

# music week

For Everyone in the Business of Music

16 APRIL 1994 £2.80

## Satellite music set for 3m homes

The digital broadcasters which threaten to revolutionise the record business are poised to become a potent force in the UK for the first time.

Initial cable services were launched last summer, but the prospect of CD-quality music beamed by satellite directly into British homes has so far remained an image of the future.

New music channel Digital Music Express has struck a deal with BSkyB to open up the digital airwaves to 3m UK homes by November. The agreement will allow 3.1m Astra satellite dish owners to tune in to 86 CD-quality music channels, using a decoder unit.

Lance Thomas, chief executive of DMX parent ICT-Europe says, "This is a landmark deal. The UK is the fastest growing market for cable, but that's because it is starting from such a low base. The UK is primarily a BSkyB and direct-to-home market," he says. "This is the deal we have been waiting for."

Thomas expects the service to come on-stream by November.

DMX, which made its service available to 30,000 householders in Bradford last July and has since added smaller deals with cable networks in Eire and Bristol, will reach 14m homes throughout Europe under the deal.

Rival operator Music Choice Europe, whose service will be available to up to 100,000 cable users by the summer, says it hopes to conclude its own deal with BSkyB within six weeks. Although DMX claims its service will take up most of the Astra satellite's capacity for digital audio broadcasting, BSkyB is understood to be seeking a deal with Astra to give it additional capacity.

The Warner Music and Sony-backed MCE says its satellite service, offering 65 channels to a potential 3.1m UK homes and up to 16m across Europe, should be available by January.

Both companies are planning promotions to sell their decoder units.

Thomas says DMX is in talks with manufacturers and chains Dixons and Currys to make and distribute the decoders. Deals should be concluded by the summer, he says.

PPL confirms that it is in detailed negotiations with both DMX and MCE to supply repertoire. PPL and VPL chief executive Charles Andrews says legislation to protect rights of record labels, producers and artists is vital. "We must stress that cable and satellite is not just a new broadcasting service but a whole new avenue of distribution and that must be recognised in law," says Andrews.

Warner Music and Sony Software own 54% and 26% stakes respectively in MCE, which has twice delayed its UK launch date this year owing to technical hitches. The operation is headed by Time Warner International managing director Stuart Graber.

## Bannister to ban the 'bland'

Radio One and its new playlist system will act as the "national safeguard against musical narrowness and blandness", station controller Matthew Bannister claimed at Sound City in Glasgow last week.

In his keynote speech to the festival, Bannister said the station's new music selection policy introduced last week will help the UK develop world-beating acts.

The new playlist will enable Radio One to offer the broadest range of music, he said. "We are the national safeguard against narrowness and blandness in music and presentation [and] against the situation where the format is king and the unusual or new is anathema."

Under the revamped playlist, which comes into force today, new music will not be restricted to specialist shows. The move has received a warm response from pluggers, who praise the list. It offers high rotation for releases by new acts, and a guaranteed four-week run on the playlist.

Bannister said the changes bring an end to four months of upheaval since his appointment as controller in November.

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Take That are likely to trigger a bidding war among US record labels following the dissolution of their deal with RCA America at the insistence of the group's manager, Nigel Martin-Smith. With a Stateside launch now set for early 1995, BMG International and Martin-Smith intend to concentrate this year on translating home-grown success across Europe, Australia and the Far East. Last week their Everything Changes single went platinum in Germany, where the album has racked up sales in excess of 500,000 copies. See News, p3



## Labels pay Tring damages

Tring International has won another round in the French legal battle sparked by the budget specialist's expulsion from Midem in January 1993.

The Paris Court of Appeal has awarded Tring and parent Long Island costs and damages of FF90,000 (£3,488) against the IFPI, PolyGram International, Island Records and New York-based DRG.

The companies were appealing against Tring's reinstatement to Midem by the Paris Court of First Instance in 1993.

They claim the ejection was justified, alleging that Tring had breached copyright on Cat Stevens recordings owned by PolyGram and Island and Liza Minnelli and Peggy Lee tracks owned by DRG.

The ruling follows last October's

rejection of a similar appeal by the Midem Organisation in the same Paris court. A separate case brought by Island against Tring in France is still outstanding, as are a number of copyright disputes with majors in the UK.

● In Canada, a libel suit brought by Tring against IFPI legal adviser Margot Langford and the Canadian Record Industry Association is understood to have been settled out of court.

## SHERYL CROW

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Glasgow.





## COMMENT

### The best album of the year so far

There's still a fortnight to its release, but now is as good a time as any to herald the best album of the year so far. It is an album which is distinctively British and is rooted in British music, but which has the potential for international success.

Significantly, it is a third album – sadly an increasingly rare animal in these days when bands are sometimes chewed up and spat out by the industry machine before releasing their first.

And happily, it is an act which this magazine can claim to some small degree to have discovered, since we were the very first review of a band then called Seymour, who were playing only their second ever gig. And we then went on to champion them extensively.

Some will argue that their album is too obviously derivative.

But while the influence of the Buzzcocks, Kinks, Madness and Small Faces is obvious, it is an album which is distinctively contemporary.

The early indications are that the album will mark a breakthrough, but there's still a long way to go. The members of the band need the media exposure that will allow them to grow as personalities. And they will also need a supportive US record company if they are really to break it big over the pond.

Whatever, if this album is not shortlisted for the Mercury Music Prize it will be a travesty.

Music Week does not often report extensively on an individual album. There's a simple reason for that. There are 1001 magazines writing purely about music, but only one which seriously covers the business.

That's a lot of territory for us to cover.

But we love music. We love British music.

And we're proud to nail our colours to the mast and ask you to lend an ear to the best pop album of 1994 so far, Bliar's *Perkife*.

Steve Redman

## WEBBO

### R1 playlist revamp is on the right track

The new management of Radio One, led by Matthew Bannister, has come in for a lot of criticism over the past few months. The new playlist ideas, though, sound good to me – as long as they are carried out. Too often in the past proposed changes have not been implemented, the ill-fated album playlist being just one. Even worse, records were added to playlists and then not given the usual minimum number of plays, begging the question: "Why add them in the first place?"

Any playlist scheme that is going to give more exposure to new artists has to be welcomed by all facets of the industry, especially now as they will be guaranteed rotation for four weeks. This will give acts space to build chart positions and retailers the confidence to stock items on this list. It may even help to break the deadlock over the singles chart.

Sure this system will be less flexible for pluggers (and for that read less pluggable) but at least companies will know where they stand. Heads of promotion can now correctly say, as their counterparts in the US would, "This record does not fit Radio One's format so it will not get played." Alternative strategies to break such records can – and already are – being devised that take into account the lack of daytime Radio One plays.

I also welcome the reduction in the number of oldies. When I did tune in to Steve Wright recently I was, of course, impressed by the humour and professionalism of the show but despairing at all the old records. All right I don't want to be blasted with only new acts over breakfast but some would be nice and, in my book, the oldies are the records to go.

In theory, Radio One is going in the right direction.

Mistakes may have been made and will doubtless be rectified. Until then let's give them a chance.

Jon Webster's column is a personal view

## SOUND CITY NEWS

# Gasgrow to invest in music industry

More than £100,000 is being invested in Glasgow's music industry as a result of Sound City '94.

As the six day festival drew to a close at the weekend, Glasgow District Council's performing arts director, Bob Palmer, announced plans to establish a Music Business Development Scheme.

Through the initiative, cash will be provided to help new and existing small music companies in the city with grants of up to £5,000. A total of £30,000 has been pledged for the first year. Further funds will be provided for schools and

colleges, as well as additional live music events in the city.

Palmer says, "We have been highly pleased at the response to Sound City. As well as proving a huge attraction for the public, it has been a marvellous boost for the local music scene.

"The profile and attention focused on Glasgow during this last week has provided a great platform for launching our plans for the rest of 1994 and beyond."

Committee member and BPI events organiser Fiona Haycock says, "Sound

City] has proved to be much more than just a festival of music and will go on to bring new jobs and training opportunities to Glasgow."

The event's executive producer and Radio One representative Stuart Grundy says the next Sound City may be scaled down.

"You don't get many cities bigger than Glasgow and I would imagine that next year's event will be in a smaller city where we can approach things in a different way and develop new ideas," says Grundy.

## City Council shuts own showcase

Glasgow District Council pulled the plug on HMV's stage for local bands just one day into the Sound City event.

Environmental health officers stopped in during Capone & The Bulls' set on Tuesday after complaints about the volume from neighbouring businesses in the city centre.

The stage's programme was allowed to resume the next day following assurances that bands would keep sound levels down.

The move came as a shock to Sound City organiser John Williamson – it was Glasgow District Council which had provided £50,000 to stage the event.

"It is strange for one council department to be handing out money to attract this event while another is putting a damper on it," he says.

Environmental health director Brian Kelly says his officers had no choice. "There was a complaint from a shop which does a lot of business by telephone and it was followed by another from a solicitor's office where the staff could not hear themselves think," he says.

More than 50 artists were due to appear on the HMV-sponsored stage during the week.

The multiplex also had its busiest week ever for PAs in a single store, with a total of eight artists appearing at the city centre branch.



Glasgow Sound City '94 broke all records for the three-year-old event, as more than 20,000 people turned up to watch live performances by 200 artists – 150 of them Scottish – and 1,000 people attended 15 seminars. Radio One broadcast 25 hours of music from 30 leading acts such as Jamiroquai (pictured) and Therapy? while BBC Radio Scotland recorded 15 unsigned Scottish acts live at King Tut's Wah Wah Hut for future broadcast. Much of Radio One's programming has been licensed to radio producers from 12 European countries and the concerts and seminars were also highlighted daily on STV, with many attracting front page coverage in the local press.

# Rashman blasts lawyers

The UK's ability to develop new talent is being threatened by the increasing power of lawyers and major label "paranoia", panellists told Sound City seminars last week.

Simply Red manager Elliot Rashman told Tuesday's managers' seminar that the rise of US-style entertainment lawyers will damage the business.

And in a session on Wednesday, BMG chairman John Preston claimed that majors sometimes sacrifice potential big-sellers in their search for the "next big thing".

Rashman said that escalating legal

bills are making it increasingly difficult for managers to adequately represent their artists. "The lawyers are driving a wedge between the record company and the artist," he added.

But Magrath & Co's Alexis Grewer said no lawyer deliberately prolongs contract negotiations. "Lawyers move heaven and earth to get [acts] signed quickly, because they know how hot and cold record companies can be about signing new acts," he said.

At the following day's seminar on the merits of indie and major labels, BMG's John Preston said, "Majors suffer acute

paranoia for not being big enough.

"They want to sign the hippest acts and are in danger of missing out on the mainstream bands. All A&R men want to be the grooviest guy around, and I want to be a mainstream act, usually those A&R men are not interested."

An elitist media, which dismisses mainstream music, is to blame, Preston added. "This is ridiculous, but there is no way round it until music is perceived as being for everyone," he said. "We have to get rid of this fake hierarchy which says that one type of music is better or hipper than another."

▶ LIVE SECTOR TO KEEP CLOSER EYE ON TICKET SALES - p6 ▶▶▶▶▶



## FRONTLINE

The following information, collected by Era on Wednesday, is based on contributions from Andy's Records (Cambridge), HMV (Oxford), Avalanche (Edinburgh), Sverdrup (Birmingham), Doph (Oxford), Bambi (Reading), Virgin (London), Duff Price (Salford), Tower (Kensington). If you would like to contribute to Frontline call Liz Gallagher on 071-620-3535.

### New releases

There were few big-name releases last week after the busy schedules of late. Pink Floyd's *The Mission Bell* was still dominating sales and, with the vinyl released this week, it looks set to top the chart for some time yet. Take That, Doo and Prince were still leading the singles pack. Incidentally, Prince's pseudonym, Symbol, has caused few problems. Retailers say customers have barely registered the name change, so most still rack his product under Prince. Of the new albums Deacon Blue and Brand New Heavies were the top sellers, with the Pet Shop Boys, Kate Bush, and Daniel O'Donnell the steadiest selling new singles. The UK's Eurovision entry, Lonely Symphony by Frances Ruffelle, surprised retailers in its first week of release, with sales particularly buoyant in the Midlands. Kristin Hersh's new single and the Sharkboy album were storming the specialists.

### Pre-release enquiries

Albums: Stone Roses, Beaumont Hannant, Crash Test Dummies, Nick Cave, Hole, Rollins Band, Main Source, Oasis, Elastica, Loop, Guru, Sonic Youth, EY, Erasure. Singles: Ride, Oasis, Crash Test Dummies, Crystal Waters. Videos: Police Stop 2.

### Additional formats

Performing well were the Toni Braxton second CD, Take That second CD, Fish second CD and limited picture disc, Nick Cave limited silver seven-inch, Kristin Hersh limited seven-inch, Compulsion limited double CD, Hole seven-inch.

### In-store

Window displays: Primal Scream, Deacon Blue, U2, Tori Amos, Bambi, Hole, Charlatans, Roxette, Diana Ross, Now 27, Brand New Heavies, Anthrax, Ois Rusk. On The Wall: Little Angels, Acoustic Moods, D-Ream, Elkie Brooks, Nine Inch Nails, Soundgarden, Credit To The Nation, Compulsion, Primal Scream, Maddler Rose, Pulp, Elvis Costello, Senser, Gigolo Aunts, Roachford, Marvin Gaye, Now 27, Charlatans, St Etienne, Morrissey, Kerbdog, CD, Haddaway, Michael Nyman.

### Multiple campaigns

ANDY'S RECORDS: Co-op TV promotion and window display for Rhythm Country & Blues and Daryl Hall. BOOTS: Cinema ticket promotion continues. HMV: Album of the week - James; game - Erasur; video - Brittas Empire; game - Pop And Twinnex; window displays for Roxette, Diana Ross; in-store promotions for Acoustic Moods, Cud, Haddaway, Little Angels, Michael Nyman; £10 off selected games. JOHN MENZIES: Album of the week - Roxette; singles - Crystal Waters, Celine Dion, Paul Young, Crash Test Dummies; in-store promotions for Little Angels, D-Ream, Acoustic Moods, Elkie Brooks; window display for Roxette; Warner mid-price promotion. OUR PRICE: Window displays for Primal Scream, Deacon Blue, U2, Tori Amos, Bambi; Singles CD promotion continues; in-store promotions for Marvin Gaye, Now 27; co-op TV promotion for Roxette. TOWER: Warner mid-price campaign; window displays for Deacon Blue, Brand New Heavies, Primal Scream, Anthrax, Beautiful South, Ois Rusk. VIRGIN: Window displays for Hole; in-store promotions for Senser, Gigolo Aunts, Roachford, Acoustic Moods, Little Angels; Verve (label) promotion and singles promotion continues; single - The Autents. WH SMITH: Album of the week - Roxette; Virgin 1215 featured artist Deacon Blue; window displays for Roxette, Now 27, Lemmings game; mid-price multi-buy and Garth Brooks promotion continues.

## NEWS

# ticket sellers face three-way scrutiny

Promoters and ticket agencies are launching their own initiatives to regulate ticket sales in tandem with Government moves to clamp down on inflated prices.

Under changes to the Consumer Protection Act suggested by the DTI last week, agents will have to display all ticket details before a sale is made, including the agent's mark-up, the seat's location and whether the view is restricted. Consumer affairs minister Lord Strathclyde has invited the industry to respond to the proposals before April 29.

Karl Sydnor, chief executive of The Ticketing Group which owns First Call

and Keith Prowse, has welcomed the plans. But he says he is consulting other leading ticket agents to launch a self-regulating body, the Society of Ticket Agents and Retailers. The body would provide a customer guarantee in the form of the STAR logo, he says.

The initiative would rival another scheme proposed by promoter Harvey Goldsmith with the London Tourist Board. Like the STAR system, the Goldsmith/LTB scheme would create a stamp of authority to identify bona fide companies, all of which would be logged into a register of ticket sellers.

The scheme is modelled on a venue registration system launched last year

by Westminster Council. "The DTI proposals will ensure that consumers know exactly what they are paying for," says Goldsmith. "It's a step to the right direction but now we have to address the problem of ticket touts. As long as newspapers support them by taking their ads, and the public continues to buy tickets from them, there will be a problem."

The Royal Albert Hall, Wembley Stadium, Braxton Academy, the Concert Promoters' Association and security consultants Showsec have pledged their support to Goldsmith's scheme. The LTB now plans to seek DTI approval.

## De Burgh heads spring album blitz

Albums by Chris De Burgh, The Pretenders, The Autents, Traffic, The Fall and Julio Iglesias spearhead a busy May release schedule.

A&M's promotion of De Burgh's May 16 release *This Way Up* - which kicks off with the Irish star's live appearance on ITV's *Surprise Surprise* on May 10 - includes an extensive press ad and in-store campaign as well as posters at British Rail sites.

The Pretenders' new album, *Last Of The Independents*, out on May 9, is expected to attract widespread press coverage alongside WEA's ads in Q, the quality nationals and in-store promotion.

Out the same week as *The Autents' Now I'm A Cowboy*, on Virgin's Hut label, which will be promoted in-store and backed with national posters and press ads. Albums scheduled for May 3 release include Lena Fiegbe's *Visions (on Mother)*, Dusty Springfield's *Going Back (Phillips Phonogram)* and Mick Ronson's final album, *Heaven To Hull (Epic)*.

On May 9, Virgin releases *Far From Home* from the reformed Traffic. Also due on May 9 is The Fall's *Midwater Class Revolt (Cue Sinister)*, followed by Julio Iglesias' *Craxi (Columbia)* and Future Sound of London's *Lifetimes (Virgin)* on May 16. WEA releases David Byrne's eponymous new album on May 23.



Parlophone is boosting Blur's profile in Europe with a remix of the band's *Girls Aloud* single by the Pet Shop Boys. The new version - which will be released here on May 23 on the B-side of the band's next single. To The End - has been released in several territories where the Pet Shop Boys have a loyal following, including Germany, Holland and France. The remix has already received UK radio play as a DJ-only issue. Parlophone has brought forward the release of Blur's third album - *Parlophone* - to April 25 following the top five success of *Girls Aloud*. The band have added a second date at the Shepherd's Bush Empire on May 27 as part of their forthcoming tour.

## Interactive single makes ECTS debut

A fully interactive CD single is among the products being unveiled at this week's European Computer Trade Show in London.

Independent label Message Music and games company Millennium Interactive have teamed up for the May 16 release of *Play It by Little Sister*.

The single's radio edit will form the signature tune and sequence music for Millennium's new children's video game *Finkle*, which is being promoted through the *Young Telegraph*, *Daily Mirror* and *Mail On Sunday*.

Message Music managing director Patrick Roberts says a completely new

track can be created from its interactive disc by using the random-repeat function on a standard CD player. The game is issued on Amiga 32 on May 16, with a planned roll-out on 11 formats.

Around 6,000 delegates are expected to have attended the three-day ECTS at London's Business Design Centre by the time it closes tomorrow (Tuesday).

Among the 110 confirmed exhibitors are Sony Electronic Publishing, Sega, Nintendo, Philips, Virgin Interactive Entertainment and Ocean, while Nintendo's two long-awaited sequels - *Tetris 2* and *Super Mario Land 3* - are among the games being unveiled.

## Virgin 1215 in Nice Price link

Sony Music is targeting Virgin 1215's national audience of classic album fans for a two-month promotion of its Nice Price catalogue.

A heavyweight advertising campaign will tie in with a regular on-air promotion during the radio station's *Wendy* weekday show.

Every weekday until the end of June, a listener will win 10 albums from the 350-strong Nice Price range in a competition connected with a featured classic album.

Chris Black, Sony's head of catalogue marketing, says, "As part of Virgin 1215's programming is devoted to classic albums that means we can reach a national audience that exactly matches our target market."

● Mid-price supplement starts p7

# MID PRICE / LOW PRICE

**M**FP and Pickwick were there before most, but these days just about everyone is into mid-price and budget product. New bloods have joined the established players, increasing the range of repertoire available dramatically. It is great news for the consumer and the market continues to expand, but competition is inevitably fierce. Making your product stand out from the crowd has become all-important. That's not just a matter of marketing and promotion and in many cases tight margins just don't allow all that much. Marketeers recognise that product now has to be strong enough to stand on its own merits. These days the quality of

repertoire is more important than ever before. Despite the tough competition, the range of different price points and the ever-growing non-traditional markets, mean there is a lot of room in which to manoeuvre. In fact flexibility of approach is fast becoming a hallmark of the sector. Sony and WEA, for example, handle mid-price through their respective in-house operations but their budget lines through exclusive deals with Pickwick. Growth in the market shows no sign of slowing. The first part of this year has seen an explosion of retail promotions offering volume discounts to consumers buying two or more products from the same price range. The evidence seems to be contrary to earlier fears that far from drawing custom away from frontline product and established stores, mid- and budget-price product is actually stimulating sales for all outlets traditional and non and is drawing the kind of traffic which can sell chart titles as well.

# HIGH DIVIDENDS IN LOWER PRICES

HAVING COME OF AGE AND FINALLY LOST ITS CHEAP-AND-CHEERFUL IMAGE, THE MID PRICE/LOW PRICE SECTOR IS NOW EMPLOYING THE SOPHISTICATED MARKETING PRACTICES OF THE FULL PRICE MARKET, REPORTS MICHAEL HEATLEY

**W**ith price as big a priority as ever this spring and margins nailed to the floor, mid-price marketing and dealer support inevitably require a degree of imagination to compensate for lack of funds.

MCI is one of the few mid and budget-price labels to engage the services of a radio pluggar to promote titles to BBC Radio, Virgin and local London stations - something that head of product development and marketing Danny Keene rates as "very effective". But generally, ranges rather than individual titles, are being advertised in the consumer press, with retailer co-ops preferred.

Major labels were clearly alarmed to see super-budget operations such as Tring graduating from the non-traditional account base to feature in prominent, dedicated areas in stores such as HMV and Our Price. PolyGram launched its Karussell budget imprint last year to defend its retail territory and, with such well-known names as the Jackson Five, Eric Clapton, the Jam and James Brown to play with, has been rewarded by sales of 1.5m units of pop product and more than 500,000 in classical. This has not been achieved without effort, however.

"We're finding at £5.99 we're

almost at the lower echelons of mid-price with all the campaigns going on," says repertoire and licensing manager Paul Coldwell, "so we try to do new campaigns over four to five-week periods along with co-ops, trying to market the whole range rather than individual titles which you just can't afford to do at this price point."

The target market for mid and budget-price product is segmenting as purchasers become more sophisticated.

Where price was once the key buying criterion, a plethora of non-exclusive product means that the buyer often has a choice. Gene Pitney for instance has no fewer than 19 apparently active hits collections currently listed in the *Music Master* directory.

White budget presentation may border on the basic, labels operating at the £5.99 CD retail price point or above focus on their packaging.

A recent MCI Neil Sedaka compilation featured a photograph previously unseen even by the American's fan club, and such diligence is being handsomely repaid by sales. MCI's square gold and black logo is something it believes builds up a brand loyalty.

Veterans such as Pickwick and Castle attack from more than one angle, offering both shrewdly pitched compilations and



MCI's DANNY KEENE (LEFT) WITH MANAGING DIRECTOR PETER STACK

straight reissues of past albums. Reissues have in fact become more important as repertoire sources for compilations have

dwindled. Both Castle and Pickwick retail CDs of classic albums at £5.99 with no obvious branding on the cover.

As Graham Budd, Pickwick's audio acquisitions manager, explains, this represents a change of policy: "When we launched Collector's Choice, the original sleeve was included as part of the front sleeve along with a background and title logo. We tried to brand it and grow the range, but we learned the lesson that it wasn't the range that people were buying. That's to say Collector's Choice covers MOR, country, jazz, soul, dance right up to Blue Oyster Cult and Judas Priest, nobody's going to buy the whole lot."

A third area of mid-price product alongside single artist compilations and straight reissues shadows the full-price, TV-advertised "themed" albums, with savings made by cutting inexpensive marketing and a reduced retail price.

MCI was recently successful, for example, with *The Wings Of Love*, an 18-track collection of soulful love songs co-promoted with the multiples and women's magazines around Valentine's Day. Conversely, meanwhile, linked with the Variety Club and Radio Two in similar fashion for a recent collection of Gold Heart Love Songs.

While it says it releases only around 10 titles a year, Dutch-owned mid-price label Disky has just completed a campaign with WH Smith and Virgin 1215

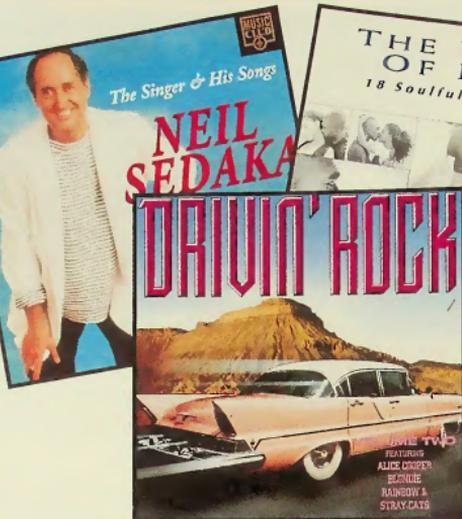
## MID PRICE/LOW PRICE

► for Driving Rock, an AOR rock collection. "We're looking to get much more involved with the chains as far as marketing spend is concerned," says A&R manager Melody Howard.

When it comes to creative compilations, Prism is hard to beat with its 50-track Party Megamix series featuring the likes of Stars On 45 and Gides Park. They'll be joined this month by Party Megamix 2, 50 Emerald Gems and a Scottish medley compilation entitled Hopscotch. "This is the creative side of budget," says director Steve Brink. "We're making albums that people really enjoy but don't have to pay a lot of money for."

Dino's move into mid-price surprised many – and commercial director Mario Warner concedes it's a crowded market. "The people who are good at it are making money from it," he adds. "We look at compilations and quite often there are certain tracks that wouldn't appeal to 100,000-plus, the mass market, because sometimes they're too 'muso'... hopefully we will catch people who like things with a bit of quality."

According to Warner marketing is low key: "We're doing very little to market them, but I've got leverage on the back of Dino, and the volume that retailers order in on those products, to get them into stores." He is looking to sell 10,000 of each Nectar title over



**MID PRICE TITLES BUT FOLLOWING THE MARKETING AND BRANDING APPROACH OF FULL PRICE RELEASES**

three-year period.

MCI's mid-price campaigns this spring centre round a couple of prestigious releases: The Very Best Of The Damned is the first ever compilation with repertoire from Chiswick, MCA and Ace and will be promoted by Rat

Scabies and Dave Vanian with the help of an independent PR. There will also be a rap compilation of tracks from the Sugarhill label with extended mixes of key tracks – some never before released on CD – and a sleeve note from expert David

Toop. "We're going to be doing extensive PR on the title," reveals Keene, "with major local radio campaigns on Choice and Kiss-FM, as well as strategic press ads."

The growing practice of replacing vinyl has brought

many former full-price buyers into the budget sphere of Pickwick's 160-strong Collectors Choice range, more than half had never been available on CD before. One of its main spring attractions is the Walker Brothers' No Regrets, released this month, which should do good business with Walkers' fans. Other highlights include the Best Of John Barry including all the James Bond themes, a Ray Conniff compilation and a military bands tie-in with the 50th Anniversary of D-Day.

Such is the variety of product currently available that it is impossible to accurately profile the mid and budget-price buyer of 1994. "I think there's much less of a stigma now about buying low-price product when people look at what they're actually getting," says Pickwick's Dudd. "We've got big-name artists on the label now we didn't have a couple of years ago, and people base the decision on the product itself, not so much if it's Pickwick or another budget label rather than EMI, PolyGram or whatever."

If low prices in the past meant cheap and cheerful, that's no longer the case – the re-cuts and live recordings of yesteryear are now well and truly outnumbered by carefully chosen compilations and quality releases. The result is a sales sector in which competition is every bit as fierce as in the full-price chart arena, even if promotional budgets are hardly as lavish.

# CONTINUOUS CASTLE CLASSICS

ANDREW LLOYD WEBBER

Castles

THE BEST OF ANDREW LLOYD WEBBER  
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PROCOL HARUM  
A WHITER SHADE OF PALE  
CLAC 188



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## LYNYRD SKYNYRD

### Freebird

Mercury NTRC/CD015

Release date: out now

Last but not least of Dino's first wave of mid-price releases, this 17-tracker is by no means the first hits collection by the much-loved Alabama rockers but may be one of the best packaged and most intelligently assembled. Combining hits like the title track and Sweet Home Alabama with the pick of their album cuts at a very attractive price, it should tick over steadily as Black Crowes fans and others pick up on the originals.

### SOFT CELL

Down In The Subway

Karussell CD 550189-2/MC 550189-4

Release date: out now

One of the third wave of Karussell's pop releases on its Spectrum imprint, this is accompanied by similar collections from Then Jerico and Blancmange - both Eighties hit-making acts whose own catalogues have been somewhat less heavily compiled. But with Karussell's intention to tread carefully for fear of diverting sales from higher-priced product, its combination of hit tracks, rarities and unusual mixes makes Down In The Subway both a suitable impulse-price introduction and a gap-filler for aficionados.

### SHALAMAR

The Collection

Casle Collectors CCCC0390

Release date: out now

This is the mid-price CD debut of the early-Eighties charters from Soul's most successful exports. All the hits are here, from Uptown Festival to A Night To Remember and beyond, including the hits from the platinum Friends.

### VARIOUS

The Instrumental Collection

Dixy KNEWCD 733/734/735

Release date: out now

Three double CDs featuring three completely different areas of music: the MOR set ranges from Richard Claydeman to Bert Kaempfert via Kenny Bell, Acker Bilk and Stan Getz, while a Sixties pop volume combines the Shades and Sandy Nelson with obscurities from the Fleetwood and the Pitfrown Men. Finally, the contemporary AOR selection is perhaps the most eclectic of all, ranging from Love Sculpture and East Of Eden to the more obvious Santana and Kenny C.



MID PRICE ALL STARS: AMONG THE TITLES TO WATCH RE-EMERGING AT SPECIAL PRICE ARE EARLY VAN MORRISON (TOP), INSTRUMENTAL HITS (RIGHT) AND THE BEST OF LYNYRD SKYNYRD (BOTTOM)

### TOM KILPATRICK

50 Emerald Gems

Prism PLATCD 3822/PLAC322

Release date: April 25

The Christmas season of the first of Prism's marathon Party Megamix 50-trackers was perhaps predictable. But even though the party season is now a memory, the Irish market remains buoyant and this budget bargain with a £2.43/£3.65 dealer price will please. The title selects from Kilpatrick's full-price Scotts-like albums which are claimed to have sold more than 100,000 units between them, and includes standards such as When You Were Sweet Sixteen.

THE PREMIER COLLECTION OF  
**INSTRUMENTAL HITS**

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SAMBA PA TI

DAVID STEWART  
& CANDY DULFER  
LILLY WAS HERE

KENNY G  
SONGBIRD

HAROLD  
FALTERMEYER  
AXEL F

THE CRUSADER  
THE MUSTER

VANGELIS  
CHARLOTS OF FIRE

JAN HAMMER  
CROCKETS THEM!

### WALKER BROTHERS

No Regrets

Pickwick CD 983276 2/MC 983276 4

Release date: April 25

The 1976 comeback album from the melodramatic duo makes its CD debut at a budget price of £5.99 (CD), £3.99 (cassette). With a fan club still very much active, a high level of interest is expected - as is Gold radio airtime, primed by Pickwick's publicity machine. The Tom Rush-penned title track was not only a Top 10 entry for the Walkers, but also for ex-Ultravox frontman Midge Ure.

### PEGGY LEE

The Best of Peggy Lee 1962-86

Muscle Club MCCC 157/MCCT 157

Release date: May 16

Muscle Club put Peggy Lee firmly in the budget-price arena with a material picked from her classic MCA period. It's A Tramp, Black Coffee, It Ain't Necessarily So and Lover are among the highlights of a typically classy package that belies the £5.99

(CD), £3.99 (cassette) retail price tag. The market isn't exactly starved of compilations from the perennially popular Lee, but few are at this impulse-friendly price-tag and even fewer can claim to have this level of presentation.

### VARIOUS

Jam! Jam! Jam! Sugarhill - The

Legendary Label

MCI MUSCD 016/MUSMC 016

Release date: May 16

Castle has controlled the Sugarhill repertoire for some years, its Sequel subsidiary releasing a compiles' boxed set of rap history. Now MCI takes its turn at mid-price, employing expert David Toop to alleviate a concise and hip-packed nine-track package which features Rappers Delight, The Message, White Lines and digital debutant Jam Jam (Rappers Reprise). Backed by radio tie-ins with Kiss FM and the like, it's hard to see how this can fail at a retail price of £7.99 for CD and £4.99 for cassette.

### VARIOUS

The Rainbow Family Album

Compassion VQPCD 195

Release date: mid May

With Ritchie Blackmore's future movements a subject of fevered speculation in metal circles following the final implosion of Deep Purple, this release is timely and follows in the wake of similar "Family Albums" on Yes and Purple themselves, which have received rave reviews in the collector's press. Featured acts range from the obscure - Pandango and Elf - to Dio, Cozy Powell and Colosseum II, and at mid price should find many takers.

### VAN MORRISON

Payin' Dues

Charly CPCD0035-2

Release date: late May

In the wake of his Brits acclaim, recent press coverage by *Majic* and co plus the imminent release by Polydor of a double live set, any Van Morrison product is likely to do well. And while this Charly offering admittedly isn't his distinctly variable late-Sixties period at Bang Records, it's keenly priced at a double set at a CD dealer price of £6.95 and as such has to be worth a flutter as listeners try to find out what they've been missing. Highlights of the album include Brown Eyed Girl, TB Sheets, Spanish Rose and Beside You, plus the 1600-type version of Madam George which was to become the stand-out track on his classic Astral Weeks album.

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WHISKEY ROCK & ROLLER  
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WYNDY  
FOR MICK  
I AMN'T THE ONE  
SWEET HOME ALABAMA



**Hey You!**  
**The Best Of Youssou N'Dour**  
"Worth some serious pocket dipping" - TOP



**Gregorian Chants**  
74 minutes of soothing music. Includes in-depth liner notes.



**From Genesis To Revelation...  
...The First Album**  
"Highly enjoyable, catchy and tuneful" - Q

# Always read the label.



**Too Hot To Handle - The Best Of UFO**  
"A mighty fine reminder, a special brew indeed!" - KERRANG!



**The Best Of Sammy Davis Jr.**  
"Truly lives up to its title" - Q



**The Best Of Nik Kershaw**  
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# VALUE FOR MONEY IS THE KEY TO THE MARKET

AS RECORD COMPANIES BECOME EVER MORE ADVENTUROUS IN FINDING NEW RETAIL OUTLETS AND MORE INNOVATIVE WITH THEIR MARKETING TACTICS, MICHAEL HEATLEY ASKS 11 LABELS HOW THEY STAY AHEAD OF THE COMPETITION



## CASTLE COMMUNICATIONS

Established in 1984, mid-price compilations specialist Castle is now focusing on the budget field, in order to maximise the potential of the large amount of repertoire it controls – much of it acquired when the Fye and Bronze catalogues were bought in 1989.

It operates at mid-price (Collector compilations), budget

(Castle Classics series) and increasingly at super budget, most notably with four CD sets of owned repertoire retailing at £1.99. It is keenly exploiting non-traditional outlets with this material.

"Castle's image as far as the trade is concerned is as an exploiter of back catalogue," says commercial director Jon Becher.

"That hasn't changed – just the places it's being sold and the prices at which it's being sold. Two years ago you couldn't have bought U2 and Led Zepplin

CDs at £7.99. When those kind of premium artists start selling at those kind of prices on promotions, then it brings everything else in line and we had to respond.

"When the CD took off we saw a market in retailing solo artist compilations at around £7.99 and we've been very successful.

"In the beginning, probably 50% of the material we released was licensed from major record companies but in the last two to three years the majors have decided to exploit their own catalogues."



## CHARLY RECORDS

Founded in 1974, Charly was founded the first serious label with collector credibility and is now further developing its market position with a determined campaign of branded releases – most notably the 50-title Blues Masterworks series – and promoting them aggressively by genre.

"The artwork of each title now reflects this, plus the fact that its target market is now broader than merely the collecting fraternity. Budget CD activity is heavy, with up to 30 simply-packaged Charly Classics releases per month at a retail

price of £3.99, while mid-price product retailing at £9.99 (10 releases per month) comes with an authoritative 8-12 page booklet.

"We started the year with a new Charly logo and brand identity," says marketing manager Samantha Richards. "We're now committed to supporting every major product launch with consumer activity to drive customers to look for and buy our recordings."

"We supply point-of-sale material like four-page leadlets to shops; we recognise that if you're helping the retailer you're helping yourself."

"Our catalogue is now themed into Charly blues, R&B, latin and jazz; we're aiming at the mainstream, youngsters who may be listening for the first time."



## THE CONNOISSEUR COLLECTION

Connoisseur's first releases in October 1987 were at the same dealer price as today – £4.85 for CD and £3.65 for cassette – and aimed at the same target audience, mixing collector-oriented releases (Yes, Roy Wood, Michael Schenker) with Radio One tie-ins (25 Years Of Rock 'n' Roll, Roadshow Hits).

Pinnacle's Steve Mason half-owns the company, giving it access to all the major outlets, while an ownership connection with Deep Purple's management has brought several rare or previously unreleased sets to catalogue from Purple and spin-off bands.

Elsewhere, innovative marketing techniques such as the Songbook series (themed various artists' collections of songs by The Beatles, Rolling Stones, Bob Dylan, Neil Diamond, Paul Simon etc) have kept it at the forefront of the mid-price field, while a recent venture into dance music with 200-track History Of Dance sets has proved very profitable.



THE SONGBOOK SERIES OF THEMED COLLECTIONS HAVE INCLUDED BOB DYLAN

"We now appeal more and more to the serious collector," says managing director Peter Summerfield. "We can't get single-artist packages like we used to, with the majors doing

stuff of their own. So we're having to make compilations of different themes and different concepts appealing to collectors. "Our boxed sets have also been very popular."



## MUSIC COLLECTION INTERNATIONAL

MCI's budget Music Club label was established in January 1991 to operate at a retail price of £3.99 (CD) and £3.99 (cassette). The objective was to offer high-quality, well-packaged music at an affordable low price, with special attention to sleeve design and illustrations by respected writers.

MCI has licensing relationships with companies such as BMG, MCA, Castle Communications, Beggars Banquet, Chrysalis and Virgin. It also has a classical-heavy listening label, Emporio, launched at the end of 1993 with CDs retailing at £2-£3.99.

"The majority of our titles are impulse purchases," says head of product development and marketing Danny Keene. "At an unmitigated price of £5.99 they're willing to take a chance."

"We investigate niche areas which other companies tend to

ignore at this price point. Recent successes include collections of Cajun, European film music, and an album of Gregorian chants which, with the current activity in the full-price market, is doing extremely well.

"There's more repertoire available at mid-price. With our multi-artist compilations we aim to feature the best repertoire from the best artists and with high quality packaging they rival TV advertised product.

"But unlike TV advertised product they tend to have a much longer shelf life."



## POLYGRAM

Well known in Germany for the past decade, PolyGram imported the Karussell name to the UK in 1993 after a budget licensing deal with Pickwick was brought to a close.

Spectrum Music, Karussell's pop imprint, was launched in May and Belart, the classical label, in September. Repertoire from the PolyGram stable has given Spectrum 130 titles – the product retails at £5.99 (dealer price £3.57) on CD and £5.99 (£2.38) on cassette – while Belart has 135 – retailing at £4.99 (£2.98) on CD and £3.99 (£2.38) on cassette.

"We've injected a lot of product into the market," says

repertoire and licensing manager Paul Caldwell. "Once we've built up 200-250 we can start doing marketing campaigns. At this stage we're still trying to push the idea that Karussell is part of PolyGram, not just a third party company."

"We're trying to show the market the kind of repertoire that PolyGram owns and that ranges from James Last, Harry Secombe and Mantovani to the Pretty Things, Eric Clapton and Status Quo. We're injecting more Eighties repertoire into the market than has ever been seen before."

"We're here to represent PolyGram's catalogue and support its core business and also to release original material at this price rather than the recordings and live recordings that appear from other companies."



ERIC CLAPTON: KARUSSELL IS NOW INTRODUCING MORE EIGHTIES REPERTOIRE

SPECIAL FOCUS ON THE MID PRICE / LOW PRICE MARKET CONTINUES ON PAGE 30 >>>

### Prince equals his UK singles best ● Bonnie Raitt makes an impact

#### CHART FOCUS

**S**akes of Take That's Everything Changes declined sharply this week, but the number one single still outperformed its nearest rival. Prince's The Most Beautiful Girl In The World, by a 2:1 ratio. The latter is Prince's 37th hit and he now equals the 1985 double-header pairing 1999 and Little Red Corvette as his most successful UK single.

Although he has yet to have a number one single, Prince regardless of his ever-changing subgenre is one of the most consistent hit makers in the history of the UK singles chart. Remarkably, he has scored a Top 10 hit in the UK every year since 1984. In the US he has gone one better, with a Top 10 every year since 1983.

The extraordinary chart yo-yoing of Reel 2 Reel's I Like To Move It continues. This week it climbs again to seven having retreated to eight last week. It has now spent 10 weeks rebounding between a high of five and a low of 12 and has been certified gold for selling more than 200,000 copies — a figure higher than some number ones.

Predictably, the death of Kurt Cobain has galvanised sales of Nirvana albums, even though the news of his death did not break until after the shows had closed on Friday evening. Yet, during Saturday, Nirvana's breakthrough album, Nevermind, rose from 99 to 46, while the band's latest release, In Utero, climbs from 136 to 77.



**S**ize isn't Everything thanks to Bees Gees on their latest album. Even so, they must be delighted that their album has belatedly delivered its third Top 40 hit this week, with How To Fall in Love Part 1 debuting at 20. Paying The Price For Love reached 21 and For Whom The Bell Tolls made it to number five last year. The last Bees Gees album to generate three Top 40 hits was Spirits (Havoc Films), in 1978. The Bees Gees made their chart debut 27 years ago, and their current single is their 33rd hit, the highest tally ever achieved by a fraternal act.

Having had a less meteoric rise to fame is Bonnie Raitt. The 42-year-old blues singer and slide guitarist has the biggest UK hit of her career, after Raitt's self-titled debut

reached these shores some 22 years ago. Longing In Their Hearts entered the charts at 26, beating the 38 peak of her last album, 1991's Luck Of The Draw. What's more, Raitt's current album this week topples Pantera's Far Beyond Driven from the summit of the US chart (see new-look US Charts, page 26).

In Britain, Pink Floyd's The Division Bell holds on to its number one position. While the expected shelf-life of some pop acts is around 18 months, Pink Floyd made their chart debut in 1967 and no other artist has topped the chart so long after their debut with a record of new material.

Also enjoying a long career is Bob Ezrin, who produced the album with the group's David Gilmore. It is 21 years since Ezrin produced his first UK number one album, Alice Cooper's Billion Dollar Babies.

Another anniversary is that of Dolly Parton's last hit. It is 10 years ago this week since the American singer's last single, Here You Come Again, dropped out of the Top 75. Parton returns this week with The Day I Fall In Love, a duet with James Ingram. It is her fifth UK hit and the sixth for Ingram who has, frustratingly, had to take partners to have twice the amount of his work being as a solo artist. He has also scored in duets with Patti Austin, Michael McDonald and Linda Ronstadt and in even larger combinations — USA For Africa and Quincy Jones featuring Al B. Sure, Ingram, Et DeBarge and Barry White — for his other hits.

Alan Jones

#### NEWCOMERS

**16** LOVELAND feat RACHEL MCFARLAND Vs DARIENE LEWIS: Let The Music (Lift You Up) (KMS UK/Eastern Bloo/Network/Sixx) UK/US debut. Producer: London. Publisher: Basement/Mad Mike/Chrysalis/All Boys. Writer: Banks/Wadkins/Network. Line-up: Loveland — Rachel McFarland (v), Paul Waterman (k), Paul Taylor (k).

**Notes:** After an initial disagreement over separate releases of the same song, the two versions have now been combined for maximum chart potential. The version by Manchester's Loveland is this year's biggest dance record, spending four weeks at number one in the EM Club Chart, shading out American Darlene Lewis's version. Loveland include Pote Waterman's son Paul in their line-up. Album: autumn 1994.

**23** DANIEL O'DONNELL: Singing The Blues (Ritz) Irish 4th hit. Producer: John Ryan. Publisher: Acuff Rose Company. Writer: Easley. **Notes:** O'Donnell: I Just Want To Dance With You (29, 1992). Last hit The Love In Your Eyes (47, 1993). **Notes:** A previous hit for Tommy Stiebel, Dave Edmunds and Guy Mitchell, the latter reaching number one in 1956. The country star's current wife, Daniel O'Donnell & Friends, debuted at number two. Album: summer 1994.



**25** FRANCES RUFFELLE: Lonely Symphony (We Will Be Free) (Virgin) UK debut. Producer: George De Angelis. Publisher: Perfect. **Notes:** This is 1994's Angeli's entry to the Eurovision Song Contest, to be held in Dublin on April 30. Ruffelle recently won a Tony Award for her role in Les Misérables. Album: summer 1994.

**29** TAYLOR DAYNE: I'll Wait (Arista) US 8th hit. Producer: Pettibone/Dayne. Publisher: EMI/MCA. Writer:

Dayne/Pettibone/Shimkin. **First/Biggest hit:** Tell It To My Heart (3, 1988). **Last hit:** Can't Get Enough Of Your Love (14, 1993). **Notes:** From Long Island, New York, Dayne follows up her Barry White cover with an original track co-produced with Shep Pettibone. Album: Soul Dancing (out now).

**41** URBAN SPECIES: **1** Brother (Talkin Loud) UK 2nd hit. Producer: Urban Species/Tyreell. Publisher: Roadster. **Notes:** Writer: Akimiri/Lou/Small. **First hit:** Spiritual Love (35, 1994). **Line-up:** Minton (v), The Renegade (k), Doctor Slim (v). **Notes:** The re-named live act have in the past 12 months supported the Stereo MCs, appeared at the Glastonbury and Phoenix festivals and are soon to headline with Incognito at the Brighton Jazz Bop. Album: Listen (April 25).

**46** FISH: Lady Let It Lie (Dick Bros) UK 8th hit. Producer: James Cassidy. Publisher: Fishy. **Notes:** Fishy: Species/Tyreell. **First hit:** (with Tony Banks): Short Cut To Somewhere (75, 1986). **Biggest hit:** Big Wedge (25, 1990). **Last hit:** Something In The Air (51, 1992). **Notes:** The re-named live act have an independent label and the first track taken from his forthcoming album, Suite, The Singleton is co-written by former Elton John and Katie Bush collaborator, David Auburn: Suits (May 31).

#### SALES AWARDS

- **Platinum:** Various: 100% Reggae
- **Gold:** Primal Scream: Give Out, Don't Give Up; Marley Gaye: The Very Best Of Marvin Gaye; Various: Philadelphia
- **Silver:** Bruce Springsteen: Streets Of Philadelphia

#### AIRPLAY ADDS

**ADD 1 FM:** w/e 11.04.94 A: Liza: Tony Di Bart; The Real Thing; B: Liza: Steve Green; Hine To Fall In Love Part 1; Garth Brooks — Standing Outside The Fire; Richard Marx — Silent Scream; Frances Ruffelle — Lonely Symphony; C: Liza: Clubhouse; E: Liza: My First Love 42; All Day: Urban Cookie Collective; High On A Happy Day; MTV Europe; w/e 12.04.94: Nick & The Real Seeds: On The Low Side; Marcia D'Amico — I Believe; Boyz & Girls: Friday In The Name Of The Lord; Liza: Real 2 Real; Liza: To Move It; Pet Shop Boys — Liberation; Erasure — Always; Dingo Forest — Sweet Little Paradise; Showmen Over The Rainbow; Twenty 4 Seven; Let Me Assure You; Various: 1215; w/e 07.04.94: Liza: Pamel Moore — Jaded; Liza: Gigolo Aunts; M: Various: Richard Marx — Silent Scream.

**The Box:** w/e 08.04.94: Bono & Gavin Friday — In The Name Of The Father; Deacon Blue — I Was Right; You Were Wrong; Erin Blakeslee — Finding Out About You; Kate Hang Yu; P.J. & Duncan — Why Me; Urban Species — Brother.

**Year to date versus last year**

- +5.4%
- 3%
- +2.6%
- +17%
- 2.7%

#### THE NEXT WEEK'S HITS

**Singles:** The Animals: Christine Baker (HU); B.T. Express: Express 94 (PWL); International: Cash Test Dynamics: Mann Mann Mann (PWL); Celine Dion: Misled (Epic); Erasure: Always (Mute); Ruks: Bubble (Giant); **April 22:** All You (J&R); Pretenders: I'll Stand By You (WEA); Urban Cookie Collective: High On A Happy Day (PWL); **Crystal Waters:** 100% Pure Love (ARMI); **Albums:** Cudd: Showbiz (ARMI); Hole: Live Through This (GIRL); Little Angels: Little Of The Past (Polydor); Roxette: Crash! Boom! Bang! (EMI). **Predictions compiled by EMI. Last week's score: 18 out of 20.**

## Spoken Word focus

Music Week looks at the companies spearheading this buoyant area of the market

We identify which titles will be the winners in the competition for shelf space this spring and summer

### MAY 7 ISSUE

Advertisement Booking Deadline: April 15  
Contact: Judith Rivers 071 620 3636

## music week

For Everyone in the Business of Music

# A·D·F·O·C·U·S

**EXPOSURE**  
AIRING THIS WEEK

**All Woman 3.** Dino's compilation of female artists, will be nationally TV advertised on Channel Four from next Monday. There will also be radio ads on Capital and Atlantic 252.

**Nick Cave's** new album *Let Love In*, released next Monday on Mute, is HMV album of the week and an HMV recommended release. There will be co-op ads in *Select* and *Majic* (with Virgin) as well as ads in *NME* and *Melody Maker*, national fly-posting and displays in independent stores.

**The Dear Janes'** debut album *Sometimes I, out next week on Castle, is being advertised in Vox, Q, Melody Maker, NME and Time Out.*

**Energy Rush 7.** Dino's latest dance hits compilation, will be nationally TV advertised on Channel Four from next Monday. There will also be radio ads on Kiss FM and Atlantic 252.

**Liane Foly's** Sweet Mystery, released next Monday by Virgin, will be advertised in *Elle, More Claire, GO and Time Out.* There will be London Adshel posters and leaflet advertising in selected London restaurants. In-store displays will run with the multiples and independents. The album is an Our Price recommended release and will feature on Virgin listening posts.

**John Hinder's** *Bloes*, which features five previously unreleased tracks plus six rarities, is released next Monday through Polygram, which is advertising the album in *Majic, The Guardian and Time Out.* Polygram is promoting the album heavily in-store through HMV, Sam Goody's and Our Price where it is a recommended release. It will also feature in *Topo Piccadilly's* window display.

**Honky's** debut album on ZTT. The



With four Top 40 singles already under its belt, Arista is confident of album chart success with *Worlds Apart's* debut. Together, out next Monday, and is unsurprisingly targeting the teenage market with its campaign.

**Record label:** Arista  
**Media agencies/executives:** Target Media/Rob Wilkerson and Steve Gill  
**Top manager:** Clare Dowds  
**Press:** Co-op ads in national and teen press backed by covers and interviews.  
**Posters:** Fly-posting in the London and Birmingham areas.  
**In-store:** PAs in Our Price during release week and further in-store PAs in week three. Exclusive album package containing limited edition transfer available through Woolworths. Window and in-store displays in HMV, Mencias and WH Smith.  
**Target audience:** Teenage female mass market.

**Ego Has Landed** is out next Monday and is being advertised in *Hip Hop Connection, Sky and Topo.* In-store posters will appear nationwide.  
**Van Morrison's** *A Night In San Francisco*, a live album which was recorded last December, will be released by Polygram next Monday and advertised in *Majic, The Guardian, Time Out and Q.* There will also be posters on the London Underground. In-store, the album

will play a five-track CD sampler in-store. Virgin is featuring the album on its listening posts and there will be national press ads: 100% Reggae Volume 2, released next Monday through Telstar, will be nationally TV advertised for two weeks on ITV and Channel Four. This will be followed by a two-week regional roll out. Radio ads will run on Capital and Kiss.

**Pulp's** debut album for Island, *His 'N' Hers*, is released on Monday and will be advertised in *Vox, Melody Maker and Loaded* with co-op ads in *Select* (with HMV) and *NME* (with Virgin). The album is a recommended release at Our Price, part of the HMV student campaign and will have in-store displays in Virgin and selected independents. There will also be a mail-out to the fan-base and fly-posting in tour towns. **Terrorvision's** *How To Make Friends And Influence People*, released next Monday through Topo Vegas, will be press advertised in the *NME* (with Virgin), *Melody Maker* (with HMV), *Metal Hammer, Vox, Rave, Loaded, Kerrang and Select.* There will be window displays with HMV, where the release is album of the week, Woolworths, Tower, Our Price and Virgin. Teaser fly-posters will run in all the tour towns. Flyback evenings will take place this week in Glasgow, Sheffield, Nottingham and Birmingham. Leaflets will be handed out on tour and retailers will be giving away tickets.

**Themes From The Sixties** Volume 2 featuring cult TV and film soundtracks by up-and-coming indie bands, out next week through Future Legend Records, will be advertised in the *TV Times, What's On TV, Satellite Times and Record Collector* with radio ads on selected ILR stations.



**PICK OF THE WEEK**

**Japan Week 1994, Monday April 11-Sunday April 17, Classic FM:** Classic FM has sent presenters to Japan to record programmes and broadcast live from the Land of the Rising Sun. Highlights include: Howard's Week, a look at musical life in Japan with Margaret Howard (pictured) on Saturday from 12-2pm; East Meets West, the Royal Academy Sinfonietta from the Asahi Hamrikyu Hall in Tokyo (Thursday 14 April, 8-10pm); and the Tokyo Philharmonic Orchestra from Tokyo's Orchard Hall (Friday April 16, 8-10pm).

**MONDAY APRIL 11**

- Pebble Mill** featuring Deacon Blue, BBC1: 12.15-12.55pm.
- The Evening Session with Pop Will Eat Itself and Ivy**, Radio One: 7-10pm.
- MTV Unplugged** with The Cure, MTV: 8-8.30pm.

**TUESDAY APRIL 12**

- The Story Of Pop: Hitsville USA**, Radio One: 9-10pm.
- The Best featuring New Heaven, Deezee, Inspirational Carpets and Swervedriver**, ITV: 12.30-1.30am.
- Unforgettable, with Love** with Natalie Cole, Channel Four: 12.05-1.05am.
- Clannad In Donegal**, Channel Four: 1.05-2.05am.

**WEDNESDAY APRIL 13**

- The Rock 'N' Roll Years - 1987**, BBC1: 7.7-9.30pm.

**THURSDAY APRIL 14**

- Pebble Mill** featuring Emmylou Harris, BBC1: 12.15-12.55pm.
- Sesame Street** featuring Cab Calloway, Channel Four: 12.30-1.30pm.

**SATURDAY APRIL 16**

- Live And Kicking** featuring Tia Xing and Eternal, BBC1: 9pm-12.12pm.
- John Peel** featuring The Wedding Present and The Raincoats, Radio One: 4.30-7pm.
- Don't Forget Your Toothbrush** with Neil Sedaka, Channel Four: 10-11pm.
- BPM** featuring Driza Bone and Kaliphz, ITV: 4.30-5.30am (regions vary).

**SUNDAY APRIL 17**

- The O Zone** with Level 42, Color Me Badd and Luciana, BBC2: 11.45-12 noon.

## STUDIO UPDATE

| ARTIST                  | PROJECT   | COMPANY             | A&R EXECUTIVE    | STUDIO                    | PRODUCER           |
|-------------------------|-----------|---------------------|------------------|---------------------------|--------------------|
| BAGGERS ITA             | tracks    | PARLOPHONE          | Keith Mander     | CHURCH (London)           | Ralph Jezzard      |
| BOLT THROWER            | album     | EARACHE             | Nick Dickson     | PARR STREET (Liverpool)   | Colin Richardson   |
| CATHERINE WHEEL         | album     | PHONOGRAM           | Paul Finagang    | RIDGE FARM (Surrey)       | Gill Norton        |
| CHAPTERHOUSE            | mixing    | DEDICATED           | Karen Brown      | RAK (London)              | Stephen Hague      |
| CHARLOTTE               | single    | BIG LIFE            | Tim Parry        | MARCUS (London)           | Ethnic Boys        |
| CHINA CRISIS            | album     | STARDUMB            | Marc Price       | HATCH FARM (Surrey)       | Terry Adams/artist |
| BRIAN ENO               | album     | OPAL                | James Tuppen     | WESTSIDE (London)         | Brian Eno          |
| LENA FIABGE             | album mix | MOTHER RECORDS      | Malcolm Dunbar   | WHITFIELD STREET (London) | Laurie Lushan      |
| GALLIANO                | album mix | PHONOGRAM           | Giles Peterson   | MAYFAIR (London)          | Adam Mosley        |
| INTERSTELLA             | tracks    | PLANET 3            | Dave Peterson    | ROCKFIELD (Monmouth)      | Paul O'Duffy       |
| INXS                    | remix     | MMA MANAGEMENT      | Paul Craig       | BASEROOM (Stoke-On-Trent) | Sara Is Pure       |
| JAZZY JEFF/FRESH PRINCE | remix     | JIVE                | Zakes Gordon     | BATTERY (London)          | Tosh               |
| KITCHENS OF DISTINCTION | tracks    | ONE LITTLE INDIAN   | Derek Birkett    | STRONGROOM (London)       | Pascal Gabriel     |
| LUCIANA                 | album     | CHRYSALIS           | John Williams    | SELECT SOUND (Herts)      | Peter Schwaer      |
| KYLIE MINOGUE           | album mix | DECONSTRUCTION      | Tom Ahatt        | WHITFIELD STREET (London) | Farley Hester      |
| VAN MORRISON            | album mix | EXILE PRODUCTIONS   | Van Morrison     | WOOL HALL (Bath)          | Mark Glosop        |
| NITZER EBB              | album     | MUTE                | Daniel Miller    | TRIDENT II (London)       | Flood              |
| PORTISHEAD              | single    | GO! DISCS           | Ferdy            | METROPOLIS (London)       | artist             |
| RADIOHEAD               | album     | PARLOPHONE          | Keith Wozencroft | RAK (London)              | John Leskie        |
| BUDE                    | album     | CREATION            | Alan McGee       | ABBEY ROAD (London)       | John Leskie        |
| CLIFF RICHARD           | album     | CUFFTOP PRODUCTIONS | artist           | ABBEY ROAD (London)       | John Farrar        |
| SALAD                   | single    | ISLAND              | Nigel Coxon      | ORINOCO (London)          | Mark Feeagard      |
| SCORPIO RISING          | album mix | SIRE (USA)          | Carla Donnelly   | BATTERY (London)          | Steve Osborne      |
| SKIN                    | tracks    | PARLOPHONE          | Tony Wadsworth   | METROPOLIS (London)       | Mark Dodson        |
| SLOU MOSHUM             | single    | SYR                 | Neil Rushton     | BASEROOM (Stoke-On-Trent) | Mark Archer        |
| PAUL WELER              | tracks    | SOLID BOND          | artist           | TRIDENT II (London)       | artist             |

Confirmed bookings week ending April 9. Source: Era

Easy Listening from **MCA** Music

Smashing Pumpkins

Nine Inch Nails

Soundgarden

Therapy?

Blur

*"Songs to Learn and Sing"*

**MCA** Music Publishing Ltd





## REISSUES: FULL-PRICE

**BETTY DAVIS: They Say I'm Different (Vinyl) Experience UFOXY 3CD.** The former Mrs Miles Davis made this album nearly 20 years ago, and it has attained cult status, with original copies fetching nearly \$50. Davis's sassy sex and soul style includes the elements that exemplified early Seventies soul, with primitive synth riffs and funky bass lines and raw vocals. Not really the sort of album that will attract browsers, but there will be plenty who are glad it is out again. **★★**

**BRASS CONSTRUCTION: Movin' & Changin' - The Best Of (EMI CDP 8275912).** Funk, jazz, salsa and Caribbean influences all came together in a unique fusion that was the basis of Brass Construction's dancefloor popularity over many years. This album features the pick of their United Artists/Liberty/Capitol recordings from 1976 to 1985, of which the best known are linked in the title. By and large, a good compilation, though mid-period tracks such as Right Place could have been included instead of less

successful later work like Give And Take. **★★**

**SLAVE: Stellar Funk: The Best Of Slave featuring Steve Arrington (Rhino/Atlantic 7122715922).** Slave's bass-driven songs may sound a little dated now, but their relentlessly cheerful and funky style was all the rage back in the late Seventies and early Eighties. Nostalgic thirtysomethings whose disco days are behind them will love this album, which also includes some of mainman Steve Arrington's later work, including the big hits Peel So Real and Dancin' In The Key Of Life. **★★**

**VARIOUS: Ambient: The Music Of Changes - A Brief History Of Ambient Volume 3 (Virgin AMBT 3).** Ambient continues to gain ground via recent albums chart successes by Banco De Gaia, Biosphere, Aphex Twin and the like. With sales from the two previous volumes in this series quickly topping 35,000 copies, it is clearly a good time to capitalise. And Virgin does precisely that via a wide variety of loosely ambient tracks, taken from the label's vast catalogue. From minimalist avant garde

to lush soundscapes, via dub rock, space rock and many mutants, the album induces a definite mood, while also fuelling listeners' curiosity about the work of King Crimson, Brian Eno, David Sylvian *et al.* **★★**

**SANDIE SHAW: Love Me, Please Love Me (RPM RPM 124).** The reissue of this 1967 album, supplemented by a further eight tracks, means that all of Shaw's Sixties recordings are now available on CD. Sadly, it is easy to see why this one was left until last, as the original album is largely unexceptional. The bonus tracks are much better, including the hit singles You've Not Changed and Today. **★★**

**PICK OF THE WEEK**  
**VARIOUS: Classic Electro Mastercuts Volume 1 (Mastercuts CHTSD 19).** Soulless machine music or an exciting new genre of dance music. Whatever it was, electro left its stamp on the dance scene a decade or so ago. Here, Mastercuts brings together some of the more potent examples of the style, with scorching crossover smashes from Rockers Revenge, Grandmaster Flash and Herbie Hancock, plus smaller hits by Hashim, Whodini, Tyrone Brunson, the Peech Boys and Man Parrish. **★★★**

## ROCK

**XC-NN: 1,000 Easy (Transglobal XC-NN 3CD).** Skilled self-publi-cists they may be (even the addition of the X and a hyphen to their name won't mean column inches), yet XC-NN are still some way from breaking into the mainstream charts. This EP does, however, bode well for their forthcoming album via Rhythim King. **★★**

**DANZIG: Mother (American MOMCD1 858 589-2).** The diminutive "Evil Elvis" entered the US singles charts at 43 with this single, and its malevolent, brooding tones is certainly his most commercial release to date. **★★**

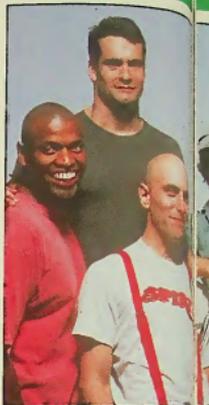
**LOW POP SUICIDE: On The Cross Of Commerce (World Domination CDP 0777 7 99898 2 9).** This industrial west coast US act make an intriguing sound: a kind of upbeat Nine Inch Nails if that is possible to a fathom. Even less clear is whether they can make an impression here. **★★**

**N'PALM DEATH: Fear, Empires, Despair (Earsche Records MOSH109).** The long-awaited

fifth album from the much-loved UK thrash band careers along at a predictably giddy velocity. Brutal, noisy and perhaps, given their recent profile-raising gig at the Garage supporting the Melvins, a hit. **★★★**

**PICK OF THE WEEK**  
**ROLLINS BAND: Weight (Imago/BMG 7278710342).** Brimful of sinewy riffs and the complex Hank Rollins's clenched-teeth admonition, the Rollins Band's latest is a blistering rage of an album and their most commercial release to date. *Korrang!* and *Melody Maker* front covers, full-page co-op ads in *NME* and *Loaded*, a fistful of TV appearances and a single, Wire, containing three previously unreleased tracks as well as a 12-disc UK tour starting on April 22 should propel Wait into the Top 10. **★★★**

Andy Martin



Rollins Band: Henry and his cohorts

## MAINSTREAM - SINGLES

**WENDY MOTEN: So Close To Love (EMI CDMT 106).** A superbly performed big ballad, this steers well away from current pop trends, and ends up deep in MOR territory. The kids won't like it, but their mums and dads will. That said, it's unlikely to match her debut single, although it is clearly a with a good chance of success. **★★**



7669: heady

**MENERGY: I've Never Been In Love Before/How Deep Is Your Love (Serious One CDSE101).** The Chippendales-style vinyl debut is a weakly sung pop/dance tune, likely to appeal to fans of muscle more than music. **★★**

**GARY NUMAN & DADADANG: Like A Refugee (I Won't Cry) (The Record Label SPIND 1).** An unusually edifying single from Numan and Italian percussionists Dadadang. It benefits greatly from the use of thunder drums and ulleian pipes, which help give it an ethnic, folkly flavour. It is certainly Numan's best shot at the chart for some time. **★★★**

**FRANK SINATRA: My Way (Reprise W 0163CD).** O! Blue Eyes is back with the all-time chart longevity champ, whose reissue has been prompted by the song (in another version) in the current Dulux TV campaign. **★★★**

**7669: Heree Ah Cumm (Motown TMGCD 1425).** A quartet of New York girls, 7669's forte clearly isn't spooling, but they can make a nice noise. Heree Ah Cumm appears in

three mixes, and is a heady mix of swing and rap with some soulful stylings thrown in. The track really motivates, and is likely to be picked up by radio as well as clubs. Expect it to break. **★★★**

**RAMONA 55: More Than I Love You (East West ZY811CD).** Ramona 55 is an amalgam of Balearic heroes Thrashing Doves and Angie Brown whose blistering vocals guard Bizarre Inc's You. The track is treated to a becoming reggaefication, and a blissed out dance mix, both of which could help to tip it into the Top 40. **★★★**

**PICK OF THE WEEK**  
**THE PRETENDERS: I'll Stand By You (WEA YZ 8215).** Roping in Billy Steinberg and Tom Kelly (writers to Madonna, Heart and Cyndi Lauper) for the first Pretenders single in some time is a smart move. Unlike Pretenders' hits of the past it is slightly formulaic but is nonetheless a seductively swaying rock anthem. **★★★**

Alan Jones

Ambient

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the saxophonettes



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**CLASSICAL**

**LULLY: Phaeton.** Opera de Eyon/Minkowski (Erato/Warner 4509 91737-2).

Phaeton is a work the Baroque opera buff has been itching to see back in the catalogue, but the appeal of this album could extend beyond that given the recent publicity and excellent reviews for 32-year-old Minkowski's tour conducting the Welsh National Opera in Handel's *Ariondo*. An excerpt from Phaeton is on the coverdisc of *Classic CD's* May issue. **★★**

**TCHAIKOVSKY:**

**Romances.** Olga Borodina (Philips 442 013-2). This is the debut recital disc on Philips for the Russian soprano whose performances with the Kirov Opera and at Covent Garden have been rapturously received, so

Philips is backing it with advertising in the *May* issues of *Gramophone* and *Classic CD* as well as a limited issue of 10,000 units in a duobox with a bonus disc of Russian opera arias. There will also be interviews in *Gramophone* and *Time Out* next month plus more publicity when Borodina returns to Covent Garden in the autumn. **★★**

**VARIOUS: Songs Of The Earth.** Hollywood Bowl Orchestra/Mauceri Philips CD/MC 438 867-2/4. Seven works – including Stokowski's spectacular arrangement of Wagner's *Liebestod* – have been assembled to depict "a day in the life of the Earth from dawn to dusk". The sleeve booklet includes appropriate pictures, so features are being arranged in ecology-orientated publications as well as ads in *BBC Music Magazine*. **★★**



*Hysterix: hard-hitting K-Class remixes transform their single*

rhyme is strictly Parental Advisory material, although there is a cleaned up version for radio. **★★**

**DEADLY SINS: We Are Going Down** (freedom TABX220). This commercial Italian house track has not been doing particularly well in the Club Chart, but a much cooler remix from Bottom Dollar will enhance its appeal. **★★**

**GLOWORM: Carry Me Home** (Go! Beat 60112). This belated follow-up to *Lift My Cup* uses the same formula of Sedric Johnson's strong gospel-influenced soul vocals backed by Rollo's charging house rhythms. Unfortunately the production does not sound as fresh this time around. **★★**

**MOODY BOYZ: Product Of The Environment** (Guerilla GRLP013). London's dub house stalwart Tony Thorpe has resurrected his Moody Boz moniker for this album of adventurous freeform house and techno sounds that incorporate jazz, funk and African elements. **★★**

**VARIOUS: En-Trance Vol 2** (Abstract Sounds ENTLP2). This compilation brings together a strong selection of trance tracks from established names, such as Sabres Of Paradise, Drum Club and Loop Guru, plus some bright new hopes. **★★**

**AS ONE: Reflections** (New Electronica/Beechwood ELEC5). This album is the work of Sheffield's Kirk Degtorio, who has previously worked alongside Black Dog Productions and released

material on R&S and Aphex Twin's Replich label. His jazz and soul roots bring an appealing human element to his mellow techno compositions, while New Electronica's growing reputation will help sales. **★★**

**DELTA LADY: Swamp Fever** (Hard Hands HANDIO1). Kris Needs and Wonder, aka Secret Knowledge, return with this impressive woodoo-esque trance epic. The duo have been supporting Saint Etienne and Needs is currently DJing on the *Primal Scenario* tour. Hard Hands' recent *Lydon/Lefffield* hit showed that the tiny label is capable of nothing up sizeable sales. **★★**

**VARIOUS: Chill Out Classics Volume 1** (Chill Out CHILL001). Ambient DJs are beginning to cast their net wider in their search for suitably blissed-out sounds. This album reflects that search, bringing together both old and modern classical compositions along with the odd world music track. Erik Satie, Debussy and Le Mystere Des Voix Bulgares are among those included in this first volume. **★★**

**PICK OF THE WEEK**  
**HYSTERIC: Must Be The Music** (Deconstruction 74321207361). Some hard-hitting remixes from K-Class have helped turn this rather unexciting and predictable house song into a big floorfiller. The inclusion of Sasha mixes of the previously promoted *Talk To Me* should help sales, although a Top 40 placing remains a possibility rather than a certainty. **★★★**  
*Andy Bevers*

**MAINSTREAM - ALBUMS**

**ROACHFORD: Permanent Shade Of Blue** (Columbia 4758422). The excellent current single *Only To Be With You* is Roachford's biggest hit since *Cuddly Toy*. The album is crammed with fine fare, some sterling lyrics, fabulous fretwork and neat songs and is likely to spin off further hits, re-establishing the promising Roachford. **★★**

**VARIOUS: Pure Moods** (Virgin YTCO 28). Lyrics are at a premium on this excellent compilation, which prefers to concentrate on a mellow theme, with new age, jazz, ambient and world music of wide appeal. Mike Oldfield, Enya, Enigma, Jean Michel Jarre, The Orb and Kenny G are among those whose tuneful fare will make this a big seller, especially with heavy TV advertising support. **★★★**

**VARIOUS: The Power Of Media** (React CD 38). This sampler really does bring home the power of Italian label Media, with its identifiable and joyous contribution to the house music scene, via Clubhouse, Clock, Cappella, the 49ers and David Michael Johnson among others. Uplifting and likely to attract attention particularly in the north and Scotland. **★★**

**NAT KING COLE: Let's Face The Music & Dance** (Capitol CDEST 2228). Recorded between 1954 and 1964, the songs here are excellent, and not included on previous highly successful compilations. A TV-trailed album that will do big business. **★★★**



*Heavies: professional*

**THE BRAND NEW HEAVIES: Brother Sister** (Acid Jazz/FF 8284392). The Heavies turn in a professional but rather tepid album, and will probably have only a brief period of chart success, though their potential remains undimmed. **★★**

**VARIOUS: Acoustic Moods** (PolyGram TV 5166592). An intelligently chosen and pleasing selection of acoustically-based rock and pop songs such as Streets Of London by Ralph McTell, Lindisfarne's *Lady Eleanor* and Mike Oldfield's *Moonlight Shadow*. A TV-campaign supports this release. **★★**

**PICK OF THE WEEK**

**LITTLE ANGELS: Little Of The Past** (Polydor 5219362). With 10 consecutive Top 40 singles under their collective belt, Little Angels have established themselves as a melodic rock/pop crossover band. With the current hit *Ten Miles High* and another excellent new song – *I Wanna Be Loved By You* – among the 16 here, a substantial hit is anticipated. **★★★** *Alan Jones*

**PICK OF THE WEEK**

**KOECHELN: The Jungle Book.** Berlin Radio Symphony Orchestra/Zimman. (RCA 09026 61955 2). This obscure set of symphonic poems based on Kipling's books was rediscovered by Zimman – conductor of the chart-topping Górecki album – and the first track is Górecki-like, with a soprano voice floating above slow-moving instrumental harmonies, so the album is being pushed strongly for radio airplay. The two-disc box has a dealer price of £8.04 and there are ads in the *May* issues of *Gramophone* and *Classic CD*. **★★**

*Phil Sommerich*

**DANCE**

**DOMINO: Sweet Potato Pie** (Columbia COL660352 6.2). This follows up to the LA rapper's excellent debut hit, *Getto Jam*, and is another distinctive and laidback affair with a catchy chorus. The

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

# THE OFFICIAL CHARTS - 16 APR

MW **music week**  
 AS USED BY



# SINGLES

| 1 EVERYTHING CHANGES |    | The Top                                    | RCA                 |
|----------------------|----|--|---------------------|
| 4                    | 02 | The Most Beautiful Girl In The World (Sax) | MFG                 |
| 3                    | 03 | Streets Of Philadelphia                    | Columbia            |
| 2                    | 04 | Dooop                                      | Cristal             |
| 5                    | 05 | The Sign                                   | Motown/Columbia     |
| 13                   | 06 | The Real Thing                             | Columbia City       |
| 8                    | 07 | I Like To Move It                          | Patrona             |
| 7                    | 08 | I'll Remember                              | Motown/S&W          |
| 12                   | 09 | Rock My Heart                              | House Of            |
| 5                    | 10 | U R The Best Thing                         | Capitol             |
| 10                   | 11 | Whatta Man                                 | Full Mass           |
| 19                   | 12 | Dedicated To The One I Love                | Five                |
| 9                    | 13 | Without You                                | Brunswick/Brunswick |
| 14                   | 14 | Liberation                                 | Columbia            |
| 25                   | 15 | Another Sad Love Song                      | Parade              |
| 16                   | 16 | Let The Music (Lift You Up)                | A&A/LAFA            |
| 26                   | 17 | How Gee                                    | KMS/Starline/Buc    |
| 15                   | 18 | Sum Of A Gun                               | London              |
| 33                   | 19 | Shine On                                   | Impress Dance       |
| 47                   | 20 | You Gotta Be                               | Five                |
| 21                   | 21 | Only To Be With You                        | Tone Voice          |
| 23                   | 22 | Singing The Blues                          | Columbia            |
| 25                   | 23 | Love's A Mystery                           | Pat                 |
| 26                   | 24 | Lonely                                     | Pat                 |
| 27                   | 25 | Lonely                                     | Pat                 |



*Celine*  
 DION

THE NEW SINGLE  
**M I S S I L E D**

# ALBUMS

| 1 THE DIVISION BELL |    | Post Punk                                   | EMI                   |
|---------------------|----|---|-----------------------|
| 3                   | 02 | Our Town - Greatest Hits                    | Decca/Bud             |
| 4                   | 03 | Happy Nation                                | Meridian/London       |
| 5                   | 04 | Brother Sister                              | ABC/Jazz              |
| 6                   | 05 | Music Box                                   | Columbia              |
| 7                   | 06 | The Very Best Of Marvin Gaye                | Mercury               |
| 8                   | 07 | Give Up, But Don't Give In                  | Capitol               |
| 9                   | 08 | Miami                                       | Capitol               |
| 10                  | 09 | Everything Changes                          | Capitol               |
| 11                  | 10 | Major Works Of Carlo                        | EMI/Capitol           |
| 12                  | 11 | Elegant Slumming                            | M Point               |
| 13                  | 12 | The Cross Of Changes                        | Enigma                |
| 14                  | 13 | Everbody Else Is Doing It, So Why Can't We? | Isaac                 |
| 15                  | 14 | Express Yourself Clearly                    | EVC                   |
| 16                  | 15 | Dream On Vol. 1                             | Dream                 |
| 17                  | 16 | Debut                                       | Burn                  |
| 18                  | 17 | Under The Pink                              | Top Note              |
| 19                  | 18 | The Heart Of Chicago                        | Chicago               |
| 20                  | 19 | Jewel                                       | Meridian/Direct       |
| 21                  | 20 | Tom Brakton                                 | Tone Voice            |
| 22                  | 21 | Kiri!                                       | Ken To Know           |
| 23                  | 22 | Tease Me                                    | Decca/Direct & Purple |
| 24                  | 23 | Valhalla Am I                               | Meridian              |
| 25                  | 24 | Valhalla Am I                               | Meridian              |
| 26                  | 25 | Valhalla Am I                               | Meridian              |





THE OFFICIAL CHARIS - 16 APR

**Club:**  
Digital Dream of Bonds, Hampton Street, Hackley, Birmingham. Fornightly on Fridays 9.30pm-2am.



**Capacity/PA special features:**  
540/10K/DJs play three-hour sets; eight Martin Roboscans, supplying for 60m licence.

**Door policy:**  
No dress restrictions.

**Music policy:**  
Underground house and techno.

**DJs:**

Residents - Jon Harris and Carl Morris. Guests include Justin Robertson, David Holmes, Craig Walsh and Dove Angel. Coming up: Scott James, Charlie Hall, Billy Naszy, Fat Paras and Darren Emerson.

**Spinning:**  
Conemell 'Crash Bang'; Red Planet 2; 'Sardonic'; Richard Taha 'Tide'; David Holmes 'Johnny Favourite'; Robert Armani 'Circus Bells'.

**DJ's view:**  
"The crowd is very encouraging - they want the harder stuff yet you can still drop it right down." - Carl Morris.

**Industry view:**  
"The 'hardcore brigade' seem to have been monopolising Birmingham recently, so I'm glad someone's running a night which caters for lovers of this type of music." - Sue Wallace, Solo.

**Ticket price:** £5

# caustic surface

Eight cutting-edge dance labels are joining forces to launch Caustic Vision Audio, a joint label set up to release compilations of their material.

The album has been co-ordinated by Carl Harris for his own label, Black Sunshine, alongside Can Can, Full Circle, Creation, Flow, Slip 'n Slide, Lingo and US Label Sorted. "We're all small labels and one way we can make money is to

get tracks on compilations but it's always so difficult to do. So, we thought why not put them out ourselves? We had a meeting and amazingly we managed to agree an everything's says' Room.

The label's first album, 'None Of These Are Love Songs - Volume 1', is released on 14" vinyl and CD on May 16 and includes three exclusive tracks. One of these

exclusives is a 'super group' track 'Who Killed the King', by The Sunz Of Tshen featuring various musicians from the labels. "No-one had any idea how it would turn out. It's ended up being a type of tribute to King Tubby," says Romm. Profits from the album will be split evenly, with 10% being put aside to fund the label. Production and distribution is by Amto.



**Trans global underground** have signed a worldwide licensing deal outside the UK with Sony's Licensed Repertoire Division. The group's last album, *Dream Of 100 Nations*, topped the UK indie chart for six weeks and will now be released on Epic across the globe.

The deal will allow the group to stay with the UK's Nation Records and to maintain control over the production and direction of their records. "A lot of bands don't want to sign direct to majors. This way product can get out and the band maintain artistic control," says Nation Records director Katherine

Conville. Conville believes such deals will become increasingly attractive. "If you do separate deals in different territories it gets quite hard to co-ordinate. Dealing with one label makes everything easier," she says.

## ☆ hooj ☆ winners ☆

Aside from having one of the cutest logos about, Hoj! Chronos has had a pretty good year of hits. All the label's highpoints, including Felix's 'Don't You Want Me' and Glowworm's mega 1 Lull My Cup', have now been collected on a double vinyl compilation 'Some Of These Were Hoj...'. Released this week. We have five copies of the album and five T-shirts to give away, just answer this question: Was the cartoon character Felix (a) a woodpecker (b) a mouse or (c) a cat? Entries by April 23 to: Hoj! Chronos, RM, 245 Blocklocks Road, London SE1 9UR.

## meet me on the corner

Sound systems, taverns and clubbers are all being urged to join a rally of London's Hyde Park on May 1. A protest against the forthcoming Criminal Justice Bill.

The rally has been organised by the Advance Party, a lobby group formed to fight the bill because of its expected effect on the free festival and rave scene. The event will start at 2pm at London's Speakers' Corner. Entertainment will be provided by dancers, jugglers and guest speakers, including Mufud Waste and Spiral Tribe. Organisers have told police to expect about 10,000 people.



Following its recent success with Arista's 'A Deeper Love', Arista seems to have smelt gold in the market for mother and daughter. It has also decided two discs are better than one, so the singers' first project for Arista is a duet, a cover of the disco classic 'No More Tears (Enough Is Enough)' released on May 9. Solo material from both singers will follow next year.

## say what?!

**Mike E Blac** - UFG/Eastern Blue  
"No CDs might have been a success in more suitable markets like Japan and the US but in Britain we're more conservative and won't change. So many DJs rely on up to 10 years' worth of back catalogue on vinyl. No clubs we go into have CDs. The technology might be changing from the top but we don't want it. There will always be a CD player in all the clubs I

## will cds ever replace vinyl on the dance scene?

vibe! vinyl market because there are people who have a real love for it."

**Woody** - Ministry of Sound  
"I don't think so. You have to be extremely discerning when you're DJing and the smaller the format, the harder it gets. Vinyl feels and sounds different. Using CD players to mix makes the whole thing sound like a radio playlist."

**DJ Arles**  
"Vinyl is easier to manipulate but if I could be guaranteed a CD player in all the clubs I

play, I'd definitely use CDs. In New York some DJs use reel-to-reel tape machines, so the argument about CDs being too hard to use doesn't really hold true - reel-to-reel is harder."

**Paul Shurey** - Final Frontier  
"With certain kinds of DJing such as ambient, vinyl is becoming increasingly less important. For many European DJs for whom mixing is less important, vinyl is less significant. In the UK, the art of DJing revolves around the ability to mix, so vinyl remains strong. But economics will

dictate that vinyl will become redundant in the future, whether it is CD that replaces it or another format."

**Gordon Kaye** - DJ  
"I've never owned a CD player, although I'm not against them when it comes to albums, but as far as clubs go, I just wouldn't work for me. Also, 80% of tracks I play can't be found on CD. There's a skill to DJing with vinyl and from what I've heard CDs can do the whole thing for you - maybe the barman could just push a button in between either."

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|    |    |          |     |    |           |    |     |            |
|----|----|----------|-----|----|-----------|----|-----|------------|
| 4  | 02 | The Most | 13  | 06 | The Real  | 22 | 23  | Singing    |
| 3  | 03 | Streets  | 8   | 07 | Like To   | 19 | 21  | Only To    |
| 2  | 04 | Doop     | 12  | 09 | Rock My   | 10 | 11  | Debut      |
| 5  | 05 | 04       | 13  | 10 | UR The    | 9  | 13  | Without    |
| 6  | 06 | 05       | 14  | 11 | Whatta    | 10 | 11  | Dedicated  |
| 7  | 07 | 06       | 15  | 12 | Another   | 9  | 13  | Libertario |
| 8  | 08 | 07       | 16  | 13 | Let The   | 25 | 15  | Another    |
| 9  | 09 | 08       | 17  | 14 | How Get   | 26 | 17  | How Get    |
| 10 | 10 | 09       | 18  | 15 | Sow Or A  | 15 | 18  | Sow Or A   |
| 11 | 11 | 10       | 19  | 16 | Shine On  | 14 | 19  | Shine On   |
| 12 | 12 | 11       | 20  | 17 | You Gotta | 3  | 20  | You Gotta  |
| 13 | 13 | 12       | 21  | 18 | Debut     | 47 | 21  | Debut      |
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| 77 | 77 | 76       | 85  | 82 | Contra    | 84 | 85  | Contra     |
| 78 | 78 | 77       | 86  | 83 | Contra    | 85 | 86  | Contra     |
| 79 | 79 | 78       | 87  | 84 | Contra    | 86 | 87  | Contra     |
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| 87 | 87 | 86       | 95  | 92 | Contra    | 94 | 95  | Contra     |
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| 91 | 91 | 90       | 99  | 96 | Contra    | 98 | 99  | Contra     |
| 92 | 92 | 91       | 100 | 97 | Contra    | 99 | 100 | Contra     |

# ShoP focus

**Shop:**  
Omega, 2 Whitton Walk,  
Northwich, Cheshire,  
(1200 sq ft)



### Specialist areas:

All forms of dance, US and Euro imports including rap and hip hop are currently doing very well; hardcore is still a strong seller; techno/ambient house labels are popular as are established reggae artists. Hot labels include Higher State, Olympic, Positiva, Cleveland City and Reinforced. Merchandise includes T-shirts and record bags; Mail-order service; ticket agent.

### Manager's view:

"This is the most exciting period for dance and hip hop we've seen for about four years. It did become stale but because of good dishes like Stress and Fresh Fruit it's gone underground again - it's not an elite thing but more for the discerning punter. Reggae dub dance is here to stay; I was cynical at first but it's got a strong following in a wide age group." - Gary Hobson.

### Distributor's view:

"At Omega the counter staff leave their egos at the front door. Whatever the customer's taste, from hip hop to trance, they will all be treated as individuals and be offered the assistance they require. It's a shop free from petty prejudices and with a massive love for all good dance music." - Paul Spencer, Amato Disco.

### DJ's view:

"They're really helpful. They know what we're after and when they do the buying they've got us in mind. They're quite cheap, really friendly and have got a lot of loyal customers." - Reggae and Dixie.

Club & shop focused by Sarah Davis.  
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# COOL cuts

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- |               |      |  |                        |
|---------------|------|--|------------------------|
| <b>2</b>      | (1)  | <b>CRAZY MAN</b> Blast   | Italian UMM            |
| <b>3</b>      | (3)  | <b>LIBERATION/YOUNG OFFENDER</b> Pei Shop Boys   | Parlophone             |
| <b>4 NEW</b>  |      | <b>SWAMP THING</b> The Grid<br>With mixes from Deep Piece  | Deconstruction         |
| <b>5</b>      | (5)  | <b>WHAT YOU'RE MISSING</b> K-Klass   | Deconstruction         |
| <b>6 NEW</b>  |      | <b>WAYS OF THE RISING SUN</b> Denise Johnson<br>With excellent K-Klass dubs                          | East West              |
| <b>7</b>      | (6)  | <b>PEPPER</b> Speedy J   | Warp                   |
| <b>8 NEW</b>  |      | <b>I WILL CATCH YOU</b> Nakko<br>Featuring Tribal dubs from DJ EPX                                   | Epic                   |
| <b>9 NEW</b>  |      | <b>THIS BEAT</b> Billy Godfrey<br>Cool garage cut  | Pulse 8                |
| <b>10</b>     | (8)  | <b>REBOUND EP</b> Rebound  | Manchester Underground |
| <b>11 NEW</b> |      | <b>NO RICH FAT DADDY</b> Jump<br>Chunky and funky house EP   | Dark                   |
| <b>12 NEW</b> |      | <b>GOOD TIMES</b> Dream Frequency<br>Uplifting crossover house                                       | Citybeat               |
| <b>13</b>     | (14) | <b>ROCK TO THE RHYTHM OF LOVE</b> The Beloved  | East West              |
| <b>14 NEW</b> |      | <b>ANTHILL</b> Peter Perfect Meets Justin Robertson<br>Energetic mixes from Justin Robertson         | Finflex                |
| <b>15 NEW</b> |      | <b>WHEN YOU MADE THE MOUNTAIN</b> Opus III<br>Summery pop-house with mixes from Well Hung Parliament | White label            |
| <b>16</b>     | (10) | <b>LET ME SHOW YOU LOVE</b> Romanthony   | Azull                  |
| <b>17 NEW</b> |      | <b>GIVE HER WHAT SHE WANTS</b> Jeek<br>Reggae-hop with house mixes on the B-side                     | Tribal UK              |
| <b>18</b>     | (17) | <b>LOVE U ALL OVER</b> 108 Grand   | OM                     |
| <b>19 NEW</b> |      | <b>ANNA D</b> Pannarama<br>Sampler featuring dub tracks produced by Sunscreen                        | Big Fish               |
| <b>20</b>     | (13) | <b>BAR-HOO</b> Whyha   | Solid Pleasure         |



a guide to the most essential new club tunes as featured on 11m's "essential selections", with pete lang, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/tying/zoom/black market (london), eastern bloc/underground (manchester), 23rd record (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle).



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|----------|----------|---------|------------|-----------|----------|---------|-----------|----------|----------|-----------|--------|----------|---------|----------|---------|---------------|
| 24       | 25       | 26      | 27         | 28        | 29       | 30      | 31        | 32       | 33       | 34        | 35     | 36       | 37      | 38       | 39      | 40            |
| MON      | TUE      | WED     | THUR       | FRI       | SAT      | SUN     | MON       | TUE      | WED      | THUR      | FRI    | SAT      | SUN     | MON      | TUE     | WED           |
| LOVEY \$ | GIRLS AM | HUNG UP | The Ren \$ | I'll Wait | How To F | Remix T | I BELIEVE | SLEEPING | COULD IT | Dirt Cool | LINGER | TEN MILE | THE WAY | Hi De Ho | FOUND O | © CIN. PRODU  |
|          |          |         |            |           |          |         |           |          |          |           |        |          |         |          |         | BASED ON A \$ |







# hot vinyl

namecheck: brad beatnik @ tim jeffery @ andy bevers

## tune of the week

**jah wobble's invaders of the heart 'becoming more like god (secret knowledge mixes)' (island)**

✦ Tribal techno dub madness abounds as Kris Needs is left loose on bass master Wobble's new track with three totally unique mixes. The To Hell And Back Mix goes from turbo to techno trance in 14 minutes with no left-up, the Turbo Phunk Mix sticks to rhythmic dub and the Paradiso Mix goes for full-on pounding trance. Absolutely mind-blowing. **bb**



✦ **JODY WATLEY 'When A Man Loves A Woman' (MCA)**. What started life as a run of the mill album track has been transformed into a club essential thanks to sharp remixing from the back-on-form BBG, plus some re-editing of the vocals to create gay as well as hetero lyrics. Now you can choose from "When A Man Loves A Man" or "When A Woman Loves A Woman" as well as the original. The doublepack includes all three versions in the form of BBG Deep mixes. These build from an ambient intro into a gummy pumping house track that works very well with Judy's

softly spoken vocals and the atmospheric harmonies. The two gay versions are also featured as cappellas and in the form of BBG Harder mixes. The latter use stiletto and trancey synth lines and make more of the weird and wonderful beats and whistles breakdown that is carried over from the Deep mixes. **ab**

✦ **SUP 'Before Dawn' (Soul Jazz)**. This superb debut does a good job of persuading the listener that summer's just around the corner. Delicious mellow vibes complete with bongos and a looback guitar lick all along with grace and

style. Piano and flute add even more depth to this street soul jazz classic while Keep The Wax goes for an original funky sex workout. **Cool bb**

✦ **REBOUND 'Rebound EP' (Manchester Underground)**. This is a well produced chunky and funky northern house track with dramatic build ups and dropdowns. Heavy rhythms, a big bass and all sorts of noises and samples are thrown in for good measure. Easy to play and sure to fill floors. **||**

✦ **SPEEDY J 'Pepper' (Warp)**. The two house

tracks on offer here are both very different and equally excellent. The relatively hard 'Pepper' charges along with tough but bouncy beats and great edgy synth sounds creating a Liamstick feel. Things get a lot funkier on the flip with the Pegasus Remix of 'Beam Me Up'. Vicious disco stabs and bubbling Hammond lines combine to make a hugely infectious and upbeat track. **ab**

✦ **THE O.T. QUARTET 'Hold That Sucker Down (Remixes)' (Check/Champion)**. Here's another case of the remixes outclassing the originals. Out Tribe's Rolfo

and Rob D once again man the mixing desk and this time they've made full use of Colette's awesome vocals to create a monumental epic. The Happy Dooz Vacci Mix is the big and bold club mix while the Builds Like A Skyscraper Mix is instrumental mix has more breakdowns than my old car. Watch those hands fly. **bb**

✦ **PARKS & WILSON 'The Clubland EP' (Stress)**. Yet more versions of the Loveland/Darlene Lewis track that's earning a fortune for copyright lawyers. This time it's claimed these are the original bootleg mixes that sparked it all. But the more interesting tracks are the ones that don't feature the vocal samples. Bang The Drop and Tax The Sox are good piano and bass grooves that will find favour with mixing DJs. **||**

✦ **24 HOUR EXPERIENCE 'Dub Essentials Part One' (Nice 'n' Ripe)**. This EP brings together five solid garage dubs, which have been created in the UK but which have a strong NY flavour. Feeling's Mutual and Deeper feature strong organ riffs and neatly associated vocal samples. Scaller's is more tribal variation. Monitor is a deep drum and bass track and Gone Loopy provides the bonus beats. **ab**

# DIANA ROSS

# DIANA EXTENDED

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| 1 | EVERETT | 4 | 02 | The Mist | 3 | 03 | STREETS | 2 | 04 | DOOP | 5 | 05 | THE SCEN | 13 | 06 | THE REAL | 8 | 07 | I Like To | 7 | 08 | I'll Remember | 12 | 09 | Rock My | 6 | 10 | UR THE | 10 | 11 | WHYTA | 19 | 12 | DENIGATE | 9 | 13 | WITHOUT | 14 | LIBERATION | 25 | 15 | ALUMINUM | 16 | LET THE | 26 | 17 | HOW GEE | 15 | 18 | SON OF A | 14 | 19 | SHINE ON | 33 | 20 | YOU GOT | 47 | 21 | OBVIOUS | 21 | 22 | ONLY TO | 23 | SHING | 31 | 24 | GORTA | 37 | 25 | LOVE |
|---|---------|---|----|----------|---|----|---------|---|----|------|---|----|----------|----|----|----------|---|----|-----------|---|----|---------------|----|----|---------|---|----|--------|----|----|-------|----|----|----------|---|----|---------|----|------------|----|----|----------|----|---------|----|----|---------|----|----|----------|----|----|----------|----|----|---------|----|----|---------|----|----|---------|----|-------|----|----|-------|----|----|------|









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

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadband; CNFM; Capital FM; Central FM; Children Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth FM; Fox FM; GWR FM; Halifax FM; Hereford; Invicta FM; Lincs FM; MFM 1034 & 971; Mercia-FM; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate Rock FM; Red Rose; Swansea Sound; TFM; Tay; The Pulse; Trent, Viking FM, West Sound; Wyvern.

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| Pos | Last Week | Title Artist (Label)                                 | Last weeks IFM Playlist | Station with most plays |
|-----|-----------|--|-------------------------|-------------------------|
| 1   | 1         | U R THE BEST THING Dream (J&J)                       | A                       | Red Rose Rock FM        |
| 2   | 1         | THE SIGN Ace Of Base (Motown)                        | A                       | Red Rose Rock FM        |
| 3   | 1         | ONLY TO BE WITH YOU Rockford (Columbia)              | A                       | Piccadilly Key 103 FM   |
| 4   | 7         | STREETS OF PHILADELPHIA Bruce Springsteen (Columbia) | A                       | Red Rose Rock FM        |
| 5   | 8         | SLEEPING IN MY CAR Rozetta (S&M)                     | A                       | Red Rose Rock FM        |
| 6   | 11        | I BELIEVE Marcella Detroit (London)                  | A                       | Red Rose Rock FM        |
| 7   | 3         | THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG/As) |                         | Essex                   |
| 8   | 11        | EVERYTHING CHANGES Tina Turner (J&J)                 | A                       | Red Rose Rock FM        |
| 9   | 9         | I'LL REMEMBER Madonna (Tavola)                       | A                       | Red Rose Rock FM        |
| 10  | 19        | ROCK MY HEART Madonna (Logic)                        | B                       | Red Rose Rock FM        |
| 11  | 4         | RENAISSANCE M People (Deconstruction)                | B                       | Red Rose Rock FM        |
| 12  | 4         | I CAN SEE CLEARLY NOW Jimmy Cliff (Columbia)         | B                       | Atlantic 252            |
| 13  | 11        | WITHOUT YOU Mariah Carey (Columbia)                  | B                       | Red Rose Rock FM        |
| 14  | 11        | LINGER The Cranberries (Island)                      | B                       | Red Rose Rock FM        |
| 15  | 15        | LIBERATION Pato Spangis (Parlophone)                 | A                       | 102.6 FM Signal One     |
| 16  | 19        | GIRLS AND BOYS Blue (Food)                           | A                       | 102.6 FM Signal One     |
| 17  | 19        | ANOTHER SAD LOVE SONG Tom Braxton (LaFace)           | B                       | Invicta FM              |
| 18  | 19        | DOOP Deep (Epic)                                     | B                       | West Sound              |
| 19  | 11        | DEDICATED TO THE ONE I LOVE Billy McLean (Bilkart)   | A                       | 96.4 FM BRMB            |
| 20  | 19        | RETURN TO INNOCENCE Engine (Virgin Motown)           | B                       | Atlantic 252            |

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## BREAKERS

| Pos | Title Artist (Label)                              |
|-----|---|
| 1   | HOW TO FALL IN LOVE The Bee Gees (Polygram)       |
| 2   | THE RED SHOES Kate Bush (EMI)                     |
| 3   | I'LL WAIT Taylor Dayne (Arista)                   |
| 4   | HUNG UP Paul Weller (Isle Discs)                  |
| 5   | SWEETS FOR MY SWEET C.J. Lewis (Black Market Int) |
| 6   | MR. JONES Counting Crows (Geffen)                 |
| 7   | ALL OVER YOU Level 42 (RCA)                       |
| 8   | BACK IN MY LIFE Jose Roberto (RCA)                |
| 9   | FOUND OUT ABOUT YOU The Gin Blossoms (Fontana)    |
| 10  | BROTHER U2 (Island)                               |

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

| Pos | Last Week | Title Artist (Label)                                  | Last weeks IFM Playlist | Station with most plays |
|-----|-----------|---|-------------------------|-------------------------|
| 21  | 11        | WHATTA MAN Salt-N-Pepes with En Vogue (Mer)           | A                       | Invicta FM              |
| 22  | 11        | ALWAYS Erasure (Mute)                                 | A                       | 102.6 FM Signal One     |
| 23  | 19        | C'EST LA VIE UB40 (DIP International)                 | A                       | Children Network        |
| 24  | 19        | DRY COUNTRY Son Jovi (Jambico)                        | B                       | Atlantic 252            |
| 25  | 19        | KEEP GIVIN' ME YOUR LOVE Ce Ce Penon (ASAP)           | A                       | Borders                 |
| 26  | 19        | SAY SOMETHING James Brown (A&M)                       | A                       | West Sound              |
| 27  | 19        | HOW GEE Black Machine (London)                        | A                       | BBC Radio 1             |
| 28  | 19        | DO YOU REMEMBER THE FIRST TIME Pulp (Island)          | A                       | BBC Radio 1             |
| 29  | 19        | WHISPERING YOUR NAME Alison Moyet (Columbia)          | B                       | Piccadilly Key 103 FM   |
| 30  | 19        | HOT LOVE NOW The Wonder Stuff (Far Out)               | B                       | Piccadilly Key 103 FM   |
| 31  | 19        | GODD AS GOLD The Brothers Four (Isle Discs)           | B                       | Piccadilly Key 103 FM   |
| 32  | 19        | WORLD IN YOUR HANDS Culture Beat (Epic)               | B                       | Essex                   |
| 33  | 19        | YOU GOTTA BE Myra (Dusted Sounds)                     | B                       | Children Network        |
| 34  | 19        | MISLED Calvin Dore (Epic)                             | B                       | Children Network        |
| 35  | 19        | NOTHING 'BOUT ME Song (ASAP)                          | B                       | Atlantic 252            |
| 36  | 19        | HI DE HO K2 & The Seung Kids (Big Life)               | B                       | Children Network        |
| 37  | 19        | FLY STAND BY YOU The Pretenders (RCA)                 | B                       | 102.6 FM Signal One     |
| 38  | 19        | MMM MMM MMM MMM Crash Test Dummies (RCA)              | B                       | City                    |
| 39  | 19        | I WAS RIGHT AND YOU WERE WRONG Deacon Blue (Columbia) | B                       | Cool FM                 |
| 40  | 19        | SEVENTEEN Let Loose (Mercury)                         | B                       | Borders                 |

## NETWORK CHART

| Pos | Title Artist (Label)                                 |
|-----|--|
| 1   | EVERYTHING CHANGES Tina Turner (J&J)                 |
| 2   | THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG/As) |
| 3   | STREETS OF PHILADELPHIA Bruce Springsteen (Columbia) |
| 4   | DOOP Deep (Epic)                                     |
| 5   | THE SIGN Ace Of Base (Motown)                        |
| 6   | THE REAL THING Boyz II Men (Columbia)                |
| 7   | LIKE TO MOVE IT Like J&J (A&M)                       |
| 8   | I'LL REMEMBER Madonna (Tavola)                       |
| 9   | ROCK MY HEART Madonna (Logic)                        |
| 10  | U R THE BEST THING Dream (J&J)                       |
| 11  | WITHOUT YOU Mariah Carey (Columbia)                  |
| 12  | I BELIEVE Marcella Detroit (London)                  |
| 13  | RENAISSANCE M People (Deconstruction)                |
| 14  | SLEEPING IN MY CAR Rozetta (S&M)                     |
| 15  | ONLY TO BE WITH YOU Rockford (Columbia)              |
| 16  | DEDICATED TO THE ONE I LOVE Billy McLean (Bilkart)   |
| 17  | WHATTA MAN Salt-N-Pepes (Mer)                        |
| 18  | I CAN SEE CLEARLY NOW Jimmy Cliff (Columbia)         |
| 19  | RETURN TO INNOCENCE Engine (Virgin)                  |
| 20  | ANOTHER SAD LOVE SONG Tom Braxton (LaFace)           |

| Pos | Title Artist (Label)  |
|-----|---|
| 21  | WHISPERING YOUR NAME Alison Moyet (Columbia)                |
| 22  | LINGER The Cranberries (Island)                             |
| 23  | LIBERATION Pato Spangis (Parlophone)                        |
| 24  | YOU GOTTA BE Devo (Sire)                                    |
| 25  | NOTHING 'BOUT ME Song (ASAP)                                |
| 26  | SHINE ON Degrees Of Freedom (Isle)                          |
| 27  | COULD IT BE I'M FALLING IN LOVE Vince Aletti (A&M)          |
| 28  | GODD AS GOLD The Brothers Four (Isle Discs)                 |
| 29  | DRY COUNTRY Son Jovi (Jambico)                              |
| 30  | SON OF A GUN Jay (Mercury)                                  |
| 31  | I'LL WAIT Taylor Dayne (Arista)                             |
| 32  | LET THE MUSIC (LIFT YOU UP) LeVert's The Sisters Gals (Mer) |
| 33  | HOW TO FALL IN LOVE The Bee Gees (Polygram)                 |
| 34  | ROCK AND ROLL DREAMS COME THROU Michael (RCA)               |
| 35  | HOW GEE Black Machine (London)                              |
| 36  | THINGS CAN ONLY GET BETTER Devo (Sire)                      |
| 37  | BEST YEARS OF MY LIFE Devo (Sire)                           |
| 38  | BREATHE AGAIN Tom Braxton (LaFace)                          |
| 39  | ALWAYS Culture (Mer)  |
| 40  | BECAUSE OF LOVE Janet Jackson (A&M)                         |

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## VIRGIN 1215 CHART

| Pos | Title Artist (Label)                            |
|-----|---|
| 1   | THE DIVISION BELL Pink Floyd (S&M)              |
| 2   | GIVE OUT BUT DON'T GIVE UP Primal Scream (Epic) |
| 3   | THE VERY BEST OF Minnie Driver (Mercury)        |
| 4   | MIAOW Beautiful South (Globe)                   |
| 5   | DEBUT Spix (Isle)                               |
| 6   | VAUXHALL AND I Morley (Parlophone)              |
| 7   | EVERYBODY ELSE IS DOING IT Commodore (Mer)      |
| 8   | JEWEL Marcella Detroit (London)                 |
| 9   | THE HEART OF CHICAGO Chicago (Mercury)          |
| 10  | UNDER THE PINK TAP Anson (Mer)                  |
| 11  | TEN SUMMOMER'S TALES Song (ASAP)                |
| 12  | BAT OUT OF HELL II Bruce Laikins (Nippon)       |
| 13  | UP TO OUR SHIPS Chastain (Beggars Banquet)      |
| 14  | SOFTLY WITH THESE SONGS Robert Ford (Mer)       |
| 15  | SUPERUNKNOWN Swagwartz (Mer)                    |
| 16  | SO FAR SO GOOD Bryan Adams (Mer)                |
| 17  | TRACY CHAPMAN Tracy Chapman (Geffen)            |
| 18  | THE HIGHWAY Proclaimers (Chrysalis)             |
| 19  | ESSEX Alison Moyet (Columbia)                   |
| 20  | TALK Yes (Mer)                                  |

| Pos | Title Artist (Label)                              |
|-----|---|
| 21  | BRUTAL YOUTH Gaze (Mer)                           |
| 22  | HARVEST Neil Young (Mer)                          |
| 23  | KEEP THE FAITH Son Jovi (Jambico)                 |
| 24  | GRAVE DANCERS UNION Seal (A&M)                    |
| 25  | UNPLUGGED Neil Young (Mer)                        |
| 26  | TANGO IN THE NIGHT Finned Mad (Mer)               |
| 27  | FOUR SYMBOLS Lee Zagorin (Mer)                    |
| 28  | LET'S GO ROUND AGAIN Average White Band (Mer)     |
| 29  | THE BEST OF VAN MORRISON Van Morrison (Mer)       |
| 30  | ANTHUSMIC - THE VERY BEST OF Adam Ant (Mer)       |
| 31  | PANIC ON NUMBER NINE (Mer)                        |
| 32  | AUGUST & EVERYTHING AFTER Counting Crows (Geffen) |
| 33  | TOGETHER ALONE Crowded House (Capitol)            |
| 34  | ROTEL CALIFORNIA Eagles (Mer)                     |
| 35  | LIKE A PRAYER Madonna (Mer)                       |
| 36  | AUTOMATIC FOR THE PEOPLE R.E.M. (Mer)             |
| 37  | THE VERY BEST OF KIM DEE Kim Dee (Mer)            |
| 38  | JETS OUT OF HELL Epic (Mer)                       |
| 39  | TRUE BLUE Madonna (Mer)                           |
| 40  | THE ONE THING IN CHAIN Black Sabbath (Mer)        |

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# US SINGLES

# US ALBUMS

| #  | Title/Artist   | Label |
|----|--|-------|
| 1  | <b>BUMP N GRIND</b> (Kinky) (Capitol)                                  |       |
| 2  | <b>THE SIGN</b> (Ace Of Base) (Mercury)                                |       |
| 3  | <b>WITHOUT YOU NEVER FORGET YOU</b> (Michael Gray) (Columbia)          |       |
| 4  | <b>MMM MMM MMM MMM</b> (Cushy Ten Dummies) (Mercury)                   |       |
| 5  | <b>THE POWER OF LOVE</b> (Celine Dion) (Sony Music)                    |       |
| 6  | <b>SO MUCH IN LOVE</b> (A One) (Atlantic)                              |       |
| 7  | <b>WHATTA MAN</b> (Sylvia N. Pope feat. La Regine) (Wind Platters)     |       |
| 8  | <b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> (Dove Cameron) (Polygram)  |       |
| 9  | <b>NOW AND FOREVER</b> (Richard Marx) (Capitol)                        |       |
| 10 | <b>STREETS OF PHILADELPHIA</b> (Bruce Springsteen) (Columbia)          |       |
| 11 | <b>GUN AND JUICE</b> (Snoop Doggy Dogg) (Death Row)                    |       |
| 12 | <b>CANTALOO (FLIP FANTASIA)</b> (Jill) (Blue Note)                     |       |
| 13 | <b>BABY I LOVE YOUR WAY</b> (Big Mountain) (JRC)                       |       |
| 14 | <b>LOSER</b> (Rock) (RCA)  |       |
| 15 | <b>I'M READY</b> (Tommy Campbell) (Gower)                              |       |
| 16 | <b>RETURN TO INNOCENCE</b> (Enigma) (Virgin)                           |       |
| 17 | <b>INDIAN OUTLAW</b> (Tom McLean) (RCA)                                |       |
| 18 | <b>I'LL REMEMBER</b> (Madonna) (Worcester)                             |       |
| 19 | <b>BECAUSE OF LOVE</b> (Janet Jackson) (A&M)                           |       |
| 20 | <b>BREATHE AGAIN</b> (Tommy Stinson) (Capitol)                         |       |
| 21 | <b>MARY JANE'S LAST DANCE</b> (Tom Petty & The Heartbreakers) (Geffen) |       |
| 22 | <b>HICKORY HOLL DREAMS COME THROUGH</b> (The Roots) (JRC)              |       |
| 23 | <b>GROOVE THANG</b> (D'Neen) (Motown)                                  |       |
| 24 | <b>AND OUR FEELINGS</b> (Eubanks) (RCA)                                |       |
| 25 | <b>FERRY!</b> (James) (Mercury)  |       |

| #  | Title/Artist   | Label |
|----|--|-------|
| 26 | <b>BORN TO ROCK</b> (Mötley Crüe) (Capitol)                      |       |
| 27 | <b>ALL THAT SHE WANTS</b> (Ace Of Base) (Mercury)                |       |
| 28 | <b>BUNKE BUTT (PLEASE PLEASE PLEASE)</b> (Dope) (Mercury)        |       |
| 29 | <b>BECAUSE THE NIGHT</b> (Jill Scott) (Mercury)                  |       |
| 30 | <b>YOU KNOW HOW WE DO IT</b> (The Roots) (Phonix)                |       |
| 31 | <b>LOVE SNEAKIN' UP ON YOU</b> (Bobby Brown) (Capitol)           |       |
| 32 | <b>PLEASE FORGIVE ME</b> (Enigma) (Mercury)                      |       |
| 33 | <b>STAY</b> (Enigma) (Mercury)                                   |       |
| 34 | <b>HERO</b> (Morris Day) (Columbia)                              |       |
| 35 | <b>EVERYDAY</b> (The Roots) (Mercury)                            |       |
| 36 | <b>ALL FOR LOVE</b> (Enigma) (Mercury)                           |       |
| 37 | <b>YOU MEAN THE WORLD TO ME</b> (Tommy Stinson) (Capitol)        |       |
| 38 | <b>AMAZING</b> (Aventura) (Mercury)                              |       |
| 39 | <b>PLAYER'S BALL</b> (Guns N' Roses) (Geffen)                    |       |
| 40 | <b>COMPLETELY</b> (Michael Bolton) (Columbia)                    |       |
| 41 | <b>FOUND OUT ABOUT YOU</b> (Enigma) (Mercury)                    |       |
| 42 | <b>GOT ME WAITING</b> (Enigma) (Mercury)                         |       |
| 43 | <b>HEY DJ</b> (Johnnie Walker) (Mercury)                         |       |
| 44 | <b>MOTHER</b> (Enigma) (Mercury)                                 |       |
| 45 | <b>SOMETHING TO RIDE TO</b> (Concrete Blonde) (Geffen)           |       |
| 46 | <b>UNDERSTANDING</b> (Enigma) (Mercury)                          |       |
| 47 | <b>I'M IN THE MOOD</b> (Cyndi Lauper) (Mercury)                  |       |
| 48 | <b>DREAMS</b> (Enigma) (Mercury)                                 |       |
| 49 | <b>SAID I LOVED YOU, BUT YOU LIED</b> (Michael Bolton) (Mercury) |       |
| 50 | <b>I CAN SEE CLEARLY NOW</b> (James) (Mercury)                   |       |

| #  | Title/Artist   | Label |
|----|--|-------|
| 1  | <b>LONGING IN THEIR HEARTS</b> (Santana) (Capitol)             |       |
| 2  | <b>THE SIGN</b> (Ace Of Base) (Mercury)                        |       |
| 3  | <b>ABOVE THE BUM (OST)</b> (Various) (Death Row)               |       |
| 4  | <b>AUGUST &amp; EVERYTHING AFTER</b> (Counting Crows) (Geffen) |       |
| 5  | <b>12 PLAY</b> (Kinky) (Capitol)                               |       |
| 6  | <b>MUSIC BOX</b> (Morris Day) (Columbia)                       |       |
| 7  | <b>THE COLOUR OF MY LOVE</b> (Celine Dion) (Sony Music)        |       |
| 8  | <b>NOT A MOMENT TOO SOON</b> (Tommy Stinson) (Capitol)         |       |
| 9  | <b>FAIR BEYOND DRIVEN</b> (Various) (Mercury)                  |       |
| 10 | <b>LIVE AT THE ACROPOLIS</b> (Various) (Mercury)               |       |
| 11 | <b>TONI BRAXTON</b> (Toni Braxton) (A&M)                       |       |
| 12 | <b>GOD SHUFFLED HIS FEET</b> (Cushy Ten Dummies) (Mercury)     |       |
| 13 | <b>CRANT</b> (Benevento Music) (Mercury)                       |       |
| 14 | <b>SUPERNOVA</b> (Soundgarden) (A&M)                           |       |
| 15 | <b>VERY NECESSARY</b> (Enigma) (Mercury)                       |       |
| 16 | <b>THE CROSS OF CHANGES</b> (Enigma) (Mercury)                 |       |
| 17 | <b>DOGGY STYLE</b> (Snoop Doggy Dogg) (Death Row)              |       |
| 18 | <b>PHILADELPHIA (OST)</b> (Various) (Mercury)                  |       |
| 19 | <b>MELLOW GOLD</b> (Various) (Mercury)                         |       |
| 20 | <b>RHYTHM, COUNTRY &amp; BLUES</b> (Various) (Mercury)         |       |
| 21 | <b>GREATEST HITS</b> (Tom Petty & The Heartbreakers) (Geffen)  |       |
| 22 | <b>DREAMS DREAM</b> (Enigma) (Mercury)                         |       |
| 23 | <b>REALITY BITES (OST)</b> (Various) (Mercury)                 |       |
| 24 | <b>KICKIN' IT UP</b> (Michael Bolton) (Mercury)                |       |
| 25 | <b>THE BODYGUARD (OST)</b> (Various) (Mercury)                 |       |

| #  | Title/Artist  | Label |
|----|---|-------|
| 26 | <b>JAR OF FLIES</b> (Alice In Chains) (Columbia)        |       |
| 27 | <b>JANET</b> (Janet Jackson) (Mercury)                  |       |
| 28 | <b>THE FUNKY HEADHUNTER</b> (Kanye West) (Mercury)      |       |
| 29 | <b>I'M READY</b> (Tommy Campbell) (Gower)               |       |
| 30 | <b>THE DOWNWARD SPIRAL</b> (New York Daily) (Mercury)   |       |
| 31 | <b>DIARY OF A MAD BAND</b> (Jill Scott) (Mercury)       |       |
| 32 | <b>UNDER THE PINK</b> (Tommy Stinson) (Capitol)         |       |
| 33 | <b>VS</b> (Frost Jam) (Mercury)                         |       |
| 34 | <b>HOIST</b> (Enigma) (Mercury)                         |       |
| 35 | <b>GET A GRIP</b> (Enigma) (Mercury)                    |       |
| 36 | <b>THE ONE THING</b> (Michael Bolton) (Mercury)         |       |
| 37 | <b>RIVER OF DREAMS</b> (Enigma) (Mercury)               |       |
| 38 | <b>MOTLEY CRUE</b> (Motley Crue) (Mercury)              |       |
| 39 | <b>SO FOLLY SO GOOD</b> (Enigma) (Mercury)              |       |
| 40 | <b>VAUXHALL &amp; I</b> (Enigma) (Mercury)              |       |
| 41 | <b>IN HAND ON THE TORCH</b> (Enigma) (Mercury)          |       |
| 42 | <b>IN PLEAS</b> (Enigma) (Mercury)                      |       |
| 43 | <b>LETICAL INJECTION</b> (Enigma) (Mercury)             |       |
| 44 | <b>8 SECONDS (OST)</b> (Various) (Mercury)              |       |
| 45 | <b>EVERYBODY ELSE IS DOING IT...</b> (Enigma) (Mercury) |       |
| 46 | <b>BREATHLESS</b> (Enigma) (Mercury)                    |       |
| 47 | <b>ANTENNA 2</b> (Enigma) (Mercury)                     |       |
| 48 | <b>CORE</b> (Enigma) (Mercury)                          |       |
| 49 | <b>CANDLEBOX</b> (Candlebox) (Mercury)                  |       |

Charts compiled biweekly 14 August 1993. \* Arrives are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK signed acts.

**UK World Hits:**  
The MW guide to the top British performers in key markets (chart position in brackets)

| AUSTRIA  | GERMANY  | CANADA  | BELGIUM                                     |
|--|--|---|---|
| 1 in ALL FOR LOVE Adams/Sting/Stewart (PolyGram) | 1 in IT'S ALRIGHT East 17 (London)               | 1 in STAY Eternal (EMI)                             | 1 in IT'S ALRIGHT East 17 (London)          |
| 2 in IT'S ALRIGHT East 17 (PolyGram)             | 2 in ALL FOR LOVE Adams/Sting/Stewart (ASM)      | 2 in MISS YOU IN A HEARTBEAT Or-Lizard (Virgin/PGD) | 2 in EVERYTHING CHANGES Take That (JRC)     |
| 3 in BARE Take That (BMG)                        | 3 in BARE Take That (JRC)                        | 3 in DREAMS Cranberries (Island/PGD)                | 3 in THINGS CAN ONLY... Dream (EastWest)    |
| 4 in LET'S GET MARRIED Proclaimers (EMI)         | 4 in THINGS CAN ONLY... Dream (Mercury)          | 4 in RELISUR: HEAVEN Urban Cookie Collective (Ruff) | 4 in ALL FOR LOVE Adams/Sting/Stewart (ASM) |
| 5 in DONT GO... Ben John/Rob (PolyGram)          | 5 in SAILAWAY Urban Cookie Collective (PolyGram) | 5 in DREAMS Gabrielle (PolyGram)                    | 5 in THE REAL THING Tony Di Bart (Freeway)  |

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# MUSIC VIDEO

THE OFFICIAL  
music week  
CHARTS  
16 APRIL 1994

| This Week | Artist Title   | Label                             |
|-----------|--|-----------------------------------|
| Weeks     | Category/running time  | Cat No                            |
| 1         | <b>U2:ZOO TV-LIVE IN SYDNEY</b><br>Live/2hr                        | PolyGram Video<br>6311503         |
| 2         | <b>TAKE THAT: The Party - Live At Wembley</b><br>Live/1hr 20min    | BMG Video<br>74321164493          |
| 3         | <b>MARIAH CAREY: Here Is Mariah Carey</b><br>Music/2hr             | SMV Columbia<br>461784            |
| 4         | <b>TAKE THAT: Take That &amp; Party</b><br>Compilation/1hr 12min   | BMG Video<br>74321120863          |
| 5         | <b>TAKE THAT: Tape That - Take That</b><br>Compilation/1hr 20min   | Wanadoo<br>WNR 2039               |
| 6         | <b>FANTAZIA: Big Bang</b><br>Live/1hr 50min                        | Creation<br>FAN04                 |
| 7         | <b>BRYAN ADAMS: So Far So Good</b><br>Compilation/1hr 30min        | VNL<br>89583                      |
| 8         | <b>MEAT LOAF: Hits Out Of Hell</b><br>Compilation/52min            | SMV<br>49827 2                    |
| 9         | <b>KIRI TE KANAWA: The Big '50'</b><br>Live                        | Decca<br>711703                   |
| 10        | <b>TAMMY WYNETTE: Tammy Wynette Live</b><br>Live/1hr               | EUK<br>EUKV6037                   |
| 11        | <b>JOHN DENVER: A Portrait</b><br>Compilation                      | Telstar<br>TVE1063                |
| 12        | <b>DANIEL O'DONNELL: Daniel And Friends Live</b><br>Live/1hr 10min | ITA Productions Int<br>RITZBV 102 |
| 13        | <b>BON JOVI: Keeping The Faith</b><br>Live/1hr 30min               | PolyGram Video<br>877983          |
| 14        | <b>ADAM AND THE ANTS: Live In Tokyo</b><br>Live                    | Arts & Crafts<br>ARC8100103       |

| This Week | Artist Title   | Label                            |
|-----------|--|----------------------------------|
| Weeks     | Category/running time  | Cat No                           |
| 15        | <b>QUEEN: Live In Rio</b><br>Live/1hr                                      | Music Club<br>MC2116             |
| 16        | <b>VARIOUS ARTISTS: Favorite Songs - Irish Favorites</b><br>Live/1hr 25min | Oranm Puck.com<br>CPM4V028       |
| 17        | <b>PAUL MCCARTNEY: Paul Is Live</b><br>Live/1hr 25min                      | PMI<br>MVN4912453                |
| 18        | <b>GARTH BROOKS: This Is Garth Brooks Live</b><br>Live/1hr 25min           | PMI<br>MVP4911973                |
| 19        | <b>EAST 17: Pie And Mash</b><br>Compilation/1hr                            | PolyGram Video<br>877923         |
| 20        | <b>DIANA ROSS: One Woman Video Coll.</b><br>Compilation/1hr 30min          | PMI<br>MVN 4911953               |
| 21        | <b>BRIAN MAY: Live</b><br>Compilation/1hr 20min                            | PMI<br>MVP4911973                |
| 22        | <b>VARIOUS: Premiere Collection Encore</b><br>Compilation/1hr              | PolyGram Video<br>861523         |
| 23        | <b>MICHAEL JACKSON: Dangerous - Short...</b><br>Live/1hr                   | SMV<br>45142                     |
| 24        | <b>DAVID BOWIE: Video Collection</b><br>Compilation/1hr 45min              | PMI<br>MVD4911983                |
| 25        | <b>DANIEL O'DONNELL: Follow Your Dream</b><br>Live/1hr 30min               | ITA Productions Int<br>RITZBV101 |
| 26        | <b>KARAOKE PARTY 3</b><br>Compilation/5min                                 | EUK<br>EUKV4017                  |
| 27        | <b>DANIEL O'DONNELL: An Evening With...</b><br>Live/1hr 29min              | ITA Productions Int<br>RITZV008  |
| 28        | <b>MARIAH CAREY: The First Vision</b><br>Compilation/45min                 | SMV Columbia<br>490722           |
| 29        | <b>BON JOVI: Keep The Faith-An Evening...</b><br>Live/1hr 25min            | PolyGram Video<br>865143         |
| 30        | <b>INXS: In Search Of Excellence</b><br>Documentary/1hr 30min              | 4 Front<br>865950                |

| This Week | Artist Title  | Label                       |
|-----------|---|-----------------------------|
| Weeks     | Category/running time   | Cat No                      |
| 1         | <b>BAMBI</b><br>Feature/1hr   | Walt Disney<br>D29422       |
| 2         | <b>U2:Zoo TV-Live In Sydney</b><br>Live/2hr                                   | PolyGram Video<br>6311503   |
| 3         | <b>STAR TREK NEXT GENERATION 78</b><br>Sci-Fi/1hr 28min                       | CIC Video<br>VHR2857        |
| 4         | <b>STAR TREK DEEP SPACE NINE 12</b><br>Sci-Fi/1hr 28min                       | CIC Video<br>VHR2118        |
| 5         | <b>MANCHESTER UNITED ON VIDEO</b><br>Special Interest/1hr                     | Manchester Unit<br>MUMV1003 |
| 6         | <b>WALLACE &amp; GROMIT: THE WRONG TROUSERS</b><br>Special Interest/1hr 10min | BBC Video<br>BBCV5201       |
| 7         | <b>POLICE STOP!</b><br>Special Interest/1hr 10min                             | Labyrinth<br>LML 0999       |
| 8         | <b>MR MOTIVATOR BLT WORKOUT</b><br>Special Interest/1hr                       | PolyGram Video<br>0687193   |
| 9         | <b>VERY BEST OF TORVILLE AND DEAN</b><br>Special Interest/1hr                 | Video Collection<br>VC222   |
| 10        | <b>INDECENT PROPOSAL</b><br>Feature/1hr 52min                                 | CIC Video<br>VHR2780        |
| 11        | <b>POLDARK 2 PART 3</b><br>Drama/2hr 56min                                    | BBC Video<br>BBCV551        |
| 12        | <b>UNDER SIEGE</b><br>Action/1hr 28min  | Warner Home Video<br>501263 |
| 13        | <b>FOREVER YOUNG</b><br>Feature/1hr 37min                                     | Warner Home Video<br>501251 |
| 14        | <b>BEAUTY &amp; THE BEAST</b><br>Children's/1hr 21min                         | Walt Disney<br>D71518       |
| 15        | <b>JUNGLE BOOK</b><br>Children's/1hr 15min                                    | Walt Disney<br>D24152       |

# DANCE MUSIC

THE OFFICIAL  
music week  
CHARTS  
14 AUGUST 1993

| This Week | Title Artist  | Label (12")                             |
|-----------|---|---|
| Weeks     |   | (Distributor)                           |
| 1         | <b>LET THE MUSIC (LIFT YOU UP)</b><br>Lionel Vc Da Rine Lewis | AMS (UK) Blue KMSUK1 10 (SMV)           |
| 2         | <b>THE REAL THING</b><br>Tom Di Bart                          | Cleveland City Blues CCB 15001 (SMV/SM) |
| 3         | <b>SON OF A GUN</b><br>JX                                     | Intamale Dance (DC 5) (RTM/PT)          |
| 4         | <b>THEME</b><br>Sabres Of Paradise                            | Sabres Of Paradise PT 014 (RE-APT)      |
| 5         | <b>TLL WAIT</b><br>Taylor Gagne                               | Arista 7432123471 (BMG)                 |
| 6         | <b>HOW GEE</b><br>Black Machine                               | London LONX 348 (F)                     |
| 7         | <b>HOUSE STOMPIN'</b><br>Bump                                 | Good Boy GB 009 (SMV/SM)                |
| 8         | <b>HELICOPTER TUNE</b><br>Deep Blue                           | Moving Shadow SHADOW 41 (SRD)           |
| 9         | <b>TAP THE BOTTLE</b><br>Young Black Teenagers                | MCA MCST 1967 (BMG)                     |
| 10        | <b>BROTHER</b><br>Lionel Vc                                   | Talkin' Loud TLUC 47 (F)                |
| 11        | <b>OUT TO LUNCH (EP)</b><br>Sore Is Pure                      | Vinyl Solution STORM 79 (RTM/PT)        |
| 12        | <b>RAIN</b><br>Grecco Corporation                             | Stu SIXT 109 (SMV/SM)                   |
| 13        | <b>I LIKE TO MOVE IT</b><br>Real 2 Real feat. Mad Stuntman    | Positive 12TV10 (E)                     |
| 14        | <b>SHINE ON</b><br>Degrees Of Motion feat. Bi                 | flr FX 229 (F)                          |
| 15        | <b>I BELIEVE</b><br>Sounds Of Blackness                       | Perspectival/AM 5674511 (F)             |
| 16        | <b>POWER OF LOVE</b><br>G-Tex                                 | Stovins' STQAT 21 (RE-APT)              |
| 17        | <b>GOTTA LOTTA LOVE</b><br>Ice-T                              | Rhyme Syndicate SYN07 3 (E)             |

| This Week | Title Artist                                      | Label (12")             |
|-----------|---|-------------------------|
| Weeks     |   | (Distributor)           |
| 18        | <b>WHATTA MAN</b><br>Sash & Pappa feat. G. Nogue  | flr FX 222 (F)          |
| 19        | <b>PULL UP TO THE BUMPER</b><br>A.M. City         | Arista 7432119071 (BMG) |
| 20        | <b>BEST YEARS OF... UPSIDE DOWN</b><br>Diane Ross | EMI 12EM 305 (E)        |
| 21        | <b>ROCK MY HEART</b><br>Haddaway                  | Logic 7432119421 (BMG)  |
| 22        | <b>DREAM ON DREAMER</b><br>Brand New Heavies      | flr BNUX 3 (F)          |

# DANCE ALBUMS

| This Week | Title Artist  | Label LP/Cassette                   |
|-----------|---|-------------------------------------|
| Weeks     |   | (Distributor)                       |
| 1         | <b>BROTHER SISTER</b><br>Brand New Heavies                                  | flr 8284501/8284504 (F)             |
| 2         | <b>LET THE RECORD SPIN</b><br>Screen II                                     | Cleveland City Blue C13015 (QMV/SM) |
| 3         | <b>TAKE DIS</b><br>Crests To The Nation One Little Indian T/P/L 48N/T/PP 44 | A.M. City                           |
| 4         | <b>TRIBULATIONS EXTRA SENSOIRIELLES EP</b><br>Le Cuts M&B                   | Mac Wax MW 017 (SRD)                |
| 5         | <b>SELECTED AMBIENT VOLS VOL II</b><br>Aphex Twin                           | Warp WARP LP 2/VWARPIC 21 (RTM/PT)  |
| 6         | <b>HARD TO EARN</b><br>Gang Starr   | Columbia C1LP 38/CTM 38 (E)         |
| 7         | <b>SELECTED AMBIENT VOLS 85-92</b><br>Aphex Twin                            | Apollo AMB 3922/AMB 3922MC (RE-APT) |
| 8         | <b>THE PEEL SESSIONS</b><br>Various   | Internal UARX 12 (RTM/PT)           |
| 9         | <b>THE FOUR CORNERED ROOM</b><br>Lulu Swan & Tim Flinn                      | GRN GRN LP 3/GRNLMC 3 (P)           |
| 10        | <b>PRONOUNCED JAH-NAY</b><br>Zhani  | Motown 5302831/5302834 (F)          |

| This Week | Title Artist  | Label (12")                      |
|-----------|---|----------------------------------|
| Weeks     |   | (Distributor)                    |
| 23        | <b>YOU GOTTA BE</b><br>Danz Rec                       | Dusted Sound 8601346 (SM)        |
| 24        | <b>U R THE BEST THING</b><br>D.Rams                   | FXU/Magnet MAG 10211 (W)         |
| 25        | <b>IT SEEMS TO HANG ON</b><br>KWS                     | X-Clusive XLUCJ 0067 (P)         |
| 26        | <b>JAM J</b><br>James                                 | Fontana JIMX 15 (P)              |
| 27        | <b>THERE BUT FOR THE GRACE OF GOD</b><br>Fire Island  | Junior Boy's Own JBO 18 (RTM/PT) |
| 28        | <b>HARD TIMES (EP)</b><br>Urban Sound                 | Nation NR 029T (RTM/PT)          |
| 29        | <b>U GIRLS</b><br>Mach                                | Blunted Vinyl 1281N 006 (RE-APT) |
| 30        | <b>TAKE ME TO A HIGHER LEVEL</b><br>Kerns Mac Project | Lablino Blanco LD 4 (SRD)        |
| 31        | <b>DEEP</b><br>Deep                                   | Citybeat CBE 1274 (W)            |
| 32        | <b>HOUSE OF LOVE (IN THE HOUSE)</b><br>Smooth Touch   | Stu SIXT 112 (SM)                |
| 33        | <b>WATERFALL</b><br>Atlantic Ocean                    | Eastern Bloc BLOC 001 (W)        |
| 34        | <b>KEEP GIVIN' ME YOUR LOVE</b><br>Co Go Penitentiary | ABM 5055491 (P)                  |
| 35        | <b>AGAIN/I WANT YOU</b><br>Julian Roberts             | Cooltempo COOLX 295 (E)          |
| 36        | <b>JESSIE</b><br>Meech Earth                          | Acid Jazz JAZZD 1007 (F)         |
| 37        | <b>CHOOSE</b><br>Color Me Badd                        | Giant 7432119431 (BMG)           |
| 38        | <b>HI DE HO</b><br>K7 & The Swing Kids                | Big Life BLRF 108 (F)            |
| 39        | <b>ALL CRIED OUT</b><br>Melanie Williams              | Columbia 6601678 (SM)            |
| 40        | <b>SKIP TO MY LU</b><br>Lisa Lisa                     | Pandulum 12CHS 5206 (E)          |



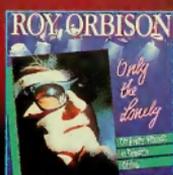
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PLENTY TO SING ABOUT: THE THREE TENORS — PAVAROTTI, CARRERAS AND DOMINGO — HELPED TO KICK START THE FULL-PRICE CLASSICAL BOOM AND ARE NOW ENJOYING SIGNIFICANT BUDGET SALES

# BUDGET ECLIPSES CLASSIC'S STARS

MORE THAN ANY OTHER SECTOR, CLASSICAL HAS FARED BEST FROM THE HIGH-VALUE, LOW-PRICE REVOLUTION, WITH THE LABELS THEMSELVES OFTEN ECLIPSING THE BIG-NAMES WHO FED THE FULL-PRICE BONANZA, WRITES ROGER MILLS

**T**he past three years have seen classical music's popularity explode — thanks to the launch of a nationwide dedicated commercial station in Classic FM and the innovative marketing of the music's superstars such as Pavarotti, Kennedy, or Kanawa et al.

While the full-price classical market has reached something of a plateau, the low-price sector's share of 5m units delivered has grown from 25% in 1991 to 30%, according to latest BPI figures. The prodigious success of budget market leader Naxos — which shipped 800,000 units in the UK last year — has persuaded the classical majors to enter this burgeoning market. PolyGram, for one, launched Belart last September, and the industry's premier marque, Deutsche Grammophon, will re-release the *Classikon* series in re-packaged form with 20 titles on April 20. BMG, too, has plans to launch a new budget label this year.

Classical marketing departments were quick to identify the budget boom. First,

the recession saw classical buffs moving to budget for a larger proportion of their purchases. "People probably still buy at full-price for their pride and joy pieces," says David Denton, artistic adviser to Naxos. "But when they want to expand into areas they don't know well, they will buy at £4.99 rather than risking full-price."

Both new "serious" collectors wanting to build a library quickly and the 50-plus age group wishing to convert from vinyl are the main budget converts, Denton reckons. "We have people going through our catalogue ticking things off and buying in blocks," he says.

The growth of classical budget sales can also be attributed to MP Gerald Kaufmann's assault on CD prices last year. The debate over pricing — and the attendant media coverage — pointed many classical buyers in the direction of the budget shelves; customers perceive the discs as value for money purchases.

Budget labels' remarkable performance been helped by a

dramatic improvement in their image in recent years. Thanks to the CD, sound quality is absolutely dependable these days, with the majors able to draw on 15 years of back catalogue digital recordings, and newcomers — such as Naxos,

Tring and Discover — issuing only new recordings. Tring is even using state-of-the-art 20-bit technology for its new budget series.

Performance quality, too, is highly dependable in budget now. Tring's £3.99 discs, for instance, are all Royal Philharmonic Orchestra recordings, while Belart and PolyGram's twofers labels feature the likes of Pavarotti, Carreras and Karajan.

Naxos and Discover, while not using artists of that stature, are winning excellent reviews in the specialist magazines such as *Gramophone* and *Classic CD* and from respected critics like Edward Greenfield. Indeed there is a growing opinion in the classical sector that the big names — aside from classical superstars like Pavarotti and Kiri to Kanawa — no longer guarantee big-selling discs. "Even well-informed listeners often can't recognise a pianist or a conductor from listening to a disc," says Bill Holland, general manager of Warner Classics UK. "And this is why many people will buy budget. The record

companies delude themselves if they think that the artists most in demand for concerts will necessarily be the same ones the public want on recordings."

Ronald Goetz, marketing director of Sony Classical UK, is one of many in the sector who agrees. "The Karajan days are over," says Goetz. "Star names don't sell full-price product anymore."

A significant shift in retailing patterns has also contributed to budget's growth. The economic downturn has forced many specialist classical retailers, the heartland of full-price product, out of business. While the music multiples such as Virgin and HMV stock a considerable range of full-price discs, the lion's share of the labels in the High Street chains Boots, Woolworths and WH Smith are mid- and budget-price. Budget and super-budget discs are making significant inroads into non-traditional outlets, too, where they are snapped up by the impulse buyer. Pickwick labels are in supermarket chains Asda and Macro, while Belart product appears on the shelves >

**"THE KARAJAN DAYS ARE OVER — STAR NAMES DON'T SELL FULL-PRICE PRODUCT ANYMORE" — RONALD GOETZ, MARKETING DIRECTOR, SONY CLASSICAL UK**

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These entry instructions form part of the rules. Entry is restricted to one per person. All entrants must be over 18 years of age. All entrants must be on the official coupon and will be the property of Tring International PLC. A condition of entry is that the entrants agree to any terms of publicity the promoters wish to carry out. The closing date is 16th May '94 and your entry must be received by Tring International PLC by this date. The decision of the judges is final and no correspondence will be entered into. The 15 prizes will be awarded to the entrants who have correctly answered the questions, and in the opinion of the judges, completed the tie-breaker in the most apt and original way. No cash alternative to the prizes is offered. In the event of the prize stipulated not being available, a model of equal value will be supplied. Winners will be notified by post by the 27th May '94. A complete list of winners will be published in Music Week. A list of winners can also be obtained by sending an SAE to the promoters who are Tring International PLC, Triangle Business Park, Wendover Road, Aylesbury, Buckinghamshire HP22 5BL. This promotion is open to all UK residents. Employees of Tring International PLC, their advertising agents and their relatives are not eligible to enter.

Cut along the dotted line:

Question 1: What do the initials RPO stand for?

Answer 1: \_\_\_\_\_

Question 2: Is this the correct spelling of Tchaikovsky's?

Answer 2: \_\_\_\_\_

Question 3: What is the RRP of a Tring Royal Philharmonic Collection CD?

Answer 3: \_\_\_\_\_

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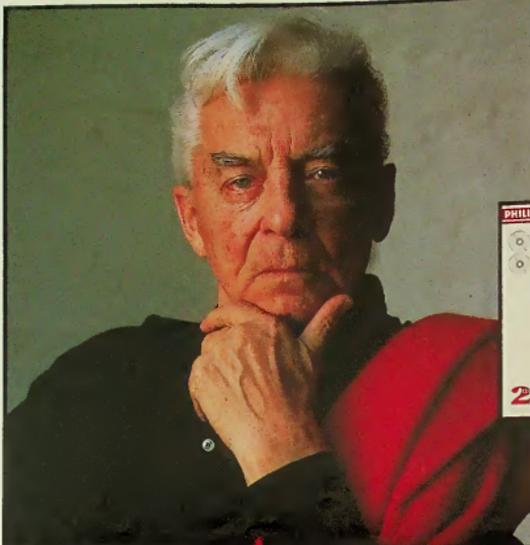
Royal Philharmonic  
Britain's national orchestra

► of Gateway, Tesco and Circle K stores.

Unsurprisingly, there is hectic activity planned in the budget sector over the coming months. Naxos's distributor Select anticipates the label's sales growth to be between 25% and 30% this year and on March 26 it launched a £40,000, six-week campaign in selected quality nationals. Select is following the success of two similar marketing exercises last year and simply promotes the Naxos brand, rather than pushing specific product. "We've decided that the appeal of Naxos is now such that we can go to the mass market and promote ourselves as a reliable household name offering good quality, digital performances at £5," says Select's head of commercial development, Clive Sugars, who adds confidently, "No other budget label can advertise themselves simply as a brand name."

Finding new outlets for budget classical releases is also on Select's agenda. "We're looking at bookshops, garden centres, DIY stores - anywhere that involves lifestyle and disposable income," says Sugars.

Tring's new classical label features new recordings, almost all of standard repertoire, by the Royal Philharmonic Orchestra and recorded with 20-bit technology. Tring says it is investing £1.5m in the project and aims to have a catalogue of 100 recordings by the end of 1995. The first 10 titles were heralded on April 1 with a £100,000 campaign, mostly through Classic FM and Capital



KARAJAN'S HUGE CATALOGUE WILL BE EXPLOITED AT MID-PRICE WHILE (RIGHT) BUDGET LABELS STRESS QUALITY

Gold. Tring is confident that the combination of a renowned orchestra and a £3.99 super-budget price tag will be a winner.

"We have stolen a march on other labels with a better orchestra, and better recording quality and all for £3.99," says Tring's Ken Bruce. The label will be stocked in non-traditional outlets such as Little Chef, Happy Eater and motorway service stations as well as the music multiples HMV, Virgin, Our Price and Tower Records. Talks with Boots and WH Smith are underway and Tring also has a deal with Harrods.

Belart releases a new batch of 20 titles in May, which are mainly themed compilations such as music by various composers inspired by the Romeo and Juliet story. "I would think twice now about releasing a disc of something like the Brandenburg Concertos," says Annahise Cameron, Belart's product manager. Belart aims to raise its profile by placing competitions in consumer titles such as *Radio Times* and *Hello* and will be

running a substantial advertising and promotional in-store package to support the fall range in the autumn.

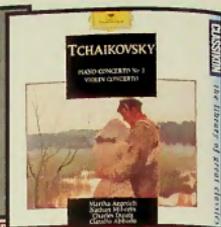
Belart is embarking on some market research using a 5,000-name list gleaned from respondents to a competition in *Classic CD* and repthes to call-in cards packaged with Belart product. "What I want to do is focus on exactly who the Belart customer is," says Cameron. "I feel that the industry has been far too complacent about research up to now."

Also from PolyGram, June 1 sees the launch a twofer series, Deutsche Grammophon Doubles, with 25 titles. The series joins Philip's successful Duo label and Decca's just-launched Double Deca line (both of which release 15 new titles in June) to give all three PolyGram labels a twofer series.

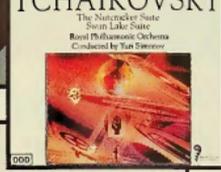
Sony, meanwhile, is pitching for the young classical concert with its new label launching in May. The 12 titles based around composers or themes, such as dance, piano and violin, will carry the slogan "Warning! By playing this album you might seriously get into classic music" and will include snappy sleeve-notes by Q contributor Johnny Black.

"I think this is definitely a market with growth potential," says Ronald Goetz. "No-one has really tried to pitch at this kind of consumer. I think that the younger audience are definitely ready to get hooked by classical."

Sony will promote the label



## The Royal Philharmonic Collection TCHAIKOVSKY



Symphony No. 2, Op. 63



BBC Philharmonic  
Edward Downes



BBC Philharmonic  
Edward Downes

with a press campaign in *Vox*, *NME* 2 and *The Wire*. BMG's new budget label is scheduled for an autumn release but details of its profile remain under wraps.

Two other key budget players release new labels this spring. In May Pickwick launches a budget label of London Symphony Orchestra recordings - London Symphony Orchestra Classical Masterpieces - with 25 titles including a New Year's concert of music by the Strauss family, and a disc of showtune arrangements. The series will be cross-promoted with the LSO.

Also in May, Music For Pleasure will re-launch the EMI Laser Series, with 12 titles backed by a campaign which includes in-store displays and money-off offers.

Finally, Conifer - which pioneered the first budget and mid-price product in the UK with its ranges for Boots and Woolworths in the 1980s - is expected to reveal significant new plans for the budget sector in the near future.

Managing director Allison-Wenham is guarded, however: "Let's just say we are planning to remain a major player in this market."

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RECORDINGS" —

Bill Holland,  
GENERAL MANAGER,  
WARNER CLASSICS UK



550 185 2/4

Shirley Bassey



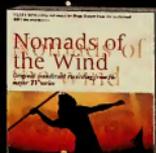
450 002 2/4

Pavarotti: Life



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ABBA



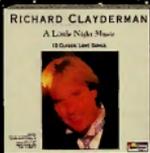
490 147 2/4

Nomads of the Wind



400 148 2/4

Górecki: Symphony No. 3



550 123 2/4

Richard Clayderman



550 071 2/4

Diana Ross and the Supremes



550 028 2/4

Eric Clapton



550 063 2/4

Carpenters



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550 0092/4

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ROGER MILLS SELECTS 10 BUDGET RELEASES CERTAIN TO BE AMONG THE TOP-SELLING CLASSICAL TITLES THIS SUMMER

## GORECKI

Symphony No. 3 / Kilianowicz  
(soprano), Polish State Philharmonic  
Orchestra Of Katowice / Svbodac  
Belart 450 149-2  
Dealer price: £2.98

### Release date: out now

The first budget recording of the symphony that took the mainstream album charts by storm last year. The orchestra comes from Górecki's home town, Katowice.

## MOZART

The Magic Flute. Various. Falloni  
Orchestra / Michael Hlász  
Naxos 8 55030/1  
Dealer price: £5.72 (two discs)

### Release date: out now

Recent Naxos releases of Rossini's *The Barber Of Seville* and Wagner's *Flying Dutchman* have gone down very well with critics in the specialist classical press. A complete Mozart opera for the price of one full-price disc.

## AN INVITATION TO THE CLASSICS

Various Works / Various Performers  
Pickwick TCD1014

### Dealer price: £9.53 (three discs)

Release date: April 25

Likely to be seen as an ideal



MARKET LEADERS: BUDGET-PRICE GORECKI AND DUO'S MOZART PIANO WORKS

starter set for new classical converts, with three discs of short, well-loved classics in reliable performance by artists such as Sir Charles Groves and Richard Hickox.

## TCHAIKOVSKY

Piano Concerto No 1 / Argerich  
(piano); London Symphony Orchestra / Dutoit, Violin Concerto / Milstein  
(violin), Vienna Philharmonic  
Orchestra / Abbado  
DG Classics 435 420-2  
Dealer price: £3.85

### Release date: April 25

Martha Argerich is universally regarded as one of the greatest pianists alive. Her recording of the First Tchaikovsky Concerto



## ELGAR

Symphony No 2  
BBC Phil / Edward Downes  
Naxos 8 55035  
Dealer price: £2.78

### Release date: May 1

A regular conductor at Covent Garden, Downes has been unjustly neglected by the record companies. His performances of this symphony invariably get rave reviews and the piece itself is an evergreen favourite. A promising combination.

## THAT'S ENTERTAINMENT

London Symphony Orchestra / various conductors

Pickwick PWK54204

Dealer price: £3.57

Release date: May 31

A disc of arrangements of show tunes by top arrangers such as Robert Farnon, and the first time the LSO has tackled this kind of repertoire. One of the highlights of a new LSO series on Pickwick.

## FAVOURITE DEBUSSY

Dame Moura Lympany  
Classics for Pleasure CDCFP4653

Dealer price: £3.57

Release date: June 1

Dame Moura Lympany has a considerable following, and being well into her 70s, has the aura of one who knows the repertoire inside out. Magazine advertising will further help this one.

## PUCCINI

La Bohème / Carreras; Ricciarelli;  
Orchestra Of The Royal Opera House / Davis

Philips Duo 442 282-2

Dealer price £8.15

Release date: June 6

José Carreras and Katia Ricciarelli were at the height of their powers when they recorded

this Bohème and the set has always won great reviews. One of the undisputed highlights of the new batch from Duo.

## MOZART

Piano Concertos Nos 19, 20, 21, 23, 24  
Brendel; Academy Of St Martin In The  
Fields / Mariner

Philips Duo 442 269-2

Dealer price: £8.15

Release date: June 6

Five great concertos from the Brendel cycle that earned three stars in the *Penguin Guide* and won awards in Germany and Japan. Volume 2, with the later concertos, will follow and the pair – for the price of two full-price discs – ought to satisfy all but the fanatic's piano concerto needs.

## KARAJAN CONDUCTS OPERA

Various / Karajan

Classics for Pleasure CDCFP4656

Dealer price: £3.57

Release date: June 1

Being opera this will appeal to the new classical convert. Being Karajan, in the company of such greats as Schwarzkopf, Ludwig, Gobbi and Carreras, it should also be snapped up by the classical buff.

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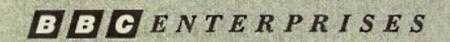
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# DOOLEY'S DIARY

Remember where you heard it: Take That manager Nigel Martin-Smith is philosophical about his boys' Stateside prospects. "We don't want to live in America - we like Manchester," he says. "If the US wants to come to the Take That party, great; if not, they can fook off"...A fascinating insight into the workings of **Tring** is provided in a five-page profile on the company in the latest edition of *BusinessAge*. For their contributions to the Tring catalogue, **Sister Sledge** were paid £10,000, members of the **Bay City Rollers** received £7,000 while poor old **Barry Ryan** "went away with a few pounds in his pocket"...And we discover what makes **Phil Robinson** tick: "He is not seduced by the glamour of the music business. He is seduced by profit. Releasing a **Des O'Connor** album meets his ambitions on both those scores"...Up in Glasgow for **Sound City '94**, the record industry's liveliest voices made it a choice week for fans of juicy quotes: **Elliot Rashman** in particular was in fine form. What would he do if his artists decided to bring their own lawyers into a record company meeting? "Get the *Yellow Pages* and look under 'O' for **Official Receiver**"...On the passion between male artist/manager relationships, **Tony Wilson** prompted a few raised eyebrows. "There is a sexual element between male managers and male artists," he said...A. Wilson again on how laughable **Factory's** contracts were - "We had the most amusing contracts, I laughed all the way to the - well, not the bank"...Is **John Preston** keeping something from us? Scottish journalist David Balcher told the labels panel that the BMG chairman is looking for a **Scots** version of **Take That** - called "**Take That Yer Bastards**"...And just to prove that some work does get done, the first band to get a record deal out of the week were Scotland's finest **Murmur**, with A&M US moving in to



**Sound City** was a success on all fronts (see p4), so much so that **HMV** was not even disheartened by the council's decision to (temporarily) pull the plug on their free outdoor stage in the city centre. Besides giving a feeling of *deja vu* - Manchester Council pulled a similar stage at the City last September - it provided an ideal "get up on the stage ourselves" opportunity. Sadly they forgot their instruments. Pictured above left (l-r) are Steve Shearer, manager of HMV Union Street, HMV Academy Street assistant manager Jen Henderson, Sauchialh Street branch manager Derek Diddams and PR officer Trish Saunders. Meanwhile, in *The City* hunch are never ones to shun the spotlight. **Wilson's** in it so often he's forced to wear dark glasses indoors. Pictured taking a break between seminars are: (from left) A&R director **Binadi Binning**, and ITC founders **Elliot Rashman**, **Wilson** and **Andy Doole**.

secure their signature...Meanwhile, **Brent Hansen** let slip **MTV Europe's** plans to launch an awards ceremony modelled on the glitzy Hollywood version. Watch this space...Condolences to **John Peel** who was forced to withdraw from his planned seminar appearances owing to a death in his family. The **DJ** has pledged to return to the city later this year for his 'A Day In The Life' panel...A round of applause please for **Sony's** communications guru **Jonathan Morrish** who stood up for the record industry when it came under fire from its friends in radioland last week. At the **Radio**

**Academy's** debate on the future of 105-108FM, **GWR Radio Group's** technical director **Quentin Howard** said **Sony** was only supporting the call for another national pop station because radio gives the music industry loads of free advertising. Commendably, **Jonathan** kept his cool and said he was not there to talk about that contentious issue but was "prepared to roll up my sleeves and slog this one out if that's what the radio boys want". There were no further questions on the subject...**Tony Barker** of **Virgin's** TV promotions team got an eye-ful indeed for his birthday last week. **Shy**, retiring **Tony** was interviewing candidates for a junior post when one girl came in and handed him her CV. She then sat on his lap, told him how desperately she needed the job and then began to take her clothes off. Yes, she was a strip-a-gram... Former **Chrysalis** Music Publishing **Worldwide** president **Stuart Slater** is set to reappear as MD of the UK record and publishing group being set up by a well-known European record company...Thieves have stolen a 6ft x 5ft gold disc from a van outside **Polydor's** offices. It was given to the **Bees** to mark 100m record sales and the record company is offering a "substantial" reward for its safe return.....



**Sony Music Publishing UK** celebrated its worldwide publishing deal with the **Little Angels** by cramming as many people as possible into a small space. Flanking the **Angels** in the claustrophobic huddle were: **William Booth**, SMP managing director, and **Miller Williams**, SMP professional manager (first and second left) as well as SMP A&R director **Blair McDonald** (fourth right), SMP talent scout **Charlie Pinder** (second right) and band manager **Kevin Nixon** (first right).

# music week

Incorporating Record Mirror

© Spotlight Publications, Lodgegate House, 2-6 Blackfriars Road, London SE1 9UL  
Tel: 071-629 2630; Fax: 071-491 8035

Editor-in-chief: Steve Redmond. Managing editor: Selina Webb. News Editor: Martin Talbot. Reporter: Steve Hensley. Contributing editor: Nick Bohannon. Final Column: Group Production Editor: Dennis Holland. Chief sub-editor: Andrew Martin. Senior sub-editor: Stephen. Flora Robinson. Editor(s): Assistant: Ruth Gedge. Ad manager: David Blackett. Deputy ad manager: Judith Bowers. Ad executives: Steve Munnings, Bridget Greenwood, Matthew Tyrrell, Ben Churchill. Advertising secretary: Louise Stevens. For Spotlight Publications - Group special projects editor: Karen Faux. Marketing and promotions manager: Mark Ryan. Group of production manager: Robert Clarke. Production controller: Jane Fawcett. Executive Publisher: Andrew Brian. Registered at the Post Office as a news paper. Member of Periodical Publishers Association. Printed by Phoenix Press. UK subscriptions: including free *Music Week* (Monday) every January £18 from Groupby Postings, 135-136 Lavender Avenue, Mitcham, Surrey, CR1 3BP. Tel: 081-640 8142. Fax: 081-644 4873. UK £10. Europe £25.00/US\$25. The Americas, Middle East, Africa and Indian Sub-Continents £21.00/US\$26.00. Australia and the Far East £24.00/US\$24.00.

ISSN 0268-1548

ABC

Average weekly circulation January to June 1993: 12,734.

SUBSCRIPTION HOTLINE: 081-640 8142 NEWSTRADE HOTLINE: 071-700 4600



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