



musicweek

For Everyone in the Business of Music

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TOTP: time for change

New Top Of The Pops supremo David Liddiment faces growing pressure from the record industry for a complete overhaul of the show as he starts his new job today (Monday).

Demands are mounting for a revamp of the UK's most important pop show in anticipation of the appointment of a new producer.

While urging that the programme retains its chart-based format, leading industry figures are calling for changes such as moving it to a new slot, broadcasting the show twice a week and

abandoning live vocals.

Liddiment is expected to oversee the overhaul of the 36-year-old programme hinted at by BBC1 controller Alan Yentob two months ago. One of his first tasks will be to announce a replacement for producer Stan Appel, who is due to leave next month.

Former producer Michael Hurli, who admits he wants to produce the show again, says TOTP must move to a new slot in order to increase its audience above the current 6m level.

RCA head of promotions Nick

Godwin suggests the show should be repeated on a Friday night and he questions the need for a presenter throughout the show.

Most pluggers polled by *Music Week* also suggest scrapping live vocals since the public expects to hear the same as what is on a record. Sharp End director Robert Lemon says, "TOTP is a visual programme, not an audio programme and in some cases it doesn't do the artists any good to sing live."

Appel, who has not set a date for his departure, stresses the show must

remain "fair to the industry" and must not desert the singles chart.

"TOTP is a chart-oriented programme and one should be fair to that. If a record goes in at number seven it should be played because that is what the public is buying," he says.

Keith Macmillan, executive producer of the ITV Chart Show, says, "TOTP must get back to exciting its audience in the way it did in the Sixties. It must move away from the impression it gives that it is live and has been put together in one day."

THIS WEEK

5 Rattle rattled
Conductor and ex-Minister issue dire warnings



20 Party time
Take That's new album is Market Preview choice

26 Singles Chart
CIN's official UK Top 75 in full



34 Pro Audio
Studios rise to challenge of home recording



9 77289 5401



Veteran One FM DJ Alan "Fruitt" Freeman is to host London indie rock station XFM's alternative chart show when the station returns to the air for a month on November 27. Unsuccessful in its application for a London-wide licence six weeks ago, XFM hopes to win a permit when the next series are awarded in the spring. Freeman retires from One FM at the end of the month, but will host a 50-part weekly series, *The Story Of Pop*, next year.

Collins set for new deal

Phil Collins is understood to be in the final stages of negotiating a multi-million pound deal with Warner Music International.

The agreement would start once the Genesis star has released his fifth solo album, *Both Sides*, which is due out on November 8.

Collins, who has to date sold 35m solo albums, has deals with Atlantic in the US, Virgin in the UK and Ireland and Warner Music in other territories. The contracts do

not expire at the same time, but an announcement is expected early in the New Year regarding the artist's future with Virgin.

Collins' manager Tony Smith, of Hit & Run Music, will only say that Collins will remain a Virgin artist for the foreseeable future, while Warner Music marketing manager Reiner Focke declines to discuss Collins' future. Virgin would not confirm that Collins' contract is up for renewal.

U2 enter format fray for Christmas top slot

U2 are to play the format game in a bid for the Christmas number one spot with a multi-track release that will include Stay and Benn's duet of I've Got You Under My Skin with Frank Sinatra.

The single, due to be released in the last week of November, will feature other tracks from Zoopros including the dance remix of Lemon, which failed to gain much UK radio airplay because it was not commercially available.

"It seems this is the only way UK record companies know how to market records," says U2 manager Paul McGuinness. "We will play the format game with a lot of ammunition."

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Michael camp optimistic for New York court victory

George Michael's supporters are hoping for success in the New York courts on Friday in order to boost his UK legal battle against Sony Music, which launches in the High Court today.

On Friday, a New York judge will decide whether to uphold Sony's objection to Michael's application to see documents relating to himself and

other Sony artists' contracts in the US. The record company deflected the initial demand in September.

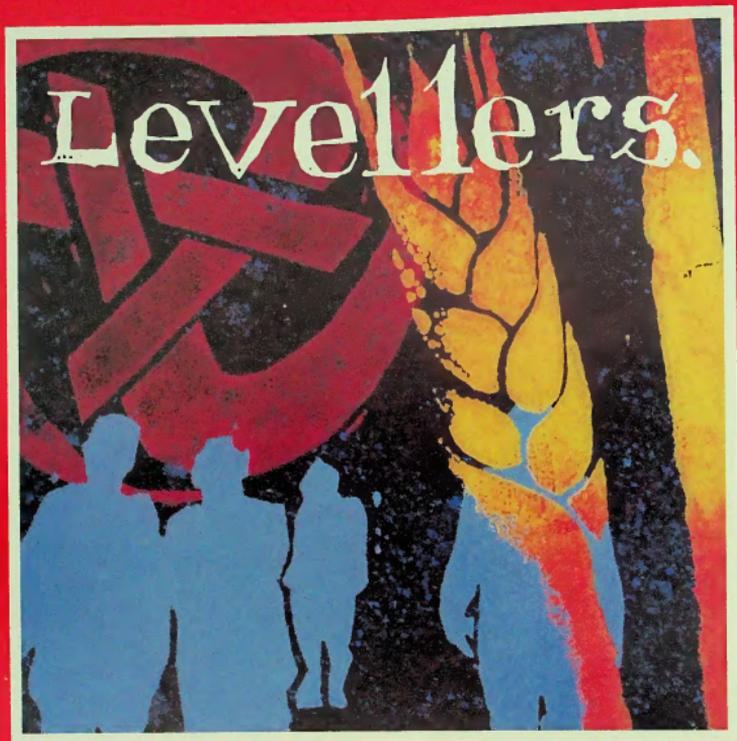
If the judge grants permission, Michael could be armed with extra evidence when he takes the witness stand in the High Court next Monday.

Sony would almost certainly appeal against such a ruling, however, delay-

ing the arrival of any such information until several weeks into the UK trial.

Michael's lawyer, Cyril Glasser, is understood to be attempting to reach a compromise with Sony before Friday's hearing, enabling the singer to see copyright and royalty documents relating to himself in the States, but not details of other artists' contracts.

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some territories are still open to be licensed

Deutsche Grammophon's album of Grieg songs won the record of the year award at the 1993 Gramophone Awards. Pictured are soprano Anne Sofie von Otter, who starred on the recording, and former government minister David Mellor. Edward Greenfield, a Gramophone reviewer since 1960, and music critic for *The Guardian* for more than 40 years until his retirement last summer, was an award for special achievement.



Classics desperate says fearful Rattle

Conductor Simon Rattle and former heritage minister David Mellor used the platform of the *Gramophone Awards* ceremony last week to issue dire warnings about the future of the classical music industry, writes *Phil Somerich*.

Accepting the artist of the year award, Rattle said that, as the father of two young children, he is deeply worried about the future of the arts in Britain.

"The era of public subsidy for the arts is coming to an end, and there are no tax incentives to support the next generation," he said. "This is a desperate time for the arts."

Rattle praised the record industry for helping to keep modern music alive, but warned that the lack of state subsidies for the arts was causing "a slide towards mediocrity," and blocking the

emergence of the musicians of tomorrow.

"What has been built up over the last 30 years is slowly being dismantled, but it is something too precious to lose," he said. "We need to remind the government that the music industry is not only a financial success story, but something intrinsically good."

Mellor launched a savage attack on the "crude and insensitive" National Heritage select committee investigation into CD pricing.

Describing the House of Commons hearings as having "all the appearances of a kangaroo court," he said: "I don't think it was appropriate for Parliament, or an appropriate response to an industry which has delivered what so many consumers want."

Mellor also expressed his hope that the Monopolies and Mergers Com-

mission will conclude the record industry is justified in its pricing policies by successfully delivering a wide choice to music buyers.

He pointed out that EMI has invested \$2.5 million over 15 years in recording works featuring Rattle, and is only now beginning to see a return.

Despite Rattle and Mellor's supportive comments for the music industry, Sir John Tooley, former director general of the Royal Opera House, who presented the opera awards, criticised record companies for producing "colossal" amounts of product.

Pointing out that records are no substitute for live performance, he said dwindling public subsidies and deteriorating public transport are all contributing factors in the current decline of audiences at opera houses and concert halls.

Music piracy leaps again

Worldwide sales of pirate recordings soared last year, according to figures released by the International Federation of the Phonographic Industry.

The record company trade body estimates that sales of unauthorised recordings in the 61 countries covered by its 1992 survey totalled 680m cassettes and 38m CDs.

Their combined retail value of \$2.1bn is an increase of just under 50% on the figure for 1991, when pirate cassette and CD sales totalled 470m and 23m units respectively.

The UK was not among the ten worst offenders in the international piracy rankings, but British artists are being affected by alarming levels of piracy in countries such as Poland and Thailand, where more than 90% of total international sales are of unauthorised recordings.

UK sales of pirate recordings are estimated to have amounted to \$28.5m last year, accounting for 3% of total sales.

The territory with the highest total of pirate sales was the US, with \$463.4m, followed by China (\$330m) and Mexico (\$260m).

Tokens and inlay cards dominate Bard debates

Around 70 retailers attended two lively Bard roadshows in Manchester and Birmingham last week.

The response was a significant improvement on the first event held in Edinburgh two weeks ago, when only nine retailers turned up.

Some 15 non-members attended last week's latest of five sessions aimed at increasing Bard's membership and improving links with existing members. Retailers in Manchester attacked EMI's decision to abandon record tokens just before Christmas, and criticised the

high cost of credit card transactions.

In Birmingham, retailers said record companies were failing to replace all the inlay cards they claimed were available, but they should replace free of charge any cases that arrive broken.

The remaining two roadshows take place this week in London on Tuesday at the Cophorne Tara Hotel and in Cardiff on Thursday at the West House Hotel. Bard deputy chairman Richard Wootton says the association is meeting EMI this week to discuss taking over the token scheme.

CIN seals new chart deal

Chart contractor CIN and new compiler Millward Brown have completed the final paperwork, clearing the way for the official launch of the new chart contract next February.

CIN plans to issue a letter to all chart panellists over the next week, providing full details of the handover from current compiler Gallup to Millward Brown.

This will be the latest stage in a process designed to step up the flow of information to the industry about CIN's chart service.

Millward Brown will itself collect new release data from record companies from next Monday, October 18, in order to start producing test charts before taking over the chart contract.

NEWSFILE

MGM Cinemas recruit Sommers

Former Woolworths marketing director and Bard co-founder Mike Sommers is joining MGM Cinemas as managing director next month. He is currently marketing and premises director at TSB, which he joined in 1991 from Woolworths.

Bush holds up Shoes

EMI has delayed the release of Kate Bush's album *The Red Shoes*, originally due out last Monday, until November 1. Bush is understood to have pressed for the album to be postponed to coincide with its US release date through Columbia.

Dome arrivals

Dome Records has promoted Callie Mather to the post of general manager and recruited Graeme Beattie, formerly of West Lothian College, to work alongside Marco Sher in its A&R team. The label releases Lulu's solo single *How About Us* next on November 8, and plans to issue the debut album by rising soul singer Sinclair early next year.

More Philips departures

Paula Morris has resigned as Philips Classics press officer a year after joining from Virgin Classics. Her departure comes just a week after PolyGram appointed new press officers at Decca and Deutsche Grammophon and two weeks after DG marketing manager Chris Evans also left the company.

Basca honours

DJ John Peel, singer Elaine Paige, jazz singer Marion Montgomery and recording engineer Geoffrey Emerick, were among the recipients of Basca's Gold Badges of Merit presented by MCRS chief executive Frans de Wit at an awards ceremony last week.

HMV dominate video awards

HMV scooped three categories at the 1993 British Videogram Association Awards. For the third year running, the chain was voted Multiple Retailer of the Year (Sell through), while *The Videozone* in Oxford Circus was voted store of the year and its manager, Pat Wright, was named store person of the year. Adrians won the independent retailer of the year award for the fifth consecutive year and Terry Blood Distribution won sell through wholesaler/distributor of the year.

Penguin's own label release

The Penguin Cafe Orchestra's *Ultra Cale* album, out last week, is the first release on the orchestra's own newly-formed Zopi label. Set up by orchestra leader Simon Julian and distributed by PolyGram, the label's general manager is Alec Byrn, formerly head of marketing at PCO's previous label EG.

Rogers sets up own shop

Roland Rogers has left TKO Publishing after four-and-a-half years to concentrate on his own company, Jester Song, as well as taking on consultancy work for a number of companies (including TKO). A former general manager of Dick James Music, Rogers is also completing a guide to the music industry.

Tasmin Archer honoured

Tasmin Archer is one of 500 women selected to attend the 1993 Women Of The Year Lunch, a celebration of women's achievements over a broad spectrum of activities. Archer's success as an artist, and support for the charity ChildLine, ensured her place at the event, to be held on October 25 at London's Savoy Hotel.

Zoemering by satellite

PolyGram Television International has acquired the satellite television rights to U2's Sydney concert, the highlight of the band's forthcoming Zoemering tour, at the Sydney Football Ground on November 27. The TV special, to be directed by David Mallet, will be beamed direct to satellite for live distribution around the world.

Retailers conference

The annual conference of the Music Retailers' Association takes place on October 13 at the Regents Park Marriott Hotel in London. The daily tariff per delegate is £75 plus VAT and booking forms are available from the MRA on 081-994 7592.

COMMENT

No more new waves any more

The *LA Times* is not the usual reading matter of the UK music industry, but the paper's analysis of the supposed woes afflicting the business was devoured in record company boardrooms last week.

Headlined "House of the Setting Sun" the lengthy piece purported to trace the "decline of an empire which once produced the top-selling acts in all of rock". The sad thing was the willingness with which many in the UK are prepared to swallow this dire diagnosis. None of its theses were new. This feature might well have been written a year ago.

In fact, if the truth be told, it would have been better, written a year ago. For as *Music Week* has been pointing out consistently throughout 1993, although it would be rash to state that the tide has yet fully turned on the huge wave of US rock acts that have broken over the past couple of years, it is certainly turning.

The mistake is to argue that a British new wave will come exactly as it has done in the past, neatly packaged and labelled in an identifiable style. The reality is that the world we live in is no longer as homogeneous as it was, and so the idea that - simultaneously all over the country - lots of groups will emerge, all with broadly the same agenda (as in punk) is increasingly outdated.

The "failures" of the UK to produce a new wave may well be less an evidence of the UK declining as a talent source and more the fact that the era of "waves" has long gone.

Slowly but surely over the past year we have seen the emergence of a whole series of different styles of act with the potential to go all the way, from Dinah Carroll to Take That to Suede to PJ Harvey to M People to Radiohead to Therapy?

True, it is early days. Any upturn is certainly in its early stages.

But despite what the Jeremiahs of the *LA Times* may say, an upturn there certainly is.

WEBBO

EMI sleeps tonight

EMI Record Tokens - in existence since 1992 - is to close. Why? Basically because the multiple retailers' preference for their own-brand tokens has made the operation uneconomic for EMI.

Now, while EMI could be criticised for the abrupt way in which it dealt with the closure in not consulting and/or informing Bard beforehand, it is EMI's business to do with as it wishes. If tokens are unprofitable now, then that is also up to EMI.

Most of the criticism has come from the independents who are sorely under-represented in Bard and stand to lose most by the closure. Are they Bard members though? - I doubt it on a statistical basis alone.

Now I'm not saying that if all the indie in the country belonged to Bard then that would have stopped the closure, but it couldn't have done any harm and perhaps would have helped to persuade the multiples of the error in their divisive ways.

As I've said before, we need strong industry organisations. Non-members reap the rewards of Bard's efforts (such as finally solving the infamy card problem) without coughing up the £50 per year subscription.

It seems a small price to pay to have their voice heard and acted upon. Bard is now talking to EMI about the problem and it may be that something can be saved. If I were Bard, however, I would make sure that non-members pay more for any new service than members.

As usual in this industry it seems the only way to get action is to threaten people's bank balances. Very sad.

The loss to the industry in sales promotion terms alone is enormous. Sure the chains can give away their own branded tokens as incentives but it will not be the same to the public buying tokens this Xmas.

Will they buy them with the uncertainty of the recipient having a branch near them? I doubt it. Thank you EMI for 61 years of service. On past evidence I doubt if anyone will replace you.

Jon Webster's column is a personal view

NEWS

BMG snaps up mailshot boss

Direct marketing supremo Tom Curran has left Probe Media, the company he formed four years ago, to join BMG as head of marketing services.

BMG chairman John Preston has recruited Curran to boost the data and marketing departments of the group's two main labels, RCA and Arista.

The appointment is a significant coup for BMG because as managing director of Probe Media, Curran has helped develop databases for at least six record companies.

Probe was responsible for creating

the 160,000-strong Take That mailing list for RCA.

Curran says consumers stand to benefit most from record companies' increasing use of direct marketing techniques.

"I would hope that many more consumers can be exposed to the wide variety of music that record companies have to offer them," he says.

Probe Media client manager Richard Grafon says the company will continue business as usual despite Curran's departure.

ITV backs music with albums not

New album releases are to receive national TV exposure in a late-night weekly music video series due to debut on the ITV network from January.

Produced by Capricorn Programmes, the company behind *Movies*, *Games & Videos* and *America's Top 10*, The Album Show will be targeted at 16-30-year-olds with promos featuring artists from the Top 75 albums chart with special emphasis placed on the compilation charts.

Although broadcast times will vary from region to region, the programme is likely to go out in a midweek slot between 11pm and 5am.

Carlton is already committed to repeat each episode of the 60-minute programme later in the same week, and

other regions are expected to follow its example.

Stephen Lovell, executive producer of The Album Show, says VPI payments are currently being negotiated.

Despite commissioning The Album Show, the ITV companies have stonewalled another project promoted much-needed exposure for album acts.

Production company Back To Mono approached 15 broadcasters, including ITV companies, Channel 4 and the BBC, with a pilot for *The Depot*, a live music series hosted by former *OH Grey Whistle Test* presenter DJ Bob Harris. But only LWT and Central have expressed any interest in commissioning the programme, and then only to broadcast it locally.

Kiss ads push music policy

London dance station Kiss 100 FM says it is mounting a TV, cinema and regional press campaign worth £750,000 to promote its "more music less talk" policy.

A two-minute promotional film capturing the strap line "Get 100% out of life... into Kiss 100 FM", produced by Tony Kaye Films, debuted during last week's ITV Chart Show.

Featuring Arsenal striker Ian Wright and Kiss presenter Justin B, the ad will run in selected music programmes throughout October and in cinemas showing *The Fugitive* and *Young Americans*.

The station, which has a 9% audience reach in the capital, says the film supplements the station's press campaign which will continue into early next year.

"The response was not as fruitful as we had expected," admits BTM director Colin Anderson. "TV companies are worrying too much about pounds, shillings and pence and not about music."

Record companies have also criticised the lukewarm response to the pilot, which featured performances and interviews with acts including Robert Plant, Tim Finn, Shawn Colvin and Midnight Oil.

Samantha Wright, head of promotions for Polydor, whose act Little Angels appear in the pilot, says: "We need as many different types of music on TV as possible. The Depot would be another alternative to younger programmes such as *Live And Kicking* and *Top Of The Pops*."

Industry hails MW Directory

More than half of UK music industry executives use the *Music Week Directory* at least once a week, according to a new independent survey.

As the deadline for entries in next year's Directory passes last week, the survey of 2,500 Directory owners, by independent consultancy Vital Statistics, showed 53% of respondents use the resource at least once a week.

A huge 97% considered the Directory to be accurate, 64% said it was up-to-date, while 98% said it was comprehensive.

Over half of all respondents had bought a product or service they had seen listed or advertised in the Directory.

The *Music Week Directory* is published each January, and is sent free to every current subscriber to *Music Week*.



Tug Records has set up a hefty promotional package for Right Said Fred's next album *Sex And Travel*, with a two-week TV campaign from release day, November 1. In-store material includes balloons reflecting the cover artwork. The first single, *Bumped*, is out today (Monday).

Labels strike deal on promos copies

The system for administering mechanical royalties payable on promotional copies of singles and albums has been simplified under a renegotiated agreement between the BPI and MCPS.

Record companies can now opt to produce a limited number of promos without having to pay royalties under a system similar to that which existed before the 1992 Copyright Tribunal ruling.

The tribunal allowed labels to produce unlimited promotional copies, but they had to imprint each item as such on both the carrier and cover.

The free albums and singles also had to be declared on the manufacturers' statement of shipments by catalogue number and format, and information about the recipient had to be kept for two years.

Now, however, those companies which pay quarterly mechanical royalty based on shipments will be allowed 3,000 singles of each title across all formats and a total of 1,600 albums.

Smaller record labels which pay royalties on all copies pressed under the AF2 scheme will be allowed up to 400 promo units of singles on each format

and 250 copies of albums.

MCPS chief executive Frans de Wit says that the system introduced at the Copyright Tribunal was difficult both for MCPS to monitor and for record companies to comply with.

"This has been a practical and pragmatic solution to difficulties both sides were facing," adds MCPS commercial operations controller Graham Churchill. "It will still be necessary for record companies to sticker and emboss [titles], but we're relaxing the obligation for them to do this at the time of manufacture."

West End star set for Eurovision

The BBC has returned to the stage for inspiration for next year's UK Eurovision Song Contest representative, selecting Les Misérables star Frances Ruffelle.

Ruffelle's musical background has more in common with 1992 runner-up Michael Ball, with whom she appeared in the West End musical, than pop singer Sonia, who came second in this year's contest.

Ruffelle was selected by the BBC with the Music Publishers' Association and songwriters body Basca.

"We had an open mind," says Kevin Bishop, producer of the BBC's Eurovision coverage. "We didn't know whether we wanted a male or female pop or stage singer. We just wanted the right person."

Songwriters are now being invited to submit entries for this year's Song For Europe. The MPA and Basca will whittle down the songs to a shortlist of 24, from which the final eight will be selected on January 8. The programme will be broadcast four weeks before Eurovision, which is to be held in Dublin on April 30.



UK Eurovision hopeful Frances Ruffelle appeared in Starlight Express before she landed the role of Eponine in Les Misérables in London and subsequently on Broadway, where she won a Tony Award. She is currently developing her career as a singer/songwriter and is in talks with several record companies with a view to securing a recording contract.

▶▶▶▶ EMI'S UNIVERSAL CLASSICS IS PICK OF THE WEEK - P21 ▶▶▶▶

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Valentine out in Phonogram rejig

Fontana head of press Linda Valentine has left Phonogram following a reorganisation of the company's press division. Kas Mercer, formerly head of Vertigo press, will now oversee press activity for all the company's labels. The move comes exactly a year after Phonogram divided its press and marketing functions into two separate divisions under the Fontana and Vertigo imprints. Managing director David Cliphsham says that while artists have received an increased focus, the company has lost out in "corporate media impact".

BPI sets up anti-piracy hotline

The BPI has installed a direct telephone line to its Anti-Piracy Unit in an attempt to bolster its campaign against pirate CDs and cassettes. The organisation is sending stickers to retailers and says anyone with information about bootlegs should call the hotline on: 071-437 1493.

ILR licence awards decision nears

The Radio Authority is expected to award the latest round of re-advertised ILR licences - including the Isle of Wight, Tendring and Stirling & Falkirk - within the next three months. The authority is currently advertising two licences for the Birmingham area (AM and FM), one for Coventry (FM) and one for Sunderland (FM). The deadline for applications is January 11 1994.

Press Counsel moves

Press and PR company Press Counsel has moved to 127a Notting Hill Gate, London W11 3LB. Tel: 071-792 9400. Fax: 071-792 4755.

DG appoints new PR

Lucy Maxwell Stewart, former assistant to conductor John Eliot Gardiner, is entering the record industry to become press officer at Deutsche Grammophon.

Nintendo picks Irish distributor

Pinnacle Software has appointed Cabcon as exclusive distributor of its Nintendo product range in the Republic of Ireland. The deal kicked off with the shipment of Asterix on SNES. Existing Irish accounts with Pinnacle are being notified of the switch, while new accounts should contact Brian or Scott McAlister at Cabcon. Tel: 010 353 1280 7653. Fax: 010 353 1280 2029.

Atlantic 252 to join AIRC

Atlantic 252 is expected to join the Association of Independent Radio Companies in the new year. AIRC director Brian West says the association must alter its constitution before the Irish station can join since only broadcasters licensed by the Radio Authority or the Isle of Man government are eligible. The AIRC is expected to adapt its rules at its agm in January.

Collins adds three to the Sixteen

Classical group the Sixteen has extended its existing deal with Collins Classics for three years from January 1995 to include at least five recordings a year. The vocal and instrumental group has also signed a sponsorship deal with hi-fi hardware manufacturer Daed for three recordings of Bach for release on Collins.

The following information, compiled by ERA on Wednesday, is based on contributions from Andy's (Preston), Beggars Banquet (London), HMV (Brighton), Mark One (Berkshire), Our Price (Watford), Penny Lane (Liverpool), Tower (Glasgow) & Records (Ayr), Virgin (Norwich). If you would like to contribute to Frontline call Diane Lewis on: 071-628 3635 ext. 3504.

New Releases

A North-South divide seems to have developed over this week's new album releases, with M People selling strongest in London and the South-east, while both Teenage Fan Club and the Wonder Stuff are selling strongly elsewhere. Manic Street Preachers are still popular here as the country's long-term best sellers. Again, the 100% Dance Volume 2 is one of the top selling compilations along with the recently issued Now! 1993. No surprises on the top seven-inch single - Take That, with Prince some way behind, and nearly 50% of the retailers surveyed reporting X-Press 2's Say What as their biggest 12-inch single. No music video stands out, but Sister Act, Basic Instinct, Dr Who and Derek & Clive are all noteworthy sellers.

Pre-release Enquiries

Albums: Take That, Kate Bush, Eternal, Pearl Jam, Lemonheads, D-Ream, Sabres Of Paradise, Gabrielle, Cocteau Twins, Crowded House, Frank Sinatra. Singles: U2, Levellers, Phil Collins, Judy Cheeks, Bjork, Lionrock, Seven Grand Housing Authority, Mukka.

In Store

Key campaigns back the new albums from Teenage Fan Club, the Wonder Stuff, Def Leppard and M People, with window and in-store displays in most stores this week; current releases by the Beatles, Revolving Cocks, Buffalo Tom, Bellini, Carlini, Go West and Energy Rush 5 also feature.

Additional Formats

Take That's second CD single featuring additional live material is by far the best selling additional format. Bon Jovi also continues to perform well along with the remix 12-inch single from One Dove.

Retail Rants

The delay to Kate Bush's Red Shoes album, now scheduled for November 1 to tie in with the release of the eponymous short film accompanying the album and the official American release, has been met with much disdain throughout the retail trade. One independent says he turned away more than 30 customers looking to buy the Kate Bush album last Monday alone.

MULTIPLE CAMPAIGNS

ANDY'S RECORDS: "Blues Month" - £1 off selected releases; co-op Dino compilation TV campaign for "Country Women", with displays in all stores (Anglia only); three selected EMI CDs for £20.

BOOTS: Beauty And The Beast promotion - free children's vouchers to Euro-Disney (until end of October).

HMV: Autumn sale throughout October; album of the week - Take That (with exclusive poster); single of the week - Bjork; video of the week - Alien 3.

JOHN MENZIES: 20 "Best Sellers" back catalogue titles reduced, two CDs for £20 or two tapes for £15 (until 16 October); album of the week - Crowded House, with window displays in 170 shops; new store opening in The Gyle Centre, Edinburgh, on October 11. OUR PRICE: "Def Leppard Visualize Exclusive" - exclusive set of posters with the group's new video; £2 off both the wilderness and standard format Alien 3 video (ends October 18); Free money off vouchers for shoppers at selected Safeway stores, extended until the end of November.

TOWER RECORDS: "Much About Video Sale" - 10% off all videos in October.

VRIGINE: Crowded House album promotion with reductions on back catalogue; exclusive baseball with League Of Their Own video; Pearl Jam window display. WH SMITH: Virgin 1215 Classic Tracks featured artist of the week - Paul Young; album of the week - Bellini Carlini; singles of the week - Lisa Stansfield and Right Said Fred.

Return to college bolsters business

Music retailers in university towns say weekly sales have risen by up to 15% since the end of September as the country's 750,000 students return to campus.

Traditionally music sales are strong during the autumn term, with students flush with grant cheques and money earned during the summer.

The manager of the Virgin Megastore in Norwich, Alan Karlson, says last month's sales rose 20%, half of which he puts down to student trade, while HMV in Brighton reports last weekend was "particularly strong".

Independent retailers have also benefited. Mark Witherall, owner of Ear Ere Records in Lancaster, says "Sales in the first week (the student) came back were up 15% on the previous week".

STUDENTS' TOP SINGLES

1	KILLING IN THE NAME	Epic
	Rage Against The Machine	
2	BULLET IN THE HEAD	Epic
	Rage Against The Machine	
3	JUMP AROUND	Ruffness/XL
	House Of Pain	
4	(AIN'T NO LOVE) AIN'T NO USE	Rob's Records
	Sub Sub	
5	REGRET	London
	New Order	
6	ANIMAL NITRATE	Nude
	Suede	
7	STEP IT UP	See Street
	Sireena MCs	
8	FEED THE TREE	4AD
	Bally	
9	TWO PRINCES	Epic
	Spin Doctors	
10	IF I CHANGE YOUR MIND	Creation
	Sugar	

Source: SoundScan. Figures are percentages of campus record sales in 10 colleges since Oct 1992-Mar 1993.



PolyGram Music Publishing has acquired global administration rights to the catalogue of seminal West Coast funk act War as well as songs written by the band's main writer and producer, Jerry Goldstein. The catalogues, heavily sampled by many of today's rap acts, includes titles such as The World Is A Ghetto, Slippin Into Darkness and Low Rider. Under the deal PolyGram will also administer rights to the new War and Sly Stone recordings, due to be released next year. War, featuring original members Lee Oskar, Lonnie Jordan, Howard Scott and Ronnie Hammon alongside more recent recruits, arrive in London this week for a residency at the Jazz Cafe from Tuesday until Saturday.

Hyperion defends full-price CD rise

Hyperion has become the first classical label to raise its CD prices since the Parliamentary inquiry into pricing held during the summer, writes Phil Sommerich.

The dealer price of the indie label's full-price CDs goes up from £7.29 to £7.55, but the company says it is still significantly below the majors' full-price level.

Managing director Ted Perry, who argued strongly to the National Heritage select committee that a cut in

CD prices would damage artistic standards, says he doubts the increase will deter buyers.

"We have always been underpriced compared with the majors and lately we seem to have become markedly underpriced," says Perry, who was recently appointed to the BPI's classical committee.

Pointing out that a recent decision to shrinkwax discs added 2p to the cost of a CD, he says, "Our products still represent excellent value."

130 indies sign for Network

Pinnacle has recruited a core of around 130 retailers to the chain of independent retailers it is trying to establish in a bid to break new acts.

Announced five weeks ago, The Network is an attempt to gain retail support and stocking commitments for newcomers by listing stores in press advertising, offering special editions and rewarding long-term support with Air Milestone incentives.

Pinnacle marketing manager Simon Holland, who has developed the scheme since he joined Pinnacle in February, says, "The enthusiasm for the campaign is more than we anticipated. The indie stores are looking actively at ways they can improve their market share."

Although the list of shops involved is flexible - some releases will only be suitable for outlets that stock a specific musical genre - a core of 130 has been established, says Holland. Around 85 stores paid to advertise in the recent NME student guide, while a total of 200 outlets have appeared in ads for acts ranging from Eskimos And Egypt to Revolving Cocks. ● Wholesale And Distribution - starts p11

Big Band reels as BBC halts funds

The 17 members of the BBC Big Band are considering their future after the Corporation's sudden announcement that the orchestra is to be disbanded after 30 years.

The BBC has proposed that the Radio Two band continues without its backing, but with the guarantee of work. The band is discussing its future with Musicians' Union assistant general secretary Stan Martin.

The BBC announced its intention to disband the Big Band as part of a move to reduce Network Radio's overall costs by 10%.

It is understood that the band costs £750,000 to run annually. Barry Forgie, one of the band's conductors, describes the BBC's decision as "a massive shock".

Twelve months after he filed his suit against Sony, George Michael may force a radical review of recording contracts



Back to the wall: George Michael is fighting to be released from his contract, alleging conduct amounting to restraint of trade

Michael and Sony reach showdown

When George Michael enters Court 39 in the High Court's Queen's Building today the entire UK music industry will be watching him.

It is almost a year since the superstar singer-songwriter issued a writ against his record company Sony Music, seeking to terminate the contract he claims is so unfair it amounts to a restraint of trade.

The court battle is expected to last until Christmas and the verdict, especially if Michael prevails, is guaranteed to send shockwaves through the music industry.

The Chancery judge chosen for this high profile case is Mr Justice Parker, who has spent the past two weeks studying legal papers provided by both sides, including witnesses' statements. After opening the proceedings today he will listen first to Michael's QC Mark Cran, whose presentation is expected to last all week.

The timing could prove significant. It may be that by the time Michael is called to give evidence, probably next Monday, his case may have been boosted considerably by an important court hearing in the US on Friday (October 15).

On that date a judge in New York will decide whether or not to uphold Sony's objections to Michael's application for access to other Sony artists' contracts to support his action. Sony deflected the initial demand on September 13.

As the plaintiff, Michael will be the first witness to be called by Cran and is likely to be followed by his solicitor Tony Russell, his publisher Dick Leahy, and four others who will not be identified until the case starts. All witnesses can then be cross-examined by Sony.

The following week it will be the turn of Sony's QC Gordon Pollack, after which a still undisclosed number of witnesses, including Sony Music Entertainment European coo Paul Russell, will give evidence and be cross-examined.

A selection of expert witnesses have been chosen by both parties. Their names will not be made public until it is confirmed that they will be called, but each side is thought to have recruited a lawyer, an accountant, a senior music industry figure and a marketing expert.

Michael's legal witness is expected to be Robert Lee of Lee and Thompson, while Sony is believed to have recruited John Kennedy who represented The Stone Roses in their successful "restraint of trade" case against Zomba in 1991.

Michael wants a release from the contractual obligations he signed in 1988 because he says they are weighted too heavily in favour of Sony Music Entertainment (UK). If the major takes up all its options Michael is required to record six albums before 2003.

In the original writ served on Sony in October 1992 Michael claimed the deal was unreasonable because Sony owns all his recordings – released or unreleased – even though he paid the recording costs, and is under no obligation to release them anywhere in the world, except under certain circumstances in the UK and some other territories.

He says Sony also has the right to reject his material, which he believes could restrict his development as an artist, and claims proceeds from the Faith and Listen Without Prejudice albums were shared "inequitably", with Sony earning £1.85 per unit to its 57p. The writ also claimed 9% of LP sales returned no royalty to Michael because of the high level of free units given to wholesalers and retailers.

One senior music industry lawyer anticipates the biggest issue to emerge from the case will be copyright retention, and whether it is reasonable that artists should be expected to sign away the rights to their recordings for the length of the copyright. "In what other industry does the artist pay for virtually everything, including the recording costs, and get just a gross minority of receipts?" he asks.

Sony has chosen not to comment on the case but is expected to defend its case vigorously. If Michael does manage to convince the judge that his contract is unreasonable, labels including Sony may be obliged to draft new contracts which relent on copyright control, offer improved royalties for artists and demand fewer albums.

No wonder the industry's eyes are on George Michael.

THE KEY PLAYERS

The Judge: Mr Justice Jonathan Parker, age 56, educated at Winchester College. Appointed as a QC in 1978, lists painting and gardening as key recreations.

FOR MICHAEL:

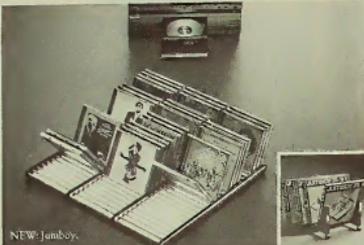
Georgios Panayiotou: Michael himself should perform well in court. Not afraid to criticise Sony, has done so already on MTV and the Simon Bates' show on One FM.

Tony Russell: A tough negotiator, Michael's solicitor since the Wham! days when he masterminded the split from Innersvision.

Dick Leahy: His company, Morrison, Leahy Music, has published Michael's material since 1982. Regarded as one of Michael's closest UK professional advisors.

FOR SONY:

Paul Russell: Sony Music Entertainment European's coo. Refused comment since Michael issued his writ last October. Likely to fight all the way because in his eyes Sony has done nothing wrong. At last year's In The City contracts session said he would prefer to avoid getting into court in any artist dispute.



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HOW TO DELIVER THE RIGHT STUFF

The customer wants the right record, at the right price, right now. All the distributor has to do is stock it, pick it, package it, deliver it and invoice it – before tomorrow. By George Cole

Given the volume of product involved, and the number of different lines, music distribution has always been fraught with difficulties. Nowadays however, the retail horror stories about stock arriving late – and not necessarily in one piece – are becoming increasingly rare. Today's distribution network has been forced to shape up into a military style operation.

As well as high volumes – Russell Richards, distribution director of PolyGram Distribution, estimates that his company processes around three quarters of a million orders a year – there's an ever wider array of music formats for modern distribution companies to worry about, not to mention video cassettes and computer games. For this reason, most companies use sophisticated computerised systems to monitor and control warehouse stock.

Of course, many orders are still made by telephone or fax, but the use of electronic data interchange (EDI) systems is increasing.

These utilise in-store computer terminals to send orders directly to the distributor and offer several material advantages over traditional forms of ordering. Most notably, they eliminate the risk of teleshops staff mishearing a telephone conversation and processing an order for 50 Des O'Connor albums when what the retailer thought he was requesting was a couple of boxes of the latest Def Leppard release. Even faxes can become garbled, illegible or corrupted.

More specialist companies like Koch International also utilise a dedicated computer system to process orders: "Our catalogue and order forms are barcoded, and once the information has been collected, the sales staff have hand-held terminals which they can plug into a telephone socket and send the data directly to us," says managing director Klemens Kundratitz. One of the best known EDI



The start of a successful distribution network and the retailer's contact point, the ordering system

systems is Eros – the Electronic Record Ordering System. Eros was set up by PolyGram, BMG and EMI and came on stream in May 1989. Dealers use an IBM-compatible PC to place their orders, and Eros terminals are now found in over 720 music stores around the UK.

Users include Our Price, Virgin, HMV and independents such as Music Junction and Andy's Records. The computer and associated software costs around £1400 (although retailers can use their existing computers), and the subscription rate for the first year is £250, £100 thereafter.

Pam Byrne, PolyGram's Eros network service controller, says the system has several benefits. "Retailers can make orders to the three companies with just a single transmission and the orders are automatically routed to the appropriate warehouse.

"The Eros network has 62 connection points around the country, so most calls are made at local rates," she says.

Retailers have been quick to realise Eros's advantages. "It's an excellent system because you have direct access to the individual company catalogues," says Steve Gibbs, managing director of Pinpoint in Eastleigh.

"It means I can say to a customer, 'yes that record is in

stock and I can order it for you now'. My business with EMI, BMG and PolyGram rose by 50% in the first month. My main gripe with Eros is that other distributors aren't on it as well. I'm sure it would do wonders for their turnover."

Nick Carrington, director of finance and administration at PolyGram UK, admits that in the early days Eros' founder companies were protective about their investment and didn't encourage others to join the system. But things have changed. "We are currently talking to Sony, Warner and Pinnacle about joining Eros too," he says.

Pinnacle has responded favourably to Eros's overtures, but operations manager Alan King would like to see a number of adjustments and improvements to the existing system before offering it full support. "We'd like Eros to include credit notes, invoicing, return authorisations and campaign and support ordering," he says.

On a more localised level, most distribution companies have computerised systems to control warehouse stock levels. PolyGram uses a barcoded stock management system to provide tight control over the movement and location of product, while Sony Music uses a computer link between its order-processing division and warehouse to

ensure that the picking racks are replenished at the right rate. EMI's distribution centre at Leamington Spa is fully computerised and each order is tagged with a barcode sticker. The computer even selects the size of the box to be used for packing.

"The system is very efficient, and 99% of all orders received by 9pm are delivered the next day," says David Hughes, EMI's vice-president of communications and external affairs.

At Warner Music's Alpertown warehouse, the tele-ordering department is linked to a live stock control system which tells staff what's in stock and how many units are available.

"The system makes it impossible for staff to accept orders for items which aren't in stock," says Dennis Woods, operations director of Warner Music UK. Consequently, the company is rarely found wanting, and claims an order completion average of 99.6%. Such a consistently high performance has seen Warner Music UK winning the retailer-selected MW award for best music distributor for the past seven years.

"Of course, it's nice to win awards, but we're never complacent," says Woods. "Our sales team soon lets us know if something's wrong and how we put it right."

In order to make the

deadline for next-day delivery, the majority of companies use Securicor's dispatch service. But fast delivery is no good if retailers receive damaged stock. Consequently much thought goes into packaging.

"CDs are the most problematic because they are not as robust as video cassettes, and are most prone to damage," says Neil Kellas, product director of Taylor's Distribution. "We use heavy-duty cartons and bubble-wrap to protect each shipment."

Skimping on packaging is universally regarded as a false economy.

"Shoddy packages mean more work in the long run," says Warner Music's Dennis Woods. "We use very strong boxes, foam strips and egg boxes, which are also very eco-friendly. We hand-pack everything too, so that if there are any problems or we're short on an order or something, we can put it down to a person rather than a machine."

Koch International used to use Jiffy bags for most orders of between three to five CDs, but the company has moved over to a self-adhesive Fix Pack made from corrugated cardboard.

"It's stronger, and it's more environmentally-friendly," says Klemens Kundratitz. Meanwhile S Gold and Son use special packaging developed by Prior Packaging of Rochester which, explains sales director Garry Elwood, consists of cardboard flats with slots shaped for CDs or cassettes.

"We also wrap the goods in bubble packs before putting them into a carton," he says.

"In an ideal world we'd have no breakages," says Neil Kellas, "but it's not just about the packaging, is it? You're also at the mercy of the person who handles the boxes during transit."

"It's a long journey from the warehouse to the record store, but new technology, flexible management systems and careful packaging are helping to ensure that most of today's orders arrive on time – and in good condition. ■

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joyial (*a*). merry, convivial, hearty. *e.g.* grape-vine.

professional (*a*). of or belonging to or connected with a profession; having or showing the skill of a professional; engaged in specific activity as one's main paid occupation (often as distinct from *amateur*). *e.g.* grape-vine.

shit-hot (*fig*). somewhat better than rather good, mega, fab, nice, cool, hard, pukka, spot-on. (orig. unknown). *e.g.* grape-vine.

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Looking after the retailer

George Cole explains how distributors can offer a multiple's service level to an independent

For an independent retailer, it's easy to feel like a small fish in a very big pond.

While multiples such as Virgin, HMV and Our Price can flex their marketing muscles and command generous discounts and special services from distributors, the independent is left to pick up what can seem like the crumbs.

But several distributors, including RTM, Revolver-APT and Pinnacle, have formed associations which are designed to offer independents some of the services enjoyed by the high street chains.

Rough Trade's marketing department initiated the idea in 1986, when it invited specialist stores to form The Chain With No Name—an ad hoc aggregation of some of the leading independents who had supported well co-ordinated national sales campaigns for albums such as Meat Is Murder by The Smiths.

In 1991, The Chain with No Name was taken over by RTM, and today it consists of

around 90 leading outlets including Warp, Volume, Avalanche and Sister Ray. Distribution is by Pinnacle.

According to RTM general manager Peter Dodge, member stores benefit in a number of different ways. "They get discounts, limited editions, point-of-sale materials and national advertising," he says.

But all deals are for specific records or artists and not for whole catalogues, unlike some of the multiples' agreements with distributors. Even so, the success of a loose-knit consortium such as The Chain With No Name has encouraged other companies to follow suit.

Two years ago, APT distribution formed Frontline. It was designed, says product director Peter Thompson, to help key independents who regularly ordered APT product. "We were able to offer preferential terms like SOR, limited editions, exclusive product and so on," he says.

The formation of Revolver-APT in January inevitably put



RTM's John Best: 'We must encourage those stores that want to stock a different range of product from the multiples'

Frontline on ice. But Thompson says the company hopes to relaunch the service before Christmas.

And now the UK's most successful indie distributor, Pinnacle, has joined in as well, forming Network, an association of 130 independents last month. Not only does Network provide the Orpington-based distributor with a large pool of retailers ready to give full support to a whole range of releases and

product lines, but it offers participating dealers price incentives, free stock and the opportunity to negotiate individual SOR arrangements on certain campaigns.

"We also provide a priority telephone sales line which gives Network shops access to our most experienced sales staff," says Pinnacle marketing manager Simon Holland, "and we're keen to use Network as a means of breaking new acts and labels."

Not surprisingly, both sides of the distribution business believe such schemes serve to benefit not only the independent sales sector but the music business at large.

"It is essential for the health of the industry that we encourage those stores who want to stock a different range of product from the multiples," says John Best, managing director of RTM, while Richard Wootton, deputy chairman of Bard, thinks it all makes sound marketing sense for the music business at large.

"The independent retailer is the lifeblood of the record industry," he says. "Without the existence of a flexible independent-type operation, labels will always find it difficult to break new acts."

And so associations like Network, Frontline and The Chain With No Name, born out of the belief that those independent stores who regularly support independent releases deserve to be supported in return, should be welcomed by everyone. ■

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The Safe People
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Westminster Industrial
Estate, London, SE18 5TD
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Contact: Malcolm Mills

Sony Music Operations
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Contact: David Black

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Contact: Henry Semmence

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Fax: 081 998 3429
Contact: Dennis Woods

Windson International
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Take That vie for year's top seller ● Meat Loaf beats M People to the top

CHART FOCUS

Relight My Fire by Take That featuring Lulu continues to record massive sales at the top of the singles chart.

It has taken only two weeks to go silver, and if it continues to sell at its current rate, it could possibly overtake Ace Of Base's All That She Wants to become the biggest selling single of 1993.

That would be quite a bonus for the song's writer Dan Hartman, who saw his own version of Reight My Fire flop when it was released in the seventies.

It's not the first time Dan's had a windfall from an old song here—a number one single of 1989 was **Black Box's Ride On Time**, which was based on samples of Loleatta Holloway singing his composition and recording of Love Sensation.

Take That's main competitor this week is **Meat Loaf**, whose epic I'd Do Anything For Love (But I Won't Do That) is now his biggest hit.

His success pushes his album **Back Out Of Hell II—Back Into Hell** back to number one, its opening five chart positions having been 1-2-1-2-1.

Meat's tenacity is unfortunate for **M People** who have to be content with a number two debut for their elegant Slamming album.

Prince's three hit packages continue to have legs. In the four weeks since they were first released, they have generated business worth more than £1.25m at retail prices. **Love Signatures** is the current biggest leader of the three, The Hits & Sides, is now lagging behind



M People's second album **Elegant Slamming**, which debuts at number two, has performed much better than their first, **Notther Soul**, which made only two appearances in the chart, peaking at number 53 last March. **Northern Soul** has sold very consistently at a low level and is only just short of silver certification (60,000 sales). **Elegant Slamming** is the biggest chart album yet for **M People's** label **Deconstruction**, topping the number 16 peak of **Black Box's** 1990 album **Dreamland**. **Deconstruction's** first album was the self-titled **Hot House LP**, almost five years ago, which featured vocalist **Heather Small**, who now fronts **M People**.

at number 27, while **The Hits 1** is number eight and **The Hits 2** slightly ahead at seven (suggesting perhaps that initially cautious

buyers are coming back for more).

The Hits 2 title includes the current single **Peach**, which debuts this week at number 17.

It is **Prince's** 36th hit single, pushing him into the top five US hitmakers in the UK, behind **Elvis Presley**, **Diana Ross**, **Stevie Wonder** and **Michael Jackson**.

And, though he may or may not record again in his own right, he's as prolific as ever in his extracurricular activities, having written for and participated in the recording of albums from **Kate Bush**, **George Clinton**, **Mavis Staples** and **Tevin Campbell**, to mention only those scheduled to be released in the next month.

Frankie Goes To Hollywood's **Relax** at eight is enjoying its third consecutive week in the **Top 10** and its 22nd week at the top. The latter title is the highest achieved by any record since 1960, topping the **Beatles's** **Let It Be** and **Adrian's** **Everything I Do (I Do It For You)**. The difference is that **Adams** and the **Beatles** had continuous **Top 10** residencies of 21 weeks.

Finally, **Pop Will Eat Itself** had the biggest hit of their career with their last single **Get The Girl**. **The Baddies**, which peaked at number nine.

It was the **Poppies'** final RCA single.

Now signed to **Infectious**, their latest offering **R.S.V.P./Familius Horribilus** extends their run of consecutive **Top 40** hits to seven, but it's far less successful than **Get The Girl**, debuting at number 27.

Alan Jones

NEWCOMERS

9 IRON MAIDEN: Hallowed Be Thy Name (EMD), UK 26th hit. Producer: Steve Harris. Publisher: Zomba. Writer: Harris. Line-up: Janick Gers (G), Nico McBrain (D), Dave Murray (G), Steve Harris (B), Bruce Dickinson (V). First hit: Running Free (84,1980). Biggest hit: Bring Your Daughter... To The Slaughter (1, 1991). Last hit: Fear Of The Dark (8, 1993). Notes: These are the final recordings to feature lead vocalist Bruce Dickinson. Album: A Real Dead One (18/10/93).

12 THE PRODIGY: One Love (XL) UK 8th hit. Producer: Liam Howlett/Neil McClellan. Publisher: EMI. Writer: Howlett. Line-up: Liam Howlett (K), Maxim Reality, Keith Flint and Leroy Thornhill (dancers). First hit: Charity (3, 1991). Biggest hit: Everybody In The Place (3, 1992). Last hit: Wind It Up (11, 1993). Notes: The band are recording a new album at Howlett's own studio before a Scandinavian tour. They will play UK dates in November/December. Album: the (Feb. '94).

14 THE LEMONHEADS: Into Your Arms (Atlantic). US/Australia 3rd hit. Producer: Robby Bushman/Evan Dando. Publisher: Polygram/MCA. Writer: St. Clare. Line-up: Evan Dando (G/VK), David Ryan (D), Nic Dalton (B). First hit: It's A Shame About



Ray (70, 1992). Biggest hit: Mrs Robinson (20, 1992). Last hit: It's A Shame About Ray (reissue) (31, 1993). Notes: Currently on a UK tour supported on some dates by Soul Asylum. They play London's Brixton Academy on October 30. Album: Come On Feel The Lemonheads (out now).

32 X-PRESS 2: Say What! (Junior Boys Own). UK debut. Producer: Rocky/Diesel/Ashley Deed. Publisher: Copyright Control. Writer: Rocky/Diesel/Beale. Notes: X-Press 2 are London DJs Rocky and Diesel

(who have worked with The Farm) and Ashley Beale of the Disco Evangelists). They call the sound they produce 'Dance music'—a cross between disco and rave. Say What! was tune of the week in **RM** and **No. 1** in the **Mizmag Buzz** Chart. They are working on an album for release early next year.

41 FREAK POWER: Turn On, Tune In, Cop Out (4th + Broadway). UK debut. Producer: Norman Cook. Ashley Slater (V), Dale Davis (D), Shane Meshean (B) Cyril McHammon (K). Notes: Norman Cook is formerly of The Housemartins and Beats International and the rest of the band were known as Microgroove. Their label signed them to a five album type deal after hearing just one song. The band play five UK dates as special guests of US 3 later this month before starting work on their debut album.

59 MISTY DOLLAND: Got Me A Feeling (Columbia) UK debut. Producer: Misty Dolland. Publisher: Chrysalis. Writer: Dolland. Notes: London born, classically trained Dolland, who plays cello and piano, says she is influenced by Marvin Gaye, Carol King and Elton John. This single was originally white labelled. **Boogie Back Records which brought her to the attention of Columbia. She contributed to the film score of **Journey Of No Return** and co-founded the club one-nighter **Slow Motion**. Album: next year.**

SALES AWARDS

- **Platinum:** Michael Jackson: *Dangerous* (5)
- **Gold:** Go West: *Ases & Kings*; Mike Oldfield: *Elements—Best Of*
- **Silver:** Smashing Pumpkins: *Siamese Dream*; Take That: *Reight My Fire*

AIRPLAY ADDS

RADIO 1 FM: w/e 11.10.93: A: *Live Culture Beat: Got To Get It*; B: *Line One Drive—Breakdown*; *Pauline Henry: Fall Like Making Love*; *Billy McLean—Pass It On*; *David Bowie—Miracle Goodnight*; *Salt 'N' Pepa—Shoop*; *Phil Collins—Both Sides Of The Story*; *Paul Jan: Go, C. Lee: Gabrielle: Get Inside Your Head*; *M. People—Natural Thing*; *Take That: If This Is Love*; *Capital FM:* w/e 15.10.93: A: *Live Culture Beat: Got To Get It*; B: *Line One Drive—Breakdown*; *Pauline Henry: Fall Like Making Love*; *Billy McLean—Pass It On*; *David Bowie—Miracle Goodnight*; *Salt 'N' Pepa—Shoop*; *Phil Collins—Both Sides Of The Story*; *Paul Jan: Go, C. Lee: Gabrielle: Get Inside Your Head*; *M. 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A·D·E·O·C·U·S

EX-POSURE
AIRING THIS WEEK

The Cocteau Twins' Four Calendar Cafe, out on Monday through Phonogram, will be press advertised in the *NME*, *Select*, *Melody Maker*, *Q* and *Vox*. There will also be a nationwide street poster campaign and in-store displays with Virgin, HMV, Tower, Our Price and selected independent retailers.

D-Ream On Vol 1, released on Monday through East West, will be advertised in *The Face*, *J*, *Time Out*, *Melody Maker*, *NME*, *Mixmag*, *MS* and *Smash Hits*. There will also be a nationwide fly poster campaign and point of sale material will be made available to all retailers.

Going Underground, a selection of classic Eighties tracks from bands including The Clash, The Jam and The Buzzcocks, will be released next Monday by Castle Communications which is running a two-week national TV advertising campaign on Channel Four. There will also be a three-week advertising campaign running across MTV, BSkyB and UK Gold. Press ads will run in *Q*, *Vox*, *Select*, *Melody Maker* and the *NME*.

Iron Maiden's A Real Dead One, a greatest hits live album due out on Monday through EMI, will be press advertised in the rock magazines and promoted in-store by all the multiples plus various independent retailers. The album will also be advertised in car, bike and video game magazines to attract lapsed Iron Maiden fans. Radio advertising is booked on Virgin 1215 and ILR stations. A nationwide street poster campaign will also get underway from next Monday. **Joe Bloggs Ultimate Dance Album Vol II**, the latest collection of chart hits and dance tracks from The Hit Lab, will be nationally TV



WEA is not content to target its Frankie Goes to Hollywood greatest hits album at the nostalgic for the Eighties: the company claims its market research has shown the band's music is as relevant today as it was 10 years ago. The campaign for Bang!... due out next Monday, is appropriately high-profile, hinging on TV advertising and national 48-heet posters.

Record Label: ZTT
Media agency/executor: BMP/Mike Wilson
Product manager: Emma Greengrass
TV: £150,000 will be spent on a two week national TV advertising campaign on ITV and Channel Four. On November 15 there will be one-week national advertising campaign in conjunction with Woolworths, followed by a further week of solus TV advertising in all regions.

Press: Advertising will run in the *NME*, *Sky Time Out*, *Boyz*, *The Face*, *ID*, *Mixmag*, *Gay Times* and *Q*. There will also be co-op advertising with Woolworths in *Qand Vox*. All advertising will promote the album and the single Relax.
Posters: A nationwide 48-heet poster campaign is already running and will continue throughout October. This will be followed by another 48-heet poster campaign which begins on November 15 and runs for one month. Street posters and stickers complete this part of the campaign.

In-store: Key retailers will be running window and in-store displays over the next few months promoting both the album, the current single and the next two singles - Welcome To The Pleasure Dome which is re-released on November 8 and The Power Of Love, scheduled for December 13.

Target audience: Mass market.

advertised for one week from next Monday as part of a co-op campaign with Woolworths. There will also be two weeks of solus advertising on The Big Breakfast and on Sky. **King Of Life's Reaching For The Sun**, out next week through Virgin, will be advertised in *Time Out* and

Blues & Soul. Point of sale material will also be on display in The Dome chain of restaurants.

Bette Midler's Greatest Hits album Experience The Divine Bette Midler, out on Monday through East West, will be nationally TV advertised from its release. This will be

followed by regional spots at peak times to keep the album highly visible right through until Christmas.

The Red House Painters' eponymous third album, out next Monday through 4AD, will be press advertised in *Vox*, *Select*, *Wire*, *Line Lizard*, *Melody Maker* and the *NME*. There will also be a co-op ad in *Time Out* with HMV.

Reggae Hits 93, Island's latest reggae compilation which includes tracks from Chakka Demus and Pliers, Apache Indian and Inner Circle, will be nationally TV advertised in conjunction with HMV for one week from its release next Monday. This will be followed by further TV advertising in selected regions in the second week of the campaign. Radio advertising will run on Capital and Choice and there will be in-store and window displays with Woolworths, HMV and various independent retailers.

Salt N' Pepp's Very Necessary, out next Monday through London, will be press advertised in *Echoes*, *Blues & Soul* and *Smash Hits*. A street poster campaign began today in all key UK cities and there will be in-store displays with 300 independent retailers.

Soul Beat, PolyGram TV's new solus compilation, will be nationally TV advertised on Channel Four and BSkyB for one week from its release next Monday. There will also be two weeks of advertising in the London and Meridian ITV regions followed by further ITV advertising. Radio advertising will run on London's Capital and Kiss FM for one week and there will be national display campaigns with retailers including Tower which is running a poster campaign on the underground networks in London and Glasgow for two weeks. Compiled by Sue Sillitoe: 071 228 8547



PICK OF THE WEEK

D Energy, Monday October 11, BBC2: 7-7.40pm

The energetic Normalki presents two doses of dance music each week with the arrival of D Energy, hot on the heels of Radio 1 FM's Dance Energy which started its run last Thursday. Although the presenter remains the same, genres differ across both the same. Tonight's D Energy line up includes Lisa Stansfield (pictured), Right Said Fred and McKey

MONDAY OCTOBER 11

- MTV Unplugged** with 10,000 Maniacs features a roasty performance, MTV: 7-9pm
- The Beat** featuring The Boo Radleys, Therapy?, Stone Temple Pilots and UFO, ITV: 12.30-1.30am (regions vary)

TUESDAY OCTOBER 12

- What's That Noise** featuring Utah Saints, BBC1 4.35-5pm

WEDNESDAY OCTOBER 13

- Pebble Mill** featuring Right Said Fred, BBC1: 12.15-12.50pm

THURSDAY OCTOBER 14

- Raw Soul** featuring vibraphonist Roy Ayers, ITV (Carlton): 11.40pm-12.40am

FRIDAY OCTOBER 15

- TXT** featuring One Dove, LWT: 3-3.45am

SATURDAY OCTOBER 16

- Live And Kicking** featuring Phil Collins and Right Said Fred, BBC1: 9am-12.12pm
- In Session: Bowle At The Beeb** features sessions from the vaults, Radio 1 FM: 2-3pm
- Ozzy Osbourne: Past** Present Future features the man and his music, MTV: 3.30-4pm
- BPM** from The Wag Club in London features Cappella and Lena Pinget, ITV: 2.30-3.30am (regions vary)

SUNDAY OCTOBER 17

- Def Leppard: Rock Of Ages** features the band in a self-produced documentary, MTV: 8.30-9.30am
- The Ozone Features** - Crowded House, Cheryl Hall, Right Said Fred and Army Of Lovers, BBC2: 11.45am-12pm

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BABY CHAOS	alternative Scots four-piece	EAST WEST	Nic Gordon	album	Nathan McLaughlin - "I saw them on the Late Show."
COMPULSION	London-based rock four-piece	ONE LITTLE INDIAN	Virginia Payne	album	Rick Lennox - "I saw them at the Phoenix festival and they blew me away."
DIE CHEERLEADER	London-based hard rock four-piece	HUMAN PITBULL	Rock Hard	three album publishing including Europe	Henry Rollins - "They have a noble savagery about them and solid songs."
KATY JANE GARSIDE	Irish based Daisy Chainsaw vocalist	ONE LITTLE INDIAN and MOMENTUM MUSIC	none	album/long-term publishing	Rick Lennox and Dave Witherby - "She's embarking on year-long journey into the musical unknown."
IQP	south London reggae/hipnotic MC/producer trio	BLUNTY SPEAKING	none	album	Dan Donnelly - "They sent us a tape and it was so much better than the usual crap that comes through the door."
JOHNNY JUNGLE	Breakeast/hardcore duo from High Wycombe	SUBURBAN BASE	c/o Suburban Base	album option	Dan Donnelly - "Formerly Dance Conspiracy, their first track under Johnny Jungle was huge and sold thousands."
JOHN MELLOR & THE NIGHT	acoustic singer/songwriter	CHEGWIN/ISLAND MUSIC	none	development	Jeff Chewin - "We're going back to basics."
THE APHEX TWIN	aka Richard D James ambient techno guru	CHRYSALIS PUBLISHING	c/o Chrysalis	exclusive worldwide deal including catalogue	Cive Gabriel - "More prolific than Mozart."

Compiled by Sarah Davis. Tel: 081 948 2320



WARNING

THIS TAX COULD SERIOUSLY DAMAGE THE HEALTH OF YOUR BUSINESS

Once again it is strongly rumoured the government will impose VAT on magazines and newspapers. Not just daily and Sunday newspapers, but magazines like this one. Magazines providing information designed to help you in your work, to run your business. Specialist information which can only be obtained from specialist magazines.

For publications bought by you or your company it will mean an increase in cover price. It's also possible that magazines you receive free will be subject to an imputed cover price, forced to pay a non-refundable tax on income they can't earn, money

they haven't got. Your favourite most job-useful magazine could be closed down.

If publications close, there will be a serious knock-on effect among supplier industries setting back the prospect of economic recovery and causing more unemployment.

VAT on specialist business magazines would be a tax on information, a tax which would drastically reduce the range and quality of information that helps businesses to grow, compete, increase efficiency and market their products. Information which only the specialist business press provides.

You and your business would

suffer from loss of information, but your continental competitors would not because in other EC countries where they have the nominal VAT rate of typically 2.1 to 5 per cent, publications receive substantial government subsidies.

British publishers believe people - not governments - should make their own decisions about which magazines they want to read.

Public opinion can change government policy. If the information provided by the business press is important to you, if you disagree with a tax on information, please make your views known by writing to your local MP or any government minister.

Published by Morgan-Grampian plc in the interest of preserving a most useful source of business information.

The List	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	The List	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	The List	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl																																																																																																																																																	
1	BAT OUT OF HELL II - BACK TO HELL ★ Meat Loaf (Shannon) Virgin CDV 2710/CT 2710/V 2710 (E)	26	HITS OUT OF HELL ● Meat Loaf (Various) Epic 454742/SM 454742/450441	52	GET INTO YOU Brenda Novak (Various) MCA MCD 10909 (BMG) MCC 10909/MCA 10909	1	BAT OUT OF HELL II - BACK TO HELL ★ Meat Loaf (Shannon) Virgin CDV 2710/CT 2710/V 2710 (E)	27	THE HITS/8 THE B-SIDES Patsy Cline (Various) Paisley Park 5934/450441/450440	53	TEN ● Pearl Jam (Parashan/Pearl Jam) Epic 468882/SM 468882/46881	2	NEW ELEGANT SLIMMING Deconstruction 742176/82 (BMG) M People (M People) Deconstruction 742176/82/42176/81	28	TEASE ME Duka Demu & Piers (Duka/White/Shakarian) Mango CDIM 1102/3PMS 102	54	PABLO HONEY Redwood (Stadel/Kolden) Parlophone CDPCS 7360 (BMG) TCPCS 7360/3PMS 7360	3	VERY Parlophone CDPCS 143 (E) Pat Shop Boys (Hague/Pat Shop Boys) Polygram 143/PCSP 143	29	THE SUNSHOWER'S TALES ★ Sung (Pughman/Sung) A&M 540052/SM 540054/540051	55	CORE Stone Temple Pilots (O'Brien) Atlantic 756742/184-V 756742/184-V	4	NEW CONSTRUCTION FOR THE MODERN IDIOT Taylor 5189/92 (E) The Wonder Stuff (Coffee/Glossop) 5189/94/5189/91	30	WHAT'S LOVE GOT TO DO WITH IT ● Porphoro (E) King (Turner/Various) CDPCS 128/TCPSD 128/PCSD 128	56	BHUONEHON MINISTATE De La Soul (De La Soul/Punch) Big Life BLRCD 25 (E) BLRMC 25/BLR 25	5	NEW ACES AND KINGS - THE BEST OF GO WEST ● Go West (Stevens/Various) Thrills CDOR 869 (E) TCOR 850/CHR 850	31	KEEP THE FAITH ★ Bon Jovi (Jock) Jambco 514172 (E) 514174/514171	57	RE HAND ON THE TORCH US3 (Simpson/Winkton) Blue Note/Capitol CDST 2195 (E) TCST 2195/EST 2195	6	NEW RETRO ACTIVE Duff Gargner (Duff Gargner) Bludgeon Refills 5183/52 (E) 5183/54/5183/51	32	BAT OUT OF HELL ★ ● Meat Loaf (Henderson/Balfanz) Epic CDX 42049 (SM) 4184/131	58	NEW GENLEMAN Algon Wiggs (Duff) Blast First BFFP 90CD (HTM) BFFP 90/3PMS 90	7	THE HITS 2 ● Patsy Cline 5934/450441/450440 (E) Patsy Cline (Various)	33	DATTIME FRIENDS - THE VERY BEST OF Kenny Rogers (Baker/Various) EMI CDMTV 73 (E) TCMTV 73/MTV 73	59	BELIEVE IN ME Goffin 624805 (BMG) Goff 624805/EST 2605	8	THE HITS 1 ● Patsy Cline 5934/450441/450440 (E) Patsy Cline (Various)	34	UP ON THE ROOF Neil Diamond (Various) Columbia 474362 (SM) 474364/4	60	TAKE THAT AND PARTY ★ ● Take That (Various) RCA 742119/223 (BMG) 742119/223/45119/223	9	LOVE SENSATIONS Eric 436157 (E) Lovely Craven (Samwell-Smith) 4145174/4145170	35	ZOOPORA ★ I22 (Flood/The Edge/Erol) Island CDJ2 119 (E) UC2 912/B	61	TUBULAR BELLS II ● Mike Oldfield (Oldfield/Neumann) WEA 430066/182 (E) 430066/182	10	POCKET FULL OF KRYPTONITE ● Eric 468252 (SM) Spin Doctors (Spin Doctors/DeBenedictis/La Rock) 468252/468253	36	EMERGENCY ON PLANET EARTH ● Smy 52 474083 (SM) Smy 474083/474081	62	BAGE AGAINST THE MACHINE ● Rage Against the Machine (Brocke) Epic 472244/472241 (E) 472244/472241	11	IN UTERO ● Goffin 624536 (BMG) Niners (Ablin) Goff 624536/624536	37	LEVELLERS ● WOLC WOLCD 1034 (E) WOLC 1034/WOL 1034	63	WOODFACE ★ Crowded House (Froom) Capitol CDST 2144 (E) TCST 2144/EST 2144	12	MUSIC BOX ● Columbia 474202 (SM) Manic Street (Carey/Manasse) 474204/474201	38	SO CLOSE ★ A&M 540042 (E) Dina Carroll (Lewis/Mackintosh/Chalk/Chalk) A&M 540042/540043	64	UNPLUGGED... AND SEATED ● Rod Stewart (Leonard) Warner Bros 382425/282 (E) 382425/282/382425/282	13	THE BEATLES 1962-1966 The Beatles (Martin) Parlophone BEACD 2511 (E) TCSP 71/PCSP 718	39	THE BIG RED LETTER DAY Beggars Banquet BBDD 142/104 (P) Buffalo Tom (Rebb Brothers) BBDD 142/BBDD 142	65	RE BACK TO FRONT ★ Lionel Richie (Riviera/Carmichael) Motown 500181/182 (E) 500181/182	14	THIRTEEN Creation CRECD 144 (P) Teenage Fanclub (Teenage Fanclub/MacPherson) CRECD 144/PCP 144	40	BIGGER, BETTER, FASTER, MORE! ● Interstice (W) 75079122/75079122N- 40 No Names (Tickle) Interstice (W) 75079122/75079122N-	66	SIAMENSE DREAM ● Smashing Pumpkins (Vig/Corgan) Hut CDHUT 114 (HTM) HUT 114/HTM 114	15	PROMISES AND LIES ★ DEP International DEPDD 15 (E) U40 (U40) CADEP 15/15/PEP 15	41	WAIT FOR ME ● Kenny Thomas (Green) Cooltemp CDTC 36 (E) CTC 36/CLP 36	67	HOT ROCKS 1964-1971 ● Hot Rocks (Duffy/Neil Young/Santana/Joni) London 8201402/101 (E) 8201402/101	16	WILD WOOD ● Goffins 828482 (E) Paul Walter (Lynch/Weller) 828482/828483	42	SLEEPY WHEN WET ★ ● Bon Jovi (Parsons) Epic 830242 (E) VERAG 830242/83024	68	RE SIMPLY THE BEST ★ ● Capitol CDST 111 (E) TCST 111/EST 111	17	THE BEATLES 1967-1970 The Beatles (Martin/Spencer) Parlophone BEACD 2542 (E) TCSP 71/PCSP 718	43	BLACK SUNDAY Dina Carroll (Lynn/Juggs) Ruthhouse/Columbia 474092 (SM) 474094/474093	69	SOME FANTASTIC PLACE Scorpions (Linn) Epic 451499/451401 (E)	18	ELEMENTS - THE BEST OF MIKE OLDFIELD ● Virgin VIO 18 (E) Mike Oldfield (Oldfield/Various) VTM 18/VTM 18/VT 18	44	UNPLUGGED ★ ● Dick 382425/400 (E) Dick 382425/400	70	THE COMMITMENTS (OST) ★ ● MCA MCD 1299 (BMG) The Commitments (Buck/Rhodes/Klaw) MCA 1299/MCA 1296	19	AUTOMATIC FOR THE PEOPLE ★ ● RCA 742119/223 (E) RCA 742119/223	45	GOLD - GREATEST HITS ★ ● Roby (Anderson/Unsworth/Anderson) Epic 517062/17 (E) 517062/17/517061	71	TANGO IN THE NIGHT ★ ● Hooten & The Blowfish (McVie) WEA 652/WX 65 (E) 652/WX 65	20	THE SINGLES COLLECTION 1981-1993 ● MCA MCD 9021 (BMG) Kin Wilde (Wilde/Wilde/Swan/Howell) MCA 1292/MCA 1922	46	CONNECTED ★ The Stereo MCs (The Stereo MCs) Columbia CDPC 38 (E) CDPC 38/3PMS 38	72	ANTIMUSIC - THE VERY BEST OF ADAM ANT Adam Ant (Various) Arcade 3100/202 (ARC-310000) (SM)	21	LAID Fontana 514945/45 (E) Jays (Erol) Fontana 514945/45	47	WHAT SILENCE KNOWS Cooltemp CDTC 36 (E) Shara Nelson (Pedler) Cooltemp CDTC 36/CLP 36	73	WITH A SONG IN MY HEART José Carreras (Palmer) Island/Warner Bros 409928/294 (E) 409928/294	22	ARE YOU GONNA GO MY WAY ● Lenny Kravitz (Kravitz) VNU/MCA 620/VUJLP 32 (E)	48	SHAME & SIN Robert Cray (Cray) Mercury 518172 (E) 518174/1	74	THE QUIET REVOLUTION Rinôçérôse (Jordan/Hayden/Lane) Island CD 8009 (E) ICT 8009/PLSD 8029	23	DEBUT ● One Little Indian TPLP 31/CT/PLP 31 (E)	49	IT'S ABOUT TIME SWE (Morgan) RCA 786360/42 (BMG) 786360/44-	75	RE NEVERMIND ★ ● Nirvana (Vig/Nirvana) DGC DCDC 24425 (E) DGCDC 24425/DC 24425	24	AT HOOPER... THE BEST OF... ● Virgin VYCD 19 (E) Byrds (George/Cuba/Jess/Lewis/Love/Lewis/Vanous) VYMC 19	50	OUT OF TIME ★ ● REM (Larsen) Warner Bros 783605/44 (E) WX 44/SMX 404	76	RE THE GAY BY - DEFINITIVE COLLECTION Dixie Dredding (Various) Atlantic 65483/17052/54810 (E) 65483/17052/54810	25	RIVER OF DREAMS ● Billy Joel (Kortchmar/Joel) Columbia 473872/2 (SM) 473872/4/473871	51	GREEN Original London Cast (Wright) Epic 4746322/2 (SM) 4746324/474631

TOP COMPILATIONS

The List	Title Artist	Label/CD (Distributor) Cass/Vinyl	The List	Title Artist	Label/CD (Distributor) Cass/Vinyl	The List	Title Artist	Label/CD (Distributor) Cass/Vinyl	
1	NOW! 1993 Various EMI/Virgin/PolyGram CDNOW 1993 (E) TCNOW 1933-	10	RAVE GENERATION Various Dino DINOCD 88 (P) DINOCD 88-	40	MIRRORE (Dreher) 11-52	41	NON BONES 11-52	42	ALBANI 11-52
2	100% DANCE VOL 2 ● Various Stellar STCD 2681 (BMG) STAC 2681/STAR 2681	11	COUNTRY LOVE Various Telstar TCD 2683 (BMG) BEATLES THE BEATLES THE BEATLES STAC 2652/-	43	AFRAN WHIGS 11-52	44	NUFANA 11-52	45	DELLEBI 11-52
3	NEW ENERGY RUSH PRESENTS DANCE HITS OF THE YEAR Various DINOCD 88/INTV 20	12	THE LOVING FEELING VOL 1 Various Dino DINOCD 88 (P) DINOCD 84/-	46	ADAM 11-52	47	ORIGINAL LONDON CAST 11-52	48	THE ORIGINAL LONDON CAST 11-52
4	DISCO DIVA Various PolyGram TV 5164802 (E) 5164804/-	13	THE CHART SHOW: ULTIMATE ROCK 2 Various The Hit List! AHC 103 (E) AHC102/-	49	BLANK 11-52	49	PEARL JAM 11-52	49	THE ORIGINAL LONDON CAST 11-52
5	DREAMS IN RHYTHM Various Telstar TCD 2683 (BMG) STAC 2683/-	14	SLEEPLESS IN SEATTLE ● Various Epic 473942/42 (E) 473944/473941	50	BOY ZOV 11-52	50	RET BROT BROT 11-52	50	SMASHING PUMPKINS 11-52
6	THE BEST DANCE ALBUM IN THE WORLD... EVER! ● Various Virgin VYCD 137/MTMCD 137 (E)	15	BACK TO THE 70'S Various EMI CDMTV 73 (E) TCMTV 73/EMTV 73	51	SOY GEORGIUTURU CLUBUSERS 11-52	51	FRANCE 11-52	51	ROBERT CRAY BAND 11-52
7	DANCE ADRENALIN ● Various Telstar TCD 2683 (BMG) STAC 2683/-	16	JUDGEMENT NIGHT (OST) Various Epic 4741832 (E) 4741834/4741831	52	LOVE VIOLENCE 11-52	52	RECORDS VOL. 1 11-52	52	ROBERT CRAY BAND 11-52
8	NEW PLANET ROCK Various Dino DINOCD 87 (P) DINOCD 87/-	17	TRANCE EUROPE EXPRESS Various TEDEMC TDEMC 17 (E) TEDEMC 17/ETX 17	53	BUFFALO TOM 11-52	53	RECORDS VOL. 2 11-52	53	ROBERT CRAY BAND 11-52
9	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	18	ORIGINALS ★ Various Columbia MOCD02 29 (SM) MOCD 29/MOCD 29	54	CARRERAS, José 11-52	54	RECORDS VOL. 3 11-52	54	ROBERT CRAY BAND 11-52
10	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	19	NOW! 25 ★ Various EMI/Virgin/PolyGram CDNOW 25 (E) TCNOW 25/NEW 25	55	CARROLL, David 11-52	55	RECORDS VOL. 4 11-52	55	ROBERT CRAY BAND 11-52
11	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	20	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	56	CLAYTON, Eric 11-52	56	RECORDS VOL. 5 11-52	56	ROBERT CRAY BAND 11-52
12	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	21	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	57	COMPTONS, The 11-52	57	RECORDS VOL. 6 11-52	57	ROBERT CRAY BAND 11-52
13	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	22	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	58	CRAY, Robert 11-52	58	RECORDS VOL. 7 11-52	58	ROBERT CRAY BAND 11-52
14	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	23	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	59	CRAY, Robert 11-52	59	RECORDS VOL. 8 11-52	59	ROBERT CRAY BAND 11-52
15	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	24	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	60	CRAY, Robert 11-52	60	RECORDS VOL. 9 11-52	60	ROBERT CRAY BAND 11-52
16	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	25	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	61	CRAY, Robert 11-52	61	RECORDS VOL. 10 11-52	61	ROBERT CRAY BAND 11-52
17	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	26	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	62	CRAY, Robert 11-52	62	RECORDS VOL. 11 11-52	62	ROBERT CRAY BAND 11-52
18	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	27	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	63	CRAY, Robert 11-52	63	RECORDS VOL. 12 11-52	63	ROBERT CRAY BAND 11-52
19	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	28	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	64	CRAY, Robert 11-52	64	RECORDS VOL. 13 11-52	64	ROBERT CRAY BAND 11-52
20	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	29	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	65	CRAY, Robert 11-52	65	RECORDS VOL. 14 11-52	65	ROBERT CRAY BAND 11-52
21	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	30	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	66	CRAY, Robert 11-52	66	RECORDS VOL. 15 11-52	66	ROBERT CRAY BAND 11-52
22	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	31	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	67	CRAY, Robert 11-52	67	RECORDS VOL. 16 11-52	67	ROBERT CRAY BAND 11-52
23	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	32	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	68	CRAY, Robert 11-52	68	RECORDS VOL. 17 11-52	68	ROBERT CRAY BAND 11-52
24	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	33	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	69	CRAY, Robert 11-52	69	RECORDS VOL. 18 11-52	69	ROBERT CRAY BAND 11-52
25	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	34	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	70	CRAY, Robert 11-52	70	RECORDS VOL. 19 11-52	70	ROBERT CRAY BAND 11-52
26	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	35	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	71	CRAY, Robert 11-52	71	RECORDS VOL. 20 11-52	71	ROBERT CRAY BAND 11-52
27	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	36	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	72	CRAY, Robert 11-52	72	RECORDS VOL. 21 11-52	72	ROBERT CRAY BAND 11-52
28	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	37	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	73	CRAY, Robert 11-52	73	RECORDS VOL. 22 11-52	73	ROBERT CRAY BAND 11-52
29	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	38	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	74	CRAY, Robert 11-52	74	RECORDS VOL. 23 11-52	74	ROBERT CRAY BAND 11-52
30	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	39	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	75	CRAY, Robert 11-52	75	RECORDS VOL. 24 11-52	75	ROBERT CRAY BAND 11-52
31	THE BODYGUARD (OST) ★ ● Various Arista 0282218692/028218694/028218693 (BMG)	40	PRETTY WOMAN (OST) ★ ● Various EMI USA CDML 1052/CDML 1052/MTL 1052 (E)	76	CRAY, Robert 11-52	76	RECORDS VOL. 25 11-52	76	ROBERT CR

DANCE

THE GRID: Texas Cowboys (deConstruction 7241 87761). The Grid's first for deConstruction (they have previously recorded for East West and Virgin) is an excellent driving house track with a strong harmonica hook and weird vocal samples. Not surprisingly, it is getting support in the clubs, and its cause can only be helped by the inclusion of a superb Justin Robertson remix. **★★★★**

COUNTRY & WESTERN: Positive Energy (Effective EFX5098A). Taken from the Reincarnation Dutch import EP, this Speedy J creation is a great house track with a winning combination of trancey and funky touches. Featuring three new desirable UK mixes, this will be a strong specialist seller. **★★★★**

GABRIELLE: Find Your Way (Go! Beat 828 441-1/2/4). Things are suddenly happening very fast for Gabrielle - two top 10 hits with her first two singles and now with barely a pause for breath, her debut LP. There are a number of producers involved, but the sound doesn't stray too far from the successful formula of Dreams and Going Nowhere. **★★★★**

DARKMAN: What's Not Yours (Streethype JERV3). Taken from the Just: The Way compilation, this is an excellent London rap track from the respected Darkman, aka Brian Mitchell. It boasts a deeply funky and atmospheric mid-tempo rhythm. Expect demand from hip hop fans. **★★★★**

VARIOUS: Esoteric Club Volume 2 (Esoteric ESO LP2 via Total/BMG). This is a classy selection of garage and soulful house cuts from the US most of which have only been available on import. The vinyl version is a 12-track double-pack, while the CD and cassette formats feature a bonus track from LNR. **★★★★**

PICK OF THE WEEK

JULIET ROBERTS: Free Love (Cooltemp COOL281). This wonderful garage track was first released on Slam Jam in June 1992, but failed to make a dent on the mainstream charts. Now re-released on the back of the success of Caught In The Middle, it is shaping up to be a much stronger seller. Danny D's bumping original mixes are joined by some epic remixes from David Morales, all making the most of the uplifting gospel-style vocals. **★★★★**
Andy Beever

REISSUES: MID-PRICE

MARIA MULDAUR: Maria Muldaur (Reprise 759972082). This delightful 1973 debut from Muldaur includes the hit Midnight At The Oasis, a delicious example of her lazy blues-inflected style. Stylish and graceful interpretations of specially-penned songs and covers abound, with a notable version of Dolly Parton's Tennessee Mountain Home. **★★★★**

LL COOL J: Bad - Bigger And Deffer (Def Jam 4505152). In the hard rapping year of 1987, LL Cool J's slower and more tender delivery was something of an eye-opener, and paved the way for the likes of PM Dawn and Jazzy Jeff & Fresh Prince. Inventive use of melody and streetwise, intelligent lyrics make this a delight. With rap reviving, it should do very well. **★★★★**

THE FACES: Long Player (Warner Bros 7592961912). Always rougher and with more ramshackle material than Rod Stewart's solo LPs, the Faces nevertheless managed to bring the best out of their singer, who had to work the harder to be heard. Good time rock 'n' roll, long out of catalogue, and deservedly reinstated. **★★★★**

MICHAEL BOLTON: The Hunger (Columbia 4601632). This 1987 album from Bolton pre-dates his



The Avengers: video revival for Peel and Steed

succession of million-sellers, but is their equal in every respect, with powerfully belovéd and familiar fare like That's What Love Is All About and a heartfelt cover of Otis Redding's Dock Of The Bay. Now attractively priced, it could make up some ground on Bolton's multi-platinum albums. **★★★★**

TALKING HEADS: Stop Making Sense (Fame CDFA 3302). Talking Heads are captured at Hollywood's Pantages Theatre in 1983, and treat an enthusiastic crowd to cookin' versions of their better known material - Once In A Lifetime, Take Me To The River, Slippery People and

Psycho Killer among them. In most cases, the versions here at least equal the studio takes, making this an essential album for the cultish band's following. **★★★★**

PICK OF THE WEEK

THE BEACH BOYS: Pet Sounds (Capitol CDFA 3298). Following hot on the heels of the legendary Simon & Garfunkel album Bridge Over Troubled Water, the Beach Boys' finest passes into mid-price territory. A towering tribute to Brian Wilson, and remastered for full-price reissue as recently as 1990, it includes the trio of bonus tracks added then. **★★★★**

Alan Jones

VIDEO

UNIVERSAL SOLDIER (PolyGram Video/Guild Home Video GLD 51382). Serious sales action is guaranteed for this futuristic thriller starring Hollywood heavyweights Jean-Claude Van Damme and Dolph Lundgren. Fresh from taking £4.2m at the UK box office, a campaign spanning radio and press ads bolsters an enticing dealer display package. **★★★★**

WILD PALMS PARTS 1 & 2 (BBC Video cat. no. the). Director Oliver Stone's first TV production explores the dark side of virtual reality. Set for simultaneous release with BBC Two's November screening this could prove a phenomenon akin to Twin Peaks. **★★★★**

ORPHANS OF A WINE DARK SEA (Beckmann Communications BHE033). Scientists estimate that only 350 mm seals remain in the Mediterranean and this beautifully shot 30-minute documentary narrated by Roger Moore traces current attempts to rescue the species. National Press and Children's BBC coverage throughout November could make it a popular stocking filler. **★★★★**

THE LAST METRO (Artificial Eye ART 071). Just one of a selection of François Truffaut directed films - starring Catherine Deneuve and Gerard Depardieu - acquired by the

MAINSTREAM - SINGLES

BILL: Car Boot Sale (Mercury MINCD 1). This amusing single, heavily plagiarised by Steve Wright on one FM, is basically a litany of items - "Osmonds annual 1972; ashtray from Quebec; one shoe, size 10 - likely to be found at car boot sales over a trashy disc backing. It will probably fire briefly into life, but novelty soon palls. **★★★**

CHRIS REA: Julia (East West Y2772). Burund! Black-style tribal drums usher in one of Chris Rea's less intense tracks, a pleasant pop-along song. Rea's fans are used to more weighty fare, but once they get over the shock they'll warm to it. **★★★★**

JIMMY DURANTE: As Time Goes By (Epic 6597422). You must remember this. It first from Jason Donovan's hit then from the Dookey Wilson's original from Casablanca. This version is a top-rated movie too - Sleepless in Seattle - and is a lush orchestral affair punctuated by Durante's one-of-a-kind vocals. It will undoubtedly nibble at the lower end of the chart, though it would have been bigger still if timed for Christmas. **★★★★**



Right Said Fred: credible

ALISON MOYET: Falling (Columbia 6595982). A shadow of her former self, if of the sleeve portrait is faithful, Moyet makes a welcome return and, like Right Said Fred, there's a hint of the Indian sub-continent about the song. It's a pretty and beautifully-sung vignette that eventually dissolves with some Sixties-style backwards guitar. Interestingly, the 12-inch features an ambient eight-minute dub. A substantial hit. **★★★★**

AEROSMITH: Cryin' (Geffen GFSTO 56). A high-octane performance of the best song from the veteran

American rockers' latest album. Get A Grip, is anthemic and compelling. Expect a brief but glittering chart life. **★★★★**

HONKY: The Hoaky Doodle Day EP (ZTT ZANG 45CD). Club reaction is sluggish, but this record has plenty of supporters including NME and One FM's Mark Goodier, both of whom made it record of the week. The main track, K.O.K., is a pleasant, 90-95 paced rap, but no more. Even so, its influential supporters should bring out a few buyers. **★★★★**

CURIOSITY: Gimme The Sunshine (RCA 743211860-2). This pleasantly shuffling cover of a fairly obscure US's Sunshine song is graced by loose vocal delivery and some pleasant horn fills, it being commercial enough to prolong Curiosity's comeback. **★★★★**

PAT BENATAR: Somebody's Baby (Chrysalis CDCHSS 501). This is a pleasant and tuneful collection that sounds like an out-take from a Fleetwood Mac album but for Benatar's clear-as-a-bell delivery,

Not the stuff of which major hits are made but a promising return to the pop/rock area which promises much for her forthcoming album. **★★★★**

ROCKMELONS featuring CUTTY RANKS, NARDO RANKS and DENI HINES: That Word (L.O.V.E.) (Mushroom 011097). A number four hit in Australia last year, this happy, singalong reggae/pop tune boasts a fine lead vocal from Deni Hines, with sporadic backing from the Ranks. Lively and attractive, it's already making radio take notice, and could give the Aussie label its first hit here. **★★★★**

PICK OF THE WEEK

RIGOT SAID FRED: Bumped (Tug CD SNOG 7). This is a vaguely original mid-tempo piece with a pleasing chorus and some chiming synth strings. The 12-inch features credible Joey Negro dance mixes, which look like giving the Freds their biggest UK Chart success. This combination of factors should ensure their winning streak continues. **★★★★**
Alan Jones

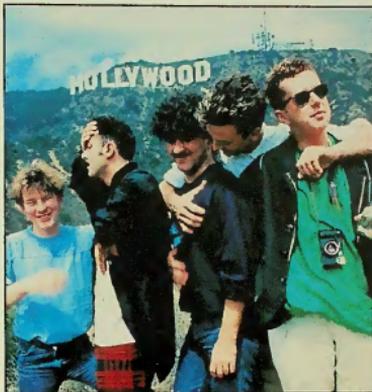
label which will help sustain its film buff appeal. Strong branded packaging and consumer magazine coverage will keep Artificial Eye at the forefront of the quality market this autumn. **★★**

THE AVENGERS Vol 1 (Lumiere Pictures LUM 202). A timely debut for the sublimely stylish Sixties thriller that is bound to steam ahead of other TV nostalgia product this autumn. Given the strong visual appeal of characters John Steed (Patrick Macnee) and Emma Peel (Diana Rigg), consumer magazine coverage will be wide-ranging, while an ad campaign and powerful POS could result in a fully-fledged revival. **★★★★**

PICK OF THE WEEK

THE PLAYER (PolyGram Video/Guild Home Video GLD 51402). A UK box office gross of £2.7m proved that it wasn't just the critics who hailed this subtle send-up of Hollywood as a masterpiece last year. Dealers will benefit from a bumper POS package, header boards and promotional panels, while ads will run in magazines such as *Q*, *Vox*, *Empire* and *For Him*. **★★★★** *Karen Faux*

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



Frankie Goes To Hollywood: they shoot, they score

CLASSICAL

JOHN WILLIAMS: The Seville Concert, Various (Sony CD/MC SK/ST 53359). Sony is pushing John Williams back into the mainstream with this new compilation of guitar favourites, to be followed by release of the video version (SHV/SLV 534745) on November 22, the day after the concert is broadcast on ITV's South Bank Show. Support includes a three-week Classic FM campaign, national press and lifestyle magazine editorial and ads, a

dealer competition and two-week TV campaign surrounding the broadcast. **★★★★**

VARIOUS: Classical Masterpieces. Pickwick CD/MC ORCD/ORZC 1106. Pickwick's two-pronged assault on the low-price market comprises 21 titles in this Orchid Collection at £2.99 and £1.99 for classical beginners alongside eight CD titles in the national themed Music Of The World series (retailing at around £9.99), both supported by a two-week national press campaign. **★★★★**

VARIOUS: The Ultimate Baroque Collection. (Erato/Warner CD/MC 4509 91778-2/4). A duobox for the price of one disc or tape features 33 Baroque favourites in high-class performances accompanied by two-week Classic FM and national press campaign, national displays and press competitions. **★★★★**

PICK OF THE WEEK

BEETHOVEN: Universal Classics, Various (EMI 7243 5 65048 2 0). EMI has teased the charts for the most popular classical recordings to produce its mid-price Universal Classics range of 20 themed albums, launched with a £30,000 spend including a two-week Classic FM campaign, national press and crossover magazine ads. Each album has a series number and music used in TV commercials is identified to encourage stocking of the full range. **★★★★**

Phil Sommerich

MUSIC VIDEO

FRANKIE GOES TO HOLLYWOOD: Shoot! The Greatest Hits Of... (Warner Music Video 4509-93917-3). Save for some interview outtakes, this is a straightforward his compilation—but what hits! Eight videos are included, ranging from the near-the-knuckle romps for Relax and Two Tribes to the epic Power Of Love nativity. Given that the video is tied in with the big-money TV and

48-sheet-led ad campaign for the album, Bang, it will be raking in the cash nearly a decade from now. **★★★★**

DIANA ROSS: One Woman The Video Collection (PMI MVN491553). The effect of EMI's racy TV and poster campaign for her greatest hits album will undoubtedly rub off on this 90-minute video collection, out next week, although older Ross fans may not be tuned to music video-buying. **★★**

DAVID BOWIE: Black Tie White Noise (BMG Video 74321-16622-3). Bowie was recently reunited with David Mallet, the man who directed the clip for Ashes To Ashes, to shoot live footage of six tracks from his latest album. The resulting value-for-money package runs for 60-minutes and includes promos, rehearsal footage and an interview with the Thin White Duke himself. Its release follows a week after the new single, Miracle Goodnight, so fans should be in Bowie buying mode. **★★★**

TASMIN ARCHER: When It Comes Down To It (PMI MYP4914793). Even Take That had to offer more than clips alone to make their debut video release a success. It's no surprise, then, that PMI has opted for something similarly creative for this hour-long documentary which follows Archer's first year in the limelight, the idea being it will appeal to other wannabes as well as her fans. Out on October 25, it's backed by press ads in Sky. **★**

DINA CARROLL: So Close (PolyGram Video 08985783). Six promos, interview footage and a live take of Carroll's new single Don't Be A Stranger, recorded at North London's Alexandra Palace. A standard package, but Carroll's videos have all been strong and this is getting TV advertising on the back of the album re-promotion for two weeks from October 25. **★★**

PICK OF THE WEEK

THE VELVET UNDERGROUND: Live Through This (Warner Music Vision 75993863-3). The Velvet's reunion gigs this summer appeared far beyond die-hard fans to legions of the curious and nostalgic. So there's a huge potential audience for this atmospheric 90-minute film of their Paris date. A full-page ad in *The Guardian* is booked for day of release, October 22, with further press ads planned in *Mojo*, *The Sunday Times*, *NME* and *Independent*. **★★★★** *Selina Webb*

MAINSTREAM - ALBUMS

VARIOUS: The Best Of 2 Tone 12 (Tone/Chrysalis COCHRIT 502). The late Seventies/early Eighties ska revival spearheaded by the Specials and centred around their 2 Tone label threw up some fine records, many of which are included here. The influence of the Specials themselves looms large (they feature on over half the tracks), while Madness's The Price and Elvis Costello's one-off 2 Tone single, I Can't Stand Up For Falling Down, are present and correct. Backed with a lively campaign, this should prosper. **★★★**

HADDAWAY: The Album (Logic 74321169222). "Not a one-hit wonder" proclaimed the posters flagging Haddaway's second single Life and they were right. Not, as the evidence here, will be step at two hits. His career-launching What Is Love is the pick of the pack for sure, but there's an upward upbeat and commercial house and hi-NRG here to ensure he has a run of hits. This type of album is, however, notoriously difficult to get away, as even his labelmates Snap have discovered. **★★**



Take That: soaring

DIANA ROSS: Forever - Musical Memoirs (EMI DRBX11). A four-CD retrospective that cherry-picks the highlights of Miss Ross' 30-year career as a hitmaker, adding a few new tracks to obvious landmarks. In all it features 78 tracks, and a 90-page book stuffed with rare photos and Ross's own sardonic but anecdote-filled story of the past three decades. An obvious big seller, but one which is likely to be overshadowed by the single album distillation, *One Woman*. **★★★★**

VARIOUS: Country Women (Dino DINC02 72). "Sometimes it's hard to be a woman" laments Tammy Wynette on her chart-topping hit Stand By Your Man, one of 22 tracks which give a broad view of more traditional

talents, such as Dolly Parton and Patsy Cline as well as newer, less easily pigeonholed artists like Nancy Griffith and Patty Loveless. There's enough familiar material here - Orde To Billie Joe, Crazy, Harper Valley PTA, I Will Always Love You, Jewelene - to hook punters, while the intelligent choice of other tracks could well spin off album sales for the newcomers. **★★★**

BELINDA CARLISLE: Real (Virgin CV 2725). Carlisle has had a string of singles so popular that her Greatest Hits album reached number one. This is her first release since then, and follows hot on the heels of her Top 20 hit, Big Scary Animal, so it will undoubtedly make a big splash. **★★★★**

ANDREW STRONG: Strong (MCA MCD 10523). The 19-year-old commitments star's debut solo offering retains the spirit of the fictional group's recordings, being decidedly retro in feel, with a mixture of new and old songs all rendered in a rock/80s style reminiscent of Paul Rodgers. **★★★★**

Strong's voice is an impressive soulful, rasping instrument but one which is rather let down by the material with only Some Kind Of Wonderful looking capable of making a dent in the singles chart. It might have been wise to have used his undeniable talent on some more contemporary songs. **★★★**

PICK OF THE WEEK

TAKE THAT: Everything Changes (RCA 7432119222). Home to two number ones and a number two hit even before its release, this long-awaited follow-up to Take That...And Party has advance orders nudging 300,000, and on the evidence here, will easily sell twice that number before Christmas. Slickly produced and performed, 11 of its 13 tracks are written by lead singer Gary Barlow, whose songwriting has matured considerably. There's enough good material here to spin off another year's worth of hits and send this album soaring into the multi-platinum stratosphere. **★★★★** *Alan Jones*

TOP**THE OFFICIAL ^{MW} music week CHART****OCT****16****1993**

40 SINGLES

1	RELIGHT MY FIRE TAKE THAT FEAT LULU	RCA
02	TO DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF	VIRGIN
03	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE	JIVE
04	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS	MANGO
05	MOVING ON UP M PEOPLE	DECONSTRUCTION
06	LIFE HADDAWAY	LOGIC/ARISTA
07	STAY ETERNAL	EMI
08	RELAX FRANKIE GOES TO HOLLYWOOD	ZTT
09	HALLOWED BE THY NAME IRON MAIDEN	EMI
10	GO WEST PEL SHOP BOYS	PARLOPHONE
11	ALL ABOUT SOUL	

Billy Joel

Out Now



His New Single

ALL ABOUT SOUL

21	NOW I KNOW WHAT MADE OTIS BLUE PAUL YOUNG	14	COLUMBIA
22	IT MUST HAVE BEEN LOVE ROXETTE	15	EMI
23	TRACKS OF MY TEARS GO WEST	16	CHRYSALIS
24	BREAKDOWN ONE DOVE	NEW	LONDON
25	JOY STAXX	27	CHAMPION
26	SUNDAY SUNDAY BLUR	NEW	FOOD
27	R.S.V.P./FAMILIUS HORRIBILUS POP WILL EAT ITSELF	NEW	INFECTIOUS
28	BIG SCARY ANIMAL BELINDA CARLISLE	17	VIRGIN
29	DISTANT SUN CROWDED HOUSE	19	CAPTOL
30	GANGSTERS SPECIAL AGA	30	2 TONE
31	SHOOP SALT 'N' PEPA	29	FRR
32	SAV WHAT! X-PRESS 2	NEW	JUNIOR BOY'S OWN

16 10 93

free with
SOUND

Big break for Brit gospel

For many years gospel has been considered the music of black America but now it's time for some of the UK's finest to stand up and be counted.

Producer Nicholas St Victor Brown has compiled an album's worth of songs from some of the UK's best gospel artists.

"Soul Strings - The Nu Inspirational" is out on Fourth & Broadway on October 25 with a line-up ranging from solo artists, such as Dawn Thomas, to groups like the Manchester Moss Choir.

"There's so much talent coming through in the churches now," says Brown.

"We spent a lot of time scouring the country for the best and the hardest thing was making decisions about who to leave out," he adds.

The project was produced by Brown, of Nu Colour and Lavine Hudson fame, and includes the single "All I Dream Of" by Nisey Brown, released on November 8 with mixes by Dodge City Productions.

no new material yet, but... shamen return

The Shaman return from their summer break this month but don't expect any new material.

The "SOS EP", like the limited edition "Toss EP" released earlier this year, is a benefit single featuring new remixes of three old Shaman tracks. A percentage of the royalties is going to The New Statesman Defence Fund.

"The Shaman do not wish to see one of the few (semi) independent magazines left in Britain become yet another victim of the Conservative government," says the band.

The EP, which is released by One Little Indian on October 25, features three new mixes of "Comin' On Strong" by Speedy J, The Beatmasters

and The Shaman. "Make It Mine" is remixed by Moby and Progress while "Possible Worlds" has a live mix by the band.

The Shaman are currently writing new material but this is not expected until early 1994.

Meanwhile, the group's hit "LSI" is featured in the new stage production of Iain Banks' "The Wasp Factory".

The opening night of the play at Bagleys Warehouse, Kings Cross Depot, London, on October 29 is in aid of the Red Hot AIDS Charitable Trust and will be followed by a performance by the Shaman with guests including The Grid.

inside

2 T&B go big time

2 Andy Weatherall - a genius or nutter?

club chart:



FREE LOVE
Juliet Roberts

cool cuts: OPEN UP



Lutfield

Jerv the swerve

New UK Swing label Street Hype remains undaunted by the sudden departure of co-founder Dave Jervier.

"The Jerv" quit the label after just two months to take up an A&R post at Polydor but his partner Aaron Hercules says the label's future releases will be unaffected by the move.

Label backer Cret Selwood at Beechwood Music adds: "We want to make it clear that all systems are go at Street Hype HQ with releases planned until next summer to keep the already large viable very much alive".

The first of these will be a new single from Darkman titled "What's Not Yours" out in late October.



Soul disciple Carleen Anderson makes a welcome return next month with a five-track EP. The former Young Disciples vocalist has been working with new British producer Ian Green on her "Dusky Sappho" debut solo single on Circo. It features the lead track "Mama Sold" along with "By Any Means", "Pick Up the Pieces", "Mama Sold (Straight Ahead Mix)" and "Ain't Givin' Up On You" and is released on November 1. The EP is a limited edition and is also for Anderson's debut album due next spring. Meanwhile, the diminutive diva can be found touring the UK from October 27 culminating in two nights at London's Jazz Cafe on November 7 and 8.



Barrington

nothing's changed

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MCA

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PWL INTERNATIONAL
MANKO
ESPRESSO

18 LIGHT MY FIRE
CLOUTIER
19 TOUGHER THAN TOUGH
VANOLIS
20 MASSIVE NOISE EP
WARRISMAN

11	12	13	14	15	16	17	18	19	20
BE	ONE	MR.	INTRC	GON	RIGT	PEA	HER	DON	CHA
18	PROD	9	LEMC	11	12	17	13	19	20
BOV	NEW	CULT	NEW	GABE	SWV	PRIN	STAK	DINA	DIAN
NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW

1



Club:
V2, Fridays at The
Gallery, 9 Merrion Street,
Leeds, 9pm - 3am.
Capacity/PA/Special



features: 1100/8K
upstairs; 3K
downstairs/beer
promotions; encourages
new DJ talent

Door Policy:

"Shirts on - dress with
awareness" -

**Keith Langley, co-
promoter**

Music Policy:

"Funky, sexy, mood-sensitve
house which isn't
pretentious." -

Keith Langley

DJs:

residents - DJ Tim (Uth
Saints), Steve Walker,
Michael Vercoe. Guests
include Paul Oakenfold, John
Digweed, Steve Lee,
Rocky & Diesel, John
Kelly, Colin Patterson,
Christian Woodvott

Spinning:

Bedrock "For What You
Dream Of; House of
Virginium I'll Be There For
You"; X-Press 2 "Say
What!"; All Stars "Want To
Get Funky"; The Pleased
Wimmin "Passion".

DJ's view:

"I can play any type of
music from garage to
techno. The Gallery has a
reputation for being rave
- I'm trying to change that
perception. We appeal to an
older, sophisticated crowd."

- DJ Tim

Promotions view:

"The crowd is up for any
sort of music, and they
play anything to them and
they seem to go for new
tracks." -

Martin Pickard, DMG

ticket price: £5



head east

Offering more eastern promise
than a landload of Turkish
Delight is the debut album from
DJ Fabio Paras (above). Released
on his own Shiva Shanti label, 'The
Birth Of Shiva Shanti' by Soundclash
Republic comes after a string of
excellent singles.

The first Soundclash release
was the limited edition 'Two
Eastern Mysteries', followed by
Stack The Drummer, Cool
Lemon EP and 'The Follow Up
EP'.

Paras has also made his
name producing tracks such as
'Rhythm De Londres' by
Smells Like Heaven and
'People' by Outrage along with
remixes of Radd 2 'Rhythm,
The Acid and Deja Vu', among
others.

The debut Soundclash
album features eight tracks
including 'Hypnotic Eastern
Rhythm' and 'One Monitor
Sly'.

T&B go big time

Edinburgh's dynamic DJing
duo Twitch & Brainstorm are
expanding their influence on
the country's dance scene
with two new labels.

Having already had
underground hits with Eye
Bom Yass (pictured) and
State Of Flux on their T&B
Vinyl label, the Pure resident
DJs have decided to branch
out into more left field dance
fields with their Pi and Tab
labels.

Pi will be primarily an
electronic-styled label with
the emphasis on the
experimental music. The first
release this month is the 'Brain
EP' by Test Department
collaborators Intensive Care Unit.

The label is set to become more
album-based, though, with the
first compilation due in early 1994.

Tab will feature harder
underground tracks released in
limited editions. The first single is an
acidic techno workout by
Manchester's PH1, due later this
year.



network goes into overdrive

Not content with its current
hefty release schedule,
Birmingham-based Network
Records is set to become a
retailer's nightmare by
releasing eight singles in two
weeks as part of a new label
deal.

Network has picked up a
licensing deal for Detroit
underground label Sericus
Grooves and artists including
Disco Released, Low Key,
Younger Than Park, Donna
Black and Jason Black.

A total of 34 tracks are set to
hit the shops in the next 14
days and will be followed by
what Network describes as 'a
businesses source of new
material'.

All the singles will be
available via Sony Music
Operations and come in limited
edition coloured vinyl and
uniform sleeves.

fresher's ball

London-based Fresh Records is
having a problem finding
an 'A' artist - for the best possible
reasons.

In the 18 months since its
formation, the label has said
goodbye to two artists before
releasing any of their
records.

Earlier in the year, Eden went
on to fame and fortune with
Logic Records, reaching number 51
in the Gallup chart with 'Do U
Feel 4 Me'.

Now the label has licensed
Ronni Simon, the guest
vocalist on Inner City's 'Book
Together Again', to
Network/Sony.

"We were going to release
something but Neil Rushton
of Network heard us playing
tracks at Midem earlier in the
year and wanted to do a deal,"
says Fresh director Dave
Morgan.

The label has also just
switched distribution from
Rio/PolyGram to 3M/Sony and
has new singles lined up
from Love Station, a cover of
'Best Of My Love', Orlando and
Trinity.

all singing, dancing and writing

Actor, writer and new singer Ray
Shel is certainly hitting his
bats in his bid for fame.

Having appeared in musicals
such as Starlight Express and
Miss Saigon, the young American
recently turned his hand to
writing and his first novel
loved, a story of love crippled by
a crack addiction, is published
by Flamingo at the end of
October.

To tie-in with the book, Shel
has cracked its theme into the
lyrics of his debut single 'Cynitha',
released by Bump 'N' Hustle
Music on November 15.

Featuring Simon Law on the
mix, the track will also be
included in shows during Shel's
loved tour of the UK which
hits the road this month.

say what?

Jeff Barrett - Heavenly
"Phil Spector, George Martin,
Dr John, Guy Stevens -
genius or nutter?"

**Kenny Grogan -
Underground shop,
Manchester**
"He does create a bit of
mystique about himself. You
either think he's a **** or
you love him. He's an

andy weatherall - genius or nutter?

enigma up here - a strange
guy. I would say he's a
genius and a nutter."

Phil Perry - DJ
"John. He should actually be
committed to some Swiss
clinic in mountains far away
and released every couple of
months to come out and do
his thing. Genius and fruit-
cake and he's going to love
me for this!"

Paul Oakenfold - Perfecto
"Genius. Very specialised but

unique in what he does and
works really well on the
dance floor. Very creative,
musically inspiring and he's
going to give me £10 next
time I see him."

Terry Farley - Boys Own
"He's a nice middle class
boy from Windsor who's into
his records and he just does
what he likes doing and gets
paid for doing it. I've certainly
never seen him dancing on
the bar so he's not at the
nutter stage and until he starts

doing patrol operations on
people in India, I can't see
where the genius fits in. He's
an all round nice person and
a friend."

Primal Scream
"Both. He's the Jimmy Page
of the decks."

Steve Beckett - Warp
"Lord Sabre is both genius
and madman. More importantly
he's a larger than life
character in a scene devoid
of heroes."

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

2

1	TAKE	TO D	BOO	JAZZ	SHE	MON	LIFE	HARD	STAT	REL	FRAN	HALI	IRON	GO	PEL	18
02	MEK	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17

TOP THE OFFICIAL music week CHART OCT

COOL cuts

Shop:
Global Groove, 18 Church Walk, Colchester, Essex (30 ft x 15 ft)



Specialist areas:
Mainly 12-inch UK hardcore, progressive house and techno. Popular labels include Suburban Base, Moving Shadow, Reinforced, Basement, Liquid Wax. Sells DJ mix tapes Ticket inlets. Merchandise includes record bags and slipmats.

Owner's view:
"We took over the shop in September and have completely refurbished it and put in a new sound system. Hardcore is our biggest seller although house and techno are growing fast - older customers prefer house and more are coming in. People have stopped buying whites because they're such poor quality. DJ tapes are really popular. A six pack costs £13 and a four pack £10 and we got rid of our second 50 in less than two weeks." - **Matt Trevillion, co-owner Distributor's view:**
"They do the business down there. We do mainly hardcore, which is doing really well again all over the UK, and they buy a lot of stuff. You can really notice the difference since they took over."

Phil Wells, Vinyl Distribution DJ's view:
"It gives a good service and sells everything I want. At some shops you have to wait for hours for service, but they know what I want and play the tracks for me as soon as I get into the shop." - **DJ Force**

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

1 OPEN UP Lefffield **Hard Hands**

- | | | | |
|-----------|------|--|-------------|
| 2 | (2) | THE REAL DEAL Judy Cheeks | Positiva |
| 3 | NEW | NEVER Jomanda | Big Beat |
| 4 | (4) | With mammoth mixes from Sasha and Band Of Gypsies | |
| 5 | NEW | LEMON UZ | Island |
| 6 | (7) | ALL MY CHILDREN JOOO1 | Anxious |
| 7 | NEW | Funked up with mixes from Mohar | |
| 8 | (7) | SOUND SYSTEM The Drum Club | Butterfly |
| 9 | NEW | THE PROGRAM David Morales & The Bodyard Club | Mercury |
| 10 | NEW | Ragga meets house with Morales on top form again. | |
| 11 | (8) | DIDN'T I After Shock | Virgin |
| 12 | NEW | Another catchy garage song that's sure to catch on | |
| 13 | (8) | WISH Soul II Soul | Funky Dreds |
| 14 | NEW | WHEN MIDNIGHT SIGHTS FM Dawn | Gee Street |
| 15 | NEW | PM Dawn return to the dancefloor with mixes from Play Boys | |
| 16 | (9) | FEELS LIKE HEAVEN Urban Ooakie Collective | Pulse 8 |
| 17 | NEW | DROP THE ROCK EP D-Tek | Positiva |
| 18 | NEW | A big bassline makes this strong underground groove | |
| 19 | (12) | PLANET OF LOVE The Carl Cox Concept | Perfecto |
| 20 | NEW | Breakbeat house style with progressive mixes on the B-side | |
| 21 | NEW | MY LOVE IS GUARANTEED Sybil | PWL |
| 22 | NEW | Sybil's 1988 classic is revamped | |
| 23 | (12) | FEEL LIKE MAKING LOVE Pauline Henry | Sony |
| 24 | NEW | With club mixes from West End and Ben Chapman | |
| 25 | NEW | ROCK YOUR BODY Boforn \$ | Olympic |
| 26 | NEW | Big and bold house track | |
| 27 | (10) | SHOOT Way Out West | Terra Firma |
| 28 | NEW | VOILA VOILA Rachid Taha | GG5 |
| 29 | NEW | Justin Robertson meets one of France's top arabic performers | |
| 30 | NEW | FIORE New Atlantic | 3 Beat |
| 31 | NEW | With mixes from Cirilo and John Kelly | |
| 32 | NEW | HELICOPTER EP Helicopter | Helicopter |
| 33 | NEW | Fresh and funky EP | |

a guide to the most essential new club tunes as featured on 116's "essential selection", with pole top, broadcast every Friday between 8-10 and 12pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/hyting/zoom (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), tax (swcastle).

WINDSONG EXPORT

WORLDWIDE DANCE DISTRIBUTION

Prompt Payment Bulk Orders Firm Sales

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tel 0689 836 969 Fax 0689 890388



rm ad namecheck: publisher: Tony Evans @ Deputy ad manager: Judith Rivers @ ad executives: Steve Masters & Heddi Greenwood

new single
out now
order it now gap / e / d 10

PWL INTERNATIONAL
MAGNO
ESSENTIAL

118 LIGHT MY FIRE
CLIQUE
CLIQUE

119 TOUGHER THAN TOUGH
VARIOUS
VARIOUS

20 MASSIVE NOISE EP
WOLFRATE
WOLFRATE

Our 18th October
Order from EMI Records 0975 858 858

EMI
WORLDWIDE

111	112	113	114	115	116	117	118	119	20
18 BOY	ONE PROD	MR 9 CULT	INTRO LEAK	GOT 11 GAB	RIG 12 SW	PEA 13 SW	HER 13 STAK	DON 13 CHA	CHA 20 DINA
NEW	NEW	NEW							



the



britain's nearest beats till

18
10
93



club chart

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

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11	18	ONE	PROG	MR	9	CULT	14	INTRO	LEAK	15	GIT	16	RIGH	12	SW	17	PEAK	13	HER	18	3	STAK	19	DON	20	CHA	20	DIAK
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23	NEW	BUMPED DANIE LEE & ANDREW WALKER (MIXES) Right Said Fred (RSF)	deconstruction	34	NEW	CARNIVAL (ARE YOU WILLING TO TESTIFY?) Trainrock	35	NEW	GET A LITTLE FREAKY WITH ME (EXTENDED FREAKY CLUB VERSION) Aaron Hall	36	NEW	DO YOU FEEL ME (ROCK MIXES) NYC's Finest (feat. Simonelli)	37	NEW	ANOTHER NIGHT (GIVE IT ALL TO ME) FEEDING OF LOVERGEE YOURSELF TOGETHER	38	NEW	VOLUME FOUR (GIVE IT ALL TO ME) FEEDING OF LOVERGEE YOURSELF TOGETHER	39	NEW	BETTER LATE THAN NEVER (MIXES) Lafayette	40	NEW	VIRGINIA PLAIN (MIXES) Slam	41	NEW	I LIKE IT (SINE/MOTHER REMIXES) D-Reign	42	NEW	GOT ME A FEELING (Missy Oldland)	43	NEW	STAY (WEST END MIXES) Eternal	44	NEW	LOVE, RESPECT & HAPPINESS (DIGNITY MIXES) (YOUR TRIBE MIXES)	45	NEW	Stella	46	NEW	THE REAL THING (Top 10) D-Block	47	NEW	ROLLING WITH RAI (BLACK SUNSHINE MIXES) Axis	48	NEW	GARDEN OF PEACE (REMIX) Power Circle	49	NEW	COMIN' ON The Shamen	50	NEW	THE TRANCESPUTTER (SCRATCH IN SNIP) Vinyl Blair	51	NEW	MIRACLES Mix Factory	52	NEW	DON'T PLAY WITH ME (Fogala)	53	NEW	CANT STOP THE RHYTHM (Masters At Work featuring Jody Brown)	54	NEW	RUNAWAY LOVE (EXTENDED VERSION) (WHAT IS LOVE?) (HIP HOP REMIX) En Vogue	55	NEW	Atco
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73	NEW	THE MESSAGE The Funky Bunch	80	NEW	SHOOT WAY OUT WEST	81	NEW	REBOUND (MIXES) (ITALY) (MIXES) Tysse	82	NEW	RELAX - THE SECOND COMING (DUE JOAM & SPOON REMIX) Frankie Goes To Hollywood	83	NEW	AMERICAN SUIDE Ramo Rivals	84	NEW	FOR WHAT YOU DREAM OF Bedrock	85	NEW	HOUSE OF LOVE Smooth Tough	86	NEW	NEVER GONNA GIVE YOU UP H&W	87	NEW	JOY (MIXES) Stax	88	NEW	WAITING 4 YOU Frank Zappa	89	NEW	COME INTO MY LIFE (ORIGINAL) (ORBITAL REMIX) A1a1a1	90	NEW	YOU KNOW ME BETTER Richard Wailer	91	NEW	VERNON'S WONDERLAND Vernon	92	NEW	ONE LOVE (ORIGINAL MIX) (JUNIOR Y. REMIX) (RHYTHM OF LIFE) (ORIGINAL MIX) (FULL THROTTLE) (ORIGINAL MIX) The Prodigy	93	NEW	MISGUIDED YOUTH Cousin E	94	NEW	SOUND SYSTEM (MIXES) Drum Club	95	NEW	FOUR NEW Allstars	96	NEW	ONE MINDWARP	97	NEW	THE PLANET OF LOVE (RED JERRY MIXES) The Cool Cat Cox (feat. Frank)	98	NEW	LUV 42 (EXTENDED MIX) Michael Ward	99	NEW	DISCO MONSTER Hage	100	NEW	IT'S ONLY YOUR MIND XES	101	NEW	Amphetamine	102	NEW	Amphetamine	103	NEW	Amphetamine	104	NEW	Amphetamine	105	NEW	Amphetamine	106	NEW	Amphetamine	107	NEW	Amphetamine	108	NEW	Amphetamine	109	NEW	Amphetamine	110	NEW	Amphetamine	111	NEW	Amphetamine	112	NEW	Amphetamine	113	NEW	Amphetamine	114	NEW	Amphetamine	115	NEW	Amphetamine	116	NEW	Amphetamine	117	NEW	Amphetamine	118	NEW	Amphetamine	119	NEW	Amphetamine	120	NEW	Amphetamine	121	NEW	Amphetamine	122	NEW	Amphetamine	123	NEW	Amphetamine	124	NEW	Amphetamine	125	NEW	Amphetamine	126	NEW	Amphetamine	127	NEW	Amphetamine	128	NEW	Amphetamine	129	NEW	Amphetamine	130	NEW	Amphetamine	131	NEW	Amphetamine	132	NEW	Amphetamine	133	NEW	Amphetamine	134	NEW	Amphetamine	135	NEW	Amphetamine	136	NEW	Amphetamine	137	NEW	Amphetamine	138	NEW	Amphetamine	139	NEW	Amphetamine	140	NEW	Amphetamine	141	NEW	Amphetamine	142	NEW	Amphetamine	143	NEW	Amphetamine	144	NEW	Amphetamine	145	NEW	Amphetamine	146	NEW	Amphetamine	147	NEW	Amphetamine	148	NEW	Amphetamine	149	NEW	Amphetamine	150	NEW	Amphetamine	151	NEW	Amphetamine	152	NEW	Amphetamine	153	NEW	Amphetamine	154	NEW	Amphetamine	155	NEW	Amphetamine	156	NEW	Amphetamine	157	NEW	Amphetamine	158	NEW	Amphetamine	159	NEW	Amphetamine	160	NEW	Amphetamine	161	NEW	Amphetamine	162	NEW	Amphetamine	163	NEW	Amphetamine	164	NEW	Amphetamine	165	NEW	Amphetamine	166	NEW	Amphetamine	167	NEW	Amphetamine	168	NEW	Amphetamine	169	NEW	Amphetamine	170	NEW	Amphetamine	171	NEW	Amphetamine	172	NEW	Amphetamine	173	NEW	Amphetamine	174	NEW	Amphetamine	175	NEW	Amphetamine	176	NEW	Amphetamine	177	NEW	Amphetamine	178	NEW	Amphetamine	179	NEW	Amphetamine	180	NEW	Amphetamine	181	NEW	Amphetamine	182	NEW	Amphetamine	183	NEW	Amphetamine	184	NEW	Amphetamine	185	NEW	Amphetamine	186	NEW	Amphetamine	187	NEW	Amphetamine	188	NEW	Amphetamine	189	NEW	Amphetamine	190	NEW	Amphetamine	191	NEW	Amphetamine	192	NEW	Amphetamine	193	NEW	Amphetamine	194	NEW	Amphetamine	195	NEW	Amphetamine	196	NEW	Amphetamine	197	NEW	Amphetamine	198	NEW	Amphetamine	199	NEW	Amphetamine	200	NEW	Amphetamine
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The **am** club chart is available as a separate board service in extended form as soon as it is compiled on the Friday before publication. Details on 071-539-3330

LENA *fi*

GOTTA GET IT RIGHT

The new single is out NOW! Cass City CD 2 including club remixes & Cover to Cover CD*

See Lena live at Subteranea on 11/10/93 (For more info only)

juno reactor *album*

transmissions *album*

out next week

album *Transmissions is available on CD & double vinyl*

new single

out now

order it now gasp / e / d 10

18 LIGHT MY FIRE
CLUBHOUSE

19 TOUGHER THAN TOUGH
VARIOUS

20 MASSIVE NOISE EP
WOLFEMANE

PWL INTERNATIONAL

MARQUE

ESSENTIAL

Out 18th October

Order from EMI Tel: 0461 69126 858 858

tune of the week

leffield/john lydon: 'open up' (hard hands).

Ⓣ Already whipping up one helluva storm in all the right places, this really is a remarkable record. The combination of Leffield's deep, bubbly rhythms and John Lydon's unique crazed vocals is awesome. Imagine the pummeling insistency of 'Rez' combined with a near-psychotic frenzied vocal and you'll be somewhere near the moxie of this track. Check out the b-side dub for the real dancefloor action. **bb**



Ⓣ **LL COOL J 'Stand By Your Man' (US Def Jam 12-inch)** While being mellower than usual, there's not going to stop this Teddy Riley production from being massive. With funk synth bass, guitar/wooder backgrounds and a far less aggressive accompaniment than previous outings, the urban rhythms here lean more to soulful swing than hip hop, with the infectiousness of it all destined to make Stand By Your Man an anthem on the r&b scene. **rt**

Ⓣ **INKY BLACKNUSS 'Blacknuss' (Sebrettes)** Shifty, tribal, quirky, backwards-moving, weird and wonderful kind of thing with mad noises climbing over the top of the groove. In three mixes, that makes me say "What are these people on?" **tb**

Ⓣ **TENSION: A Place Called Heaven (Azuli white label)** This is a very soulful US garage track produced by Lenny Fontana and Michael Palermotto who were responsible for the recent Bluch Quick singles on Strictly Rhythm. The passionate male vocal is backed by a timeless organ and vibes based production on the A1 mix, while the flipside goes for a more stripped down piano-driven sound. There are apparently Joey Negro and Foley/Heller remixes on the way which should be well worth watching for. **ab**

albums

Ⓣ **TRANSLOBAL UNDERGROUND: 'Dream Of 100 Nations' (Nation Records)** Having blitzed a trail through world dance circles with three fine singles including the classic 'Temple Head', the debut album from TGU is at last released following the collapse of their deconstruction deal. All three singles are included in their vocal rather than instrumental forms. While the overall feel is very much on the progressive hip, rappers Fun-Du-

Ⓣ **SECRET KNOWLEDGE 'Sugar Daddy - MFS Mixes' (MFS, Germany)** MFS Meistermuser Paul Van Dyk (one to watch) remodels this classic over a plethora of mixes. The one to behold is the 'Out of our brains on the 5, 15' - steam train intro leads to building sequenced nirvana, colossal breakdowns and those wondrous vocals reassembled into something totally new - a clash of cultures. **tdb**

Ⓣ **FRESH TUNES NO. 1 'Do You Know What I Mean' (Logic)** This has been floating around on a mysterious while labelled nothing just as #1 for some time but the percussive style was so similar to the Good Man and Rene & Gaston that it was bound to be a creation of Fresh Fruit's DJ Zak and Dobie. A simple repetitive vocal sample, crashing drums and an infectious melody make this a certain favourite, perhaps not quite a crossover hit. **tf**

Ⓣ **GURU 'No Time To Play' (2P mix) (Cooltempo promo)** Follow up to the excellent 'Trust Me' comes another gem from the 'Jazzmatazz' set. This crispy two-skipper boasting a DJ Macintosh remix of a chirpy rap tune featuring infectious backgrounds from D Lee and jazz guitar ticks from Jimmie Jordan. Elsewhere in the proceedings string stabs, a warm bass line and live drum

feel add to the joyous nature of the track. DC Lee's chorus backgrounds definitely bring the particularly effective all that lodges in your grey matter. **rt**

Ⓣ **EXQUISITE CORPSE 'Inner Rhythm' (KK, Belgium)** 'Higher World' is a minimal percussive flourish with female wailing intonations, very different and delicious. 'Lower World' is the monster though - thundering percussive rumbings with a deep, deep haunting aura to it. Divine weirdness from a psychoback mand. **tb**

Ⓣ **JUSTIN AND RACHID: 'Vieille Volee' (GSG France)** This debut release on Going Global Services matches the talents of Justin Robertson with popular French rapper with singer Rachid Taha. The title 'Here we are again' refers to the sickening resurgence of fascism but the frenetic techno latino rhythms provide a more uplifting soundtrack. The b-side dub is just as spellbinding in a slower, brooding kind of way. Can't wait for the album. **bb**

Ⓣ **THE DRUM CLUB 'Sound System' (Butterfly)** For the best release from this outfit so far, this has everything - a good song, good production and an excellent array of mixes including one of these epic building Underworld dubs that you can get lost in. The other mixes are by the band themselves and are

Ⓣ **mental make an appearance on 'Situs B' while world music maverick Nusrat Fateh Ali Khan adds distinctive vocals to the mesmerising 'Tutu Grande Discordia'. The moods and rhythms still gal across the four sides of vinyl and while they might not always capture the magnificence of 'Temple Head', there's enough variety and energy to make this an invigilating debut. **bb****

Ⓣ **UNITED FUTURE ORGANISATION: 'United Future**

Ⓣ **Organisation' (Brownswood/Talkin' Loud)** Comprising three sample-conscious jazz-happy Japanese DJs, UFO come as a breath of fresh air to the street jazz scene. It kind of seems fitting that perhaps the most exciting new act of the genre should now be a part of the Talkin' Loud stable and the debut album, which features Gollano and John Hendricks, never fails to impress. Simca forming the group in Tokyo in 1990, Tadashi Yabe, Toshio Matsura and Raphael Sebagg



judy cheeks

Ⓣ typically UK house style whilst Claude Coccoluto's are very unusual in a kind of American garage dub style. **tf**

Ⓣ **SOUL II SOUL: 'Wish' (Funk Dress/Virgin)** Just when you thought the Soul II Soul train had run out of steam, Jazzie B and crew pull a stunner out of the bag. Unlike many of today's soul tracks, 'Wish' refuses to ponder to the past and sounds as upfront and fresh as anything on 'Club Classics Vol. 1'. Melissa Bell provides the trademark quality vocals and Jazzie B the slow rap on this delicious soul burner. Check out some fine mixes of 'Keep On Movin'' and 'Back To Life' on the b-side too. **bb**

Ⓣ **ORIFF: 'Judy Had A Boyfriend' (US HM 12-inch)** After making their debut

Ⓣ on the 'White Men Can't Jump' soundtrack, Riff return with this excellent swing cum rap tune in an assortment of r&b and ragga mixes. Vocally the group conform to the Jodeci/UNUS/Silk sound of the day, the song being catchy enough for radio and pumping enough for the urban black dancefloor. **rt**

Ⓣ **JUDY CHEEKS: 'So In Love (The Real Deal)' (Positive)** From Salsoul to garage, Judy Cheeks shows she has the class to traverse all styles. With mixes from Frankie Foncell, Sasha, West End and The Commission, this is a pretty versatile doublepack for DJs who like their house thumping and waiting and the Foncell and West End radio edits should provide the necessary aural. It also marks a departure by the Positive crew, moving into yet another dance genre. **bb**

Ⓣ **D-TEK: Drop The Rock EP (Positive promo)** Put together by the Salsoulie crew and Rhythm Invention crews, this EP features four well-constructed slabs of chunky funky house madness. Choice cuts are 'Drop The Rock' (original mix) and 'Chunkulink', which boasts plenty of crowd pleasing funk guitars and disco stabs. They fall somewhere between the respective sounds of X-Press 2 and Cleveland City's finest. **ab**

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Future sounds of London

di directory

by James Hamilton

HOUNDS OF PAIN *Schematics and* *Chaos* (Broom Street Rock Record) (Kathleen Records) **131** **46, WVC**, new tracks, "boom" sound

0-96-82pm rap album released in strong format and London garage scene format and London garage scene. **12-13pm** *Staying in the Game* (New York) **131** **46, WVC**, new tracks, "boom" sound

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WILD WEST: "Terraform" (Plink Plank). After a two month break, the Plink Plank crew return with new material and a new artist. Wild West are two cosmopolitan kinds guys whose high brow and challenging techno follows the label's tradition of superior releases. Seemingly sparse and yet in rhythm, this comes with a bit from labelmate Megalom **bb**

APHRODITE "The Life" (Black). If you're a fan of Felix Do Housecat's weird and hippy productions then you'll probably go for this long and winding odd workout with his husky spoken vocals. The track stays at the same level throughout and never takes off so this is one for only the most adventurous DJs. **1j**

QUI 3 "For What It's Worth" (MCA). Another re-release, this time down to the fact that Qui 3 have had a hit so why not try their first single again. The double pack promo contains eight mixes by Soulshock & Korin, Elie Duggin and the band themselves, all of them slow and funky (no club mixes whatsoever), with the catchy girl sung chorus and melody line only being let down by the standard of the original lyrics. **1j**

VICTOR SIMONELLI "Do You Feel Me" (Fruit Tree Records). Very definitely a

man of the moment, this is one of a number of excellent Simonelli tracks currently doing the rounds. Barely has New York-style house sounded so original and uplifting than on this joyous, frenetic track. Misses from R2001 only add to the ecstatic affect. **bb**

FUTURE SOUND OF LONDON "Coscode" (Virgin). Cooking in for more than 30 minutes, this is a monster of a single in more ways than one. Taking the listener on an ethereal journey through a myriad of house styles - from ambient to dance and mid-tempo - this is divided into five parts. Certain sections may find a little dub action but this is probably more like ideal headphone material. A mind-expanding voyage. This is the first single from the forthcoming "Lifetimes" album. Lord knows how long that will be. **bb**

ORIGINAL ROCKERS: Rockers To Rockers (Different Drummer). Originally appearing on the B-side of the early proms of Push Push, Rockers To Rockers (Come Again) sees the Burn-based duo of their old and new members, which adds a human touch and a soul vocal to the plunging basslines to produce

a wonderfully innovative and surprisingly effective end result. Booming marvellous. **bb**

NU COLOURS "The Power" (Wild Card). This is presumably being re-released on the back of Monie Love's success with the track of the same name which featured Nu Colours singing "The Power" in the chorus. Monie's rap is swapped for the song and the whole thing bumps along quite nicely in four mixes - two gleaming inspiration from the Farley & Heller school of production, the others more club house style. **1j**

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- house
- pop
- techno
- jazz/funk
- swing/hip hop
- garage
- reggae/ragga

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34	CANTALOOP	25
35	IT KEEPS RAININ' (TEARS FROM MY EYES)	24
36	WHEN THE SH.. GOES DOWN	21
37	CREEP	23
38	THE RIVER OF DREAMS	22
39	RUNAWAY LOVE	36
40	LENNY AND TERENCE	Men

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START/LIKE IT
D-REAM
CAPITOL/BILLIE NOTE
BRILLIANT
COLUMBIA
PARLOPHONE
COLUMBIA
EAST WEST
CHRYSALEIS
CARTER USM

TOP 20 Breakers

TURN ON, TUNE IN, COP OUT
4TH + B'WAY
FREAK POWER

11	I BELIEVE	JAMCO/MERCURY
12	ONE LOVE	XL RECORDINGS
13	MR. VAIN	EPIC
14	INTO YOUR ARMS	ATLANTIC
15	GOING NOWHERE	GO BEAT
16	RIGHT HERE	RCA
17	PEACH PRINCE	PAISLEY PARK
18	HERE WE GO	POLYDOR
19	DON'T BE A STRANGER	A&M
20	CHAIN REACTION	BMG

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04	SPACEMAN	INTERSCOPE
05	HE DOESN'T LOVE YOU LIKE I DO	EPIC
06	GOT ME A FEELING	COLUMBIA
07	POSTAL CODE BLEEDING	DEFEN
08	SHOW ME MARY	FORTYMA
09	THE HONKY DOODLE DAY EP	ZTT
10	SUGAR TREE	Big Life
11	MANDALA	DEEP DISCOVERY
12	HARDSWING	SUBARIMA BISK
13	LAY IN THE FRONT ROW	THIS MAY UP
14	THE TRANCESPOTTER	HAIRY HANGS
15	SWIM	SOLD
16	AS TIME GOES BY	EPIC
17	CYMBARQUE (THE REMIXES)	R&S
18	LIGHT MY FIRE	PINK INTERNATIONAL
19	TOUGHER THAN TOUGH	MAMBO
20	MASSIVE NOISE EP	ESSENTIAL

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Q

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- ★ Almost a quarter of respondents referred to no other reference publication whatsoever
- ★ It's bright yellow

A

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V.I.D.E.O.

THE OFFICIAL
music week
CHARTS
16 OCTOBER 1993

MUSIC VIDEO

This Week	Last Week	Artist Title	Label	Category/running time	Label Cat No
1	NEW	SISTER ACT Comedy 1 hr 30 min	Touchstone	D 41452	
2	1	BEAUTY AND THE BEAST Children's 1 hr 21 min	Walt Disney	D 21352	
3	NEW	PATRIOT GAMES Action 1 hr 52 min	CIC	VHR 2665	
4	NEW	STAR TREK: Deep Space Nine Vol. 5 Sci-Fi 1 hr 27 min	CIC	VHR 2712	
5	4	BEATRIX POTTER'S TAILOR OF GLOUCESTER Children's	Falcon	PV 2236	
6	NEW	STAR TREK: Deep Space Nine Vol. 6 Sci-Fi 1 hr 27 min	CIC	VHR 2713	
7	2	BASIC INSTINCT Action 2 hr 2 min	Warner	GLD 51362	
8	3	BOTTOM: Live-The Stage Show Comedy	VVL	082143	
9	NEW	DOCTOR WHO: Trial of A Time Lord Sci-Fi 55 min	BBC	BBCV 5003	
10	28	PETER PAN Children's 1 hr 14 min	Walt Disney	D 20245	
11	10	FREDDIE STARR: Live Comedy	Castle Vision	CVI 1660	
12	5	THE TERRIBLE TALES OF MR. BEAN Comedy 55 min	Thames	Videon Collection VT 8178	
13	7	THE MERRY MISHAPS OF MR BEAN Comedy 1 hr	Thames	Videon Collection VT 8179	
14	11	LITTLE MERMAID: Whale of A Tale Children's 44 min	Walt Disney	D 21642	

This Week	Last Week	Artist Title	Category/running time	Label	Label Cat No
15	NEW	DEF LEPPARD: Visualize Compilation	30 min	PolyGram Video	0865063
16	24	BLADE RUNNER - DIRECTOR'S CUT Sci-Fi 1 hr 51 min	Warner Home Video	PES 12682	
17	13	JANE HISSEY'S OLD BEAR & FRIENDS Children's 55 min	Falcon	PV 2212	
18	RE	NSPCC CHILDREN'S TV FAVOURITES Children's 1 hr	Abbey	9582	
19	NEW	THE ONEDIN LINE PART 3 Drama 2 1/2 hr	BBCV	B134	
20	NEW	CARRY ON COLUMBUS Comedy 1 hr 27 min	Warner Home Video	SC 35039	
21	RE	JERRY HALL'S YOGACISE Sports 55 min	Sinclair	PAR 5003	
22	12	PRINCE: The Hits Collection Music 2 hr	WMV	759630713	
23	10	RED DWARF I: The End Children's 44 min	BBC	BBCV 5128	
24	26	LITTLE MERMAID: Stormy The Wind... Children's 44 min	Walt Disney	D 21652	
25	NEW	ANIMALS OF FARTHING WOOD: From Cogs... Children's 1 hr 20 min	Cogswell	BBCV 5128	
26	8	COOK/MOORE: Derek & Clive Get The... Comedy 1 hr 20 min	PolyGram Video	084663	
27	RE	FULL METAL JACKET Action 1 hr 52 min	Warner Home Video	PCS 11760	
28	16	RED DWARF I: Confidence & Paranoia Sci-Fi 1 hr 27 min	BBC	BBCV 4915	
29	14	TAKE THAT: Take That & Party Music 1 hr 21 min	BMG Video	7432112663	
30	5	THE ANIMALS OF FARTHING WOOD Children's 1 hr 21 min	BBCV	B114	

This Week	Last Week	Artist Title	Label	Category/running time	Label Cat No
1	NEW	DEF LEPPARD: Visualize Compilation	30 min	PolyGram Video	0865063
2	1	PRINCE: The Hits Collection Compilation 2hr	WMV	759630713	
3	2	TAKE THAT: Take That & Party Compilation 1hr 20min	BMG Video	7432112663	
4	24	BON JOVI: Keep The Faith Live 1hr 25min	PolyGram Video	0865143	
5	3	ADAM ANT: Antmusic-Very Best Of Compilation 1hr	Arctide	ARC 310023	
6	NEW	GO WEST: Best Of The Videos Compilation 1hr	FBI	MVP 491190	
7	19	ABBA: Gold - Greatest Hits Compilation 1hr 30min	PolyGram Video	0855483	
8	4	MADONNA: Madonna Exposed Documentary 2hr	Winnaworld	WVWV 2036	
9	RE	ABBA: More Abba Gold Compilation 1hr 10min	PolyGram Video	0872863	
10	29	THE WORLD CHOIR 2 Compilation 1hr 30min	SAC Video	CF 013	
11	6	THE CURE: The Cure Show Live 1hr	PolyGram Video	0871423	
12	16	DANIEL O'DONNELL: Follow Your Dream Live 1hr 30min	RT/EBW	701	
13	15	U2: Achtung Baby Compilation 1hr 30min	PolyGram Video	0855563	
14	10	U2: Rattle and Hum Video Single 3min	PolyGram Video	0851623	
15	2	MIKE OLDFIELD: Elements Compilation 1hr 10min	VVL	0864743	

MUSIC VIDEO

This Week	Last Week	Artist Title	Label (12)	(Distributor)
1	NEW	SAY WHAT! X-Press 2	Junior Boy's Own	JBO 16 (RTM/P)
2	NEW	BREAKDOWN One Dove	London	BOX 15 (P)
3	3	JOY Saves	Champion	CHAMP 12303 (BMG)
4	4	STAY Eternal	EMI	12EM 283 (E)
5	NEW	ONE LOVE Prodigy	XL Recordings	XLT 4 (W)
6	2	STAR/LIKE IT D-Ram	Magnet/East West	MAG 1019CD (W)
7	1	RELAX Frankie Goes To Hollywood	ZTT	FIGHT 11 (W)
8	NEW	MANDALA Monumental	Deep	DISTRON 012 (IRE-APT)
9	5	BOOM! SHAKE THE ROOM Jazzy Jeff & Fresh Prince	Jive	JVET 305 (BMG)
10	NEW	THE TRANCESPORTER Vinyl Blar	Hard Hands	HAND 007T (RTM/P)
11	6	SMOKEBELCH II Sabres Of Paradise	PT 009 (IRE-APT/P)	
12	NEW	VOLUME 4 Hardcore Convention	Stress	12STR 20 (Self)
13	16	RUNAWAY LOVE Et Vague	East West	AMERICA A 8155T (W)
14	NEW	HARDSWING DJ Hypa	Suburban Base	SUBBASE 28 (SRO)
15	NEW	DON'T BE A STRANGER Dina Carroll	ABM	5802381 (P)
16	NEW	GOT ME A FEELING Misty Giddand	Columbia	659786 (SM)
17	7	MOVING ON UP M People	Deconstruction	74321166161 (BMG)

This Week	Last Week	Artist Title	Label (12)	(Distributor)
18	NEW	TURN ON, TUNE IN, COP OUT Funk Power	4 + B Way	22BRW 284 (P)
19	34	GIVE IT UP The Goodtimes	Fresh Fruit/Freeform	TAFX 118 (P)
20	11	‘BABY IT’S YOU Eldera	IKR 137 (W)	
21	8	WHEN THE SH. GOES DOWN Suzanne Hill	Columbia	659676 (SM)
22	16	LIFE Heddayway	Logic/Arista	74321164211 (BMG)

DANCE ALBUMS

This Week	Last Week	Artist Title	Label (LP/Cassette)	(Distributor)
1	NEW	ELEGANT SLUMMING M People	RECA	74321166781 (4231166784) (BMG)
2	3	TRANCE EURO EXPRESS Various	Volume TEEUX/1/TEEX/MC1	(TRG/BMG)
3	NEW	TEMPLE OF TRANSPARENT BALS Black Dog	General Productions	GPRL 1LP/PRM/C 1 (P)
4	NEW	ECHO MANIA Dad Synclonic	On-U Sound	ONULP 64C (S/RD)
5	NEW	JUDGEMENT NIGHT (OST) Various	Epic	4741831/4741834 (SM)
6	NEW	THE TRUTH Azzurro	MCA	/JACC 18612 (Impreg)
7	NEW	HIGH HAVOC Corduroy	Acid Jazz	JAZZLP 65/JAZZ/MC 85 (IRE-APT/P)
8	2	CLASSIC FUNK MASTERCUTS VOL 2 Various	Mastercuts	CUTS/LP 14/CUTS/MC 14 (BMG)
9	2	THE QUIET REVOLUTION Jordan Ryder	Island	ILPSSD 006X/ET 8000 (P)
10	3	SONS OF SOUL Tony! Toni! Toné!	Polydor	5148332/5148334 (P)

This Week	Last Week	Artist Title	Label (12)	(Distributor)
23	3	GOING NOWHERE Gabrielle	Gal	GDXX 106 (P)
24	NEW	CAMARGUE (THE REMIXES) CJ Boland	R&S	R5 93022 (IRE-APT)
25	15	FIESTA FATAL! B-Trip	East West	YZ 7707 (W)
26	17	THE TWO TONE EP Various	2 Tone/Chrysalis	COCHST 31 (E)
27	15	SHE DON'T LET NOBODY Chaka Demus & Pliers	Mango	12MNG 810 (P)
28	3	SHOOP Salt 'n' Pepa	London	FX 218 (P)
29	1	DANCEHALL MOOD Aswad	Bubbli'n'	12UBS91 (TRG/BMG)
30	12	CANTALOO US2 Heat/Ruhsaan	Capitol	Blue Nectar 12CL 656 (P)
31	8	HERE WE GO Shaka Be	Island	PEE 228 (E)
32	22	SOMETHING IN YOUR EYES Soul IIx Devo	MCA	WCS2 194 (BMG)
33	11	Mr. Vain Culture Beat	Epic	859496 (SM)
34	NEW	THE HONKY DOODLE DAY EP Honky	ZTT	ZANG 45T (W)
35	20	WANNA' GET FUNKY All Stars	Tamohawk	HAWK 8 (Impreg)
36	27	GIVE IT UP Cit 'n' Move	EMI	12EM 273 (E)
37	NEW	GOLDEN AGE (EP) L'Inno	Reinforced	RIVET 1255 (S/RD)
38	26	SURDENLY LOVE Heggs/Melrose/Simon Chapman	Arista	74321163031 (BMG)
39	NEW	THE SPIN EP Dmar & Crooks feat A Grant	Strategy	STRAT 023 (IRE-APT)
40	3	ONE GOODBYE IN TEN Shara Nelson	Cochoemo	12COOL 279 (E)

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MUSIC WEEK 16 OCTOBER 1993

MORE WHOLESALE AND DISTRIBUTION FROM PAGE 14

Negotiating a strong service

Get distribution wrong and a hit could leave you bankrupt. Michael Heatley does his sums

So you've released the debut single by the hottest new rock act, or the coolest cut on the club chart. But if you can't get that record into the shops, then it could all be over before it's even begun.

That's the problem facing independent labels operating in every sector of the industry in the Nineties. And it's one the independent distributor aims to solve...at a price. What that price is, and what labels actually get for their money, can vary enormously. Distributors are coy about quoting specific figures, because even when they are known, figures only tell half the story.

The distributor will pay the label the dealer price — which is around £1.20 for a seven inch single, £2.45 for a 12 inch, £4.56 for a vinyl album and between £7.29 and £8.03 for a full price CD release —

less its own percentage, which can range from just over 20% to something closer to 33%.

But even these figures are not directly comparable. Extras like file discounts, those "four for the price of five" styled incentives offered to dealers prepared to buy in bulk, and flat-rate charges for the use of the telephone sales force are just some of sundry other charges which can dramatically reduce the label's share of wholesale income. Under certain circumstances, labels may even be billed for the number of pieces moved, not just those which are actually sold and paid for. A further charge is often added to cover the cost of implementing a special promotion, whether it be putting leaflets in boxes or distributing free T-shirts.

From a label's point of view the most expensive factor of all is invariably the delay in

payment, which can be anything between 60 and 90 days after the sales statement. Add the standard month to manufacture, and a month to sell the product into the shops, and many sheeting labels with a sudden indie or club hit on their hands can find creditors on the doorstep long before the first cheque lands on the mat.

Securing a major distribution deal with BMG or PolyGram via bolt-on companies such as Total or Grapevine is often seen as a solution to the cashflow conundrum, since the major partner's existing credit control systems reduce the problems caused by late-paying retailers and guarantees regular accounting too. Furthermore, the likelihood of a major distributor capsizing in the wake of collapsing independents is very remote.

But choosing this route means automatic disqualification from the independent charts. And although Grapevine chief executive Nigel Reveler believes that some way will inevitably be found round this problem, he doesn't believe inclusion in the chart is necessarily as important as some maintain.

"Most of the labels we deal with rate getting paid regularly and properly above indie chart positions," he says. Grapevine is one distributor which claims to cut through the percentage confusion by offering one set distribution charge which covers telesales and key account selling on a nationwide basis. Grapevine is also prepared to share the burden of the inevitable lower return on file discounts.

"Where we might charge a standard 25%, we'll often drop down to something like 20%

where dealers are offered discounts of over 3% or 10%."

In practice, most percentages are negotiable, although it is generally held that the bigger the company the more able they are to set terms. Pinnacle, for instance, is believed to offer a tiered system of "grades", specifically designed to allow those with modest budgets the chance to link with a big-name distributor. Inevitably, the less a distributor charges, the less chance a title has to reach a wider audience, since low levels don't permit the discounts the high street multiples require.

More normally, an indie distributor will concentrate on working the 20% of the retail market left to independent shops, since unknown acts have little chance of breaking into the chains without either extensive airplay or press support. ■

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TO SERVE AND PROTECT: IN-TRANSIT PACKAGING

If politics is the art of compromise, then the current debate over the merits of shrinkwrap packaging clearly illustrates that you can't please all the people all the time, writes George Cole.

In a perfect world, all packaging would be strong, lightweight, cheap and environmentally friendly. But in reality, the choice of packaging is often a trade-off between cost and effectiveness.

Most companies opt for a cardboard box filled with foam, polystyrene chips or egg-box material. But EMI and Pinnacle both favour a shrinkwrapping process.

Pinnacle's system wraps the product in a strong polythene material to form a bottom tray. A second shrinkwrapped tray is placed on top and both layers are housed in a flat box.

The two trays hold the products firmly so there's no movement. The corners of the carton are far stronger and less likely to break during transit," says Alan King, Pinnacle's operations manager.

EMI, on the other hand, glues the shrinkwrap to the bottom of a box and then hand-packs the product. The polythene shrinkwrap is then heat sealed, and the box top glued in place to form a single crush-proof package.

"We used to use cardboard boxes and egg trays to stop the products rattling," says David Hughes, vice-president of communications and external affairs at EMI. "But it didn't always work properly which resulted in too many damaged goods."

But what seems on the surface to be a sensible system has proved to be a controversial subject. Some question whether shrinkwrapping offers the same level of protection as traditional methods – and whether it really is cost-effective.

"We've used shrinkwrapping in the past but found that it wasn't any more effective than conventional packaging," says Fred Whittle, distribution director of Sony Music Operations, while at Warner Music, operations director Dennis Wood believes shrinkwrapping to be unfeasible.

PolyGram has gone off the idea too. Furthermore

distribution director Russell Richards questions just how effective shrinkwrapping actually is.

"I know some dealers don't like the process because the boxes are rigid and won't crush down," he says. "We've conducted some tests and what few advantages there may be are offset by the

CD cases."

It's a point echoed by Andy Gray, managing director of Andy's Records. And one which Pinnacle's Alan King concedes.

"CD cases have always given us the worst headaches," he says. "But since we changed to shrinkwrapping the level of complaints has gone down quite considerably."

Inevitably, some people disagree.

Steve Gibbs, managing director of Pinpoint in Eastleigh, Hampshire, thinks shrinkwrapping is designed to ruin the product.

"Everything gets pushed down and cracked," he complains. "Some of the packages we've received have been disfigured."

EMI's David Hughes is surprised at the criticism. "As far as we are concerned shrinkwrapping has virtually eliminated complaints about cracked CD cases," he says.

But while Kym Hall, owner of Record Select in Wadebridge, has few complaints about damage, she does find EMI's shrink-wrapped boxes "a pain to open".

"You need a pair of gardening gloves to protect your hands," she says. "And then you have to pull a tab to open the box. It's a bit like trying to get into a bag of food."

David Hughes admits that EMI's boxes are causing some difficulties.

"These boxes have caused dealers a few problems, mainly because you have to demolish the box to get inside it. Dealers then have to crush the box and throw it away. We know that many dealers would like to be able to re-use the box so we're working on a new design which we hope to introduce in the New Year."

And so the great wrangling debate goes on. But at least both parties are fully agreed about one thing. The key ingredient of any quality distribution system is the guarantee of undamaged deliveries. Distributors are certainly not shirking that responsibility. It's just that some retailers think they could do a little better.



Polystyrene chips and egg-boxes have become a thing of the past at Pinnacle's Orpington distribution centre (above), where staff process CD and computer game orders (top), before the shrinkwrapping machine (centre) packages the order and documentation securely together (bottom)

fact that shrinkwrapping involves a huge investment in machinery."

But Richard Wootton, deputy chairman of Bard, which represents 2,500 music stores throughout the UK, is unaware of any widespread dissatisfaction with shrinkwrapping.

"In my own store – Ainley's Music and Video in Leicester – we find the process highly acceptable," he says.

Robert Sanders, owner of London Independent Your Price agrees.

"There's a slight tendency for records to get warped because the shrinkwrap is so tight, but the problem is nothing compared to cracked

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STUDIOS PLAY TO THEIR STRENGTHS

By stressing their unique selling points and through diversification UK recording facilities are combating both recession and the home studio boom, says Neville Farmer

When the going gets tough, the tough get going. And times have never been tougher for recording studios than they are now.

UK facilities boomed throughout the Seventies and Eighties as British music ruled the roost at home and abroad and money flowed in like water.

But as record sales have dwindled, forcing labels to keep an ever keener eye on their A&R budgets, all studios have suffered – and many have gone to the wall as a result.

Nonetheless, there are those studio managers and owners who have risen to the challenge of a changing marketplace and sharpened their entrepreneurial skills to develop a new kind of recording establishment which can act as a spur to create new business.

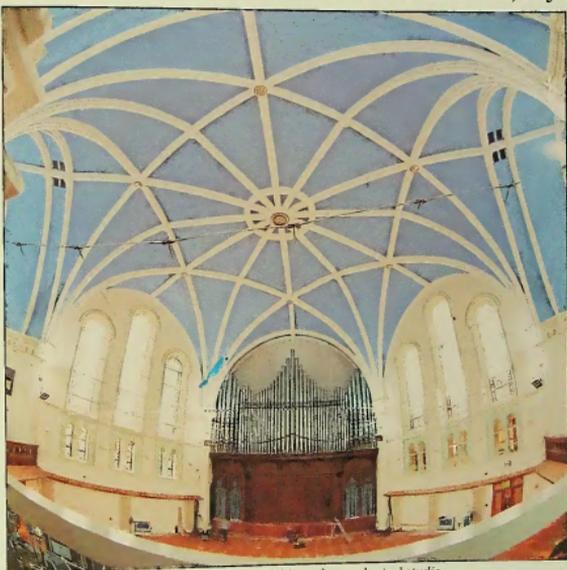
Dave Harries, chairman of the Association of Professional Recording Services, has observed the changes which have occurred in the past two to three years. He believes one of the roots of the sector's malaise lies in a failure among studios to market themselves intelligently and imaginatively.

"Each studio should be able to boast a unique selling point of some kind or another," he says. In the past, we have all tended to think of ourselves as merely providing a technical service. And since most of us share broadly similar equipment, record companies have perceived little difference between one studio and another, enabling them to drive rates down accordingly. To an extent we only have ourselves to blame."

Harries has long been the technical director and general manager of AIR Studios, one of the first independent facilities to open in the UK during the late Sixties.

Recently he has overseen the building of AIR Lyndhurst Studios in Hamstead, north London, undoubtedly one of the UK's most extraordinary recording complexes.

The Lyndhurst project has certainly attracted enormous



AIR Lyndhurst: the live room is at the heart of this modern orchestral studio

attention, not least because its chairman is George Martin. But more importantly, the company has changed its business overview from the days when it was based in Oxford Circus: while most studios spent the Eighties trying to match the equipment and facilities offered by their rivals in the rock market, AIR spotted a gap developing for a quality, modern orchestral studio.

And since it opened at the beginning of the year, AIR's stunning main hall, Victorian church organ, has been the talk of the classical and film score world. Work has flooded in as a result.

The AIR management also saw a need for a top-quality, custom-designed sound-to-picture suite which would allow everything from an

orchestral soundtrack to sound effects and final editing to be carried out on-site. A second mix room, to be opened in 1994, will be the first in the UK to offer full digital hard disk editing and mixing which could dramatically reduce the working time on large projects. The central CD library of sound effects will allow any studio in the building to call up any one of millions of sounds via the control room computer and load it into the samplers for inclusion in the recordings.

Harries believes that this kind of interlocking system, as well as more conventional music recording and mixing facilities, has served to both broaden AIR's market and to level out cashflow.

Indeed it is the ability to achieve the latter which seems to be key to the success of those studios which have

survived the recession.

The Strongroom Studios, just north of Liverpool Street Station in the City of London, has achieved a steady income by building a series of small, acoustically treated, pre-wired and air-conditioned rooms for production companies to rent.

It now has seven regular tenants who provide a steady income for the building and act as a feed for the other facilities on the site, too.

These include two fully-equipped 24/48-track studios which offer the extra specifications that production companies with their own small rooms cannot supply.

The whole complex boasts an immediately lively and creative atmosphere. The red brick Victorian warehouse has been transformed by a combination of comprehensive equipment inventories to

cover almost every eventuality, while the quirky interior was designed by punk art pioneer Jamie Reid.

Throughout the Eighties, Strongroom owner Richard Boote believed in keeping his business to himself and protected his clients from any outside interference. But he now feels that the studio's production community contributes to creativity and gives the Strongroom an atmosphere that attracts outside clients.

"Of course, the idea is that you can lock yourself away if you want to," says Boote. "But when you want to take a break and step out of the door, you'll immediately find there are a dozen like-minded people you can talk to."

With such names as the Beatmasters, Phil Harding and Ian Curnow, John Coxon, Gareth Jones, the Outfield, Orbital and Luca Anzalone already set up there, the Strongroom sells 40% of its main studios' time to its tenants. But the artists' success reflects on the company and so the studio has attracted the likes of East 17, Jamiroquai and a host of other chart acts. So Boote says he doesn't feel the need to sell the studios to A&R co-ordinators because he finds word-of-mouth promotion does the job.

"Most of the bookings we get from outside come in simply because the producer or the engineer wants to work here rather than anywhere else," he says.

The Strongroom's approach is in many ways a mirror image of the thinking which, 25 years ago, led to the establishment of the original AIR studios by a group of independent producers led by George Martin. Their plan was to find, sign, manage and produce artists – and to benefit from the royalties that had previously gone to the record companies.

Similarly the Strongroom now boasts a management company to promote the careers of those engineers and producers who started in the facility, while young assistants are encouraged to experiment in the studios



The Strongroom: transformed by a combination of comprehensive equipment inventories and a quirky interior designed by punk art pioneer Jamie Reid

during downtime. There are plans too for a record label to capitalise on the Strongroom's young production talent.

Of course the concept of recording studio as creative-commercial resource centre is nothing new. AIR, Westside, Sarm, Metropolis and Britannia Row are just a few of the London studios which have run producer management companies, while the original Trident studios in Soho often entertained production deals in the Seventies, biting the jackpot with Queen. Trident II has recently been taken over by Trinity, a production company with two labels which will keep the studios busy during quieter moments.

ZTT chiefs Trevor Horn and Jill Sinclair have been as successful with their own productions in Sarm Studios as have outside clients, while top producer Gus Dugdon's Mill Studio in Cookham helped Joan Armatrading's career take off and, under Rod Halling's ownership, will still consider the odd development and production deal.

This way of working is not confined to London either. Real World Studios, situated outside Bath, has its own record company and two production companies on site to help stimulate cashflow. And Parr Street Studios in Liverpool, previously known as Amazon, has a long history of initiating projects of its

own. Square Centre studios in Nottingham has likewise found strength in numbers, and its converted dairy now houses several small labels, production partnerships, publishers, management companies, a PA hire firm and a booking agency. All are based around a pre-production suite and a new residential 24-track recording studio.

"I think the fact that we've got our own individual businesses up and running in the same building is what has helped us to survive," says Square Centre managing director Tim Andrews. "Not only does it help with cashflow but it serves to raise our profile too since the people based here inevitably bring work in for each other."

Studios are still very much technological centres. But there is a growing recognition that there is more to running a successful studio business than simply buying an SSL console, an AMS digital reverb, a Studer multi-track and then setting a ratecard.

An understanding of the latest developments in sound technology is essential if a studio wants to keep abreast of the competition.

But the secret of success increasingly lies in the ability to combine the best possible technical back-up with ways of working that match a client's needs.

In that respect, the Strongroom's Richard Boote is still astonished that so few studios have decent midi programming facilities.

He notes that most of his clients pre-programme their backing tracks before coming into the studio to add vocals and live overdubs or to mix. And he counts the ease with which home studio set-ups can connect to Strongroom equipment as a vital factor in attracting business.

"Not only should clients feel they can walk into a studio and find everything they need, but they should be confident that any equipment of their own will fit straight into the existing system," he says. "I'm still amazed at the number of studios which don't have a

programming computer as a standard fixture."

Bunk Junk And Genius is another studio that has taken the technological bull by the horns and devised a way of working that attracts plenty of business. With more than 40 different musical keyboards arranged in banks and linked through digital control consoles to the SSL desk and a selection of hard drive, optical drive, tape streamer digital editor and multi-track tape recorders, studio owner Paul Brewster has built a studio which offers remarkable flexibility in a very small space.

"Gill Scott Heron's band came in and were amazed at the way they could play and edit as they went along because the system is fast, professional and completely integrated," he says.

BJG's flexibility has also attracted the attention of producer Warner Livesey and the Orb, who have completed six albums in the Fulham studio as well as projects with Robert Fripp and Brian Eno among others.

Nottingham's Square Centre understands the financial limitations of its local market. It has a wide inventory of equipment linked around its mid-priced Amek Mozart console to ensure that clients have no need to rent in more gear. The new large live room offers opportunities to those clients who wish to escape the confines of computer-driven music.

"The fact that all our engineers are also programmers means that those sessions which combine the hi-tech with the live run more smoothly," says Square Centre's Tim Andrews. "It's a telling comment."

Increasingly studios are finding that their unique selling point is their staff. The wheel has turned full circle and, after a decade in which expensive freelance engineers followed producers and from project to project and identikit studio to identikit studio, good house engineers are now like gold dust.

Both the APRS and the UK Studio Accord are making

strenuous efforts to emphasise the advantages to studios and clients alike of training a new generation of staff engineers.

"Our house engineers are as good or better than most visitors because they know the rooms and have worked with a variety of top producers," says AIR's Dave Harries. "They also cost less so record companies stand to make quite a saving there."

Without doubt, good house engineers help sell studio time. And not only do they act as a further incentive for production companies who may wish to base themselves in one particular studio, but they allow studios to consider making records themselves. Which is happening with increasing regularity.

"We have two record labels," says Square Centre's Andrews. "Time Recordings, which goes through Pinnacle and has released 22 singles in the past two years, and Submission which is geared more towards the majors and has signed Kicking Back to Virgin and Whyelife to MCA. Which in reality makes it more of a production company."

Indeed, Bunk Junk And Genius's expansion plans have been partly funded by a production deal struck with a US company.

A combination of advances and points on the final releases has provided

Brewster with some cash flexibility and the chance to capitalise on records that are perhaps only partly recorded in his studio.

It seems that the days of the identikit studio are finally numbered. And in a country that probably boasts more low-priced studios per recording musician than any in the world, the unique selling point has become the key to survival.

Those facilities which offer nothing more than space and equipment are a dying breed. UK recording studios are no longer relying on the record companies to support them. Many are now learning to support themselves and in so doing are putting the tough times behind them.

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UK poised to rule the soundwaves at AES

Sue Sillitoe on the products UK manufacturers are showing at the New York convention

By far the most important date on the professional audio calendar for companies trying to break into the huge US recording, live sound and broadcast markets is the Audio Engineering Society's US convention which takes place in New York this month.

UK pro audio firms have traditionally been among the world leaders in the design and manufacture of recording desks. And so Solid State Logic, Neve, Soundcraft, Focusrite and HNB are among those console makers taking stands in their own right or sharing them with their US distributors.

Each has exciting new models on offer. AMS/Neve, for instance, is concentrating its efforts on the digital market and will be showing both the Neve Capricorn and AMS Logic 2 digital consoles. Now owned by German electronics giant Siemens, this is one company which has been building a formidable stable of international clients for its digital desks.

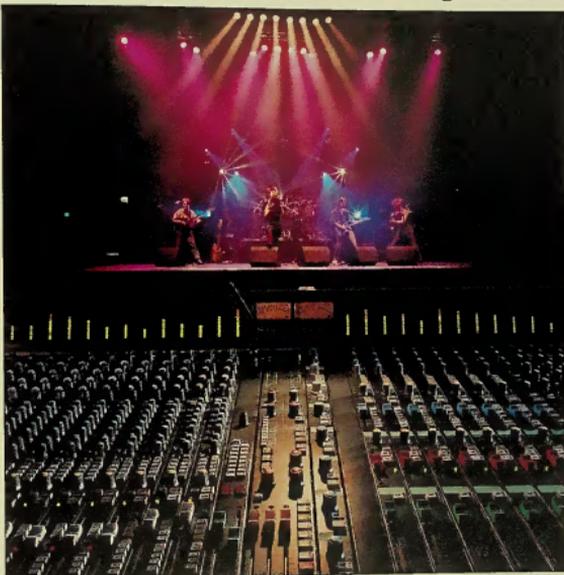
To date, nearly 20% of all the Capricorns and Logic 2s sold have been to US studios.

Solid State Logic, on the other hand, is concentrating on radio and TV markets with its latest SL 8000 G Plus Multi-Format and SL 8000GB On Air consoles.

Although Soundcraft's range of new products on show concentrates on the Vienna II front-of-house and the SM16 side-of-stage monitor consoles, designed specifically for live work, pride of place will inevitably go to its groundbreaking DC 2000 – a powerful studio workstation that combines a low price tag with the kind of fully integrated moving faders, mix automation and other operational and control facilities previously only available on the most expensive digital desks.

Otherwise 1993's AES will mark the welcome return of two revered console designers – Rupert Neve and Malcolm Toft.

The new Neve-designed 9098 console, his first for more than five years, heads Amek's list of new lines, and Lisa Stansfeld has already placed



In the house and on the stand: Soundcraft's Vienna II front-of-house desk – showcasing at AES

an order for her Blue Zone studio in Rochdale.

Toft, meanwhile, is back in production with the new Series 990 console, a multi-track music recording desk with a split-monitor section.

"It is a very straightforward analogue desk designed to be intuitive and easy to use – a sort of Trident Series 80 for the Nineties," says Toft.

"I have already sold three in the US sight unseen and I'm expecting the AES to go very well for us, especially as we already have 15 US dealers on line to look after our American sales."

Veteran of the theatre sound world is Olive Green & Co whose Cadac consoles have set a standard for others to beat in the US. Broadway and touring productions of musicals such as *Kiss Of The Spider Woman*, *Tommy*, *Crazy For You* and *Miss Saigon* are

among the company's credits. As part of its 25th birthday celebrations, the console-maker will be showing the popular J-type desk at AES. The model features the latest group modules which provide programmable mutes and inserts on sub and matrix outputs.

But the UK's design talent has been focused on more than just consoles.

Signal processing specialist Focusrite will be exhibiting from US distributor Group One's stand, and managing director Phil Dudderidge is unveiling prototypes of two new products – the RED 4 Studio Preamplifier and the ISA 315 Isomorphic Equaliser – designed for mastering applications.

Although studio monitor manufacturer Dymaudio Acoustics will be exhibiting its entire range for the first time

at the AES, the spotlight will fall on new products such as the C3 classical reference monitor and the PPM3 – a high-powered system that is suitable for smaller project studios.

Live sound specialist Turbosound will be showing three new PA systems: the Flashlight, the Floodlight and the TCS-612, each tailored for stadiums, medium-sized arenas and theatre venues respectively.

Sharing the Turbosound stand will be studio monitor designer Roger Quedstedt who will have both the Q205 – a self-powered nearfield monitor – and the QSB110 on show. "These monitors are ideal for people who work at home or in studios," says Quedstedt. "We are launching them at the AES because we are hoping to make big in-roads into the US market."

"We are also showing our big Q108B self-powered, two-way studio monitors and an example of the customised Q212 system we've just supplied to Green Street Studios in New York."

BSS will also be at the AES with its award-winning FCS-926 Variacurve Equaliser Analyser, and the new FCS-900 portable wireless remote controller.

Studio users for the FCS-926 include Alan Parsons, PWL and RTE in Dublin, while artists such as Dire Straits, the Cure, Gabrielle, Simply Red and Depeche Mode have been using the new remote controller to operate the FCS-926 equalisers in arenas and stadiums.

The AES will also see the unveiling of a variety of new software.

Machine control and synchronisation systems will be the main thrust of Audio Kinetic's AES display. Managing director Ian Southern says, "This year's AES gives us an opportunity to consolidate our expansion in the US market-place and build on the success of the ES Lock products. We can now support more than 120 machine types, enabling the most demanding combination of audio and video recorders, workstations and film transporters to be operated as single systems."

The digital theme of this year's AES has also been embraced by Penny & Giles, leading manufacturer of high quality faders and control devices.

The company is showing the first in a new range of digital hardware – the MM16 Midi Management System for programming and managing complex MIDI set-ups.

And on the signal processing side, Drawmer will be displaying the fully switchable DL441 Quad Auto Compressor Limiter and the 1960 Mic Pre Amp/Vacuum Tube Compressor.

British pro audio manufacturers have long been at the forefront of recording technology, and the range of innovations on show at this year's AES indicates that UK companies can still claim to rule the soundwaves. ■

The portable revolution

The new generation of low-cost, small-format digital machines – such as the Alesis A-DAT and Tascam's DA-88 – is having a huge impact on the sector, writes Sue Sillitoe

Publishers and record companies alike have never been swamped with as many high-quality demos as they receive today. Thanks to the cassette Portastudio, introduced by Teac just over 10 years ago, both fledgling bands and professional songwriters can now experiment with ideas and work out rough mixes at their leisure – and at virtually no cost beyond the few hundred pounds for the hardware.

Yet until recently, any act or artist wanting to make master-quality recordings had no choice but to use conventional studios equipped with a digital multi-track, and be charged the best part of £100 an hour for the privilege.

However, the introduction at the end of last year of the Alesis A-DAT eight-track digital tape machine has changed everything. Indeed so dramatic were the claims of the machine's prowess made at its launch that some UK studios were fearful the Alesis, which retails for under £3,000, would seriously challenge the commercial sector and turn the business of recording into a cottage industry.

The further appearance last April of Tascam's £4,000 eight-track DA-88 rang more alarm bells as studios realised that digital recording equipment had not only become cheap and portable enough to fit cosily into a home, but it was here to stay too.

The popularity of the new systems is undeniable. According to distributor Sound Technology, more than 1,300 A-DATs have been sold in the UK over the past eight months.

Tascam's sales figures are not yet available, but the company is confident it will match Alesis's performance within the next six months.

As expected, both systems have been snapped up by bands and producers who are attracted by its low price. The digital studio systems previously available, such as Yamaha's £40,000 DM8R, had been beyond the reach of most.

And any number of these new low-cost, small-format machines can be easily linked to provide as many tracks as the user requires. This has made them popular with many recording industry professionals who now regard them as cheap and flexible

alternatives to the heavy, non-portable digital multi-tracks found in conventional studios.

Nevertheless digital penetration of the domestic market has been hampered by the fact that A-DAT and DA-88 machines are incompatible: each is designed around a different tape system.

Ampex is introducing a new tape with a 65-minute running time which is suitable for use with the A-DAT. But by linking two A-DATs together and recording a five-minute overlap you could effectively record for seven-and-a-half years!

hiring out a conventional digital multi-track, they make real economic sense too."

Producer Martin Lascelles has already recorded two albums on the Alesis A-DAT – for Latin Quarter and new dance/soul band Desire. "I used [the A-DAT] in my front room studio in conjunction with a Soundcraft TS12 desk and lots of outboard gear. I really gave it a hammering," he says. "Even though it suffered eventually I was still very impressed with the flexibility the A-DAT offered. I was able to switch between my

high-quality results on a tight budget. We were not tied to studios, but were able to use commercial facilities to overcome the limitations of our home set-up," says Edwards.

Tascam users are equally enthusiastic. Robert Farr, of Goldcrest Post Production, has bought four Tascam machines and is currently using them on a 13-part TV series to record special effects and dialogue. "We needed a machine that was robust because we knew we'd be working it hard. So far the Tascams have worked very well and have helped us keep costs down too," he says.

EMI's flagship Abbey Road studios has also recently purchased two Tascams specifically for location work.

"We were doing a project in Russia and we didn't want to take a 24-track digital machine in the mobile," says Neil Aldridge, Abbey Road's manager of technical operations. "The obvious answer was to buy two portables. We chose Tascam because it offers a longer tape running time than the Alesis. I don't think the quality and reliability of these machines will ever compare with fully professional equipment, but at £4,000 each – about the same as a repair kit for a big digital multi-track machine – they are hugely cost-effective."

There is no doubt that the proliferation of low-cost digital machines is making an impact on commercial studios already reeling from record company cutbacks. Mid-price studios are suffering the most. "They're being squeezed from both directions," says producer Alan Winstanley, director of West Side Studios and residential facility Outside.

"Not only are bigger studios cutting their rates to keep busy, but A-DAT and Tascam machines are stealing work too. I think the bigger studios will survive because people will always need commercial facilities with good live rooms and automated desks for mixing. You can't get that sort of thing working at home."

Inevitably more pre-production and even recording work will be done at home in the future. Many studios will have to adapt to survive, becoming more service-oriented. But most observers agree it is unlikely that commercial studios will be forced out of the market by low-cost recording innovations. ■



uses S-VHS video tape whereas the DA-88 uses Hi-8 video tape," explains Clifford Smith, head of pro audio sales at suppliers HHB. "It is hard to say which is the most popular. The A-DAT was first on the market and is aimed primarily at the working musician whereas the Tascam is a more mature machine which has had fewer teething problems."

Surprisingly, most pundits discount the possibility of a format war. Instead it is felt that both machines will survive because they appeal to different markets.

"This format business is a total red herring," says Bob Thomas, sales and marketing manager for Teac and Tascam. "The only thing that is important is that a particular format is common within a specified market sector. Our machines appeal more to broadcast and post-production companies, while the A-DAT appeals to musicians and recording studios."

Tascam's pre-eminence in the broadcasting and post-production fields is attributable to the extra running time offered by its tape system, which can operate for up to 113 minutes whereas A-DATs run for just 40. But as Dig White, product specialist at Sound Technology, points out, it's the tape that is limited not the machine itself.

"At present, we recommend Ampex 489 tape which runs for 40 minutes," he says. "But

Home toys: the Alesis and (top) Fostex's newcomer

Alesis and Tascam are soon to be joined in the domestic digital market by Fostex, which launches its RD-8 competitor in November. Since it uses the same S-VHS tape format favoured by A-DAT it should be compatible.

"The RD-8 also offers on-tape timecoding and on-board SMPTE synchronisation, so that you can interface with other machines immediately," says Fostex professional products division manager Richard Wear.

Although the A-DAT, Tascam and eventually the Fostex system will all offer similar facilities for a similar price, there are many users who do not yet want to buy these machines outright. Not surprisingly rental companies report a boom in hiring the new digital systems.

"They're big news for us," says Neil White, managing director of FX Rentals. "We have five Alesis A-DAT machines and we are renting them out for around 50 a day each. They go like hot cakes because they are so portable and easy to use. And, compared with the cost of

home studio and Master Rock Studios, which I used either for complicated vocals or for when I needed a good live room sound. But because I was using A-DAT I was able to bring the tape back home afterwards and continue working at my own pace. That would have been impossible in the past because once the decision had been made to upgrade from a home set-up to a studio set-up there would have been no going back."

Keyboard and computerised music projects are obvious contenders for the new low-cost digital systems. But they are also finding favour with acoustic-based bands such as the Dear Janes, an all-girl duo signed to Swin Music and licensed to BMG International.

They spent the summer recording their first album in the cellar of a north London flat with producers Simon Edwards and Phil Brown.

"Studios can be intimidating places, especially for new acts. So the obvious choice was to work at home and the A-DATs enabled us to do that. We were able to get

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DOOLEY'S DIARY

Remember where you heard it: Epic head of press Joanna "dolly" Burns had an eventful drive back from Sony's Eastbourne bash last Saturday. Driving back on the A22 her Renault 19 landed in a puddle and stalled. To Ms Burns' horror, water started seeping in through the (closed) door until it reached the driver's pedals. A passing lorry driver lent her a tow rope but refused to get out for fear of getting wet. Plucky Burns then had to climb out the window in order to attach it, finally ending up being towed away by the AA...Hyperion managing director Ted Perry met misfortune of a different nature while on holiday in New York, where he managed to crack a rib thanks to a slippery pavement. "I hadn't had a drink," he insists. "In fact I was just getting out of the cab to get one when I slipped,"...After receiving a Guinness Book Of Records award for being what editor Norris McWhirter quaintly described as "the most successful singer in the female field", Diana Ross invited EMI honchos Rupert Perry, Jean Francois Cecillon and Jonathan Green for an intimate dinner at her Piccadilly hotel, where it is believed she unveiled a longterm marketing plan to cover her next 30 years with EMI...Earlier in the week EMI revealed its hope that Ross's album



Spot the Difference: is Dooley's eyesight finally failing, or does newly relaunched Essex girl Alison Moyet bear a striking similarity to Shakespears Sister star Marcy Detroit?

sales will match the 1.2m total notched up by PolyGram's Lionel Richie best of last year. One of the confident marketeers behind La Ross is new boy Ian Ramage, who previously worked on Richie at PolyGram. "And this is a much better record as well," he notes...Among the 20 things you didn't know about the High Court judge presiding over the George Michael case is the fact that in 1990 he helped Bob Marley's widow and her 11 children win an improved share of the singer's estate. After a lengthy court battle in Jamaica the case came to the Court of Appeal in the UK and Justice Jonathan Parker, who was just a humble QC at the time, managed to convince the court her case should be reconsidered...Embarrassment at HMV's Level One games launch party where new Gamesmaster television show host Dexter Fletcher was involved in a "small incident" with security guards who thought he was about to leave the store with some product he hadn't paid for. Red-faced HMV insists it was just a simple misunderstanding...Mastering company Copymasters has a selection of pics from its Coronation Street/Reg Holdsworth bash held during In The City. Numerous music industry bods were snapped so if you were there call Joyce on 071-731 5758...Pianist Shura Cherkassky spent his 82nd birthday last Thursday flying from Germany to London and back again just so he

could receive the Gramophone instrumental award for his Decca recording. To mark the occasion he was also presented with a birthday cake at the Dorchester before taking a taxi to Heathrow...Not everyone was happy, however, because a last minute re-scheduling of the ceremony meant that those who paid £110 for a place had to sit through two-and-a-half hours of speeches before getting their lunch at 3.30pm...Congratulations to Colin Smith, director of Passion Music and head of Skcratch Music Publishing, and wife Janie on the birth of daughter Emma...And to

HMV's managing director Brian McLaughlin (almost as regular a Dooley contender as Roy Cooper) swapped romantically wet Venice for miserably wet Eastbourne last week to attend the Sony sales conference gala dinner with wife Sue. Sony's sales director John Aston invited Brian to the complete three day event but Sue oddly refused to let her hubby interrupt their holiday. Unperturbed, he raced home from sunny Italy on the Thursday, and just had time to change his shirt before driving to the south coast the next day. The flowers were apparently a peace-offering from an eternally grateful John Aston.



PolyGram sales chief Nigel Haywood and wife Vicki, who have a new son Max...Congratulations to Gunta Willamowski of Ateka Tape Racks on managing to survive 25 years of the music business...And belated birthday greetings to Gary Crowley, who hosted the party of the week at Browns... And while on things topical, London's restaurant of the moment seems to be Orsino in Holland Park. Among those separately taking advantage of the introductory 20% discount one luncheon last week were Roger Ames, Derek Green, Jon Webster and a veritable host of lawyers...Watch out for a DMX rival courtesy of Warners and Sony.....



It seems any excuse will do for a party these days: this happy bunch took over former Rolling Stone Bill Wyman's Sticky Fingers call in Kensington one luncheon last week to celebrate the printing of the millionth copy of The Guinness Book of British Hit Singles. The guests were chosen to represent the five decades of the charts, and author Tim Rice presented each of them with a leather-bound copy of the book. Pictured (l to r) are: Roy Wood (representing the Seventies), Martin White (the Fifties), Shakia Stevens (the Eighties), Tasma Archer (the Nineties), Tim Rice, co-author Paul Gambaccini, Wynann (the Sixties), Jonathan Rice and Craig McLachlan (the Nineties).

music week

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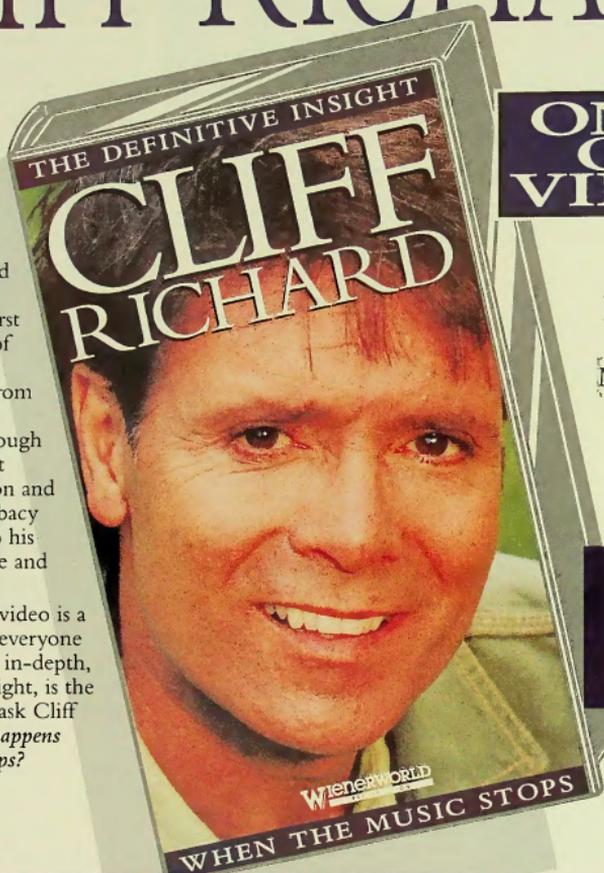
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