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music week

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New acts get indie boost

Independent retailers are being targeted as the key to success in the industry's struggle to break new talent.

Distributor Pinnacle last week unveiled its first indie store framework. The Network. And RTM Sales and Marketing announced it is boosting its seven-year-old co-operative The Chain With No Name with the launch of its own singles and albums charts.

"The indies are key to break-

ing new acts - we have to do as much as we possibly can to help them," says Pinnacle sales manager Steve Dickson.

Pinnacle expects a core of 100 indie stores to form The Network, which is being launched with a double-page ad in *NME's* student guide on September 25. Network shops, like CWNN members, are expected to benefit from preferential buying terms, limited editions and a range of special promotions.

"They will also receive copies of *Pinnacle Independent News*, a new monthly pamphlet designed to provide a guide to the Pinnacle catalogue and forthcoming releases. Each issue will also come with a cover-mounted cassette.

The shops which participate in the most campaigns will be able to cash in Air Miles-style points for returns or extra discounts. Dickson says the loyalty scheme is unique to The Network. "We're following the

architecture of the Chain With No Name, but we want to take it two or three stages further," he says.

The arrival of The Network will be preceded by the launch of RTM's Top 20 charts compiled by Gallup from sales returns from the Chain With No Name's 100-plus members.

"The initiative will appeal strongly to bring new customers into [indie] stores," says RTM general manager Jim Greenough.

Joint campaigns are planned with indie labels 4AD, Too Pure, Beggars Banquet, Mute, Dedicated and Warp.

RTM and Pinnacle deny their initiatives were inspired by one another or will conflict.

Independent retailers have welcomed the initiatives. Haas Gaylan, of Newcastle's Volume store, says, "We have got to sign up [to The Network] because we do not want to miss out on any limited formats. We can only benefit from it."

TOTP rejig looms

Top Of The Pops producer Stan Appel has confirmed he will leave the long-running BBC1 show in November.

While it has been widely known that Appel was set to quit the programme, he has not previously revealed a date. His announcement coincides with comments made by BBC1

controller Alan Yentob about the show last week.

Yentob revealed that TOTP would not be axed but said it needed to be revamped. "The music industry has changed," he said. "Music is more fragmented, the top singles charts are not what they were, so it needs to be given new life."

Appel, who has not been consulted by Yentob about format changes, says, "I will be stepping down in November. Changes to TOTP will not be made until David Liddiment is settled in as BBC1 head of entertainment." Liddiment joins the Corporation from Granada TV in October.

No seven-inch for number one single

Culture Beat's Mr Vain is the first record for 30 years to top the singles chart without appearing on seven-inch vinyl.

The Sony release, which is expected to take poll position again this week, is also one of the few singles to reach number one this year on only three formats.

Sony has taken the lead in reducing the number of formats on which it releases singles. Only two of the company's 13 hits in last week's Top 75 - Mariah Carey's Dreamlover and Spin Doctors' Little Miss Can't Be Wrong - were out on more than three formats.

Sony Music Entertainment European president Paul Russell, who steered the company towards issuing fewer formats at the start of this year, says, "[If a single] has got it, it will sell. Culture Beat would probably have sold on just two formats."

Jackson video hit by scandal

Sony says it will release Michael Jackson's new video despite last week's allegations that the reclusive star has sexually abused children.

The video, *Dangerous - The Short Films*, has been scheduled for release in mid-October while Jackson's greatest hits album, yet to be named, is pencilled in for the end of the month.

Bertie de Rougemont, marketing manager at Sony Music Video Entertainment, says he has not heard of any change to the video's release date, which has already been postponed at least twice in recent months.

"The ship-out figures for the video will be huge, but we are



Jackson: sex allegations

still waiting for an official date for delivery of the master video tapes from the US," he says.

However it is understood both releases may now be put back until the new year if the allegations against the singer, which dominated last week's tabloid newspapers, persist.

BBC TV legends set for video games

Dozens of BBC characters including Noddy, Doctor Who and Edd The Duck are set to star in their own computer and video games.

The BBC has struck a deal to license game rights to the programmes to distributor VCI. Also included in the package are shows such as Match Of The Day, Pot Black and A Question Of Sport.

The package features some of TV's most enduring children's programmes. Doctor Who has been licensed to 74 countries and spun off a successful series of video releases. VCI says it has opened talks with third party publishers to develop games from the deal. It aims to close licensing deals at the forthcoming European Computer Trade Show.

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Former music publisher and award-winning music journalist Chris de Whalley has been appointed editor of *Songplagger*, the UK's only music publishing monthly. In his 18 years in the music business de Whalley, 40, has worked at CBS Records—where he produced U2's first two singles—Intersong and Chappell-Intersong Music. As senior creative manager at Chappell-Intersong Music he was responsible for placing Daryl Hall's *Every Time You Go Away* with Paul Young and signing Bros writer Micky Graham. In the mid-Seventies de Whalley worked as a freelance for *NME* and *Sounds* among other titles. He is currently special projects editor of *Music Week*. He takes up the editorship of sister title *Songplagger* in October.

Sony moves to boost MiniDisc

Sony is planning a hefty autumn promotional campaign for the MiniDisc format it launched last December.

Details are still being finalised for the campaign, which will include the installation of MD demonstration models in up to 150 of the 240 UK record stores currently stocking the format.

Sony is also thought to be close to a deal which will give buyers of any MD hardware a series of money-off vouchers.

The news comes two weeks after HMV increased the number of its UK outlets stocking MD software from five to 26. MD is now in as many HMV stores as rival DCC.

At a briefing held on the eve of the Berlin consumer electronics fair last week, Sony revealed that 18 MD hardware products are now available from 16 different companies. Sony is expanding its own range with a professional MD radio card product due later this year and six new consumer models to follow in 1994.

The company says that since the format's launch nine months ago, it has shipped 300,000 hardware units worldwide—100,000 of them in Europe—and 3m discs. Sony says it expects 10m hardware units to be sold worldwide by the end of 1995.

The European software catalogue has grown from 189 titles at launch to 392 titles. That total is boosted on Wednesday with the European release of the first 10 MD titles from Warner Music including titles by REM and Enya. A further 30 Warner Music titles are expected by Christmas.

BPI pursues bootleg case

An alleged bootlegger could face time in jail after being pursued by the BPI through a series of legal manoeuvres.

A High Court hearing last week considered a motion for contempt against Stephen Charlesworth of Clwyd, Wales—one of three people named in injunctions in June and July following raids on the premises

of Designatec in North Wales. The motion was served by six record companies on behalf of the BPI.

Acts Designatec is alleged to have bootlegged include Big Country, Morrissey, World Party and Peter Gabriel.

The BPI alleges Charlesworth continued to trade in bootleg videos after

the injunctions were served. If he is found guilty, the motion for contempt—served by Chrysalis Records, Ensign, Iffr, EMI Records, Magnet and Virgin Records—is punishable by a jail sentence, according to BPI lawyer Lawrence Gilmore of Hamlyn Slow.

Charlesworth now has five weeks to prepare his case.



The UK's independent retailers have suddenly discovered they are very popular. ITCM and Pinnacle are both targeting them in new marketing campaigns.

The reason is very clear—the independents are key to the success of the UK music business. Their numbers may have been depleted over the past few years, but the ones that are left have survived by targeting niches left by the multiples.

Often this successful positioning has been achieved on the basis of the indie shops' feel for music and their empathy with their customers.

Just as the business needs indie labels which can be faster to respond to the market than the corporate giants, so too it needs the indie retailers who can think beyond "A-pack" and "B-pack" marketing.

Such indies will never be as good at selling core music as the multiples or 'n' mix as Woolies, but when it comes to music—and particularly new music—the multiples are not really in the same game.

Remember when you first discovered that Father Christmas doesn't exist? Well, the current investigation into Michael Jackson is no so different for his fans.

The allegations of child abuse against him are a tragedy whether they are true or false.

If they are true, his career will be over, and the world will have lost one of its greatest pop stars. If the allegations are shown to be false, then it is likely that his career will still suffer.

Sponsors will be nervous. Aspersions will be cast on his every move. Jackson simply cannot win.

For all those of us who do not have to go out there on that stage, the Jackson case is a chastening example of the all-too-real pressures of fame.

Steve Richmond

Smiths turns up music volume

Consumers are flocking back to music and video now that the "spectacular" boom in computer games sales has subsided, claims WH Smith Group.

Announcing a 5.3% rise in pre-tax profits to £113.8m for the year to May, Smiths says difficulties at loss-making DIY chain Do It All have been offset by an 8.4% second-half increase in music sales.

Described as "the basis of our business" by Smiths, UK music sales through its own outlets as well as subsidiary Our Price and joint venture Virgin Retail rose 7.5% over the year as a whole to £310.8m. Video sales climbed 4.2% to £108.5m while total group sales rose 8.7% to £2.3bn.

Virgin Retail, which is half owned by Smiths, also unveiled its own preliminary figures to show a massive 55% increase in sales to £108.5m for the same period. Pre-tax



Hornby: games growth dips

profits rose 69% to £3.5m.

The chain, which opened four megastores and more than 10 games centres during the year, aims to be the UK's fourth largest music retailer by the end of 1993 following further expansion.

Meanwhile, Smiths group managing director Sir Malcolm Field says the venture of Our Price started in May is already paying dividends. "Sales in June and July rose by up to 8%, and we credit

some of that increase to the installation of new fascias and the ongoing refit." The revamp is expected to cost £6m.

Pointing to a fall-off in games demand, Smiths chairman Sir Simon Hornby says, "This is an indication that some of the games explosion was taking sales away from music and video. No market could sustain the incredible growth games achieved over the last two years."

Virgin Retail managing director Simon Burke agrees that the computer games market became overheated last Christmas, with a subsequent general downturn in sales of around 10%.

"Prospects are very good for PC and paper-based games," adds Burke. "On the music side, catalogue sales have been very strong and I'm confident of a solid autumn, backed by big video releases such as Dracula, Beauty & The Beast and Jungle Book."

Dino: majors must nurture new acts

Dino boss Mark Rosenfeld launched a strongly-worded attack on the majors' attitude to compilations at Pinnacle's sales conference last week.

Rosenfeld, who recently signed a new deal with the distributor, urged the majors to spend more of the "found royalties" they earn from compilations on developing new talent.

He revealed that in 1992 Dino paid out £10m in external royalties, and £5m to MCPS.

"I would have hoped the majors would use these found royalties for developing new talent but, looking at the charts, they are not," he said. "The majors are too busy trying to be in the compilation



Rosenfeld: criticised majors

business. Hopefully, in the future they will allow us to get on with our business."

Dino is one of more than 40 labels presenting autumn product at the three-day sales conference in Dartford, Kent.

Press jumps gun on EC taping levy

Reports of an imminent EC tax on home taping have been condemned as "substantially inaccurate" by the European Commission.

Following UK press coverage of a plan by EC commissioner Vanni D'Archiafi to slap an 8% levy on video and audio tapes, the Commission issued a statement last week clarifying its position. "D'Archiafi will not decide on any particular policy line until a further, limited consultation of interested parties has taken place," it said.

The Commission plans to issue a consultation document in the near future on harmonisation of rules for private copying. Last autumn a proposal to introduce a levy was defeated by a number of member states including the UK.



Do we want a singles chart? Just take a couple of minutes and try and think what life would be like without one.

The initial reaction might be approval at the removal of all that hassle, but then reality sets in. We need a singles chart - and only one - as a marketing tool for everyone to work with.

The trouble is we all know we are in a mess, but everyone has different solutions to the problem. The record companies need singles to break acts and, out of frustration, resort to giving away thousands of singles.

The retailers want a simpler life with fewer formats but which ones should go? It would help if they agreed on this but, perhaps understandably, they don't.

I believe Top Of The Pops likes working to the rules of the chart - the system excludes plugging and all that it entails. But the result is that they continue with a chart that doesn't really give them the show that they, as a TV station, want - and the audience becomes disillusioned.

Radio think the chart is based on "marketing" and take notice of it only when it suits them.

The Breakers Chart was a brave try but it foundered. Although the industry had the will to introduce it, they didn't have the will to implement it. The BPI's biggest problem is that, while it can pass all the resolutions in the world, if the companies don't want to join in then any initiative is doomed to failure.

Meetings are helpful but EEC law makes discussion of the meat of the problem impossible because resultant actions would breach competition laws.

We need a big change in one go. Piecemeal changes will never get agreement. Some will have to accept they don't get what they want but they must put their differences aside for the common good. The BPI must take the lead.

Jon Webster's column is a personal view.

NEWS

Sony launches Nice Price blitz

Sony Music rolls out its traditional mid-price autumn promotional campaign this month. The package includes advertising and retailer support worth £40,000.

The campaign runs from September 20 until December and covers the company's Nice Price range. Retailers are offered a free-standing mer-

chandising unit capable of holding 100 titles and flagged with this year's slogan 'Improve Your Standard of Listening'.

Retailers ordering product before September 13 will receive discounts on the full range of 200 titles while the top 100 Nice Price albums will be discounted until the end of

the year. Included in the Nice Price range are Adam Ant's Greatest Hits, Billy Joel's Innocent Man and Gloria Estefan's Anything For You.

Sony marketing manager, special marketing Philip Savill, says the discounts are intended to allow product to sell for between £5.99 and £7.99 on CD and £3.99 on cassette.

He adds that the campaign will be supported by ads in the consumer music press and may also involve co-op promotions with indie retailers.

Independent stores are welcoming the autumn campaign, though some say they will wait and see what terms are given to the multiples before committing themselves.

Emap squeezes rock press rivals

IPC is preparing a hefty promotional campaign for *NME*, *Melody Maker* and *Vox* in an attempt to boost their flagging circulations.

As rival Emap prepares its October launch of 'oldie' title *Mojo* and plans a PolyGram CD/DCC promotion for this month's Q, un-certified ABC readership figures for the first half of 1993 show *Vox* fell 14.3% year-on-year to 97,840. Meanwhile, *NME* dropped 4.3% to 111,386, while *Melody Maker* slipped 3% to 66,554.

"The inks have done very well for the past two years - this is the lull before a busy last quarter which will be driven by releases such as Nirvana's *In Utero*," says a major label media buyer.

"However, *Vox* is looking vulnerable," he adds. "It is being beaten by the better targeted *Select* and *Q*, and *Mojo* threatens to take the oldie element."

IPC publishing director Andy McDuff last month unveiled a new A4 format for



New format to halt decline

Vox. "We're putting a lot more money into *Vox* and into promoting our music titles generally," he says.

Vox, which recently installed reviews editor Shaun Phillips as features editor, will run its first cover-mounted CD in October, with 14 tracks from *Sony acts* such as Cypress Hill, Spin Doctors and Soul Asylum. IPC will also promote *NME*

this autumn with two free cassettes, one featuring live tracks from the *NME* stage at the Glastonbury Festival and the other including pre-release tracks from autumn releases by acts such as Carter USM, Curve and the Jerky Boys.

Melody Maker will also feature two cassette giveaways in issues in October.

Meanwhile, Emap is including a 16-track, 80-minute CD with the next issue of *Q*, out this week. Featuring tracks from World Party, Sting and Stereo MCs, it also includes U2's last single, *Numb*.

Following the pattern of *Q*'s May issue, which sold more than 200,000 copies, the CD may be taken to DCC stockists to compare sound quality between the two formats.

Starlet title *Select* will also cover mount a Laughing Stock comedy cassette featuring comedians such as Ben Elton, Alexei Sayle and Rowan Atkinson on copies of its new issue out this week.

DG begins push for new 4D audio

Deutsche Grammophon is to start promoting its controversial new 4D audio technology, writes Phil Sommerich.

DG marketing manager Chris Evans claims the process, which involves a four-stage extension of digital technology to studio microphones and mixing, provides a "new dimension to sound".

Disputing criticism from some technical writers that the improvement is marginal, especially when compared with Sony's new Super Bit Mapping technology, Evans says it will establish DG as "not only the label of the stars but also of the premier sound".

To back the technology a 4D sampler will be included alongside *Classic CD's* normal cover-side for its October issue and the yellow label will also exhibit the technology at the Live '93 show at Earl's Court and the Penta Hi-Fi Show.

Extensive POS material is also planned, and the 4D logo will appear on the top right-hand corner of sleeves for the label's future releases.

Harcourt takes key role at Basca

The British Academy of Songwriters Composers and Authors has appointed Amanda Harcourt as general secretary.

New Zealand-born Harcourt, 36, replaces Eileen Stow, who is taking a break from the music industry after four years at Basca to work in Macau in the Far East.

A UK resident for the past 15 years, Harcourt has taught courses on copyright and music at universities and film schools throughout the UK. In 1990 she joined a specialist entertainment law practice in London, where she specialised in the rights of composers and performers. Recently she was case officer on a large inquiry into the practices of the Performing Rights Society.

The author and editor of *Faber and Faber's The Independent Producer: Film and Television*, which was published in 1986, Harcourt is currently entering her final year of a law degree.

Music day seeks sponsors

The organisers of National Music Day '94 are relying on attracting £250,000 in financial sponsorship after failing to win increased financial support from the Government.

The Department of National Heritage and the Arts Council have announced they will freeze their funding for next year's event at £50,000 and £40,000 respectively. Though this means the event's overheads will be covered, it amounts to a cut in Government support in real terms.

After organising this year's NMD on a budget of just £110,000, promoter Harvey Goldsmith has claimed around £1m is needed to develop the



Amey: banging the drum

idea for 1994. He has also said that he is seeking more financial support from record companies.

NMD chief executive Brigita Amey, who is working full time on the project, says she is talking to a number of businessmen outside the music industry about possible sponsorship opportunities for 1994's event.

She says she will be disappointed if she cannot raise at least £250,000 for the week-end, scheduled for June 25/26.

"We are in contact with an agency that arranges sponsorships for companies and I will speak to 60 businessmen at a meeting in December," she says. "We need sponsorship to advertise the concept better. To many people do not even know what National Music Day is."

BMG income hits \$3bn

Increased international sales helped BMG report a 20% rise in worldwide income to \$3bn for the year to the end of June.

In an abbreviated results statement issued last week, the group claims its worldwide sales outside the US totalled \$2bn on the back of success from artists such as Whitney Houston, Annie Lennox, Snap, David Bowie, Dr Alban and Lisa Stansfield.

Overall the company claims its worldwide market share has risen from 12% in 1990 to 14% for 1993.

The figures, which are calculated from totals issued by local industry trade associations, include a 13% share in

the US, up 3.5% on the previous year. Sales in the Asia/Pacific region rose 44%.

The statement highlights the "successful turnaround" achieved in the UK by the group's reorganised management team.

Here its company market share almost doubled during the period to 9.2%, according to CDM research.

BMG International president and ceo Rudi Gassner says that unlike some of the other majors BMG is still concentrating on building market share and increasing repertoire rather than boosting return on sales.

"We're the youngest major so



Gassner: building market share
we have to continue to invest in local repertoire," he says. As an example he cites the

UK, where the company has put a large campaign behind Take That as well as acquiring new repertoire through deals such as that with deConstruction, which has contributed artists including Felix, M People and N-Joi.

Though BMG does not break down its sales by format, Gassner says he is happy with its overall level of CD sales. But he says it is "unfortunate" that DCC and MiniDisc were launched simultaneously.

"The consumer is confused. There's still a chance of [one] making it and I wish it would be DCC, but it's not going to have the same quick impact as CD," he adds.

Philips is to push its CD-i format with a £3m press and TV campaign starting in October. The company is cutting £110 from the price of the hardware, launching a model set to retail at £399.

Roger Tagg, the London-based financial analyst for Warner Music International, has been appointed director of finance for the group's Latin American operations.

Marketing and PR company International Rescue has moved to 95 Wimbledon Park Road, London SW18 5TT. Tel: 081-874 4278/071-328 0012; Fax: 081-870 7572.

The Radio Authority has published an updated version of its pocket guide to the UK's 150 independent radio services. Copies are available free of charge from the Radio Authority. Contact Tracey Mullins on 071-405 7055.

GLR is to shake up its schedule in September. Among the changes are James Whale taking over the Sunday morning slot and comedian Simon Fanshawe presenting the Saturday morning show. Peter Curran will replace Tim Smith on the weekday morning show.

Mercury finalist Bryars records classical single

Gavin Bryars has created a new three-and-a-half minute version of his Mercury Music Prize shortlisted Jesus' Blood Never Failed Me Yet, making it the first specially-recorded classical single, writes Phil Sommerich.

The Philips Classics release, out in mid-September, will contain the new shortened version as well as an excerpt discarded from the 75-minute album featuring Tom Waits.

Marketing for the release, which will be accompanied by a promo video, will be handled jointly with sister company Phonogram. The single will be sold in to retailers by PolyGram's pop sales team.

The single follows renewed interest in Jesus' Blood Never Failed Me Yet after its appearance on the 1993 Mercury Music Prize shortlist.

The album, which has now sold more than 5,000 copies, has risen to seven in the Classic FM chart.

All proceeds from the single will go to homeless charity Shelter.

Philips Classics spokeswoman Paula Morris says the label is considering a televised live performance of the work, proceeds from which will also go to Shelter.

Bard hosts summit

Bard is to hold a meeting for retailers from around Europe in London in November following its successful summit at Pop Korns 93 in Cologne two weeks ago.

Retail organisations from Germany, Austria, Switzerland and Holland are set to attend the gathering, which is being organised by

Bard general secretary Bob Lewis.

Lewis says it was inspired by the Cologne meeting, which discussed topics such as packaging, new technology and environmental issues.

Germany's GDM was made an affiliate member of Bard during the day.

The meetings bring retail

trade groups a step closer to forming their own international body.

Lewis, who is due to attend US organisation Narm's retail convention in Atlanta, Georgia on September 18, says, "We're only following the example of manufacturers. They regard Europe as a single block - so should we."

Reid returns to Motown

Elton John manager John Reid is to join the board of Motown Records following its acquisition by PolyGram.

Reid's appointment marks a return to the historic label he first worked for at the start of his career.

It is the latest move in a varied career that has seen him work at the DJM label and with Elton John at Rocket Records. Reid has managed other artists including Queen and Kiki Dee, who was signed to Motown in the Sixties.

In a statement Reid says, "I'm delighted to accept the invitation. My years at Motown were some of the happiest of my career. I look forward to contributing to the further development of such a wonderful label."

PolyGram announced at the start of August that it is acquiring the soul label in a deal worth \$301m (£205m).

The deal covers Motown's 30,000-strong catalogue as well as current stars such as Boyz II Men and Shanice.

PolyGram taps talking tapes

PolyGram unveils its new spoken word label this autumn with around 25 youth and biographical releases.

Launched on September 27 with Stingray, Captain Scarlett and Thunderbirds titles, Speaking Volumes plans up to 70 releases a year, including cassettes by Ben Elton and Sir John Harvey Jones.

PolyGram also plans 12

releases through subsidiary imprint LifeStories, with public figures such as Denis Healey, Ludwig Kennedy and Alan Clark reading from their autobiographies and diaries.

"A lot of spoken word is nostalgia based or aimed at the very young," says general manager Bob Nolan.

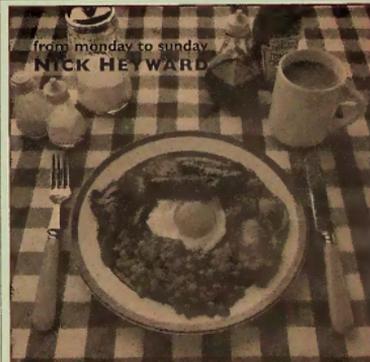
"We think we can bridge the gap by targeting people from

teens to late thirties."

PolyGram will operate Speaking Volumes alongside its repackaged Argo imprint.

The rights to the 300-strong Argo catalogue revert to PolyGram from EMI's Listen For Pleasure in the New Year.

"Argo was originally Decca's label for classic literature. We will add appropriate contemporary novelists," says Nolan.



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TAKE THIS TOWN

Music is D

In Bob Geldof and Bono's hometown demand for

Dublin's RPM record shop expected to sell 200 U2 tapes the day after the band's triumphant gig in Cork last week. The statistic itself is not remarkable; more unusual is the fact that the tapes were bootlegs of the previous night's concert and, according to the shop, they are sold with the band's blessing.

"They know what we do and have never complained," claims one of the shop's assistants. "We even had Adam Clayton come in here looking for a copy of Satellite Of Love (a song featured on the Zooropa tour)."

Whether or not the band approve of the first floor shop's business, RPM retailing in the music-mad Irish capital. The birthplace of acts including Horslips, Thin Lizzy, Boomtown Rats, U2 and Sinead O'Connor, Dublin's importance as a producer of music is undoubted. But its importance as a centre for selling music has also grown in recent years.

The retailing revolution began in 1986 with the arrival of HMV and Virgin ("the invaders" as one established Dublin retailer calls them), and is still continuing - HMV opened its fifth store, in Tallaght, in July, just a few weeks before Tower arrived in the city. Today Dublin boasts more than 20 shop names and 50 outlets. Overall greater choice combined with a reduction in prices following the removal of import duty on CDs have expanded the market by 25% according to some estimates, and total music sales can total £75,000 on a good day.

However, Tower's aggressive priced launch campaign has led some retailers to fear a second upheaval.

"[At the moment] everyone does a sale campaign and it's always a challenge without everyone trying to hurt everyone else. We live comfortably together," says HMV Stores Ireland general manager Alan Townsend. "But we're at a point where things could change. Price could become more of an issue than in the past."

Because most of Dublin's music outlets are concentrated in the city centre (see panel), competition is intense and location vital.

In the central Temple Bar area many retailers have been attracted by the low rents that accompany the area's special development status, though recent rent hikes may mean that some will have to seek new homes.

Meanwhile across the Liffey, Freebird co-owner Brian Foley, a retail veteran with 15 years experience, says the proximity of his basement store to one of the city's main bus stops means that there are always people dropping by after work.

Of the multiples, HMV's 12,000 sq ft site at the top of Grafton Street undoubtedly has the plum location in the city. But Virgin's 17,000 sq ft store, with its four-storey 1840s facade, is



Hard Grafton: (Clockwise from left) on the bus

DUBLIN

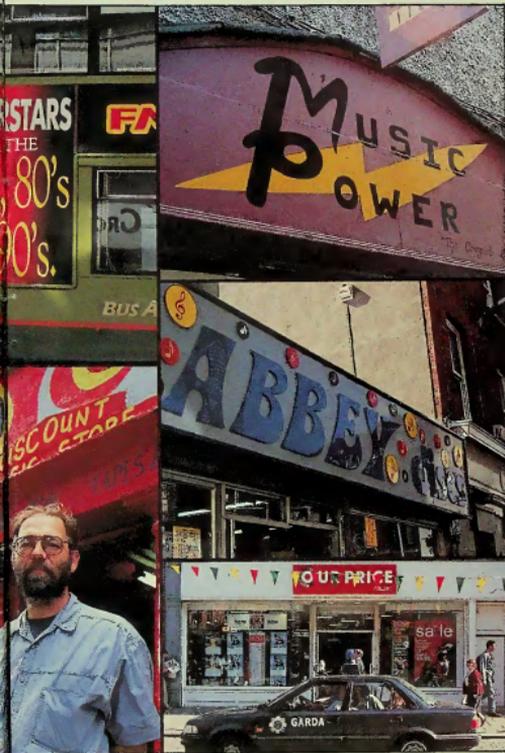
Location: Situated on the Republic's east coast, Ireland's capital city is centred on the Liffey river. Dublin is 189 miles from Cork and 127 miles from Limerick in the South-west and 103 miles from Belfast to the North.

Description: Much of modern Dublin was created in the 18th century, when prosperity led to the building of many grand town houses as well as sites such as the Parliament House and much of Trinity College. During this period Dublin was also a lively cultural centre, and home to writers such as Swift, Burke and Sheridan. Though much has since changed, the city retains this cultural vitality passed down through luminaries such as James Joyce to current local superstars U2.

Population: 1,021,444
Demographic breakdown: 0-14, 24.6%; 15-19, 9.5%; 20-24, 9.5%; 25-29, 8.2%; 30-39, 14.5%; 40-

Dublin's capital gain

For music is voracious, with the Irish city's retailers pulling in the punts. Ajax Scott reports



Music Power, Abbey Discs, Our Price, Comet's O Kelly, Trinity College and FM Tracks

DUBLIN: A PORTRAIT OF A CITY

43, 11.7%, 50-, 21.9%.
Unemployment rate: 16.8% (national figure)
Shopping districts: Undoubtedly Dublin's most important shopping thoroughfare is Grafton Street, running south from Trinity College to St Stephen's Green. It is home to HMV and Golden Discs, while Tower's new store is situated in adjoining Wicklow Street. Mary Street/Henry Street, the city's other principal shopping drag, runs parallel to the Liffey, three blocks north, and boasts an HMV, Golden Discs and Our Price. Dublin's third main shopping area is The Square, Tallaght, outside the city centre. Among the stores there are an Our Price and a newly opened HMV. Another busy centre is the redeveloped Temple Bar area, which adjoins the Liffey and contains a maze of shops, workshops, restaurants, venues and bars.
Record shops: With more than 20 shop names

and 50 outlets, Dubliners are spoilt for musical choice. The past seven years have seen multiples HMV (three stores), Virgin (one), Our Price (two) and Tower (one) move in on territory previously dominated by Ireland's only multiple, Golden Discs (12 stores). Other outlets which more than one shop include Abbey Discs and Dolphin Discs. The greatest concentration of indieies is in and around Temple Bar, where shops include Bordeline, Camel, Freakout, Right Now, Music Power, Pat Egans Sound Celar, Record Collector, RPM and Smile, while just over the river are Freabird and an Abbey Discs. Another notable outlet is Irish music specialist Claddagh Records. Opposite Trinity College is FM Tracks, which specialises in budget Irish music for tourists.
Total music retail space: 75,600
Population per 1,000 sq ft: 13,511

just as imposing. Tower, tucked away just off Grafton Street, is still too new to appraise but, like other stores, has recently been holding in-store PAs to establish itself.

Given the concentration of music outlets, each has to play to its own strengths. Music Power, tucked away in an alley and packed with the faceless white labels of rave culture, sells itself as the only dance specialist.

Abbey Discs – and to a lesser degree the multiples – also offer wide dance selections, however, all boosted by the emergence of a club culture over the past 18 months centred on venues such as POD, The Zoo Bar and The Gardening Club.

Freabird's Foley says one of his store's attractions is that it will part-exchange second-hand albums for new releases. "I'm surprised we're still around to be quite honest, since the major stores are so well stocked," he adds. "But there will always be a delicatessen alongside a supermarket and we're the delicatessen."

Golden Discs, which has 12 outlets across the city and a further 13 across the Republic, was Ireland's only multiple until the arrival of HMV and Virgin. "Prior to '86 we were a monopoly – we didn't know any other different. We have had to turn around and have been reasonably successful," says Golden Discs' relaxed managing director Tony Killohran.

The chain now pushes a "value for money" message with large Music Costs Less At Golden Discs window posters. It also prides itself on promoting Irish popular and traditional music, displaying the Irish chart at the front of store.

Competition is most intense between stores selling the same types of music. Comet's bearded owner Brian O Kelly, with 17 years in retailing and the founder of Ireland's Association of Independent Record Retailers, says, "It's such a small market and because we have been pressed by the arrival of the megastores the small shops have learned to be competitive on price."

As a result material that should be sold at £9.99 to make the full mark-up sells for £7.99/8.99.

Likewise the multiples reacted strongly to Tower's launch promotion offering £3 off all tape and CD purchases over £10 and £2 off every item costing £8-210. Virgin, for example, ran a chart campaign to pre-empt Tower's arrival offering albums at £11.99 for CD and £7.99 for tape.

Despite the differences in their target audiences and stocks, nearly all the shops are subject to two overwhelming market forces: tourists and the lingering grip of the cassette.

During June, July and August hordes of Spanish, Italian and American visitors boost music sales by anything from 30% upwards. In example, can make up to £850 a day from its tape sales in the summer – a stark contrast with the two tapes that

were sold on its worst day last winter. "Summer has double the winter's business. It's like Christmas week all the time," adds O Kelly.

The influx of tourists also affects what is put on sale. Many of those who come into stores are keen to pick up some local music, whether it is the "Leprechaun type" as Killohran puts it or by contemporary artists such as Mary Black. Our Price has extended the Irish section near its entrance to five metres for the summer. Tourist trade notwithstanding, the cassette retains a hold over Irish music sales unparalleled anywhere in western Europe. According to the IFPI, tape accounted for 66.5% of Irish album sales last year, compared with 31.2% for CD and a mere 1.7% for vinyl.

Golden Discs launched its first vinyl-free store in autumn 1989 and now only sells new releases on the format to order. Cassette and CD sales are neck and neck – just as at HMV, which dropped vinyl (with the exception of a few 12-inches) at Christmas. Virgin in turn reports a 40-50 cassette-CD split.

The increasing scarcity of vinyl is inevitably something that the independents can turn to their advantage – when they can get hold of it. At Comet, O Kelly, who also runs distributor Euro, says he sells 40% of albums on vinyl and 40% on tape. But, he says, suppliers are not always as helpful as they might be: for example a recently released popular rap album was only available on vinyl with a minimum order of 25 copies.

O Kelly is also critical of the three or four days it sometimes takes deliveries to reach the shops after release. It is a complaint shared by other retailers, though they say performance varies from supplier to supplier.

Virgin store manager Alex Banahan estimates that 70% of new releases arrive on day of release, though overall turnaround of deliveries is getting "faster and faster".

However Dublin's retail scene shapes up over the next few years, there is little doubt that music retailing will continue to prosper. All the mainstream retailers welcome the Irish cash, though they agree it needs more work to establish it further.

And the sheer density of local musical activity bodes well. A variety of venues such as Fibber McGees, Mulligans, Tivoli and the Rock Garden host gigs throughout the week – so much so, indeed, that in busy weeks some of the smaller shops notice a downturn in takings.

As Zeoropa-mania grips Dublin – or at least its more popular tourist sections – music retailing in the city can rarely have looked healthier.

If Adam Clayton was to pick up a more obscure song to cover on the band's next tour he certainly shouldn't have any problem finding it – and at a competitive price, too.

ONE FOR ALL ...

Pickwick - the company
with the most music



ALL FROM ONE...

PICKWICK

The best value in music

• Hundreds of Artists • Thousands of Titles •

MAJORS AIM FOR BUDGET TARGET

With sales at mid- and low-price price points thriving in recession, the majors can no longer afford to leave the budget markets to the specialists. Paula McGinley reports

Who knows whether it was bowing to the inevitable or simply a shrewd reading of the market that prompted Warner Music to start regularly releasing catalogue albums at mid-price.

Either way, when Phil Knox-Roberts started his job as director of catalogue marketing at the start of this year, his brief was to mine the company's vaults for budget-priced product.

Warner had sporadically released back catalogue material over the years but, unlike most of its competitors, it had never previously formed a dedicated department catering for lower price scales.

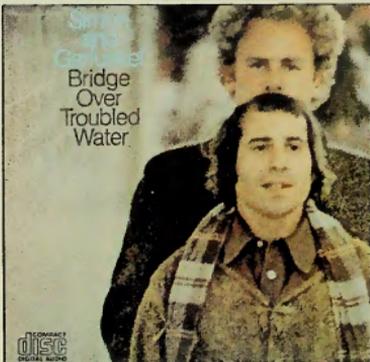
"The time was right," says Knox-Roberts. The company's mid-price catalogue now numbers around 300 titles and includes repertoire from the Atlantic and Rhino labels, as well as albums by Tom Waits, The Doobie Brothers and Neil Young.

Early sales figures are encouraging too. The 36 titles released in January have so far sold 72,000 units between them with the soundtrack to *Apocalypse Now* alone shifting 5,000 units.

MCA is another recent convert to the mid-price cause. Last June the company unveiled its Masters series with 200 titles. Shortly after Christmas, John Howard joined from Pickwick as head of special projects to further develop the portfolio.

Such commitment to mid-price is clearly paying off, since the Masters Series sold around 500,000 units in its first 12 months, leaving Howard even more determined to put MCA's back catalogue to work. "That's 500,000 we probably wouldn't have sold if they hadn't been released on mid-price," he asserts. "It shows just how important it is for a record company to do as much as it can with its own catalogue."

Warner and MCA are following in the footsteps of Sony, BMG, PolyGram and EMI, which have maintained a presence in the mid-price arena for years. These days, it



A classic now judged ready to be re-floated on the mid-price title

seems, no major record company with an extensive back catalogue can afford to disregard lower price levels.

According to the BPI, mid-price accounted for 19% of the UK album market by volume and 15% by value in the year ending June 1993, while budget totalled 14% by volume and 7% by value. Not staggering figures in themselves, especially when compared with a market share value of 78% for full price but, as Knox-Roberts puts it: "New artists may be the lifeblood of the industry, but catalogue is the backbone."

Some of the majors are not stopping at mid-price. While companies such as Sony and Warner have so far been content to leave their budget repertoire with the specialists - Warner's Sound Value and Sony's Collectors Choice labels are both released through Pickwick - others are now bringing the low end of the price scale in-house.

BMG recently revived its budget Ariola Express label and, in May, PolyGram's Karussell division released an introductory set of 67 titles in its budget label, Spectrum. This first batch of Spectrum product has already sold 500,000 units and a further 40

releases are planned for the end of September. In addition, Karussell launches its new classical label, Belart, in September.

It's not surprising that these developments have not been greeted with cheers from the independents. "The majors used to frown on budget, but when they couldn't make money at the top end, they started piling in," says Michael Infante, marketing manager of Tring International. "They can't beat us, so they're joining us."

However, Steve Beecham, general manager of Karussell, asserts that his company is providing a service no longer offered by the independents. "PolyGram used to work with third parties for their expertise and merchandising experience," he says. "But as time went on, some of these companies stopped using their own sales forces, and retailers stopped taking their stands, so our reason for using them disappeared."

And, according to Beecham, the success of the division has led other record companies to consider putting their budget repertoire through Karussell. And Beecham says he is currently putting to bed third party deals with what he calls



Young gems from the vaults

"sizeable companies."

If Beecham is right, the specialist budget companies may find themselves chasing shrinking repertoire sources.

Pickwick, which lost its PolyGram budget deal with the advent of Karussell and is suffering a downturn in business from BMG in the wake of Ariola Express, is prepared for the worst.

"It's possible that other majors could follow suit and start doing budget for themselves," says Graham Budd, Pickwick's audio acquisitions manager.

"However, the mainstay of the majors should be new artists and new releases. Budget should be left to the specialists."

Indeed, it's all very well for the majors to leap into both mid- and low-price markets with gusto, but that doesn't necessarily mean they'll reap rewards.

As Roger Woodhead, general manager of Music For Pleasure, points out: "Low- and mid-price used to be based on a pile-'em-high and sell in huge numbers philosophy but retailers are now more sophisticated and selective about the levels of stock they carry."

Michael Infante suggests

that the majors may come unstuck when dealing with typical budget record buyers. They are generally aged 25-55, from C1 and C2 class groups, and tend to buy on impulse - a world away from the usual full-price purchaser.

"The majors may be turning to budget, but whether they're geared up for budget is a different matter," says Infante. "With chart product, the record companies can dictate sales to some extent, but the purchaser of budget material is a different breed. Perhaps the majors are too geared up for full price to handle budget effectively."

And unlike full price releases, which are invariably unleashed in a blaze of costly promotion, mid- and budget-priced titles tend to make their debut with the sparsest of marketing spend.

Melody Howard, A&R manager for Dutch-owned mid-price label Disky Communications, reckons the majors will have to adapt to unfamiliar constraints. "It's a specialist market and you can't apply full-price principles here," she says.

The majors, however, are not as green as the specialists would like to believe. In both the mid- and low-price sectors, they appreciate that their money is better spent on retailer incentives, merchandising and point of sale material than on media advertising.

Mick Carpenter, manager of special marketing at Sony, whose mid-price range includes the Nice Price catalogue, admits he has a limited budget to work with, but doesn't see it as an obstacle to generating sales.

In fact, later this month Sony will further news re-promote its catalogue over discount on between 100 and 120 mid-price titles. Similarly, Warner is looking to develop a mid-price campaign with independent stores this autumn, while MCA plans to re-promote its catalogue over the next few months to whet retailers' appetites.

But the majors are not directing all their efforts at ▶

MID-PRICE/LOW-PRICE

retail-led initiatives and some full-price promotional techniques, including press and TV advertising, are also being adopted. Sony is currently working towards a national press campaign for the mid-price release of Simon And Garfunkel's *Water O' Troubled Water* in September. Equally, Karussell is planning national press ads to promote its new range of Spectrum titles.

Promoting budget titles on the back of full-price releases by the same artist is also straightforward for majors with access to new release schedules. When the Eurythmics' *Greatest Hits* came out in 1991, BMG highlighted the band's mid-price collection at the same time. Similarly, Sony actively promoted its Leonard Cohen back catalogue last year to coincide with his UK tour.

But when it comes to distribution, Graham Budd reckons the independents offer the advantage of being well established in the non-traditional market where most low-price music is bought on impulse.

Danny Keene, head of product development and marketing for Music



Carpenter: catalogue strength

Collection International, agrees that the key to selling low-price is getting product under customers' noses.

"Some people think that because it's back catalogue, low-price isn't that important and there's no need to replenish stock in 24-hours," says Keene. "But in this business it's not enough to have good product and packaging, you also need good sales and distribution."

Although Paul Robinson, catalogue development and licensing manager for BMG, concedes that the company does rely on retailers to re-order product, he says the majors can offer just as good a



Robinson: delivering on service

distribution service as the specialists.

The majors certainly have the whip hand when it comes to repertoire, and the budget arena can provide more than just back-up for their frontline labels. For instance, a new album may bypass full-price altogether. Sony released The Gershwin Album by Jack Jones straight to mid-price last year because, says Mick Carpenter, it stood a better chance in that price bracket.

There's also a lot to be said about budget-price releases breathing life into the careers of established, though low-selling, artists. In September Music Club International is

releasing *Anthology - The Very Best Of June Tabor* who is relatively unknown beyond folk circles. Danny Keene expects a £5.99 price tag to attract new custom.

But breaking a new artist through mid-price or budget is a different story. "It would prove very difficult to launch a new artist because our strength is our back catalogue," says Carpenter. "We don't have access to the press and promotion mechanisms that are so much a part of the frontline."

There are always exceptions, however, as Roger Woodhead can testify. Some five years ago a recording of the little known Nigel Kennedy sold 100,000 copies.

Such cases are clearly rare and the bulk of low-price business is dependent on back catalogue. And despite - or perhaps because of - the recession, that business is particularly buoyant. Michael Infante claims Tring's turnover is doubling year on year, while Roger Woodhead says Music for Pleasure's pop and classical sales are 40% up on this time last year. Such rich pickings are attracting intense interest.

Melody Howard believes there's room for everyone with quality product, but the budget sector, in particular, is becoming more cut-throat.

Steve Beecham is confident that Karussell will seize Pickwick's market share in the coming months and become the market's second largest player behind Music For Pleasure. And in mid-price, Paul Robinson makes his position clear when he says, "If it's a good enough release we'd do it ourselves."

All of which sounds a warning to the independent specialists which have relied on the majors' catalogues. Pickwick is not taking this lying down, though, and is now creating its own repertoire with a brace of original recordings of West End Shows.

Furthermore, Pickwick has started to take on the majors at their own game - its second full-price release is likely to be the soundtrack to Walt Disney's *Aladdin*. Graham Budd says there are plans to release six full-price albums a year, all accompanied by major TV campaigns.

That old maxim: "If you can't beat em, join em" clearly works both ways. **DA**

MORE MID-PRICE/LOW-PRICE ON PAGE 27

ARISTA



BMG present



THE BEST OF MIDPRICE...



EURYTHMICS
REVENUE

Release Date 20th Sept 93
Cat No. 74321125252

INC. THORN IN MY SIDE & MISCHIONARY MAN



BRUCE HORNSBY
A NIGHT ON THE TOWN

Release Date 20th Sept 93
Cat No. 74321163017

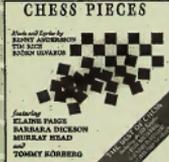
INC. A NIGHT ON THE TOWN & ACROSS THE RIVER



CLANNAD
MACALLA

Release Date 20th Sept 93
Cat No. 74321102624

INC. IN A LIFETIME & BLOSSOM TO YOUR HEART



CHESS PIECES
VARIOUS

Release Date 20th Sept 93
Cat No. 743211522024

INC. ONE NIGHT IN HARROCK & KING OF THE SO WELLS



SCORPIONS
HOT & HARD

Release Date 20th Sept 93
Cat No. 74321151192

INC. STEAMROCK, FEVER & TOP OF THE BILL



BLACK BOX
DREAMLAND

Release Date 20th Sept 93
Cat No. 74321163672

INC. FIDE ON TIME & PARTY



LONNIE LISTON SMITH
THE VERY BEST OF

Available Now
Cat No. 74321137611/2

INC. SPACE PRINCESS & SOUNDS FOR THE CHILDREN



JOHN DENVER
GREATEST HITS VOL. 2

Release Date 20th Sept 93
Cat No. 7432115482024

INC. AMERICA'S SONS & THANK GOD 'I'M A COUNTRY BOY

Jacko's Dangerous sales move up



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THE RED SHOES

into facts with
ollows: 1983 -
42%, 1986 -

36% and 1987 - 40%.

It would appear that few punters decided to buy all five volumes - a net outlay of at least £90 for CDs - either. For every hundred buyers of NOW 1983, there were only 62 for 1984, 59 for 1985, 56 for 1986 and 46 for 1987.

On the artist album chart there's little evidence to support the conflicting reports that the current furor has caused Michael Jackson's sales to increase (BBC) or decrease (ITV). Jacko's current album *Dangerous* drifts down two places this week (from 26 to 28) but increases its sales by 1%. If anything, it's possible that the publicity has helped rather than hindered the album, which had experienced decreases in sales of more than 20% for each of the two previous weeks as the influence of his dying hit single *Will You Be There* declined.

Back in the singles chart, the recently becalmed Top 10 admits just one new entry this week, 2 *Unlimited's* *Faces*, which becomes the Dutch duo's seventh consecutive hit. With two number four hits to their credit already this year, they will become 1993's biggest selling singles act within the next couple of weeks, pushing aside Whitney Houston who has led the rankings all year.

Their last single *All That She Wants* is Britain's biggest-seller so far in 1993, but *Ace of Base* are struggling with their follow-up *Wheel Of Fortune* which chases up from number 21 to number 20, despite getting a boost from Top Of The Pops. Alan Jones.

Asley. Publisher: BMG/Copyright Control. **Writer:** Astley/West. **First and biggest hit:** *Never Gonna Give You Up* (1, 1987). **Last hit:** *Never Knew Love* (70, 1991). **Notes:** Born near Liverpool, Astley was discovered singing in a social club by Pete Waterman. His first release was a worldwide smash. This is his first single for over two years. **Album:** *Body And Soul* (September 20).

6 BREAKER

LULU: *Let Me Wake Up In Your Arms* (Dome) UK 19th hit. **Producer:** Barry Gibb/Maurice Gibb. **Publisher:** Gibb Brothers/BMG. **Writer:** Gibb/Gibb/Gibb. **First hit:** *Shout* (7, 1984). **Biggest hit:** *Boom Boom* (2, 1989). **Last hit:** *I'm Back For More* (27, 1993). **Notes:** This single, the third from her first album in 10 years, was recorded in Miami with the Bee Gees whose distinctive voices can be heard on backing vocals. **Album:** *Independence*.

9 BREAKER

COLDCUT: *Dreamer* (Arista) UK 7th hit. **Producer:** Coldcut. **Publisher:** Just In's Music/Big Life/EMI. **Writer:** Black/More/Goldman/Jam/Lewis. **Line-up:** Jonathan More (K), Matt Black (K). **First hit:** *biggest hit* *Doctorin' The House* (6, 1988). **Last hit:** *Find A Way* (52, 1990). **Notes:** Coldcut are directly responsible for launching the careers of Yaz and Lisa Stansfield. **Album:** *Philosophy* (September 18).

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SALES AWARDS

- **Platinum:** UB40: *Promises & Lies*.
- **Gold:** Chaka Demus & Pliers: *Tease Me (Single)*.
- **Silver:** Billy Joel: *River Of Dreams*.
- **Silver:** Billy McLean: *It's Raining (Tease From My Eyes) (single)*.

AIRPLAY ADDS

- RADIO ONE W/6 30/93:** A List: *Pat Sharp Boys*, *Go West*; *Kate Bush*, *Rubberband Girl*; *Spike*, *Stranger Together*; B List: *Stikka Bo*, *Here We Go*, *Afterhook*, *Slave To The Vibe*; *Shara Nelson*, *One Goodbye In Ten*; *Duran Duran*, *Too Much Information*; *Radiohead*; *Gregg U2*; *Lemon*; C List: *Julianne Heffield*, *Three*, *My Sister*, *Del Lppard*, *Two Steps Behind*; *De La Soul*, *Breakdown*; *Nirvana*, *Mean Shaped Box*.
- CAPITAL FM W/6 24/93:** A List: *Rick Astley*, *The Ones You Love*; *Kate Bush*, *Rubberband Girl*; *Chaka Demus & Pliers*, *She Don't Lie*; *Nobody's Perfect*; *Boyz 2 Men*; *West Bork*; *Venus As A Boy*; B List: *Ace Of Base*, *Whave It For Me*; *Sinclair*, *Alot No Casanova*.
- VIRGIN YTS W/6 28/93:** A List: *Popes*, *Smell Of Petroleum*; B List: *Nothing added*; C List: *Beautiful People*, *Billy Groovy*, *Tim Fine*, *We The Ground Running*; *Maria McKee*; I Can't Make It Alone.
- MTV EUROPE W/6 30/93:** New Order; *World*; *Drent Leo Buffalo*, *Fuzzy*; *BAP*; *Widderich*; *Alene Mann*; I Should Have Known; *Marina D*; *Dreamer*; 2 Unlimited; *Faces*; *Prince*; *Peach*; *Lenay Kravitz*; *Heaven Help*; *Billy McLean*; *I Keep Rainin*.
- THE BOX W/6 27/93:** 2 Unlimited; *Faces*; *Afterhook*; *Slave To The Vibe*; *Bas Gars*; *Payin' The Price Of Love*; *Rick*; *Venus As A Boy*; *Exposé*; *It's Never Got One You*; *Gary Numan*; *Car*; *Queen Guline*; *Alot Nothe*; *Garf On Sun*; *The Renc*; *Joey Lawrence*; *I Can't Help Myself*; *Leiny Kravitz*; *Heaven Help*; *Chaka Demus*; *Window Of Hope*; *One*; *Siam*; *Patti Scialfa*; *As Long As I've Got*; *Stewart*; *Reason To Believe*; *Soul Asylum*; *Somebody To Love*; *Tommy Tom*; *Next Time*; *It Had No Root*.

NEXT WEEK'S HITS

- Singles:** CHAKA DEMUS & PLIERS: *She Don't Lie* (Merig); FLUXE: *Groovy Thing* (Gret); GURIN/DEA DAVENPORT: *Tease Me* (Coltemp); JULIANNA HATFIELD THREE: *My Sister* (Mammoth/ICE); ICE CUBE: *Wicked (4th+)*; MARIA MCKEE: *I Can't Make A Move* (Gaffin); SHARA NELSON: *One Goodbye In Ten* (Coltemp); NIKI AND THE CHAKAS: *Boyz 2 Men* (Gaffin); CYRIL: *Stranger Together* (FMA Int'l); TEXAS: *So Called Friend* (Vertigo); CARON WHEELER: *Beach Of The War Goddess* (EMI); ZHANE: *Hey Mr DJ* (Epic); ALBUMS: MARIAN CAREY: *Music Box* (Columbia); DST: *Sleepless In Seattle* (Epic). Predictions compiled by Lisa. Last week's score 51 out of 16.

FORTHCOMING SUPPLEMENTS

OCTOBER 2ND: SPOKEN WORD
Product and campaign guide looking ahead to a most exciting Christmas period for Spoken Word
Ad Booking Deadline 9th September

OCTOBER 16TH: WHOLESALE AND DISTRIBUTION
Discovering how wholesale and distribution companies are reacting to the radical changes in the home entertainment market
Ad Booking Deadline 23rd September

OCTOBER 16TH: PRO-AUDIO
Updating record companies, producers and artists on the latest state-of-the-art equipment and technology to coincide with AES, New York.
Ad Booking Deadline 23rd September

music week

ADVERTISING DEPT 071 921 5939

MID-PRICE/LOW-PRICE

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Carpenter: catalogue strengths

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KATE BUSH



RUBBERBAND GIRL

The Single

MORE MID-PRICE/LOW-PRICE ON PAGE

ARISTA 

BMG pres

THE BEST OF MIDPRICE



EURYTHMICS

REVUE

Release Date 20th Sept 93

Cat No: 7432110502

INC. THORIN IN MY SIDE & MISSIONARY MAN



BRUCE HORNSBY & THE RANGE

A NIGHT ON THE TOWN

Release Date 20th Sept 93

Cat No: 7432110502

INC. A NIGHT ON THE TOWN & ACROSS THE RIVER



CLANNAD

MACALLA

Release Date 20th Sept 93

Cat No: 7432110502

INC. IN A LIFETIME & CLOSER TO YOU



SCORPIONS

HOT & HARD

Release Date 20th Sept 93

Cat No: 7432110502

INC. STEADFAST FEVER & TOP OF THE BILL



BLACK BOX

DREAMLAND

Release Date 20th Sept 93

Cat No: 7432110502

INC. RIDE ON TIME & FANTASY



LONNIE LISTON SMITH

THE VERY BEST OF

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Cat No: 7432110502

INC. SPACE PRINCESS & A SONG FOR THE

EMI
REVEAL

● Culture Beat Keep grip on top spot ● Jacko's Dangerous sales move up

CHART FOCUS

The tenuous toe-hold on the singles throne that Culture Beat established last week has turned into a vice-like grip, as sales of Mr. Vain soar to more than twice that of nearest challenger **Bitty McLean** - and all this without being released on 7-inch.

Even though the format skulks in fourth place behind CD, cassette and 12-inch on current singles market share, the last number one hit NOT to be released as a seven-inch was in 1959, when 7-inch was in the ascendancy, taking over from the old 10-inch 78RPM discs.

Meanwhile, a single not released on 12-inch - **Billy Joel's River Of Dreams** - moves into third place and becomes his biggest hit single since his one and only chart topper **Uptown Girl** in 1983. **Uptown Girl** is one of only four of the 17 singles to top the chart in 1983 NOT on the **Now That's What I Call Music** 1983 compilation, which makes its introductory foray into the compilation chart this week at number 10.

Predictably, the five **Now** albums unleashed simultaneously to celebrate the series' 10th anniversary have charted in descending order of seniority, with the 1984 compendium placed 14th, followed by 1985 (15th), 1986 (16th) and 1987 (17th).

Another theory - that the CD share of sales would be highest on the 1983 volume and lowest on 1987 since the older consumer would be more likely to have invested in a CD



Hailing from the unfashionable (in rock terms) seaside resort of Brighton, the **Levellers** have made giant strides since their debut album **Weapon** called **The Word Failed** to court. New favourites with favouring coverage in the inks, the group's self-titled third album debuts at number two this week, coming closer than any album yet to dethrone **UB40's** seven week topper **Promises And Lies**. The **UB40** album has led the chart since it was released a week after **U2's Rattle And Hum**. However, even though it has spent seven times as long at number one, it has still sold fewer copies than the **U2** album.

player didn't translate into fact: 1983-39%, 1984-40%, 1985-42%, 1986-

36% and 1987-40%.

It would appear that few punters decided to buy all five volumes - a net outlay of at least £90 for CDs - either. For every hundred buyers of **NOW** 1983, there were only 62 for 1984, 58 for 1985, 56 for 1986 and 46 for 1987.

On the artist album chart there's little evidence to support the conflicting reports that the current furor has caused **Michael Jackson's** sales to increase (BBC) or decrease (ITV). **Jacko's** current album **Dangerous** drifts down two places this week (from 26 to 28) but increases its sales by 1%. If anything, it's possible that the publicity has helped rather than hindered the album, which had experienced decreases in sales of more than 20% for each of the two previous weeks as the influence of his dying hit single **Will You Be There** declined.

Back in the singles chart, the recently recaled **Top 10** admits just one new entry this week, 2. **Unlimited's Faces**, which becomes the Dutch dad a seventh consecutive hit. With two number four hits to their credit already this year, they will become 1993's biggest selling singles act within the next couple of weeks, pushing aside **Whitney Houston** who has led the rankings all year.

Their last single **All That She Wants** is Britain's biggest-seller so far in 1993, but **Ace Of Base** are struggling with their follow-up **Wheel Of Fortune** which inched up to number 21 to number 23, despite getting a boost from **Top Of The Pops**.

Alan Jones.

SALES AWARDS

- Platinum: **UB40: Promises & Lies**
- Gold: **Chaka Demus & Pliers: Team Me (single)**
- Billy Joel: **River Of Dreams**
- Silver: **Bitty McLean: It's Raining Tears From My Eyes (single)**

AIRPLAY ADDS

RADIO ONE WKS 30/9/93: A List: Pet Shop Boys, Go West, Kiki Beach, Ruben & The Flys, Stronger Together; B List: Shakka Sp, Heri Wo Go, Afterhook, Slave To The Whiz, Shava Nelson, One Goodbye To Ben, Duran Duran, The Much Information, Radiohead, Craig; U2, Lemon; C List: Julianne Hilliard Three, My Sister, De Capitani, Two Steps Behind; De La Soul, Breakdown; Havana, Heart Shaped Box	
LAPPA! FM WKS 24/9/93: A List: Rick Astley, The Ones You Love; Kate Bush, Ruben & The Flys, Chaka Demus & Pliers, She Don't Lay Nobody, Peter Dinklage, Go West; Birk, Venus As A Boy; B List: Ace Of Base, Wheel Of Fortune, Sinclair, Ain't No Casanova	 versus last week
YFM WKS 21/9/93: A List: Popes, Small Of Peterdrem; B List: Nothing added; C List: Beautiful People, Riky Brown, Tin Fm, He The Ground Running; Maria Mcken; I Can't Make It Alone	
MTV EUROPE WKS 30/9/93: New Order, Under, Grant Lee Buffalo, Fozzy, BAP, Wildchild; Aesop Mann, I Should Have Known, Mariah Carey, Dreamland, 2 Unlimited, Faces, Prince, Leahy, Leona, Heaven Help; Bitty McLean, It Keeps Raining	 Year to date versus last year
THE BOX WKS 27/9/93: A List: Unlimited, Faces, Prince, Slave To The Whiz; Bee Gees, Paying The Price Of Love; Birk, Venus As A Boy; Exposé, I'll Never Get Over You; Gary Numan, Cars, Owen Sutherland, Ain't Nothing 'Goin' On But The Rent; Jay Lovance, I Can't Help Myself; Leona, Venus As A Boy; Exposé, Mike Adams, Window Of Hope; One, Sin, Part 2; Skiffia, As Long As I Had Stearn, Reason To Believe, Soul Asylum, Somebody To Love; Tony Tom, Time, It Had No Root	
NEXT WEEK'S HITS	 Year to date versus last year
Singles: CHAKA DEMUS & PLIERS: She Don't Lay Nobody (Mega); FLUXE: Croxy Thing (GRC); GURIN/DEA DAVENPORT: Trust Me (Cosmet); JULIANA HARRIED THREE: My Sister (Mannohelb); ICE CUBE: Wilcoed (It's) Way; MARIAH MCCREY: I Can't Make It Alone (Gaffes); SHARA NELSON: One Goodbye In Ten (Cosmet); SHAKKA SP: Heri Wo Go (Gaffes); SYDIL STANGE: Together (PW); Int'l; TEXAS: So Called Friend (Vertigo); CAROL WHEELER: Reach Of The War Goddess (EMI); ZHANE: Hey Mr DJ (Epic); AMARIE: MARIAN CAREY: Music Box (Columbia); D&B: Stoplines In Seattle (Epic). Predictions compiled by Ian. Last week's score 11 out of 16. 	
6 BREAKER	 Year to date versus last year
LULU: Let Me Wake Up In Your Arms (Dome) UK 19th hit. Producer: Barry Gibb/Maurice Gibb. Publisher: Gibb Brothers/BMG. Writer: Gibb/Gibb/Gibb. First hit: Shout (7, 1964). Biggest hit: Boom Bang-A-Bang (2, 1969). Last hit: I'm Back For More (27, 1993). Notes: This single, the third from her first album in 10 years, was recorded in Miami with the Bee Gees whose distinctive voices can be heard on backing vocals. Album: Independence.	
9 BREAKER	 Year to date versus last year
COLDCUT: Dreamer (Arista) UK 7th hit. Producer: Coldcut. Publisher: Just In's Music/Big Life/EMI. Writer: Black/More/Goldman/Jam/Lewis. Label: Mop/Jonathan More (K). Most Black (K). First hit/biggest hit: Doctorin' The House (6, 1988). Last hit: Fire A Way (52, 1990). Notes: Coldcut are directly responsible for launching the careers of Yaz and Lisa Stansfield. Album: Philosophy (September 18).	

NEWCOMERS

16 CARTER USM: Lean On Me I Won't Fall Over (Chrysalis) UK 8th hit. Producer: Sex Machine/Simon Pointer. Publisher: Island. Writer: Morrison/Carter. Line-up: Jim Morrison (GV), Lesley Carter (G). First hit: Bloodsports For All (48, 1991). Biggest hit: The Only Living Boy In New Cross (7, 1992). Last hit: The Impossible Dream (21, 1992). Notes: Formerly known as Jamie Wednesday, these two Londoners released their first single as Carter in 1988. Their last album, *The Love Album*, hit the top spot in the CIn chart. Album: Post Historic Monsters (September 6).

24 STONE TEMPLE PILOTS: Push. (Atlantic) US 2nd hit. Producer: Brendan O'Brien. Publisher: Flooded Music 1992. Writer: Weiland/Dolco/Kretz. Line-up: Weiland (V), Robert DeLo (B), Dean DeLeo (G), Eric Kretz (D). Notes: The band were formed out of the San Diego club scene and are based in south Los Angeles. Their debut album, *Core*, is a top five hit in the US and has sold 2m copies. They are currently touring America with the Benthule Surfers. Album: Core.

39 CURVE: BLACKER-THRETRACKER (EP) (Anxious) UK 6th hit. Producer: Curve/Flood. Publisher: Anxious/Sony/EMI. Writer: Halliday/Garcia. Line-up: Toni Halliday (VG), Dean Garcia (G/B). First hit: Blindfold EP



(68, 1991). Biggest hit: **Fat Accompli** (EP, 2nd, 1992). Last hit: **Horrer Head** (31, 1992). Notes: Their debut album, *Doppelganger*, went **Top 10** on the week of release. Their next will be an additional CD single (titled *Blackthroekracker*) of this release featuring a remix of lead track, **Missing Link**, by Trent Reznor of **Nine Inch Nails**. Album: *Cuckoo* (September 13).

5 BREAKER

RICK ASTLEY: The Ones You Love (RCA) UK 11th hit. Producer: Gary Stevenson/Rick

Astley. Publisher: BMG/Copyright Control. Writer: Astley/West. First and biggest hit: Never Gonna Give You Up (1, 1987). Last hit: Never Know Love (70, 1991). Notes: Born near Liverpool, Astley was discovered singing in a social club by Pete Waterman. His first release was a worldwide smash. This is his first single for over two years. Album: *Body And Soul* (September 20).

FORTHCOMING SINGLES

OCTOBER 2ND: SPOKEN WORD
Product and campaign guide looking ahead to a most exciting Christmas period for Spoken Word
Ad Booking Deadline 9th September

OCTOBER 16TH: WHOLESALE AND DISTRIBUTION
Discovering how wholesale and distribution companies are reacting to the radical changes in the home entertainment market
Ad Booking Deadline 23rd September

OCTOBER 16TH: PRO-AUDIO
Updating record companies, producers and artists on the latest state-of-the-art equipment and technology to coincide with AES, New York.
Ad Booking Deadline 23rd September

music week
ADVERTISING DEPT 071 921 5339

A.D.F.O.C.U.S.

The Bassheads' C.O.D.E.S album, released next Monday by deconstruction/Parlophone, is being advertised in *Mixmag*, *D4* and *i-D* alongside co-ops with Virgin in *Select*, and *NME* with HMV. Press ads will be backed by in-store material, including posters. **Nick Cave And The Bad Seeds' Live Seeds** album, a 13-track compilation recorded during the band's European tour last year, is out on Mute next Monday. Released on CD only, the album celebrates the band's 10th anniversary and comes with a companion hardback book of black and white photographs. The album will be backed by press ads in music titles and fanzines *The Organ* and *Convulsion* while a national poster campaign will publicise both the album and two forthcoming London gigs. In-store material includes posters and browser cards and mail-outs will go to about 5,000 fan club members.

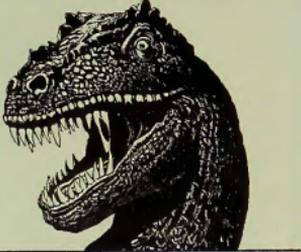
Dance Adrenalin, a dance compilation featuring 20 Unlimited, Culture Beat and Billy MacLean, is the focus of Telstar's latest TV ads. A three-week drive on Channel 4 and ITV is backed by radio spots on Capital, Kiss and five Scottish stations. **Chaka Demus & Pliers' Single**, *She Don't Let Nobody*, is released by Mango Island next Monday when it will feature as single of the week in WH Smith, John Menzies and ECU outlets. The release will be supported by ads in *NME*, *Echoes* and *Caribbean Times*, a national poster campaign and POS material.

Nick Heyward's *Tom Monday* TV Sunday album will be tied to a range of retail packages with Tower, Our Price and Sam Goody's. Released by Epic next Monday, it is confirmed as Our Price's album of the week. Press ads are booked for Q and Vox with co-ops planned for the nationals and the

CAMPAIGN OF THE WEEK

CARTER

THE UNSTOPPABLE SEX MACHINE



The third Carter **USM** album, *Post Historic Monsters*, may have a dinosaur on the sleeve but, according to Chrysalis, it was conceived long before Jurassic Park: man hit the UK's quality 10-second TV ad was directed by the band on home video and stars Jim Bob's young daughter, Mia Andrews. Chrysalis marketing director, says the campaign is aimed at die hard supporters. "The whole scheme is to reinforce Carter's fan base," he says.

Record label: Chrysalis
Media agency: London Media Group
Media executive: Mark Brandon
Product manager: Carrie Goldsmith
TV: National TV ads for one week from September 6 on Channel Four's *The Big Breakfast*. Press: Ads in *NME*, *Melody Maker*, *Select*, *Patrol*, *Red* and *City X*. A track from the album will be included on *NME's* cover mounted cassette, out in the first week of release.
In-store: Window displays in Woolworths, B-Pack displays in Our Price and E-Pack displays in HMV plus Virgin listening posts. 150 independents will receive in-store packs.
Posters: National 60x40-inch street posters.
Fan club: Mail out to 10,000 fan club members.
Target audience: 16-24 year olds with an emphasis on hardcore fans.

release will be backed by a London poster campaign. Display material will be available to indie to coincide with Heyward's support slots on the Squeeze tour in September and October. **The Kinks' 26-track** compilation, *The Definitive Collection*, featuring vintage cuts such as *You Really Got Me* and *Lola*, is the focus of a national television drive by PolyGram TV on Channel 4, Granada and HTV. Further ITV regions will be confirmed as the campaign

unfurls. The album will be advertised on Virgin 1215 and in national displays, including Woolworths windows. **Aimee Mann's** album *Whatever, out on Imago* next Monday, will be the focus of co-op press ads in Q with Virgin, Vox with HMV and *Top* with Tower and an national poster campaign. An original Press recommended release, it will also feature as an HMV display pack and will appear in Tower's Picaresque window. **The Pet Shop Boys' single** *Go West*, out on Parlophone

next Monday will be backed by ads in *NME*, *Smash Hits*, *RM* and *Mixmag/Update* and a London poster campaign. In-store material adopts the "presidential campaign" theme of the single with bunting, badges and stickers. **Radiohead's single**, *CREEP*, gets press support in *NME*, *Melody Maker* and *Select* when it is released next Monday by Parlophone. The title also appears on posters and on badges at the Reading Festival. A mail-out will reach 8,000 fan club members. **Rave Generation**, Dino's 40-track dance compilation, is out next Monday. National TV ads run in conjunction with radio ads on Kiss (including a competition to win a holiday), Piccadilly and Atlantic 252.

Confirmed as John Menzies' album of the week, the title will feature in national display packs, containing 60x40-inch posters, and 250 window displays among independents. It will be supported by posters plus flyers at selected raves. **Vorsprung Durch Logie**, a 13-track dance compilation featuring some previously unreleased mixes by Snap and Dr Alban, is out on Logic next Monday. In a spoof of the Audi TV campaign, Logic radio ads will feature the voice of Geoffrey Palmer who uttered the original Vorsprung Durch Technik endline. Featuring on Virgin listening posts, the album will be supported by ads in music titles and on the radio.

Paul Weller's solo album, *Wild Wood*, is released on Gol Discs next Monday and will be backed by ads in *Q*, *Select*, *The Face*, *NME* and *The Big Issue*. Co-op press spots will appear in *Time Out* with Tower, *The Guardians* with HMV and *Vox* with Virgin. Posters and in-store material complete the package. Weller is also due to play live in HMV's Oxford Circus store on September 9.

EX-POS-URE

AIRING THIS WEEK



PICK OF THE WEEK

Atlantic Records: Hip To The Top, Thursday September 2, Channel Four: 10.35pm-12.25am. Two years in the making and screened to coincide with the label's 45th birthday, this *Fragile* Films documentary includes around 50 minutes of archive footage of artists including Ben E King, Mick Jagger and Aretha Franklin (pictured).

TUESDAY AUGUST 31

The O Zone featuring Duran Duran and Texas, BBC1: 10-45-11am
Mark Goodier's Evening Session featuring New Order, Radio One: 6.30-8.30pm
Barshot featuring Glasgow hand Eugenius, Radio Five: 10-10-midnight

WEDNESDAY SEPTEMBER 1

Sesame Street featuring En Vogue, Channel Four: 12.30-1.30pm

THURSDAY SEPTEMBER 2

Hit It Boys! featuring Garth Brooks, Mark Chapin-Carpenter and Billy Ray Cyrus, Radio Two: 7.30-9pm

FRIDAY SEPTEMBER 3

Iron Maiden features the band in concert at Pinewood recorded last month, BBC2: 11.20pm-12.50am

The MTV Video Music Awards '93 beamed live from LA. The show features performances by Janet Jackson, REM and Aerosmith, MTV: 1-4am

SATURDAY SEPTEMBER 4

Jan - The Paul Weller Story examines the Style Council years, Radio One: 2-3pm
Rhythms Of The World: Two Generations Of The Blues features Big Bill Broonzy, Erol Lunan and Ray Davies, BBC2: 7.45-8.55pm

John Peel featuring Bad Religion, Radio One: 11pm-2am

BPM from Heaven in London features Jomanda and Dawn Patrol, ITV: 2.30-3.30am (regions vary)

SUNDAY SEPTEMBER 5

The O Zone featuring 2 Unlimited, James and Jode, BBC2: 11.45am-12pm

Rockline featuring Out 3 and Billy McLean, Radio One: 2.30-4pm

Concert featuring Irish pianist Barry Douglas, Channel Four: 8-9pm

Hypnosé featuring Boy George and Chris Lowe, Channel Four: 8.30-6pm

PROMOS IN PRODUCTION

ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DATE	CONCEPT
A-HA	Angel	Mavis Cotton for WEA	Howard Greenhalgh	Meagan Hill (star for <i>Way Not Fine</i>)	September 6	A time space film based on yesterday and tomorrow with reward stages.
SIMONE ANGEL	Let This Feeling	Robin Dean for ABM	Matthew Glamore	Angie Daniel for Momentum Video	October 4	Features the singer in a shimmering crystal ball of mirrors.
DAVID BOWIE	Miracle Goodnight	Heinz Henke for BMG International	Matthew Rolston	Alison Davy for O Pictures	September 20	Directed by veteran Bowie perfector the techniques of oriente music.
SHARA NELSON	One Goodbye In Ten	Margot Quinn for Cooltempo	John Maybury	Chia-Ming for LimeLight Films	September 6	Moody black and white partial shots of the singer walking around London.
OMD	Everybody	Circle Burton-Fairbrater for Virgin	Jimmy Fletcher	Jonathan Meacock for Fortisac	September 6	Concept footage with cutaways to a young girl dressed as a motorist
MICA PARIS	Whisper A Prayer	Pinkie for Island	Matthew Rolston	Kate Miller for O Pictures	September 20	Shot in Hollywood's less salubrious streets populated with pimps and prostitutes.
TEXAS	So Called Friend	Tom Bad for Vertigo	Smith & Jones for Sam Dam	Tom Bird/Quin Dam	October 18	Conveys Glasgow's urban landscape with aerial views.
THIEVES	Unworthy	Penelope Hunter for Circa	Colin Gray	Angus Lambert for Lou Star-Wig Pictures	September 6	An ethereal mood piece filmed on Super 8.
PAUL YOUNG	Now I Know What Miss You Blue	Steve Hodges for Columbia	Michael Georgyagin	Biggie Knight for Why Not Films	September 13	Drenched in orange and red light, Young performs to a cast of extras who represent his mood swings.

Promos in production week ending September 4



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DANCE

SHADES OF RHYTHM: Sound Of Eden: Sweet Sensation (ZTT ZANG 44T). These two tunes from 1991 are twinned, with the inevitable array of remixes spread over various formats. The main points of interest are X-Press's excellent reworkings of Sound Of Eden (which should have been a bigger hit first time around) and Joey Negro's new alant on Sweet Sensation. **★★★**

GREG FENTON PRESENTS SILVER CITY: Love Infinity (Silver City via Network/Sony). This has rightly become one of the most sought-after dance tunes around, with a limited promotional pressing generating a huge buzz. It boasts a big brass disco production and excellent vocals from Cheryl Lucas. The track is classy, credible and commercial in equally large measures. **★★★**

MOUNT RUSHMORE: I've Got The Music (Ore Music AG 2T). Mount Rushmore may have lost a few credibility points by covering a Kiki Dee song, but the end result is a wonderful funky house track that catches the current mood of the nation's dancefloors perfectly. A certain dance chart hit, it also deserves to pick up mainstream radio play. Worth watching. **★★★**

ULTRA NATE: Joy (Warner Bros W024). The well-respected NY diva returns after a rather long hiatus. Joy is a great uplifting song backed by another high quality garage production from the Basement Boys, with Todd Terry adding a desirable club. The single is already making a strong showing in the club chart. **★★★**

PAULINE HENRY: Too Many People (S2/Sony 6585946). The first solo outing for the ex-Chimes lead vocalist is a real soul gem, with Blacksmith, Absolute and Ten City providing some suitably tasty remixes. Its chart performance will depend more on radio-play than club support. **★★★**

SUBTERRANEA FEATURING ANTON CARRA: Look Into My Eyes (BTE/Champion). The Swedish outfit, who scored a huge club hit with See The Day, return with a third poppy house track that is making a fast ascent of the club chart. **★★★**

VARIOUS: Vorsprung Durch Logic Vol. 1 (Logic/Arista 74321 158691). The German-based

Logic label has been responsible for many of Europe's biggest dance hits, including singles from Snap, Haddaway, Dance 2 Trance and Dr Alban. These are included here alongside more underground cuts from the likes of Blake Baxter and Ramin. The compilation includes previously unreleased mixes of Sing Hallelujah and Rhythm Is A Dancer, although the latter is not included on the vinyl version. **★★★**

PROBLEMATIC: Feel So Right (Third Floor TRFT002). The second release on the new label set up by ex-Capital Radio dance DJ Tim Smith is another crowd-pleasing house track, this time produced by Joey Musaphia and featuring vocals from Angie Brown. Like its predecessor, Uno Clio, it is fast becoming a big club hit. **★★★**

PICK OF THE WEEK

RUPAUL: House Of Love/Back To My Roots (UICRTP23). The new UK release from the US drag queen combines two Eric Kupper-produced tracks which have already created a lot of interest on separate imports. House Of Love is a straightforward and classy garage track, included here alongside a new bouncey remix by Diss-Cuss. Back To My Roots is much closer in sound to RuPaul's hit debut, Supermodel. A solid dub from Murk completes the attractive value-for-money package. **★★★**
Andy Beavers



RuPaul: double release adds value for US drag queen

CLASSICAL

SOPHIE ROLLAND: Saint-Saens, Lalo Cello Concertos. Massenet Fantaisie. BBC Philharmonic/Varga (ASV DCA 8677). Canadian cellist Sophie Rolland won high praise for her recent Proms

performance and this disc shows why with its elegant playing. The Massenet, the rarity on the disc, is a natural fit in-store play. To mark the start of Rolland's exclusive contract with the label, ASV has full-page ads in *Gramophone*, *BBC Music Magazine* and *Classic CD*. **★★★**

ROSSINI: Barber Of Seville. Orchestre de Chambre de Lausanne/ Lopez Coboz (Teldec/Warner 9031-74885-2). This starry recording runs straight up against EMI's even starrier recent Barber release, but has one big advantage in these tough times, being on two discs against EMI's three. It will be boosted, too, by a generic Teldec opera campaign starting in mid-October. **★★★**

ARNOLD: Horn, Flute Clarinet And Piano Duet Concertos. London Music/ Stephenson (Conifer CD/MC CDCF MCFC 228). This is being rush released for the last night of the Proms on September 11 when Michael Collins, soloist on the disc, plays the clarinet concerto. A strongly nostalgic accompanying release in Conifer's Arnold cycle is music for brass (CDCF/MCFC 222) played by the Grimthorpe Colliery Band on what could be its last recording. **★★★**

YO-YO MA: Made In America. (Sony SK53126). This collection of works by Bernstein, Kirchner, Gershwin and Ives is Sony's album of the month, so is at special price until October 31. It gets priority for listening post play and is boosted by teaser ads in *Gramophone*. But there must be doubts whether Ma, fine cellist as he is, has the profile on this side of the Atlantic to sell such esoteric music. **★★★**

MAINSTREAM - SINGLES

MICHAEL BALL: Sunset Boulevard (Polydor PZCD 293). Songs from West End shows have a chequered history as singles, with only a handful - I Know Him So Well, Don't Cry For Me Argentina et al - making an impression. This song, however, is far too theatrical (and dated) to make the grade, despite Ball's popularity - and indeed that of the Lloyd Webber musical from which it has been lifted. Approach with caution. **★**

GARY NUMAN: Cars (Beggars Banquet BEG 284CD). No fewer than seven different models of Cars are on display here, ranging from the original 1973 model to a 1987 update and a 1993 re-spray, for which the song has been reconstructed in contemporary dance style. Numan's small but faithful fan base will be swelled by both nostalgists and dance fans alike to give him his biggest hit in ages. **★★★**

OLETA ADAMS: Window Of Hope (Fontana OLECD 7). One of the more



Don-E: retro

cheery songs on Adams' album, this self-penned song is sadly lacking in substance and is so unlikely to provide her with a Top 40 hit. Remakes of Lulu's hit Oh Me, Oh My and Dorothy Moore's I Believe You are bonus tracks not on the album, but that won't be enough to save the day. **★**

STONE TEMPLE PILOTS: Plush (Atlantic A 7349). A little bit of Led

Zeppelin, a smidgeon of Pearl Jam, a soupçon of Alice In Chains, but less heavy... these boys know how to use their influences. The result is a refreshing and powerful pop/rock nugget that has already been embraced by Radio One and ought to break the US band here. **★★★**

TEXAS: So Called Friend (Vertigo TEXCD 9). This acoustic guitar-driven thing from the forthcoming album Rick's Road sounds rather like a Pretenders track. It lacks the appeal of I Don't Need A Lover and other Texas biggies, but a fiercely loyal audience, particularly in their native Scotland, will bring this briefly to the Top 40. **★★★**

DON-E: Crazy (4th & B'way BRCD 272). This is an unusual effort from Don-E: a commercial and retro piece of pop with hints of Prince in its regular mix and jacking-up variants for the dancefloor. His soulful voice shines through it all, aided by reggae star General Levy, who will benefit

from being involved in an engaging and attractive single. **★★★**

JADE: One Woman (Giant NEWONESC 1). Tonya, Joi and Di wrap their tonsils round a stylish and sophisticated soul ballad that is already getting heavy play from specialist radio and has great crossover potential. The addition of radically different mixes of their hit Don't Walk Away should give it added impetus. **★★★**

PICK OF THE WEEK

ANTHRAX: Black Lodge (Elektra EKR 171CD). Despite the title and the band's reputation for fulsome thrash metal, Black Lodge is a restrained and tuneful piece with dense but not overly heavy guitar creating a wall of sound several metres thick. Consequently Black Lodge is more accessible than the US band's regular output, and the addition of a bonus track featuring Kiss mainman Paul Stanley and Gene Simmons will help to smooth its chartway. **★★★**

PICK OF THE WEEK

VARIOUS: Classic Recordings, Murray Perahia (Sony SMK 48130). This well-filled mid-price disc serves as a sampler for Sony's Perahia promotion, offering the pianist's 10 best-selling titles at special prices until October 31, supported by advertising in *BBC Music Magazine*. **★★★★**

Phil Sommerich

ALTERNATIVE

CARTER USM: Post Historic Monsters (Chrysalis 7243 8 27090). The new Carter album may have a primitive cover depicting a timely dinosaur but the collection is another up-to-date collision of runway guitars, pun-heavy lyrics and a multitude of hooks. Music-hall entertainment for the kids, and at 15 tracks, all new, no sign of complacency. **★★★★**

BACK TO THE PLANET: Mind & Soul Collaborators (Parallel ALL 2). The most surprising thing about the debut album by the crusty movement's favourite bunch is its unrelenting commercial flavour, but then the trio of singles preceding it painted

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



Nirvana: *Teen Spirit II - not!*

much the same picture. It might help this smoothly produced collection of space rockin', ska-skanking rock/pop cross over, but will BTTP's fan base stay intact? Only time will tell. **★★★★**

RADIOHEAD: Creep (Parlophone R6359). If the Oxford quintet have to break in the UK on the back of their American success - where Creep has gone Top 80 while The Pablo Honey album is Top 50 - then so be it. This stunning track hardly got a look in on national radio first time round last year, but its timely re-release should make amends. **★★★★**

CURVE: Cuckoo (Anxious ANX 81). The duo have kept the ball rolling since their successful debut album with all manner of Peel sessions and remixes. Their second album is their strongest to date, with the usual killer rhythms driving the spooky synths and Toni Halliday's siren-song vocals, but with extra width, scale and maturity. **★★★★**

BIG STAR: Columbia: Live At Missouri University (Zoo 72445 110604). Arguably the most revered cult band in rock history besides The Velvet Underground, lauded by

everyone from REM to Primal Scream, finally get their just desserts. Original members Alex Chilton and Jody Scheckel, plus two of Seattle quartet The Posies, managed to stay true to Big Star's Anglo-American, guitar-rockin' legend when they released this one-off, 20 years after the band's heyday. Four UK shows coinciding with this album will only heighten the rabid press interest, along with plenty of advertising support. **★★★★**

THIEVES. Unworthy (Hut HUTT 33). After plumping for Hut, the London duo release their long-awaited second single, and what a beauty it is. You can hear why Thieves have been referred to as Al Green meets The Cocteau Twins; the song is both credible and commercial, appealing to Gabrielle and indie fans alike. Sophisticated pop that fits in the face of factory-belt chard fodder. **★★★★**

PICK OF THE WEEK

NIRVANA: In Utero (Geffen GEF 24536). Not this year's Nevermind, but that was never the point. Nirvana's long awaited follow-up to that album is a more serrated, less polished and probably less astounding collection, but it's still effortlessly striking. It's doubtful that In Utero will match its predecessor's sales, especially with no Teen Spirit single evident, but it's a number one at least. **★★★★★**

Martin Aston

REISSUES: BUDGET

ACE: How Long - The Best Of Ace (Music Club MCD 123). Best known for their only hit How Long - as recently revived by Vaz and Aswad - Ace's classic, melodic rock nonethless enjoys great respect, not least because they were fronted by Paul Carrack, who went on to success with Squeeze and Mike & The Mechanics. Consumer confusion is possible as See For Miles released an identically titled album three weeks ago. With 14 tracks (as opposed to 16 tracks) and retailing at full price it suffers by comparison, although the two discs only overlap on seven tracks. **★★★**

BLUE MINK: The Best Of Blue Mink (Music Club MCD 117). When you hear the voice of Madeline Bell these days it's usually on TV commercials, but in the early Seventies this sessioning singer extraordinaire fronted Blue Mink along with noted songwriter Roger Cook. Their short but hit-filled career was punctuated by a series of commercial songs. With the previous CD now released, the CD now deleted this disc should enjoy healthy sales. **★★★**

KC & THE SUNSHINE BAND: All In A Night's Work (Sony Collectors Choice SC89852). Few extensions KC & The Sunshine Band delivered a stream of infectious disco hits. By 1983, when this album was first released, they had lost some of their effervescence although they managed to register a number one hit with Give It Up and have a lesser success with (You Sait) You'd Gimme Some More, both of which are included here. **★★★**

VARIOUS: True Love Years - 18 All Time Classics To Love Songs (Music Club MCD 119). Mined from the archives of MCA, this grab-bag wins its way through a diverse selection of hits, including Eddie Holman's falsetto Hey There Lonely Girl, Rose Royce's silky I Wanna Get Next To You and the camp Flot On by the Flosters. **★★★**

PICK OF THE WEEK

LIZA MINELLI: Liza With A "Z" (Sony Collectors Choice SC89942). First released 20 years ago and out of print for more than a decade, this is Minelli's most successful album, and its selection of stage and screen favourites - Cabaret, Bye Bye Blackbird, Money Honey and Misbehavin' - Time among them - is certain to find a large and appreciative audience. **★★★★**

Alan Jones

MAINSTREAM - ALBUMS

THE POGUES: Waiting For Herb (PM 4502934632). The departure of Shane McGowan robbed The Pogues of one of the more distinctive stylistic in rock. They've recovered well, and Waiting For Herb is a varied and accomplished album that looks set to capitalise on the success of their hit single Tuesday Morning. There's still a sort of emerald sheen to The Pogues, but there's an abundance of American influences - country, folk and even Cajan - all of which will stand the group in good stead. **★★★★**

CURT SMITH: Soul On Board (Mercury 5180152). The other voice of Tears For Fears makes his introductory solo excursion, and it's an impeccably executed album that is far more in the spirit of TFF than the recent Roland Orzabal album that bears the group's imprint. Smith's collaborators include Françoise Goldie (who wrote Nightshift), Martin Page (We Built This City), and others with proven pedigree. Despite the failure of their first single, there are several



The Pogues: on form

tracks here that could make it to the 45 stakes. **★★★★**

LONNIE GORDON: Bad Mood (SBK 07778964322). Disco diva Lonnie Gordon uses her pipes to good effect, notably on the title track (one of several contributed by Black Box) and a remix of her finest PWL effort, Happening All Over Again. But there are more to this album than sheer lung power: Stay Together and Missing You are classy ballads. A fine effort overall, the album's fate rather depends on singles success, something which the title track

should deliver. The only problem could be if the import doublepack single that's been around for months has already satisfied demand. **★★★★**

VARIOUS: Free Will (GST) (IMAJ/Epic Soundtrax 4740642). The first release from Michael Jackson's label is a curious affair, combining incidental tracks by Basii Poledouris with more pop-orientated fare. Jackson's own Will You Be There is here, as is SWV's current hit Right Here (based on Jack's Human Nature) as well as a couple of tracks that are currently exclusive: Keep On Smilin', a new, mature and commercial offering from New Kids On The Block, and Didn't Mean To Hurt You, a tremulous soul ballad that is the debut offering of ST, three siblings who just happen to have the right to call Michael Jackson "Uncle". **★★★★**

VARIOUS: Vibe - The Sound Of New Jack Swing (Elevate COEVL 7). As its sub-title suggests this is a crash

course in jack swing, which is only now gaining acceptance here. This is a fine selection of contemporary purveyors of said style, including Merv J Bilge, Fether MC, SWV, Bobby Brown and Jermaine Jackson. **★★★★**

PICK OF THE WEEK

VARIOUS: Back To The 70s (EMI CD EMTV 7). A rash of recent compilations would have you believe that there was little more to the Seventies than disco. That's clearly not so as this 40-hit selection proves. 10cc's epic I'm Not In Love, The Carpenters' Goodbye To Love, The Kinks' sexually ambivalent Lola, Mungo Jerry's In The Summertime and Andrew Gold's hypnotic Never Let Her Slip Away are just some of the gems which feature here and are part of that decade's rich pop legacy. A huge TV campaign and great material combine to guarantee big sales. **★★★★**

Alan Jones

TOP**THE OFFICIAL WMA music week CHART****SEP****40****04**
1993

SINGLES

1	MR. VAIN 1 CULTURE BEAT EPIC
02	IT KEEPS RAININ' (TEARS FROM MY EYES) 3 BITTY MCLEAN BRILLIANT
03	THE RIVER OF DREAMS 5 BILLY JOEL COLUMBIA
04	LIVING ON MY OWN 2 FREDDIE MERCURY PARLOPHONE
05	RIGHT HERE 7 SW RCA
06	THE KEY THE SECRET 4 URBAN COOKIE COLLECTIVE PULSE 8
07	NUFF VIBES (EP) 6 APACHE INDIAN ISLAND
08	HIGHER GROUND 8 US40 DEP INTERNATIONAL
09	DREAMLOVER 10 MARIAN CAREY COLUMBIA
10	FACES 2 UNDISCOVERED PML CONTINENTAL
11	SLAM 1 ONYX COLUMBIA

T E N C I T Y

FANTASY

T E N C I T Y

New Single
(No. 1 in Record Mirror Club Chart)

HEAVEN HELP LENNY KRAVITZ	34 VIRGIN	21
PRAY TAKE THAT	15 RCA	22
PAYING THE PRICE OF LOVE BEE GEES	25 POLYDOR	23
PLUSH STONE TEMPLE PILOTS	14 ATLANTIC/EAST WEST	24
TUESDAY MORNING THE POGUES	18 PM/WEA	25
REAL LOVE MARY J. BLIGE	37 MCA	26
WORLD (THE PRICE OF LOVE) NEW ORDER	14 LONDON	27
AIN'T NO CASANOVA SINCLAIR	29 DOME	28
I CAN'T HELP MYSELF JOEY LAWRENCE	27 EMI	29
DREAMS GABRIELLE	20 GO.BEAT	30
UNDER THE GUN SISTERS OF MERCY	19 MERCIFUL RELEASE	31
SLAM ONYX	31 COLUMBIA	32



4 9 93

inside

- 2 r&s set to wau the uk market
- 2 raves: all washed up?
- 6 ill swing ding-a-ling

club chart: WHAT HAPPENED TO THE MUSIC
Joey Negro

cool cuts: MOVING ON UP
M-People

2 wrestle for e-bloc

Two of the dance scene's most colourful entrepreneurs have emerged as front runners in the bidding battle for Manchester's prestigious Eastern Bloc shop. And a final handover could be just days away. Pete Waterman, whose PWL empire already has a base in the city, and Neil Rushton, of Midlands-based Network Records, both admit they're interested in taking over the store which went into liquidation earlier this month. But they are both unusually coy about their plans. Last week Waterman told *RM* his bid had been pipped by a higher offer from Rushton. But Rushton claimed to still be considering making an offer. "I am interested, but there are a lot of talks first before I make a bid."

And a spokesman for liquidator KPMG says. "We have been satisfied with the level of interest and are confident we are going to be able to hand over the assets in a few days." Both former northern soul DJs, Rushton and Waterman have built their businesses on a knowledge of the dance scene outside London. And the addition of E-Bloc would make good sense to both. Waterman owns one store, Warrington's Hot Wax, and has a Manchester A&R and promotions operation. Meanwhile Network has launched a van distribution service currently handling the buzzing 'Love Infinitely' by Silver City—a record it snapped up thanks to its relationship with Manchester based promotions man John Moyah.

strong finds a new home

Former Dingwalls and Ministry supreme Joe Strong will unveil his new club concept in Manchester next week. Home is the city's first new purpose built club since the Hacienda opened in 1981 and presents a serious challenge to its North West supremacy. But Strong insists the venues will offer very different nights with Home appealing to an older crowd looking for an alternative to all-night house. "There's room for us both," says Strong. The 1,200 capacity Home, situated behind Piccadilly Station, will host two prime nights at in The City (see p2).

Are you ready to fly...again? Pulse 8 is reviving its Rozalla catalogue once more with a set of remixed oldies — some released for the first time. A DJ sampler mailed out last week contains new rubs by remixers such as Phil Kelsey, Havana John Truelove and Kevin Saunderson. And it includes three previously unreleased tunes — "You & Me", "Don't Play With Me" and "I Believe In You". Meanwhile Sony has yet to release its first new Rozalla single — a cover of REM's 'Losing My Religion'. Rozalla signed to Sony after a bitter court wrangle over the rights to her early material.



who'll win in the big radio kiss off?

- The UK's biggest dance music station is due to hear shortly whether it will retain its London-wide FM licence this week as it celebrates its third birthday.
- Kiss is confident of holding on to the licence — one of four FM franchises being reviewed by the Radio Authority. But it faces a challenge from south London black music station Choice FM which is looking to broadcast to the whole capital.
- Choice and Kiss are the only dance-based applicants out of 18 bidders. Jazz and soul station Jazz FM is also awaiting a decision on its future with a rival bid from Eurojazz in the running.
- In order to keep their frequencies, each station must show it serves the needs of the community and is financially stable. Although Choice FM has more emphasis on urban black music such as reggae and R&B rather than pop dance, it may be considered too similar to Kiss to operate in the same area.
- Kiss chairman Gordon McLamee says the EMAP-controlled company is also considering taking the Kiss formula to other UK cities such as Manchester or Birmingham.
- Current licences expire at the end of 1994.



THE SESSIONS

VOLUME ONE

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Made in England - All Rights Reserved - Crafted by REM

- Available on
- Limited edition DBL LP - unmixcd
 - Cassette
 - CD

Featuring

- Mother - All Funked Up
- Roach Motel - Movin' On
- Shakespears Sister - Black Sky
- Chubby Chunks Vol. 1 - Testament One
- Club 69 - Take a Ride (Extended disco Mix)
- Xpress 2 - London Xpress (The Journey Continues)

Plus many many many many more!

MIXED BY TONY HUMPHRIES

103 Gaunt Street London SE1 Telephone: 071 378 6628 Facsimile: 071 403 5348

11	12	13	14	15	16	17	18	19	20
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AFTER	TINA	4 NON	PAUL	SARAH	CARTE	KENN	TEREN	CHANG	ACE
			MOU		MOU	MOU			

R U
House
offo
Back to
my Roo

The No. 1 U.S. dance si includes mixtapes by Disc-cuts, M and Secc!

12 • M.C. • CD
6 • 9 • 93

New single out now
18 *Bliss* A. Braxe
19 *Calling To You*
20 *Shiny Yellow Lilies*



cdcol1277 12col1277 12col1277 12col1277

TOP THE OFFICIAL **new** music weekchart SEP



Club:
The Pressure of
The Cafe de Paris, 3
Coventry Street, London
W1, Fridays 10pm-6am



Capacity/PA/Special Features:
650/12k/bspcr changed
once a month.

Door policy:
Over 21. Members only.
Music Policy:
"We're the only NY garage
club in London. We prefer
US underground garage."

DJs:
Residents - Dean
Savonne, Jazzy M, Ricky
Morrison, Frankie Foncetti,
CJ Mackintosh, Lindsay C.

Spinning:
Hardrive "Deep Inside"; Ily
"Catch The Spirit (Dark
Dub Mix)"; Liquid Bass "I
Love The Way"; Pet Shop
Boys "Can You Forgive Her
(MK Dub)".

DJ's view:
"You have the freedom to
play underground,
overground or anything in
between" - Jazzy M.

Promotions view:
"It's a good move for the
club to go weekly at a
central location - 500
people were turned away
recently." - Ricky
Morrison, Catch A Groove.

Ticket price:
£12.

new

**city
nights**

A series of last-minute
changes have swept
through in The City's
showcase club nights
leaving Sasha and Moby
without a gig and Inner
City with two. Union, R&S
and Newt have all
cancelled their parties. But
the arrival of the new
Home venue and last
minute bookings by
Network will fill out the
programme. As RM went
to press the details were:

Monday (12) **rbt**
Residents of the Home: PA Sab
Sax, A.K.A. (Home)
deconstruction of Home: DJ
Policeman, Spinning, Hardrive
PKA The God, Wang The New DJ
of Basement, DJ Covertone, PA
Sax, A.K.A. (Home)

Tuesday (14)
It's A New World as in Home
DJ's Lawson, Ericsson, Henry, Jazzy
M, Mackintosh, SMC (Home)
deconstruction University (DJ
Savonne, PA Sab of Paradise
Music/Mystery of Orlando
DJ's Hypnotic, Mackintosh, PA
Sax (Home), Hardrive at
Paradise Factory (DJ Mackintosh,
Newt), Lindsay, Tony, PA Sab &
Henry The New DJ at Basement,
DJ's Savonne, Korma, PA
Sax (Home)

Wednesday (15)
Party Underground at Basement
DJ's Dean Veevo, Hardrive (Home)
and Outgo.

techno tie up.

Pioneering techno label
R&S is mounting a fresh
bid to gain a higher profile
in the UK by linking with
Orb label Wou Mi Modo.
The sales and marketing
executive will also use the
label based in Belgium,
marketing Wou's
underground releases
across Europe. It does not
apply to Orb releases.
R&S has fallen short of
expected sales levels in
Britain recently. Its "Plastic
Dreams" single by Joyce, despite
selling strongly in continental Europe,
struggled in the UK. "That was one of
the reasons we wanted to look at this again,"
says R&S founder Renald van de
Popelieve. Adam Morris of Wou says,
"We would hope to do much better with
singles like 'Plastic Dreams'." Wou's first
R&S release will be CJ Boland's single
"Camargue" at the end of September.
Wou is still in talks with Island and
other labels over the future of The Orb,
says Morris.

off season

A wave of cancellations,
postponements and rumour
continues to plague this
summer's big rave events.
Dreamscape's Woodstock
2 event - postponed last
week until next month - has
now been put off until July
1994.
And Sunrise has been
forced to pack its Love
Energy '93 event at Milton

Keynes Bowl until
September 11. The move
came after a number of main
attractions such as Inner
City and Shades Of Rhythm
pulled out, and false reports
that the event was axed.
Dreamscape has blamed
the poor weather for forcing
it to postpone the event, and
is continuing to seek
licences for other events.



**poster
impressionism?**

Streetwise art or disposable hype?
That's the question posed by a new
exhibition of Dreamscape's club
posters entitled Bill
Posters is Innocent.
The show highlights
the ever-changing
output of the city's
most creative
designers as reflected
in publicity for a host of
clubs from its nightlife
past and present,
including The Tunnel, Club Sandino, The Sub Club and
S.M. The exhibition is sponsored by Polycol, but
the glue gun has to offer any way of bearing lipsticking
to the jaws and non-slick surfaces. Bill Posters is Innocent
runs from September 4 at Dreamscape's Cranhill Gallery
So hold on to those flyers - they could be the next
generation of Picasso's and Rembrandts.

**say
what?**

is there a future for big outdoor rave events?

James Fantasia
A lot of buzz and the
music industry as a whole are
almost willing it to end. The
regular weekend events will
probably go because there is
too much competition. People
want to go out all night long
but instead of spending £25
they'd rather pay £7 or £8 and
go to a club. It's not such a
novelty as it was two or three
years ago, but we'll be back!

Eddie Richards - DJ
"These days if you want to hold
a rave you need to have it
totally licensed, and for that
you need police for security
and the almost-new gels test
because it becomes so super
organised. It's more like a
theme park thing and not as
exciting as it used to be. There
is a lack of spontaneity."

Josh - Rave Scene magazine
"Just because two events got
cancelled doesn't mean it's the
end. The Government has
done its damndest to stop

them. Most of the big raves
have shut down over noise yet
rock gigs stay open. People
have the right to dance in a
field all right long and the
Government has an almost
facial disregard for that right.
The days of the big rave might
be coming to an unnatural end
but as long as someone can
afford to pilot a tent and set up
a sound system, raves will
continue even if its only for
2,000-3,000 people."

Charlie Hall - DJ
"The days of the huge Summer

of Love style raves are
hopefully over but there will
always be potential for a huge
gathering of people dancing to
techno. Techno is an extremely
popular form of music but it
would be nice if rave music was
over."

Paul Marlow - Universal
"They've definitely got a future
as long as they're done in the
right way. Everyone will
always want to party and
that will be in a different
form but we'll definitely be
around for a while."

LUTHER VANDROSS
New Single
Heaven Knows
Street date 6.9.93 6 track 12" • 4 track CD • Cassette
12" and CD feature remixes by FRANKIE KNUCKLES and DAVID MORALES
epic 659652 6 • 2 • 4

rm namecheck: editor: steve redmond @ deputy editor: selina webb @ associate editor: matthew cole @ designer/sub-editor: fiona robertson

1	CULT	2	THE 02	3	IT KE 03	4	THE 04	5	RIGH 05	6	THE 06	7	NUFF 07	8	HIGH 08	9	DREA 09	10	MARR 10	11	FACE 11	12	SLAV 11
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SHOP

focus

Shop:

Zoom Records, Basement, Company Store, 162 Camden High St, London NW1 (1,500 sq ft).



Specialist areas:

Mostly 12-inch, US and Euro imports; Euro/UK techno; UK progressive; US garage; soul; hip hop. Ticket agent; runs mail-order service; UK indie product export service for other shops worldwide, and Zoom record labels; sells Zoom merchandise.

Owner's view:

"We have a definite advantage at the weekend with Camden Market so close. Music seems to be split two ways: a lot of techno and a move back to garage and US clubby garage/house. We get a lot of Italian DJs who will listen to about 100 records and regulars who spend £1,000-£200 a week." — Dave Wesson.

Distributor's view:

"They're a very creditable shop and cater for many types of people." — Lee Grainge, Mo's Music.
DJ's view:
 "Great selection and good mail-order service." — John Digweed.

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

1 NEW

2 3 4 NEW

5 6 7 NEW

8 NEW

9 (11) 10 (10) 11 NEW

12 NEW

13 NEW

14 (12) 15 (8) 16 NEW

17 NEW

18 (13) 19 NEW

20 NEW

MOVING ON UP M-People

With Roger Sanchez on the mix

- (2) **DREAMLOVER** Mariah Carey
- (4) **BREAKADAWN** De La Soul
- GOING NOWHERE** Gabriella
With house mixes as well as slow and jazzy interpretations
- (1) **CARNIVAL** Lion Rock
- (3) **JOY** Ultra Nole
- FIESTA FATAL** B-Tribe
Big on import, this Goodman meets TC 1992 track is now out here
- MANDALA** Monumental
Funky progressive groove with sax hook line
- (11) **I'VE GOT THE MUSIC** Mount Rushmore
- (10) **MUZIK X-PRESS** X-Press 2
- UNDERGROUND** Matter
Deep and dubby cover version of an old Curtis Mayfield song
- HAPPEN** All Boxed In
Unusual and original tune with big bossy dubs
- I LIKE IT** D-Ream
Bright and uplifting pop dance with mixes from *Mother and Sine*
- (12) **US EP** Chez Domier & Blue Jean
- (8) **WHATEVER IT TAKES** Dee-Fredrix
- PERFECT DISEASE** Eskimos & Egypt
Hard and heavy club grooves
- LOVE HIGH EP** Northwick Circle
Five-track EP of disco house tracks
- RUMBLE EP** Apollo 440
- LUV 4-2** Michael Wolford
Stylish garage with Smoak mixes
- DANCE AUTHORITY VOL 1** Pogany
Excellent five-track US style EP from Italy

deconstruction

- Columbia
- Big Life
- Go! Beat
- deconstruction
- Warner Bros
- East West
- Deep Distraxion
- Ore
- Jus' Trax
- Guerrilla
- Stress
- East West
- East West
- One Little Indian
- Centrestage
- Stealth
- Atlantic
- Sweat



a guide to the most essential new club tunes as featured on 11m's "essential selection", with pole tong, broadcast every Friday between 8.30 and 9pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/flying/zoom (London), eastern blood/underground (Manchester), 23rd precinct (Glasgow), a beat (Liverpool), warp (Hertford), mix (Newcastle).



oops!

sorry about the cool cuts chart last week, folks, here's the top 20 you should have had.

- 1 (2) **CARNIVAL** Lion Rock (deconstruction)
- 2 (1) **DREAMLOVER** Mariah Carey (Columbia)
- 3 (5) **JOY** Ultra Nole (Warner Bros)
- 4 (new) **BREAKADAWN** De La Soul (Columbia)
- 5 (3) **GOING NOWHERE** Gabriella (Go! Beat)
- 6 (4) **SEASIDE** Eskimos & Egypt (Atlantic)
- 7 (11) **WHATEVER IT TAKES** Dee-Fredrix (Stress)
- 8 (10) **US EP** Chez Domier & Blue Jean (East West)
- 9 (8) **WHATEVER IT TAKES** Dee-Fredrix (Stress)
- 10 (new) **LOVE HIGH EP** Northwick Circle (Centrestage)
- 11 (12) **US EP** Chez Domier & Blue Jean (East West)
- 12 (13) **RUMBLE EP** Apollo 440 (Stealth)
- 13 (14) **ON THE STRAITS** Mickey Mouse (Ore)
- 14 (15) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)
- 15 (16) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)
- 16 (17) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)
- 17 (18) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)
- 18 (19) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)
- 19 (20) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)
- 20 (new) **PERFECT DISEASE** Eskimos & Egypt (Atlantic)

new single out now
 12" & cd reissues ending by Rogers and Simon d
 7" & cd reissues by the single out single outstanding
 cdcol0277 12col0277 12col0277 12col0277

18 BULLWINKLE A BUNCH
 19 CALLING TO YOU
 20 SWEAT
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11	12	13	14	15	16	17	18	19	20
SLAY	DISC	WAK	9 NON	14 PAUL	12 LWL	16 LEAN	17 KERR	18 SHE	19 TEAS
AFTER	TINA	9 WAK	14 PAUL	12 LWL	16 LEAN	17 KERR	18 SHE	19 TEAS	20 ACE

R U House of So Back to my Roo

The No. 1 U.S. dance sr includes mixes by Dis-e-e-us, M and Secc!

12" MC · CD 6-9-93

TOP THE OFFICIAL music week CHART SEP

the



Britain's **newest** beats till

4

9

93

chart

compiled by Alan Jones from a sample of over 500 DJ returns

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namecheck: ralph tee @ dave picciani @ tim jeffery @ bob jones @ andy beavers @ matthew cole @ paul ablett

tune of the week

eternal: 'stay' (emi)

O Eternal join Serenade on the so-called 'new jill swing' scene as an all-girl group giving a UK edge to the kind of urban soul SWV, En Vogue and Jodeci are firing all of from the US. With production from Nigel Lewis (Dina Carroll among others), a mix from The Jew and with the might of EMI on their case, these four London girls with impressive gospel voices have a debut release with the same commercial sound and appeal of Michelle Gayle's 'I Looking Up', and it should cause at least the same chart reaction. **rt**



4 SCURRAHEADS: Celestial Symphony (Novamute) This excellent collaboration between David Holmes and The Dub Federation is pulled along by a strong acidic underflow and topped off with a hypnotically simple keyboard line, big swirling strings and peals of bells. The Lipsick's 'Ministry By Death Before Disco' is Holmes' own haunting techno work-out which has a deep cavernous sound. If the dreamscape in Eraserhead had a nightclub, then this would be on the decks. Both tracks are banging and, more importantly, both are more than a bit different. **ab**

4 MARMION 'Berita EP' (Self Pressure). Chirpy chugging techno track from Germany, sprinkled with lighter touches to broaden its appeal. 'I Dance' slides along on shifting Kraftwerk-style chords while 'Schonberg' relies on a devastating bass riff beneath plinky string patterns and blaring loghorns. Tonases to get your teeth into. **mc**

4 MICHAEL WATFORD 'Luv 4 2' (East West, US). Not for release on this side of the Atlantic, this vocal garage outing has been around an age for what seems an age and now finally gets a release with five hot mixes. A very Ten City-like mix with upbeat rhythms and uplifting vocals make for a great inspirational summer swinger. **dp**

4 REEFER MADNESS 'Stone Skank' (Slip 'N' Slide). A real flying collaboration, this one, with a collection of DJs including Mark Wilkinson, Ashley Beadie, Cive River and Hugh Griffiths

combining to create a terrific throbbing hypnotic groove in three mixes, all of which build gradually into electric garage house cuts with a touch of skanking. Highly original. **lj**

4 MARY Y BLIGE 'I Don't Want To Do Anything Remixed' (US Uptown). Yet another song from Mary's album makes it on to 12-inch vinyl - this is the smouldering duet that raised the roof of the Hammerstein Apollo a few months ago. Remixed by Sean 'Puffy' Combs, the Hip Hop Radio Version adds an extra kick to this production for the two most worshipped singers of the hip hop soul genre. **rt**

4 M-PEOPLE 'Moving On Up' (deconstruction). Mike Pickering & Co are starting to make this look easy. 'Moving On Up' (their own composition, not Curtis Mayfield's) is another hugely infectious poppy soulful dance thing that is going to sound just as fine on the radio as it will on the dancefloor. Their own sharp, uncluttered Master Mixes incorporate Funky sax and guitar riffs plus discoey strings and organ licks. The separately promoted Roger S

moody strings and Jaydee organ sounds are roughed up with live salsa congas and cutting breakbeats. The result, a weird jazz-junked house track not to be overlooked. **dp**

4 KATHY BROWN 'Can't Play Around' (Stress). Big on spirit, but lighter to grow even bigger now it's available with sizzling new mixes. Bump provide three of them, one bright and commercial, the other two deep and dubby garage grooves with excellent bass sounds and full of twists and turns. There's also the US original mix, Phil Kelsay's and a great Sound Crew interpretation that keeps everything to a bare minimum, just building the tension with breaks, piano and vocals. An excellent package. **lj**

4 DAVID ANTHONY FEAT. PROTÉGÉS 'Want To Know' (Ten Big). Produced by David Anthony and Darryl James who are rapidly becoming flavour of the month house removers. This is a

remix replaces these with rather lifeless piano lines and disco stabs, and for once it's not really an improvement on the original. **ab**

4 SANDOZ 'Dark Continent' (Tough Tone). Six tracks freely from the mind of Cabaret Voltaire's Richard Kirk. The title track is sophisticated techno at its best, driven on a liquid bearing and delicate fingered snare patterns. Others, such as 'Biosynthetic' have more of a Detroit 'techno soul' flavour, or echoes of tribal trance, as on 'Organism', but the rest are fairly worthless doodlings. Pick and mix. **mc**

4 FYZZA 'Ain't No Sunshine' (Stone Grove). Out of Manchester, Fyza first attracted the attention of the UK street soul fraternity with 'Poetical Love'. Here she takes her sweet soul vocals to a Bill Withers song most notably covered in the past by Michael Jackson. The rendition has a light summer flavour with a subtle reggae rhythm. **rt**

4 DAVID ANTHONY FEAT. PROTÉGÉS 'Want To Know' (Ten Big). Produced by David Anthony and Darryl James who are rapidly becoming flavour of the month house removers. This is a

strange combination of house beats with jacking vocal harmonies and rhythms. The male vocal is excellent and the fusion of styles works a treat. One of the best this year. **dp**

4 FKW 'Never Gonna' (PWL). Has it been so long since Rick Ashley's hit that it's time for an Italian cover version? Unless you're really into that kind of thing skip the A-side and head for the Drum Mix which uncharacteristically borrows The Godemans' bashing percussion ideas to create a full instrumental waltz worth checking out. **lj**

4 CHEZ DAMIER/BLUEJEAN 'The United States EP' (Time 0793). Nothing's a Sine boys have always worn their US influences on their sleeves. This time they make a more permanent connection with two excellent transatlantic collaborations. Their Made in Detroit mix of 'Give A Little Love' is a supremely cool organ-ised washed garage groove with the repeated fill-in line drilling in and out of the mix. It becomes less mellow and more dubby as it progresses. Sine's adventurous 'All What Jazz?' Mix of Bluejean's 'Be-We-Kee' is also a school house rhythm, but its doo-loo-loo 'What...this...the world is ghetto' spoken vocals and groovy incorporates jazzy piano and sax lines. Strange but special. **ab**

4 GENERAL VEVE 'Monkey Man' (Lanoue). The latest from London's main chance in the raggamuffin market. Remixed by Shaggy's team International, this mix will get you up in the air like Shaggy. His hiccup rapping style will probably set off a crowd of imitators too. Watch him boy! **pa**

4 3-TIBE 'Fiesta Fatale' (East West). Now set for a UK release this Ibiza anthem is the one they are all asking

albums

4 THE WATERGATES 'The Scendal' (Bump 'N' Hustle). The debut from one of the UK's finest soul outfits. The majority of the set is penned and produced by a Robert and Janet Sewell, who also provides gritty soulful vocals. Apart from the singles, 'Never Gonna Give You Up', 'Don't Go Walking Out The Door' and the latest club smash 'Bougie Bougie', the album also contains lush and funky mid-tempo soulful grooves in the shape of 'Living As Lovers', '100%', 'Runaround' and 'Can U Deal With It' and the superb slower tempo 'It's Over'. Smooth production and great songs

make this an essential soul purchase - lovey stuff. **lj**

4 MIXMASTER MORRIS AND PETE NAMLOOK 'Dreemaster' (Rising High).



if the thought of tripping out by listening to a typical fish appeals, then this is the album for you.

Morris - also Inesistible Force - teams up with fellow ambient-namlook for a set that takes its

name from a scoley creature that is apparently a favourite for staminate snail among snail sea islands. The music itself ebbs and flows on the shores of Tangerine Dream-land for nearly 60 minutes before delivering you to its destination as chilled as chilled can be. Apparently knocked together en route to the celebrations to mark 50 years of US, this is a musical trip that will go a long way to fill the deep dark space between Inesistible Force albums. And just think - no come down. **mc**

4 VARIOUS 'Soul'd Together' (About Time). A consistently high quality

collection of US licensed tracks that must rate as one of the soul albums of the year. Most of the cuts are mid-paced with some stunning ballads thrown in for those who like the deep end - such as Shirley Brown's 'Immortalite' I Know I Could Always Count On You', Diane Mullich's 'Never Give Up', and Rosie Gaines' 'One More Night', which makes you ask why the lady has no major deal. For the slower side, Jeff Floyd is superb with 'Nine To Five'. Check out James Birtin's 'Thank You Lady' and Warren Bruner's 'Let Me Kiss You Where Her Hurts', and you'll experience deep soul to its best. Real soul for the folks who feel it. **bj**

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	02	03	04	05	06	07	08	09	10	11	12	13
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			FREDD	7 SW	URBAT	6 APAC	8 UB40	10 MARIA	2 UN	2 UN		

beats

& pieces

If Eternal's EMI single 'Stay' proves as strong as some of the insults flying round behind the scenes it will be a smash. For the record, **Pete Waterman** denies leaving the group in the lurch when he decided not to sign them. As DJs who received **Eddie Gordon's** recent mail-out know, the ex-Sanctuary man has a different story... Following their appearances at Carnival in London and Leeds, **Chaka Demus & Pliers'** Curtis Mayfield cover 'She Don't Let Nobody' is unleashed next Monday (6)... Liverpool's supreme night out, **Cream**, has been able to up its capacity to 1,300 after work on the venue, now renamed **Nation**. Cream will host one room at deconstruction's In The City party... The death of techno at In The City after **Nova Mute** and **R&S** cancel their parties could be partly rectified by a **Rising High** bash... **Tuff Productions** (nothing to do with Mount Rushmore, contrary to last week's *RM* review) are launching a garage label called **Shine** whose debut single features **Destry** on vocals... **Simon Hanson** and **Lawrence Nelson's** Effective label has picked up that potentially huge **Country & Western** tune from Zebra for full UK release with their own remixes... **L-Dopa's** string of



promising progressive chuggers has finally led to licensing interest from ZYX and Logic... Apologies for last week's printing error which saw the previous week's Cool Cuts and Shop Focus repeated - especially irksome to Zoom boss **Dave Wesson** who soon lost his sense of humour when asked 20 times if he now has a shop in Devon... **Misty Oldland** has signed to Sony with new product very soon... **Network's** nights at In The City go under the name 'Hang The Non DJ' with an effigy of **Morrissey** dangling from a noose... **Keith Thompson Project's** 'Rhythm Of Life' from Synthetic looks like getting huger with remixes by **Diss-Cuss**, **Masters At Work** and **Humphries**... Congrats to **Mrs Wood** on the birth of a little Wood, named **Chester**... London has a new Sunday techno/trance marathon, **Love Simulation**, running from noon-11 pm at Los Locos in Soho Street... **Transglobal Underground** and **Adrian Sherwood** are on the bill at Hackney Festival this Friday (info 071-792 8167)... **AND THE BEAT GOES ON!**



DEBUT SOLO SINGLE • RELEASED 6TH SEPTEMBER

TOO MANY PEOPLE

PAULINE HENRY

THE VOICE OF THE CHIMES

INCLUDES MIXES BY:
ABSOLUTE • BLACKSMITH • TEN CITY
CD • CASS • 12"

CD INCLUDES: "I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR"



...latest

Andrew Weatherall and Sasha are set to host a month of shows for London's KISS FM...

Rough Trade Germany has released remixes of The Shamen's 'Condit' On Strong' by Speedy J & The Beatmasters...

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- 01 CULT1
- 02 IT KE BITTY
- 03 THE BILLY
- 04 LVIN FRED
- 05 RIGH SWW
- 06 THE URBA
- 07 NUFF APAC
- 08 HIGH UB40
- 09 DREA MARI
- 10 FACE 2 UNI
- 11 SLAVE TO THE VIBE

11 SLAVE TO THE VIBE

11	SLAVE TO THE VIBE	VIRGIN
12	DISCO INFERNO	PARLOPHONE
13	WHAT'S UP?	INTERSCOPE
14	WILD WOOD	GO! DISCS
15	I WILL ALWAYS LOVE YOU	ALMIGHTY
16	LEAN ON ME I WON'T FALL OVER	CHRYSALIS
17	TRIPPIN' ON YOUR LOVE	COOLTEMPO
18	SHE KISSED ME	COLUMBIA
19	TEASE ME	MANGO
20	WHEEL OF FORTUNE	LONDON

RUPAUL

House of Love
Back to my Roots



The No. 1 U.S. dance smash includes mixes by Disc-cuss, Mark and Seechi

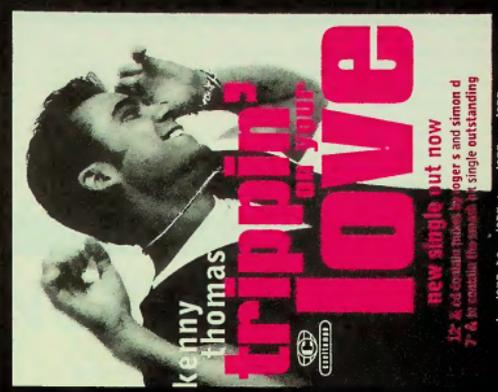
12 • M.C. • CD
6 • 9 • 93

12" & CD feature mixes from 'Little' Louie Vega, Kenny 'Dope' Gonzalez, Simon 'The Funky Ginger' Law, Ross Anderson and Timmy Regisford
COLUMBIA 659504 6 • 2 • 4

TOP 20 Breakers

1	VENUS AS A BOY	Block	ONE LITTLE INDIAN	Reggae
02	AIN'T NOTHING 'GON' ON BUT THE RENT	Phonogram		
03	TOO MUCH INFORMATION	Profile		
04	IF I HAD NO LOOT	Block		
05	THE ONES YOU LOVE	Block		
06	LET ME WAKE UP IN YOUR ARMS	Block		
07	DAYDREAM	Block		
08	CARE	Block		
09	DISAMBER	Block		
10	SHAPE OF MY HEART	Block		
11	LIGHT MY FIRE	Block		
12	GIRL OF MY BEST FRIEND	Block		
13	THE WILD AMERICA EP	Block		
14	UHH IN YOU	Block		
15	JEAN THE BROOMMAN	Block		
16	MONKEY MAN	Block		
17	WINDOW OF HOPE	Block		
18	BUILDING A BRIDGE	Block		
19	CALLING TO YOU	Block		
20	SHINY BUNBLE BEE	Block		

33	MICHELLE GAMBE	RCA
34	SOMEBODY TO SHOVE	COLUMBIA
35	OPAL MANTRA	A&M
36	LUV 4 LUV	CHAMPION
37	BOMBTRACK	EPIC
38	DON'T TALK ABOUT LOVE	A&M
39	BLACKTHREETRACKER (EP)	ANXIOUS
40	ALMOST UNREAL	EMI



kenny thomas
trippin' on your LOVE

new single out now
12" & CD contain mixes by Roger's and Simon d & J, for another top single in single outstanding

cdcol1277 12col1277

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COMPUTER GAMES

This Last			
11	NEW CHAMPIONSHIP MANAGER 93	ST AG PC	Domark
2	3 SENSIBLE SOCCER 92/93	ST AG PC	Renegade/Mindscape
3	4 DUNE 2	AG PC	Virgin
4	2 GUNSHIP 2000	AG PC	MicroProse
5	6 WORLD CLASS CRICKET	ST AG	Audiogenic
6	1 SYNDICATE	AG PC	Electronic Arts
7	10 FORMULA 1 GRAND PRIX	ST AG PC	MicroProse
8	5 GOAL!	AG PC	Virgin
9	7 FLASHBACK	AG PC	US Gold
10	12 PREMIER MANAGER	ST AG PC	Gremlin Graphics

11	11	LEMINGS 2	ST AG PC	Prygnosis
12	14	CIVILIZATION	ST AG PC OT	MicroProse
13	16	BLADE OF DESTINY	AG PC	US Gold
14	13	SPACE LEGENDS	AG PC	Empire
15	19	REACH FOR THE SKY	ST AG PC	Virgin
16	17	DAY OF THE TENTACLE	PC OT	US Gold
17	18	STREETFIGHTER 2	ST AG	US Gold
18	20	MONKEY ISLAND 2	AG PC	US Gold
19	18	THE CHAOS ENGINE	AG ST	Renegade/Mindscape
20	20	X-WING	PC	US Gold

Source: *ELSPA*. Compiled by *Gallup*

COUNTRY

This Last			
1	1	FOLLOW YOUR DREAM	Daniel O'Donnell
2	2	OTHER VOICES/OTHER ROOMS	Nanci Griffith
3	4	IT WON'T BE THE LAST	Billy Ray Cyrus
4	3	COME ON COME ON	Mary-Chapin Carpenter
5	10	N FENCES	Garth Brooks
6	15	ROPIN' THE WIND	Garth Brooks
7	9	INFAMOUS ANGEL	Iris Dement
8	5	ACROSS THE BORDERLINE	Willie Nelson
9	8	SHADOWLAND	KD Lang
10	11	SOME GAVE AL	Billy Ray Cyrus

JAZZ

This Last			
1	NEW	MUDDY WATER BLUES	Paul Rodgers
2	1	BREATHLESS	Kenny G
3	NEW	FOREVER FOR NOW	Harry Connick Jr
4	2	BLUES ALIVE	Gary Moore
5	4	THE BEIDERBECKE COLLECTION	Frank Ricotti All Stars
6	6	WAKE UP CALL	John Mayall
7	NEW	RESOLUTION TO SWING	Wynton Marsalis
8	NEW	NO MORE FISH JOKES	Walter Trout Band
9	5	FEELS LIKE RAIN	Buddy Guy
10	3	BOOM BOOM	John Lee Hooker

Source: *CIN*. Compiled by *ERA* from *Gallup* figures

INDEPENDENT SINGLES

This Last	Wks			
1	1	8 THE KEY: THE SECRET	Urban Cookie Collective	Pulse 8 CDLOSE 48 (P)
2	2	CANNONBALL	The Breeders	4AD BAD 3011CD (RTM/P)
3	2	LUSH 3	Orbital	Internal UICD 7 (RTM/P)
4	NEW	1 AIRPLANE GARDENS	The Family Cat	Dedicated FCUK 90CD (RTM/P)
5	3	U GOT 2 KNOW (REVISITED)	Capella	Internal DANCE ICDR 2 (RTM/P)
6	NEW	1 INDIAN SUMMER (EP)	Spectrum	Silvertone ORECD 56 (P)
7	4	2 TILTED	Sugar	Creation CRE 156 (P)
8	RE	1 FOLL PLAY VOL III	Fool Play	Moving Shadow SHAD0W 22 (SRD)
9	2	AFRO SLEEZ/TRANSATLANTIC	Roach Motel	Junior Boy's Own JBO 1412 (GAMO)
10	8	3 DUEL	Sweedriver	Creation CRESCD 136 (P)
11	NEW	1 POSITIVE EDUCATION	Slam	Soma SOMA 06 (AMATO)
12	NEW	1 DONT DIE (EP)	Huggy Bear	Winya WU 02V (REAPT)
13	8	6 BELARUSE	The Loveliers	Chino WOKCD 034 (P)
14	NEW	1 LET YOUR BODY BE FREE	Volcano	Olympic ELYT 9 (REAPT)
15	7	2 THE SLAMMER	DJ Kruez And Mi Ties	Beegie Times SUBBASE 26 (SRD)
16	10	3 HEAR NO BULLSHIT SEE NO ...	Credit To The Nation	One Little Indian 14TP 7CD (P)
17	11	4 COME ON (AND GO IT)	FFI Project	Synthetic SYNTH 05CD (SRD)
18	7	7 REZ	Underworld	Junior Boy's Own COLLECT 402 (GAMO)
19	NEW	1 BALARAMA	Madhava	Chemical Music CMUK 3 (SRD)

Source: *CIN*. Compiled by *ERA* from *Gallup* data from independent shops

11	6	I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
12	14	ABSOLUTE TORCH AND TWANG	KD Lang and The Reclines	Sire 925872 (W)
13	7	DONT FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
14	13	THE CHASE	Garth Brooks	Liberty COESTU 2184 (E)
15	17	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0058 (P)
16	16	FAVOURITES	Daniel O'Donnell	Ritz RITZCD 0052 (P)
17	18	NECK AND NECK	Chet Atkins/Mark Knopfler	Capitol 07643732 (SM)
18	12	NO TIME TO KILL	Clint Black	RCA 07863662392 (BMG)
19	20	SLOW DANCING WITH THE MOONLIT PART	Cliff Barton	Columbia 4729442 (SM)
20	19	VOICES IN THE WIND	Suzzy Buggs	Liberty C29856 (E)

Source: *CIN*. Compiled by *Gallup*

T-SHIRTS

This Last		Subject	Description
1	1	UZ	Various designs
2	3	Reg Holdsworth	Man Of Natural Appetites
3	2	Victor Meldrew	I Don't Believe It and You Miserable Sod
4	-	Zig & Zag	In Yer Face
5	-	Bon Jovi	Keep The Faith
6	1	Pearl Jam	European Tour
7	-	Jurassic Park	Four designs
8	7	House Of Pain	Bull Dog
9	-	Cypress Hill	Various designs
10	-	Jamiroquai	Tour shirt

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INDEPENDENT ALBUMS

This Last	Wks			
1	NEW	1	GIANT STEP	The Boo Radleys
2	1	7	DEBUT	Bjork
3	2	5	SIAMISE DREAM	Smashing Pumpkins
4	11	4	LEVELLING THE LAND	One Little Indian TPLP 31CD (P)
5	3	3	THE STORY SO FAR	The Loveliers
6	7	21	SUEDE	Chino WOLCD 1022 (P)
7	2	2	ORBITAL	Moby
8	3	3	HOLY BANANTS	Suede
9	11	7	A WEAPON CALLED THE WORD	Nine NINE NUDE 1CD (RTM/P)
10	8	22	SONS OF FAITH AND DEVOTION	Orbital
11	10	12	STAR	The Oyster Band
12	14	9	BRING IT DOWN	Cooking Vinyl COOK CD 058 (REAPT)
13	2	2	TECHNO TRIP	The Loveliers
14	20	2	BOSS DRUM	Despeche Mode
15	1	1	ABDUCTION	Mute CDSTUMM 106 (RTM/P)
16	5	5	POPI - THE FIRST 20 HITS	Belly
17	13	7	TALES OF EPICURIA	Madder Rose
18	19	9	A STORM IN HEAVEN	Spiral Tribe
19	1	1	THE 4TH SIGN	The Shamen
20	17	2	PAINKILLERS	Est Static

Source: *CIN*. Compiled by *ERA* from *Gallup* data from independent shops

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

THE OFFICIAL
music week
CHARTS
4 SEPTEMBER 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; Beacon; Borders; Broadland; CNFM; Capital FM; Central FM; Chiltern Network; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth FM; Fox FM; Hallam FM; Hereward; Invicta FM; Leicester Sound FM; Lincs FM; MFM 1034 & 971; Manx; Mercia-FM; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; SGR FM; Signal One; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; West Sound.

THIS REPRESENTS 82.71% OF POP RADIO LISTENING IN THE UK

This Week	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	96.4 FM BRMB
3	DISC INFERNO Tina Turner (Parlophone)	A	Chiltern Network
4	HIGHER GROUND UB40/DCP International	A	MFM (1034 & 971)
5	DREAMLOVER Mariah Carey (Columbia)	A	Chiltern Network
6	ARIENNE Tamara Archer (EMI)	A	Atlantic 252
7	LITTLE MISS CAN'T BE WRONG The Spin Doctors (Epic)	A	Atlantic 252
8	IT KEEPS RAININ' (TEARS IN MY EYES) Boyz II Men (A&M)	A	96.4 FM BRMB
9	RAIN Madonna (Mercury)	A	Atlantic 252
10	MR VAIN Culture Beat (Epic)	A	Atlantic 252
11	RIGHT HERE (HUMAN NATURE) SW5 (RCA)	A	Atlantic 252
12	TUESDAY MORNING The Pogues (East West)	A	West Sound
13	BOOM SHACK A LAK Apache Indian (Island)	A	West Sound
14	LOOKING UP Michelle Gayle (RCA)	A	Chiltern Network
15	PRAY Tina Turner (RCA)	A	Chiltern Network
16	WHAT'S UP A Non Branded (InterScope)	B	Piccadilly Key 103 FM
17	WORLD NEW Order (Epic/Atlantic Co.)	A	Chiltern Network
18	LUV LUV Robin Li (Columbia)	A	Clyde One FM
19	SHE KISSED ME Tenacious Three (Z'Arcy/Columbia)	A	West Sound
20	PAYING THE PRICE OF LOVE The Bee Gees (Polygram)	B	MFM 1034 & 971

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This Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
21	REAL LOVE Mary J. Blige (J&RCA)	A	Orchard FM
22	I WILL ALWAYS LOVE YOU Leah Washington (A&M)	A	Chiltern Network
23	DON'T TALK ABOUT THIS Love & Sex Machine (A&M)	B	Power FM
24	DREAMS Sabrina (Go! Beat)	B	Chiltern Network
25	TEASE ME Chaka Demus & El Four (Island)	B	Power FM
26	SOMETIMES James Fontana	B	Piccadilly Key 103 FM
27	THE KEY THE SECRET Urban Cookies Collective (Pulse B)	B	Atlantic 103.1
28	HEAVEN HELP Leroy Kwiatk (Virgin America)	B	Piccadilly Key 103 FM
29	RUBBERBAND GIRL Kate Bush (EMI)	B	Signal One
30	BACK IN MY LIFE Joe Raposo (RTH)	B	Broadland
31	FACES 3 Unlimited (PAC Continental)	A	BBC Radio 1
32	SHAPE OF MY HEART Sting (A&M)	B	Chiltern Network
33	TOO MUCH INFORMATION Queen (Parlophone)	A	Signal One
34	ALMOST UNREAL Ricotta (Capitol)	A	Atlantic 252
35	REASON TO BELIEVE Rod Stewart (Warner Brothers)	B	Orchard FM
36	ONE NIGHT IN HEAVEN M People (Deconstruction)	B	Piccadilly Key 103 FM
37	GO WEST Pat Shep Boys (Parlophone)	B	Capital FM
38	I'LL SLEEP WHEN I'M DEAD Ben Joni (Jamaica)	B	Red Dragon
39	WHAT IS LOVE Madness (Virgin)	B	Chiltern Network
40	RUN TO YOU Whitney Houston (Arista)	B	MFM 1034 & 971

BREAKERS

This Week	Title Artist (Label)	Last weeks IFM Playlist
1	SOME FANTASTIC PLACE Squeeze (A&M)	(Ahead Of Our Time)
2	LEMON Oz (Priority)	(New)
3	SO CALLED FRIEND Texas (Vertigo)	(New)
4	WILD WOOD Paul Weller (Island)	(New)
5	TOO MANY PEOPLE Pauline Henry (Sony)	(New)
6	LEAN ON ME I WON'T FALL OVER Carter The Unaccomplish... (Chrysalis)	(New)
7	TRIPPIN' ON YOUR LOVE Kenny Thomas (Columbia)	(New)
8	WINDOW OF HOPE Clara Adams (Fontana)	(New)
9	THE ONES YOU LOVE Rick Astley (RCA)	(New)
10	LET ME WAKE UP IN YOUR ARMS Lulu (Dorland)	(New)

Records are outside the Airplay Chart but not last week's CN Top 100 singles chart.

This Week	Title Artist (Label)	Last weeks IFM Playlist
11	DREAMER Coldcut (Ahead Of Our Time)	(New)
12	BOOM! SHAKE THE ROOM DJ Jazzy Jeff/Fresh Prince (J&RCA)	(New)
13	HERE WE GO Shakka So (Polygram)	(New)
14	VENUS AS A BOY Spark (One Little Angel)	(New)
15	UHH IN YOU Snow (Epic)	(New)
16	BUILDING A BRIDGE Latitude (Island)	(New)
17	STRONGER TOGETHER Sky (PWL Intonations)	(New)
18	ONE GOODBYE IN TEN Shaq Nason (Columbia)	(New)
19	PUSH Shine Tangle Pilot (Arista)	(New)
20	HEART-SHAPED BOX Nirvana (Geffen)	(New)

US SINGLES US ALBUMS

This Week	Title Artist (Label)	Last weeks IFM Playlist
1	CAN'T HELP FALLING IN LOVE... Usher (A&M)	(New)
2	DREAMLOVER Mariah Carey (Columbia)	(New)
3	WHOMP! (THERE IT IS) Tag Team (Sire)	(New)
4	LATELY Jazmine (Polygram)	(New)
5	RUNAWAY TRAIN Salt 'N' Pepes (A&M)	(New)
6	IF ANYONE (New) (Virgin)	(New)
7	RIGHT HERE NOW (RCA)	(New)
8	WILL YOU BE THERE Michael Jackson (Epic)	(New)
9	I'M GONNA BE (THE MILLS) THE PROCLAIMERS (Chrysalis)	(New)
9	IF I HAD NO LOG Toot Thelma Houston (Mercury)	(New)
11	THE RIVER OF DREAMS Billy Joel (Columbia)	(New)
12	SLAM DANCE (G&P)	(New)
13	WEAK LINK (MCA)	(New)
14	BABY I'M YOURS Don (Epic)	(New)
15	ONE LAST CITY ON MOUNTAIN (Mercury)	(New)
16	I DON'T WANTA FIGHT Tina Turner (Arista)	(New)
17	RAIN Madonna (Mercury)	(New)
18	WHOOT, THERE IT IS South (A&M)	(New)
19	ALRIGHT (Kiss) (Polygram)	(New)
20	INSANE IN THE BRAIN Cypress Hill (Priority)	(New)
21	WHAT'S UP A Non Branded (InterScope)	(New)
22	I GET AROUND Don (Mercury)	(New)
23	CRYIN' Aerosmith (Geffen)	(New)
24	DAZZY DUKES Juice (J&RCA)	(New)
25	ANOTHER SAG LOVE SONG Tom Braxton (Arista)	(New)

This Week	Title Artist (Label)	Last weeks IFM Playlist
26	SHOW ME LOVE Robin S (Big Beat)	(New)
27	CHEEK YO SELF Jay-Z/Date 93 (Priority)	(New)
28	I'LL NEVER GET OVER YOU Jason (Mercury)	(New)
29	BOOM! SHAKE THE ROOM DJ Jazzy Jeff/Fresh Prince (J&RCA)	(New)
30	DOH CHILD Don (Epic)	(New)
31	THAT'S THE WAY LOVE GOES Janet Jackson (A&M)	(New)
32	KNOCKIN' DA BOOTS 'N' Tunes (Sire)	(New)
33	BREAK IT DOWN AGAIN TEARS FOR FEAR'S MESSAGE (Capitol)	(New)
34	CREEP RAGEHEDGE (Capitol)	(New)
35	BEHAVE I TOLD YOU LATELY RO STEWART (Mercury)	(New)
36	WHEN I FALL IN LOVE CD & V (Epic)	(New)
37	I'M FREE Janis Joplin (Mercury)	(New)
38	VERY SPECIAL Jay-Z/Date 93 (Big Beat)	(New)
39	FIELDS OF GOLD STEVE (A&M)	(New)
40	SURE DAY D. Stu (Death Row)	(New)
41	SOMETHING UNUSUAL DURAN DURAN (Capitol)	(New)
42	COME YOURS GUNN ON LAW (Mercury)	(New)
43	BUFFERHEAD MacLure (Sire)	(New)
44	SWEAT (LA LA LO) LA LA LONGO (Big Beat)	(New)
45	ONE WOMAN JULE (Mercury)	(New)
46	HEY JEALOUSY CD & V (Mercury)	(New)
47	REASON TO BELIEVE CD & V (Mercury)	(New)
48	WILL'S UP DOCT? CD & V (Mercury)	(New)
49	RUN TO YOU Whitney Houston (Arista)	(New)
50	CHATTANOOGA Steve Jackson (Mercury)	(New)

This Week	Title Artist (Label)	Last weeks IFM Playlist
1	RIVER OF DREAMS Billy Joel (Columbia)	(New)
2	SLEEPLESS IN SEATTLE (OST) (Virgin)	(New)
3	BLACK SUNDAY Cypress Hill (Polygram)	(New)
4	JANET Jackson (A&M)	(New)
5	BLIND MELON (New) (Capitol)	(New)
6	CORE Stone Temple Pilots (Arista)	(New)
7	THE WORLD IS YOURS (New) (Polygram)	(New)
8	PROMISES AND LIES Usher (Arista)	(New)
9	THE BODYGUARD (OST) (Virgin)	(New)
10	THE 2000 A.C. (New) (Virgin)	(New)
11	GET A GRIP Aerosmith (Geffen)	(New)
12	UNPLUGGED... AND SEATED (OST) (Mercury)	(New)
13	GRAVE DANCERS UNION Sade (Arista)	(New)
14	IT'S ABOUT TIME (New) (RCA)	(New)
15	BACK TO BROADWAY (New) (Columbia)	(New)
16	DA BOMB (New) (Polygram)	(New)
17	FOR THE COOL IN YOU (New) (Island)	(New)
18	BREATHELESS (New) (Mercury)	(New)
19	ARE YOU GONNA GO MY WAY? (New) (Mercury)	(New)
20	LA SMOKE (New) (Mercury)	(New)
21	STAMES (New) (Mercury)	(New)
22	LAST ACTION HERO (OST) (Mercury)	(New)
23	TEN SUMMERS 'N' TALES (New) (A&M)	(New)
24	BIGGER, BETTER, FASTER... (New) (Mercury)	(New)
25	POCKET FULL OF KYTONTONE (New) (Mercury)	(New)

This Week	Title Artist (Label)	Last weeks IFM Playlist
26	SONS OF SOUL Taryn Terrell (Mercury)	(New)
27	THE CHRONIC CD (New) (Death Row)	(New)
28	TOM BRAXTON Tom Braxton (Arista)	(New)
29	TEN Pearl Jam (Mercury)	(New)
30	IT WON'T BE THE LAST BY Ray Cyrus (Mercury)	(New)
31	BACDAPPU (New) (Mercury)	(New)
32	LIVE James Taylor (Columbia)	(New)
33	PABLO HONEY RAGEHEDGE (Capitol)	(New)
34	NO TIME TO KILL (New) (RCA)	(New)
35	NO MORE II SOCIETY (OST) (Virgin)	(New)
36	DURAN DURAN (New) (Capitol)	(New)
37	WHAT'S LOVE GOT TO DO WITH IT (New) (Arista)	(New)
38	NEW MISERABLE EXPERIENCE (New) (Mercury)	(New)
39	TELL ME WHY (New) (Capitol)	(New)
40	DANGEROUS EXCERPTION (New) (Mercury)	(New)
41	DANGEROUS Michael Jackson (A&M)	(New)
42	WHOMP! (THERE IT IS) Tag Team (Sire)	(New)
43	MURPHY (New) (Mercury)	(New)
44	SUNSHINE ON LEITH THE PROCLAIMERS (Chrysalis)	(New)
45	POTIC JUSTICE (OST) (New) (Mercury)	(New)
46	THE RIVER OF DREAMS Billy Joel (Columbia)	(New)
47	FREE WILLY (OST) (Mercury)	(New)
48	LOVE DELUXE (New) (Mercury)	(New)
49	METALLICA METALLICA (Mercury)	(New)
50	JON SACADA Jon Sacada (Sire)	(New)

Charts courtesy of Sound & September 1993. * Artists are awarded to those products demonstrating the greatest display and sales gain. ** UK acts. UK only charts.

V.I.D.E.O

THE OFFICIAL
music week
 CHARTS
 4 SEPTEMBER 1993

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
1	2	RED DWARF I: Confidence & Paranoia	BBC Sci-Fi/1 hr 27 min	BBC	BBCV 4915
2	1	THE ABYSS (Special Edition)	FoxVideo Sci-Fi/2 hr	FoxVideo	WV 1386
3	5	RED DWARF I: The End	BBC Comedy/1 hr 29 min	BBC	4014
4	23	PETER PAN	Walt Disney Children/1 hr 14 min	Walt Disney	D 292452
5	3	STAR TREK: Deep Space Nine Vol. 1	CIC Sci-Fi/1 hr 30 min	CIC	VHR 2763
6	RE	HOT SHOTS!	Comedy/1 hr 21 min	FoxVideo	1530
7	9	ADAM ANT: Antmusic-Very Best Of	ArcaDisc Music/1 hr 20 min	ArcaDisc	ARC 310072
8	6	STAR TREK: Deep Space Nine Vol. 2	CIC Sci-Fi/1 hr 30 min	CIC	VHR 2764
9	11	BETHOVEN	Children/1 hr 25 min	VHR	152
10	8	TAKE THAT: Take That & Party	BMG Video Music/1 hr 20 min	BMG Video	7432112963
11	7	THE GREEN BERETS	Action/1 hr 16 min	Warner Home Video	SO 01020
12	10	U2: Rattle and Bang	Music/1 hr 20 min	PolyGram Video	088123
13	13	BLADE RUNNER - DIRECTOR'S CUT	Warner Home Video Sci-Fi/1 hr 55 min	Warner Home Video	FS 1360
14	NEW	ELVIS PRESLEY: Elvis In Hollywood	BMG Video Music/1 hr 4 min	BMG Video	7432112963

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
15	15	MY BEST FRIENDS	Children/42 hr 10 min	BVA	NCH 742
16	14	STAR TREK VI: Undiscovered Country	CIC Sci-Fi/1 hr 48 min	CIC	VHR 2765
17	18	FULL METAL JACKET	Action/1 hr 52 min	Warner Home Video	PES 11750
18	17	MAN UTD FC: End Of Season Sports	Sports/1 hr 30 min	Manchester Utd	MU 5
19	20	CINDERELLA	Children/41 hr 30 min	Walt Disney	D 294122
20	16	KICKBOXER	Action/1 hr 38 min	4 Front	088843
21	20	THE MAKING OF TERMINATOR 1 & 2	Special Interest/1 hr 20 min	4 Front	0874263
22	23	DIRTY HARRY	Action/1 hr 38 min	Warner Home Video	SO 01019
23	RE	TOTS TV: Peacock & Other Stories	Children/45 min	Central Video	VC 137
24	22	JACK DEE: Live	Music/1 hr 5 min	WNV	452912723
25	RE	LETHAL WEAPON 3	Action/1 hr 53 min	Warner Home Video	PES 12475
26	RE	EXORCIST 2 - JUDGMENT DAY	Film/1 hr 10 min	GLD	GLD 51182
27	RE	GUNS N' ROSES: Berlin Concert	Music/1 hr 48 min	4 Front	0846603
28	NEW	DON'T TELL MOM THE BABYSITTERS DEAD	Special Interest/1 hr 28 min	First Video	VA 3072
29	6	CHEERFITNESS: A New Attitude	Special Interest/1 hr 28 min	FoxVideo	2576
30	NEW	ROSE & JIM: Bumper Special	Children/41 hr 45 min	Central Video	VC 1301

This Week	Last Week	Artist Title	Category/running time	Label	Cat No
1	2	ADAM ANT: Antmusic-Very Best Of	ArcaDisc Music/1 hr 20 min	ArcaDisc	ARC 310072
2	37	TAKE THAT: Take That & Party	BMG Video Music/1 hr 20 min	BMG Video	7432112963
3	4	U2: Rattle and Bang	Music/1 hr 20 min	PolyGram Video	088123
4	RE	ELVIS PRESLEY: Elvis In Hollywood	BMG Video Music/1 hr 4 min	BMG Video	7432112963
5	6	JAMES LAST: Berlin Concert	Music/1 hr 36 min	4 Front	0846603
6	22	ELVIS PRESLEY: 56-In The Beginning	Documentary/1 hr 4 min	4 Front	0837883
7	11	BON JOVI: Keep The Faith	Music/1 hr 25 min	PolyGram Video	0885143
8	25	U2: Achtung Baby	Music/1 hr 10 min	PolyGram Video	085563
9	10	GUNS N' ROSES: F...ing Videos II	Documentary/1 hr	Geffen	GFV 39324
10	7	KISS: Confidential	Music/1 hr 28 min	PolyGram Video	0876023
11	16	GUNS N' ROSES: Use Your Illusion I	Music/1 hr 30 min	Geffen	GFV 39321
12	8	GUNS N' ROSES: F...ing Videos I	Documentary/1 hr	Geffen	GFV 39323
13	11	DANIEL O'DONNELL: Follow Your Dream	Music/1 hr 30 min	First Video	VA 3071
14	15	VARIOUS: Future Shock	Compilation/20 min	Prem Label	PLATV 553
15	25	GUNS N' ROSES: Use Your Illusion II	Music/1 hr 30 min	Geffen	GFV 39322

D.A.N.C.E.S. . N . G . L . E . S

THE OFFICIAL
music week
 CHARTS
 4 SEPTEMBER 1993

This Week	Last Week	Artist Title	Label (12") (Distributor)
1	3	MR. VAIN Culture Beat	Epic 659666 (SM)
2	2	RIGHT HERE SWV	RCA 74321160481 (BMG)
3	5	REAL LOVE Mary J Blige	MCA MCST 1322 (BMG)
4	NEW	TRIPPIN' ON YOUR LOVE Kenny Thomas	Cochamps 12CDOL 277 (E)
5	2	SLAVE TO THE VIBE AfterShock	Virgin VUST 75 (E)
6	NEW	FACES 2 Unlimited	PWL Continental PWL 1 288 (W)
7	4	AIN'T NO CASANOVA Smolax	Dome 12CDME 1004 (E)
8	NEW	AIN'T NOTHIN' GOIN' ON BUT THE RENT Owen Curtrie	Polydor PZ 216 (F)
9	NEW	LIGHT MY FIRE Clubhouse	PWL Continental PWL 1 272 (W)
10	5	SLAM Oxy	Columbia 6596306 (SM)
11	NEW	IF I HAD NO ROOT Tony Toni Tone	Polydor PZ 292 (F)
12	NEW	ANYTHING YOU WANT Delta Lady	Hard Hands HARD 007 (RE-APT)
13	NEW	SKINNYBUMBLEBEE Egyp	Limbo LIMB 201 (RTM/P)
14	NEW	LET ME WAKE UP IN YOUR ARMS Lulu	Dome 12CDME 1005 (E)
15	NEW	TOO MUCH INFORMATION Diana Brown	Parlophone 12DD 18 (E)
16	NEW	FEVER CALLED LOVE Rising High Collective	Rising High RSN 57 (SRD)
17	NEW	DREAMER Coldcut	Arista 74321156641 (BMG)

This Week	Last Week	Artist Title	Label (12") (Distributor)
18	7	GIVE IT UP The Goodfins	Fresh Fruit/Freeform TABX 118 (F)
19	NEW	WORLD (THE PRICE OF LOVE) New Order	London NUOX 3 (F)
20	9	THE KEY THE SECRET Urban Cookie Collective	Pulse 8 12EOSE 48 (P)
21	12	WHEEL OF FORTUNE Ace Of Base	London 8615451 (F)
22	NEW	BUILDING A BRIDGE Laetude	Nude NUD 81 (RTM/P)

This Week	Last Week	Artist Title	Label (12") (Distributor)
1	2	REGGAE HITS VOL 14 Various	Jetstar/JELP 1014/1014 (LS)
2	NEW	THE FAIR HORSEMAN Ultramagnetic MC's	Capitol USAI E 189917 (Import)
3	7	IT'S ABOUT TIME SWV	RCA 7863960741 (BMG)
4	6	BLACK SUNDAY Oxy	Columbia 472980/4729804 (SM)
5	7	EVERYTHING Jive	Mercury (USA) (31451)80182 (Import)
6	RE	BACDAPUCUP Oxy	Columbia 472980/4729804 (SM)
7	4	NOW THAT'S WHAT I CALL MUSIC VOL 1 Brothers Love Dubs	Street STRSLP 1 (Self)
8	NEW	INSIDE 2 Various	Step 2 LPTEP 2/MCTEP 2 (P)
9	10	EMERGENCY ON PLANET EARTH Jamiroquai	Sony S2 474031/4740314 (SM)
10	5	VIBE! THE SOUND OF NEW JACK SWING Various	Dennin LP/VO 12MCLV07 (P)

This Week	Last Week	Artist Title	Label (12") (Distributor)
22	NEW	ANGEL Rushadina	Synthetic SYNTHI 09 (SRD)
24	11	BACK IN MY LIFE Joe Roberts	London FX 215 (F)
25	18	AFRO SLEEZE/TRANSALANTIC Reach MTL	Junior Boy's Own JB0 1412 (P)
26	15	NUFF VIBES (EP) Apache Indian	Island 12IS 566 (F)
27	2	FADE TO GREY Visage	Polydor PZ 282 (F)
28	23	POSITIVE EDUCATION Slam	SOMA SOMA000
29	NEW	CAFE DEL MAR Mental Generation	Effective EFFS 027 (P)
29	NEW	UHH IN YOU Joe Roberts	Atlantic/East West A 83978 (W)
31	20	CAUGHT IN THE MIDDLE Juliet Roberts	Cochamps 12CDOL 272 (E)
32	17	DO THE RIGHT THING Lin Wright	M&G MAGX 45 (F)
33	6	LIVING ON MY OWN Freddie Mercury	Parlophone 12R 6335 (E)
34	23	I WILL ALWAYS LOVE YOU Sade	Almighty 12ALMY 33 (TRG/BM)
35	14	FOUL PLAY VOL III Koolhaas	Moving Shadow SHAD00 29 (SRD)
36	NEW	MONKEY MAN General Levy	London FX 214 (F)
37	NEW	TEMPLE HEAD Transglobal Underground	Nation NR 2007 (RTM/P)
38	10	NEVER GIVE UP Monie Love	Cochamps 12CDOL 278 (E)
39	25	LOOKING UP Michelle Gayle	RCA 74321154331 (BMG)
40	21	DOH I LIKE IT Joey L	XL Recordings XL 41 (W)

KATE BUSH



RUBBERBAND GIRL



THE SINGLE

KATE BUSH RUBBERBAND GIRL

SEPTEMBER 6th

- 'RUBBERBAND GIRL' heralds the release of a brand new album by Kate Bush which has been four years in the making.
- The single will be trailed by full colour dealer point of sale plus mini page teasers in the music press.
- From release there will be a national full colour poster campaign, full page music press ads, national press ads and full colour dealer point of sale support.

Formats for 'RUBBERBAND GIRL' will be:

7" • TC • 12" Picture Disc • CD

Both 12" and CD include an extended remix of 'Rubberband Girl'

The promo videos from the album will grow out of a film entitled 'THE RED SHOES' which will subsequently be presented as a sell-through video and later broadcast on terrestrial TV.

THE ALBUM

KATE BUSH THE RED SHOES

OCTOBER 4th

- 'THE RED SHOES' Kate's eighth album, features 12 brand new songs, all written, performed and produced by Kate.
- Her remarkable 15 year career has seen sales of almost five million album units in the UK alone.
- The build up to this long awaited album makes the release of THE RED SHOES a major event which will be reflected in the marketing and promotion to support the launch campaign:
 - Prerelease instore display
 - National flyposting
 - London Billboard - supersite
 - Massive window display and instore packages
- Press advertising in music weeklies and monthlies, national dailies, women's magazines
 - Front cover editorial coverage
 - KATE BUSH Day on the radio

To sell through THE RED SHOES a second single is planned for November 1st, backed by a further round of press promotion and marketing.

Further to this a TV Advertising Campaign is scheduled to commence from 15th November running up to Christmas.

Order now from EMI telesales on 0926 888 888

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THE ALBUM - CDEM 1047 • TCEM 1047 • EMD 1047

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Independents master science of licensing

The secret of indies' success is moulding catalogues into appealing releases. By Caroline Moss

The most recent BPI figures reveal what record labels and retailers have known for months - that the mid- and low-price music market has emerged as one of the industry's fastest-growing, with budget's share jumping to an unprecedented 14% of total album releases in the UK in the past 12 months.

Not only have the majors acknowledged the extra revenue back catalogue titles can generate - and stepped up their own re-release activities accordingly - but they have proved increasingly responsive to the demands of labels who specialise in licensing for less than full-price compilations and reissues.

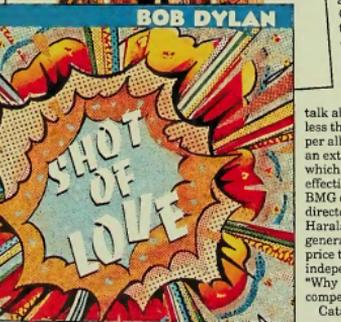
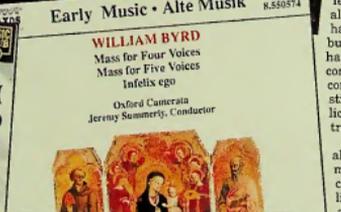
Paul Caldwell, licensing and repertoire manager at PolyGram's new low-price label Spectrum, refers to "the science of licensing." It's something he learned at reissues specialist Telstar but which he believes many majors' executives are only just beginning to understand.

"Majors have rarely looked at the secondary market when signing bands," reckons Caldwell. "Most independent labels, on the other hand, are fully aware of - and in some cases rely upon - the extra income you can get from licensing a one-hit wonder for compilations."

Pickwick is the label with probably the most experience in the licensing field.

"Historically record companies have been unable to apply the kind of priority needed to exploit back catalogue at low prices because they're geared towards chart success," says Melvin Simpson, director of audio product at Pickwick. "This is why majors have not often entered deals with the low-price specialists like ourselves."

But a new trend towards releasing catalogues at low- and mid-price is emerging among the majors. After licensing low-price product exclusively through Pickwick for more than 20 years, PolyGram launched its own Spectrum label with 67 titles in May. The major is confident that it will take a 30% market



share by the end of next year. The strengths of having an in-house operation are already emerging, says Caldwell. "Pickwick may have licensed around 10% of the artists available, but there are certain artists which I have not been able to pick up for the first time," he says.

Melvin Simpson describes the ending of the PolyGram/Pickwick deal as a "two-way agreement". But the divorce is unlikely to cause Pickwick staff too many sleepless nights since the company has just entered an exclusive deal with Warner which gives it access to a whole new range of previously unexploited albums.

Of the remaining majors, Sony and MCA both have

long-running licensing deals with Pickwick, BMG has recently raised the profile of its Ariola Express imprint, aiming to have 200 releases in 15 months time, while the EMI catalogue has always been licensed through its low- and mid-price labels Music For Pleasure and Fama. MFP now has access to Virgin and Chrysalis catalogue, too. But even if Spectrum implements its long-term plan to releasing product owned

by non-PolyGram companies by early next year, there will still be room in the market for those independent budget labels which don't have relationships with the majors. Few deals are exclusive. And even though rights to whole albums by the artists he

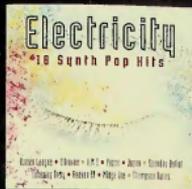
wants may be unavailable to him, Peter Stack, MD of Music Collection International, reports he can still easily license tracks for the low-price Music Club and the mid-price MCI Music labels from majors such as MCA, BMG, PolyGram and Sony.

"Deals with all the majors at either price points are perfectly feasible because although they may have their own budget labels, if you have the right concept for a compilation it is still possible to license individual tracks," he says.

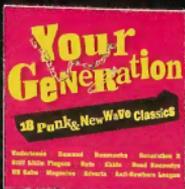
This principle also applies to the majors when it comes to inter-licensing, although Paul Caldwell says he tries to steer clear of other majors for multi-artist compilations.

"Many majors are reluctant to talk about anything less than three tracks per album and charge an extortionate royalty which is not cost-effective," he says. And BMG commercial director Chris Haralambos doesn't generally license at low-price to any but independent specialists. "Why fuel the competition?" he asks.

Catalogues can of course also be built by acquiring rights from overseas. Spectrum uses Celebrity Licensing, a catalogue broking company which represents many small independents controlling classic Fifties and Sixties copyrights but lacking the clout to make international licensing deals themselves.



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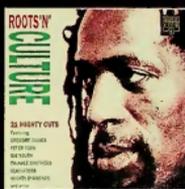
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Eshara, Saqi and many more.
MC CD/TC 121



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18 Film Soundtrack Masterpieces
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and Babette's Feast
MC CD/TC 127



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recordings, featuring Gregory Isaacs,
Peter Tosh, Big Youth and many more.
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But although there is plenty of access to repertoire, it pays to be creative, digging deeper into repertoire sources to come up with a unique concept.

This has become especially important as more and more budget compilations flood the market, often with little to tell them apart. Retailers don't have unlimited space and there has to be a distinct advantage in stocking one compilation over another. MCI owes much of its recent success in the cut-price field to some particularly imaginative programming. Its low-price Music Club catalogue now includes compilations of Cajun, bhanga and gospel music, not to mention Gregorian chants, international film soundtracks and a Curtis Mayfield compilation licensed from the R'n'B legend's own Curtom label. MCI has also secured the rights for the original Sky albums which had reverted back to the band, some of which will soon be available for the first time on CD.

"You have to be very active, and constantly keep your finger on the pulse," says Stack. "You have to keep working on your wish list. Some will fall by the wayside but if you persevere you normally get most of what you want."

The cost of licensing tracks covers a broad scale. Pickwick's Melvin Simpson says that royalties can vary



Pavarotti
Includes "Nessun Dorma" and arias from *La Traviata, Otello* and *F. Kater d'amore*



from 10% to 24% per track and advances from nothing to £50,000-plus on licensing deals which will typically span between three and five years, with a six-month sell-off period.

"There is no rate card for product as there are different considerations with every request that comes in," says Mick Carpenter, manager of

special marketing at Sony. "You just have to recognise and try to protect the product's areas of value, which makes it difficult to isolate the criteria which decide whether you're prepared to consider licensing a track at less than full-price

THE PRIME OF DENNIS BROWN



in the first place."

Generally, companies will license individual tracks cleared for that price point if they approve of the album concept and there is no clash of interest. "The only time I would expect problems would be if the request was for a concept similar to one we were working on at the time," says EMI marketing and repertoire manager Peter O'Conn.

Albums can be reissued at mid- or low-price only once they have passed from the full or mid-price range respectively. "If we put out a re-released album at low-price

we've basically ended its career at any other price point," says Paul Caldwell.

Of course, there are those artists who are unavailable at any price, and their

identity tends to be obvious to everybody. "We would not go to Warners and ask them for a Prince or a Madonna track as we know we'd be laughed out the door," says Melvin Simpson. Similarly, one of Sony's most requested tracks is Chicago's *If You Leave Me Now*, but the major is contractually prevented from leasing the track for compilations.

However further legal problems can often dog classic catalogues, such as Charly Records' legal clash with MCA over Chess and Tring International's disputes with Island, Phonogram, EMI and MCA. And the budget reissue arena is expected to become even more of a legal and logistical minefield in the immediate future as more titles fall into the public domain following the expiry of the 50-year copyright on recordings.

But one thing is for certain, mid- and low-price labels are no longer the industry's poor relations. And now that they've built up the sector's credibility, demand for quality product at cut prices is not going to fade away.

THE LEADERS IN LOW-COST MUSIC

BUDGET ALBUMS MARKET SHARE

1	EMI
2	Pickwick
3	Music Collection
4	Castle Communication
5	Tring International
6	PolyGram
7	Naxos
8	Conifer
9	Charly
10	BMG
11	Prism Leisure
12	Virgin
13	Sony Music
14	Deja Vu
15	Avid
16	Da
17	Telstar
18	Lydian
19	Mainline
20	Abbey Home Entertainment
21	Hermanex
21	Mentom

MID PRICE ALBUMS SHARE

20.6%	1	PolyGram	27.6%
18.5%	2	EMI	17.2%
7.4%	3	Sony Music	13.3%
7.3%	4	Warner Music	9.1%
6.0%	5	BMG	5.9%
5.0%	6	Virgin	5.1%
4.8%	7	Pickwick	2.6%
3.5%	8	MCA	2.3%
3.0%	8	Castle Communication	2.3%
2.2%	10	Connoisseur Collection	1.2%
1.8%	11	Tring International	0.8%
1.8%	11	Conifer	0.8%
1.7%	13	Music Collection	0.6%
1.4%	13	BBC (including BBC Publications)	0.6%
1.1%	13	Kaz	0.6%
1.1%	13	Telstar	0.6%
1.1%	17	Horatio Nelson	0.4%
0.7%	17	Ritz	0.4%
0.7%	19	WH Smith	0.3%
0.5%	19	Dischord	0.3%
0.4%	21	Wiiiija	0.2%
0.4%	21	Greensleeves	0.2%

Growing ranges rack up steady sales for retailers

Competition hots up as expanding budget labels jostle for retail space. By Valerie Potter

Variety is the name of the game for labels operating in the mid/low price market.

Now that outlets for product include supermarkets and garage outlets as well as high street record retailers, companies must offer a correspondingly wide range of material, ranging from Pavarotti to karaoke, if they are to attract the broadest possible customer base.

While major record companies balance investment in loss-making titles against the massive revenues generated by star artists, for mid- and low-price labels a lower level of steady sales across the whole range is the order of the day.

"We don't sell 100,000 of one title," says Peter O'Caín, pop repertoire marketing manager for Music For Pleasure. "We sell 10,000 of 10 titles, and that's the nature of the beast. If we concentrated on one end of the market, we'd soon be out of business."

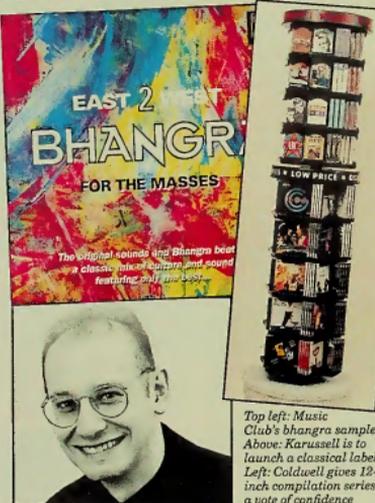
In terms of targeting outlets, labels agree that, while mainstream pop music sells well across the board, it's important that lower-priced product appeals to individual stores' customers. In this way, traditional MOR artists like Shirley Bassey and Howard Keel sell well in Woolworths, while contemporary pop acts do better business in Our Price or Virgin.

In non-traditional outlets, Tring International's Michael Infante believes consumers are likely to be older C1 or C2 types looking for music to play on cassette in their cars or CDs for listening to at home.

However, these broad guidelines may soon be breached as retailers focus on the ever-widening range of product available from the low-price labels.

At WH Smith, Hugh Taylor, product manager for music and accessories, notes that easy-listening product has traditionally performed best at the chain. But the company is now concentrating more on pop in an attempt to attract younger customers.

At Smith's Great Value Music promotion, 40% of the range is taken up by product from Music For Pleasure, Pickwick and PolyGram's new



Top left: Music Club's bhangra sampler Above: Karussell is to launch a classical label Left: Coldwell gives 12-inch compilation series a vote of confidence

budget label Karussell. The remaining portion comprises former full-price overstocks or one-offs from specialist companies like Charly.

In Smith's experience, its customers are often interested in purchasing a low-price compilation as a taster for a musical genre they have not previously experienced. This trend is confirmed by MCI's head of product development and marketing, Danny Keene. He notes that the store was responsible for a large proportion of the 15,000-20,000 sales of Music Club titles *Café De Paris* (a sampler of French accordion music) and *Tango Argentina*.

As the quality of lower price product improves and it receives greater prominence in record stores, many retailers observe an increase in customers who purchase not on impulse, but by habit from the budget racks.

"More and more customers come in and ask if you have a budget section," says Andy Lewin, senior manager, London, for Tower Records and manager of their

Piccadilly store. "These customers are becoming more important. For example, we sell 2,000-3,000 Tring boxed sets a month, which is an incredible amount of product, considering we devote about 10 feet of racking space to it. And that's just one label."

Virgin Retail has similar experiences of the habitual budget buyer. About four metres of space is given over to budget product in high traffic areas of most Virgin stores. Although this has been racked out with CDs costing £5 or less, the chain is now experimenting with new lines costing around £5.99.

All retailers remark on the increased popularity of classical music in the mid/low price market, no doubt boosted by the broad-based appeal of artists like Pavarotti and Nigel Kennedy.

Furthermore, low-price CDs offer an inexpensive way to start a collection. In fact, Chris Elvery, John Menzies' senior buyer of music, says that, apart from heavily promoted product, mid-price easily outsells its full price

classical counterpart.

The UK's budget classical market is dominated by Naxos, which is now responsible for almost a third of all sales. The label has progressed steadily from a sales base in specialist stores to a broader range of outlets. During a recent promotion at Tower in Piccadilly, 8,000 units were sold in four weeks.

The company's success is based on its reputation for high quality, value for money recordings. Apart from its own releases, Naxos also supplies the product for Virgin's Lydon label and for Dillons Classics, the bookstore chain's own budget label.

But this autumn, Naxos's supremacy will be strongly challenged by Karussell's Belart label which launches this month.

Drawing from the Decca, Deutsche Gramophon and Philips back catalogues, its initial 60 titles will feature easily recognisable repertoire, targeted at the Classic FM audience. Belart's debut titles include *The Planets*, *Enigma Variations* and *Eine Kleine Nachtmusik*, and features artists such as Joan Sutherland, Jose Carreras and Plácido Domingo.

Also in the popular classical vein, BMG is planning a series of compilations, featuring the 'greatest hits' of composers ranging from Bach to Gershwin.

As they prepare for their autumn releases, the companies are squaring up to each other, and not just in the classical field. All the budget labels are seeking to introduce new packaging concepts and add to existing series to increase their shares of what has developed into a highly competitive marketplace.

Among new titles to be added to Pickwick's Shows Collection, for example, will be Joseph And The Technicolor Dreamcoat and *Phantom Of The Opera/Aspects Of Love*. It is expected that both titles will match the sales of previous Lloyd-Webber releases, which are now approaching silver disc status. But the new titles will now be competing directly with a Music For Pleasure release—*Classic Andrew Lloyd-Webber*

—a new recording of his best-known compositions.

Among other autumn MFP titles are *More Rock 'n' Roll Love Songs*—a follow-up to the 30,000-unit seller released 18 months ago—and the CD version of *Rock 'n' Roll Party Sing-A-Long*, which has exceeded sales of 35,000 units since it was first released in November 1988 on cassette.

Aimed at the Christmas party market, both will be vying for attention with releases like *Prism Leisure's* 76-minute *Party Megamix*—125 chart hits by the likes of Abba and Jive Bunny—and the new 12 X 12 series on Karussell's Spectrum label. These comprise a dozen full-length 12-inch remixes of classic singles which licensing and repertoire manager Paul Coldwell predicts will become "the New series for low-price".

Long future and prospective jazz fans alike will relish Sony's mid-price reissue of 12 Miles Davis albums, seven of which have not previously been available on CD. And Music Club is hoping that its Mahalia Jackson release, *Queen Of Gospel*, will emulate Billie Holiday: The Essential Recordings, one of the year's best-selling titles.

The Watford-based label also hopes to break new ground with the *East 2 West Bhangra For The Masses* compilation which should further enhance its reputation for eclectic musical genres.

"Otherwise the autumn will see a clutch of classic albums reissued at mid-price for the first time. These include Simon and Garfunkel's *Bridge Over Troubled Water* and Bob Dylan's *Blood On The Tracks* (Sony Nice Price), Genesis' debut, *From Genesis to Revelation* (MCI), Miami Sound Machine's *Eyes Of Innocence* and Barbra Streisand's *Stoney End* (Pickwick), *The Beach Boys' Pet Sounds* and Talking Heads' *Stop Making Sense* (MFP Fame), 999's 999 (Castle) and Eurythmics' *Revenge* (BMG).

With such a varied choice on offer, the rest of the year could well turn into a budget bonanza for retailers and labels alike.

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1. [Artist] [Title]
2. [Artist] [Title]
3. [Artist] [Title]

TOP 20 SINGLES

TITLE	Artist	Cof. Number	Label	A	B	C	D
1	I WILL ALWAYS LOVE YOU	7021	02067	1	1	1	1
2	HEAL THE WORLD	85440	8140	1	1	1	1
3	WOUND UP (12) YES!	8240	8240	2	4	2	2

TOP 20 ARTIST ALBUMS

TITLE	Artist	Cof. Number	Label	A	B	C	D
1	GREATEST HITS 48-92	018	2429	1	1	1	1

FUTURE HITS

TITLE	Artist	Cof. Number	Label	A	B	C	D
1	MICHAEL BOLTON (Off Away) (Columbia)						
2	BRIS LAKE I Believe in Father Christmas (Atlantic)						
3	BAPHAUNOY/OTM MAZZELE Love Me The Right Way						

CHART FACTS

Chart	Week	Debut	Year	Entry
1	1992	371		
2	1991	371		
3	1990	371		

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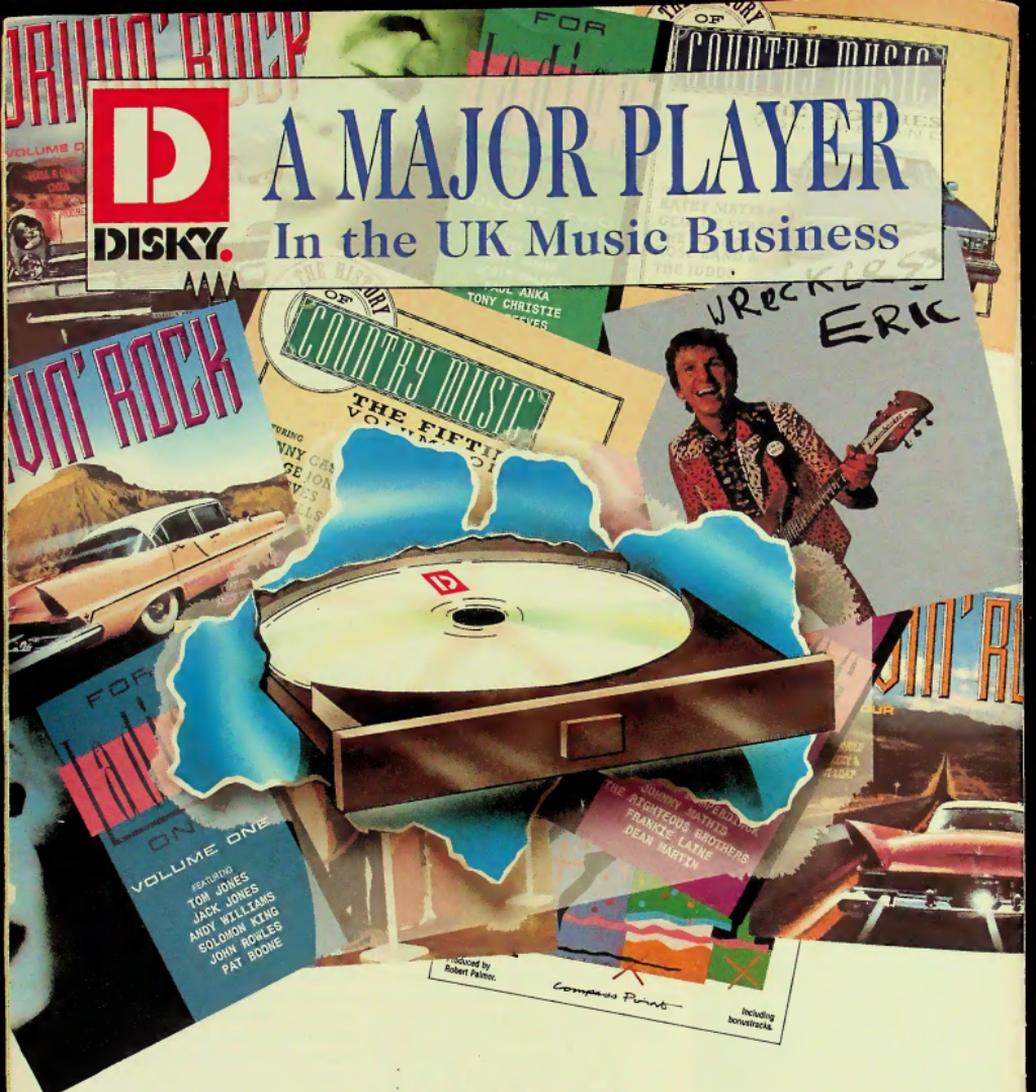
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