 18 NOW THAT'S WHAT I CALL MUSIC! 24 — Various (EMI/Virgin/PolyGram)
- 19 YEAR YEAH YEAH/OUR TROUBLED YOUTH — Bikini Kill/Huggy Bear (Catcall/Wilija)
- 20 SONGS OF FAITH AND DEVOTION — Depeche Mode (Mute)

Top selling vinyl albums, Jan-June 1993 © C.I.N. Compiled by E.A.

VINYL-ONLY DEALS OPEN UP NEW HORIZONS FOR SPECIALIST LABELS

Many specialist record companies are now keen to license the vinyl-only rights for specific catalogue items controlled by the majors.

Demon Records is one label which already has vinyl-only rights to a number of classic psychedelic era rock albums, acquired in a roundabout way when it was refused CD rights for some of the titles in its existing catalogue.

Managing director Pete Macklin would like to see majors tackling the issue seriously, and in order to bring it to the agenda he recently approached WEA, Sony, BMG and EMI asking for the vinyl-only rights to titles by Madonna, Eurythmics, Bruce Springsteen and The Beatles, none of which are available on vinyl in the UK.

"I was playing devil's advocate and I expected to be refused but I was surprised by their reaction — it confused them a lot."

Macklin thinks the



Titchener: vinyl's far from dead

majors have been too quick to write off the format. He points out that Demon regularly releases vinyl titles and that initial orders of a 1,000 or more are not unusual.

"There is a resurgence of interest in some catalogue items on vinyl and there are also EC territories that still want vinyl releases of new as well as specialist product. "If the majors don't want to release on vinyl they should make the product available to the independents."

Mick Carpenter, Sony's manager of special marketing, agrees that licensing vinyl-only rights is an issue the majors

have yet to address.

"As far as new releases are concerned it is a non-starter, but for specific titles it could prove very interesting. On certain items it might make sense for us to release them ourselves — for example, we are putting out Miles Davis' Kind Of Blue on vinyl because we know there is a market for it."

One independent that has had some success with a vinyl-only deal is The Brothers Organisation, owned by Ian and Nick Titchener.

In a joint operation with Belgian production company No More, Queen manager Jim Beach, Fugitive Music director Ray Burdis and EMI International they developed a strategy for the promotion of their remix of Freddie Mercury's Living On My Own, which they released on their own No More Brothers label across Europe, on seven and 12-inch vinyl only.

EMI received payment for each copy pressed and

didn't have to spend money on promotion.

Nick Titchener says, "It charted in Europe and then after it made the playlist on Capital Radio in London — on vinyl only — it took off in the UK too."

As a result, EMI rushed released the track on CD and cassette single and turned it into another posthumous Mercury hit.

"We have now been approached by other labels who have noted what we have done," says Titchener. "It would indicate that vinyl is far from dead, either as a sales item or a promotional tool."

Carol Baxter, EMI International's senior product manager who was in charge of the Mercury project, describes it as a one-off that could work for other artists too, but adds that EMI hasn't had time to investigate fully the concept of licensing vinyl-only rights.

However, she anticipates it will be on the agenda at EMI's international conference in the autumn.

labels that want this kind of product, which they use as tools to achieve chart positions for pop and heavy metal releases. They're expensive items, but they're regarded as a justifiable marketing cost."

Damon's Kyle adds, "Technically there is little you can do to improve vinyl. Microgroove technology has been around since the Fifties and Direct Metal Mastering — where you cut on to copper rather than lacquer to give better dynamic range and less playthrough — was introduced by Teldec in the early Seventies."

"With technology that is so well established the basic rule is, 'if it ain't broke don't fix it'. The only way to improve sound quality is through improved quality control."

But while none could claim that vinyl pressing machinery remains at the cutting edge of audio technology, the effect on sound quality of the actual vinyl compound is open to debate.

Some record labels insist on using virgin — and thus more expensive — vinyl because they believe it will give them a better sound. But many that pressing plants counter that pressing plants can contain up to 20% recycled vinyl — or re-grind as it is termed — without it having any great effect on sound quality.

Mel Gale, general manager of cassette and vinyl manufacturer Audio Services, says, "You have to use your common sense. We only use our own re-grind and we don't cut corners by buying it in. If

you use decent re-grind there is no difference to the sound quality. The problems occur when you use a mixture of suppliers because then you can't be sure of what you are getting."

But Elie Dahdi, managing director of French-owned manufacturers COPS, adds, "The sound quality has more to do with the way the record is cut and pressed than with the vinyl compound itself. I have listened to pressings done on both virgin vinyl and 100% re-grind and I couldn't tell the difference."

Indeed some believe that recycled vinyl can give better results if it is cut properly. Adrenalin's Wicking explains, "Virgin vinyl has a softer melting point and sometimes — if the cut is very

deep — you have to include a percentage of re-grind in order to get the melted vinyl to flow across the stamper and squeeze into the grooves when the press shuts."

The combination of DMM and close control of raw materials ensures the quality of modern pressings are arguably higher than ever and many labels are only too happy to pay extra to keep them that way.

All of this is good news for specialist music buyers because it makes smaller labels are still taking vinyl very seriously. And although vinyl junkies may complain about the odd crackle anomalies, they would undoubtedly be up in arms if vinyl was allowed to die out altogether.

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Let's not forget: singles are the stuff of wonder

It seems everyone leaps to criticise and dismiss pop's founding format - the single.

All we seem to read is sales of singles are plummeting, Top of The Pops is finished and Radio One should have more intelligent dialogue and album tracks.

Nostalgic music business executives bemoan our apparent inability to produce great pop writers like Holland-Dozier-Holland, or insist that we need a punk revival.

They seem not to appreciate the fact that Stock, Aitken and Waterman songs will be looked back on with great nostalgia by a whole new generation. Furthermore, the current explosion of US alternative bands into the mainstream is as exciting to the current gen-



Connolly: remember then?

eration as punk was to the out-of-touch music executives in their youth.

Singles have largely ceased to be big money-makers for the major record companies but they are still the key tool for breaking their new artists and

albums. Independents do make profits from successful singles since their break-even point is much lower than the majors', due to relatively smaller marketing and video expenditures.

However, singles are now rarely viewed as entities unto themselves. We as an industry have largely forgotten to appreciate the wonder of the three-minute pop single.

We seem to have forgotten the joy of hearing the Sex Pistols' God Save The Queen at the height of the national hysteria over the Queen's jubilee, or watching Wham on Top of The Pops saying nothing more than "we are two nice middle class boys busy making a fortune". We may simply not appreciate the excitement that

Gabrielle's Dreams brought to an audience hearing the song for the first time.

The elitist perspective taken by many in the industry towards the single is, I feel, damaging.

The British singles chart is the most volatile in the world, but the UK music industry's ability to produce and the British public's willingness to buy singles is still a very important part of our business.

Even if this does mean having to endure the sheer hell of another crap one-hit-wonder enjoying a tragically brief encounter with pop fame.

Paul Connolly,
Creative Director,
MCA Music,
Fulham Palace Road,
London W6.



Nigel: not my monster, mate

Kennedy disclaims art credit

I am writing in hope of correcting a mistaken impression given by your article titled "EMI Shelves Kennedy Cover" (MW, June 26).

Personally, I think it would be stupid to view sales figures of 40,000 for a classical album as a failure. That said, I have to admit that credit for the cover design for my album Just Listen, which achieved the above figure must go exclusively to EMI, who got my approval before release.

I applaud the business initiative of a company who want to sell more than 40,000 by re-packaging but, to put it as politely as possible, I think that they are being over-modest when they gave me the credit for the Just Listen cover.

Incidentally, the first album cover I did design, that of the Beethoven violin concerto, has been held by the purchasers of more than 80,000 copies. As a matter of good faith and in order that EMI might double the sales of any other classical albums, I would be pleased to help them with any of their cover designs in an advisory capacity.

Nigel Kennedy,
c/o Galforce Management,
Ives Street,
London SW3.

On the couch with Breakers chart

As an avid chart-watcher since the early Sixties, I have followed the Breakers versus Top 75 debate with much interest. As a chartered psychologist, I have a few comments I would like to contribute to the debate.

I know of no recently published research on the effects of different chart formats on record-buying behaviour. It is, however, a common psychological finding that the intensity of a subject's behaviour change (in this case, the decision to purchase a single) is powerfully influenced by the attention he or she is prepared to give to the decision-making process ("Shall I buy this record?").

I would argue that it is self-evident that the more "interesting" the detail provided, (highest position reached, chart position two weeks ago

WHO'S LEFT HOLDING THE REFUSE?

What a heap of shit the Breakers Chart is!

I am an ardent music fan who purchases all the new entries in the Top 75 every week. The new scheme makes it impossible for me to see which records in the positions 41-75 are new entries. I'm left with the arduous task of referring to the previous week's chart.

The whole point of the Breakers Chart was to

and so on), the more average punters are likely to "study" the chart as a whole. They are therefore more likely to buy a record on impulse, even those no longer in the Top 40.

An ever-changing tabulation

slow down the turnover of the chart but it has done the exact opposite.

Not only does my local record store have to stock the whole Top 75, now it is expected to stock the rubbish at the bottom of the Breakers Chart as well, 99% of which will disappear the following week.

Shaun Imrei,
Songwriter, record producer and chart follower,
Halifax, West Yorkshire.

of unfamiliar songs is significantly less attention-grabbing and hence much less likely to influence a punter's record-buying impulses - than a full Top 75.

To judge from recent corre-

spondence, it seems that the grassroots agree. I bet they know a lot more about their customers than the moguls.

The logical extension of the Breakers premise is to get rid of not just positions 41 to 75, but the Top 40 also, to be replaced by a Top 40 breakers list based exclusively on records whose sales happen to have increased in the previous week. This would consign to oblivion all those singles whose sales have declined. The course currently being pursued is likely to minimize "self-life" to such an extent, I wonder how long the single will survive at all.

Is the successful *Billboard* model really so inapplicable to the UK?

Wesley Dawson,
Swindon, Wiltshire.



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